

# MEDIAWEEK

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## Access Denied

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## An Unreconstructed History of NATPE

J. Max Robins looks back at the faces

and foibles of the last 10 years at

TV's biggest farefest **PAGE 18**



### MARKET INDICATORS

#### National TV: Quiet

What little inventory is left in first quarter is going at double-digit premiums over upfront. In second quarter, most advertisers are expected to hold inventory they have optioned, with little coming back into the marketplace.

#### Net Cable: Quieter

Before the holiday break, first-quarter business was just getting started. Few deals have been closed.

#### Spot TV: Subdued

Stations are very flexible on first quarter. In the Northeast, rate increases are not expected as yet.

#### Newspapers: Active

1997 is expected to show more regional variation than national trends. Telecom spending will vary depending on regional legislation. Airlines, auto and financial, all weak in '96, are expected to pick up this year.

#### Magazines: Busy

Today, the new year really begins for publishers. The travel category is robust; finance and drugs & remedies look strong. Children's fashion is a surprise hot category.



Laura K. Jones JAN 15 1997

# Big 3 Affils Cool to S

*There's gridlock in access in top 50 markets*

## SYNDICATION / By Mike Freeman

**T**hose who feared that the end of the Prime Time Access Rule would deliver a knockout blow to first-run syndication are taking solace from the performance of the pending off-network sitcom launches scheduled for fall 1997 to beyond 2000. None of the shows, it appears, is headed for the kind of breakout success enjoyed by Buena Vista Television's *Home Improvement* or Columbia TriStar's *Seinfeld*, which currently air in prime access (6-8 p.m.).

The two most high-profile launches for next season, Warner Bros.' *Friends* and Paramount's *Frasier*, both huge prime-time hits for NBC, have been selling well among network-affiliated stations. But the concentration of Big-Three affiliates clearing both shows in access is not as high as previously expected, which means there still will be room for first-run product.

"Certainly, *Friends* is sold well in the top 50 markets, but a bigger concentration of its



VIVIAN ZINKRISTAR TELEVISION

**Columbia TriStar's hit *The Nanny* is expected to be launched either at NATPE or shortly after the convention**

*Friends*, which Losak characterizes as "one of the last great future sitcoms going into the next millennium," finds that it has just a dozen traditional Big Three network affiliates within the top 50 markets committing access time periods. That statistic was confirmed by a Warner Bros. representative.

Overall, *Friends* has been sold in 85 of the top 100 markets, representing approximately 76 percent U.S. coverage, for an estimated \$3 million-plus per episode.

Paramount's *Frasier*, on the other hand, has secured prime-access clearances on Big Three network affiliates in 10 markets for its Septem-

ber 1997 season. "The show is being sold in 85 of the top 100 markets, representing approximately 76 percent U.S. coverage, for an estimated \$3 million-plus per episode."

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## The Off-Network Sitcom Market in Syndication

### SCHEDULED 1997-98 SITCOM LAUNCHES

Program (Distributor)	Station Sales Availability	Barter Sales Terms
<i>Boy Meets World</i> (Buena Vista)	Fall 1997	Cash-plus-barter (1 min.)
<i>Frasier</i> (Paramount)	Fall 1997	Cash-plus-barter (1 min.)
<i>Grace Under Fire</i> (Carsey-Werner)	Fall 1997	Cash-plus-barter (1 min.)
<i>Living Single</i> (Warner Bros.)	Fall 1997	Cash-plus-barter (weekends barter free)
<i>Friends</i> (Warner Bros.)	Fall 1998	Cash-plus-barter (1.5 min.)
<i>Sister, Sister</i> (Paramount)	Fall 1998	Cash-plus-barter (1 min. national)

### OFF-NETWORK DRAMAS

Program (Distributor)	Broadcast/Cable Availability	Terms (Barter National/Local Split)
<i>NYPD Blue</i> (Twentieth)	Fall 1997/fX	Barter (5 min./7 min.)
<i>Walker, Texas Ranger</i> (Eyemark)	Fall 1997/USA	Barter 7/7
<i>The X-Files</i> (Twentieth)	Fall 1997/fX	Barter 7/7
<i>ER</i> (Telepictures/WB)	Fall 1998/TBS	Barter 7/7
<i>N.Y. Undercover</i> (Universal)	Fall 1998/USA	Barter 7/7

### PROJECTED SITCOM LAUNCHES

Program (Distributor)	Estimated Availability
<i>Dave's World</i> (Eyemark)	TBA
<i>The Larry Sanders Show</i> (ColTriStar)	Fall 1998
<i>The Nanny</i> (ColTriStar)	Fall 1998
<i>Cybill</i> (Carsey-Werner)	Fall 1999
<i>Moesha</i> (Worldvision)	Fall 1999
<i>News Radio</i> (ColTriStar)	Fall 1999
<i>Caroline in the City</i> (Eyemark)	Fall 2000
<i>The Drew Carey Show</i> (Warner Bros.)	Fall 2000
<i>In the House</i> (Warner Bros.)	Fall 2000
<i>Ned and Stacey</i> (ColTriStar)	Fall 2000
<i>The Parent 'Hood</i> (Warner Bros.)	Fall 2000
<i>The Single Guy</i> (Buena Vista)	Fall 2000
<i>3rd Rock From the Sun</i> (Carsey-Werner)	Fall 2000
<i>Unhappily Ever After</i> (Buena Vista)	Fall 2000
<i>The Wayans Brothers</i> (Warner Bros.)	Fall 2000

Source: Seltel

# coms

ber 1997 off-network launch. Nationally, Paramount has sold *Frasier* in 105 markets representing 85 percent U.S. broadcast coverage.

If there's a way to get more Big Three network affiliates to commit prime-access time periods, Carsey-Werner Distribution Co.'s president, Joe Zaleski, thinks he may have found it. In marketing *Grace Under Fire*, which has been seen as a suitable fall 1997 companion to *Frasier* in some markets, Zaleski has placed a cap on the show's back-end licensing term at six years and nine months. *Grace* has been sold in 160 markets representing more than 90 percent of the U.S., including a dozen Big Three network affiliates with prime-access commitments.

"When you look at big-ticket shows like *Home Improvement* and *Seinfeld*, stations are bound for perpetuity, with each broadcast network renewal of those shows also extending the off-network contracts six to nine months each season," Zaleski said. "The problem is that after four to five years, most off-network sitcoms start to show their legs, and stations can't afford to downgrade a big-ticket sitcom to airings at two in the morning."

"It's probably safe to say that access time periods remain tight with network affiliates, and *Home Improvement* and *Seinfeld* may represent the high-water mark in terms of penetration of access," said Janeen Bjork, vp and director of programming for the New York-based rep firm Seltel. Bjork said she believes some Big Three network affiliates that have local marketing agreements (LMAs) to manage another station in the same market are among the few eager customers for off-network sitcoms.

While *Seinfeld* and *Home Improvement* may have set records that could stand forever, there's still plenty of room for off-network product and no shortage of offerings. Columbia TriStar's *The Nanny* (CBS) has been drawing interest, and the studio is expected to formally kick off marketing at next week's NATPE convention in New Orleans. A representative for Columbia TriStar had no comment on either *The Nanny* or *The Larry Sanders Show* (HBO), which could be headed for a back-end sale to a basic cable network. ■

## A Sellout for Fox Hockey

*With broadcasts yet to begin, the 'out of inventory' sign goes up*

**TV SPORTS /** By Terry Lefton

**P**ut a "sold out" sign on Fox's National Hockey League Saturday telecasts. The early sales success comes in the third year of what Fox now describes as a profitable deal. The unexpected early sellout also comes as the network is moving all of its regular-season NHL coverage in the first quarter to Saturday afternoons, a time slot in which the regionalized telecasts have often doubled college basketball numbers both in terms of overall ratings and the coveted 18-49 male demo.

Fox's NHL schedule begins with the Jan. 18 All-Star Game in prime time, to be followed by six regular-season games on successive Saturday afternoons. "The demos have always been there for hockey, and we've put them in a time slot where it makes sense," said Jim Burnette, senior vp of sports sales at Fox. The regular-season NHL broadcast schedule on Fox ends on March 1.

Burnette said Fox expects to sell out its April-to-June Stanley Cup playoff inventory by the end of this month. Increasing their antes as Fox NHL sponsors this season are Quaker State, which upped its spending after signing on as an NHL corporate sponsor, along with IBM, another new league-wide corporate sponsor. MasterCard, Dodge, Pizza Hut, Bud Ice, Nike, Mennen's Speed Stick brand and Campbell's Soup are returning as game sponsors. Notably absent is MCI, a Fox NHL advertiser last year that the league was hoping to sign as its telecommunications sponsor.

ESPN will not say how well its NHL hockey inventory has sold, but Cliff Marks, ESPN vp of sales for the eastern region, said: "Sales are well ahead of last year, or any other year for that matter. We wish we had this kind of demand in our other sports." Marks cited a number of atypical advertisers who are spending in hockey this year, including Gateway 2000, Boston Mar-

ket, Delta Faucets and Royal Caribbean Cruise Lines. "You might not think of them in hockey, but they are," said Marks.

Ratings on ESPN so far are a bit ahead of last season, said Artie Bulgrin, ESPN vp of research and sales development. ESPN, which has shown 12 games of its slate of 26 regular-season and 37 playoff games, is up 17 percent in Nielsen household ratings to a 0.7, with the principal demo, men 18-49, essentially flat.

Meanwhile, on ESPN2, the household rating is down to a 0.4 in the cable universe,



BRUCE BENNETT

### Hockey is hot: Fox is sold out, and NHL ratings and attendance are up

but Bulgrin chalks up the drop to the Deuce's 13 million-subscriber universe expansion over last year. He points to ESPN2's household delivery, which is up from an average 128,000 homes last season to 147,000 this year.

Attendance at NHL games also is up. So far this season, through Jan. 2, the average attendance per game was up 5.1 percent to 16,217 from the 1995-96 season, according to the league office. That figure represents 91.2 percent of capacity, even including four larger arenas that were opened in the past year. Last year, the NHL set an all-time attendance record with 17,041,614 tickets sold. —with Michael Bürgi ■

# AT DEADLINE

## NAB Reels at Quello's Exit Notice

Veteran Federal Communications Commissioner James Quello has announced that he will leave the FCC this year, sometime after his 23rd anniversary there in April. In theory, Quello's last term at the FCC expired in June 1996. But no successor had been named, and his many supporters (and detractors) anticipated that he would seek another reappointment. However, the 82-year-old Quello decided in recent weeks that he did not want to be the focus of an all-out war between the White House—where few Quello fans reside—and his supporters on Capitol Hill and in the broadcast industry. Quello said: "I just don't want to cash in every chip there is." There were many reactions to the announcement, as Quello is respected as a gracious and witty man who has succeeded in Washington without power-tripping. At the National Association of Broadcasters building, agency staffers told an apocryphal tale of FCC chairman Reed Hundt dashing through the FCC halls with champagne. But the most common reaction was: What does it mean for us? Quello has fought the idea of spectrum auctions, which is certain to be resurrected this term in light of the digital TV agreement. He has tried to counterbalance Hundt's most activist programs, including the push for three hours of educational children's TV shows per week. He favors deregulation, but his version of that word is often at odds with Hundt's. Though the two other sitting FCC commissioners, Rochelle Chong and Susan Ness, have disagreed with Hundt on some issues, they don't have the force or credibility that Quello boasts on the Hill. One possible successor to Quello is FCC general counsel William Kennard, whom a staffer at the NAB described as "very fair, but largely an unknown factor on major issues." —Alicia Mundy

## Viacom Radio Group on the Block

Viacom last week began shopping around its radio group as part of Viacom chairman Sumner Redstone's promise to investors that he will work hard to reduce the company's massive \$10 billion debt load. The nine-station group, which includes stations in New York (WLTW-FM), Chicago (WLIT-FM) and Los Angeles (KXEZ-FM), is estimated by analysts to be worth somewhere between \$800 million and \$1 billion. Redstone would like to get more than \$1 billion, but not \$1.4-\$1.5 billion as was reported last week. Interested parties are said to include Infinity Broadcasting, Evergreen Media and Emmis Broadcasting. Viacom representatives would not comment.

## Malone to Tighten Hold on Liberty

John Malone, chairman of Tele-Communications Inc., the country's largest cable operator, is moving to consolidate more personal ownership of Liberty Media, the spin-off of TCI that owns stakes in a variety of cable networks. Currently Malone controls about 18 percent of Liberty votes. But through a stock dividend that takes effect Jan. 13, Malone could up his stake to as high as 23 percent.

## The WB Books Tom Arnold Sitcom

The WB has given a 13-episode commitment to Universal Television for a sitcom starring Tom Arnold for the 1997-98 TV season. The show, said to be targeted to a slightly older audience, will be coproduced by Arnold through his own company, Clean Break Productions. The network is said to be seeking a companion piece for its Sunday-night series *Unhappily Ever After*, which will be going into its third season on the air. Arnold, in addition to stints on his ex-wife's sitcom *Roseanne*, had notable roles in the movies *True Lies* and *Nine Months*.

## Publishing, Comm Unions Link

Union employees at Dow Jones & Co. represented by the Independent Association of Publishers' Employees, an in-house, union-like association, will become affiliated with the Communications Workers of America as of Feb. 1. The affiliation will affect 2,500 employees at *The Wall Street Journal*, *Barron's*, Dow Jones Information News Service and WBIS-TV. The CWA will take over from the IAPE as a bargaining agent between Dow Jones and its employees.

**Addenda:** Ann McDaniel has replaced Evan Thomas as *Newsweek's* Washington bureau chief. McDaniel has been with the weekly since 1984. Thomas will stay on as an assistant managing editor... Dennis Gillespie, 64, a veteran syndication executive and one of the architects of Viacom's record-setting syndication launch of *The Cosby Show* in 1988, died on Dec. 19 of a heart attack. Gillespie engineered the marketing campaign and bidding process for *Cosby*, which earned more than \$4 million per episode in cash license fees... Team

Entertainment Group, an L.A.-based start-up production company, has entered a joint production/distribution agreement with Toronto-based Alliance Entertainment on *Total Recall: The Series*. *Total Recall* had been slated for U.S. syndication launch for fall 1997, but TEG officials say they are now discussing a possible deal with the broadcast or cable networks.

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# ASkyB Can't Quite Get to C

*Future DBS service is having trouble handling local TV signals*

**SATELLITE TELEVISION /** By Michael Bürgi and Laura Rich

**A**merican Sky Broadcasting is running into problems putting together its plan to include local TV station signals in its digital satellite programming service. ASkyB is working feverishly to put that technology together, and sources within News Corp. report that all is not going well. The likely problem is technological, but details of what exactly is wrong could not be divined at press time.

Preston Padden, chairman/ceo of ASkyB, would not admit that something has gone wrong. Rather, he pointed out that ASkyB is doing everything it can to accomplish something no other company or industry has succeeded in doing. "There are substantial economic and engineering hurdles that have to be overcome in trying to retransmit local station signals by satellite," explained Padden after coming out of a four-hour meeting to address those hurdles. "We're hard at work to come up with an effective plan. We are not there yet."

But ASkyB could have some difficulty proceeding if that technology is not in place, because it's that advantage that will give ASkyB what little competitive edge it has in the crowded direct-broadcast satellite market. Several players are already up and running; the leader

is DirecTv, which is in 2.2 million homes. Following DirecTv is Primestar, which is owned by a consortium of cable operators and counts 1.6 million homes. Another potential problem is that DBS penetration has already begun to plateau, despite lower dish prices.

Padden added that since News Corp., a partner in ASkyB (along with MCI), has a significant interest in the stations business through the Fox network, it's even more crucial that ASkyB provide those local station signals. "We're highly motivated to make DBS the servant of the local station business," said Padden. Still, it remains to be seen how successful ASkyB will be in obtaining permission from stations for retransmission of their signals.

Unsettling questions remain about ASkyB's corporate ownership. MCI's 50 percent financial stake will likely be reduced to about 20 percent as a result of its acquisition by British Telecom. Padden would not comment on whether other equity partners would be brought in. "There's been no final determination on any issues relating to the capital structure of the company," said Padden. Sources at ASkyB said the company is looking more for a strategic partner that can help with distribution efforts and less for a financial investor. ■

# 'SI' Tips Off Hoops Section

*220K readers get selective edit*

**MAGAZINES /** By Jeff Gremillion

**T**ime Inc.'s *Sports Illustrated* will distribute its first selective-edit section on professional basketball in the Jan. 13 issue due on newsstands later this week. "NBA Extra" will be bound into 220,000 copies of the magazine's 3.3 million press run and mailed to readers who have indicated a special interest in hoops, according to *SI* publisher David L. Long. The special section—with extra game stories, league notes and opinion pieces—will run for 17 consecutive weeks.

The pro basketball section is the weekly's fourth adventure in the select-edit frontier it is pioneering. "Golf Plus," which premiered more than three years ago, is a regular part of some 440,000 copies mailed to readers that Long calls "avid, core golfers." About 40 golf bonus sections—with a combined page count of about 500—are published yearly. The two-year-old "NFL Extra" section—totaling about 70 extra pages of regional news per year—reaches 700,000 pro football fans. A section on college football was tested a few years back but was not rolled out.

"We're trying to segment the audience as much as possible," said Long. "These are readers who want more."

Readers receiving the *SI* bonus sections do not pay an extra fee for the additional pages. But that could change. "There is a chance down the road," Long said, "that we would charge at least a dime an issue more." The magazine currently earns additional revenue from advertisers that target the niche readerships that the bonus sections deliver.

Technology that will make selective-edit projects even more practical and less expensive is in development, Long said. Upgraded bindery equipment should be in place at Time Inc. by midyear. "Right now the cost [of select-edit bind-ins] is so high you need a critical mass," Long said. "With the new technology, we can take this much further. We have readers interested in tennis. Some are interested in hunting and fishing, NASCAR. We can offer readers something of a custom-tailored issue." ■

# Capital to Buy 'Civilization'

*Publisher of 'Worth' adds another title for upscale readers*

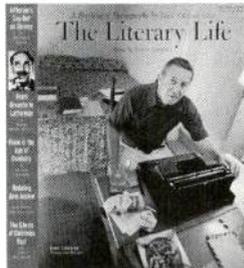
**MAGAZINES /** By Jeff Gremillion

**C**apital Publishing, publisher of *Worth*, has agreed in principle to buy privately held *Civilization*. Capital ceo W. Randall Jones, founder of the five-year-old *Worth*, confirmed the deal last Friday from his attorney's office in Boston, where he was working through the last "bits and pieces."

Capital will buy *Civilization* from a private venture group that includes the Petrus Partners investment banking group; Mark Edmiston of the Jordan, Edmiston Group; and Charles Rodin. Jones said he hopes the sale will be final by the end of this week; he would not disclose the terms.

Washington-based *Civilization*, circ 200,000,

## CIVILIZATION



**A new home for '96 NMA winner**

is affiliated with the Library of Congress.

Capital, backed in part by Fidelity Investments, currently is a one-book house. With the

won the 1996 National Magazine Award for general excellence in its circulation category of 100,000 to 400,000. In winning, the bimonthly was cited as follows by the American Society of Magazine Editors: "Focusing on history, culture, literature and social issues, *Civilization*, above all, celebrates fine writing." The magazine

# 'Times' to Add Local Biz News

*'Metro' staff is expanded*

**NEWSPAPERS /** By Anya Sacharow

**T**he *New York Times* will expand its daily local business coverage as early as the end of this month by adding business news pages to the "Metro" section of the paper's New York TriState area edition. Coverage will include profiles, retail and real estate news presented in a style somewhere between Crain Communications' *Crain's New York Business* and the local tabloids. The local business news will run independently of the national business news, which will continue to be the *Times*' D section, "Business Day."

No official announcement of the *Times*' new local business coverage has been made. "It's still under consideration," said a company spokesperson, who added that specific details of the expansion had not been worked out as of last week. However, sources in the newsroom said that the *Times* is adding some staff to cover the new beat.

The addition of business coverage to the Metro section would not affect the paper's plans to launch a new Northeast edition on Jan. 20 out of satellite printing facilities in Boston and Washington, D.C. And in September, a new *Times* printing plant is opening in College Point, Queens, which will begin printing a six-section metro-area edition.

Local business news in New York has been a niche primarily filled by *Crain's*. Hot local news topics for the 12-year-old weekly include real estate, new media and technology and New York's status as an entertainment and tourism center. Arthur Carter's *The New York Observer*, an insider New York weekly that focuses on politics, media, business and culture, has boosted its local business coverage by adding about 1½ pages of local business news copy to its "Business and Real Estate" section. Advertising lineage for that section at the *Observer* was up by about 25 percent in 1996 over the previous year, according to publisher Carter.

Alair Townsend, publisher of *Crain's*, said that local New York business advertising dollars will not immediately flock to the *Times* with the new Metro business pages. "You wouldn't call the *Times* 'another publication coming in,'" he said. "The *Times* has been here and people already know about it." ■

*Civilization* acquisition and the planned March launch of the philanthropy quarterly *The American Benefactor*, the company stands to become a larger force in the highly educated and affluent demographic.

Jones said that the company's current expansion effort is in line with his overall strategy for Capital. "*Worth* is about increasing one's wealth," Jones said. "*American Benefactor* brings meaning to one's life. *Civilization* ex-

pands one mind." The reader and advertiser profiles of all three magazines are near matches, Jones added. Capital will offer group buys.

*Civilization* just lost editor Stephen Smith to the *National Journal*. Replacing him is "job one," Jones said.

*American Benefactor*, which Jones said will be "the handbook and heart book of America's giving community," will launch with a rate base of 250,000. *Worth's* current circ is 525,000. ■

# Warner Bros. Spins New Web

*Studio will provide TV stations with 'syndicated' Internet site*

**NEW MEDIA /** By Scotty Dupree

**W**arner Bros. will be hitting the street this week with its latest syndicated offering: a Web site. Called CityWeb, which follows in the footsteps of Microsoft's Virtual City and America Online's Digital City, the site will be offered to TV stations as a syndicated co-op venture for their Web sites with both national and local opportunities for advertisers.

The Web site will offer users localized information and listings as well as news and entertainment from the Time Warner companies. While executives familiar with the plans for the Web site could not provide specific examples, it is believed that much of what is offered through Time Warner's Pathfinder service will also be available on CityWeb. Local TV stations that participate also will be able to add customized content.

So far, Warner Bros. has floated the idea of CityWeb to a few station groups and is expected to approach other broadcasters this week. The company plans a full unveiling of the strategy at the NATPE convention in New Orleans next week.

The approach that Warner Bros. is taking to "clearing" CityWeb is similar to that used on a syndicated TV show. But rather than being distributed by Warner Bros. Domestic Television Distribution, as most of the studio's syndicated product is, the

Web site will be distributed by Telepictures Distribution, another arm of Warner Bros.

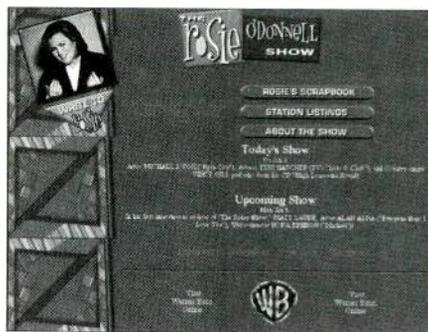
TV stations that take the service will be able to sell the local content. Warner Bros. will sell the national content, as it already sells nationally its existing Web sites.

"It's becoming more of a business force for us," said one Warner Bros. executive who would not speak for attribution. To that end, the company has set up a separate national sales arm for CityWeb, which will

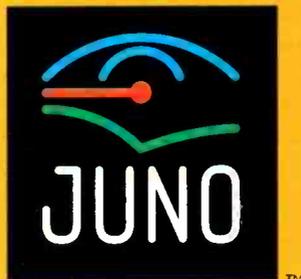
be headed by Julie Kantrowitz, senior vp of media sales for Warner Bros. Domestic Television Distribution. The CityWeb site falls under the purview of Jim Moloshok, senior vp of Warner Bros. Online, creator of the studio's other on-line ventures.

Warner Bros. hopes that the local

brands that TV station partners can offer will distinguish CityWeb from other city guides available on-line, and that local news, weather, traffic and sports will be a natural bridge to on-line adjacencies for advertisers, separately or as part of a package. "There are banner opportunities" that can be sold to advertisers, said one executive who declined to be identified. "But we already have that in the 'Virtual Lot' and the home page," as well as in other Warner Bros. interactive ventures, said the executive. CityWeb also should benefit from cross-promotion from participating TV stations, which is expected to heighten the value of the site. —with Laura Rich ■



**Warner already has several sites, like this one for the syndie division**



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## TV STATIONS

**NBC is among the potential suitors** for all or part of the nine-station LIN Television group. AT&T recently put up for sale its controlling stake in Providence, R.I.-based LIN (*Mediaweek*, Dec. 16). AT&T's 45.4 percent stake in LIN is valued at more than \$600 million. Some analysts believe that NBC may buy the group and then sell off its non-NBC-affiliated stations. Bob Wright, chairman/ceo of NBC, has expressed interest in LIN. For the network, the most attractive LIN property is NBC affiliate KXAS in Dallas-Fort Worth. Nearly half of LIN's estimated \$115 million in annual cash flow is said to be from KXAS. The addition of the Dallas VHF station (in the country's eighth-largest market) would boost NBC's station coverage to 26.5 percent of the U.S. and give it stations in 6 of the top 10 markets (NBC currently has 11 stations—including 5 in the top 10 markets—representing 24.6 percent U.S. broadcast coverage). Raymond Johns, an independent station brokerage consultant, said that NBC probably does not have the same level of interest in LIN's other NBC affiliates—WOOD-TV in Grand Rapids, Mich. (the 38th-largest U.S. market); WAVY in Portsmouth-Norfolk, Va. (40); and KXAN in Austin, Texas (64). Other major group owners, such as Hubbard Broadcasting, Pulitzer Broadcasting and Sullivan Broadcasting/Abry Communications, may seek to "cherry-pick" LIN's non-NBC-affiliated stations or try to outbid NBC for the entire group, Johns said. Gary Chapman, president of LIN Television, and NBC Television Stations president John Rohrbeck could not be reached for comment.

**Pegasus Communications Corp.**, owner of five TV stations and provider of Direc-Tv satellite services in several southeastern cities, is issuing a \$100 million preferred stock offering. Pegasus officials say the proceeds will be used to retire long-term debt and for general corporate purposes. All five of Pegasus' stations are small-market Fox affiliates; WPXT in Portland, Maine, is the charter station of the five-year-old group. Pegasus began trading common stock early in 1996; after reaching a high of \$16, the stock is currently trading at about \$13 per share.—By *Michael Freeman*

# Joint News Fails in Philly

*Tribune, Knight-Ridder end coproduction of WPHL newscast*

**TV STATIONS** / By Claude Brodesser

**A**n innovative experiment to pool the resources of a TV station and a major daily newspaper to produce a nightly local news show has come to an end. Dec. 29 marked the final broadcast of *Inquirer News Tonight*, a joint venture of Tribune Broadcasting's WPHL-TV (Channel 17) and Knight-Ridder's *The Philadelphia Inquirer* and KR Video.

The *Inquirer* had viewed the 2½-year-old venture as an opportunity to increase readership and strengthen its franchise at a time when many newspapers are struggling to reshape themselves as information purveyors rather than simply the morning news. WPHL, a WB affiliate, wanted to use the paper's sizable news-gathering staff and expertise to make a run at Fox Broadcasting's WTXF-TV, which holds a commanding lead over second-place WPHL with its 10 p.m. newscast. Last October, WTXF's 10 p.m. news averaged a 4.5 rating, while *INT* averaged a 2.4.

The partners reportedly spent about \$10 million on *Inquirer News Tonight*. The end of the project contains some lessons for those who would attempt to mix the "oil and water" of print and broadcast.

The project attempted to create a "more in-depth, more cerebral newscast," as *Inquirer* deputy editor Gene Foreman decried it. And that "wasn't easy," Foreman noted.

In fact, given the plans laid initially, it may not even have been possible. *Inquirer News Tonight* was launched in September 1994 during the baseball strike, which cost the newscast a valuable lead-in provided by Philadelphia Phillies baseball games carried on WPHL. The broadcast was further hampered by labor strife. Reporters from the *Inquirer* were asked to work on the TV show without compensation; this ran afoul of the Newspaper Guild, which urged reporters not to contribute to the fledgling newshour until the problem of compensation was resolved. The process took eight long months to settle. The situation soured relations between the partners, leading one senior-level WPHL executive who would not speak for attribution to describe the resolution as "chump change."

With the editorial resources and deep pockets of Knight-Ridder, a jointly produced traditional newscast might have fared well. But *INT* was anything but a traditional newscast; rather, it

attempted to translate all the details of the newspaper's stories into video. Nothing could have prepared KR Video for the hemorrhaging of cash that ensued.

"Some things that make good newspaper stories don't make good TV [news]," said Rich Scott, now news director of the renamed *WB17 News* and former senior producer of *INT*. "Days or weeks were devoted to reproducing the newspaper's features. That's a lot of money for a minute or a minute-and-a-half of television."

Clark Hoyt, Knight-Ridder vp of news, said in an *Inquirer* story that the operating budget was comparable to "similar kinds of news operations in other cities." Hoyt did not return calls.

The newscast originally was set up as a time buy. Knight-Ridder was to pay \$2 million for airtime and production personnel to WPHL,

which previously did not have a newscast. But expenses mounted quickly for Knight-Ridder, and only three months after the first broadcast,

KR Video gm Dick Moore departed, leaving *INT* somewhat rudderless for months. Last June, the *Inquirer* cut the newscast to a half hour and went back to the negotiating table with WPHL. A revenue-sharing agreement was reached, but K-R eventually decided that the arrangement was too costly.

There were other problems. The original promotion tagline, "Tomorrow's news—now," occasionally rang a little too true for the *Inquirer* editors' tastes. Editors were concerned that the *Inquirer* was scooping itself by running stories on WPHL before the paper came out, so they sometimes held back information from their broadcast brethren. The newscast's on-air look and graphics were changed several times—so many that some staffers said viewers wound up confused.

"Pure and simple, the plan was built around expectations about ratings," said Mike Adams, now the gm of KR Video. "You need a 3.0 or 3.5 to be viable." *INT*'s 2.4 rating last October, for example, was below the numbers earned by sitcoms that WPHL previously aired at 10 p.m.

WPHL launched its own newscast, *WB17 News at Ten*, on Dec. 30. The *INT* anchors and reporters have stayed on (minus the *Inquirer* contributors). The first newscast posted a 2.4 rating /4 share, and on New Year's Day, *WB17 News* shot up to a 4.4/6 share, WPHL's first 4-plus rating with news at 10. ■



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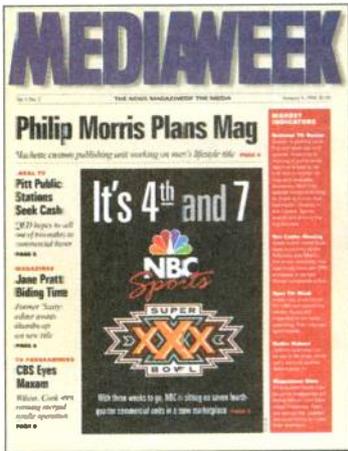
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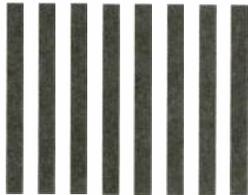
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# 'Shelby' Cracks Sat. Lineup

Nickelodeon promotes second-year mystery show to SNICK block

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

**W**hen writer/producer Alan Goodman was scouting for ideas for his next television project a couple years back, he did a little informal focus group with his 10-year-old nephew. The youngster, Goodman learned, was devouring every Nancy Drew and Hardy Boys book he could find, much the same as Goodman had done at that age.

At the same time, Nickelodeon was doing its

(about 26 percent of all 2-11 viewers during that time period). The series has helped to dispel the myth that boys will not watch shows with female protagonists.

"I always knew the character would be a girl," says Goodman, the show's creator and executive producer. "I liked the territory Nick had staked out in this area. The girl characters are confident and they do things. They're not just an appendage to the boys."

*Shelby Woo*, which launched its second season last weekend, has earned a higher-profile time slot. The show has joined the highly rated SNICK Saturday prime-time block, paired with the network's evergreen hit *Are You Afraid of the Dark?* in the 9-10 p.m. hour. Members of the *Shelby Woo* cast hosted a New Year's Eve party at Nickelodeon, introducing the Saturday-night lineup and hyping the show's new time slot.

"The first season taught us what show to make," Goodman says. "Now, we'll be stretching our wings."

The stretch includes another medium, with the upcoming launch of a book series based on the TV series. The first two installments, published by sister Viacom division Minstrel Books, are due out in July. One will be written by Goodman. A new title is expected every other month. "We considered novelizing the episodes," Goodman says, "but we decided instead to create fresh stories."

The books will be written in the same character-driven style as the show, with an emphasis on thrills and humor.

Fans of the series also can surf the Internet for their *Shelby Woo* fix. A five-week Nick Online promotion leading up to the Jan. 4 premiere allowed kids to click through clues and solve a mystery. Viewers also chatted online with Shelby, offering suggestions on mystery-solving techniques and getting info about story lines and suspects.

For its second season, Goodman says, the show will have more typical teen concerns mixed into the plots. Episodes also will have more adventure, more night shooting and more stunts. "The shows will feel bigger," Goodman says. "We didn't know our time slot was changing when we wrote these scripts, but now we'll be exposed to a wider audience and they'll be seeing a more adventurous show." ■



**Two with the clues: *Shelby Woo* star Ng with Goodman, producer of the Nick detective series**

own research, through which the cable network discovered that its primary audience of 6-to-11-year-olds was clamoring for a mystery series.

Enter Goodman, the head writer on Nick's sleeper success *Clarissa Explains It All* (1991-94, still on the network in reruns), with a new series, *The Mystery Files of Shelby Woo*. "Kids get very involved in mysteries," says Goodman, whose relationship with Nick goes back more than a dozen years. "They don't watch it halfway through. They watch to the end to find out if they're right about who did it. It's like playing a game."

*Shelby Woo*, which stars Irene Ng as one of the few Asian leading characters on television, carved out a winning spot on Sunday evenings at 6 p.m. during its first season, averaging more than 1 million viewers ages 2-11 per week

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## NETWORK TV

The WB is expected to announce at this week's Television Critics Association meeting a deal with Miller/Boyett/-Warren for a new sitcom next season starring Cindy Williams. The project, for which The WB has made a 13-episode commitment, will be produced by M/B/W, creators of much of ABC's TGIF comedy schedule, including *Family Matters* and *Full House*. The sitcom, slated for the 1997-98 season, will feature former *Laverne & Shirley* star Williams as the headmistress of an exclusive girls school, à la *The Facts of Life*.

UPN, which has ordered more episodes of all its new fall shows, also has ordered *Social Studies*, a Julia Duffy (*Designing Women*, *Bob Newhart*) project for mid-season. *Social Studies* also stars stand-up comedians Bonnie McFarlane and Adam Ferrara in a prep school-in-Manhattan scenario. The network has not chosen a night or time slot for the show, which is expected to premiere in the spring. Also at UPN, the network will flip *Sparks* and *Goode Behavior's* time slots beginning today, with *Sparks* moving to 9 p.m. and *Goode* going to 9:30.

NBC won the Jenny McCarthy lottery and will have the former Playboy playmate and MTV game-show host as the star of a sitcom next season. McCarthy, who was heavily pursued by Fox and UPN, had her Must See tryout with a guest spot on *Wings* earlier this season. *Wings* producers Howard Gewirtz and Mark Reisman will produce the McCarthy project, along with MTV Productions and Paramount.

IBM has signed on as the official sponsor of the Super Bowl's Web site (superbowl.com), now in its second year. The site, put together by the NFL, Fox and Starwave, will "cybercast" the Jan. 26 game with play-by-play, interviews and press conferences, preceded by a week of pregame coverage and a user sweepstakes. Separately, Auto-By-Tel, an interactive car sales agency, has paid \$1.3 million for what it describes as the first Super Bowl ad placed by an Internet service. In a spot narrated by Leonard Nimoy, Auto-By-Tel will pitch its interactive service, which allows consumers access to car-purchase information. —Scotty Dupree

# Miramax Flies 'Crow' Show

Producers of movie series to pitch TV version for later this year

TV PROGRAMMING / By T.L. Stanley

Miramax is inching further into television production with a new drama series based on the studio's eerie, atmospheric feature film of crime and revenge, *The Crow*. The hour-long show, which will be ready later this year, is a coproduction between Miramax, sister unit Buena Vista Television and the Edward R. Pressman Film Corp.

Pressman and Jeff Most, who produced both theatrical versions of the comic book-based *Crow* story, will produce the series, which will be pitched to broadcast and cable networks and syndicators. Miramax's Dimension Television arm will oversee the 13 episodes to which the partners have committed.

The studio also is developing a new version of the classic game show *What's My Line?* in partnership with All American Television.

Both TV projects got started shortly after Miramax hired Allen Sabinson, a former TNT executive, as its first president of production

and television. Sabinson is expected to be involved in creating the *Crow* series. The project is the brainchild of Bob Weinstein, Miramax cochairman, who oversees Dimension, and Scott Greenstein, senior vp of motion pictures, music, new media and publishing for the studio.

The TV series, like the original *The Crow* movie (1994) and its sequel, *The Crow: City of Angels* ('96), will follow the story of a rock musician who was brutally murdered and who returns from the dead to seek revenge. A crow with mystical powers guides him.

Casting has not been set. The role was played initially by Brandon Lee, who died during production of the first feature. Vincent Perez starred in the sequel. Both films pulled in considerable box-office dollars and became cult hits.

Producers believe the *Crow* material may be better suited for cable than broadcast, although the networks have shown interest this season in gritty, dark dramas such as Fox's *Millennium*, NBC's *Dark Skies* and *Profiler* and UPN's *The Burning Zone*. ■

# Bill Maher Meets the Bleeper

'Politically Incorrect' tries to keep its edge in move from cable to ABC

NETWORK TV / By T.L. Stanley

What can fans of *Politically Incorrect With Bill Maher*, the freewheeling, irreverent current events roundtable, expect of the show's move from Comedy Central to ABC? A tamer (read: lamer) version of its former self?

Not so, says *PI* executive producer Scott Carter.

"The standards between late-night network and basic cable are not that much different," Carter says. "We'll be able to deal with the same topics as we did before, and people will be just about as free to say whatever they would've before."

*Politically Incorrect*, which ran on Comedy Central for four seasons and picked up three CableACE awards for best talk show, premieres tonight on ABC following *Nightline* as one of the few shows ever to make the jump from cable to network TV. Created by Maher, the show is produced by Brillstein-

Grey and HBO Downtown Productions.

Carter, who has been with the show since its launch in 1993, says the move to ABC will allow the show to attract bigger stars from entertainment, sports and politics for its panel discussions. Panelists this month will include Coolio, G. Gordon

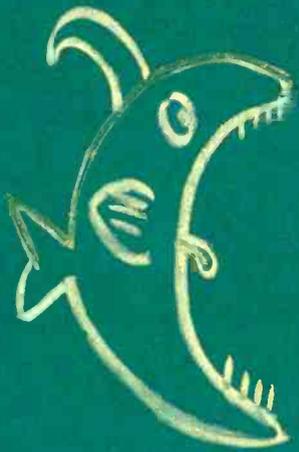


*PI* host Maher (third from left) with panelists Dr. Wilbur Tatum, Jerry Seinfeld, Larry Miller and Curtis Sliwa

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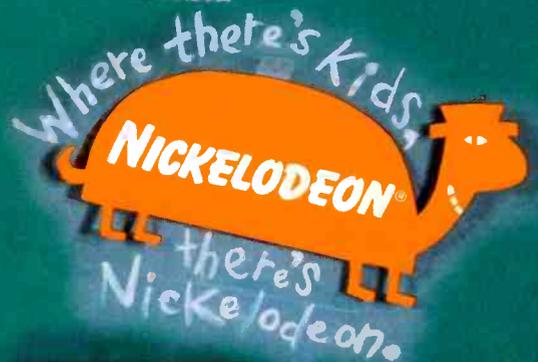
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- 4) Therefore, Nick reaches MORE KIDS!

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## MAGAZINES

**A new magazine** serving the disabled will appear in 100,000 mailboxes around Feb. 20. *We*, a lifestyle bimonthly, hopes to eventually convert its affluent controlled circulation to paid subscribers. The names of the magazine's first readers, supplied by a list broker, match the affluent demographic profile that *We* president Raymond Coppola is targeting. Coppola, a former book publishing exec, is the independent start-up's primary backer. The book's mix will include mainstream dining, travel and fashion, with a service component for the disabled. Avon and General Motors are charter advertisers.

**Two women's books** have made major personnel moves in recent weeks. Meredith Berlin has been named editor-in-chief of K-III's *Seventeen*, succeeding Caroline Miller, who was recently named editor-in-chief of K-III's *New York*. Berlin is an editor-at-large for *Soap Opera Digest* as well as a television producer, TV journalist, editor and writer. Andrea Pomerantz, beauty director of Hearst's *Cosmopolitan*, has been promoted to beauty and fitness director. Pomerantz's promotion is the most recent of six staff changes announced since early December by *Cosmo* editor-in-waiting Bonnie Fuller.

**Trade magazines** now have industry measurement standards similar to the Publishers Information Bureau report. The Business Information Network (BIN) was launched last month by the American Business Press. Developed with Competitive Media Reporting, BIN will report the advertising activity of more than 750 business-to-business titles. The report, which will provide data on regional and demographic buys, page counts, ad dollars, color and position, is seen as a potential vehicle to make trade titles more attractive to a broader range of advertisers.

**Wenner Media's** *Rolling Stone* has launched on America Online's Music-Space Channel. The site offers daily dispatches from the music world, information relevant to the magazine's cover stories, and an "interactive short story," the first chapter of which was written by Brett Easton Ellis. Users will contribute subsequent chapters over the next several months.

—Jeff Gremillion

Liddy, Charlton Heston, former Texas governor Ann Richards, Garry Shandling, Sen. Alan Simpson and Rep. Pat Schroeder. The substance of the show will not change, nor will its set and on-air look, Carter says.

In one concession to its new home, a seven-second delay will be built in during taping so words can be bleeped out if a panelist becomes too, uh, enthusiastic in his or her comments.

Maher, while saying the shift to ABC will be beneficial to the show, acknowledges some loss of control. "I'll never have as much freedom as I did on Comedy Central," Maher says. "No one said anything to me—ever."

Ted Harbert, chairman of ABC Entertainment, says he negotiated for nearly a year to bring *Politically Incorrect* to the network's late-night schedule and does not want to cramp its unique style. "The show is masterfully done," Harbert says. "They know how to do this. We don't want to change the alchemy."

A few technical aspects will change. The show will tape once per day in the early evening; on Comedy Central, two or three half-

hour episodes were taped at a time. The new schedule will allow the show to be more topical, dealing with that day's news immediately.

*Politically Incorrect* already has featured many appearances by ABC News reporters and anchors—Maher and Harbert call it a coincidence—and likely will continue to do so. "The truth is, they're funnier than any other news organization," Maher quips about Jeff Greenfield, Cokie Roberts and other ABC Newsters who have been guests.

With the *Nightline* lead-in, *Politically Incorrect*'s producers envision a considerable amount of crossover in topics that the two shows discuss without planning any formal cross-promotions.

Harbert says *Politically Incorrect* is the perfect companion for Ted Koppel's issues show, and the ABC exec is looking forward to mounting a new challenge to NBC's Jay Leno and CBS' David Letterman from midnight to 12:30 a.m. "There's not much motivation for affiliates to take our shows unless we have something of real strength and quality," Harbert says. "We think we finally have that." ■

## Diz/ABC Eyes Kids Cable Net

*Feelers going out to cable operators for possible 1998 launch*

**CHILDREN'S TELEVISION** / By Michael Bürgi

**A**fter a largely low-profile first year of working at Disney/ABC, Geraldine Laybourne, president of Disney/ABC Cable Networks, is on track with the development of a new network targeted to kids that will launch sometime in 1998. Details remain sketchy, and ABC representatives declined to elaborate on the plans for ABZ, as the network is tentatively being called.

What is known is that Laybourne has had quiet discussions with cable operators in recent months about ABZ. She envisions the new service as an educational, ad-supported basic cable network.

ABZ could be a tough sell for Laybourne, as the kids market in cable is getting more and more crowded. In a presentation to the press and agency kids buyers last month, Nickelodeon executives said that their top-rated kids network now commands some 57 percent of all kids 2-11 gross ratings points. Nick projects that it will be in 82 percent of all TV



**Laybourne: Leading Disney/ABC on kids**

homes by 1999. Then there is Turner Broadcasting's Cartoon Network, which continues to grow in homes and reach, though its ratings were somewhat flat in 1996. Discovery Networks plans to launch a preschool kids service sometime this year or next. And while both USA Network and the Family Channel have inched away from the kids market in recent

years (mostly because of Nickelodeon's dominance), they are still players as well.

Of course, Laybourne is only too familiar with Nickelodeon and the kids marketplace—she made her name building Nick into the powerhouse it is today. So all eyes are on Laybourne, now that she finally seems to be coming into the marketplace with a project to sink her teeth into. ■

# Headline News Grows Up

CNN adjunct looks to raise its profile in '97 with push in local news

**CABLE NETWORKS /** By Michael Bürgi

**H**eadline News, the news wheel service launched by Turner back in 1982 to protect the flank of the then fledgling CNN, seems at last to be emerging out of CNN's shadow. The service that pioneered the news wheel format will be making some cosmetic changes during 1997 to improve the product, says Jon Petrovich, executive vp of CNN.

Probably the biggest change for Headline News this year is the gradual taking back of the last five minutes of the network's half-hour format, devoted to local news coverage. Some 17 million of Headline News' 64 million cable homes currently receive a locally produced five-minute vignette at the end of each half hour, produced either by a broadcast station in the local market or an outside news provider such as Bloomberg Business Reports. (For example, Bloomberg produced Headline News' New York City local segment until the end of December.)

This year, Headline News itself plans to produce as many of the local-news segments as it can. "A big push here is to try to improve the

local product," says Petrovich. New technology providing faster turnaround for production of local news segments should aid the in-house effort. For large markets, Headline News plans to produce full-screen traffic reports, local weather and business information. The long-range goal is "to grow that local window to all 64 million homes," Petrovich says.

New York may become one of the first markets in which Headline News produces its own local report. Another possibility is that New York 1, the Time Warner-owned local news channel, will succeed Bloomberg. Currently, no local reports are airing in New York.

Petrovich also plans to tinker with Headline News' format by trying to target half hours to the predominant demo group at different times of day. "I'd like the wherewithal to change the look of the network throughout the day to widen the demo," Petrovich says. For example, in the morning, the network plans to stress business trends; in the afternoon, HLN will target women and people at home; then in the evenings the network will concentrate on close-of-business-day events and sports results. ■

## NEWSPAPERS

**Newspapers First** is touting some surprisingly upbeat figures on newspaper readership among young adults. The New York-based advertising sales rep, whose roster includes Hearst Newspapers' *Houston Chronicle*, Knight-Ridder's *San Jose Mercury-News* and Cox Newspapers' *Journal and Constitution* in Atlanta, is presenting a slide show to advertisers and agencies that promotes newspapers' reach with the MTV generation.

According to Simmons Marketing Research Bureau, 49 percent of adults 18-29 read a daily newspaper and 61 percent read a Sunday newspaper.

According to Newspapers First, newspapers reach more of the MTV generation than does MTV—the cable network's weekly cume reaches only 41 percent of the 18-29 population, the rep firm notes. "A lot of advertisers [such as] Nike that go after that age group don't realize that you can reach more of them through newspapers," says Jay Zitz, president and ceo of Newspapers First. Another surprise: According to SMRB and Nielsen data, more men read about *Monday Night Football* than watch it on TV. Among the U.S. male population, 49 million are daily newspaper sports section readers, while 19 million watch *Monday Night Football*. Newspapers First reports it booked \$870 million in advertising sales for 1996, up about 10 percent over 1995. The privately held *Daily Oklahoman* (Oklahoma City) is the most recent paper to sign on with Newspapers First.

**Nick Cannistraro**, senior vp and chief marketing officer of the Newspaper Association of America, is moving to the National Newspaper Network as president and general manager. At NNN, Cannistraro succeeds Pat Haegele, who recently became publisher of Hearst's *Good Housekeeping*. Cannistraro will lead the NNN's efforts to increase newspapers' share of ad dollars in six national ad categories. The NNN booked some \$60 million in sales for 1996, double 1995's total of \$30 million. The goal for 1997 will be to increase sales by about 20 percent over 1996, Cannistraro says. —*Anya Sacharow*

# Who's Winning the Space Race?

ESPN2, Home & Garden, Sci-Fi, E! among big sub gainers in '96

**CABLE TV /** By Michael Bürgi

Cable networks could not rely on operators alone to grow their subscriber counts in 1996. Not only are cable operators still experiencing a channel-capacity crunch, but they also are tired of hemorrhaging money. Toward the end of the year, larger operators, including leader Tele-Communications Inc., began dropping cable networks with "volatile" programming costs. Still, several cable networks ended the year on a high note, thanks in large

part to DBS, which now reaches about 4 million homes.

Among the small-to-midsized cable networks, the biggest gainers for the year included ESPN2, which added some 14 million subscribers; Home & Garden TV, up 12 million; Comedy Central and E!, both up 7 million; and Sci-Fi, which added some 10 million subs. Following are the small-to-mid-sized networks' own year-end subscriber counts:

Network	Subscribers (in millions)	Network	Subscribers (in millions)
The Learning Channel	54	Court TV	28
Comedy Central	44	MSNBC	28
E! Entertainment TV	42.3	Home & Garden TV	22
ESPN2	40	TV Food Network	20
Sci-Fi Channel	37.4	Travel Channel	20
Cartoon Network	31	Fox News Channel	18
fX	30.3	CNNfn	7
The History Channel	29	CNN/SI	4.5
Bravo	28	fXM: Movies From Fox	4
		ESPNews	1.6

## OPINION From the Editor's Desk

By W.F. Gloede

# The TV Ratings Canard

Television content ratings are here; let us rejoice and be glad! Now, before Mom and Dad step outside to slap each other around a bit, then maybe go down the block to pick up some inebriants, they can be sure that the TV program that has just come on is appropriate for their children. Heck, next year they can set the TV to block out any objectionable program, so they can go out for the entire evening and leave the TV to babysit. What a wonderful world!

Alright, enough with the cynicism. There is a problem, though. There are some in Washington, on both sides of the political fence, who do not believe the system Jack Valenti and the television industry have devised goes far enough. For some reason, these people (all of them "activists" of some stripe or another) feel compelled—and empowered—to impose their beliefs on the rest of

**A more comprehensive system would simply invite more meddling, because such a system could never please all the interested parties.**

society. There are some who want warnings in the event that someone in a TV show is smoking a cigarette. There are others who want ratings on *advertising*. Most, I suspect, really want to some day change TV into a medium that espouses their particular values.

These people have little understanding of the Constitution and its First Amendment, which contains the very principle that allows their so-called "public-interest" groups to operate in the first place. It protects political speech and journalism and art and even commercial speech. Thus, it protects what is on television, with one caveat: broadcast TV is licensed based on whether it is deemed by the Federal Communications Commission to be performing adequate public service. What constitutes adequate public service has never been adequately defined by Congress, so a TV station's license is to

some extent dependent on the attitudes, opinions and beliefs of the political appointees serving on the FCC at a given time. Given that the FCC is led by an activist chairman and that Congressional leaders on both sides of the aisle are making the same noises about the negative impact TV has on kids, the TV industry voluntarily developed the current ratings system.

The industry has gone far enough.

Warning parents about TV story lines they consider objectionable may lead some to change the channel or turn off the TV, but most good parents already monitor—and limit—the TV their kids watch. A more comprehensive ratings system would simply invite more meddling, because such a system could never please all the interested parties, just as the system put in place last week has proven.

The real issue is the function of television. It is an entertainment and information medium that provides a forum for commercial messages. It is not an information dissemination medium for the government or for the pressure groups that seek to influence government. TV should not be asked to teach values (If it did, whose values would it teach? Those of the party in power?). And TV should not be quick to react to the noise coming out of Washington. ■

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**WASHINGTON**  
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*Valenti's Presidential Powers*

By getting Bill Clinton to support his TV ratings system, Jack Valenti has foiled the naysayers—for now



Last year, if anyone had predicted that the first big media story of 1997 would focus on Jack Valenti, his crucial position in the television industry and his use of the President of the United States as his ace in the hole, they would

have been called insane. But here is the new year, and here is the ultimate Washington insider at the center of a quintessentially Washington story. Television ratings.

It's sheer irony. In early November, Valenti was trolling the Sunday talk shows for an invitation to tout the 28th anniversary of the movie rating system he started as chief of the Motion Picture Association of America. Bookers and producers rolled their eyes at the prospect of a paean to PG-ism. Besides, they groaned, there was another topic that weekend taking up all the talk-show time—the Presidential election. Jack would just have to wait. But by mid-December, Valenti was the most wanted man on the circuit, juggling invitations, spurning CBS' *Face the Nation* for ABC's *This Week*, and leaving the talk-show

trail strewn with the bodies of pugilistic politicians.

The new "Valenti" TV ratings system, which should have been a footnote to the news of 1996, is a very hot topic now in Washington. Proposed as part of the telecom bill to work with the mandated V-chip technology, the ratings have become a flash point for numerous interest groups, much mischief by left wing and right wing politicians, Capitol Hill hearings and demagoguery. And despite everything, Valenti's controversial age-based ratings system seems likely to survive the challenges.

How? By facing the opposition as a political campaign. This is the kind of warfare Washingtonians revel in, and few fight harder and smarter than Jack Valenti and his key partners in this battle—Decker Anstrom of the National Cable TV Association, Eddie Fritts of the National Association of Broadcasters and Martin Franks, CBS' capital lobbyist. By carefully lining up highly placed allies and playing politicians off each other, cashing in chits for promises of support (or at least promises not to publicly snipe at what the TV industry was proposing), Valenti and Co. are immunizing their plan. Their goal is to play for time, enough time to make their "trial system"



## WASHINGTON

a fait accompli. It's a good Washington strategy, and a good thing to remember amid all the clamor right now for a different ratings system and Congressional intervention.

"You have to give Jack credit for his 10 months of work here," says Franks. As for the pressure from parents and media-watcher interest groups, newspaper editorials and some particularly vocal members of Congress, Franks and Valenti are taking Jack's favorite "hunker down" approach, as an MPA staff member calls it. "If all this is just the

But as the deadline drew near, interest groups began to flood newsroom fax machines with press releases on the inadequacies of such a system. The opponents suggested a more detailed "content" system, rating shows for violence, sex and language, much as HBO and Showtime now do. And they lined up a few liberal and conservative politicians, including Ed Markey of Massachusetts, the ranking Democrat on the telecom subcommittee and an outspoken advocate of the V-chip, children's TV and the ratings. Before the plan was officially public, Valenti found himself defending it on national news shows.

Was Valenti worried? Hah! On Dec. 15, he turned up on *This Week* debating Rep. Jim Moran (D-Va.), a friend of Markey. Moran, Valenti was well aware, tends to lose his temper quickly and his train of thought at the same time. That Moran's appearance was suggested by members of the Valenti coalition caused only a small snicker at ABC. True to form, Moran became belligerent, leaving Valenti to look the reasonable party on the most popular Sunday talk show in America. "You can't discuss anything with someone who doesn't know what he's talking about," he drawled.

Meanwhile, over on CBS, Markey was taken out by host Rita Braver, who clobbered him by asking the unask-

### For the TV ratings group, it was absolutely critical to get Bill Clinton and Vice President Al Gore on board before the plan went public.

enjoyment of a good political issue, if it's all part of a grand Kabuki dance, then fine, we'll dance along," says Franks. "But," he adds, "if it's a full assault on the First Amendment, then fine, we'll see them in court."

For months, Valenti had been telegraphing, if not saying outright, that any TV ratings system would have to follow the movie system, citing age-appropriate categories, in order to get Hollywood's artistic community and New York's sponsor-driven number-crunchers on board.

## Below the Beltway...

What's a newspaper to do when its competitor is the focus of a hot local story? Does the paper cover the story as aggressively as if it were involved? In the case of *The Washington Post*, the answer appears to be "not exactly."

In early December, *The Washington Times*, the conservative, Moonie-owned daily that thrives on tweaking the *Post*, sent one of its Metro staff reporters to a charter school in D.C. to interview the principal. The D.C. public schools currently are in total disarray—the superintendent has been fired and the administrators cannot tell the Control Board how many people actually work for the school system. The *Post* has led the coverage on these issues, turning its reporting on D.C.'s public schools disaster into a crusade.

But when the *Times* reporter was allegedly attacked by the principal of the Marcus Garvey charter school, the *Post* played the matter surprisingly low-key. The *Times* reporter, Susan Ferrechio, claimed that her notebook was grabbed

away by the principal, Mary Anigbo, and a group of students under Anigbo's direction. The reporter, who is white, said that she was threatened and had racial epithets hurled at her by Anigbo, who is African American. When the reporter, police and a *Times* photographer returned to the school, they allegedly received similar treatment from Anigbo.

The U.S. Attorney for D.C. stepped in and sent the matter to a grand jury, which has indicted the principal on charges of assault. Although the *Post* is covering the story, reporters and editors at the paper say that they are surprised the case is not getting more space. A *Post* editor notes that the *Times* reporter's notebook allegedly was taken. "If it were the police or a government official taking a *Post* reporter's notebook, you know we would have gone through the First Amendment roof in print," the editor says. The editor also notes that Anigbo has stacked the school with black males (98 percent of its students), saying she loves to teach boys,

despite the fact that there is no charter for a single-sex public school in Washington.

The acting superintendent of schools washed his hands quickly of the mess, saying that he had no jurisdiction over charter schools, even though his system pays for them. "Accountability, that's what we should be covering now," says the *Post* editor.

Milton Coleman, Metro editor of the *Post*, could not be reached for comment on the paper's coverage. *The New York Times* and *The Los Angeles Times* have published articles on the incident.

The situation is highly flammable, as the criminal case against the principal is set to proceed in January. The *Post* editor suggests that Anigbo's alleged use of racial slurs would have provoked a different response at the *Post* if the *Times* had not been involved. "We would have already called for Anigbo's resignation because of her prompting and taking part in that kind of behavior," the editor says. "That's not how a principal is supposed to behave, and I think the *Post* would have been tougher and more comprehensive in its coverage of how she is running that school if we didn't have to mention the *Times*."

able question. Will the parents who really need these ratings even use them? "Can you see the mother saying before she goes out to buy crack, 'Oh, let's set the V-chip first?'" Braver queried as Markey sputtered.

On Dec. 19, Valenti finally unveiled the new parental guidance system at a raucous briefing at the National Press Club. Valenti, Fritts, Franks, Angstrom and lobbyist Tim Boggs had prepped until 1 a.m. Opposition groups, in true Washington tradition, had already sent out their complaints—the Center for Media Education, the PTA, psychologists and pediatricians. "This is too good an issue for some of them," explains Franks. "If the PTA talks about budget cuts, they're not on the front page of every major newspaper in America." Or in front of Congress testifying. "This just draws attention to them that other issues don't," Franks says. Valenti came armed with a poll from Peter Hart, a Democratic political consultant, showing parental preference for age-based ratings over content-based ones. He also brought a press kit that included the usual toss-away letters from pols. But in this case, those letters were clues to the behind-the-scenes work that Valenti and others had done to immunize their ratings plan against serious attack.

The "routine" letters of approval came from Sen. Conrad Burns, the choice of Senate Commerce Committee chairman John McCain to run the subcommittee

on telecommunications. There was a letter from Republican Billy Tauzin, chairman of the House Telecom Subcommittee. And one from Dick Gephardt, Democratic House leader. Tom Daschle, Democratic Senate leader. Sonny Bono—oh, why not? The ranking Democrat on the House Commerce Committee, John Dingell, also wrote in.

Tauzin, Gephardt and Dingell were chosen with one purpose in mind: neutralize Ed Markey. Dingell, in particular, would probably have signed anything handed to him if he knew he could jab Markey with it, a fact not unknown at the MPAA. Burns' role, apart from the obvious, was to counterweight opposition that might come from the ranking Commerce Democrat, Sen. Fritz Hollings, an advocate of the safe harbor—family hour provision.

In addition, Valenti and Co. had kept McCain advised on the negotiations. They explained how hard it was to keep the "fractious" ratings group together. "There's Time Warner and Fox doing everything they can to screw each other, and they're sitting down working on this together," says one participant. Paramount and King World threatened to walk over the tabloid-versus-news shows definition. And producers like Dick Wolf looked to bolt immediately if there was any chance of a content-based system going forward. Though McCain has said he will hold hearings on the ratings, a member of the ratings group says: "I

don't see that as negative. We'll all testify, and then we'll get the trial period we were promised."

There was one very serious obstacle, however, that no Senator or Congressman's support could negate. That's where the President comes in. Sources close to the negotiations say that Valenti and Co. had been in almost constant contact with the White House during the last weeks of the ratings meetings. It was absolutely crucial to get Bill Clinton and Vice President Al Gore on board *before* the plan went public. Why? Reed Hundt. The chairman of the Federal Communications Commission was lurking in the shadows, according to Valenti's group. Hundt had already indicated that he preferred content-based ratings, and he had been encouraging various interest groups who believe the same thing to contact Washington.



**CBS' Franks: "You have to give Jack credit for his 10 months of work here."**

As one observer to the Valenti process observed, those who survived the children's television fight learned that the only way to get past Reed Hundt is to make a deal with the White House. The payoff came 24 hours after the Valenti press conference. By that time, the interest groups had held their own briefing and began calling for a different system. Markey was on the airwaves. And, a staffer at the FCC says, several key children's TV advocates and parental group leaders had

contacted the FCC chairman's office, urging the FCC to get involved. After all, if the networks were unable to present a ratings system to Congress by the beginning of January, the FCC was slated to step in and rate shows itself.

But that Friday, President Clinton announced that he had looked at the ratings proposal and wanted it to be in place for 10 months to a year before any move was made to change it or scrap it. "Give it a chance," Clinton said. And with those words, the boss shut down Reed Hundt. A source close to Valenti says: "The President deserves a lot of credit for living up to his end of the bargain."

Meanwhile, Valenti has privately warned several members of Congress that other ratings proposals that begin to resemble censorship will crash the whole deal and end up in front of the Supreme Court. So Valenti has won his group time to go to Phase II—the PR campaign with the American public and parents. Time to get around the entrenched lobbying groups who want much more than age-based ratings.

"This fight has also been about getting some shows off the air," says Franks, mentioning ABC's *NYPD Blue*. "There are some groups—the left worries about violence, the right about sex and language—that won't be appeased [by the ratings system]. The hair shirt couldn't be tailored snugly enough on us to suit them." ■

NATPE '97

# All clear: A history of syndication

**A NATPE gadabout's modern, annotated  
record of the shenanigans of NATPEs past**

By J. Max Robins

Illustration by Michael Witte

**a**t the entrance to the hall where the Armani-clad army arrives for the annual National Association of Television Programming Executives (NATPE) convention, there ought to be a sign, maybe like those nuclear-hazard triangles you see in parks in New Jersey. It could say "HAZARD" in big block letters, and perhaps "Caveat Emptor" in smaller type below.

For many reasons, NATPE can prove downright dangerous to those who do not beware.

The siren song is the perpetual promise of "the next Oprah," or "the next *Entertainment Tonight*" or "the next *Wheel of Fortune*." Then there are the parties, which have been known to lead to meetings with lap dancers and bailbondsmen. The savvy NATPEgoer knows to first enjoy the party, but not so much that you

forget the words of two great philosophers: George Satayana, who said, "Those who cannot remember the past are condemned to repeat it," and Chuck D of Public Enemy, who warns, "Don't believe the hype!" The past 10 years at NATPE bear witness to the wisdom of both men.

1987

Last year a little show out of Chicago called *The Oprah Winfrey Show* was introduced at NATPE. After its strong freshman outing, everybody wants an Oprah; this year's marketplace in New Orleans is littered with imitators ready to cash in on the genre Phil Donahue invented and that in one year Winfrey has redefined. The most high-profile is a testosterone spin on TV talk called *Geraldo Live!* from Tribune Entertainment, featuring the irrepressible Geraldo Rivera. Part of the hype for *Geraldo Live!* includes a promo tape of the former ABC News star touting his journalistic acumen, but it includes a woman testifying that "he has nice buns!"

Geraldo fails to get a passing grade from the TV rep firms. Instead, the erudite reps give their thumbs-up to Dr. David Viscott, who has a hit call-in therapy show on KABC radio in Los Angeles and is looking to capitalize



on the Oprah/Donahue craze. Dr. David Viscott who? Enough stations buy in to Geraldo for a national rollout, but for Viscott New Orleans is Waterloo. Wisdom wins.

It's not just touchy-feely talk shows that are big in the Big Easy. Oprah distributor King World has a monster hit with *Wheel of Fortune*; it has made game shows hot again. There's much buzz surrounding *Win, Lose or Draw*. With Burt Reynolds (also one of the show's executive producers), gal-pal Loni Anderson and the promise of such close friends as Liza Minelli, Sammy Davis and William Shatner all dropping by, the show manages to sell to station managers blinded by stars. But even with Liza and Sammy on the guest list, stations that buy *Win, Lose or Draw* will eventually have to punt. However, at least the show gets launched. Nobody is buying *The Home Shopping Game Show* or *Secrets & Rumors* as the next *Wheel of Fortune*.

## 1988

If game shows and talk shows were all the rage at NATPE last year, this year, in Houston, the story is "tabloid." Twentieth Television entertains overtime to take national its tabloid magazine, *A Current Affair*, which had been running on the Fox-owned stations. "Our appeal is as old as Shakespeare," says *Affair* anchor Maury Povich. "It's all about extraordinary things happening to ordinary people."

Meanwhile, all anyone wants to talk about is the extraordinary thing that happened to the staff of Lorimar-Telepictures, which got busted at a local lap dance joint for allegedly snorting a certain white powder

off the torsos of showgirls. The booth on the floor of the NATPE convention is empty thanks to a law in Houston that mandates a stay in the clink. The incident attracts little press attention; the trades stay away. Even *A Current Affair* leaves well-enough alone.

The tabloid virus has infected not only conventioners, it has spread to this year's crop of Donahue and Oprah wannabes. Take Morton Downey Jr. A chain-smoking, vitriolic talk machine who makes Attila the Hun look like a liberal, Downey has been a ratings sensation in New York and now MCA wants to take him national. Picking up on Downey fever, G. Gordon Liddy attempts to play the same game, but the Watergate felon is a washout.

For every disease there's a cure. That's the pitch for a daily magazine show based on *USA Today* that's being ballyhooed as the advertiser-friendly antidote to tabloid fever. A partnership between *USA Today* publisher Gannett and Grant Tinker, who has recently left his job as president of NBC, the show is hyped as a surefire hit. A year and \$40 million in losses later, the show and



## NATPE '97

the partnership will blow up.

Meanwhile, there are those who think *Wheel of Fortune's* days of spinning gold will drown in a sea of talk and tabloid. The reps are warning stations not to commit to the three-year deal distributor King World is ramming down their throats. A report from Katz Television warns prospective buyers to "be wary of *Wheel's* access future." King World chief Michael King shoots back that in three years, *Wheel* will still be No. 1 in syndication. For one of the only times in his life, King is guilty of understatement. He should have made that nine years.

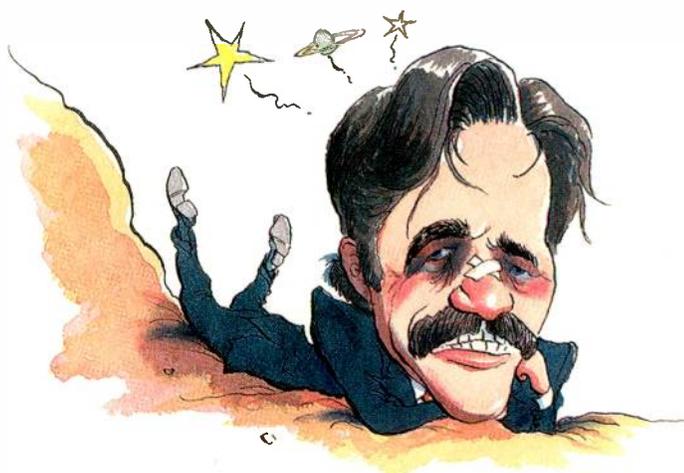
Another game show, *Family Feud*, isn't faring nearly as well, despite the efforts of its new host, Ray Combs. After spending a day in *Feud* distributor LBS' booth, Combs tells a reporter "the most tired part of me is my lips, because I don't think I could kiss another butt." It could be worse, Ray. You could have ended up in a Houston jail on a morals charge with the lap-dance crew.

## In 1990, NATPE went dry. Disney's Michael Eisner was the suspected mastermind.

There is one winner at NATPE 1988, and he is Arsenio Hall. Paramount rolls out the show to rave reviews and it sweeps the country, taking the late-night crown among young urban viewers. He lasts several years before Jay Leno kicks his ass.

### 1989

One more year in that garden spot, Houston, but much to the chagrin of gossipmongers, there's no lap-dance scandal this year. Instead, that lap dance spirit is captured on the small screen by a pack of players attempting to mimic the breakout success of *A Current*



*Affair*. Paramount touts a show with the working title *Tabloid*. But that word is quickly becoming taboo, so the show becomes *Hard Copy*. King World enters the tabloid wars with *Inside Edition*. The sell is that *Inside* won't traffic in the seamy ambulance-chasing journalism that is standard operating procedure at *A Current Affair*. However, that didn't stop King World from hiring top people away from *Affair* to run *Inside Edition*.

It's a busy NATPE for King World, but that doesn't mean there isn't time to party. The syndication giant spends a good chunk of the more than \$100 million it made the previous year on *Oprah* by throwing a little sit-down dinner for more than a thousand of the talk-show diva's closest friends. The Temptations headline and Michael and Roger King joined them for an off-key serenade of *My Girl* for the Queen of Talk. It's good to be the Kings.

### 1990

It simply doesn't make sense. Maybe the competition to compete with the Kings to throw a bigger and better party every year has caused neuralgia among the bean counters. Perhaps it's a lingering lap-dance hangover from two years ago in Houston. But NATPE is back in New Orleans and the convention decides to take a pledge of sobriety. In a city known for its fine cuisine and spirits, both are banned from exhibitor booths. Also nixed is all the rest of the stuff that makes the convention fun, such as the cartoon characters you see roaming the convention hall even when you're sober and the performances by such crowd faves as the *Glamorous Ladies of Wrestling*. A press clampdown keeps TV news camera crews out too—a backlash from the previous year when a *48 Hours* piece exposed to the spouses of conventioners the fact that much play and little work actually goes on at the NATPE carnival.

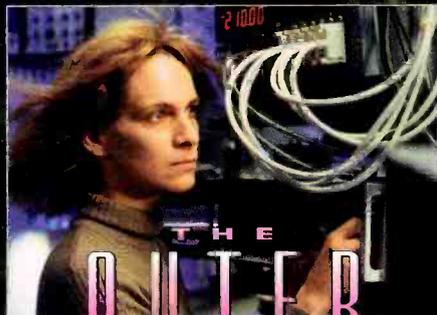
Word has it that the drive to run all fun from the convention was spearheaded by Michael Eisner. The Walt Disney chairman was reportedly shocked at "the carnival-like atmosphere" after a visit to the previous year's NATPE. Unfortunately, nobody in charge had the good sense to say, "Hey, Mike, lighten up. This is show business." Playing by Disneyland rules, the convention is a rousing bore. It even hurt Eisner and company. Sober general managers easily see that Buena Vista's game show *Challengers* is a dog. The following year the ban on booze, food and entertainment is reversed, with nary a word of protest from Disney.

### 1991

War is in the air in New Orleans. It's the day before American Stealth bombers will hit Baghdad, and everyone is glad the ban on booze has been lifted. Someone jokes that the Paramount booth, styled after the *Starship Enterprise*, will be called into service. Inside the ersatz *Enterprise*, Maury Povich shows he knows how to sell his new Paramount talk show as well as any

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## NATPE '97

NATPE veteran. Buttonholing a septuagenarian general manager visiting with his wife of like age, Povich goes to work. "Joe, I had no idea you had such a pretty daughter," says Povich, flashing dusky blue-gray eyes and that multimillion dollar grin. "You shouldn't let her out of your sight." Joe is one of the many who will make Povich a firm go for fall.

The next day, it's all-out war in the Persian Gulf. Security around the convention center is beefed up. Nobody is doing business. Instead of watching pilot cassettes, everybody stands around monitors watching CNN. "One Arab terrorist bomb, this place goes up in smoke and the world is a better place," jokes a talent agent who can see the chances of a pilot he packaged getting launched going up in smoke.

Everybody decides to party through the apocalypse. At a tenth-anniversary party for *ET* at the Superdome, which rises over New Orleans like a mushroom cloud,

## It's a relatively unsung newcomer —Ricki Lake— that will go on to become the breakout hit.

the Pointer Sisters sing "The Neutron Dance." Across town at a disco where Tribune Entertainment is throwing its shindig, a sweat-drenched Geraldo Rivera leaps onto the stage. In the style that's made him infamous, he shouts with glee that U.S. fighter pilots have wiped out "the entire f---ing Iraqi air force." It might not be true, but hey, hyperbole is what NATPE is all about.

### 1992

Back in New Orleans again and it seems the hype machine behind another too-long list of *Oprah/Donahue/Geraldo* challengers has taken all sense out of the marketplace. Once again the reps appear to have had one too many hurricanes on Bourbon Street. High marks and much hype are given to a talk show hosted by Kitty Kelly, author of tell-all books about Nancy Reagan and Frank Sinatra. "It looks terrific," gushes a Petry TV Report. "A showcase for scintillating gossip," chimes in Blair TV. The show never launches. Carol Burnett sidekick Vicki Lawrence's *Vicki* is hailed as the Second Coming by tastemakers. "A good companion to *Regis & Kathie Lee*," Katz TV advises. After two money-losing seasons, the show will be gone.

The talk shows primed for the slaughter are nothing compared to the failure in store for Carsey-Werner and Bill Cosby. This time, at least the reps send out warning signals about the most heavily pushed show of the convention: a remake of Groucho Marx's *You Bet Your Life* with The Cos. But with reruns of *The Cosby Show* a

huge hit in syndication, the new show gets great clearances, despite a pilot that makes you long for Chuck Barris, or even Richard Dawson. Groucho smoked cigars, Cosby is a stogie aficionado, but there the similarities stop. *You Bet Your Life* will last less than a year and rank right up there with *USA Today* as one of the great syndication flops of all time.

*You Bet Your Life* may be NATPE's biggest bomb, but the LBS (soon to be consumed by All American Television) party is the best place to get bombed. Taking over the top floor of the New Orleans World Trade Center, LBS hires the legendary Paul "K-Paul's" Prudhomme to cater the affair. The Neville Brothers play. More good taste in entertainment from the folks who had the foresight to revive *Baywatch*; yet much to the chagrin of several drunken revelers, Pamela Anderson is not on hand for lap dances.

### 1993

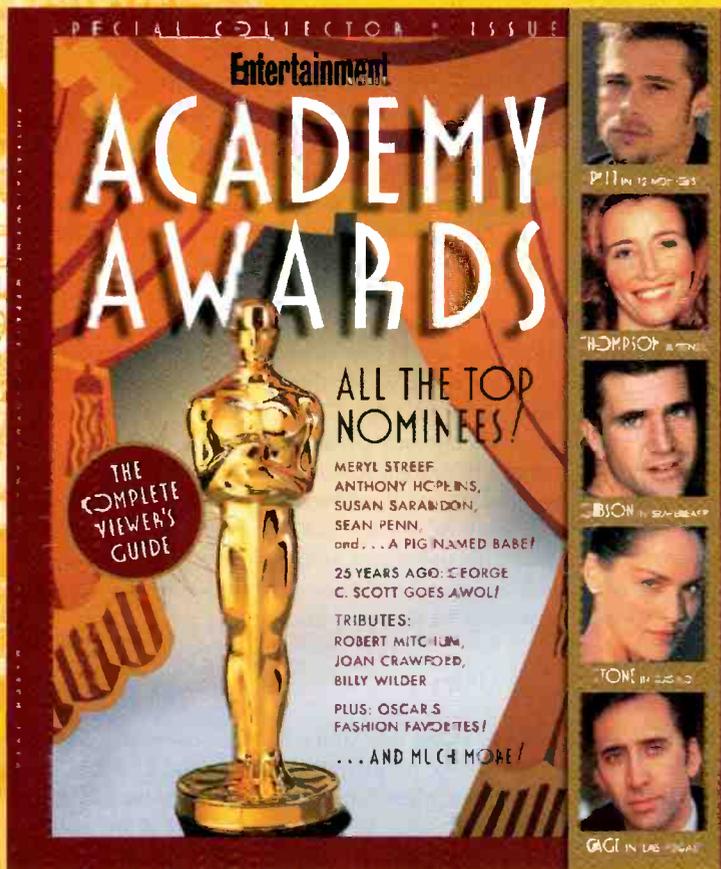
Last year, in New Orleans, general managers on the prowl for programming were pleading poverty. This year everybody appears to have more change in their pockets. They're going to need it. For most people, the mention of the Golden Gate City conjures Tony Bennett crooning *I Left My Heart in San Francisco*. But for exhibitors at NATPE in San Francisco, it will be remembered as the place they left their wallets. Doing business on the Barbary Coast is an expensive proposition; it cost 20 percent to 30 percent more than New Orleans.

This doesn't phase Michael and Roger King, who make this NATPE memorable by throwing the greatest party in the convention's history—once again a sumptuous sit-down dinner. And this time the Kings hire the real king of pop, Elton John. The word is the Kings have spent upwards of \$500,000 on the affair, including John's \$200,000 fee (to be donated to the mop-topped star's favorite AIDS charity). The Kings' largess can not help two of the show's they are launching—*American Journal* and *The Les Brown Show*—which have hardly set the convention afire.

Once again, a spate of syndicators claim they have "the next Oprah" or "the next Phil," when all would be happy if they could find even the next *Sally Jessy Raphael*. The *Les Brown Show* and 20th Century TV's *Bertice Berry* get the most hype of the freshman class of talk shows. But as usual, it's a relatively unsung newcomer—this time called Ricki Lake—that will go on to become the breakout hit.

### 1994

It's clear at NATPE in Miami that Ricki Lake has ascended to star status. She is mentioned in the same breath with Oprah, Donahue and the other established practitioners of the genre. Nobody doubts there will be scores of imitators next year, and her success has already pushed others, such as Jenny Jones, to tart up the content of their shows.



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## NATPE '97

Miami makes for a party-hearty convention. At a joint on the ocean in South Beach, 20th Century brass treats general managers to Jell-o shots and other mature concoctions. King World had promised a reunion of the Bee Gees at the Fountainbleu, but has to settle for the way-past-their-prime Pointer Sisters because one of the brothers Gibb needed a quick trip into rehab. Michael King initially attempted to hire, without success, a reunited Eagles (sans Don Henley), after the band cooked at the Rysher Entertainment bash at the Doral the night before.

All the merrymaking may be an attempt to hide the sobering fact that syndicators in two years have increased the number of commercial minutes in their hour shows from 12 to 14. Media buyers claim Miami is where they will draw a line in the sand over the commercial overload. Despite the threat, there's no stopping the commercial clutter.

There's no stopping the hype machine behind *ENT* (Entertainment News Television) either. Finally, the Warner Bros./Time-Telepictures marketing machine proclaims, there is a real challenger to the

## Rosie may work blue in Vegas, but by mid-fall she will be The Queen of Nice.

*Entertainment Tonight* juggernaut. The trade ads scream it's "an antidote to tabloid television." They tout the show's creator, David Nuell, the man who made *ET*, and Av Westin, the man who created *20/20*, who will work at his side to make the show a hit. Forget the small problem that the two men are barely speaking. This new newsmag-hit-in-the-making will draw on the resources of the powerhouse Time magazine group. Three years later, Nuell and Westin will be long gone. The involvement of such magazines as *Time*, *People*, *Sports Illustrated* and *Entertainment Weekly* would be minimal, and the show, now called *Extra*, will still be on the bubble after an investment of more than \$100 million.

### 1995

Welcome to NATPE in Las Vegas, where hundreds of millions of dollars are waiting to be lost on talk-show mania. Throw a poker chip in any direction and you're guaranteed to hit a Ricki or Oprah wannabe. A gamble on *Tempestt Bledsoe*, *Charles Perez*, *The Carnie Wilson Show*, *Mark Walberg*, *Gabrielle Carteris* or, God forbid, *George & Alana*, is a worse bet than dumping quarters into the slots. Still, all these shows get launched.

Maybe it's because it's Vegas, maybe it's the launch of *Baywatch Nights*, but NATPE has never seen such fool's gold. Brandon Tartikoff, then running programming for New World Entertainment, tells reporters he hopes a rumored New World/NBC deal does happen to reunite him with the outfit that made him famous. And he will tell anyone who will listen about how New World is already "a virtual studio." Yet, rumors persist that he's virtually out of a job, which does come to pass after New World is acquired by Fox the following year.

Meanwhile, Westinghouse is still months away from making its play for CBS, but Group W and the network are already pretending to like each other, even though their joint venture, *Day & Date*, is already looking like one of those money-pit shows that nightmares are made of. When NATPE is in town, the casinos aren't the only place to lose money in Vegas. There are newsmags and talk shows galore that seemed designed expressly for that purpose.

### 1996

Las Vegas one more time. This year everybody appears to be printing money. The cast of *Friends* causes a near riot when they stage a photo op at the Warner Bros. booth. Dick Robertson, president of Warner Bros. syndication operation, will later regret boasting that the Gen X hit will take in about \$6 million an episode during its syndication run. David Schwimmer, Jennifer Aniston and the rest of the *Friends* crew will demand and get raises that push their \$30,000-\$40,000 per episode salaries to the \$100,000 range, plus a piece of the back-end.

The hubris coming out of Warner is due to more than just the off-network bonanza from *Friends*. The studio has one of the only shows to generate any excitement this year, *The Rosie O'Donnell Show*. Warner Bros. trots anybody who will go to see Rosie at Caesar's. Rosie may work blue in Vegas, but by mid-fall she'll be The Queen of Nice.

Big-Three network brass work the convention floor like royalty, wielding the kind of power once enjoyed only by the bigwigs from the major studios and independents. Government restrictions on the networks have gone away and their booths are getting the kind of action once reserved for players such as King World, Paramount and Columbia. An all-too-clear message was sent when Warner ceded a 49 percent stake in *Extra* to NBC to keep the show running on NBC stations. The networks may be running the show, but it's the old-time syndicators who still know how to party. ABC, CBS and NBC do virtually no big-time entertaining. Michael and Roger King invite one and all to party with the Village People and Kool and the Gang. Rumor is that at NATPE 1997 they'll have Julio Iglesias. "For all the syndicators I used to love..."

Be careful out there.

*J. Max Robins, a senior editor at 'TV Guide', writes "The Robins Report" in that magazine.*



ADVERTISER SYNDICATED TELEVISION ASSOCIATION

# UPDATE

JANUARY 1997

## THE NEW SHOWS ARE HERE

STRONG PROGRAM SLATES COMING TO NATPE

TV station executives and advertisers from around the country are flocking to New Orleans for NATPE '97 to see the new syndicated programming—the lifeblood of affiliated and independent stations alike in an era of fierce competition for viewers.

The ASTA members will be offering 113 syndicated series to stations and advertisers at NATPE '97. Of these, 29 are new to syndication, continuing syndication's tradition as a lively and



**Team Knight Rider (MCA TV)**

dynamic programming market. On the other hand, members are offering new seasons of 84 current shows (up from 70 last year) — a reflection of the fact that so many current shows are successfully meeting stations' needs.

The new programs span a wide range of genres, from daily talk shows to once-a-week action dramas costing \$1 million per episode or more. Some — such as *Grace Under Fire* and *X-Files* — are familiar to viewers from their network runs. Many more are original programs, including two new comedies, a format long absent from first-run syndication.

### ACTION DRAMAS

Action dramas continue to be one of the liveliest program formats in syndication. This year, MCA will expand its popular slate with *Team Knight Rider*, Rysher offers *Soldier of Fortune* and Tribune enters the genre with *Nightman* and the Star Trek legacy, *Battleground Earth*.

### COMEDY

First-run comedy returns to syndication with not one, but two new offerings, both based on successful movie franchises: *Honey I Shrunk the Kids: The Series* (Buena Vista) and *Police Academy* (Warner Bros.).



**X-Files (Twentieth TV)**

### OFF-NETWORK

Several much-anticipated off-network shows will debut in syndication in 1997/98: *Grace Under Fire* and *Boy Meets World* from Buena Vista, *X-Files* and *NYPD Blue* from Twentieth TV and Warner Bros.; *Living Single*.

### CHILDREN'S SHOWS

Since syndication shares with Fox the majority of the kids broadcast audience, children's programming is always a highly active area. This is especially true now that new FCC rules have increased stations' demand for educational programming. Buena Vista is refreshing its Disney Afternoon block with a series version of *101 Dalmatians*. Bohbot is adding *Dangerous Dinosaurs* to its Amazin' Adventures block, and also offering *Extreme Ghostbusters*. Eyemark is representing a number of new kids shows, including *Enchanted Tales*, *Chucklewood Critters*, *Popular Mechanics for Kids*, Discovery's *Animal Planet* and *Mr. Men*.

### TALK SHOWS

Talk shows continue to be a strong syndication genre, delivering the highest women demos of any program category in television. New contenders for Fall '97 include *Arthel and Fred* (All American),



(continued on page 3)

# THE WORLD *is* *watching.*



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LETTER FROM THE PRESIDENT



We at ASTA wish to thank our advertising friends for their continued support of our industry. As in past years, we will be providing a courtesy booth (#832) at NATPE for your exclusive use, featuring phone booths, a conference room and a message service. We hope you will take advantage of it.

Looking beyond NATPE, we have an aggressive program planned for 1997 to make it easier for you to buy and evaluate syndicated shows. Our new Traffic Guide was mailed in October, and will be updated this Spring. Our continued negotiations with Nielsen should result in the creation of a Syndication Persons Tracking Report and, at long last, a Network/Syndication Share of Viewing Report later this year. And all the ASTA members are committed to expanding our organization to help us to better meet your needs. We look forward to another successful year in partnership with you.

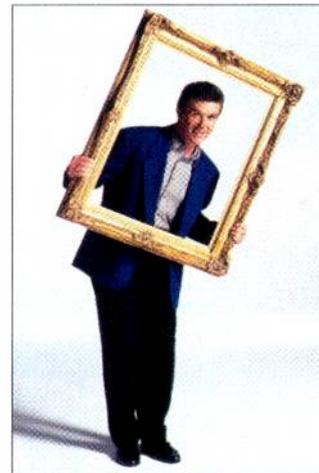
Sincerely,

Bob Dahill, President

(continued from page 1)

# THE NEW SHOWS ARE HERE

Gayle King (Eyemark), *The Home Team* (20th TV) and *Naomi* (as in Judd, from Rysher).



*Pictionary* (Worldvision)

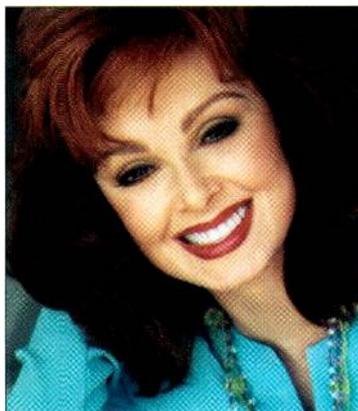
## GAME SHOWS

The game show genre is revving up again. All American is presenting new versions of the classic shows *Match Game* and *Card Sharks* as back-to-back half-hours; Worldvision is pitching *Pictionary* for Early Fringe and Access time slots.

## ...AND LOTS MORE

Warner Bros is updating another classic with *People's Court*. Twentieth TV has hard-to-reach teens in mind with *Student Bodies*; MTM catches the home-improvement wave with *Your*

*New House*. NBA Star John Salley comes to late night in a weekly talk show from Buena Vista.



*Naomi Judd* (Rysher)

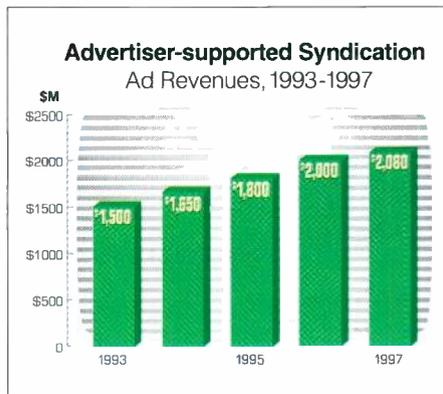
The demand for strong new programming continues unabated, even as increasing concentration among station groups – and the fact that so many shows are working – make it harder than ever for new shows to get clearances. In an increasingly competitive TV environment, syndication continues to come up with new ideas to keep viewers involved.



*Battleground Earth* (Tribune)

# '97 Ad REVENUES: \$2.08 BILLION

ASTA estimates that total syndication ad revenues will rise four percent in calendar 1997, to \$2.08 Billion (from \$2.00B in 1996). The projection is based on an upfront that saw cost-per-thousand (CPM) increases of between 3 and 6% in most dayparts, coupled with a robust scatter market which is currently running more than 10% above upfront pricing. Many syndicators anticipated a strong scatter market, reserving an estimated 20% of inventory to meet the expected demand.



Source: ASTA

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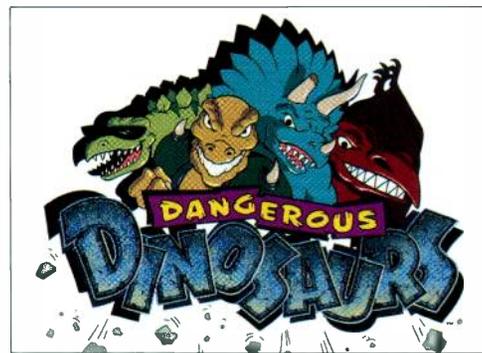
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MEMBER LISTINGS



Gayle King (Eyemark)

# ASTA MEMBER LISTINGS



Dangerous Dinosaurs (Madison Green)



**Contacts:**

Frank Mercado                      Adrienne C. Smith  
Jamil Roberts

NY: (212) 227-0494

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult &amp; General Audiences</b>				
AHN Movie of the Month	Baruch Ent.	Monthly	120:	Quality, culturally relevant, prestigious movie package with African-American stars, producers, directors.
AHN Primetime Series	Baruch Ent.	Monthly	120:	Academy Award-winning feature films, historical dramas, broadcast premieres, exciting specials, original made-for-TV movies.
<b>Specials</b>				
MCAAP	Baruch Ent.	Annual	120:	Only non-bathing-suit intellectual competition from historically black colleges and universities.
S.T.O.M.P.	Baruch Ent.	Annual	60:	High-energy STEP (dance) competition with the goal of uplifting the community; dancers from black colleges and universities.



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**Contacts:**

Michael Weiden                      Joseph Giordano  
Marc Goodman                      Fred Norris  
Phil Peters (Chi.)

NY: (212) 541-2800 CHI: (312) 444-2043

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult &amp; General Audiences</b>				
Baywatch	AATV	W	60:	The most popular show on earth enters its 7th season. Starring David Hasselhoff.
Baywatch Nights	AATV	W	60:	A heart-pounding journey through a dimension inhabited by creatures, myths and unexplained phenomena. Starring David Hasselhoff.
Baywatch Strip	AATV	M-F	60:	The best of Baywatch five days a week.
Ghost Stories*	AATV	W	60:	A seamless blend of fact and fantasy. Each tale delivers a moral warning.
Match Game/Card Sharks* Game show block	AATV	M-F	60:	Match Game and Card Sharks – all-new productions of two favorite shows from the Mark Goodson library have been updated and refreshed for today's audiences.
Arthel & Fred*	AATV	M-F	60:	Chemistry, experience and a proven format adds up to the right combination for a talk show.
All American Feature Theatre	AATV	Monthly	120:	Provides a solid mix of action, adventure, comedy and drama for all dayparts and audiences.
Live Premiere One	Tradewinds	Monthly	120:	12 action-oriented titles with a star-studded array of talent.
Main Floor	Western Synd	W	30:	A weekly beauty and fashion show offers practical tips for young and old.
Field Trip	Western Synd	W	30:	FCC-friendly show in which kids go on exciting and educational "field trips" to various locations.

\*New Show



# Buena Vista Television

## BOOTH 690

**Contacts:**

Mike Shaw  
Howard Levy  
Norman Lesser

Cathy Thomas  
John Henderson  
Jim Engleman (Chi.)

**NY: (212) 735-7400**

**CHI: (312) 595-7777**

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult &amp; General Audiences</b>				
Blossom	Buena Vista	M-F	30:	A ratings bonanza for 5 years on NBC, BLOSSOM is topping the charts with teens, kids & young women in Syndication.
Boy Meets World*	Buena Vista	M-F	30:	Ben Savage stars in this kid & teen favorite exploring life through the eyes of an adolescent boy. Currently in its 4th season in ABC's TGIF lineup.
Grace Under Fire*	Carsey-Werner	M-F	30:	Comedienne Brett Butler stars as Grace Kelly—a tough, independent woman of the '90s in a "real family" situation comedy. Network time period winner in its 4th ABC season.
Home Improvement	Buena Vista	M-F	30:	ABC's highest-rated program is now the highest-rated program in syndication. Home Improvement means more power!
Honey I Shrunk the Kids: The Series*	Buena Vista	M-F	30:	One of Disney's most popular movies comes to the small screen with all-new adventures of wacky, nerdy scientist Wayne Szalanski and his family.
The John Salley Show	Buena Vista	W	60:	Former NBA Star John Salley hosts an all-new late night talk show, interviewing well known sports heroes, as well as big-time Hollywood celebrities. June 1997.
Live! Regis & Kathie Lee	Buena Vista	M-F	60:	Daytime's #1 rated talk show! No sleazy topics! A show that is just plain fun. Celebrating its tenth anniversary in 1997/98.
Buena Vista/ Imagination Movies	Buena Vista	48x/yr	120:	'96/97's top-rated Movie packages. Titles from Disney, Touchstone, Hollywood Pictures and now, Miramax. A wide range of movies for the entire family, including the <i>Rocketeer</i> and <i>Roger Rabbit</i> .
Roseanne	Carsey-Werner	M-F	30:	Nine seasons on ABC. Entering its sixth season in syndication. A powerful performer with the highest W18-49 comps in Television.
Siskel & Ebert	Buena Vista	W	30:	The model program for all other movie review shows. Gene and Roger are celebrating over 20 years of reviewing movies together!
<b>Children</b>				
101 Dalmatians*	Buena Vista	M-F	30:	Hotter than ever with the release of the live-action pic! Disney is proud to present an all-new animated series based on the adventures of the Dalmatian pups.
Aladdin	Buena Vista	M-F	30:	Based on the popular movie, Aladdin is entering its 4th season of high-flying adventure!
Quack Pack	Buena Vista	T-Th	30:	Syndication's #1 new kids program. Donald Duck stars in his first animated series with "help" from nephews Huey, Dewey and Louie.
Mighty Ducks	Buena Vista	Fri.	30:	Three blockbuster family films and a popular sports franchise...the Mighty Ducks are now syndication's #1 new kids weekly.
Timon & Pumbaa	Buena Vista	Mon.	30:	Hakuna Matata! Everybody's favorite odd couple from #1 film, THE LION KING, in all-new hilarious adventures in the jungle.
Bill Nye, the Science Guy	Buena Vista	W	30:	Science can be fun, with a little humor and a lot of imagination. Honored with a Parent's Choice Award and an NEA Award.
Disney's Sing Me A Story with Belle	Buena Vista	W	30:	Real-life Belle, from Disney's BEAUTY AND THE BEAST, and a cast of children tell stories and sing songs using classic Disney cartoons.
<b>Specials</b>				
Siskel & Ebert Oscar Special	Buena Vista	OTO	60:	The #1 review team gives its "winning" picks for the year's most exciting awards event: the Oscars.
Walt Disney World Specials	Buena Vista	2x/yr	120:	Live from Disney World! Network holiday specials that have become holiday traditions.

\*New Show

101 DALMATIANS

ALADDIN

BILL NYE THE SCIENCE GUY

MIGHTY DUCK



# Disney's Most Popu



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A Unit of CBS Enterprises

**Contacts:**Dan Cosgrove  
Norma Taylor  
Steve ParkerCasey Donahue  
Scott Collins  
Pat Brown (Chi.)

NY: (212) 975-4400 CHI: (312) 245-4820

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult &amp; Children's Audiences</b>				
Psi Factor	Eyemark	W	60:	Hosted & executive-produced by Dan Aykroyd, featuring true life stories of the paranormal.
Prevention's Body Sense	MG/Perin	W	30:	Weekly half-hour based on the #1 health magazine, "PREVENTION".
Bob Vila's Home Again	Eyemark	W	30:	America's favorite Mr. Fix-It-Up returns for Year 8.
Coast Guard	MG/Perin	W	30:	Dramatic rescue missions of the U.S. Coast Guard.
High Tide	ACI	W	60:	Surf's up for year 4 of the popular weekly hour starring Rick Springfield.
Could It Be A Miracle	MG/Perin	W	60:	Ordinary people who have extraordinary experiences. Hosted by Robert Culp.
Flipper	Tribune	W	60:	America's favorite dolphin returns for Year 3.
George Michael Sports Machine	Eyemark	W	30:	The first and best sports wrap-up show of all time returns for its 14th season!
The Extremists	Eyemark	W	30:	The world's greatest athletes taking the world's greatest risk.
Discovery's Animal Planet	Eyemark	Monthly	60:	Renowned nature series produced by the Discovery Channel.
Gayle King*	Eyemark	M-F	30:	Daily talk/entertainment show featuring Gayle King.
Hallmark Entertainment Presents	Hearst	4x/yr	120:	The Hallmark tradition continues – 4 off-network specials.
Kinnevik Movie Package	Kinnevik	Varies	120:	Collection of made-for TV and feature films.
Marquee VII	Hearst	Varies	120:	Collection of made-for TV and feature films.
Pensacola – Wings of Gold*	Eyemark	W	60:	Exciting drama of young NATO pilots in training.
<b>Children's Series</b>				
Richie Rich	Claster	W	30:	The further adventures of the poor little rich kid who has everything but friends.
Chucklewood Critters*	MG/Perin	W	30:	Animated adventures of forest creatures – educational & charming.
Popular Mechanics for Kids*	Hearst	W	30:	Kids get a first-hand look at the process behind building and operating various machines.
WMAC Masters	Summit Media	W	30:	Live-action martial arts.
Oscar's Orchestra	Summit Media	W	30:	Musical instruments come to (animated) life.
Enchanted Tales*	Summit Media	W	60:	Animated classic fairy tales such as Snow White, Beauty and the Beast, etc.
Mr. Men*	Summit Media	M-F	30:	Based on the popular children's books – over 70 animated characters such as Mr. Happy, Mr. Grumpy, Miss Bashful come to life.
Zooing*	BKS/Bates	W	30:	Kids travel the world, visiting and learning about exotic animals.

**Contacts:**

George Baratta

Denise Harding

NY: (212) 213-4675

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Children</b>				
Dangerous Dinosaurs*	Bohbot	M-F	30:	Four super-intelligent dinosaurs battle the evil Raptors who are bent on destroying the Earth's environment. Based on forthcoming Mattel toy line.
Extreme Ghostbusters*	Bohbot	M-F	30:	The new Ghostbusters are a diverse group of big-city high school students who rid the city of its many ghosts.
The Mask	Bohbot	M-F	30:	Hit network & syndicated animated series enters its sophomore year in syndication with new episodes.

\*New Show

(continued on page 12)

# Syndication BREAKS Into TOP 3 Broadcast Strips!

<u>Program</u>	<u>Delivery System</u>	<u>K6-11 Rating</u>
Power Rangers ZEO™	FOX	4.1
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	BKN	2.2
Bobby's World™	FOX	2.2

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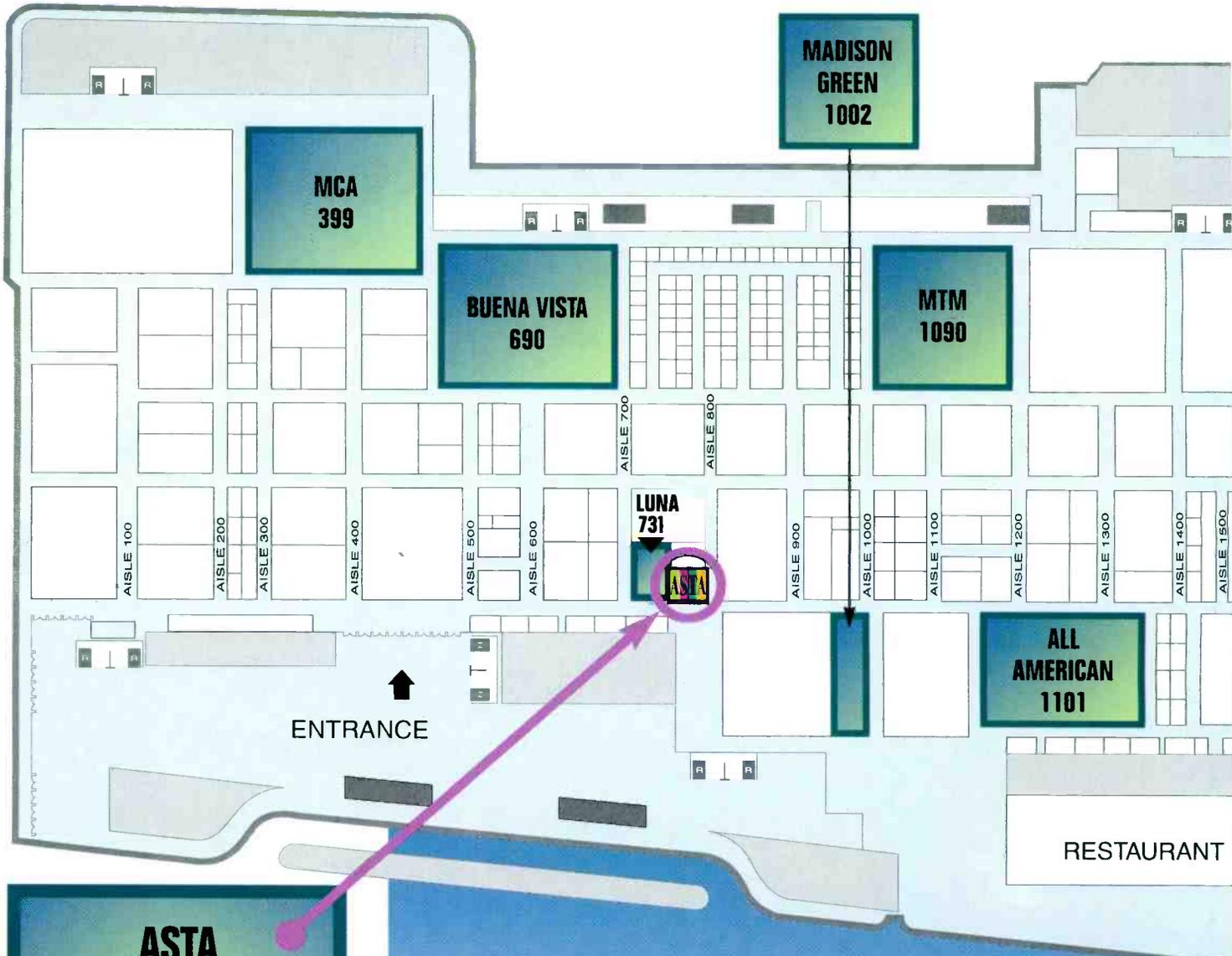
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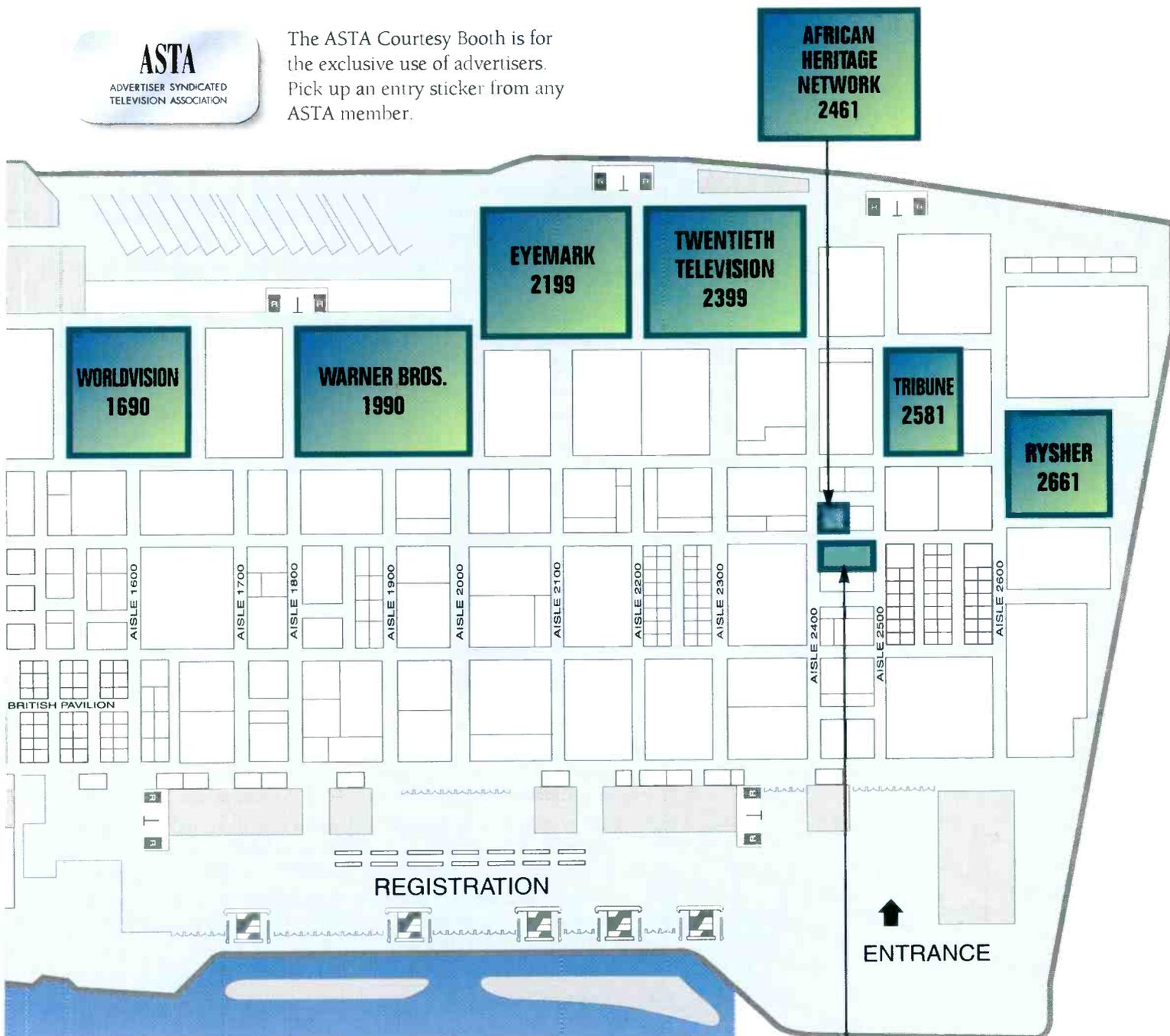
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**ONYX  
2550**



ADVERTISER SYNDICATED TELEVISION ASSOCIATION



(continued from page 8)

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
Sonic the Hedgehog	Bohbot	M-F	30:	The successful animated series is as popular with kids as ever, thanks in part to the success of Sega's new Sonic game (introduced Fall, '96).
Amazin' Adventures: Pocket Dragons*	Bohbot	W	120:	The adorable and mischievous Pocket Dragons are constantly seeking adventure in their whimsical medieval world of knights, magicians and gargoyles.
Captain Simian & the Space Monkeys				Captain Simian and his mutant monkeys return to protect the universe from the evil Nebula. A big hit in its first season.
Street Sharks				This show enters its third year as a top performer with kids, especially boys 6-11. The half-human, half-shark Street Sharks battle the evil Dr. Piranhoid.
Dangerous Dinosaurs*				This hot new property will air in the Sunday "Amazin' Adventures" block as well as on weekdays (see program description above).

**Specials**

Toys "R" Us Family Theater	Bohbot	OTO	60:	A holiday tradition enters its 5th season. Airing the day after Thanksgiving, it marks the start of the holiday season. Show has been a top syndicated holiday special since its start.
Kids' Day Off	Bohbot	OTO	180:	A block of kids' programming airing the day after Thanksgiving, giving youngsters fun viewing on their day off.



**Contacts:**

Elizabeth Herbst      Tim Miller  
Alberta Amici          Jeanette Hunt (Chi.)

**NY: (212) 373-7770    CHI: (312) 337-1100**

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult</b>				
Hercules	MCA	W	60:	Half man, half god, all hero. Hercules uses his wits, courage and superhuman strength to defend the poor, virtuous and downtrodden.
Xena	MCA	W	60:	The mythic world's forces of evil have a new enemy who's as brave as she is beautiful - XENA. Once a villainess bent on destruction, Xena is now a heroine committed to fighting for the rights of mankind.
Team Knight Rider*	MCA	W	60:	An eclectic team of highly-trained and distinctive crime fighters combined with vehicles that challenge the imagination with their own unique personalities.
Sally Jessy Raphael	MCA	M-F	60:	Daytime Talk.
Jerry Springer	MCA	M-F	60:	Daytime Talk.
Pat Bullard	MCA	M-F	60:	Daytime Entertainment.



**Contacts:**

Bob Dahill                      Jeff Stettin  
Chris Monteferrante        Nina Sesenko  
Robert Maffei                James Harder (Chi.)  
   Brian Janks (Det.)

**NY: (212) 782-0600    CHI: (312) 222-0043  
DET: (810) 740-9400**

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult &amp; General Audiences</b>				
The CAPE	MTM	W	60:	An action-filled drama that follows a group of young aspiring astronauts into the depths of outer space, as well as the beaches of South Florida, as they prove they have the "right stuff."
Dr. Quinn, Medicine Woman	MTM	M-F	60:	Jane Seymour stars as one of the first female doctors on the American frontier, proving equal to the challenges of the Wild West as she raises three orphaned children.
Jack Hanna's Animal Adventure	Litton	W	30:	An entertaining and educational program featuring animals from all over the world. Zoologist Jack Hanna leads viewers through the wonderful world of animals, inspiring admiration and respect for the creatures with whom we share the earth.

\*New Show

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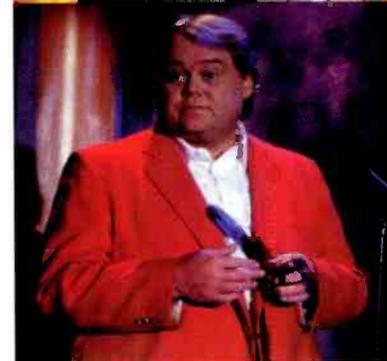
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MEMBER LISTINGS

(continued from page 12)

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
Your New House*	Holigan	W	30:	Provides viewers with valuable information about home building, remodeling, maintenance, landscaping and financing. Now in his third year, host Michael Holigan provides home enthusiasts with the best hands-on advice on television.
Broadcast Premiere Movies I	MTM	Qtrly	120:	Four quarterly movies starting 1st Quarter 1998, featuring international action titles and selected big events from International Family Entertainment.
<b>Specials</b>				
Jack Hanna's Animal Adventure	Litton	Qtrly	60:	Four quarterly one-hour specials hosted by Jack Hanna.
Merv Griffin's New Year's Eve	ABC-TV	OTO	60:	Hosted by Merv Griffin, this New Year's Eve Special is taped in front of a live audience at the Resorts Hotel & Casino in Atlantic City.

**Contacts:**

Mark Walton                      Elena Soto  
Derek Cason                      David Latimer

NY: (212) 689-6699

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult and General Audiences</b>				
Nprint	Litton	W	30:	Highlights of what's new in books, magazines and CD-ROM. High-profile and celebrity authors featured.
Emergency! with Alex Paen	Telco	W	30:	Focuses on the actions of our fire, police and rescue workers to protect and save people from disasters and accidents.
America's Black Forum	Baruch	W	30:	Newsmagazine presenting thoughtful and entertaining coverage of current events. Hosts James Brown and Juan Williams join commentators Julian Bond, Armstrong Williams and Deborah Mathis.
<b>Specials</b>				
Film Rap	Onyx	OTO	60:	Movie preview show for Generation X.
Caribbean Slice	Onyx	OTO	60:	Highlights of the music, culture and people of the Caribbean.

**Contacts:**

Ira Bernstein                      Keith Luttkus  
Ken Kolb  
Marc Solomon                      Dina Kalish  
Corey Silverman                      Cynthia Irving Collins (Chi.)

NY: (212) 227-0494 CHI: (312) 240-7950

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adults</b>				
Entertainment Tonight	Paramount	M-F	30:	This television franchise is the number one and only.
		Wknd	60:	Pure source of entertainment news.
Naomi*	Rysher	M-F	60:	Naomi Judd, an American original, brings her unique brand of style, passion and sensitivity to daytime audiences.
FX...the Series	Rysher	W	60:	Follow the F/X team in Year 2 as they continue to utilize special effects and movie magic to solve crimes.
Highlander...The Series	Rysher	W	60:	Time traveling hero battles sinister forces for "the prize" of ultimate knowledge.
Soldier of Fortune, Inc.*	Rysher	W	60:	An elite group of ex-military personnel who "right wrongful acts" that the government cannot.
Strange Universe	Rysher	M-F	30:	TV's first daily news magazine devoted to offbeat news, and features on the "curious" world of the unexplained.
Comedy Showcase	Rysher	W	60:	Hosted by Louis Anderson, this series features the best of standup comedy.
Save Our Streets	Kelly	W	60:	Reality program of people taking back their streets.
Fire Rescue	Kelly	W	30:	Reality program about fires and rescues throughout the country.
Rebecca's Garden	Kelly	W	30:	A fast-paced half-hour of easy-to-understand information and tips about gardening, hosted by Rebecca Kolls.

\*New Show



# TRIBUNE

## ENTERTAINMENT

### BOOTH 2581

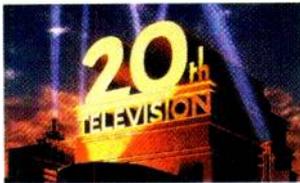
**Contacts:**

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NY: (212) 903-3813 CHI: (312) 222-4412

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult &amp; General Audiences</b>				
Gene Roddenberry's Battleground Earth*	TEC	W	60:	The legacy continues...David Kirchner, Doug Netter, Majel Roddenberry: executive producers of the next science-fiction franchise.
Nightman*	TEC	W	60:	The superhero of the next millennium, from television's most prolific action-hour producer, Glen Larson.
The Geraldo Rivera Show	King World	M-F	60:	Redefining daytime talk into the 21st century.
Bzzz!	TEC	M-F	30:	Exciting relationship game show The Hollywood Reporter calls "a fun, clever half-hour"
The Adventures of Sinbad	AllAmerican	W	60:	As of this printing, the #1 new action hour. Fun and adventure for the whole family.
U.S. Farm Report	TEC	W	30:	Longest-running, most successful agricultural show in syndication, targeting agri-business and family farmer alike.
<b>Specials</b>				
Hollywood Christmas Parade	TEC	OTO	120:	A star-studded caravan of beautiful floats, magnificent marching bands and colorful cartoon characters.
Live from the Academy Awards	TEC	OTO	60:	LA's top entertainment reporter Sam Rubin interviews the galaxy of stars live outside the Dorothy Chandler Pavilion.
4th of July Fireworks Spectacular	TEC	OTO	60:	Live from New York City, a dramatic show of pride and patriotism celebrating America's birthday.



### BOOTH 2399

**Contacts:**

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Jodi Chisarick  
David Barrington

Jim Gronfein  
Larry VanderBeek (Chi.)

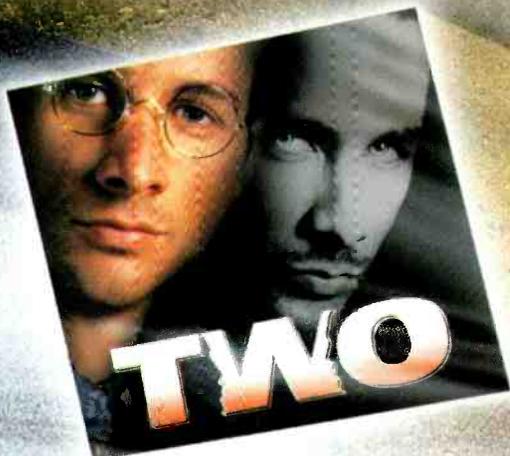
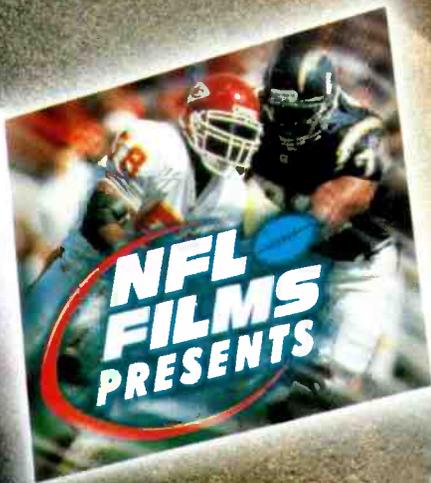
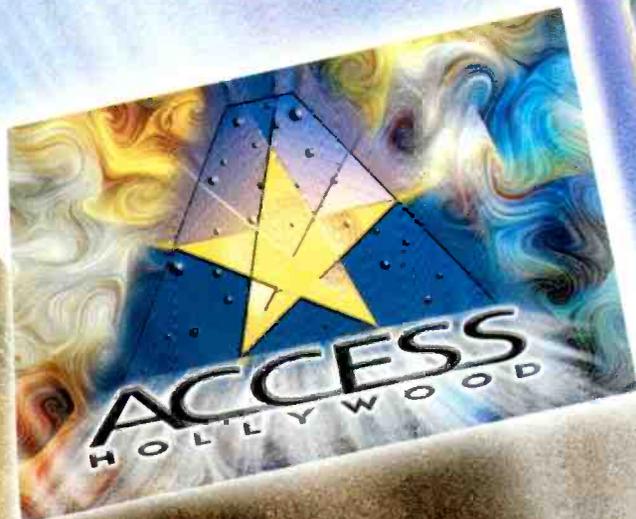
NY: (212) 556-2520 CHI: (312) 494-2975

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult &amp; General Audiences</b>				
Access Hollywood	20th TV	M-F W	30: 60:	Entertainment news magazine hosted by Giselle Fernandez providing an in-depth look at films, television, music and celebrities.
Cops	20th TV	M-F	30:	Cops, one of syndication's top-rated off-network strips, enters its 5th season as the leader in the reality genre.
Real Stories-Highway Patrol	20th TV	M-F W	30: 60:	Proven first-run program that presents a positive portrayal of law enforcement professionals.
Tales from the Crypt	20th TV	W	30:	Off-HBO, this critically-acclaimed star-driven show has become a hit among young adults in Late Fringe.
Two	20th TV	W	60:	First-run high-quality mystery, adventure & suspense thriller from the master of this genre, Stephen J. Cannell.
Fox Hollywood Theater II and III	20th TV	Monthly	120:	An exciting mix of classic comedies, dramas and action/adventure designed to reach any target, i.e., <i>Cocoon</i> and <i>Romancing the Stone</i> .
Century 16 and 17	20th TV	Monthly	120:	Some of the most successful feature films ever made, such as <i>My Cousin Vinny</i> , <i>Dying Young</i> and <i>White Men Can't Jump</i> .
Gordon Elliott	20th TV	M-F	60:	Entering his 4th season, Gordon's unique charm and wit have made him one of the most likable personalities in the day/talk arena.
NFL Films Presents	20th TV	W	30:	The longest-running, most honored and innovative sports show in syndication. Heart-pounding, Emmy-winning action every week.
X-Files*	20th TV	W	60:	Critically acclaimed off-network sci-fi hit with wide demographic appeal. Sold in 98% of the country in prime/prime access for Fall '97.

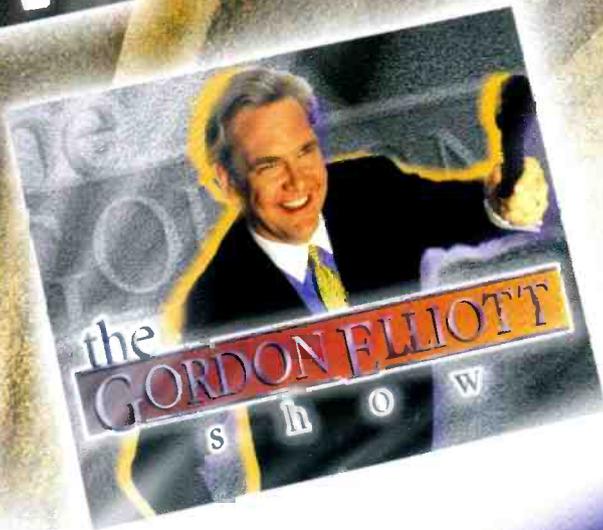
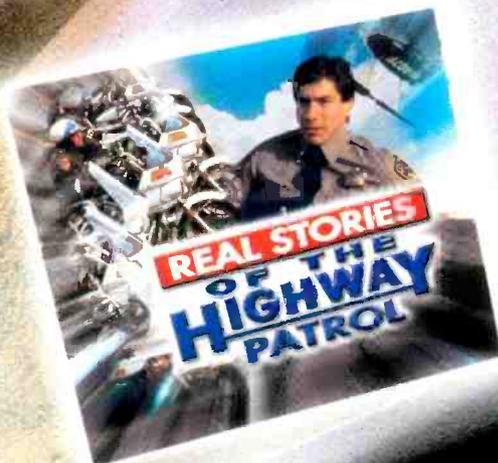
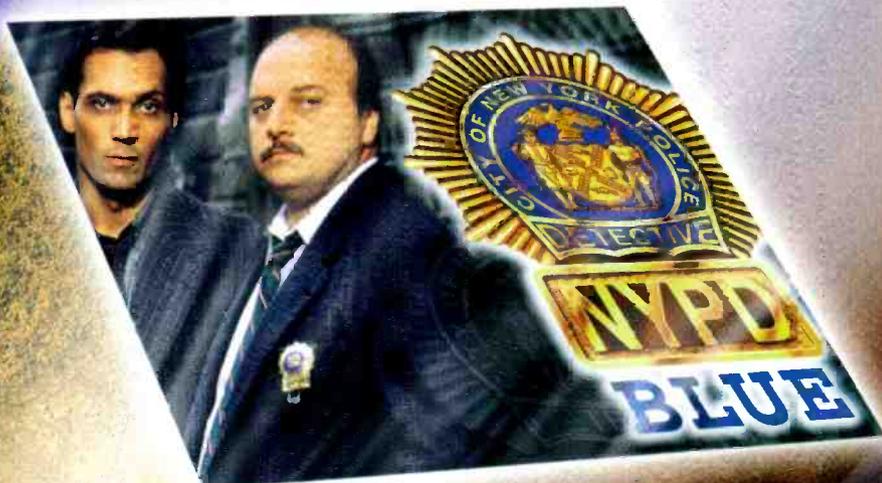
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(continued on page 18)

# Twentieth Television Is Bursting Into The Future.



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(continued from page 15)

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
NYPD Blue*	20th TV	W	60:	Network television's #1 police drama, amassing a record number of awards and nominations with its ground-breaking style.
Student Bodies*	20th TV	W	30:	Unique first-run sitcom with a high school setting, incorporating cutting-edge animation in each episode, targeting teens and young adults.
The Home Team*	20th TV	W	60:	A daily entertainment show featuring celebrities from the worlds of entertainment and sports, with segments on cooking, fashion and fitness.
<b>Specials</b>				
Road to the Superbowl	20th TV	Jan.	60:	Produced by NFL Films, this Emmy-winning annual is a "must-see" for all.
NFL Films Specials	20th TV	6x/yr	60:	Six timely and gripping specials in the classic NFL Films style.
Miracle on 34th Street	20th TV	OTO	120:	The classic Christmas favorite and syndication's highest-rated Holiday movie.
Secrets of the X-Files	20th TV	OTO	120:	Two specials which chronicle the most dramatic moments of the series, providing an instant primer for a whole new syndication audience.
More Secrets of the X-Files*				



WARNER BROS.  
DOMESTIC TELEVISION  
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NY: (212) 227-0494 CHI: (312) 440-1100

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult &amp; General Audiences</b>				
EXTRA	Warner	M-F W	30: 60:	This entertainment magazine combines the excitement of Hollywood with real-world drama to deliver breaking and topical news from around the globe.
Rosie O'Donnell	Warner	M-F	60:	Hollywood funny lady Rosie O'Donnell returns as the host of her variety show featuring celebrity interviews, comedy and music for daytime/early fringe TV.
Jenny Jones	Warner	M-F	60:	A proven success, Jenny Jones will continue to deliver key audience demos in daytime television.
In Person with Maureen O'Boyle	Warner	M-F	60:	Experienced journalist Maureen O'Boyle returns as host of this informative talk show, designed as a news lead-in.
People's Court	Warner	M-F	60:	1-hour strip version of the classic courtroom series, featuring real-life courtroom drama. Hosted by former N.Y. Mayor Ed Koch.
Martin	Warner	M-F	30:	This contemporary off-net comedy featuring Martin Lawrence and friends is sure to keep audiences laughing 5 days a week.
Hangin' with Mr. Cooper	Warner	M-Sa	30:	Mark Curry plays Mark Cooper, high school basketball coach in this TGIF comedy hit.
Living Single*	Warner	M-F	30:	This fresh, hilarious comedy starring Queen Latifa will have young audiences in stitches and consistently coming back for more.
Babylon-5	Warner	W	60:	This sci-fi adventure starring Bruce Boxleitner combines high-tech with high drama in the outer-space station - Babylon 5.
Police Academy*	Warner	W	60:	The most arresting big-screen comedy is now an exciting weekly television hour.
<b>Specials</b>				
Pointman	Warner	Monthly	120:	Wall Street executive Connie Mack gets locked up for corporate fraud, to emerge years later as a street smart, savvy bodyguard.
Island City	Warner	Monthly	120:	Island City's the haven for humans in this 21st century thriller about a genetic experiment that goes terribly wrong.
Warner Bros. Primetime Movies	Warner	Monthly	120:	Box office hits brought to your living room.
Turner Pictures III: The Legends	Warner	Monthly	120:	Feature film packages which include TNT originals and film classics such as Gone with the Wind and Casablanca.

\*New Show



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1690**

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**NY: (212) 227-0494 CHI: (312) 527 0461**

PROGRAM	DIST.	LENGTH	FREQ.	DESCRIPTION
<b>Adult &amp; General Audiences</b>				
Pictionary*	Worldvision	M-F	30:	Alan Thicke hosts one of America's favorite party games where two teams of celebrities compete in a hilarious game of charades with a pen.
Judge Judy	Worldvision	M-F	30:	A court strip show where real people bring real cases before the bench of Judge Judy Sheindlin.
Beverly Hills 90210	Worldvision	W	60:	Successful off-network family drama series. Will feature Years 6 & 7 only in a new lineup.
America's Dumbest Criminals	Worldvision	W	30:	Weekly comic series about true criminals and their mishap crimes.
Night Stand	Worldvision	W	60:	Dick Dietrick hosts a hilarious talk show parody. Year 3 provides different locations and situations.
Beach Patrol	ITC	W	60:	Fast-paced reality and re-creation series presenting the dramatic events that occur on the waterways of the world.
Movie of the Month V	ITC	Monthly	120:	Monthly movie package featuring 7 world broadcast premiere titles.
MotorWeek	ITC	W	30:	MotorWeek is television's premier automotive TV magazine, fast-moving and information-packed. Hosted by John Davis.
The Entertainers	CF Entertain.	W	60:	In-depth profiles of celebrities from the areas of film, television, music, comedy and sports.
<b>Specials</b>				
World Music Awards	Marcor Int'l	OTO/ June	120:	World Music Awards honors the world's greatest-selling recording artists of the year on the ABC Television Network.

## LUNA ENTERTAINMENT INTERNATIONAL



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**NY: (212) 213-4100**

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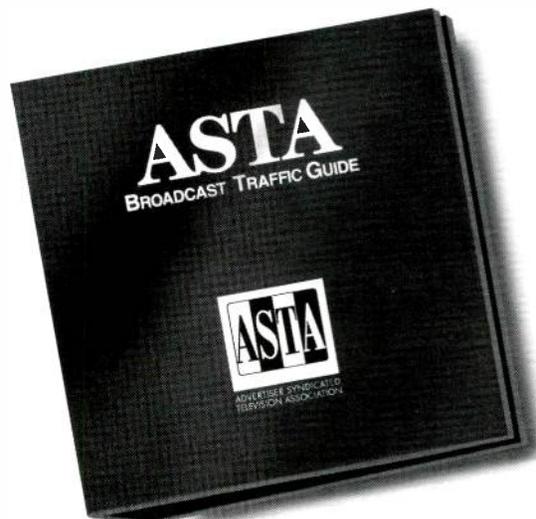


**Contacts:**  
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**TORONTO: (416) 964-8788**

**INTERNATIONAL MEMBER**

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## ASTA MAILS '96/97 TRAFFIC GUIDE



The 1996/97 edition of the ASTA Traffic Guide was mailed to advertising agency traffic departments in late October. The Guide provides trafficking data (contacts, integration schedules, satellite uplinks) for all ASTA member shows. For a copy of the Guide, please contact ASTA at (212) 245-0840.



Early Fringe



Daytime/Early Fringe



Late Fringe



Fringe/Prime Access



Weekend Fringe



Weekend Fringe



Late Fringe



Prime

**MotorWeek**

Weekend Fringe

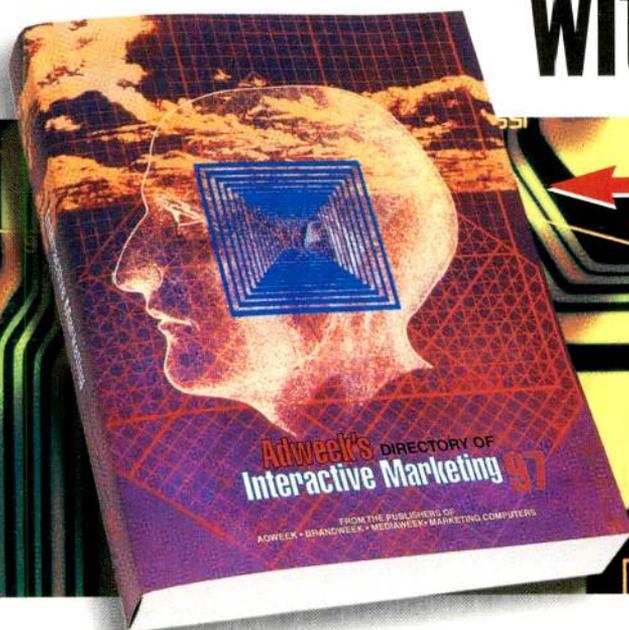
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NATPE '97

# The end of the world as we know it

**The government and TV viewers have  
forever changed the syndication business**

By Michael Freeman

**S**yndication, at its very core, is almost purely a sales business. Sure, there are content issues, but first-run syndicated fare is what it is. Syndication is a business of belief, of trust, of what-have-you-done-for-me-lately loyalties. However, the basic underpinnings of the syndicators' hand-to-mouth relationships with TV stations and advertisers these days are tenuous at best. But the world is changing. Though syndication sales people traditionally have been perhaps the most optimistic, resilient and adaptable to changing market conditions among their peers in the rest of television, a rash of sweeping regulatory, ratings and advertising changes for the entire TV industry is putting a damper on their enthusiasm.

"This has been one of the strangest years I can remember," says Peter Schmid, executive vice president of Saban Domestic Distribution, one of the largest kids programming suppliers in TV today.

Everywhere, there is change. What used to be a prime-access show can now be an early-fringe show. The power of the major studios has eroded as networks and major station groups have become more vertically integrated. The market for syndicated kids fare has been upended by Congress and the Federal Communications Commission. And the international marketplace is rapidly becoming the key factor in deciding whether an action/adventure show even gets made.

Change is nowhere more evident than in children's programming. Generally, there are 25 to 30 new kids strips and weeklies on display at NATPE. This year, in addition to the general interest kids shows, there will be no fewer than 15 that syndicators say are specifically designed to help TV stations fulfill the new three-hour quotas mandated by Congress and the FCC. Ironically, these new shows are arriving at a time when kids are either turning to cable or turning off the TV in record numbers. "It's fair to say a lot of kids suppliers, most of whom are very small independents, saw the tougher kids regulations as a ticket to enter the marketplace," explains Schmid, whose company is syndicating the revival series, *The All New Captain Kangaroo*, for debut as a weekly next fall. "I would have to question how many of these shows will actually make it to launch or stay afloat in the ratings next season."

Both CBS and ABC are planning to provide at least three hours of educational programming on their own weekend network lineups to supply their affiliates with enough programming to meet the weekly kids quota. That surely will create a squeeze among sellers. But one of those sellers, Shelly Hirsch, president of Summit Media, a New York-based independent, suggests that stations should not have a "false sense of security. If I were an affiliate, I would not be relying on the network to fulfill my educational requirements," Hirsch says, perhaps reflecting some of that syndicated optimism.

Making the market even tighter is Fox Kids Network, which already is supplying much of the programming to satisfy the three-hour quota. Margaret Loesch, president of Fox Kids, says the network is maintaining its promise to deliver three hours by next fall—with *Carmen Sandiego*, *Life With Louie* and *C-Bear & Jamal* returning as anchors. "What we have ended up having is a gallon worth of shows trying to squeeze into a pint container," says Loesch.

In the marketplace for adult programs, there is virtual chaos. The minimum benchmark ratings for talk show strips, reality-based newsmagazines and action-

adventure series have consistently dropped over the last five seasons, and so has the number of offerings in talk and reality.

Just last month, two of this season's three new talk-show entries were canceled (MGM's *The Bradshaw Difference* and ACI/Pearson's *Scoop With Sam & Dorothy*) after barely hitting 1 rating averages nationally. There are only seven daytime talk-show strips in development, and only two shows—Eyemark Entertainment's *Martha Stewart Living* and *The Gayle King Show*—have reported firm sales with stations representing more than 70 percent U.S. coverage going into next week's convention.

The way Eyemark has sold the show indicates how powerful the networks have become in the syndication marketplace. Instead of first signing CBS O&Os and affiliates, as owners of station groups have done in the past, Eyemark targeted strong stations in individual markets for sales of *Martha Stewart* and *Gayle King*. There are only a handful of CBS-owned stations on board to date. Barry Wallach, executive vp of domestic sales for Eyemark, says the strategy all along has been to "identify the best time periods and best stations with 9-11 [a.m.] opportunities."

Of course, it is *Martha Stewart* that Eyemark is selling. Many talk shows have failed over the past five seasons by trying to emulate Oprah Winfrey or Ricki Lake. *Stewart* is neither. And she appeals to a different and, in some ways, more affluent demographic.

"We're simply going for the pot of gold: the American housewife," says Wallach. "Over the last 25 years, daytime television has become a lot more fragmented and, basically, syndicators have forgotten how to program to American housewives. Today, there are fewer housewives because of the movement of working women, but housewives in the 25-54 demographic group are by far the dominant viewers of morning television."

Trying to reach the female audience in daytime is no easy task though, judging from the incredibly high failure rate for first-year talk shows over the last five seasons. That's why Universal Television Distribution jumped at the chance to acquire Multimedia Entertainment's former stable of established talk shows—*Sally*

*Jessy Raphael*, *Jerry Springer*, *Pat Bullard* and *Crook & Chase*—for roughly \$40 million from Gannett Co. last November.

"Certainly, to have spent what we did for these shows, the price of admission to create and establish four shows would have been more than a \$100 million," explains James McNamara, president of worldwide distribution for Universal.

In the late-night daypart, Buena Vista Television has been enjoying success with *The John Salley Show* for the presently underserved young, urban adult



**The cast of *Our Very Own*, via Samuel Goldwyn and RKO Radio Pictures, in 1950.**

demographic groups. Again, there's a network that's responsible for much of that success. *John Salley* has secured a major-market, charter-group clearance deal with the 22 Fox-New World Communications stations for an initial weekly test beginning this June. For the Fox O&O group, which is awaiting FCC approval on the buyout of the 10 New World stations, 11 p.m.-1 a.m. is looking wide open given that Fox has canceled plans to launch a soap (*13 Bourbon Street*) in the 11-midnight slot and previously aborted New World's plans to launch *Loveline* at midnight-1 a.m. at the beginning of this season.

## N A T P E ' 9 7

"We just find this an incredibly exciting opportunity to test-run the show all this summer, when the HUT levels are traditionally much higher for young adults and kids who don't have to be at school the next morning," says Mort Marcus, president of Buena Vista Television, of *Salley*. "We think that matchup with Fox is ideal for this show, and John will prove himself worthy of an 11 p.m.-1 a.m. window on stations when the show goes to strip in January [1998]."

Columbia TriStar Television Distribution also feels it has a strong late-night candidate in *Vibe*, an hour-long pop-culture/interview series being developed by noted film and music producer Quincy Jones. But it does not have a network or large station group lined up yet. And there is some question about how compelled stations will be to acquire an unproven late-night strip that CTTD has produced only for a brief tape presentation on its conceptual format.

Given the number of Fox affiliates and independent stations that air highly-rated repeats of sitcoms and double-runs of established talk shows, the onus is on CTTD to convince stations they have something uniquely compelling to the younger adult demos.

"I have no doubt there is nothing else like this [*Vibe*], having been in the market since the departure of *Arsenio Hall*," says Barry Thurston, president of syndication at CTTD. "There are still plenty of stations who know there is an alternative, younger audience out there which is going elsewhere, to MTV or computer online services rather than broadcast. Of course, we think we have a show that can reverse that trend." Again, that optimism.

Worldvision Enterprises executives are similarly bullish about their new daytime game show, *Pictionary*. Having earned good reviews from New York-based station reps on the full half-hour pilot for *Pictionary* (hosted by Alan Thicke), the syndicator has just started closing some major market deals, with LIN Broadcasting-owned KXAS in Dallas reportedly the first top-10 market station to commit a prime-access time slot.

Although Worldvision says it is actively targeting prime-access time periods, Bob Raleigh, senior vp of domestic sales at Worldvision, stresses that the New York-based distributor is trying to "pick and choose" time periods in individual markets. That would more than likely lead to many early-fringe clearances within established sitcom blocks. "We're looking for situations where we'd have a strong station in early fringe

rather than a weaker [rated] station in prime access," Raleigh says.

Oddly, Worldvision and sister Viacom-owned company Paramount Domestic Television have the only two new first-run series—*Judge Judy* and *Real TV*, respectively—to have broken out in the ratings this season. *Real TV*, which hit a personal-best 3.0 rating nationally (NSS, Dec. 2-6, 1996), has gained renewals in such major markets as Baltimore, Kansas City and Denver.

Joel Berman, Paramount's president of distribution, estimates that 40 of *Real TV*'s nearly 200 market clearances come in prime access (7-8 p.m. ET/PT). Berman says he now hopes to gain upgrades for the video-clip magazine in about 75 "key" access markets by next season.

Even though it is reviving a recognizable strip in *People's Court* with none other than former New York mayor Ed Koch, Warner Bros. may find securing prime access for enlarged hour-long format hard for stations to swallow. In fact, the 11-station NBC O&O group is said to have picked up *People's Court* with the express intent of programming it in early fringe rather than prime access, where it already owns part of Warner Bros.' *Extra* magazine and half of *Access Hollywood* (with Twentieth Television).

Prime access and prime time have also been a tougher nut of late for the distributors of first-run action-adventure hours. Of the 11 action series in the market, slightly less than half

reported firm station group sales. They are: Universal's *TKR: Team Knight Rider*, Buena Vista's *Honey, I Shrunk the Kids*, Rysher Entertainment's *Soldier of Fortune, Inc.*, and Tribune Entertainment's *Battleground Earth* and *Night Man* hours.

However, the other half-dozen dramas not reporting strong domestic sales are said to be making it to market on the basis of strong pre-sales commitments from international broadcasters. "We can't underplay the importance of international," says Dick Askin, president of Tribune Entertainment, which has *Battleground Earth* and *Night Man* cleared with the 16-station Tribune Broadcasting group as well as other markets representing more than 50 percent of the U.S. "Our success is still defined here; then we look at international as potentially putting us on top in terms of revenue."

Clearly, the syndication business is not what it was just five years ago. But the people are still there, and so is their optimism. Syndication has in the past managed to reinvent itself. There may yet be life after Oprah. ■

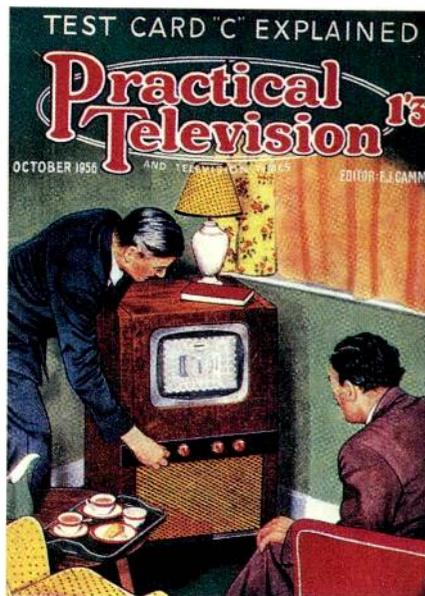


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NATPE '97

# A look at what's new on the floor

Here's our guide to fresh first-run shows  
at NATPE. Can you spot next season's hits?

By Michael Freeman

# m

ediaweek's annual list of new first-run programming at NATPE gets a bit less diverse each year. In this era of consolidation, the major Hollywood studios, network-owned syndication units and station group-aligned distributors are controlling more and more of the action. As a result, the pace of development and sales of first-run series this season has been among the slowest ever. Of some

70 first-runs to be marketed at NATPE, only about two dozen have firm station sales of at least 40 percent U.S. broadcast coverage so far. For stations with a few time slots left to fill, the competition will be keen. In between those eatery and saloon stops along Bourbon Street, here's what to look for in New Orleans:

## Daytime Talk-Show Strips

**Key Target Demos:**  
Women 18-34, 18-49, 25-54

### Arthel & Fred

**Distributor:** All American Television (booth 1101)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter (7 minutes national/7 minutes local)

**Ad Sales:** All American, Michael Weiden, (212) 541-2827

**Description:** Fred Roggin, a sports anchor for KNBC in Los Angeles, and Arthel Neville, a former coanchor of Warner Bros.' *Extra*, assume cohosting chores of this new single-topic talk show. Not exactly the name recognition or market buzz of Regis and Kathie Lee, but time will tell how the chemistry between Roggin and Neville appeals to station executives and viewers.

### Celebrity Showcase Live

**Distributor:** SeaGull Entertain-

ment (booth 7590)

**Availability:** March/April 1997

**Program Length:** One hour

**Terms:** Barter (6 minutes national/6 minutes local)

**Ad Sales:** SeaGull, Henry Siegel, (212) 779-6601

**Description:** Revolving-host format in which Hollywood celebrities come to hawk their latest personal merchandising lines. SeaGull is pitching this for morning-to-midday time periods, and is offering stations revenue sharing based on merchandise sales within their ADI coverage areas. The show is also affiliated with Home Shopping Network Direct. Similar syndicated home-shopping vehicles have failed to gain sampling; Joan Rivers' *Can We Shop?* (from Tribune Entertainment) was canceled three years ago after it failed to reach above a 1 rating.

### The Gayle King Show

**Distributor:** Eyemark

Entertainment (booth 2199)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Cash-plus-barter (1.5 minutes national)

**Ad Sales:** Eyemark, Dan Cosgrove, (212) 975-4400

**Description:** Although she is relatively unknown around the country, King, a Hartford, Conn., and Kansas City TV news veteran, has one of the few first-run strips—along with Eyemark sister show *Martha Stewart Living*—that is reporting any major station sales prior to NATPE. Many stations that have bought the two shows are likely to team them in an hour-long block, but given the strength of their market-by-market sales, the two strips could air separately adjacent to news or other programming.

### Great Day

**Distributor:** Western International Syndication (booth 2660)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Cash-plus-barter (5

minutes national)

**Ad Sales:** Undetermined

**Description:** Marketed as a lead-out from NBC's *Today* and ABC's *Good Morning America*. Although following a proven network format may be appealing on paper, the question Western faces from stations is whether there are still enough viewers to tune in during the 9-10 a.m. hour. Western still must sign a station group production partner (such as Tribune Broadcasting, Chris-Craft/United Television or Fox Television Stations) to launch the show, which is helmed by former ABC *Home Show* host Dana Fleming and two other local broadcast veterans.

**The Home Team With Terry Bradshaw**

**Distributor:** Twentieth Television (booth 2399)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Cash-plus-barter (TBD minutes national)

**Ad Sales:** Twentieth Television, Bob Cesa, (212) 556-2520

**Description:** Terry Bradshaw, the former Super Bowl champion quarterback and analyst for Fox's NFL telecasts, is out to show the predominantly female viewers of daytime talk shows that he has a sensitive side. Twentieth and series producer C3 (Comcast Content and Communications) are looking for the energetic and affable mainstay of Fox's pregame and update football broadcasts to use his off-the-cuff humor to play off the celebrities, fashion and fitness experts who will be lined up for the show via a tie-in with the Planet Hollywood chain. Bradshaw's down-home, self-effacing humor may have a shot to win women over.

**Martha Stewart Living**

**Distributor:** Eyemark Entertainment (booth 2199)  
**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (3.5 minutes national/3.5 minutes local)

**Ad Sales:** Martha Stewart Living Media Sales, Margaret Mollo, (212) 522-4082

**Description:** Call her the "trash talk" antichrist. Perhaps one of the hottest, safest properties for advertisers right now, *Martha Stewart Living* is one of the higher-rated weekly shows (particularly among the women 18-49 and 25-54 demos) for the last four seasons. Taking this into account, network affiliates have been snatching up Stewart's new daily show in markets across the country. The folks at CBS' in-house Eyemark syndication unit have pushed well beyond CBS O&O group station clearances within the top 20 markets with this show.

**Naomi Judd**

**Distributor:** Rysher Entertainment (booth 2661)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Cash-plus-barter (3.5 minutes national)

**Ad Sales:** Rysher, Marc Solomon, (212) 750-9190

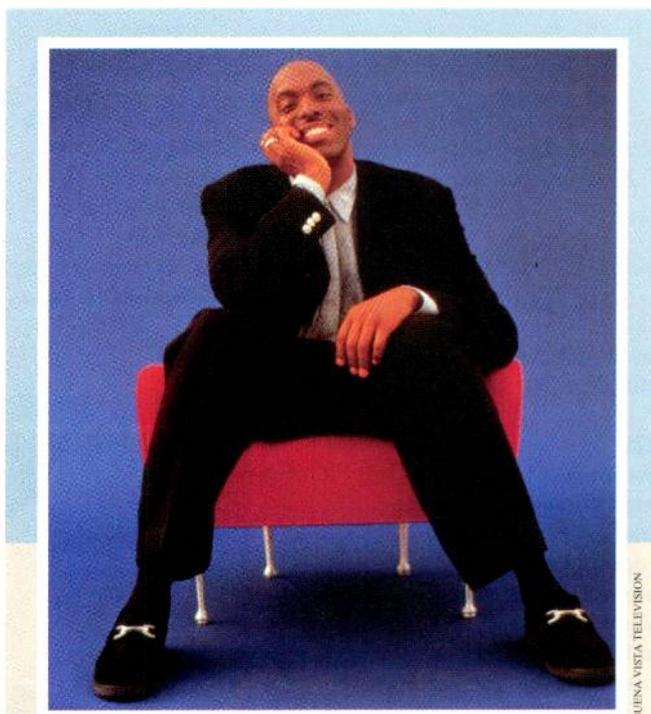
**Description:** Judd hosts a daytime talker offering celebrity interviews and chat about lifestyle and social issues. The quality of the time periods and the stations that pick up the show will depend on how well Judd comes off in the pilot. She may be a polished singer on stage, but whether she can carry an hour as interviewer is a big question.

**Late-Night Talk-Show Strips**

**Key Target Demos:** Women/Men 18-34, 18-49

**The John Salley Show**

**Distributor:** Buena Vista Television (booth 690)  
**Availability:** June 1997 (weekly), January 1998 (strip)  
**Program Length:** One hour  
**Terms:** Barter (7 minutes



BUENA VISTA TELEVISION

**LATE-NIGHT TALK-SHOW STRIPS**

**The John Salley Show**

**Buena Vista Television**

On the strength of his appearances on Comedy Central's *Politically Incorrect*, the former NBA star has already scored the support of News Corp.'s 22 stations.

national/7 minutes local)

**Ad Sales:** Buena Vista Advertiser Sales, Mike Shaw, (212) 735-7420

**Description:** Former NBA star Salley will attempt to build a following with a talk show targeting the younger, largely urban demographics. News Corp.'s 22 Fox- and New World-owned stations (representing 40 percent U.S. coverage) liked Salley's appearances on Comedy Central's *Politically Incorrect* and have bought into the show. Buena Vista's game plan is to introduce novice talk host Salley as a weekend entry next June, hoping for daily stripping in January 1998.

**Vibe**

**Distributor:** Columbia TriStar Television Distribution

(booth 1590)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter TBD

**Ad Sales:** CTTD, Chris Kager, (212) 833-8350

**Description:** Developed by Quincy Jones, this younger-skewing (18-34, 18-49 demos) "what's hot" series features interviews, music and lifestyle segments borrowing from Jones' *Vibe* magazine. Most TV station executives are holding on passing judgment until they see a finished pilot or presentation tape. Very few Big Three network affiliates have late-night slots available, and it remains to be seen if Fox affiliates or independents will be impressed enough with *Vibe* to dump highly rated off-network sitcoms or second runs of estab-

## NATPE '97

lished talk shows airing in many of those time periods.

## Game-Show Strips

**Key Target Demos:** Teens; Adults 18-34, 18-49, 50-plus

### Bzzz!

**Distributor:** Tribune Entertainment (booth 2581)  
**Availability:** Now  
**Program Length:** One hour  
**Terms:** Cash-plus-barter (1.5 minutes national)  
**Ad Sales:** Tribune Entertainment, Jon Barovick, (212) 903-3813  
**Description:** Syndication's answer to MTV's *Singled Out*. Tribune's slow market rollout of *Bzzz!* on its owned stations has produced fairly impressive household and demo ratings. New York's WPIX and Los Angeles' KTLA are airing the game show in prime-access time periods. Tribune is hoping that host Annie Wood can become as trendy nationally as *Singled Out*'s onetime host Jenny McCarthy.

### Card Sharks, Match Game, Family Feud

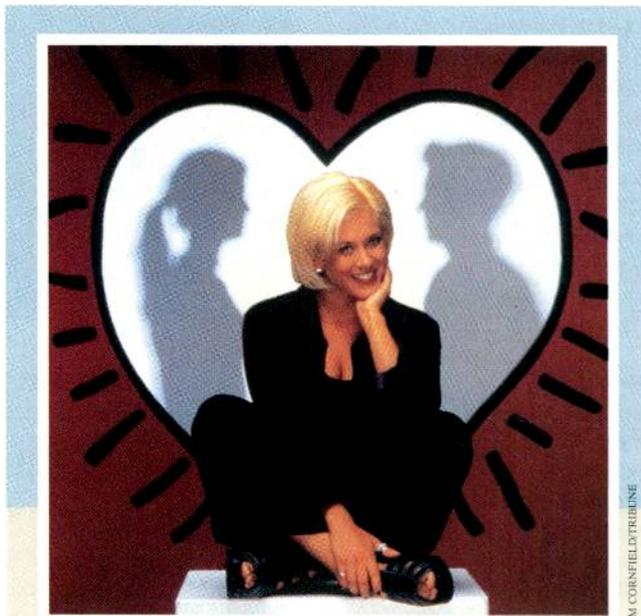
**Distributor:** All American Television (booth 1101)  
**Availability:** March/April 1997  
**Program Length:** Half hours  
**Terms:** Barter (3.5 minutes national/3.5 minutes local)  
**Ad Sales:** All American, Michael Weiden, (212) 541-2827  
**Description:** All American is looking to revive *Card Sharks* as a potential companion to two other resuscitation projects, *Match Game* and *Family Feud*. Tribune Broadcasting recently withdrew as a clearance partner, posting one red flag over the three All American projects.

### Cyber Challenge

**Distributor:** Western International Syndication (booth 2660)  
**Availability:** September 1997  
**Program Length:** One hour  
**Terms:** TBD  
**Ad Sales:** TBD

minutes nationally)

**Ad Sales:** Worldvision Enterprises, Gary Montanus, (212) 261-2720  
**Description:** There has not been a successful game-show launch in syndication since the brief but successful run of Buena Vista's *Win, Lose or Draw* (1986-91), which was produced by *Pictionary* creator Richard Kline. Alan Thicke (*Growing*



### GAME-SHOW STRIPS

## Bzzz!

**Tribune Entertainment**

Host Annie Wood and her matchmaking shenanigans have added up to fairly strong ratings during this strip's rollout on Tribune-owned stations. Tribune will be looking for more good matches at NATPE.

**Description:** Interactive half-hour strip combining state-of-the-art computer games and live competition between in-studio contestants and home viewers.

### Pictionary

**Distributor:** Worldvision Enterprises (booth 1690)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Cash-plus-barter (1.5

*Pains, Thicke of the Night*) serves as ringmaster of *Pictionary*, where contestants will team up with celebrities in the draw-and-sketch fest. Although Worldvision says it is targeting prime access, many stations may look to air *Pictionary* in early fringe. The only game shows to have a lock on prime access over the last 25 years have been King World's *Wheel of Fortune* and *Jeopardy!*

## Reality-Based Strips

**Key Target Demos:** Adults 18-34, 18-49, 50-plus

### Comedy Court

**Distributor:** ITC Entertainment Group (booth TBD)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter TBD  
**Ad Sales:** TBD

**Description:** Who ever thought that contentious litigation could be the stuff of high comedy? ITC hopes viewers will get belly laughs out the kangaroo court it has set up with the wry-witted Steve Landesburg (*Barney Miller*) presiding as judge and stand-up comedians who will portray actual small-claims litigants. Stay tuned for zany antics.

### Lady Law

**Distributor:** Skyline Television (booth 842)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Cash-plus-barter (1.5 minutes national)  
**Ad Sales:** TBD  
**Description:** Feminism reigns supreme in this new cinema verité-style reality-based strip. *Lady Law* will focus on women in action in law enforcement, ranging from cops on the street to FBI and military personnel to prosecutors. Kind of sounds like *Cops* minus the dudes.

### The People's Court

**Distributor:** Warner Bros. Domestic Television Distribution (booth 1990)  
**Availability:** September 1997  
**Program Length:** One hour  
**Terms:** Cash-plus-barter (3.5 minutes national)  
**Ad Sales:** Warner Bros. Media Sales, Clark Morehouse, (212) 636-5353  
**Description:** Former New York City mayor Ed Koch succeeds Joseph Wapner, the somewhat more stern judge in

Warner Bros.' previous incarnation of *The People's Court* (1981-93). There is likely to be strong interest from stations and advertisers, but Warner's attempt to relaunch *Court* as an expanded, hour-long strip may shut the distributor out of some very tight prime-access time periods. Stations will likely find morning, midday and early fringe slots appropriate for this live (to the Eastern and Central time zones), interactive courtroom strip.

## Action-Adventure Weeklies

### Key Target Demos:

Adults 18-34, 18-49, 25-54;

Teens; Kids

### Conan the Adventurer

**Distributor:** Western International Syndication (booth 2660)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter TBD

**Ad Sales:** TBD

**Description:** Picks up where the movie left off, as Conan (Ralph Moeller) leads an army of rebels to free his homeland. "I'll not be back," said the original Conan, Arnold Schwarzenegger.

### Fame L.A.

**Distributor:** MGM Domestic Television Distribution (no booth)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter (7 minutes national/7 minutes local)

**Ad Sales:** MGM Advertiser Sales, Marcy Abelow, (212) 708-0348

**Description:** The student arts series moves from the right to the left coast, as young musicians, actors and dancers (presumably in Spandex) strive to achieve stardom.

### First Wave

**Distributor:** ACI/Pearson

Television (booth 2181)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter (8 minutes national/6 minutes local)

**Ad Sales:** TBD

**Description:** Francis Ford Coppola is the creative force behind this *Independence Day*-like, aliens-invade-the-earth drama starring Richard Grieco (*21 Jump Street*).

### Gene Roddenberry's Battleground Earth

**Distributor:** Tribune

Entertainment (booth 2581)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter (8 minutes national/6 minutes local)

**Ad Sales:** Tribune

Entertainment, Jon Barovick, (212) 903-3813

**Description:** This show is based on an original story that *Star Trek* creator Roddenberry wrote in the mid-1970s and was discovered by his widow, Majel Barrett Roddenberry, who is an executive producer. The plot centers on a group of aliens who settle on Earth to end hunger, disease and wars, but something's badly askew with their motives. With Roddenberry's cachet, the series has the Tribune station group as a launch platform and is selling well with other stations and advertisers.

### Honey, I Shrank the Kids

**Distributor:** Buena Vista Television (booth 690)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter (8 minutes national/6 minutes local)

**Ad Sales:** Buena Vista Advertiser Sales, Mike Shaw, (212) 735-7420

**Description:** This small-screen version of the hit Disney movie has already secured the Chris-Craft/United-owned stations in major markets. *Honey, I Shrank the Kids* should be a big winner with advertisers, attracting a broad spectrum of



**ACTION-ADVENTURE WEEKLIES**

## Night Man

**Tribune Entertainment**

This hour-long series features after-dark vigilante Johnny Domino crusading against evil and corruption in 21st-century San Francisco.

VILLAGE ROADSHOW PICTURES

the so-called "family" demographics.

### Merlin, The Quest Begins

**Distributor:** SeaGull

Entertainment (booth 7590)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter TBD

**Ad Sales:** SeaGull, Henry Siegel, (212) 779-6601

**Description:** To be filmed in Ireland, this series focuses on Merlin as a young man and his many adventures long before the reign of King Arthur.

### Night Man

**Distributor:** Tribune Entertainment (booth 2581)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter (8 minutes national/6 minutes local)

**Ad Sales:** Tribune Entertainment, Jon Barovick, (212) 369-2380

**Description:** The seedy underbelly of San Francisco during the 21st century looks for a superhero, and finds one in after-dark vigilante Johnny Domino.

### Soldier of Fortune, Inc.

**Distributor:** Rysher Entertainment (booth 2661)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter (8 minutes national/6 minutes local)

**Ad Sales:** Rysher, Marc Solomon, (212) 750-9190

**Description:** From action-adventure movie producer Jerry Bruckheimer (*Top Gun*, *Beverly Hills Cop*), this series features a special unit of mercenaries formed by a secret government agency on missions that other armed services turn down. Touted by Rysher as *Mission: Impossible* meets *The Dirty Dozen*.

## NATPE '97

**Team Xtreme**

**Distributor:** SeaGull Entertainment (booth 2590)  
**Availability:** September 1997  
**Program Length:** One hour  
**Terms:** Barter (8 minutes national/6 minutes local)  
**Ad Sales:** SeaGull, Henry Siegel, (212) 779-6601  
**Description:** This dramatic series, to be filmed in France and South Africa, centers on people who enjoy "living on the edge" (as SeaGull puts it), either to test their own limits or to help those who have gone too far. Only time will tell if stations will similarly go over the edge without their bungee cords attached.

**TKR: Team Knight Rider**

**Distributor:** Universal Television Enterprises (booth 399)  
**Availability:** September 1997  
**Program Length:** One hour  
**Terms:** Barter (9 minutes national/5 minutes local)  
**Ad Sales:** Universal Advertiser Sales, Elizabeth Herbst, (212) 373-7770  
**Description:** "This is not your father's *Knight Rider*" is the catchphrase studio executives at Universal are passing along at sales pitches for this new version of the former network series. One New York station rep describes the show as "*The A-Team* meets *Knight Rider*." Whatever they decide to pitch it as won't likely matter—what Universal has done with the hit action-adventures *Hercules* and *Xena* makes this series a fairly safe bet.

**Tracker**

**Distributor:** All American Television (booth 1101)  
**Availability:** September 1997  
**Program Length:** One hour  
**Terms:** Barter TBD  
**Ad Sales:** All American, Michael Weiden, (212) 541-2827

**Description:** Former body-building champion Rachel McLish stars as a woman raised in the wilderness (by wolves?) who dedicates her life to tracking down the man who killed her mentor. The trail ultimately leads her to a modern city. Wait—doesn't this sound like an urbanized *Xena*?

**Weekly First-Run Sitcoms**

**Key Target Demos:**  
**Adults 18-34, 18-49, 25-54;**  
**Teens; Kids**

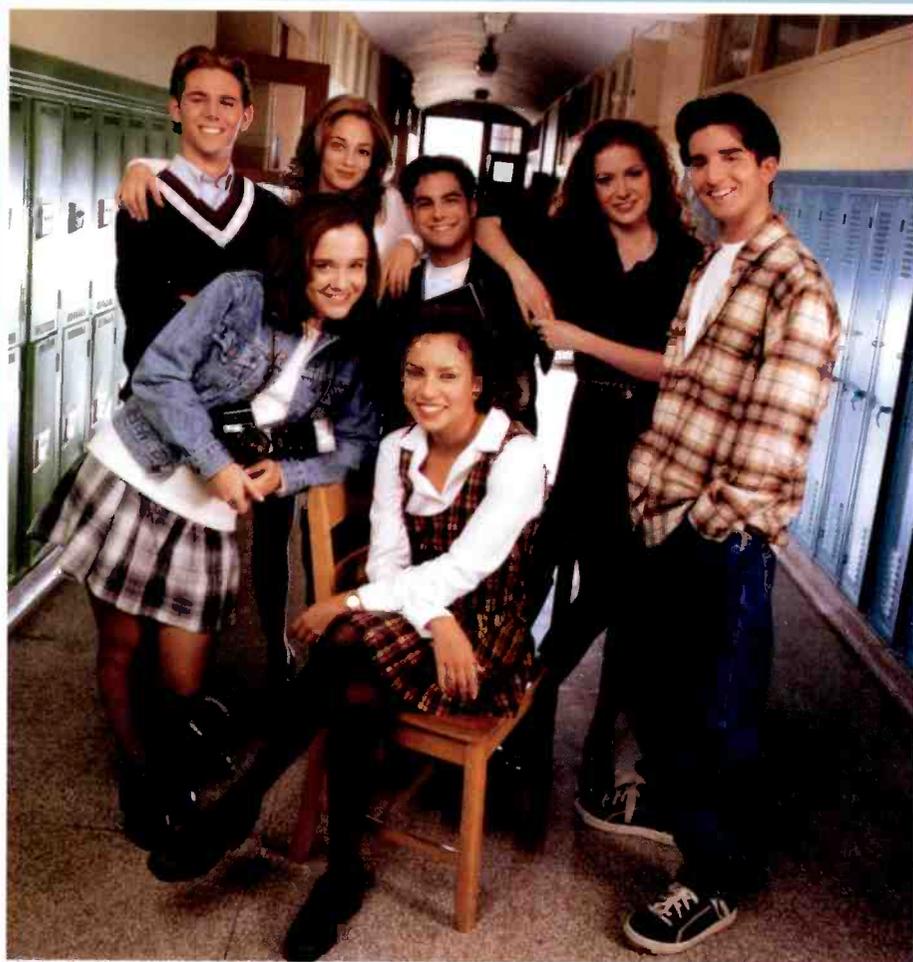
**No Sweat**

**Distributor:** Promark Television Syndication (booth 1150)  
**Availability:** June 1997  
**Program Length:** Half hour  
**Terms:** Barter (3.5 minutes

national/3.5 minutes local)  
**Ad Sales:** Promark, David Levine, (619) 322-7776  
**Description:** Musclehead owner of struggling local gym tries to stay one step ahead of foreclosure. Promark says the show "combines the humor of *Cheers* and the bodies of *Baywatch*." Throw in Norm and you've got a comedy here!

**Student Bodies**

**Distributor:** Twentieth

**WEEKLY FIRST-RUN SITCOMS****Student Bodies**

**Twentieth Television**

Centering on a group of students who create a comic book that pokes fun at the school they attend, this series will feature animated segments in which the students' thoughts and dreams come alive.

Television (booth 2399)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (3.5 minutes national/3.5 minutes local)

**Ad Sales:** Twentieth, Bob Cesa, (212) 556-2520

**Description:** This series revolves around a group of high school students who create and distribute a comic book that parodies life at Thomas A. Edison High School. Each episode will feature animated segments in which the creative thoughts and dreams of the students come alive.

## Reality-Based Weeklies

**Key Target Demos:**

**Adults 18-34, 18-49, 25-54, 50-plus; Teens; Kids**

### Air Rescue

**Distributor:** Western International Syndication (booth 2660)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter TBD

**Ad Sales:** TBD

**Description:** Real-life stories and footage of heroes who risk their lives saving people by helicopter or plane. Judging from the number of rescue-based series on television, this one better not forget its parachute.

### B. Smith With Style

**Distributor:** Hearst Entertainment (booth 661)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (3.5 minutes national/3.5 minutes local)

**Ad Sales:** Eyemark Entertainment, Dan Cosgrove, (212) 975-4400

**Description:** Barbara Smith, an author, restaurateur and "trendsetter," gives viewers tips on "affordable entertainment with style." In a similar vein as *Martha Stewart Living*, Hearst must be thinking there's plenty

of room for another diva of domesticity in TV land.

### The Business of Sports

**Distributor:** Wall Street Journal Television (booth 1650)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (3.5 minutes national/3.5 minutes local)

**Ad Sales:** TBD

**Description:** Half-hour weekly magazine centering on the business side of sports.

### Discovery's Animal Planet Presents...

**Distributor:** Eyemark

Entertainment (booth 2199)

**Availability:** Now

**Program Length:** One hour

**Terms:** Barter (7 minutes national/7 minutes local)

**Ad Sales:** Eyemark, Dan Cosgrove, (212) 975-4400

**Description:** Family-oriented wildlife/ecosystems documentary series that had limited cable exposure on the Discovery Channel.

### Ghost Stories

**Distributor:** SeaGull

Entertainment (booth 2590)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter TBD

**Ad Sales:** SeaGull, Henry Siegel, (212) 779-6601

**Description:** Narrator Patrick Macnee (*The Avengers*) travels the globe in search of ghost stories and other-worldly events.

### Know It Alls

**Distributor:** Litton Syndications (booth 2420)

**Availability:** Now

**Program Length:** Half hour

**Terms:** Barter (3.5 minutes national/3.5 minutes local)

**Ad Sales:** TBD

**Description:** Originally a Brandon Tartikoff-developed game show that launched on WGNO in New Orleans, this show now has such major-market stations on board as Fox-New World's WAGA in

Atlanta and Sinclair's WTTV in Indianapolis. Each episode is regionalized by asking contestants questions pertaining to local history, sports and geography. A total of about 20 stations have picked up the series.

### Live From South Beach

**Distributor:** SeaGull

Entertainment (booth 2590)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter TBD

**Ad Sales:** SeaGull, Henry Siegel, (212) 779-6601

**Description:** Stand-up comedians and musicians perform each week from Miami Beach's historic Jackie Gleason Theater.

### More Money With the Dolans

**Distributor:** BKS/Bates (booth TBD)

**Availability:** Spring 1997

**Program Length:** Half hour

**Terms:** Barter (3.5 minutes national/3.5 minutes local)

**Ad Sales:** BKS/Bates, Bob Silberberg, (212) 297-7825

**Description:** Ken and Daria Dolan, who give financial advice on WWOR-TV in New York and contribute to CBS' *This Morning*, offer advice on mutual funds, saving for retirement, how to buy a car and the like. The show will be produced in front of a live audience.

### More Than a Game

**Distributor:** Raycom (booth 2021)

**Availability:** August 1997

**Program Length:** Half hour

**Terms:** Barter (3.5 minutes national/3.5 minutes local)

**Ad Sales:** Raycom, Brian Neuwirth, (212) 302-4072

**Description:** Fred Hickman, one of the sports anchors for CNN and CNN/SI, hosts this weekly sports showcase about famous and not-so-famous athletes' uplifting stories, highlighting the positive side of sports.

### Morton Downey Jr.'s Action America

**Distributor:** Western

International Syndication (booth 2660)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter TBD

**Ad Sales:** TBD

**Description:** Morton Downey Jr., the onetime "Mouth That Roared," is now the reformed host of this new call-in weekly dedicated to helping viewers improve their lives and their communities.

### Sportsweek

**Distributor:** Promark

Television Syndication (booth 1150)

**Availability:** Now

**Program Length:** Half hour

**Terms:** Barter (3 minutes national/3 minutes local)

**Ad Sales:** Promark, David Levine, (619) 322-7776

**Description:** A look at sports events from around the world, ranging from cycling to bull-fighting, soccer and skiing.

### Sushi TV

**Distributor:** Summit Media Group (booth 1061)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter (7 minutes national/7 minutes local)

**Ad Sales:** TBD

**Description:** *Sushi TV* is a kitschy showcase of Japan's latest animation, ranging from action-adventures to romance. Targeted for the young adult male demos, which have made Japanese animation a cult industry.

### Wild Thing

**Distributor:** Paramount Domestic Television (booth 199)

**Availability:** September 1997

**Program Length:** One hour

**Terms:** Barter TBD

**Ad Sales:** Premier Advertiser Sales, Marc Hirsch, (212) 373-6950

**Description:** A look at wildlife habitats from the wild side. Paramount says this will not

## CHILDREN'S STRIPS

## Mummies

## Cluster Television

The brainchild of filmmaker Ivan Reitman, this half-hour animated series set in modern times gives kids a quartet of crime-fighters-under-wraps to root for.



DIC ENTERTAINMENT

include footage similar to Fox's network runs of *When Animals Attack*.

## Children's Strips

## Key Target Demos:

Kids 2-11, 6-11; Teens

\*Shows marketed by the syndicator as fulfilling kids educational quotas

## The Crayon Box\*

**Distributor:** Sachs Family Entertainment (booth 1032)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter TBD  
**Ad Sales:** TBD

**Description:** A cast of cartoon characters teach preschoolers lessons about harmony, personal responsibility and right versus wrong.

## Dangerous Dinosaurs

**Distributor:** Bohbot Entertainment (booth 1000)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (2.5 minutes national/2.5 minutes local)  
**Ad Sales:** Madison Green

Entertainment Sales, George Baratta, (212) 213-4675

**Description:** Four of the toughest, smartest dinosaurs of 65 million years ago are out to settle a score with a ruthless gang of Raptors out to control the Earth.

## Extreme Ghostbusters

**Distributor:** Bohbot Entertainment (booth 1000)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (3 minutes national/3 minutes local)  
**Ad Sales:** Madison Green Entertainment Sales, George Baratta, (212) 213-4675  
**Description:** A revival of the movie and animated series, centering on four inner-city teenagers who fight to keep Manhattan (and parts unknown) safe from pesky, other-worldly invaders.

## Mr. Men\*

**Distributor:** Summit Media Group (booth 1061)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (3 minutes national/3 minutes local)  
**Ad Sales:** TBD

**Description:** Based on stories created and written by Roger Hargreaves, each short subject feature in this series involves a character whose physical appearance or behavior is an exaggeration of a human trait.

## Mummies

**Distributor:** Cluster Television (booth 180)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (2.5 minutes national/3.5 minutes local in second and fourth quarters; 3/3 in first and third quarters)  
**Ad Sales:** Buena Vista Advertiser Sales, Mike Shaw, (212) 735-7420  
**Description:** Four Egyptian mummies are brought back to life as crime fighters in this modern-day animated tale set in San Francisco. The concept comes from filmmaker Ivan Reitman (*Ghostbusters*, *Stripes*).

## 101 Dalmatians

**Distributor:** Buena Vista Television (booth 690)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (2.5 minutes

national/2.5 minutes local)  
**Ad Sales:** Buena Vista, Mike Shaw, (212) 735-7420

**Description:** Television adaptation of Disney's classic and current holiday-season hit movies. The show will be a half-hour spoke of the Disney kids block distributed through an alliance with Leo Burnett and sponsor Kellogg cereal.

## X-Men and More

**Distributor:** Saban Entertainment (booth 1390)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (2.5 minutes national/3.5 minutes local in second and fourth quarters; 3 minutes national/3 minutes local in first and third quarters)  
**Ad Sales:** TBD  
**Description:** Moving into syndication after a long run on Fox Children's Network, *X-Men* is a Marvel Entertainment-produced series starring superhuman mutants who are ostracized from the world they live in. This offering also includes *Marvel Superheroes*, a checkerboard rotation of *Iron Man* and *Fantastic Four*.

With guest speakers:

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NATPE '97

## Children's Weeklies

### Key Target Demos:

**Kids 2-11, 6-11; Teens**

*\*Shows marketed by the syndicator as fulfilling kids educational quotas*

### The All New Captain Kangaroo\*

**Distributor:** Saban

Entertainment (booth 1340)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (2.5 minutes national/2.5 minutes local)

**Ad Sales:** TBD

**Description:** A 1990s version of the old CBS morning series, this "FCC-friendly" vehicle will maintain many of the elements and characters from the original *Captain Kangaroo*.

### Apollo Kids

**Distributor:** Western International Syndication (booth 2660)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (2.5 minutes national/2.5 minutes local)  
**Ad Sales:** TBD



### CHILDREN'S WEEKLIES

## Chucklewood Critters

**MG/Perin**

The animated adventures of Buttons the bear cub and Rusty the fox cub entertain while they educate on pro-social issues. MG/Perin is marketing the half-hour show as fulfilling kids educational quotas.

**Description:** A weekly spin-off of Western's *It's Showtime at the Apollo*, this version features kids' talent competitions.

### Attack of the Killer Tomatoes

**Distributor:** Saban

Entertainment (booth 1390)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (2.5 minutes national/3.5 minutes local)

**Ad Sales:** TBD

**Description:** Moving into syndication after a run on the Fox Kids Network. Adventures feature Fuzzy Tomato, who is banished from the world of Killer Tomatoes and faced with convincing a human population that he should not be squashed.

### Capelli & Company\*

**Distributor:** Litton

Syndications (booth 2420)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (2.5 minutes national/2.5 minutes local)

**Ad Sales:** TBD

**Description:** Targeted to preschool children, this live-action series is hosted by Frank Capelli, an A&M recording artist. Capelli entertains children through his original music, which also teaches basic concepts and coping skills.

### Chucklewood Critters\*

**Distributor:** MG/Perin (booth 1965)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (2.5 minutes national/2.5 minutes local)

**Ad Sales:** Eyemark

Entertainment, Dan Cosgrove, (212) 975-4920

**Description:** The animated adventures of Buttons, a bear cub, and Rusty, a fox cub, who teach pro-social lessons while entertaining young viewers with humorous stories.

### Food Rules\*

**Distributor:** Western International Syndication

(booth 2660)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter TBD

**Ad Sales:** TBD

**Description:** A game show in which children learn about good nutrition and health.

### Give Me '10'

**Distributor:** Promark

Entertainment (booth 1150)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (2.5 minutes national/2.5 minutes local)

**Ad Sales:** Promark, David Levine, (619) 322-7776

**Description:** Billed as an FCC-friendly sports show "for kids by kids."

### Just 4 Kids\*

**Distributor:** Summit Media Group (booth 1061)

**Availability:** September 1997

**Program Length:** 90 minutes

**Terms:** Barter (2.5 minutes national/2.5 minutes local per Half hour)

**Ad Sales:** TBD

**Description:** A 90-minute block of FCC-friendly programs including *Oscar's Orchestra* and *Enchanted Tales*.

### Kewpie

**Distributor:** Sachs Family

Entertainment (booth 1032)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (2.5 minutes national/2.5 minutes local)

**Ad Sales:** TBD

**Description:** A comedic action-adventure series based on characters first drawn by illustrator Rose O'Neill in 1909.

### Knowbotz\*

**Distributor:** Western

International Syndication (booth 2660)

**Availability:** September 1997

**Program Length:** Half hour

**Terms:** Barter (2.5 minutes national/2.5 minutes local)

**Ad Sales:** TBD

**Description:** This show stars a pair of robot aliens from the

planet Cognition, where knowledge is the hottest commodity.

### Mark's Wired World\*

**Distributor:** Summit Media Group (booth 1061)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (3.5 minutes national/3.5 minutes local)  
**Ad Sales:** TBD  
**Description:** Targeted to older kids and teens, this interactive series highlights what is "cool" and educational in the computer domain.

### The New Adventures of Zorro

**Distributor:** Sachs Family Entertainment (booth 1032)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (2.5 minutes national/2.5 minutes local)  
**Ad Sales:** TBD  
**Description:** Animated adventures of the classic avenger Zorro.

### PC4U \*

**Distributor:** Promark Entertainment (booth 1150)  
**Availability:** Now  
**Program Length:** Half hour  
**Terms:** Barter (2.5 minutes national/2.5 minutes local)  
**Ad Sales:** Promark, David Levine, (619) 322-7776  
**Description:** Another high-tech, FCC-friendly magazine about computer games, graphics and the Internet.

### Peer Pressure\*

**Distributor:** Kelly News & Entertainment (booth 361)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (3.5 minutes national/3.5 minutes local)  
**Ad Sales:** TBD  
**Description:** An FCC-friendly series targeted to teen contestants (13-16) who make their way on a life-size game board representing the ups and downs of life.

### Pocket Dragon Adventures

**Distributor:** Bohbot

Entertainment (booth 1000)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (2.5 minutes national/2.5 minutes local)  
**Ad Sales:** Madison Green Entertainment Sales, George Baratta, (212) 213-4675  
**Description:** New to Bohbot's weekend Amazin' Adventures block, this cartoon adventure is about the Pocket Dragons, who live in a fantasy world reminiscent of 11th century England.

### Popular Mechanics for Kids\*

**Distributor:** Hearst Entertainment (booth 661)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (2.5 minutes national/2.5 minutes local)  
**Ad Sales:** Eyemark Entertainment, Dan Cosgrove, (212) 975-4920  
**Description:** An educational series for kids curious about new technological innovations.

### The Wacky World of Tex Avery

**Distributor:** The Program Exchange (booth 1161)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter TBD  
**Ad Sales:** TBD  
**Description:** Features cartoon shorts based on characters first created by the late Tex Avery (1907-1980), the Warner Bros. and MGM animator/director who was an early pioneer of squash-and-stretch animation.

### What's New Marty & Lou?\*

**Distributor:** Promark Television Syndication (booth 1150)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (2.5 minutes national/2.5 minutes local)  
**Ad Sales:** Promark Television Syndication, David Levine, (619) 322-7776  
**Description:** A live-action series featuring two action puppets who enlighten and educate preschool viewers.



### REALITY-BASED WEEKLIES

## Sushi TV

Summit Media Group

Kimiko hosts this kitschy showcase of the latest in Japanese animation, targeting the genre's young male followers.

### Whose Class Is This Anyway?

**Distributor:** Kelly News & Entertainment (booth 361)  
**Availability:** September 1997  
**Program Length:** Half hour  
**Terms:** Barter (3.5 minutes national/3.5 minutes local)  
**Ad Sales:** TBD  
**Description:** Situation comedy about a school experiment in which the students are put in charge of teaching fellow teen schoolers. Marketed as fulfilling FCC educational requirements, though it is targeted to older, teen 13-16 demos.

### Zooing\*

**Distributor:** BKS/Bates (booth TBD)  
**Availability:** Spring 1997  
**Program Length:** Half hour  
**Terms:** Barter (2.5 minutes national/2.5 minutes local)  
**Ad Sales:** TBD  
**Description:** A family-oriented series about zoos, which BKS/Bates says can be used by stations to fulfill the government's children's educational programming quotas. A cartoon host named Zooing Zach guides kids through zoos as well as uncharted wildlife territories to get up-close and personal with exotic animals.

## MOVERS

### CABLE

Cablevision Systems has named **Joseph Azzanara** senior vp of regional operations for Long Island, New Jersey and Westchester and **Patricia Falese** senior vp of regional operations for Cablevision's systems in New York City and Connecticut. Azzanara had been regional vp, Long Island, and Falese had been vp of sales and marketing.

### PRODUCTION

**Lynda Keeler** has been named vp of interactive marketing for Columbia TriStar. Keeler had been director of marketing at Home Box Office; prior to that she worked in marketing at CNN. Also at Columbia TriStar, **Andrew Schneider** has been appointed director of interactive marketing and **Audrey Marco** has been named manager of interactive marketing.

### STATIONS

**Doreen Wade** has been upped to vp and general manager of WRGB-TV in Schenectady, N.Y., a CBS affiliate. She succeeds David Lynch, who announced his retirement last August. Wade had been vp and gm of WLNE in Providence, R.I.

# The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

## Fresh Starts

**N**ow that the season of indulgence is past, it's time to make those New Year's resolutions. Here's what some of the Media Elite have on their to-do lists for '97:

Jed Petrick, head of media sales for The WB, resolves "to fulfill all of our sponsors' re-

quests for dates with the men and women of *Savannah*."

Amy Churgin, publisher of *New York*, resolves not to "be compelled to do everything in the magazine by Wednesday." Annie Gilbar, editor-in-chief of *Live!*, is similarly interested in taking it easier. "I resolve to do

only things that are doable," she says. "Like, I resolve not to run a marathon."

Perri Stein, senior vp, network sales for UPN, seeks greater success at work: "My goal for '97 is to create a successful network sales division."

Andrew Anker, ceo of HotWired Inc., vows to not repeat any of last year's bad financing. He resolves "to have fewer failed IPOs in '97 than '96."

Susan Mulcahy, editor-in-chief and publisher of Hollywood-gossip Web site *Mr. Showbiz*, resolves to get more publicity. Her desire: "To convince Oprah to start a Web site club and have *Mr. Showbiz* be her first suggested selection."

Jock Spivy, managing partner of Interactive Bureau, will keep things in perspective. He resolves "to maintain a critical distance between the world online and the world out there." Good idea.

Graphic designer Roger Black, whose company repackaged *Men's Health* and *Snow Country* last year, resolves to kick the design trend du jour and "give up blurry drop shadows for 1997."

Helen Gurley Brown, editor-in-chief of *Cosmopolitan*, resolves to erase her bad-girl image. Her resolution: "Posture. I have been vowing to sit up straight and stand up straight every year for the past 15. Aside from that, I'm going to stop using four-letter words when anybody else is around except my husband. He doesn't like anybody else to hear me being so gross."

John Owens, editor-in-chief of *Travel Holiday*, resolves to live a little and "allow myself a jar of those \$11 cashews from the minibar." Hmmm. What was that about the season of indulgence? —AS



THE WB NETWORK

Little does the *Savannah* crew know how prominently they figure into the New Year's resolutions of The WB's media sales chief. From left: Paul Satterfield, Shannon Sturges, Jaime Luner, Robyn Lively and David Gail.

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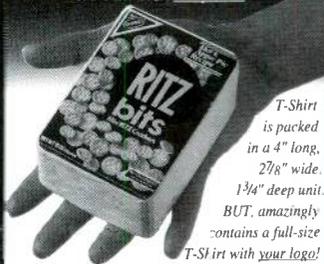
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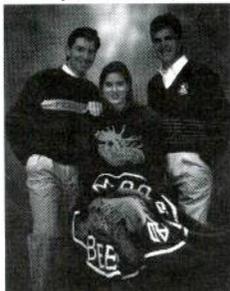
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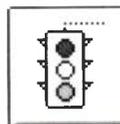
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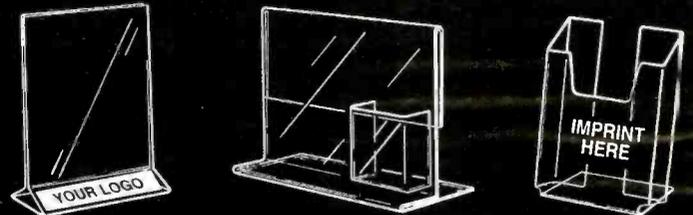
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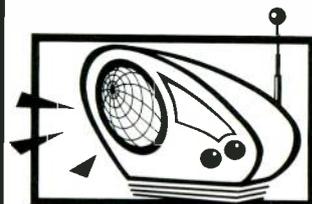
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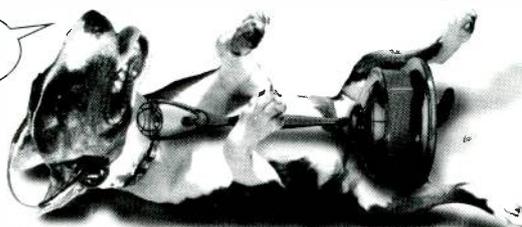
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ADVERTISING

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847A 2nd Avenue, NY, NY 10017

## Eastern Advertising Sales Manager

for national magazine, leader in the field. Requirement: College education, 3-5 years print media sales, agency experience a plus, earning record of min. 50K during past three years. First year potential 50-80K. Home office supplied, strong existing client base and solid benefit package. Send resume to **ADWEEK Classified, Box 00359, 1515 Broadway, 12th floor, New York, NY 10036.**

## HELP WANTED

**SALES/ACCT EXEC  
ADVERTISING SVCS**

National media-monitoring co. in northern NJ seeks professional to expand sales of advertising services division, calling on ad agency and advertiser executives. BA/BS degree and minimum of 3 years experience in advertising industry. Must have a proven record of: increasing responsibility, developing new business, and managing client accounts. Package: salary commensurate with experience, substantial performance-based incentives, and attractive benefits. A cover letter and salary history are required for consideration.

Reply to: **Personnel Dept - ASD**  
P.O. Box 7  
Livingston, NJ 07039  
Or FAX: (201) 992-7384

**DIRECT RESPONSE  
BROADCAST BUYER**

Fast-paced suburban Philadelphia media buying service is seeking Direct Response Buyer. Individual should possess strong negotiating skills, be highly motivated, detail oriented and computer literate. Please fax resume, including salary requirements, to:

**Amy Rubinstein**  
(610) 668-3245

**TV MEDIA SALES**

Exciting growth and learning opportunity with expanding company serving major international media. Excel. opportunity to learn national cable & online media. Req. min. 1-year exp. in TV media buying, planning, or research. Prefer exp. in direct response (TV) and infomercials. Northern NJ HQ office. Some travel req. Starting salary \$24K and up, based on exp., plus comm. & benefits. Send resume to:

**Personnel Director**  
P.O. Box 615  
Pine Brook, NJ 07058  
Fax: 201-882-3651 or  
201-882-5476

**Account Supervisor**

Rapidly growing Hilton Head, S.C. agency has an immediate requirement for a self-starting account team leader. 5+ years agency experience. In-depth knowledge of resort marketing and travel industry, both business to consumer and business to business. Database and IMC experience a plus.

Fax resume to 803-686-3711  
Att: John Parker

**ACCOUNT EXECUTIVE**

Rapidly growing direct mktg agy in Fairfield County needs AE. Job requires ability to write strategic plans, excell. presentation skills and direct mktg exp. Resume/cover letter: MHI, Mailbox #1, 40 Richards Avenue, Norwalk, CT 06854, FAX: (203) 857-0297

Most producer's reels don't say enough about the producer. So, forget about anal retentive art directors and lithium-regulated copywriters and produce a short piece that demonstrates why we'd be crazy not to hire a creative, resourceful, interesting person like yourself.

Submit your masterpiece (3/4" short) to:

**Wieden & Kennedy**  
**Broadcast Production**  
320 S.W. Washington  
Portland, OR 97204

**Advertising Copywriter  
CAN YOU PUT  
WORDS TO MUSIC?**

Major NYC record co seeks versatile, passionate freelance copywriter; opportunity for possible f/t employment. Knowledge of wide range of musical genres essential; exp writing for TV/radio a +. Apply to:

**BHA Box 339-AW**  
555 Madison Ave.  
NY, NY 10022  
EOE

**Ad Sales/Business  
Development Manager**

Business Development leader wanted to sell ads for national bi-monthly healthcare leadership publication with display ads, exhibit sales for annual exposition, and sponsorship development for an educational organization. Track record in sales and excellent interpersonal, business planning, and writing skills. Healthcare marketplace experience and knowledge preferred. Send/fax cover letter, resume, and salary requirements to: **S. Shute, the Healthcare Forum, 425 Market St., 16th Floor, San Francisco, CA 94105; fax 415/356-9374.**

No phone calls.

**TECHNO WRITERS  
WANTED**

Flatiron District AD Agency seeks...telecommunications writers for a Fortune 100 Client. Candidate should be well versed in Data Communications, must have 5+ years experience and be extremely detail oriented. Please contact:

**President, ImageNet Inc.**  
35 E. 21st St., NYC, 10010  
(No Phone Calls Please).

**CREATIVE DIRECTOR**

Growing Midwest marketing communications firm is seeking a Creative Director.

10-20 years of package design, advertising and collateral experience, team building skills, client and project management abilities. Creative leader for key accounts and new business opportunities. Experience on b-to-b and consumer accounts.

Send resume, non-returnable samples and salary history to:

**Creative Director**  
P.O. Box 6597  
Cincinnati, OH 45206  
E-mail: webmaster@magnalnc.com  
EOE

**PUBLIC RELATIONS  
PRO**

PR Professional to support Dir. of public relations in auto industry. Work includes media inquiries and releases, events and development of non-traditional media programs. Job located in Montvale, NJ. Send or fax resume:

**Recruiting**  
**MURPHY & CO.**  
15 Valley Drive  
Greenwich, CT 06830  
FAX (203) 869-6676

**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

**ATLANTA  
AD AGENCY SEEKS  
SENIOR ART DIRECTOR**

Growing Mid-Sized Agency Looking for Art Director for National, Regional, & Local Accounts.

- Heavy Conceptual Skills Required
- Minimum 8 Years Print & Broadcast Experience
- MAC Literate
- Title Negotiable

**Fax Resume & Salary Requirements to:**  
**Chief Creative Officer**  
(404) 237-2811

**Work with a bunch of  
political, backstabbing  
dillweeds.**

(Or hey, work for us)

We need an AD and AE with 3-5 yrs. agency exp. AD's have a brilliant, clear, edgy book. AE's have the ability to keep clients from talking to themselves. If that's you, send your resume (AD's include 3 samples).

The Lunar Group • 9 Whippany Road  
Whippany, NJ 07981 • FAX 201-887-3722

**SALES & MARKETING  
MANAGER**

Great opportunity to hit the ground running with fast paced, leading high-impact marketing company. We're looking for an entrepreneurial, hard working, creative, ambitious, career-oriented person with minimum 2-3 years of brand marketing/promotion experience. College degree, computer literate with good communications skills. Sales experience a plus. Please send resume and salary requirements to:

**ADWEEK Classified, Box 3930**  
1515 Broadway, 12th fl.  
New York, NY 10036

**AD SALES - TRADE**

Business is Great. We need to add an experienced trade ad salesperson for an East, Northeast, Canada territory. We are a fun company on the move.

Fax resume to 630-377-1678.

**TELEVISION AD SALES**

The leader in a unique national TV advertising medium seeks bright, articulate salesperson for New York office. 2-4 years national media sales or agency planning/buying experience preferred. Base salary commensurate with experience + bonus opportunities. Fax cover letter (w/salary req.) and resume to:

**Debbie**  
(212) 697-8793

**REACH YOUR AD COMMUNITY**  
**ADWEEK MAGAZINES**

**HELP WANTED**

**BE A CREATIVE DIRECTOR IN A WEEK  
AND A PARTNER IN A YEAR**

Our creative director is retiring. In the more than twenty years we've been in business he's been responsible for our winning more awards than any of our competitors. We know that salary and benefits alone aren't going to be enough to attract the kind of energy and talent it will take to pick up where he left off. That's why we'll get you into a significant equity position within twelve months, if you qualify. That's a promise we'll make in writing and keep with pleasure.

In addition to having tons of talent the person we pick will have to be unusually energetic and self-driven, as well as personable and fun to be around. In addition to a competitive salary, excellent benefits and a good share of the business, we offer a medium-size, confident-in-ourselves-and-each-other, politics-free environment in a great NYC location.

If you think you're good enough, love to work hard, and have at least ten years of successful experience, send us a **detailed resume** and the twelve best samples of your work. If they are good enough, you'll have the chance to show us a lot more.

Normally we'd be proud to sign our name to this ad, but competitive considerations preclude our doing so. You can be sure that your response will be kept in the strictest confidence and that your samples will be returned in the same condition in which we receive them.

Send your response to:  
**ADWEEK Classified, Box 3931**  
1515 Broadway, 12th fl.  
New York, NY 10036

**Bright Ideas?**

Join a creative downtown agency enjoying explosive growth.

**Account Executive**

Exceptionally talented and bright Account Executive sought to manage all aspects of our clients' communications needs: print, point-of-sale, presentations, newsletters, and direct mail. We need someone who can contribute new ideas and work in a flexible, fast paced and team oriented work environment. Candidate must be client savvy with outstanding communication, presentation and project management skills. Minimum 3 years account and/or media experience.

We offer the right candidate the opportunity to shine and help us grow even more, along with compensation commensurate with experience. Submit resume to: WHH, Culver Associates, Ltd., 141 5th Avenue, 11th Fl., NY, NY 10010 or fax to 212.505.6899.



**Creative CT agency looking for a creative account person.**

*(Even though our creative director says they don't exist.)*

We think our account people should be as creative as our creative people. We're a hot, new agency in Fairfield County looking for an Account Executive whose talents, ideas and energy match our own. Must have a minimum of 3 years direct and general agency experience.

**Fax your resumé to Paul Hughes at (203) 899-7579.**

Advertising

**Rock Solid Opportunities.**

Prudential is America's largest insurance company and a world leader in financial services. Currently, our fast growing in-house ad agency has the following opportunities available in NEWARK, NJ:

**Advertising**

**Senior Advertising Designer**

We're seeking an exceptionally talented and versatile hands-on designer with substantial experience designing newspaper and consumer magazine advertising. You must be Mac-proficient and able to direct others. Design experience with direct mail kits, collateral and web sites is a plus. Experience with blue chip financial services, insurance or healthcare advertising is also a plus.  
**Dept PP/ADD**

**Media Buyers**

These are outstanding opportunities to demonstrate your talent and gain responsibility quickly. To qualify, you must be a hard-working and skillful media negotiator with 2-5 years experience buying newspaper, magazine, television (network or spot), direct response media, outdoor and web placements. **Dept HS/MB**

**Advertising Traffic Manager**

We're seeking a resourceful, detail oriented individual with at least 3 years ad agency experience to coordinate the trafficking of high volume newspaper and magazine placement. To qualify, you must be computer proficient, able to develop timetables, calculate composite ad sizes, prepare status reports, and have some collateral experience. You must also be capable of juggling very hectic time sensitive assignments while keeping agency on schedule. **Dept PP/ATM**

**Marketing Writers**

We're seeking energetic writers to produce crisp, high content marketing and advertising materials (print ads, direct mail, collateral, employee communications). **Dept HS/1176**

Prudential offers a competitive salary commensurate with experience, a comprehensive benefits package, and opportunities for advancement. For immediate consideration, please send a scannable (clean, clear, no graphics and unfolded) copy of your resume, indicating position desired by including the appropriate department code listed above, with salary requirements, to: Box BHA5843, 437 Madison Avenue, 3rd Floor, New York, NY 10022; Fax (201) 367-8024. **(Only those resumes which include the appropriate department code will be considered.)**



**Prudential**

We are an Equal Opportunity/Affirmative Action Employer and are Committed to Diversity in Our Work Force.

## HELP WANTED

## We're looking for account leaders. Not account people.

Progressive, independent, team-based agency is looking for a person to lead two of the highest profile brand names in America into the next century. You'll be responsible for strategic planning and integrated (PR, Interactive) marketing. And will have compensation linked to your team's success. Minimum five years agency, business-to-business experience. Send resume to Jamie Rice, Team Leader.

# RMD

Richardson, Myers & Donofrio, Inc.  
120 W. Fayette Street, Baltimore, MD 21201  
Fax: 410-752-4124

## We were going to make a cool TV commercial featuring lots of neat celebrities but we're missing a broadcast business manager so we couldn't.

If you are one and want to work here,  
send your resume to:

**Megan Cooper**  
**Wieden & Kennedy**  
320 S.W. Washington  
Portland, OR 97204

## SR. AD SALES/NEW YORK

National consumer magazine group has immediate opening for energetic, aggressive, creative sales professional to represent top advertising categories and prestige accounts. Candidate must have min. 5 years ad sales experience with solid contacts & business relationships with national advertisers. Highly competitive salary plus commission bonus & benefits. Send or fax resume with cover letter and salary requirements to:

**Metropolis Media**  
Attn: Publisher  
71 West 23rd Street, Suite 1610  
NYC, NY 10010  
FAX: (212) 463-0567

## DIRECTOR OF SALES & SERVICE

Midtown NYC syndicated research co is seeking a Director of Sales & Service for their Advertiser-Agency Division. Individ must have Top 50 agency/advertiser exp; brand marketing or media planning exp expected. Responsibilities include smart, aggressive sales and service for Top 200 advertiser and agency clientele. Strong presentation skills a must. Travel 30%. Microsoft Office and Internet literacy req. IMS, New Age, Tapscan, Strata, PRIME a plus. Please send resume with salary req to:

**Scarborough Research**  
11 W. 42nd St., NY, NY 10036  
Att: HR Dept - CE  
Fax: (212) 789-3577

## We're short...

... one strategic planner in our group. If you have at least several years of planning and primary research experience on the agency side, we'd like to talk with you.

Send information to Carolyn Stopford, c/o W.B. Doner & Company, 400 E. Pratt St., Baltimore, MD 21202. No phone calls, please. EOE.

## PLANNERS & BUYERS

NYC ad agency media placement is our specialty and we have many Jr. & Sr. positions available. Now's the time to make your move. Fax resume & current sal in confidence to:

**Ransom Resources**  
212-288-1813 FAX: 212-717-4770

## 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

## ADVERTISING SALES

New bi-monthly Physician publication needs motivated, energetic national reps. Must have ad sales experience. High growth, unlimited earning potential.

Fax resume to 561-395-3038.

## ART DIRECTOR/ COPYWRITER

Small agency looking for experienced freelance art director/copywriter with background in either jewelry, financial, hospitals, giftware. Fax resumes to (212)779-9684.

## COPYWRITING

Write articles and sidebar titles that grab readers' attention for national publications. Send samples of copywriting. Excellent pay.

Fax: (619) 698-0761

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**FOR CLASSIFIED ADVERTISING CALL**  
**1-800-7-ADWEEK**

## Get Inside



America's best-selling weekly magazine seeks a talented and creative

Senior Designer for its Ad Marketing Department. Position requires proactive problem solving, strong concepts and organizational skills.

Ideal candidate has college degree and 5+ years graphic design, marketing and/or agency experience. Mac expertise in Xpress, Photoshop and Illustrator, electronic and board production and printing knowledge necessary. Mail or fax resume, salary requirements and samples to Ad Marketing Art Director, TV Guide, 1211 6th Avenue, 4th floor, NY, NY 10036, FAX 212/852-7493

EOE/GREAT BENEFITS

Senior Designer

## Direct Response Sales

Fast growing cable network seeks individual to handle sale of Direct Response inventory. Candidate will maintain current accounts and develop new business within the category.

Individual should have a minimum of 3 years buying or selling Direct Response advertising.

# COURT TV

**Court TV - Ad Sales**  
600 Third Avenue  
New York, NY 10016  
Fax: (212) 692-7863  
No Phone Calls

## HELP WANTED



With our recent expansion and plans for an exciting future, we can get your career moving in the right direction. Currently, we are seeking the following creative professionals:

## FASHION ART DIRECTORS

### Fashion & Cosmetics

Art Directors for our Fashion & Cosmetics divisions will be responsible for conceiving, designing and executing fashion newspaper, magazine and direct mail catalogs. The qualified candidates will possess a sharp eye for modern type and graphics, and have a keen understanding of fashion. Knowledge of photo shoots is required.

## MEDIA BUYER/ANALYST

The candidate we seek must have a combination of 2 years of media buying experience, a ROP/broadcast background and superior analytical, written and negotiating skills. You must be a flexible team player who thrives under pressure. PC proficiency is required (MMPlus, Excel, and Windows).

## COPYWRITERS

Can you write great lines about our great lines? Your copy for newspapers and direct mail/inserts will focus on fashion and home furnishings. Creative, conceptual thinking and attention to details and deadlines are essential to your success in this position. Mac proficiency and solid organizational/interpersonal skills are required. QuarkXpress and 2-3 years' related experience is preferred.

## TRAFFIC COORDINATOR

Do you have what it takes to handle the high volume, fast-paced, deadline environment? Good. Because we are looking for a team player with 2 years of traffic/mailroom experience. PC proficiency is required.

We offer a competitive salary and a comprehensive benefits package. So get started on a legendary career—fax or send your resume (Indicating position of interest), including salary history, to: **Macy's East, Executive Human Resources, Dept. OPS, 151 West 34th Street, 17th Floor, New York, NY 10001. Fax: 212-494-1908.** You will hear from us promptly if you meet our qualifications. EOE M/F/D/V.

## ADVERTISING ACCOUNT SUPERVISOR

Mid-Atlantic agency has immediate opening for a highly qualified account supervisor to work with blue chip business-to-business clients. A commitment to excellence and 7-10 years of business-to-business experience are required. Client-side experience and a thorough understanding of integrated marketing communications helpful.

Send resume and salary history to:

**Rosse' & Associates, Inc.**  
72 Loveton Circle, Suite 301  
Sparks, MD 21152  
(410) 771-8200 (Phone)  
(410) 771-4692 (Fax)

## Traffic Coordinator

Expanding cable network has an immediate opening in Traffic Department. Individual will handle copy, proofing and reconciliation of broadcast logs, supervision of billboard production and tape library. Candidate should have minimum of 2 years traffic experience. JDS knowledge preferred.



**Court TV - Traffic Department**  
600 Third Avenue  
New York, NY 10016  
Fax: (212) 692-7863  
No phone calls

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**ADWEEK CLASSIFIED**

## OMNIPOINT

### A Pioneer in Wireless Communications

Omnipoint Communications is the first company to provide 100% digital personal communication services (PCS) in the greater New York metropolitan area. Omnipoint's advance technology is, quite simply, light years ahead of current cellular systems. This is your opportunity to join the company that's revolutionizing the wireless communications industry.

The selected candidates will be responsible for the development of a comprehensive marketing strategy: to create product/image programs to foster customer loyalty & enhance retention; to meet/ensure the attainment of revenue growth & objectives; and to increase Omnipoint's market positioning & visibility.

## MARKETING

### PRODUCT MANAGERS

In these proactive, high profile roles, the professionals we seek will lead the definition, development and management of innovative wireless products & services. To qualify, you must possess a Bachelor's degree and 3+ years of product management experience in one of the following areas:

**Value Added Services** - information services, calling cards, premium services, strategic partnership programs. JOB CODE:PMVAS/AW

**Data Services** - wireless data/fax/messaging services, data network architectures, WAN/LAN protocols, subscriber equipment, software, applications. JOB CODE:PMDS/AW

### PROGRAM MANAGER - Consumer Marketing

This is an outstanding opportunity for a successful professional with 1-3 years of consumer marketing experience. You will assist in identifying & expanding Omnipoint's sales channels to increase new business and implement marketing & sales strategies to reach potential customers. Package goods or direct marketing background is an advantage; MBA is preferred.

JOB CODE: PMCM/AW

### PROGRAM MANAGER - Direct Programs

This key position requires a professional with the creativity, vision and drive to direct marketing and loyalty programs in Telemarketing, Direct Mail, DRTV and the Internet. Candidates must possess expertise in managing vendors, project timelines & budgets, direct mail program development & implementation and be familiar with Internet terminology and design. Responsibilities will include vendor selection, RFP, ROI analysis, copy & layout and internet site programming & advertising.

JOB CODE:PMDF/AW

### PRODUCTION MANAGER

The qualified candidate must be results-driven and extremely organized with expertise in trafficking & coordinating projects between copywriters, designers, agencies, vendors and in-house staff to develop collateral material on a timely basis.

JOB CODE: PM/AW

Omnipoint offers competitive salaries, excellent benefits and tremendous growth opportunity. Submit resume which MUST include JOB CODE and salary requirements to: HR Dept AW, 49 Bloomfield Avenue, Mountain Lakes, NJ 07046; FAX: (201) 257-2425. EOE



**OMNIPOINT<sup>®</sup>**  
COMMUNICATIONS INC.  
100% Digital. 0% Hassle.™

## RETAIL JEWELER Marketing Operations Manager

This position is responsible for the implementation of marketing and advertising programs. Also responsible for advertising, catalogues and direct mail. Strong management skills with minimum 3 years experience in advertising with strong creative skills required. Word and Excel. Opening in South Florida.

FAX resumes with salary requirements to:  
(305) 460-7889

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

## SUBSCRIPTION QUESTIONS?

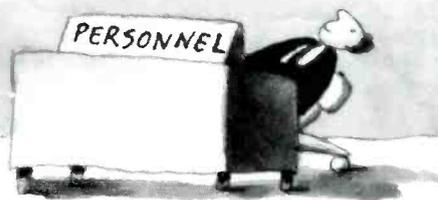
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all the waste circulation of a general interest newspaper. No wonder we have three times more "Help Wanted" ads than our only major competitor.

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

## CALENDAR

The Newspaper Association of America presents the **1997 Newspaper Operations SuperConference** Jan. 12-17 at the Hilton at Walt Disney World Village in Orlando, Fla. This year's event will feature experts in pre-press, health and safety, press and materials and post-press, as well as a first look at the NAA's new newsprint waste management system. Contact: 703-648-1000.

The **National Association of Television Programming Executives (NATPE)** will hold its 34th annual program conference and exhibition Jan. 13-16 at the Ernest Morial Convention Center in New Orleans. Contact: 310-453-4440.

The 19th annual **International Sport Summit** will be held Jan. 15-16 at the Marriott Marquis in New York. David Downs, vp of programming for ABC Sports, will be among the featured speakers. Contact: 301-986-7800.

The **Cabletelevision Advertising Bureau's** 10th annual **Sales Management School** will be held Jan. 16-18 at the Del Lago Conference Center in Houston. Contact: 212-508-1235.

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

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

### CBS Radio Now World's Largest

Radio's biggest merger ever was completed last week, with Westinghouse Electric Corp. and Infinity Broadcasting getting final regulatory and shareholder approvals to combine under the CBS Radio group umbrella. Completion of the transaction makes CBS Radio the largest radio group owner in the world, with 79 radio stations in 17 markets and 64 in the top 10 markets, including six of the 10 highest-billing stations in the country. In giving final approval for Westinghouse to acquire Infinity's 43 radio stations, the Federal Communications Commission granted temporary six-month "one-to-a-market" waivers in three markets—Boston, Baltimore and Washington, D.C.—where Westinghouse owns new radio-television ownership combinations. In six other markets—New York, Los Angeles, Chicago, Philadelphia, San Francisco and Detroit—Westinghouse had been previously granted 12-month waivers on radio-TV combos created by its acquisition of CBS in November 1995.

### VH1 'Live's Again

VH1 will unveil yet another forum for live music when it launches *Hard Rock Live Presented by Pontiac Sunfire*, a weekly one-hour series that premieres in March. The program is another stab by Warner Bros. Pay-TV, Cable and Network Features at creating a live music series, its last effort being the defunct *Live From the House of Blues*, which was also sponsored by Pontiac Sunfire. Pontiac will support the show with some \$30 million in marketing and promotion. Robert Small, cocreator of MTV's *Unplugged* series, will be executive producer of the show,

which will be taped in New York. Artists have not been announced yet.

### Ad Spending Up in Papers

During the first three quarters of 1996, total advertising expenditures in newspapers was up by 6.2 percent over the same period for 1995, the Newspaper Associa-

tion of America reported last week. Total advertising revenue grew from \$25 billion to \$27 billion for the same period.

### Smith in for Frank at 'Journal'

Richard Frank, editor of the *National Journal*, is retiring after 20 years in the post. Stephen Smith, editor of Library



**GH editor Levine debuts radio segments today**

## GH Advises Via Radio

Starting today, *Good Housekeeping* breaks out from print for some regular air time. Ellen Levine, *GH* editor-in-chief, today debuts on CBS Radio Networks with an info minute called *Good Advice From Good Housekeeping*. The segments will air five days a week in most markets, offering advice based on consumer-driven information taken from the monthly magazine. Initial episodes focus on furnace flaws, venting systems and how to buy a bed sheet. Levine joins the ranks of her print colleagues Frank Lalli (*Money* managing editor) and Lisa Karlin (*Entertainment Weekly* senior broadcast correspondent), both of whom have had their own weekly CBS Radio Networks segments for the past few years. Levine, who has done TV but never radio, records the shows at Hearst Magazines' studios, where they are then digitized for broadcast. The tricky part, she says, is the timing. "We have to speak to fit," she says. "I've *written* to fit, but never *spoken* to fit."

# Media Notes

CONTINUED

of Congress' *Civilization* and a former executive editor of *Newsweek*, has been named Frank's successor.

## Women Take Top Pub Posts

Audrey Daniels-Arnold has been named vp and publisher of Hachette Filipacchi Magazines' *Mirabella*, taking over from Carl Portale, who continues as senior vp and group publisher of Hachette's *Elle*. Mary Donahue Quinlan has left her position as corporate sales director at Condé Nast Publications to become publisher of K-III Communications' *New Woman*. She replaces Lori Zelikow Florio, who left several months ago after the birth of her second child. Alyce Alston, former associate publisher of Condé Nast's *Allure*, was named publisher of Gruner + Jahr's *YM*, succeeding Victoria Lasdon Rose, who joined Condé Nast's *Mademoiselle* as publisher.

## Gemstar, StarSight to Merge

Merging is an unusual way of settling litigation, but Gemstar International, producer of the VCR Plus+ technology, and StarSight Telecast, an electronic program guide maker, are set to take that course. The companies have been involved in litigation over intellectual property issues, and now, in a deal valued at about \$275 million, Gemstar plans to acquire StarSight and make it a wholly owned subsidiary. Both companies' boards are said to support the merger. Brian Klosterman, StarSight's president, will run the unit. StarSight's chairman/ceo Larry Wangberg, will stay on in a transitional capacity.

## Fox Kids Picks Up 'Eerie'

*Eerie, Indiana*, a half-hour fantasy adventure series which had

a brief run on NBC's prime time during the 1991-92 season, has been picked up by Fox Kids Network for Saturday-morning repeats (10:30-11 a.m. ET/9:30-10 a.m. PT). From its previous network run, 18 episodes will be repeated as lead-outs from Fox Kids' top-rated *Goosebumps* series. Originally produced by Cosgrove-Meurer Productions in association with Hearst Entertainment, *Eerie* centers on UFO landings and otherworldly events. Although the show is slated as a midseason replacement, a representative for Fox Kids said the network has an option to order new episodes if it performs well in the ratings.

## Workman Heads to TriStar

Promotions veteran Mark Workman takes over today as senior vp of strategic marketing at Columbia TriStar Motion Picture Cos. Workman spent the past year as vp of integrated marketing at Turner Home Entertainment, coordinating marketing efforts between THE and Turner Pictures. With the company's acquisition by Time Warner, Turner Pictures has been folded into Warner Bros. Before Turner, Workman served as one of Disney's top marketers, shepherding retail tie-ins for the film and TV divisions. In his new post, Workman will put together national promotions and tie-ins for all Columbia and TriStar feature films, among them *Godzilla*, *Men in Black* and *Starship Troopers*. The move reunites Workman with Bob Levin, former head of marketing at Disney and now marketing president at Sony Pictures Entertainment. Workman succeeds Diane Salerno, who is leaving Columbia TriStar to



**60 Minutes producer Hewitt gets face time on Eye on People's More**

various segments of rebroadcasts of *60 Minutes* that will be shown on CBS Eye on People, the new cable network being launched this March by CBS and parent company Westinghouse. Though the full-time hosts of *60 Minutes More*—as the rebroadcast show will be called—have not been selected, Hewitt will provide these "back stories" on an occasional basis. The show will run at 9 p.m. weeknights.

launch her own marketing and consulting firm.

## 'L.A. Times' Adds Parade

Times Mirror's *Los Angeles Times* is adding Parade Publications' *Parade* magazine to its Sunday edition as of March 16. Parade's circulation will increase to 37.7 million with the addition of the *Times*' 1.4 million circulation on Sunday.

## FCC Reviewing Political Regs

The Federal Communications Commission has invited additional commentary on mud-slinging ads and political editorial regulations. Current regulations require broadcasters airing personal-attack ads to give the soon-to-be-spattered notice of the imminent attack ad and the chance to respond. Broadcasters airing political editorial need only offer the opportunity to respond. The U.S. Court of Appeals in Washington, D.C., recently ordered the FCC to respond to petitions seeking the elimination of such rules.

## Unapix Adds Parks Series

Unapix International, the Los Angeles-based TV syndication division of Unapix Entertainment, is broadening its menu of nature, reality and lifestyle

## Eye on Hewitt

For the first time in his 40-plus-year tenure as television news' best-known and most visible producer, Don Hewitt is stepping in front of the cameras. The long-time executive producer of CBS' *60 Minutes* will introduce and provide background perspective on various

series and specials for the 1997-98 season. *Forever Wild*, a planned six-episode documentary series focusing on some of America's national parks, is the latest addition to the distributor's programming slate. The hour-long episodes are narrated by Ted Danson.

## Henninger, Lorber Shop 12

Henninger Media Development, an Arlington, Va.-based independent TV production and post-production house, and international distributor Fox Lorber Associates have jointly rolled out a 12-title programming slate for syndication in 1997-98. Two new feature films are being sold for international distribution (domestic cable rights go to The Discovery Channel and The Learning Channel, respectively): *The Secrets of the Warrior's Power*, a studied look at martial arts; and *Top Gun*, which takes a real-life look at elite fighter pilots. Also for sale to the overseas markets is *In the Grip of Evil*, a joint production by Henninger and Discovery Channel which examines real-life exorcisms. Among the series is *Space Tech*, a 13-episode documentary looking into the earth-bound applications of sophisticated space race technology.

# Students Talk Back **(ENTHUSIASTICALLY)**



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## BIG DEAL

### GENERAL MOTORS

**Agency:** D'Arcy, Masius, Benton & Bowles, Detroit

**Begins:** Late winter

**Budget:** \$30 million

**Media:** TV

**G**eneral Motors' Pontiac unit will launch a \$30 million campaign for the Bonneville sedan in late winter under a new tagline, "Luxury with Attitude."

At least two new ads mark the first fresh TV spots for the sporty car since '95 with media support for the model expected to climb about \$3 million from last year. The move comes as GM tries to combat sliding sedan sales by connecting more closely with its buyers by carving out well-defined psychographics for



**The Bonneville gets fresh TV**

each car line, in Bonneville's case a sporty luxury alternative targeting a core market of aging baby boomers, primarily male, with household incomes in the range of \$70,000.

With Bonneville, Pontiac will move away from its role as an import fighter stacked up against European cars and play up its status among current owners as a destination model in its own right.

Ads breaking in late February or early March will likely play up the car's styling, V-6 performance engine, bucket seats and roomy back seat. Pontiac will likely make local ad buys on hockey games. It's also mulling a tie-in with one or more NHL teams for dealer promotions.

The efforts will attempt to head off slower sales of the Bonneville, which were down about 10 percent to 68,668 vehicles as of Nov. 30. —*Steve Gelsi*

# Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### CARNIVAL CRUISE LINES

**Agency:** HMS Partners, Miami

**Begins:** Now

**Budget:** \$20 million-plus

**Media:** TV

Introducing a complete change in its broadcast creative, Carnival Cruise Lines launches the first of two new 30-second TV spots today, while sticking to its current strategy of positioning itself as "the fun ship."

Absent are appearances by second-tier celebrities (Richard Simmons, Willard Scott) rubbing elbows with perky ship hostess/Carnival spokesperson Kathie Lee Gifford belting out "If My Friends Could See Me Now."

The "stars" of the new campaign are faux tropical fish that were computer-generated using a technique called "photo realistic animation." The spot opens with an underwater view of fish swimming in a Caribbean reef. Soft Latin music starts to play in the background and gradually the Mambo sound gets louder until the fish begin to jam, jive and form a Conga dance line in the wake of the music's source—a Carnival Cruise Ship.

Gifford, Carnival's spokesperson since July 1984, delivers the spot's voiceover at the end: "I guess some vacations are just more fun than others." Her contract with Carnival is through mid-1999.

The second spot airs in mid-January and features palm trees on a deserted island swaying to a Caribbean sound as a Carnival ship sails by.

The fish spot airs on *Good Morning America*, *CBS This Morning*, *The Today Show* and *The Tonight Show*, as well as several prime-time programs. —*Julie Weingarden*

### BELL ATLANTIC

**Agency:** Saatchi & Saatchi Advertising in partnership with DraftDirect Worldwide and Conill Advertising, all New York

**Begins:** Now

**Budget:** Undisclosed

**Media:** TV

A campaign for Bell Atlantic phone services breaks today in six eastern states and the District of Columbia.

The campaign, a collection of five television commercials, promotes Caller ID, Home Voice Mail (formerly Answer Call) and Easy Voice, a new service that automatically dials up to 50 pre-programmed numbers just by saying "call" and the party's name into the phone.

The campaign features four English-language commercials, two of them direct response, and one direct response Spanish commercial with English subtitles.

Bell Atlantic and agency execs said the commercials were designed to be unlike the in-your-face ads phone companies often use.

"The overall theme is a focus on people and how they use these services," said Mary Matthews, director of marketing/communications/consumer services, at Arlington, Va.-based Bell Atlantic.

The commercials, to begin airing at different times between January and March, will run in New Jersey, Pennsylvania, Delaware, Virginia, West Virginia, Maryland and Washington, D.C., Matthews said.

In one spot, a little boy says how his brother "left him" for a girl in his class and now spends all his time talking to her on the phone. But the younger boy gets even. As the older brother talks to his girlfriend on the phone, the younger one says, "I'm receiving voice mail messages in response to my classified ad for everything on *his* side of the room."

Actor James Earl Jones, a longtime Bell Atlantic spokesman, provides a voiceover for the spots. Bell Atlantic's longtime tagline, "The Heart of Communication," remains. —*Steve Levine*

### SOLA OPTICAL USA

**Agency:** The Baron Company, N.Y.

**Begins:** Spring

**Budget:** \$3 million-plus (est.)

**Media:** Direct mail/Print

Sola Optical USA, top player in the estimated \$1 billion plastic eyeglass lens category, is embarking on its first-ever national branding campaign, replete with a direct mail drop of more than 7 million branded eyecare magazines, to create a consumer brand preference at their eyecare specialists' offices.

The roughly \$3 million-plus marketing

# CMR TOP 50

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

Week of Dec. 9-15, 1996

Rank	Brand	Class	Spots
1	MCDONALD'S RESTAURANT	V234	38
2	AMERICAN HOME—REGIONAL	D218	23
	DOMINO'S PIZZA RESTAURANT	V234	23
	EVEREADY ENERGIZER BATTERIES	H220	23
	WENDY'S RESTAURANT	V234	23
6	BOSTON MARKET RESTAURANT	V234	22
	DURACELL ALKALINE BATTERIES	H220	22
8	PHILIPS MAGNAVOX CP	G561	21
	RADIO SHACK	V341	21
	TACO BELL RESTAURANTS	V234	21
11	BURGER KING RESTAURANTS	V234	20
	MIRAMAX SCREAM MOVIE	V233	20
13	JC PENNEY DEPT.—MULTI-PDTS	V321	19
14	SEARS DEPT.—MULTI-PDTS	V321	18
	WAL-MART DISC.—MISC.	V324	18
16	7 UP SOFT DRINK	F221	17
	DODGE TRUCKS—DAKOTA	T117	17
	KFC RESTAURANT	V234	17
	KODAK ADVANTIX CAMERA & ACCESSORIES	G230	17
20	1-800-CALLATT	B142	16
	M&M CANDIES	F211	16
22	ACE HARDWARE STORES	V345	14
	ASPEN—MEN'S FRAGRANCE	D125	14
	BLOCKBUSTER VIDEO RENTALS	V341	14
	DISCOVER CARD CREDIT CARD	B150	14
	LINCOLN AUTOS—TOWN CAR	T111	14
	TARGET DISC.—MISC.	V324	14
	TARGET DISC.—SPORT/TOY/HOBBY	V324	14
29	BRITA WATER FILTER PITCHER	H235	13
	ELIZABETH ARDEN SUNFLOWERS FRAGRANCE	D113	13
	HALLMARK GREETING CARDS	B321	13
	NORELCO MEN'S SHAVERS	D126	13
	POLAROID ONE-STEP CAMERA	G230	13
	ZALES JEWELERS	V392	13
35	CAMPBELL'S SOUP	F121	12
	HONDA AUTOS—CIVIC	T112	12
	OLIVE GARDEN RESTAURANT	V234	12
	PIER ONE IMPORTS FURN. STORE.	V344	12
	PRINCE MTCHBLE WIND SONG FRAGRANCE	D113	12
	RED LOBSTER RESTAURANT	V234	12
	SPRITE SOFT DRINK	F221	12
42	JC PENNEY DEPT.—MISC.	V321	11
	K MART DISC—SPORT/TOY/HOBBY	V324	11
	PILLSBURY REFRIGERATED COOKIE DOUGH	F113	11
45	BRAUN—MEN'S ELECTRIC SHAVER	D126	10
	BURLINGTON COAT FACTORY—MEN & WOMEN	V311	10
	COTY CELEBRATE FRAGRANCE for WOMEN	D113	10
	HBO HOME BOX OFFICE	V423	10
	LODINE XL RX	D218	10
	SCOOP AWAY ANTIBACTERIAL LITTER	G532	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

initiative will woo 40-plus women predisposed to a common degenerative sight condition, presbyopia. In addition, the Petaluma, Calif., company will furnish optometrists and ophthalmologists with the quarterly magazine *eyeQ*, which features information about presbyopia and eyecare.

*EyeQ*, published and marketed by Meredith Custom Publishing, Des Moines, Iowa, tested in four markets last fall. It was sent to homes of women with a household income that surpassed \$50,000, via Meredith's database. Sola bought bus wraps in a few markets. —Bernhard Warner

## NORELCO CONSUMER PRODUCTS

**Agency:** Norelco agency DMB&B, N.Y.; with Ryan Partnership, Westport, Conn., handling sponsorship

**Begins:** Now

**Budget:** \$2.5-3 million

**Media:** TV, print

Seeking a closer affinity with its young male target, Norelco Consumer Products Co. has signed an official sponsorship with the National Hockey League, estimated by agency sources at \$2.5-3 million before the cost of Fox's NHL telecast media typically packaged with sponsorship.

The sponsorship pact primarily support's Norelco's market share-leading electric razors and its mustache and beard trimmers, but may also be used for its hair clippers and home air filtration systems, with Norelco activating it with a Stanley Cup Playoffs-linked push to buoy Father's Day sales. The deal is scheduled to be unveiled during the league's All-Star weekend activities in San Jose later this month.

Norelco is expected to support the sponsorship with NHL-themed TV advertising, print, POP and sweepstakes.

For Norelco, the NHL commitment represents a rare foray into sports sponsorship, although it has sponsored some beach volleyball and buys media time on ESPN, national MLB telecasts and *Monday Night Football*. Norelco normally outspends the rest of its competitors combined on advertising and dropped \$30 million behind the rollout of its Reflex Action Razor last year. —Terry Lefton

# Media Person

BY LEWIS GROSSBERGER



## Whirling Blurbish

MEDIA PERSON ASSUMES HE WILL RECEIVE NO argument when he asserts that at this time of year it is

the solemn duty of every decent, recession-fearing American to proceed to a multiplex and see one of the 627 movies recently issued by what David Duchovny's character on *The X-Files* so brilliantly described as the Military-Industrial-Entertainment Complex.

The difficulty begins only when you try to puzzle out which particular film might stand a chance of surviving your first 10 minutes of scrutiny without either inducing REM sleep or sending you racing back up the aisle, desperately attempting to avoid regurgitating your Milk Duds.

For most people, this effort begins with a visit to the movie pages of the local newspaper. You will find they have expanded greatly during the holiday season (which now lasts about four months, by MP's reckoning) and also that they have the virtue of being vastly more entertaining than most of the actual movies themselves. If that mainstay of movie ads, the selectively edited critic's blurb, has not yet been recognized as an art form, surely the day cannot be far off.

While it is difficult for the novice movie-picker to hack his way through the jungle of screaming superlatives, a number of helpful guidelines exist with which you can at least eliminate the truly awful films, leaving for your consideration the heroically mediocre.

First of all, immediately cross off your list any specimen that has not been labeled by someone—anyone—"best movie of the year." There are now so many critics in existence that any film without this designation must be utterly pathetic. A count made by Media Person in *The New York Times* ads showed six "best" films now playing (*Mother, Hamlet, The Portrait of a Lady, The People vs. Larry Flynt, Breaking the Waves, Ransom*) and that's not counting those merely tagged as "smartest comedy of the

year" or "best family holiday movie."

Naturally, with such quality available, only a fool would choose a movie such as *Secrets and Lies*, the ad for which proudly flies the flag, "'One of the year's best films'—Siskel and Ebert." Why settle for a lowly one of the best when you can choose a movie that is simply the best?

Another important indicator (though of what, MP confesses some uncertainty) is the

**First of all, immediately cross off your list any specimen that has not been labeled by someone—anyone—"best movie of the year."**

Oscar blurb. In the light of so many movie ads currently boasting Oscar-winning performances, it is interesting to note that the Oscars have not actually been awarded yet, nor even the nominations. Fortunately, this trivial point has not stopped the critics and their eager collaborators, the blurb creators (*blurbeurs* in French), from handing out the glossy little munchkins themselves and shouting it to the skies.

Why, one movie, *Ghosts of Mississippi*, has already won three critic-given Oscars. "Baldwin is definitely Oscar-bound!" exults Bonnie Churchill, National News Syndicate. "Woods is bone-chilling and Oscar-ready," clamors Joel Siegel, *Good Morning America*. "Goldberg is great! A strong Oscar contender," trumpets

Jeffrey Lyons, WNBC-TV/New York. (Good thing there wasn't a fourth; MP is out of verbs.) While *Ghosts* is not the best movie of the year—though MP hasn't seen today's papers yet—it has at least piled up enough unofficial acting Oscars to promise you a great evening of scenery chewing.

Bonnie who of National what? Mention of this extremely non-famous blurbmeister reminds Media Person to address another crucial point: Avoid like that Dustin Hoffman plague movie any film whose ad quotes only obscure critics with names printed in tiny type. Jack Lemmon and James Garner, currently appearing in the alleged comedy *My Fellow Americans*, may well be "no longer actors but national treasures"—anything is possible—but are we really prepared to accept this declaration from a personage such as Jim Svejda, KNX/CBS Radio?

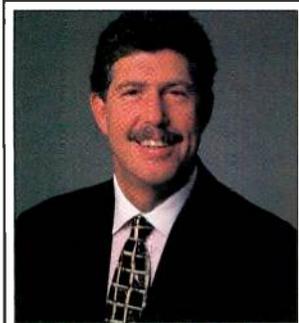
Of all the services performed by the gallant men and women who provide blurbage to the public, perhaps the most vital is the medical-alert warning, which has saved countless lives by shepherding the weak and afflicted away from films that could cause physical harm. In this regard, Media Person would like to salute the following: *Newsweek's* David Ansen, who warns that "*The Crucible* gets your blood boiling," the *Detroit Free Press* for alerting cardiac patients that *Scream* is "a relentless, heart-pounding stunner" and a host of critics, too numerous to mention, who enumerate the dangers of Stallone's *Daylight*, a movie that will "rock you and shock you," tingle your spine, make your eyes pop and turn your knuckles white.

Disclosing the presence of the scariest and least-understood of all film-generated afflictions, multiple digital levitation, is the special concern of America's most famous critics with their well-known cry of alarm: "'Two thumbs up'—Siskel & Ebert."

Of all the millions of blurbs Media Person reviewed to prepare this study, his favorite was by Peter Travers of *Rolling Stone*, who is quoted in reference to *Beavis and Butt-head Do America*: "This movie does not suck." MP's only quibble is the suspicion that it probably does. ■



# “We’re glad we spent *more* in magazines.”



**Kurt Graetzer**  
Executive Director  
Milk Processor Education  
Program

**O**ur charge was to change how America thinks about milk—to see a major shift in attitudes. To put milk back on a growth curve, we had to dispel a lot of myths and

misconceptions built up over decades. And we had to do it on a \$36 million budget.

It wasn’t enough just to say milk is great for you. We had to get specific—and convey the specific benefits of 1%, 2%, skim and whole milk.

With all the educational nuggets we had to get out there, no other medium but magazines could handle it. Magazines gave us the ability to *dominate* a medium—for 15 straight months.

Our reach and frequencies are amazing—at a 95 with a 52 for women 18-44. We couldn’t have bought even four months of competitive-level advertising on TV for the same budget.

The “milk moustache” ads from Bozell made immediate

impact. Just five months into our all-magazine campaign, we placed fifth among the Top Ten ad campaigns—in

major areas that concerned us. Only pluses, no negatives.

An important factor in our success was the perfect

**“Going from \$36 million to \$65 million in magazines next year was a slam dunk decision.”**

a reader survey by *USA Today*. All the others were major TV advertisers with much larger budgets.

Don’t let anyone tell you print takes a long time to build. This happened like wildfire!

Ten months into the ad campaign, we saw dramatic improvement—with significant attitude shifts in the four

partnership between the Milk PEP board, the Bozell agency and magazines.

Our board has just voted to increase the dollars. With the dazzling results so far, going from \$36 million to \$65 million in magazines next year was a slam dunk decision.



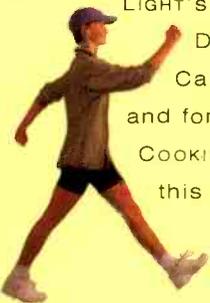
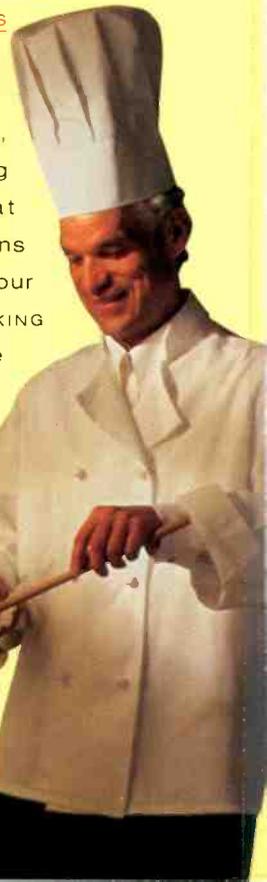
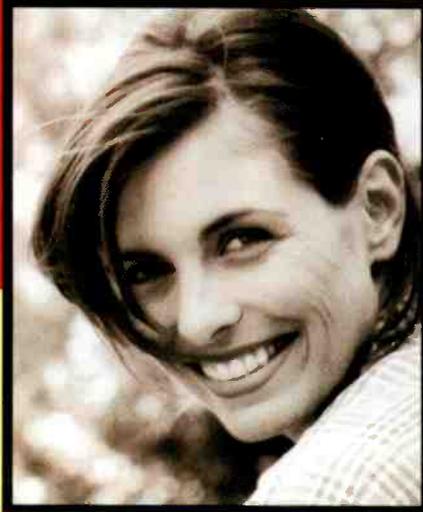
**Magazines make things happen**

THE *CookingLight* TEN-YEAR REUNION.

IT'S LIKE WOODSTOCK

ONLY WITH PORCINI MUSHROOMS.

APRIL 19TH & 20TH, 1997



Once in a rare while, something so big comes along that people go all out, just to experience it. Next April, it's happening. The *COOKING LIGHT* Ten-Year Reunion. One incredible weekend like there's never been before. We're inviting you to our headquarters city, Birmingham, Alabama, for a celebration of food, fitness and fun. Pull up to the table with five of the nation's hottest chefs who'll be dishing out their specialties in THE BOLLA WINES ENLIGHTENED CHEFS CAFÉ. Cook your way to big money in THE \$20,000 COOKING LIGHT/KRAFT FOODS RECIPE OF THE DECADE COOKOFF. Work out with top fitness experts at the NEW BALANCE/SPORTSFIRST FITNESS ZONE, where there'll be aerobic exercise, a 10K CHALLENGERS RUN and a 5K POWER WALK. Train your brain for healthier living at our Wellness Center with seminars on topics from low-fat cooking to handling fat phobia. Take THE Century SHUTTLE to tour *COOKING LIGHT*'s headquarters, test kitchens and "kitchens of the decade." Get your kids stirred up about having fun and being fit at our CHILDREN'S FUN AND FITNESS FAIR. And perhaps even dig into a festive evening at *COOKING LIGHT*'s fabulous headquarters, Saturday night, April 19th, featuring the Recipe of the Decade Cookoff finalists, America's Enlightened Chefs, and food and fitness celebrities. Call today for travel packages booked with ease through THE GM MASTERCARD, and for Cookoff Entries and details of events. Don't miss The *COOKING LIGHT* Ten-Year Reunion. After all, something this big comes along only once in a decade.

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