

MEDIAWEEK

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New Model for the Web

Microsoft deals with 'Journal', ESPNNet could signal change **PAGE 3**

KIDS TV

Re-educating Hollywood

Suddenly, people with smart ideas are in demand

PAGE 4

MAGAZINES

Bahrenburg Is Back

Heads group that buys Petersen for a cool \$450 mil

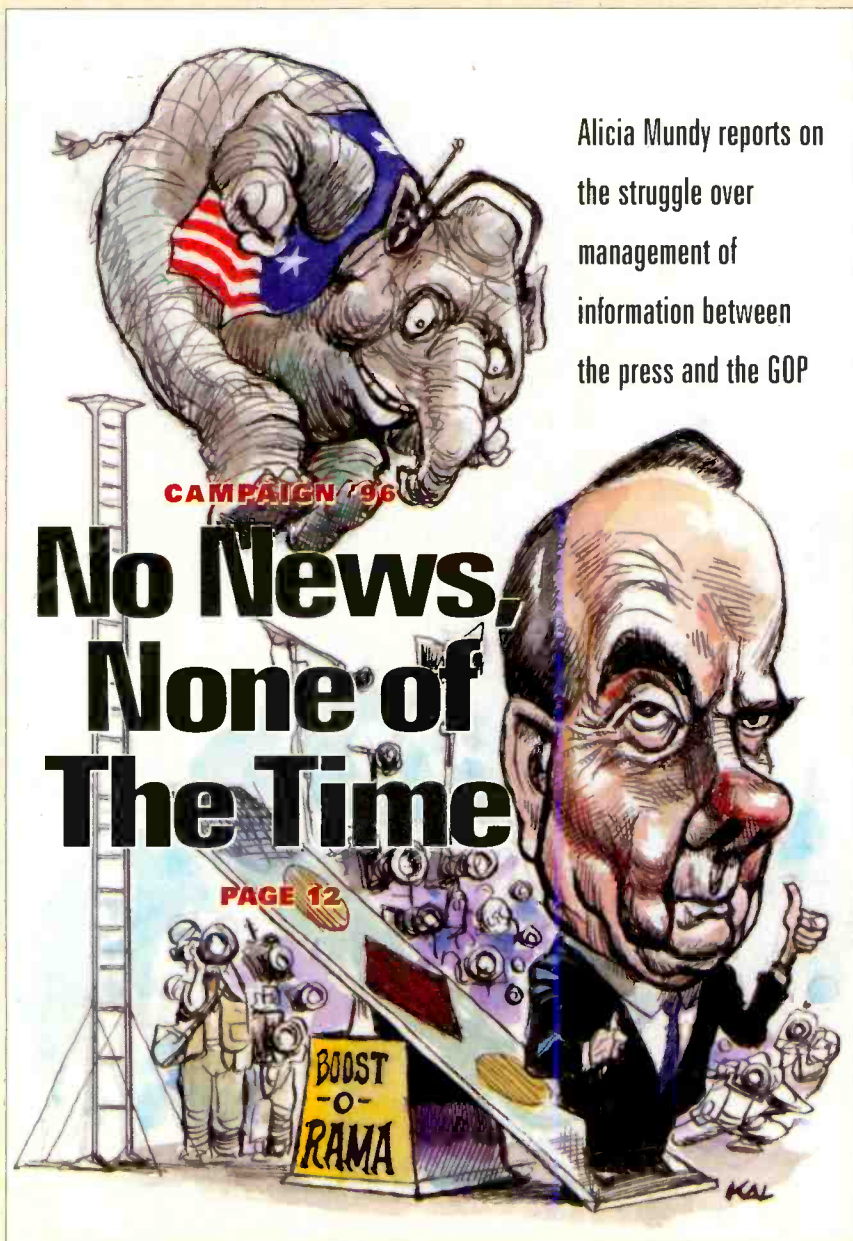
PAGE 6

TV PROGRAMMING

A New Morning

Fox and CBS have revamped shows, but the real action is local

PAGE 8



Alicia Mundy reports on the struggle over management of information between the press and the GOP

No News, None of The Time

PAGE 12

MARKET INDICATORS

Network TV: Active

Last-minute flurry of third-quarter scatter money moves into market for late August, early September. Fourth-quarter prime heating up; \$45-\$50 million said to be working, even at 15 percent CPM premiums over upfront. Other dayparts quiet.

Net Cable: Mixed

Third-quarter scatter moving along; big nets close to wrapped. Pricing has remained up less than 10 percent over upfront for the bigger networks; it's flat for others.

Spot TV: Flat

Dole's new federal cash begins flowing into major markets. Otherwise, market is mired in August slump.

Radio: Slow

Post-Olympic blahs gripping much of the business. As Hollywood receipts slip, so do radio's.

Magazines: Mixed

Strong September gives way to an 'Olympics hangover.' Advertisers trim last-quarter budgets; food and packaged goods are down; cars and cosmetics are up.



Laura K. Jones AUG 29 1996

AT DEADLINE

CNBC Prime-Time Revamp On Hold

So who's programming CNBC's prime-time schedule? The network won't say, although president Bill Bolster is running the whole show. Don Ohlmeyer, NBC's West Coast programming czar who was put in charge of revamping the cable network's evening lineup, is no longer involved in prime time, according to sources at NBC. Reports have been circulating for weeks that CNBC plans to replace most of its weeknight schedule—including *Equal Time*, *Politics With Chris Matthews* and *Charles Grodin*. Only Geraldo Rivera's nightly show would be spared, though Grodin could find a new home on the weekends. Changes, if they come, are not expected until after the November presidential elections. A CNBC representative declined to comment but said the network's priority is not prime time, but rather to replace paid programming on weekends with original programs.

What's in Tartikoff's Name?

Brandon Tartikoff has a new production house, The H. Beale Co., named for Howard Beale, the fictional "mad prophet of the airwaves" who demanded better TV programming in the movie classic *Network*. Tartikoff, the former chairman of New World Entertainment, resigned last month when its owner, Ron Perelman, sold the company to Rupert Murdoch's News Corp. Tartikoff's Moving Target Productions, a part of New World, went along in the Fox deal. Tartikoff, who helped create *Second Noah*, one of network TV's few family dramas, said he will devote his company to creating quality programming.

@Home Signs Up Major Providers

In an announcement that could come as soon as this week, @Home, the Sunnyvale, Calif.-based high-speed Internet access and content service, will name a list of "media development partners" that will get both premium positioning on the @Home service and, in some cases, the chance to create sites with realtime video and other innovations. Though @Home is still said to be in the midst of signing on more Web sites, a partial list of media development partners that, sources say, have signed on include *The New York Times*, *USA Today*, The Discovery Channel, iVillage's Parent Soup and a rock music site called Addicted to Noise. *The Wall Street Journal* and CNN said they are in talks with the venture; executives at the other sites either could not be reached or wouldn't comment. @Home refused comment as well. At a press conference last week, Barney Schot-

ters, the chief financial officer of TCI, a major investor in @Home, said that the service would go into three new markets after Labor Day: Fremont, Calif.; Hartford, Conn., and Arlington Heights, Ill. Other investors in the service include Cox Communications, Comcast and Silicon Valley investment firm Kleiner Perkins Caufield & Byers.

Media Is NYC's Leading Job Creator

Believe it or not, a politician has something nice to say about the media. New York State Comptroller H. Carl McCall last week released a report that says the media and culture industries have created more jobs in New York City in the last two years than any other business. The study said that 175,000 people are employed in the city's media and culture industries and that 25,000 new jobs have been added since 1994. Radio and TV companies alone added some 400 new jobs so far this year, it said, while magazine employment is up 14 percent since 1994.

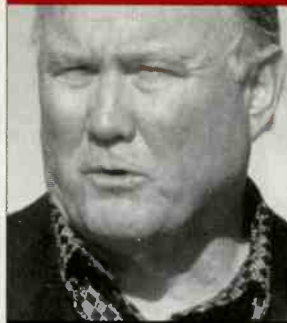
Committee to Merge Time, Turner

Time Warner says it will create a steering committee of executives to determine how it will be merged with Turner Broadcasting System. Among the first expected moves will be the folding of HBO into the Turner division. Turner, Time Warner and Tele-Communications Inc. each signed a consent order with the Federal Trade Commission last week that allows TW's \$6.5-billion acquisition of Turner to proceed. Meanwhile, TCI said it will spend as much as \$1 billion to buy back stock in Liberty Media, its programming arm, following the spinoff of TCI's stake in Turner. That move was required by the FTC in order to approve the merger which must still get FCC clearance.

Another Raycom TV Deal

AFLAC Inc., owner of seven network affiliate TV stations, has reached to a preliminary agreement to be bought for \$485 million by Raycom Media Inc. The deal is the third major Raycom transaction this year financed by Alabama Retirement Systems. Since last May, Raycom has purchased the eight-station Federal Broadcasting Co. group and the 15-station Ellis Communications group by backing from the state fund. The AFLAC group (also listed as American Family Broadcast Group) would give Raycom ownership of 30 TV stations nationally. The AFLAC stations list include KFVS, Cape Girardeau, Mo., WAFF, Huntsville, Ala., KWVL, Waterloo, Iowa, WAFB, Baton Rouge, La., WTOG, Savannah, Ga., WITN, Washington, N.C., and WTVM, Columbus, Ga.

INSIDE



**Schwarzkopf versus
new HBO film**

26

HOLLYWOOD

16

MAGAZINES

20

STATIONS

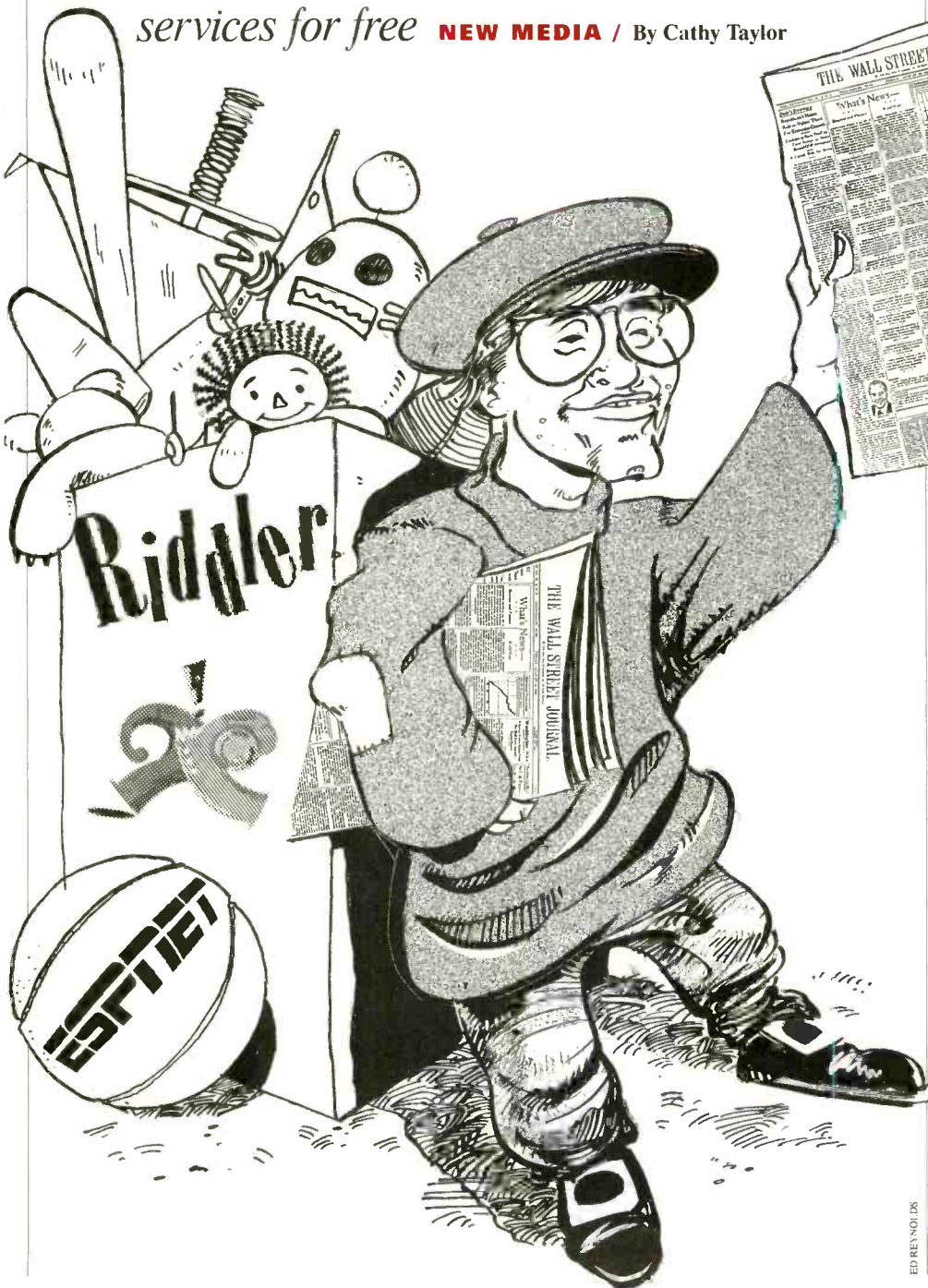
22

EST VETUS

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The Great Gates Giveaway

Microsoft adds value by offering useful pay services for free **NEW MEDIA** / By Cathy Taylor



It took only one announcement last week for Microsoft to gain visibility, if not market share, for its Internet Explorer Web browser and to set the new media world abuzz in what for most industries are the dog days of summer. But Bill Gates' company isn't most companies, and the interactive business isn't most businesses. Most importantly, the software giant that is acting more and more like a media company also may have rewritten some of the economic rules that have been expected to govern the major consumer sites on the Internet that had planned to charge consumers for online content.

After weeks of talks with major media sites on both coasts [*Mediaweek*, July 15], Microsoft last week announced development and marketing deals with seven sites on the World Wide Web. Though the deals vary in their particulars, they each in their own way help Microsoft gain a firmer foothold in its increasingly contentious battle with Netscape, whose Navigator Web-browsing software currently has at least an 85 percent share-of-market.

The seven sites are *The Wall Street Journal* Interactive Edition, ESPN Sportszone, MTV Online, Riddler.com, Hollywood Online, Microwarehouse (a shopping site) and a financial site called InvestorsEdge.

The news was timed to coincide with the release of Internet Explorer 3.0, the newest version of the browser. It was unleashed last week with the fanfare that has become typical of the software market; it was made available for downloading free over the Internet at precisely 12 midnight last Tuesday.

For its money, Microsoft is getting more than just content from these sites—it's also getting these sites to develop features that can be accessed only through IE. For example, as IE 3.0 was released, Riddler unveiled a palindrome game on its site titled *AHA!* that can be played only with IE. Similarly, Hollywood Online opened a special area, "Explore Hollywood," that is reachable only through IE 3.0.

In return for their participation, the sites get to share in the magic of the monied Microsoft marketing program. They got their first boost last week via an ad that promoted the sites in major newspapers. Hollywood Online told *Mediaweek* that it saw an immediate increase in traffic on its site of 30-40 percent. "It was incredible," exulted Stu Halperin, executive vp and cofounder of the entertainment service.

ED REYNOLDS

But what may be the most intriguing of this first set of Internet Explorer deals are those struck with the Journal and ESPNNet, both of which are among a handful of popular Web sites that have been trying to convince consumers to pay for access to all or part of their sites. While many Internet watchers have been following the development of a potential subscription revenue stream on the Internet with interest, the two sites' deals with Microsoft may for now obliterate the chance of determining the consumer appetite for paying for Internet content, because Microsoft will pay the subscription freight for IE-using Internet users. Executives at ESPNNet and the online Journal were unapologetic about the opportunity to goose up their paid subscriber bases, no matter where the money comes from. "This just allows us to continue to promote the service at a competitive rate and allows potential members to realize what they're getting," said Kris LeBoutillier, a representative from *The Wall Street Journal* Interactive Edition. The online Journal is currently in the process of converting its approximately 600,000 registrants into paying customers. It should be noted that the two deals currently expire at the end of December, but given Microsoft's willingness to do whatever it takes to win the browser battle, it's easy to conceive of those deals being extended.

While it's also easy to assume that any Microsoft deal is just about money, there's also the technology issue. Several executives said last week that Microsoft's development tools had made it easy to create content specifically for IE and that in some cases they felt that they'd be able to create better content for their customers using tools that are supported only by the Microsoft browser. "The consideration is not necessarily alienating a competitor [Netscape]," said Geoff Reiss, vp of sports publishing at ESPNNet producer Starwave.

Added Greg Stuart, executive vp/director of marketing at Riddler, a company programmer was able to build the IE-supported game in a week using Microsoft development tools. "We have been trying to carry on a relationship with Netscape for some time," said Greg Stuart, executive vp of marketing for Riddler.

As for Netscape's response, most of it last week seemed relegated to a vitriolic side-by-side comparison of the two browsers on its highly trafficked Web site, as part of the ballyhoo surrounding the release of its Navigator 3.0 browser, which is being released today (Aug. 19). Visitors to the company's site last week encountered a series of promotional messages about their 3.0 product overlaid on top of the company's usual home page. Among those messages was a claim that the Microsoft site itself could be downloaded 64 percent faster with Navigator than it could be with IE. ■

Kids TV's Best

The hot properties in Hollywood are kids produce

TV PRODUCTION / By T.L. Stanley

For four years, Erren Gottlieb and her partners had pitched their concept for a wacky, *Saturday Night Live*-ish science show for kids to nearly everyone in Hollywood. Lots of meetings, no takers.

Finally, Disney stepped up to the plate and agreed to launch *Bill Nye the Science Guy*. Now heading into its fourth season, the show, which airs in syndication and on PBS, has won two Emmys and a string of educational awards while capturing a loyal audience. Thanks to *Bill Nye's* success and the FCC's decision earlier this month to require all TV stations to broadcast three hours of educational kids programs a week, Gottlieb does not expect her next show-shopping experience to be quite as protracted.

"The tide is definitely turning," Gottlieb said. "At one point, we didn't want to get pigeonholed as just producers of educational kid's TV. Now, all of a sudden, that's not such a bad thing. We're getting lots of offers."

Producers with a track record for making programs that enlighten and entertain youngsters are finding studios, syndicators and networks suddenly more receptive to their ideas. The new kids TV rules have also attracted A-list producers who have spent their careers creating shows for prime time into the kids arena for the first time.

Norman Lear, who created some of the



FCN's Loesch (above) says good kids TV starts with a good story—but preschooler shows such as Cartoon Network's *Big Bag Chili* need characters



best-known sitcoms in TV history, is developing an animated show for Kids WB for a fall '97 launch. Other series, including *Bailey Kipper's P.O.V.*, are staffed by former writers and producers for shows such as *Kate & Allie* and *L.A. Law*. But creating shows that entertain and at the same time educate is more difficult than it may seem, said producers who have tried it.

"It is the single biggest challenge I have ever faced as a writer and producer," said Robby London, senior vp, creative affairs at DIC Entertainment, which is responsible for Fox's *Where on Earth Is Carmen Sandiego?*

First Kiddie Pay-Per-View on Its Way

CABLE TV / By T.L. Stanley

Asensitive little elephant named Mumfie will try to do battle next month with boxing, rock concerts and adult movies. *Britt Allcroft's Magic Adventures of Mumfie*, a 110-minute kids movie, premieres on pay-per-view Sept. 8—believed to be the first pay-per-view strictly for kids. Hollywood studios in the past have released select children's movies on pay-per-view, as Universal did this summer with *Babe*, but television properties are not usually

showcased specifically as children's fare.

The Semaphore Entertainment Group, a pay-per-view producer and distributor, says the movie will be available to 38 million subscribers on both the Viewer's Choice and Request TV systems. The company says it will consider *Mumfie* a success if it gets anywhere from 50,000 to 100,000 buys. Subscribers will be charged about \$5 to view the movie.

Allcroft, whose New York-based company

& Brightest

anks to FCC's new 3-hour rule



RICHARD TERMINECTW

begin with an agenda or curriculum. "You have to make sure the story works first, or you'll never get to impart the educational message," she said.

Loesch said she thinks producers will create a variety of shows to try to meet the new FCC guidelines. Some of them will be out-of-the-box-quality projects and some will be poor excuses for qualifiers. "There will be some eclectic attempts—and results—on what is educational," she said wryly.

Indeed, there is still much speculation in Hollywood about what will constitute an educational program. For the record, the rule states that the three hours of core programming must air between 7 a.m. and 10 p.m. and must serve the "educational and informational needs" of children. And that's about all the guidance it gives.

Some cynics in the industry think that at least initially, instead of going through the expensive process of developing new shows, networks will try to label their current programming FCC-friendly. The wake-up call could come only when the FCC refuses to renew a license because a broadcaster has not fulfilled the educational requirements, some producers said.

"It's tragic that broadcasters are approaching this as something they have to do and they don't presume any level of success," said Deborah Forte, division head of Scholastic Productions. "If you have a hit in this area, it can go on for years. You won't have to develop 10 new shows each season to get one to work."

Scholastic, which produces the Emmy-winning *Magic School Bus* for PBS, along with *Goosebumps*, the highest-rated kid's show on network TV, also has been adept at attracting promotional partners like Toys R Us, Dairy Queen and Frito-Lay for its series. To fund these projects, some executives say there will inevitably be more alliances among broadcasters and cable networks, commercial and public broadcasters. Advertisers who want in also could become more involved in creating new shows.

"If we take a snapshot 10 years from now, programming that is educational and entertaining will be standard," Loesch said. "It will just be the normal course of business." ■

and is developing *Oregon Trail* based on a hot-selling CD-ROM. "It takes a lot of creative elbow grease."

"You don't want to do broccoli TV," said Sharon Hall, vp of syndication, specials and children's programming at MTM, which produces the FCC-friendly *Bailey Kipper*. "You can't say, 'Here, it's good for you. Eat it.' Kids will run the other way."

One of the few broadcasters who understands the entertainment/education mix is Margaret Loesch, president of the Fox Kids Network. She calls this kind of programming a "writing-intensive effort" that should not

created PBS staples *Thomas the Tank Engine & Friends* and *Shining Time Station*, said she will use the pay-per-view event to platform *Mumfie* for wider distribution later. The Fox Kids Network, which has shown 10-minute segments of the story on its early-morning preschooler-targeted block, may air the movie later in the year. It will be released on home video around Christmas and new episodes will then be shopped as a regular series.

"We look at this as an opportunity to reach an extended audience and create awareness for *Mumfie*," Allcroft said. "We're positioning this as an added-value made-for-TV movie."

Are Teenagers Children Too?

NBC says they are, FCC mute

NETWORK TV / By Scotty Dupree

Does NBC's Saturday morning lineup of teen-targeted shows qualify as FCC-friendly programming under the three-hour rule? NBC thinks so.

While ABC and CBS say they are committed to building a stable of traditional kids programming for its affiliates, NBC says it plans to stick with its current teen schedule that includes *Saved By the Bell*, *California Dreams*, *Hang Time* and *NBA: Inside Stuff*.

Ultimately it is stations, not networks, that are responsible for meeting the new FCC requirements for children's programs. But the Big Three networks are trying to accommodate affiliates by supplying shows that will satisfy the three-hour rule. Since NBC is only supplying two-and-a-half hours on Saturday morning, affiliates will be responsible for filling in the last half hour. In the worst case, local NBC stations may need to add to or replace network programming if the current teen shows don't measure up to what the FCC has in mind.

An FCC spokesman said that the agency will provide guidelines soon to help broadcasters define educational programming, but the agency won't analyze or comment on programs by name. The kids TV standard adopted earlier this month defines "core programming" as shows for children 16 and younger.

Affiliates appear to be comfortable with NBC's teen block. "We're reasonably happy with what the network does," said Alan Frank, gm of WDIV in Detroit. Even if the shows are aimed at teens, he said, the appeal is much broader. "If it's designed for teens, pre-teens want to watch. If it's designed for pre-teens, children want to watch," said Frank.

Some NBC affiliates are already trying to figure out how to fill that last half hour, say station managers. On the West Coast especially, affiliates are also looking for alternative weekend time periods in which to air the NBC's teen programs when the network's Saturday morning sports lineups take over. National clearances for the teen block are lower when NBC has Saturday sports that start at 12:30 p.m., EST, which is 9:30 a.m. in the West. ■

NETWORK TV

The Republican National Convention scored a 13.4 rating/24 share on the Big Three networks between 9 p.m. and 11 p.m. Thursday (except NBC, which cut to convention coverage at 9:30 post-*Seinfeld*), according to Nielsen Media Research. The second most-watched night was Monday, which scored a three-net total of 12.7/23; Tuesday posted an 11.6/22 and Wednesday's broadcast earned an 11.3/22. NBC drew the largest audience of the four nights, if only by a hair, averaging a nine share for the four nights, compared to ABC's eight share and CBS' six.

CBS Entertainment has hired Laurie Zaks, former head of Comedy Central West Coast programming, as director of current programs. Zaks will oversee *Almost Perfect*, *Public Morals*, *Chicago Hope* and *Life and Stuff*. Also, Debra Zeyen has joined CBS as vp of network development for the marketing division. Zeyen, a former Group W marketer and programmer, was most recently general manager at WBZ, Boston. She will report to marketing chief George Schweitzer.

NBC turned out to be the biggest advertiser during the '96 Summer Olympics, airing 552 promotional spots during the games (more than twice as many as No. 2 advertiser Coca-Cola, which aired 267 spots). The "street value" of the units would have been about \$140 million, or about a third of the total amount NBC used all of last year. —*Scotty Dupree*

An Olympian Effort at Promotion

Shows advertised during the '96 Games

Olympics	53	3rd Rock/Boston Common	10
Men Behaving Badly	50	NBC On Line	8
NFL on NBC	39	Wednesday Evening Line-up	8
Dark Skies	34	Mad/Something	7
Profiler	34	Notre Dame Football on NBC	7
Pretender	33	Tonight Show	5
Mr. Rhodes	31	Americas Games	4
3rd Rock	24	Caroline in the City	4
Jeff Foxworthy	24	Today Show	4
Suddenly Susan	24	Wings/John Laroquette	4
Dateline	23	Mad About You	2
Tuesday Evening Line-up	21	Mad/Caroline	2
Something So Right	20	Saturday Evening Line-up	2
Monday Evening Line-up	18	Thursday Evening Line-up	2
NBC Sports	15	NBC News - Image	1
Boston Common	13	Today Show/NBC Nightly	1
NBC Nightly News	13	Wonders of Rome	1
NBC Nightly/Today Show	11		

Source: Competitive Media Reporting

Claeys Bahrenburg Returns

Will head group that now owns L.A.'s Petersen Publishing

MAGAZINES / By Jeff Gremillion

Petersen Publishing, the L.A.-based publisher of 27 monthly special-interest magazines and a bevy of sporadically published titles, was sold Thursday to a group led by Willis Stein & Partners, a Chicago-based equity fund, and former Hearst Magazines chief D. Claeys Bahrenburg. No figures were disclosed, but industry sources estimated the sale price was in the range of \$450 million.

Bahrenburg will be Petersen's chairman and ceo. Other top brass will include former Cahners Publishing vp for entertainment Neal C. Vitale and TransWestern Publishing chairman James D. Dunning Jr. Bahrenburg said he would not make a lot of staff changes, saying he was pleased with the editorial products. He said he would "look closely" at *Sassy*, which Petersen recently acquired from Lang Communications, but he would not elaborate.

The company's appeal stemmed from its stronghold in the enthusiast sector of the industry, said Bahrenburg. Among Petersen's 32 titles are *Motor Trend*, *Hot Rod*, *Motorcyclist*, *Sport*, *Sassy* and *Teen*.

"I've made a thorough analysis of the magazine publishing industry at large," said Bahrenburg after the sale was announced. "I found that special-interest publishing is the brightest and most robust part of the industry by far. I feel very strongly that it will continue to be a healthy, growing part of the industry."

"Companies with broad portfolios like this one have an enormous amount of strength, even in advertising down cycles," said Bahrenburg. "They don't come along every day." Bahrenburg has been courting Petersen since January, he said.

Robert E. Petersen established his first title, *Hot Rod*, in 1943. He will stay on board at the company, which won't change its name, with a new role of chairman emeritus.

Goldman, Sachs & Company coordinated the bidding, which was narrowed in the end to two parties. *New York* magazine publisher K-III Communications was the other. Times Mirror magazines, owner of *The Sporting News*, and Mortimer Zuckerman, owner of *U.S. News & World Report* and the *New York Daily News*, had also expressed interest. ■

Jordan Nets Planning Chief

Shaffer to move from FCB to take post vacated by Zuckerman

AGENCY MEDIA / By Scotty Dupree

In an attempt to broaden its expertise and client base, Jordan, McGrath, Case & Taylor has hired Norman Shaffer as vp, director of media planning, replacing Fred Zuckerman, who left the agency to join Harris Drury Cohen in Ft. Lauderdale, Fla. last April. Shaffer was associate media director at FCB on the AT&T account.

Steve Farella, media director at JMCT, says he hired Shaffer for his knowledge and experience with new media, and hopes that Shaffer will be able to guide the agency and its clients—both current and future—in new media. "Our agency has traditionally maintained its strength in large package goods accounts like Procter & Gamble, Nestle, Quaker and SmithKline Beecham. But in the past year, we've added accounts to our roster that are anything but traditional package goods," said



Shaffer takes over planning

Farella. "So the person we needed to take over our media planning duties had to have one foot in traditional package goods and one equally firmly planted in alternative media, new media, Internet marketing and the rest."

Separately, JMCT promoted Melinda McLaughlin last week to director of media administration. In addition to her planning responsibilities, she will also be responsible for the training, hiring, career development and resource allocation of the media planning group. McLaughlin has been with JMCT as VP, associate media director since November 1993. ■

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Source: 1996 Spring MRI.

"Here Come The Bladerunners" September 1995, Page 69

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CABLE TV

HGTV last week announced its new season of programming, which will include no less than 15 new series, bringing the network's total-day slate of programming up to 86 percent original fare. A unit of the E.W. Scripps Co., HGTV has grown to 18 million subs in 19 months of operation. HGTV's president Ken Lowe explained that the network is continuing its strategy of owning almost all its own content and feeding it through the network's digital studio facilities at its Knoxville, Tenn., headquarters, so that it can be spun out into other applications such as Web sites, CD-ROM magazines and home video. Among the new series joining the network this fall are a food and cooking show called *All in Good Taste*; *The Urban Gardener With Meshach Taylor*, hosted by the former costar of *Designing Women*; an indoor gardening program called *The Great Indoors*; and *Dream House 2*, a series that follows one couple's experiences in building a home from scratch. The network currently averages a 0.3 universe rating, according to Nielsen Media Research.

It's anchors aweigh in the cable news biz as networks shuffle their news lineups. For starters, ex-CNN anchor Catherine Crier, who's most recently been working with ABC News, has left to join Fox News. Crier will host a nightly, prime-time, one-hour interview program on the Fox News Channel, which launches on Oct. 7. She joins Neil Cavuto, who left CNBC last month to join FNC, and his former boss, Roger Ailes. Within the world of CNN, John Deferios, the anchor of *World Business Today* on CNN International, is moving over to the fledgling CNNfn to become its principal anchor. Replacing him on *WBT* is Sissel McCarthy, who has been anchoring CNNI's *Business Reports* program.

Addenda: A&E TV Networks and Mundo Olé announced last week that The History Channel will launch this fall as a programming block on Mundo Olé across Latin America...MTV has re-signed Dennis Miller to host this September's Video Music Awards...Drew Carey, star of his own sitcom on ABC, will host this year's CableACE Awards, to be televised on TNT on Nov. 16. —*Michael Burgi*

New Day Dawns to Yawns

New morning shows on Fox and CBS make inauspicious debuts

NETWORK TV / By Scotty Dupree

It may be a brand new morning at Fox and CBS, but America has yet to wake up to the changes. Both *Fox After Breakfast* and *CBS This Morning* premiered updated shows with new sets and formats last week. Both shows got a slow start out of the gate. *FAB* averaged a 1.6 rating/6 share in the first three days, down a share point from the 7 share stations had averaged for the month prior. *This Morning* averaged a 1.7 rating/7 share, flat with the time period's performance a month ago.

Nobody is setting off alarms, however, since both shows were scheduled to premiere during mid-August to avoid getting lost in the fall rush.

There have been major changes in each of the shows. *FAB*, the novel morning show that morphed from *Breakfast Time* on the FX network, in its earlier incarnation set studio style trends and was credited with inspiring *Good Morning America's* spacious set design and freer form. But to keep ahead of the curve, Fox has just revamped the 6,500-square-foot "apartment," which has no camera stands, no greenroom, in-ceiling lights, real windows and not an inch of unused space.

The changes were described by Chris

Shriver, production designer for the show, as a fine-tuning of the set to broaden the appeal to female daytime viewers and give the show more of a Main Street look rather than the eclectic-antique feel the apartment had had before.

CBSTM has gotten a complete revamp and new focus, and its format and set reflect the research that Westinghouse conducted on the program and the genre before it bought CBS but in anticipation of the deal. The new format, which is a stream-

lined news and features show, is visually warm with hints of streaming sunshine. It is designed to provide timely news and information that viewers surveyed said they wanted, avoiding fluff and filler. The one-hour national portion of the show (the entire two hours are nationally rated and sold, with local stations filling in

much of the first hour) allows the producers to be more selective about the stories that air. "Now I'm getting on all the segments that I like," said Jim Murphy, executive producer of the show, who thinks the localization of the format has solved two problems in the early-morning arena: not enough local news and too many "filler" stories. ■



The cast on the set of the new *Fox After Breakfast*.

Local News Boosts Ratings

Several CBS O&Os see significant share gains from 7-8 a.m.

TV STATIONS / By Michael Freeman

While the national ratings numbers for the first days of the new *CBS This Morning* were flat with the old show, several major-market O&Os and affiliates saw positive signs in the performance of the news they have inserted in the hour that CBS has turned over to local programming. For the first two days of last week (Aug. 12-13), CBS O&Os in Philadelphia, Baltimore and Denver exhibited share growth over what *CBS This Morning* previously aver-

aged in the 7 a.m.-to-8 a.m. time period last May. KYW in Philadelphia averaged a 3.2 rating/12 share for the two-day period, a 140-percent share increase. WJZ in Baltimore had a 30-percent increase with a 5.4/21 average; and KCNC in Denver moved up 16 percent with a 3.1/12 average.

Although the ratings were flat on CBS O&Os in the New York (WCBS) and Los Angeles (KCBS) markets, Tony Vinciguerra, evp of CBS Television Stations Group, warned "not to draw any conclusions, good, bad or indifferent"

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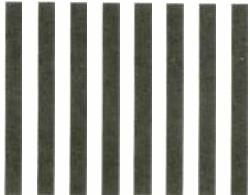
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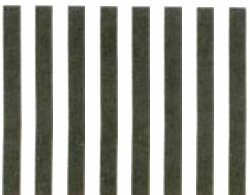
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NEW MEDIA

Since we're not sure why the thing was called LineRunner in the first place, it's just as well that Time Warner has renamed its high-speed, online cable service to reflect more closely its corporate heritage. The new name of the service is Road Runner—for the Looney Tunes character from the entertainment giant's Warner Bros. unit, the company said last week. The service, which offers "proprietary national and local content at unparalleled speeds," so far has been available only to residents of Elmira, N.Y. The new identity, which includes the cartoon character in the logo, goes live Sept. 10 with the service's rollout in Akron, Ohio. The high-speed modem product should not be confused with the Time Warner Full Service Network, the interactive television trial in Orlando, Fla. No immediate word on whether problem-plagued FSN will be renamed, um, Bugs Bunny.

A new player is making its way into the increasingly crowded Internet gaming market. Total Entertainment Network says it has bought the online rights to more than 25 games, which can be downloaded from the company's sites at www.ten.net. But that doesn't mean that players then go off to their computer terminals to play the games by themselves. Though each game is loaded onto the individual user's hard drive, TEN has engineered the game so that the competition can take place over the Internet with other players, even those with a lowly 14.4 modem. The San Francisco-based company seems to have some pretty high-powered backers, including Ameritech, Goldman Sachs and Kleiner Perkins Caufield & Byers. TEN's new director of advertising sales and Internet marketing is Erik Lundberg, the former director of advertising for Songline Studios. He said he was looking forward to working with a service that has a variety of revenue streams, ranging from game and game accessory sales to content sponsorships. Like others in the field, Lundberg sounds less enamored of the advertising banners that are still the bread and butter of online marketing. "You have to offer standard banners, but that's pretty boring," he said.—By Cathy Taylor

on their performances. But Vinciguerra said he was "encouraged" about the markets where the morning newscasts improved or held even with previous sweeps and lead-in rating averages. In Philadelphia, Vinciguerra attributed KYW's early success to "heavy" advance promotion and the transfer of popular evening news sports anchor Ukee Washington to host the expanded 6-8 a.m. local newscast.

In Baltimore, WJZ news director Gail Bending attributed the positive returns to several factors, including the faster pace of the station's 5:30-7 a.m. newscasts and the addition of two new "interactive" segments. One of these has remote crews stationed in places such as donut shops and bus depots, where they interview passersby. The other, "Just the Fax," has the

anchors responding to letters from viewers. "We could just do the standard news, weather, traffic and cooking segments, but getting everyday people more involved in the newscasts is what localism is all about," said Bending.

In Los Angeles, a market where five of the seven stations compete with morning newscasts, KCBS is getting back into local news from 5:30-8 a.m. for the first time in two years. Steve Blue, assistant news director at KCBS, says the TV station is utilizing editorial resources from the CBS group's highly-rated news radio station, KNX-AM. KCBS is using KNX's recognized on-air talents, such as business reporter Jerry Laird and traffic reporter Jim Thornton. "Our plan is to utilize the synergies we have between radio and TV," Blue said. ■

'Omni' Back From the Grave

Magazine of the future is reborn as futurist magazine on the Web

NEW MEDIA/ By Cathy Taylor

The word cyberspace was coined in a 1982 short story by William Gibson published in the defunct *Omni* magazine. Now the monthly is about to come back to life in cyberspace, as a new magazine formatted exclusively for the World Wide Web. *Omni* is one of several new electronic publishing projects planned by General Media, publishers of *Penthouse*, as it strives to recover from a difficult 1995. A web version of *Longevity*, another General Media title that recently ceased publication, may be next.

The *Omni* site, slated to launch Sept. 15, could prove—or disprove—the Internet axiom that the savings in printing costs in publishing electronically will permit many niche publications, which may have failed at newsstands, to survive. In fact, with paper costs skyrocketing, *Omni* Interactive president Kathy Keeton last week sounded decidedly pessimistic about the future of the magazine business. "Magazines themselves continue to decline," she said.

In that context, Keeton expects the *Omni* Webzine could surpass the subscriber base of its print predecessor, which according to its pub-

lishers statement on file with the Audit Bureau of Circulations, had a total average paid circulation of 703,018 as of June 30, 1995, a few months before it folded.

For *Omni*, a bullish outlook probably makes some sense, since the magazine's demographic—males 18-34, with high levels of education—is an excellent fit for the Web. General Media also seems intent on adding elements such as real-time video, as soon as technologically possible, as part of an effort to ensure that the *Omni* Internet product is perfectly up-to-date. Those who access the site at www.omnimag.com won't find an electronic reincarnation of the print product, officials claim. "What a lot of publications are doing out on the Internet is taking things that were created for print and putting them online," said Pamela Weintraub, the site's editor, who had been editor-at-large of the print version of *Omni*.

Keeton said an online version of *Longevity* and an online book store, as yet unnamed, were both on the boards. The book store, which will begin "to start up in dribs and drabs in September," will be connected to the *Omni* site. ■



Editor Pamela Weintraub is bringing back *Omni* to where it belongs

WIKONIN/SCHIE

OPINION

By Philip R. Hochberg

The Days of Real Sport

Twenty-five years ago this summer, America's sports pages discovered cable television. What seems like a given now—sports on cable—wasn't even an afterthought until *The Sporting News* recognized its potential in a July, 1971 article. No one then had the slightest inkling that by late 1996, there would be three channels devoted exclusively to sports news.

The industry has moved from a retransmission service of over-the-air signals in 1971—when the fifth-largest cable system in the U.S. was in Elmira, N.Y. and when no system had more than 12 channels and only four systems reported doing any sort of local-origination sports programs—to a monolith that reaches nearly 70 million homes. Almost all subscribers get one full-time sports channel (ESPN), regional sports networks and two other major sports carriers in TBS and TNT.

What of the next five—let alone 25—years?

Competition is coming. The hard wire of cable may not be the mode of delivery. Direct-to-home transmission has made inroads already. Witness DirecTV. And even if wire is the delivery system, who's to say it will be the *cable* wire. What about the phone companies? Have we heard the last from them? Probably not.

The 500-channel universe is coming with the transition to digital transmission. And speciality channels will continue to emerge. The Classic Sports Network, the "Deuce" (ESPN II), and the Golf Channel are likely to be joined by the Auto Channel, the Boating Channel, Chop TV (martial arts, not cooking), Fitness Interactive, Premier Horse Network and TRAX TV. What's to stop someone from programming 24 hours of basketball—it doesn't get watched all day, but it's a "destination" channel.

Up-to-the-minute sports news will be available as ESPN, CNN and TCI/Fox vie to become a continuous sports page.

Every game, every season will be available (almost) everywhere, except when blacked-out locally.

Interactivity will allow viewers to talk back to their televisions, which will listen. They'll be able to decide whether to watch the entire game from an end-zone view or

whether they want to follow a particular player around the field. Or they'll be able to bet on horses, right in their living rooms.

Sports will continue to become more global. ESPN already has 50-percent more viewers overseas than it has domestically. Our sports will be taken worldwide. And we'll have immediate access to soccer, rugby, curling, you name it.

Still, over-the-air television will continue to play a major role in sports. For decades, literally, there have been predictions of cable, pay cable or pay-per-view siphoning off the crown jewels of TV sports, events such as the Super Bowl and the World Series. In fact, the 1992 cable act required the Federal Communications Commission to study the issue of siphoning. The commission's report was an answer in search of a problem. Not to worry, it won't happen. Sports still needs the vast and total exposure of conventional, over-the air television. And Congress is out there, always looking over the shoulders of the professional sports, threatening them with legislation.

Leverage will continue to be the name of the game. The big companies will dominate cable sports. But there will be more choice for viewers. And with more choice, audiences will get smaller. Still, there should be enough viewers to go around. And enough sport to attract them.

(Philip R. Hochberg, who wrote The Sporting News article in 1971, is a Washington-based sports attorney. He is in his 34th year as the public address announcer at RFK stadium during Washington Redskins games.)

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CAMPAIGN '96: The Conventions

By Alicia Mundy / Illustrations by Kevin Kallauger

Breaking Conventio

San Diego's GOP infomercial may mark the end of



It began with a crisis that lasted 444 days. After 17 years of making history with late-night news, from the Iranian hostage-taking to the fall of Communism, ABC's *Nightline* perhaps signaled the end of modern U.S. political coverage. Barely two days into San Diego, Ted Koppel pulled up stakes for his influential program and left town. "This isn't the first time convention organizers have tried to manipulate the media coverage," reflected Hal Bruno, political director for ABC News. "It's just the first time it's been done this well."

How well? So well that Koppel's caper became the biggest story in San Diego, after the Kemp VP announcement. On the record, ABC execs such as Bruno were diplomatic about Koppel walking out, citing breaking news elsewhere that demanded attention. "He wanted to cover the TWA 800 story that is developing, and it would be foolish for him to cover it from San Diego," Bruno explained. Behind the scenes, most of the major media applauded *Koppel Unplugged*. Two CBS producers, three ABC reporters, two Fox officials and two NBC news veterans said, in effect, "Good for Ted. Wish the hell we'd do the same." Of course, some rivals suspected Koppel was grandstanding, since all the networks' ratings for America's Greatest Show of Democracy were lower than *America's Funniest Home Videos* reruns.

If the networks decide to skip the 2000 conventions altogether, those few citizens who want to see their politicians live needn't worry. The convention still attracted nearly 15,000 media representatives, allowing roughly seven reporters, editors, commentators, camera operators and technicians for every delegate. The newfangled news outlets were out in

With

n

network coverage

force: MSNBC, C-Span, NY1 News and The Family Channel (temporarily controlled by the GOP) joined CNN and PBS in providing gavel-to-gavel coverage. Newbies like Fox News, Comedy Central and MTV also arranged for their audiences to be spoon-fed the convention, reported by the likes of Chuck D, Al Franken and Arianna Huffington. No word yet if John Madden will be diagramming the Democrats' play-by-play maneuvers in Chicago.

In time, the networks' belly-aching about the GOP acting as programming czar will recede. The conventions will still be held in mid-August, when the networks are desperate to clear out old inventory. They can leave the expensive, lengthy coverage to their cable and PC brethren, weighing in with their heavy news anchors as needed. Political conventions as a national stay-up-late-and-hear-America-singing mass TV spectacle will fade into history, like daytime World Series games on the radio and Saturday two-reeler matinees. Tradition—in politics as in media—is only revered until the next election or ratings season.

COMMAND AND CONTROL

Few African Americans or Hispanics could be found among the delegates. But they were strategically placed by their delegations' chairmen and Republican National Committee organizers in the first two or three rows of the audience. The affirmative action seating plan was particularly in force on Monday night, when the networks were still interested in the convention and Colin Powell spoke. As a result, the GOP camera feed inside the hall could isolate the minority faces quickly and pan to them. Both C-Span and CNN went for the gimmick live, and their taped sequences also presented many non-white delegates

to the national TV viewing audience. Of course, the delegates as a whole were overwhelmingly white, older and male. As Chris Rock, a black comedian doing interviews for Comedy Central, noted, "I feel like I'm a visitor at the Million White Man March."

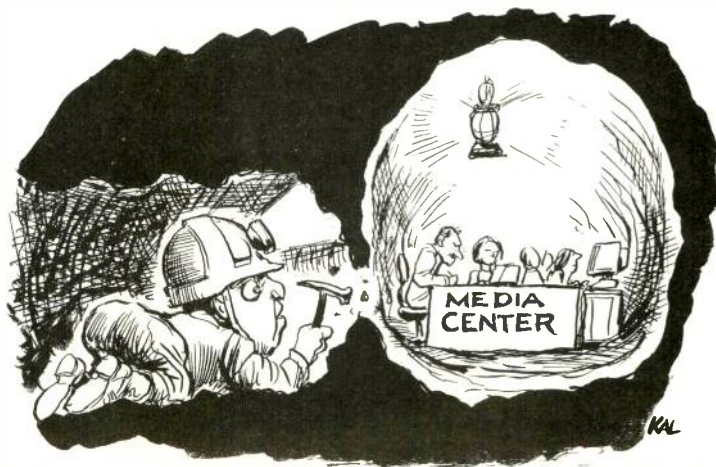
Then there was the speaker scheduling. ABC's Bruno and several other network producers noted in advance how fundamentally conservative the party platform and most of its delegates were. But most of the speakers scheduled for prime-time viewing were the recognizable party moderates. "The RNC wanted to show unity at any cost, and we're paying their price," said a Fox producer.

The RNC also stayed a step ahead of the nets with its satellite feed for local news outlets. Hometown reporters, without much political seasoning, could do live chats with GOP leaders for direct, "unfiltered" delivery to their home audiences. "The RNC wants to control how their guys appear on local TV, so this way they can bypass Dan Rather and Peter Jennings and reporters who will catch the politicians' misstatements," said a CBS producer.

Did all the stage management pay off? "Yes," declared Bruno. "They've met their goal of showing a party without major dissension and also put on a good TV show." The low ratings—which preached mainly to the converted—and some instant polls disagreed. On Thursday, *The San Diego Union-Tribune* ran numbers from Republican pollster Ed Goetas. His poll showed the gap between Clinton and Dole was actually increasing, the opposite of what should happen after a prime-time party. "The GOP could have gotten a big bounce with this convention, but I think it's so tightly run, it's backfiring," said a Fox News official.

THE METER IS RUNNING—STOP IT!

Speaking of polls, ABC News trotted out its version of instant focus groups, with grim results. Republican pollster Frank Luntz, who does sophisticated voter analysis, convened a sample of Republicans, Democrats and independents in San Diego. ABC then wired the group with some Rube Goldberg meters and dials,



The under-ground press center was located on parking level C —two stories below ground. With no running water.

CAMPAIGN '96: The Conventions

which they would twist and turn as they reacted to the speakers. Correspondent Lynn Sherr was on hand Monday night to interpret the moving lines, like a lie-detector test charting the subject's true feelings.

Unfortunately, the three lines tended to rise and fall wildly, usually out of sync with the interpretation from Luntz and the actual speech moments. Like Vanna White when the letters don't turn, Sherr posed with a befuddled look as the Luntz-o-Meter did its thing. Even anchor Peter Jennings had to take a crack at the innovation, telling Sherr on air that he needed several more run-throughs before his sharp mind could understand it.

"It's up in the air whether we continue the tracking segment" in Chicago, said Luntz. He acknowledged the technical problems in trying to convey focus group polls via TV graphics. "Getting ABC to present it easily to the viewing audience is hard," he said.

SCOOPS AND BLOOPS

Before the convention began, CBS scored the first coup with Leslie Stahl's interview with Kemp and Dole for *60 Minutes* from Kansas. She and her crew camped out in Dole's living room over the weekend to follow the selection process. CBS producers said Stahl, who covered the White House for years and knows Dole and Kemp well, had pitched the idea to the GOP to "capture the moment when Bob Dole would contact his running mate." Kemp apparently was not fully briefed on the TV verité; he was surprised when he walked into the room and found himself on camera.

CBS parlayed the *60 Minutes* exclusive into a boost for its new morning show on Monday. Dole liked the Stahl segment so much he agreed to be a guest the next day, the only time before his acceptance speech that he sat for an interview.

In order to be in Kansas and San Diego, Kemp had to blow off *Fox News Sunday*, where several days earlier he had agreed to appear. "We knew what we were doing when we asked Kemp to come on with us," said prescient host Tony Snow. "But you can't win 'em all." Fox News and MSNBC both suffered technical glitches in their national feeds during the convention. Rupert Murdoch appeared on Fox's doorstep Wednesday morning to check out his \$100 million operation. No word on his reaction.

IT'S THEIR PARTIES

Copley Press and its *San Diego Union* threw the first big press bash at Embar-

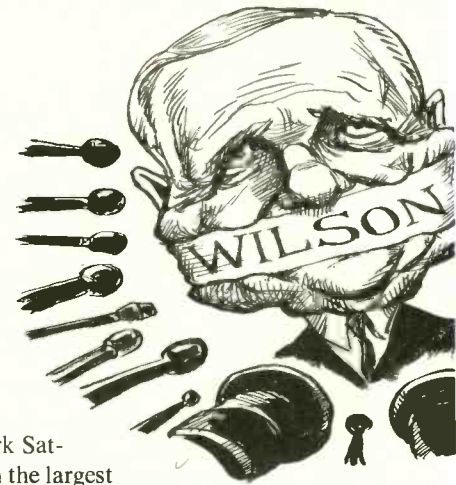
cadero Park Saturday, with the largest fireworks display ever set off in San Diego. Their official press goodie bags held some of the weirder prizes, donated by the corporate sponsors of the convention. A Kraft macaroni and cheese dinner with pasta shaped like little elephants. A plastic Budweiser mug bearing the reminder that 43 cents of each beer dollar goes to taxes. A box of Hefty zip bags. "I don't get it, I just don't get it," said Ann Klenk, Mary Matalin's radio producer.

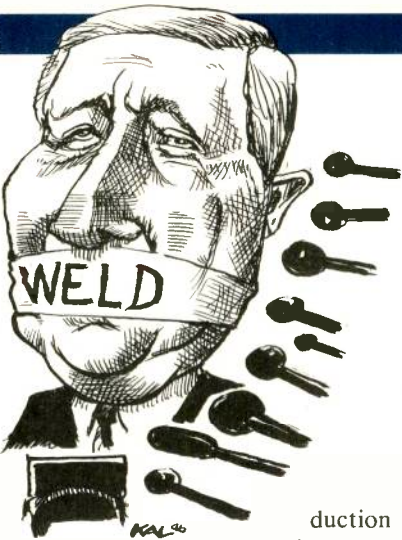
The better bag was found the next day at Steve Forbes' party at the San Diego Museum of Art. The giveaways included *Forbes* umbrellas and T-shirts, not to mention flowing champagne and trays of sushi. Forbes himself was one of the most sought-after political celebrities in town. One enterprising MSNBC producer used a clever ploy to get him. Watching CNN interview Forbes, he heard the publishing magnate ask for directions to the men's room. The MSNBC staffer gallantly volunteered to show Forbes the way, then cornered him in the lavatory and asked for an interview himself. It worked.

The hottest media ticket Monday was the party thrown by *George* magazine at the renowned San Diego Zoo. John F. Kennedy Jr. was there with a cigarette stuck behind his ear. Norman Mailer, covering the convention for *George*, was sitting with Richard Goodwin, then they left in a van with Al Hunt and Judy Woodruff—one of the odder foursomes seen. Mailer declined to discuss his view of the convention. Kennedy said he hired Mailer (for an undisclosed fee) because he had read Mailer's coverage of other political spectacles, including his famous dispatches for *Harper's* in 1968 Chicago. "He gets a different perspective than some of the political reporters," said John Jr. "He gets into their thought processes." Said a *Newsweek* scribe, "Does Norman Mailer think he still matters?" Indeed: the Inventor of New Journalism is more likely to muse on Marilyn than James Monroe these days.

TRAILERTRASH AND PARKING LOT HELL

The media lounge at the Marriott was a hike for the poor folks in trailer trash city, the back lot behind the convention center where the TV pro-





duction trucks were parked. Even worse was the underground press center that was intended to handle the media overflow. The tiny convention hall couldn't hold all the press on its floor, so parking level C—two stories below ground—was converted into a media site. Industrial gray carpets were thrown on top of the greased parking spaces, while cables and wires snaked around cement columns. Air ducts hovered overhead, ready to bonk quick movements. The lack of natural light, rest rooms and running water made the press area about as accommodating as a Mongolian yurt. One network exec had to put his foot down when he discovered newsies washing their hands in the mini-refrigerator ice cube trays.

It wasn't just B-list media sentenced underground. *Newsday*, foreign press reps, *The New York Post*, *Chicago Sun-Times* and *New York Daily News* were all huddled in the third level of hell. The 10-minute, tortuous walk back and forth from the convention floor was made more difficult by the tight security checks.

Given the memories of the World Trade Center underground bomb, such checks were to be expected. But reporters used to rushing in to file copy found they had to open their bags and demonstrate their computers worked, while photographers had to open camera lenses to prove they were real. Without a proper sink, unlucky photo aides had to carry buckets of water through security at a frantic pace.

Meanwhile, the media that presumably had paid for fancier digs luxuriated in the lobby of the Marriott, where all convention VIPs were circulating. Newhouse newspapers, *The Washington Post*, *The Los Angeles Times*, and *The New York Times* were among the elect. On the convention floor, however, it was every cameraman for himself. The confined space and perpetual crowds made for lots of bruised elbows, blocked shots and disconnected wires. A broadcast floor pass became worth its weight in GOP gold, since mere print passes were kept out of key areas. Said one scribe, "Once you've asked 'where's Koppel?' the only important question is, can I have his floor pass?"

THE SILENCE OF THE BABIES; PRINT LIVES!

One of the few media missteps by the GOP was pulling Governors Pete Wilson and Bill Weld from the speaker's list. Because they might have talked about abortion rights, they were deemed not ready for prime time. The result of the gag: They became the most sought-after interview subjects in the hall. "If they just let us go ahead and talk, we would have been booed for 30 seconds on national TV," Weld said. "Then it would have been over, and we'd announce this as the party of national diversity." That theme was echoed by the speakers who did get airtime, but the mute button on W&W told otherwise...

Fox vice president George Case dubbed Tuesday the BYOB night—for Bring Your Own Baby. The cast of women speakers all seemed to include infants in the background TV shots, even for women well past *The Change*. "Were the babies real or rentals?" wondered Case...For ad man Andy Berlin, the good news was that Thursday night the GOP organizers would show his 7-minute art film of Bob Dole, boy to man. The bad news was that ABC skipped the biopic to show a Dole retrospective of their own done by Jeff Greenfield. That was the network's way of saying "you can't totally force feed us," according to an ABC producer...Finally, a tip of the press hat to *The National Journal* and *The Weekly Standard*, both of which published dailies during the convention. These were no Bill Kristol mimeographs, either. The *Journal* published a 48-page tabloid thick with real stories, while the *Daily Standard* lavished some of Murdoch's money for full-color cover art on its convention zine each day. Too bad they didn't get the candidate they wanted. ■

Kemp apparently was not fully briefed; he was surprised when he walked into the room and found himself on '60 Minutes.'



HOLLYWOOD

Betsy Sharkey*Harvey: A '90s Cosby?*

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comic-cum-TV-star
aims to cross over



When ABC canceled Steve Harvey's situation comedy, *Me and The Boys*, the actor didn't blink. In his mind it was just another step forward in his career. And while many actors work hard to avoid the prospect of doing a "family" show during the "family" hour, when The WB approached Harvey about developing such a show, it was exactly what he was looking for. *The Steve Harvey Show* premieres on Aug. 25 at 8:30 p.m., part of The WB's Sunday-night comedy block.

"I wanted a show that said something, that reached out to young people as well as parents, to give young people an alternative way of thinking," says Harvey. "I didn't want to do a goofy sitcom. I don't want to be thought of in that way because I'm not that way as a person."

As a person, Harvey is, well, complicated. He has the No.1-rated morning drive-time radio show on WGCI in Chicago, but he lives in L.A. "I get dressed and drive to the studio to go on the air at 4 a.m., which is 6 a.m. Chicago time," he says. For the next four hours he does his radio show. From 8 a.m. until 10, he has breakfast and drives to the CBS lot to film the show. On Fridays, he hops a plane to New York to tape the weekly cable variety series *Showtime at the Apollo*.

Harvey, who has long worked with at-risk inner-city kids along with building a career as a stand-up comic and TV star, plays high school teacher Steve Hightower. The action takes place in the school and in his bachelor pad. The setting may be a school, yet at its core, Harvey says, the show is a love story. It's not what you'd expect, though there is definitely a healthy dose of romantic tension between Harvey and principal Regina Grier, played by Wendy Raquel Robinson.

"Primarily, I think, it's a love story between a man and a boy, between myself and the kid who plays Romeo (Merlin Santana)," says Harvey, referring to the tough-talking teen he confronts on his first day at school. "This kid's at a crossroads where he can make a decision to go one way or another, and I'm there at a critical point in his life to become a check-and-balance for him."

The show was created by Winifred Hervey, whose writing and producing credits stretch back to *Laveme* &

Shirley and *Mork & Mindy*. In recent years, Hervey was an executive producer on the NBC hit, *The Fresh Prince of Bel Air*, and she created and was an executive producer of *In the House*.

Veteran film and television director Stan Lathan is the other key component in the creative equation. His long list of credits include directing the pilots for *Mo'Nisha*, *Martin* and *South Central* and episodes of *Frank's Place*, *Hill Street Blues*, *Miami Vice* and *Sesame Street*. He has signed on as an executive producer and will direct all of the 12 episodes the network has ordered.

In April, says Lathan, he and Harvey and Hervey all ended up in the same room thinking the same thing.

"People come together in this business because of common interests and goals and timing. Winifred and I had been talking about the kinds of shows we thought



were needed, what the networks seemed to be moving toward and moving away from," says Lathan. "There's always a quest in this business to find people you can communicate with and write for or work with that you both respect and like and feel that something valid and important can spring from the relationship."

The WB's entertainment chief, Garth Ancier, had known for more than a year that he wanted to find a way to be in business with Harvey. It was a matter of trying to make all the pieces fit.

"This is a guy who projects some of the same qualities you saw in Bill Cosby in years past with kids," Ancier says. "Steve projects really good values to kids but is still on the edgy side. You look at him as an individual and you know this guy's a TV star. He just lights up the screen, and there's a presence about him that's pretty overwhelming."

Ancier's first inclination was to try to revive some version of *Me and The Boys*, but when he called Harvey's agents at CAA, the prospects looked dim. Even though the show was off the air, ABC had given Harvey a six-episode commitment for another show.

"As the year wore on, it became pretty clear to me that the deal at ABC, while I'm sure it was made in good faith, was not panning out," says Ancier. He called CAA again and arranged to meet and talk with the comic. In

was a constant flow of people. And this was Dallas."

Harvey, whose show had been canceled by ABC and who was still in limbo about what his next project there might be, found it was "great to be wanted." But ABC still wanted Harvey. It became a waiting game for Ancier. There would be only a small window in the spring during which, if ABC couldn't come up with a show, Ancier would try to put together a presentation that he could bring to the upfronts in May. Ultimately, in April, Ancier's patience paid off and the race to get something ready for the pilot season began.

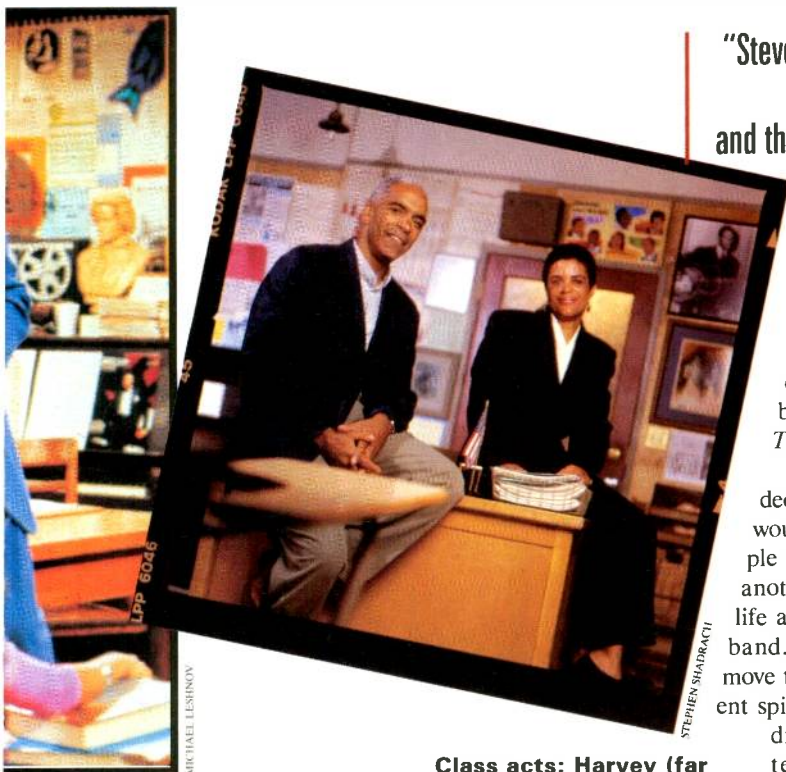
Executive producer Hervey began the task of creating a show that would fit within the parameters that Harvey wanted and still dovetail into The WB's hopes of developing an urban family show that had crossover appeal.

"Steve seems to appeal to everybody. His radio show is No. 1, and that doesn't happen if you don't have a mass audience."

"We wanted to design a character that was specific for Steve, that he would feel comfortable with and that would be appealing," Hervey says. "We had to address the fact that we were doing a family show, but we couldn't go back to anything that was close to *Me and The Boys*."

An inner-city high school, Hervey decided, would put Harvey in an arena that would allow him to interact with young people without being a parental figure. To add another dimension, she gave him a former life as the lead singer in a popular '70s R&B band. It gave the producers more room to move the character around and to put a different spin on his teaching credentials. "It was a different way to approach the traditional teacher series," she says. Within that framework, "we try deal with themes that are universal, that everybody feels, and do stories that are based on people, characters, instead of coming up with situations or gimmicks. And if you have characters who have ethnic backgrounds, you shouldn't ignore that—it only makes it richer."

At the same time, Ancier sees it as a show that will appeal to a broad audience. "Steve seems to appeal to everybody," says Ancier. "His radio show is the top show in Chicago, and that doesn't happen if you don't



Class acts: Harvey (far left) does a run through; Lathan and Harvey (above) share the set.

February, he met Harvey for lunch at The Mansion at Turtle Creek in Dallas, where Harvey has a home and also established one of the few black-owned comedy clubs in the country, Steve Harvey's Comedy House.

"It was a Saturday and most of the people around us were a sort of casual, weekend, ladies lunch crowd, and they kept coming over to the table," says Ancier. "Primarily these were white women saying, 'I really like you and your show. You're such a great role model.' It

HOLLYWOOD

have a mass audience. There are shows on our air that are a little bit more ethnic, like *The Wayans Bros.*, but the goal is always to be as crossover-minded as possible."

Much of the action within the show is propelled by the relationship between Harvey's character and his friend and coworker Cedric, played by fellow comic Cedric "The Entertainer," who is a longtime friend of Harvey's in real life.

"We read at the table this morning," Ancier said recently. "These two people riff off each other all the time. It just brings a different level to the show. It's

what the Lawrence brothers have (the sibling stars of The WB's *Brotherly Love*), the chemistry from life."

Though The WB's reach is far less expansive than ABC's, Harvey believes that the opportunities at the smaller network may be greater. "It's a chance for me to show more of what I'm about. There will be a lot more of Steve Harvey on this show than any other thing I've done," he says. Come the November ratings books, Harvey is planning on having a hit on his hands. "I know this is a hit, watch me," he says. "I know this much: ABC is sitting somewhere going 'Why didn't we?'" ■

Playboy tends to style its events for maximum impact. So a party at the Mansion, where debauchery once ruled, was the perfect venue for the introduction of a new line of cigars, Playboy by Don Diego. Stogies are hot, cigar bars are hotter—both at a time when most vices are extremely costly, if not lethal.

But the atmosphere that night was charged, quite literally, coming as it did after a blackout had snapped the back of the city, stretching through afternoon and into dusk, turning random bits of

a velvet smoking jacket in tribute.

Milton Berle, looking as paper-thin as the leaves that wrapped the Don Diego he was smoking, held court for a time. Linda Squires, a cigar retailer who owns The Squires in Santa Rosa, Calif., reached down to brush a few fallen ashes off Berle's pants. "That's how I met my wife," he said, winking at her.

For Squires, it was a magical night anyway because her shop is one of the few that will add Don Diegos, from Consolidated Cigar Corp., to an already exclusive line of cigars. It's all supply and demand, she explained.

With the rising popularity of cigars (back-orders in the thousands, she estimates), most of the new cigar bars are stocked with inferior product at inflated prices. But then, she sighed, most folks can't tell a good cigar from a cheap one anyway.

Smoke and mirrors is apparently not exclusively a Hollywood commodity.

If you ever wondered who puts the blue in *NYPD Blue*, David Milch has to be considered a prime candidate.

A recent Academy of Television Arts & Sciences forum featured Milch, cocreator Steven Bochco, two of *Blue*'s executive producer/directors, the casting chief, the former NYPD detective who is a full-time consultant, and the seven core stars of the show, including Dennis Franz and Jimmy Smits. Yet it was definitely Milch's show.

As Milch carried on a hyperkinetic

monologue that was one part brilliance, one part prepubescent boy (i.e., anyone who attended has enough details to pick the former Yale literary professor out of a urinal lineup in a bifurcated second), Bochco talked about trying to bring to prime time those "unique voices that bang around in [Milch's] head."

Milch simply calls them "the committee."

Whatever happens when Milch's "committee" merges with the other writers, and those scripts intersect with

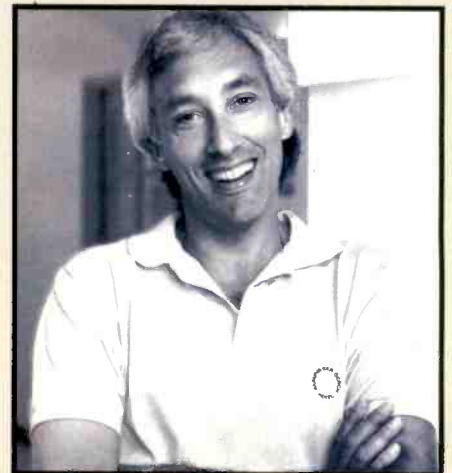
The Backlot...



the region powerless.

Those making their way to Holmby Hills, where Hugh Hefner, a "former pipe man," as he put it later that night, is lord of the manor, had to navigate intersection after intersection of dead traffic lights in a town that only moves along the concrete grids that bisect its hills and valleys.

Playmates wove their way through the evening's haze of smoke as several hundred guests savored a Churchill or Gran Corona, talk tempered by the smoky silk offering of the evening's other host, Johnny Walker Gold. Hefner made a brief appearance in a white linen suit, though one guest had donned



Bochco credits the voices in his partner's head for *Blue*'s success

the characters that Franz, Smits, James McDaniel, Kim Delaney, Nicholas Turturo, Sharon Lawrence and Gordon Clapp turn into flesh and blood, the legacy is substantial.

Blue goes into its fourth season this fall with nine Emmys and 51 Emmy nominations to its credit. For *Blue*, writing by committee seems to be working. ■

How To Buy An Election.

Any politician will tell you, there's no such thing as a sure thing. We beg to differ. This year, TIME has assembled four special issues that truly offer media buyers a can't-lose situation. Exclusive interviews, political analysis, as well as unparalleled insight into the challenges that face our candidates and our country. It's the kind of in-depth reporting only TIME can offer. It's also the kind of news guaranteed to reach more of the people you want to reach. So call your TIME representative. Place your ads. Then sit back and congratulate yourself. You just bought yourself an election.



Ad close: Oct. 7



Ad close: Oct. 14



Ad close: Oct. 17



Ad close: Oct. 28

Magazines

By Jeff Gremillion

The race for female athletes is on, with a flurry of efforts aimed at building skills as well as confidence



Women want to see athletes like Gale Devers (left) and Merlene Ottey as inspirational, not aspirational, says Conde Nast's Danziger

Woman-izing Sports

It most certainly has been, as *Newsweek* noted on its June 10 cover featuring sprinter Gwen Torrence, the "Year of the Women" in sports. Especially in the magazine world. *Sports Illustrated* chose the Olympic women's basketball team to illustrate the cover of its "Olympic Preview Issue." *The New York Times Magazine* on June 23 put Olympic hoopster Sheryl Swoops on its cover. *TV Guide* ran two Olympics cover stories, both featuring female athletes. And just last week, the cover of *People* honored "The U.S. Olympic Women" with pictures of four of America's 19 female gold medalists.

This wealth of coverage comes as the WNBA women's pro basketball league is readying for its debut next June, and as the effects of more than two decades of Title IX (President Nixon's education bill that mandated increased spending on girls' athletics) are making themselves apparent. A generation of girls has now grown up as athletes. A number of magazines devoted to girls' and women's sports—already publishing or in the works—are positioning themselves to capitalize on the sea change.

The most notable is *Condé Nast Sports For Women*. Now that *Condé Nast House & Garden* has launched, the company can focus its start-up attention on *SFW*, still more than a year from its projected launch.

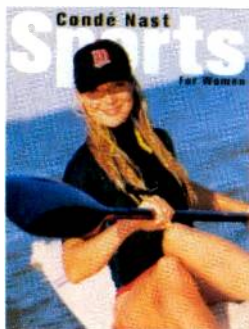
"America is ready," says *Sports For Women* editor Lucy Danziger, who thinks sports titles aimed at men and single-sport niche books don't appeal to women. "Women approach sports differently than men. Men are concerned with who's the best, what's the score. Women want to relate to

the athlete as a person, to see the athlete as inspirational, not aspirational." To see Danziger's point, consider NBC's heavy human-interest spin on its Olympics coverage, unabashedly—and successfully—aimed at women.

The editorial mix of the new CN title will most likely include a lot of service journalism, also profiles, fashion and travel. The magazine's new senior edit staff is comprised of editors and writers stolen from sporty competitors, while the top art people come from slick fashion mags. The staff makeup, says publisher Deanna Brown, will yield a "high quality of journalism, and a richness of look and feel."

Sports Illustrated's much respected writer Sally Jenkins, *Outside* managing editor Tish Hamilton, *Men's Journal* senior editor James Kaminsky and *Skiing* executive editor Dana White are in *SFW's* edit column. *Harper's Bazaar* art director Johan Svensson is *Sports For Women's* a.d.; Lisa Steinmeyer, formerly of *Details*, will be Svensson's associate. Editor Danziger hails from *The New York Times* and *Allure*. Publisher Brown had been director of *Condé Nast's* CondéNet online services.

The magazine will launch as a bimonthly with a rate base of 350,000.



Female Olympians as cultural heroes, courtesy of *People*

Its promotions budget is \$1 million.

Sports Illustrated is seriously considering a spin-off women's book, according to president Donald Elli-

man. The atmosphere at Time Inc. is ripe for such a venture, given president/ceo Don Logan's proclivity for brand extensions. A source inside the magazine says an *SI* women's title would be a monthly, covering sports events rather than offering service or lifestyle pieces. The only obstacle between an eager would-be staff for the new book and the green light: convincing corporate types that there would be enough going on each month to fill the edit pages.

Sports Illustrated For Kids, *SI*'s seven-year-old spin-off, will experiment with a special section for girls in its November and December issues. The 16-page extra section will be "a little more human-interest oriented" than the rest of the monthly, says publisher Cleary Simpson. The "girls' select edit" will be bound into 100,000 copies of the mag's press run of about a million and be sent to subscribers with female-sounding names. Girls Inc., a female counterpart to Boys Club of America, has ordered an overrun of 100,000.

California-based Weider Publications—owner of *Shape*, *Men's Fitness* and other health titles—is "prototyping" *Jump*, a sports title aimed at teenage girls, says Kathy Nenneker, associate publisher of Weider's women's publishing group. The book, scheduled to launch in fall 1997, will be heavily service-oriented, featuring technique tips from pro athletes.

The approach of *Sports Traveler*, launched by former *Bon Appétit* and *Elle Decor* publisher Polly Perkins last fall, sounds similar to *Condé Nast Sports For Women's*. Perkins says she wants her book to be an *Outside* for women, covering sports-oriented fashion and travel, "that's a little more encouraging and a little less death-defying." The independent *Sports Traveler*, circulation 250,000, has published just four issues; it will go bimonthly next year.

The boom in female sports is not news to one publication, *Women's Sports + Fitness*, a 22-year-old title founded by tennis legend Billie Jean King. The magazine, published nine times a year by Boulder, Colo.-based Sports & Fitness Pub-

lishing, produces a semiannual for high school girls and will launch in November a semiannual for college women. *Women's Sports + Fitness*, circ nearing 200,000, is more hard-core than its new competitors but has at its heart a tenet common to all the books in the fledgling category:

principals—*Individual Investor*, the venerable *Kiplinger's*, Time Inc.'s *Money*, *SmartMoney* and *Worth*—are reporting at least modest growth. And two are set to launch spin-offs in the near future.

Individual Investor, whose ad pages are up 56 percent over this

60 SECONDS WITH...



David Lauren

Founding president and editor of *Swing*, a magazine for twentysomethings that evolved from a college magazine at Duke University. Son of fashion god Ralph Lauren.

JG: I had a great experience as a college journalist. I didn't want it to end. You found a way to extend that student-press feeling into real life. **DL:** In a way, like when we're sitting around with a pizza at two in the morning, talking about somebody's relationship break-up, or somebody not being able to find a job or an apartment. Those things become stories. **JG:** [Hachette Filipacchi ceo] David Pecker seems a little like a student-affairs dean more concerned with rich alumni than students' creative freedom. How's your new relationship with Hachette going? **DL:** [Pecker] doesn't discuss editorial except to say he likes what we're doing. He's working hard to bring in young people with new, fresh ideas. **JG:** What's your favorite *Swing* story so far? **DL:** We do an annual cover story, "The 30 Most Powerful People in Their 20s," that shows that young people can really kick ass. **JG:** Now that *Swing* is about to turn three, how has your vision for it evolved? **DL:** It's stayed pretty constant. We've always wanted to be a positive reflection of this generation. We didn't want to be trendy or downtown. We've always seen *Swing* as a vehicle for dreamers and doers, and we fulfill that.

"We've never approached sports and fitness as a subset of beauty," says editor Mary Duffy. "We don't reinforce women's insecurities about their bodies. We reinforce their confidence in themselves."

Money Market

More Ways-to-Wealth Titles to Come

Now that the era of '80s-bashing seems to have ended, making the world safe again for people who openly aspire to being rich, the personal-finance category is among the strongest and fastest-growing. Since 1987, 10 million new investors have entered the stock market. All of the

time last year, according to PIB figures, will launch in October *Individual Investor's Ticker*, a bimonthly aimed at the changing needs of brokers and financial advisors. *Ticker*, like its successful parent, will use a battalion of in-house analysts and take a no-fluff approach in its pages. "We're not going to talk about what kind of tie a broker should wear," says *Ticker* editor Jackie Day. The start-up's circ will be 75,000.

Capital Publishing's *Worth*, a monthly with a more pronounced features component, will announce its spin-off in the next few weeks. The magazine isn't parting with much information on the new title except to hint that it will fall on the spectrum somewhere between financial and lifestyle. ■

Must-Reads

A subjective compendium of praiseworthy articles from recent issues:

"One Deadly Week,"

by David Ewing Duncan, with reporting by Jimmie Briggs and Miriam Bensimhon, *Life*, September

"Into Thin Air,"

by Jon Krakauer, *Outside*, September

"Working in Dilbert's World,"

by Steven Levy, with reporting by Brad Stone, Deborah Branscum, Steve Rhodes and Claudia Kalb, *Newsweek*, Aug. 12

TV Stations

By Michael Freeman

Four firms await news from Fox about whether it will move its O&Os into New World's in-house sales unit

Neuralgia in Repland

No matter what Rupert Murdoch does, there always seems to be group of people—or entire companies of people—who are anxiously waiting for the other shoe to drop. This time, it's the reps. The street is abuzz with rumors that once Fox takes control of the 10 New World stations, which Murdoch agreed to acquire for \$2.48 billion last month, the Fox O&Os will be folded into the in-house sales unit at New World. A Fox representative, speaking for Fox Television Stations president Mitchell Stern, would not comment, citing pending regulatory matters.

But numerous station and rep sources suggest that Fox is seriously considering revamping the two-year-old New World Sales & Marketing unit to take over in-house spot sales for the yet-to-be-combined group, which will include 21 stations with 34.1 percent coverage of the U.S. This would likely eliminate the four rep firms that now handle Fox stations—Petry, HRP, Telerep and Seltel—as middlemen.

If the shoe drops, Petry would stand to lose its representation of five Fox O&Os in the top six markets. Those five stations—WNYW in New York, KTTV in Los Angeles, WFLD in Chicago, WTXF in Philadelphia and WFXT in Boston—generate between \$180 million and \$250 million in national spot billings, according to industry estimates. Petry is believed by its competitors to be working on a commission of between 5 and 6 percent. Thus, the rep firm could lose between \$10 million and \$16 million in annual revenue if Fox went in-house.

Thomas Burchill, president and ceo of Petry Inc., said he would not comment on “pending matters” with Fox. However, Burchill said the five Fox stations account for roughly 10 percent of Petry's total national billings, which sources estimate at \$1.8 billion for 1995. Overall, Petry currently reps more than 200 stations nationally and has another 200-plus stations from its acquisition of Blair Television last year.

“I think it is a little early in the game to know what Fox is going to do,” added Burchill, whom Fox sources say will likely receive a decision in first or second quarter of 1997.

One competing station rep executive, who requested anonymity, suggested that Fox “could find it problematical” cutting ties with Petry and would possibly have to pay off the remaining years on the rep firm's contract. The source adds that it's entirely possible Petry could put in a “counterproposal” to serve as a “transitional management partner” with New World Sales & Marketing. It would be similar to a joint-venture relationship Katz Media Corp. struck with United Television Sales when the parent company, the Chris-Craft/United Television station group, took ad sales in-

house last year.

Among the other reps, Telerep has four Fox O&Os, ranging from WTTG in Washington, D.C. (No. 7 ADI market) to WBRC in Birmingham, Ala. (No. 51); HRP (Harrington, Righter and Parsons), a rep firm acquired in 1994 by TelRep's parent company, Cox Broadcasting, represents Fox O&O KRIV in Houston (No. 11); and Seltel, a unit of Katz Media since 1992, handles sales for Fox's KDVR in Denver (No. 18).

Ironically, former Fox chairman Barry Diller may prove to be the white knight in repland. Representatives of Diller's Silver King group recently met with executives from three major rep-firm holding companies about the possibility of handling Silver King when it becomes an independent broadcast group next year. “No one put a formal proposal on the table, not yet at least,” said Adam Ware, SKC executive vp of distribution. Ware said the discussions centered around the 12-station Silver King group and that the four SF stations owned by Silver King were not included on the same agenda.

Stations in Cyberspace So Who's Got the Best Web Site?

For computer-challenged broadcasters, a new 500-page research report, “The Television Broadcast-



WRAL in Raleigh, N.C., offers surfers a rich diet of local information

er's Web site," may serve as the Internet equivalent to The Holy Grail. Researched, co-authored and published by James A. Rea, a senior operations and systems specialist for Fox Inc. from 1987-95, the report is available for a pricey \$995 from TeleWeb Publishing (800-784-9745). It is the most thorough examination yet of the 400-plus Web sites representing television stations, as well as sites by the broadcast and cable networks.

In the course of researching the station Web sites, Rea found that a "vast portion," possibly 95 percent of their content, is in text form. Much of the text is current and archive news material and community outreach and calendar pages. Rea also estimates that about 170 station Web sites offer some sort of graphic weather pages pertaining to the station's local market.

Among the "richest" station sites—rich in content and visuals, that is—Rea rates Draper Communications-owned CBS affiliate WBOC in Salisbury, Md., near the top of the list with its "Delmarva" newsletter that slants heavily to feature articles focusing on the tri-state Delaware, Maryland and Virginia regions. Then there is McGraw-Hill Broadcasting-owned KGTV in San Diego, which Rea says has tied-in with McGraw-Hill's *BusinessWeek* and ABC News to offer a "strong mix" of locally and nationally oriented business features.

However, when it comes to revenue-generating national advertiser tie-ins for stations, Rea says he has come across only one successful example: Landmark Communications' KLAS in Las Vegas. KLAS' Web site offers a service called "Cityguide," which Rea describes as a "cross between an electronic yellow pages and hotel visitor's guide" that offers Vegas' major hotels and restaurant advertisers a "value-added" Web exposure to complement on-air buys on the CBS affiliate.

"I can't explain all of the reasons why it is so difficult to sell

national advertisers on station Web sites," Rea says. "Perhaps it's the perception that there is a lack of an efficient audience which is the biggest hindrance right now. Of the few advertisers on the Web, I would say it is the local retailers who are seizing some opportunities."

With about 60 percent of the station Web sites offering consumer news features, Rea suggests that stations can best do value-

added tie-ins with local automobile dealers, insurance companies and other local retailers. "Broadcasters are unique in the power they have to promote these Web sites on their own airtime, but they clearly have to be more creative and aggressive about bringing interested users to their ancillary news services. Every station can establish a unique franchise with advertisers as well." ■

Groups Eye Argyle Stocks

Since Clear Channel Communications and Argyle Television are neighbors in the same office building in San Antonio and partners in a local marketing agreement for two TV stations in Providence, R.I., it would be fair to say Clear Channel has a distinct advantage among the companies vying to acquire Argyle. Last week, Argyle's principal investor and chairman/ceo, Bob Marbut, put the group's seven small-market stations up for sale or swap. Various media analysts say Argyle is worth between \$400 million and \$450 million, which would include all outstanding stock and assumption of \$170 million in long-term debt.

Wall Street responded positively at midweek by sending Argyle's stock (NASDAQ:ARGL) up more than 5 points (22 percent) to a 52-week high of \$28¼ per share. With 11 million shares outstanding, Argyle's market capitalization is at \$311.3 million, based on the current per-share price.

That's a considerable increase over Argyle's initial investment. Media analysts note that Argyle (or "Argyle II," as it is referred to in trading circles) re-formed 18 months ago with an initial stock offering that raised \$70 million for the acquisition of three TV stations. "Argyle I," the group's first incarnation, previously made a name in the market as "short-term" trader by selling four stations in early 1994 to New World Communications group.

Lowry Mays, president and ceo of Clear Channel Communications, confirmed that the 12-station group broadcaster is interested in giving a bid "our best shot," but acknowledged several other competing group owners may jump into the bidding.

However, Mays suggests that a \$450 million floor price for Argyle may set "overinflated"

bidding for the group. In particular, Mays cited industry estimates that Argyle generates \$36 million in cash flow, and at the floor price being bandied about, it would mean the group would sell at a minimum of a 12.5 multiple of its cash flow. Media analysts estimate that stations are typically going for 10- to 15-time multiples in today's superheated market.

In any event, Clear Channel is said to be well positioned to make an aggressive bid for Argyle. Clear Channel, which currently owns 12 TV stations, recently raised \$325 million in a new stock offering and used that to reduce long-term debt to \$228 million. Over recent months, Clear Channel spent about \$725 million for acquisition of radio stations; it now owns 36. According to Mays, Clear Channel has established credit lines of \$1.3 billion from various banks for other acquisitions.

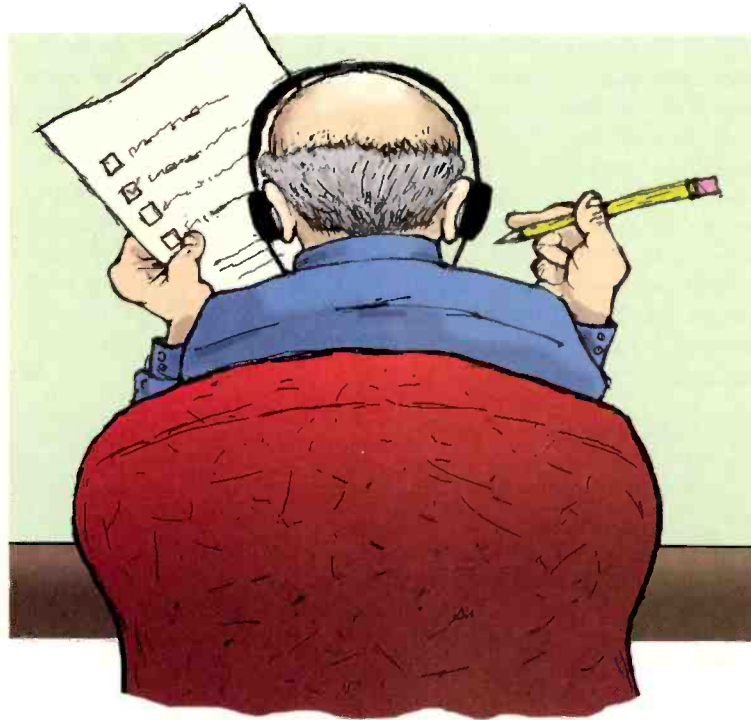
"Right now, I would say we're in a good position to increase our national reach," says Mays. "With [Argyle] being just one floor above us, it's fair to say I've had a good friend in Bob Marbut, so if something can be worked out, that would be great. On the other hand, there are going to be some other players, and Bob will have to do what is best for his group." Marbut could not be reached for comment.

Last June, Argyle and Clear Channel entered a local marketing agreement (LMA) for the latter to manage two stations in the Providence market. However, if Clear Channel were to successfully acquire Argyle, it would have to sell or swap Argyle's Fox affiliate (WNAC) there to meet federal dual-ownership requirements.

What remains of Argyle's half-dozen stations, however, is an attractive small-market portfolio. Argyle owns five ABC affiliates: WZZM in Grand Rapids, Mich.; KITV in Honolulu; WAPT in Jackson, Miss.; KHBS in Fort Smith, Ark.; and KHOG in Fayetteville, Ark. It also owns NBC affiliate WGRZ in Buffalo, N.Y.

Radio

By Mark Hudis



AMY GOLDBERG

A week of simulated
diary-keeping
helps demystify the
radio-measurement
system for a group
of New York buyers

Ratings Revelations

It's a funny thing, having to stake your business on someone else's numbers; it's a lot like staking your marriage on someone else's eyesight. But radio buyers do it every day, never participating firsthand in the compilation of their bible, the Arbitron ratings book. During this year's Spring survey period, however, Interep Research teamed with The Arbitron Company to demystify the process of putting together a ratings book. The companies together conducted a simulated radio survey for New York-based Media Buying Services, and by all accounts the program was a success.

To increase understanding of the radio ratings process, agency participants completed actual Arbitron diaries for seven days. As in a real Arbitron survey, participants received placement postcards and phone calls, as well as follow-up letters and calls. Also, Arbitron's standard fee (which ranges between \$1 and \$5 per weekly diary) was included with all the diaries.

Participation was high. Sixty percent of the 47 diaries mailed out were completed and returned, a higher percentage than most New

York surveys, according to Arbitron. After the diaries were completed and returned, they were edited by Arbitron to assure that proper guidelines had been followed. All errors were noted, such as inverted call letters, conflicting personality/station listings and incorrect slogan attributions. The results were tabulated by Interep and presented to the MBS staff by Interep and Arbitron representatives.

The survey helped MBS staffers understand the ratings process better, according to Mary Barnas,

manager of spot broadcast for the agency.

"We realized that there is a margin of error. It's not perfect. What we got out of it most was how a lot of misinformation actually affects ratings. It raised awareness in our group. We realized that [the Arbitron books] are information to help put a buy together, but you have to look at other things. And there were a lot of new [MBS employees] participating, so it was good for them to see how it was done."

Bob Patchen, director of research for Arbitron, thought that the process helped MBS' buyers and planners to understand problems inherent in any radio measurement system. In light of Arbitron's oft-maligned ratings-gathering process, exploring some of its problems was important to Arbitron.

"There was a clear sense that it's certainly not easy to remember your radio listening," Patchen said.

Interep, according to Ray Hockstein, a research director for the company, isn't finished with the mock diary exercise.

"We would like to do this at other agencies. It's an involved process, and though we don't have any immediate plans to do this somewhere else, I'm confident that we will do it in the future. It's intensive in terms of manpower, but we can do it again." According to Hockstein, the entire process raises radio's profile among agency buyers and planners.

The results of the survey? The average participant listened to 3.79 stations per week, or about one more than the general population; other than Sunday, day-to-day listening was reasonably consistent; 75 percent of all listening was to FM stations; nearly half was done at home; and the average participant listened to radio for 2 hours and 7 minutes per day.

But understanding radio was only part of the outcome of the experiment.

"We got our dollars, we got our phone calls," says Barnas. But more important, he adds, "the survey was something fun to do. Sometimes in

this business you get so caught up with deadlines, you forget to do something fun."

Back to School

Pattiz Pushing for Radio Curriculum

That Norman Pattiz, he's a mogul with a heart. After two years as a member of the Broadcast Education Association, an organization that seeks to "educate tomorrow's media professionals," Pattiz was elected president of the organization for its 1996-97 fiscal year. Nabbing that office afforded the chairman of the Westwood One Companies the opportunity to turn up the heat on a long-simmering plan he hopes will ultimately benefit radio's future honchos.

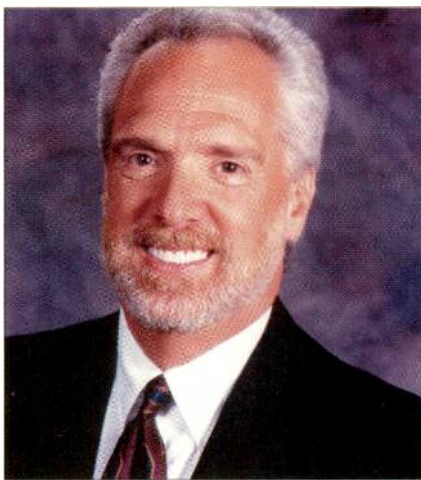
"I always thought it would be terrific if there could be an academic institution that had a world-class program that dealt specifically with radio," says Pattiz, the ultimate radio proponent whose passion for and knowledge about the medium often takes him to colleges and universities to lecture on a variety of radio-related subjects. "If you're a student and you want to study film, or you want to study television or go into journalism, you can think of a dozen major universities around the country that have nationally known programs in those areas. But if you want to go and study radio, nothing comes to mind."

Not yet, anyway. But if Stormin' Norman has his way, those students interested in a radio career will soon have a desk to toss their books on. Pattiz is currently in discussions with several universities to form a school of radio, one that teaches students the nuts and bolts of the business. The frontrunner is UCLA, a school that boasts close ties with Pattiz. He's on UCLA's communications board, which oversees the school's student media activities, and Pattiz says he

and the school have formed a "really good relationship."

"If it can be worked out there, I'd certainly be happy about it," Pattiz says. "It's a prestigious institution. And since this [program] is something a university would expect me to play a major role in, in terms of contributing and raising funds, the idea that [it might be established] in Southern California appeals to me, because I'm here. Also, Southern California is the largest radio market in the country. The professional resources available to draw on would be significant." Such a program, Pattiz says, would allow recent college graduates interested in radio to "actually go out and function in the industry, in a position other than typing logs or bringing someone coffee."

Pattiz's commitment to the future of radio is also pervasive in



Westwood One's Norm Pattiz wants to put radio on the career path

his business dealings. Westwood One has several active student internship programs, and Pattiz's commitment to educating students through lectures and meetings is well known throughout the industry. But "this isn't just Norm standing up and waving his arms," Pattiz explains. "It's good business. It's a very important part of ensuring the future of our industry. We should do what we can to expand the gene pool."

Cyber Guide

Katz Offers Help for The Web-Challenged

Pity the radio community. It knows there's money to be made from the World Wide Web and individual Web sites, but it has been lumbering around the Internet sans guide. Enter The Katz Radio Group, and suddenly the Dark Age of radio-on-the-Web is brightening.

Katz turned on the flashlight last week and announced the formation of Internet Marketing Sales, a division designed to link ad sales with radio station Web sites and content on the World Wide Web. Headed by Gerry Boehme, senior vp and director of information services for KRG, IMS' first job is to help each Katz Radio Group client station join the 20th century and set up a home page, according to Jeff Hodge, vp of the division.

"Some already have sites but would like some daily maintenance help. Many others want to establish Web pages but don't know where to start," he said.

Once the radio stations are established on the Web, IMS will introduce an ad sales network for radio Web sites packaging groups of radio sites for advertisers. IMS will also construct a radio-industry Web site that will serve as a central source for industry information as well as a direct link to all the station Web pages.

With a customized on-air ad campaign, listeners will be able to hear a spot on the radio, go to the station's home page, and print out a coupon hyperlink to an advertiser's home page.

As with most endeavors of this kind, critical mass is important. Katz hopes to lure all its clients onto the Web and help them maintain current, attractive and entertaining sites. Not an easy task. But if they're successful, the digital Dark Age could very well give way to the Gilded Age. ■

MOVERS

NETWORK TV

Alan Braverman has been upped to senior vp of Capital Cities/ABC. Braverman joined the company in November 1993 as deputy general counsel...NBC has tapped **Curt King** as director of prime-time series publicity for NBC entertainment. King joined NBC in October 1991 and has been senior press manager for prime-time series since 1992.

CABLE

E! Entertainment Television has hired **Jenny Johnson** as director of ad sales for the Midwest region. Prior to joining the cable network, Johnson was account director of national ad sales for MTV Networks...Promotions at ESPN: **Chris McDonald** has been upped to vp of marketing and ad sales for ESPN Asia, Ltd. Also, he will serve as gm of ESPN's Hong Kong office. McDonald joined the company in 1993; **Simon Yu** was named vp and general manager of affiliate and syndication sales for ESPN Asia. Prior to joining ESPN, Yu was a regional television marketing manager; **Alice Foo** has been promoted and is now director of human resources for ESPN Asia. She had been human resources and administration manager.

SYNDICATION

Nan Richards, a nine-year Turner Broadcasting veteran, has been named executive vp of international ad sales with day-to-day responsibility for all business conducted out of Europe, Africa, the Middle East, India and the Asia-Pacific region. Richards (continued on page 28)

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

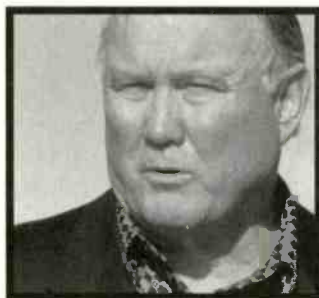
General Alarm

HBO's upcoming movie about the Lindbergh baby kidnapping trial is sure to grab Gen. Norman Schwarzkopf's attention. *Crime of the Century*, set to air Sept. 14, paints Schwarzkopf's late father as the Mark Fuhrman of the Lindbergh case.

HBO's revisionist version of the 1935 trial of Bruno Hauptmann, who was convicted of kidnapping and murdering the child of the renowned pilot Charles

Lindbergh, suggests that the German carpenter was railroaded for a crime he didn't commit. The film's unmistakable conclusion is that Schwarzkopf's father (H. Norman), who headed the New Jersey State Police at the time of the Lindbergh investigation, was in part responsible.

"This movie should finally show the American people the miscarriage of justice," says writer Ludovic Kennedy, whose research is the basis for the film.



Gen. Schwarzkopf (above) disagrees with an HBO movie that suggests his father helped send Bruno Hauptmann (right) to the chair.



"I don't see how anyone could be in doubt any longer about the truth of what happened."

Gen. Schwarzkopf doesn't seem to be taking all this too personally. He hasn't seen the film, he told *Mediaweek*. But he knows Kennedy's research and his book, *The Airman and the Carpenter*, which calls his father's reputation into question. "There have been many *other* books written," Schwarzkopf says proudly, "which labeled the investigation 'a detailed analysis' and police work well *ahead* of its time." So there.

Kennedy contends that, in the rush to find a suspect, evidence was tainted and tampered with and, later, twisted at the trial.

Three books have been published since the unearthing of new evidentiary documents in the mid-1970s that supposedly bolster the theory that Hauptmann was convicted unfairly, says Kennedy. But the notion that it was because of Schwarzkopf senior's sloppy police work is about to get much play with the HBO film. "A book reaches thousands of people, but a movie reaches millions," says Kennedy.

—Angela DelRio

Elite New Motto

The *New York Times* doesn't sponsor too many reader contests. It's just not the kind of newspaper that goes in for scratch-'n-match-type promotions. Throwing caution to the wind, the *Times* last week said it was looking for a new slogan for its online counterpart, a digital equivalent to the famous "All the News That's Fit to Print" motto. The prize? \$100. Seems that's the same prize the *Times* gave the winner of its last slogan contest—in 1896. Our favorite loser from that contest: "Free From Filth, Full of News."

When the Going Is Good, KCAL Boss Walks

David Woodcock, the departing president and general manager of Disney-owned independent KCAL-TV in Los Angeles, figures that he can't wait much longer if he's going to tackle the Himalayas.

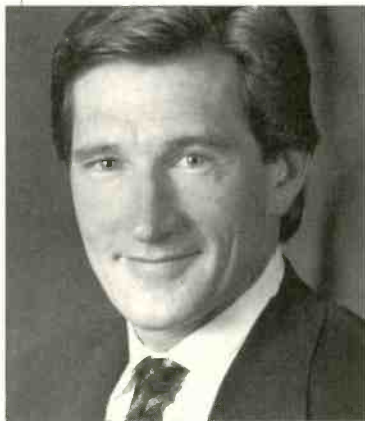
When Disney last month sold the station, which has made a national name for itself by airing three hours of local news in prime time every night, Woodcock got an offer to stay on with the new owners. He declined. Says he wants to bum around Europe and Nepal instead.

"This departure is something I have been thinking about for some time," Woodcock says. "The timing allowed me to carry out my plan. Look, I'm 46 years old, and trekking through Nepal is not something I may endure as well if I'm 65 or 75."

Disney had to sell KCAL because it ended up with too many stations in the L.A. market after buying Capital Cities/ABC earlier this year. Young, which

paid \$385 million for the station, had expressed the hope Woodcock would stay.

"There just comes a point for many of us who have had these kind of highly charged and rewarding careers to step back and take some extended time off



KCAL gm David Woodcock will live out our fantasy

to enjoy life," said Woodcock. So, after 25 years in the business, he is trading in his cell phone for a Euro-Rail pass and a bottle of Evian. All the best, Dave.

—Michael Freeman

MEDIA DISH

GM Drives for Show at ESPY Golf Classic



Swingers at the first annual ESPY Golf Classic in Connecticut (l to r): Philip Guarascio, vp GMC, general manager, marketing & advertising, North America; Chris Berman, ESPN anchor; and George Bodenheimer, svp, ESPN sales & marketing

Westwood One Hosts Annual Golf Tourney



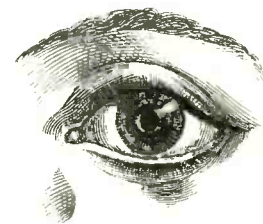
Competing in the 1996 Westwood One Gold Tournament at Kemper Lakes Golf Club in Chicago were (l to r) Bruce Smith, director of worldwide media, McDonald's; Bill Heiman, president, Heiman Group, Chicago; Steve Felt, svp, DBB Needham, Chicago; and Greg Batusic, president, Westwood One Entertainment



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MOVERS



Braverman
knows his ABCs



Bollinger upped
at Asbury Park



Enloe joins
BBDO Chicago

(continued from page 26)
joined Turner Broadcasting in 1987 as a sales planner.

PRODUCTION

Kristine Belson and **Matt Tolmach** have been promoted to senior vp of production for Turner Pictures. Belson joined the company in 1994 as vp of production. Prior to Turner, she was with 20th Century Fox as director of production; Tolmach joined the company as vp of production in 1994 after serving two years as senior vp of Michael J. Fox's Snowback Productions.

RADIO

Tom Cuddy, vp of programming for WPLJ-FM, New York, has been upped to vp of music programming for the Capital Cities/ABC Radio Division. Cuddy will retain the former title. He has been with the company for 16 years.

REP FIRMS

Gerry Boehme, most recently senior vp and director of research for the Katz Radio Group, has been named director of Radio Information Services for Katz Radio Group. Boehme joined Katz Radio in 1978 as a research analyst.

AGENCIES

Heather Enloe has joined BBDO Chicago as a broadcast negotiator. She joins the company with **Lisa Lupinski**, who is an assistant media planner...**Mary Ryan** and **Aileen**

Ebanen have joined Zenith Media. **Ryan** joins Zenith as vp and national supervisor for DMB&B, where she was a spot broadcast director. Also at Zenith, **Malinda Minzenmayer** and **Jamie Karshen** join the company as vp, regional associate manager and junior buyer for local broadcast, respectively. **Minzenmayer** joins Zenith from BJK&E Media Group in Dallas, where she was a broadcast supervisor; **Karshen** joins from Swiss Hotel in Chicago.

PRINT

Ellen Mullins Bollinger was promoted from director of marketing to vp of marketing for Asbury Park Press Inc. Prior to joining the company in 1993, Bollinger was director of marketing for Time Warner's City Cable Advertising...**Jennifer Kalat** has been named New York ad manager for *Country Home Country Gardens*. Kalat joins from *Ladies' Home Journal*, another Meredith publication, where she has worked since 1991...**USA Weekend** has named **Amy Eisman** executive editor and **Dierck Casselman** has been named director of online services. He is currently senior associate editor. Eisman had been managing editor of the magazine since 1994...**Walter Updegrave** has been promoted to senior editor. Updegrave had been an associate editor of the magazine since 1990.

Hearst Ties Down A Neckwear Deal

What talents do famous people retain after their death? The talent to sell men's neckties, it would seem. Move over Jerry Garcia. The William Randolph Hearst tie collection is coming through.

That's right. The Hearst Monument Foundation has licensed the long-dead newspaper publisher's private San Simeon art collection to a tie designer. "I'm hoping they say yes to scarves, bow ties and cummerbunds, too," says Christina Solomon, owner of California-based The Gallery Collection. With partner Mark Gough, Solomon snagged permission to use the images in Hearst's San Simeon collection on ties, which retail for about \$40.

Solomon was given the run of the Hearst Castle in California, where she snapped photos of some of the best-known works of art in the world, including the *Mille Fleur* tapestry.

"That's the No. 1-selling tie," Solomon says. "It's the hunt scene from the tapestry, which is the largest piece they have." Solomon works mostly in silk and sticks to ties pretty much, though she is "getting into pillows and blankets," she says (using high-quality Joseph Cotton, no doubt). Solomon is also talking with *Play-*



No "Rosebud" ties: The William Randolph Hearst collection was lifted from the great publisher's art collection. The hunt print (top) is the line's top seller.

boy about licensing the art collection of another legendary publisher, Hugh Hefner. The collection includes works by Keith Haring and Roy Lichtenstein. —MAH

Starfile, Top Celeb-Photo Outfit, Is Sold

If pictures of models can make a splash on the Net, could up-to-the-minute celebrity photos be far behind? Patxi Communications—best known for its Supermodel.com Web site—is acquiring Starfile, a top-notch paparazzi photo agency. Patxi is keeping a lid on details but is said to be creating a Web site for Starfile featuring night-before celebrity photos along with other information.

The year-old Patxi made waves on the Net with the introduction of Supermodel.com in

May 1995. The site, which features photos, interviews and makeup tips from top models, achieved instant success with surfers and advertisers. It had 1.5 million hits its first month. Patxi hopes to generate the same traffic with Starfile's celebrity photos mixed with concert dates and other inside information.

A familiar name in the ad agency business, Jack Kraft, former coo and vp of Leo Burnett, is Patxi's vice chairman. He jumped into the new media business last year. —Angela DelRio

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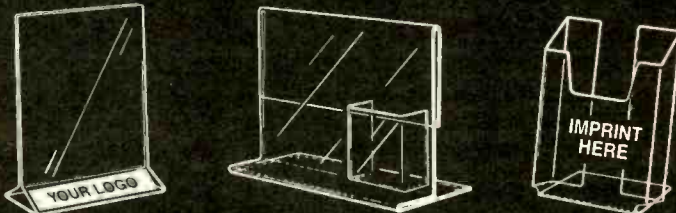


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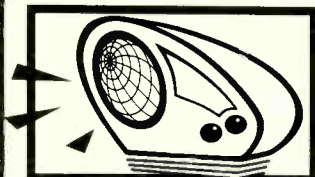


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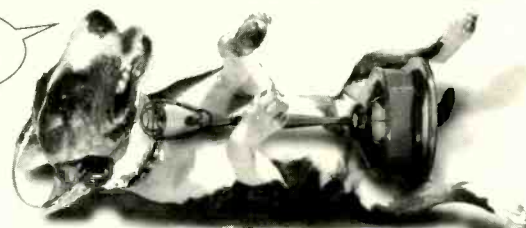


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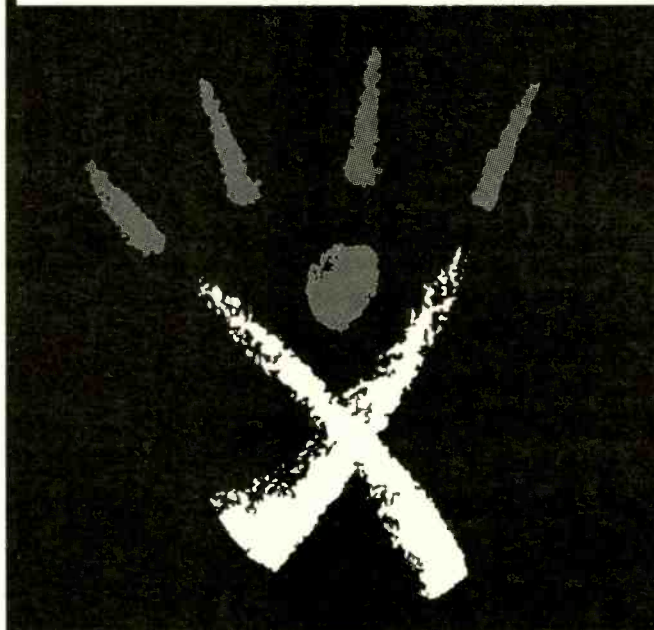
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Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.) 2x/mo. For info., Entertainment Employment Journal:
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HELP WANTED

WOULDN'T IT BE GREAT TO READ THE OTHER SECTIONS OF ADWEEK FIRST. FOR A CHANGE?

CLIENT SERVICES

Management Supervisors, Account Supervisors, Account Executives, Assistant AE's

CREATIVE

Direct Copywriter, Direct Art Directors, Multimedia Designer, Creative Assistant/Assistant Art Buyer, Studio Coordinator

PRODUCTION

Production Coordinator, Direct Traffic Manager, Proofreader

If, after scanning the help wanteds, you do read the rest of Adweek, you've heard about all the business we've been winning. That's why we need to add to our staff of 65 people.

We are looking for creatives with direct experience and account people with both general and direct experience. Whatever the job, we seek the smart, the talented and the nice. We want folks who aren't constrained by old labels and old thinking. And most of all, we're looking for folks who'll make this a place no one will ever want to leave. If that sounds like you, send your resume by mail or e-mail to Jennifer Rausch at: jrausch@hmm.com

Please don't call though, or we'll end up looking for a receptionist, too. Now, you can get back to the rest of the magazine.

<http://www.hmm.com>

HOLLAND MARK MARTIN

174 Middlesex Turnpike, Burlington, MA 01803-4467

Six Months From Now, You'll Be Glad You Read This Ad.

KHJ IS SKYROCKETING. QUICKLY. WE NEED PEOPLE TO FILL KEY POSITIONS. EVEN MORE QUICKLY. WITH NEW CLIENTS, NEW OFFICES, AND A GROWING REPUTATION FOR CUTTING-EDGE CREATIVE AND RESULTS-DRIVEN INTEGRATED COMMUNICATIONS, WE OFFER EXCEPTIONAL CAREER OPPORTUNITIES THAT FEW OTHER AGENCIES OR IN-HOUSE GROUPS CAN MATCH.

Public Relations

We want creative, resourceful 'thinkers', not just doers. Professionals with proven media relations and writing skills who can work independently, while contributing to a high-energy team. Immediate entry-, mid-, and senior-level positions available. Experience in product launches, corporate positioning, and/or investor relations required.

Account Service

You must be a proactive thinker with exceptional organization and account management skills. Someone who is meticulous in the details, yet knows how to look at the 'big picture'. Immediate entry-, mid-, and senior-level positions available. Background in financial services, high technology, or healthcare is a big plus.

With approximately 35 people and \$26 million in capitalized billings, KHJ offers the security and challenge of an established, financially successful agency, along with the enthusiasm and excitement of a small, growing group. Please send or fax your resume to F.S. Richards, KHJ Integrated Marketing, One Constitution Plaza, Boston, MA 02129-2025. Fax: 617 241-8110.



ADVERTISING/PUBLIC RELATIONS

SUPER ACCOUNT SUPERS SOUGHT

Growing, award-winning \$20 million ad agency needs two creative and strategically-minded team players: an Account Supervisor with 10+ yrs (including agency) experience managing consumer & B-to-B accounts, and a Public Relations Account Supervisor with 5-10 yrs agency experience, a great PR portfolio and new biz track record. Send resume & salary requirements to:

PRINCETON PARTNERS, INC.

2 Research Way, Princeton, NJ 08540. Attn: VP, Operations FAX: (609) 452-7212. E-Mail: princpar@ix.netcom.com No phone calls, please.

SR SALES REP

Small, but growing in-store media marketing firm seeking an aggressive, results-oriented Senior Sales Representative with a demonstrated ability to open doors and get appointments in today's voicemail maze. Experience with food marketers helpful. Fax resume and salary history to:

Lili Mahlab 212-522-9500

FREELANCERS

We are in search of freelance talent for Mac or PC proficient Art Directors, Designers, Production artists, Multimedia experts, Web developers, Illustrators and Writers. Please fax resume to:

Artisan: 212.448.0408.

Must be available during business hours.

AD/MARKETING AGENCY ACCOUNT SUPERVISOR

If you've got 5 yrs. solid brand building direct & promo. exp. we're interested in you. If you are a "Type A" strategic thinker and writer exp'd w/ diverse accts. and have ad agency exp. (client side is good, too), fax our 15 person team your credentials:

ADV Marketing Group
203-324-4680

SPOT MEDIA BUYER

Excellent opportunities available in large ad agency's media buying division for spot buyers to handle various accounts. Must have 2-3 years exp. at the buyer level. Heavy broadcast, TV, and radio. Prior retail/fast food exp. preferred. Computer knowledge a plus. Please fax resume and cover letter which MUST include salary req. to 212-463-8419 or mail to:

BJK&E MEDIA GROUP
Dept LSS
40 West 23 Street, New York, NY 10010

EOE/AA

MIF/DFW

Use ADWEEK MAGAZINES to get National Exposure

HELP WANTED

DIVE INTO GREAT OPPORTUNITIES

There's an ocean of opportunity at Tetra/Secondnature, one of the world's largest manufacturers of aquarium products! Like our parent corporation, Warner-Lambert, we are a dynamic, global consumer products leader. And as the world of tropical fish and reptiles grows in popularity, so do our opportunities. Currently, we seek to fill the following positions in our BLACKSBURG, VIRGINIA headquarters.

PRODUCT MANAGERS

As a Product Manager you will be responsible for one of our four product lines. You will interface with the sales and marketing teams in developing extensive marketing plans, conducting market research and forecasting sales and production schedules. You will also be responsible for assembling product development teams and overseeing new product programs from their inception to completion. Travel to trade shows required.

Qualified candidates possess 5-10 years of Marketing or Product Development experience in a consumer products environment and a B.S. in Marketing or related field. Knowledge of marketing/packaging/forecasting is required. Excellent written, verbal and presentation skills are essential. MBA preferred and knowledge of tropical fish and reptiles a plus. Send resume to: Department PM

ASST. PRODUCT MANAGERS

As assistant product manager you will help manage the aquatic product line. You will also launch promotions and develop product packaging, P.O.P. displays, advertisements, and catalogs. In this role you will combine your exceptional marketing skills with your creative vision.

This position requires 2-5 years of product management or marketing experience, a B.S. in Marketing or related field, and creative vision. Send resume to: Department APM

Build a successful future at Tetra/Secondnature. In addition to excellent compensation and comprehensive benefits, we offer a progressive, quality lifestyle in Blacksburg, VA, a short drive from Roanoke. To apply, please send/fax your resume with salary history to: Human Resources Department ____.



3001 Commerce Street
Blacksburg, VA 24060
Fax: 540-951-5415

NO PHONE CALLS PLEASE! • EOE

ARE YOU HAPPY?

Does your present job really thrill you?

Need training?

Growth and a real career path?

If you are a real team-player, JMCT/Direct, the Direct Marketing Division of Jordan, McGrath, Case & Taylor, Inc. needs you. We are looking for an Assistant Account Executive who possesses 1-2 years Direct Marketing experience, is detail-oriented and enthusiastic about the business. Knowledge of the Internet a plus. Send cover letter (which must include position you are applying for) and resume in confidence to

Mary Keady
JMCT/Direct

445 Park Avenue, NYC 10022

No calls, but you can fax us @ 212-326-9629

World Class Marketing Opportunities In Atlanta, GA

The new telecommunications law has cleared the way for BellSouth to provide new and exciting services to our customers in the Southeastern US. We seek excellent people who have done spectacular things to lead our entry into new businesses to better serve our customers' needs.

PRODUCT MANAGERS

Create and manage new products in the fastest growing segments of the telecom industry. Identify new business and financial opportunities, coordinate product rollout and manage product profitability. Successful candidates are independent self-starters with an MBA in Finance or Marketing and five plus years' brand/product management experience. Required is successful experience managing new product introductions and product profit/loss as well as financial analysis and strategic planning skills.

MARKET MANAGERS

Develop and implement strategic marketing plans for wholesale market segments (long distance and independent telephone companies) and manage profitability of the market. Successful candidates are motivated and aggressive, possessing an MBA in Marketing or Finance with strong financial acumen and analytical skills. Five plus years' segment or product marketing experience required.

BellSouth offers competitive salaries, bonuses, and excellent benefits in a results-oriented environment. If you seek world-class marketing opportunities with a leader in the telecommunications business, please call our Technical Recruiter at (404) 329-5987 or send resume to BellSouth Management Employment, Dept. GW0803, P.O. Box 29529, Atlanta, GA 30359. EOE, M/F/D/V.



Director, Advertising Sales

E! Online, a joint venture of E! and CNET, has an exciting opportunity for a dynamic individual in the position of Director, Advertising Sales. Individual will assist VP, Ad Sales in developing strategy and securing new accounts and partnerships. Successful candidate will possess a minimum of 5 years experience, preferably in television, with strong industry contacts; knowledge of Internet and new media helpful. Competitive compensation and benefits package. EOE. Please send resume with salary history to:

E! Online Attn: Director, Ad Sales
5670 Wilshire Blvd, 22nd Fl., Los Angeles, CA 90036



ENTERTAINMENT'S HOME PAGE™

For Classified Advertising Rates

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

HELP WANTED

MARKETING MANAGER

We've Built An Outstanding Reputation. Now It's Your Turn.

Movado and Concord are among the most distinguished and highly-regarded timepieces in the market. North American Watch, the company that designs, manufactures and distributes these high quality lines, is an established worldwide leader with a track record of continuous growth and uncommon success. We have an exceptional opportunity for an ambitious Marketing Manager who is ready for unique challenges and the prestige that goes with being part of a world-renowned organization.

To effectively analyze our market and develop and execute successful marketing strategies, we're seeking an energetic individual with a minimum of 5+ years marketing experience, preferably with a consumer products company. An MBA in Marketing is a must as are excellent communication and interpersonal skills.

In return for your contributions we offer a very competitive salary, generous comprehensive benefits, significant responsibility and ongoing opportunities for advancement. For immediate consideration, fax or mail your resume, including salary history to: Human Resources, Dept. M, North American Watch Company, 125 Chubb Avenue, Lyndhurst, NJ 07071; Fax (201) 460-4543. Only candidates selected for further consideration will be contacted. Equal Opportunity Employer



NORTH AMERICAN WATCH
A Division of Movado Group, Inc.

Boy, do we need an Art Director!

We've got everything else: a fun, exciting, friendly, energetic environment. A great pool of super-talented people to work with. A cafeteria where the food is really good and an on-site recreation facility. You'll even like the work here. We're the nation's largest supplier of back-up and recovery software. We've won awards and we're growing!

Our Long Island Headquarters is screaming for a well-rounded, highly organized, deadline-oriented, and yes, creative art director to revamp our entire Graphics division. The result will be an in-house advertising department of which you are the boss, responsible for web design, domestic print ads, establishing and maintaining corporate image standards and consistency, corporate collateral, multi-media presentations and product package design. This top job includes recruiting additional personnel, and establishing a network of graphic designers, copywriters and photographers. You'll work with internal Marketing Managers, outside ad agency and PR firms.

► To be the answer to our prayers, you will have 5 or more years managerial experience including at least 3 years managing a staff of copywriters and graphic designers. The ideal candidate will also have experience in global markets, advertising, direct mail/collateral design, packaging, and copywriting. You should also have industry contacts and knowledge of budgets. Computer industry experience is a very big plus.

► Of course, you also need to be familiar with both Macintosh and IBM-PC hardware and software applications, and the WWW.

If you possess these qualifications, we obviously need your help! We offer an excellent compensation and benefits package, ongoing professional recognition, and a great working environment!

Please send resume and salary history to:

Cheyenne Software, Inc., Dept. AD, Attn: Manager of Staffing, 2000 Marcus Avenue, Lake Success, NY 11042, fax: (516) 465-5499, or internet: hr@cheyenne.com.

CHEYENNE

Oh, by the way: **We have free bagels on Fridays!**

Can you spin a web?

WEB Account Executive

poppe.com, the leading interactive division of Poppe Tyson, seeks highly motivated & unique individual with strong project management, presentation & communication skills. Client services experience in direct marketing or advertising & knowledge of the production process req. Traditional advertising agency & financial experience a plus. Must have Internet/WWW experience & working knowledge of PC applications. Strategic thinker, strong team player & self-starter.

WEB Art Director

Responsible for concept, creation & direction of client Web sites, candidate must have strong design skills & creativity, expert level digital production skills & WWW design. Interactive media & traditional advertising experience, proven project & people management skills, effective resource use required.

WEB Associate Art Director

Implement design & graphics for sites. Must have understanding of inter-active media and strong level digital production using Painter, Photoshop, 3-D tools and Illustrator. Multimedia production experience a plus.

WEB Designer

Create digital design & production quality digital graphics. Must have solid design &

digital production & illustration skills.

Production Manager

Hands-on management of new media production teams. Responsibilities include resource allocation & production process creation. Must have strong technical background & new media production experience in Web site development. Extensive contacts in new media & freelance resources a must.

Human Resources

Energetic & experienced generalist with focus on recruitment. Must have excellent communication, organizational & PC skills.

Administrative Assistant

Strong administrative experience and computer skills, incl. Microsoft, electronic mail, Powerpoint and/or Harvard Graphics, req. to support two executives.

Send resume for immediate consideration with salary requirements, specifying position of interest, to:

POPPE TYSON

Human Resources
40 West 23rd Street, 5th Fl., NYC, NY 10010
FAX: (212) 727-5602 EEO/AA & M/F/D/V

Sr. VP Marketing

We're looking for a world-class marketing leader. Our East Coast client needs a pro to grow this \$100M business into one of the nation's top direct response companies. This is an exciting challenge for a progressive and creative executive knowledgeable in markets and products. Must have a track record of success in developing new products, building teams, and direct marketing. Qualified professionals send your resume with salary history (A MUST!) to:

CJA-The Adler Group

Attn: LSM, 17852 17th St., #209, Tustin, CA 92780 or FAX (714) 731-3952

HELP WANTED

ADVERTISING MANAGER

Rapidly growing publisher of nationally distributed music and entertainment publications seeks to appoint an advertising manager. Selected individual will be a self-starter possessing a minimum of 3 to 5 years of successful ad sales experience and be able to demonstrate the ability to develop new business. Thorough understanding of consumer media is required and knowledge/experience in the music industry and consumer electronics a distinct advantage. We are an equal opportunity employer offering an attractive salary/commission/bonus package and excellent benefits program including 401(k) and profit sharing.

Send/fax resume and cover letter to:

Jayne Engel
Human Resources Director
Connell Communications, Inc.
86 Elm Street
Peterborough, NH 03458.
Fax 603-924-7013.

SPECIAL EVENTS

En Garde Events seeks special events coordinator to manage events, solicit clients for start-up company. Consultant resumes also welcome. Send resume and writing sample to: Carol Bixler, En Garde Events, 509 Greenwich Street, NYC 10013 or email to EGEVENTS@aol.com.

ACCT EXECS/ASSTS

Top 10 agency seeks dynamic indivs for exciting optys in Packaged Goods, Technology, Entertainment & Health/Beauty accts. Agency exp a must. Please fax resumes to:
Attn: ADVERTISING MGR.
212-818-0216

Eastern Regional Sales Manager Wanted

Join the phenomenally successful magazine that's flying off the newsstands! Innovative, cutting-edge Publisher seeks Eastern Regional Sales Manager to join the net magazine's expanding team. If you have a proven track record with at least 3 years of outside advertising sales experience and selling to agencies, you may be the perfect candidate. Of course experience in the computer and/or Internet category would be preferred, but consumer experience will be considered. So if you're self motivated, can work from a home office, have excellent communication and presentation skills, and want to be a member of the net's growing team, please fax/send or email resume to:

Julie Fisher, The Net Magazine, Imagine Publishing, Inc., 150 North Hill Drive, Brisbane, CA 94005. Fax (415) 468-4686. Email: Jules@thenet-usa.com

MARKETING DIRECTOR

Established ent. mktg. agency seeks director for major account. Proven track record, strong management and client relation skills, sponsorship experience and relationships with major players in ent. industry req. Send resume with salary req. to:

ADWEEK Classified, Box 3884
1515 Broadway, 12th fl.
New York, NY 10036

GRAPHIC DESIGNER

Great opportunity to do great work. Hot designer needed by award winning Philadelphia agency. Run the department. MAC proficient. 5 yrs exp. Fax resume:

Perceptive Marketers Agency
610-825-9186

WE NEED TWO!! ACCOUNT EXECUTIVE

Fast-growing North Jersey ad agency seeks Account Executive. Minimum 4 years consumer and pharmaceutical exp. required. Team player, excellent writing and strategic planning skills a must. 30K plus depending on experience.

CREATIVE DIRECTOR/COPYWRITER

3-5 years industrial and consumer experience a must. Full-time or freelance available.

Please send resume & salary requirements, indicating position to:

ADWEEK Classified, Box 3886
1515 Broadway, 12th fl.
New York, NY 10036

Ad Agency Positions

Recruiter has more openings than candidates. Urgently searching for qualified individuals, all levels, for the following positions: Acct. Exec., Acct. Suprvs. & Mgmt. Suprvs., Acct. Planners, Mktg. Research, Direct Mktg., Media and Creative. All positions employer-paid, full relo, Midwest, Central and Southeast locations.

Resumes to: GP & Assoc.
3344 Hollywood
Dearborn, MI 48124
Phone: 313-359-3811
Fax: 313-359-3812

TRAFFIC/PRODUCTION

N.Y. Ad/Design Agency handling upscale clients seeks candidate with 3-5 yrs. exp. Responsibilities include estimating, purchasing, trafficking. Computer skills a must. Agency experience required. Fax resume:

212-979-0125

SENIOR ART DIRECTOR

We need one. Now. A good one. One with 8-10 years agency experience. We're a small, busy, award-winning Bethesda, MD agency with great, high-profile clients (and an easily competitive salary, good benefits, etc. etc., blah blah, yadda yadda.) Let's talk.

Nasuti & Hinkle (301) 652-8384.
Ask for Woody.
Or fax something cool to:
(301) 652-1839.

EVENT DIRECTOR WANTED

Experienced Event Director wanted for major music production. Must have extensive experience working with big name talent, production companies, venues and marketing executives. Assignment from September through July. Interested candidates please fax letter and resume. No novices please.

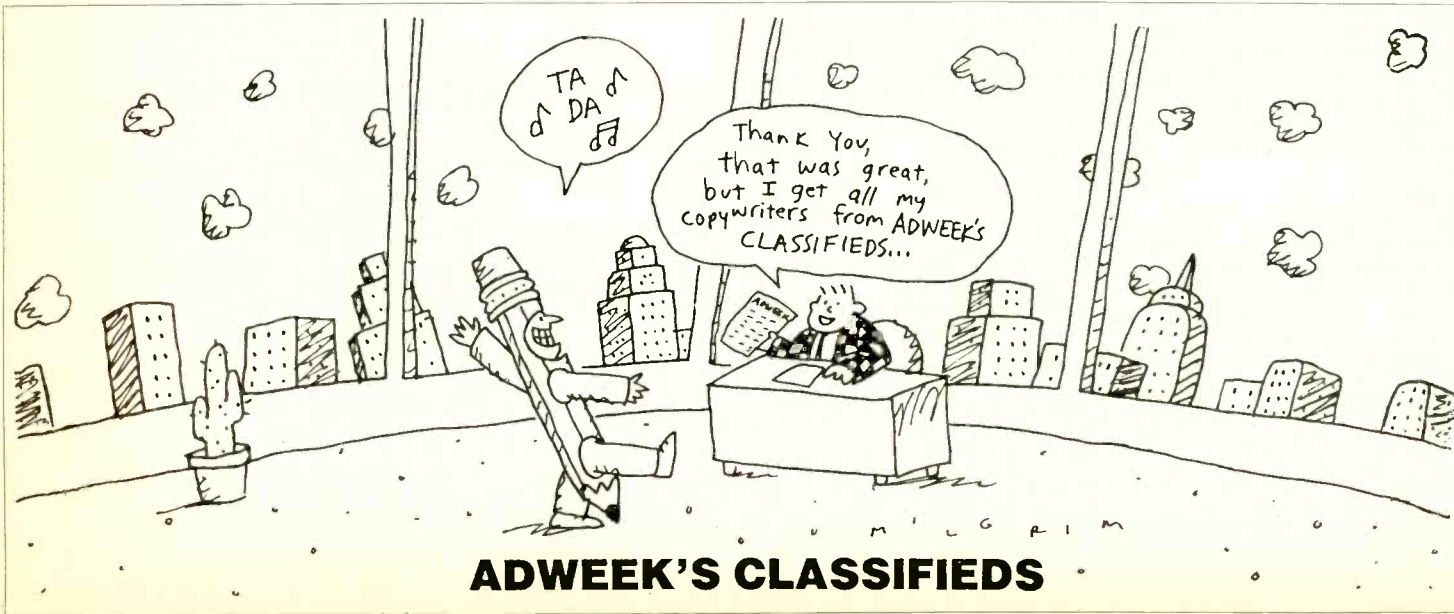
Attn: Event Director
FAX: 212-297-7373

CREATIVE DIRECTOR

Southern New England \$20 mil.+ agency needs a hands-on heavyweight -- art -- or copy -- ASAP who can produce, present, lead and inspire. Excellent salary, benefits and equity opportunity. Resume and Xerox samples in confidence to:

Box 632, ADWEEK
100 Boylston St., Ste. 210
Boston, MA 02116
Equal Opportunity Employer

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE



ADWEEK'S CLASSIFIEDS

CALENDAR

Women in Cable & Telecommunications presents its **Telco 101: Cable Meets Telephony** two-day course in Minneapolis Sept. 12-13. Contact Molly Coyle at 312-634-2353.

Broadcasting & Cable and the Federal Communications Bar Association will cosponsor the **Broadcasting & Cable Interface X conference** Sept. 24 at the New York Grand Hyatt. Contact: 212-337-6940.

Columbia Business School Alumni Club/New York Media Committee presents an evening seminar, **"The Future of the Magazine Industry,"** Sept. 25 at Hotel Intercontinental in New York. Event is open to all. Contact: 212-854-8815.

Magazine Publishers of America presents a half-day seminar, **Internet Publishing Operations, Strategy and Management,** Sept. 26 at MPA's New York headquarters. Contact: 212-872-3700.

IM '96 West: The 8th Conference and Expo on Interactive Marketing will be held Oct. 7-9 at the Century Plaza Hotel and Towers in Los Angeles. Contact: 800-538-5053.

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

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

Media Notes

NEWS OF THE MARKET

A Pair of Night Stands

Night Stand With Dick Dietrick will begin an unusual double run next month when it joins E! Entertainment Television's lineup while continuing its syndication run. E! paid an estimated \$5 million for a two-year, 42-episode package of reruns and first runs. The talk-show spoof, starring Timothy Stack, premieres Sept. 30 on E! as a half-hour strip Monday through Thursday. Two fresh episodes will run—in advance of their syndication airings—with two reruns. The series will then be seen in its regular weekend syndication spots. Some station execs have said they are concerned about the impact the E! airings will have on their weekend broadcasts. Several dropped the show because they no longer have its first-run episodes exclusively.

New Line TV Taps Robinson

New Line Television expands its movie and miniseries production through an exclusive deal with Emmy-winning producer Randy Robinson and his new company, Randwell Productions. The production house, a division of New Line Cinema, has six television series currently on broadcast and cable networks and in syndication. Robinson, a 10-year production veteran, will create four to six telefilms a year for the studio. Among other credits, Robinson produced last season's highest-rated telefilm, *See Jane Run*, for ABC.

'Snow Country' Gets Black-ened

The New York Times Company Magazine Group sports-lifestyle title *Snow Country* has radically changed its look—thanks to a logo overhaul and bold, youthful redesign by design all-star Roger Black. It has also added several

new departments, including ones covering fashion, health and snowboarding. The new look launched in the September issue, which hit stands last week. The only book that covers mountain sports and lifestyles year-round with a national perspective, *SC* has a circ of 475,000.

Fun With Mag Covers

Two magazines have gotten creative with cover gimmicks for their current issues. *Rolling*

Stone's Sept. 2 cover features a rather straightforward shot of the rock group, the Fugees, crouched at the knees. The inside gatefold features the lower half of the group and several "cover" lines—giving "new meaning to the term 'split cover'," said *RS* corporate PR director Cathy O'Brien. *TV Guide*, for its Aug. 24 issue celebrating the 30th anniversary of *Star Trek*, split its press run into four to feature cover portraits of all the Enterprise captains. The



VENTURE PRODUCTIONS

TC's new theme blocks include such original fare as *Great Park Adventures*, hosted by Russell Shimooka

Travel Revamps Prime

The Travel Channel will restructure its prime-time programming this October with thematic blocks set up to appeal to different kinds of travelers and the advertisers that want to reach them. "Experience America," which runs from 7-8 p.m. weeknights, caters to travelers interested in touring in the U.S. and features a different locale each week. The next block, "Earth Journeys," from 8-9 p.m., looks at eco-travel, one of the fastest-growing travel categories. The 9-10 p.m. block, called "Passport," targets international travelers, featuring different series each night. The final block, "Dollars & Destinations" from 10-11 p.m., provides advice and tips on both luxury and budget vacations, citing consumer research and the travel habits of its viewers. The move comes at a time when Travel Channel's owner, Virginia-based Landmark Communications, is trying to sell the network. The Travel Channel is currently in some 20 million cable and satellite homes.

Media Notes

CONTINUED

gimmick? When the covers are placed together in the right way, a *Star Trek* insignia appears in the center.

'Health' Feels Like A Million

Health magazine has upped its rate base from 900,000 to one million. The four-time National Magazine Award winner has marked strong growth in newsstand and ad sales over the past few years. Time Inc.'s healthy lifestyle book for women will also increase its frequency, from seven to eight times a year... *Hippocrates*, the lifestyle magazine for doctors, will also increase its frequency, from 10 to 12, next year. The magazine, published by the Time Warner division Time Inc. Health, has posted gains in a number of areas recently, including a year-to-date ad page increase of 86 percent.

Russo to Direct 'Rolonda'

Completing a revamping of the production ranks for its *Rolonda* (Watts) syndicated talk show, King World Productions has signed longtime *Donahue* director Bryan Russo to the same post at *Rolonda*. Russo, who spent nine years helping Multimedia Entertainment's *Donahue*, also directed for Tribune Entertainment's *Geraldo* (Rivera) and Columbia TriStar's *Tempest* (Bledsoe) talk strips.

MPA to Boost Marketing

The Magazine Publishers of America has announced plans to boost its sales marketing efforts on behalf of the industry. The first step was naming former Hearst marketing director Jeanne Cluess to a new position, director of sales development. "We want to expand our program," said MPA executive vp James Guthrie,

"to cover more categories with targeted sales presentations."

Schleiff Joins MCA TV

Henry Schleiff, a former chairman/ceo of Viacom's broadcast and entertainment units from 1987-92, has been named senior production executive for MCA Television Group. Schleiff, who will be based in MCA/Universal's offices in New York, will oversee the studio's East Coast program development and production of TV series for the first-run syndication, broadcast network and cable network arenas. Schleiff most recently served as an executive producer at Viacom International.

'Parade' Marches Stronger

On Sept. 8 *Parade* magazine will add *The Buffalo News*' 365,000 readers to its weekly circulation, now 36,529,500, in 325 newspapers nationwide. The Buffalo paper will also insert *Parade Publications' react* magazine, a news and entertainment weekly for young people. Five small newspapers will also begin to carry *Parade* this fall, upping its total circ by more than 100,000.

Western Int'l. Launches Site

Media-buying giant Western International Media has opened a site on the World Wide Web at <http://www.wimc.com>. The venue both details Western's business and offers other support for executives in all areas of advertising.

New Resources From Adweek

John Wiley & Son publishing company will partner with the Adweek Magazines group, including *Mediaweek* and *Brandweek*, to create a series of books on media, marketing and advertising. The new imprint,



Mom Judd will woo disaffected viewers

Naomi Takes To Talk

Country music superstar and best-selling author Naomi Judd enters the TV talk arena with a syndicated show set for fall '97 release. *Naomi* will be produced by Quincy Jones and David Salzman, along with Rysher Enter-

tainment. Though no deals are yet in place with station groups, Rysher execs said they think the issue-driven show will be attractive to stations and advertisers that have turned away from so-called trash talk. The show will feature Judd in an intimate talk format with various celebrities, including her daughters, Ashley and Wynonna. It will originate from Los Angeles, but will use remotes from around the country. Judd said she wants to try to bring back disaffected viewers with a show that deals with problem-solving, spirituality and overcoming adversity.

Adweek Books, will begin with two to four books a year, starting with the publication of Jean-Marie Dru's *Disruption: A New Approach to Creativity in Advertising* this fall.

Net Demo Study: Part 2

Following their widely controversial and widely publicized Internet survey of late last year, CommerceNet and Nielsen Media Research last week announced the second-phase results of their Internet demographics survey. The survey showed a 50 percent increase in the number of people with Internet access in the U.S. and Canada than the previous study. It also demonstrated that the new users have a different demographic profile than the earlier group surveyed. Only 11 percent of the new group said they were computer professionals. Some 23 percent said they were professionals in the first survey.

TeleRep Opens Internet Unit

TeleRep, the advertising sales firm, has opened a new division, Cox Interactive Sales, to repre-

sent online media. TeleRep, a subsidiary of Cox Broadcasting, has represented online service Prodigy for the past two years. David B. Hills is the unit's vp/director. The unit was named last week to handle the sales for SportsLine USA.

Switchboard.com Gets WebRep

Switchboard.com, a voluminous directory of phone listings located on the World Wide Web, has hired San Francisco-based WebRep as its interactive advertising sales representative. The site receives 1.5 million page views per day and is updated continually.

'Breakfast' Served Online

In conjunction with the Aug. 12 launch of its morning show, *Fox After Breakfast*, the Fox network has launched a site on the World Wide Web to encourage viewers to interact with the program and its talent. The site includes live chats, interactive polls and the opportunity to send instant messages to the show's hosts while they are on air. It is located at www.foxworld.com.

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



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

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

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

NAME: _____ TITLE: _____

COMPANY: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____

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

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

SIGNATURE: _____

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

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

ADWEEK  **OF THE MONTH**

BIG DEAL

Anheuser-Busch

Agency: DDB Needham, N.Y., and Goodby, Silverstein & Partners, San Francisco

Begins: September

Budget: \$40 million

Media: TV, print, radio, outdoor

Anheuser-Busch next month will step up its freshness campaign with four new ad executions that will absorb its entire TV ad budget for the month.

The new executions, which like initial spots feature "Gus" the beer-route driver, are expected to get \$40 million in media weight September through November. Agencies DDB Needham, N.Y., and Goodby, Silverstein & Partners, San Francisco, each is expected to



Bud and buddies will get fresh spots

contribute two spots to the pool.

Also in the mix will be radio, print (including full-page ads in *USA Today*) and outdoor ads as the brewer heralds the nearly complete availability of cans with "born-on" dates. Bottles also are to carry the freshness cues, but on a slightly later timetable.

If awareness is quickly obtained in September, "we'll maybe back down (media spending) to maybe 50 percent" of total spending on Budweiser brands," said A-B vp for brand management August Busch IV. Even so, that will amount to "\$40 million on the freshness message alone."

Also in the works behind brand Budweiser is another bullfrog spot and one, from ex-D'Arcy exec Mark Choate, now of Open Minds, Laguna Niguel, Calif., featuring a caveman. —*Gerry Khemouch*

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

EAGLE BRAND SWEETENED CONDENSED MILK, DIAMOND WALNUTS, SUN MAID RAISINS, SUNSWEET DATES, KEEBLER READY PIE CRUST

Agency: Optimum Group

Begins: November

Budget: \$14 million

Media: Print

Five cooking-ingredient brands are joining forces in a \$14 million promo, relying on giveaways, direct mail, rebate offers and print advertising, intended to create a united dessert front at aisle ends this holiday season.

Uniting for the "Premiere Partnership," sold into 100 chains so far, are category leaders Eagle Brand Sweetened Condensed Milk, Diamond Walnuts, Sun Maid Raisins, Sunsweet Dates and Keebler Ready Pie Crust. The effort will include account-specific end caps displaying all the products and free 16-page recipe books with tailored covers for each supermarket chain.

Holiday sales are crucial to these brands since purchases are recipe-driven, with all but Keebler receiving 40 percent of sales in the 10-week period prior to Christmas. Doug Nesbit, director of domestic marketing for Diamond Walnuts, projects a 5 percent to 10 percent volume increase, but his ultimate objective is longer, larger merchandising support by giving retailers incentive for a joint product display. Retailers are presented with store-branded signage and a choice between three types of collateral: the recipe book; the direct mail piece, also customized; and the rebate option offering free store baking products, such as milk or flour, after mailing in proof-of-purchase for sponsor products.

"Any time the retailer can be tied in to the manufacturer it's a real plus," said Matt Saruwatari, food buyer/merchandiser for Fred Meyer, a 100-plus-unit Northwest chain. "The timing is perfect and the coupons boost my private-label items."

Advertising will include a two-page recipe insert in 27 million November editions of women's service magazines. Two-page shared FSIs will reach 45 million Sunday newspapers on Nov. 10.

—*Becky Ebenkamp*

WEBTV

Agency: Rubin Postaer & Associates, Santa Monica, Calif.

Begins: Fall

Budget: \$10 million

Media: TV

WebTV, the fledgling company looking to broaden consumer access to the Internet via their television sets, will introduce itself to American consumers with a \$10 million fall ad campaign and get a supplemental boost from hardware licensees Philips and Sony.

With an 18-million unit market anticipated for hardware to hook TVs to the Internet, a battle is brewing between Philips, Sony and other consumer-electronic giants. WebTV will unveil its online service, accessible by one's TV via Sony or Philips' converter boxes, in ads by Rubin Postaer & Associates, Santa Monica, Calif., breaking this fall. The spots, still in development, will focus solely on "building brand awareness around WebTV," said Chip Herman, vp/marketing of WebTV Network. Philips Consumer Electronics, meanwhile, will launch its digital TV product line starting with a WebTV receiver hitting stores next month, backed by its own multimillion-dollar ad and in-store effort.

Philips ads, via Messner Vetere Berger McNamee Schmetterer/Euro RSCG, N.Y., will break on network and cable TV late next month with the Philips tagline, "Let's Make Things Better." Ads will stress the ease of use of Philips' new \$329 WebTV receiver that hooks up to a phone line.

"The ads will position Philips and Magnavox squarely as a digital leader," said Ed Volkwein, svp and gm of marketing and sales. "It's a good marriage of strong brand names. We're leveraging Magnavox with the high-tech image of Philips to move forward."

In terms of media, Philips' digital campaign will be comparable to Philips' push behind Sega game systems, said Volkwein, an ex-Sega marketer; that company will spend \$50 million on its fall-through-holiday push this year.

WebTV, based in Palo Alto, Calif., is targeting viewers who watch more than 10

CMR TOP 50

A Weekly Ranking of the Top 50 Brands' Advertising in Network Prime Time
Week of July 29, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	JC PENNEY APPAREL	V321	46	909
2	SUBWAY SANDWICH SHOP	V234	42	830
3	KFC RESTAURANT	V234	34	672
	MCDONALD'S	V234	34	672
	NISSAN MOTOR CORP.	T112	34	672
6	TACO BELL	V234	32	632
7	MCI	B144	30	593
8	MAYBELLINE LASH BY LASH	D112	18	356
9	1-800-CALLATT	B142	17	336
	KRAFT MACARONI & CHEESE	F125	17	336
11	BENADRYL ALLERGY TABLETS	D212	14	277
	BETTY CROCKER SWEET REWARDS	F162	14	277
	HOMEWARD BOUND II VIDEO	H330	14	277
	NICOTROL NICOTINE PATCHES	G120	14	277
	SPRINT LONG DISTANCE	B142	14	277
16	ROGAINE	D218	13	257
	TYLENOL EX.-STRENGTH GELTABS	D211	13	257
	U.S. ARMY	B160	13	257
19	CREST TOOTHPASTE	D121	12	237
	ESCAPE FROM L.A.	V233	12	237
	JC PENNEY APPAREL FOOTWEAR	V321	12	237
	LISTERINE TOOTHPASTE GEL	D121	12	237
	MONISTAT 3 YEAST CREAM	D216	12	237
	RED LOBSTER	V234	12	237
	SKITTLES FRUIT CHEW CANDY	F211	12	237
26	A TIME TO KILL	V233	11	217
	KELLOGG'S NUTRI-GRAIN BARS	F212	11	217
	KRAFT REDUCED-FAT CHEESE	F125	11	217
	MILLER BEER	F310	11	217
	OLIVE GARDEN RESTAURANT	V234	11	217
	SEARS MAJOR APPLIANCES	V321	11	217
	SEARS TIRES	V321	11	217
	SPRAY 'N' WASH	H420	11	217
	WISK AWAY	H412	11	217
35	1-800-COLLECT	B142	10	198
	ADVIL TABLETS	D211	10	198
	AXID A.R. TABLETS	D213	10	198
	BEEF INDUSTRY COUNCIL	F153	10	198
	I CANT BELIEVE IT'S NOT BUTTER	F112	10	198
	PLEDGE WOOD LOTION	H432	10	198
41	KELLOGG'S	F212	9	178
42	ALWAYS ULTRA THINS	D123	8	158
	BRAWNY PAPER TOWELS	H232	8	158
	CLOROX LIQUID BLEACH	H420	8	158
	COLGATE TOOTHPASTE	D121	8	158
	DISCOVER CARD	B150	8	158
	FACT PLUS PREGNANCY TEST	D222	8	158
	GILLETTE CLEAR-GEL ANTIPERSP.	D124	8	158
	GLADE CANDLE SCENTS	H243	8	158
	HALLMARK CARDS	B321	8	158

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

hours of TV a week and have an interest in affordable Web browsing. It offers the service for a flat monthly fee comparable to fees for existing online services, like AT&T and IDT Internet, which ranges between \$20 and \$25. —Bernhard Warner and Steve Gelsi

VALVOLINE

Agency: Bozell Worldwide, N.Y.

Begins: Fall

Budget: \$10 million

Media: TV

Valvoline will double media spending to around \$10 million this fall to back a fusillade of college football promos anchored by the debut of the Valvoline Halftime '96 show on ABC-TV.

Valvoline, with agency Bozell Worldwide, N.Y., outbid College Football Hall of Fame sponsor Burger King to win a five-year deal to sponsor the 27-week show. The move provides a fall marketing platform for Valvoline's in-store promos to compliment its annual spring push behind the Indy 500 to boost seasonal sales.

The network buy includes broadcast sponsorship starting Aug. 25 with the Kickoff Classic between USC and Penn State. Valvoline will also have presence on ABC's regional broadcasts of Big 10, PAC 10, Big 12 Superconference, the ACC and WAC games. High in the ad rotation will be Valvoline's new spot featuring mechanics posing by their vintage cars as blues guitar plays, with the theme "People who know use Valvoline."

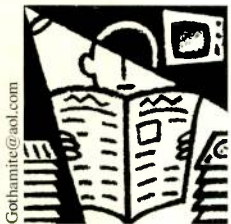
Valvoline will tag national spots to support its "Big Play" rebate, an on-pack offer for \$4 off a case of Valvoline oil. A new spot for Zerex antifreeze will also debut with a tag for a \$6 rebate on three-packs of the antifreeze. The ad rotation also includes Durablend synthetic blend and TM8 engine treatment.

Valvoline spent about \$5 million in the fourth quarter on advertising, per Competitive Media Reporting. The budget boost stems from a successful second quarter with 60 percent profit growth and a move into the No. 2 slot behind Pennzoil in the do-it-yourself motor market.

—Steve Gelsi

Media Person

BY LEWIS GROSSBERGER



Inclusively Yours

THE THEME OF THIS WEEK'S COLUMN IS *INCLUSION*.

Media Person knows that not all of you readers share his opinions on affirmative action, abortion or Gwyneth Paltrow, but MP believes that this column's spirit is large enough that it can accommodate the views of all Americans and still have enough room left over for those of an illegal Mexican immigrant or two. (If Media Person had a TV camera at his disposal, it would now be panning among the readership, picking out illegal aliens reading the column and frequently bursting into applause over a particularly well-wrought sentence.)

At least Media Person has a TV set at his disposal, which is pretty much all anyone needs anymore. This summer has once and for all nailed down the theory (first expostulated by Leonardo Da Vinci as a guest on *Meet the Press*) that everything in the universe exists in order to become a TV show.

The GOP convention, the Olympics, even the plane-crash aftermath became TV specials whose main purpose seemed to be lifting the network summer schedules out of their doldrums until the fall season arrived. The realities of the latter two got twisted and warped to suit television. (Would all those politicians have shown up at seaside if not for TV?) The first was so subsumed by television, it lost any semblance of reality.

It was inevitable that the conventions would turn into TV shows—though the critics are in dispute on whether they're infomercials, miniseries or *Oprah*. After all, any political business is now completed by the time the opening gavel bangs (if there even is one anymore) and nothing is left to do then but project a happy image.

Even the platform was cobbled up before opening day, and since it was written by people Bob Dole disagreed with, the candidate simply announced that he wouldn't bother reading it—the perfect rebuttal.

And so the Republicans gathered up all 26 members of their party who aren't white, middle-aged, anti-abortion males and handed them all the star parts.

Opening-night superstar was the telegenic Colin Powell with his gentle vision of American, well, inclusiveness. Some day, someone is going to have to break the news to Colin that he's really a Democrat. Media Person only hopes that the man's spirit isn't too crushed

The Republicans gathered up all 26 members who aren't white, middle-aged, anti-abortion males and handed them all the star parts.

when that devastating moment comes.

The second night, Republican speakers frequently laid into Big Bubba—deservedly so—for trying with all his might to look like a Republican and snatching away their issues. Fine, but is this any justification for the Republicans to try with all their might to look like Democrats?

The GOP could plausibly argue that when they played it straight in '92 and allowed the true face of Republicanism to beam forth, it scared the living daylights out of the citizenry. Next thing you know, poor George and Barbara had to vacate the White House and figure out where the hell home was.

Right then and there the Pat Buchanan and Phil Gramm shows received their cancel-

lation notices and Susan Molinari and her congressman hubby got orders from headquarters to start working on a baby. Better be cute, too.

At the Olympics, NBC was criticized for (among other things) turning everything into a sappy soap opera. At the conventions, the networks didn't have to bother since the Republicans had done it for them. Liddy Dole can have a network talk show any time she wants.

There was comedy too, as when Senator Kay Bailey Hutchison showed a series of video clips of President Bill promising to balance the budget—and each time giving a different estimate of how many years it would take, a bit worthy of *Saturday Night Live*.

But Media Person's favorite moment was when an NBC reporter schlepped way back to the cheap seats and interviewed a local high-school government teacher who'd come to glimpse a real live convention.

The reporter did a standard Q-and-A, managing to completely miss the big story. But Tom Brokaw—bless his neat little haircut—caught it, asking the reporter to have his camera swing around and check the view from way back there. There was none. The teacher's view of the podium was totally blocked. On a wall in front of him was mounted a big-screen television to make up for the deficiency. The guy goes to the convention and even he ends up watching TV.

All of which leaves us with only one question unanswered: What on Earth can the Democrats do to make anyone watch their little sitcom? A few suggestions for the producers:

In the middle of a give-'em-hell speech, Hillary is handed an indictment.

Delegation from Mars is seated after big credentials fight.

Al Gore moons the hall.

Chelsea announces she is divorcing her parents.

No speech more than two minutes long.

Surprise appearance by General Robert E. Lee.

Keynote speaker: *Seinfeld's* Kramer.

Read Bill's lips: Free beer for every American over 18. ■



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SEX IS NOT A FOUR-LETTER WORD.



A recent scientific study has found that a majority of men think about sex 30 times a day. Obviously, sex has its appeal. But while everyone would acknowledge that sex is healthy and natural, advertising in a sexually oriented publication such as Penthouse is given long, hard thought. While Penthouse, to some marketers, is a "daring" magazine editorially, many find that it's extremely "safe" and smart from a media and business standpoint. Our efficiency far surpasses that of other men's magazines. At newsstands—where a full purchase price helps gauge a magazine's true worth to its readers—Penthouse's sales routinely exceed those of Playboy, Sports Illustrated, Esquire and GQ. What's more, no men's publication delivers as passionately involved an audience as Penthouse. Over more than 25 years of publication, we have created a unique and enduring bond with our readers. To maintain those close ties, Penthouse has evolved with its readers. As their sexual interests have changed so, too, have ours. Study after study has found that the more involved readers are with a magazine's editorial, the more involved they are with its advertising. Because today's Penthouse is as captivating to its readers as ever, it's as valuable to its advertisers as ever. If you're a marketer who gets excited by this kind of appeal, contact Audrey Arnold, Publisher, at 212/702-6000.

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