

# MEDIAWEEK

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## WeB Caught in Cable Net

*New Warner outlet is criticized by stations that got shut out* **PAGE 4**

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### NEW MEDIA

#### CBS Close to SportsLine Tie

*Network to take title to on-line service*

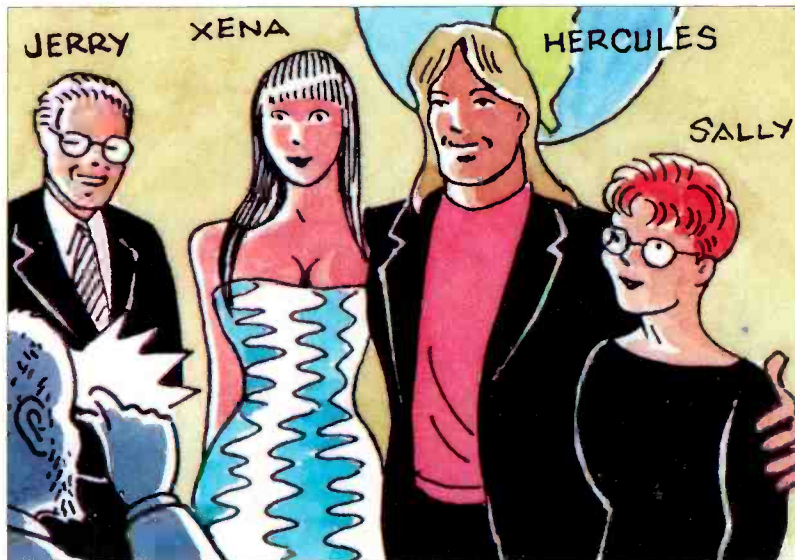
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SPECIAL REPORT

## Much ado about NATPE

Big studios threaten pullouts, indies look for partners, everybody complains and station groups rule

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### MARKET INDICATORS

#### National TV: Tight

Advertisers shored up commitments for second quarter last week, taking 80-90 percent of the time they had put holds on in the upfront. That inventory and units held back for scatter continue to sell for 15-25 percent above upfront prices.

#### Net Cable: Slow

First-quarter business continues very sluggish. Last week many buyers were out of the market at NATPE, which slowed activity.

#### Spot TV: Flat

Pacing is okay, but no change from year-ago levels. Fast food, packaged goods and cereals are even.

#### Radio: Strong

Strong start to the year continues. Financial and travel advertisers are boosting spending. Hot spots include the Southeast and Southwest.

#### Magazines: Crawling

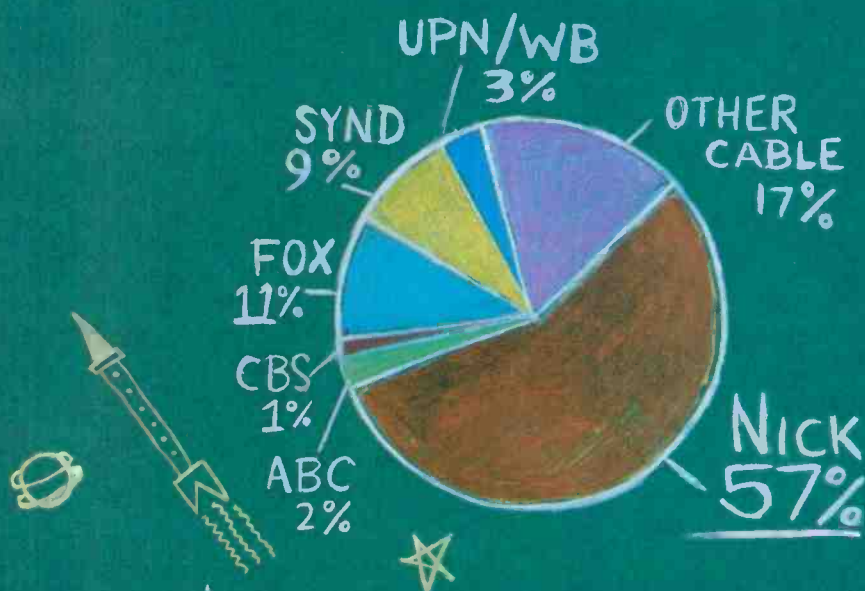
Publishers are decrying an anemic first quarter and a year that refuses to get rolling. Few new fragrance launches, streamlined automotive advertising and slow-on-the-draw retailers are all part of the problem.

ILLUSTRATION BY RON BARRETT



Oo Pp Qq Rr Ss Tt Uu

# Nick = Kids<sup>n</sup>



Share of  
Kids 2-11  
GRPs

- 1) Nick now owns more than half of all Kids GRPs.
- 2) Nick also has the highest cume in Kids TV.\*
- 3) Therefore, Nick reaches MORE KIDS!



Source: NHI, NTI 9/2/96-12/22/96, NSS 9/2/96-12/15/96

Note: Based on Nick Total Day and competitive kids' programming only

\*Source: Nielsen Client Cume System, 10/28/96-11/24/96 (Nick, Fox, ABC, CBS: All kids' programming)

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Laura K. Jones

JAN 28 1997

# AT DEADLINE

## The Clearances Keep Coming

Late-breaking news from last week's NATPE convention: King World Productions secured major-market extensions from the ABC station group for *Wheel of Fortune* and *Jeopardy!* through the 2001-2002 season. With five ABC stations re-upping—WABC in New York, KABC in Los Angeles, WLS in Chicago, KGO in San Francisco and WTVD in Raleigh-Durham, N.C.—plus A.H. Belo Corp.'s WFAA in Dallas and Gannett Broadcasting's WXIA in Atlanta buying in, the shows now have extensions in six of the top 10 markets...Columbia TriStar Television Distribution scored major group deals for its late-night *Vibe*, with Chris-Craft/United, Paramount Stations Group and Sullivan Broadcasting, totaling 85 markets representing 70 percent U.S. coverage...With rave reviews coming into NATPE, Worldvision Enterprises' *Pictionary* left the convention with station sales representing 64 percent U.S. coverage, including KCAL in Los Angeles, WTTG in Washington, D.C., and WTXF in Philadelphia... Station sources said that no renewal sales had been conducted at the convention for Twentieth Television's *Gordon Elliott* and King World's *Rolonda* (Watts), and that both low-rated talk shows are on the verge of cancellation. A spokesman for King World confirmed that a decision on *Rolonda*'s future will be made after the February sweeps. Twentieth officials were not reachable for comment.

## NFL Intros 'Riders' in Pre-Bowl Show

NFL Films, the production arm of the NFL, will introduce several original animated characters on NBC in a pre-Super Bowl special aimed at teens. Fox also plans to use the characters during its pregame coverage. NBC's one-hour *NFL Youth Special* will contain stories about a Pop Warner football championship, and the animation will appear as bumpers between segments. The production company wants to spin off the NFL-branded characters—wacky cars tentatively called Rough Riders—into an animated kids series in 1998. NFL Films is considering taking the characters to Toy Fair next month to try to jump-start a merchandising line.

## Holyfield-Tyson Rematch Set

Heavyweight champion Evander Holyfield is set for a rematch with challenger Mike Tyson on May 3 at the MGM Grand in Las Vegas. The rematch, for which Holyfield will be paid the highest purse in history—a reported \$35 million—will be carried by all pay-per-view distributors to cable operators and satellite providers, reaching almost 30 million homes.

## Midseason Reviews and Previews

Midseason entry *The Naked Truth* on NBC premiered last week with a 20.1/30, falling slightly from its *Seinfeld* lead-in of a 24.4/36. NBC's other midseason show, *Chicago Sons*, earned a 9.0/14 in its second week, down a bit from its premiere 9.8/14. ABC's new late-night *Politically Incorrect* scored a 2.9/10 for its first week of national exposure on the network. Fox announced that it will premiere *Beverly Hills, 90210* spin-off *Pacific Palisades* in April, following the season finale of *Party of Five*. The network also announced that *Lawless* will premiere in March and previewed midseason shows *Ruby Wax*, *Pauly* and *Secret Service Guy* but did not give them air dates. On Fox's drawing board for next season are sitcoms from Carsey-Werner, Damon Wayans and *Dilbert*, from the comic strip of the same name.

## 3 CN Publisher Posts Change Hands

Condé Nast publishers' musical chairs: *Gourmet* publisher Peter Hunsinger is the new publisher of *Architectural Digest*, replacing Tom Losee, who retired. *Details* publisher Gina Sanders moves into Hunsinger's *Gourmet* office, and *GQ* associate publisher Linda Mason replaces Sanders.

## Burnett Named P&G's Print AOR

Procter & Gamble has selected Leo Burnett as agency of record for U.S. print media, effective July 1. Burnett will handle planning and buying, with a budget estimated at \$190 million; previously, P&G had an agency of record only for buying.

## New Deal Holds Cleveland's Secrets

SFX and Secret Communications, owner/operator of nine radio stations in Pittsburgh, Indianapolis and Cleveland, last week agreed in principle to amend a purchase agreement signed last October. Under the new plan, Secret will retain its two Cleveland stations instead of selling them to SFX. SFX will purchase Secret's four Pittsburgh and three Indianapolis stations as planned for \$255 million, reduced from the original \$300 million. When all deals seal, SFX will own and operate or provide services to 76 radio stations in 22 markets.

**Correction:** Paradigm Music Entertainment, the music label and marketing company that recently acquired Web-based SonicNet, does not own the rights to the King Biscuit Flower Hour archives. SonicNet, under Paradigm, will therefore have no relationship with the KBFH.

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## Pet-Food Dollars Wag 'Tails' Show

Nestlé sponsors animal series

**CABLE TV /** By Betsy Sharkey

**M**edia dollars from Nestlé have helped land a new animal show, *Amazing Tails*, a spot on cable's The Discovery Channel. The deal, expected to be announced this week, is another indication of how seriously The Interpublic Group is about getting its advertising agencies and, by extension, the agencies' clients more directly involved in TV programming.

Nestlé, which already had committed to spending \$2.5 million on The Discovery Channel this year, will use \$1.5 million of that to sponsor *Amazing Tails* on behalf of its Friskies, Alpo and Fancy Feast pet-food lines. McCann-Erickson is the IPG agency involved.

"We approached Interpublic about a year ago," said Audrey Lavin, creator of the *America's Funniest Home Videos*-style show and coexecutive producer with Team Entertainment Group's Drew Levin. "But they said no, so we went away for about six months."

Lavin and her colleagues went back to IPG last summer. The talks became more serious, and IPG put Lavin in touch with McCann. "It took a while," she said. "I had been a director for four years on *Hard Copy*, and I think they were concerned about the tone of this show. But we worked through all their concerns and finally convinced them this would be a great vehicle for the [Nestlé] products."

*Amazing Tails*, distributed by Los Angeles-based Team Entertainment Group, could find its way onto the Discovery schedule as early as this spring. The 22 episodes will include segments on everything from pet heroes to celebrity pets. There will also be a spot for viewers to send in video clips of their own pets' antics.

"We've got one segment on animals who do extreme sports," Lavin said. The overall tone of the show is meant to be "heartwarming, humorous and family-friendly."

The relationship with IPG, Lavin said, was instrumental in getting the show seen and ultimately picked up by Discovery. "When you can go in with that kind of connection, it makes all the difference in the world," she noted.

McCann and Discovery Channel executives could not be reached for comment. ■

# Warner's WeB W

Stations denounce hybrid cable network

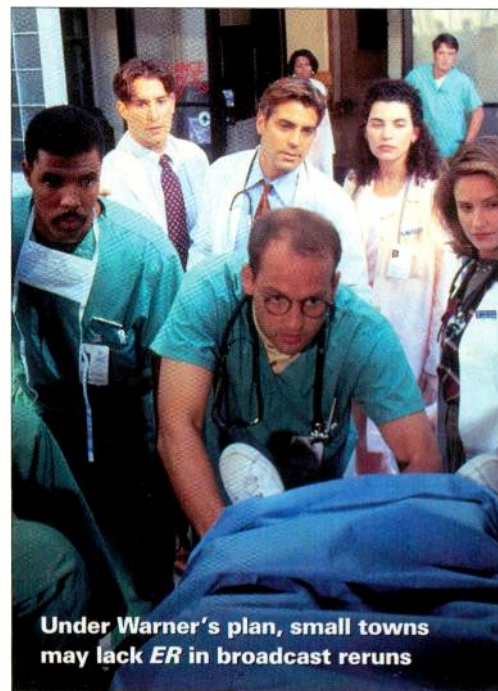
**SYNDICATION /** By Michael Freeman

**I**n the TV business, you've got to have *Friends*. But in the nation's smaller TV markets, *Friends* is hard to come by. Thanks to a novel plan by Warner Bros. to put that show and others on a hybrid cable network called the WeB in markets smaller than the top 100, hundreds of stations are getting shut out of the bidding for some of the hottest properties in syndication.

Warner announced at last week's National Association of Television Programming Executives convention that the roster of shows destined for the new cable network includes *Friends*, *ER* and *The Rosie O'Donnell Show*. Word on the convention floor was that Warner intends to add *The Jenny Jones Show* and its new edition of *The People's Court* to the list.

"Warner Bros. could do whatever it wants, but they're basically thumbing their noses at stations which have been major buyers of their product in the past," said a general manager for a Raycom Media/Ellis Communications-owned station based in the southeast who would not speak for attribution. "What compounds our frustration as broadcasters is that they're doing business exclusively with cable operators in some of our markets."

The business plan for the WeB was devised last year by The WB network to solidify its distribution in "white areas" where the network lacked TV station coverage. Currently,



Under Warner's plan, small towns may lack *ER* in broadcast reruns

The WB lacks broadcast outlets in 40 of the top 100 markets, according to Brad Turrell, WB senior vp of corporate communications.

Under the plan, the cable network will be managed by WB affiliates from nearby big markets and run on cable systems in the small markets in exchange for a 10 percent revenue-sharing arrangement with cable systems operators. Cable operators will receive no commercial inventory to sell locally. The WeB is intended to someday replace WGN, the Tribune Co.-owned cable superstation, which now provides one-third of The WB's national TV coverage.

## The 'Captain' Sets Sail for Sea World

**TV PROGRAMMING/** By T. L. Stanley

**B**usch Entertainment Corp. is taking another stab at TV, linking with Saban Entertainment for a new syndicated show, *The All-New Captain Kangaroo*. The deal may expand to include original programming based on the theme-park chain's conservation activities, animal programs and research. It also could put a range of Saban and Fox Kids Network characters and merchandise in Busch's nine theme parks and two water parks.

Busch partnered with New World last year on a

family drama, *Second Noah*, which had a short run on ABC. Because of rules governing advertising within the content of a program, *Captain Kangaroo* will walk a fine line with its corporate partner. Saban said location filming will make it evident that the lead character (which has not been cast) lives at Busch Gardens Tampa Bay and Sea World of Florida without blatantly advertising the parks. "The locations will give the show a richness and texture we could never create in the studio," said Elie Dekel, Saban senior vp of marketing and promotions.

# hipped

Besides angering broadcasters, the plan has yet to generate enthusiasm in the cable industry. "No, we're not interested in doing a deal with the WeB," said a senior advertising executive for one of the nation's biggest cable systems operators. "We're not simply going to provide them with distribution. It's naive of them to think that we wouldn't want to handle the local advertising."

Still, Warner Bros. is persevering. "Dick [Robertson, president of WBDTD] and the producers of *Friends* added up the numbers and concluded that the lineup of cooperating WB affiliates and potential add-on cable affiliates amounted to more dollars than if they had to sell it market by market," said Turrell. He explained that research concluded that in markets 101-150, there are on average just 3.7 stations available to bid on product, while markets 151-211 average 3.2 stations per market. "There just isn't enough shelf space or outlets in these lower markets to get strong competitive bids, and that's why we feel that the WeB is a strong alternative for any syndicator looking to sell product," Turrell added.

That explanation does little to assuage the anger of broadcasters. "It's just seen as something outrageous, where these TV stations thought they had bought exclusivity and then Warner Bros. changes the game plan," said Ron Martzolf, vp/director of programming for Petry Television.

"It's creative for them, but this isn't so good for broadcasters or free TV," said Frank Moore, general manager of LIN Television's WANE in Ft. Wayne, Ind. ■

The partners said that the *Captain Kangaroo* coproduction is intended to help stations fulfill the FCC's requirement on educational programming.

The deal will bring extensive cross-promotions between the kids programmer and Busch, the second-largest theme-park chain behind Disney. *Captain Kangaroo* will become a strong presence at the theme parks via merchandise and themed rides.

The new show will retain some of *Captain's* original elements, drawing on 40 years of viewer equity, but it will be updated with a more contemporary look and feel (Mr. Greenjeans could become Ms. Greenjeans, for instance). In another modern-day twist, the *Captain* will appear on-line and may write a syndicated column.

NATPE '97

## Reporters' Notebook

**a**ware of the multimillion-dollar tabs run up by the major Hollywood studios at the NATPE convention, upstart studio DreamWorks SKG knew how to play the spoiler. Instead of taking pricey space on the exhibit floor in New Orleans, DreamWorks' TV syndication unit rented a small room on the second floor of the Morial Convention Center.

Upon learning that DreamWorks and its newsmagazine team of the future, Connie Chung and Maury Povich, had camped out within hailing distance of the press room, Warner Bros. syndication president Dick Robertson turned livid.

"It is just outrageous that a studio that can't afford to buy floor space on the convention floor rented a small suite next to the press room," said Robertson. "I would have thought NATPE could have consulted the distributors who are paying big dollars to be on the floor. And DreamWorks' placement only takes people off the floor."

**Even stars** can be starstruck. When talk-show veteran Sally Jessy Raphael arrived at the convention center, she was stunned to see a massive Universal Television banner that greeted NATPE-goers. It was Universal's way of hyping its talent (including Raphael) and product. But for the talk host, who is new to the Universal family through the company's recent acquisition of Multimedia's talk shows, the gargantuan banner was more attention than even she is accustomed to. "I wanted to take a picture of it, but there wasn't time," Raphael said. Later, however, she sneaked out to her car, grabbed her camera, stationed herself in front of the banner and recruited a friend to take a few snaps. She said it was definitely one for the scrapbook.

**While Paramount's** exhibit booth had a restful waterfall that cast some buyers into a Zen-like trance, Buena Vista went with the hands-on approach: five cuddly Dalmatian

puppies to promote the studio's fall '97 animated series *101 Dalmatians*. The 8-week-old pups proved a perfect prop for *LadyLaw* star Marcia Clark, the lead prosecutor in the O.J. Simpson criminal trial. Clark had a softer look, softer hair and, on this particular day, a soft touch with the polka-dotted pooches. Clark, flanked by five uniformed police femmes from New Orleans, stopped by the BTVV booth to snuggle with the pups on display. Recognizing a prime photo op, BTVV talk hosts John Salley and Regis Philbin also slipped in for a few pics. Who says we can't all get along?

**Toy company executives** were in New Orleans, too, but not just to play around. There was serious action around Rysher's *Soldier of Fortune* and Tribune's *Gene Roddenberry's Battleground Earth*, with toy companies betting on the two properties they think could become the next G.I. Joe—at least on the merchandising front. Playmates has been awarded the master toy license for *Soldier of Fortune*, created by Jerry Bruckheimer and based on the magazine of the same name. Meanwhile, discussions are under way with Playmates, Mattel and other toymakers for the rights to turn Rodden-

berry's recently uncovered sci-fi story into a line of action figures and alien creatures. If the lines hit retail in time for Christmas, a little *Battleground Toys 'R' Us* could be brewing.

**Speaking of animals and action**, Film Roman's Jackie Blum thought she might be able to have a safe brush with wildlife at Jack Hanna's NATPE display. Blum, head of worldwide licensing for the Hollywood animation house, started to pet a young snow leopard's face after asking the animal's handler for permission. But when Blum reached out to touch the cub, the handler quickly pulled it away. Appar-



**Universal TV unfurled a wide welcome to Raphael**

NATPE '97

## Reporters' Notebook

ently, he had just given instructions—before Blum arrived—about never sticking one's hands within easy biting range of the cat's mouth. "He said, 'Not the face, not the face!'" Blum recounted moments later. "He said, 'It's like your cat, but on steroids. Lots and lots of steroids.'"

**Several gate-crashers** tried to make their way into the convention, some to chase after celebrities for their autographs, others to go in search of souvenirs. A producer for Jumbo Pictures, which is allied with Disney, had his credentials snatched by someone in business attire while he was off looking for his tote bag. The imposter had his cover blown when he showed up at Buena Vista's booth, where execs noticed that his face didn't match his name tag. Security guards ejected the intruder, who had loaded up on giveaways and trinkets from the convention floor.

**Strangest sights**, busiest attractions and loneliest booths at NATPE: The Worldwide Wrestling Federation, despite two lithe models in black body suits and spiked heels, could not interest many attendees in their beefcake wrasslers, who were on hand to sign photos...The snacks at the Columbia TriStar digs held the greatest culinary appeal: Wolfgang Puck whipped up specialty pizzas and the Soup Nazi from *Seinfeld* dished out minestrone and other concoctions...A dour Edwin Newman, grammatically correct but programmatically isolated, sat alone in a small corner booth, waiting for inquiries for his business-affairs show...Beavis and Butt-head Do NATPE: The lovable MTV stars appeared as giant papier-maché walking heads, frightening most passers-by...A proud new father on the Warner Bros. staff showed off pictures of his 5-day-old baby to single mom Rosie O'Donnell. O'Donnell was on the receiving end of one of the show's longest meet-and-greet lines, rivaled by Fran Drescher and her *Nanny* mates and *X-File* David Duchovny. —*Claude Brodesser, Scotty Dupree, Michael Freeman, Betsy Sharkey, T.L. Stanley*

# 'People' Sets Teen Title

'YM' editor Ferrari hired to helm bimonthly spin-off to bow in '98

**MAGAZINES** / By Jeff Gremillion

**T**ime Inc.'s *People* last week hired Christina Ferrari, editor of G+J's *YM*, to develop a *People* spin-off for teens. "This is an idea that's been kicked around *People* for years," Ferrari said. "Teens are the fastest-growing demographic group in the country."

Ferrari said the "core" of the as-yet-unnamed book will be celebrities. "Not just young or teenage celebrities," she said, "celebrities of interest to teens." The title also "will retain some focus on non-celebrities, which *People* does so well," said Ferrari. "Teens like to read about themselves, teens doing great things or having traumatic experiences."

The editor said she does not know whether the spin-off will target both boys and girls. The plan now is to go after both. "We'll be testing to see if that would work," Ferrari said. "There's evidence that both males and females will be interested."

Census data projects that the U.S. teen population will grow 16 percent by 2010, to 34 million. *People* claims that nearly 5 million of its estimated 35 million weekly readers are teens. The title's total paid circulation is 3.4 million.

The launch date and frequency of the new book are not set. Tentative plans call for a bi-

monthly to debut early in 1998. "It's not going to be a weekly, thank God," said Ferrari. She added that *People* hopes the new book will ultimately attract 2 million readers.

Ferrari's to-do list for the near future includes putting together a staff and producing a prototype for market testing. She said she will look inside and outside Time Inc. for staffers. *People's* business staff will handle initial business-side matters.

Ferrari leaves *YM* following a successful yearlong tenure as editor. *YM's* ad pages grew 11.5 percent, faster than any of its competitors, to 450 in 1996. (K-III's *Seventeen* retained its big lead in the category, growing 7.5 percent, to 1,135 pages.) "I wasn't looking to leave," Ferrari said. "I have loved it here. But the opportunity to work on a launch—a really solid launch at a great company—was irresistible." She will join Time Inc. early next month.

*People* publisher Ann Moore—noting the magazine's strong showing in ad pages for 1996 (up 22 percent) and the success of the 1994 spin-off *InStyle*—said the teen title will launch "from a position of strength." *People* managing editor Landon Jones called Ferrari "the hottest young editor in a hot field."

G+J has not named a new editor of *YM*. ■



**Ferrari will cover and create celebs for teens**

# TvB Eyes Cable Cannibals

Broadcast group notes dips among top cable nets; buyers shrug

**TELEVISION** / By Michael Bürgi

**T**he Television Bureau of Advertising last week tried to throw some cold water on basic cable's ratings gains against the broadcast networks. The broadcast television trade group, in an analysis of fourth-quarter ratings, pointed out that only three of the 10 highest-rated basic cable networks in prime time registered ratings increases, a sign that lower-rated cable networks are beginning to cannibalize those top networks.

A look at fourth-quarter 1996 vs. 1995

Nielsen Media Research ratings supplied by TBS Research confirms that five leading cable networks saw their ratings drop: USA and Lifetime lost the most, dropping 17 percent and 19 percent, respectively. Two other networks, TBS and Discovery, were flat. On the plus side, TNT was up 17 percent to a 2.1 universe rating in fourth-quarter '96; Nickelodeon/Nick at Nite increased 12 percent, to a 1.9 universe rating; and A&E jumped 20 percent, to a 1.2 universe rating.

Several midsized cable networks also reg-

E IT IS!  
**SUPER**

“AHH THE SUPERHIGHWAY!  
I DRIVE, SHE NAVIGATES.”



While the classic road trip can quickly make one re-evaluate any relationship, traveling around the Worldwide Web is far less daunting. *Yahoo! Internet Life* filters through the mother lode of information on the Net so you can check out only the most entertaining and provocative websites without stopping at the same ones. It's for people who like to vacation on the cutting edge but don't want to go through Timbuktu to get there. Which is why *Yahoo! Internet Life* is the fastest growing Consumer Magazine in the last 30 years. *Yahoo! Internet Life*. Your personal road map to what's cool on the Web.

For more information about advertising call Publisher Jim Spanfeller at (212) 503-4701  
or e-mail: [Jim\\_Spanfeller@ZD.com](mailto:Jim_Spanfeller@ZD.com)

## CBS Draws On SportsLine

**NEW MEDIA /** By Michael Bürgi

**S**portsLine, an upstart sports news Web site based in Fort Lauderdale, Fla., is on the verge of announcing a major alliance with CBS to form a new company. Once the deal is complete, the site will be renamed CBS SportsLine.

The plan, according to sources close to the deal, has CBS paying SportsLine in the high tens of millions of dollars to create CBS' first Web site dedicated to sports. Executives are trying to close the deal in time to debut before the NCAA basketball finals, in March. Other CBS sports, including golf, tennis, college football and basketball, will also be incorporated into the site.

SportsLine is trying to catch up to sports Web-site leader ESPNET Sportszone, a partnership between ESPN and StarWave that has been around for more than a year. SportsLine is said to have gone from \$270,000 in ad revenue in its first quarter to \$4 million in its second quarter.

NBC and Fox had come close to cutting an arrangement with SportsLine. Those networks both remain without dedicated sports-related Web sites. —with Terry Lefton

## AOL Says Ouch

**NEW MEDIA /** By Anya Sacharow

**O**n the Internet, on the telephone and in court, Americans registered their protests late last week with America Online after the online service experienced a catastrophic overload on Wednesday. AOL issued a statement Thursday saying it was suspending its TV ad campaign, cutting back on direct marketing and pumping an additional \$100 million into its network. By June the company plans to increase its 200,000 modems nationwide by 75 percent to improve connections. AOL Network president and ceo Bob Pittman was unavailable for further comment.

It is unclear whether AOL's woes will benefit other online services. "No network service is without its problems," said Barry Kluger, a senior vice president of AOL rival Prodigy. "[However] when people are frustrated with a product, they'll look around to see what other products have to deliver." ■

istered significant ratings increases. The Learning Channel, Sci-Fi Channel and fX each grew 17 percent to a 0.7 universe rating, while Comedy Central saw its universe rating grow 25 percent to a 0.5 and CNBC rose 50 percent to a 0.6 universe rating.

Agency media buyers did not dispute the TvB's position that cable is drawing some of its overall ratings increases from itself. Buyers said the more important point, however, is that cable is indisputably still siphoning viewers from broadcast television, no matter how one examines the numbers.

"It's reality, and that's neither good nor bad," said Stu Schlossman, a senior vp with DDB Needham who buys cable. "If ratings keep growing, could cable keep going up? Most likely. TNT could have grown more than they did without competition from the smaller cable networks, but the bottom line is, they still grew."

The TvB also took the tack of pointing out that cable compares itself only to the four

broadcast networks and excludes The WB and UPN in doing so. The TvB's report compared basic cable totals in prime time against the six networks and found that with the inclusion of The WB and UPN, broadcast ratings dropped only 3 percent in fourth-quarter '96 as opposed to 5 percent. But they still dropped.

Overall, agency executives seemed underwhelmed by the TvB's findings. "With more proliferation of viewing choices, be it six networks or seven networks, the same thing is happening: they're losing audience," said John McSherry, senior partner in charge of the BJK&E Media Group and a top research executive at the agency. "It's deflecting a more central issue. Everybody is going to get smaller."

Schlossman added that while it is important for cable to compare itself to the six broadcast networks rather than the Big Four, he pointed out that The WB and UPN do as much cannibalizing of their broadcast network brethren as feeding off cable viewers. ■

## Big Texas Group Grows

*Hicks, Muse/Capstar lays out \$173M for 32 stations; total at 103*

**RADIO /** By Mark Hudis

**D**allas-based investment firm Hicks, Muse, Tate & Furst Inc. and Austin, Texas-based Capstar Broadcasting Partners last week agreed to acquire 32 radio stations in midsized markets from Baltimore's Benchmark Communications for approximately \$173 million. The deal is expected to close by June 30 and will bring the number of stations acquired by Hicks, Muse/Capstar to 103 since the partnership's formation last May.

The deal significantly increases Hicks, Muse/Capstar's presence in southeastern and Middle Atlantic states and follows the company's strategy of acquiring middle-market properties. Other recent Hicks, Muse/Capstar station acquisitions include several each from Commodore Media and Osborn Communications. Hicks, Muse/Capstar is also in the process of acquiring Community Pacific Broadcasting.

Radio sources said the \$173 million pricetag will bring substantial profits for Benchmark and its investors. For Hicks, Muse and Capstar, the buy represents a chance to build upon a growing station base, one with room for revenue growth that will "well exceed the \$173 million pricetag," according to one radio analyst.

"The Benchmark principals [general partners Joseph Mathias and Bruce Spector] have

been so involved in acquiring stations, they have not focused on operating the properties," said R. Steven Hicks, Capstar chairman/ceo. "When compared to our other stations, we see significant room for improvement."

Outside observers agree. "There are many nicely developed stations in the Benchmark Group," said J.T. Anderton, a radio analyst and vp of Duncan's American Radio. "But there is room to grow at several of their stations."

The stations most likely to benefit immediately from the Capstar takeover will be WJMF-FM and WESC-FM and AM in Greenville, S.C.; WCOS-FM and AM, WHKZ-FM, WVOC-AM and WSCQ-FM in Columbia, S.C.; and WYYD-FM and WROV-FM and AM in Roanoke, Va. All are considered solid properties with room for revenue growth.

The buy also ups Hicks, Muse/Capstar's station count by more than a third, adding stations in 10 markets: Dover/Wilmington, Del.; Winchester, Va.; Columbia; Greenville; Roanoke; Shreveport, La.; Statesville, N.C.; Jackson, Miss.; Montgomery, Ala.; Salisbury/Ocean City, Md.

"The name of the game is mass," analyst Anderton said. "If you're going to be a major radio player, you need to expand and add a lot of stations in a lot of markets. Capstar has chosen that route." ■



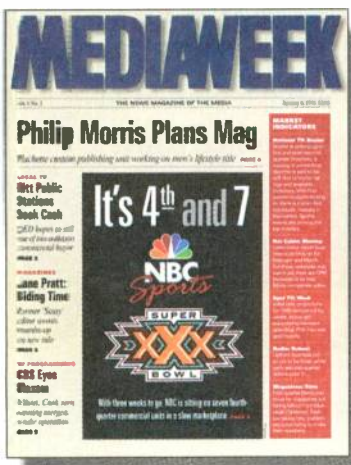
# MEDIAWEEK

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Acct.# \_\_\_\_\_ Exp. Date \_\_\_\_\_  
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## Waiting to Get in the Game

*New WBIS+ has prime lineup of N.Y. teams but no firm schedule*

**TV STATIONS /** By Michael Bürgi

**N**ew York City's first new TV station in 30 years will launch tomorrow with a promising array of sports and news programming but also with considerable uncertainty about which games it will broadcast.

WBIS+, the former city-owned broadcast station acquired by ITT and Dow Jones last year for \$207 million, will formally relaunch on Jan. 21. WBIS+ (Channel 31) will get started with a New York Knicks-Chicago Bulls game that originally was to be carried by MSG, the New York-based cable network owned by ITT and Cablevision Systems Corp., the Long Island-based cable operator and programmer. An undetermined number of other Knicks games will be shifting over from MSG to the new station.

Complicating this migration of live sports product from MSG to S+, as the station calls itself, is the planned merger of MSG and SportsChannel New York, a second regional sports network in the market, which is owned by Cablevision. Because ITT wants to merge the two cable services, S+ could end up with some Mets baseball, Nets basketball and Islanders and Devils hockey games that are now carried on SportsChannel. In addition, MSG is likely to shift some of its Rangers hockey and Yankees baseball telecasts to S+. But just how many games the new station will be able to sell to advertisers will not be clear until rights issues are worked out and the MSG-SC merger goes through, which could take several months.

"We don't know what sports they'll carry," one New York media buyer, who requested anonymity, said of WBIS+. "It's kind of pathetic, really, considering they're about to launch." The buyer applauded news of the MSG-SportsChannel merger, noting it should help ease viewer confusion over where to catch which New York sports team on TV. But the buyer said she is confused about whether commercial time her agency has purchased on SportsChannel and MSG will end up running on S+.

While its schedule of telecasts involving New York teams gets worked out, S+ plans to continue airing live sports every night in prime time. Cable's Fox Sports Net, which has rights to several college basketball packages and national rights to one Major League Baseball game per

week, will provide S+ with a game when no local event is available. Fox Sports Net paid S+ a fee of \$30 million over five years for clearance. Prior to the deal, Fox Sports Net had no carriage in New York. Fox Sports Net is a joint venture between News Corp. and Liberty Media.

Fox Sports Net also will provide three hour-long daily sports news shows, which will air at noon, 6 p.m. and post-game. It's interesting that ITT is not calling on Cablevision's NewSport network to provide the sports news programming. Also, Classic Sports Network, which has programmed channel 31 for the past six months while S+ was ramping up, will have a diminished role on the station, possibly a Sunday-night "Classic Sports" showcase.

**A planned merger of  
MSG Network and  
SportsChannel New  
York will help Channel  
31's sports plans.**

On the news side, WBIS+ president Carolyn Wall has hired some visible New York talent. Tony Guida, who was let go last year by WCBS-TV, will be S+'s lead anchor, cohosting a three-hour morning program with Mercedes Woods that will cover local news, finance and sports. Carol Martin, another former WCBS anchor, will host an afternoon talk show on liv-

ing in New York called *Money/Style/Power*.

On the business side, Chris Antoniaci, who will be executive producer of all daytime programming, has come over from a similar position at ABC News. Former MSG Network executive Joe Townley is S+'s director of programming. Wall hired Howard Schimmel, a veteran cable research executive, from MTV Networks to be WBIS+'s director of market research. And John Barbera, the former president of Turner Broadcasting Sales, is leading the station's ad sales team.

WBIS' first shift in strategy is a decision to back off from plans to launch as a superstation. The market has worsened drastically for superstations because cable operators have been dropping them to make room for new cable services. Wall said that by midyear S+ will explore other ways to branch outside New York. She added that the station expects to begin turning a profit in two years, but Bob Bowman, president/coo of ITT and an S+ board member, countered Wall at the network's launch press conference last week by saying that the corporate parents expect to see a profit in even less time. Stay tuned. ■



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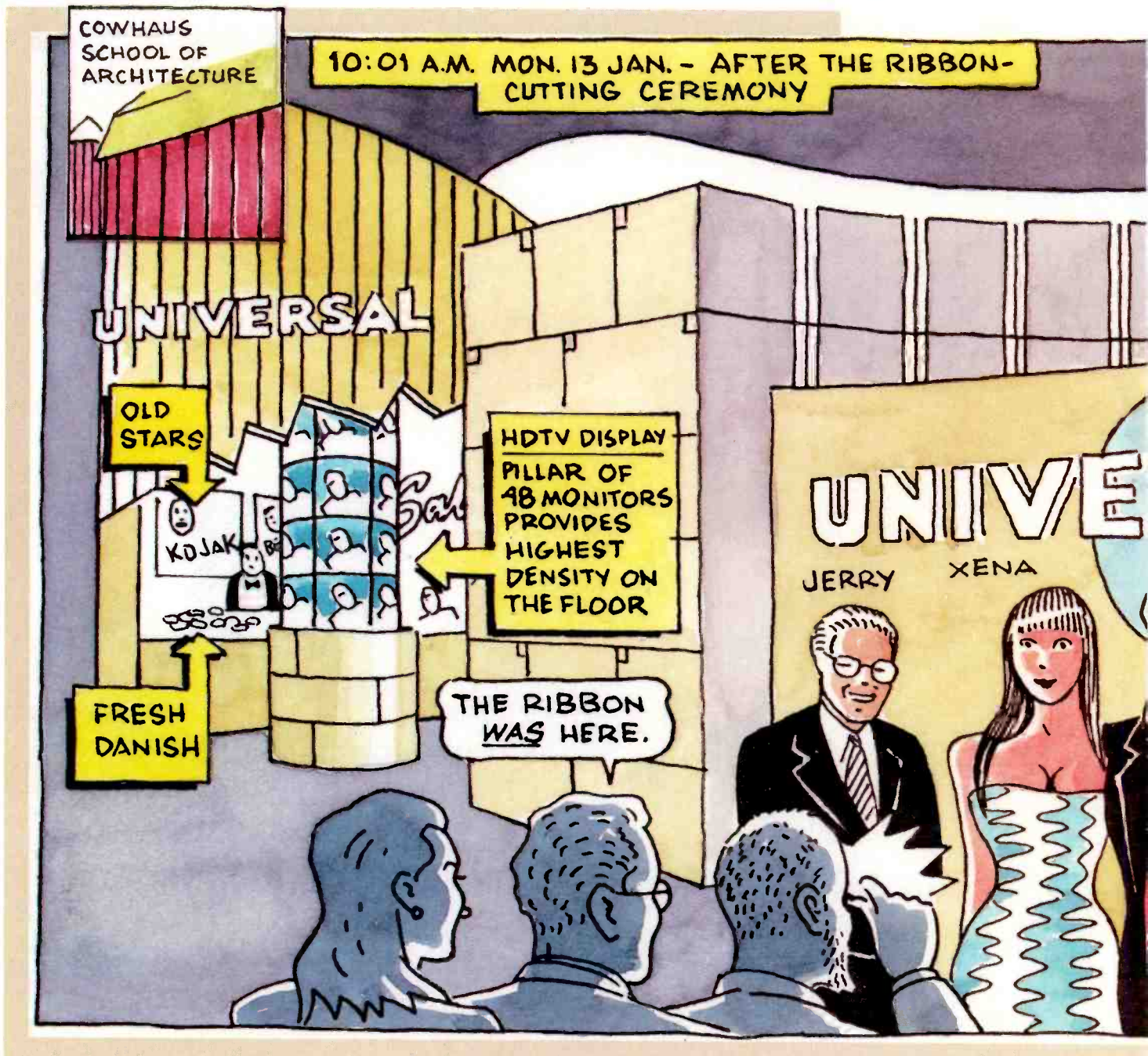
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NATPE '97

# Wheel of mixed fo



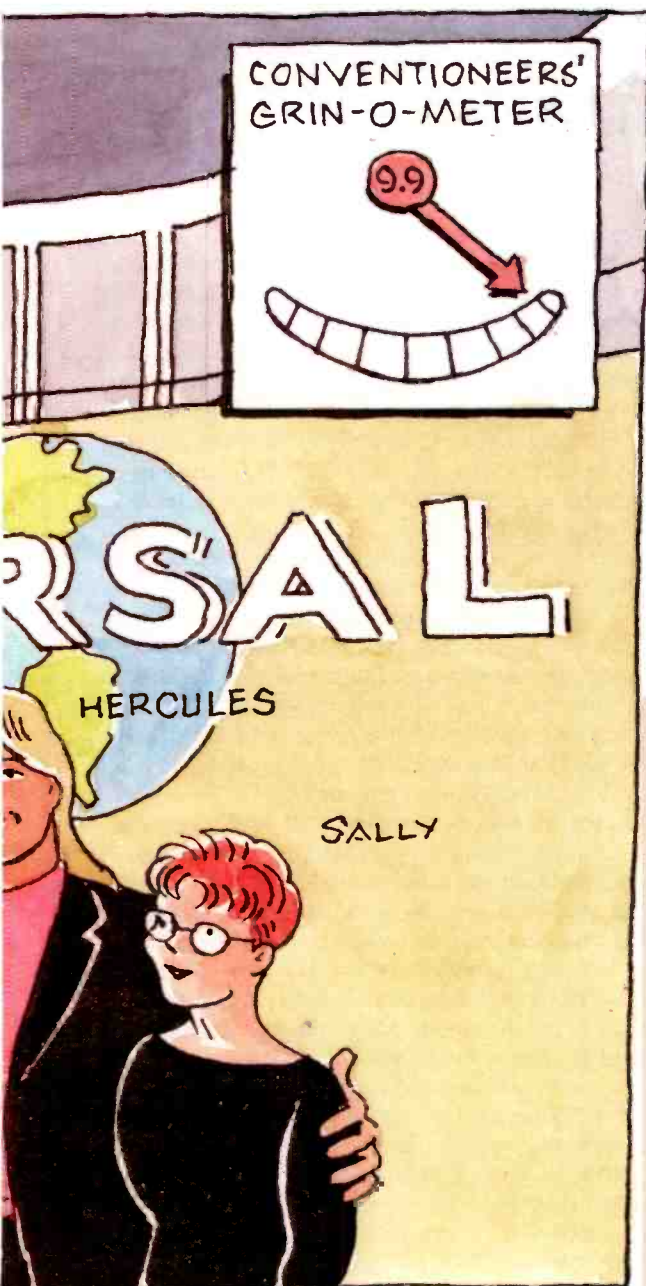
**With a market full of uncertainty and amid threats by major distributors to bolt the show,**

# fortune

**some business still got done at NATPE**

**By Michael Freeman**

Illustrations by Ron Barrett



**S**ome things never change in syndication. Grousing has always been a hallmark of the NATPE convention. The unceasing grind of station executives walking the floor and popping into syndicators' booths for the requisite backroom sales pitches creates a perfect breeding ground for fatigue and anger. But the atmosphere at last week's confab in New Orleans was unusually harsh. A stream of dire warnings and gloomy scenarios was launched by some of the major distributors, much of it aimed at the industry's service arm, the NATPE organization. Later in the week, executives of the majors softened their rhetoric. Still, not-so-veiled threats suggested that if NATPE does not address problems—mostly related to the cost of attending the show for the big players—the annual bash may never be the same.

Four of the eight major distributors proclaimed, publicly or privately, that the convention has become an expensive, outmoded way of doing business. That refrain was particularly loud among the studio-network combos, which arrived with fall shows already cleared across much of the country thanks to their owned station groups. In other words, a large part of their business was locked up well before the Morial Convention Center doors opened on the morning of Jan. 14.

"All I can say is that things are going to change, and some of the majors will not conduct business in the same way next year that they did at this convention," said Dick Robertson, president of Warner Bros. Domestic Television Distribution, one of four studios said by sources to be considering a boycott of NATPE if serious revisions are not made for the 1998 convention.

"There are eight major distributors at this convention writing 90 percent of the business, but much of that nowadays is done outside of the convention," Robertson added. "As tent poles of the convention, we've just got to question the level of our involvement and support we give to this."

The eight majors—Warner, Columbia TriStar, Buena Vista Television (Disney), Twentieth Television (Fox), Universal Television (formerly MCA), Paramount (Viacom), Tribune Entertainment and Eyemark Entertainment

## NATPE '97

(CBS)—can spend millions of dollars to build grandiose exhibition areas the size of town halls and fly in small armies of regional sales people. With those numbers spiraling upward, they are getting tired of playing “keeping up with the Joneses,” as Buena Vista Television president Mort Marcus described the edifice-building competition.

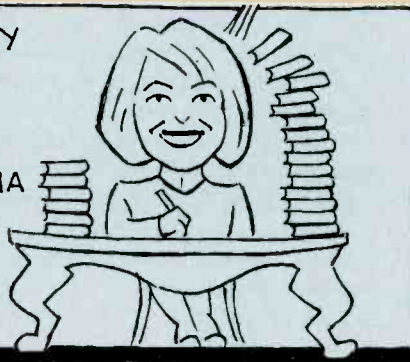
Bob Raleigh, senior vp of Worldvision Enterprises (a unit of Viacom-owned Spelling Entertainment), likened the class structure of exhibitors on the convention floor to

**“Things are going to change, and some of the majors will not conduct business in the same way next year.”—Dick Robertson, Warner Bros.**

the shopping malls that dot the American landscape. Raleigh described the major distributors as “anchor stores” like Macy’s or Bloomingdale’s that draw the big crowds, while the independent exhibitors are the “mom-and-pop” shopkeepers who hope to catch their share of the traffic.

“The only problem is that the majors—or anchor stores—want to break up the shopping mall, which in this case is the NATPE convention,” Raleigh said. “The majors simply don’t want the independents, or stand-alone stores, to compete on a similar level at NATPE. If some of these

FOR PARTICULARLY DANGEROUS SOUFFLÉS AND OVERFLOW BOOK SIGNINGS: MARTHA STEWART STAND-IN AT CBS EYEMARK



majors can come into the convention with up to 40 percent of coverage from their own stations, they see this as a strong opportunity to dictate the terms and completely edge out the indies in the remaining markets.”

Raleigh’s notion of a predatory market may be exaggerated, given that Worldvision closed more than a score of station deals for its well-received *Pictionary* game show, which will debut this fall. Still, Raleigh’s charges were underscored by other syndication and station sources who claimed that four of the major distributors—Twentieth Television, Buena Vista, Warner Bros. and Columbia TriStar—are forging an alliance to force NATPE to overhaul the convention or risk their pullouts.

The Fatalistic Four have several key issues they want to

press with NATPE, most notably whether they should be offered additional floor-space discounts for volume as well as possibly moving the date and location of the convention to be more convenient for both buyers and sellers.

According to various syndicators who would not speak for attribution, incumbent major distributors pay \$9-11 per square foot for booth space on the floor. Newer exhibitors can pay up to \$14 per square foot. On average, the eight majors take about 10,000 to 15,000 square feet apiece for their mega-booths, which translates to a \$90,000-\$150,000 investment for just three days of exhibition. Add in the additional costs of building, shipping and setting up and tearing down the booths, and the frustration of the anchors over real estate economics becomes clear.

Bruce Johansen, president of NATPE, is emphatic that the distributors receive the “best possible” per-square-foot rates in the trade exhibition arena. Johansen pointed out that overseas programming conventions such as MIP and MIPCOM charge \$25-30 per square foot. Johansen also chafed at the suggestion that the smaller distributors should automatically pay a higher rate than the majors, who should receive a subsidy because of the traffic they generate.

“I don’t think we should be setting up a special rate that favors anybody,” said Johansen. “These rates are balanced evenly among the exhibitors, and we have deliberately stayed away from giving anyone favorable treatment. We’ve tried to make every effort to keep costs to a minimum and make this the most affordable trade show in the industry.”

For some big players, the cost of mounting a big production at NATPE is still justifiable. CBS’ Eyemark Entertainment spent \$750,000-\$1 million for its Jumbotron-fronted megabooth. Bob Cook, executive vp, said that the pricetag was a “secondary consideration” to developing the company’s new united-front profile.

“In terms of the expense, we are constantly looking at how to best control costs, but we can’t afford not to establish a big presence at this convention,” said Cook. “To me, the economics will ultimately determine whether the little guy will be able to keep pace with the rising costs of doing business at NATPE. I just know we are in full support of NATPE over the long term.”

For the majors, that support of NATPE generally requires \$2 million or more when booth expenses, travel, housing, food and entertainment are totaled up. All of the distributors gripe about the tab, but few (if any) have presented firm proposals on how to contain costs.

Twentieth Television president Rick Jacobson has questioned that level of expenditure at NATPE when the funds could be put directly into development and production. Similarly, Buena Vista’s Marcus wondered what kind of return on its investment Buena Vista now gets from NATPE, compared to the amount of business written through ongoing sales and marketing efforts.

Marcus declined to state specific proposals he will make to NATPE officials after the convention. “It’s just not a good sales environment for us right now,” said Marcus. “There’s the feeling nowadays that syndication is not the focal point of the show as it had always been. Now there is cable, pay-per-view, and infomercials and so on taking



# *“Growing Up, I never thought I'd be in Playboy”*



*Maurice Kanbar  
CEO and Founder  
SKYY Vodka*



*Maurice Kanbar is an innovator who's not afraid to try something new. Which is why he's truly one of the world's most successful entrepreneurs.*

*When he felt there was a need for an American vodka with a smoother, purer taste, he launched Skyy. And quickly built it into the fastest-growing spirit on the market.*

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*So if you're looking to build a monument to success, think Playboy. The sky's the limit.*



*The Power Of Playboy*

SOURCE - 1996 Spring MRI  
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## NATPE '97

attention away from the core of the convention.”

NATPE's success in attracting other media constituency groups may have indeed shifted some of the attention away from the domestic syndicators. For some vendors, international sales of American-produced series were equal to or better than domestic TV station sales. Although overall attendance was down the first two days of the exhibition (15,700, versus 17,604 in 1996), gains of 20 percent-plus were made in international attendees as well as among cable and local production houses.

“I don't think downsizing the convention is the answer given the convention's overall growth, but I do empathize with the distributors' desire to trim back on the accoutrements at the booths or the splashier parties,” NATPE's Johansen said. In the wake of major buyouts—Disney/ABC, Westinghouse/CBS, Fox/New World, Gannett/Multimedia—thousands of jobs have been trimmed and new budgets instituted. “All of this consolidation forces everyone to face some harsh realities,” Johansen added.

Despite all the hand-wringing, most of the majors left New Orleans with a fistful of new program sales and station renewals. Warner Bros. secured a group deal with the 22 Fox- and New World-owned stations for the fall weekly comedy revival, *Police Academy*, and entered a joint development deal with National Geographic for a wildlife newsmagazine for this fall. Buena Vista closed major station deals to bring *The John Salley Show* and *Honey, I Shrank The Kids* to more than 60 percent U.S. coverage.

Columbia TriStar sealed major-market station group deals with Chris-Craft/United Television and Paramount Stations Group for *Vibe*, its late-night pop-culture magazine. At Twentieth, the talk-show strip *The Home Team* and the kids' educational weekly, *Student Bodies*, already cleared on the Fox O&O station group, were sold at the convention in two dozen additional markets.

“Even though a lot of these deals were propelled by in-

house station group deals, there are any number of independent stations and markets below the top 50 looking to buy programming at the convention,” said Bill Butler, program director of Young Broadcasting's KCAL in Los Angeles. “Sure, any of these distributors can send sales people to the markets directly, and I'm right in their backyard. But there really is nothing better than meeting us en masse under the big tents. These guys may scream or groan, but there is no better circus than this one.”

## hedging bets at home, seeing dollar signs overseas

By Betsy Sharkey

**T**erry Bradshaw, grinning a 1,000-watt grin, grabbed Rick Jacobson's hand, slapped his back and then winked at the collection of station executives who had crowded into the Twentieth Television booth. Like the adoring Packers and Patriots fans who will surge through New Orleans next week, the executives hoped to rub shoulders with the famed Super Bowl QB-turned-Fox pregame fixture. Instead of flinging touchdown passes, however, Bradshaw's arm—and broad shoulders and wide smile—must deliver Twentieth's hopes for a new syndicated morning talk-show sensation.

“You can ask him the questions,” Bradshaw said with a nod to Jacobson, president/coo of Twentieth Television, which will produce *Home Team* in a joint venture with Comcast's programming operation, C3, and Planet Hollywood. “But I've got all the answers.”

“Thank God someone does,” quipped one onlooking station veteran from Ohio.

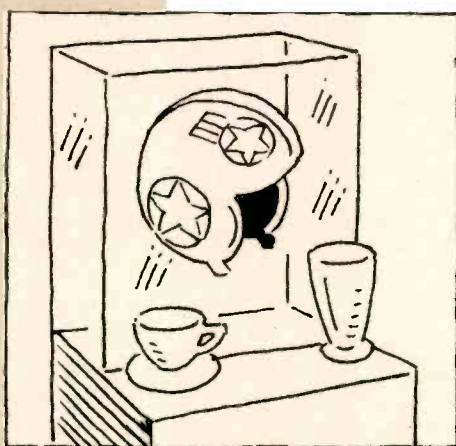
Answers were perhaps the rarest commodity at the 1997 NATPE convention. “This year is difficult,” said Jacobson. “It's the first development season of what is essentially a new business. We've been doing things the same way for years, but this year it's different.”

Over the last 12 months, the syndication business has had to adjust to acquisitions, alliances and the extinction of Fin-Syn and the Prime Time Access Rule. At the same time, other than the singular emergence of Rosie O'Donnell, the 1996 syndication slate was marked by a sea of failures. The lack of compelling products and concepts, in the face of an uncertain market, made for a cautious set of buyers and a nervous group of sellers.

A few city blocks' length from Twentieth on the convention floor, Greg Meidel stood under the towering blade of Hercules and the shield of Xena, the central-casting stars of two of Universal Television Group's successes. Around him buzzed a steady stream of workers at the booth dressed in black “Change is good” T-shirts.

“Change is good,” Universal Television Group chairman Meidel said under the watchful eyes of a bank of TV monitors flashing images of talk-show star Sally Jessy Raphael. The change at Universal was symbolized by a ribbon-cutting on Jan. 14 that officially lopped off the MCA name from the company's various divisions. And the change at Universal stretches far and wide, from new ownership by Seagram Co. to the new managers at most top levels and on down into the studio's backlots and programming vaults, where it has added Raphael and fellow talker Jerry Springer through the company's acquisition of Multimedia's syndication arm. “With all the vertical integration, there is a new set of ground rules,” Meidel said. “When you sit down with a group of buyers, clearing 20 to 40 percent of the country can be done in one deal.”

Change may be good—it's the mantra and the promo line that Universal has adopted—but for many at NATPE,



TOM CRUISE'S "TOPGUN" HELMET ON DISPLAY AT TWENTIETH TELEVISION



## Basic Cable Rings Out 1996 With Record Viewing Levels

1996 was a banner year for ad-supported cable television, which posted record levels of primetime viewership. During the '96 calendar year, according to Nielsen (NTI Dailies Plus) data, an average of 17.7 million households tuned-in to basic cable — an increase of almost 1.7 million households (+10.4%) from the year before.

Cable's average primetime household share of 31.7 over the 12 months of 1996 broke the previous year's record of 28.8 by 10%. And its average primetime household rating of 18.4 easily topped 1995's mark of 16.8 (+9.6%).

The three major broadcast TV networks, on the other hand, continued to experience collective audience declines in calendar year 1996. Together, ABC, CBS and NBC delivered 1.1 million fewer primetime households versus 1995. Their combined primetime share dropped two points to 50.6 and their rating slipped 4.2% to 29.3.

And if the initial weeks of 1997 are any indication, these trends will continue in full force as a growing number of viewers switch from broadcast television to basic cable programming.

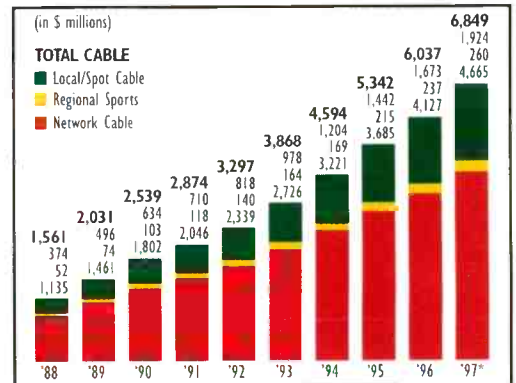
## Cable Ad Outlays Expected To Top \$6.8 Billion In '97

As the audience for its programming grows, basic cable is steadily attracting more media dollars — nationally, regionally and locally. In 1997, cable's total advertising revenues are expected to climb to more than \$6.8 billion — up 13.5% from 1996 and the largest annual increase in a decade.

Of the projected 1997 total, \$4.7 billion will come from expenditures on network cable; \$1.9 billion from local cable outlays; and a quarter of a billion dollars spent on regional sports networks.

Cable ad spending has doubled since 1992, when total outlays were \$3.3 billion.

### Advertising Revenues Will Reach \$6.8 Billion in 1997 (In \$ Millions)

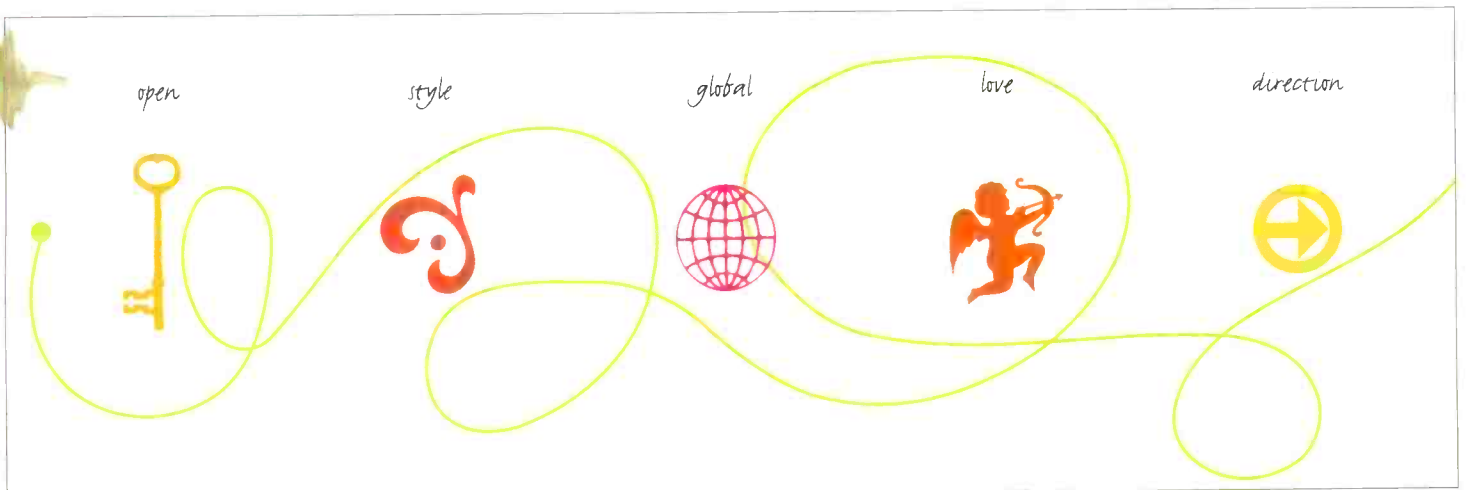


Source: Paul Kagan Associates (As Published in CAB 1997 Cable TV Facts)  
\*Projected

### Calendar Year TV Viewership 1996 vs 1995

PRIMETIME HH DELIVERY (000)		
	'95	'96
Basic Cable	16,033	17,693
3 Broadcast Networks (ABC/CBS/NBC)	29,260	28,140
PRIMETIME HH SHARE		
	'95	'96
Basic Cable	28.8	31.7
3 Broadcast Networks (ABC/CBS/NBC)	52.6	50.6
PRIMETIME HH RATING		
	'95	'96
Basic Cable	16.8	18.4
3 Broadcast Networks (ABC/CBS/NBC)	30.6	29.3

Source: CAB Analysis of Nielsen Dailies Plus: 1/1/96-12/29/96 vs. 1/2/95-12/31/95  
(As Published in CAB 1997 Cable TV Facts)



## National Advertisers Increase Their Basic Cable Spending

Basic cable's Top 10 national advertisers invested 24% more in cable in 1995/96 than the previous year's leading spenders. According to CAB analysis of Competitive Media Reporting data, outlays by basic cable's 10 largest advertisers jumped to \$774 million—with the biggest increments coming from Sprint (+\$32.3 million, up 108%) and Grand Metropolitan PLC (+\$30.5 million, up 111%).

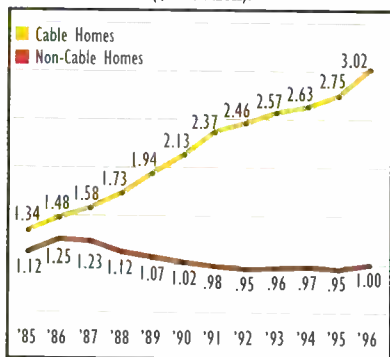
P&G remains the single largest cable user, its expenditures climbing 13.2% to \$200 million. Spending by the 25 leading cable advertisers in '95/96 was up almost 27%.

## Income Gap Widens Between Cable And Non-Cable HHs

The average annual income of homes that watch basic cable programming is growing significantly faster than the income of non-cable households. From 1985 to 1996, average cable household income climbed 43% from \$32,182 to \$46,108. Over the same period, average non-cable household income grew only 27%. In absolute dollars, the current income gap between cable and non-cable homes is \$13,396—109% more than the differential that existed in '85.

All told, cable homes now account for 75% (\$3.02 trillion) of total U.S. household income, compared to only 54% (\$1.34 trillion) in 1985.

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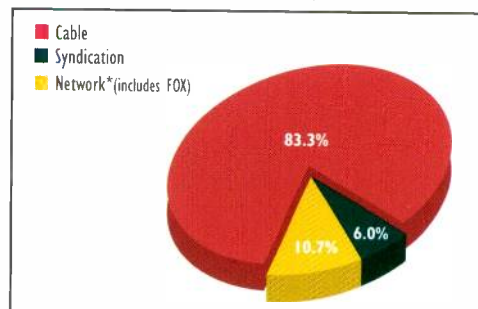


Source: CAB Analysis of MRI and NHI NCAR  
(As Published in CAB 1997 Cable TV Facts)

## Cable Is Dominant Source Of Kids' TV Programming

On the eve of the annual kids' upfront market, basic cable television is clearly the dominant force in this programming genre. As reported in CAB's 1997 Cable TV Facts, within cable homes, the share of viewing to ad-supported cable network children's programming by kids age 2-11 is 83.3, versus 10.7 for the broadcast networks and 6 for syndicated shows.

**Share of Viewing to Kids' Commercial Programming by Children 2-11**  
(Cable Universe)



Source: Special MTV Analysis of NTI PNAD and Dailies Plus  
(As Published in CAB 1997 Cable TV Facts)

Kids in cable homes spend considerably more time watching children's programs than their counterparts in non-cable HHs: an average of 6.47 hours weekly (5.39 hours to cable, .69 to the four major broadcast networks, and .39 to syndicated programs) versus non-cable homes' 2.11 hours (1.23 hours to broadcast networks and .88 hours to syndicated fare).

Presently, 80% of all children's television programming hours appear on ad-supported cable—an average of 343.4 hours weekly compared to 88.2 hours weekly for all other television sources.



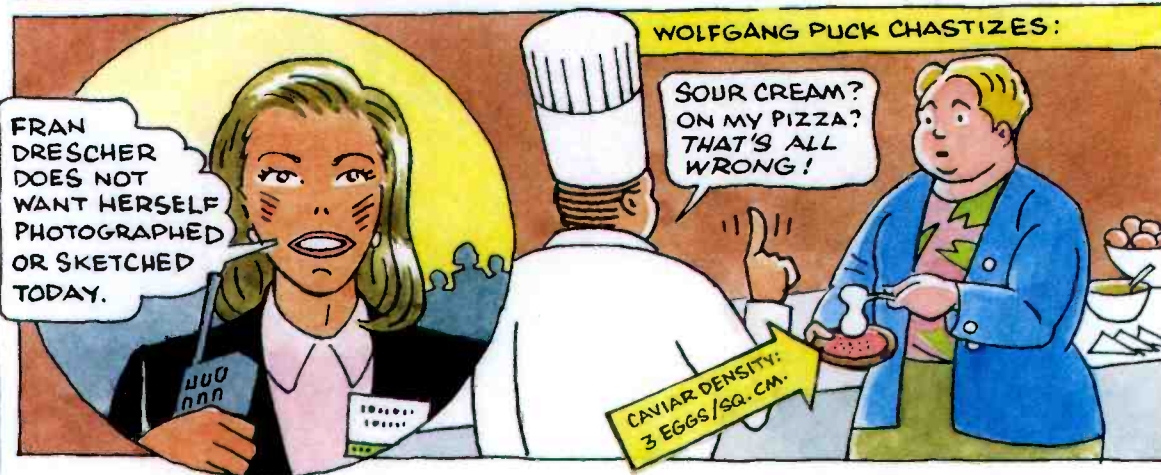
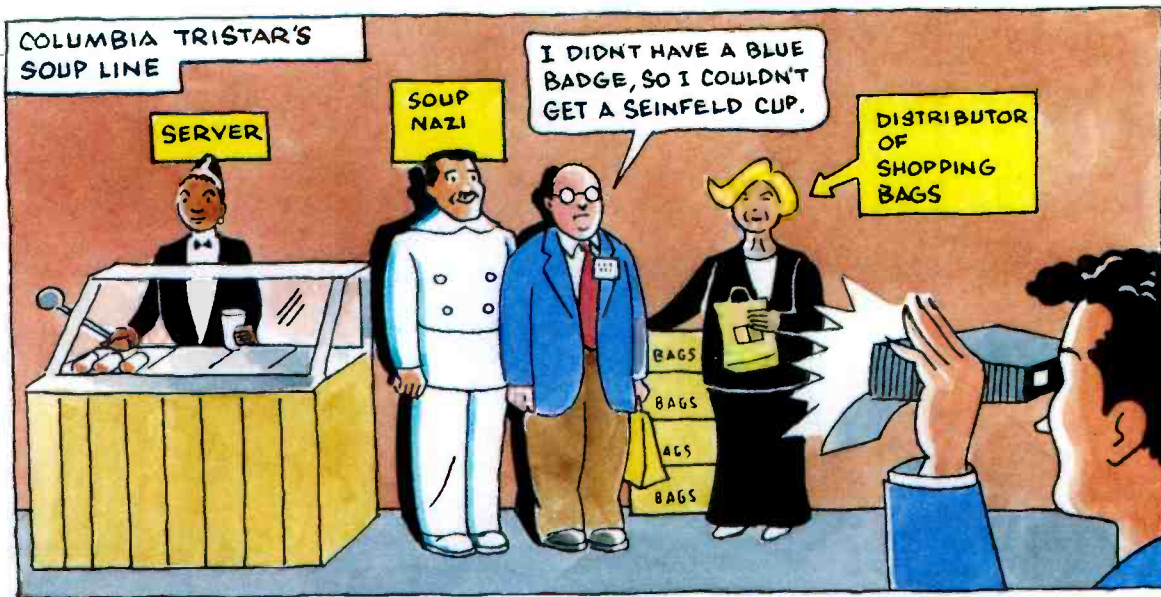
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it has not come without pain.

"It's a very, very conservative market this year," said Bill Croasdale, who heads Western International Media's network buying operation. Croasdale's mandate was that his group would make no major deals in New Orleans. "I want time to pull back and assess," he said,

Croasdale attributed part of the angst to the feeling among independent producers that they will be dwarfed by the giants. Then, too, New World and Multimedia, for years visible and significant players, have been absorbed by Fox and Universal, respectively. Like much of the government regulation of syndication, many long-familiar names simply ceased to exist over the past year.

It is certainly a new playing field. Twentieth's *Home Team* came to the convention with what could be called the home-team advantage: clearance in 40 percent of the country, courtesy of the Fox owned-and-operated stations, siblings of Twentieth within the media conglomerate Rupert Murdoch has built.

Jacobson cautioned that this new world has a double-edged sword. Yes, it's great if *Home Team* works for the Fox O&O stations. But if the hour daily fails—testosterone-fueled host Bradshaw is a risk among the daytime women his show will reach—two divisions of News Corp. will be affected.

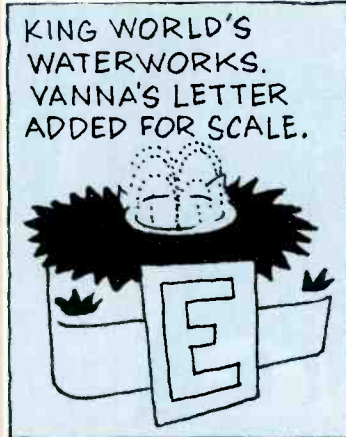
Perhaps that sentiment is in part what led CBS' Eye-mark Entertainment to move both swiftly and yet with extreme care in developing *Pensacola: Wings of Gold*. The action drama was announced on the eve of the convention, a down-to-the-wire decision that would not have been considered even a year ago. But with the CBS O&Os on board as partners, the late launch was feasible.

*Pensacola* is something of a new animal, poked and prodded for hours in the incubation chamber of focus-group testing in Las Vegas. *Pensacola* might have begun with passion on the part of its creators, but the show hit the marketplace only after a microscopic examination of

its prospects. Much like the rigorous testing that a Procter & Gamble or Unilever does before it sends a new soap or toothpaste onto thousands of store shelves, Eyemark put the *Pensacola* formula through the analytical wringer.

"We were looking for more [from focus groups] than just 'Did you like it?'" said Eyemark executive vp Bob Cook. "We were looking at lifestyle questions: How do these people live their life between, say, 7 p.m. and 8?"

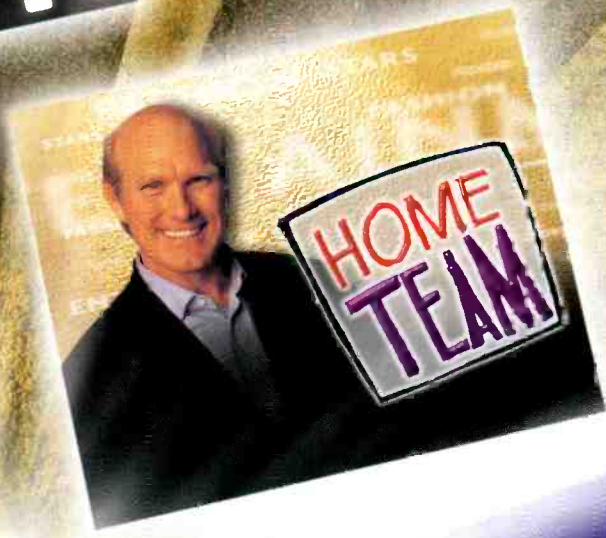
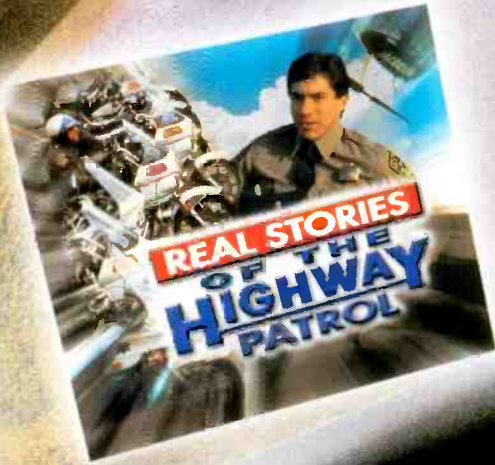
One viewer responded that



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he wanted TV that “just washes over you,” noted Cook. That request, and similar suggestions from viewers, who did not want complex plots or too-racy dialogue during their dinner hour, became a defining bit of information in creating the tone and texture for *Pensacola*. Armed with the focus-group comments, Cook was able to hire the kinds of writers and show producers who could deliver what the potential customers said they wanted. “It’s action, but it’s lighter,” Cook said of the new show.

At Warner Bros., one of the more promising projects came with a similar pretested pedigree. To ride the wave of O.J.-inspired court-watching, Warner decided to revive *The People’s Court*, a reliable ratings machine in its hey-

of the country by midweek.

In picking up the TV gavel for Warner, Koch will go up against several competing projects. Black judge’s robes and blue police uniforms were two primary colors on the convention floor this year. There was comedian Steve Landesberg, tossing off quips from the bench in ITC Entertainment’s *Comedy Court*; erstwhile O.J. prosecutor Marcia Clark, host of *LadyLaw*, a reality show from Arnold Shapiro; Clark’s nemesis, Johnnie Cochran, a cohost of New Line’s *Court TV: Inside America’s Courts*; and Worldvision’s sharp-tongued *Judge Judy*.

If the electronic courtroom was crowded, Warner Bros. also moved to stake out its place in the wide-open new media territories. Warner used NATPE to launch its CityWeb concept, more of a cyber-concoction for local television stations than a traditional syndicated property. Using news feeds from Time Warner’s CNN and *People*, along with its own online programming, Warner’s CityWeb will create and individualize a network-style Web site for each subscribing station, essentially helping to brand the local outlet on the Internet to its home audience.

The nuts and bolts of CityWeb will take a lot of hand-holding (and some back-scratching) to sell to skeptics. More important, its launch was another indication of the changing complexion of the marketplace at NATPE. Old affiliation allegiances have had to be cast aside to reflect the new realities of branding and distribution.

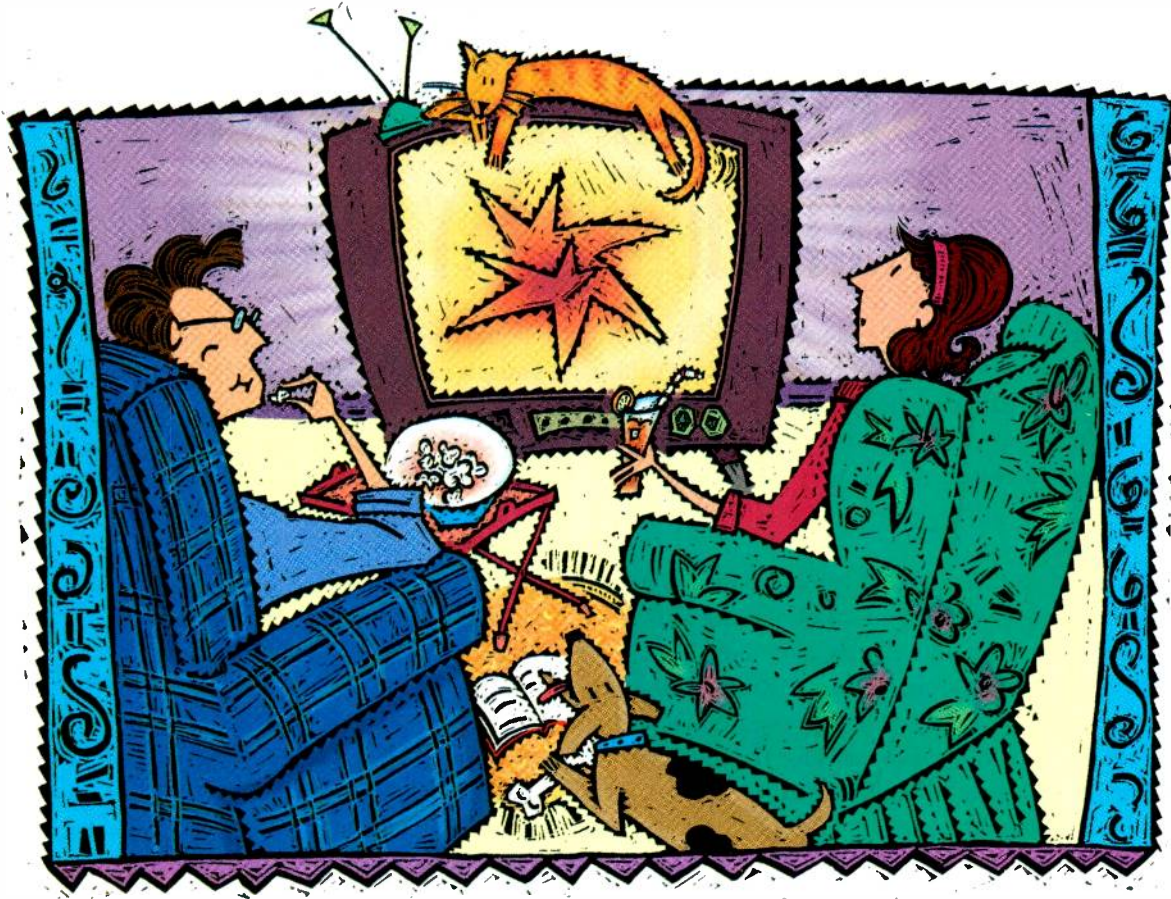
“You need to take a proactive position in analyzing how

**“With all the vertical integration, there is a new set of ground rules,” said Greg Meidel, Universal Television Group chief.**

day. Along with a familiar format, the show was developed with a familiar face presiding—Ed Koch, the former New York City mayor who never met a camera he didn’t like. “Nobody can really replace Judge Wapner,” Koch said diplomatically to the line of autograph-seekers at the Warner booth. Then he proceeded to describe just how he would make the show his own, while Warner execs noted that *The People’s Court* had cleared more than 60 percent



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# KIDS AND SYNDICATION: TERRIFIC BY ANY MEASURE

For years, advertisers and program suppliers have enjoyed a vibrant partnership in bringing a high caliber of syndicated TV programming to children. And there's every reason to expect that this partnership will continue to thrive — provided the industry faces up to some difficult issues.

With early hits such as *He-Man* and *Inspector Gadget*, syndication pioneered the concept of offering kids original programming on weekday afternoons. In 1989, Buena Vista Television upped the ante with the Disney Afternoon, a block of well-written, beautifully animated shows that set a bold new standard for the industry. Since then syndicators have continued to raise the bar on program investment, spending upwards of \$500,000 per half-hour episode to bring shows like *Aladdin*, *101 Dalmatians* and *Extreme Ghostbusters* to the small screen.

Today, syndicated programming delivers over one-third of the national broadcast audience for Kids 2-11. And as NBC and CBS have moved away from programming to kids, syndication's importance as a vehicle for reaching young viewers has grown substantially. It's no wonder that key advertisers, including Kellogg's, Mattel and

Hasbro invest a significant portion of their national TV budgets each year in syndicated children's programming.

So, with its strong programming and broad national coverage, syndication is well positioned to compete head-on with network TV, the weblets and cable in reaching kids. There is, however, a problem — one that affects the entire kids TV industry, and the advertisers who rely on it. It's a problem that has already reduced the number of kids programs available, and discouraged potential new suppliers such as UPN from entering the business. Left untended, it could result in a shortage of programs for kids to watch - and reduce the effectiveness of what has long been a potent marketing tool for advertisers.



The problem is an audience measurement system that appears, to a growing number of researchers, to be flawed when it comes to counting children viewers. The solution is for advertisers to continue to rely on common sense and avoid overreliance on this system in determining the level and allocation of their marketing dollars.

101 DALMATIANS

ALADDIN

BILL NYE THE SCIENCE GUY

MIGHTY DUCKS

## Disney's Most Popular Kids' Attractions



101 DALMATIANS

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The difficulties of measuring children's viewing with a people meter are well known in the research community. Nielsen recently convened yet another industry committee to evaluate the situation in light of apparent viewing declines. And when Statistical Research Inc. readied its SMART experiment to create an alternative to Nielsen's people meter system, it initially considered not even attempting to measure viewership of children 2-5. In this, it was looking to Europe, where most ratings companies avoid it.

Since its inception in 1987, troubling inconsistencies have robbed the Nielsen people meter system of the confidence of children's programmers. For example:

**VISITOR VIEWING:** Nielsen data indicates that 80% of viewing to kids shows in households without children is done by adults viewing alone. This makes little sense; further; it conflicts with such SRI's findings as the fact that one-third of the children's audience at any given time is viewing in homes other than their own, and that 59% of non-child households report visiting by children under 12.

**KID PER HOUSEHOLDS:** The people meter tally for children per viewing household (VPH) is low and getting lower — from an original two children for every three households to as low as one child for every two households. While the old diary method is arguably an inferior measurement system in today's multi-channel environment, it is interesting to note that Nielsen's diaries have been consistently higher



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(closer to one child per viewing household) over the ten years since the people meter was introduced.

SRI's findings and the inconsistencies between Nielsen's own diaries and people meters indicate that the people meter system may be falling seriously short both in convincing children to log in and out accurately, and in tracking visitor viewing.

The problem for advertisers is that as viewing measurements show an (apparent) decline in kids viewing, it becomes harder for programmers to produce and distribute the expensive programs that kids have come to enjoy. This means a gradual contraction of the supply of kids programming on TV and a reduction in advertisers' ability to reach them.

What can advertisers do to keep the programming partnership as productive as it has been for the past decade and a half? They can join the programming community in expressing serious concern about the measurement of children's viewing, urging the ratings services to find ways to improve their methodologies. And they should continue to supplement the current measurement data with a strong dose of common sense, selecting programs which in their judgment provide good environments for their ads, and will appeal to kids. This will ensure that these programs will continue to be found in syndication.



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## NATPE '97

to get into the local markets," said Scott Carlin, executive vp of WB Domestic Television Distribution. "Stations are interested in new business opportunities and new revenue streams. Online is a part of that milieu. We'll have NBC and CBS stations. We'll use CityWeb to help them build their brand; we're not using it to build the WB brand."

That promise, however, was perhaps not enough to give any comfort to NBC, with its infant MSNBC cable/Internet programming venture. Neil Braun, NBC Television Network president, used his affiliates' meeting in New Orleans to ask stations not to tie themselves to other online ventures—a not-so-subtle reference to the CityWeb threat. As the lines blur between networks and their corporate

and new media offspring, such knotty decisions will confront more and more station programmers and managers.

Shadowing every development on the floor of the convention was one more emerging frontier: the international market. The overseas appetite is growing rapidly for TV fare more varied and more professional than the typically bland local programming diets. To feed that demand, most of the major studios set up separate NATPE booths to woo international buyers, designed as plushly and lavishly as their domestic counterparts. Warner International, for instance, built

a courtyard bazaar complete with mock Corinthian columns topped by its own pantheon—life-size replicas of its famous cartoon characters. Buena Vista emphasized the separate concerns of the foreign crowd by locating its international booth in the midst of NATPE's "global village" area, far from the domestic Buena Vista complex.

For many independent producers, the signal to go into production this year came more from international money flowing in than from commitments struck with U.S. stations and reps. With plenty of international buyers prowling

**"A lot of Europe is coming here," said Bert Cohen of Worldvision. "The world buyers want to see firsthand what American TV companies are doing."**

ing the floor, their projects could build momentum heading into the Monte Carlo fair in the spring and MIPCOM in the fall. Peter Engel Productions' *USA High*, which airs on USA Network and is distributed by Rysler, picked up

a 75-episode commitment based on the foreign-market reaction to the show.

Of course, *USA High's* setting didn't hurt—an American school in Paris with an English headmaster and one totally hip German student. Engel, whose shows include the network series *Saved by the Bell* and *Hang Time*, noted that his latest project was designed with its ability to move easily across borders. "Our genre, the 12-to-18 year olds, travels well," he said. "Kids are kids. They all have problems with their parents, their teachers, their brothers and sisters, their friends."

At Worldvision, station executives from Malaysia to Italy were lining up to get photos of themselves with the stars of *Sunset Beach*, the new Aaron Spelling daytime soap. "A lot of Europe is coming here," said Bert Cohen, who runs international sales for Worldvision as executive vp/coo. "The world buyers want to see firsthand what American television companies are doing, what the trends are in American TV beyond just the network shows they're acquiring."

The strong spice of international flavors helped pep up NATPE this year. Even so, both buyers and sellers were left with an unsettling aftertaste. Their old recipes for generating hits and securing clearances no longer apply, and the tastes of a new market have yet to be determined.

Creating shows "is still an art form, not a science," said Steve Sterling, vp of marketing for Automatic Productions, a New York-based independent producer of music specials and documentaries. "The brightest and most experienced minds are still struggling." ■

## The show's still the thing, but indies need big partners

By T.L. Stanley

**a**ll eyes in the tiny meeting room at Tribune Entertainment's booth at the NATPE convention focused on David Kirschner. The executive producer of *Gene Roddenberry's Battleground Earth* popped a video montage into the VCR and launched into a passionate pitch about his vision for the sweeping sci-fi show and its cast of futuristic characters.

Once Kirschner had his audience—a group of buyers from the BBC—hooked, he set about reeling them in. Standing next to a shrouded figure, he whipped off its black cloth to reveal a life-size model of one of the creepy aliens that will play a central role in the drama.

"They leaned across the table and said, 'Yes!,' said Kirschner, whose adrenaline was still pumping two hours after the meeting ended. "It's like a quick date. You're hoping they say they want to go out again, and the

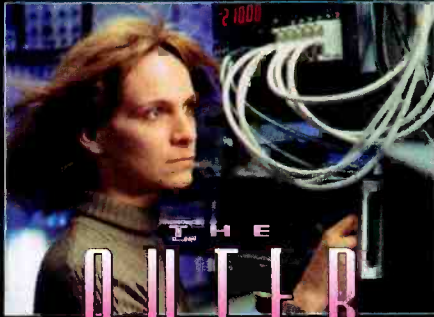
BBC said 'yes.'"

Kirschner, who is producing the project with Gene Roddenberry's widow, Majel Roddenberry, wasn't the only member of the creative community to take an active



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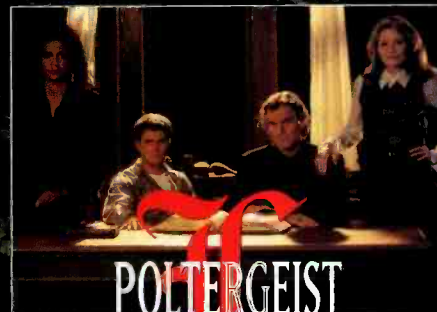
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NATPE '97

role in selling a show at the New Orleans gathering. Independent producers have entered into a new world, one in which they are just as likely to find themselves in a sales meeting as in a development session.

"You can be as creative as you want to be, but if you want to survive, you better understand how to do business," said Kirschner, whose *Battleground Earth* has cleared in more than 80 percent of the country, boosted by the Tribune station group. "That understanding is completely integral."

While syndication could once be considered the province of independents, those producers are feeling the pinch brought about by alliances between players such as CBS and Eyemark and consolidation such as that resulting from the sale of the New World stations to Fox. Station groups that used to look to the indies for

product now are looking internally, buying from their sister divisions. The result is that independent producers must surround their products with sponsors, merchandising deals and financial partnerships. They have been forced to become more street smart than ever before, selling themselves as good business partners as well as strong creative forces.

"You have to be a production and development company as well as a marketing and promotions company," said Steve Sterling, a vp of marketing for Automatic Productions, which

produces the Emmy-winning concert series *Live by Request* for A&E. "I spend as much time with Madison Avenue people as I do with directors."

For example, Automatic cobbled together a deal for the launch of the two-hour *Live by Request* that included a radio simulcast, an on-line promotion with a title sponsor, and a print ad campaign. "We made up the deficit in the ancillary areas," Sterling said, "because we wanted to give a good idea its fair chance."

The special earned A&E its first Emmy, and Automatic secured a five-show deal. The next special, with Tony Bennett, is scheduled to air Feb. 14, with full-scale advertising and promotional components around it.

Automatic formed 20 months ago, a time Sterling describes as "one of the bleakest" for independents. The situation has caused the company to be "extremely thoughtful" about the projects it chooses to develop, he said.

For most indies, forging alliances will be key to sur-

vival. "You have to partner with a partner and a partner," said Ira Miskin, a former Turner executive who founded the Atlanta-based Nicholas Frank Co., which produces a slate of educational kids programming, documentaries and reality shows. "We go in with the attitude that we're not trying to sell a product but that we want a coproducer. It's not so different from what goes on in the feature-film world."

Nicholas Frank has shifted the focus of its development over the last year to the kinds of projects that can be coproduced. "Indies need to show themselves off as lead producers, but lead producers who can share," Miskin said.

Independents must play to their strengths, Miskin said, noting that indies are attractive because they have expertise in a given area such as music specials, educational kids programming or action/adventure. And while those strengths are an asset, so is flexibility. If a children's show is targeted at girls and a partner wants it broadened for more boy appeal, the production company should try to accommodate the ideas while retaining the central concept, Miskin said.

To Automatic's Sterling, being independent and remaining so means being versatile. "You have to be independent-spirited enough to change with the industry," he said. "You have to change as quickly as the industry does."

Larry Lyttle, president of Big Ticket Television, said it is nearly impossible to compete in today's marketplace without a strong alliance. "The whole world has been put in a Cuisinart and everything has come out differently," he said. "It's all about shelf space."

Big Ticket, primarily a network program supplier, produces *Judge Judy* and *Night Stand With Dick Dietrick* for syndication. Those programs, both in their second seasons, are distributed by Worldvision.

Ardent Productions Limited, a United Kingdom-based production company founded by Prince Edward, also has caught the alliance bug. The company last week announced a worldwide distribution deal with CBS Enterprises for a series of biographical specials.

"The cost per hour of producing quality documentaries is a substantial sum," said Eben Foggitt, cofounder and co-owner of Ardent. "We can benefit greatly from the backing of CBS and Westinghouse."

The deal sets up a pipeline for Ardent's product and gives the company the backing of CBS Enterprises' promotional, licensing and merchandising muscle.

The number of independent producers is declining rapidly in the U.K., Foggitt said, and he predicted that mergers will create



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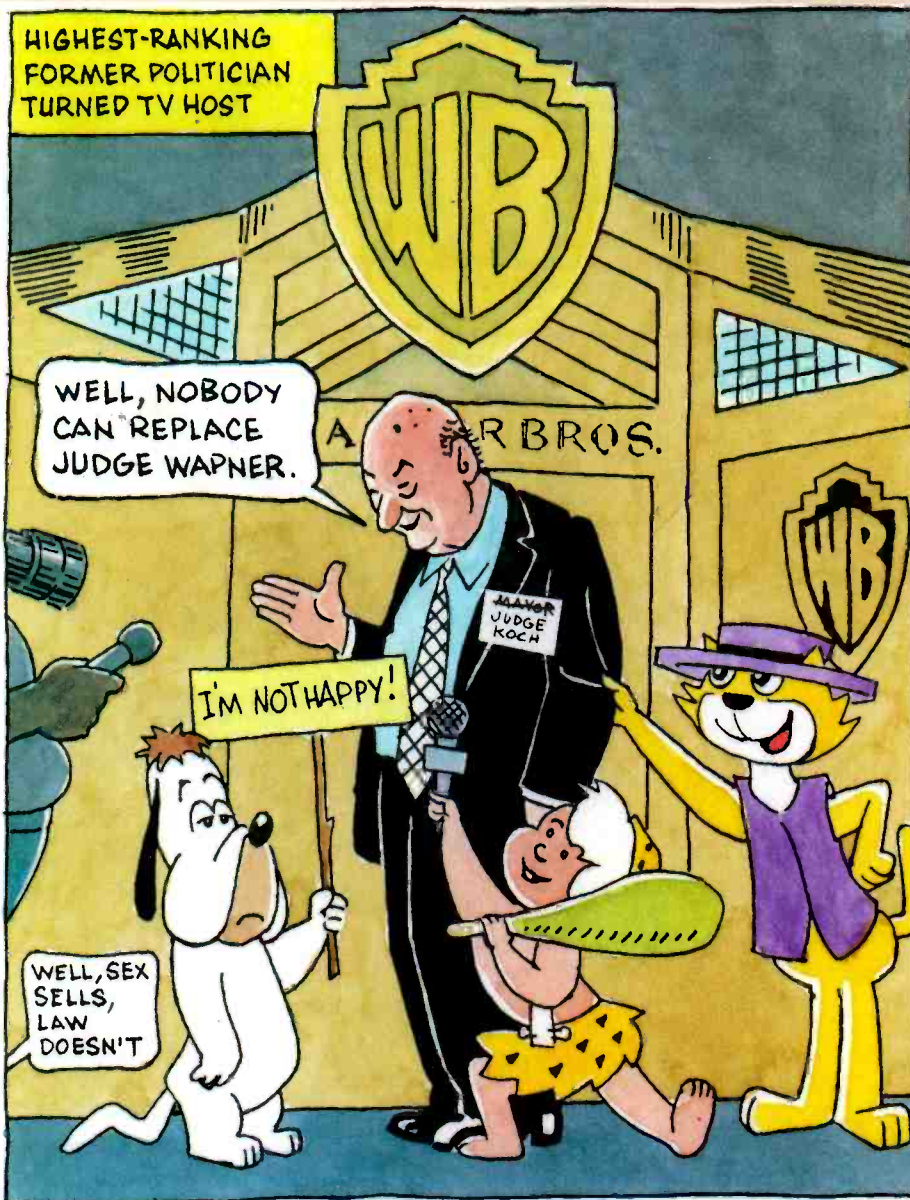
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ADAD36T 2

## NATPE '97

about a dozen large indies in the near future. "Our intent is to be one of them," Foggitt said.

"If Ardent is to grow into a major player in the market, we must be able to play in the international market,"



said Prince Edward, who prefers to be called Edward Windsor in the television industry. "It's a major step forward for our company."

Ardent produces programs for The Learning Channel and Discovery and has three dramas in development aimed at the British market. The series of specials included in the CBS Enterprises deal will be reality-based, though the subjects have not been chosen.

Even the major groups see a strong future for the

independents. Dick Askin, president of Tribune Entertainment Co., said: "Good product finds its way onto the air. The big companies put in the resources to distribute the product, because it takes a lot of money to get them into the market, but independent producers are still the backbone of the business."

There is no dearth of opportunity for independent producers. "We take in excess of 400 development meetings in a year," said Robb Dalton, senior vp of business and program development for Eyemark Entertainment and a former independent producer of TV movies, miniseries and syndicated shows. "Because there are more hours of programming on the air and more outlets, there are more opportunities to get your show produced." There's a but, however. "It used to be a world of boutiques and supermarkets," Dalton said. "Now, it's boutiques and mega-malls. You can still be independent, but you need to be aligned."

Automatic's Sterling agrees. "Whether you're an indie or a conglomerate, you still must have the idea, the talent, the entertainment," Sterling said. "Everybody can buy up everybody else, but if you don't have good ideas, you're no better off than someone out on their own." ■

## Small and midsized stations shop selectively

By Claude Brodesser

While executives from the big station groups and top 50-market stations were pressuring syndicators at NATPE for better deals, much of the rest of the TV industry appeared to be on vacation. There was some business transacted, but many station general managers preferred to window-shop the convention and save their energy for the requisite networking.

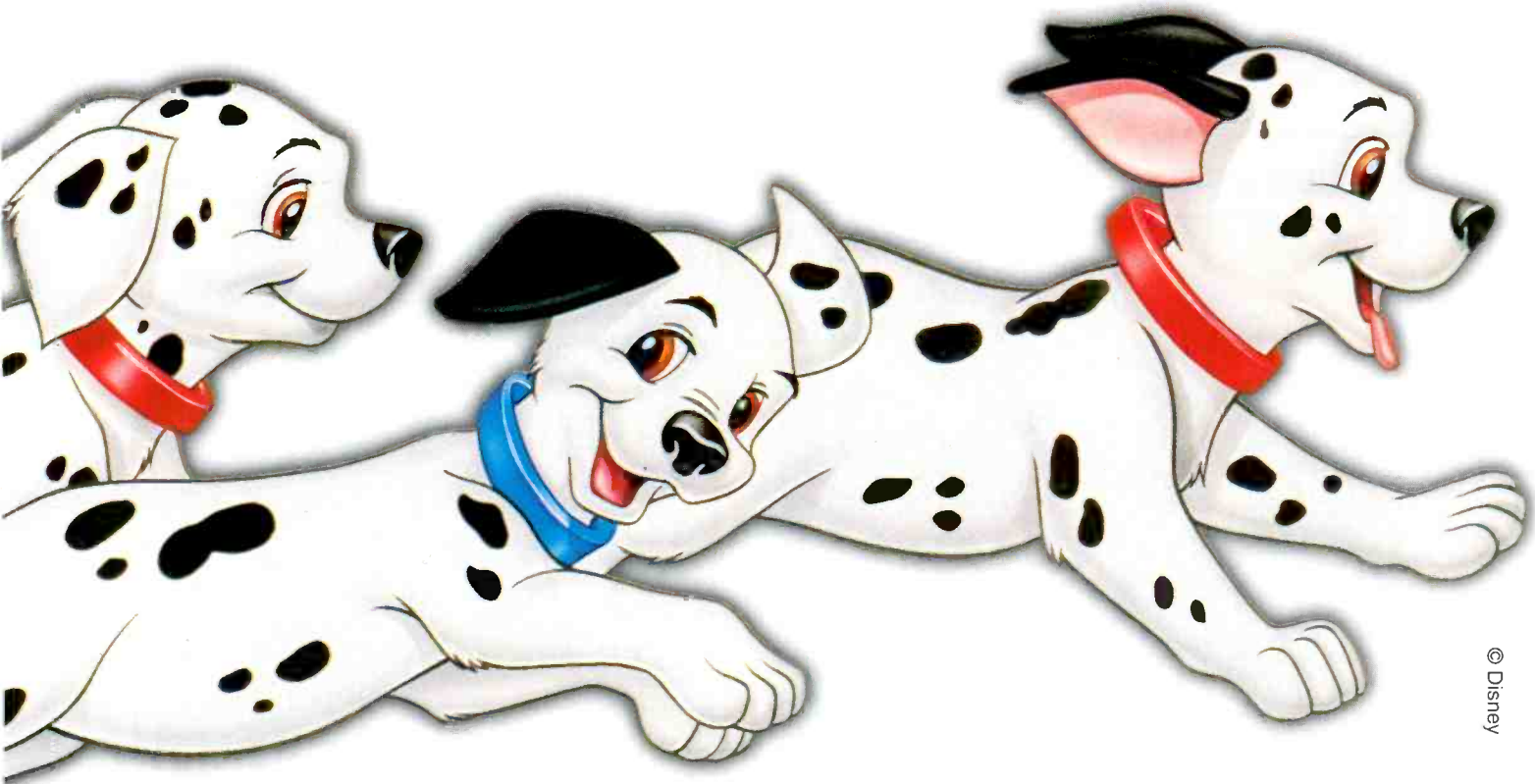
Much of the talk was about how little business was actually getting done at NATPE. Some senior-level station group heads suggested moving the date for NATPE later, so that people would have the benefit of a February book to examine a midseason show's potential after all the hype.

Freedom Communications' WLNE-TV came to New Orleans, as so many other stations did, to kick the tires on weekend shows and to

fill an hour in the afternoon. According to Truman Taylor, gm for the New Bedford, Mass., station: "We bought *People's Court* with [former mayor] Koch," though he expressed some concern over how well the prototypical New Yorker would play in New England.

Talk to Bob Furlong, gm of KUTP-TV in Phoenix (a United Television station) and it's *Conan* (the barbarian, not the comedian) who he has been courting. Also on KUTP's list: *Soldier of Fortune* and *Night*

# This Fall, Put Your Spot On ABC Saturday Mornings.



© Disney

Have you heard? Beginning this fall, an all-new animated series based on *Disney's 101 Dalmatians* joins *Brand Spanking New Doug* and *The Bugs Bunny and Tweety Show* in the popular ABC Saturday Morning line-up.

This extension of the blockbuster franchise joins other exciting new series from Walt Disney Television Animation and the producers of *Rugrats* and *Brand Spanking New Doug*. Just like all 101 of our newest stars, ABC Saturday Morning will have a distinctive, all-new, just-for-kids-look!

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NATPE '97

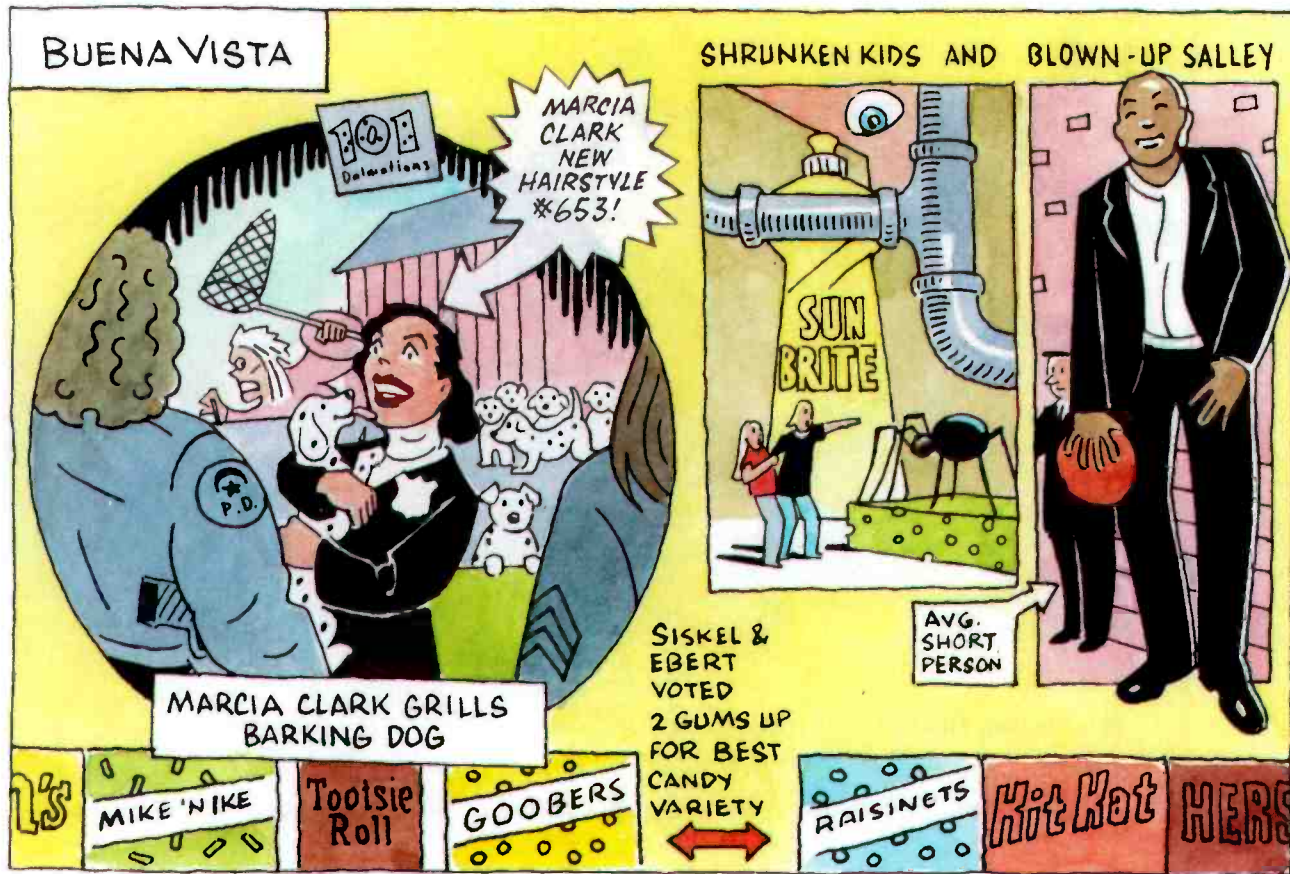
Man, both from Rysher.

Some stations planned to hold off until the end of the week to make deals, even until the February book provides insight into the performance of shows that are just now going on the air. Den Leipsner, gm at KFVS, an AFLAC station in Cape Girardeau, Mo., said he was

both from Tribune.

Underscoring the hurdles facing a small indie station at NATPE, Marty Miller, owner of Toledo, Ohio, indie WNGT-TV, said he'd had enough and was going to try to sign on with UPN that afternoon. "We looked at *Great Day!* and we're thinking it over," Miller said. Largely, though, it was renewals of *Prevention* magazine's *Body Sense* and *Showtime at the Apollo* that pre-occupied Miller during the convention.

According to Stanley Rarder, a partner in Atlanta-based Crawford Communications, which produces mo-



closing in on a reality-based show for late fringe (among his candidates were *Strange Universe* and *Real TV*) and hour-long daytime shows (including *Arthel and Fred*, from All American).

Doreen Wade, who just joined WRGB-TV in Albany, N.Y., also a Freedom group station, closed her main deals before NATPE: one-year contracts for *Martha Stewart Living* and *The Gayle King Show*, both from Eyemark. Wade came to NATPE looking to revamp her afternoon schedule; she settled on *The People's Court* and a renewal of *Sally Jessy Raphael*. Wade also picked up a few hour-long shows for the weekend: *ER*, now in syndication one day a week, and *Police Academy*. For Wade, NATPE is "an important social event, one where a new gm like me can reestablish relationships with syndicators."

WB affiliates had much more to shop for, as Allen Stephen, owner of WUCT in Dayton, Ohio, explained. "We're doing movie packages," said Stephen. "We also picked up *Minority Business Forum* and *Soul Train*,"

tor-sports and auto-racing programs, the real hum was coming from NATPE's international business, which he estimated as having doubled from the year before.

Cox Communications' WSB-TV, an ABC affiliate in Atlanta, was looking for action hours. The station may not have to look far, with Cox-owned Rysher Entertainment offering *Soldier of Fortune* and *Night Man*, but gm Lee Armstrong would not comment, citing pending negotiations.

Petrocom's KDEB-TV, a Springfield, Mo., station, had late fringe and daytime on its mind. For daytime, *Arthel and Fred* was the favorite, according to gm Jim Preswood.

Malrite Communications, the Cincinnati-based group, had its Toledo station roving about. General manager Brett Cornwell, the WNWO point man, was looking at Eyemark's *Pensacola: Wings of Gold* to follow *Saturday Night Live* on weekends and had more or less decided on *The People's Court* for the station's 4-5 p.m. slot.



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## NATPE '97

Richard Armfield, president and gm of SJL Television's KSBY-TV in San Luis Obispo, Calif., also sought *Pensacola* for a weekend slot and was considering *Arthel and Fred* and *Honey, I Shrunk the Kids*. According to some shoppers, the popularity of *Pensacola* may come in large part from its simple straight barter/no cash terms. ■

## Lifestyles of the rich and famous

By Scotty Dupree

At the end of the food chain that starts with NATPE is the advertiser. And in the end, it is the advertiser that matters most. For the media managers from Leo Burnett, the advertising agency for clients such as McDonald's, Miller Brewing Co. and Kellogg's, NATPE offers a time and place to size up the entire syndication marketplace. The advertisers are treated like royalty, with the top executives of the major studios making sure that they take time to pay their respects and put their personal stamps on the proposals proffered by their sales forces. Here is how a typical NATPE day unfolded for Burnett:

After a solid eight to 10 hours of seeing presentations by syndicators and consulting with clients, the Burnett crew, led by worldwide director of media Jack Klues and including Bob Brennan, U.S. media director; John Muszynski, executive director of the national buying group; Sally Wiley, director of the national

TV group; as well as media directors, buyers and researchers, was off to another meeting, of sorts. One of the nice things about being in advertising is that you get to have dinner a lot. On this night, their host was Rysher Entertainment. The evening included a trek through a New Orleans cemetery and dinner at the Crescent City Brewery.

The sales pitch was short and to the point. Rysher is among the few entertainment companies with which Burnett will take a meal. The highest priority, said Muszynski, goes to the companies with which Burnett clients spend the most money and have the deepest relationships, though the

agency cannot accommodate them all. This year, in addition to Rysher, the Burnett group allowed Camelot (the syndication arm of King World), Twentieth Television, Universal and Buena Vista to book brunches and dinners. Other suppliers were waiting in the wings for their turn. Clark Morehouse, head of ad sales for Warner Bros., joked that the studio has added so much programming to its slate that Burnett can't help but let them host a dinner sometime soon. Muszynski later acknowledged that Warner does indeed get enough of Burnett's money to warrant a dinner.

For Burnett, as it is for many NATPE-goers, the convention is no longer just about syndication. It's a TV marketplace where learning and exploring and meeting and greeting is the goal. "Any deals that are done will either be done before the show or in the three to four weeks after," said Muszynski, who advises clients not to plunk down commitments in the heat of the convention, partly for fear of paying too much. This year, Burnett had top clients on board for its NATPE tour: Mary Kay Eshbach and Lisa Chicouris from McDonald's, George Harrison from Nintendo and Steve Kubinski from Kellogg's, none of whom had much to say. When it came to business, much like their agency counterparts, they said their hellos, watched and listened, asked a few questions, and let the information take its silent path to percolation.

The syndicators proved that they've learned the drill well, getting the group in and out usually within the allotted time. Of the six presentations during the day (Jan. 15) that *Mediaweek* spent on the floor with Burnett, none was

painful or dull, none was drawn out. Each sales rep was direct about his or her company's business, shows and enhancements to programming value, mixing pitches with taped presentations and statistics on their marketplace. The reps were fast talkers, practiced and polished, but it was also clear that they were talking to friends, which brought an ease to each meeting. "We don't want you to fall asleep," joked Gary Montanus, head of ad sales for Worldvision.

The Burnett crew was deluged with information on cross-media opportunities with Twentieth Television and Time Warner, including leverage deals that could be had via multiprogram buys, product placement or "participation." There were assurances of extended or upgraded clearances of syndicated shows and promises of advertiser-friendly environments in TVG- or

TVPG-rated shows.

After a day of presentations, many in the agency group agreed that this year's offerings were not as low-brow as in the past, and while there were not as many new shows as in recent years, much of the fare was "premium." Whether a show offered marquee stars, off-net buzz or high production values, there were relatively few category copycats or retreads. "There isn't room," explained Muszynski, who attributed the program gridlock at many stations to time slots now filled by WB and UPN programs, station groups developing their own fare, and



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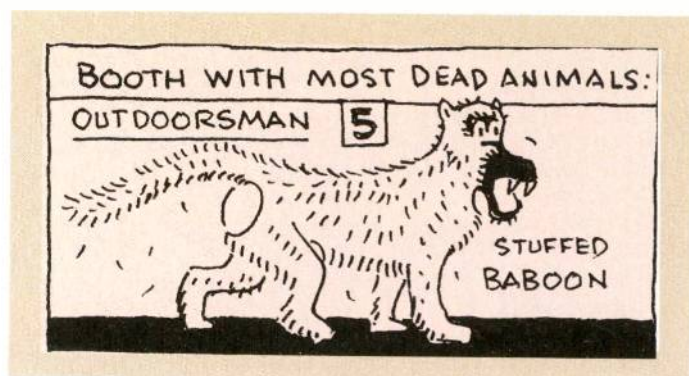
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## NATPE '97

returning shows that are perennial favorites. "Access is only for proven commodities," he said.

Burnett's day started with brunch with Twentieth Television's head of syndication, Rick Jacobson; Bob Cesa, who heads Twentieth's advertiser sales; and Larry Vander Beke, who runs the Chicago office. For Jacobson, who was celebrating his first anniversary with Twentieth, the rallying cry was "Show me the [commercial] units," mixing the *Jerry Maguire* line that was heard everywhere at NATPE with advertising jargon. This year, Jacobson had some to sell, unlike last year, when Twentieth offered no new shows. Twentieth has expanded production alliances and distrib-



ution platforms and is offering *The Home Team* and *Student Bodies*, which will run one hour, once a week until enough half hours are assembled to provide a strip transition between Fox's kids blocks and sitcoms in early fringe. Twentieth also has the much-anticipated *X-Files* and *NYPD Blue*, both of which should see new advertisers that have avoided the edgy shows on network TV. Muszynski was impressed with *Home Team*, more so than when he first

**"Show me the [commercial] units,"**  
**Twentieth's Jacobson quipped to the Burnett**  
**crew, mixing the 'Jerry Maguire' line**  
**with advertising jargon.**

heard the concept, and he wanted to know immediately about the possibility of putting his clients in the show's cooking and health segments. "Absolutely," agreed Cesa. Details will soon be hammered out for booking Kellogg's, among other Burnett clients, into the show.

Soon after, it was on to the convention floor and presentations in the syndicators' booths, those cloistered mini-offices that cost millions to build and house bars, buffets, conference rooms, business centers, and, most importantly, a private respite from the hustle of the convention floor. All American Television's Phil Peters concentrated his pitch on *Arthel & Fred*, as in Neville and Rogin, both of whom subsequently spoke to the Burnett group. Then it was off to the ITN booth for a lesson in unwired networks.

Muszynski is not a fan of unwired, but ITN has built a proprietary system that allows for nearly exact projections and guarantees continuous monitoring of a buy to make sure that any underdeliveries are immediately taken care of. "I could buy it cheaper," said Muszynski, "but they guarantee it."

Alternative options was the theme at Warner Bros., where both the syndication unit and Time Warner sibling Turner took turns pitching the group. Warner Bros. limited their pitch on programming; the Burnett crew was already quite familiar with *Friends* (which will get double runs in most markets and for which Warner Bros. pitched the agency on the idea of launch partnerships for the show's rollout next fall). The agency crew was also well-acquainted with *Rosie O'Donnell*, and they had a good grasp of *The People's Court*. Morehouse, Dick Robertson, president of the syndication division, and Julie Kantrowitz, who heads up new media sales, invited the group to find synergy challenges for Warner. Kantrowitz touted CityWeb, the new media venture that will partner Warner Bros. with the top news station in each market to provide local and national on-line services. The deal is a time-for-service swap—Warner is asking for a 30-second unit in each participating station's local newscasts—which will put Warner Bros. in that aforementioned unwired network business this July.

It seems that there's no business that Warner isn't in; with a change of the presenters in the conference room, Turner Ad Sales executives Joe Uva and Karl Kuechenmeister presented to the group a general overview of what they still sell and what they will be selling in the near future as a result of the Turner-Time Warner merger. But Turner will remain separate from Warner, with the former selling cable and the latter selling syndication—with the exception of kids, the new project with *National Geographic* and wrestling, for which the Turner force will retain sales responsibility.

Finally, it was on to Worldvision for the Burnett crew. Here the prime fare was *Judge Judy*, *Comedy Court*, *America's Dumbest Criminals* (from which four specials will be spun off next year), *Nightstand With Dick Deitrich* and *Pictionary*.

Klues and Brennan, who normally would have worked the floor with the rest of the crew, spent most of their time with their new Miller Brewing clients, plotting strategy and assessing needs in a private conference room at their hotel. Still, there were errands to do. Brennan was dispatched to the convention floor on behalf of one of the agency's top clients, also a close friend of the mayor of a popular leisure destination in Latin America, neither of whom Burnett would identify for *Mediaweek*. That mayor, who watches the U.S. feed of CNN every day, had asked a favor of his important, American captain-of-industry friend: a regular listing of his city on CNN's travel cities weather ticker. So Brennan sought out Tom Johnson, the president of CNN, to ask just that. At the Warner Bros. booth, where people were surprised to find the Turner folks, Brennan found Johnson to ask this favor. But while Johnson didn't mind being asked, he said he couldn't make any promises.

Yup. That's advertising. ■





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## MOVERS

### CABLE

Nickelodeon/Nick at Nite has named **Mary Neagoy** its senior vp of communications. Neagoy comes over from sister cable network VH1 (both are owned by Viacom), where she had been vp of communications since 1995. Also at Nick/Nick at Nite, **Pamela Kaufman** was hired as vp of ad sales and promotions marketing. She arrives from Turner Broadcasting System, where she was vp of promotions in TBS' licensing & merchandising division... ESPN has named **Ben Nicholas** to the new position of director of sales, Europe. He had been head of production for Asia Sports Group, a Hong Kong-based sports marketing company... A&E Networks has promoted three in its affiliate sales division. **Martine Mahoney**, **Amy Delahunty** and **Andrea Gonzalez** were named account directors of affiliate sales, up from account managers. Respectively, they will be based in Atlanta, Chicago and New York... Personnel changes at fX Networks: **Patrick Wilson** was named senior vp of affiliate sales and marketing and **Janice Arouh** was named vp of affiliate sales and marketing, Western region. Wilson joined fX in 1994 and most recently was vp of affiliate sales and marketing. Arouh also joined the company in 1994 and was director of affiliate sales and marketing, Western region.

### RADIO

**Larry Michael** has been promoted to vp of sports programming for Westwood One, up from director of sports programming.

(continued on page 40)

# The Media Elite

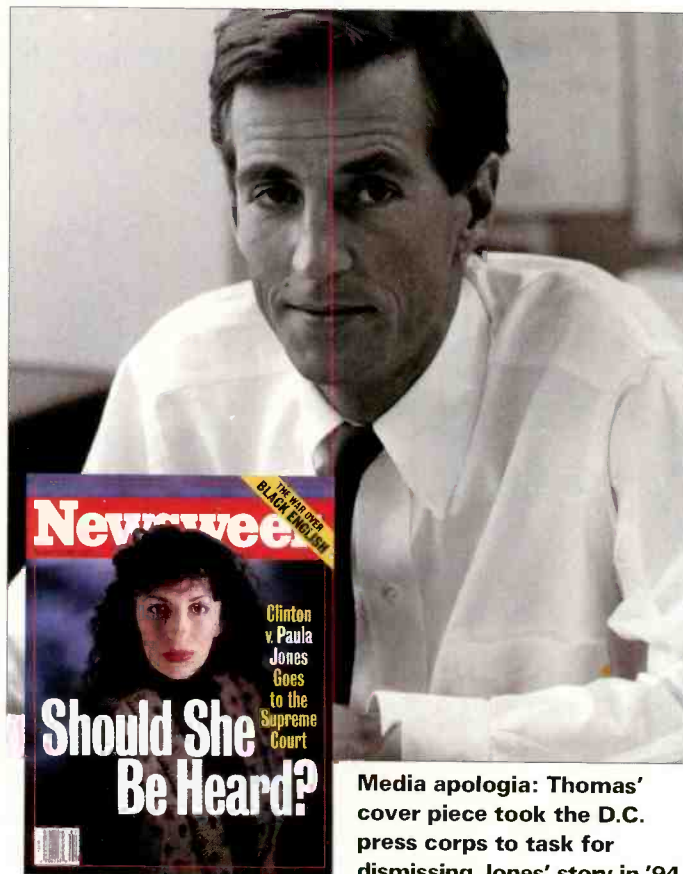
BY MARK HUDIS AND ANYA SACHAROW

## Now, a Less-Doubting Thomas

The most-whispered name last week among the Washington media, and at the White House, was that of Evan Thomas of *Newsweek*. Thomas just stepped down as the magazine's Washington bureau chief (to return to the home office as an assistant managing editor), and he did so with a big bang. Last week's *Newsweek* cover story featured Paula Jones, who is suing Bill Clinton for sexual harassment, accompanied by the headline, "Should She Be Heard?" Thomas' piece detailed the legal case Jones has against Clinton, and in passing, the story castigated the Washington elite for dismissing the woman when she first surfaced in early 1994.

What makes all this so interesting for the press corps, and such a mess for the White House, is that Thomas, a highly respected journalist and author of several nonfiction books on Washington's "inside operators," was one of the people who dished Jones the loudest three years ago. "A sleazy woman with big hair from the trailer park" was how Thomas described Jones on *Inside Washington*, the syndicated weekly TV talk show. Now, Thomas suddenly has become the poster child for "The Media And Miss Jones, Take Two."

It's not often that a Washington reporter takes a second look at his story, but Thomas is known as a class act. However, "the hair shirt is getting very itchy," Thomas said last week. "I've been groveling for a week on TV and radio, and I'm getting tired." Indeed, just hours after an interview with *Mediaweek*, Thomas was dragged out for more mea culpa on ABC's *Nightline*. An



**Media apologia:** Thomas' cover piece took the D.C. press corps to task for dismissing Jones' story in '94

official in the Clinton administration sighed: "I wish it hadn't been Evan. He's considered such a straight shooter that it focuses more attention on this case than it would have gotten."

"Class" is what Thomas now says the Jones story is all about. "There's a huge interest now on TV and talk radio on cultural and class bias here," he said. "It's unusual to acknowledge that."

"The media coverage was very dismissive, frankly, because of how [Jones] came across," and because she first came forward at a conservative political conference, rather than independently, Thomas said. *The Washington*

*Post*, Thomas noted, covered Jones' story, but buried it.

"I'm not saying she's completely credible," Thomas added. "There is reason to be skeptical. But she has a strong case."

Nina Totenberg of National Public Radio, who guests regularly with Thomas on *Inside Washington*, thinks the Thomas version of "Jones Redux" is simply guilt from a "WASP male." Thomas reponded, with a laugh: "That's Nina's favorite line about me."

Don't complain, Evan. It's a lot nicer than anything the White House is saying about you. —Alicia Mundy

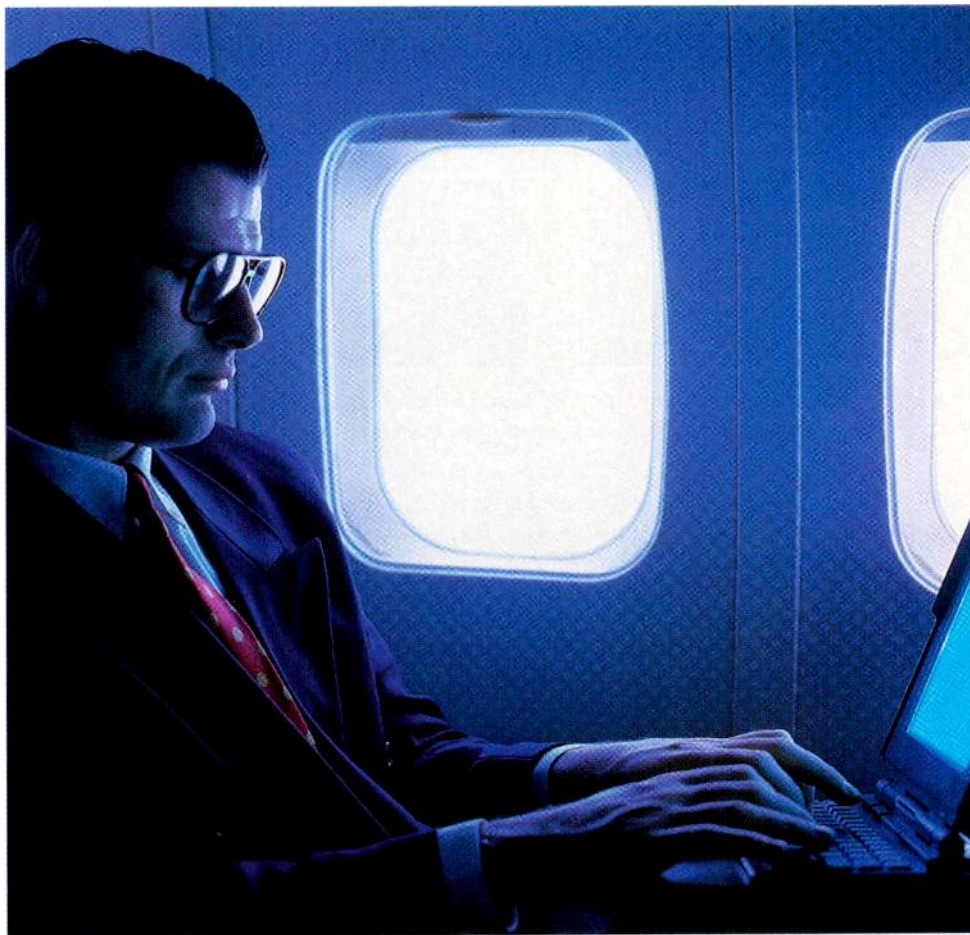
## A Primer on How To Speak 'X'

**S**creaming fans, proliferating Web sites and gushing star bios are all signs of a hit TV show. But a lexicon—well, that's the sign that a show is headed for the nation's TV pantheon. And now *The X-Files* (as if we didn't know) is on its way.

Next month, Avon Books will publish *The X-Files Lexicon*, by N.E. Genge, a preternatural compendium of all things X-ian, to the delight of X-philes and Fox executives. The book will delve into the hit show's considerable minutiae, including the importance of minor props, the significance of random Elvis mentions and, of course, the names of all ancillary characters (a book in itself, really).

Fans will nod knowingly and non-fans will furrow their brows when it is revealed: that all *X-Files* clocks always read either 11:21 or 10:13 (two times near and dear to show creator Chris Carter's heart); that Elvis, according to lead X-man Fox Mulder, is the only person ever to successfully fake his own death; and that Bach (as in J.S.) is Mulder's composer of choice, especially when he knows his room is being bugged.

The entries are listed alphabetically—as in a dictionary—and are extensive, according to Avon Books publicist Adam Handelsman. Avon hopes the book will continue to erode *Star Trek*'s dominance in the sci-fi paraphernalia field. "On the [mail order] 1-800-Trekker line [which sells *Trek* goodies], their best-selling products are now all *X-Files*," Handelsman says. Of course, this could all be a big conspiracy, but that's an entirely different book. —MAH



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# MOVERS



Providence Journal ups Sutton...



...Radcliffe, to vp of financial...



...and Ross, to vp of advertising

(continued from page 38)

## AGENCIES

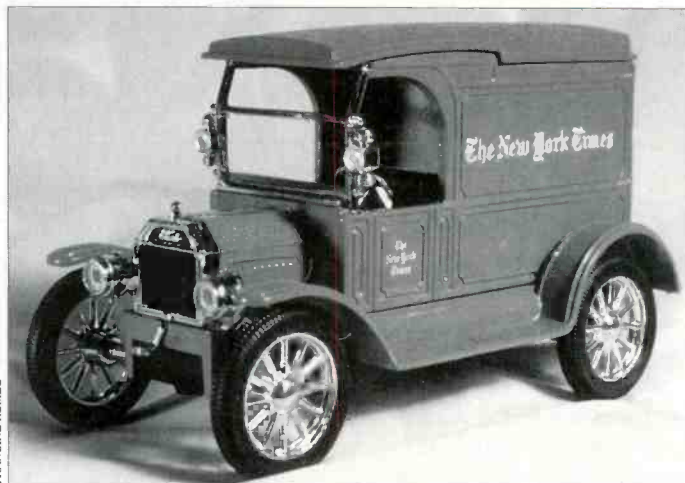
**Debby Rauch**, an Ammirati Puris Lintas New York veteran since 1982, has been promoted from vp, associate media director, to senior vp, group director, media planning.

## PRINT

The Providence Journal Co. has promoted eight senior managers. **Howard Sutton** moves up to president and general manager of the company's newspapers; he was vp and gm. **Joel Rawson**, vp and executive editor, was named senior vp and executive editor. **Joel Stark** was named senior vp of marketing and development, up from vp of publishing development and marketing. **Mark Ryan**, who was assistant general counsel, was named vp of legal and administration. **Robert Shadrick** was promoted to vp of operations, from direc-

tor of operations. **Sandra Radcliffe** was named vp of financial, from director of finance. **Don Ross** moved up to vp of advertising, from director of advertising. And **Michael Dooley**, director of circulation, was named vp of circulation...**Buzz** has named **Jenny Isaacson**, formerly marketing director for the magazine, vp of marketing for Buzz Enterprises. Additionally, **Kari Abrams**, the magazine's special events manager, has been named marketing manager...**Howard Rosen** has been named vp and controller of Time Inc. Rosen joined Time Inc. in 1984 as manager of corporate internal audit. Most recently, he was director of financial services. Also at Time Inc., **Hugh Wiley** was named president of Time Inc. Latin America. Wiley was a vp of Time Inc. International and publisher of *Time Latin America*, a title he retains.

## All the Trucks That Are Fit to Mint



FRANCINE ROMEO

**Toy story: The Times' miniature Model T became an instant hit**

Could *The New York Times* have visions of new Times Square dancing in its head? The latter makes millions annually from brand extensions: Dalmatians, Turbo Men and Buzz Lightyears fly off toy store shelves and pour shekels into the Disney coffers. Now the *Times* is hawking a marketable non-newspaper property—its delivery trucks.

City & Suburban Inc., the *Times*' delivery and distribution arm, last summer began selling model trucks based on *Times* delivery vehicles. A solid-steel replica of a 1917 Ford Model T *Times* truck, created by the Ertl Co., was hawked in the Old Gray Lady's pages. Only 2,500 were minted, and nearly all were sold the first day they were offered.

"This isn't the type of thing

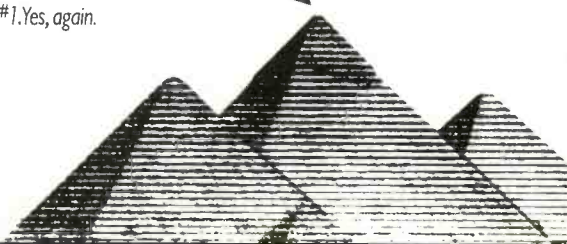
you purchase for a 5-year-old," says Ken Wenthon of City & Suburban. "It's really a collector's item. It's very well-made."

The 1917 truck was the first real hit for the *Times*' three-year-old special products division. The first truck sold so well that City & Suburban is ready to roll out a new model. Also designed by Ertl, it's a 1931 Hawkeye *Times* truck, also made of steel. About 3,500 will be made; the price is \$22.95 for *Times* subscribers and \$27.95 for nonsubscribers. C&S is hawking the new rig to buyers of the first one, via a mailing, and hopes to soon run an ad in the *Times*. If the Hawkeye performs as well as the Model T, the line will grow, Wenthon says. If not, C&S can always stitch together a batch of Punch Sulzberger oven mitts. —MAH

## DISCOVER THIS:

Weekly viewership rankings place **Discovery Channel Latin America** right about here.

Yes, #1. Yes, again.



\*Audits & Surveys 1996

Call Cathleen Pratt-Kerrigan in New York at 212-751-2220, x5121 or Fernando Barbosa in Miami at 305-461-4710, x4211.

## No Sonic Doom

Some Web watchers fear that SonicNet, the edgy music site, may become a little less edgy now that it has been sold to Paradigm Music Entertainment. Will fans of Bardo Pond and Gwar, for example, have to go elsewhere to catch up on their fave bands? "SonicNet's commitment to discovering new music and new artists is what's made us successful," says editor-in-chief Nicholas Butterworth. "We're absolutely keeping that stance." —AS



>> A system error  
has occurred in  
your media plan.

>> If you're not advertising information technology in The Wall Street Journal, you may have to restart.

>> @ work

**Coverage: Technical Professionals**

*Primary technical job responsibilities*

PC Magazine	19.3%
<b>The Wall Street Journal</b>	<b>14.3%</b>
PC World	13.7%
PC Computing	11.3%
Computer Shopper	11.1%

>> @ home

**Coverage: Affluent Consumers**

*Plan to spend \$2000+ on computer hardware*

<b>The Wall Street Journal</b>	<b>24.2%</b>
Time	23.9%
Newsweek	21.8%
USA Today	20.3%
U.S. News & World Report	17.3%

**Coverage: Senior Level Executives**

*Personally involved in computer purchases*

<b>The Wall Street Journal</b>	<b>25.2%</b>
Time	21.3%
Newsweek	21.0%
USA Today	19.3%
Sports Illustrated	16.3%

**Coverage: Home Office**

*Use PC for business conducted from home*

<b>The Wall Street Journal</b>	<b>22.5%</b>
Time	22.1%
USA Today	21.6%
Newsweek	20.2%
Money	17.7%

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# CULTURE TRENDS

## The Hollywood Reporter's Box Office

For 3-Day Weekend ending December 15, 1996.

This Week	Last Week	Weeks in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	New	-	<b>The Relic</b>	9,064,143	9,064,143
2	20	2	<b>Evita</b>	8,381,055	11,234,712
3	1	2	<b>Michael</b>	8,284,073	63,687,745
4	3	3	<b>Scream</b>	7,439,018	5,002,0541
5	2	4	<b>Jerry Maguire</b>	7,011,880	93,318,786
6	New	-	<b>First Strike</b>	5,778,933	5,778,933
7	22	2	<b>The People vs. Larry Flynt</b>	5,315,079	7,385,929
8	New	-	<b>Turbulence</b>	4,464,008	4,464,008
9	5	3	<b>One Fine Day</b>	3,449,369	37,308,701
10	4	6	<b>101 Dalmations</b>	3,127,796	125,984,141
11	6	3	<b>Beavis and Butt-head</b>	2,906,808	58,721,000
12	7	3	<b>Ghosts of Mississippi</b>	2,302,519	9,383,044
13	8	4	<b>The Preacher's Wife</b>	2,178,764	41,985,420
14	11	8	<b>The English Patient</b>	2,023,234	31,002,021
15	32	2	<b>Mother</b>	1,432,656	2,009,660
16	10	3	<b>My Fellow Americans</b>	1,180,578	20,059,553
17	16	7	<b>Shine</b>	1,119,091	8,382,966
18	9	4	<b>Mars Attacks!</b>	1,005,268	35,538,268
19	13	9	<b>Ransom</b>	1,003,258	130,725,764
20	12	2	<b>The Evening Star</b>	818,653	11,731,217
21	19	6	<b>The Crucible</b>	718,801	5,816,620
22	15	7	<b>Star Trek: First Contact</b>	587,727	90,147,619
23	17	7	<b>Jingle All the Way</b>	573,568	57,966,747
24	14	5	<b>Daylight</b>	547,335	30,201,995
25	18	8	<b>Space Jam</b>	446,089	8,603,304
26	21	10	<b>Romeo &amp; Juliet</b>	335,671	45,335,102
27	47	3	<b>Marvin's Room</b>	306,954	607,499
28	23	16	<b>The First Wives Club</b>	226,387	10,498,555
29	30	8	<b>Breaking the Waves</b>	171,552	1,582,715
30	28	15	<b>Secrets &amp; Lies</b>	166,894	5,941,004
31	24	14	<b>D3: The Mighty Ducks</b>	138,092	22,676,808
32	63	11	<b>The Associate</b>	126,439	12,551,651
33	26	12	<b>Sleepers</b>	120,662	53,105,442
34	25	13	<b>The Long Kiss Goodnight</b>	113,610	33,328,051
35	66	10	<b>Dear God</b>	109,368	7,061,018

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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 12/16/96

Artist/Group: **Prodigy**  
Song/Video: **Firestarter**  
Director: **Walter Stern**

The Prodigy story started in February 1991, with a 12" EP, entitled *What Evil Lurks*, which changed the sound of dance/rave music forever. They've since left their mark everywhere from Iceland to Japan gaining critical acclaim every step of the way -- and now it's our turn. What the band's new single "Firestarter" will bring to America is anyone's guess -- as Prodigy member Keith Flint makes his vocal debut with his insane sneering growl and uninhibited rage he adds and even punkier edge to their bombastic sound.

Artist/Group: **Tool**  
Song/Video: "Track #1"  
Director: **Adam Jones**

Ask almost anyone what Tool's image is, and they won't be able to give a direct answer. Actually, the band takes pride in the fact that they haven't had to play any "lame fashion games." They've always been able to put art first. As *The New York Daily News* put it "...Can metal achieve beauty without selling out? Ask Tool. This L.A. quartet marries the gorgeously melodic vocals of Maynard James Keenan (vocals) with riffs as grotesquely brutal as a plane crash..."

Artist/Group: **Cake**  
Song/Video: **The Distance**  
Director: **Mark Kohr**

Rather than ignore contradiction, Cake revels in it. Testifying to the broad scope of their audience, the band has already appeared on concert bills with artist ranging from the Meat Puppets and the Ramones to Al Green, the Meters, Jonathan Richman and the Monks of Doom. With their self-produced second album *Fashion Nugget*, Cake delves deeper into the maelstrom -- searching for an elusive place where romance and rejection can tango together, where humor and tragedy can share a few beers.

EASTERN

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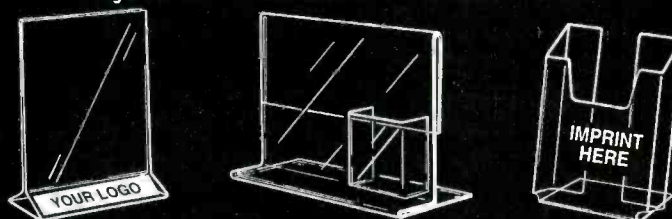
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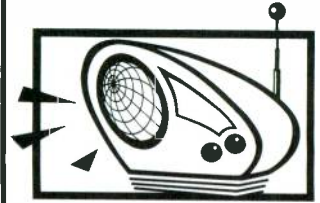
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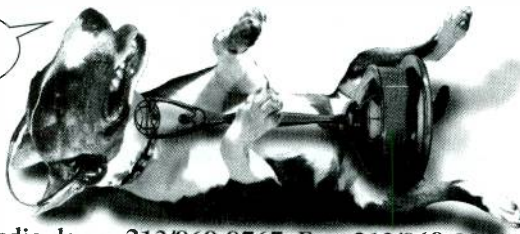
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O'Halloran Advertising, Inc.  
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When you run Help Wanted ads in general publications, unsuitable applicants spring up in droves. They're impossible to interview, slow the process down, and you lose time and money. That's why, for important jobs in advertising, marketing and media, it pays to use the industry leader ADWEEK CLASSIFIED.

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## POSITIONS WANTED

**WOULD YOU RECOGNIZE A MAJOR OPPTY FOR YOUR NJ AGENCY?**

How's this? Award winning copy pro with bus-bus and cons exp seeks full time writing slot. Brings small amount of billing to offset salary...so you'll have minor costs for a major talent. This isn't just a good oppty, it's a great deal.

**ADWEEK Classified, Box 3939**  
1515 Broadway, 12th fl.  
New York, NY 10036

# EMPLOYMENT

## DIRECTOR OF RESEARCH EXECUTIVE SEARCH FIRM

One of the leading executive search firms specializing in recruiting senior-level executives is selectively adding to its New York-based staff. We are a prestigious, medium-sized firm with a long history of recruiting senior management executives across most industries.

**Responsibilities:** Working jointly with partners, develop comprehensive industry and executive profiles using print, electronically-based information resources and the firm's network of executives. Research is multiple industry including Financial services, Wall Street, high technology, communications/media, and Consumer Products/Services.

**Qualifications:** Bachelor's degree (minimum), MBA, law, library science, or advanced degree preferred. Business experience in executive search, management consulting, media/research or similar field with focus on in-depth, investigative research. Strong working knowledge of computer-based information systems and telephone research. Superior communication skills. Inquisitive/creative bent. Enjoys a fast-paced, transaction-driven, team-oriented professional environment. Genuine interest in business and corporate leadership issues.

We like people of high integrity, who are fun to work with, very smart, and energetic!

*Replies in confidence, with resume and compensation history to:*

**ADWEEK Classified, Box 3935**  
1515 Broadway, 12th fl.  
New York, NY 10036

## ASSISTANT AE: PAID YOUR DUES?

You've spent the last two years in **media** or **account services** offering ideas that were never heard. Ready to be heard? Join the hottest direct response agency in New York. Television. Internet. International clientele. Minimum 2 yrs. exp. in advertising. Computer skills and organizational ability a must. Fax resumé to 212-226-0974 or e-mail [media@go-direct.com](mailto:media@go-direct.com)

# EMPLOYMENT

*put your future on a whole new platform*

Hassle-free, human-friendly, and light years ahead of the competition. Prodigy Internet is using the open technological and content standards of the Internet to make the web more personal, accessible and fun for everyone. Our milestone achievement is definitely the wave of the future—and it's making headlines throughout the industry. The excitement is building. The possibilities are limitless. And the future's wide open for creative, entrepreneurial "big picture" types eager to make a significant impact in one of the hottest industries anywhere.

**ADVERTISING MANAGER.** You'll use your excellent business and creative skills to develop strategic co-branding opportunities with major companies. This will include creating consumer communications to support company-wide advertising and promotional programs; developing creative briefs; and overseeing the execution of all consumer communication strategies.

A bachelor's degree and 8-10 years' consumer advertising/direct marketing experience (including budget management) are required; an MBA and new media advertising experience are assets. You must also be an adept communicator who is comfortable working with people at all levels, and can anticipate problems, develop solutions and foster consensus within the company.

**PROMOTIONS PROGRAM MANAGER.** You'll conceive, plan and execute a broad range of consumer promotions supporting Prodigy Internet enrollment. This will involve developing creative briefs; directly managing all phases of promotion implementation; managing cross-team projects; and monitoring budgetary goals.

A bachelor's degree and 5-10 years' background in a promotions agency or in direct marketing are required; an MBA is preferred. Strong project management and team building skills, and the ability to handle multiple projects are essential. Experience with subscription-based businesses and new media/interactive is a plus.

**PROMOTIONAL EVENTS MANAGER.** You'll plan/execute a wide range of promotional events including trade show participation, seminars, special on/offline events and "guerrilla" promotions. You will also be accountable for tracking/meeting all budgetary objectives.

A bachelor's degree and 5-8 years' promotions background, 2 years of which are in event management, are required; an MBA is a plus. Superior project management and team-building skills are essential, as is a working knowledge of PCs, Internet, online service industries and telecommunications. Approximately 30% travel is involved.

In addition to a state-of-the-art environment, you will be rewarded with an attractive compensation package, including excellent benefits. For immediate consideration, please send your resume with salary requirements to: Human Resources, Dept. AW, Prodigy, Inc., 445 Hamilton Avenue, White Plains, NY 10601 or fax to: 914-448-3467. An equal opportunity employer.



**REACH YOUR AD COMMUNITY**  
ADWEEK MAGAZINES

## RATES for Employment and Offers & Opportunities

**MINIMUM:** 1 Column x 1 inch for 1 week: \$158.00, 1/2 inch increments: \$79.00/week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

**1-800-7-ADWEEK Classified Manager: M. Morris**

**Classified Asst: Michele Golden**

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

## HELP WANTED

**Amazing Media Opportunity**

America's leading independent software company is establishing an in-house, world-wide media department at their corporate headquarters on Long Island.

This is an excellent opportunity for ambitious media professionals to get in on the ground floor of fast-growing, multi-billion dollar high tech company. Rated by Computerworld as one of the best places to work in the high tech industry, this company offers generous compensation packages and benefits ad agencies cannot match.

This department will plan and place media in 40 countries. We're looking for media professionals with a minimum of 4+ years experience in print planning. Must have business to business or technology background. Knowledge of the computer/software industry a plus, in addition to familiarity with international media. Should have excellent negotiating skills, be detail-oriented, work well with people and excel in a team-oriented environment.

Send resume with salary requirements to L. Scher at: S/M 641 Avenue of the Americas, 6th floor, NYC 10011 or fax 212-366-6933.

**JUPITER COMMUNICATIONS**

Jupiter Communications, a leading new media market research and publishing firm focused on the consumer market, seeks to fill the following positions:

**SENIOR INTERNET ANALYSTS**

Seeking Senior-level Internet Analysts to join our growing retainer-based consulting services practice. Individuals with experience in the Internet/interactive industry, as well as practical knowledge of mass media, advertising, commerce (retail shopping, financial services, travel), Internet technologies, telecommunications, consumer electronics, and consumer hardware are preferred. Strong writing and business analysis skills are a must. Dept. SA

**DIRECTOR OF DATA SERVICES**

Seeking Director of Data Services, responsible for overseeing and developing primary market research. 3+ years of quantitative research, data analysis, survey design experience, knowledge of Paradox and Filemaker Pro, and management skills a must. Dept. DD

Please send resumes to:  
Jupiter Communications  
627 Broadway, NY, NY 10012  
Fax: 212-780-6075

Refer to dept. code. No phone calls please.

**SENIOR CREATIVE DIRECTOR NEEDED...**

...to get in on the action NOW! Make your newest mark with a team eager to take creative to new limits in a highly regarded, 22 year old, 4A agency now under a new name. With new ownership, new goals and enviable new clients. This is a great opportunity for a proven professional. Solid experience in new business development, strategic planning, conceptualizing and hands-on execution for both retail-consumer and business-to-business accounts required. Accomplished presentation and group management skills a must; MAC technical knowledge a big plus.

Our need is immediate! Salary commensurate with experience. Generous performance incentive packages or equity opportunity available to the right person. Send resume and salary history to Creative Director:

**SAUNDERS-REAM ADVERTISING**

7610 Stemmons Freeway, Suite 100, Dallas, Texas 75247

NO PHONE CALLS PLEASE!!!

**VICE PRESIDENT ACCOUNT SUPERVISOR****Software/High tech**

Growing Philadelphia area advertising agency has an immediate need for a VP account supervisor to manage a group of computer software and high-tech accounts.

This position requires an advertising professional with powerful presentation skills, staff supervisory experience and a pro-active approach to account management.

If you have a minimum of eight years experience and an in-depth understanding of the computer software industry, please respond with cover letter, resume and salary requirements to:

Senior Vice President / Client Service  
Letven Diccico & Battista

455 Business Center Drive, Horsham, PA 19044

FAX 215-672-9373

www.ldb.com

**ADVERTISING SALES**

A Midwest based publishing company seeks an advertising sales professional to work in a New York office representing a number of professional sports publications. We're looking for an individual with a minimum of five years of success in selling "big ticket" magazine ad pages to the New York advertising community. Candidates will possess outstanding communication and closing skills - and, a love for professional sports. Fax resume and salary history to:

Attn: New York/Advertising Sales Professional  
810-362-7425

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**CREATIVES FOR RETAIL TEAM**

Major advertiser in the Midwest is ready to fill key positions in our in-house advertising department. Help create brilliant, aggressive, retail newspaper, direct mail, and collateral materials.

**CREATIVE DIRECTOR/WRITER**

Idea person with great writing skills and ability to lead. We're tired of the same old stuff. Wow us!

**ART DIRECTOR/DESIGNER**

Think retail is dull? Don't apply. Think it can be exciting, fresh, socko? Let's see what you've got.

Send resume and salary requirements.

ADWEEK Classified, Box 3547  
936 Merchandise Mart, Chicago, IL 60654

**MEDIA PROFESSIONALS****LOVE YOUR JOB, BUT WANT TO ENJOY MORE OF YOUR LIFE?**

If you are a well-versed media planning professional interested in working a 3 day week, we want to talk to you. We are a full service ad agency located in lower Westchester. We seek planning professionals who can help pioneer a job share program that will augment our full-time staff of media supervisors.

Ideal candidates should have 5+ years of media planning experience in TV and Print and must be able to access and evaluate all major syndicated research. Working knowledge of Microsoft Office/Lotus a must.

Send resume or Fax to:

Human Resources, CDA  
90 North Broadway, Irvington, NY 10533  
FAX #(914) 674-3988

(EEO M/F/D/V)

**NETWORK TV SALES  
SR. ACCOUNT EXECUTIVE**

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

ADWEEK Classified, Box 3934  
1515 Broadway, 12th fl., New York, NY 10036

**ART DIRECTORS**

For freelance assignments. Must have highly contemporary print portfolio with emphasis on fashion and image driven products. Should be Mac proficient. Please fax resume and three recent samples to:

(212) 989-3102

**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

**HELP WANTED**

**MUSIC MAGAZINE PUBLISHER SEEKS:**

**PROMOTION DESIGNER :** Proficient in Mac, Quark, Adobe Photoshop/Illus. Resp for concept & design of collateral materials, media kits, ads, direct mail, presentations. Traffic projects through approval & production. Fresh, innovative design; able to turn projects around quickly. Min 3 yrs exp. **Send resume and 3 non-returnable samples to Dept. PD.**

**PROMOTION MGR:** Develop & implement sales promotions/merchandising programs. Resp for copywriting of brochures, proposals, promotional advertisement, collateral materials. Knowledge of art & print production; oversee mailings. Flourish under pressure & tight turnaround times. Min 4 yrs exp. **Send resume with 3 non-returnable samples to Dept. PM.**

**EVENT MKTG MGR:** Resp for creation & implementation of event-related sales promotions, sponsorship programs & parties. Manage trade show program & client entertainment. Generate detailed proposals; willing to travel. Detail oriented, creative, thorough. Min 4 yrs exp. **Fax resume with event history to Dept EMM.-212-741-1600**

Only those that include salary requirement will be considered. Only qualified candidates will receive response. **Send resume & materials to:**

**SPIN**  
c/o 8th floor, attn: CAM  
6 W. 18th St., NYC, NY 10011

**Art Director**  
College Recruitment Publications

Creative Communication of America, one of the nation's leading firms specializing in the production of savvy recruitment publications for colleges and universities, has an immediate opening for a Senior Art Director, either in NYC or at our corporate headquarters in Albany. Exceptional salary and benefits. Magazine design experience is a plus. Our publications are regularly honored with awards for design and creativity and this is a unique opportunity to do powerful, cutting-edge conceptual work for a youthful audience. We are looking for a designer with an exceptional portfolio who is passionate about the work. He or she should have polished presentation skills, outstanding marketing instincts, and the ability to work with writers and direct the work of junior designers.

The position requires a bachelor's degree in graphic design/fine arts and 3 to 5 years experience in a senior design position. Applicants should have advanced working knowledge of Macintosh and related design/production software as well as a complete understanding of pre-press production and printing technologies.

Send a letter of interest, resume, salary history, and three of your best portfolio samples by Friday, January 24 to: Joe Orzechowski, President,



**CREATIVE COMMUNICATION OF AMERICA, INC.**  
16 SAGE ESTATE, ALBANY, NY 12204, TEL: (518) 427-6600;  
FAX: (518) 427-6679; E-MAIL: VIEWBOOK@AOL.COM

**Production and Traffic Manager**

Marketer of Swiss Army® Brand Watches, Victorinox Original Swiss Army™ Knives and R.H. Forschner cutlery seeking manager of print production and traffic functions, including a staff of four. Substantial experience in print production required, including selection of vendors. Demonstrated management abilities essential. Traffic background and art buying are plusses. Excellent benefits. Fairfield county location.

Please send resume and salary history in confidence to:

**The Director of Human Resources**  
**Swiss Army Brands, Inc.**  
One Research Drive  
P.O.Box 874  
Shelton, CT 06484



**SWISS ARMY BRANDS, INC.**

Equal Opportunity Employer

**Public Relations Generalist**

Catholic Medical Center seeks a hands-on, experienced public relations generalist whose primary responsibilities will comprise overseeing and implementing internal communications. Responsibilities will include updating and implementing an internal communications plan for CMC; working collaboratively with appropriate key executives to identify and support institution-wide and departmental internal communication needs; developing internal newsletters, and other initiatives. You will report to the Director of Public Relations. Qualifications include four to five years in communications, outstanding writing skills, desk top publishing experience, a collegial, respectful and energetic working style and an unyielding search for excellence.

Catholic Medical Center of Brooklyn and Queens is comprised of four acute care hospitals, three long term care facilities and the largest hospital based home care service in the country. We have been addressing the health care needs of our communities for nearly 30 years.

Please send resume and cover letter to: Sandra Judd, Vice President, Agnew, Carter, McCarthy, Inc., 222 Berkley Street, Boston, MA 02116.



**Catholic Medical Center**  
**of Brooklyn & Queens, Inc.**

EOE M/F/D/V

**DESKTOP PRODUCTION MANAGER**  
**/SYSTEM ADMINISTRATOR**

We're a fully integrated Mac based in-house advertising agency looking for the right candidate to oversee our advanced graphic production network. Using your technical expertise you will be responsible for maintaining our graphic database (QPS) Novell file server, Ethernet network of Power Macs, b/w and color laser printers, imagesetters, film processor and color laser scanners. You will also be responsible for keeping us up-to-date with the latest software packages. Although this is not a graphic designer's position, you will be working closely with a skilled team of artists and production managers assisting them in the creation of ads, catalogs, brochures, selling sheets, packaging and P.O.P. display materials.

If you are willing to accept the challenge and bring us to the next level of graphic production we want to hear from you. Excellent professional working environment and benefits.

Send your resume and salary requirements right away to:

**NBTY**  
90 Orville Drive, Bohemia, New York 11716  
Att: E. Gusloff

**The Washington Post**

**COPYWRITER/MULTIMEDIA**

If you're a pro who enjoys creating top-notch work in a fast-paced environment, *The Washington Post* has an opening for a skilled advertising and promotion copywriter.

Minimum 6 to 8 years of ad agency, corporate in-house, business-to-business advertising, or newspaper experience are strongly preferred. Strong conceptual and strategic thinker, outstanding copywriter skills, and recent work history involving multimedia content writing and/or management. Mac skills and a demonstrated ability to interpret demographic data into dynamic copy are a must!

Send resume, writing samples, and salary requirements to:

**THE WASHINGTON POST**  
Promotion Dept. Copywriter/EH  
1150 15th St., NW, Washington, DC 20071

## HELP WANTED

**MARKETING DIRECTOR**

Central N.J. branded customer fashion product firm seeks talented creative senior level executive for extraordinary international opportunity. We are looking for an entrepreneurial proactive team oriented manager with outstanding communication, presentation and project development skills. Candidate will design and implement a comprehensive brand sales strategy, create product/image media programs, attain revenue growth, sales objective, increase market positioning and visibility. In other words, we are looking for an experienced pro.

Salary commensurate with experience, performance based incentive and lots of hard work mixed with fun. If interested in a challenge send resume to:

**ADWEEK Classified**  
Box 3937

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

**SALES/ACCOUNT EXECUTIVE**

Business Media Group, an established media company of business and computer magazines seeks aggressive, seasoned sales professionals to join our growing Northern California and New England territories. Candidates must have a minimum of 3 years experience selling magazine advertising to the electronic publishing and/or small business industries. Responsibilities include new business development and account management of sales region. Must have strong communication and presentation skills.

If you have the drive and initiative to meet this challenge, please send/fax resume to:

**Business Media Group**  
Human Resources  
462 Boston Street  
Topsfield, MA 01983-1232

Fax: 508-887-3177 or  
508-887-6865

**DIRECT RESPONSE AD SALES**

Men's Journal seeks energetic self-starter to sell new ad space & service existing accounts. 1-3 years sales experience with travel &/or direct response accounts preferred.

Send resume with salary history to:  
Box BR

**WENNER MEDIA**

1290 6th Avenue, NY, NY 10104

No calls.

Response Not Guaranteed  
Equal Opportunity Employer M/F

**NOW AVAILABLE: TWO POSITIONS THAT HAVE NOTHING TO DO WITH COFFEE OR GRUNGE.**

If you haven't heard the buzz, Seattle's largest advertising agency, EvansGroup is interviewing for two positions:

**Broadcast Negotiator  
Media Planner**

Both positions require three to five years of experience with an emphasis in retail. You'll thrive in a fast-paced work environment, enjoy all the benefits and atmosphere of a major media operation, and be able to order a triple tall 2% hazelnut half caf and know what the hell you're talking about.

For confidential consideration, please send or fax a cover letter and resume to:

**Media Director**  
190 Queen Anne Avenue North  
Seattle, WA 98109  
FAX: (206) 283-2018

**ACCOUNT EXECUTIVE PHILADELPHIA**

Bozell Worldwide has a challenging opportunity for an aggressive team player to join its East Taco Bell Field Group. This position requires a min. of 2 yrs. exp. at a traditional agency with a min. of 1 yr. AE exp. Must be computer literate, analytical and very strategic. Excellent written, verbal and presentation skills required. Fast-food/Retail exp. desired.

Please fax or mail resume to:

**Bozell Worldwide**  
Attn: JB/Philly  
535 S. Anton Blvd., Suite #700  
Costa Mesa, CA 92626  
Fax #714-708-9299

EOE/AA/M/F/D/V  
No phone calls please

**ACCOUNT EXECUTIVE**

Adshel Inc., New York-based out-of-home company, seeks a mid-level, account executive to sell transit shelter advertising space in its Westchester County, NY and Palm Beach County, FL markets.

Primary sales focus on regional accounts, in addition to advertising agencies and clients based in New York City.

Minimum of two years media and/or sales experience is required. Enthusiasm, determination and creativity essential. Mail or fax resume (no calls) to:

**Adshel Inc.**  
780 Third Avenue  
New York, NY 10017

Fax: (212) 753-6984

**Print Production/Traffic Managers Wanted**

Must be capable of wearing two hats: a traffic manager and print production manager. A self-starter able to work under tight deadlines, handle art buying, and familiar with newspaper, collateral and direct mail production. Requires the ability to negotiate competitive bids, develop estimates, and perform vending and print approval functions. 1-3 yrs exp necessary. (Immediate openings in Chicago and New York offices.) Send resume to:

**TBWA Chiat/Day**

Attn: Tammi Martray - Box LH  
340 Main Street  
Venice, CA 90291

\*No phone calls please.

**ACCOUNT EXECUTIVE**

Marketing/Promotion Agency seeks individual with 3-5 years in account management. Candidates must have strong leadership and presentation skills, strategic planning experience and proven ability to manage implementation of promotional programs.

Fax or send resume to:

**The Guild Group**  
80 Wheeler Avenue  
Pleasantville, NY 10570  
Attn: Personnel Director

Fax: (914) 747-1541

no calls please

**RESEARCH MANAGER**

The Atlantic Monthly, the award-winning, general interest magazine, seeks Research Manager to conduct research needs of sales dept. Broad exposure and brainstorming with senior management requires team player with creative and problem-solving abilities. 2-3 years experience required. Competitive salary and benefits. Fax or send resume to:

**James Long, Director,**  
Marketing & Communications  
The Atlantic Monthly  
1290 Avenue of the Americas  
New York, NY 10104  
Fax: 212-830-1950

**SALES ASSISTANT**

We are a dynamic major independent radio ad/sales company looking for a star sales assistant. You are an upbeat, computer skilled, responsible and organized individual who will take charge of projects from beginning to end and possess all of the skills necessary to succeed in a demanding fast paced position. Please send resume to:

**ADWEEK Classified, Box 3938**  
1515 Broadway, 12th fl.  
New York, NY 10036

**IF YOU FIT THE SPECS FAX YOUR RESUME: 212-941-0273****Senior Art Director**

Criteria: Classically trained. Values account planning/strategy. Minimum 6 years experience. Strong conceptual thinker. Good presentation skills. Persuasive. TV experience (solid print a must). Superb design. Wants to have impact on agency growth. Cultural knowledge/sophistication. Energy/enthusiasm. Computer geek. Passion. A leader. Team player. Fearless.

**MEDIA PLANNER/BUYER**

Full Service Advertising Agency located in Essex County seeks Media Planner/Buyer. Minimum of (3) years experience in Planning and Buying Consumer and Trade Print. Broadcast a plus. Computer proficiency required.

Please fax your resume with current salary to:

**HR Dept.**  
(201) 376-0979

**RESEARCH MANAGER**

Exciting opportunity for highly motivated media researcher to explore and invent on the World Wide Web. Strong project management and quantitative skills required along with media planning or sales research experience.

Please fax resume and salary history to:

**Interactive Imaginations/H.R.**  
FAX: (212) 598-1863

**SPOT RADIO & TV BUYERS**

International trading company seeks experienced buyer with a minimum of 5 years buying experience. Computer experience a must. Please fax cover letter, resume, and salary requirements to:

**Attn: Phyllis Winter**  
@ 212-599-2525

**ATTN: ADWEEK CLASSIFIED ADVERTISERS:**

ADWEEK Classified closes on **Wednesdays at 4:30 p.m.**

All copy and artwork must be in **no later than WEDNESDAY**. Copy received after Wednesday will be held and run in the next available issue.

We appreciate your cooperation.

## HELP WANTED

YOUR REEL WILL BE  
SOMETHING TO ENVY.  
YOUR RESUME,  
SOMETHING TO HIDE.

We can't match what San Francisco or Minneapolis do for a resume. But most of their agencies can't do what we do for a reel. This former Lawler Ballard shop simply does great TV. Something you'll never believe until you send your herculean book and puny reel to an agency that can do something about the latter. Call Kathi O'Reilly at 1-800-366-1687. Traver Rohrback, Kalamazoo. Yes, Kalamazoo.

## MANAGEMENT SUPERVISOR

Looking for that "quality of life" balance? Then come join one of the hottest and fastest growing agencies in Pittsburgh and work in a city that has been consistently rated as one of the "best places to live" in the country!

We're looking for a strong marketing leader with excellent strategic and analytical capabilities, as well as solid presentation, relationship and communication skills, to manage two very high profile accounts. Previous agency experience in retail, financial services and tourism is a plus.

Please send or fax resume to:

**POPPE TYSON**

Attn: BB, 2216 Penn Avenue, Pittsburgh, PA 15222  
Fax: (412) 281-7266

EOE/AA

M/F/H/V

## NEW BUSINESS MANAGER

Hot shop expanding into the consumer product area. We are strong in Graphic Arts, Financial Services, Banking and Medical Services. Our in-house creative staff has won the gold, silver and bronze for design and campaign work. We are seeking a third member to join our sales team, who like us is a strong communicator, self starter with existing clients. Higher commission, better benefits, higher draw and an equity position potential. NO PHONE CALLS!!!

Interested, e-mail, fax or mail your resume to:

**the.NAK.group**

29 East 10th Street, 5th Floor, New York, NY 10003  
e-mail: nakmkt@AOL.com (<http://www.nakcomm.com>)

fax: 212 505-9399

## Postcard from Boise, Idaho



Having a wonderful time! Wish you were here! Still room for an outstanding Sr. Writer, Sr. Art Director and Electronic Production Supervisor to do leading-edge work on national/international high-tech accounts and more.

Senior creative team requires seven years experience — business-to-business, high-tech, agency experience all a must. Production Supervisor requires five years experience producing multimedia electronic-delivery projects including CD-ROM and Web, plus traditional broadcast and video.

Boise is the gem of the Northwest, with all the comforts of a metropolis and the charms of a small town. Set at the foot of pristine wilderness, Boise is just minutes from world-class skiing, fishing and whitewater. Low crime, excellent schools, friendly people and a short commute are just a few of the benefits you'll enjoy while doing mainstream work for national-level compensation.

If this sounds like your kind of place, mail or fax your resume and cover letter to Gordon Kallio. Please hurry — we miss you!

**EvansGroup Technology**

720 W. Idaho St., Boise, Idaho 83702 FAX: 208-345-6904

## SMITH HANLEY ASSOCIATES, INC.

New York \* Chicago \* Philadelphia \* Atlanta \* Westport

Smith Hanley Associates has developed a national reputation as a leader in the placement of marketing professionals since the firm's founding in 1980. Industry specialties include Consumer Packaged Goods, Pharmaceutical, High Tech, Telecommunications and Entertainment.

To discuss hiring needs or career opportunities in:

- \* Product/Brand Management
- \* New Products Marketing
- \* Services Marketing

Please call or write:

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

Karen Morgan  
200 W. Madison  
Chicago, IL 60606  
Tel.: 312-629-2400  
Fax: 312-629-0615

**EXECUTIVE RECRUITERS**

## SALES WHIZ

Small midtown ad agency seeks an aggressive pro who can locate opportunities and really close. Req. minimum 2 years experience with either media or printing sales background. Media planning, research experience a plus. After 15 years, we are poised to expand our operations, are you ready to grow with us? Starting salary \$30,000+, based on experience, plus commissions.

## ACCOUNT EXECUTIVE

Bright, articulate, up-and-comer sought to work closely with results oriented owner of small, growing, 15 yr. old midtown ad agency poised on the brink of rapid expansion. Require minimum of 3 years exp. in media sales. Knowledge of computers and new technology a real plus. Start \$40,000+.

Fax resume and letter, indicating position, to:

914-265-9610

**USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE**

## HELP WANTED

**T. Rowe Price is "one of the industry's strongest and best-run fund companies."**

*-BusinessWeek, 4/22/96*



## Put Your Ideas To Work!

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**America Online, Dept. DU-605, 8615 Westwood  
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EURO RSCG/Dahlin Smith White, Marketing Computers' agency of the year, has an immediate opening for a media professional with 10+ years of experience. The ideal candidate will combine strong strategic thinking, excellent client communication skills, and a flair for developing "out of the box" media ideas. Experience in coordinating international media programs is also a plus.

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Please fax or e-mail your resume along with a cover letter describing examples of creative media ideas that you have implemented and your salary history to:

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 Dahlin Smith White

801-536-7350

Attn: David Rowe, VP Media Director

e-mail: [drowe@dsw.com](mailto:drowe@dsw.com)

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Nationally recognized event marketing agency based in NJ seeks creative traffic/purchasing manager. Knowledge of larger scale touring properties and mobile marketing a plus. Minimum 3 years experience. Computer skills-Quark Illustrator, Photoshop. Fax resume to: 201-890-9271

**NAT'L AD DIRECTOR**

Westchester County, NY-based consumer natural health magazine seeks highly motivated individual. Must be experienced. Salary plus commission; great benefit package. Fax resume to (914) 939-5138.

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# CULTURE TRENDS

## Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending January 18th 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	13	<b>Un-Break My Heart</b>	Toni Braxton
2	3	2	11	<b>Don't Let Go Love</b>	En Vogue
3	2	2	6	<b>I Believe I Can Fly</b>	R. Kelly
4	4	3	16	<b>Nobody</b>	Keith Sweat Featuring Athena Cage
5	5	5	4	<b>I Believe In You and Me</b>	Whitney Houston
6	6	1	15	<b>No Diggity</b>	BlackStreet Featuring Dr. Dre
7	8	4	20	<b>Mouth</b>	Merril Bainbridge
8	7	7	11	<b>I'm Still In Love With You</b>	New Edition
9	10	2	23	<b>It's All Coming Back To Me Now</b>	Celine Dion
10	12	10	5	<b>Fly Like An Eagle</b>	Seal
11	15	11	18	<b>If It Makes You Happy</b>	Sheryl Crow
12	17	5	29	<b>Where Do You Go</b>	No Mercy
13	14	12	13	<b>When You Love A Woman</b>	Journey
14	16	8	9	<b>I Finally Found Someone</b>	Barbara Streisand & Bryan Adams
15	9	9	22	<b>Last Night</b>	Az Yet

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## Billboard's Heatseekers Albums

Best selling titles for the week ending January 16th 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	15	<b>Merril Bainbridge</b>	The Garden
2	11	5	<b>Bloodhound Gang</b>	One Fierce Beer Coaster
3	8	8	<b>No Mercy</b>	No Mercy
4	7	15	<b>Gary Allan</b>	Used Heart For Sale
5	5	24	<b>Trace Adkins</b>	Dreamin' Out Loud
6	10	30	<b>Paul Brandt</b>	Calm Before the Storm
7	9	17	<b>Local H</b>	As Good As Dead
8	12	22	<b>Republica</b>	Republica
9	4	15	<b>Bill Whelan</b>	Riverdance
10	13	19	<b>Fun Lovin' Criminals</b>	Come Find Yourself
11	23	51	<b>Enrique Iglesias</b>	Enrique Iglesias
12	16	20	<b>Ann Nesby</b>	I'm Here For You
13	20	13	<b>702</b>	No Doubt
14	14	22	<b>Cledus "T" Judd</b>	I Stoled This Record
15	15	47	<b>Ricochet</b>	Ricochet

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## Billboard's Top 15 Video Rentals

For Week ending November 16, 1996

<i>Title</i>	<i>Label</i>
1. <b>Eraser</b>	Warner Home Video
2. <b>Independence Day</b>	Fox Video
3. <b>The Rock</b>	Hollywood Pictures Home Video
4. <b>The Nutty Professor</b>	MCA/Universal Home Video
5. <b>The Cable Guy</b>	Columbia TriStar
6. <b>Mission Impossible</b>	Paramount Home Video
7. <b>Strip Tease</b>	Columbia Tri Star Home Video
8. <b>Fargo</b>	Polygram Video
9. <b>Dragonheart</b>	MCA/Universal Home Video
10. <b>Primal Fear</b>	Paramount Home Video
11. <b>Tin Cup</b>	Warner Home Video
12. <b>Chain Reaction</b>	FoxVideo
13. <b>Toy Story</b>	Walt Disney Home Video
14. <b>The Island of Dr. Moreau</b>	New Line Home Video
15. <b>The Arrival</b>	Live Home Video

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## Nielsen's Top 10 Syndicated TV Programs

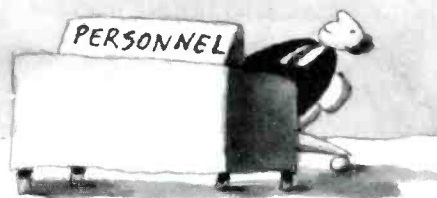
These are the top 10 Syndicated programs for the week ending Dec 22, 1996

<i>Program</i>	<i>Rating</i>
1. <b>Wheel of Fortune</b>	12.0
2. <b>A Christmas Story</b>	10.7
3. <b>Home Improvement</b>	10.6
4. <b>Jeopardy</b>	10.0
4. <b>Imagination III</b>	9.8
6. <b>Oprah Winfrey Show</b>	8.3
7. <b>Seinfeld</b>	7.9
8. <b>Simpsons M-F</b>	6.8
9. <b>Entertainment Tonight</b>	6.5
9. <b>Fox Hollywood Theater II</b>	6.3

Source: Nielsen Media Research

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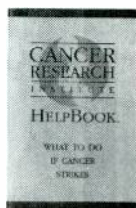
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\*\$2 postage and handling for each copy.

## CALENDAR

The Association of National Advertisers will present an advertising management conference Feb. 2-4 at the Ritz Carlton Palm Beach Hotel in Manalapan, Fla. Contact: 212-455-8021.

The American Association of Advertising Agencies will present its annual media conference and trade show Feb. 5-7 at the Hyatt Regency in Atlanta. To register, contact the AAAA at 212-682-2500.

The International Radio & Television Society presents a newsmaker luncheon, featuring network entertainment division presidents, Feb. 7 at the Waldorf-Astoria Hotel in New York. Contact: 212-867-6650.

The Newspaper Association of America will hold an interactive newspapers conference Feb. 12-15 at the Hyatt Regency in Houston. Contact: 212-675-4380.

Women in Cable & Telecommunications Foundation's "Managing Your Own Career" workshop will be presented Feb. 12-13 in San Francisco (location to be announced). Contact Mary Daviau at 312-634-2330.

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

# Media Notes

## NEWS OF THE MARKET

### UPN Opens 'FACTory'

UPN is offering its affiliates a new educational half hour for children called *Algo's FACTory*. The program is produced by Clear Channel Television, one of UPN's largest affiliate groups with seven stations carrying the network. UPN will act only as a distributor of *Algo's FACTory* and will not sell national time in the show.

### Advertisers Get Their 'Choice'

Your Choice TV, an interactive system that allows cable subscribers to order for a nominal fee rebroadcasts of prime-time programs they may have missed, is offering advertisers an addressable advertising system developed by Next Century Media. The system, which will be available later this quarter, lets advertisers target more-specific customers and will be able to turn around viewership measurement results more quickly. Next Century says its technology matches specific ads to the optimal customer, and it will be proprietary to the service. YCTV is a unit of Discovery Communications.

### 'Playboy' Is No. 1 in Ireland

*Playboy* is touting the historical significance of its Irish edition's business success. The book, banned in Ireland from 1959 to 1995, has become the No. 1 men's title in that country in just one year. The magazine says that sales in Ireland represent 45 percent of total sales in the United Kingdom—an extraordinary figure since the U.K.'s population outnumbers Ireland's 57 million to 3.5 million.

### 'U.S. News' Goes to College

*U.S. News & World Report* has launched a "Colleges & Careers

Center" Web site. The site, located at [www.usnews.com](http://www.usnews.com), is divided into four main sections covering colleges, financial aid, graduate school and college life outside the classroom.

### MLS May Add 10 TV Games

Major League Soccer last week announced several developments in preparation for its second season. Though the TV rights will remain essentially the same—ESPN will carry 10 games,

### TW, Turner Collab on Kids

Time Warner and Turner Broadcasting divisions continue to announce synergistic deals. Kids' WB will preview a three-night selection of its programming on sibling channel Cartoon Network. For three Fridays beginning Jan. 31, *Steven Spielberg Presents Animaniacs*, *Steven Spielberg Presents Pinky & The Brain* and *Superman* will run from 8-10 p.m. In another area, TBS has acquired the exclusive

## Millennium-Bound

*Newsweek's* Nancy Cooper has landed herself a novel—and timely—title. Cooper is the magazine's "Millennium editor," in charge of a new front-of-the-book section called "2000," which debuts in today's issue. The section will look ahead at life in the early years of the 21st century. Cooper, a *Newsweek* staffer since 1981, has served as a general editor and senior writer. *Newsweek* editor Maynard Parker says he expects 2000 to become "one of *Newsweek's* trademark sections in the coming three years."



CLIFF CHASE

**Futurist: Cooper looks beyond the year 2000**

ESPN2 will carry 25, Univision will carry 26 and ABC will air the championship game, in October—the league is in conversations with ESPN2 about adding another 10 games of coverage. By 1999, two new teams will probably be added to the 10 that are in the league now. Season-ticket sales passed the 25,000 mark last week, halfway to the league's preseason goal of selling 50,000 tickets. And 15-18 international players, including Italian star Roberto Donadoni, are expected to play this season.

TV rights to some of its sibling studio's biggest theatrical releases, to debut on either TNT or TBS in 1999 and 2000. Warner Bros. will premiere *Space Jam* and *Mars Attacks*; Turner Pictures will premiere *Michael*; and Castle Rock Entertainment will premiere *Ghosts of Mississippi*, *Striptease*, *Lone Star* and *The Spitfire Grill*.

### 'Artnews' Breaks Lauder Buy

Big news from a small book: *Artnews* broke a major story in the magazine's spin-off *Artnews-*

# Media Notes

CONTINUED

letter. In the Jan. 14 edition, Andrew Decker reported that Estée Lauder chairman Ronald Lauder, a high-rolling collector, paid \$50 million for Paul Cézanne's *Still Life, Flowered Curtain and Fruit* painting, dated 1900. That makes Lauder's painting the second-most-costly art buy this decade.

## CurtCo Broadens Its Aim

Malibu, Calif.-based CurtCo Freedom Group, publisher of numerous electronics and online magazines, has launched a new book it hopes will have wider consumer appeal. *Entertainment@Home* magazine is a lifestyle monthly focusing on the Internet, multimedia, film, video, broadcast, cable TV, music and electronic publishing. The initial rate base is 200,000; cover price is \$3.95.

## Lifetime Expands Talent Search

True to her promise upon joining Lifetime late last year, Dawn Tarnofsky, the cable network's senior vp of programming and production, has put in place an East Coast programming staff to more effectively mine talent on this side of the country. Steve Warner has been named vp of program planning, scheduling and acquisitions, coming from CBS Entertainment, where he was senior vp of program planning. Amy Introcaso-Davis has been named vp of series, East Coast, coming over from Fox Broadcasting, where she was executive director of creative affairs. And Allison Teicher has joined Lifetime as manager of specials, documentaries and daytime, coming over from Black Rose Productions/Warner Bros. Television, where she was director of development.

## Central Folds 'Phoenix Gazette'

Indianapolis-based Central Newspapers folded its afternoon daily *The Phoenix Gazette*, circulation 38,000, on Jan. 18. Central's morning paper *The Arizona Republic*, 553,000 circ, will get a reorganization of its news-gathering system. About 85 jobs will be lost with the closing of the *Gazette*.

## Softbank to Sell for 'Serve

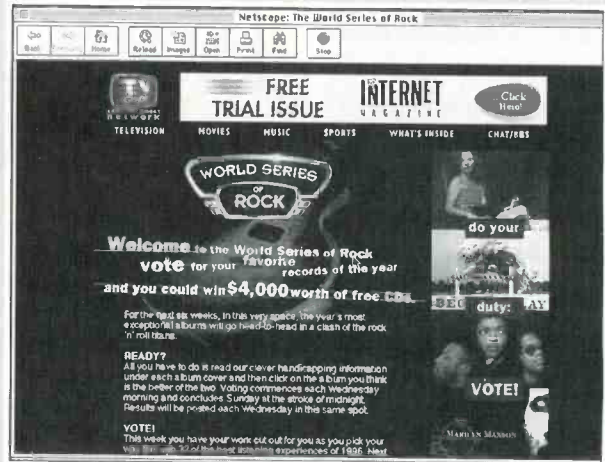
Softbank Interactive Marketing, an interactive advertising sales rep firm in El Segundo, Calif., has partnered with CompuServe to sell advertising for the online service. Advertisers can run ads across a variety of CompuServe products or target them to specific online communities available through CompuServe.

## NAA Gathers Ad Plan Partners

Lee Enterprises' Montana-based *Billings Gazette* will be the first newspaper to work with the Newspaper Association of America to improve relations between newspapers and advertisers. Simplifying ad placement, increasing accuracy, improving ad quality and providing better positioning are the goals of the initiative, called NAA Partners-2000. Macromedia's *The Record* in Hackensack, N.J., and A.H. Belo Corp.'s *The Dallas Morning News* are other pilot locations for the NAA partnership.

## Big Flower Drops Games

Big Flower Press Holdings, an advertising and marketing services company that handles inserts, newspaper circulation-building and specialized direct-mail products, has sold its Webcraft Games unit to Pollard Banknote Limited, a privately held Canadian company.



A contest on the [tvguide.com](http://tvguide.com) site offers free CDs

## 'Guide' Retries Online

Rupert Murdoch's News Corp., taking another stab at the Internet, last week launched the TV Guide Entertainment Network. Murdoch's son James, 24, a News Corp. vp, is heading the new online project. Originating from loft offices in a trendy downtown Manhattan neighborhood, the site will repurpose content from *TV Guide* magazine. [tvguide.com](http://tvguide.com) also allows users to personalize content based on where they live and what TV shows they watch; the site will provide daily viewing recommendations to users who register for the free service. Another worthwhile feature: a comprehensive database in which users can search for films by credit references such as writer, director and costume designer.

Webcraft Games was the lottery production division of Big Flower's Webcraft Technologies, which will now focus more exclusively on personalized direct-mail products. The sale also allows Big Flower to cross-sell products to its existing customer base, including retailers, newspapers, ad agencies and national manufacturers.

## Bonneville, Entercom Swap

Salt Lake City-based Bonneville International recently agreed to swap seven radio stations, including KIRO-AM and KIRO-FM in Seattle, to the Entercom Group for that company's Houston oldies station, KLDE-FM, and \$5 million. The total deal is estimated to be worth approximately \$90 million and marks Bonneville's entrance into another top 10 market. The company now owns

stations in seven of the top 10 U.S. markets.

## KidStar Hires to Expand

In an effort to quicken the pace of its expansion, KidStar Interactive Media, a media network and club for pre-teens has promoted Kellie Krug to vp of marketing and member services and hired Jillian Muschell as regional market manager. KidStar operates 24-hour AM radio stations in six U.S. markets (Boston, Detroit, Houston, San Diego, San Francisco and Seattle) and a quarterly magazine that reaches more than 1 million kids. Krug will handle membership and community development in all KidStar markets. Muschell will handle regional sales and promotions in Southern California from a home base of KDDZ-AM in San Diego.

# Students Talk Back (ENTHUSIASTICALLY)



*"I am on the Account side and took the course just to get an overview of Media. You've given me that and a lot more."*

SANFORD FINK, ASSISTANT ACCOUNT EXECUTIVE,  
BATES USA-NEW YORK

*"I really learned how agencies work...and how to communicate with them. Presentation Skills Day was great, too."*

LISA COFFEY, ADVERTISING SALES  
USA TODAY-NEW YORK



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MARIBETH BURKLEY, DIRECTOR OF CREATIVE SERVICES  
P3M-CALIFORNIA

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| <input type="checkbox"/> ORLANDO January 23,24            | <input type="checkbox"/> PITTSBURGH April 17,18     |
| <input type="checkbox"/> NEW YORK February 5,6,7*         | <input type="checkbox"/> ST. LOUIS May 7,8          |
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| <input type="checkbox"/> CHICAGO February 27,28           | <input type="checkbox"/> HOUSTON May 8,9            |
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## BIG DEAL

### Ocean Spray

**Advertiser:** Ocean Spray  
**Agency:** Campbell Mithun Esty, Minneapolis  
**Begins:** Jan. 22  
**Budget:** \$50 million (for 1997)  
**Media:** TV

Ocean Spray won't "Crave the Wave" in ads any more, but the growers' co-op still hopes to "Save Our Waves" via a cause-marketing effort breaking this spring.

Ocean Spray will up its media budget this year by 67 percent to nearly \$50 million, after a quieter 1996 in which OS had trouble developing a campaign worth much air time. 1997 holds more product-focused ads, said OS marketing vp David Murphy. New spots will carry the tagline "It's Your Zing," as the cranberry growers co-op emphasizes the "cranberry taste experience." "Zing" has been in consumers' lexicon forever; let's add dimension," said Murphy.

Planned for launch in May is "Save Our Waves," tying consumer purchases of all Ocean Spray beverages to donations to the Center for Marine Conservation, which sponsors waterways cleanups. Consumers mailing in four proofs of purchase from multiserve packs get one of four wildlife-embellished cotton beach towels.

The new tagline debuts this Wednesday in two television spots from Campbell Mithun Esty for Lightstyle low-cal drinks, featuring the Duchess of York (who also just signed on as spokeswoman for Weight Watchers). Other high-visibility figures are being sought for future ads.

The new ad thrust follows a year and a half in which former agency North Castle Partners, Stamford, Conn., scrapped nearly \$2.5 million worth of footage for "Crave" spots that never passed consumer tests, sources said. The ads "worked on the emotional side very well, but we needed to bring to life the physical and taste experience," Murphy said. Most future cran-blend spots will come from Arnold Communications, Boston, where former North Castle president Lynn Rotando has moved, with CME focusing on new products. —Gerry Khermouch

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### AMERICAN CENTURY INVESTMENTS

**Agency:** Rubin Postaer and Associates, Santa Monica, Calif.  
**Begins:** Now  
**Budget:** \$15 million (est.)  
**Media:** TV

A new branding campaign for American Century Investments stresses independent thinking by the Kansas City, Mo.-based no-load mutual funds company. The work is Rubin Postaer and Associates' first major campaign for the client since winning the corporate branding portion of the account a year ago. Product ads and direct mail are handled by Kuhn & Wittenborn in Kansas City, Mo.

Underscoring the "independent thinking" theme, ads depict hundreds of suited executives running together like cattle. A voiceover relates, "When the herd follows a trend, we weigh our independent research against it." The theme line: "Invest in our thinking."

The initial ads are running nationally on cable channels CNN, CNBC and A&E and in select markets. The ads will run throughout the year. —Angela Dawson

### RUBBERMAID

**Advertiser:** Rubbermaid Inc.  
**Agency:** Meldrum & Fewsmith, Cleveland  
**Begins:** Feb. 6  
**Budget:** \$10 million (est.)  
**Media:** TV, print

Rubbermaid next month will launch a global branding campaign, grouping its expanding line of home products under the theme "Ideas that last."

Advertising and promotions begin Feb. 6 with 30-second television spots on network prime- and daytime programming. The spots present humorous looks at everyday problems for which Rubbermaid products provide the solutions.

The solutions theme carries to print ads, beginning next month as well. Print ads and in-store merchandising will offer a "1,001 Solutions" booklet, available with proof of purchase.

Wolfgang Schmitt, Rubbermaid chairman

and chief executive officer, said the advertising purposely is carried by visuals rather than copy so that it can be used outside the U.S. where the company is expanding.

The company would not disclose spending for the umbrella campaign. Rubbermaid spent less than \$1 million through October of 1996 after spending nearly \$7 million in 1995, according to Competitive Media Reporting. Sources say 1997 spending could surpass previous highs and approach \$10 million. —Scott Hume

### TABASCO SAUCE

**Advertiser:** McIlhenny Co.  
**Agency:** DDB Needham, Dallas  
**Begins:** Jan. 26  
**Budget:** \$5-10 million (est.)



**Media:** Spot TV, print, outdoor  
 McIlhenny Co., the Avery Island, La.-based maker of Tabasco Sauce, is kicking off its first new campaign for the brand in three years with a television ad airing in spot markets during the Super Bowl.

The campaign also includes print and outdoor and targets a younger demographic—roughly 24-35—

### The brand is getting hot spots

according to Rick Dunn, vp of sales and marketing for Tabasco. The client previously focused on the broader, 18-49 category.

TV will air in spot markets including Atlanta, Chicago, Dallas and New Orleans during the Super Bowl and in additional markets in three flights scheduled throughout the year.

Print executions tied to the hot theme are also being developed with headlines such as, "Piercing your tongue without that bad metal aftertaste." Ads will appear in specialty publications such as *Chili Pepper* magazine as well as on outdoor media.

—Steve Krajewski



# CMR Top 50

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

Week of Dec. 30, 1996-Jan. 5, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	86
2	NISSAN AUTOS--ALTIMA & SENTRA	T112	33
3	KFC RESTAURANT	V234	26
4	AT&T LONG DISTANCE--RESIDENTIAL	B142	25
	BLOCKBUSTER MUSIC STORE--&BLCKBSTR VD	V393	25
6	ZANTAC 75--ULCER/HEARTBURN MEDICINE	D213	24
7	EVEREADY--ENERGIZER BATTERIES	H220	23
8	LITTLE CAESAR'S	V234	20
	SEARS DEPT--APPAREL	V321	20
10	DURACELL--ALKALINE BATTERIES	H220	17
	EXCEDRIN--EXTRA STRENGTH TAB	D211	17
	LISTERINE--MOUTHWASH	D121	17
	ULTRA SLIM FAST	F123	17
	WISK	H412	17
15	MCDONALD'S	V234	16
	SEARS DEPT--MULTI-PDTS	V321	16
	VASELINE INTENSIVE CARE--LOTION	D111	16
18	1-800-COLLECT	B142	15
	NYQUIL--LIQ COLD REMEDY	D212	15
20	CAMPBELLS--CHUNKY SOUP	F121	14
	COLGATE--BAKING SODA & PEROXIDE PASTE	D121	14
	FORD TRUCKS--F-SERIES PICKUPS	T117	14
	HEALTHY CHOICE--PASTA SAUCE	F117	14
	RED LOBSTER	V234	14
	TOYOTA AUTOS & TRUCKS	T115	14
	U.S. ARMY	B160	14
27	BURLINGTON COAT FACTORY	V311	13
	MGM/UA--TURBULENCE MOVIE	V233	13
	PEPCID AC	D213	13
	PIZZA HUT	V234	13
	UNIVERSAL--DANTE'S PEAK MOVIE	V233	13
32	ENDUST--ELECTRONICS CLEANER	H432	12
	FORD TRUCKS--EXPLORER	T117	12
	HALLS MENTHO-LYPTUS--TABLETS	D212	12
	PACE--PICANTE SAUCE	F117	12
	PLAYSTATION--NFL GAME DAY 97 GM SOF	G450	12
	PLEDGE--FURNITURE POLISH	H432	12
	TACO BELL RESTAURANTS	V234	12
	TAMPAX NATURALS--TAMPONS	D123	12
	WRIGLEY'S--DOUBLEMINT GUM	F211	12
41	DENTAL CARE--EXTRA WHITENING PASTE	D121	11
	KELLOGG'S--SPECIAL K CEREAL	F122	11
	OLIVE GARDEN RESTAURANT	V234	11
	TYLENOL--EXTRA-STRENGTH GLTB	D211	11
	WALT DISNEY WORLD	V239	11
46	ACE HARDWARE STORES+	V345	10
	ALKA SELTZER PLUS--COLD LIQUI-GELS	D212	10
	COLUMBIA--PEOPLE VS. LARRY FLYNT MOVIE	V233	10
	FLORIDA'S NATURAL--RTS ORANGE JUICE	F172	10
	HUGGIES--SUPREME DSPSBL. DIAPERS	A121	10

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

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# Media Person

BY LEWIS GROSSBERGER



## Beautiful Trendship

WHAT ARE THE MAJOR TRENDS OF 1997? FUNNY you should ask, because Media Person was just contemplating this vital subject himself. We are only in January, yet Media Person, with his superb vogue-detecting sonar, can already see the outlines of a trendmendous year.

First of all, celebrities will continue crashing and burning at the rate of approximately one a day. So far we have Martin Lawrence being accused of sexually harassing his sitcom leading lady, Olympic figure-skating champion Oksana Baiul busted on a drunken-driving rap, Newt Gingrich overheard making incriminating statements on a cell phone, Congressman Jim McDermott illegally disseminating Newt's incriminating statements and Dallas Cowboy Michael Irvin nabbed for...oops!—scratch that last one. Could it be that celebrities are more corrupt and wicked than ever, or are they just part of civilization's continuing slide into moral chaos? Who cares? As long as we keep getting these entertaining headlines!

There will be vast numbers of op-ed pieces informing the baby boomers that the stock market actually has the capability of going down. This flood has already begun and will only increase until there is an admonition a week in every American newspaper. Apparently complete idiots who have no historical knowledge whatever—at least according to the papers—the poor boomers believe religiously that markets only go up and have poured every penny of their savings into stocks and mutual funds. They must be warned, loudly and often, even though the effort is, of course, futile.

The child beauty-pageant industry is in for a rough time. Ratings for the Teeny Weeny Adorable Miss Infant America Pageant on Fox will be in the toilet this year. This trend results from the tragic JonBenet Ramsey case, which has transfixed the country and

will continue to until the next Grotesque Tabloid Atrocity occurs, probably around Wednesday. At least America has come together on one point: No matter who the killer turns out to be, in a rare display of unity, we all believe that the parents are guilty, guilty, guilty of tarding up their 6-year-old daughter and transforming her into some creepy adultoid strumpet. They will be electrocuted later in the year by popular demand.

**Scully and Mulder will levitate to the big screen, though MP has given up on ever getting a sex scene in any medium from the two drudges.**

Consult your TV listings for time and channel.

There will never be another new hit television show, this season or ever. That phenomenon is over. In two seasons now no hit has emerged save the overrated *Third Rock From the Sun*, and its success is undoubtedly a hoax that eventually will be exposed by some teenager overhearing a cell-phone conversation between two TV executives on his police scanner.

Where have the hits gone? Some media scholars point to an ongoing process of entertainment devolution that first caused bad theater and then bad movies. But Media Person currently favors the Homer Theory (that's the blind Greek, not Simpson), which posits that TV audiences have brought it on

themselves by failing to recognize quality. Refusing, in their hubris, to embrace excellent shows such as *My So-Called Life*, *VR5* and others, the viewers incurred the wrath of the gods of media, who punished them by banishing all pilots of merit to the Underworld where they must go forever unseen while a great bird pecks at the entrails of their executive producers. Sure, it's over the top, but it has a certain classical ring to it, don't you think?

It will be a big year for legendary superheroes. Superman is getting a makeover (at least in the comic books—the guy on *Lois & Clark* is still shopping off the rack). The campy old cape is out, the Speedo is gone; there are now jagged lightning-like stripes down the arms and legs and the changes are not just cosmetic, according to D.C. Comics. No more antiquated flying. The postmodern *überdude* will “zap from place to place,” sort of like a fax with muscles, and bullets will pass through that buff bod instead of bouncing off, which means Jimmy Olsen must quit cowering behind him. The theatrical rerelease of *Star Wars*, with fantastic new digital effects to make Princess Leia's hairdo look non-ridiculous, will thrill a whole new generation, though Mark Hamill's career will

still go nowhere. Scully and Mulder, those fabulous feds from *The X-Files*, will levitate to the big screen in a story that starts on their TV

series and ends in the movie, though Media Person has given up on ever getting a sex scene in any medium from the two workaholic drudges.

Sitcom second bananas now demand major moolah. With Julia Louis-Dreyfus, Michael Richards and Jason Alexander of *Seinfeld* banding together in a quest for a million per episode, can strikes and other disruptive labor tactics be far behind? Will Kramer come slowly and deliberately through Jerry's door with a sign reading “No Raise, No Slapstick!”? Will Jerry hire scab sidekicks to replace Elaine and George? Will Newman snap under the pressure and mow Jerry down? Media Person knows but doesn't want to ruin the show for you. ■

# Build Relationships



USER PROFILE

mac user - entertainment industry - traveler

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\*Source: Teenage Research Unlimited 1995