

MEDIAWEEK

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REGULATION

Free-Time Plan Won't Get a Free Ride

FCC's Quello will likely oppose Clinton proposal

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CBS Eyes More Youth

Net will add urban shows but won't do what it did two years ago

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Says broadcast reach and frequency can be achieved on cable

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Rebuilding TCI

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- Handicapping the networks-in-waiting
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Congress and the Media

An exclusive poll of the nation's legislators on ownership, TV violence, alcohol and tobacco advertising and telecom reform **PAGE 14**

MARKET INDICATORS

National TV: Tight

Late scatter is very strong, with CPM increases in the 20-30 percent range. In day-time, networks are pulling inventory out to use for makegoods. No upfront business yet, but buyers are antsy that the strong economy will translate into big increases.

Net Cable: Tighter

Last-minute first-quarter scatter business has some network sales execs jumping. Second-quarter scatter is starting with CPM increases as high as 25 percent, but no deals have closed at those rates.

Spot TV: Mixed

An automotive war is brewing for second quarter. Sizable spending is seen from long-distance telcos. Movies are down 50% from '96. Fast food is flat.

Radio: Robust

Strong telco and automotive sales are buoying most markets. Big cities are all tight.

Magazines: Hopeful

MPA says first two months were "encouraging." Business & consumer services, drugs & remedies and computers are all strong.



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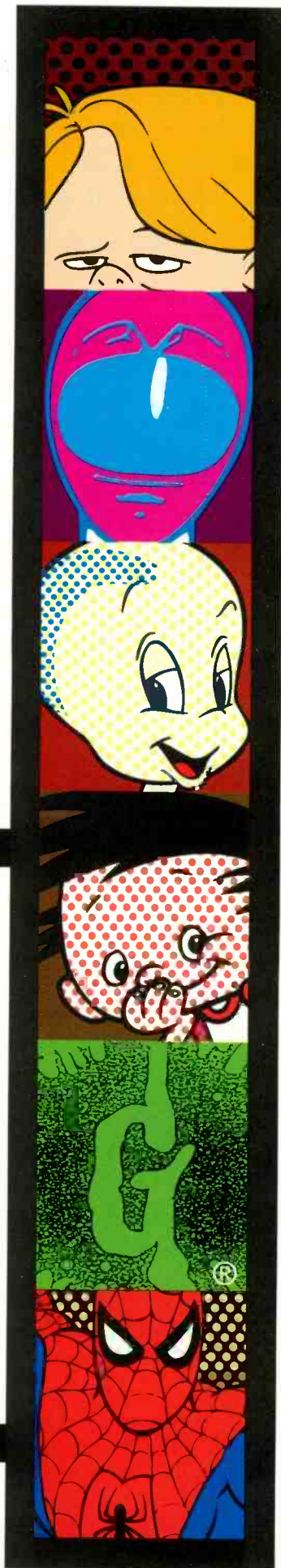
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- #1** Strip - Power Rangers Zeo™
- #1** New Strip - Big Bad BeetleBorgs™
- #1** Show - Goosebumps®
- #1** New Show - Eerie, Indiana™
- #1** Animated Show - Casper™
- #1** Distribution, available in 97% U.S. Households

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Source: NTA Average Audience estimates, 1/30/97-2/26/97. Sat. 8am-12pm, M-F 7:30 am - 8:30 am, and 3pm - 5pm. all Fox Kids Network programming compared to all broadcast and cable networks. Subject to qualifications which will be supplied upon request. Casper™ & © Harvey Comics, Inc., A Harvey Comics Entertainment Company. Life with Louie™ & © 1994 Fox Children's Network, Inc. All rights reserved. Power Rangers ZEO characters, names and related indicia are © & ™ 1997 Saban. Saban's Big Bad BeetleBorgs, names and related indicia are © & ™ 1997 Saban. All rights reserved. Goosebumps® & © 1995 Parachute Press, Inc. #1 shows refer to K2-11. All rights reserved. Published by Scholastic, Inc. Bobby's World™ & © 1990 Fox Children's Network, Inc. Bobby Character™ Aley Productions. All rights reserved. Spider-Man and the names and distinctive likenesses of characters mentioned or appearing herein are trademarks of Marvel Entertainment Group, Inc. © & ™ 1995 Marvel Entertainment Group, Inc. All rights reserved. © 1997 Fox Children's Network, Inc. All rights reserved. © 1991 Hearst Entertainment and Unreality Inc.



Laura K. Jones

MAR 25 1997

AT DEADLINE

TCI Details 7 Percent Solution

Tele-Communications Inc. last week elaborated on plans first announced last November to raise rates on cable systems serving 11 million customers, citing higher programming costs as its main motivation. The country's largest cable operator said it will raise cable rates by about 7 percent on June 1.

'SI Women/Sport' Out of the Blocks April 21

Sports Illustrated has named its spin-off for women. The newly titled *Sports Illustrated Women/Sport* will hit newsstands on April 21 with an initial rate base of 600,000. The new Time Inc. title will publish twice this year; its ultimate frequency is yet to be determined.

CN Stops Spin on 'GQ' Spin-Off

High-level Condé Nast insiders said late last week that a new men's magazine called *Personal Best* is not forthcoming, contrary to recent press reports. Rumors that CN might soon launch the new book as a spin-off of *GQ*, whose front-of-the-book health and fitness section is called *Personal Best*, have been circulating for at least a year. But "there is no official plan to launch" the magazine, said one source. It is said that the new magazine, conceived by *GQ* editor Art Cooper, would have been positioned demographically between *GQ* and CN's younger-skewing *Details*.

Meredith Angling for Custom Mags

Des Moines-based Meredith Corp. is seriously negotiating with the New York Times Co. to buy the Times' custom publishing unit, senior Times sources said. The Times Co. announced two weeks ago that it would sell its custom division. A source close to the talks said the unit could go for about \$5 million. The division marked \$13.7 million in revenue last year, but that figure isn't necessarily an indication of the sale price it might fetch. The unit will be valued according to its existing contracts, none of which are tied to Times Co. franchises, a custom publishing source said. The Times Co. publishes seven custom magazines, including titles for IBM, Blockbuster Entertainment and the Four Seasons Hotels. Officials for both Meredith and the Times Co. declined to comment.

Gumbel Inks Multiyear CBS Pact

Bryant Gumbel, who left NBC's *Today* morning show last month, last week signed a multiyear network and syndication deal with

CBS valued at \$5-7 million per year. The veteran anchor's deal with CBS, which makes Gumbel the highest-paid news anchor in television, has three components: Gumbel will develop and anchor prime-time magazine series as well as specials for the network, and he will create a new production company to jointly develop and produce syndication projects with CBS' Eyemark Entertainment distribution unit.

USA Axes Two New Comedies

USA Network has canceled two newcomers to its prime-time schedule only two months after premiering them, and is also taking a four-year veteran show out of the prime-time lineup. Said Rod Perth, president of USA Networks Entertainment: "The mortality rate on comedies anywhere is massive, but I don't view this as a failure, I view it as progress." *Lost on Earth*, which ran Saturday nights at 7, had been drawing a 1.0 Nielsen Media Research average universe rating. The show has been moved to a 12:30 p.m. Wednesday slot, effective last week, to run out USA's 13-episode commitment. *Claude's Crib*, which had been running Sundays at 7, was moved to *Lost on Earth*'s Saturday time slot, to complete its 13-episode commitment. *Claude's Crib* was averaging a 1.1 universe rating. The veteran being moved out of prime time is *Weird Science*, a four-year-old sitcom that has also struggled to draw ratings. It will now run Fridays at 12:30 p.m. And *Duckman*, another veteran series, is expected to move to late-night in the near future.

Pearson to 'Time' From 'Newsweek'


Newsweek's longtime communications director, Diana Pearson, has taken the top PR job at rival *Time*. Pearson will take over as director of public affairs next month. She replaces Robert Pondiscio, who resigned a few months ago.

Addenda: CBS Eye on People last week made its first cable carriage agreement, signing a deal with Time Warner Cable. The network will launch on March 31 to some 2 million cable homes and expects to reach 10 million by year-end... Petersen Publishing last week hired Polly Perkins, former

publisher of Condé Nast's *Bon Appétit* and Hachette's *Elle Decor*, as president of *Sport* magazine, a new position.

Correction: An item in the March 10 Media Elite section ("Dan's the Man") incorrectly identified the event's sponsor. It was the National Press Foundation.

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on Oscar night?
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MEDIA WIRE

UPN Near Deal to Carry New Ice Skating Event

UPN is close to a deal to broadcast the U.S. Open Skating Championship, a new event. Details need to be finalized, but the event is expected to air on UPN this fall. "We're dotting the i's and crossing the t's, but we're in a sensitive stage because the site hasn't been locked up yet," a source close to the deal said last week. The event is being put together and packaged by the Marquee Group and SMTI.

UPN and Marquee had no comment.

Shortly after its launch two years ago, UPN ran two ice skating specials produced by United TV, a division of the network's parent, Chris-Craft/United Television.

Since the Nancy Kerrigan-Tonya Harding follies during the 1994 Winter Olympics, ice skating events have multiplied on TV. On March 12, Fox's *Battle of the Sexes on Ice* scored a 10.1 rating/16 share in Nielsen metered markets. Yesterday, TBS Superstation was scheduled to televise *Three Masters on Ice*.

While ice skating is a reliable way for the nets to attract strong female viewership, some media buyers say there are now too many events. "It may get ratings, but it's stop-gap programming," said Jerry Solomon, president of national broadcast for SFM Media. "It doesn't excite a lot of advertisers." —Richard Katz

At Fox, Pro Bull Riding Joins the Sports Herd

The search for new sports properties is also in full swing at Fox, which last week lasoed a live bull-riding event. On April 5 from 9-10 p.m., Fox will air the Bull Riders Only championships. Bull Riders Only, which has aired 95 events on cable sports networks, has cut a three-year deal with Fox to air its top competition.

Hosted by Terry Bradshaw, the event will award \$1 million to riders who stay on the bulls and out of the hospital. Bodacious—the only bull ever banned from competition for being too dangerous—will be mounted by Terry Don West, the Hank Aaron of bull riding.

As a stand-alone professional sport, bull riding is only 3½ years old, but in that time seven riders have been killed in competitions. "Only the (continued on page 6)

The Price of Free Air Time

Clinton proposal could divide the FCC

WASHINGTON / By Alicia Mundy



When President Clinton proposed free time for political candidates from the networks last week, one of the people applauding the loudest was Reed Hundt, chairman of the Federal Communications Commission.

Hundt has been the point person on broadcasters' "public interest" mandates, suggesting that digital TV license allocations be tied to such offerings as free TV time for candidates. However, Clinton and his FCC chair may face opposition to this idea, not only from network lobbyists and the National Association of Broadcasters but also from one of Hundt's colleagues, the "permanent" commissioner, James Quello.

In an interview with *Mediaweek*, Quello expressed deep concern about mandating free prime-time TV spots for political candidates. "I think the reform of the political system is a legitimate and necessary goal," he said. "How-

ever, I have real First Amendment reservations about asking broadcasters to contribute time in order to keep their licenses. The public interest obligation is already in place. It's broadcasters who have invented and developed TV technology. Now they face an additional quantifiable public interest obligation that is over and above those existing requirements."

The president's free air time proposal had been heard before. But what surprised listeners this time was the new "linkage" factor. Recently, Vice President Gore suggested giving out the digital TV licenses in the next several months, and then empaneling a commission to look at "public interest" obligations. Hundt, several sources at the FCC said, made his disappointment about the pronouncement known to the White House. He had wanted more of a quid pro quo from the broadcasters regarding public interest activities. A staffer in Hundt's office said that the chairman thinks

that he has the authority to add such an obligation, even while allocating the new digital licenses. Furthermore, he said, Hundt wants to begin the rule-making process for the free air time provision soon.

But the five-person FCC is short a commissioner these days. Quello doesn't seem inclined to support Hundt on this. And a spokesperson for Commissioner Rachelle Chong, a Republican appointee fighting to keep her seat, said that Chong has "reservations," too. "Commissioner Chong hasn't seen any details of the president's proposal yet, but she has concerns about any quantified public interest obligations coming from the government, especially as they impinge on the First Amendment," said senior assistant Jane Mago. If Quello and Chong split with Hundt and Commissioner Susan Ness, the other Democrat on the FCC, the matter could stall.

There is some question about what the composition of the FCC will be in coming months.

The president wants to open the TV airwaves to politicians; the FCC's Quello (inset) may resist and lead the commission into a deadlock.

Rumors have Hundt himself leaving for a job in business; others have him staying at the FCC (staffers in his office say he is staying). Quello was scheduled to depart after 23 years on the FCC at the end of April—in fact, Hundt is throwing a party for his retirement. But

Quello told *Mediaweek*, "I've been asked by several members of Congress to stay, and I'll stay as long as it takes to nominate my successor and confirm him or her."

Meantime, broadcasters are sharply criticizing the Clinton proposal. Chuck Sennett, an attorney for Tribune Broadcasting, said, "Strictly from a public point of view, we see it as an abridgement of our freedom of speech. We agree with NAB's position that it is unwise as a position and against the law as policy."

Said another broadcaster, who would not speak for attribution, "Why is it just TV broadcasters Clinton is singling? Why not newspapers, radio, outdoor billboards. Should print shops have to print the posters? To have ads forced upon us is not freedom of expression. It is commandeering of the airwaves by government and fringe political groups."

On the last subject, Quello pointed out, "If they (the government) want more free broadcast time during political campaigns, they're going to have to get rid of the equal time provision."

There also is the matter of money. According to the Television Bureau of Advertising, political advertising in 1996 accounted for \$259.6 million, big enough to make it the No. 7 category. ■

CBS Looks to Get Younger

Moonves has stars in development, but plots have yet to thicken

NETWORK TV / By Richard Katz

CBS will once again attempt to attract younger viewers this fall, but—unlike the fiasco two seasons ago—this time the network will try not to alienate its core older audience. That according to CBS Entertainment president Leslie Moonves, who on Friday gave the advertising community its first glimpse of what CBS will look like this fall.

This year, CBS has more urban-based programs in development, including what Moonves proclaims as "*Hill Street Blues '97*"—*Brooklyn South*, an ensemble police drama created by Steven Bochco, the man behind *NYPD Blue* and *Hill Street Blues*. Moonves raved that it will be "the hottest new drama" of the year.

Other urban shows: David Caruso (*NYPD Blue*) returns to TV as an ex-cop turned federal prosecutor in an as-yet-unnamed one-hour drama created by Nicholas Pileggi and John Romano (*Goodfellas*). The Manhattan-set show is loosely based on the early crime-fighting days of now-New York Mayor Rudolph Giuliani. *Anne Rice's Rag and Bone* is a supernatural police drama set in New Orleans. Danny Aiello stars as an ex-cop turned private investigator in *Dellaventura*. And Penelope Anne Miller heads the cast of *Queens*, a half-

hour comedy with an *I Love Lucy* feel.

Dramas also in production include a remake of *Hawaii Five-O*, from Steven Cannell; *Fargo*, a quirky hour based on the recent film; *Homestead*, a big drama in the CBS tradition of *Dallas*, starring Ann-Margret; and *The Magnificent Seven*, a Western remake of the 1960 movie. (None of the 10 comedies and 11 dramas Moonves introduced have begun shooting pilots. CBS will announce its lineup in May.)

Moonves said that CBS will try to build

three nights—Monday, Wednesday and Friday—into strong comedy nights. *Family Matters* moves from ABC to CBS this fall to anchor Friday nights. Comedies in development at CBS include *Meego*, described by Moonves as "Mork as a nanny with three kids in suburbia," starring Bronson Pinchot; *Square One*, Gregory Hines' first series role as a single dad; *Selleck*, an "elegant" comedy starring Tom Selleck as a publisher; and a sit-



Moonves shows his shows to buyers.

com about a Martha Stewart-like person, called *Style and Substance*.

"The hardest thing for them is how to diversify and broaden without losing their core audience," said Jon Mandel, senior vp at Grey Advertising. "It all looks good on paper: Good ideas, great stars...Four out of six Steven Bochco shows bomb, but the other two are huge." ■

TBS Takes on B'cast Nets

Pitch to buyers seeks to boost cable's 25% share of upfront dollars

CABLE TV / By Michael Bürgi and Cristina Merrill

In a push to grab a larger share of ad dollars for cable in the upfront market, Turner Broadcasting Sales is aggressively courting agencies and media shops, hoping to change the way media is planned and bought. Though Turner's effort is not expected to have much impact on this year's upfront, buyers say that new data presented by the cable giant confirms that aside from top-rated prime-time shows, broadcast TV is delivering less impact at higher cost every year.

"This isn't any new way of thinking," Steve

Farella, executive vp of media services at Jordan, McGrath, Case & Taylor, said of Turner's pitch. "What's new is the evidence supporting it. Some smaller advertisers have abandoned broadcast to go to cable. Turner wants to move to a higher level" of advertiser. Yet Farella noted that while the upfront market will not kick off for another six weeks, most agencies have already locked in their spending plans.

Turner commissioned a study, Media at the Millennium, from Nielsen Media Research and first presented it at the 4A's media conference

MEDIA WIRE

boys at Fox are crazy enough to do this," said Shaw Sullivan, ceo of BRO. Sullivan predicted a 4.2 rating for the event.

"For the Fox generation, there are other things than music videos," said Tracy Dolgin, executive vp of marketing for Fox Sports. "You have a guy trying to hang onto a wild, multithousand-pound animal, and the bull's trying to throw him off and stomp him to death."

Dolgin said that if the special does well, Fox's door is open to add more bull riding to its schedule. —Richard Katz

TCI Dollars Signal Good Prognosis for Kaleidoscope

Tele-Communications Inc. last week acquired an equity stake in Kaleidoscope, the seven-year-old cable network that targets disabled and health-conscious viewers. The investment of several million dollars comes at a difficult time for TCI, which is carrying almost \$15 billion in debt. But the move signals that TCI sees considerable potential in San Antonio-based Kaleidoscope.

TCI has also agreed to roll out the service to an undisclosed number of subscribers, including those in three markets (Hartford, Conn.; Arlington Heights, Ill.; and Fremont, Calif.) where TCI is introducing its All TV digital service. "This signals that [TCI] is serious about helping us become a brand name in cable," said Bill Nichols, Kaleidoscope president/ceo. Kaleidoscope also counts SBC Communications, Prime Cable and Sandler Capital among its investors.

Nichols said that John Malone, TCI chairman/ceo, pushed the investment forward and also encouraged the channel to refocus its content to be more news-driven than its competitor in the health niche, America's Health Network.

Two TCI execs will get seats on the network's board: Jedd Palmer, senior vp of programming, and Bill Airy, president of the digital health group. —Michael Bürgi

NBC Ups Saturday-Morning Teen Block to Three Hours

NBC will expand its Saturday-morning teen-targeted block of live-action shows to three hours this fall, helping the network's affiliates meet (continued on page 8)

last month in Atlanta. The two principal forces behind the study are Steven Heyer, president/ceo of worldwide sales, marketing, distribution and international networks at Turner Broadcasting Sales and Barry Fischer, executive vp of marketing and research. They have visited top agencies and media buying services; Heyer said that by the end of this month he expects to have approached shops that control more than 85 percent of the media pie.

"This is [agencies'] opportunity to finally reverse a very unfortunate trend, where too much money chases too few impressions," Heyer said. According to Heyer, the broadcast nets have five prime-time shows that deliver a 15.0 household rating or better, way down from a decade ago, when there were 42 such shows.

"The study reinforces what people should be

thinking about," said Jerry Solomon, president of national broadcast at SFM Media Corp. Jayne Spittler, Burnett senior vp and worldwide director of media research, said Turner's data essentially gives agencies the option of spending less money to achieve the same frequency, or to use the same budgets to increase frequency by buying cable in lieu of lower-rated broadcast prime-time fare.

Bill Croasdale, president of national broadcast at Western International Media, noted that Fischer—a former Wells Rich Greene exec—came in with answers to the skepticism any agency would have. "Barry bent over backwards to make this study fair to broadcasters and cable," noted Croasdale. "It will get a lot of advertisers to at least throw the door open" to consider spending more of their budgets on cable. ■



Heyer: Hammering away at broadcast ratings slide

No Dusk for 'Sunset Beach'

Though it's last in ratings, execs see light for Spelling's new soap

NETWORK TV / By Richard Katz

Despite a major \$2 million promotional push and the production expertise of Aaron Spelling, NBC's new soap opera, *Sunset Beach*, has gotten off to a terrible start in the ratings. The noon soap, which launched two months ago, has managed only a 1.8 average household rating, according to Nielsen Media Research; the show is at an average 1.1 rating in the key 18-49 female demographic. Even favorable reviews have not kept *Sunset Beach* from ranking dead last among all network daytime soap operas—even behind ABC's *The City*, which was cancelled.

Because soap operas are quite difficult to launch and daytime viewership in general is down, both NBC and Spelling have expected *Sunset Beach* to build slowly. NBC has committed to the soap for a full year.

"We're happy with the show," said Jonathan Levin, president of Spelling Entertainment. "We're in the range where NBC expected it to be."

NBC's promotion budget for the soap was as much as the network spends to pro-

mote its most-anticipated prime-time series. *Sunset Beach* is also a pet project of NBC West Coast president Don Ohlmeyer, who is trying to make NBC's daytime soap lineup as competitive as the network's top-ranked prime-time schedule.

Spelling's Levin added that he is happy with the way the show's storylines are developing. No major changes are planned for the struggling series, he said. One cast change has already occurred. Ashley Hamilton (son of George Hamilton) left the show, a move that Levin characterized as a "mutual decision."

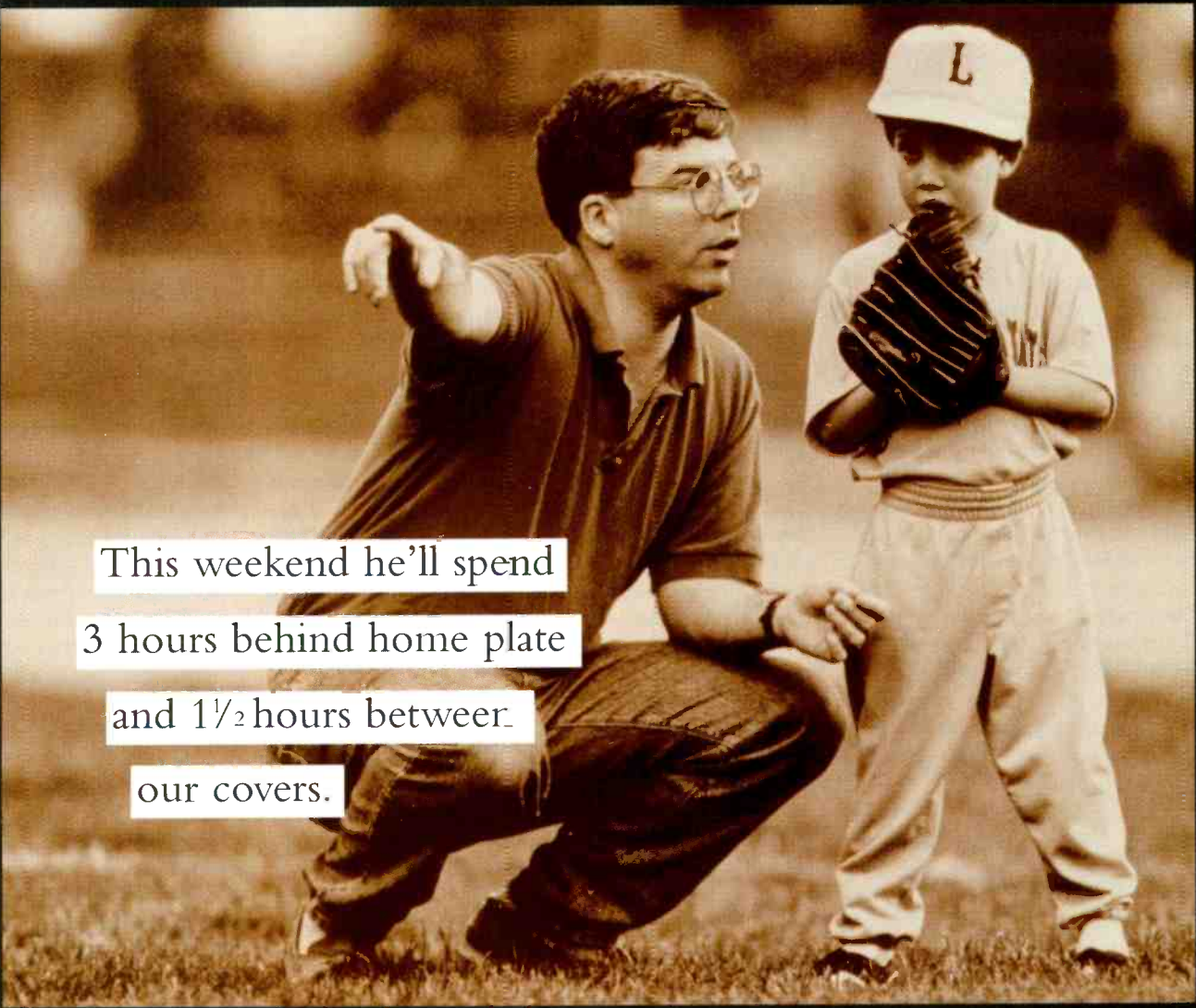
Media buyers agreed that *Sunset Beach* is performing badly, but most added that they did not expect the show to score decent ratings by this stage. "It takes light years to establish a daytime soap op-

era," said Bill Croasdale, president of national broadcast for Western International Media. "Spelling has been phenomenally successful, but people have tried to launch soaps in the past and they just fall apart."

NBC has not tried to launch a soap since *Generations* eight years ago. ■

"We're happy with the show. We're in the range where NBC expected it to be."

—Levin



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the FCC's new requirements on educational programming.

The TNBC lineup, which has been a ratings boon since its 1992 launch, will drop one series, *California Dreams*, and add another, *City Guys*. A second episode of *Hang Time* also will be added to the schedule, which features *Saved by the Bell: The New Class* and *NBA Inside Stuff*. Every project except the sports magazine is produced by Burbank, Calif.-based Peter Engel Productions.

"It's not easy to program for teens since they are always looking for the next big thing," said Robin Schwartz, NBC vp of Saturday-morning programs and prime-time series. Most programming at the other networks aimed at fulfilling the FCC rules is targeted at pre-teens and preschoolers. Producers of kids programming say creating educational shows palatable to teens is the most difficult challenge they face. —T.L. Stanley

Petersen Taps Marvel Exec To Lead Multimedia Effort

Petersen Publishing last week revved up its brand-extension efforts, forming Petersen Enterprises and hiring Justin McCormack, a veteran promotions and licensing executive from Marvel Entertainment Group, to head the venture.

McCormack, who will take his new post as president of the new L.A.-based division on April 1, will look for ways to

make multimedia franchises of the Petersen stable, which includes *Motor Trend*, *Teen* and more than 70 other titles. "These brands are absolutely untapped" outside of print, McCormack said. *Teen* and *Sport* are among the

titles most likely to get TV treatment quickly. The shows would be created for cable or syndication, depending on the partner. New Line Television has expressed interest in partnering with Petersen on TV projects; the publisher says other studios also are asking for meetings. —Jeff Gremillion and T.L. Stanley



Branding chief:
McCormack

Artkraft Seeks Partners

Equity investments sought for growth; public offering is possible

OUTDOOR / By Mark Hudis

Artkraft/Strauss, owner of some of the country's most visible outdoor locations, has put out feelers for investment partners, a possible precursor to a public offering or sale of the company. The privately held Artkraft, which is celebrating its centennial this year, is best known for owning, leasing and operating outdoor billboards and "spectaculars" in the New York City area, most notably the towering, lighted signs of Times Square.

"We're looking at our second 100-year strategy," said Tama Starr, president of Artkraft/Strauss, "and we're talking to a number of people" about equity investments.

Though Starr declined to identify potential partners, several large European outdoor companies are said to have shown interest in Artkraft/Strauss, including France's J.C. Decaux and Germany's Wall. Several domestic outdoor companies have also approached

Starr concerning a possible sale or investment, she said.

Artkraft is the only U.S. outdoor company that fully integrates the disparate outdoor advertising elements of maintenance, leasing, building and design in one operation. Revenue in 1996 was \$15 million; expected '97 revenue is \$17 million.

Several companies, both European and domestic, are said to be interested. Bidding could climb to \$170M.

Oren Cohen, a media analyst with Bear Stearns in New York, said buyers typically pay as much as 10 times revenue for outdoor properties, meaning Artkraft's price tag could go as high as \$170 million.

Several major outdoor advertising companies went public in 1996, including Outdoor Systems (Phoenix), Universal

Outdoor Holdings (Chicago), Lamar Advertising (Baton Rouge, La.) and Eller Media (Phoenix). Last month, San Antonio-based Clear Channel Communications bought Eller, forming the U.S.' second-largest outdoor company behind Outdoor Systems. ■

Hispanic News Battleground

CBS Telenoticias launches a challenge to Univision in Miami

TELEVISION / By Claude Brodesser

Florida has a new launching pad besides Cape Canaveral. It's in Miami, where Spanish-language news services are taking off. Hoping to capture the underserved U.S. Hispanic market, CBS today expands the content of CBS Telenoticias, which currently is available in the U.S. in Miami only. Telenoticias, whose main channel is targeted at viewers in Latin America, is launching a separate feed with news, lifestyle and sports content of specific interest to Hispanics in the U.S.

John Frazee, CBS Telenoticias' vp for news services, said existing news crews will also provide local news coverage of Miami. Asked if Telenoticias will follow traditional 5, 6 and 11 p.m. news formats in Miami, Frazee said: "It won't be just once a day—it will be more complicated than that. It will be resolved in the next couple of months."

Not standing pat is WLTV, Univision's O&O station in Miami, which plans to expand its news operations with a *Good Morning America*-type program that includes local news inserts. Called *Despierta America* (*Wake Up America*), the two-hour Spanish-language program will also launch on Univision's 10 other stations in April and may provide the genesis for morning newscasts throughout the Univision system, station executives said.

"Our morning presence [beginning] in April will definitely be leading to a morning newscast in the near future," said Myrna Sonora, news director of WLTV, Miami's ratings leader in prime time.

Meanwhile, Turner Broadcasting today launches CNN: En Español for viewers in Latin America. Turner executives are contemplating bringing the network to U.S. markets with large Hispanic populations. ■

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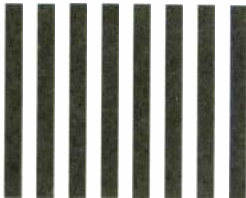
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In-House Sales Assailed

Producers decry studio-network groups' control over off-net sitcoms

SYNDICATION / By Michael Freeman

A recent flurry of off-network sitcom syndication sales within Hollywood's emerging studio-network combines to their in-house station groups or cable networks is yielding riches for the likes of Time Warner, Viacom and Fox. Two years after the federal government killed the Financial Interest and Syndication Rules, many independent and studio-aligned producers say that these studio-network conglomerates are increasingly dictating the rerun terms of exhibition for TV shows.

Amid producer charges of burgeoning "economic totalitarianism," an aide to Rep. Billy Tauzin (R.-La.), chairman of the House Telecommunications Subcommittee, said that hearings will soon be held to examine whether a lack of diversity in programming

prises' *Moesha* sitcom. Worldvision, a unit of Spelling Entertainment (both of which are owned by Viacom) is said to be preparing a "pre-emptive" off-network sale of *Moesha* to the Chris-Craft/United Television and Paramount stations group for a fall 1999 rollout. *Moesha*, which is produced by Spelling's Big Ticket Television production unit, is the first breakout sitcom hit for the fledgling UPN network—which also is jointly owned by Chris-Craft/United and Paramount.

"In Viacom's view," the independent producer said, "a deal to sell *Moesha* to Chris-Craft/United and its own Paramount group is key to building the early-fringe or prime-access ratings on UPN stations leading into prime time. Whether or not they can get higher license fees from outside affiliated stations is overridden by the needs of the ultimate parent company."

Worldvision's top sales executives, John Ryan and Bob Raleigh, were holding marketing meetings last week in Los Angeles and could not be reached for comment on the pending launch plans for *Moesha*.

Several other recently completed deals for off-network sitcoms, producers say, were designed primarily to feed studio-network pipelines or closely aligned broadcast partners. Warner Bros.' syndication unit early this month completed the sale of two WB network sitcoms,

The Wayans Brothers and *The Parent 'Hood*, to the Tribune Broadcasting station group—a charter WB affiliate group and 25 percent equity investor in the fledgling network. Several New York-based station reps estimated that Tribune agreed to pay roughly \$500,000 per episode in total for both Warner Bros.-produced sitcoms, which one rep termed as a "fair price" for "middling, niche product." Warner Bros. also gave Tribune a pre-emptive shot to bid for the off-network launch of *Friends*; the Chicago-based station group agreed to pay \$1 million per episode.

Fox, which was exempted from the old Fin-Syn rules as an "emerging network," is generally credited with introducing in-house synergy sales of off-net product. Twentieth



A "pre-emptive" off-network sale for *Moesha*? Guest Robin Givens (l.), star Brandy Norwood and Fredro Starr.

exists within the vertically integrated studio-network giants.

One of the most profitable arenas in the entertainment business, off-network syndication has helped the industry giants trim red ink by bypassing the open market while feeding their own station groups and cable outlets. But these in-house sales of reruns have some series producers wondering out loud whether they are getting top dollar for their shows.

"When it comes to deal-making on sitcoms, the station group, studio and network is nothing more than one and the same entity these days," said one independent Hollywood producer, who requested anonymity.

Take, for example, what Hollywood syndication sources say is unfolding for the off-network marketing launch of Worldvision Enter-

TV PRODUCTION

Columbia TriStar Television and advertising giant Procter & Gamble have made a three-year programming deal that could spawn a soap opera network. The alliance, P&G's second with a major Hollywood studio, covers prime time, daytime and first-run syndicated programming. The deal will further extend P&G's reach into programming and give the company more guaranteed showcases for its brands. It also will help Columbia TriStar meet the increasing costs of production and become a force in the daytime soap business. (The studio already produces the two highest-rated soaps, *The Young and the Restless* and *Days of Our Lives*, along with *Mad About You*, *The Nanny* and *Party of Five* for prime time and *Wheel of Fortune* and *Jeopardy!* for syndication.) Both companies will share equally in the costs of producing new series and in the back-end profits. Columbia picks up (continued on page 10)

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TV PRODUCTION

international distribution rights to the P&G-produced shows *Guiding Light*, *As the World Turns* and *Another World* and to any series the two companies produce together. The move could open the door for Sony to launch an all-soap channel, either domestically or abroad. "In today's rapidly evolving worldwide marketplace, the alliance enhances our ability to move into the future," said Jon Feltheimer, president, Columbia TriStar Television Group. The deal in many ways mirrors the agreement P&G signed with Paramount two years ago. That alliance is expected to be renewed.

Bill Boggs is well on his way to earning the title of "hardest-working man in cable TV." Boggs, a familiar face to New York metro area viewers from his years on Channel 5's *Midday Live*, hosts four shows on three different cable networks. His two new series premiered recently: *Bill Boggs' Corner Table* on The TV Food Network and *Historic Traveler With Bill Boggs* on the Travel Channel. Already, Boggs' *Corner Table* chats with celebs like *Today* show host Matt Lauer are creating a buzz. Boggs is continuing his duties as host of Showtime's *Championship Boxing Report* and the Travel Channel's *Freeze Frame*, as well as weekly segments called *Bill's Dish* on the TV Food Network. If there are any of Boggs' eclectic interests left untapped, keep an eye out for another series from the omnipresent one.

Electric Entertainment, a promotion and marketing shop that recently launched its own TV production arm, has made its first major deal. Tribeca Productions, a company founded by Robert DeNiro and Jane Rosenthal, has signed an exclusive TV deal with Santa Monica, Calif.-based Electric. Tribeca has had one foray into television already, with a self-titled series that had a short run on Fox in 1993. The company currently is in production on *Wag the Dog*, a feature film starring DeNiro and Dustin Hoffman. The pact with Electric covers a variety of entertainment product, including children's programming, prime-time series and TV movies. —T.L. Stanley

Television's in-house-produced sitcom, *The Simpsons*, was sold to the Fox Television Stations group three years ago. More recently, hit dramas *The X-Files* and *NYPD Blue* were sold to Fox's FX cable network. *X-Files* was also sold to the Fox station group for its weekend barter run, which will begin this fall.

Leonard Hill, an executive producer and partner in Hill/Fields Productions, said he intends to be among an expected 20 producers

to testify before Tauzin's planned House hearings. Hill added that the lack of diversity in programming is not the lone issue for producers. "Ultimately, it becomes an issue over control of the end markets," Hill said. "What we are increasingly dealing with is a marketplace devolving into a state of economic totalitarianism. It may benefit the large-capital formations, but it is undermining the basic underpinnings of the creative marketplace." ■

Debt Fuels the Airwaves

Stations reaping the benefits of consumers' red ink, bank mergers

LOCAL TV / By Michael Freeman

TV stations this year can expect their windfall of local ad spending from banks and financial services companies to continue. Record levels of consumer debt and personal bankruptcies, and banks' need to re-brand following a wave of mergers, have combined to push local TV spending steadily upward.

In 1996, loan and mortgage companies spent a record \$98 million on local TV advertising, up 31 percent over 1995, the Television Bureau of Advertising said. Banks and savings and loans also upped their local TV ad budgets to a total of \$171.6 million last year, up 21 percent.

Jack Higgins, president of New York-based Katz Continental Television, a rep firm that sells spot ads in small- to medium-sized markets, said that most of the financial-services ad boom is in the top 30 markets, where higher salaries create high demand for financial products and more competition for consumers' business.

Bank mergers are a major factor in the financial-services ad uptick for stations. Many stations in the Northeast reaped the benefits of Boston-based Fleet Bank's \$3.7 billion buyout of Shawmut Bank (in 1995) and Fleet's \$3.2 billion merger (last year) with NatWest USA; both deals led to big-spending re-branding campaigns.

Mergers and acquisitions "have helped ad sales grow," agreed Wright Elliott, executive vp for marketing at Chase Manhattan Bank. "TV spending was also sped up by a recognition that there were no world-class brands, like a Coke or a Nike, in financial services." The goal at Chase,

Elliott said, is "to take the 199-year-old name and infuse it with new energy" through ads on local and national TV, as well as other media.

New York-based Chase plans to spend \$60 million on ads in 1997—\$45 million on local and national broadcast alone. Elliott said Chase's budget has increased 25 percent from '96 due to the acquisition of Chemical Bank.

Loan and mortgage companies "have never spent more on advertising than now," said Harold Simpson, TBA vp of research. "Five years ago, they weren't even on the top-25 map" in ad categories.

"The financial industry is pursuing a new strategy," said Andy Bielanski, managing director for marketing at Countrywide Home Loans in Pasadena, Calif. "You're seeing a lot of people with packaged-goods backgrounds marketing financial products."

Bielanski predicted "more growth this year... maybe not 30 percent growth, but certainly double-digit." Countrywide expects to spend \$25 million on broadcast advertising this year, with about 10 percent earmarked for local TV.

Leigh Beumee, vp for marketing for the New Jersey-based Champion Mortgage Corp., said that his company in 1997 will spend "around 30 percent over last year" in local television. Champion is trying to attract its share of the growing number of debt-ridden Americans, Beumee said.

A record 1.06 million Americans filed for bankruptcy in 1996. Some 3.5 percent of the population are chronic delinquents on credit cards, said the American Banking Association. ■

Taking It To the Bank

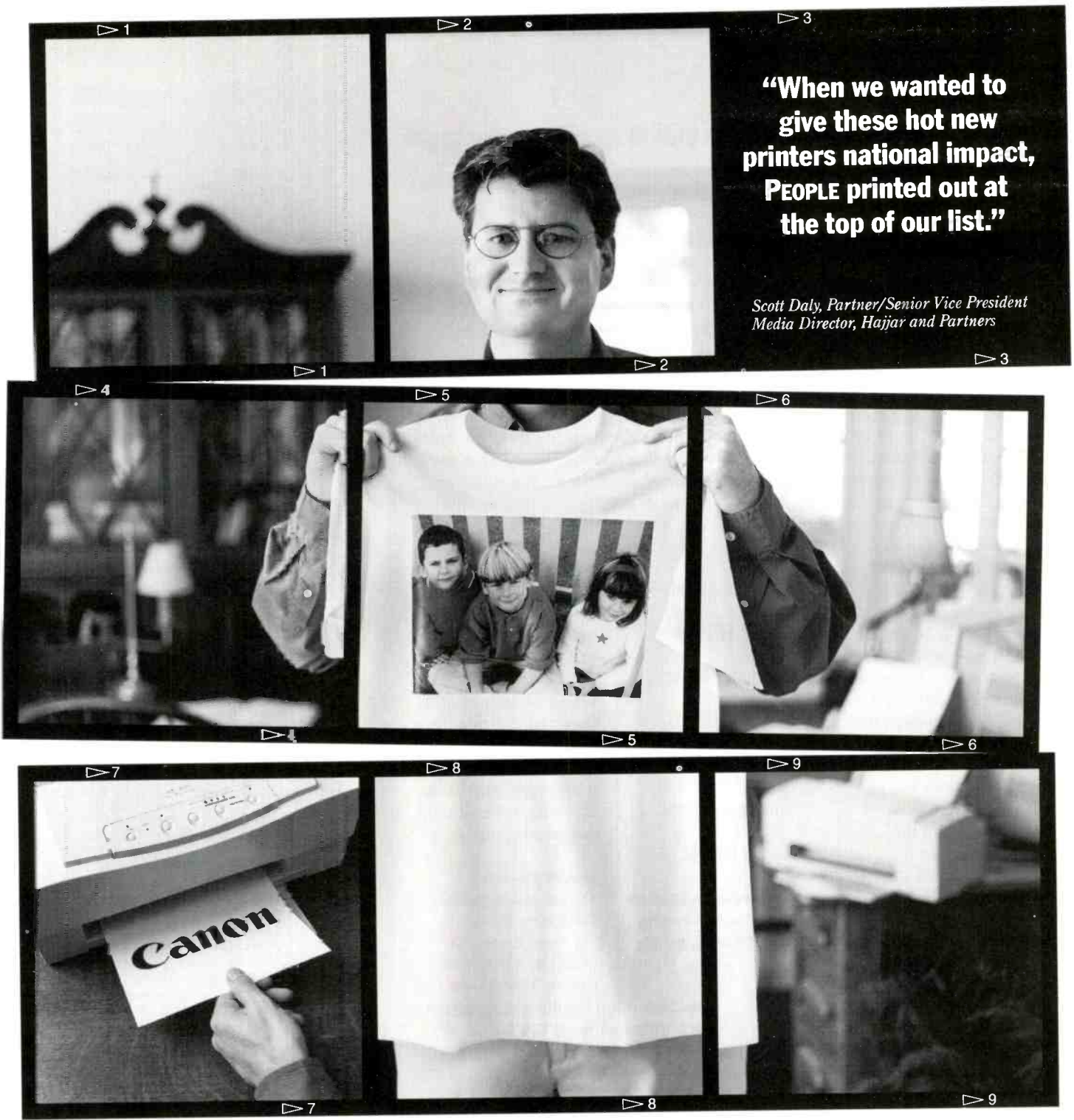
Local TV Ad Spending
(in millions)

Banks and Savings and Loans:

1993	\$187.2
1994	\$156.6
1995	\$141.2
1996	\$171.6

Loan and Mortgage Companies:

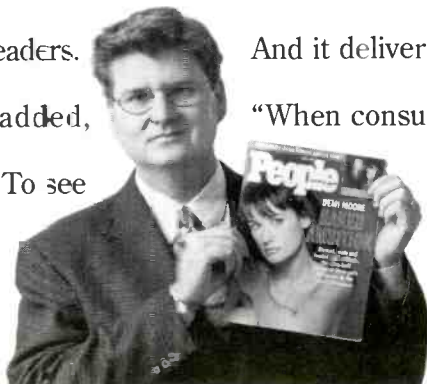
1993	\$55.2
1994	\$74.6
1995	\$74.8
1996	\$98



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FORUM

Can all regional cable sports nets look to special pay packages to build additional revenue, as Cablevision is planning to do?

Jim Liberatore

General Manager
Sunshine Network

"As rights fees go up and as you're competing for rights fees, it's getting harder and harder for the regional sports networks to make money. Some form of pay-per-view or an alternate revenue stream is going to have to present itself or there won't be a business. The way the networks and affiliates are structured, there wouldn't be nearly as many games available as there are now through regional sports networks. The process of putting on 50, 60, 70 games—the affiliates couldn't do it. Today, in some cases, every game of a specific team is carried, and that's a luxury. So I envision a day—not tomorrow, but down the road—when sporting events will be pay-per-view. I even see a day when the Super Bowl and the World Series are pay-per-view events."

Ted Ewanciw

Communications Manager
Home Team Sports
Baltimore

"Much of the future rests with the cable systems, but it's true that we're seeing a situation now where the programmer has a lot of inventory that can't fit on one network. In our market, we have a situation where we run our three professional sports products all at one time: The Orioles, the Bullets and the Capitals. The early-season schedule is geared toward the Caps and the Bullets, and we try to work the Orioles in around them. But then you get to the playoffs, and we may already have an Orioles game scheduled. Then we have to look around for a second channel or a second transponder. What you're seeing today is exploding inventory and the resultant conflicts. All the costs are passed along from the programmer to the

cable operator. It's not simply a cable operator or sports programmer who makes the [pricing] decision alone."

Eric Brummond

Director of Broadcasting
Colorado Rockies

"I can't imagine that we'd ever move to a pay-per-view telecast, though the [Denver] Nuggets and the [Colorado] Avalanche have used pay-per-view successfully. As for other forms of premium pricing, our fans are the most important part of our organization, and it's always been our opinion that we need to provide programming to the fans [at low cost]. We just signed a 10-year deal with Fox Sports Rocky Mountain, and I'd anticipate that most cable systems in Denver, which currently carry them as a basic channel, will probably continue to do so."

David Pokorny

Marketing Manager
Fox Sports Midwest

"In most markets, going to a premium pricing schedule is not

a viable option because the interest in the sports teams isn't at the point where the move would profit broadcasters. In large markets, the dynamic is a little different and it's a more viable option—like New York. But in our markets, the only time we'd ever go premium or pay-per-view is during the playoffs. The [St. Louis] Cardinals introduced a network that was a premium service, and it was difficult for them to build the number of subscribers necessary to remain afloat. Originally it was thought there was a premium demand, but it turned out that there wasn't."

"We used pay-per-view in 1991, and the negative publicity worked against our objective to provide a service to the market."

Kevin Sullivan

VP of Communications
Dallas Mavericks

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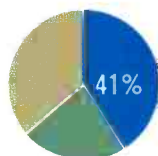
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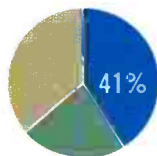
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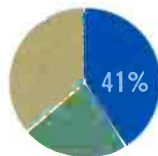
Meet the Press is Considered a 'Must See' in Certain Circles.



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MEN 25-54



ADULTS 25-54

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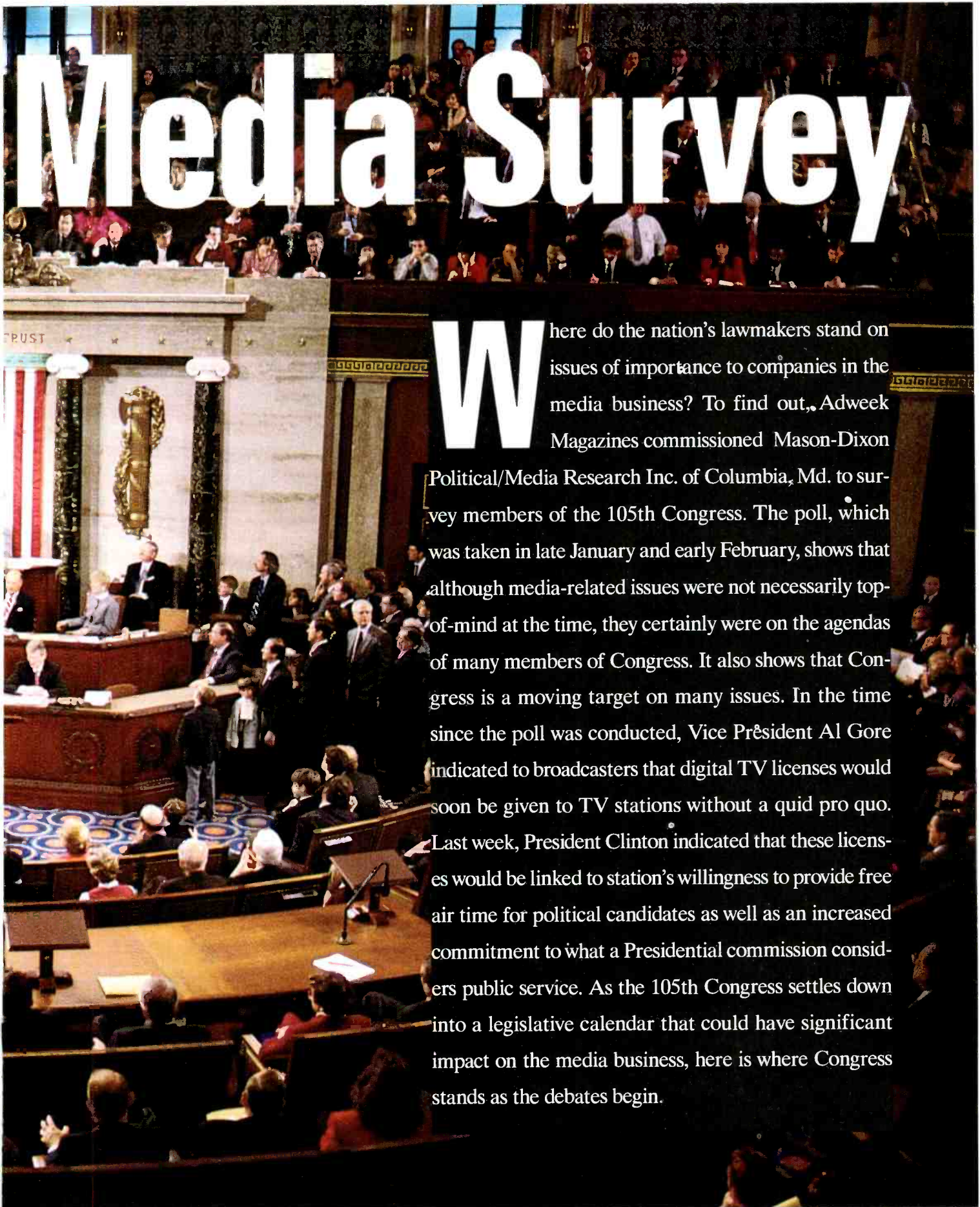
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Congressional



Where do the nation's lawmakers stand on issues of importance to companies in the media business? To find out, Adweek Magazines commissioned Mason-Dixon Political/Media Research Inc. of Columbia, Md. to survey members of the 105th Congress. The poll, which was taken in late January and early February, shows that although media-related issues were not necessarily top-of-mind at the time, they certainly were on the agendas of many members of Congress. It also shows that Congress is a moving target on many issues. In the time since the poll was conducted, Vice President Al Gore indicated to broadcasters that digital TV licenses would soon be given to TV stations without a quid pro quo. Last week, President Clinton indicated that these licenses would be linked to station's willingness to provide free air time for political candidates as well as an increased commitment to what a Presidential commission considers public service. As the 105th Congress settles down into a legislative calendar that could have significant impact on the media business, here is where Congress stands as the debates begin.

WASHINGTON

Divided by The Numbers

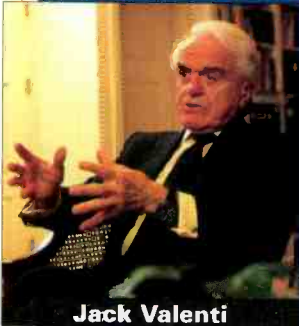
By Alicia Mundy

To the media industry, perhaps the most important result in a Mason Dixon/Adweek Magazines poll of the 105th Congress conducted in January and February was that media issues ranked so low on the legislative agenda. But don't let the poll numbers fool you. When members of Congress find themselves mired in Social Security minutiae and he-said/she-said arguments on the budget, they love to turn to media issues for

quick hits—publicity-grabbing issues that play to SRO crowds in the home district. Budget hearings are boring. But who can resist the

lure of televised testimony about the heart-wrenching effects of violent TV shows on children or liquor ads on drunken college kids? What is surprising, then, is the number of "not sure" answers in several categories. Still, by the time issues such as alcohol advertising have found their way into Congressional debate and lobbyists have had a chance to ply their trade, those who aren't sure will be.

Take the V-Chip. When it was first proposed as part of the Telecommunications bill in 1995, overwhelming numbers in Congress and the Senate were opposed or had no opinion, according to numerous reports at the time. But once the issue had been presented as a family-values guarantor, politicians opposed it at their peril. So it's no surprise that the Adweek poll shows 85-percent V-Chip approval in



Jack Valenti



MARK PETERSON/SABA

Media ownership

Do you favor or oppose allowing media companies to own more than one television station in a single market?

	House total	Dem	Rep
Favor	37%	33%	41%
Oppose	36%	40%	32%
Not Sure	27%	27%	27%

	Senate total	Dem	Rep
Favor	41%	35%	47%
Oppose	34%	41%	28%
Not Sure	25%	24%	25%

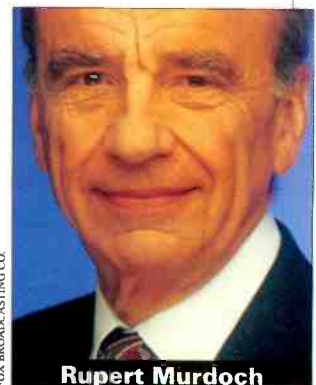
If favor, do you think there should be a cap placed on the number or type of stations (VHF,UHF) that can be owned?

	House	Senate
Yes	47%	49%
No	40%	38%
Not Sure	13%	13%

Do you favor or oppose a slowdown in granting approval of radio station mergers and acquisitions?

	House total	Dem	Rep
Favor	41%	46%	36%
Oppose	44%	40%	48%
Not Sure	15%	14%	16%

	Senate total	Dem	Rep
Favor	38%	42%	34%
Oppose	48%	51%	44%
Not Sure	14%	7%	22%



Rupert Murdoch

FOX BROADCASTING CO.

DENNIS BRACKBLACK STAR

FCC

As you may know, the FCC will have two open commissioner slots in 1997. What kind of commissioner would you be most likely to support? (House response first, Senate second)

- A commissioner who will aggressively seek to expand the FCC's regulatory responsibilities

Total	Dem	Rep
16%	18%	14%
16%	20%	12%

- A commissioner who aggressively seek to reduce the FCC's regulatory responsibilities

Total	Dem	Rep
36%	29%	43%
39%	34%	44%

- A commissioner who will maintain the status quo

Total	Dem	Rep
48%	53%	43%
45%	47%	44%

How would you rate the performance of Reed Hundt as FCC chairman: excellent, good, fair, or poor?

	House	Dem	Rep
Excellent	5%	7%	3%
Good	33%	38%	28%
Fair	28%	24%	32%
Poor	7%	3%	11%
Not Sure	27%	28%	26%

	Senate	Dem	Rep
Excellent	4%	7%	1%
Good	26%	34%	18%
Fair	32%	25%	39%
Poor	11%	5%	18%
Not Sure	27%	29%	24%



DUNN PHOTOGRAPHIC ASSOCIATES

Reed Hundt

Telecommunications policy

Do you favor or oppose Sen. McCain's proposal to hold hearings to review the Telecommunications Act of 1996, which concerns such issues as telephone and cable deregulation?

	House total	Dem	Rep
Favor	66%	55%	77%
Oppose	21%	30%	12%
Not Sure	13%	15%	11%

	Senate total	Dem	Rep
Favor	71%	62%	80%
Oppose	15%	19%	11%
Not Sure	14%	19%	9%

Do you favor or oppose charging spectrum fees or auctioning the rights for the new digital television frequencies?

	House	Senate
Favor	35%	33%
Oppose	41%	28%
Not Sure	24%	39%

the House and 79 percent in the Senate.

This demonstrates the most salient point of the poll: These issues don't attract the interest of Congress until they attract publicity. Then, the balance of "for," "against" and "undecided" changes radically. The controversial nature of the issues or the emotional content of the witnesses they here suddenly makes previously ignored issues highly visible. In short, the results of the poll reflect the "PE" quotient of the issue as much as its underlying support.

There is mixed news in the poll for Jack Valenti and the folks who designed the new age-based TV ratings system: 63 percent in the House and 60 percent in the Senate approve of the system.

On the other hand, 57 percent of the House and 54 percent of Congress favor legislation requiring broadcasters to disclose the sex and violence content in their ratings (consistency is not highly prized among politicians). So how do you read these tea leaves? *Mediaweek* asked a veteran Congressional staffer who is well versed in telecom affairs. The staffer said, "It means that those who want to push for a new system, like Sen. [Ernest] Hollings (D-S.C., who has introduced a bill calling for content-based ratings), may get their way in several months."

That's bad news for Sen. John McCain (R-Ariz.), patron saint of campaign finance reform. There was only lukewarm support for his proposal of free air time for political candidates at the time this poll was taken (which was prior to the President's call for free air time last week): 43 percent for, 39 percent against and 18 percent unsure in the House; and only 40 percent for, 41 percent against and 19 percent unsure in the Senate. Count on the National Association of Broadcasters to seek out the "not sures" and send them to re-education camps.

The future of duopolies is a clouded matter, judging from the responses to

STEVE BARRETT/CONTACT PRESS IMAGES



John McCain

the poll. In the House, 37 percent favor letting media companies own more than one TV station in a market (36 percent were opposed and 27 percent were unsure). In the Senate, 41 percent favor more ownership, 34 percent were opposed and 25 percent were uncer-

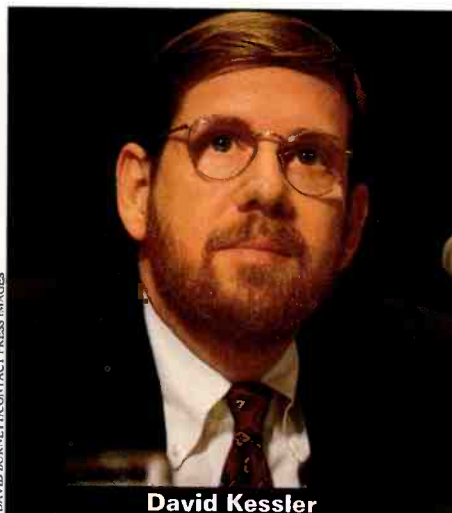
tain. Again, these numbers demonstrate that the issue hasn't sufficiently roused the troops. But these numbers do lay out a map for the NAB

and network lobbyists to guide them as they work the corridors of Capitol Hill and the FCC.

The seemingly exponential rate of growth in radio station mergers has alarmed officials inside the Justice Department and the FCC. Normally, radio mergers wouldn't show up on the radar screen in Congress. But, a Senate Commerce Committee staffer notes, because several of the largest merger/acquisitions have involved popular stations in the Washington area, the issue has taken on a higher profile. Therefore, roughly 40 percent in both the House and Senate favor a slowdown at this time. A slightly higher percentage opposes any slowdown, and about 15 percent aren't sure. But again, give this issue a public airing and those numbers could shift.

On the issue of charging fees for broadcast spectrum, the auction champion, Sen. McCain, doesn't have a lot of support—at least on the surface. Only 35 percent in the House and 33 percent in the Senate favor the idea of auctioning the digital spectrum. About 40 percent in both bodies are against it. The rest are unsure, their names no doubt already on the "to visit" list of the NAB. For now, the issue of digital auctions is technically off the list of legislative proposals. Only the analog-spectrum auction is alive right now.

DAVID BURNETT/CONTACT PRESS IMAGES



David Kessler



Joe Kennedy

JOHN HARRINGTON/BLACK STAR

Alcohol/tobacco

Do you favor or oppose Congressional or regulatory action to ban liquor and spirits advertising from broadcast media?

	House	Senate
Favor	30%	27%
Oppose	40%	45%
Not Sure	30%	28%

Do you favor or oppose the type of bill that Rep. Joe Kennedy has introduced to limit or restrict current alcohol advertising (beer and wine) to certain time slots or types of programs on television?

	House	Senate
Favor	33%	28%
Oppose	41%	47%
Not Sure	26%	25%

With David Kessler leaving the FDA, do you want the next commissioner to continue to push for FDA oversight of the tobacco industry and its marketing practices?

	House	Senate
Yes	44%	36%
No	35%	38%
Not Sure	21%	26%

Which of the following statements do you generally believe to be the most accurate with regards to the marketing practices of the tobacco companies?

– The marketing practices of the tobacco companies are mostly aimed at encouraging teenagers to smoke rather than developing brand preferences

	House	Senate
	21%	23%

– The marketing practices of the tobacco companies are mostly aimed at developing brand preferences rather than encouraging teenagers to smoke?

	House	Senate
Both are equally true	33%	28%
Neither are true	27%	26%
	19%	23%

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thanks in part to the President's proposed budget.

But McCain, who survived 5 years in a North Vietnam POW camp, doesn't give up easily. These numbers reflect a predisposition toward an issue that hasn't been given the "tour" yet. There's nothing like a lot of publicity and TV hearings on "giveaways" and "corporate welfare" to set the phones ringing in Congressional offices. As one Senator who opposes spectrum auctions said, "If spectrum auctions and fees become part of the deficit-reduction battle, there may be a shift in McCain's favor. He may not win, but he'll be set up for the next round."

Most members in both legislative chambers favor "status quo" nominees to fill the vacancies at the FCC. And about 30 percent in each body gave FCC Chair Reed Hundt a "fair" rating. Significantly, however, 27 percent in each chamber said they were "not sure" about his performance. Hundt's name tends to surface only in conjunction with controversial issues. One of



Joseph Lieberman

these, the mandatory 3 hours of children's educational TV, attracted some 70-percent support in both chambers.

Finally, some balm for Sen. McCain. His suggested review of the aftermath of the Telecom Act has strong support. About 71 percent in the Senate and 66 percent in the House favor looking at the impact of last year's Telecom bill on such matters as rising phone and cable rates. McCain plans hearings on cable TV and the Telecom Bill in April, at which time that "PR" quotient will almost surely rise.



DOUGLAS GRAHAM/CONGRESSIONAL QUARTERLY

Television ratings/content

Do you approve or disapprove of the V-chip requirement, to allow parents to block out programs from their television set?

	House	Senate total	Dem	Rep
Approve	85%	79%	91%	67%
Disapprove	11%	16%	4%	28%
Not Sure	4%	5%	5%	5%

Do you approve or disapprove of the television industry's ratings system, which rates programs by age group, not by sex or violence content?

	House total	Dem	Rep	Senate
Approve	63%	67%	59%	60%
Disapprove	16%	9%	22%	18%
Not Sure	21%	24%	19%	22%

Do you favor or oppose Congressional or regulatory action to require broadcasters to disclose sex and violence content in their ratings?

	House	Senate
Favor	57%	54%
Oppose	31%	35%
Not Sure	12%	11%

Do you approve or disapprove of the new government requirement for television stations to broadcast three hours of educational programming each week?

	House total	Dem	Rep	Senate
Approve	71%	77%	66%	69%
Disapprove	16%	8%	23%	17%
Not Sure	13%	15%	11%	14%



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WHAT THEY'RE SAYING

"We have left the era of 'Leave It To Beaver' and entered the era of 'Bevis and Butthead'... Today's parents want specific information about the level of violent or sexual material distributed in the form of entertainment to their home."—Rep. Edward J. Markey

"There is a real difficulty in having an arbitrary system that removes the messages behind the idea."—John Wells, executive producer of *ER*

"I'm not worried about the people in back of you, because we will be in federal court in a nanosecond."—Jack Valenti, responding to Rep. Markey and Sen. Lieberman.

"The V-chip program is neutral. But parents want the First Amendment to work for them as well as for the industry, which often hides behind free speech protections and threats of protracted lawsuits. . ."—Joan Dykstra, president of the National PTA

"I'm not about to turn over responsibility for what my child watches to a ratings system"—Lisa Davis, public-radio programmer, Birmingham, Ala.

"No broadcaster will antagonize the FCC chairman, who takes a strong position against liquor ads, at a time when they stand to get licenses worth \$40 billion. Who would jeopardize that for a couple of million dollars in liquor ads?"—Robert Johnson, chairman of BET Holdings Inc.

"The issue [tobacco and alcohol advertising on TV] has turned into" a runaway freight train."—Sen. Paula Hawkins

"You think people look at Joe Camel and think, 'I should look like an animal smoking a cigarette?' No. You've created identification, brand awareness."—Michael Salidbury, designer, Joe Camel account

"Is this the nose of a camel in the tent? I don't know."—former surgeon general C. Everett Koop

Campaign reform

Do you think there should be mandatory free time for local or national political candidates during election seasons?

	<u>House total</u>	<u>Dem</u>	<u>Rep</u>	<u>Senate</u>
Yes	43%	38%	48%	40%
No	39%	43%	35%	41%
Not Sure	18%	19%	17%	19%

If yes, do you think the stations or networks should be compensated by the government for the time?

	<u>House</u>	<u>Senate</u>
Yes	22%	17%
No	69%	73%
Not Sure	9%	10%

New media

Generally speaking, do you think there should be more or less content restrictions placed on Internet use?

	<u>House</u>	<u>Senate</u>
More	42%	38%
Less	33%	35%
Not Sure	25%	27%

Legislative Priorities

Which of the following do you feel is the single most important issue in need of immediate attention and Congressional action in 1997? (House responses first, Senate second)

	<u>House Total</u>	<u>Dem</u>	<u>Rep</u>	<u>Senate Total</u>	<u>Dem</u>	<u>Rep</u>
Government budget	21%	19%	23%	26%	23%	29%
Crime/drugs	16%	14%	18%	14%	11%	17%
Tax code reform	12%	9%	15%	12%	9%	15%
Education	12%	16%	8%	9%	15%	3%
Reform of Social Security	9%	10%	9%	10%	11%	9%
Campaign finance reform	9%	9%	9%	7%	7%	7%
Foreign policy	7%	7%	6%	6%	5%	7%
Business regulations	5%	2%	7%	5%	4%	6%
Health care reform	4%	7%	1%	5%	7%	3%
Welfare reform	3%	6%	1%	4%	6%	2%
Media issues*	2%	1%	3%	2%	2%	2%

*such as FCC regulations, Telecommunications Act, V-chip and TV rating systems

How the survey was done The Adweek Magazines survey of members among the 105th Congress was conducted by Mason-Dixon Political/Media Research Inc. of Columbia, Md., from Jan. 22 through Feb. 24, 1997. A total of 157 members of the U.S. House of Representatives and 38 members of the U.S. Senate were interviewed by telephone or completed the survey and returned it via fax. The margin for error, according to statistical standards, is no more than plus or minus 5 percentage points for the House and 8.2 percentage points for the Senate. The margin for error is higher for any subgroup, such as party affiliation.

Survey composition

<u>Party</u>	<u>House</u>	<u>%</u>	<u>Senate</u>	<u>%</u>
Democrat	72	46%	18	49%
Republican	85	54%	20	51%
<u>Status</u>	<u>House</u>	<u>%</u>	<u>Senate</u>	<u>%</u>
Incumbent	146	93%	37	97%
Freshman	11	7%	1	3%



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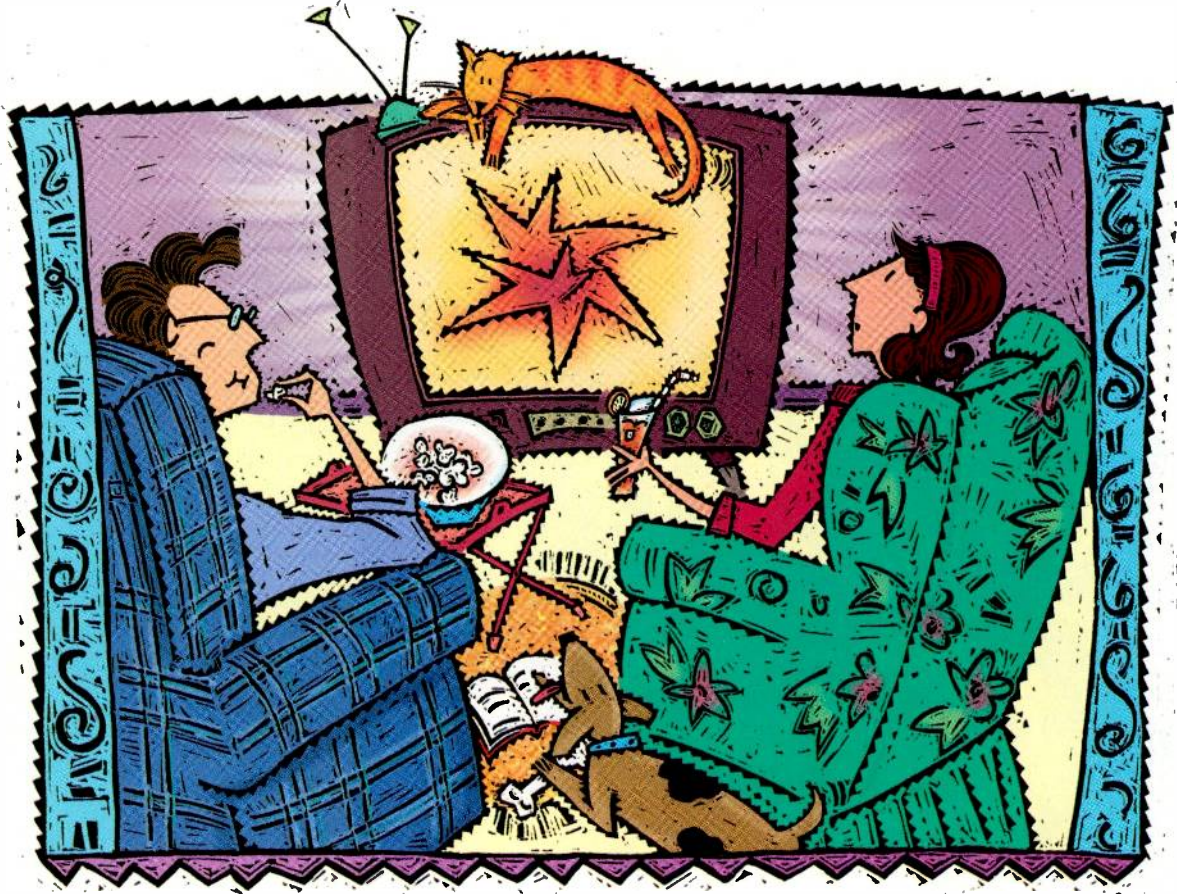
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ADWEEK

March 17, 1997



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C A B L E R E P O R T

Contents

Favorites and Long Shots

Mediaweek senior editors Michael Bürgi and Richard Katz handicap 25 emerging cable networks to see which ones stand the best chance to break out of the pack and become moneymakers. —Page 4



Masters (I) and Shea of E!, now part of Comcast



Leo Hindery, TCI's fix-it man

Washington Whirlpool

Alicia Mundy finds D.C. all stirred up over two issues that will have a powerful impact on the cable industry. —Page 6

Déjà News

On the face of it, two new cable-news channels, the Fox News Channel and MSNBC, should be putting pressure on CNN. But are recycled stars and footage from the networks enough to put the upstarts on the map? Verne Gay wonders, especially after breaking them down, show by show. —Page 8

TCI Puts In The Big Fix-er

Hit by slow cash flow due to capital expenditures, a plunging stock price and the loss of 70,000 subscribers to the rival satellite business, TCI and John Malone turn to Leo Hindery for stern guidance.

By Michael Bürgi —Page 14

The Marrying Kind

Three established cable channels—E!, The Family Channel and The Nashville Network—have found or are close to finding heavyweights who want to tie the knot with them. But at what price? —Page 26

Profiles In Cable

There are more than a few up-and-coming hotshots in the cable business, but here are three we think have high “Q” ratings. —Page 34



The behind-the-screen stars of tomorrow

C A B L E R E P O R T



The Next Wave Is Here

*'Mediaweek's cable guys review the
top 25 emerging channels*

By Michael Bürgi and Richard Katz

The glut of programmers rushing for a few channel slots on cable systems means that in the short term many will not get on. *Mediaweek* senior editors Michael Bürgi and Richard Katz have handicapped 25 emerging networks to see which ones stand the best chance to break out of the pack and become moneymakers. Some eternal verities: those networks with corporate pull will make it to market more easily. But a good idea, such as Classic Sports Network, can still make it past the media giants that control the services at the top of the list. *Mediaweek* chose to look at only those networks that are well under the 20-million-subscriber mark and less than four years old.

1. TV Land: TV Land has a lot going for it: solid ownership (Viacom), proven ability to brand a channel, an aggressive affiliate deal and dramatic subscriber growth. Also, a precedent: Nick at Nite has proven that old reruns packaged correctly can deliver the viewers. The only criticism: many other outlets offer similar fare. And, when will it begin to cannibalize Nick at Nite?

2. Animal Planet: A strong affiliate (\$5 per sub) offer put AP on the map right away. TCI has rolled it out, but will the capital investment cut into programming budgets? Parent Discovery Communications has tons of programming to put on and the cross-promotional clout. Downside: it competes with its own parent channel, as well as others.

3. Turner Classic Movies: Since Turner has been charging an affiliate fee all along, distribution was slower than expected, but it's in the black after only three years. Turner owns all the product it needs and also has the cross-promotional leverage. But Turner showed little innovation as TCM copied the market leader, AMC, which proved the concept could work years ago.

4. Classic Sports Net: The nostalgic programming has been embraced by consumers and sportswriters. But its independent status could hurt the network's distribution in a world dominated by media conglomerates.

4. ESPNNews: Of the two all-sports news services, this one is more likely to thrive. The question is, does anyone want an all-sports news service? Good ownership and decent promotional muscle.

4. M2: Viacom is the quintessential owner for this channel but they're doing it on the cheap. But once the MTV Networks machine gets behind it—after TV Land's rollout—it could break through.

7. BET Movies/Starz!3: Strong ownership puts it in the top 10. Starz! has a huge movie library and is owned by TCI; BET has talent and clout with black audiences. But as a movie service, it has many competitors. And it's tough to get consumers to take additional premium channels.

8. CNNfn: It couldn't have better ownership, thanks to the Turner-Time Warner machine behind it. But the niche is already well served by CNBC.

8. Outdoor Life Channel: Experienced management, led by former ESPN executives Roger Werner, Roger Williams and Jack Bonanni, and strong operator ownership should ensure success. But it has not gained carriage beyond its MSO owners—and it needs to.

10. CNN/SI: The service competes with ESPNNews and is widely considered to be less compelling to agencies and operators than its competitor. But deep pockets and *Sports Illustrated's* loyal readership could help.

11. CBS Eye on People: President Geoff Darby is considered a smart programmer but has little clout with MSOs. His experience is in kids and interactive programming, not news. But the network does have cross-promotional and bundling potential with parent CBS.

11. Independent Film Channel: IFC finds itself in a highly competitive niche but has some promotional potential because its parent company has other networks to help it out. It has later windows than competitor Sundance, but IFC's access to far more titles should give it an edge.

11. Romance Classics: Romance faces high programming and promotion costs to execute the concept well. Its strength lies in packaging and branding (look at sibling American Movie Classics), as well as Cablevision Systems' ownership.

11. Speedvision: This network definitely has sex appeal (fast cars, boats and planes). It's a very narrow niche and one that's found in bits and pieces on other nets. And sister net Outdoor Life doesn't offer much cross-promotional bang.

15. America's Health Network: It's unknown how committed new owner A.H. Belo will be. Another wildcard: consumer interest in health and medical products, which the net hawks throughout its schedule. No MSO ownership to aid distribution and no sibling networks to promote the channel will hurt. But ceo Web Golinkin has the smarts to stay the course.

16. MuchMusic: It's a well-done music video service with a personality and some attempt at localization. But it suffers from its Canadian parentage and MTV's dominance.

17. Sundance Channel: Arriving second to market behind

MEDIAWEEK'S 25 CABLE NETWORKS TO WATCH

NETWORK:

	Program concept	Ability to execute concept	Funding	Ownership	Management	Revenue potential	Current market position	Competition	Affiliate offer/strategy	Cross-promo potential	TOTAL
TV Land	5	9	7	9	8	9	9	5	8	9	78
Animal Planet	6	8	9	9	8	4	6	3	9	7	69
Turner Classic Movies	4	10	7	9	6	6	7	8	2	8	67
Classic Sports Net	8	8	6	4	7	4	6	8	3	1	55
ESPNNews	5	7	6	8	6	5	2	4	5	7	55
M2	4	8	4	9	6	4	4	5	3	8	55
BET Movies/Starz!3	7	7	6	8	7	3	2	5	3	6	54
CNNfn	4	5	5	9	6	5	3	2	5	9	53
Outdoor Life Channel	5	5	7	8	7	5	6	5	2	3	53
CNN/SI	4	7	5	9	5	3	2	4	4	8	51
CBS Eye on People	4	7	7	6	6	5	1	4	3	7	50
Independent Film Channel	7	6	4	7	6	4	4	4	3	5	50
Romance Classics	7	5	5	7	6	5	2	3	3	7	50
Speedvision	4	5	7	8	7	4	7	3	2	3	50
America's Health Network	5	6	5	5	7	4	3	7	6	1	49
MuchMusic	5	7	4	5	5	4	5	3	4	5	47
Sundance Channel	7	5	5	7	5	3	3	3	3	5	46
Fit TV	3	6	6	6	5	2	4	5	4	3	44
Golf Channel	5	4	5	7	4	4	4	4	5	2	44
BET on Jazz	4	5	4	5	5	2	2	8	3	5	43
fXM	6	5	4	7	4	2	2	3	3	5	41
Game Show Network	6	5	4	6	4	3	2	6	3	2	41
MSNBC Weather by Intellicast	3	5	2	8	4	4	3	2	3	6	40
Ovation	3	4	3	4	3	2	3	4	3	2	31
Outdoor Channel	5	3	2	3	4	2	3	3	3	1	29

Criteria for evaluation. Score: 1-10 per category. Highest possible score: 100.

IFC put Sundance at a distribution disadvantage from the get-go. Robert Redford's affiliation could be a big help—if he makes the time. But the network has been having day-to-day management problems: President Nora Ryan was recently let go and no replacement has been named. The Redford/Showtime/PolyGram ownership carries weight, but could create consensus difficulties.

18. Fit TV: Impressive backers: Liberty Media, Reebok and Body by Jake, brought in by International Family Entertainment. Otherwise, its revenue stream is paltry. Consumers can find this programming elsewhere, especially on home video.

18. Golf Channel: Despite numerous MSO owners, subscribers have been tough to come by. The net corrected a flawed distribution strategy which marketed it as a mini-pay. Now as a basic channel with \$50 million in Fox money, the future looks a bit brighter.

20. BET on Jazz: Jazz in any format has a very narrow appeal, which limits this channel's revenue and distribution potential. But it is the only service in its niche.

21. fXM: Movies on Fox: While consumers love commercial-free movie services and Fox's archives are solid, the network has a lot of better-positioned competitors. And its parent, News Corp., has paid little or no attention thus far.

21. Game Show Network: Despite Sony's ownership, distribution has been a bust. But if it gains subscribers, there's a business to be had because the niche is underserved.

23. MSNBC Weather by Intellicast: NBC seems to be doing this because it can, not because it needs to. Aside from The Weather Channel, local weather information is widely available. Upside: it's low cost and NBC can cross-promote it everywhere.

24. Ovation: In an already crowded arts niche—a genre that's rarely played well on TV—Ovation struggles for distribution and attention. Big-time owners (Time Warner for one) haven't lent a helping hand.

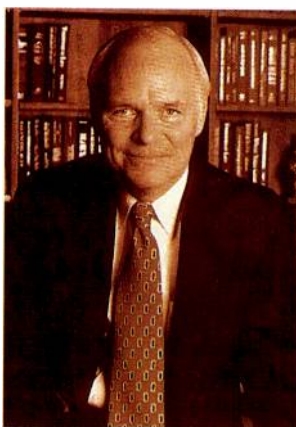
25. Outdoor Channel: Aside from hiring veteran cable operator Chris Forgy to head it, this service is practically unknown. It lacks deep pockets. Ergo, it markets itself as the cheap alternative to the better-funded Outdoor Life Channel.

X-ing Out C-SPAN?

Dropping of channels, failure of Telecom Act has cable industry execs and D.C. spinning

At the center of the Washington whirlpool this year are two issues crucial to the cable industry. Foremost is the disposition of the "must-carry" provision of the 1992 Cable Act. A few months ago, the Supreme Court finally heard the case brought by cable industry reps (plaintiffs include such disparate couplings as C-SPAN and Turner Network TV). The court will rule by June, and many communications lawyers believe that the Supremes will overturn "must-carry."

Then, Sen. John McCain (R-Ariz.), chairman of the Commerce Committee, has planned hearings for April on



C-SPAN's Brian Lamb: Shorn?

the cable industry and the unintended fallout of the Telecom Act. As McCain told *Mediaweek* back in November: "As soon as the Telecommunications Act passed...cable rates were raised...and the phone companies which were going to enter the cable market did not...I don't think this was what Congress had in mind...This was supposed to open up competition and ultimately help the consumer."

One of the most egregious examples of cable excess cited by Republican and Democrat staffers on Capitol Hill is the case of TCI, which dropped C-SPAN or C-SPAN 2 from many of its systems nationally in January. Adding insult to injury, TCI replaced C-SPAN with programming in which it had a financial interest, such as Animal Planet. Though public outcry in Seattle and Miami (and elsewhere) forced TCI outlets to bring back C-SPAN just two months later, the spectacle did not please members of Congress, which went to the mat over cable deregulation last year.

Those who dread having Big John McCain drag cable companies across the coals in televised hearings this spring might wonder whether suicidal tendencies are endemic to the cable industry. The NCTA conference might be a good place to ask a few execs: "You couldn't just have waited?" —*Alicia Mundy*



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JUST ANOTHER ONE OF TED'S DUMB IDEAS.

Remember when CNN was the chicken noodle network? When the MGM Library looked like a dud and the Superstation was just a local hick? Well, TBS is at it again. In a bold move to capture a huge new audience, the network premiere of *Dumb and Dumber* and other smart titles like *Michael* and *The American President* will bypass the broadcast networks and go straight to basic cable. Another first from the one who started it all. TBS. No wonder they call it the **SUPERSTATION**.



C A B L E R E P O R T

Everything Old

*Are the cable-news upstarts
recycle bins for the networks
or serious competition for*

CNN? By Verne Gay

Jane Pauley, as usual, looked just splendid in her natty blue suit. Head balanced and bearing erect, the NBC News anchorwoman announced with authority that the next story viewers were about to see would be one that Pauley herself covered. Only she didn't mention that the story had been produced 11 years—and a dozen hairstyles—ago. And there, in a jarring time-warped disconnect, is one major caveat to the 24-hour cable news trade, circa 1997. When you have so much time to fill, you must fill it with whatever you've got. Even if the only thing you've got are old pictures of yourself.

In addition to her regular duties on *Dateline NBC*, Pauley anchors a nightly MSNBC program called *Time and Again*, which basically recycles ancient NBC News footage. It is one of MSNBC's signature shows, if only for



the fact that it affords the parent network millions of feet of old film that would otherwise rot in a New Jersey warehouse.

But it raises some fundamental questions. How riveting, after all, is old news? How self-referential should any news program be? And, most important, is this the sort of approach that will ultimately help a new and still largely untested cable network vanquish the mother of all cable-news operations, CNN?

Is News Again



On the set of MSNBC: Fresh look but familiar faces

MSNBC is not alone in its search for answers. Across the Hudson River from MSNBC's New Jersey headquarters is another cable-news network, the Fox News Channel, which has not only opened up a battlefront with CNN but with CNN's mighty parent, Time Warner. FNC is trying to hook viewers—and cable operators—with its own oddities and recycled hosts.

So far, neither service has much to brag about in terms of numbers. Recently released Nielsen Media Research figures, compiled from Nov. 25 to Dec. 15, reveal almost absurdly low audience levels for both new services. During prime time, FNC was averaging only 16,000 viewers per quarter half hour, while MSNBC—despite vast promotion—could muster no more than 27,000. (CNN had 522,000 viewers during that period.) These are numbers more closely associated with a special-interest print magazine, not a broadcast news program.

MSNBC, the offspring of the Microsoft and NBC News alliance, holds at least two crucial advantages over the Murdoch upstart, FNC. Foremost, it has a stable of well-known personalities who are used frequently and effectively. Second, the network tries (and intermittently succeeds at) putting a visually arresting look on the air. MSNBC strives for a young, semi-hip texture, and while its efforts occasionally fall short, MSNBC executives realize that if they ever hope to attract viewers, they have to establish a clear-cut alternative first. "We set out to launch something that was visually distinctive," says Mark Harrington, vice president and general manager of MSNBC, adding that "we've been on the air for seven months and are doing quite well, but there's a lot more work to do."

FNC has some drawing-board work ahead, too. The network pumps out a competent nightly news program, *The Schneider Report*, and a serious interview program, *The Crier Report*. A crisply produced business report hosted by former CNBC personality Neil Cavuto begins the night at 5 p.m. But the prime-time schedule is book-ended by two interview/talk shows, *The O'Reilly Report* and *Hannity & Colmes*, which are duds.

FNC's avowed charter was to be the "fair" network,

ALEX TERRANI

devoid of the sort of bias that Rupert Murdoch once claimed infected CNN's coverage. FNC certainly seems "fair," but it's also flaccid. Absent is any discernible edge or perspective characteristic of Murdoch's print publications. And if Murdoch is ultimately trying to pitch cable operators and viewers on FNC as an alternative to CNN and MSNBC, fair and wishy-washy are not exactly unique selling propositions. And there's yet another problem: While FNC's recent hiring of ABC News veteran Brit Hume was a coup, his presence on the channel, other than Sunday mornings, is negligible. John Moody, FNC's vice president of news/editorial, says that "anytime he feels he has something to say, he knows where the camera

is pointed." (Moody says Hume has assumed a huge off-air role as managing editor, with control over FNC's Washington coverage.)

Because it has been so slow to act, CNN has provided an opening for both Murdoch and Bill Gates (who helped bankroll MSNBC) to walk through. After months on the air, there is little evidence that either MSNBC or FNC have discovered the magic formula that will tear CNN loyalists away from their favorite channel.

MSNBC executives boast that their launch has been among the most successful cable network startups in history. Indeed, on one level that appears irrefutable: basic subscriber levels are growing faster than expected. Upon

Show by Show: Fox News Channel, MSNBC

More than six months after the great cable news war of 1996 began, no one is ready yet to proclaim victory or throw in the towel. But a recent sampling of these networks' prime-time schedules provided plenty of clues about what each wants to be, where each is going, and which one may stand the best chance of ultimate victory.

The **Fox News Channel**, launched Oct. 7, kicks off its schedule at 5 p.m., with Neil Cavuto's business news hour. The idea is to offer a broader picture of the business world than CNBC's popular *Market Wrap* (4 p.m. to 6 p.m.) and also get a jump on CNN's *Moneyline* (7 p.m.).

From there, FNC goes to *The O'Reilly Report*. Full of windy declarations by Bill O'Reilly about the world's news, the show is mostly tiresome and irrelevant. For example, on a recent edition, O'Reilly, the former host of *Inside Edition*, averred that "the media has nothing left to say about [O.J. Simpson]." But he then used the rest of his show to say plenty...of nothing. And while the show putatively hews to news themes, O'Reilly (at least in the sampled editions) seemed unaware of major developing stories. His own broadcast, on one occasion, was preempted midstream by news of the Simpson punitive-damage awards.

At 7 p.m., *The Schneider Report*, hosted by former

WCBS-TV (New York) anchorman Mike Schneider, is a substantial improvement. The program is brisk and competently produced, and Schneider has a solid presence. But his supporting cast is composed of almost complete unknowns: reporters like Carl Cameron, David Schuster, and Eric Shawn (who at least is somewhat well-known to New York TV viewers) are the key figures, but compared to MSNBC's roster of high-profile names, they seem like a B-team. The show's only apparent advantage is its time slot, an hour when no other network news show airs.

By 8 p.m., the heart of the schedule kicks in, with *The Crier Report*. The show also happens to be the high-water mark for FNC, because it does offer a clear alternative: a one-on-one interview program that leans towards informing viewers rather than beating them over their heads with blustery opinions or chatter. Catherine Crier, formerly of CNN and ABC News, is well-informed, and her questions are incisive and probing. (Recent interview guests included former Clinton adviser Dick Morris and House majority leader Dick Armey). This show could easily fill

an hour of the PBS schedule, like Charlie Rose—implying that it runs the risk of dullness. To provide balance to the first interview subject, Crier selects froth for the bottom of the show (a recent interview, for example, was with actress



Jane Pauley, revisited, in *Time & Again*

AP/WIDE WORLD

launch last July, MSNBC claimed commitments for up to 35 million homes by the year 2000. David Zaslav, president of NBC cable distribution, now says "we've done about 86 [individual system] deals since then, and our commitments by 2000 will be for 56 million homes."

While the network can be seen in about 32 million homes, FNC, by contrast, will reach 21 million homes by the end of March. FNC's growth is a matter of some debate: the network claims that it continues to add homes, but other industry sources say it has stalled, because many cable operators were leery about Murdoch's fight with Time Warner over the giant MSO's refusal to carry FNC in New York. (CNN is available in

about 72 million homes.)

Beyond the arithmetic, what ultimately counts is the picture on the screen. CNN has grown increasingly calcified in its prime-time presentation of news and views. But that is about to change, CNN's bosses promise. Under stiff orders to boost ratings and beat back the new competition, executives have concocted a brand new 10 p.m. news show, to debut in late March, with a pace and look that will make programs on earlier hours look...calcified. In addition, Gail Evans, a veteran CNN executive, and Teya Ryan, who created CNN's daytime show, *TalkBack Live*, have been tapped to create several new prime-time shows. Pat Mitchell, one of TBS' best-known entertain-

Vivica Fox). The danger is that this is almost certainly a turnoff to the viewers who are lured by the show's braininess.

Hannity & Colmes, an interview talk show, rounds out the schedule at 9 p.m. Hosted by two former radio talk-show personalities, conservative Sean Hannity and liberal Alan Colmes, this is a near-disaster. The idea—at least as portrayed to the press—was to create a blistering point-counterpoint show. But the only thing remotely hot during this hour are the commercials. Hannity is devoid of TV skills: he jumbles words, asks pointless questions ("How do you feel...?"), and has a very bad haircut. Colmes, meanwhile, is almost funereal. But worst of all, the show seems devoid of opinion, which makes one wonder: why do it at all? John Moody, FNC's vice president of news/editorial, explains that "the show is not cream-pie-in-the-face. It's subtle." Too.

At **MSNBC**, the night begins at 7 p.m., with the Jane Pauley-hosted *Time and Again*, followed by *InterNight* at 8, *The News With Brian Williams* at 9, and wraps up with *The Site* at 10 p.m.

Time fulfills a crucial task for the eight-month-old channel. Beyond the obvious—making money from otherwise non-revenue-producing archival footage, that is—it is also a promotional platform for NBC News, and for Pauley.

Yet the program totters perilously close to irrele-

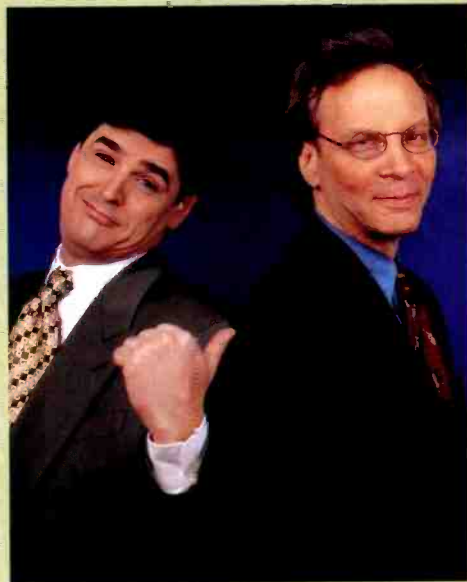
vance. One recent edition featured NBC News' coverage of the Challenger disaster 11 years ago. NBC's coverage back then was just fine, but a decade later it is merely quaint. The average viewer today knows so much more than what NBC correspondents (or anyone else, for that

matter) knew then. For that reason, this particular edition felt tedious and threadbare. By contrast, another edition featuring clips from the days leading up to JFK's assassination was reminiscent of the old Mike Wallace-hosted clip-job show, *Biography*. This installment worked because viewers saw haunting film of the president attending meaningless functions or addressing meaningless questions at news conferences just hours before his death. Thus, the old footage was infused with drama and tension.

InterNight, frequently hosted by NBC legal commentator Jack Ford, among other NBC luminaries, is headache-inducing. Ford is a serious fellow, full of thoughtful questions that he throws to guests (recent

editions have been bloated with O.J. chatter). But an hour of question after question, and wordy response after wordy response, left this viewer ready to tear his hair out.

Matters brighten by 9 p.m., when *The News* begins. This hour could almost be the *NBC Nightly News*, with near identical graphics and pace (although Brian Williams is sitting down.) As such, the show looks great, and is far



FNC's Hannity (left) and Colmes: the 9 p.m. interview talk show is a "near-disaster"

ment production executives, is also expected to contribute ideas.

CNN president Tom Johnson admitted in a recent interview that “the launches of MSNBC and Fox have served as a catalyst for us to do more than we might otherwise have done.”

CNN has already drifted perceptibly away from a standard format of news, news and more news during prime time. Recently, it moved *Burden of Proof* (the daytime legal chat show) to 8 p.m. There is now only 90 minutes of hard news between 7 p.m. and 11 p.m. on CNN. Much more is planned, including the long-awaited overhaul of the prime-time schedule.

To recast the image of the entire network, CNN is looking for outside help. Rick Kaplan, the well-regarded former executive producer of *Primetime Live* and *World News Tonight*, was approached, but then ABC News president Boone Arledge refused to let him out of his contract. Sources also say that after that fell through, CNN's Johnson then approached Jeff Gralnick, another ABC News veteran, who was also instrumental in resuscitating NBC's *Nightly News* during a brief stint there.

Once again, Arledge said no. Johnson refuses to comment on the aborted raids, but he does say there is an urgency to create what he calls “appointment shows that can lift the audience levels when news is quiet. We do not want to be held hostage to the news cycle.” He says there is some validity to the suggestion that CNN was spread

CNN admits that “the launches of MSNBC and Fox have served as a catalyst for us.”

thin last year, when it launched almost a half-dozen new services. As a result, it gave less attention to its prime-time schedule. Even so, some industry observers wonder just how much CNN can change, given a culture that has never particularly prized—or cultivated—creativity.

So who does the future belong to? MSNBC, a slick, fast-paced, smart news channel that is, nonetheless, struggling to find meaning in a world dominated by CNN? Or FNC, surprisingly balanced and thoughtful, with a first-rate interview show but no apparent reason for being? The answer, of course, will ultimately depend on just how much money Microsoft, General Electric and Rupert Murdoch are willing to lose. ■

livelier than any of the ponderous CNN news hours. Williams also has a superb screen presence, and gives this hour more substance than it might otherwise have with a less weighty anchor. The top of the show is filled with stories from NBC network heavyweights like David Bloom, Robert Hager and George Lewis. And in truth, the stories they front look suspiciously similar to their pieces on *Nightly News* earlier in the evening. (Indeed, a Mike Boettcher piece on terrorism in Oklahoma was almost a complete lift from the story he did for *Dateline NBC*.) The question is, why watch *The News* when you can see *Nightly* a few hours earlier? “There’s a whole generation of people that misses *Nightly News*,” says Mark Harrington, vice president/general manager of MSNBC. “[The idea was,] let’s do a show for them that will bring the whole day together.”

The Site has the potential to be one of MSNBC’s

most interesting and unusual ventures—a nightly news magazine that tracks the day’s news and views from cyberspace. Hosted by former KRON reporter and NBC news producer Soledad O’Brien, *Site* boasts



CNN's Johnson: feeling the push

the most unusual TV personality since Max Headroom: Dev, a “virtual” commentator who cracks jokes while his computer-animated body is twisted into Gordian knots. But the premise may be ahead of the curve: Only 35 million homes are wired, and of that number the true Web heads will likely find much of it unsophisticated. To wit, one show featured actor Robert Urich, for no other reason

than he just launched a Web site.

All in all, CNN may not need to spend a lot of sleepless nights over the newcomers...yet. But “what, me worry?” could turn out to be famous last words.—Verne Gay



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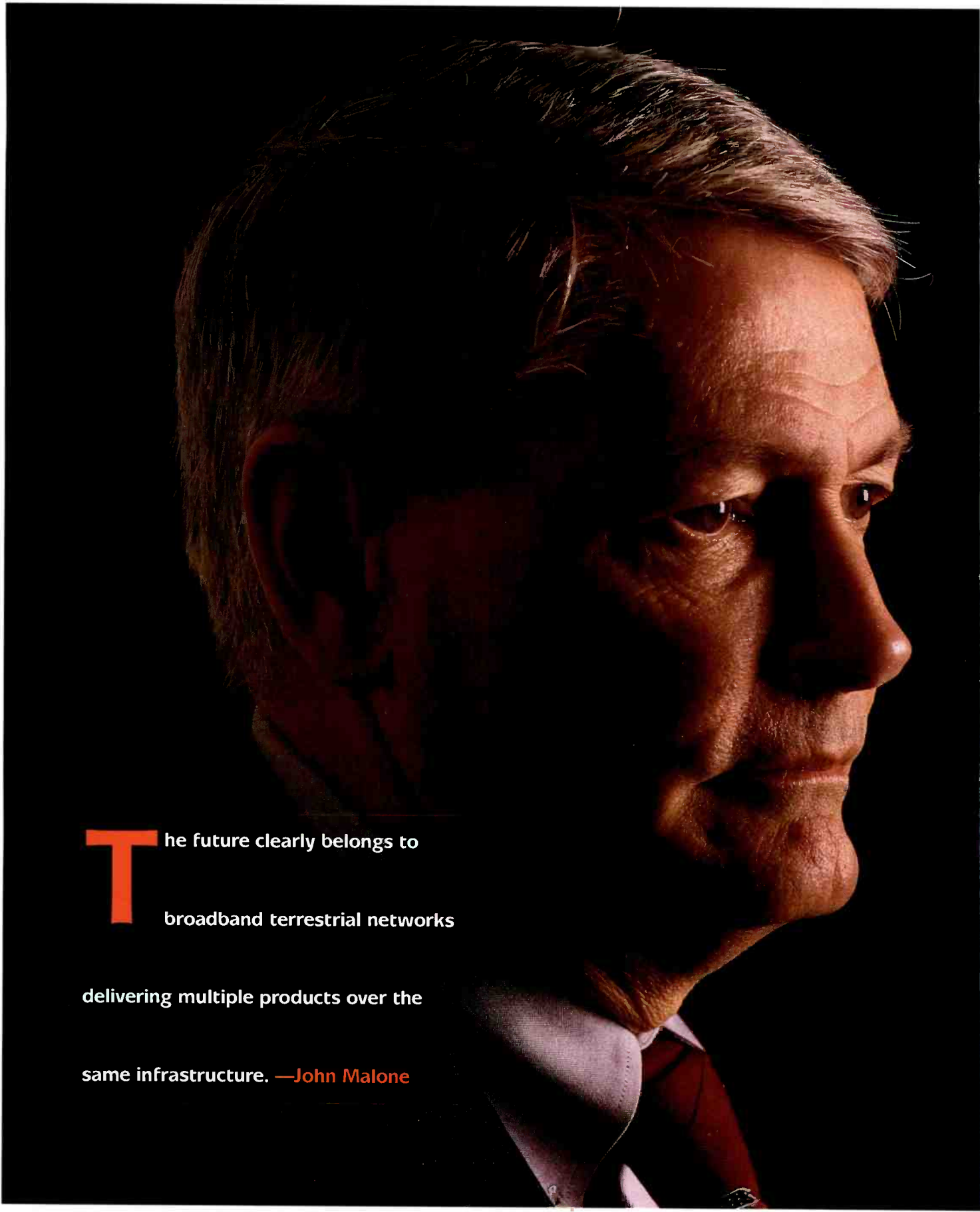
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The future clearly belongs to
broadband terrestrial networks

delivering multiple products over the

same infrastructure. —**John Malone**

C A B L E R E P O R T



Malone Again, Naturally

"If you believe in cable, believe in TCI," says Barry Diller. But at this point, can we? By Michael Bürgi

You can call John Malone and his cadre of executives at Tele-Communications Inc. shrewd, brilliant industry leaders, or arrogant, cold-blooded, hegemonistic bullies. But until last year, no one would have tagged Malone or his company as over-reaching, vulnerable or defensive. Somehow, whether he was laying out a vision of 500 channels to an industry assembly or concocting a business deal so Byzantine not even a Washington legislator could figure it out, Malone

always gave the impression that he was in control.

But after seeing his company's cash flow ravaged last year by a flesh-eating bacteria called capital expenditure, the company's stock price plummet, and the loss of 70,000 subscribers to the rival satellite business, it came as a surprise to ceos, Wall Street analysts and nervous stockholders when Malone came right out and admitted it: "We were just chasing too many rabbits at the same time," he said in a year-end newspaper interview.

Responding personally to questions submitted by *Mediaweek*, Malone now says: "My vision for the company has not really changed that much, but the course we take to achieve that vision is constantly adjusted. The future clearly belongs to broadband terrestrial networks delivering multiple products over the same infrastructure. However, that goal will be met in increments that are matched to marketplace development and the comfort of the financial community."

If you ask Leo Hindery Jr., the man Malone has tapped to refocus the company, he'll defer to his boss. "That's up to John to decide," says Hindery, TCI's newly appointed president. "He'll always do the deals. And over time I may move up."

Hindery became Malone's righthand man in late January, but already Malone seems to have given him the clout he'll need. "He will have the flexibility normally accorded to a president/coo of a company this size," says Malone.

An energetic, friendly executive with a direct style and a very low B.S. threshold, Hindery credits Malone as his mentor—the only person for whom he would have left his company, Intermedia Partners, a cable operator reaching 1.4 million subscribers. Barry Diller, chairman of Silver King Communications, knows Hindery well because he sits on the Silver King board of directors. He describes Hindery as “a superb executive” who is “moving quickly” to fix the management- and operations-related problems that have left TCI’s stock lingering just above its all-time low. (TCI also has a small ownership stake in Silver King through its ownership position with Home Shopping Network, which Diller controls).

Diller also believes that Malone’s—and TCI’s—status as leader in the future of cable is certain. “John Malone is going to remain in the business,” he states succinctly. “If you believe in cable, believe in them.”

A Year to Forget

TCI’s cash flow grew an anemic 2 percent last year, reflecting the \$1.7 billion TCI spent in 1996 to upgrade its physical plant for all sorts of whiz-bang offerings beyond cable service. To make matters worse, the direct-broadcast satellite industry—once considered more of a nuisance than a threat—lured away some 70,000 TCI subscribers last fall, a wake-up call heard ’round the cable operator

Team Hindery In The TCI Pit: “It’s An Easy Fix”

Leo Hindery Jr. breaks the classic mold of a TCI executive. He’s outgoing, for one thing. Hindery tends to conduct his business on the fly rather than issue edicts from the company’s headquarters in the Denver suburb of Englewood. It’s a good thing, considering he’ll be commuting on weekends between TCI’s Denver headquarters and his family’s home in the San Francisco area until his daughter graduates high school. (She’s currently a sophomore).

There’s something more open and approachable about him than your usual TCI suit. At 49, Hindery exudes the self-confidence of a man who knows his business well but doesn’t wield that knowledge, or power, with arrogance. His biggest strength in leading TCI in a new direction is the unwavering support he seems to have from his mentor, John Malone.

“Leo and I will make a great team, and I have confidence in him,” says Malone.

Hindery’s reputation for solving the problems of bad cable systems was solidified when he formed InterMedia Partners in 1988, acquiring systems in Tennessee (which



Hindery: Finding the balance between cable service and new opportunities

is Al Gore territory, and Gore is the man who called Malone “the Darth Vader of cable”). He turned around the systems’ fortunes in little time, expanding capacity and improving subscriber satisfaction.

Whether the marketplace perception of us as a 'single-source' provider is the proper model remains to be seen. —John Malone

community. TCI's stock has languished around \$13 for the last few months, far from its high in 1996 in the \$20 range.

Hindery, who is in New York this first week of March to mollify fund managers and stock analysts who are putting pressure on TCI to improve results, insists that the company has hit its low point and is back on the rise with a leaner, more localized approach. The bloated \$1.7 billion

cap-ex line on the balance sheet has been shaved down by a cool billion for 1997 to \$750 million. And the first rollout of digital video service is the first of many expected salvos to stop the flow of cable customers to the satellite industry.

Hindery finds himself in the position of having to summon his years of operations expertise to turn around TCI's fortunes in short order. Though he credits Malone with the foresight to react expeditiously "to the changing economics of the industry," Hindery's the man charged with finding the correct balance between traditional cable service and new business opportunities.

The company, as he sees it, lost sight of its primary mission over the last two or three years and became so awkwardly top-heavy that many decisions that should have been made at the system level were coming out of corporate.

"Somewhere in the process of consolidating ownership we began consolidating operations, and it was a disconnect," explains Hindery, who was dressed casually in his trademark white shirt and sleeveless V-neck cardigan sweater, despite a recently broken arm. "I don't understand it—it wasn't necessary."

On one of those corporate-meeting paper pads, Hindery sketches out what he's talking about as he passionately details what went wrong. "It was like an inverted triangle: Huge amounts of staff up here inventing and inventing, and pumping in to this poor operating guy down here. He's getting no attention paid to him."

Will the triangle be overturned? Tapping on the symbol he's drawn to represent the "poor operating guy," Hindery looks up and says: "You bet. Staff works for line. Line doesn't work for staff." He means corporate works to support the field, and not vice versa.

To that end, Hindery's short-term plan is to break out the company into 10 to 12 groups of systems, backpedaling the move to consolidate everything in Denver. Hindery takes the position that no single group should be responsible for any more than 2- to 3-million subscribers. "In each instance we're going to try to get back to a period of time when we were operating these things with localism being the driving force," says Hindery. "There isn't

Hindery began his business career with Utah International, a mining company, after graduating from Stanford University's MBA program in the '70s. That was followed by a stint at New York-based investment banker Becker Paribas, where he was chief financial officer and managing director. He shifted to the media business in 1985 when he joined the Chronicle Publishing Co. as chief officer for planning and finance. There he came in contact with the cable industry—and John Malone—for the first time, as Chronicle owned Western Communications, an MSO reaching 330,000 subscribers that was sold to TCI in 1995.

Hindery's knack for learning new things from the leaders in the field extends to his private life. In his spare time, Hindery is the racing protégé of the John Malone of stock cars, Richard Petty. It's Petty who oversees the maintenance of Hindery's three \$85,000 Pontiac stock cars when Hindery participates in the Winston West circuit.

But the cars remain in the garage for the moment, while it's full throttle at his current job. He wants to get TCI back to full health and negotiate the race course set out for him by his professional mentor, Malone. "I have enormous affection for John," says Hindery. "It's so easy to fix, that's the tragedy. He doesn't deserve to be let down."—Michael Bürgi



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HH Rtg.

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He's already found his man to oversee those divisions in Marvin Jones, who only two weeks ago was tapped to become chief operating officer of TCI Communications, the domestic cable systems arm. Hindery arrived at that conclusion the last week in February when he canceled his schedule to sit with all corporate managers at the company and assess immediate strategies. "This is a highly seasonal business," muses Hindery. "We have to live to the seasons, so by Labor Day I want to have the people and changes in place."

Of the dozen or so regions being created, up to half of them could end up being partnerships with other operators. It's a formation that comes directly from the Hindery playbook, which he used in several deals to acquire systems at InterMedia Partners. Perhaps it's a rationalization, but Hindery is quick to explain how things got out of hand in the first place. "How we got to be so corporate top-heavy," continues Hindery, "is that in trying to address products of the future—which are very intense and intellectually challenging—we were addressing those things in a corporate setting, and letting our core business wither."

Same Service, New Priorities

Malone admits to a passion for technology, but he seems to have reined it in to line up more accordingly with the marketplace. "We need a robust core video business, which includes digital TV, to support development of these other businesses," he says. "Although new technology will always be an interest of mine, the issue now is wise deployment of the considerable technological advancements that we already have."

In his avuncular, from-the-heartland manner, Hindery chooses to prioritize his responsibilities as if it was a meal-in-the-making. On the front right burner is expanded analog video and good service; the front left burner holds digital expansion. And data transmission and Internet/tele-

phony services occupy the back burners.

But what about all the hoopla over stealing a slice of telephone-service revenue from that \$95-billion phone-service pie? "We're from Missouri on POTS [plain old telephone service]," says Hindery in blunt Midwestern lingo. "You have to show me as a fiduciary of the com-

We need a robust core video business, which includes digital TV, to support development of these other businesses. —John Malone

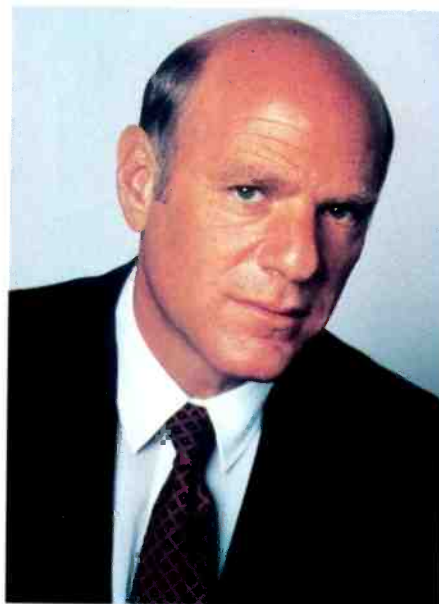
pany that that's a thoughtful use of shareholder and lender capital. If it is, then we'll pursue it."

The financial markets have yet to respond, but several analysts are expressing enthusiasm for TCI's re-ordered range-top. "Leo seems to be the right guy at the right time," says Jessica Reif, a media analyst at Merrill Lynch. "He's got a take-no-prisoners attitude, and he's solid and strong. I'm very impressed with his approach." Privately, other analysts argue that Brendan Clouston, Hindery's predecessor, who was bumped up and out of the way to chief financial officer of TCI, was never the right guy to run the company.

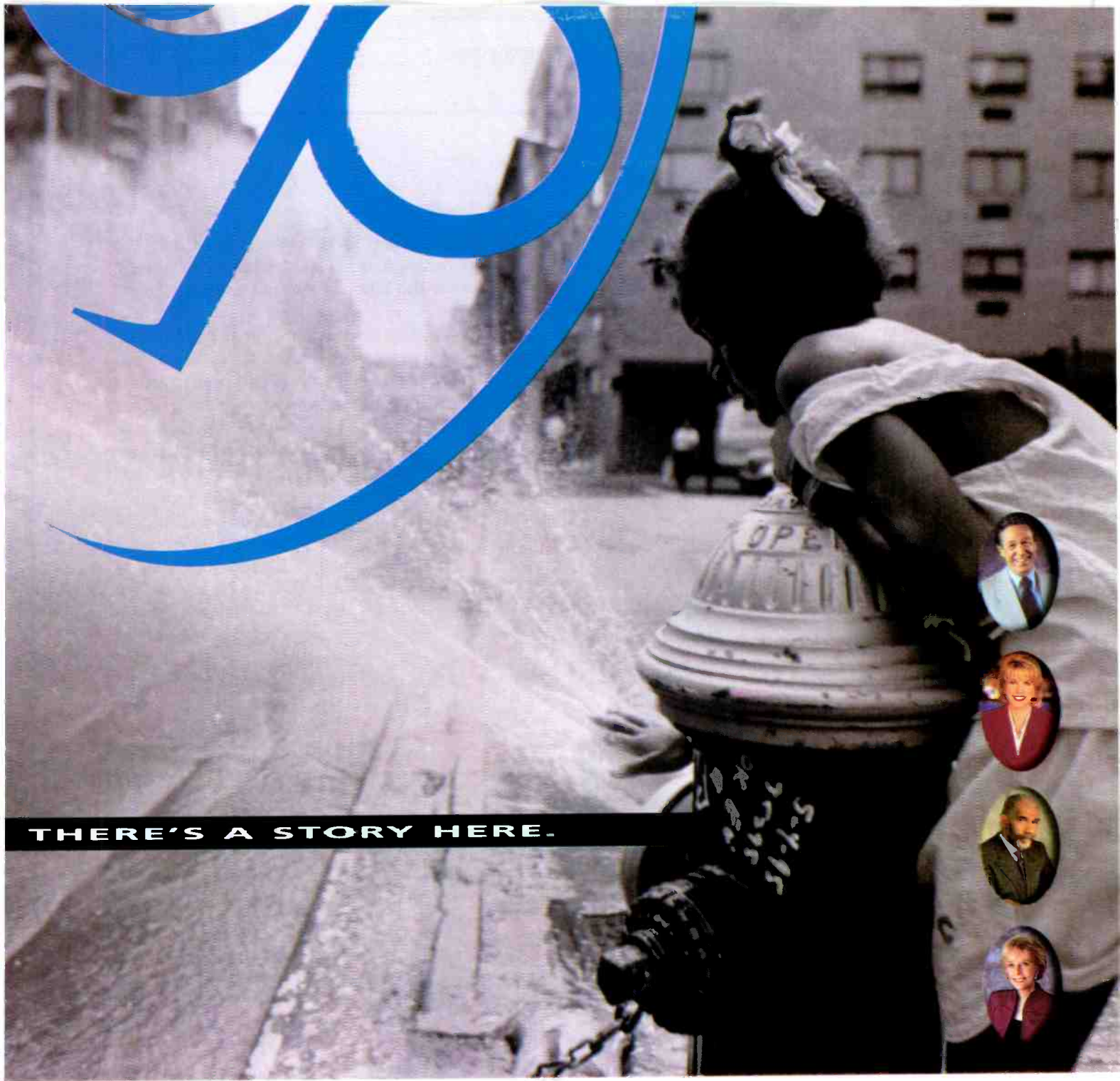
"He's not an operations guy—he was a dealmaker," says one analyst who spoke on condition of anonymity about Clouston. "TCI needed someone who could make the margins work. Leo's that guy."

Threats to the Business

The move to roll out digital video service, though certainly more modest than the 500-channel predictions Malone made four years ago, has begun to take hold. And it's come not a moment too soon, as the satellite industry has recently gone through its first wave of consolidation. The most recent development came from the alliance between News Corp. and Echostar, which have joined forces as



Diller: Hindery is a "superb executive"



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Sky. Malone remains unfazed. "It would be additional competition for us, but our digital TV product is better, less expensive and in the market sooner," he claims.

Camille Jayne, senior vp of TCI Digital TV, which carries the brand name All TV, has overseen the initial rollout of the service in three markets: Hartford, Conn., Arlington Heights, Ill., and Fremont, Calif. The packages roughly equate what the satellite services have been offering. The encouraging sign she takes from Hartford, where 78 percent of the 450 customers who tested All TV actually agreed to keep the service and pay anywhere from \$35 to \$70 a month, is that "we abused them for two months, and still they took it." Jayne said the company can expect a far lower subscription rate in the other markets where All TV rolls out, but she does point to the 30 percent increase in revenue per home that the digital service brings the company.

Hindery says it's important to remember one thing in this—or any—business: "We've all been chastened a bit by what customers really want and can afford. They're not always in sync, those two things. No customer is like me. CEOs have to be real careful that you don't impose your perspectives and views."

Making Nice With Nets

One area where some serious fence-mending will have to occur is with programmers.

Last November, before Hindery was brought on, TCI executives, including Bob Thomson, the company's long-time top spokesman and senior vp of policy planning, and Jedd Palmer, senior vp of programming, hosted a conference call with reporters. It was needed to explain a hard-line approach with programmers who had "volatile programming costs." Several established cable networks, including MTV, The Weather Channel, Lifetime, BET, A&E, Comedy Central, E! and The Nashville Network were dropped from some systems. Added were several

nets that TCI not only had an ownership stake in (The Learning Channel, Animal Planet and Cartoon Network) but that were also offering hefty incentive fees to get launched.

Hindery explains that he didn't have a problem with the move to add new services. Rather it was the way TCI dropped services that didn't sit well with him. In several instances, local system managers were told from Denver which networks to drop, a decision he insists has to be made at the local level and not from corporate. "We handled it miserably," he sums up.

Several of the programmers would agree wholeheartedly. "Whether it's the old or new TCI, it's disingenuous of them to be talking about program cost increases when, as the largest operator, they get the lowest prices around," said one high-ranking programming executive at a multi-network company. "But they made a decision to drop several networks simultaneous with cutbacks in personnel in marketing, customer service and public relations."

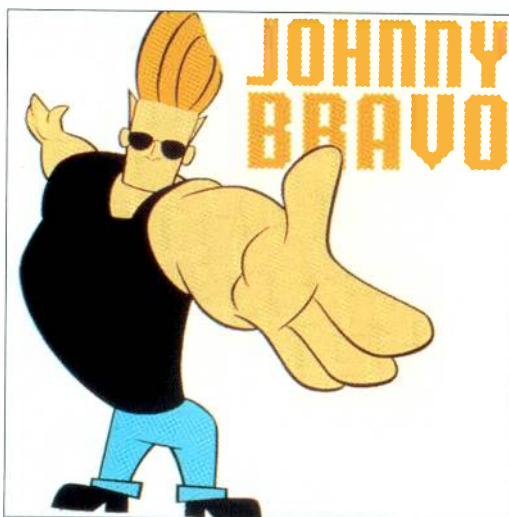
The Future?

Is TCI reinventing itself? That will become clear as the year wears on. Its stock price will likely prove a good barometer of how well it is perceived by Wall Street and its own subscribers. But if the stock does not move up, however, TCI could be forced to shed assets to get its balance sheet in order. For now,

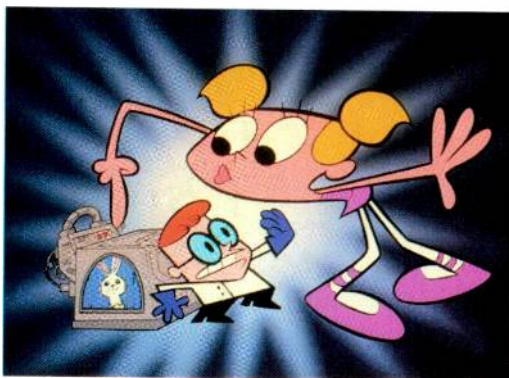
that is not in the plan. "We have a fiduciary obligation to consider all reasonable offers, but we have no current plans to to sell the company or split it up," says Malone.

What of the lingering rumors that Malone could opt out of TCI and do something with his stake in Time Warner? "Our intention is to spin our Time Warner stake off to Liberty shareholders," he says. "The investment is a passive one, and we are complying strictly with the consent decree approving the Turner-Time Warner merger."

In other words, he's not saying. ■

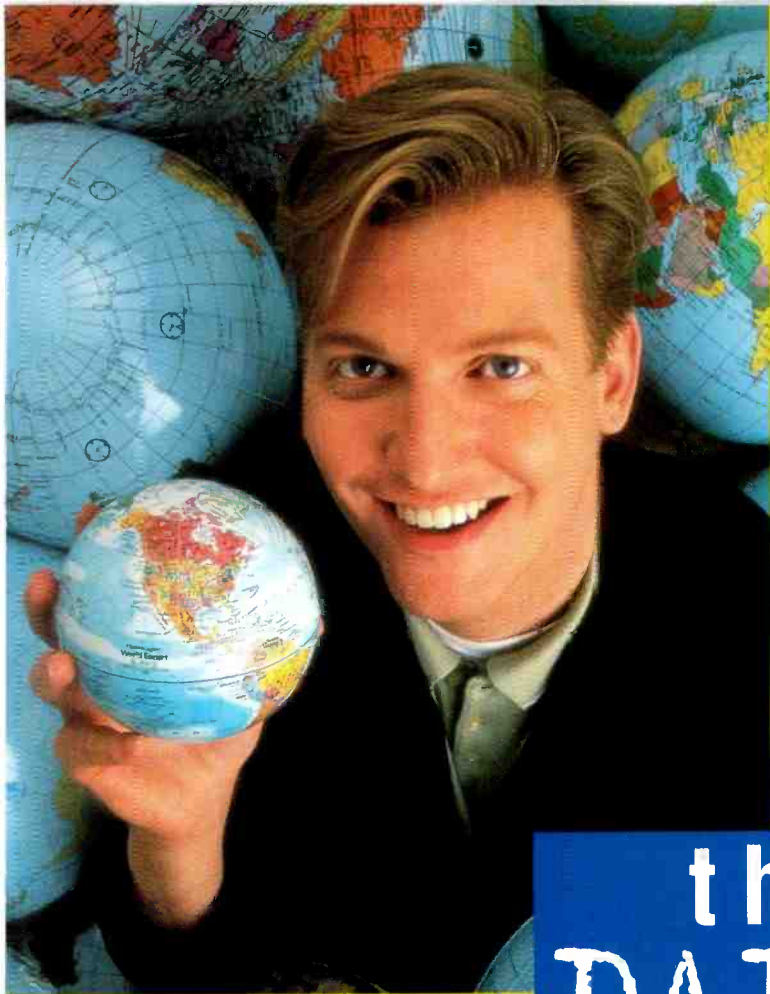


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'The Lion King'—King Of All Media

Even hardened observers of media-property values raised an eyebrow in January when cable system giant Comcast and its junior partner, the Walt Disney Co., plunked down \$320 million for a controlling stake in E! Entertainment Television. Solidly profitable on 1996 revenue of \$100 million, the up-and-coming network fetched 19 times cash flow and a valuation of \$550 million. (Insiders claim 13 times "leading" cash flow is a better measure). And Comcast and Disney, which were aggressively looking to acquire a solid channel, got what they wanted.

E! has successfully found its audience by tapping into America's show-business obsession. Celebrity profiles, industry gossip, premiere parties, fashion models, backstage high-jinks—it's all part of the never-ending fun.

"We're for the person who loves the entertainment business," says Lee Masters, E! network president and ceo. "For the Academy Awards, viewers come to us to watch the arrivals. Last year,

we averaged a 2.0 rating. That's our Super Bowl!"

The channel, boasts Masters, hits a demographical bull's-eye. E! is blessed with an 80 percent concentration of young adults in its viewing households.

Yet E! is still a second-tier player. It averages an 0.3 rating, versus the 2.0 and 3.0 pulled by Nickelodeon and TNT. And it ekes out its gains a few hundredths of a rating point at a time. After growing by 50 percent over the past two years to reach 43 million homes, the network now projects single-digit growth. E! was among a handful of channels recently branded "less-than-scintillating" by mighty TCI and dumped from more than one million homes. "It wasn't fun," rues Masters.

However, E! boasts a number of programs that are clicking. A half-hour video version of Howard Stern's daily radio shockfest remains the channel's top draw with a 0.7 average rating. Based on its first six shows, E! executives think they have a hit in *True Hollywood Stories*, which features lurid documentaries about tragedies that have struck stars such as Sam Kinison and Selena. And *Talk Soup*, the daily talk-show post-mortem, is still a ratings standard-bearer for the network.

Now Masters is ready for Act II. "We've had seven years of pretty good, straight-line-up growth, but we've hit a plateau," he admits. "Our previous ownership [Time Warner] hamstrung us. Comcast and Disney will jump-start us by allocating the resources to let us grow to the next level."

Fran Shea, senior vice president of programming, agrees. "We've got the cachet, and now we've got the money," she says. That money will come through C3, the Comcast programming arm headed by longtime Disney TV boss Richard Frank and former William Morris TV chief Bob Crestani. "I'm looking forward to their expertise,"

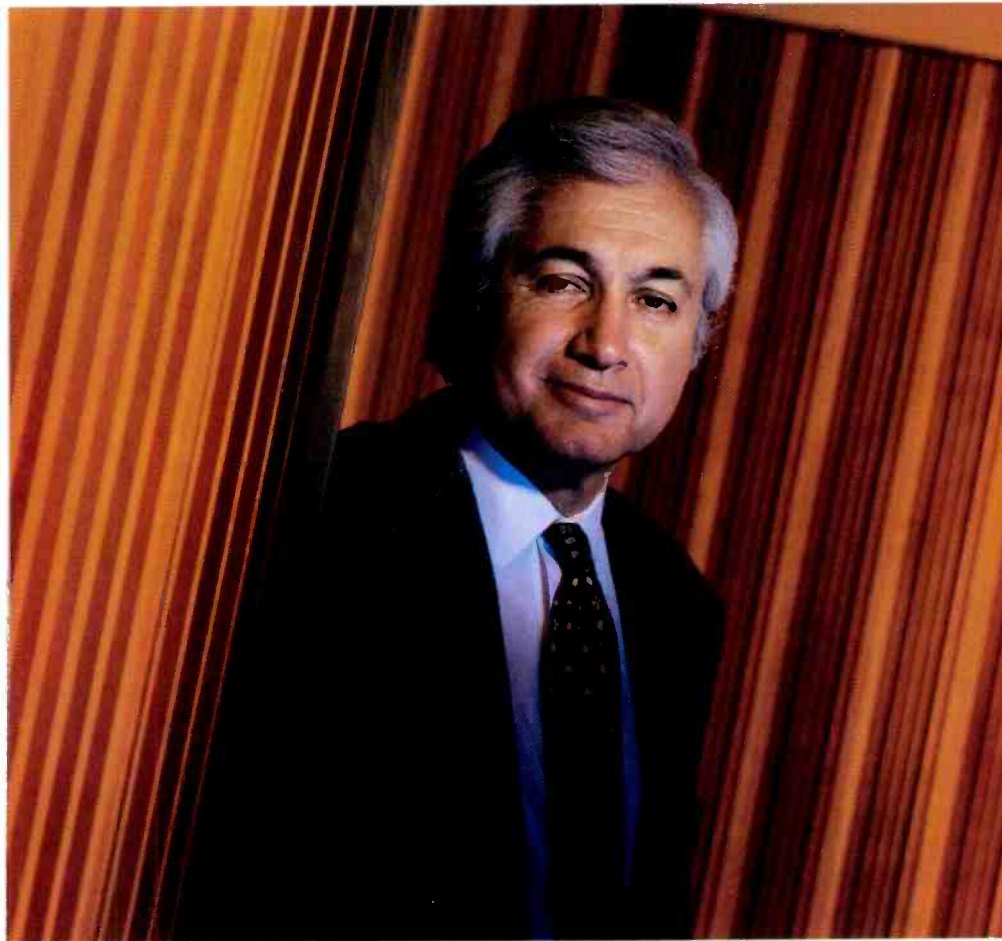
Money?

industry and talk shows. But we need to create the definitive entertainment industry game show." The network likely won't be buying rerun rights to more network shows. One exec admits the big-ticket purchase of *Melrose Place* reruns was a disappointment, and Disney's Frank says he's "not sure off-network shows should be running here."

Overall, Frank believes the channel is on track. "They generally know where they're going," he says, "but I don't think it's been fully executed. They had five partners, all with their own opinions; once we get a single vision started, we can get things done. There's no reason current management shouldn't stay—they certainly deserve the opportunity to take us to the next level."

It's unusual for Disney to accept a minority position (49 percent in this deal), Frank agrees, "but I've worked with Mike [Eisner] for 19 years, and we have this shorthand. I think he's more comfortable with me here. And they bring unbelievable assets to the party."

Several media buyers expressed concern that the famously synergistic Disney will demand that E! confer most-favored-nation status to the parent company's entertainment efforts. "We treat all studios the same," says Masters. "Warner Bros. owned us for years, and it was never an issue. If Disney were to do that, it would torpedo the business." —*Eric Schmuckler*



ERIC TUCKER

Can Thomopoulos work around *The 700 Club*?

says Shea. "If we want to do more competitive programming, Bob can help me out in doing deals that are a little more sophisticated and have a little more muscle."

Mandated to create more original, brand-specific programs, Shea plans to chase eye-catching talent. "We should have been in the running for Rosie O'Donnell's show," she says. "You'll see us do a sitcom about the entertainment

The Pat Robertsons —The Al Bundys?

Tony Thomopoulos knows all about change. The veteran film and television executive has spent the past two years at The Family Channel trying to mesh traditional family programming with contemporary sensibilities. The channel didn't really have an image or a perception that it was very exciting," says Thomopoulos, who heads The Family Channel as president of International

Family Entertainment's MTM Entertainment. "We want it to be safe, but we have to bring it into the '90s. We've tried to put the word 'entertainment' into our programming schedule."

But just as the channel is being remodeled, a dramatic shift could knock it off its pins. IFE, owned in part by Christian Coalition founder Pat Robertson, has been searching for a partner for more than six months to help The Family Channel fend off a number of family-programming-oriented startup cable nets.

After being courted by heavyweights that include CBS, NBC, Universal and Sony, two front-runners have emerged: News Corp., Fox's parent company, and Liberty Media, the programming arm of cable giant Tele-Communications Inc. Discussions involving a Murdoch/Malone joint venture include a plan to take the public company private and reduce Robertson's stake to 20 percent. (News Corp. and Liberty each would own 40 percent of the private company). News Corp. is said to be eyeing the channel as a cable launching pad for its Fox Kids Network. The Family Channel already reaches about 68 million cable households.

Whether a deal can be finalized is another matter. The proposed agreement could be stymied—as have potential deals in the past—by Robertson's explicit unwillingness to give up control of the network and break a long-term contract requiring the channel to broadcast *The 700 Club* in its prime-time lineup. The evangelical hour hosted by Robertson airs each week-night at 10 p.m. and costs the network an estimated \$75 million a year in lost ad revenues.

But some analysts are doubtful about the prospects for a partnership. "We have reason to believe the deal won't go through," says John Reidy, an analyst for Smith Barney & Co., New York. "We feel that the right deal for them (Pat Robertson and his son, Tim) hasn't presented itself."

If Reidy's hunch is correct, then The Family Channel likely will have to continue its methodical, step-by-

step improvement.

When Thomopoulos arrived at The Family Channel, his first priority was branding the network. Image spots were created to position the channel as predictably safe yet somehow fresh and new. Another priority was improving the programming schedule. The first step was building a franchise movie night on Sunday and creating a platform from which to promote the rest of the schedule. Recent telefilms have garnered strong ratings, with *The Ditchdigger's Daughter* on Feb. 23 pulling in a 3.6 rating, or more than 3 million households, respectable numbers considering its competition, *Schindler's List*, drew 65 million watchers to NBC.

The network, which now airs 12 original movies a year in the Sunday-night slot, recently signed a deal with best-selling suspense writer Mary Higgins Clark for a series of two-hour movies based on her novels and short stories. Earlier this year, the writer's first project on The Family Channel, *While My Pretty One Sleeps*, scored a 4.0 rating, the net's highest-rated program for the season and the second-highest rated original movie on basic cable so far this season.

Says Gus Lucas, president of programming for the channel, "They

appeal to adult women, an audience we want to reach."

Executives are also working to bolster the 3 p.m. to 6 p.m. period, targeting women 25-54. This month, they plan to launch an original variety/game show, *It Takes Two*, hosted by Dick Clark, which will become their third original game show in the afternoon block.

TFC is also concentrating its efforts on promoting its on-air personalities. *Home & Family*, the two-hour live talk show that begins at 1 p.m., features Michael Burger, formerly of ABC's *Mike and Maty*, who was brought in to replace Chuck Woolery as co-host (with Cristina Ferrare, who is married to Thomopoulos). The weekday series has been given the go-ahead for its second season after showing a nearly 100 percent growth in aver-



IFE's Masters (l) and Shea: "Now we've got the money."

S. PETER LOPEZ



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* Source: Nielsen Media Research NCAR 1Q-4Q 1995 vs 1996.

age household ratings since its April 1996 launch. Though the talk show's numbers are relatively small, Thomopoulos says he will be patient, allowing it to build momentum and become a signature show of the net.

"The big task now is to continue growing our audience," Thomopoulos says. "We think the niche we've carved out for ourselves has tremendous potential. It's up to us to fully exploit it." — *T.L. Stanley*

Stuckey's—Tiffany's

Lloyd Werner, executive vice president for CBS Cable, has a surefire way for CBS to increase the fortunes of its soon-to-be acquired Nashville Network: emulate Ted Turner. Two weeks before CBS parent Westinghouse agreed to the \$1.55 billion, mid-February purchase of TNN and the 70 percent of Country Music Television it didn't already own, Werner said that Time Warner's vice chairman showed him why owning TNN made sense.

Warner Bros. was about to sell a package of films to

CBS, but at the last minute decided instead to offer them to Turner's cable networks.

"Ted said that you could sell the movies to CBS and make some money, but you build the CBS franchise," said Werner. "In selling them to TBS and TNT, you're creating long-term shareholder value for Time Warner."

Werner and Don Mitzner, president of CBS Cable, said that the 70-million subscriber TNN will benefit from a variety of synergies with its new parent CBS. (Mitzner said the TNN/CMT purchase from Gaylord Entertainment Co. should close by late summer.) Mitzner said that Westinghouse's purchase price (in stock) was based on what TNN and CMT were worth as stand-alone networks.

"We did put a dollar amount on the added value [CBS brings to the table], but we didn't pay for that," says Mitzner. "The cable networks that are part of a bigger media company do have a competitive advantage. The ones that don't are somewhat at risk."

Werner said that while nothing has been consummated, his group has had discussions with CBS's entertainment

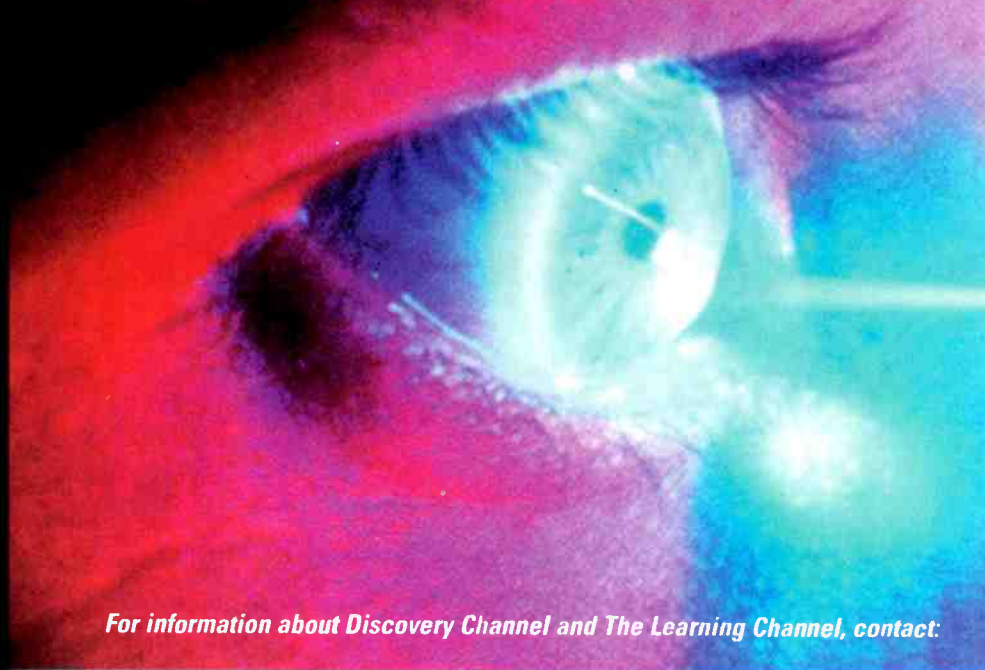
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and sports divisions about helping TNN out with programming and promotion.

For example, TNN may acquire CBS's *Touched by an Angel* rather than have the show move to syndication. TNN would also like to rerun big CBS car races, such as the Daytona 500, on the Friday following their Sunday premieres. Werner estimates that a NASCAR repeat will double TNN's usual viewership in that time slot.

In addition to auto racing, CBS and TNN's country-music events can cross over. CBS airs the annual *Country Music Awards* and will air *The 75th Anniversary of the Grand Ole Opry*, both of which are ripe for spots promoting TNN's country music and lifestyle programming.

"TNN has never had the advan-

tage of that type of promotion," says Werner. "One spot on *The Country Music Awards* in October is equivalent to all the time on all the TV stations we've ever bought."



PETER MURPHY

TNN's Mitzner (l) and Werner: "We're CBS."

But while NBC's affiliates have complained bitterly about NBC spots that steer viewers to their cable networks MSNBC and CNBC, CBS will pull it off without a station backlash, Werner believes.

"The stations realize that CBS has to be in the multi-channel business," says Werner. "So let's not slap them in the face. You can be effective while being subtle."

However, Werner is not subtle about the increased muscle CBS can bring to TNN. "The world changes when you say you're CBS," he says. "As good as Gaylord is, it's just Gaylord." — *Richard Katz*

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C A B L E R E P O R T

High 'Q' Ratings

Three up-and-coming cable execs are quick, quirky and quality-minded

Everyone in the cable business knows Kay Koplovitz and Geraldine Laybourne. But not everyone knows **Susan Packard**, who, as COO for Home & Garden Television, is one of the highest-ranking executives in the cable programming world. But they will.

Packard, 41, is responsible not only for running the fast-growing HGTV, she's also leading the network's forays into international, on-line, radio and other ventures. Her mission is to stake the company's claim to every possible vehicle used by people interested in the home and garden category.

"It's not like launching TNT and putting movies and sports on a cable network," says Packard, who began her career in cable at HBO in 1980.

After HBO, Packard was part of the executive team that launched CNBC in 1988. She used that expertise to guide HGTV to 25.5 million subscribers, with written commitment for 31 million. To accomplish this in just over two years, Packard offered large cable operators an aggressive \$5 per subscriber for launches late last year. The deal, which is now off the table, lured cable giant TCI to widely roll out the network. Led by Packard, HGTV has garnered a 0.4 rating overall—not bad for a fledgling cable channel.

—Richard Katz

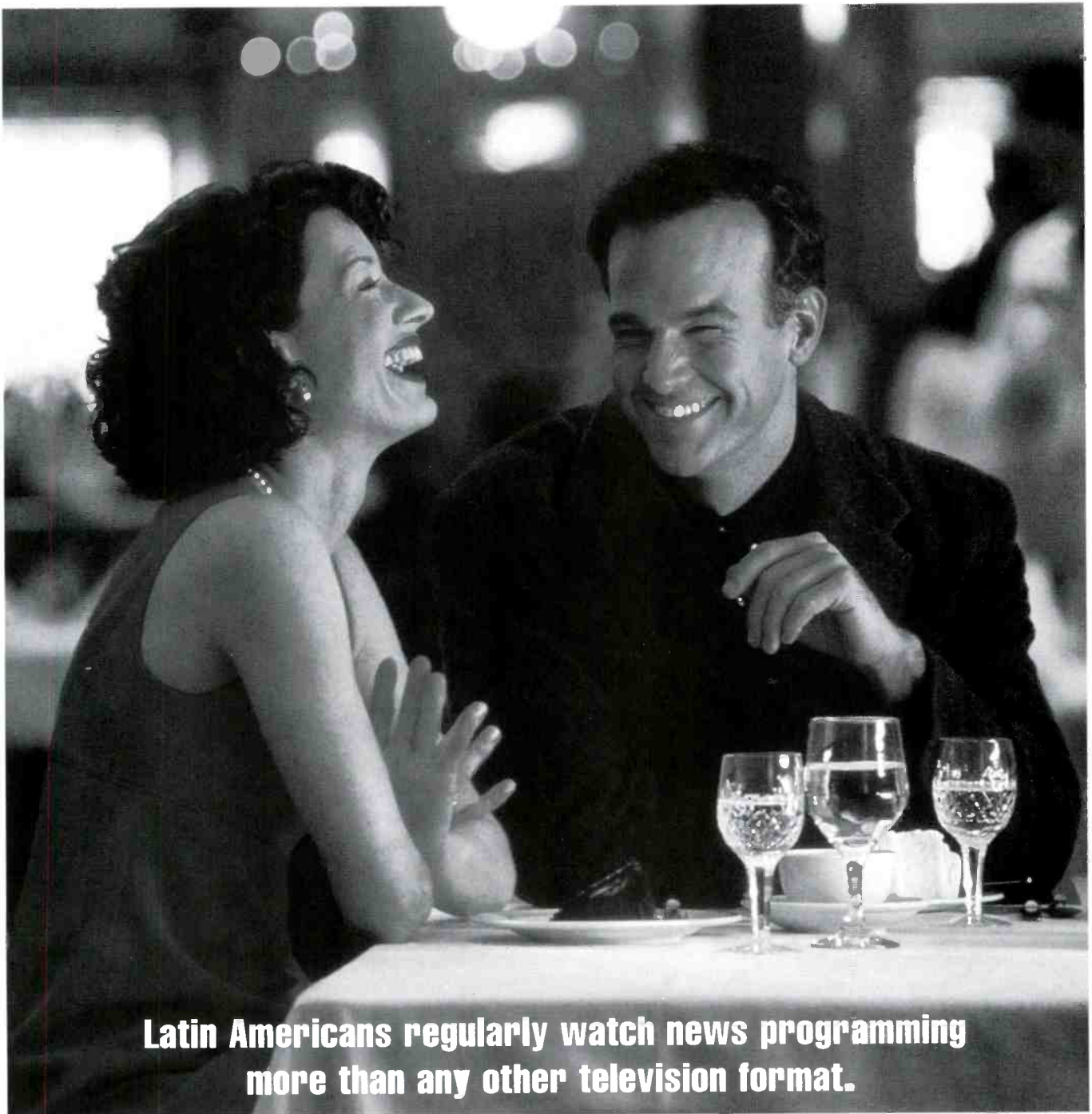
Mike Lazzo, 38, is a walking encyclopedia of animation. "Rarely will you trip me up," he says. "It's a blessing and a curse." He won notice with his programming tips as a secretary at Turner Broadcasting and was soon running the kids block on Superstation TBS. Before Turner bought Hanna-Barbera in 1991, Lazzo was asked to analyze the company's libraries. Could it be a network? With *The Flintstones* and *The Jetsons*—no problem, he advised: "They just wanted to hear a programmer say it wouldn't bomb." Lazzo became the Cartoon Network's third employee. To forge an identity for his fast-growing network, Lazzo is producing animated originals. The net's first big series, *Dexter's Laboratory*, is a hit. "Now I'm dealing with creatives—shoot me," he deadpans. —Eric Schmuckler

When network affiliate sales reps visit Marcus Cable's Dallas offices, the man they deal with is **David Intrator**, the MSO's vice president of marketing and programming and one of the new guard of cable operator gatekeepers. What distinguishes Intrator, 41, from other MSO gatekeepers is his experience on the other side of the negotiating table. He knows most of the affiliate sales executives out there—he used to be one. "It's the people I know best that I have the toughest negotiations with," he says. Intrator is quick to ensure that when a multi-network affiliate sales rep comes calling to seek distribution for a newer service, he's going to

get some discount from the established networks. The bottom line for him is to get the lowest subscriber fee rate for his company. "I make sure we pay the fairest rate and not a penny more," he says. —Michael Bürgi



Cable's newest movers and shakers: Lazzo (top), Packard (left) and Intrator



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Magazines

By Jeff Gremillion

Music titles had to dance a little faster to get stories on the murder of rapper Biggie Smalls into their current issues

Chasing the B.I.G. Story

The gangland-style gunshots that killed rapper The Notorious B.I.G. in Los Angeles eight days ago were heard not only 'round the music industry but also in some quarters of the magazine world. B.I.G.'s murder came just six months after Tupac Shakur was murdered in a similar drive-by shooting in Las Vegas. Reporters who follow rap for music books found themselves reluctantly on the homicide beat again, as their editors tore apart issues to accommodate last-minute B.I.G. stories. "We're struggling like crazy people to update the story," one stressed-out staffer at *Spin* said last week.

The *Vibe* staff had wrapped up its May issue when the shooting took place. "The whole issue was pretty much put to bed," said publisher John Rollins. *Vibe* pulled its planned cover—featuring Lauryn Hill of the Fugees and R&B star Maxwell—and a six-page fashion spread to make room for a new cover and a long profile of B.I.G., aka Biggie Smalls.

But *Vibe* wasn't exactly starting from scratch. "We'd had a writer [Cheo Coker] with Biggie for several days before the shooting," said Rollins. "We were working on a big feature for June."

Vibe's piece on Smalls and his Bad Boy label will read, somewhat eerily, like part of a long-planned package on the warring "houses" of rap music. The Smalls story is followed by a profile of Suge Knight, ceo of rival Death Row, to which Shakur had been signed. Knight was driving the car Shakur was fatally wounded in last September.

When Shakur was shot, *Vibe's* November '96 issue had already been printed and was awaiting binding. Rollins ripped out the middle of the book to make room for a story, and a new cover featuring the dead rapper was bound over the original cover.

Over at *Spin*, executive editor

Craig Marks said his book did not have to start from square one on the Smalls shooting either. "We had already shipped a four-page story on The Notorious B.I.G." for the May issue, said Marks. The editor decided to add a one-page intro putting the feature and its awkward timing into context—and to change a related cover line, the headline on the feature and some art. But he did not tamper with the text of the main piece.

"It was a complex story," said Marks. "We decided it would serve our readers better not to change it much. It still basically reads as it would if he were still alive."

Wenner Media's *Rolling Stone* made some nth-hour changes in its April 17 issue, due on stands April 1. Early last week, editors were plan-

ning to replace the lead item in the music section with a news story of about two pages on Smalls' death.

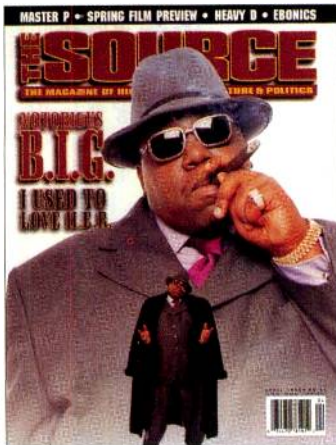
One magazine that did not have a lot of last-minute maneuvering to do was *The Source*. The small hip-hop title's April issue, hitting newsstands now, features a cover story on Smalls, whose new album, *Life After Death... Til Death Do Us Part*, is to be released next week. "It's one of those tragic coincidences," said a somewhat shaken Selwyn Seyfu Hinds, *Source* music editor. Hinds said he spoke with Smalls at an industry party shortly before the murder and was driving in traffic a few cars behind Smalls' when the gunshots went off.

The Source's cover is reminiscent of *Live!*'s Smashing Pumpkins cover last August. That issue was hitting stands as news broke that Pumpkins keyboardist Jonathan Melvojn had died of a heroin overdose.

"We try to time our cover stories with the release of an album so we'll get more attention," said Hinds of *The Source*. "Obviously, this caught us totally by surprise."

Tobacco Ad Action More Smoke on Joe Camel's Horizon

The increasingly perilous path of the Marlboro Man, the Virginia Slims girl and Joe Camel soon will lead to a North Carolina courtroom. A feder-



Out front: *The Source* had B.I.G. on its cover before the shooting.

Top 10 Magazines in Tobacco Ad Revenue, 1996

(dollar amounts in millions)

	Tobacco Ad Pages	Tobacco Revenue	Total Revenue	% Tobacco Revenue
1 <i>Sports Illustrated</i>	188	\$35.7	\$522.2	6.8
2 <i>People</i>	178	28.5	525.6	5.4
3 <i>TV Guide</i>	114	16.6	403.0	4.1
4 <i>Entertainment Weekly</i>	156	12.2	124.2	9.8
5 <i>Better Homes & Gardens</i>	62	11.1	335.5	3.3
6 <i>Playboy</i>	125	10.6	47.8	22.2
7 <i>Woman's Day</i>	72	10.5	218.9	4.8
8 <i>Time</i>	50	9.8	439.6	2.2
9 <i>Cosmopolitan</i>	93	9.2	156.3	5.9
10 <i>Rolling Stone</i>	137	7.9	107.5	7.3
Top 10 Total	1,175	\$152.1	\$2,880.6	5.3
Total All Others	3,027	\$171.3		

Source: Competitive Media Reporting

Magazines

Writers' Block

A sample of great writing from a recent issue:

"If we thought we knew anything about Kelsey Grammer up to that point, it was that he must be sort of like the character he plays—upper-middle-class, perhaps from Massachusetts or Connecticut, maybe went to the Yale School of Drama with Sigourney Weaver, probably married to a Lowell or a Cabot or a looker novelist like Susan Minot. And then it turned out he was not only a cokehead but also a scowllaw who blew off the alcohol-education classes he was required to take as part of his DUI sentence, and therefore had to serve eleven days' time in the Los Angeles County Jail. And then he married a stripper. What?"

—David Kamp on the *Frasier* star, "Clean and Sober Again," *GQ*, March

60 SECONDS WITH...



Randall Jones

CEO, Capital Publishing

Q. This is quite a month for you. 'Worth' turns 5, and 'The American Benefactor' [a service title for philanthropists] launches. **A.** This is the beginning of the realization of my original mission—

to have a group of top-of-the-market properties that meet the needs of the top 2 percent demographically—people who are highly educated and have extraordinary wealth. **Q.** Explain the 'Benefactor' niche.

A. A lot of things are fueling a wave of interest in giving back. One is the collective midlife crisis. Many of us [baby boomers] are beginning to ask, "What's it all for?" Secondly, there's this \$10 trillion transfer of wealth, from our parents' generation to us. You've got the twin towers of prosperity at work here. **Q.** Some buyers have questioned the value of the 'Benefactor' circ because it's a freebie readers get through charities they have given to. **A.** That's not a thoughtful reaction. There are two things that bring a gleam to affluent people's eyes—their kids and their cause. If you reach people with a magazine that keys in on their most ardent passion, advertisers have a great opportunity.

Q. What's next for *Capital*? **A.** We have a couple of launches on the drawing board. **Q.** Is it safe to assume that any new books will also target that top 2 percent? **A.** That's very safe to assume.

al district judge there is expected to rule sometime around April 1 on whether tobacco companies can continue building their brand images in magazines read by kids and teens.

The Magazine Publishers of America and other members of the Freedom to Advertise Coalition have sued the Food and Drug Administration, arguing that new FDA advertising rules, set to go into effect on Aug. 28, are unconstitutional. The rules require magazines with at least 15 percent youth readership to run black-and-white, text-only cigarette ads.

Magazine execs are concerned. If the rules stick, millions of dollars in ad pages could go up in smoke. The rules would burn a hole in the bottom lines of teen faves such as Time Inc.'s *Sports Illustrated* and Wenner Media's *Rolling Stone*, which took in \$35.7 million and \$7.9 million, respectively, from cigarette advertising last year. In 1996, total tobacco ad spending in magazines was \$323.4 million, down from \$328.4 million in '95, according to

the Publishers Information Bureau (see chart on previous page). "This is a significant issue. We will wait and see [what the FDA decides]," said Art Berke, an *SI* representative.

Neither side expects big changes soon. "Whoever loses is going to appeal," said George Gross, MPA



Tractor trailers: Children at PF-themed camps learn how to till the fields safely.

executive vp of government affairs.

On the legislative front, two bills concerning tobacco advertising were introduced last month in Congress. A measure sponsored by Sen. Wendell Ford (R.-Ky.) would adopt many aspects of the FDA proposal. MPA's Gross said that the Ford bill

isn't "going anywhere."

The second initiative, introduced by Rep. James V. Hansen (R.-Utah), calls for a ban on tobacco ads in all types of media that are frequented by children.

"I don't see any tobacco ads in *The Economist*, *Fortune* or *Money*," said Hansen. "Is there a correlation between the abundance of tobacco ads in magazines enjoyed by teenagers and the fact that most current smokers began before age 18? You bet there is. Tobacco moguls are pushing cigarettes like they are candy." —with Adam Shell

Down on the Farm

'Progressive Farmer' Goes to Day Camp

Progressive Farmer, the oldest book in the stable of Time Inc.'s Birmingham, Ala.-based subsidiary, Southern Progress, is extending its brand via a successful grassroots effort aimed at protecting kids from the dangers of farm life. This spring and summer, more than 10,000 kids will participate in about 140 "Progressive Farmer Farm Safety Day Camps" in rural communities. The safety program has grown faster than foxtail weed in a cornfield since it was first introduced two years ago in only 19 towns.

The 111-year-old title provides publicity and the "basic framework" for the camps, coordinating efforts with local health-care providers and farm and ranch organizations, says publisher Ed Dickinson. Camp sponsors such as Shell and Du Pont, who are also *Progressive* advertisers, foot the bill for signage, instructional content and T-shirts for campers.

Kids are taught how to stay safe around tractors, grain bins, electrical wires, power tools and fire. "Farming is one of the most rewarding occupations in the world," says *Progressive* editor Jack Odle, "but it's also one of the most dangerous." ■

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Hmmm...maybe we should



A year ago, Entertainment Weekly was honored to be the first magazine ever to make five consecutive appearances on *Adweek's* Hot List. To be listed there again, in addi-

tion to being named one of *Advertising Age's* top five magazines of 1996, is a clear indication of the vitality EW is enjoying. We'd *definitely* need a gatefold to thank

be looking at a gatefold.

ADWEEK Top 10 Best Magazines of 1994

1	Men's Health	REVENUE UP \$17.2 million AD PAGES UP 18% CIRCULATION +37%
2	Smart Money	REVENUE UP \$16.3 million AD PAGES UP 18% CIRCULATION +21%
3	allure	REVENUE UP \$15.8 million AD PAGES UP 18% CIRCULATION +5%
4	Sports Illustrated	REVENUE UP \$15.2 million AD PAGES UP 18% CIRCULATION +2%
5	TV GUIDE	REVENUE UP \$14.6 million AD PAGES UP 16% CIRCULATION +1%
6	Entertainment	REVENUE UP \$13.2 million AD PAGES UP 18% CIRCULATION +5%
7	Details	REVENUE UP \$7.9 million AD PAGES UP 2% CIRCULATION +2%
8	CAR AND DRIVER	REVENUE UP \$7.8 million AD PAGES UP 10% CIRCULATION +4.4%
9	Family Fun	REVENUE UP \$6.9 million AD PAGES UP 23% CIRCULATION +2%
10	SNOW COUNTRY	REVENUE UP \$6.8 million AD PAGES UP 23% CIRCULATION +1%

ADWEEK 10 Hottest Magazines of 1995

1	Men's Health Living	Revenue By \$16.4 million Ad Pages Up 38.2% Circulation +22.8%
2	Men's Health	Revenue By \$11 million Ad Pages Up 24.8% Circulation +4.3%
3	Better Homes and Gardens	Revenue By \$5.5 million Ad Pages Up 8.8% Circulation +8.1%
4	allure	Revenue By \$13.3 million Ad Pages Up 14.3% Circulation +11.8%
5	Smart Money	Revenue By \$7.9 million Ad Pages Up 7.2% Circulation +13.4%
6	Country Living	Revenue By \$10.2 million Ad Pages Up 12% Circulation +8.2%
7	Newsweek	Revenue By \$10.3 million Ad Pages Up 18.7% Circulation +8.7%
8	Traveler	Revenue By \$8.6 million Ad Pages Up 12.2% Circulation +5.3%
9	Entertainment	Revenue By \$11 million Ad Pages Up 9.2% Circulation +10.2%
10	PREVENTION	Revenue By \$10 million Ad Pages Up 22.1% Circulation +8.1%

ADWEEK 10 Hottest Magazines of 1996

1	People	Revenue By \$23.4 million Ad Pages Up 11.7% Circulation +10%
2	Men's Health Living	Revenue By \$12.2 million Ad Pages Up 17.2% Circulation +20.7%
3	Better Homes and Gardens	Revenue By \$11.2 million Ad Pages Up 9.4% Circulation +1.6%
4	W	Revenue By \$11.6 million Ad Pages Up 15.2% Circulation +11.8%
5	WIRED	Revenue By \$11.3 million Ad Pages Up 8.7% Circulation +12.2%
6	GQ	Revenue By \$11.3 million Ad Pages Up 11.6% Circulation +1.1%
7	Entertainment	Revenue By \$11.3 million Ad Pages Up 11.2% Circulation +8.8%
8	TRAVEL & LEISURE	Revenue By \$11.3 million Ad Pages Up 12.2% Circulation +1.8%
9	Smart Money	Revenue By \$10.5 million Ad Pages Up 12.7% Circulation +17.3%
10	TOWN & COUNTRY	Revenue By \$11.3 million Ad Pages Up 10.2% Circulation +8.2%

everyone who has contributed to Entertainment Weekly's success. Because we know we wouldn't be on these lists if we hadn't made it onto yours.

Entertainment WEEKLY

On the pulse of popular culture.

MOVERS

CABLE TV

Dina Weinberg has been named director of media relations for the Disney Channel. Weinberg was with FX Networks, where she was director of program publicity...**Robert Gerrard** has been named senior vp/general counsel for Home & Garden Television. He had been vp and general counsel for Sega Channel.

AGENCIES

Jayne McMahon has joined HMS Partners/Miami as director of broadcast media. McMahon had been media director at Western International Media's Hollywood, Fla., office. Prior to that, she was director of broadcast media at AC&R/Bates USA/Zenith Media...New appointments at Colle & McVoy Marketing: **Jim Bergeson** has been upped to ceo. He had been president since 1992 and an employee since 1981, when he joined as a senior copywriter. **Phil Johnson** has been named president, up from executive vp. He has been with Colle & McVoy since 1987. And **Allan (Al) Hietala** is stepping down as ceo and is relinquishing some of his day-to-day responsibilities. Hietala will retire at the end of the year and will retain the title of chairman until that time...**Beth Pastor** has been appointed vp of corporate communications for The Leap Group. Pastor joined the Leap Partnership in October 1994 as creative partner.

RADIO

Ed Goldman has returned to WBZ Newsradio in Boston as vp and general manager, as part of the CBS Radio Division reorganization. Ted
(continued on page 32)

The Media Elite

BY MARK HUDIS

Edited by Anne Torpey-Kemph

The Invite, Please

It's Oscar time again, gang, which means raging media parties on both coasts the night of March 24. In case your invitations to all the fabulous fetes got lost in the mail—again—here's a guide to what you'll be missing as the envelopes are pried open:

Entertainment Weekly

Location: Elaine's
Invited: 175 guests
Marquee guests: Dame Maggie

Smith, Christie Brinkley, Michael Caine, James Spader
Buffet or sit-down: Sit-down
Goody bag? Yes

InStyle (West Coast party)

Location: Maple Drive Restaurant in Beverly Hills (benefiting Elton John AIDS Foundation)
Invited: 250 dinner guests; 250 additional post-dinner guests
Marquee guests: Mel Gibson, Geoffrey Rush, James Woods, Rosie O'Donnell, Whoopi Goldberg
Buffet or sit-down: Sit-down
Goody bag? Yes (a \$250 value)

InStyle (East Coast party)

Location: Museum of Modern Art

(benefiting Junior Associates of the Museum of Modern Art)

Invited: 800-1,000 revelers
Marquee guests: Bobby Brown, Todd Oldham
Buffet or sit-down: Buffet (plus hors d'oeuvres)
Goody bag? Yes

Premiere/AIDS Healthcare Foundation

Location: Raleigh Film & TV Studios, Hollywood
Invited: 700
Marquee guests: Sheryl Lee Ralph, Michael Feinstein
Buffet or sit-down: Major buffet supplied by more than 40 restaurants and caterers
Goody bag? Yes (software, CDs)

Vanity Fair

Location: Morton's (where else?)
Invited: 140 dinner guests; the rest of Hollywood shows up post-ceremony
Marquee guests: Anyone's guess, though traditionally this is the most celeb-heavy party of the evening. Last year's guests included Tom Cruise, Billy Wilder, Nicole Kidman, Raquel Welch and Diana Ross
Buffet or sit-down: Sit-down
Goody bag? Not on your life



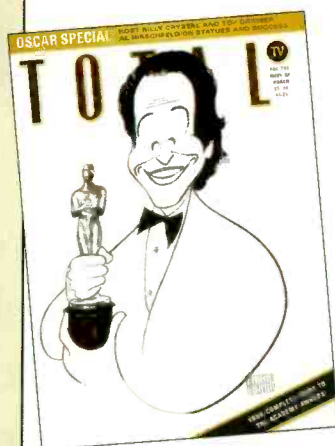
'Total TV' Brings Out Fine Crystal

Vanity Fair's might be the Oscar party to crash, but *Total TV* has the Oscar-issue cover to die for. In what would be a coup for any magazine, the 750,000-sub *Total TV* has snagged an original Al Hirschfeld illustration for its March 22 issue. The swirly drawing is of Oscars TV host Billy Crystal, who is interviewed in the issue. Crystal, it seems, had been shunning interviews about his upcoming duties—until *Total TV* dangled the Hirschfeld.

"We got in touch with [Crystal's] people and said, 'We've got Hirschfeld ready to do an original of Billy with an Oscar,'" explains Lisa Bernhard, managing editor of *Total TV*. Crystal accepted, giving *Total TV* an exclusive.

How'd they get Hirschfeld? The *Total* editors had been in touch with the artist for a piece on his Oscar-nominated *Line King* documentary. They had thought about asking him for a drawing for it, but figured his price would be out of reach. Before they even had a chance to ask, Hirschfeld's people called to say the artist could do an inside illo—and he could do a Crystal cover illo if they wanted—*if*???"

"And it was only three times what we usually pay for a cover," says Bernhard. —MAH



Front lines: *Total TV* scored a Hirschfeld for its Oscar-issue cover.

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David Evans, Editor-in-Chief, *Marketing Computers*;
Ronni Sonnenberg, President, US Publications for Ziff Davis;
Dr. Michael Cowpland, Chairman/CEO, **Carol Robert Heubold**,
COO, Microsoft; **Marlene Williamson**, VP Marketing, Apple;
Brian Burch, Worldwide Brand Manager, **HP Allen Olive**, Dir.
of Worldwide Advertising, Accele; **Dennis Carter**, VP Marketing,
Intel; **Kevin O'Leary**, President, *The Learning Company*;
Jason Sparks, Dir. of Marketing, MAG Invision; **Jeffrey Fricke**,
VP Worldwide Marketing, Toshiba; **Randy Glusto**, Senior
Analyst IDC; **Peter Hartsok**, VP, Apple; **Brian Sharples**,
President, IntelliQuest; **Brad Huslock**, VP Business
Development, Net Gravity; **Ron Koves**, President, Fossilink;
Jim Garrity, VP Communications, Corca; **Paul Weisels**,
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MOVERS



Gerrard upped at HGTV



USRN taps Forbes



Cooper climbs at Newsweek

(continued from page 30)

Jordan, the current vp and gm of the station, has been named gm and vp of WODS-FM, also in Boston. Jordan succeeds Bob Pates. For the past year, Goldman had been vp of CBS Radio, AM Stations, but under the new structure, the position no longer exists...**Scott Herman** has been named senior vp of news for CBS Radio Networks. Herman will remain vp and gm of WINS-AM in New York, a position he has held since January 1994...The United Stations Radio Networks has promoted **Caroline Forbes** to manager of affiliate relations for the radio comedy division. Forbes joined the United Stations Radio Networks in November 1995 as an affiliate relations rep.

TV STATIONS

John Kuczaj has been named research manager for Tribune Broadcasting. Kuczaj is currently research director at KABB-TV and KRRT-TV in San Antonio. He joined KABB in 1994.

PRODUCTION

Eric Poticha has been named director of development for Singer/White Entertainment, a producer of long-form programming for broadcast and pay cable networks. Prior to the Singer/White appointment, Poticha was director of development for Spyz Pictures and before that was with Hill/

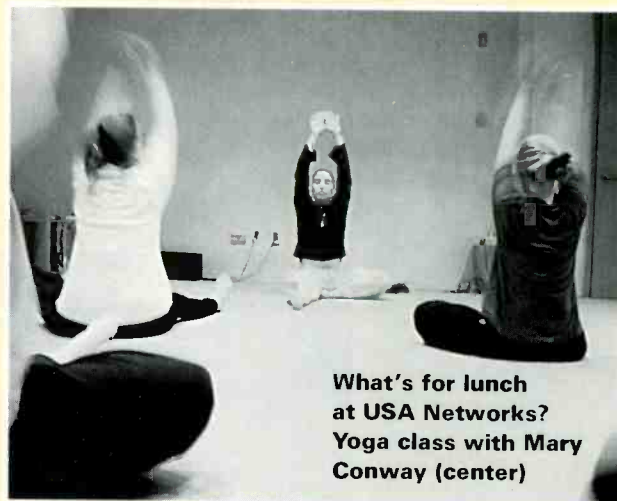
Fields Entertainment...**Sean Gorman** has been upped to associate director of creative affairs for The Harvey Entertainment Co. Gorman joined Harvey Entertainment in August 1996 as assistant to the vp of creative affairs. Prior to joining Harvey, Gorman was assistant to the director of children's programming for CBS Entertainment. He has also worked at Warner Bros. Television and Nickelodeon's Games Animation unit...**Eddie Dombrrower** has been named vp of Jim Henson Interactive. He joined Jim Henson Productions in 1994.

PRINT

Guy Cooper has been promoted at *Newsweek* from picture editor to director of international photography...**Elizabeth Woodson** has joined *Eating Well* as art director. Before joining *Eating Well*, Woodson was a design consultant and freelance writer. From 1984 to 1993, she was art director for *Food & Wine*...*Southern Living* has hired three new sales reps. **Bob Mattone** has joined the magazine's New York office, **Katie McTigue** has joined the Chicago office and **Gail Early** has joined the Atlanta office. Most recently, Mattone was an account manager for *Sport Magazine*, McTigue was a sales rep at Magazine Services in Chicago and Early was an account exec at *Atlanta Business Chronicle*.

Elite Workout

USA Networks is the latest media conglomerate to ascribe to Mary Conway's notion that a fit staff is a happy staff. The 32-year-old aerobics and yoga instructor, who makes her living lugging a portable sound system and gym mats into New York City skyscrapers, recently launched a lunchtime yoga class for USA staffers in one of the network's conference rooms. The response was so good that she had to schedule two classes. "I go in, offer a free trial class, and they always love us," says Conway. Other Aerobics at Work clients include Reader's Digest and Bates USA.



What's for lunch at USA Networks? Yoga class with Mary Conway (center)

FRANCINE ROMEO

Fred Silverman Stands by His Words

Tripping down memory lane recently, *Mediaweek* came across Fred Silverman's master's thesis from Ohio State, circa 1959. Talk about focus. The telephone book-sized tome, entitled "An Analysis of ABC Television Network Programming from February 1953 to October 1959," shows that, even at age 21, Silverman had a close eye on the networks—and strong opinions about what ABC needed to do to maintain its then-new status as a major network. Silverman went on to direct programming at ABC, as well as at NBC and CBS, and now has his own entertainment production company in L.A.

"When you're living it, it's a lot different from writing about what somebody else is doing," says Silverman of his years at ABC in the '70s, programming shows like *Laverne & Shirley* and *Three's Company*. "But look at the [thesis'] conclusions—that

[ABC] had to diversify to reach that 18-49 audience," with "smart comedies" and "young, vital, ahead-of-the-curve programming," he notes. "It'd be a good idea for them to take the same approach now."



Silverman's thesis foretold his future at ABC, where he programmed shows like *Laverne & Shirley*.

PHOTOEST

Mouse Roasted at Katzenberg Cookout

Though Jeffrey Katzenberg walked away from Disney with a multimillion-dollar compensation package after being passed over for the No. 2 spot under Michael Eisner, and quickly moved on to cofound DreamWorks SKG, he's still fuming about the Mouse House.

Katzenberg (aka Sparky) recently called a writer he had worked with while at Disney for a spur-of-the-moment meeting on a DreamWorks project. The writer showed up at DreamWorks' San Fernando Valley offices wearing a Mickey Mouse denim shirt and tie, apologizing for the casual dress.

"Yeah, nice outfit," said a glaring Katzenberg (his breach-of-contract suit against Disney is set to go to trial in California on Nov. 18.). The writer laughed nervously and said: "I just wear this stuff because I got it for free; don't you still have a lot of Disney stuff?"

Katzenberg's eyes turned

beady. "No, I burned it all," he said. The writer laughed. "No, I mean it," snapped Katzenberg. "I took it all out into the backyard—the shirts, the caps, everything—poured gasoline on it, and set it on fire."

They don't call him Sparky for nothing.



AMY GOLDBERG

Disney tchotchkes, you've met your match

'Guide' Sucked Into The Stern Machine

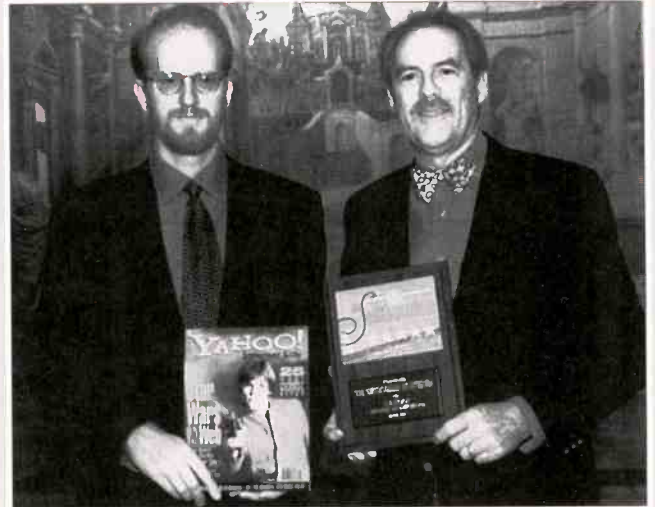
Oops." That is *TV Guide's* unofficial response to labeling its March 8 Howard Stern cover story an "exclusive." In fact, the King of All Media has made the rounds, appearing recently on the covers of *Entertainment Weekly*, *Rolling Stone* and *Penthouse* upon the release of his film, *Private Parts*.

"It's just amazing," says a *Guide* insider of the Stern publicity machine, which cleverly doled out chunks of the shock jock's life for a half-dozen major articles. "No magazine knew what any other magazine was doing."

Still, *TV Guide* editor Steven Reddcliffe valiantly defends the one-of-a-kind billing. "We had a great deal of access that other people didn't have," he says. "We were with him for several days in his studio." —Jeff Gremillion

MEDIA DISH

'Yahoo! Internet Life' Bestows Stars on Smithsonian



With 8 million hits per day and 150 years worth of content at its Web site, the Smithsonian Institution received the Web magazine's highest monthly honor, the Five-Star Award, for March. Ed Whitaker, 'YIL' marketing director (left), presents the award to Dennis O'Connor, provost of the Smithsonian.

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550,000 May 1997

500,000 Feb. 1997

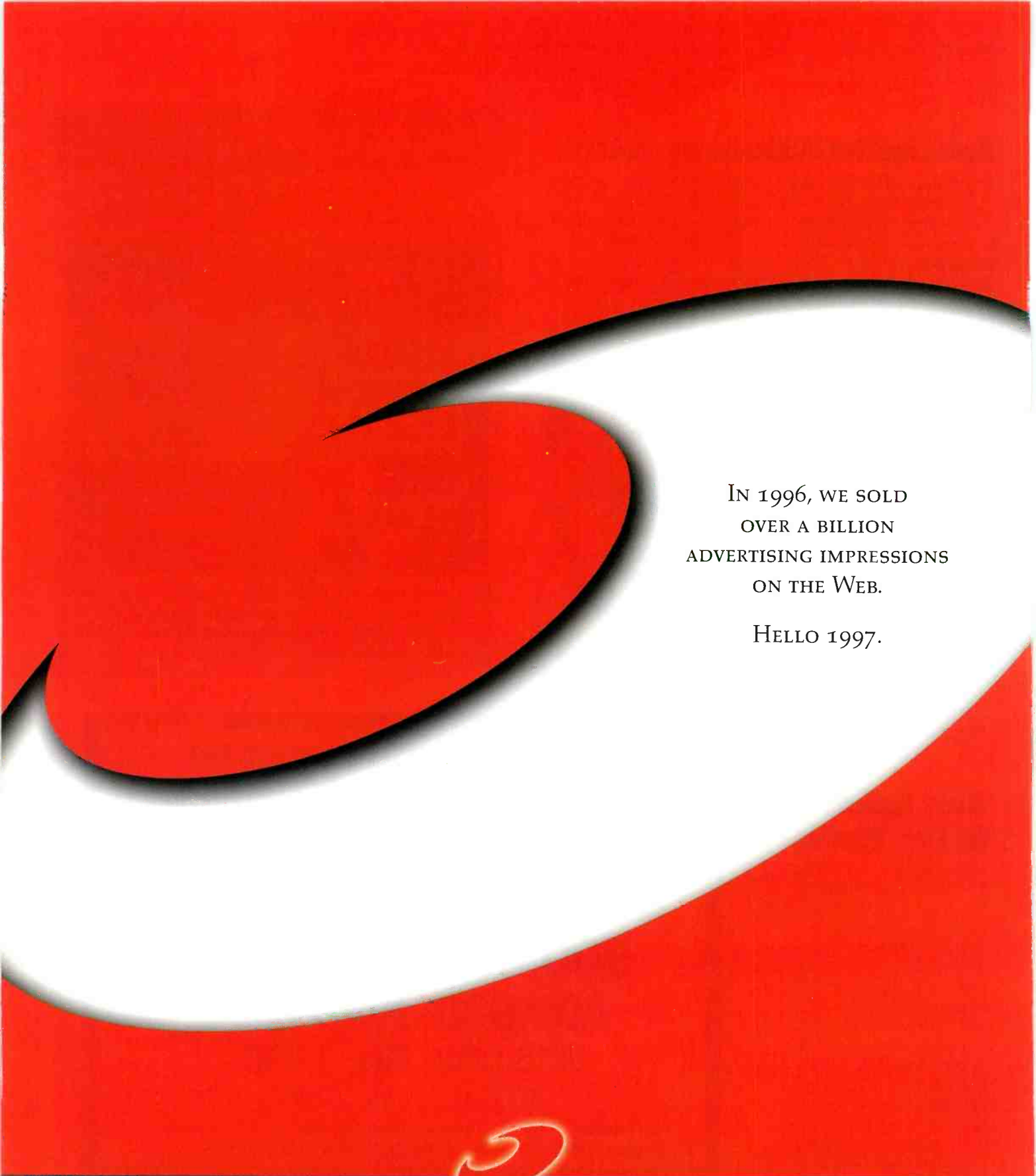
400,000 Aug. 1996

375,000 Apr. 1996

350,000 Oct. 1994

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CASIE Audit Project

The Advertising Research Foundation will conduct an audit of all Web measurers for the Coalition for Advertising Supported Information and Entertainment and will retain an auditor to support the study. Jim Spaeth, president of the ARF, said that the Internet Advertising Bureau will also be involved.

Salt Lake CitySearch

CitySearch, which has developed local cultural on-line guides for New York, San Francisco, Raleigh-Durham and Austin, will launch its next site in Salt Lake City within the next few weeks, partnering with local NBC affiliate KUTV. CitySearch plans to launch in another 20 to 30 U.S. markets by the end of the year.

Weather Watch

Time Buying Services, New York, has been awarded agency-of-record status for all on-line media buying and planning by The Weather Channel for its Web site, weather.com.

ParentTime Resources

ParentTime, the Web site joint venture between Procter & Gamble and Time Warner, has named Multimedia Resources, Larchmont, N.Y., its interactive agency of record. Multimedia Resources will handle marketing and sales for the site. Grey Interactive, New York, which created the site and the advertising model, will continue with development of the site.

Last week, Jupiter Communications released AdSpend data putting total U.S. on-line ad spending at \$301 million in 1996. It ranked Netscape as both the top Web publisher, with \$27.7 million in ad revenue for its site, and fifth largest advertiser, spending \$5.7 million on-line. CNET, ranked sixth, is the top-earning content site, with \$11.4 million in revenue. Jupiter uses rate cards to calculate estimates, and suggests knocking 15 percent off its own numbers.



Kirshenbaum's Steve Klein



Grey's Dave Dowling

Grey, Kirshenbaum in New Net Buying Units

BY LAURA RICH

Two traditional agencies are spinning off media departments focused on new media, a sign that buying and planning functions are taking a more central role in the new media sector of the advertising business.

Grey Interactive, which boasts Procter & Gamble as a client, is forming media.com. The name is a twist on MediaCom, Grey Advertising's global media buying operation. Dave Dowling, who has been the media director at Grey Interactive, will be director of the new division.

Similarly, Kirshenbaum Bond & Partners will help launch a new unit, yet to be named, that will handle media buying and planning on the Internet.

Dowling said the impetus to create a dedicated department comes from the growing number of client requests to handle media duties.

"A lot of new business is being driven from the media front," Dowling said, adding that media.com will include a new business executive to bring in clients from outside the agency.

Dowling also points to the success of interactive agency Modem Media, which boasts media as one of its greatest strengths.

A representative for Kirshenbaum confirmed the agency is "in the process of launching an independent Internet media planning and buying unit." Kirshenbaum will own less than 50 percent of the company. Other shareholders were not disclosed.

The representative emphasized that the new unit will be "completely independent" of Kirshenbaum and will not automatically service that agency's clients, but will "accept referrals, of course."

Steve Klein, media director at Kirshenbaum, will take the role of chairman, though he will retain his day-to-day duties at the general agency. Klein has spearheaded the agency's developments in new media, beginning with the first Snapple Web site in 1995. The Kirshenbaum representative put the agency's current on-line billings at \$600,000, a small amount even for the fledgling Net.

Search	News	Features	Reviews	People	Events
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[MTV ONLINE p. 36](#) | [MICROSOFT IWORLD PUSH p. 36](#) | [MESSNER p. 36](#) | [HASBRO p. 37](#) | [NIKE SHOCKER p. 37](#) | [IVILLAGE, MINING CO. p. 37](#) | [CITY SITES' SALES PITCHES p. 38](#) |



bits

► **Yahoo!** will become "ahoo!" this week in a contest sponsored by **BigYellow**. Users who register for the My Yahoo! custom news service will be accompanied by cartoon character **Dilbert** on a search for the "Y" missing from the Yahoo! home page. Those who find the "Y" on the Web will be eligible for a vacation to Paris, London, Tahiti, Trenton, N.J. or Bakersfield, Calif. (and can opt to send their boss to a second, presumably less exotic, locale).

► **Messner Vetere Berger McNamee Schmetterer/EURO RSCG**, New York, last week announced the formation of Brand Technologies Group, a separate unit to create and test new media technologies. It was formed by Len Ellis, who has been serving as business director of MVBMS' Interactive Media Services department and will continue in that role as well. The agency reported \$3 million in revenues from new media business last year.

► **Paging Network**, Dallas, will launch a Web site today for its new paging brand, VoiceNow. The site will have links to the main PageNet site (pagenet.net) and is the initial Web component of a \$20 million-plus ad campaign via **J. Walter Thompson**, Chicago, that will run through year-end.

► **Royal Caribbean**, the cruise-line company, will launch a redesigned version of its Web site today. It was created by **US Interactive**, New York.

► **Voices at large:** New media neophytes **Maer Roshan**, deputy editor at *New York*; **Michael Hirschorn**, former executive editor of *New York*; **Toby Young**, contributing editor at *Vanity Fair*; and **Candace Bushnell**, *New York Observer* sex columnist, have teamed up for a new, to-be-defined Internet venture.

► **Dave Carlick** has left Poppe Tyson Interactive, Mountain View, Calif., to join startup company **PowerAgent** as president of media services.

► A study by **PC Meter** showed that **Softbank Interactive Marketing** represented Web sites reaching 48.8 percent of all Web users in December. It put DoubleClick network's reach at 27.1 percent of all Web users.

MTV Online Adds Local Content, Looks to Push

BY BERNHARD WARNER—MTV introduced a trio of new content areas on MTV Online last week, as the network continues with its strategy to convert its site into a youth-culture "browser" of sorts replete with near-hourly news updates.

The Viacom-owned cable network is expected to announce later this month a rash of new content areas that will supplement its current mix of music, pop culture and MTV network programming. Last week's content additions were for MTV's latest shows such as "10 Spot" programs *The Jenny McCarthy Show* and *Daria*; in the past two weeks, the site has also added a city-by-city music guide and "Amp," a techno music area.

Over the past month, MTV Online has systematically grafted the network's edgy TV feel onto the site, jazzing it up ostensibly to entice more advertisers. The facelift has included the addition of Java software technology to funnel news updates to the site and its users.

An MTV tool bar can be downloaded from the site, enabling users to receive MTV content off-line, said Josh Sailor, senior Web programmer at MTV Interactive, the chief architects of the site. The Java application would permit MTV to incorporate streaming video and



sound into MTV Online, although such plans haven't been finalized, Sailor added.

MTV continues to co-develop a site with Yahoo!, tentatively dubbed MTV Yahoo! UnfURLed Ultimate Guide to Music. The site will categorize a global mix of music sites into a single package with links to and from MTV Online, said Doug Hirsch, producer of Yahoo! communities.

Continuing the Web-wide trend of incorporating more regional fare into sites, MTV Online has introduced "Where's the Beat?" The content area contains concert and club updates, plus local radio station promos and play lists for major cities throughout the country. It was developed with creative assistance from New York-based Web design shop Media Circus.

Microsoft Standards Grab Shakes Internet Show

BY ANYA SACHAROW—Push technology took the spotlight at last week's Internet World conference in Los Angeles, as Microsoft tipped its hand regarding plans to embrace the concept.

Microsoft moved to create an industry standard, called CDF, or channel definition format, to broadcast "channels" of content through the next version of its Internet Explorer Web browser, due out later this year. With that, key advocates of push such as BackWeb and PointCast announced new products and alignments to strengthen their positions in the growing push market.

BackWeb, a software provider for Internet broadcasts, will launch new channels from JAMtv, for music news and concert updates, and Stock-Line, the Stock Traders News Network channel, among others. BackWeb also will distribute its software through alignments with

Diamond Multimedia, Emerge and Expert Software.

PointCast, the leading push content aggregator, announced a new channel called Connections, which allows any Web publisher to broadcast news via PointCast.

More than 30 companies, including PointCast and America Online, have agreed to support CDF, Microsoft said.

CDF detractors include Netscape and Marimba. "We don't feel there's a need for standards in that area," said Mark Szelenyi, director of Netscape's AppFoundry. The companies also view CDF as exclusive. But Ben Algaze, manager of business development for Microsoft's Internet client and collaboration division, said the format would be HTML and Java based. "The format has nothing to do with the Microsoft platform," he said. "Netscape and everyone else will have a chance."

iVillage, Mining Co. Add Shops

Two Web-based companies are turning to some of the same agencies to help them promote their brands and drive traffic. Winning business from iVillage and The Mining Company are SiteSpecific, frierson + mee and IN2, all in New York.

iVillage, the parent company of Web sites ParentSoup, About Work and Vices and Virtues, tapped frierson + mee to create a round of banners for ParentSoup that featured such taglines as "Is your kid weird?" The agency also handles print campaigns that run in Internet and parenting books.

The next round of banners for ParentSoup will be handled by IN2, which will also launch the first campaign for Vices & Virtues. Modem Media plans and buys media across all iVillage brands and will continue to create banners for About Work.

Hillary Graves, director of marketing for iVillage, said the company will continue to shift portions of its account to new agencies. "We want to constantly know what a lot of shops are doing," she said. iVillage will spend some \$4 million on advertising this year.

The Mining Company turned to Lowe & Partners/SMS last fall to help the Web site network create a brand identity, said Mining Company chief executive Scott Kurnit. frierson + mee has been retained to create a traditional media campaign; SiteSpecific and IN2 will handle the on-line campaign, which is expected to consist of banners featuring scrolling menus.

The missing link between the two content companies and the person partly responsible for the agency overlap is Susan Peckman, who was senior vice president of marketing at iVillage before joining Mining Company earlier this year. —*Laura Rich*

Hasbro Plans

Hasbro, the No. 2 toy maker, intends to boost its Web budget by 75 percent this year, earmarking \$3-5 million for banner ad buys during the crucial holiday season. The buys haven't been finalized, said Hasbro Interactive marketing vice president Gary Carlin, but likely placement would be on search engines as well as gaming, sports and entertainment sites. In addition, the Pawtucket, R.I. toy maker intends to spend as much as \$10 million on Web site construction and improvements. Hasbro's new alliance with on-line gamer sites zone.com, from Microsoft, and mpath.com will be touted in a new Hasbro site due out this fall. —*Bernhard Warner*



BACKUP

JUST GOT IT

Nike has shocked many in the new media industry by sidestepping the shops it has worked with since last summer and awarding the title "Web architect of

record" to Vivid Studios, a San Francisco-based agency with few clients and recent financial woes. The assignment is said to be worth some \$1 million.

A review that began in December included nine agencies and was narrowed to Agency.com, Organic Online, Red Sky Interactive and Vivid. Organic and Red Sky had outstanding relationships with Nike, for which the two had created an Olympics site; Red Sky also created a series of sites recently featuring Nike endorsers (below).

Sources said the winning pitch was based on a "concept of community" and was executed by Vivid with freelance unit Doris & Clancy Ltd., a creative team formerly with Hal Riney & Partners, San Francisco.

Although the Nike review involved creative presentations from participating agencies (unlike the concept pitch more commonly seen in new media reviews), Vivid submitted a 110-page position paper describing the agency's staffers and style of work. "About one-third was our ideas of what [Nike] needed," reported Vivid creative director Nathan Shedroff (above).

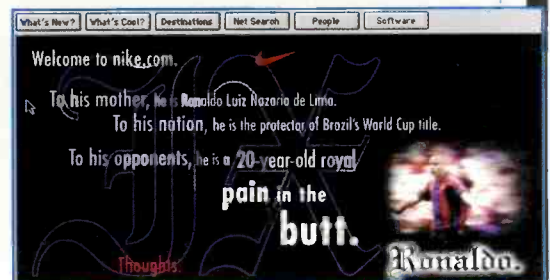
Shedroff implied the Nike project will be a major undertaking that involves constantly changing sites customized to suit local cultures. "Not just different cultures in a global sense—but running is a different culture from skating," explained Shedroff.

Vivid has undergone several shifts in strategy since it first opened its doors in 1990 and developed a bulletin board structure for The Well. Its most recent business focus was on the Vivid Travel Network, which was set up as an international network of local content sites. It has recently experienced a number of midlevel staff departures, and sources said the company has defaulted on payments to vendors as well as employees.

Craig Wingate, chief operating officer at Vivid, confirmed that "around the turn of the year there was a cash crunch, but we have secured investment and formed a joint venture," though he would not elaborate.

Vivid's win surprised no one more than Red Sky, which had a close relationship with Nike. "It aches; we could have done a fabulous job," said Tim Smith, president of Red Sky Interactive.

Some sources question Nike's dedication to new media. "It is a wicked stepchild," one former Nike employee said of the Net effort, adding that Nike's interest in technology stops with the manufacturing of its shoes. —*Laura Rich*





Keys to the Cities

Guide sites battling for local ad dollars. *By Laura Rich*

Pity the local marketer. As more Web content providers look to local advertising as the next frontier in revenues, the corner store, the gas station and the hair salon are each under siege. They're being hit up by countless companies seeking a piece of the estimated \$60 billion spent on local advertising across all media each year.

Take Fran Victor, vice president of marketing at Gart Sports, a sporting goods store in Denver. The calls from Web companies, which are up to about four a day now, "started a year ago and there are more all the time," said

Victor. All this attention and Gart hasn't even had its own site. Victor expects to launch one next week. Then she'll figure out whether to advertise, and will choose a site based on how popular it is, she said.

Pondering possible places to advertise, Victor mentioned Web versions of the media with which she's already familiar, such as the site from local newspaper the *Rocky Mountain News*. Her response shows that local content hopefuls—like Denver-based U S West, which is entering the market this



New York is one city in the sights of multiple local content developers. Given its tourist trade, local advertisers may be counting on buying a New York site to reach a global audience.

spring with a Web site called Dive-In—will do well to keep in mind the years spent by media companies establishing their brands.

In fact, U S West will first roll out Dive-In in 10 of the company's existing cable markets, including Denver and Jacksonville, Fla., where its Continental Cablevision unit is conducting an interactive TV trial. The site will feature sections on health, education, sports and travel, as well as an entertainment guide and news. All ten are scheduled to debut tomorrow.

U S West's Lance Podell is heading up all national sales efforts and is still in a "road show" phase, which he said means no hard sell. "Sure, I'd love to get the bulk of [an advertiser's] budget, but I have not attempted to sell an ad yet," said Podell, who is director of content development and advertising at U S West. Podell's sales message focuses on community.

"We've built a site for the insider. If you don't live in Atlanta [for example], it probably won't be of interest to you," Podell explained.

Dive-In is up against tough competition from America Online's Digital City, which will roll out a Web-based version of its AOL-based local con-



Seattle saw the launch of the first Microsoft Sidewalk site earlier this month. New York and Chicago are next.

Dynamically targeted advertising



USER PROFILE

mac user - student in california - uses altavista

You hear so much

about the innovative ways the Web can help strengthen your marketing efforts. Creating personal connections that are unheard of in any other medium. Is it hype? Can you actually reach your market more effectively? Here are two leading companies that are using the unique marketing tools of the Web.

3M Visual Systems

To generate qualified leads for a Multimedia Projector, 3M initiated a targeted Web ad campaign. Prospects who work in software, Internet, media, advertising, marketing, publishing and training companies were targeted. Ad banner creative was directed at the different audiences and unique sites. The results were impressive. Before the campaign, the forms on 3M's Web site generated 10 to 15 responses per week. With the targeted campaign, 1,850 leads were generated in a month, of which 78% were qualified Web-generated leads.

IBM Recruitment

The objective was to have students schedule interviews with IBM recruiters. The online campaign served an ad to all students exactly two weeks prior to IBM's scheduled campus visit. Ads were targeted at over 300 specific colleges and universities. Over 750,000 ads were served in the first month. The first ad impression generated response rates of up to 30%.

The impetus behind these two success stories is DoubleClick's DART™ (Dynamic Advertising Reporting and Targeting) technology. An innovation in target marketing that allows for dynamic delivery of Web advertising.

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Keys to the Cities

tent areas in the second quarter of this year, and Microsoft's Sidewalk, which launched its first site, for Seattle, earlier this month. The site carries ads from Barnes & Noble, Bank of America, BMW, Club Med and American Airlines.



Sidewalk's Peter Atkins

AOL's plan is to recruit local "affiliates," a term borrowed from a network TV model, and to affix a frame at the bottom of affiliate sites' screens, with links to AOL services on the Web like chat and bulletin boards. AOL will share revenues from national and local ads sold in that frame. (Local affiliates will share their revenues with AOL.) This is a departure from AOL's earlier plan, which was to create individual Digital City sites for each market. Paul DeBenedictus, president and

chief executive of Digital City, expects the network will generate some 125 million page views per month once it launches this spring.

Microsoft is creating Sidewalk with an emphasis on entertainment. The company has recruited established cultural writers from each market to help develop the sites. In New York, for example, Eric Etheridge, who was formerly with *George* and the *New York Observer*, is leading content development on Sidewalk.

Microsoft's sales strategy is concentrated on local and regional advertisers. Peter Atkins, who heads up sales and marketing for Sidewalk, said his network of sites is offering advertisers customization options that match content and ad messages with appropriate users. Atkins believes local sites will be used by marketers less for brand-building than for practical messages. U S West's Podell agrees: "It's Visa's message about how 95 percent [of a consumer's total expenditures] is spent within five miles of home," he noted.

AOL reps have been selling agencies on price, offering packages across the entire AOL system at low CPMS, sources said. Given the on-line services' customer base of some 8 million subscribers, it can afford the bulk rate.



FRANK VERONSKY

Digital City head Paul DeBenedictus

Both Microsoft and US West have hired sales firms to represent their properties at the local level. CUC International, which has experience in on-line retailing is marketing Sidewalk; Burst Media, which handles advertising for several other sites, will sell Dive-In. Both companies are counting on established relationships between local reps and advertisers to bring in local ad dollars.

Banner space is the first thing being offered by all three networks. Dive-In will carry national and local ads on the same pages. At the top will be a national, branding campaign; in the bottom right corner, a square is reserved for that company's local message. "Localized presence is an issue for everyone," observes Taki Okimoto, interactive media supervisor at Leo Burnett, which handles Oldsmobile's Web advertising.

Advertisers have already shown their desire to reach geographically targeted audiences, using technology filters to compensate for a lack of focused content to buy. Bell Atlantic last month launched a campaign (created by Saatchi & Saatchi and Zenith Media) for its integrated digital services network (ISDN) service that blocked out domain names outside of its geographic targets.

AOL, US West and Microsoft each plan to give national advertisers a way to target locally, tailoring their messages to each geographical and topical page.

Local advertisers may take the reverse route, in hopes of realizing some global ambitions. When Sidewalk debuts in New York this spring, Giuseppe Bruno, the owner of Sestina Restaurant on New York's Upper East Side, will

spread word of his restaurant to diners in other parts of the world who may visit the city. "I don't think the president of IBM is going to come to the restaurant because he punched it up on his computer. But maybe his secretary will," said Bruno. ■



Lance Podell, of US West's Dive-In city network

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CULTURE TRENDS

The Hollywood Reporter's Box Office

For 3-Day Weekend ending March 11, 1997.

This Week	Last Week	Weeks in Rel.	Picture	3-Day Weekend Gross	Total Gross Sales
1	New	--	Private Parts	14,616,333	14,616,333
2	New	--	Jungle 2 Jungle	12,812,047	12,812,047
3	1	2	Empire Strikes Back	8,048,852	51,740,189
4	2	1	Donnie Brasco	7,831,804	23,354,735
5	4	1	Booty Call	4,060,870	13,816,313
6	3	5	Star Wars	3,894,728	130,571,314
7	5	3	Absolute Power	3,712,550	42,073,637
8	6	4	Dante's Peak	3,224,785	56,802,730
9	7	3	Vegas Vacation	2,386,903	30,607,818
10	9	11	Marvin's Room	2,365,877	8,678,752
11	8	3	Fools Rush In	2,302,017	24,587,877
12	11	12	Jerry Maguire	2,153,022	138,005,881
13	13	16	The English Patient	2,007,254	57,548,109
14	14	15	Shine	1,944,532	28,769,863
15	10	2	Rosewood	1,763,913	9,818,279
16	17	14	Sling Blade	1,270,753	4,833,610
17	15	11	Scream	1,012,668	84,681,531
18	12	3	That Darn Cat	913,719	15,638,921
19	New	--	Rhyme and Reason	853,589	1,104,236
20	16	10	Michael	844,005	88,519,185
21	18	2	Lost Highway	762,451	2,181,629
22	56	12	The Preacher's Wife	486,736	46,618,289
23	20	23	Secrets & Lies	436,930	9,416,672
24	19	10	Evita	381,913	48,168,734
25	21	17	Ransom	378,071	135,490,454
26	42	1	Kama Sutra	287,128	415,030
27	22	16	Space Jam	266,671	90,166,932
28	24	13	Everyone Says I Love You	240,427	9,047,742
29	28	10	Hamlet	201,577	3,813,678
30	27	11	One Fine Day	194,693	45,769,096
31	32	6	Kolya	168,175	1,189,899
32	47	5	Waiting For Guffman	153,554	529,777
33	25	10	Mother	151,397	18,432,699
34	29	12	Mars Attacks!	121,212	37,650,012
35	23	4	Beautician and the Beast	99,181	10,690,027

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MTV's Buzz Clip

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

Week of 3/10/97

Artist/Group: **Fiona Apple**
Song/Video: "Shadowboxer"
Director: **Jim Gable**

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

Artist/Group: **Erykah Badu**
Song/Video: "On & On"
Director: **Paul Hunter**

Badu's graceful vibe is evident in the poetic, first single from her debut album - *Baduzim*. Her voice - a hint of southern belle forever stuck in her throat - flows like the clearest, sweetest honey. Her phrasing, so reminiscent of Billie Holiday, one momentarily forgets Diana ever sang them blues.

Artist/Group: **The Verve Pipe**
Song/Video: "The Freshmen"
Director: **Mark Neale**

Villians, the major label debut from Michigan's The Verve Pipe, has a musical scope that defines melodic power pop -- muscular, rough and passionate, yet retaining keen intellectual drive. The band is known for their live performances, which serves as a testament to years of touring. When asked about the future of the band, drummer Danny Brown simply says, "We just look forward to playing and having people know our music, and we're happy to have an album we're proud of."

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending March 15th provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks. on Chart</i>	<i>Title</i>	<i>Artist</i>
1	1	1	7	Wannabe	Spice Girls
2	3	2	7	Can't Nobody Hold Me Down	Puff Daddy featuring Mase
3	2	1	20	Un-break My Heart	Toni Braxton
4	5	4	15	You Were Meant for Me	Jewel
5	4	2	13	In My Bed	Dru Hill
6	7	6	9	I Believe I Can Fly	R. Kelly
7	6	2	18	Everytime I Close My Eyes	Babyface
8	10	8	6	Don't Let Go Love	En Vogue
9	8	8	3	For You I Will	Monica
10	9	3	23	Don't Cry for Me Argentina	Madonna
11	11	4	11	Nobody	Keith Sweat featuring Athena Cage
12	17	12	4	Get It Together	702
13	13	11	15	Ooh Aah...Just A Little Bit	Gina G
14	14	12	15	Hard To Say I'm Sorry	Az Yet featuring Peter Cetera
15	15	12	7	I Believe In You & Me	Whitney Houston

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Billboard's Heatseekers Albums

Best selling titles for the week ending March 15th by new artists who have not appeared on the top of Billboard's album charts.

<i>This Week</i>	<i>Last Week</i>	<i>Wks. on Chart</i>	<i>Artist</i>	<i>Title</i>
1	2	22	The Verve Pipe	Villians
2	7	13	Paula Cole	This Fire
3	5	33	Kenny Chesney	Me & You
4	8	8	Squirrel Nut Zippers	Hot
5	4	17	Duncan Sheik	Duncan Sheik
6	--	1	White Town	Women In Technology
7	1	16	No Mercy	No Mercy
8	9	5	Jonny Lang	Lie To Me
9	6	3	Frankie Cutlass	Politics & Bullsh*t
10	12	33	Kenny Lattimore	Kenny Lattimore
11	15	8	Sweetback	Sweetback
12	--	1	L7	The Beauty Process
13	--	1	Freddy Johnston	Never Home
14	10	21	Soul Coughing	Irresistible Bliss
15	14	5	Space	Spiders

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MTV Around the World

Week of 3/10/96

MTV Europe

<i>Artist</i>	<i>Title</i>
1. En Vogue	Don't Let Go
2. U2	Disotheque
3. Madonna	Don't Cry For Me Argentina
4. B Real, Bustah Rhymes, Coolio	Hit'em High
5. Depeche Mode	Barrel Of A Gun

MTV Latino

<i>Artist</i>	<i>Title</i>
1. U2	Disotheque
2. Sheryl Crow	Every Day Is A Winding Road
3. Cafe Tacuba	Como Te Extranan Mi amor
4. Spice Girls	Wannabe
5. Kula Shaker	Tattva

MTV Brasil

<i>Artist</i>	<i>Title</i>
1. Kid Abelha	Te Amo Pra Sempre
2. Viper	8 de Abril
3. Raimundos	Puteiro Em Joao Pessoa
4. Shaggy	Boombastic
5. Smashing Pumpkins	Thirty Three

MTV Japan

<i>Artist</i>	<i>Title</i>
1. U2	Disotheque
2. Aerosmith	Falling In Love
3. No Doubt	Excuse Me Sir
4. Blur	Beetlebum
5. Nine Inch Nails	The Perfect Drug

MTV US

<i>Artist</i>	<i>Title</i>
1. Jewel	You Were Meant For Me
2. The Wallflowers	One Headlight
3. Aaliyah	One In A Million
4. Live	Lakini's Juice
5. Spice Girls	Wannabe

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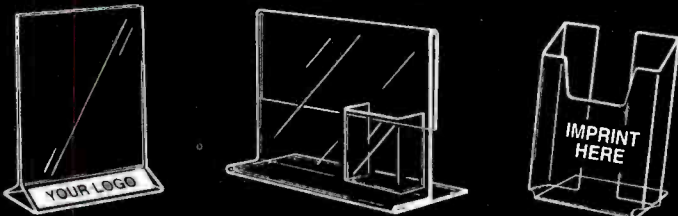
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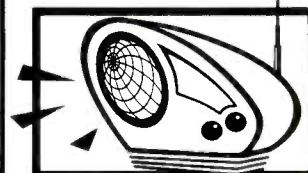
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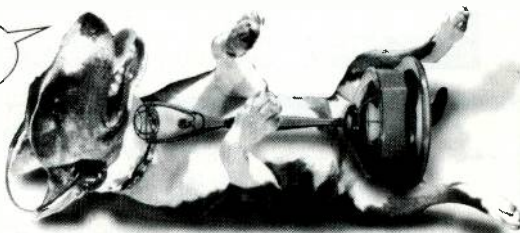
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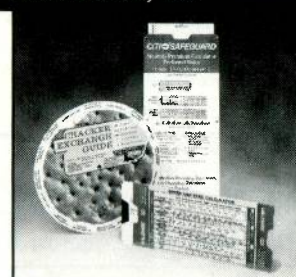
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Media Buyer/Planner. Broadcast, some print. MM+, 5 yrs. A.E. 3-4 years, high standards for creative/service.
Production Mgr. Print, broadcast. Quality/detail focus. 5 yrs.
Team Coordinator. Organized, traffic, media or adm. exp.
A/D. Print, broadcast. Retail+Concept+Design = Job.
C/W. Print, broadcast. Retail+Concept = Job.

Send resumes to:
Williams Whittle Associates
711 Princess Street, Alexandria, VA 22314
or fax us at 703.684.3285

HELP WANTED

ROUND OUT THE CORNERS OF OUR CUTTING EDGE

At MCI, you'll have the chance to shape our marketing message as it goes out to millions of people around the country. Because we count on our people not only for their big ideas, but also for their initiative in getting them produced. So if you're looking for an opportunity to make a real difference in a company where your efforts are noticed and rewarded, contact MCI today.

Advertising Manager

Our Washington, DC, Consumer Marketing Organization is looking for a seasoned professional to lead brand advertising efforts. Responsible for the development of television, radio and print campaigns and the management of the advertising agency.

To qualify, you need 6-8 years experience in advertising and marketing, preferably in account management at an advertising agency or in a corporate advertising department. You must have demonstrated success in building strong internal and external relationships and the ability to manage multiple projects simultaneously.

Assistant Advertising Manager

Assist in development of TV, radio and print advertising. Manage advertising budget. Develop and implement promotional advertising.

To qualify, you need 2-3 years of advertising or marketing experience. We offer an outstanding salary and benefits package. To apply, send your resume and salary requirements in confidence to: MCI Telecommunications Corp., Job Code ETAWMA317, 1200 South Hayes St., Arlington, VA 22203; FAX: (703) 415-6414; e-mail 213-1549@mcimail.com.

MCI is proud to be an equal opportunity employer, M/F/D/V.



www.mci.com

PROMOTION, MARKETING COMMUNICATIONS

NEW BUSINESS PERSON

We offer a fantastic compensation package and incredible support for a New Business self-starter. We specialize in promotion, marketing communications, events, etc. for major companies. We are only interested in an individual who is comfortable in selling "top-of-the-line" to significant clients. Resume and note to...

Adweek Classified, Box 3963
1515 Broadway, 12th fl.
New York, NY 10036

Senior Account Executive

For Ad Agency, detailed organizational skills, dynamic personality, min. 8 years experience, background in travel/tourism.

CALL 305-895-8430
or FAX 305-892-9611

AGENCY CREATIVES

Talented Director/DP with credits is looking for creatives to collaborate with on spec spots. Gotta great concept? Let's make it real. Replies to:

Searchlight Productions
26 W. 17th St., 4th floor
New York, NY 10011

FAST GROWING NJ AGENCY IS HIRING AGAIN!

ACCOUNT MANAGEMENT

Account Executive - Direct - Highly organized, detail focused, flexible. Knowledge of schedule/estimates, creative, production. Strong writing & client presentation skills. Must have agency experience.

Account Executive - General - looking for seasoned account exec able to run accounts, present well, handle organizational details, supervise AAE & develop strategic approaches. Experience in healthcare, home furnishings or real estate a plus.

TRAFFIC

Traffic Manager - needed to supervise traffic coordinators to ensure proper work flow and quality control as well as traffic for several clients. Previous agency experience necessary. Word, Excel & Powerpoint helpful.

Traffic Coordinator - Highly organized & detail oriented, our coordinators are responsible for the work flow of the agency. Previous agency experience helpful but not necessary.

PRODUCTION

Production Manager - Direct - 3-5 years direct mail experience with knowledge of forms, envelopes, check packages, lists, fulfillment, personalization, lettershop and postal regulations a must. Direct response agency or corporate experience a must.

Production Manager - General - to manage & supervise the depts daily operations including estimates, purchasing, print production. Must have knowledge of separations, 1-4 color printing, vendor base & 4-5 yrs agency experience.

Send resume with salary requirements to
(please indicate which position you are applying for):

Director Human Resources
Gillespie

3450 Princeton Pike, Lawrenceville, NJ 08648
FAX (609) 895-0222

EOE

CREATIVE DIRECTOR

Busy, in house agency, for the national leader in its industry is seeking a well seasoned, top notch Creative Director. Candidates should possess a tremendous amount of experience in the creative formulation of print, direct mail as well as on-air media campaigns. A knowledge of retail is highly desirable. Position will report to the VP of Marketing. Several years experience in a similar position within an in-house or outside agency, is required along with an understanding of how to develop creative which sells product. A generous compensation package is available for the right individual including an excellent salary and benefits.

Send a resume along with salary history to:

VP of Marketing

ADWEEK Classified, Box 3966

1515 Broadway, 12th fl., New York, NY 10036

Director - Marketing

For fast growing PUSSEY'S restaurant co. Ideal cand. has extensive casual theme advertising and promos experience. Strong in radio campaigns. Must have verifiable record as sales builder in casual dining. Key opp. to help build successful rest. co. EOE/M/F/D/V

FAX resume & sal. hist. to HR Dir. at:
(803) 552-2212

MEDIA BUYERS

Highly visible media independent has openings for freelance and permanent buyers with strong experience in spot TV and radio. Must be sharp, energetic, with good follow-through skills and ability to negotiate with confidence. Fast pace and lots of opportunity. Good salary/bnfts.

Resume to:
P.O. Box, 1455
Murray Hill Station, NYC 10156

HELP WANTED

Marketing Manager-Customer Loyalty

Implement and manage marketing programs to increase customer retention and maximize customer loyalty. Create and administer "appreciation" and make it right" programs. Adapt on-going marketing programs to customer loyalty market objectives. Coordinate with direct marketing to develop mailings to increase customer loyalty. Coordinate with creative department to increase interactive dialog with customer base. 3-5 years experience in customer loyalty programs. Advertising agency management experience desired. Strong analytical skills. Detail oriented to analyze retention statistics. Excellent verbal and written communication skills, high degree of computer literacy (MS Word and Excel). BS with emphasis in marketing required. MBA preferred.

Marketing Manager-Sales/Distribution

Implement and manage marketing programs to increase distributor purchases. Implement marketing programs to increase the number of distributors. Create and administer co-op programs. Increase prominence of Microflex in distributor communications and sales efforts to end users. Adapt on-going marketing programs to distributor sales/marketing objectives with collective goal of attracting new customers. Analyze the distributors' end user sales trends and markets. Coordinate new product introduction campaigns to distributors. 5-7 years proven success and demonstrable track record of maximizing distributor sales programs, creating distributor purchase marketing programs and managing multiple projects. Strong creative and analytical skills. Detail oriented to forecast distributor sales. Excellent verbal and written communication skills. High degree of computer literacy (MS Word and Excel). BS with emphasis in marketing required. MBA preferred.

Send resume and salary history/requirements to:

Microflex Medical Corporation
 PO Box 32000
 Reno, NV 89533-2000
 FAX (702) 746-6553
 Email: Debble@microflex.com



Inter@ctive Week, the single source for the Internet, Intranets and Infrastructure, is looking for two District Sales Managers to sell display advertising to existing/new accounts. Positions available in the Midwest and the San Francisco Bay Area. Individuals must have a proven track record in print sales (3-5 years), outstanding written and verbal communication skills, and an ability to close sales. Knowledge of the interactive/internet, computer or communications industries a plus. Basic computer skills essential.

We offer a competitive salary/benefits package, which includes a 401(k) plan.

Please send your resume and salary requirements to:

Human Resources Department
Inter@ctive Enterprises, LLC
 100 Quentin Roosevelt Blvd Suite 400, Garden City, NY 11530

EOE

**ABP INTERACTIVE
 INTERNET AD SALES**

As an extension of our Interactive Media Services, we are seeking techno-savvy ad sales professionals to sell ads and sponsorships for our client's entertainment web site. Candidates should possess prior media sales experience or 3+ years media planning experience with strong desire to get into media sales. Must have knowledge of the Internet/WWW, excellent communication skills, and be aggressive but not overbearing. 4 year degree required. Send resume to:

L. Mete, Manager of Interactive Media Services
ABP Interactive
 136 Madison Avenue, New York, New York 10016
 Fax: 212-684-0469
 NO PHONE CALLS PLEASE

WE'RE GROWING . . . ARE YOU?

Casanova Pendrill Publicidad, a rapidly growing Hispanic advertising agency in Orange County, California, has immediate openings for:

Account Supervisors

Minimum 5+ years agency experience; strong strategic skills; excellent written, verbal and presentation skills; proven leadership and supervisory skills; bilingual (English/Spanish) necessary, bicultural preferred.

Account Executives

Minimum 2+ years agency experience with at least one year as Account Executive; excellent written/verbal skills; strong analytical skills; able to handle multiple projects; bilingual (English/Spanish) necessary, bicultural a plus; computer literate.

Assistant Account Executives

Entry level position requires 1 year of agency experience or extensive internship experience in marketing/advertising field; excellent written/verbal skills; bilingual (English/Spanish) necessary, bicultural a plus; computer literate.

Media Planners & Buyers

Minimum 3+ years buying and/or planning experience required; bilingual (English/Spanish) preferred; MMPlus or Strats knowledge preferred; previous Hispanic media experience not required.

Media Assistants

Entry level position requires 1 year agency or broadcast media experience; strong numeric skills; detail oriented; able to handle multiple projects; bilingual (English/Spanish) preferred.

Art Director

Minimum 4+ years of agency experience; bilingual (English/Spanish) required; proficiency in Macintosh graphics software required.

Copywriters

Minimum 2+ years advertising/copywriting experience; impeccable Spanish writing skills.

Salaries commensurate with experience. Please mail or fax your resume in strict confidence to **Greta Toscas, Casanova Pendrill Publicidad, 3333 Michelson Drive, Suite 300, Irvine, CA 92612. Fax (714) 474-8424**



Leaders in marketing solutions seek a professional to join our Norwalk, CT office. Ideal candidate will have undergraduate degree and 3-5+ years experience with ad agency, marketer, or research company. This position is responsible for directing client service for Yankelovich MONITOR clients. Client management responsibilities include understanding client issues; managing and responding to client requests; utilizing the MONITOR database to conduct analyses; and writing Yankelovich MONITOR presentations and marketing perspectives. If you seek challenge, think creatively, can tolerate rapid pace, we offer a competitive salary, excellent benefits and a bright prospect for future growth. **Please send your resume complete with salary history to:**

Yankelovich Partners Inc.
 101 Merritt 7 Corporate Park
 Norwalk, CT 06851
 An Equal Opportunity Employer

ACCOUNT MANAGER

One of the nation's largest sales promotion companies, rated as one of the One Hundred Best Companies to Work for in America, is looking for an Account Manager for its Southern California sales division. The Account Manager will be responsible for managing a sales assignment in the western half of the U.S.

The ideal candidate will possess strong marketing and consultative sales skills; the ability to reach, influence and persuade key decision makers; the ability to develop strong sales presentations; outstanding written and oral communication skills; PC literacy; and a willingness to travel. In addition, the individual will be a team player with a college degree, 6 - 10 years experience in package goods field sales and brand management or promotion management.

Qualified applicants should send a resume and salary requirements (applications without salary requirements will not be reviewed) to:

ADWEEK Classified • Box 3561
936 Merchandise Mart • Chicago, IL 60654

An EEO, drug testing employer. Applicants with foreign language skills encouraged to apply.

HELP WANTED

ACCOUNT EXECUTIVE GENERAL

We have a great opportunity for you to work on recently won new business in a dynamic, friendly, shop. You have AAE support, the opportunity to develop and advance, strong support and peer teams. Must be able to run accounts, present well, handle organizational details, supervise AAE, and develop strategic approaches. Experience in healthcare, home furnishings, or real estate a plus.

We believe in casual excellence, that's why we're a \$140 million dollar shop with plenty of NY and Philadelphia talent. Position needs to be filled quickly.

For consideration send resume with salary requirements to:

**Director Human Resources
Dept. H
Gillespie
3450 Princeton Pike
Lawrenceville, NJ 08648
FAX (609) 895-0222**

Account Management Philadelphia

Bozell Worldwide is currently seeking qualified applicants with two to four yrs. of advertising exp. for a multi-unit and/or retail client. Must have hands on exp. in the implementation of local promotion and possess strong communication skills. B.A. degree w/fast-food/retail exp. preferred.

Please fax or mail resume w/salary history/requirements to:

**Bozell Worldwide
Attn: Jim Bogard
535 S. Anton Blvd., Suite #700
Costa Mesa, CA 92626
Fax #714-708-9299
EOE/AA/M/F/D/V
No phone calls please**

ASSISTANT LIST BROKER

Leave your boring job buying media and become a list broker and increase your income potential! We'll teach you the business and you'll use your organizational skills & media buying experience. Fax your resume to:

**212-576-1129
Attn: VP List Brokerage**

OFFICE MANAGER

For small midtown sales promotion agency. Deal with vendors, customer service, high-energy, hands-on, detail-oriented. Strong secretarial and phone skills. Fax resume and salary requirements to:

212-944-7674

ACD/EXEC. DESIGN DIRECTOR

Do elegant work...make money. We wish to empower you. We are seeking a talented, creative individual with a very strong sense of style and a penchant for details, second-to-none, to build a world-class group of talent for marketing communications, promotion and advertising. You must be poised and articulate with clients and employees. If you do not measure up or aspire to creative leadership, please do not respond. Resume and *attitude* to:

**Adweek Classified, Box 3964
1515 Broadway, 12th fl.
New York, NY 10036**

MEDIA PLANNING MADE FUN

Are you great with numbers and have an interest in the media and publishing? This midtown NYC consulting firm works for media companies on marketing, strategy and organization. We're searching for a full-time business analyst for research, planning and analysis. BA required, publishing experience or interest preferred. Computer & analytical skills critical.

**Please fax resume
and salary requirements to:**

**Vicki
212-683-7494**

MEDIA DIRECTOR

Growing Southeast agency with national consumer and business-to-business accounts is looking for a Media Director. Must have 10 years agency experience in buying and planning with an emphasis on print, strong negotiating skills, solid managerial background, client presentation skills and a desire to work in a team-oriented environment.

**FAX or mail resume with
salary requirements to:**

**Director of Client Services
KB&A Advertising
200 N. Main St., Suite 201
Greenville, SC 29601
FAX: 864-242-5159**

CREATIVE WRITER

International Public Relations firm seeks a creative writer and thinker to produce collateral materials, case studies, speeches, ads, and brochures, part-or-full-time. Salary up to \$50,000, with extensive benefits package if work over 30 hours/week. Resumes to:

**Ilse Rosenblatt, Dir. HR
Porter Novelli
437 Madison Avenue
New York, NY 10022
Fax: 212-872-8222
No phone calls, please.**

ADVERTISING MANAGER

Rapidly growing International Company, based on Long Island, seeking Advertising Manager to oversee in-house and freelance advertising personnel:

- Work with product managers and worldwide sales team to develop marketing and advertising plans.
- Experience with direct marketing, sales promotion and collateral production essential.
- Knowledge of international markets and the military desirable but not mandatory.
- Individual must be a self starter who wants to both create and manage.

**Fax your resume
and salary history to:
Susan at 516-677-3703**

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**www.seyboldseminars.com
or 1-888-800-8922**

MEDIA PLANNER

Leading Orlando ad agency seeks planner with 4-6 years experience in broadcast/print planning & buying. Client interaction and strong writing skills a must. Hospitality experience a plus. Great benefits. Send resume to: H.R. Director, c/o Planner, P.O. Box 948427, Maitland, FL 32751.

**Automotive/
Account Supervisor**

Boston (Waltham area) ad agency seeks Account Supervisor with 5+ years experience for regional automotive account. Excellent verbal and written communication and presentation skills required. Responsibilities include analyzing data, ability to think strategically and handle multiple projects and deadlines. Proven supervisory and leadership skills a must. Automotive or franchise experience a plus. Travel required.

Send or fax confidential salary history and resume to our headquarters at:

**RF alpha - Job B/AS
Attn: Becky Riefer
1333 Second Street
Santa Monica, CA 90401
Fax: 310-917-2526**

MEDIA PLANNER

Major New Jersey Consumer Advertising Agency has an immediate opening for a fundamental trained media planner. 2 years experience in broadcast, out-of-home and print planning. Will work on regional and national accounts including utility, retail & healthcare. This is not an entry level position!

Fax or send resume & cover letter outlining salary range to:

**DKB & Partners
1776 On The Green
67 East Park Place, 7th floor
Morristown, NJ 07960
Attn: Media Director
Fax: 201-993-2828**

PRODUCTION OPPORTUNITIES

Large NJ Event Marketing agency with solid growth has positions open in several levels of Production Dept. Candidates must have 2-3/5+ yrs mgt exp with touring/implementation programs and be motivated to work in a high energy, top quality environment. Passionate, get-it-done personnel may fax resume to:

**(201) 890-1661
ATTN: Production Dep't.**

FILM & TV JOBS

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

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HELP WANTED

**Increase Your Income, Effectiveness & Image
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If you are an account person with quality accounts (or potential accounts) in marketing communications, promotion (or small-medium ad accounts)...and wish to "offer" a better product to your clients that is more profitable to yourself, we offer...

- Compensation Packages Second to None
- Superlative Creative & Tactical Support
- Unmatched New Business Support
- Hi-Style Image/Identity

We are in the process on assembling a fantastic group of proven and talented creative and support people in NYC who can help you improve *your* product to *your* clients. We will be moving in to new, image-intense space...We are going to aggressively support growth. If you are very smart, very aggressive and very ambitious, send a note to:

Adweek Classified, Box 3965
1515 Broadway, 12th fl.
New York, NY 10036

BSA, a full service, international ad agency specializing in recruitment, with 17 offices, is expanding its creative staff on the East and West Coast.

CREATIVE DIRECTOR/DESIGNER

You'll have the opportunity to go from concept to completion on a variety of creative projects. Strong hands-on design, organizational and typography skills required. Quark and Photoshop skills essential. Knowledge of printing and cross platform experience desired. Minimum 2 years small ad agency experience. Submit 3 non-returnable samples with your resume.

COPYWRITER/CONCEPTOR

A challenging position for a conceptual thinker that brings out-of-the-box ideas to the table, can write dynamic headlines/copy and handle many projects. Assignments will include B&W/4-color ads, brochures, collateral and proposals. Familiarity with high tech/recruitment advertising is a plus. 2 years small ad agency experience required. Submit at least 3 non-returnable samples with your resume.

Forward resume and salary history to: Dept WGS, BSA Advertising, 360 Lexington Ave., 12th Flr, New York, NY 10017 Or Fax to (212) 599-7453

BSA ADVERTISING

MEDIA PLANNER

Fast-growing advertising agency looking for experienced print and on-line media planner. Unique opportunity to create your own department. Forward resume and cover letter to:

Marianne Moore
Stein Rogan & Partners
440 Park Avenue South
New York, NY 10016-8012

**SAVVY JUNIOR
ACCOUNT EXEC**

Growing mid-size Agency seeks smart, marketing savvy packaged goods junior AE with 1-2yrs experience. Good creative judgement, and capable of working with Senior Agency/Client team on high profile account.

Fax resumes to:
KSM (212) 354-1002

**NEW MEDIA/ADVERTISING
SALES MANAGER**

Ticketmaster, a nationwide live event ticketing service for major entertainment and sporting events, is seeking a dynamic, high-energy individual with an enthusiastic sales personality to sell Ticketmaster media, including: corporate sponsorship and advertising programs and advertising on Ticketmaster Online, the Internet's leading live event site.

Sales will be targeted to national, regional and local advertisers/sponsors located in the Northeast region. This position will be based in our New York office.

Requires a college degree along with 3+ years experience selling sponsorship or advertising, or 1+ years experience selling web advertising. Outstanding verbal/written communication skills and proficiency with MS Word and Excel also required. Must work effectively in a fast-paced, deadline-oriented environment. Experience with promotions is a plus.

We offer a competitive salary plus commission and a 100% employer-paid medical, dental, vision, life insurance and a discount prescription drug plan for employees, domestic partners and eligible dependents. A Flexible Spending Account and 401(k) plan are also available. For immediate consideration, please mail or fax your resume with salary requirement to: **Ticketmaster, Human Resources Dept./NMADV, 3701 Wilshire Blvd., 7th Floor, Los Angeles, CA 90010. Fax: (213)739-0780. E-mail: jobs@ticketmaster.com**

Equal Opportunity Employer



Fortune 100 companies rely on CYRK to BE RECOGNIZED.

CYRK, the leader in the design and marketing of the most recognizable brand names and corporate identities, has full-time and freelance opportunities in NYC and Gloucester, MA. Be recognized in the following areas:

Catalog Art Directors & Designers

Design and develop product catalogs for an extensive client base including some of the most successful worldwide brands. Must demonstrate proven ability to conceptualize and develop a range of collateral types depending on content, brand image and advertising themes. Work with a team of production artists in a highly creative, fast-paced environment. Candidate should have 3-5 years experience in an agency environment. Experience with consumer catalog design, advertising collateral, magazine design and layout highly desirable.

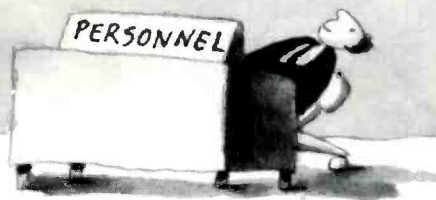
Layout/Mechanical Artists

Assist art and catalog directors in producing collateral pieces and product catalogs. Must be experienced in Mac, QuarkXPress, Photoshop and Illustrator Freehand. Degree in design with strong layout and type skills. 3 years minimum direct experience in publishing/printing.

Please send or fax samples and experience history/resume to: **Human Resources, Dept. FT (Full-Time) or Dept. FL (Freelance), CYRK, 3 Pond Road, Gloucester, MA 01930 or fax (508) 282-0639. Equal Opportunity Employer**

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

CALENDAR

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.

The International Radio & Television Society will host a **Gold Medal Award dinner in honor of NBC president Bob Wright** March 26 at the Waldorf-Astoria in New York. Contact: 212-867-6650.

MIT Enterprise Forum on March 27 will present **Digital Entertainment 2000**, a forum on leading companies' electronic entertainment plans for the next century. Contact: 212-681-1112.

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 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.

The Outdoor Advertising Association of America sponsors the **55th annual OBIE awards** May 1 at the Manhattan Center. Contact: 212-688-3667.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

NBC News May Face Fraud Suit

On the heels of grocery chain Food Lion winning a \$5.5 million fraud suit against ABC News, truck company Classic Carriers has filed suit against NBC News, alleging fraud and negligence. The suit, filed by the Maine company in January, was brought in response to a 1995 *Dateline* story in which a Classic Carrier truck driver admitted to doctoring his travel logs in order to comply with federal guidelines limiting the distance that truck drivers may travel without taking a break. The suit claims the report was false and seeks unspecified compensatory and punitive damages. An NBC spokeswoman said, "We categorically deny their claim. Our story was fair and accurate." The spokeswoman added that NBC has yet to be served the suit.

S.F. Papers, TV Meet on Web

Chronicle Publishing Co. announced last week the merger of the Web site of the *San Francisco Chronicle* and the *San Francisco Examiner*, "The Gate," with the Web site of Chronicle Broadcasting's NBC affiliate, KRON-TV. Alan H. Nichols Jr., exec vp and cfo for Chronicle Publishing, called it an effort to bring together "the daily newspaper journalism of the *Chronicle* and *Examiner*, [with] KRON's experience in breaking news coverage..." Heading the on-line group is John Coate, who has been manager of The Gate since 1995.

K-III to Drop "Non-Core" Units

K-III announced last week that it plans to sell four "non-core" business units. They are *New Woman*, *The Daily Racing Form*, Newbridge Book Clubs and

Krames Communications. The company said the sale is part of a new effort to focus on key business markets with projected growth. K-III also announced a proposal to make a public stock offering of 12.5 million shares (par value \$.01 per share) in April.

Petersen Peddling 'Bicyclist'

Petersen Publishing has changed the name of one of its titles. *Bicycle Guide* will become *Bicyclist*, effective with the July

issue. The change brings the title into line with Petersen's other motorcycle and bicycle titles—including *Motorcyclist* and *Dirt Rider*—which are named after the enthusiasts they target.

Black/Gay Mag to Launch

Connecticut-based Vanya Publishing is launching *B/G2* (Black First Gay Second) magazine next month. The initial rate base has not been set, but Vanya officials said the company hopes to reach about 300,000 African



JAMES SORESENEN

Gellar led the WB to its best Monday night ever

'Buffy' Slays 'Em

Last week's premiere of *Buffy the Vampire Slayer* boosted the WB to its highest Monday night ever in overnight markets. The two-hour (8-10 p.m.) special episode delivered a 5.1 rating/8 share in households, giving the young network a 42 percent increase in rating and 60 percent increase in share over its Monday season-to-date average. Possibly more important, the show's numbers grew each half hour, building from a 4.9/8 in the first half hour to a 5.4/8 in the last. *Buffy*, created by feature-film writer Joss Whedon (who penned the original *Buffy*, *Toy Story* and yet-to-come *Alien 4*) stars Emmy-winner Sarah Michelle Gellar in a special effects-laden series that pits a high school sophomore against a legion of creepy vampires, witches and monsters.

Media Notes

CONTINUED

American gay men with the lifestyle mag. Perry Simon, president of Viacom Productions, the boutique production shop responsible for the hit series *Sabrina the Teenage Witch*, has signed a long-term deal with parent company Viacom. Simon, who has been at Viacom Productions for four years, oversees development and production of programming targeted for broadcast networks, cable, first-run syndication and direct-to-video markets. His latest project revolves around rapper Hammer, who will star in a two-hour movie for Showtime that also will serve as a back-door pilot for a broadcast network series. *Sabrina*, starring Melissa Joan Hart, received the same treatment.

Playboy TV On-Airbrushed

Playboy Television has launched a redesign of its on-air look with new interstitials and graphics produced by SilverHammer Productions. Playboy Networks Worldwide president Jim English said the redesign in part reflects the premium/pay-per-view service's expansion over the last three years into international markets including Latin America, the U.K. and Japan. "There are lots of different ethnic points of view, different skin tones," he said. Playboy vp of on-air promotions Marc Brown said the redesign also included a tweaking of the Playboy TV logo to reflect a more "sophisticated" look, with a monochromatic color palette rather than bold, primary colors.

Biz Editors by E-Mail

A new national directory listing e-mail addresses of newspaper business editors and business magazine news editors has been established on the Internet. The

"Business News Media E-mail Directory," believed to be the first of its kind, provides e-mail and World Wide Web links to more than 150 major U.S. newspapers and more than 140 national and regional business magazines and trade journals. The on-line directory, at www.editpros.com, is a free public service of EditPros marketing communications, an editorial services firm in Davis, Calif.

Yahoo Launches in Dallas

Yahoo, Santa Clara, Calif., last week launched the ninth metro version of its search engine. Yahoo! Dallas will feature listings of locally targeted Web sites, divided into 14 categories, including business and stocks, entertainment and arts and classifieds. The Dallas launch follows local Yahoo guides for New York, Los Angeles, Seattle and Chicago.

Gov't. Ad Contracts On-Line

Adweek Online, the on-line version of *Adweek*, *Brandweek* and *Mediaweek* magazines, and FIND: Federal Information & News Dispatch, have agreed to provide electronic access to information on U.S. government advertising contracts out for bid. All federal procurement offices are required to announce proposed procurement actions and contract awards exceeding \$25,000. FIND information is now available in the subscriber area of Adweek Online, available via the Internet at www.mediaweek.com.

'96 Cable Ad Numbers Out

The Cabletelevision Advertising Bureau released 1996 ad revenue totals for both network cable and national spot cable. Network cable ad revenue grew 21 percent in 1996 over 1995 to



Linda Ellerbee hosts a TV public-awareness special on 10 cable nets

A Cable 'Town Hall' Is Filled

Ten cable networks have committed to airing *The American Family and Television: A National Town Hall Meeting*, a half-hour, commercial-free special moderated by Linda Ellerbee on April 7 at 7:30 p.m. The inaugural event of the cable industry's "Tune in to Kids and Family" public awareness effort, the program will feature Ted Turner, vice chairman of Time Warner; Leslie Moonves, president, CBS Entertainment; FCC chairman Reed Hundt; and Marcy Carsey of independent TV studio Carsey-Werner. The special will be taped in New Orleans on March 17 at the National Cable TV Association convention before a live audience of kids, parents, educators and TV representatives. The networks that have agreed to carry the Town Hall meeting are: Animal Planet; Bravo; Cartoon Network; Disney Channel; The Family Channel; TV Food Network; TV Land; Nickelodeon; USA Network; and SportsChannel Chicago. Other networks also may agree to carry the telecast before April 7.

\$4.5 billion, while national spot cable revenue grew 18 percent to a still-tiny \$193 million over the same period. Since national spot cable revenue is so small, it has historically registered greater percentage increases, indicating that growth could be leveling off.

Kelly, Weller Form Alliance

Kelly News & Entertainment has formed a strategic alliance with Weller/Grossman Productions to produce and distribute cable and syndicated programming. Weller/Grossman, founded in 1993 by former *Entertainment Tonight* cohost Robb Weller and veteran producer Gary Grossman, is a provider of specials and series to cable nets including Arts & Entertainment, Home & Garden Television, USA Networks, Sci-Fi Channel and ESPN. The companies' first joint project will be third-season production of the weekly reality series *Save Our Streets*. Kelly News & Entertainment, whose

parent company owns and operates NBC affiliate KCRA in Sacramento and KCPQ in Seattle/Tacoma, also has a long-term development deal with former *Save Our Streets* executive producer Linda Ellman.

'Martha', 'Gayle' Nearly Sold

Three of the more popular syndicated shows being marketed for the 1997-98 season—Eyemark Entertainment's *Martha Stewart Living* and *The Gayle King Show* and Columbia TriStar's *Vibe*—appear close to completing their station sales campaigns. The two half-hour Eyemark series, scheduled to air in daytime in a 9 a.m.–1 p.m. broadcast window, have both been sold in 175 markets representing 94 percent U.S. broadcast coverage. ColTriStar's *Vibe*, a late-night, young-adult, urban magazine hosted by Chris Spencer and fronted by Quincy Jones, has been sold in 160 markets representing 88 percent U.S. coverage.



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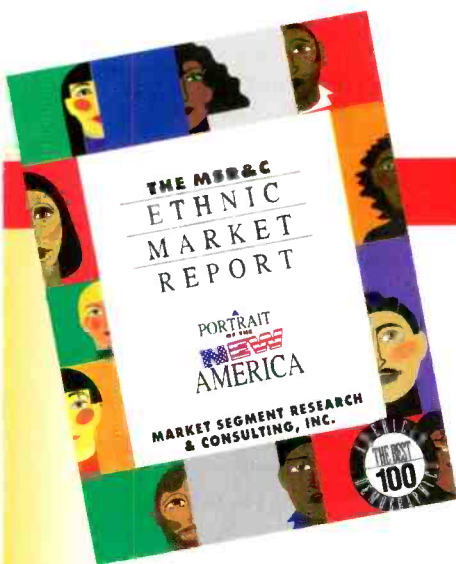
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BIG DEAL

PEDIGREE DOG FOOD

Advertiser: Kal Kan
Agency: Grey Advertising
Begins: April
Budget: \$20 million (est.)
Media: TV, print

A new campaign for Kal Kan's Pedigree product line, created by Grey Advertising, uses the real-life experiences of dog breeders to relay its nutrition message to pet owners.

Launching nationally the first week of April, the estimated \$20 million campaign consists of four TV and several print ads. Three TV ads focus on specific products, while a fourth is the company's first spot promoting the entire Pedigree product line. The 17-year-old tagline, "Recommended by top breed-



New "breeder" spots start in April

ers," is retained.

"The 'breeder' campaign has always been about the breeder/vet authority who recommends the Pedigree brand," said Steve Blamer, executive vp and managing director of Grey's Los Angeles office, "but our new creative direction uses storytelling and contemporary production techniques to notch up the emotion of the spots," he said.

Unlike earlier "breeder" commercials, which were shot with on-camera interviews, the new ads portray the breeder/vets interacting with their dogs to show the bonds between them.

In one spot, breeder/vet Fran Smith explains that although her puppies are only 16 days old, they have been fed Pedigree products for more than nine weeks because their mother received the food during her pregnancy.

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

DOW ANTIBACTERIAL

Advertiser: DowBrands
Agency: Campbell Mithun Esty, Minneapolis
Begins: June
Budget: \$12 million
Media: TV

DowBrands will support a new line of antibacterial household cleaners with \$12 million in advertising, as the segment's No. 3 player tries to turn germ-free positioning into a sub-brand that would add incrementally to the category.

Dow Antibacterial, which began shipping last week, includes a toilet bowl cleaner, a kitchen spray and a dilutable floor cleaner. DowBrands will likely use Antibacterial as a platform for future extensions.

Ads for Antibacterial break in mid-June, with the lion's share of the budget supporting a flight of TV spots that continue the theme of DowBrands female scientists attesting to the product's quality. However, Antibacterial ads will likely feature scientists in the home rather than in their traditional laboratory settings.

Also, the campaign may stray—at least for the launch period—from DowBrands' "We work hard so you don't have to" megabranding slogan, unveiled last year.

DowBrands also recently launched Fantastik with Bleach in Northeast and Southeast markets. A national rollout is unlikely. TV and print ads, via CME, break in the second quarter. —Sean Mehegan

SAUDER READY-TO-ASSEMBLE

Advertiser: Sauder Woodworking
Agency: Cramer-Krasselt, Chicago
Begins: April
Budget: \$5 million
Media: Print

In its first campaign for Sauder Woodworking, Cramer-Krasselt attempts to set a line of ready-to-assemble furniture apart from competitors and closer to factory-ready work.

C-K's initial campaign covers three print executions that are set to run in April issues of publications including *Better Homes and*

Gardens and Southern Living.

Sauder, based in Archbold, Ohio, sells its ready-to-assemble furniture nationally through retailers such as Wal-Mart and office superstores.

C-K's strategy was to sell the furniture and its quality first, positioning it against "case good" furniture that is purchased already assembled.

"The perception is that [ready-to-assemble furniture] is cheaply made and you sacrifice style and design," said Don Nelson, creative director for the campaign. "We were able to offer a superior product in terms of design and styling."

The full-page ads C-K produced use softly lighted photography of the assembled furniture and drawings of key style components. The tagline, "Good furniture made possible," alludes to the ready-to-assemble feature, but keys on quality, Nelson said. ■

NESTLÉ MAGIC

Advertiser: Nestlé USA
Agency: Undisclosed
Begins: July
Budget: \$10 million
Media: TV

Nestlé USA will use its Disney license to move aggressively into novelty candy with the mid-summer launch of Nestlé Magic, an in-store promotional item that will be backed with an estimated \$10 million in advertising.

Nestlé Magic, which ships in June, features 24 collectible Disney characters encased in hollowed-out chocolate candy. The line will become a permanent part of the Nestlé candy portfolio, a sales rep for the company said. Nestlé plans to tie the Magic promotion in with its seasonal displays and will rotate the Disney characters periodically to keep the concept fresh.

Advertising for the promotion kicks off in July, with Nestlé plotting a slate of 30-second commercials that will run on syndicated and cable television. The target audience is kids 3-8.

Last year, Nestlé candy products had \$383 million in sales, not including c-stores, per Information Resources Inc. The company spent \$42 million advertising its brands last year, per Competitive Media Reporting.

—Sean Mehegan

CMR Top 50

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

Week of Feb. 24-March 2, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	38
2	WENDY'S	V234	37
3	FORD TRUCKS--WINDSTAR	T117	26
4	MCDONALD'S	V234	23
5	KFC RESTAURANT	V234	21
6	TACO BELL RESTAURANT	V234	20
7	COCA-COLA CLASSIC	F221	19
8	DOVE--BEAUTY BAR	D122	18
	HYUNDAI AUTOS	T112	18
	SEARS DEPT--BUILDING SUPPLIES	V321	18
11	PHILIPS MAGNAVOX--WEB TV INTERNET TRM	H310	16
12	1-800-COLLECT	B142	15
	BUENA VISTA--JUNGLE 2 JUNGLE MOVIE	V233	15
	CHEVROLET TRUCKS--VENTURE	T117	15
	SATURN CORP--AUTOS CP	T111	15
16	ALMAY CLR CMLPXN--OIL FR COM/LIQ FNDN	D114	14
	BOSTON MARKET	V234	14
	COLGATE WHITENING--BKNG SODA&PRX PST	D121	14
	DISNMEY--HUNCHBACK OF NOTRE DAME VIDEO	H330	14
	M&M CANDIES	F211	14
	MICROSOFT--VARIOUS SOFTWARE	B311	14
	MILKY WAY	F211	14
	OLIVE GARDEN RESTAURANT	V234	14
	RED LOBSTER RESTAURANT	V234	14
25	PEPSI	F221	13
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	13
	ULTRA SLIM FAST	F123	13
28	7 UP	F221	12
	AMERICAN DAIRY ASS'N.--MILK	F131	12
	POST--WAFFLE CRISP CEREAL	F122	12
	RADIO SHACK ELECT. STORE	V341	12
32	3 MUSKETEERS--CANDY BAR	F211	11
	ADVIL--PAIN RELIEVER TABLETS	D211	11
	FINESSE--CONDITIONER	D142	11
	KELLOGG'S--CRISPIX CEREAL	F122	11
	LITTLE CAESAR'S PIZZA RESTAURANT	V234	11
	MAYBELLINE GREAT WEAR--LIP COLOR	D112	11
	PAYLESS SHOE SOURCE--FAMILY	V313	11
	TRANSITIONS--LENSES	G221	11
	TYLENOL--EXTRA-STRENGTH GELTABS	D211	11
41	COLDWELL BANKER	V221	10
	HONDA TRUCKS--CRV	T118	10
	LADY SPEEDSTICK--INVSBL DRY AP/DEOD	D124	10
	VISA--CHECK CARD	B150	10
45	ACUVUE--DSPBL CONTACT LNS	G221	9
	ALEVE--ANALGESIC TAB	D211	9
	CHILDREN'S TYLENOL--LIQUID	D211	9
	DOWNY ULTRA--FABRIC SOFTENER DSPNSR	H235	9
	DURACELL--ALKALINE BATTERIES	H220	9
	FLORIDA'S NATURAL--RTS ORANGE JUICE	F172	9

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

PEPPERIDGE FARM MILANO COOKIES

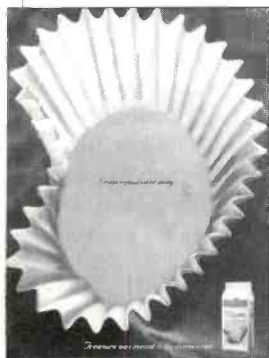
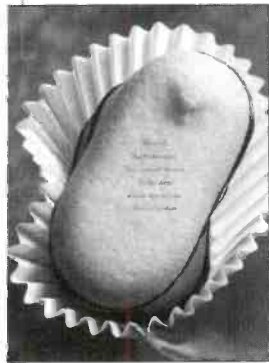
Advertiser: Campbell's Soup
Agency: Saatchi & Saatchi, N.Y.
Begins: March 24
Budget: Undisclosed
Media: TV, print

Campbell Soup's Pepperidge Farm unit will up spending this year by over \$4 million, partly to fund a new integrated ad and pro-

mo campaign for its Milano cookies. While Campbell's has in the past focused advertising efforts on whole categories rather than on single products, the marketer's recent strategy to "focus on icons" prompted more muscle behind some of the company's biggest sellers. Within its Distinctive Cookie line, the Milano brand is the largest-selling cookie, with \$50 million in sales and an upward trend of nearly 50 percent, according to company research.

Milanos get PF's promo muscle

The Milano campaign will kick off with an FSI to 30 million households March 23 that provides a coupon and entry form for a Discover Whodunit Mystery contest, based on the brand's new TV commercial. The spot will air nationally during ABC coverage of the Academy Awards on March 24 and afterward in cable and spot TV in 14 percent of the country, introducing the new tagline for the brand, "Treasure Meant to be Discovered." Two-page print ads in regional issues of April women's magazines, such as *Better Homes and Gardens* and *Allure* aim support at the target, adult women craving an indulgent treat. —Stephanie Thompson



Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

It's Academic

MEDIA PERSON'S ANNUAL OSCAR HYPE & TOUT sheet arrives slightly early this year in order to afford

you plenty of time to study it, ponder it, analyze it, perhaps even memorize some of the more incisive passages, so you'll be adequately prepared for one of America's most important television holidays and suppliers of universal small talk, the Academy Awards show. Also, Media Person can't think of anything else to write about this week. Here, then, is all you need to know:

Brenda Blethyn: No one's ever heard of her, but she's the nominee for Best Actress in a Really Long, Semi-Comprehensible English Movie, so show some respect. In *Secrets & Lies*, which is also up for Best Picture, Blethyn stunned filmgoers, as well as medical science, by proving that a human being can sob non-stop for more than two hours. Annoyingly artsy cult director Mike Leigh let his characters improvise at length, saving a fortune on screenwriter salaries. *S&L* is beautifully acted, brilliantly conceived, intelligently directed, emotionally wrenching and so slow moving that 67 percent of the audience is asleep after the first half hour.

Tom Cruise: The only genuine movie star involved in the '97 Oscars, so he and his over-rated *Show Me the Money*—oops, make that *Jerry Maguire*—are guaranteed to win a dozen shiny things. Finally, Tom silences the doubters who didn't believe he could play a brash, boyish hustler with a sensitive side. *JM* is a modern-day morality play in which a crass, shallow agent (sorry for the redundancy) demonstrates integrity by risking his career to win sneaker commercials for a greedy jock and sensitivity by letting a child actor steal scenes from him. Reality note: MP read in the *Times* that Cuba Gooding Jr., the actor playing the athlete who loyally keeps Jerry as his agent, in real life got a career boost from *JM* and fired his agent.

Chris Farley: Overlooked once again by the Academy. Go figure.

The English Patient: Proves conclusively that a Nazi spy is not necessarily a bad guy, providing he's carrying a torch for a beautiful female corpse and has no face. Also that you can make a perfectly serviceable David Lean movie without David Lean. Also that Ralph Fiennes (pronounced "Daniel Day Lewis") and Kristin Scott Thomas look so

Ralph Fiennes (pronounced "Daniel Day Lewis") looks so fabulous in J. Peterman gear that he should be on an episode of 'Seinfeld'.

fabulous in J. Peterman gear that they should be on an episode of *Seinfeld*. The only thing MP fails to understand is how Scott Thomas can be The Woman a Man Can Never Forget in *TEP* and The Woman Overlooked in *Four Weddings and a Funeral*. Maybe it just proves once again how screwed up Hugh Grant is. Or maybe it's those exquisite khakis.

Fargo: Has no chance of winning Best Picture because 1) it is, and 2) Hollywood would never give the smart-ass East Coast intellectuals who championed *Fargo* for its black (and bleak) deadpan comedy the satisfaction. Not only did this flick make a star of Best Actress nominee Frances McDormand, who played the pregnant police chief, it created a whole

new national stereotype—blandly cheerful, perpetually snowbound Northmidwesterners—who will probably be featured in at least six new silly TV sitcoms next season.

Billy Bob Thornton: Was writer, director, star, key grip, best boy and gaffer for *Sling Blade*, also known as *Forrest Gump Kills His Mama*. A win for Best Actor would mark a historic cinema breakthrough: the first Oscar ever awarded to someone named Billy Bob. But it won't happen (see Tom Cruise). Interestingly, three of this year's Best Actor nominees portrayed mentally disturbed individuals, the other two being Geoffrey Rush in *Shine* (see below) and Woody Harrelson in *The People vs. Larry Flynt* (see a shrink).

Shine: Media Person has so far boycotted this film because he finds inspirational movies in which an underdog triumphs over adversity incredibly depressing, so you could say MP doesn't know *Shine* from Shinola. However, now that muttering and moaning pianist David Helfgott, upon whose life *Shine* is based, has gone back on the concert circuit and gotten blasted by all the music critics, thus providing a more realistic real-life outcome, MP may have to reconsider. Besides, MP enjoys saying Armin Mueller-Stahl over and over. Calms him down when he's agitated.

Best Visual Effects: Media Person did not see *Dragonheart*, so that leaves *Twister* and *Independence Day*. The most memorable visual effect in *Twister* was a cow flying across a road as seen through the windshield of a truck. The most memorable visual effect in *Independence Day* was the White House, home of Bill and Hillary Clinton, blowing up. Is there really any contest here?

Best Supporting Actress: The Academy will hopelessly confuse Juliette Binoche (*The English Patient*) and Marianne Jean-Baptiste (*Secrets & Lies*) and nobody saw Barbara Hershey in *The Portrait of a Lady*. So it's between Joan Allen (*The Crucible*) and Lauren Bacall (*The Mirror Has Two Faces*). A wise-cracking Jewish Mom once married to Humphrey Bogart vs. a pinched, uptight Puritan? Get serious. ■



Agency revs up store traffic with Scarborough

“Our convenience store client believed that their primary target was older males, because they were heavy gasoline users. But, when we looked at other Scarborough categories, such as heavy convenience store shoppers and buyers of 20-oz. bottles of soda, we came up with a different target – younger males. So we changed the buy to include Alternative Music radio stations. Our strategy became heavily focused on traffic building through radio promotions.

“The promotions generated more traffic for less money than ever before. Amazing! Scarborough’s data sold the client on something they’d never considered. Now they’re talking to us about picking up all the dealers in our area.”

*Terri Reilly, Vice President/Media Director,
MZD, Indianapolis, IN*



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