

MEDIAWEEK

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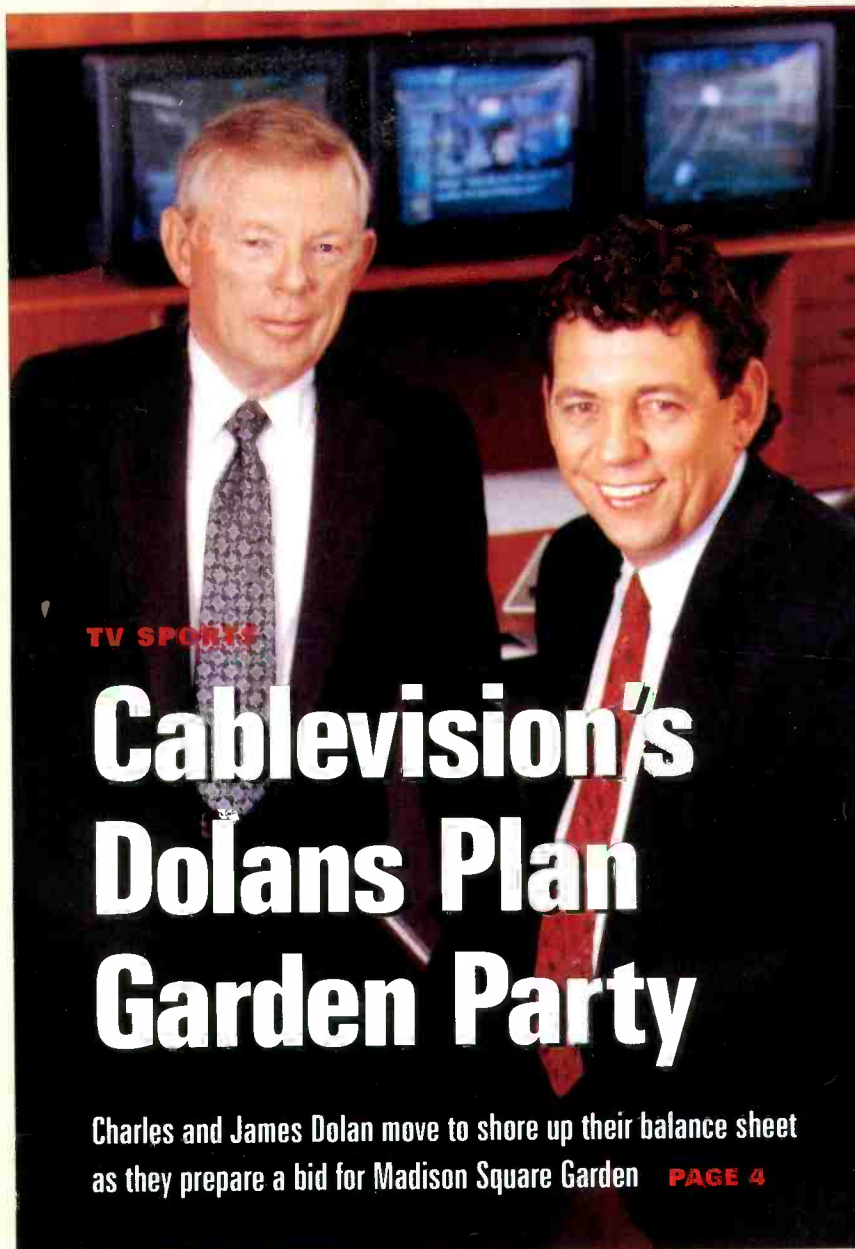
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Cablevision's Dolans Plan Garden Party

Charles and James Dolan move to shore up their balance sheet as they prepare a bid for Madison Square Garden **PAGE 4**

MARKET INDICATORS

Network TV: Strong
Makegoods and demand conspire to drive second-quarter pricing up 15% to 30%. Fox nearly out of sale, CBS close.

Net Cable: Active
Last-minute business is filling up the rest of first-quarter inventory; CPM increases begin to fall into 3%-5% range. Second quarter is tough to read.

Spot TV: Slow
Second quarter is in tough shape, with automotive and packaged goods remaining flat. Hopes are pinned on movie, beer and fast-food ads picking up for spring and summer.

Radio: Tightening
Many markets, including New York, L.A. and Chicago, are bouncing back from a slow 1997 start and are getting stronger. Network remains strong.

Magazines: Upbeat
Large books with deep reach into middle America report strong auto and drugs & remedies business. Several new beauty-as-skin-care products are giving cosmetics category vitality. Food, packaged goods are flat.



08 >



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Laura K. Jones

MAR 21 1997

AT DEADLINE

Publishers, Retailers Wrap First Powwow

A first-ever joint conference of the Magazine Publishers of America and the International Periodical Distributors Association adjourns today in Dallas. More than 500 publishers and retailers are wrapping up discussions of new promotions and the sharing of database technology at the two-day meeting, themed "Marketing Magazines." Seminars are planned on the changes both industries face as a result of the ongoing consolidation of the wholesale network that sells magazines to retail outlets. The first meeting of a new advisory board consisting of retailers and publishers is also on the agenda. Scheduled speakers include *Newsweek* president and editor-in-chief Richard Smith, Time Inc. ceo Don Logan and Times Mirror ceo Efreim Zimbalist III.

NBC, CBS Nix Franz Caddie Spot

A few networks are kicking up controversy by refusing to air a Cadillac commercial starring Emmy-winning actor Dennis Franz. NBC and CBS have turned down a spot that features Franz in a role network executives say too closely mirrors his *NYPD Blue* character, Detective Andy Sipowicz. The show airs on rival ABC. Representatives of both networks say they will not run the ad because, in effect, it serves as promotion for *NYPD Blue*. The situation could signal a change in what has been a somewhat free environment for stars hawk-ing consumer goods on TV.

Jacor to Sell News Corp. Share

Jacor Communications, the Covington, Ky.-based radio mammoth, will sell its holdings in News Corp., valued at about \$45 million based on current stock price. Jacor said it will use the proceeds to buy more stations. Jacor's stock gained a point on Friday, rising to \$30.75. The company will sell warrants convertible into 7.25 million shares of News Corp. preferred stock to an unspecified buyer.

BET, Microsoft Team on Web Site

BET and Microsoft said last week that they plan to jointly launch a Web site called MSBET, targeted to the African-American community. Barry Johnson, a former executive with Sony Music Group, was named president of the site.

Disney TV Signs Fox Kids' 'Eek!' Creator

Walt Disney Television has signed Savage Steve Holland, creator/executive producer of Fox Kids Network's popular *Eek!*

The Cat series, to a multiyear development deal for the network production division of Disney. Holland, whose credits also include such films as *Better Off Dead* and *One Crazy Summer*, is set to work on his first telefilm project, *Safety Patrol*, which he wrote for a scheduled ABC airing this fall.

Spelling to Drop Virgin Interactive

Spelling Entertainment Group said it will divest its majority interest in Virgin Interactive Entertainment through a public offering in late 1997. Spelling's board of directors said the company planned to focus on its core television and film production and distribution. VIE, an interactive game publisher, did not fit in with the core business. Viacom owns 75 percent of Spelling.

AT&T Takes Big East Hoops Title

AT&T has signed a three-year deal to take title sponsorship of the Big East Conference's postseason basketball tournament. The telecom giant will get on-court decals, along with court signage and a post-game interview area at New York's Madison Square Garden. This year's tournament, starting March 5, will be carried by ESPN and ESPN2. While many college conferences have been reluctant to sell entitlements to postseason tourneys, Phillips Petroleum now titles the Big 12 hoops tournament and Nokia has the Missouri Valley's; Dr Pepper titles the Southeast and Big 12's football championship games. The Big East is the highest-visibility conference to sell a title sponsorship so far. "We're seeing that sponsors want properties they can own, and they like one-stop shopping," said Jeffrey Mahl, senior vp of ad sales at ESPN, whose sports marketing and production firm, Creative Sports, brokered the deal with AT&T.

Addenda: Rosie O'Donnell will host Nickelodeon's 10th Annual Kids' Choice Awards, to be held in Los Angeles on April 19... Cluster Television's animated *Mummies* kids series, set to premiere in syndication this fall, has completed TV station sales in 85 percent of the U.S. and 78 of the top 80 markets, reports the Baltimore-based

syndicator... Michael V. Renda was named vp and gm of Fox's recently acquired Cleveland station, WJW-TV. Renda had been director of sales at NBC's Cincinnati affiliate, WLWT, since 1993. He replaces Bob Rowe, who left the station... Veteran broadcaster Terry Lee, former chairman of the now-defunct New York-based station group Storer Communications, died Feb. 14.

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CLAIRE HOLT

Steve Brill takes leave of the courtroom

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The Upfront Target Is Out: Networks Seek \$6 Billion

It's not even March, and already the wags are posturing for the 1997-98 network television marketplace. The networks have been quietly suggesting to the buying community that this year's prime-time upfront could top \$6 billion, a \$300 million increase over last year. The networks point to the strong second-quarter scatter marketplace and the seemingly perverse psychology that drove last year's record upfront: Advertisers need network TV to reach mass audiences, and those audiences are down, so you must pay more to reach the same-sized audience. This season, the prime-time audience is off 7-8 percent.

Some buyers are privately expressing concern that the networks could hit their \$6 billion target. Others are wary. "I'd like to know the products and services that intend to increase their spending enough so the networks reach that level," said Steve Grubbs, executive vp/director of national broadcast at BBDO in New York.

Knoedelseder to Run News For Silver King Stations

Silver King Broadcasting last week hired its first top news executive to help coordinate the launch next year of local programming on the company's 12 TV stations, replacing Home Shopping Network programming.

Bill Knoedelseder is joining Los Angeles-based Silver King as vp of news, a new position. Knoedelseder recently was executive producer of *Inquirer News Tonight*, a nightly newscast produced by Knight-Ridder's *Philadelphia Inquirer* for Tribune Broadcasting's WPHL-TV in Philadelphia. Although the unusual newspaper-TV station joint production earned some favorable reviews, the partnership ended in December and WPHL assumed control of the newscast.

Knoedelseder will oversee development of all news programming, including staffing of news operations in each of Silver King's markets. Silver King chairman Barry Diller has said the company's local-programming initiative, dubbed CityVision, may seek editorial partnerships with local newspapers.

The new job is a *(continued on page 6)*

Dolans' Hard Row to Hoe

Garden deal will take more than fertilizer

NETWORK TV / By Michael Burgi

In the business-time equivalent of a heartbeat, Cablevision Systems Corp. last week became dead serious in its efforts to hold onto—and perhaps take over—Madison Square Garden. Since 1995, the Long Island-based cable operator and owner of several cable networks, including a stable of regional sports networks, has been a partner with ITT Corp. in the Garden, which includes the regional sports service MSG Network and the New York Knicks and Rangers franchises.

Faced with ITT's need to sell off its 50 percent stake as a way to fend off a hostile takeover by Hilton Hotels, Cablevision Systems early last week paid ITT \$169 million to cement its 50-percent stake in the Garden, then announced the next day it intended to buy out ITT's stake. At the same time, the company then announced to analysts on a conference call it was putting up for sale nonessential cable systems representing 475,000 subscribers in hopes of raising close to \$1 billion to help pay off some of its \$4 billion debt. A lighter debt load would aid the company's effort to take over the Garden. Some observers wondered about the coincidental timing of the announcement and the availability of the Garden.

Cablevision's founder and chairman Chuck Dolan and son James, Cablevision president/ceo, said last week that they have a line of financing dedicated to the programming side of the company that would cover the amount needed to buy out ITT's stake in the Garden. Through its programming arm, Rainbow Programming Enterprises, Cablevision owns or co-owns Bravo, American Movie Classics, Independent Film Channel and eight SportsChannel regional sports net-

works. SportsChannel New York, one of those eight, is in the process of being merged with MSG Network. It's not clear at this point if that merger could stall or be scuttled if another company other than Cablevision were to get ahold of the Garden.

But at least one analyst said he's not convinced that the Dolans would necessarily go that far. John Reidy, a media analyst with

Cablevision's Vital Signs

Year-end financial data; amounts, except stock price, in millions

	1996	1995
Net revenue	\$1,315	\$1,078
Net loss	460	338
Operating cash flow	463	407
Debt outstanding	3,900	2,980
Stock price, 2/21	('97) 35	('96) 56½

Cablevision founder Charles Dolan



Smith Barney, said anyone who believes the Dolans are selling the systems to help pay for Garden is "mixing apples and bananas." He added that the company "is in a good position now to block or influence whomever ends up taking over [ITT's stake in] the Garden."

There's a short list of companies said to be interested. *Mediaweek* reported last week that News Corp.—either alone or with Liberty Media, its partner in Fox Sports—and the Walt Disney Co. are already circling the stake. Last week, other companies, including Westinghouse and NBC, surfaced in the daily press as likely buyers. ITT representatives declined to formally announce their intent to sell, but it seems likely. "We think by virtue of the Garden's improved perfor-

mance that, if we were to sell, we'd seek a higher price than what we paid for it," said an ITT official.

One source of friction between Cablevision and ITT is the issue of right of first refusal to sell ITT's stake. Executives at Cablevision insist that the company has that right, but ITT claims it does not and that the buyer will be the company that offers the highest price.

ITT also co-owns WBIS+, a UHF station in the New York market, with Dow Jones. Likewise, ITT will most likely sell off its stake there, and Dow Jones could end up the buyer, since Cablevision cannot own stations and systems in the same market. Plus, all the other companies that have been mentioned by analysts as potential Garden buyers already own and operate a station in New York.

Cablevision said it is selling off the systems in order to clean up its balance sheet. Smith Barney's Reidy said the almost \$1 billion Cablevision could raise from the nonessential systems sale would help reduce debt, minus the \$97 million in cash flow it

would give up by losing the systems and the possible \$200 million it could incur in taxes on the sale. Those systems are in 16 states across the country, including Missouri, Alabama and Michigan. As other top cable operators have been doing for the last two years, Cablevision wants to pare down to three major system clusters, in New York, Boston and Cleveland, that add up to just under 2 million subscribers.

Little new has happened with the other potential buyers. News Corp. and Liberty Media are said to be the most eager buyers because their purchase would be the most hassle-free and because Liberty has already done due diligence on the Garden. Liberty tried unsuccessfully to purchase the Garden in 1994. Disney would have to sell either the Rangers or the Anaheim Mighty Ducks hockey team because it cannot own two teams in the same league. Sports analysts said they believe that the Rangers would go on the block first because Disney has already invested millions in marketing the Mighty Ducks through TV shows and movies. ■

The Airwaves' New Giant

Chancellor-Evergreen combo could mean swaps, format changes

RADIO / By Mark Hudis

Evergreen Media and leveraged buyout firm Hicks, Muse, Tate & Furst last week agreed to combine their radio holdings to form Chancellor Media Corp., now the country's second-largest radio group in revenue behind CBS. The newly formed Chancellor Media made a deal to acquire Viacom's 10-station radio group for \$1.075 billion in cash. Combined station revenue for Chancellor Media is an estimated \$788 million, with a total of 103 stations and properties in all of the U.S.' top 12 markets.

Evergreen will exchange some \$600 million in stock for Chancellor Broadcasting, a subsidiary of Hicks, Muse. Both companies are based in Dallas. The combined entity will assume an additional \$900 million in debt.

Viacom will use the proceeds from the sale of its stations to reduce its debt to \$9.5 billion.

The deal is the latest in the ongoing consolidation of the radio business. Many advertisers have feared that rapid concentration of ownership will wreak havoc on ad rates, with large group owners gouging advertisers. That result has been rare so far, analysts said.

"Just because ownership changes," said J.T. Anderton, an analyst with Duncan's American Radio, "it doesn't mean that a radio station is worth more to an advertiser. Selling patterns might change in some of the markets—you could have package deals that weren't available before, but the prices remain fairly constant."

The combination of the three groups, all with several stations in the country's top markets, gives Chancellor a large percentage of radio advertising revenue in cities including Detroit, Minneapolis, Washington, D.C., and the Nassau-Suffolk counties market just east of New York City. Chancellor's sizeable hunk of the radio ad pie in these markets is bound to invite scrutiny from the U.S. Department of Justice, experts said, and will almost certainly result in some station swaps or sales.

"It really is impossible to know what their

plans are," offered Robert Unmacht, editor of *M Street Journal*, the radio trade publication. "Every [major radio group] wants to do tax-free swaps, which means you have to know what the group [Chancellor] that is hoping to swap needs in order to predict the future." And often, when Justice knocks, choices are limited and sell-offs are mandated.

The sheer size of the new Chancellor radio empire also means overlap in formats, which also should bring changes. In Detroit, Chancellor

now owns eight stations; five of these are formatted as either adult contemporary or urban adult contemporary. Analysts said that at least one of the five stations—WDRQ-FM, WKQI-FM, WMXD-FM, WNIC-FM and WJLB-FM—will switch its format. Of the five, WDRQ, a former Viacom property, is the likely candidate, because the other four properties are all former Evergreen stations and coexisted before last week's deals.

In Los Angeles, Chancellor's five stations come from all three previous groups and with no duplication in formats, an ideal situation that greatly enhances the combined group's presence in the country's No. 1 radio market.

If Minneapolis is any indication, advertisers do not have cause for much concern over price gouging as a result of the beefed-up Chancellor market shares. Tasha Coats, vp and broadcast director for BBDO Minneapolis, said that market's experience with Chancellor Broadcasting (which had a 34 percent share of radio ad dollars in the market prior to the merger) has been positive.

"If Chancellor Media maintains the kind of relationship with advertisers we've seen here in Minneapolis [with Chancellor Broadcasting], this deal will be a great advantage to its clients," Coats said. "If buyers are going to be held for ransom, if they're getting raped on prices, it'll be unpleasant for everyone. But I'm optimistic because they've been conducting themselves very above-board in this market." ■

Merging for Market Share

The combined Evergreen Media, Chancellor Broadcasting and Viacom radio group will command a powerful presence in many large markets. Here is the advertising revenue market share of the combined company in eight key markets:

Market	No. of Stations	% Market Share
New York	4 FM	14.7
Nassau-Suffolk, N.Y.	4 FM, 2 AM	59.4
Chicago	7 FM, 2 AM	8.7
San Francisco	7 FM, 3 AM	27.7
Philadelphia	6 FM, 1 AM	27.9
Detroit	6 FM, 2 AM	36.4
Washington, D.C.	6 FM, 5 AM	39.7
Minneapolis-St. Paul	5 FM, 2 AM	33.6

Source: BIA Research



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homecoming of sorts for Knoedelseder, who worked under Diller as executive producer of Fox Entertainment News when Diller ran the Fox network. Knoedelseder's said that Silver King's plan for limited partnerships with newspapers on local TV news "is the sort of experience I had with Barry at Fox, where we [were] working with several [print] reporters who [were] gifted as oral and visual communicators of the written word." —*Michael Freeman*

Seattle's KIRO to Flip Back To CBS After 3-Way Swap

A.H. Belo Corp. last week pulled off a three-way swap with Cox Enterprises and Paramount Stations Group involving two television stations in Seattle and one in St. Louis. Belo is trading UPN affiliate KIRO in Seattle to Paramount for CBS affiliate KMOV in St. Louis. In turn, Paramount is swapping KIRO to Cox in exchange for KSTW in Seattle, a CBS affiliate that Cox recently agreed to acquire from Gaylord Broadcasting.

Sources close to the deal said that Cox has agreed to pay an additional \$70 million for the higher-rated KIRO, which will switch its affiliation back to CBS (the station dropped CBS in 1994 for UPN). Paramount will make KSTW a UPN affiliate.

The deal is a setback for the 22-market Fox Television Stations group, which had sought Belo's KIRO in exchange for Fox stations in such markets as Phoenix, Denver, Memphis and Austin, Texas.

Belo is acquiring Providence Journal Co.'s nine stations, including KING in Seattle, so it was forced to shed KIRO because of dual-ownership laws.

Last week's swaps leave one station still on the sales block in Seattle—Dudley Communications' KTTZ, a WB affiliate. —*Michael Freeman*

WCBS Looking for Lead-Ins As Part of News Revamp

WCBS-TV in New York is looking to improve the critical lead-in slot to its evening newscast as part of a rebuilding effort. Bud Carey, vp/general manager of the CBS flagship, has made boosting the third-ranked 5-7 p.m. newscast a priority following last October's wave of dismissals of anchors and other (continued on page 8)

Products Pitch Talk Hosts

Marketers battle to get camera time on 'Rosie' and 'Oprah'

TELEVISION / By Karen Benezra

Marketers are reaching out for syndicated talk shows like *Rosie O'Donnell* and *Oprah* in a calculated effort to create instant buzz and spike sales. TV shows are becoming central to product pitches, raising questions for broadcasters, producers and Hollywood studios.

The consumer frenzy for Tyco's Tickle Me Elmo that followed its stint last October on *Rosie O'Donnell* has everyone from toy makers

to cookie marketers aggressively wooing the talk-show circuit and jockeying for coveted in-show positioning. "Anyone in their right mind, from Snackwell's to M&S, is saying, 'Why not get stuff to Rosie on the off chance that she'll put it on the air?'" said an insider at a major TV studio.

Simon & Schuster has been pitching bookstores to make "blind" purchases of a yet-undisclosed Scribner title that Oprah Winfrey is expected to add to her syndicated show's book club collection in March. The \$13 paperback will get a hefty 1 million-copy unit print run and a national TV campaign. A buyer at an independent New York bookstore called the tactic "unprecedented."

Oprah picks a book every six weeks and asks audiences to talk about the title. *Publishers Weekly* last fall noted that four of its top-selling

titles "got there with a little help from Oprah."

Oprah typically sticks to adults, but O'Donnell, a new mother, has pull with parents of young kids. Go to Bed Fred, licensed from Elmo's parents at Jim Henson Productions, made its TV debut as a puppet-with-book on O'Donnell's Jan. 19 show. The guest shot "resulted in an immediate sellout" of the product in stores, said Gary Trumbo, senior vp/general manager of Equity Toys. Equity this month introduced to retailers a second Go to Bed Fred stuffed toy.

Warner Bros., which distributes O'Donnell's show, has discussed cross-promoting its consumer product lines across TV, film and theme park properties, à la Disney. Warner has benefited from O'Donnell's display of items such as its Tweety Bird mug. Yet Warner has made no attempts to place products in front of the host—to the chagrin of some executives. "Maybe someone will remind her who writes

her paychecks," said one Warner source.

O'Donnell frequently sends soft-rubber Koosh balls sailing into the arms of guests and has recently given Drake's cakes a spotlight. "It's at the core of her relatability to her audience," said Jim Paratore, president of Telepictures Productions, producer of the *Rosie* show. —with T.L. Stanley ■



O'Donnell's talk show is brand-friendly

In Test of Will, Ted Beats Brill

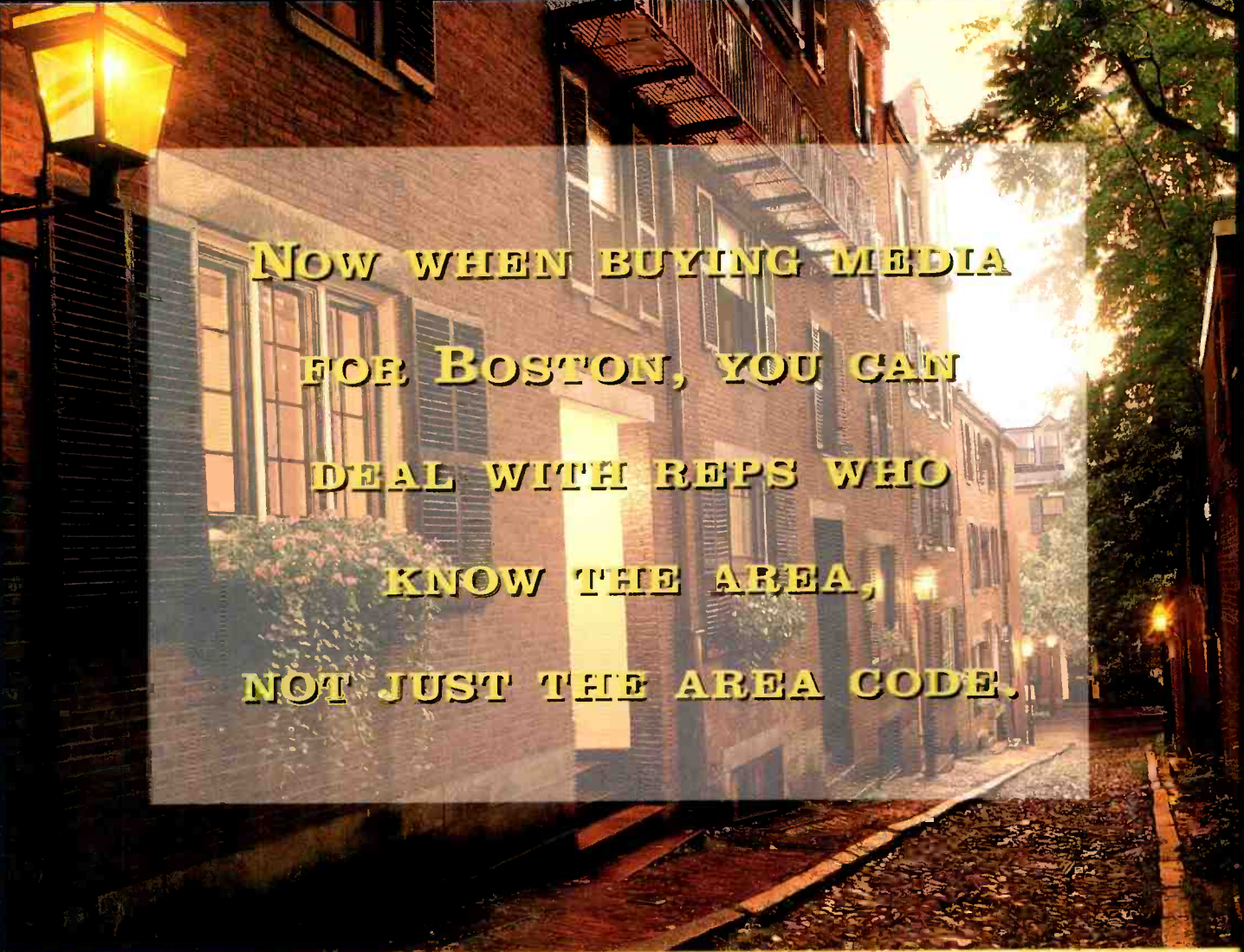
Court TV founder steps aside as Turner nixes buyback plan

MEDIA COMPANIES / By Michael Bürgi and Jeff Gremillion

Court TV without Steven Brill, a seeming incongruity, became reality last week as the network's founder got squashed like a bug by Time Warner and its new vice chairman, Ted Turner. Brill, founder and chief executive of American Lawyer Media and Court TV, decided to sell his stake in the company to Time Warner for \$20 million and agreed to leave. This follows several unsuccessful attempts by Brill to buy out Court TV's three owners—Time Warner, NBC and Liberty

Media—and bring in new ownership that would sidestep the competitive positions of three owners. In the end, the owners of Court TV will stay the same, minus Brill, while the publishing side of the company, including several national and regional law publications and an on-line service were put on the block by Time Warner.

Brill said last week that he thought Turner would have understood his effort to liberate Court TV and its related properties from three media giants with often conflicting interests. Turner himself for years complained of being



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news talent at the station.

Carey said last week that for the evening news lead-in he was unable to land *The People's Court*, the new Ed Koch vehicle (crosstown rival WNBC has acquired the former mayor's show for next fall). Carey said that *Geraldo*, *Judge Judy* and *Hard Copy* are being considered for the 3-5 p.m. time period; the station currently airs *Gordon Elliott* and *Geraldo*.

WCBS plans to hire five reporters by mid-March, Carey said. The station recently hired Gerry Grant, former *Entertainment Tonight* correspondent, as an anchor. Other anchor hires may be in store as WCBS seeks to build continuity. "We've changed our anchors every couple of years," Carey said. "You gain [viewers'] trust by having the same team in place for a long, long time." —*Claude Brodessa*

New Line Names Russo Its Franchise Player

New Line Television last week promoted Chris Russo to a new post to develop properties with potential across a variety of media. Russo, who has been with the studio for two years, retains his title as senior vp of marketing and adds the new job of executive vp, franchise programming and marketing.

"I wanted to get more involved in property development while still doing the marketing," Russo said. "I'm able to do that because New Line is entrepreneurial. There aren't a lot of borders."

One of Russo's first priorities is to shepherd the studio's *Lost in Space* project. New Line Cinema is producing a \$70 million big-screen version of the classic TV show, starring William Hurt, Gary Oldman and Heather Graham. Beyond the spring 1998 feature, the studio plans both an animated and live-action TV update of the property.

The New York-based Russo said future properties may come from New Line's library of classic product, the Internet, comic strips, books and magazines.

New Line TV president Bob Friedman said Russo's job is an extension of the studio's pursuit of creating franchise properties. New Line took a franchise approach to *The Mask*, the film that spawned a successful animated TV show that airs six days a week in syndication. —*T.L. Stanley*

hamstrung by Turner Broadcasting System's two controlling shareholders, Time Warner and Tele-Communications Inc. In the end, said Brill, "he didn't understand. Time Warner said 'yes' to my plan, but Ted said 'no.'"

The new Court TV ceo is Thayer Bigelow, president/ceo of Time Warner Cable Programming. He will take over from Brill over the next few months. Court TV has struggled to reach 30 million subscribers since its July 1991 launch. The network's ratings surged during the Simpson trial in 1995 but have since dropped to a 0.2 Nielsen Media Research universe rating in prime time and a 0.1 universe rating in total day.

Potential buyers for the print and new media properties—including the 16,000-circ *American Lawyer* bimonthly, the fast-growing Counsel Connect on-line service and nine regional legal news-

papers—are a widely varied lot. James Finkelstein, publisher of the *National Law Journal*, said, "We're interested. It's a logical fit for our company." He would not comment on the speculated \$100 million asking price. Brill agreed that likely buyers included law-oriented media companies but added that consumer companies also may be interested. "It will be bought by a company that understands what makes it valuable—quality journalism," said Brill.

Brill said he is considering starting a company that covers the media. "It would be a combination of *Mediaweek*, *Variety* and *Columbia Journalism Review*, with big on-line and television components," he said, noting the model he fashioned at *American Lawyer*. "When it comes to arrogance and power, the only people who make lawyers look good are journalists." ■

Small Suitor Seeks 7 Stations

A 'David' with cash figures in the bidding for U.S. Broadcast Group

TV STATIONS / By Claude Brodessa

The future of Atlanta-based U.S. Broadcast Group should become clearer this week as the company sifts through bids that were due Friday at 5 p.m. USBG owns, in order of profitability, WVNY (ABC) in Burlington, Vt.; KFDX (NBC) in Wichita Falls, Texas; KSNF (NBC) in Joplin, Mo.; KJAC (NBC) in Beaumont, Texas; WWCP (Fox) and WATM (ABC) in Altoona, Pa. (an LMA); and lastly, WMGC (ABC) in Binghamton, N.Y.

Tampa-based Communications Equity Associates, which is handling the sale of the seven-station group, would not comment on the bidders involved. A decision on who will advance to the final round of the two-stage bidding process is expected Feb. 25.

One company, GOCOM Television, L.P., a three-station group based in Charlotte, N.C., is all but openly proclaiming that it is among the bidders. According to Ric Gorman, ceo of GOCOM, "U.S. Broadcast is one of several companies we are seriously considering buying."

GOCOM announced on Feb. 14 that it entered into an agreement with Boston-based Bain Capital Inc., a private equity-investment firm. The deal gave GOCOM access to between \$50 million and \$100 million in capital for acquisitions, depending on the eventual size of the company and the stations it pursues.

GOCOM is now valued at around \$60 million. Bain in turn became the majority equity partner in GOCOM Television L.P., (soon to be renamed GOCOM Communications L.L.C.). GOCOM currently owns and operates three TV stations: WFXI (Fox) in Morehead City, N.C.; WGXA (Fox) in Macon, Ga., and KTVE (NBC) in El Dorado, Ark.

GOCOM will be pursuing "an aggressive acquisitions plan in small- and medium-sized television markets," said Gorman. "And we're looking to diversify in terms of geography and network [affiliation]."

USBG fits that description nicely: It includes a mix of Fox, ABC and NBC stations in markets ranging in size from No. 90 to No. 151.

The USBG stations went on the block in early January

1997 when New Vision Broadcasting—the company that holds about a 5 percent equity stake in USBG—decided to get out of its "temporary caretaker" position of the stations. According to New Vision chairman and USBG ceo Jay Elkins, "New Vision was asked to manage the USBG by Bankers Trust to 'right a sinking ship' around which sharks were circling."

Elkins claims that New Vision itself would have tendered an offer to buy the group; however, a provision in the agreement forged between New Vision and USBG's creditors. ■

**"U.S. Broadcast is one
of several companies
we are seriously
considering buying."**

—Ric Gorman

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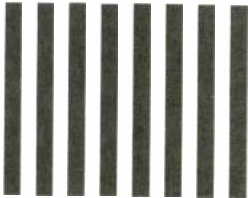
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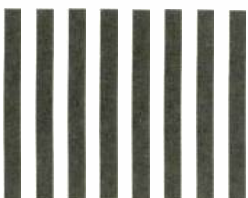
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Maher Socks It to Dave

'Politically Incorrect' beating Letterman in some major markets

NETWORK TV / By Eric Schmuckler

Following a lengthy string of late-night losers including *Into the Night With Rick Dees* and *Breslin's People*, ABC finally appears to have made a breakthrough with *Politically Incorrect With Bill Maher* as a complement to *Nightline*. In the early weeks of his ABC run, Maher's irreverent panel-discussion show is beating up on CBS' *Late Night With David Letterman* in many major markets.

In its first five weeks after moving to ABC

p.m., when many more viewers are awake, while the half-hour *PI* airs in pattern at 12:05 a.m. in only 55 percent of the country.

Dave Poltrack, CBS executive vp of research, said that Maher's early wins in the 17 metered markets are "not a true indication of which show is more popular. These are *Nightline*'s strongest markets, and it's no surprise that *Nightline* beats Letterman," Poltrack said. "It's not a relevant or fair comparison."

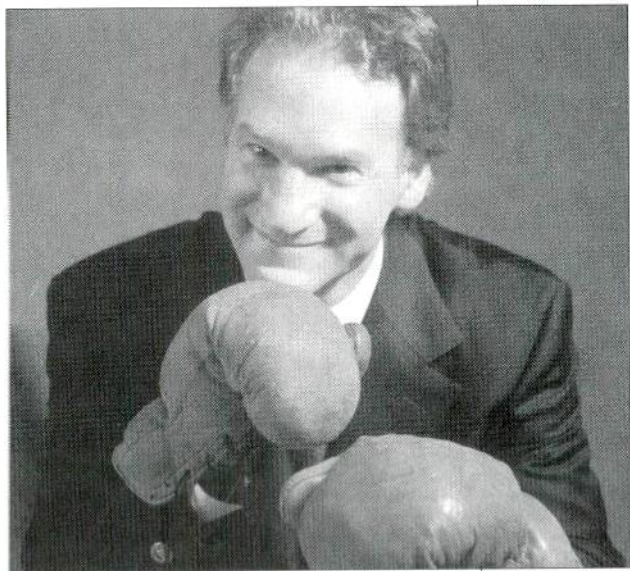
The February sweeps books, due in a few weeks, will give a much fuller view of how the late-night shows match up outside of the elite urban core markets, Poltrack said.

Poltrack also noted that by using local books, ABC measured the midnight-to-12:30 a.m. period, which gave Maher the benefit of the final five minutes of *Nightline*'s numbers. Poltrack figures that is good for a swing of a 0.4 of a rating point—not enough to fully account for *PI*'s lead, but enough to tip markets including Houston and Seattle into Letterman's win column. ABC counters that the start-time discrepancy amounts to less

than a tenth of a rating point.

Even if "Maher is breathing down Letterman's neck," as one media buyer put it last week, it will take ABC years to bring *PI* to 100 percent live clearance. For example, Terry Connelly, general manager of Allbritton Communications' WJLA-TV in Washington, D.C., is very impressed with Maher's ratings but has no plans to move the syndicated *Extra*, which he airs at 12:05 a.m. in between the two ABC shows. "You don't move a show when it's working," Connelly said of *Extra*. Connelly said that he does expect many ABC affiliates to upgrade *PI* when syndication commitments clear in September. ABC reports that a dozen stations have upgraded *PI* already.

Larry Fried, executive vp of ABC Sales, calls *PI* "a uniquely great property for ABC, in that its intellect makes it compatible with *Nightline*. We price *Nightline* as a premium product, and now we can mitigate that by packaging in *Politically Incorrect*. Or we can



E.J. CAMPBARK

Pulling no punches: Maher's cheeky *PI* is scoring late-night points for ABC

from cable's Comedy Central (Jan. 6–Feb. 7). *Politically Incorrect* racked up a 4.2 household rating/13 share in its 12:05–12:35 a.m. slot, versus a 3.2/10 for the second half hour of *Late Show* in the 17 metered markets where the two shows go head-to-head. ABC notes that *PI*'s numbers remained fairly consistent over the five weeks. NBC's dominant *Tonight Show* earned a 5.1/16 during the period.

Although the 17 markets represent one-third of the country, a CBS executive labeled the Maher–Letterman ratings comparison "exaggerated and misleading." Letterman held a handy advantage over Maher nationally, delivering a 3.5 in homes and a 2.1 in adults 18–49 versus *PI*'s 2.8 and 1.3, respectively. *Tonight* led the field with a 5.3 and 3.0 in the Jan. 6–Feb. 7 period. Comparisons of the programs as a whole are not equal, however; *Late Show* and *Tonight* begin at 11:35

TV STATIONS

Petry Media Corp. last week named Harry Stecker president and chief executive officer of the Petry Television unit. Petry Media recently created a separate Fox Television Sales division to handle the network's 22-market station group. Stecker's Petry Television unit will report to Petry Media chairman and ceo Thomas F. Burchill. Stecker previously served as president of Petry's communications division.

Fisher Broadcasting's ABC affiliate KOMO in Seattle is the first station on the West Coast and the third in the country to transmit digital high-definition TV signals. Fisher and ABC executives recently held demonstrations of KOMO-HD. Fisher executives also said the company plans to build a high-tech telecommunications complex in Seattle consolidating all operations; Fisher said it plans to open the first of two buildings by Jan. 1, 2000. (continued on page 12)

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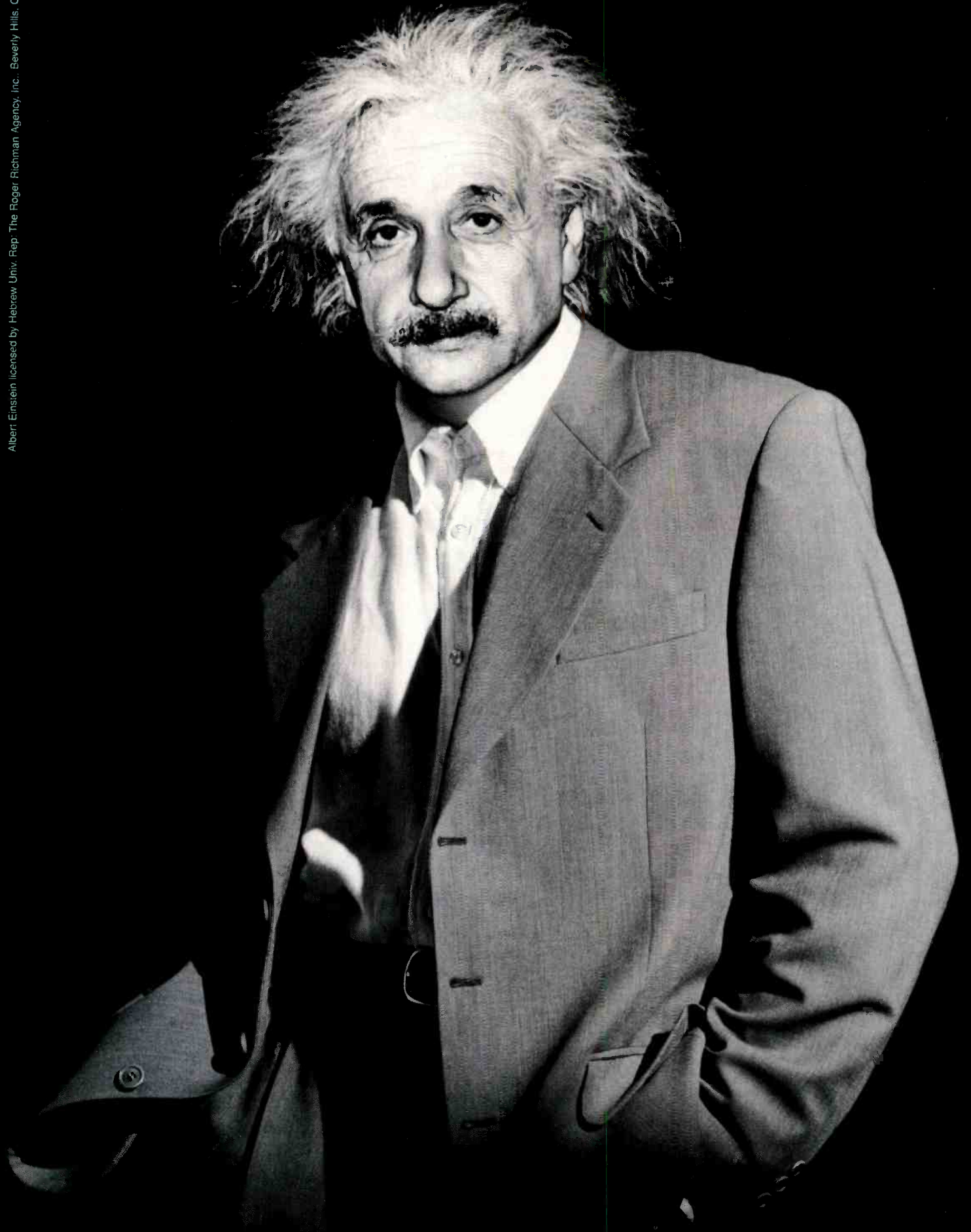
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TV STATIONS

Warner Bros.' syndication division has scored a coup with WNBC-TV in New York for a second daily run of *Extra* at 11-11:30 a.m. Also, beginning March 3, WNBC will move up the network run of *Leeza* (produced by Paramount) to 9-10 a.m.; Warner Bros.' *In Person with Maureen O'Boyle* stays in place at 10-11; *Extra* will lead into WNBC's 11:30-noon local newscast. The morning run of *Extra* replaces *Court TV: Inside America's Courts*, recently cancelled by Warner Bros. sister company New Line Television; the strip had struggled to achieve above a 1 rating nationally. On WNBC in last November's sweeps, *Extra*'s run in prime access averaged a second-ranked 6.9/12 in the 7-7:30 p.m. time period.

People on the move: Young Broadcasting has named Don E. Corsini vp and general manager of KCAL in Los Angeles. Corsini spent the last two years as vp of original programming and development for Tele-Communications Inc.'s Liberty Sports cable operations. Before that, he was executive vp of programming and production for five years at Prime Ticket Network (now Fox Sports West)... Rich Tichman, vp/national sales manager for Seltel International, has been promoted by the New York rep firm to managing director of international operations... KPLR in St. Louis, the Koplak Communications-owned WB affiliate, has named William Bannister, formerly vp of station rep firm Harrington, Righter & Parson's (HRP) Chicago sales office, a sales account executive... Fox's WGHP in Greensboro, N.C., has made several appointments: Cindy Farmer, an anchor at crosstown CBS affiliate WFMY, joins WGHP as 5:30 news anchor; Pricilla Embrey, a reporter/anchor from KBMT in Beaumont, Texas, comes aboard as an anchor/reporter; Keith Hale, a producer/photojournalist from Vision Video in Winston-Salem, N.C., joins as manager of photojournalism; Jim McSorley, sports director at WNCN in Raleigh, N.C., has been named a photojournalist/reporter; Steve Mehringer, a news producer at WKRN in Nashville, has become producer of WGHP's 10 p.m. newscast; Anne Fonda, assignment manager at WCBD in Charleston, S.C., joins WGHP as daytime assignment editor. —Michael Freeman

sell it on its own for an 18-49 audience and we can compete for advertisers in Letterman and Leno—we've been able to attract the movie companies into our late night."

Regarding concerns that *PI*'s wild-and-wooly style might scare off advertisers, Fried said: "We've had no problems. It's proved to be a quality environment, and there is confidence in our procedures for monitoring the show's content." Yet one media buyer reports that politically connected news advertisers remain wary of the show because "they don't want to

offend anyone up on the Hill." But the main impression, said another buyer, is that *PI* is "getting a buzz and will sell very strongly in the upfront."

As for Maher, some CBS executives originally wanted to sign the former stand-up comedian for the network's 12:30 slot. The CBS brass backed off that plan after Letterman balked at having a younger comic follow him. It's ironic that Maher is now giving Letterman a stiff challenge, further fragmenting the late-night audience. ■

MSNBC's Low-Tech Weather

April launch set for spin-off channel focusing on local forecasts

CABLE TV / By Michael Bürgi

In the type of move that is becoming commonplace among cable networks, NBC last week took a swipe at an established service by announcing the launch in April of a national weather information service with a local angle, aimed at cutting into turf long held by The Weather Channel.

The service, awkwardly named MSNBC Weather by Intellicast, will be much lower-tech than The Weather Channel for several reasons, NBC executives said. For one, because the service springs from the Internet side of MSNBC, it will not employ any full-motion, television-style video; rather, it will feature graphics, animation and a small amount of text. The lack of video will make MSNBC Weather extremely inexpensive to run, "a fraction of what it usually costs to start a new service," said Tom Rogers, president of NBC Cable and Business Development and executive vp of NBC.

The service will offer some local weather information, but not the depth of local reports that TWC offers on cable systems. The NBC site at the outset will only be distributed by Primestar, the second-largest high-powered satellite service, which reaches 1.7 million homes. Because Primestar does not have the capacity to deliver localized programming to specific areas, the MSNBC Weather site will

have 10 channels serving different regions of the country. Scrolling "pages" will provide forecasts for markets within each region. On average, the scrolling process will take four minutes, similar to the way the Prevue Channel listings service operates.

Weather Channel executives dismissed MSNBC's potential to compete with the 15-year-old cable channel. In a statement—not attributed to any particular executive—Landmark Communications-owned TWC said

that new entries into its niche could have a halo effect of awareness for itself. The statement also noted that TWC's technology is more sophisticated, more localized, and does not "simply recycle[e] Internet graphics for video still broadcast use." Though it was scant on detail, TWC's response alluded to new develop-

ments for the satellite business (TWC is carried by all the major satellite providers) to provide more detailed local coverage.

Although MSNBC will only be on Primestar to start, that deal is not exclusive. NBC's Rogers said cable operators that own a stake in Primestar (Tele-Communications Inc., Comcast, Cox, Continental and Time Warner) have expressed interest in carrying the service on their initial digital TV offerings, although no deals have been signed. Rogers added that Primestar is paying NBC an undisclosed fee to carry the service. ■



Just the facts: MSNBC Weather will offer basic regional information without Weather Channel-style production values

CABLE TV

fX on April 1 will introduce a new on-air look and logo designed to more closely identify the network with parent Fox Inc. The name fX will go all-caps, with the lower-case "f" morphing to upper case. A promo clip airing on cable systems includes a "countdown" to the new look that ends with a zero in between the "F" and the "X." The klieg lights in the background of all Fox-related ventures—which had formed the "X" in the cable network's name—will also get more exposure on fX. "The whole new look is to reflect the programming we have coming on, which is bolder and ties in more with Fox," said Mark Sonnenberg, executive vp of entertainment for fX Networks. "We'll keep the same identity but embrace the assets that say 'Fox.'" The biggest addition to the network's schedule is Major League Baseball. fX this season will air about 50 MLB games nationally; the network expects to announce its schedule in about two weeks. fX this year also will begin airing off-network rerun acquisitions including *The X-Files* and *NYPD Blue*, as well as theatrical movies acquired from parent 20th Century Fox and Warner Bros., Columbia and Paramount.

ESPN will carry an opening-day baseball tripleheader on April 1, including the World Series champion New York Yankees against the Seattle Mariners. In addition to 26 Sunday-night contests, ESPN this season will also carry 10 interleague games, a Wednesday-night package, the All-Star Game and up to a dozen Division Series playoff games.

Programming notes: Comedy Central has picked up its first-ever comedy game show, *Make Me Laugh*. The network has ordered 65 episodes, to premiere in June. The show is produced by Dove Four Point for Buena Vista Productions...TV Food Network has acquired Chef Events, a producer of food-related touring events...Sci-Fi Channel has picked up the off-network rights to the pilot and 22 episodes of *Space: Above and Beyond*, which aired on Fox during the 1995-96 season and was produced by Twentieth Television.

—Michael Bürgi



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FORUM

How has the ABC—Food Lion case affected your view of using hidden cameras in reporting local TV news stories?

Paul Conti

News Director

WNYT-TV, Albany, N.Y.

"We have always been very cautious in that regard and have a standing policy that hidden cameras will not be used when an exposed camera can do the job. And we define the circumstances under which a hidden camera is the only option pretty narrowly. Of course, we have used them, but we're very careful that the area in which we're using them is a public facility. We don't like to go in and portray ourselves as something other than what we are, which is reporters. The ABC case certainly has made us pay more attention to articles about the issue in the press, but it hasn't really altered our policy. I'm not just not a fan of hidden cameras as a first resort—I prefer it as a last resort."

Rolla Cleaver

VP/General Manager
KVBC-TV, Las Vegas

"The ABC case was a nice little wake-up call. It will force folks to reveal how they do things. It will make sure that news broadcasts are being fair and also covering themselves [legally]. It could mark the beginning of a period of re-evaluation. I've certainly heard it talked about [at our station]. People in our operation are aware of it. We've used hidden cameras before, but now we need to stop and think twice about the things we are covering, the exposure we're giving them. It's a time to be a bit more prudent."

Bruce Halford

News Director

KDFW-TV, Dallas

"We [are currently considering] airing our first hidden-camera investigation since the [ABC—Food Lion] decision.

That case changed our policy to the extent that we now know what the possibilities are for libel down the road. The case has not necessarily affected this particular story that we are planning to air, but there is no question, in the future, that when we air a hidden-camera story we'll be asking, 'What about the ABC case?' We had a story in the past—an award-winning story—that ended up being played out before a Congressional subcommittee on abuse at nursing homes. Our

reporter posed as a nursing home employee and brought a hidden camera inside. There would be a question today as to whether that kind of story and reporting would be received the way it was when we originally aired it."

Dave Davis

News Director

WPVI-TV, Philadelphia

"It's really been too soon to see an effect from the ABC—Food Lion case on local newscasts. I have not noticed a change. We've always erred on the cautious side when it comes to this issue, and we're very concerned about fairness. We have used hidden cameras in the past when we thought that was the only way to tell the story, but we have been cautious and conservative about their use. Also, from a legal standpoint, Pennsylvania is not a great state for hidden cameras. There are some legal restrictions on the media in Pennsylvania that make it more difficult to practice that type of journalism."

"The case gives us pause, and we have to think before we go out and use a hidden camera. When hidden cameras are used, it can't be just ready, aim, fire."

Kerry Oslund

News Director, KOIN-TV
Portland, Ore.

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HOLLYWOOD
Betsy Sharkey

On the Sidewalks of N.Y.

Producer Dick Wolf is back in his element—crooks and lawmen in Gotham—with his new TV series, 'Feds'



Although March usually is the territory of lions and lambs, this year it is arguably going to belong to the wolf. Dick Wolf, that is. On March 4, the prolific producer will begin shooting the pilot of a new drama for

NBC. Titled *Players* and starring rapper Ice-T (who has done guest spots on another of Wolf's dramas, the Fox hit *New York Undercover*), the show is designed for a possible 8 o'clock spot on NBC's fall '97 schedule.

Players is a lighter mystery than is typical of Wolf—it's designed to be a fun ride, he says. The show is drawn from an idea Ice-T had about a trio of criminals sprung from jail courtesy of their new employer, the FBI, which has a plan to use the ex-cons to take down even bigger criminals.

No walk in the park: Wolf's dramas talk about difficult moral dilemmas of right and wrong

Shooting a series pilot is always intense and requires extreme focus. But at 9 p.m. on March 5, another new Wolf drama, *Feds*, will premiere on CBS. Creator and executive producer Wolf will be at home watching that night, not really breathing, until the ratings come in the following morning.

"I've never been one of these people who buys a bottle of champagne and watches with the 112 other people who helped make it," Wolf concedes. "You go home and throw up. It's hard enough to sit at home, watch it and then wait till 6 in the morning for the ratings. In this business, you've got a report card every week—if it ain't finals, it's certainly midterms."

A sophisticated and more character-driven series, with story arcs designed to play across several episodes, *Feds* will join Wolf's prime-time force field that includes *New York Undercover*, now in its third season, and the Emmy-winning *Law & Order*. The longest-running drama currently on television, *Law & Order* is in its seventh year on NBC. Since *Law & Order* will air in its usual 10 p.m. slot on March 5, it perhaps will help Wolf pass the time that night following the *Feds* premiere.

Law & Order will shift from its Wednesday home to the No. 1-rated *ER*'s coveted spot on Thursday nights, beginning March 13. It is a move designed by NBC Entertainment chief Warren Littlefield to spike *Law & Order*'s ratings a few share points. In tightly woven episodes that will stretch the story line over the special three-week run, *Law & Order* will come to California. On April 3, *L&O* will end its Thursday-night run with an episode set in New York.

Three dramas on three different networks, with the potential in the fall to have four prime-time hours airing concurrently. It puts Wolf in a league of his own, though the 50-year-old producer knows just how precarious a position it is.

"It's a business where, no matter what you do, you're subject to forces that are not under your control," Wolf says during a recent trip to Los Angeles from his home base of New York, where all of his

JESSICA HURSTEIN



HOLLYWOOD

shows are shot. "The network is going to put the show not necessarily where you'd like it to be, and they're going to make decisions in many instances based on factors other than just the creative chops of the series or what their gut may say to them."

That said, Wolf is extremely pleased with the spot that *Feds* is getting on CBS. The show, which features an impressive ensemble cast anchored by Blair Brown, Regina Taylor, John Slattery, Dylan Baker and Adrian Pasdar, was an idea that Wolf has wanted to tackle for at least five years.

Feds went into serious development in the summer of 1995. The show was created to dovetail with the schedule

that CBS Entertainment chief Leslie Moonves was shaping, one filled with shows targeting a demographic older than 18-24. A script was turned in in December '95. But the pilot, which was filmed the following March, did not make it onto CBS' schedule last fall.

"Les Moonves was a bit like Sean Connery in *The Hunt for Red October*," says Wolf. "He kept saying, 'No, not yet, not yet,' and finally, 'Now.' We've got a real shot here. We're up against comedies on NBC, comedies on ABC and *Party of Five* on Fox, which I don't think is the same audience."

There were months on end when Wolf was terrified that someone else would put on a show about the U.S.

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Even in advertising, when it comes to Hollywood, it's all a matter of perception.

Entertainment doesn't get much respect in the business world, based on an analysis of the most admired companies in America in the March 3 issue of *Fortune*. Only four entertainment conglomerates made it onto the *Fortune* scale.

The most admired entertainment conglomerate is Walt Disney Co., ranked No. 16. The evaluation did not take into account Disney's acquisition of Capital Cities/ABC, which may or may not raise the media giant's admirability quotient. The next company on the *Fortune* list is Turner Broadcasting (prior to its acquisition by Time Warner) at No. 171. Viacom came in at 290; Time Warner is 328.

The good news: Hollywood companies did not end up among those least admired, which included TWA, Kmart and USAir.

The Backlot...

form, in a print translation of the sitcom that is remarkably seamless. Like the show, the strip, which launched Jan. 6, is at its best when it gets inside the moment, a four-panel-long fleeting thought suddenly put in sharp focus.

Written by Bill Braudis, a stand-up comic who won a Cable Ace nomination for his writing on *Dr. Katz*, the comic strip spends more time on the good doctor's own neuroses; his completely disinterested secretary, Laura; and his perpetually adolescent 24-year-old son, Ben. Illustrator Dick Truxaw already is on the doctor's case as the artist for Comedy Central's line of *Dr. Katz* merchandise, so the characters feel true to the TV series.

Writer and artist have quickly developed an easy tone of universal dysfunction that can now be followed in 40 newspapers around the country. Consider this recent exchange between Ben and Laura:

Hi, Laura.

Mmmm.

You look like you're just dying to know



Funny business: *Dr. Katz* extends his franchise with a comic strip

tainment bets, *The Los Angeles Times*' Thursday Calendar tabloid section launched on Feb. 6, an abbreviated version of the paper's huge Sunday Calendar.

The buzz in Hollywood is that the Thursday Calendar may have appeared just in the nick of time for the *Times*. *Buzz* magazine's relatively new weekly hot sheet had been on its way to owning the market outright.

Clearly, the *L.A. Times* has the edge in advertising. Thursday is always a healthy ad day for the newspaper because of movie promotions. The question long-term will be how many studios will be inclined to pick up the tab for full-page color ads, an option with the new section.

Attorney's office, the setting for *Feds*. "It's really extraordinary that it has never been done, because it really is the major league of crime," Wolf says. "[It's] everything from taking out a major tobacco company on a criminal basis to the mob to what Regina [Taylor] does in the first episode—prosecuting a black cop for beating up a skin-head—which is a nice moral quandary to put someone in."

Nice moral quandaries characterize all of Wolf's work. He has used the canvas of *New York Undercover*, which follows the professional and personal lives of a racially mixed team of undercover cops, to explore how race impacts the prism through which we view the world.

With *Law & Order*, Wolf has experimented with a series that is a servant to story rather than character. Two halves of a whole, the show opens each week with a crime and closes in the courtroom, where punishment either is or is not meted out. Though not one gun has been fired by the cops in seven seasons, and though *NYPD Blue* received far more attention for its language and infamous nude scenes, *Law & Order* has often lost advertising dollars because of content.

"It's because there was a discussion of adult ideas," Wolf says. "The highest [advertiser] pullout episode in the history of NBC was an episode that we did called 'Life Choice,' about the bombing of an abortion clinic. \$800,000 in advertiser pullouts." Another installment, on the assisted suicide of an AIDS patient that turned into a murder case, cost NBC another \$500,000 in ads.

Wolf knows the advertising equation from both sides of the table. He began his career as a copywriter for McCann-Erickson in New York in 1969 and spent almost a decade in the business. He was an associate creative director at Benton & Bowles in 1976 when he left New York for a temporary stay in Hollywood to try his hand at feature films.

It wasn't until 1985 that Wolf would join the television industry, when a spec script he wrote for his favorite show at the time, *Hill Street Blues*, won him a staff writing job. Wolf went on to become coexecutive producer of *Miami Vice*. Top producing spots on a number of other series followed. *Law & Order*, which he created in 1990, was the show that finally lifted Wolf from the ranks of producer/writer into that elite group of television dramatic series creator/producers alongside Steven Bochco and David Kelley.

"I can only do what I know how to do best," Wolf says, "which is just tell straight-ahead stories that deal with controversial subjects."

Wolf's point of view was nurtured early on by the TV shows he watched as a boy—*Naked City*, *The Defenders*

and the original *N.Y.P.D.*—and films like *The French Connection* and *The Godfather*. New York City, which Wolf unapologetically loves, was always the stage.

"They've all shaped my attitude toward seeing the law as the only thing, along with medicine, where conflict, life and death, is believable on a weekly basis," the producer says. "For me, it's more satisfying to write it, and

structurally it's something I understand. A good crime story is like a good play—there's a beginning, a middle and an end. And the wonderful thing about crime stories is that the good guys don't always win, but you know which side you're supposed to be on."

In the real world, Wolf believes that the good guys lost a big one when the federal government mandated the V-chip for TV sets. He finds himself uncomfortably in the role of

crusader as one of the most outspoken critics of the V-chip and the new content ratings system that the networks recently implemented.

"Often over the past three or four years, I have felt like the kid with his finger in the dike yelling over his shoulder, 'Don't you people out there get what's going on?'" says Wolf. "It really is daunting to think what the potential of that little piece of hardware could be to software. I certainly hope that everybody remains rational for the next 50 years and we don't get into some kind of weird administration that decides that maybe we should just take it one step further and code all the news programs. You can never say it will never happen—it's impossible to know what abuses can come down the road."

In the meantime, Wolf is staying busy. His production company, Wolf Films, based at Universal (the studio that produces his TV series), is also at work on a two-hour project for ABC called *Florida Straits* that will likely reach the



The grill room: Grace Phillips' attorney gets Dylan Baker on the hot seat in *Feds*

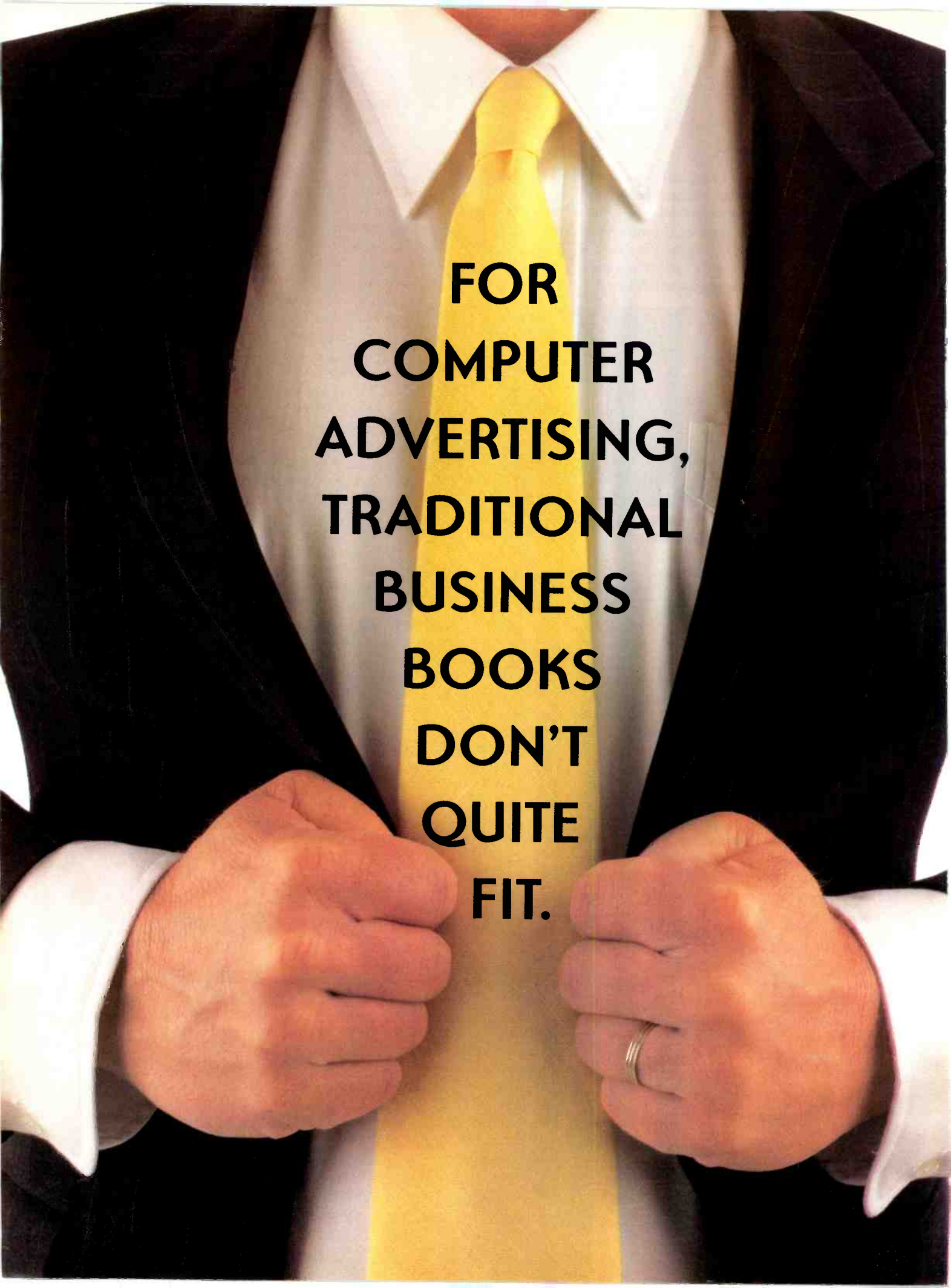
JESSICA BURSTEIN

Wolf: "The wonderful thing about crime stories is that the good guys don't always win, but you know which side you're supposed to be on."

air around this time next year. A number of movie projects are in development, as well as a Web site for all of Wolf's series that he hopes will be up by the time *Feds* premieres. And then there's the idea of doing a sitcom.

"I'd love to be in the comedy business—the payoff is a lot quicker if you get a comedy that works," Wolf says. "But it has to be the right type of show."

What might be right? "Not *Public Morals*," says Wolf, referring to Bochco's failed attempt this season at a police comedy. "But I sure would love to have the next *Barney Miller*." In that, Wolf is probably not alone. ■

A close-up photograph of a man in a dark suit jacket, white dress shirt, and bright yellow necktie. He is pulling at the lapels of his jacket with both hands, which are clenched into fists. The text is overlaid on the center of the image, following the vertical line of the tie.

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WASHINGTON

Alicia Mundy

Talk Radio's Anti-Rush

Diane Rehm, who
could be a
Democrat, has
much of the Capital
listening to NPR



Talk radio hosts usually fall into categories based on their weapons: meat-axes, semi-automatics and, for a refined few, the stiletto. Then there's Diane Rehm, the highly rated Washington-based host on National Public Radio.

She's found that there's nothing as interesting to the audience as simply letting the guest commit on-air suicide. A real pro doesn't need to be proactive with smarmy invitees—let them choke on their own words.

Just listen to her recent interview with former Clinton advisor Dick Morris. Gracious, soft-spoken, Rehm gives Morris several uninterrupted minutes to build himself up, let him praise his own unerring instinct for poll-driven policy, and tell the world how crucial it is for a politician *not* to act rashly on such considerations as principle. Then Rehm, in her oh-so-slow way, cuts in: "Do you have any beliefs you feel so strongly about that you [would not abandon]?"

Duhhh. The radio mike picks up the sound of Morris slithering around, "Of course I do..." But after more squirming, it's obvious he can't name one.

There are critics of Rehm who call this approach wimpy. However, by the end of the interview that morning, even the obtuse Dick Morris must know that he's come off looking like a lizard. And Rehm's hands are clean. That's not wimpy. It's smart.

Now why should anyone outside Washington care about Diane Rehm? Because almost everyone inside Washington does. The 59-year-old in the platinum helmet is the anti-Rush; the antidote to right-wing talksters, the cure for Dr. Laura Schlessinger disease, the morning-after pill for *Imus in the Morning*.

"I'm not here to eviscerate or destroy a guest," she says adamantly. "I don't want to attack them. I let them make their case for themselves—or not make it. Let the listeners decide. If people think I'm being soft, well, I don't think I could be different and be myself."

Despite her low-key approach, she scares the hell out of politicians on Capitol Hill. Behind her back, Republicans and conservatives speak of her as the poster child for public radio—the pointy-headed liberal with the big hair: "Why, you *know* she must be a Democrat—Hillary Clinton keeps coming on her show!"

However, the very same folks who complain that Rehm is a prime example of the "left-wing bias" of public radio are the people who crave an invite to her two-hour show, which starts each weekday at 10 a.m. Speaker Newt Gingrich. Ralph Reed. Pat Buchanan. Larry Pressler, when he was still in the Senate and chair of the Commerce Committee, came on to diss the Corporation for Public Broadcasting and NPR. Why?

Because in Washington, in offices on the Hill, in the White House, and throughout the corridors of K Street, where lobbyists go wilding, people turn on their radios to her show to find out who's OK and who's in trouble. Among the media elite, outspoken fans include Larry King and Ted Koppel.

Powerful? When Zoe Baird's nomination for Attorney General was on the line, it was the Rehm show that most likely did her in. As *Newsweek* acknowledged in a piece on the power of talk radio, callers and guests on the Rehm show had no sympathy for Baird's problem—paying for child care without paying the taxes. Three days after Rehm's segment, Zoe Baird was history.

There's a case to be made, however, that Rehm is a perfect example of what's wrong with public radio. Rehm demonstrates what is wrong, because Rehm was right. For some 15 years, Diane Rehm attracted listeners to WAMU-FM, an NPR affiliate broadcast from the American University in Washington. Her show trounced the competition at such successful stations as WMAL-AM, an ABC outlet.

By 1992, when talk radio was becoming a political player, *The Diane Rehm Show* was the hottest ticket on WAMU and often overshadowed the NPR staples on the afternoon public-radio outlet, such as *All Things Considered*.

Rehm's tale is a Cinderella story—in more ways than one. A self-made woman who began as a secretary and didn't get into radio until she was 36 (after helping out as a volunteer at WAMU), she began to learn about "the business of radio"—a phrase that does not fall trippingly off the tongue in the temples of the Corporation for Public Broadcasting—by following the market sense of the noisier types. That election year, she saw that many commercial stations, those Philistines, were making money and ratings turning to talk, and she thought that perhaps WAMU might want to break out of its local rut and offer her show to National Public Radio.

It would be an understatement to



say that WAMU and NPR were behind the curve here. The response from WAMU was less than enthusiastic, and folks at NPR just didn't gauge the popularity of an expanded talk-show lineup. "I saw that public stations were in the market for something else...but the answer I got back over and over again from (management) was,

'There's no interest. There's no money.'"

Under NPR rules, in order to offer her show to other NPR stations, WAMU would have to initially offer it for free. It would have to pay for the production costs and the toll-free 800 lines for listeners, as well as for additional staff. WAMU, one of the financial successes of the NPR network, wasn't about to underwrite the

"She's solid, she doesn't scream, she does her homework—and I learn things from her show." —Larry King



fledgling Rehm. It was moving into bigger offices; there were other financial matters to consider.

But Rehm just wouldn't back down. Finally, in late 1994, WAMU management told Rehm that if she could raise the money for the initial underwriting herself, they'd try to get NPR interested. It was like telling Cinderella she can go to the ball if she cleans the castle, makes her own gown and finds a way to get there.

But Rehm found the glass slipper half full. To the surprise of WAMU and NPR, Rehm raised the necessary \$120,000 in three months.

Rehm began with a call to her friend, June Hechinger, a member of the Hechinger family in Washington, which owns a growing national chain of hardware stores. "She had been telling me I should be national, and she contributed and got other people to sign on," says Rehm.

Just at this time, one of Rehm's guests was author Margaret Atwood, who had known Rehm before both were famous. Atwood mentioned that Rehm should go national to take advantage of the talk radio frenzy, and Rehm mentioned that she was trying to raise funds. "Well, does Nan Talese know?" asked Atwood, referring to the well-known New York book editor. "The very next morning, Margaret Atwood had breakfast with Nan Talese," says Rehm, "and that afternoon, Nan Talese called to say she was sending a check"—for \$25,000, according to sources at WAMU.

With a press kit and personal pitch, Rehm contacted every NPR outlet. In May 1995, the Rehm show went up on three NPR stations. Four months later, it was on 45. Three months after that, there were 60. (It airs in New York at midnight). "The timing was perfect," says Rehm. Finally, last year, NPR announced that it was putting together a "talk track" package, com-

WASHINGTON

binning the Rehm show and part of another WAMU offering, *The Derek McGinty Show*.

Rehm reaches the media elite. Ted Koppel has confessed to listening to the show on his way to work in the morning and even to borrowing from Rehm's interviewing technique. Larry King gushes, "She's terrific. I listen to her all the time. She's solid, she doesn't

get ideas from her show...and like a lot of other women in broadcasting in Washington, she got her success the hard way. She had to do it all by herself."

Today, Rehm's program regularly pulls in a 4.4 share of listeners aged 25-54 (Howard Stern had a 7.7 last year; G. Gordon Liddy a 5.4) in Washington. Life is a ball after all. She's got a speaker's agent and can command a nice fee (sources say \$5,000) on the circuit.

A sure sign of her success: Radio critics complain that her voice is grating, that she pitches softball questions. A *Washington Post* writer recently referred to her show as a "windy gabfest." The *City Paper's* longtime

radio writer moaned about her guest roster of "experts," academics and big media names.

But the fact is that many of those "names" were Rehm's guests when the rest of the pack weren't interested, and her ability to gauge tomorrow's news and newsmakers often hits paydirt. For instance, when no one else gave a damn about U.N. Ambassador Madeleine Albright, preferring instead to book guests such as White House pol Strobe Talbott, Rehm hosted Albright several times.

Talbott is the sort of guest who'll spin yesterday's news. Guess whose show the new Secretary of State will be doing before she does anyone else's?

'Bout time things quietly paid off. ■

"She does some of the best interviews on radio. She actually listens to her guests and lets them talk." —Ann Klenk, CBS Radio

scream, she does her homework—and I learn things from her show. She does great interviews. And she does subjects other talk shows won't touch." For instance, last week, she hosted four astronomers who talked about the Hubble Telescope and the outer edges of the universe. You won't hear them on Rush.

But one story that Rehm drew the line on was the most sensational of the year. "I disagree with her on the O.J. Simpson (story)," says King. "But she knows her audience."

Ann Klenk, the producer of *The Mary Matalin Show* on CBS Radio, is a fan and an admirer. "She does some of the best interviews on radio," says Klenk. "She actually listens to her guests and lets them talk. I

Below the Beltway...

Give the guys at *George* points for conducting politics as usual, if not covering it that way. Only days after a tough article in *The New York Times* denigrated the political coverage in *George* and noted with

bluntness the lack of respect accorded the magazine in Washington, Editor John F. Kennedy Jr. was on *Meet the Press* talking to Tim Russert.

Getting to be interviewed by Russert doesn't bestow credibility, but it guarantees visibility. Putting Kennedy out front to show that he does know a little about politics was a savvy move. In some circles, most notably among the general public, JFK Jr. is far more popular than *The New York Times*.

Only a month after leaving *U.S. News & World Report*, the magazine's former I-Team editor, Brian Duffy, landed his first front-page story for his new employer, *The Washington*

Post. His coup? Allegations that mon-

ey from that bastion of Democracy, China, found its way into the Democratic National Committee coffers and the Clinton reelection fund. The lead story boasted a joint byline for Duffy and Bob Woodward and set off political alarms.

The possibility that a foreign government wormed its way into last year's presidential election has shaken even hard-core Democrats in Washington and stunned the most jaded members of the press. Even Democratic-leaning reporters such as Michael Kelly, now editor of *The New Republic*, are clamoring for a criminal investigation of the fund-raising, in light of the China syndrome. Curiously, pundits have noted, President Clinton took a very hard line on China during the 1992 campaign—but that rhetoric (not to mention, policy) has softened like warm butter. If the *Post* can ever prove a linkage here, Clinton may find his place in history after all.



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SYNDICATION: THE KEY TO TARGET MARKETING

Syndication - which involves the distribution of TV programs on a station-by-station, market-by-market basis - is a powerful and highly flexible marketing tool. Advertisers have known for years that it offers an efficient way to reach broad, network-sized audiences with popular programs like *Entertainment Tonight* and *Rosie O'Donnell*. And they prize its ability to reach more targeted audiences, such as teens (*Nancy Drew, Saved By The Bell*) or kids (*Quack Pack, Amazin' Adventures*) or even special interests (*Bob Vila's Home Again*). Few realize, however, that syndication is also one of the best ways to reach specific ethnic markets such as African Americans and Hispanics.

"If you're buying general market programming and figuring you're reaching African Americans in the process, you're probably paying too much and not effectively reaching that ethnic group" says Frank Mercado-Valdes, president of the African Heritage Movie Network, a package of hosted monthly movies targeting black viewers.

Network TV offers some programming that skews high in African American viewers, Mercado-Valdes says, but syndication can be more efficient by zeroing in on markets with high African American populations. "The African American population is south of Boston and east of the Mississippi, with the

exception of Houston, Dallas, San Francisco, Sacramento and Los Angeles" Mercado-Valdes says. "You can reach almost all African Americans by targeting programs to those markets." Such shows also offer much bigger African American audiences than those found watching targeted programming on cable.

Syndicated shows like *Soul Train*, (at 27 years, syndication's longest-running first-run show) often fill a programming void, comments Ken Smikle, president of Target Market News, a Chicago-based research firm specializing in the black consumer market.

"There's a shortage of network primetime programs that feature and draw African Americans" he says. Mark Walton, managing director of Onyx Media Group, notes that syndication adds diversity to the mix with information shows, music programs and movies designed for, and often produced by, African Americans.



Legendary film stars, Ossie Davis (l) and Ruby Dee (r), hosts of the African Heritage Movie Network "Movie of the Month" and African Heritage Prime Time Theatre.

Syndication also offers programming alternatives to Hispanic viewers. Three-year old LUNA, Inc. reaches 70% of the U.S. Hispanic market with syndicated shows like *Hollywood*

TUSKEGEE AIRMEN ★ LUTHER VANDROSS-THIS IS CHRISTMAS ★ ONCE UPON A TIME WHEN WE WERE COLORED ★ MO' BETTER BL



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Espectacular, an Entertainment-Tonight-like program, as well as music video shows, sports programming, novelas, movies and children's programs. According to LUNA president and CEO Herbert Ortiz, LUNA's shows tend to reach a younger, hipper audience than do Telemundo and Univision, the Spanish networks, and at least 15% of LUNA's audience is composed of viewers who usually aren't reached by them.

The key to target marketing lies in finding programming that is relevant to key audience groups, says Sam Chisholm, chairman of Chisholm-Mingo Group, one of the top five African American owned advertising agencies in the U.S. "If we were sitting together in a ballroom and someone took a picture of us and then distributed it, what would be the first thing you would look at? Yourself." Chisholm says. "The fundamental point of target marketing is that it isn't relevant unless it relates to me."

The audience for a well-targeted show will index 400 - 700 percent higher among ethnic viewers than against the general audience, Marcado-Valdes says. "Showtime at the Apollo may get a 1.8 general market rating but a 12 African American rating." He says. Such audience concentration can generate terrific efficiencies vs. more general programming.

Target marketing to ethnic groups is clearly on the rise. Advertising to black consumers has grown from \$803 million in 1993 to \$847 million in 1995, says Smikle, who sees significant growth this year both from emerging categories, such as financial services, and existing categories, in particular car makers. AT&T, Burger King, Chrysler, Coca-Cola, Colgate, Domino's, Kodak, Kraft, Sears and Wal-Mart

are among major advertisers who allocate a portion of their marketing budgets to African Americans and Hispanic audiences. Says Onyx's Walton, "Identifying with a show that's been produced for the African American audience is another way to build brand awareness and loyalty."



Academy Award winner, Denzel Washington (l) and Director, Spike Lee (r), in the epic film, *Mo' Better Blues*, running on the African Heritage Prime Time Theatre.

Major advertising agencies are moving to do a better job of target marketing, with efforts such as Spike-DDB, a co-venture between producer Spike Lee and DDB-Needham, and another co-venture between Steadman Graham and Bozell. Last year three major agencies, Bozell, BBDO and Leo Burnett, held symposiums for their

media planners on how to target ethnic markets.

Large syndication companies are also recognizing the value of target marketing. African Heritage will be selling time in the off-network run of Universal Television's *New York Undercover*, a show that attracts a large African American audience, and an African American-owned company, Tripod Productions, will sell a portion of the time in off-network runs of the Warner Bros. sitcoms *Linin' Single*, *Martin*, and *Hangin' With Mr. Cooper*.

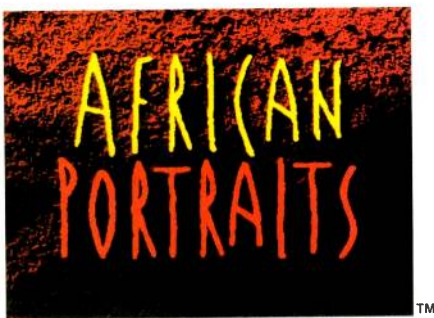
"Advertisers know who's buying their products" says Chisholm. "and they're realizing that, in many cases, the African American or Hispanic audience can make a real difference in the success of their product." Syndication's ability to provide programming for these special audiences is yet another example of its flexibility as both a programming medium and a marketing tool.



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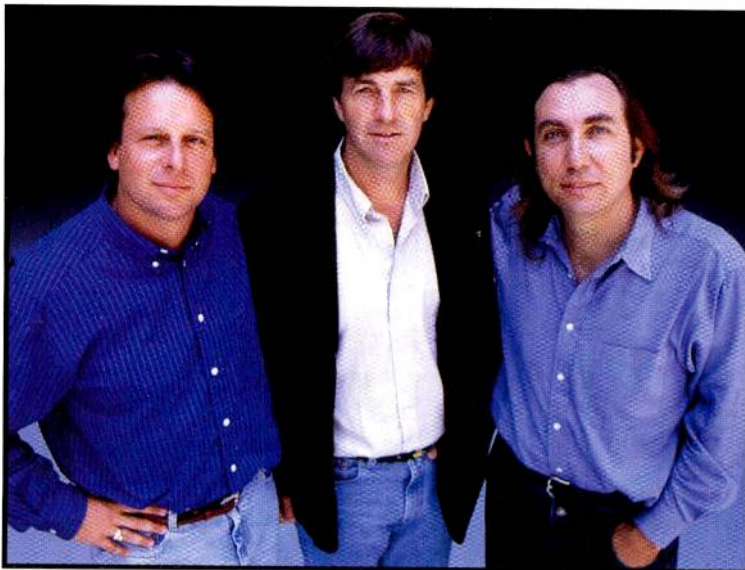
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TV Production

By T.L. Stanley

Three producers
have been
responsible for the
lion's share of the
success at what was
a moribund studio

MGM's Holy Trinity



The father, son and holy ghost at MGM (from left): Richard Lewis, John Watson and Pen Densham of Trilogy Entertainment

When John Symes, president of MGM Worldwide Television, hired Trilogy Entertainment in 1994 to resurrect *The Outer Limits* for Showtime, he was taking his first tentative step toward resuscitating what was once the TV division of Hollywood's most prestigious studio. MGM is now breathing, thanks to Trilogy. Consider this: Trilogy, formed by three feature film producers, will have three dramas on the air by this fall, accounting for half the studio's total output. The production house also has a drama pilot order for CBS, and a miniseries and movie in

the works for ABC, marking MGM's first network programming in six years. "Trilogy has been the linchpin for MGM's return to the business," said Symes. "Three years ago, MGM TV did not exist."

The helping hand came, oddly enough, from a group of men much better known for their big-screen efforts. Trilogy's partners—Richard Lewis, Pen Densham and John Watson—have produced a number of box office and critical successes, including *Backdraft*, *Robin Hood: Prince of Thieves*, *Blown Away* and *Moll Flanders*.

"We were always determined to

break into the TV game," Densham said. "We think the two really aren't that far apart."

They chose MGM, with which they already had a relationship in feature films, because they clicked creatively with Symes. (They all knew each other from working on the Paramount lot in past years, and Lewis and Symes had a friendship that went back even further: They were waiters at the same restaurant while students at Berkeley.)

"He's taken a big risk with us," Densham said. "And because he's willing to make mistakes, he allows us to experiment."

To cement the relationship, Trilogy recently signed an exclusive TV deal with MGM worth more than \$12 million. During the three-year agreement, the new Trilogy TV division will develop programming ranging from dramas and telefilms to animation for network, pay cable and first-run syndication.

"They're really a full-service company, from writing to directing to producing," Symes said. "And they have the capacity to do multiple projects."

For fall, the company will launch the syndicated *Fame L.A.*, which has been cleared in more than 80 percent of the country with a 44-episode commitment. The weekly show is a '90s Los Angeles-based version of the Alan Parker film from 1980. Trilogy also is doing a two-hour pilot for CBS that will be based on the classic western *The Magnificent Seven*. The program was created by the Trilogy partners, who will executive produce along with The Mirisch Corp., producers of the original film.

Trilogy is delving into its first long-form television projects as well, both for ABC for the '97-98 season: a two-hour movie, *The Taking of Pelham 1-2-3*, a remake of the 1974 film; and a four-hour miniseries for ABC called *White Shark*, based on Peter Benchley's best-selling novel of the same name. The book is the first ever optioned by Trilogy. "This one made sense to us, but for the most part, we're not really interested in running out and buying the new Grisham book," Lewis said. "We enjoy creating our own material."

The producers' first children's series, an animated fantasy adventure inspired by the *Swiss Family Robinson* called *Crusoe Circus*, is still looking for an outlet.

Though they have a full plate, including feature films in development, the partners said they are interested in expanding their TV universe even more. "I'd love to do a sports show," Lewis said. "We might eventually do anything from a sitcom to reality. We just really enjoy the process of telling stories."

The Outer Limits, meanwhile, now airs on Showtime and in syndication and has won back-to-back CableACE drama awards. It has secured a commitment for two additional full seasons.

The Other Sweeps When Ratings Sag, It's Contest Time

For a struggling television show, the mantra nearly as important as location, location, location is promotion, promotion, promotion. And there's no better time than sweeps to launch a full-scale attempt to boost ratings.

The key, promotion execs say, is coming up with a unique program that drives core viewers to the tube in big numbers.

Savannah, the prime-time soap from Aaron Spelling, has stumbled during its second season, pulling in an average 2.5 rating/4 share on The WB. To generate some much-needed heat for the show, execs at the young network have created a "Mogul of the Mansion" sweepstakes. On-air teaser ads started earlier this month, and tonight, viewers will be directed to call an 800 number to win a seven-day stay in an antebellum mansion so fabulous it could make even the show's pampered characters blush. And of course, a staff of servants—maid, butler, chef and chauffeur—is included in the package. That's just Southern hospitality, after all.

"We're finding that adult women see *Savannah* as a defining show for the network," said Bob Bibb, The WB's head of marketing. "So we want to put its best foot forward. We want to see it come back."

Numbers for the season finale, which airs tonight, likely will determine the show's fate for next sea-

son. The episode will feature a double wedding gone slightly awry, with one of the central women characters blissful and married, the other broke and desperate.

If the show returns, its cast is in for an overhaul, with one main character dropping out and a new "Joan Collins-like" character being added. A few of the existing characters could go through a transformation, with Nick, played by George Eads, taking on the much darker personality of his dead twin brother, Travis.

But all the plans could be for naught without a major ratings boost. The same can be said for Fox's drama *Party of Five*. The series has shown a five-week upswing in ratings in the pivotal 18-49 demo, with some of the credit going to the network's largest-ever promotion, with partners Dr Pepper and Express clothing stores. The Feb. 12 episode, about a week after the promo launched, pulled in the show's strongest numbers since last year's season finale. With a 5.9/14, the show won its time period in 18-34 and female teens, and end-

million soda packages and in 750 retail shops, with a flurry of print, cable, radio and television ads around it, accounting for nearly \$15 million worth of support. For the Dr Pepper program, viewers win licensed merchandise from the show, cases of soda and entree into *Party of Five* events in Los Angeles by collecting game pieces from soda packages.

The promotion, which gives away more than 200 trips to Hollywood, is pegged to the March 5 episode and the season finale on April 2. After that, will the series go the way of *My So-Called Life*? Only the numbers will tell.

Animal Planet Conservation In The Living Room

Earth Day doesn't have to be celebrated in the great outdoors. National Wildlife Productions has several specials headed to television in April aimed at spotlighting nature and conservation efforts.

The Living Garden, which will air on Home and Garden TV, scans thousands of homes, businesses and communities across the country to show how the needs of local wildlife have been incorporated into landscaping. *Nature's Best Photography*, airing on the Outdoor Life Network, follows a number of well-known outdoor photographers and looks at nature through their lenses. Both one-hour specials are being developed as series.

Other projects in development at the non-profit production unit are *Bison*, a documentary special set for PBS next spring; *Tiger*, featuring Sarita Choudhury and hundreds of tigers in their natural habitat; *Alaskan Bush Pilots*; and *Wildlife Vets*. The latter three projects are all for the '97-98 season on TBS. ■



Fox's *Party* is getting better ratings, thanks partly to a promotion with Dr Pepper and Express clothing stores



ed up No. 2 in 18-49.

And not a moment too soon. Though *Party of Five* is an Emmy winner with a devoted core audience and major fans at the network, its fate for next season is unclear.

"It's really an effort on all fronts," said Mark Stroman, Fox's senior vp of national promotions. "There's an aggressive marketing plan, solid promotion, terrific publicity, the affiliates are behind the show, and the episodes are stronger than ever."

The show is being touted on 110

New Exec at CBS Productions

CBS Productions, which has been without a president since last year, now has a new second-in-command. Bill Coveny, who had been vp of non-traditional programming and director of drama series development at the network, has been named vp of the production division. He takes over for Kelly Goode, who left early this month for a development post at Lifetime Television. The top spot, vacated by Andy Hill last year, has not been filled.

MOVERS

NETWORK TV

NBC has promoted **Jan Chaloner** to vp of print advertising for the East Coast. She had been executive creative director for print advertising for the East Coast.

CABLE

ESPN has promoted **Mark Quenzel** to vp of programming, from director of programming. The network has also named **John Kosner** as vp of programming development, hiring him away from the same position at Sports Illustrated Television...America's Health Network has named **Brian Hansen** its new vp of programming. He comes over from Frank N. Magid Associates, a communications research and consulting firm, which had AHN as a client...MTV Latin America has named **German Rinaldi** manager of ad sales in Argentina. He had been head of sales for Clarin A.G.E.A., a daily newspaper in Buenos Aires.

AGENCIES

Christina Mantoulides has been promoted to senior partner at BJK&E Media. Mantoulides joined the agency last June as director of local broadcast operations. She came to BJK&E from TN Media in New York.

NEW MEDIA

MSNBC on the Internet has hired **John Lyle Sanford** as creative director, luring him away from Discovery Online, where he had been design director...Comcast Online Communications has named **Nikki Pope** director of marketing. Pope had been director of marketing for American Express' establishment services division.

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

Lalli Signs 'Bride' Guide for Brad's Girl

You'd think Gwyneth would ring the same celebrity-recognition bells set off by other famous first names: Cher, Charo, Prince, Madonna. That level of fame, however, seems to have eluded Gwyneth Paltrow, at least among the bridal-magazine set.

It turns out that the Blythe Danner-Bruce Paltrow production, newly engaged to marry longtime paramour Brad Pitt, is in the market for a little bridal etiquette. The unsuspecting supplier: Cele Lalli, editor-in-chief of K-III's *Modern Bride*.

Lalli was recently approached by a pal and asked to autograph a copy of her 1995 book, *Modern Bride Guide to Wedding Etiquette* (John Wiley & Sons), "for a

friend." Lalli gladly obliged, and inscribed the book "To Gwyneth," at her friend's request. The first name set off no bells of recognition and Lalli thought nothing of it.

Nothing, that is, until Paltrow's appearance on the *Tonight Show* last week. During her segment, Paltrow discussed her impending nuptials and began sifting through the wedding flotsam endemic to all brides-to-be. Among the items on display: the *Guide* that Lalli had signed.

"When I heard the name Gwyneth, I was thinking of Lady Guinevere," admits Lalli. "I'm always happy to sign copies of the book, and when I found out Gwyneth was that Gwyneth, I was delighted." —MAH

Ex-DEA Agent Is On Hachette's Case

Forget about bringing your killer weed to the next Hachette Filipacchi party.

Fresh off retirement from the U.S. Drug Enforcement Agency, Carlo Boccia has signed on with the publishing biggie as the ominous-sounding "head of corporate compliance." And though the appointment may have some Hachette staffers a bit unnerved, it seems that Boccia's title is the only ominous thing about him.

"Initially, people are guarded," offers Boccia, who says he's more administrator than narc. "[This job] has never existed at this company, and I think it may throw people. But all I do is look at policies," such as corporate travel regulations, equal employment opportunity guidelines, sexual harassment issues, "and make sure they're adhered to."

During his 30-year career with the DEA, Boccia served as a special agent, a division manager, even an attaché in the American Embassy in Paris, where he monitored DEA activities in Western Europe and North Africa.

He retired from the agency early last month and took the assignment at Hachette the following week.

"My wife said I was much too nervous about my retirement, and that she'd have none of me around the house," Boccia recalls with a laugh. "She thought any idle time would be disastrous, and I tend to agree with her—though not to her face." —MAH



Shutterbugs Shoot for Months

There's an amateur photog in all of us just dying to get published—that's how *National Geographic Traveler* filled its promotional 1997 calendar with stunning images. The monthly solicited entries from the ad community, and boosted ad sales in the process. March's featured photo (above): *Old Woman, Venice, Italy*, by Stephanie Feuer, marketing and promotion director for WQXR in New York.

Mind Capture.

On March 19-20 in Los Angeles, California— The most electrifying set of ways that people, companies, the public or even your love interest can be manipulated, influenced or persuaded, will be revealed to a select group of business insiders. What will you do with this power?

By Steven Dworkman

It's a fact!

In your business persuading someone to "buy" directly affects how well you do financially.

Imagine this...In just two days you will learn techniques that can change the course of your life.

These are not theories. These are tried and true principles that are demonstrable, under both laboratory conditions and real life situations, to influence people and even entire companies more powerfully than anything ever imagined.

One of these techniques was recently used by a new catalog company and was reported in *Inc.* magazine to increase their sales by 600% in only a few months!

Regardless of what business you're in, if you don't know the answers to these questions, you're losing barrels of money, and missing million dollar opportunities!

① A man enters a men's store to purchase a suit and sweater. Which should you sell him first to make the greatest amount of money?

② What "PERSUASION TECHNIQUE" compelled 95% of the nurses tested in a hospital to perform four illegal acts that were potentially deadly and in flagrant violation of hospital policy?

③ What specific set of information told to your customers on the phone will compel them to purchase six times more product from you?

④ MCI used this specific "PERSUASION TECHNIQUE" to compel 9 out of 10 consumers to switch their long distance service. How can you utilize the same principle to reap huge rewards in your business? (The answer may surprise you!)

If Coca-Cola had been aware of these principles, they wouldn't have created the biggest marketing blunder in their company's history.

And Barry Diller wouldn't have paid over \$1 million dollars more than he could ever hope to recoup when he purchased *The Poseidon Adventure* for ABC.

USING THESE TECHNIQUES, A SMALLER COMPANY CAN EASILY DEFEAT A LARGER. A WEAKER OPPONENT CAN OVERCOME A STRONGER.

And the beauty is...your targets will never realize that these "HIDDEN PERSUASION TECHNIQUES" are being used on them. They have to assume they're being overcome by natural forces.

Knowing these techniques, and how to use them, will turn you into an instant winner!

A person who doesn't even like you can be compelled to purchase twice as much from you! - The secret of this Cornell University experiment will be revealed during this two day seminar...But to wet your appetite, it involved using a single can of Coca-Cola in a very specific way.

And after failing with two previous attempts, **G. Gordon Liddy** used this specific persuasion technique to finally secure approval for the Watergate break-in. **(For your information, Liddy used the same "Persuasion Technique" used by the Boy Scouts to sell candy.)**

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Dr. Robert Cialdini - is a Regents' Professor of Psychology at Arizona State University. He is author of *Influence - The Psychology of Persuasion*. "Among the most important books written in the last ten years," according to the Journal of Marketing Research.

He is the foremost expert in the world on influence and persuasion. He has shared his persuasion skills with: IBM, Merrill Lynch, Texas Instruments, Kodak, the Stockholm School of Economics, and in closed door sessions of NATO.

His findings, quite literally, may be the most important and relevant information to your success you've ever had the opportunity to hear!

Dr. Stephen Gilligan - a internationally recognized expert in Unconscious Communication and Ericksonian Hypnosis. He is the author of *Therapeutic Trances*, and *Brief Therapy*. Now, for the first time, Dr. Gilligan will personally take you through the most powerful unconscious techniques of influence and persuasion that have ever been revealed outside of the psychological community. He will show through powerful demonstrations and examples how you can personally harness these methods for your own personal gain and enrichment!

Joseph Sugarman - With nothing more than paper and a pen, he created a vast fortune. He has literally used print to rake in millions of dollars. But it wasn't always so. Joe spent years, and

thousands of trial-and-error experiments to discover the real success secrets of persuasion. Individuals that have taken his private seminars have gone on to create \$200 million dollar companies. If you market anything this is information you must have!

Joe Girard - is the world's greatest salesman, according to the *Guinness Book of World Records!* He has sold a lifetime total of 13,001 automobiles at retail. He sold a record 174 cars in one month—**THAT'S AN AVERAGE OF 6 CARS PER DAY!** No one has ever come close to this astonishing sales record...and there's a reason. Because Joe Girard developed a real-world system that works beyond anything else ever attempted. He'll teach you his powerful secrets in this special closing session. This session alone is worth 10 times the registration fee...We guarantee it!

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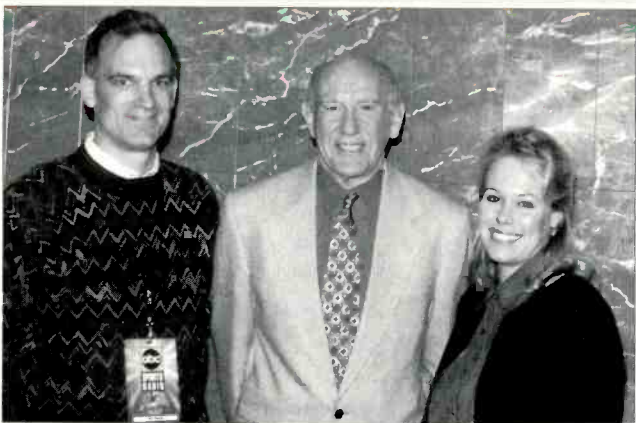
MEDIA DISH

Love Meets Money at 'Bride's' Luncheon



At NYC's Hudson River Club for the introduction of 'Bride's' Millennium Report (l. to r.): Lauren McHale, manager of PR, Royal Doulton; Ron Jones, ceo, Royal Doulton; Deborah Fine, 'Bride's' publisher; and Kit Logan, 'Bride's' ad director

ABC Radio Networks Hosts NBA All-Star Weekend



On hand for festivities in Cleveland (l. to r.): Kirk Kinsell, president of (ABC ad client) ITT Sheraton Division/Atlanta; ESPN personality Dr. Jack Ramsay; and Ruth Josenhans, director of sales, Southeast region, ABC Radio Networks

Fox Stars Join "Refuse to Abuse" Dialogue

At the "Refuse to Abuse" panel discussion last week at University H.S. in L.A. (l. to r.): Scott Wolf, star of 'Party of Five'; Linda Loe, rep of Drug-Free California; Peter Roth, president, Fox Entertainment; and Ian Ziering, star of 'Beverly Hills, 90210'



N.Y. Media Types Hit Boards for 'The Maids'

For some media types, all the world's a stage—especially after hours.

An upcoming theatrical production of Jean Genet's *The Maids* features a director and two of five actors who are (or were) media-working folk by day. Frank DeLuca, a publicist whose clients include *Spin* and *Spy* and a long-time director of off-off-Broadway shows, has been busy conducting rehearsals for the 1947 absurdist classic about two maids who plot to kill their employer. Ty Batirbek plays Solange, one of the maids. Batirbek left her post as fashion editor at *Cosmo* five years

ago to pursue acting full time. (She knew she had to get out of the fashion biz when her boss showed up in a gold lamé Moschino ensemble—to go bowling.)

Batirbek shares the *Maids* stage with Williams Cole, a broadcast associate at CBS Eye on People's *Under Fire*. Cole plays Mario. "This kind of media is... not dictated by the formulas of putting together a story," he says.

The media-savvy DeLuca is using film, video and new media to serve as sets as well as images for what's going on in the characters' minds. *The Maids* opens March 20 at the Ohio Theater. —AS

'Vogue' Gets Husband's Take on 'The Kiss'

After reading pages of misleading half-truths and sensational "previews" in the mainstream press of *The Kiss*, novelist Kathryn Harrison's account of adult incest with her father, *Vogue*

Jones and Morrison decided to recruit Colin Harrison, a deputy editor at *Harper's* who is also Kathryn Harrison's husband, to write a piece about his experience at his wife's side during the cathartic writing process.

"Colin was willing,"

Jones says, "and he wrote something which is quite beautiful and sturdy."

Colin Harrison, too, felt it was important to alter the common perception of *The Kiss* as a salacious bit of prose meant to titillate.

"There has been some media commentary that is less than generous," he explains, "and perhaps by offering my notes on the situation,

the reader will find that useful. I'm glad to have had the chance to present other facets of [my wife's] story."

Harrison also said the process of writing about his wife was not difficult.

"This was the first piece of journalism I've written about her, ever. But it wasn't a hand-wringing situation by any means, because I'm extraordinarily proud of her. That's my overriding emotion in her: pride." —MAH



SIGRID ESTIBADA

Harrison gives his wife "sturdy" support in 'Vogue'

editors Barbara Jones and Susan Morrison—both fans of the book—decided to proselytize. They were determined to get the word out that *The Kiss* was a moving account of one woman's experience and not a sex-stuffed potboiler.

Their approach was novel. Rather than offering up a review of the book or a spin-off piece flooded with "expert" opinions,

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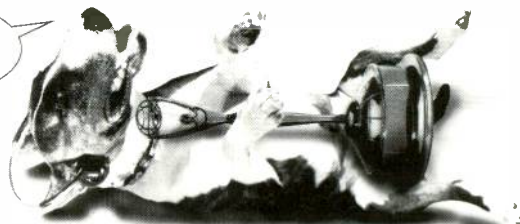
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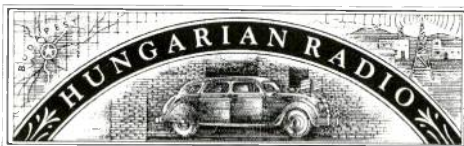
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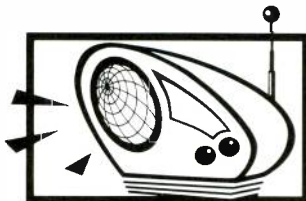
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If you meet these qualifications and are interested in working in a fast-paced, ever-changing environment, please forward your resume to: Kari Harsch, Lands' End Inc., 5 Lands' End Lane, Dodgeville, WI 53595. Fax: (608) 935-4470. EOE



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

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If this sounds like the opportunity you've been waiting for, then mail or fax your resume in confidence to:

Richard Tranfaglia, Director of Human Resources
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Major magazine company needs a highly motivated & well-organized assistant to work with our publisher and two sales managers. You should have a college degree, a great phone manner, and proficiency with Windows 95 and ACT! Software. You must be attentive to detail and at ease in a fast-paced office. And you should have at least one year experience. Fax your resume & salary history to:

(212) 536-5353

Attn: Jody

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IMMEDIATE
OPENINGS**Senior Communications Specialists**
Westchester County, NY

Here is your chance to make an impact on the success of our business by developing key strategies and communications programs. Operating as team leader, you will lead the program implementation while anticipating public reaction and issues which may arise so that action plans can be developed.

A BA degree in Communications or equivalent experience along with excellent communication and leadership skills are essential. A minimum of five years experience in communications and top-notch negotiation skills will ensure your success.

IMMEDIATE
OPENINGS**Communications/Advertising Specialists**
White Plains, NY

Utilize your extensive advertising background while you assist our Advertising Manager with developed advertising targeted to industry customers. This includes the developing of creative briefs, securing management buy-off on creative direction and overseeing all aspects of creative development.

Seven years advertising agency or clientside advertising experience along with a BA in Advertising or Communications (or equivalent experience) is required. Strong written and verbal communication skills and the ability to work in a matrixed environment is desired.

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OPENINGS**Program Manager, Marketing Communications**
White Plains, NY

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Production Manager
Garnet Hill
262 Main Street
Franconia, NH 03580

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EOE



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Please fax resume to "Account Exec" @ (212) 702-4625.

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Director of Marketing

The New York State Bar Association, a not-for-profit statewide professional membership association in Albany, NY, is seeking candidates for the newly created position of Director of Marketing. This position reports to the Executive Director.

The successful candidate will work with senior management to develop comprehensive organizational marketing plans for association programs, products and services, and with staff members in the development and implementation of marketing initiatives to improve member retention, increase revenue and enhance customer satisfaction throughout the association. The following qualifications are desirable:

- Bachelors degree in marketing, communications or advertising; MBA preferred.
- Minimum 7 years experience in marketing, communications and/or advertising management for major service organizations.
- Extensive experience with all aspects of creative development including copy writing, publication design and related production processes, budget development, project coordination and oversight.
- Formal training and experience in marketing research, planning, implementation and analysis. Experience with new product and service development desirable.

Submit your resume with cover letter, including your salary history (only applications with salary history will be considered) to:



Richard V. Rossi, Director of Human Resources
New York State Bar Association
One Elk Street, Albany, NY 12207
(518) 487-5542 • e-mail: rrossi@nysba.org

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Our employees enjoy a progressive and generous benefits package that includes tuition assistance, transportation subsidy, fitness center subsidy, travel benefits, and more! Why wait? Send your resume now to: Bob Crook, Trans National Group, 2 Charlesgate West, Boston, MA 02215; FAX: (617) 425-2323; email: TN_HumanResources@msn.com.

EOE/MF



TRANS NATIONAL
GROUP, INC.

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Award winning Annapolis, Md. agency with national clientele looking for hands-on creative designer with 5 years experience. Position requires thorough knowledge of Macs and related software. Design experience with blue chip service institutions a plus, but out-of-the-box creative most important.

Fax resumes and salary requirements to
301-261-1529

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Atlanta Ad Agency needs a fast copywriter fast. National and regional accounts. Should have 3-or-so-years of experience. Send 3-5 non-returnable samples and salary history to:

CW Search,
Bigelow & Eigel, Inc.
2880 Dresden Drive, Suite 100
Atlanta, Georgia 30341
No calls please.

HELP WANTED

American Heart Association
Marketing Manager

The American Heart Association has an opportunity in Dallas, TX to be a part of the Kids and Spokescharacter Marketing Team and develop products and programs to motivate kids to live a heart-healthy lifestyle. Responsibilities also include marketing and strategic planning, product development, managing licensing agreements and developing marketing/business plans for our new Spokescharacter.

Candidates must have a minimum of 3-5 years brand/consumer marketing (preferably youth or entertainment). Must also have demonstrated skills in selling, negotiating and closing corporate licensing deals and spokescharacter development/licensing. Experience in retail and/or toy industry is desired. A Bachelor's degree in Marketing or similar area of concentration is preferred.

We offer a comprehensive benefits package. Please send resume and salary history by March 7th to: American Heart Association, Human Resources-MM, 7272 Greenville Avenue, Dallas, TX 75231 or fax to: (214) 706-1191. EOE M/F/V/D

Internet Ad Sales

TEN, the premier interactive entertainment network for game playing consumers, is looking for a Regional Sales Manager or National Accounts Manager based in SF (preferably) or NY. Minimum 3 - 5 years ad/sponsorship sales experience, Internet and/or PC/Video game experience a plus. Highly competitive compensation package.

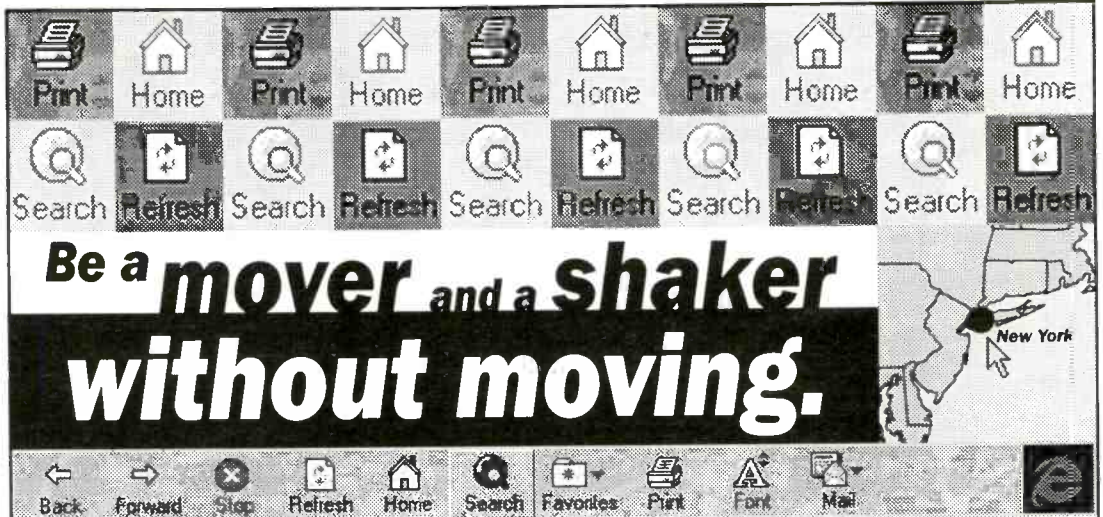
Submit resume to:



www.ten.net
 Email: resumes@ten.net
 Fax: 415-778-3512
 500 Howard St., Ste. 300
 San Francisco, CA 94105
 Attn: Human Resources

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Use your sales savvy to communicate the value of MSN (Microsoft Network) as an advertising vehicle, and to successfully position it in the marketplace. Duties include selling advertising space, sponsorship, and other interactive marketing programs to targeted, high-profile accounts. Also involves managing proposals, orders, advertising programs, reporting, tracking program performance, and servicing customer base. Qualifications? 6+ years media sales - interactive media sales a plus. Extensive experience in large account management. Knowledge of interactive media selling environment, internet marketplace and a successful track record. Excellent communication, presentation, and computer skills. BS/BA degree in Marketing, Business, Media or related field.

Microsoft offers a competitive salary and excellent benefits. E-mail your resume in ASCII text format to: Jupiter@microsoft.com (indicate Dept. A05n7-0223 within the text of your resume) or mail to: Microsoft Corporation, Attn: Recruiting A05n7-0223, One Microsoft Way, STE 303, Redmond, WA 98052-8303. No phone calls please. We are an equal opportunity employer and support workforce diversity.

Microsoft

www.microsoft.com/jobs/



NATIONAL BROADCAST BUYER

We are a fast growing international media trading company located in Rockland County. Seeking individuals with strong Broadcast negotiating skills, detail oriented, aggressive and highly motivated. Enormous growth potential in a fast paced environment. Salary commensurate with experience. Please fax resume to:

John Viserto
(914) 735-0633

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Dynamic, multi-billion mutual fund company is looking for a Creative Copy Writer. Financial Services background preferred with 3 years experience. We offer an attractive compensation package. Please send resume and salary requirements to:

ADWEEK Classified, Box 3952
 1515 Broadway, 12th fl.
 New York, NY 10036

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Publish**ACCOUNT MANAGER**

PUBLISH Magazine is seeking an Account Manager for our Eastern territory. The successful candidate will prospect, maintain, and grow the advertising space, while maintaining a professional and consistent performance in meeting advertising revenue. This position will service and maintain all advertising after the sale is made, including customer support, file maintenance, report generation and credit clearance. Prior sales experience in the electronic publishing industry with a knowledge of its products, marketplace and East Coast territory highly desirable. Office location: Boston, MA or Ramsey, NJ.

Please send your resume to: IDG Human Resources, Attn. Susan Brown, 5 Speen Street, Framingham, MA 01701; Fax: 508-935-4600; E-mail: susan_brown@idg.com. We are an equal opportunity employer...by choice.

CONTROLLER

Growing dynamic mid-sized ad agency seeks shirt-sleeve degreed controller CPA and DDS/Donovan experience preferred. Supervise staff of four. Must be bright, articulate and personable with a strong work ethic. Fax or mail resumes to:

Mezzina/Brown Inc.
401 Park Avenue South
New York, NY 10016
Fax: 212-447-7526

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Growing marketing consulting company with extensive Fortune 500 clients and a future-thinking creative edge is seeking energetic, multi-skilled, detail-oriented, marketing savvy account executive. Ideal candidate is extremely organized, has strong writing skills, outstanding people skills, moderating experience and can think fast and work at the speed of light. Send resume describing experience and letter describing YOU! ADWEEK Classified, Box 3949 1515 Broadway, 12th Floor, New York, NY 10036

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Tel. (212) 687-9696 Fax: (212) 818-9067
99 Park Avenue, New York, NY 10016

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Leading interactive music television network seeks a high-energy, self-starter to develop key advertising accounts. Based in New York, this individual must have 3-5 years cable network selling experience, a proven track record in sales, excellent communication skills, agency and client contacts, knowledge of pop culture, music and the ability to package it all for an effective sell. Send resume with cover letter and salary expectations to:

175 Fifth Avenue
Suite 700
New York, NY 10010
Attention: Jennifer Ceglia

**SENIOR MEDIA PLANNER**

Metropark, NJ office. Min. 3 yrs planning exp., healthcare exp. desired. Ability to work independently, w/ min. supervision. Well developed oral & written communications skills. Client contact exp. Avail. for overnight travel. Above avg. computer skills; MS Office user a plus. Competitive salary, bonus & benefits pkg. BA/BS from accredited school. Fax resume to:

(610) 825-8660
Attn: Bob

MEDIA SERVICES DEPT.

Extremely busy department w/ excellent opportunity for an efficient, motivated media professional. Involvement in planning, buying & trading. Experience in print, out of home &/or barter a plus. Salary commensurate w/experience. Good benefits. Please fax resume w/salary history ASAP.

Please FAX ONLY 212-751-3593
ATTN: Maria Rivera

PRINT TRAFFIC COORDINATOR

Needed for fast-paced creative international mid-sized ad agency. Very organized with proficiency in agency work flow, scheduling, sizing and SRDS. At least 1 year ad agency experience. Fax resume and salary requirement to:

(212) 557-9664
Att: Traffic Manager

ADVERTISING SALES REPRESENTATIVE

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

ADWEEK Classified, Box 3951
1515 Broadway, 12th fl.
New York, NY 10036

REGIONAL ADVERTISING MANAGER Northeast

Leading magazine with high growth rate and strong client base is looking for a dynamic, independent and ambitious ad salesperson. Ideal candidate has college degree, solid print media sales and agency sales record. Home office situation possible. Excellent compensation package. Be part of a winning team. Send resume to ADWEEK Classified, Box 00403, 1515 Broadway, 12th floor, New York, NY 10036.

PROMOTION MARKETING

Lifestyle Marketing Group is seeking a promotion marketing professional for its Atlanta-based office. Technology, credit card and cable TV experience a plus. Fax resume and salary history to 212-685-0757.

ADVT'G SALES REP

for NYC-based publisher of leading computer mags. Min 2 yrs sales exp. PC exp a plus. Generous salary, comm & bnfts. Mail or fax cover ltr (incl salary history) & resume to Bedford Communications, 150 Fifth Avenue, NY, NY 10011. Att: Adv. Director FAX: (212) 807-1098

ART DIRECTOR

Hot D.C. agency looking for art director to push D.C.'s creative envelope. Three years minimum experience in broadcast and print.

Fax resume to B. @ 202-775-1533.

CALENDAR

Suburban Newspapers of America will hold its **Spring Publishers' Conference** March 2-5 at The Buttes Conference Resort in Tempe, Ariz. Contact: 312-644-6610.

The Association of National Advertisers presents a **Television Advertising Forum** March 12-13 at The Plaza Hotel in New York. Contact: 212-697-5950.

The National Cable Television Association annual convention will be held March 16-19 at the Ernest N. Morial Convention Center in New Orleans. Contact: 202-775-3669.

The Internet and Electronic Commerce Conference & Exhibition, sponsored by the Gartner Group, will be held March 18-20 at the Jacob Javits Convention Center in New York. Contact: 203-256-4700, ext. 115.

Variety magazine and international investment bank Schroder Wertheim will cosponsor a conference entitled "**The Business of Entertainment**," April 1 at the Pierre Hotel in New York. Keynote speaker will be Time Warner chairman/ceo Gerald Levin. Contact: 212-492-6082.

The Television Bureau of Advertising will hold its annual **marketing conference** April 7-8 at the Las Vegas Hilton. Contact: 212-486-1111.

The **Association of American Advertising Agencies** will hold its **annual meeting and management conference** April 9-11 at Turnberry Isle Resort in Aventura, Fla. Contact: 212-682-2500.

Media Notes

NEWS OF THE MARKET

Stern's 'Parts' Hyped in Syndie

Howard Stern's upcoming *Private Parts* feature film will be getting hyped in TV syndication starting today. Rysher Entertainment, a production partner with Paramount Pictures on *Private Parts* (being released March 7), will begin distribution of *The Making of Private Parts* in a broadcast window extending through March 16. Among the top-market stations to carry the special are WNBC in New York, KCAL in Los Angeles, WMAQ in Chicago, KTVU in San Francisco and several of the Paramount-owned TV stations. The show is being offered on a 4-minute local/3-minute national barter basis for its first run and barter-free for a second run.

SMART Gets More Support

Westfield, N.J.-based Statistical Research Inc. last week announced the addition of new sponsors of its fledgling SMART (Systems for Measuring and Reporting Television), SRI's alternative to the Nielsen ratings. The new SMART sponsors include AT&T, General Motors Mediaworks and Procter & Gamble. Said SRI's Gale Metzger: "Because media traditionally are the primary funders of audience measurement, the issue is less about money than a public declaration of support for the goals of a better rating system."

Hachette Expands On-line

Hachette Filipacchi Magazines *George*, *Elle*, *Premiere* and *Car & Driver* are expanding exclusive content on America Online. The arrangement includes coverage of live events such as *Premiere's* upcoming space dedicated to the Academy Awards. The magazines also have Web sites, which will not contain AOL content.

Papers Push Quindlen

On Sunday, March 2, 18 newspapers' Sunday magazines will publish the same article—one celebrating Women's History Month by Pulitzer Prize-winning essayist Anna Quindlen. *The Philadelphia Inquirer* organized the venture and is offering advertising packages in connection with it. Participating papers include those in Los Angeles, Houston, Orlando, Chicago, Cleveland, Seattle and Denver.

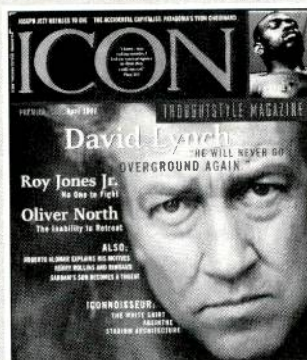
NBC Aims to Boost 'Beach'

To generate sampling for *Sunset Beach* and boost its low early rating numbers, executives at NBC have created a promotion around the show dubbed "Anything Can Happen," set to run through the end of the month. Along with partner 1-800-COLLECT, the network will give away trips to

Los Angeles for a visit to the set of the Aaron Spelling soap. Consumers who use the long distance service are entered into the contest automatically. Five winners will be selected at random from the entries. The daytime soap, the first launched on the network in several years, targets a young female demo. 1-800-COLLECT traditionally targets the 18-34 demo, with many promotions aimed at college students.

Jordan Upped at The WB

A member of the team that launched The WB network has been promoted to become one of the youngest senior-level execs in the industry. Jordan Levin, 29, has been named head of development for the young net after serving as head of comedy development and current program-



Lynch fronts the premiere issue—and about \$6 million backs it

1997, with plans to go monthly in '98. The magazine's founder is David Getson, a twentysomething entrepreneur who parlayed his connections as a former Princeton football player to raise the reported \$6 million to launch the ambitious start-up. The book's mission, says Getson, is to examine the concept of success, offering comprehensive case studies of men who have achieved it. Filmmaker David Lynch and Oliver North are profiled in the first issue.

Men's Icon Emerges

The independent men's book *Icon* launches this week with an issue dated April. Some 200,000 copies of the magazine, billed as "thoughtstyle" for men, hit stands tomorrow. Projected rate base is 100,000, and frequency is bimonthly for

Media Notes

CONTINUED

ming. Levin has been involved in all the net's development, from *The Jamie Foxx Show* and *The Steve Harvey Show* to *Savannah*. He was instrumental in acquiring *Sister, Sister* and *Brotherly Love* from ABC and NBC, respectively. He will work closely with the new thriller comedy, *Buffy, the Vampire Slayer*. The network gave full season orders for 11 of its 12 shows this season, the lowest cancellation ratio in network TV.

Ball to Head Fox/Liberty

Anthony Ball was tapped last week to be president/coo of Fox/Liberty Networks, which includes fX, Fox Sports Net and Fox Sports International, of which Ball has been president/coo. Separately, Fox Sports Net announced that it will handle all ad sales for Home Team Sports and Midwest Sports Channel, two new regional sports network affiliates to FSN that are owned by Westinghouse. The arrangement lasts through 2006.

'Morning' People Tapped for Eye

CBS Eye on People has tapped several anchors from CBS News' *This Morning* to host programs on the network-to-be (launch date: March 31). Mark McEwen will host *The Best of Us*, a daily one-hour show that profiles ordinary people who have done heroic things. Jose Diaz-Balart will host *Against the Law*, a daily show that looks at cops, criminals, judges and lawyers. And Jane Robelot will host *Video Zoo*, a weekly series featuring all sorts of animal stories and pet information.

TV Ratings: How're They Doin'?

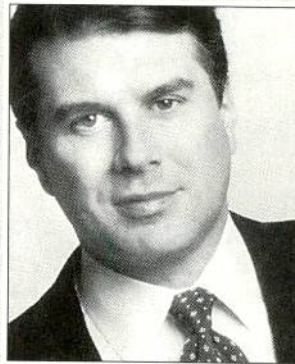
More than two-thirds of all Americans are aware of the new

TV content ratings recently voluntarily instituted by all of the broadcast networks, according to a poll commissioned by PRO-MAX International, a Los

Angeles-based association representing promotion and marketing executives. In a survey conducted by Yankelovich Partners of 1,000 respondents across the country (from Jan. 13-22), 68 percent of all respondents said they were aware of the new ratings system. When asked if the content codes (i.e., TV 14, TV PG, TV M, etc.) have been explained to them, 47 percent of respondents claimed to have seen or heard an explanation of the system from a variety of electronic media sources. Of those who were aware of the new system, 70 percent said they had already obtained an explanation. Most significantly, 76 percent of those polled either understood the rating system "very clearly" (27 percent) or were "somewhat clear" (49 percent) in its interpretation.

Serling's 'Stops' at Producers

The Producers Entertainment Group, a Los Angeles-based production and distribution company, has acquired the broadcast and cable rights to a series based on archives of the late science-fiction writer/producer Rod Serling. *Stops Along the Way*, a series concept originally conceived by Serling, revolves around a man who can travel through time and influence historical events. The new series, which is expected to be pitched for a U.S. sale to either the broadcast or cable networks as well as domestic syndication, will be executive produced by Dick Berg and Allan Marcil, through their Stonehenge Films company, and Carol Serling (Rod's



Harbert settles in at DreamWorks and gets a stake in *Arsenio*

his home for at least the next two-and-a-half years. The deal also makes Harbert an executive producer on *Arsenio*, the start-up studio's midseason sitcom for ABC, and gives him an ownership stake in the show, starring Arsenio Hall. Harbert will have a similar stake in shows he develops for DreamWorks, along with a salary estimated to be about \$3 million a year.

Dream Deal for Harbert

Former ABC entertainment chief Ted Harbert has signed an exclusive production deal with DreamWorks Network Television. Harbert, who officially left his post as chairman of ABC's entertainment division last week, will make DreamWorks

widow) will serve as one of the show's producers.

'Ghost'-ly Gig for Rappaport

Fred Rappaport, whose writing and producing credits include *Melrose Place*, *Poltergeist: The Series* and *Star Trek: Deep Space Nine*, has been named executive producer of All American Television's fall 1997 weekly anthology series, *Ghost Stories*. Most recently, Rappaport served as creative consultant on MGM's syndicated *Poltergeist* series and was supervising producer of the Aaron Spelling-produced Fox series, *Melrose Place*. *Ghost Stories* has been sold to TV stations representing 61 percent U.S. broadcast coverage, including WWOR in New York, KCAL in Los Angeles and WPWR in Chicago.

GGP on a Roll With Joel

GGP, the San Francisco-based entertainment and distribution company, has sold its syndicated *Joel Siegel's Road to the Academy Awards* to more than 140 TV stations representing almost 80 percent U.S. broadcast coverage. The hourlong OTO special is being produced by ABC-owned WABC

in New York for a two-week broadcast window prior to the Oscar telecast (March 24).

MTM Waves Sports Banner

MTM Enterprises, long-known in Hollywood as an independent entertainment production house, has formed a new sports marketing division to handle televised sports events and specials. The first productions under the MTM Sports banner are the *Ice Capades*, *The World Pro Ski Tour* and a number of LPGA golf events, all of which will initially be produced by Del Wilber & Associates, a sports marketing firm. MTM Sports has also been retained to distribute sports programming from Australia's Nine Network.

WGN's Weather on the Web

Tom Skilling, chief meteorologist of The WB's Chicago affiliate, WGN-TV, will be bringing the weather to the World Wide Web: Net surfers will now be able to review the superstation's forecast in detail twice daily, after the noon and 9 p.m. broadcasts, at <http://www.wgntv.com>. An audio forecast is also available using RealAudio.



FOR A YEAR, YOU'VE READ WHAT THE CRITICS HAVE SAID.
NOW, SEE THE FILM.



Surely, the editors of Adweek magazine have to be some of the most critical critics of advertising. And now you can follow all the plot twists, rug pulls and comedy routines these highly selective critics selected as the best. For after a whole year of

reading about great TV spots, we think it's high time you finally watched them. That's why our editors spent hundreds of hours reviewing and selecting commercials to put together this reel of the best U.S. spots of the year for you. So why not order yours now? And you can watch the commercials that won critical acclaim on the same medium the critics did.

Send me Best Spots of 1996 for \$215
 Send me Best Spots of 1996 and 1995 for \$315

F O R M A T
 3/4" VHS

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 _____ A

*ADD \$5 FOR SHIPPING OR, IF YOU PREFER, INCLUDE YOUR FED EX NUMBER _____

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



BIG DEAL

ALBERTSONS SUPERMARKETS

Agency: Duncan & Associates, Santa Monica, Calif.

Begins: Now

Budget: \$30 million-plus

Media: TV, radio

Duncan & Associates today launches a \$30 million-plus TV and radio campaign for Albertsons Supermarkets.

The campaign is intended to humanize the chain's image among consumers, in what the client describes as a commodity, low consumer-interest category.

The ads, which comprise Boise, Idaho-based Albertsons' first major branding effort in three years, dramatize letters the company has received from consumers. The spots depict experiences shoppers have had when Albertsons employees went beyond the call of duty to help them.

A separate package of locally targeted TV and radio ads round out the campaign spotlighting specific prices, items or special store events. The tagline remains "Albertsons. It's your store."

Ads are being purchased in spot TV and radio markets and on cable and network TV. Duncan & Associates is handling marketing and media planning, relying upon Western International Media for media buying.

Albertsons, the country's fourth-largest food and drug chain, operates more than 820 stores in 19 states. The chain is growing at a rate of 75 stores per year.

Santa Monica, Calif.-based Duncan & Associates is emerging from virtual obscurity to launch this campaign. The shop has kept a low profile since its start in 1995, working on tactical ads for Albertsons. The client's broadcast budget has doubled since the agency won the account, said agency founder Hugh Duncan.

Duncan & Associates' staff has grown to 25 employees, including account teams in service offices in Atlanta; Portland, Ore.; and Dallas.

Duncan's goal now is to pursue other ad business. "We gave ourselves a year to gear up on this account. Now we're going to find somebody to get as involved with as Albertsons."

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

HUSH PUPPIES

Advertiser: Wolverine World Wide, Rockford, Mich.

Agency: Bozell, Southfield, Mich.

Begins: Now

Budget: \$6 million

Media: TV, print

Wolverine World Wide today ends its Hush Puppies brand's 10-year hiatus from television advertising.

Two spots break today on VH1, with the full six-spot campaign beginning on network and cable March 10. The spots, from Bozell in Southfield, Mich., carry the "We Invented Casual" theme used in print campaigns for Hush Puppies last year. The strategy continues to be to promote the brand's resurgence as hip and trendy, said account supervisor Laurel McKinley.

Spots will air next month on broadcast and cable programming targeting 18-to-34-year-olds, including *Seinfeld*, *Suddenly Susan*, *Melrose Place* and *Saturday Night Live*. Cable buys include ESPN, MTV and Comedy Central.

"We wanted to create an emotional bond with the viewer, and I think the creative does that on a lot of different levels," said Chris Elliott, Bozell creative director.

Rockford, Mich.-based Wolverine said sales have increased dramatically for its 39-year-old Hush Puppies brand since it began offering new styles and colors in 1995.

Wolverine spent \$2 million on Hush Puppies advertising through the first 11 months of 1996, according to Competitive Media Reporting. With the addition of television, spending this year will rise to about \$6 million, according to Jeff Lewis, vp of marketing at Hush Puppies.

A new print campaign breaking in April issues uses only the Hush Puppies logo to target fashion-forward consumers. A six-

page insert with photos by Richard Avedon will run in *Elle*, *Detour*, *InStyle*, *Interview*, *Out*, *Vanity Fair* and *Vibe*. —Tanya Gazdik

MARTHA STEWART EVERYDAY

Advertiser: Kmart Corp., Troy, Mich.

Agency: Campbell Mithun Esty, Minneapolis, and Working Class, New York

Begins: Feb. 27

Budget: Undisclosed

Media: TV, print

Lifestyles maven Martha Stewart returns to Kmart Corp. this week as the retailer launches a new "Martha Stewart Everyday" line of bed and bath products plus a line of paints.

The Martha Stewart line will be available in stores March 1, but advertising for the line begins Feb. 27, according to the Troy, Mich.-based discount retailer. A 60-second and 30-second television spot will air through March 16 in morning, daytime and prime-time programming. Kmart agency of record Campbell Mithun Esty in Minneapolis created the spots in conjunction with Working Class in New York.

The spot focuses on a variety of bed and bath products in Stewart's bedroom, where she is seen sleeping. An alarm wakes her and she quickly begins a typically busy day.

Print ads from CME will appear in April women's magazines, and Kmart's March 2 Sunday circular, handled in-house, has been redesigned to be part of the campaign, sporting colors that match the housewares and paints. The 256-color "Martha Stewart Everyday Colors" paint line is part of a partnership between Stewart's company and Sherwin-Williams Co.

The TV spots will air on shows including *ER*, *Chicago Hope*, *Oprah*, *The Opera Digest Awards*, *All My Children* and *CBS This Morning*. Two-page magazine spreads will run in *House Beautiful*, *Country Living*, *Family Circle*, *BH&G*, *McCall's* and *Woman's Day*.

This is the second marketing agreement Stewart and Kmart have had. She signed on



Print ads rely on hip and the hound

CMR Top 50

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

Week of Feb. 3-9, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	40
2	MCDONALD'S	V234	35
3	SPRINT LONG DISTANCE--RESIDENTIAL	B142	24
	WENDY'S	V234	24
5	HALLMARK--GREETING CARDS	B321	20
	UNIVERSAL--DANTE'S PEAK MOVIE	V233	20
7	CAMPBELL'S--SOUP	F121	18
	DOMINO'S PIZZA RESTAURANT	V234	18
	PEPSI	F221	18
10	TACO BELL	V234	17
11	SEARS DEPT--APPLIANCES	V321	16
12	BAMBI--VIDEO	H330	15
13	ACE HARDWARE STORES	V345	14
	POLAROID--CAMERAS & INSTANT FILM	G230	14
	SEARS DEPT--MULTI-PDTS	V321	14
16	TYLENOL--EXTRA-STRENGTH GLTB	D211	13
	ZALES JEWELERS	V392	13
18	1-800-COLLECT	B142	12
	DR PEPPER	F221	12
	FORD TRUCKS--EXPEDITION	T117	12
	POST--WAFFLE CRISP CEREAL	F122	12
	ULTRA SLIM FAST--RTS DRINK	F123	12
23	BAKED LAYS--POTATO CRISPS	F212	11
	BUENA VISTA--THAT DARN CAT MOVIE	V233	11
	MILKY WAY	F211	11
	OLIVE GARDEN RESTAURANT	V234	11
	REVLON COLORSTAY--LIPSTICK	D112	11
	U.S. ARMY	B160	11
29	MERCURY TRUCKS--VILLAGER	T117	10
30	COCA-COLA CLASSIC--SOFT DRINK	F221	9
	COLUMBIA--ABSOLUTE POWER MOVIE	V233	9
	DIET DR PEPPER	F221	9
	JEEP VEHICLES--GRAND CHEROKEE	T117	9
	L'OREAL FEEL PERFECTE	D114	9
	MAYBELLINE LASH BY LASH--MASCARA	D112	9
	PEPCID AC--TABLETS	D213	9
	WALT DISNEY WORLD	V239	9
	WARNER BROS.--VEGAS VACATION MOVIE	V233	9
	WRIGLEY'S--DOUBLEMINT GUM	F211	9
40	ADVIL--PAIN RELIEVER TABLETS	D211	8
	DIET COKE	F221	8
	GARNIER BELLE COLOR--CLR EASE/HAIR COLOR	D141	8
	GENERAL FOODS INT'L + SGR FR&FAT FR COFFEE	F171	8
	HONDA AUTOS--ACCORD	T112	8
	LADY SPEEDSTICK	D124	8
	NYQUIL--LIQUID COLD REMEDY	D212	8
	SUNBEAM--CAROUSEL ROTISSERIE	H220	8
	TRI-STAR--PEST MOVIE	V233	8
	ZANTAC 75--ULCER/HEARTBURN MEDICINE	D213	8
50	CARNIVAL CRUISES	T412	7

as the chain's lifestyles consultant nine years ago, but that alliance ended when Kmart ran into financial difficulties that necessitated cutbacks and a more value-themed marketing strategy. The new agreement is multi-year, but Kmart declined to disclose terms.

A Martha Stewart Everyday store-within-a-store will feature interactive videos. Merchandise also will be available through the Internet (at the www.kmart.com site) and toll-free catalog shopping.

The 4,500-square-foot Stewart displays will be rolled out in 750 Kmart stores by the end of the year. They will feature beaded wainscot paneling, crown molding and product-oriented signs as part of the displays.

—Ellen Rooney Martin and Tanya Gazdik

PEERLESS FAUCETS

Agency: Henderson Advertising, Greenville, S.C.

Begins: Now

Budget: Undisclosed

Media: TV

The pride that comes from pulling off a do-it-yourself plumbing project is the cornerstone of a network and cable television advertising campaign for Peerless Faucets breaking this week.

A 60-second television commercial, as well as a handful of shorter executions, show people bragging to extremes about their ability to install a Peerless faucet.

The point in all of the executions is: not only can anyone do the job, they want to get a little credit for having the ability to do so.

"[The commercials] are an exaggeration of what guys really do," said Henderson Advertising creative director Scott Sheinberg. "Guys like to be able to do things like that and brag about it afterwards. But it's sort of a subtle thing. They don't want to brag too much, or it looks like they're surprised that they were able to do it."

The advertising campaign breaks this month on network television for 12 weeks and a 36-week run on cable TV venues such as TNT, USA Network and The Family Channel.

Print executions will appear in consumer magazines, including *Southern Living*, *Country Home*, *Better Homes and Gardens* and *Popular Mechanics*. —Jim Osterman

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

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Swept Away

MEDIA PERSON'S ALREADY DIFFICULT LIFE WAS flung into total crisis the Sunday before last when he suddenly realized that there were *five* different shows on television that he wanted to watch at 9 p.m. A man has only so many VCRs—one, to be precise—and at any given time it probably isn't working anyway because when it crashes or goes a little, you know, *funny*, you figure, well, I'll put off getting it fixed or buying a new one because, after all, I can still play videos; I just can't record; besides, it's not as though something indispensable went down, like my modem or my Interplak.

Media Person's internal calendar (which also crashes frequently) told him it must be sweeps period again. Only that lunacy could explain five watchable shows in a medium when weeks can go by without a single one. Who ever thought up sweeps, anyway? If this genius were a high school teacher, his idea of accurately testing a kid's knowledge of, say, science, would be to let him bring along Stephen Hawking, Stephen Jay Gould and Alex Trebek to help out on the exam.

The pressure on Media Person was enormous. In just a few hours, he somehow had to eliminate four shows from consideration. MP began eating bag after bag of health food (fat-free, low-cholesterol marshmallow fudge cookies) to clear his mind for the ordeal ahead.

The first cut was relatively simple. "One of today's most acclaimed actresses in a rare television appearance" was being offered by ABC.

There are in America today two schools of thought on Meryl Streep. One contends that she is our finest living actress—intelligent, attractive, able to play any role and meet any acting challenge. The other contends that she's a boring, pretentious show-off. Then there is a smaller faction, consisting of Media Person, whose philosophy can best be summed up thus: 'I'll watch *Defend-*

ing Your Life any time, but death before *The Bridges of Madison County*.'

This particular "special television event" was a TV movie titled *...First Do No Harm*. Media Person did not trust those ellipses. The show was subtitled "A story of hope and courage." Read "medical soap opera." Followed by "Inspired by actual events." If the people responsible for all these descriptive gems could have come up with any words

The pressure on Media Person was enormous. In just a few hours, he somehow had to eliminate four shows from consideration.

more likely to make a viewer toss his health cookies, Media Person would be hard-pressed to imagine what they could be. Meryl, thank you, go home.

Now things got harder. *The X-Files* looked good this week. The newspaper summary reported: "The agents investigate apparent vengeance killings following a murder in the Jewish community. (CC) (14) 12345." Whoa. Scully and Mulder have confronted aliens, zombies, poltergeists, prehistoric monsters and cannibalistic plants. Now they face Jews! "Strange, Scully, they look like us and yet there is something...different." MP was tempted, but finally, he thought, *X-Files* is on every week. It's not special. This Sunday it was going to be trumped by sweeps-time wild

cards. Maybe MP could catch the rerun during Passover.

Now over on A&E, there was *Emma*. Media Person had read a feature story that said this *Emma*, the Brit version, was better than the Hollywood *Emma*—darker, deeper, more nuanced, more textured, plumbing the subtle depths of Jane Austen's brilliant dissection of 19th century English culture and manners. It was charming, it was literate, it was brilliantly acted, it was magnificent. Media Person would have gone for it in a second except for one thing: NBC was showing *Asteroid*.

Asteroid had, let's face it, special effects. NBC had been promo-ing them for weeks. Lethal fireballs streaking through the heavens! Flying rocks the size of Rush Limbaugh taking out dams and buildings! Panicked crowds scrambling for cover as large pieces of high rise fall on their heads! Really bad actors reading hilariously stupid lines! How could Media Person pass up trash of such quality?

He could not—except for one thing. *Prime Suspect*, the finest foreign-language show on television, was on Masterpiece Theater. The great Helen Mirren as the even greater Jane Tennison. And *Prime Suspect* had an unfair edge. This was Part 2 and MP

had watched Part 1 the

week before, so he had

to find out how it ended.

Who was the traitor

cop leaking Inspector

Tennison's plans to the

bad guy? Well, of course it would be Tennison's boss, because she'd slept with him to

throw us off, but MP had to be sure.

Then he had a stupendous perception. *Asteroid* was also a two-parter. That meant tonight's episode was sure to be all exposition. A scientist would run around trying to convince the authorities that catastrophe was at hand, but no one would listen. A cute little boy and a heroic black guy would be set up for later endangerment. The good stuff—devastation, horror, death—would not occur until Monday night, when Media Person could watch it!

MP leaned back happily on his couch. Everything was going to be all right after all, here in this best of all possible worlds. ■

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