

# MEDIAWEEK

Vol. 7 No. 2

THE NEWS MAGAZINE OF THE MEDIA

January 13, 1997 \$3.00

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### MARKET INDICATORS

#### National TV: Quiet

The marketplace is still tight, as networks await second-quarter holds before releasing inventory for scatter. What inventory is released is expected to continue to sell at double digits above upfront.

#### Net Cable: Slow

Entertainment networks are starting to move higher-priced prime-time inventory, but only at mid-single-digit CPM increases. News is slow.

#### Spot TV: Sluggish

It's been a weak January thus far. Packaged goods are down, as are movies. Fast food is holding its own. A slight overall uptick for March is expected.

#### Radio: So-So

It's been a slower-than-expected kickoff to 1997. Most station sales managers are reporting decent, if not spectacular, numbers. Eusiness is expected to pick up in the coming weeks.

#### Magazines: Warming

Women's books and men's fashion titles are looking hard at March and April, hoping for good news from fashion and cosmetics advertisers as first-half schedules take shape.

ANNETTE LEBLANC-CATE



# the alphabet report

the latest from abc



## ABC Gets "Politically Incorrect"

It's uncensored. It's unpredictable. It's the most original thing to happen to Late Night since the monologue.

It's *Politically Incorrect* with Bill Maher and it's now on ABC Late Night — the perfect home for its irreverent and topical brand of humor.

This month's shows feature today's hottest stars like Garry Shandling, Dana Carvey, Coolio, Dennis Miller and Joan Rivers, plus figures from the political world, including former Texas governor Ann Richards, Rep. Pat Schroeder of Colorado and Wyoming senator Alan Simpson.

*Politically Incorrect*, which earned a devoted following on Comedy Central (plus an armload of Cable ACE awards), comes to ABC without a single change in its free-for-all format — or in its attitude.

So viewers can expect the same fireworks and uncensored madness they've come to love. The only difference is that now *Politically Incorrect*



Bill Maher stars in *Politically Incorrect*.

follows *Nightline*, Late Night's #1 news and information program and the natural lead-in for a talk show that takes on the hottest topics of the day.

Like *Nightline*, *Politically Incorrect* attracts an urban, upscale, educated audience. But it also delivers the other thing you've come to expect from Late Night — big laughs.

Check out the new *Politically Incorrect* website at [abc.com/pi](http://abc.com/pi).

## ABC/AA Million Mile Giveaway

In February, ABC and American Airlines will kick off the first ever fre-

quent flyer promotion in network history. The ABC/AA "Watch & Fly"™ Giveaway awards one million free AAdvantage miles to a lucky viewer. Details will be made available this month in every AAdvantage statement.

This exciting sweepstakes is just the beginning of a series of marketing alliances in development between ABC and American Airlines.

Keep watching! Keep flying!



## ABC Most Watched Network in Primetime!

Over the course of the average week in the fourth quarter, more people watched ABC Primetime than any other network. From Monday at 8 PM through Sunday at 11 PM, ABC reached over 142 million viewers which is 5% more than NBC, 13% more than CBS and 57% more than Fox.\*

ABC continues to dominate adults 18-49, the audience most coveted by advertisers. Season to date ABC wins 39% of the Primetime half-hours among A18-49 versus 11% for CBS, 30% for NBC and 20% for Fox.\*\*

Once again ABC captured three nights and placed four programs in the top 10 among A18-49.\*\*

Other big news included ABC's Wednesday night lineup shake-up last December. *Grace Under Fire* moved to its new 8 PM position, followed by *Coach*, *Drew Carey* and *Ellen*. *Ellen* moved from 8 PM to 9:30 PM in ABC's new lineup and its original telecasts posted a 37% gain (A18-49 over the three week span of 12/4-12/18) versus its prior performance earlier in the evening (7.8 vs. 5.7). Since the reshuffling occurred, the network has held advantages among A18-49 of 76% versus CBS, 44% versus NBC, and 10% versus Fox.

\*Source: NTL Client Cume System, 1 spot per 1/4 hour in Primetime, for each week from 9/16 through 12/22.

\*\*Source: NTL, 9/16-12/22/96, regular programs only.

## "Get Inside" General Hospital

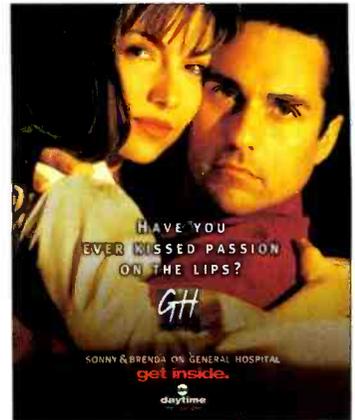
Talk about momentum. First, Luke and Laura's 15th Wedding Anniversary boosted *General Hospital's* ratings by 24% among women 18-49.

Then the Primetime special "Twist of Fate" attracted 34% more female viewers than on an average Daytime airing, and won its time slot among women 18-49.

And now, a new marketing campaign that invites viewers to "Get Inside" is expected to increase the already impressive ratings for ABC's most popular soap.

To capitalize on the show's rich 34-year history and its recent increase in target audience, ABC will launch the spin-off *GH2*. Produced by the same creative team that is responsible for *GH*, the romance and intrigue will escalate when the spin-off debuts on June 2.

Source: NTL, 9/30-11/15/96 & 9/30-12/14/96.



General Hospital's "Get Inside" campaign

## ABC Goes 3-D In May

ABC is going three dimensional in May with the coolest and hippest promotion ever. For one incredible week, ABC's hottest Primetime programs will be televised in 3-D. Specially designed 3-D glasses are being developed for distribution to viewers across America. You've never seen Primetime like this before! Watch for more details about this groundbreaking event!



## GMA & Wal-Mart's New Year!

*Good Morning America's* "New Year, New You" is back... and better than ever. This year's series, devoted to getting people fit, happy and organized, marks the debut of ABC's co-marketing effort with top U.S. retailer—Wal-Mart. Millions of program guides are being distributed this month in Wal-Mart stores outlining tips offered on the series and helping viewers get their New Year started right.

## alpha bits

### Figure Skating On ABC — "The Events That Matter"

ABC Sports will proudly broadcast figure skating's most important competitions. The *State Farm U.S. Figure Skating Championships* will air Feb. 15 and 16, followed on March 20 and 22 by the *World Figure Skating Championships Presented by MasterCard*. Get ready for the events that matter — the Olympic eligible competitions.

### ABC Music Videos

Hit songs from top name talent like Sting, Peter Gabriel, No Mercy and Phil Collins have been turning up the volume on some of ABC's hottest promos. These specially crafted image promos are designed to break through the clutter and ring an emotional chord with our viewers. It's a whole new way to promo — and it's on ABC!

### Kraft Teams Up With ABC Daytime

This March, ABC Daytime and Kraft are teaming up in the Easter Eggstravaganza Sweepstakes, offering a grand prize of \$100,000. ABC Daytime will support this tune-in and win promotion on-air. Kraft's support will include free standing inserts in national newspapers and point-of-purchase displays in supermarkets nationwide, as well as a *Spring Sensations Cookbook* featuring ABC Daytime characters and themed recipes.

## Stay tuned...

Thanks for your feedback on our last issue. Tell us what you think! E-mail us at [alphaweb@abc.com](mailto:alphaweb@abc.com).



Laura K. Jones JAN 21 1997

# AT DEADLINE

## Nielsen to Break Out Syndication Data

The Advertiser Syndicated Television Association (ASTA) has reached preliminary agreement with A.C. Nielsen Co. to provide improved, dedicated reporting systems for syndicated programming. According to Tom Duncan, executive director of ASTA, Nielsen will start providing "differentiated" ratings research in three reports: Network Syndication Share of Viewing; Syndication Persons Tracking Report; and New Cume Study. "Nielsen has agreed with our point of view, as a \$2 billion-plus business, advertisers need better information about where to place their dollars in syndication," said Duncan. "For years cable has dined on the notion that they're feeding off declining broadcast shares, but syndication has been buried in the previous broadcast/cable reports."

## Paradigm Harmonizes With SonicNet

SonicNet, the alternative music Web site owned by Silicon Alley mogul Tim Nye and Prodigy, has been bought by Paradigm Music Entertainment, a one-year-old music label and marketing company founded by former BMG senior vp Tom McPartland. The transaction took place in a stock trade. Paradigm will incorporate SonicNet into its multimedia marketing plans for the company's license to release classic rock records and videotapes from the King Biscuit Flower Hour archives. SonicNet, valued at approximately \$5 million according to a source close to the deal, will still be accessible through Prodigy and at <http://sonicnet.com>

## Grushow Returns to Fox

Sandy Grushow, former president of Fox Entertainment and president of Tele-TV, is returning to Fox as president of 20th Century Fox Television. Grushow fills a vacancy left by Peter Roth, who was promoted last year to head of programming at Fox Inc. At Tele-TV, the Los Angeles-based new media and technology company now being downsized by local phone partners Nynex, Bell Atlantic and Pacific Telesis, Grushow helped oversee planning for wireless cable systems that Tele-TV has slated for launch in Los Angeles and Orange County, Calif., by March. Prior to his Tele-TV stint, Grushow oversaw the Fox network's programming, scheduling and marketing divisions.

## TBS Ad Deal Serves Siblings

Turner Broadcasting Sales Inc. this week will announce that it has landed a \$10 million-plus ad sales and marketing deal with Dallas-based FirstPlus Financial, a money lender. The twist: It's

the first time Turner has involved a Warner Bros. property since the two companies became joint owners. The deal's media schedule includes ads on TBS, TNT, CNN and Headline News, as well as time on Warner Bros. Domestic TV Distribution's *Rosie O'Donnell* and *Jenny Jones*. The deal was put together by Joe Uva, president of Turner Entertainment Networks ad sales.

## Goldsmith Heads 'Penthouse' in New GMC Post

Mark Goldsmith, associate publisher of the General Media Communications automotive group, has been upped to vp/group publisher of the company. GMC owns *Penthouse* and several automotive titles. Goldsmith replaces Audrey Arnold, who left to become vp/publisher of Hachette Filipacchi's *Mirabella*.

## DirecTv Cites Best Month Ever

DirecTv, the leading distributor of high-power direct-broadcast satellite dishes, said last week that it had its best month of sales in its two-year history in December. The company said 165,000 new subscribers signed up, a 30 percent increase over its next best month. DirecTv now has 2.3 million subs, having gained a total of 1.1 million in '96.

## Clear Channel to Buy in Milwaukee

Texas-based Clear Channel Communications last week agreed to acquire Milwaukee radio stations WMIL-FM and WOKY-AM from Chancellor Broadcasting for \$40 million, bringing its station total in the Milwaukee market to three. Clear Channel currently owns WKKV-FM in Milwaukee. The deal is subject to the completion of Chancellor's purchase of two Colfax Communications stations.

**Addenda:** UPN is offering its affiliates a new educational half hour for children called *Algo's FACTory*. The program is produced by Clear Channel Television, one of UPN's largest affiliate groups, with seven stations. UPN will act only as a distributor and will not sell national time in the show... Jack Bonnani, former head of ad sales for ESPN, has signed on as head of ad sales for Speedvision and Outdoor Life, two nascent cable networks owned by Cox Communications and other cable operators... N.W. Ayer & Partners has appointed

Bill Tucker as senior vp, media director. He had been media director at North Castle Partners in Stamford, Conn.... The Forbes family's \$4 million chain of 15 New Jersey-based weekly newspapers is for sale. The flagship is the *Somerset Messenger-Gazette*, circ 14,432. The other 14 papers are located in Somerset, Middlesex and Union counties. Industry sources say the papers are losing money.

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# Looking for Mr. Good

## *CNN seeks a top exec to remake its image*

**CABLE TV /** By Michael Bürgi

**F**acing sagging ratings and a dearth of world-shaking news, CNN is actively searching for a top news executive to help make CNN more than a so-called event-network. Tom Johnson, president of CNN—now a unit of Time Warner's Turner Broadcasting System—is said by knowledgeable sources to be actively pursuing Rick Kaplan, a veteran producer with ABC News, to fill a new position that would have him concentrating on CNN alone. This new executive would be ranked just under CNN's Johnson, the top executive in charge of CNN, CNN International, Headline News and related services. It is not clear how this new position would affect Ed Turner, CNN's executive vp of newsgathering and the man currently responsible for the on-air look of the network.

Critics of CNN assert that the network looks dated and needs to be freshened up. CNN suffers from the widespread perception that people tune in when major news breaks, then return to their normal viewing patterns once the crisis is over.

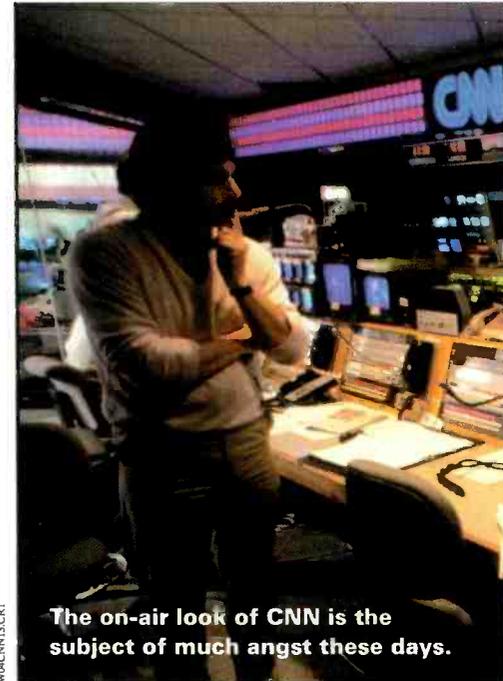
Since the O.J. Simpson criminal murder trial, which CNN carried gavel-to-gavel until October 1995, total-day and prime-time Nielsen Media Research ratings have dropped precipitously, in much the same way that

CNN's ratings fell after the end of the Persian Gulf war in 1991. For the full year 1996, CNN averaged a 0.5 universe rating, reaching 327,000 homes in total day, and a 0.8/582,000 in prime time. That's a 44 percent drop from 1995 in both rating and homes for total day, and a 33 percent ratings drop and 25 percent homes drop in prime time.

CNN's Johnson is said to have interviewed others for the new position but has recently settled on Kaplan. The two have spoken about this job in the past. Kaplan is highly regarded within news circles, and he had been credited with much of the success of ABC's *Nightline* and *World News Tonight* during his 17-year tenure at ABC. He is also considered a temperamental executive with a creative flair.

Johnson has talked to other news executives about the post. Joe Peyronnin, former No. 2 under Eric Ober at CBS News and head of Fox News' would-be operation a few years ago, is said to have considered the job but passed on it. Peyronnin declined to comment for this story, as did Kaplan.

Though CNN executives also declined to comment on the record, one said that the thinking behind Kaplan's recruitment is that Johnson simply has too many new brand extensions to deal with. Over the past two years, CNN has launched CNNfn, CNN/SI and a full-time Web site. Meanwhile, it plans



The on-air look of CNN is the subject of much angst these days.

to launch CNN en Español later this year as it continues to expand its overseas reach.

If Kaplan were to join CNN, his coming on board could have serious ripple effects throughout the news operation, staffers believe. No one is speaking about who at CNN could be affected, but it's clear that if Kaplan (or someone else) takes the job, it will mean anything but status quo at the company.

Yet Kaplan is not a lock, said sources in-

## So Many Pieces, So Little Time

**CABLE NETWORKS**

**N**ow that it owns cable's biggest prize—the Turner networks—Time Warner is turning its attention to the chunks of smaller cable nets it has acquired over the years. The consensus inside and outside of TW is that the company wants to own either all or none of E! Entertainment Television, Comedy Central and Court TV.

The debt-strapped media giant could raise close to \$700 million by selling. But it could add to its considerable clout in the cable marketplace by buying.

So far, the only one of those networks that is in

play is E! Entertainment TV, which reaches 42 million cable and satellite homes. Last month, the four cable operators that each own 10.5 percent of the network—Comcast Corp., Cox Communications, Continental Cablevision and Tele-Communications Inc.—triggered a buy-sell option that forced TW to place a value on the channel to see which side would buy or sell. Time Warner responded by valuing the network at \$550 million, which placed its controlling 58-percent stake at \$310 million. A final decision on buyers and sellers is expected on Feb. 6.

Lee Masters, E! president, said that press reports

last week stating that Comcast will buy E! were premature. "It's still an ongoing negotiation," said Masters. "Comcast clearly would like to buy and has stated its intention. But tomorrow all this could change."

Sources close to the negotiations confirmed that Comcast is the most interested party. But analysts question whether Comcast could raise enough money to buy TW's stake. And they note that TW itself could easily buy out the MSOs since it already owns the largest stake in the network.

Court TV also could end up in play by summer. Like CNN, the network's ratings have sagged since the end of the O.J. Simpson murder trial. Of Court's two other owners, TCI's Liberty Media and NBC, the latter seems to be more interested, said Court

# news



side and outside CNN. He is said to be set to negotiate this week with ABC top brass, including Bob Iger, ABC president, and David Westin, ABC Television Network president. Last year, Kaplan was bumped up to executive producer of special projects, a new position at ABC News, which gave him relatively free rein to get involved with news, entertainment and sports programming. Kaplan is said to have been unhappy in the position. ■

TV sources. Not only is NBC looking to expand its cable holdings but Court TV has an established presence on the network's *Dateline* news series. Time Warner would like to sell its stake because, of the three networks it part-owns, Court is the smallest, with the least growth potential.

Least likely to be sold is Comedy Central, which Time Warner half-owns with Viacom. Comedy Central sources said that Viacom auditors have shown up at the network's New York headquarters with more frequency in recent weeks. But Viacom executives said there is absolutely no intention on its part to all-out acquire the network. And one Time Warner source added: "If anyone's going to buy it out, we will." —Michael Bürgi

## Stations Seek Less Debt

*Several TV groups make plans to tidy up their balance sheets*

**BROADCASTING** / By Claude Brodesser and Michael Freeman

**A**fter a two-year orgy of corporate consolidations, several group owners of TV stations are suffering a hangover of sorts from the debt that came with acquisitions. While few media analysts see a major recession looming, they do say emerging station groups such as Baltimore-based Sinclair Broadcasting and New York's Granite Broadcasting are both close to mounting new stock offerings to raise capital to pay down debt and prepare for future station acquisitions.

Just last week, U.S. Broadcast Group, the Atlanta company run by Jay Elkins' New Vision Broadcasting, announced it was putting its seven stations on the market. They are WMGC (ABC), Binghamton, N.Y.; WVNY (ABC), Burlington, Vt.; KJAC (NBC) Beaumont, Texas; KFDX (NBC), Wichita Falls, Texas; KSNF (NBC), Joplin, Mo.; WWCP (Fox), Johnstown, Pa.; and WATM (ABC), Altoona, Pa. The reason? Debt.

USBG was brought in as a short-term caretaker by the holders of long-term debt on those stations, a consortium of banks including Banker's Trust; Bank of Boston; and Electra, a London-based equity firm. USBG paid \$110 million for the stations in September 1996.

A source familiar with the situation who would not speak for attribution claimed that all the stations were at the high end of leverage (around 6.5 times revenue) but that the stations were in debt "no higher than you'd expect for their size," and while not "unmanageable," all have had problems meeting their budgets, said the source.

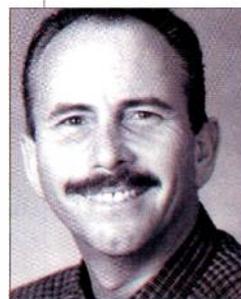
The 22-station juggernaut Sinclair acquired seven of River City Broadcasting's stations for \$1.2 billion last April. Now the combined TV group is said to be operating at a debt load approaching six times operating cash flow and will in all likelihood put together an offering of preferred stock within the next month, according to industry analysts. David Smith, chairman and ceo of Sinclair Communications; Barry Baker, ceo of Sinclair Broadcast Group; and David Amy, cfo, all declined to comment on whether an offering is imminent.

Paul Sweeney, a senior media analyst for Salomon Bros., said Sinclair is carrying \$1.3 billion in debt and is currently paying more than \$100 million in interest annually. "Cer-

tainly, with Sinclair-River City expected to have a combined pro-forma cash flow of just over \$200 million for 1996, they are in a good position to raise new public capital," Sweeney said. "While their debt is at about six-and-a-half times cash flow, it's at the high end but not too alarming for Wall Street. Most banks would like to see debt sit at about four to five-and-a-half times cash flow."

Sinclair, which is listed on the NASDAQ exchange (SBGI), has seen its share price slide since July, when it was trading at a 52-week high of \$48 per share. The price has dropped 39.5 percent in value to \$29 $\frac{3}{4}$  a share as of late last week (Jan. 9). Raymond Johns, an independent station consultant based in Norwalk, Conn., said Sinclair's more recent misfortune resulted from lower-than-expected fourth-quarter earnings projections—most notably resulting from "lower-than-expected" ratings for the group's 10 Fox affiliates.

Alan Bell, president of Freedom Newspapers group, a division of Freedom Communi-



**Elkins' USBG is ready to sell out**

cations that owns six television stations, said: "The big buccaneers and little buccaneers of the station marketplace can always risk debt, and if things don't work, there's always an available market [that wants] to buy stations."

Granite Broadcasting, a group with 10 stations, is likely to announce a proposal to finance its impending acquisition of Detroit independent WXON-TV via a preferred stock offering, according to a source close to the company. The station is currently owned by Aben E. Johnson Jr. and the Johnson Trust. Granite cfo Larry Wills declined to comment on the group's operational cash flow, nor would he furnish current information on its debt because Granite shareholders have not yet been given the most recent information. At year-end 1995, Granite's debt was reported by the company to be \$376.5 million. Granite has seen its revenue grow from \$22 million five years ago to \$99.9 million in 1995, while its debt is said to hover at around six times net revenue, according to a source familiar with the company. ■

## What's a News Lead-In Worth?

*Katz report questions value*

**LOCAL TV /** By Claude Brodesser

**T**he value of lead-in programming to local news broadcasts is questioned in a new Katz Television Programming study to be released today. The report concludes that lead-ins are not as critical as they used to be in generating audiences for local TV news shows. While many newscasts still capture the majority of their viewers from lead-in programming, "lead-ins have become a smaller factor, particularly with 5 p.m. newscasts," the Katz study says.

The study, conducted by Katz programming director Jim Curtin, makes a case for a lack of connectivity between time periods. "We feel that each time period will have to fend for itself," said Curtin, noting that the study found that the hit *Rosie O'Donnell* talk show is retaining just 29 percent of its audience into early newscasts.

Top-rated local newscasts depend heavily on lead-ins, but competing news shows generate more of their viewership from switch-overs and new tune-ins, the report says.

Dan Robbins, general manager of Grand Canyon Television's KNAZ-TV in Flagstaff, Ariz., said that "people don't watch stations, they watch shows. The success of your news depends on how you promote it in your lead-in."

The report advises stations that if they are looking to be No. 1 in news, they still need to pay top dollar for a highly rated lead-in. For other stations, Katz is saying "buy the show to win the time period, and don't worry about the lead-in for news," Curtin said.

The Katz study also found that stations that air 5 p.m. and 6 p.m. news do not retain audiences for both hours as they once did. News-to-news compatibility, which averaged 72 percent in 1988, is down to 62 percent, the report says. "Viewers...are more apt to tune in to a competitor's news program and get a different perspective for the second hour," it says.

Some syndicators, of course, take issue with Katz's findings about the value of lead-ins. "I can't believe this [report]," said Moira Farrel, a researcher for King World. "I disagree with their spin, not with the results. I believe that lead-in has never been more important. There is more and more flipping around [by viewers using remote controls]." ■

## First Look: Fuller's 'Cosmo'

*Brown's successor makes surprising changes in first issue, due in Feb.*

**MAGAZINES /** By Jeff Gremillion

**B**onnie Fuller has the unmistakable glow of a woman about to give birth—times two. Fuller, who has just officially stepped into longtime editor Helen Gurley Brown's shoes at Hearst's *Cosmopolitan*, is pregnant with a little girl, due in March. And the March *Cosmo*, the first under her command, will hit newsstands on Feb. 18.

Fuller's reworking of the 2.5 million-circulation title—more streamlined editorial, a cleaner design and a dozen new columns—is more dramatic than many magazine-watchers



**Fuller: "Cleaning up the closet"**

expected. But the preliminary reaction among media buyers who have seen a presentation of the new look is positive. The initial reaction is that Fuller has added a fresh look and tone while maintaining a tangible core of the old *Cosmo*.

The subtly striking changes begin on the cover. New hair and makeup people and different lighting styles were employed to make the first Fuller cover (a brunette model against a white background) brighter and more modern. A retro-'70s typeface, used in headlines throughout the book, is introduced on the cover. And there is a new, softer color palette. But "essential elements" of the cover—such

as the half-body cropping of the photo—have not been changed, Fuller noted. "We sell 1.8 million on the newsstand. We don't want someone to be looking for *Cosmo* and not find it."

Inside, Fuller has done away with travel and food pieces, as well as fiction. "We've talked a lot about cleaning up the closet, pulling out what was making it too dense, so it would be easier to get to the best stuff," explained the editor, who based many of her changes on extensive focus-group data. Fuller has doubled beauty coverage and increased fashion coverage by 40 percent. She has also beefed up health and fitness.

Fuller has added a first-ever letters section and reader-response columns and sidebars throughout the magazine. Drawing on her success as editor of G+J's boy-crazy *YM*, Fuller has upped the dosage of male feedback in relationship and fashion stories, even adding a column called "His Point of View." There's also more celebrity coverage, including a new fashion/entertainment section, "Cosmo Tells All."

Design-wise, Fuller has simplified the front of the book and made the look more consistent throughout. There's more white space in the new *Cosmo*, and better photography. "It's sleeker and more sophisticated," said Fuller. "You're going to see a magazine that's more visual."

Pam Levine of Media Buying Services is impressed. "It's hipper, younger and more interesting," she said of the new *Cosmo*. But Levine also offered a warning: "If they try to make it too far out, they'll lose their franchise." ■

## Times Unifies Content Sales

*Sulzberger gets responsibility for repurposing of 'Times' information*

**NEWSPAPERS /** By Anya Sacharow

**A**rthur Ochs Sulzberger Jr., publisher of *The New York Times*, has won an expanded role in the management of the parent New York Times Co. following a restructuring last week. In a split of the company's Information Services Group, Sulzberger has assumed responsibility for all operations that resell the content of the newspaper—the New York Times News Service, the Index/Times On-Line and TimesFax.

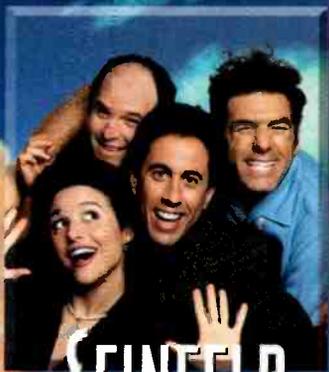
The division of the Info Services Group,

directed by Times Co. president and coo Russell Lewis, gave responsibility for operations that are separate from the newspaper—including Custom Publishing, the Business Development group and some administrative jobs—to Len Forman, senior vp of corporate development, new ventures and electronic businesses.

"What this means for those of us who work at the *Times* is that we now have overall responsibility for all the ways we distribute our information," Sulzberger said in a staff memo.

Sulzberger, 45, became publisher of the

# FOR YOUNG ADULTS, LOOK TO THE LEADER.

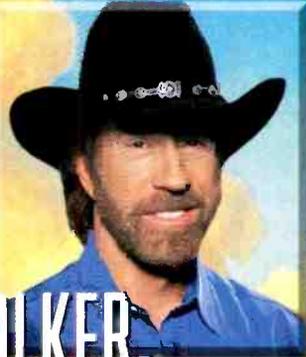


SEINFELD

VIBE



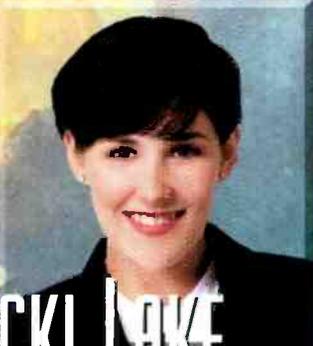
MAD ABOUT YOU



WALKER, TEXAS RANGER



MARRIED... WITH CHILDREN

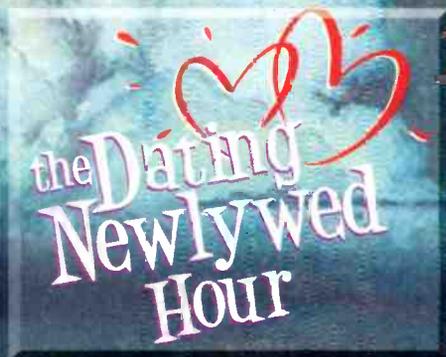


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THE LEADER IN YOUNG ADULT PROGRAMMING

## TV PRODUCTION

There is more otherworldly entertainment starring young girls headed for the tube. Columbia TriStar plans to turn its movie hit *The Craft* into a TV series for Fox. The pilot script recently was completed. No cast is attached yet; it is unlikely that the young stars of the feature—among them Fairuza Balk (*Gas, Food, Lodging*) and Neve Campbell (*Scream, Party of Five*)—will reprise their roles for the TV series. The show, if it is picked up by Fox, would join two other prime-time girl-centric series that deal with the mystical and occult: ABC's TGIF sitcom *Sabrina, the Teenage Witch*, one of the season's only bona-fide hits; and *Buffy, the Vampire Slayer*, slated for a March launch on the WB. *Buffy* also is based on a film, written by Joss Whedon, who is executive producer of the series. The show stars Sarah Michelle Gellar, an Emmy winner from *All My Children*. *The Craft*, likely to be the darkest of the three series, is said to remain true to the tone of the movie, which was released last spring and grossed \$25 million. It has since become a hot property on home video. The film centered on a group of high school girls who turn to witchcraft as a way to solve their problems and wreak havoc on their enemies.

The networks' fall '97 development slates that began rolling out last week include some well-known TV veterans. Cindy Williams (*Laverne & Shirley*) will star as headmistress of an all-girls school in a sitcom for The WB from Miller-Boyett-Warren. The network also has committed to an untitled sitcom starring Tom Arnold; that project has no concept, writers, production team or cast. Universal Television will produce the show, along with Arnold's Clean Break Productions. It will be Universal's first show for the WB and its third pick-up for this fall (along with the Shaun Cassidy-produced period drama *Roar* for Fox and the movie-based *Timecop* for ABC). Tom Selleck will return to CBS for a sitcom created by Barry Kemp (*Coach, Newhart*), and John Larroquette will switch from his long-time home at NBC (which recently cancelled his self-titled sitcom) to CBS for a midseason project for early 1998. —T.L. Stanley

Times in 1992. The son of Times Co. chairman/ceo Arthur Ochs Sulzberger, he is now considered the leading candidate to succeed his father when Sulzberger Sr. decides to retire.

The Info Services Group was founded in 1993 by former Times Co. coo/president Lance Primis as a separate entity from the newspaper to develop electronic publishing ventures that would resell content from the paper. In the restructuring last week, James Cutie, president of the Information Services Group and a 16-year veteran of the company, resigned. John Brewer, president and editor-in-chief of the

Times Syndication Sales Corp., also left. Primis left the company last September following conversations with the Sulzberger family that made it clear he would never become chairman/ceo.

The Times Co.'s strategy is to consolidate all factions of *Times* content distribution in a single business unit. At a lunch last week, Sulzberger Jr. assured senior executives from Info Services that the restructuring did not indicate a phasing out of the group. "We have much to learn from them about these businesses and how, together, we can build on what we and they do," Sulzberger Jr. said in his staff memo. ■

# ABC's Risky Business

Prime-time chief Tarses sets midseason tryouts for offbeat shows

NETWORK TV / By T.L. Stanley

If Jamie Tarses has her way, ABC will be taking more risks in prime time on her watch. If the network's midseason shows are any indication, the new ABC Entertainment chief's wishes already are beginning to materialize. ABC, which has slipped to third place in households but retains its No. 2 spot in the vital 18-49 demographic, for midseason has ordered the first new reality show on the networks in several years; a cinematic anthology; a comedy with a star unproven in the genre; and a series set in a coroner's office.

"We want to be the ones trying new things, being out in front," Tarses said last week, shortly after ABC Entertainment chairman Ted Harbert resigned after 20 years at the network, leaving Tarses to run the show. "We want to take more risks, but that won't necessarily manifest itself as edgy all the time."

Among the seven new ABC shows set for this spring are *Vital Signs*, one of the few prime-time projects the network has ordered this season from parent Disney. The hour drama, set to premiere at 9 p.m. on Feb. 27 against NBC's Must See TV Thursday franchise, is the first prime-time show from Buena Vista Television (producer of the syndicated *Live With Regis & Kathie Lee* and Siskel & Ebert).

ABC has ordered six episodes of *Vital Signs*, which will tell medical stories via re-enactments and first-person accounts from doctors. Buena Vista initially produced a 10-minute segment

for the network—executives pitched the show dressed in doctors' scrubs with notes written on X-ray. The show will roam the country, telling stories of hero doctors who save their patients by solving medical mysteries. "They'll be told much like detective stories, from the doctors' perspectives," said Michael Davies, senior vp of Buena Vista Productions. "Unlike the medical dramas already on the air where the characters become the most important thing, the cases themselves will be the stars."

BVT initially planned to take the show to syndication but decided to use *Vital Signs* to launch the studio's goal to become an all-around program supplier. "We have been gearing our development that way for about the past eight to 10 months," said Mort Marcus, BVT president. "The goal is to have shows on the air five days a week."

Tarses' other ABC mid-season shows include: *The Practice*, the David E. Kelley

production set in a small Boston law firm; *Father's Day*, whose main character, a widowed minister, will live down the street from Tim Allen's *Home Improvement* family; the action-adventure series *Spy Game*; *Leaving L.A.*, about workers in the L.A. County Coroner's office; and the as-yet-untitled Arsenio Hall romantic sitcom. Hall's show is set for the *Ellen* slot, Wednesdays at 9:30, beginning March 5. Tarses said *Ellen* will return for May sweeps, though the main character's rumored "coming out" has not been green-lighted. ■



Tarses: "We want to be the ones trying new things."

ANDREW ECCLES/ABC

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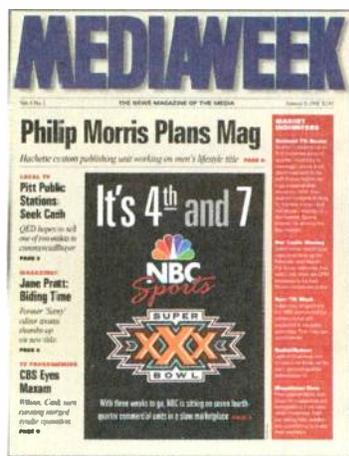
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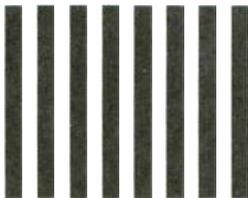
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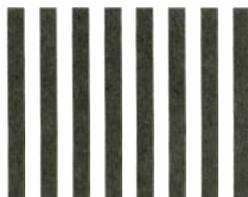
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# N.Y. Tab Vet Takes Charge

*New 'News' editor Hamill rolls up his sleeves to battle 'Post', TV*

**NEWSPAPERS /** By Anya Sacharow

**P**ete Hamill's first day as editor-in-chief of the New York *Daily News* last Monday was relatively placid, aside from the CNN camera crew that descended on his office for an interview and the presence of *News* owner Mort Zuckerman at the editors' regular morning meeting. Hamill, 61, sauntered around his office with his shirtsleeves rolled up and a tie draped around his neck. One of his biggest first-day challenges was figuring out how to turn down the ringer on his phone.

It will take another six weeks or so, Hamill says, for *News* readers to notice any changes in

outdoor media buying for DDB Needham Optimum Media. "If it brings [the *News*] additional readers, that's good for us."

Hamill has long wanted to edit a New York paper. A native New Yorker, he started as a reporter in 1960, on the night city desk at the *Post*. He was a longtime *Post* columnist under several owners and was editor of the *Post* for one nerve-racking month in 1993 when Abe Hirschfeld owned the paper. Hamill also did a stint at the *News* in the 1970s and worked for Times Mirror's *New York Newsday*.

At the top of Hamill's long improvements lists for the *News* is a stronger Sunday paper, to fight off new competition from the Sunday *Post*, which launched last April. The Sunday *News*' circulation fell 9.2 percent in the six months ended last September, to 888,759, according to Audit Bureau of Circulations. The *Post*'s new Sunday paper averaged 291,497 copies. Hamill calls the Sunday *News*' weekly lifestyle section, Spotlight, "an atrocity that we're going to clean up and change quite a bit." The section is primarily soap opera features and horoscopes.

Later this year, the *News* will have four-color capacity via a new \$150

million printing plant in Jersey City, N.J. The paper plans to gradually introduce color photos. The *News* has also retained noted magazine design consultants Walter Bernard and Milton Glaser to make graphic improvements, which will begin showing up in the spring.

Also on Hamill's wish list are more and deeper investigative reporting projects, a larger news hole and a greater sense of urgency in the news pages. The night-side staff will also be beefed up to advance stories beyond what *News* readers might have seen on the local TV news shows the previous evening. "We've got to make sure we're going beyond in the news pages what [readers] can get on television," Hamill says.

The *News*' primary competition, according to Hamill, is not archival tabloid the *Post* but the 11 o'clock news. "I don't think of myself in a

war with the *Post*," he says. "The *Post* is my old neighborhood. It's a newspaper that gave me life. I want the *Post* to last 50 years. I've talked to [*Post* editor] Ken Chandler. I said, 'Look, some days I'll kick your ass and some days you'll kick my ass and it'll never be personal.' The only winners will be the readers."

Chandler confirms that the competition will be amicable. "Pete and I agreed to have an intense but friendly rivalry," says the *Post* chief. "I'm looking forward to it." Both papers are on the rebound after some lean years. Ad revenue at the daily *Post* (excluding Sunday) was up 15 percent for the second half of 1996, according to publisher Martin Singerman. The *News* reports it had 12 percent growth in ad revenue in '96. In daily circ, the *News* was up 5 percent to 734,277; the *Post* gained 3.9 percent to 429,642.

Hamill will also be thinking about the Internet—not even a dream when he started in New York City journalism almost four decades ago. "The Internet is a great tool for us, in addition to being competition," says Hamill. "Because of the economics, [newspapers] still have an enormous advantage. The newspaper is still a great bargain. And you can take the newspaper to the john. You can take the laptop, I guess, but it ain't that easy." ■



ROBIN GRAUBARD

**Making a list: Hamill has targeted the Sunday paper for changes and is pushing for more investigative stories**

the paper. "I have long lists," Hamill says about the improvements he wants to make.

Hamill's arrival in the newsroom has already had a calming effect, beginning to unite the factions that existed under former editor Martin Dunn. Dunn left on Oct. 1 to return home to Britain as news director of Newspaper Associates' Channel 1, a 24-hour news channel in London. Under Dunn, the *News*' staff splintered among the old-timers who have been around since Tribune Co. owned the tabloid, the *New York Post* crowd that Zuckerman recruited in 1992, and the *New York Newsday* faction that arrived in 1995 when that paper folded.

New York newspaper-watchers are saying that Zuckerman appears to have made a smart choice. "[Hamill has] always been an exciting writer," says Jack Cohen, director of print and

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## CABLE TV

**TCI Satellite Entertainment**, the newly spun-off satellite unit of Tele-Communications Inc., last week secured financing underwritten by Bank of Nova Scotia, Credit Lyonnais and NationsBank. The arrangement lets TCI Satellite Entertainment borrow up to \$350 million, with an additional \$400 million available upon compliance with certain covenants. The company will use \$250 million to pay down debt due to TCI and will reduce the amount it can borrow from TCI from \$500 million to \$100 million.

**fXM: Movies from Fox**, the spin-off service of fX, the Fox-owned cable network, is dipping into original programming for the first time. fXM has commissioned six emerging filmmakers to produce original short films for the channel, which mines the Fox film library for most of its programming. Michael Apted, one of the few directors who regularly cross over from documentary and independent films to mainstream moviemaking, will host *fXM Shorts: The Director's Take*, premiering on Feb. 7. fXM says that more originals will be commissioned throughout the year.

**USSB**, the pay-channel satellite distributor that shares the Digital Satellite System with market leader DirecTV, will cover the 1997 Sundance Film Festival. USSB also is the distributor of the Sundance Channel, the cable network owned by Viacom and Robert Redford, creator of the festival. From Jan. 24-26, USSB will have VH1 host Robin Dorian reporting from the festival in Park City, Utah.

**John Barbera**, former president of Turner Broadcasting Sales, will run the ad sales operation for WBIS+, the New York station purchased by ITT and Dow Jones last year that will be relaunched as a business and sports station on Jan. 21. WBIS+ has backed off from plans to launch as a superstation, noting that superstations are being dropped in large numbers by cable systems looking to free up channel capacity for new cable networks. The latest superstation casualty, WWOR in New York, sold its satellite transponder space to Discovery Communications at the end of December and is now reaching only homes in its market.

—Michael Bürgi

# Two Boomer Titles Tee Up

*Times Co., Southern Progress celebrate resort living in new books*

**MAGAZINES / By Jeff Gremillion**

**T**here is perhaps no other word that captures the imagination of magazine publishers these days so much as *boomer*. It is spoken with particular glee by shelter books, which regard the demo as profit-making magic. Two new lifestyle/shelter books aim to capitalize on the coveted group's interest in real estate.

The first issue of *Golf Course Living*, a New York Times Co. spinoff of *Golf Digest*, was mailed in December to 400,000 of the most affluent of *Digest's* 1.5 million subscribers. And *Coastal Living*, a new bimonthly from Time Inc.'s Southern Progress division, will launch in April with an initial circ of 300,000.

As boomers start preparing for retirement, they will be relocating to—or buying second homes at—leisure destinations in throngs, says Mark Adorney, the Times' vp for new magazine development. "Golf is already a multibillion-dollar industry," Adorney says. "Match that with all these boomers turning 50 and looking for new homes. They're looking for safety, beauty and quiet. The groomed, parklike environment of a golf course is perfect."

The new title, planned as a semiannual for

at least a year before possibly expanding to bimonthly frequency, is designed to also have appeal to boomers who would not set foot on a golf course. Real estate advertisers, some of which paid for direct-mail inserts in the first issue of *Golf Course Living*, have reported high response rates, Adorney says. He notes that real estate advertisers, usually elusive for national magazines, will buy space only if the promised audience is highly targeted. For that reason, the Times will be in no hurry to convert the wealthy, controlled-circ readers of *GCL* to paid subs.

The book, now mostly lavishly photographed features written in the vein of a real estate guide, is expected to evolve into a multidimensional shelter/lifestyle title, Adorney says.

*Coastal Living* will cover travel, entertaining and interiors and will team with Time Inc. cousin *Money* on stories about buying and selling coastal real estate. "Speaking as a boomer myself," says *Coastal* publisher Burton Craige, "I know that all of us are dreaming about what our next step will be. The coast is a natural draw." Craige says that real estate will be represented as much or more than any other ad category in *Coastal's* premiere issue. ■

# The People Get Their Larry Flynt—Twice

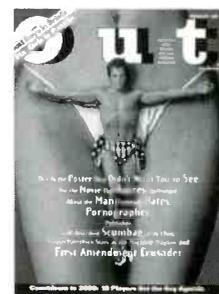
**MAGAZINES / By Jeff Gremillion**

**G**reat minds think alike. Or something like that. Two magazines—*Out* and *Hustler*—have adorned their latest covers with a controversial photo-illustration depicting actor Woody Harrelson, adorned in briefs made of a U.S. flag, crucified on a nearly nude woman's crotch. The image, Sony Pictures' original poster for the new film *The People vs. Larry Flynt* (starring Harrelson), was rejected by the Motion Picture Association of America.

The nixed pic, supplied to *Out* by Harrelson's publicist, leads the mag's February issue, pegged to a profile of the star. Sarah Pettit,

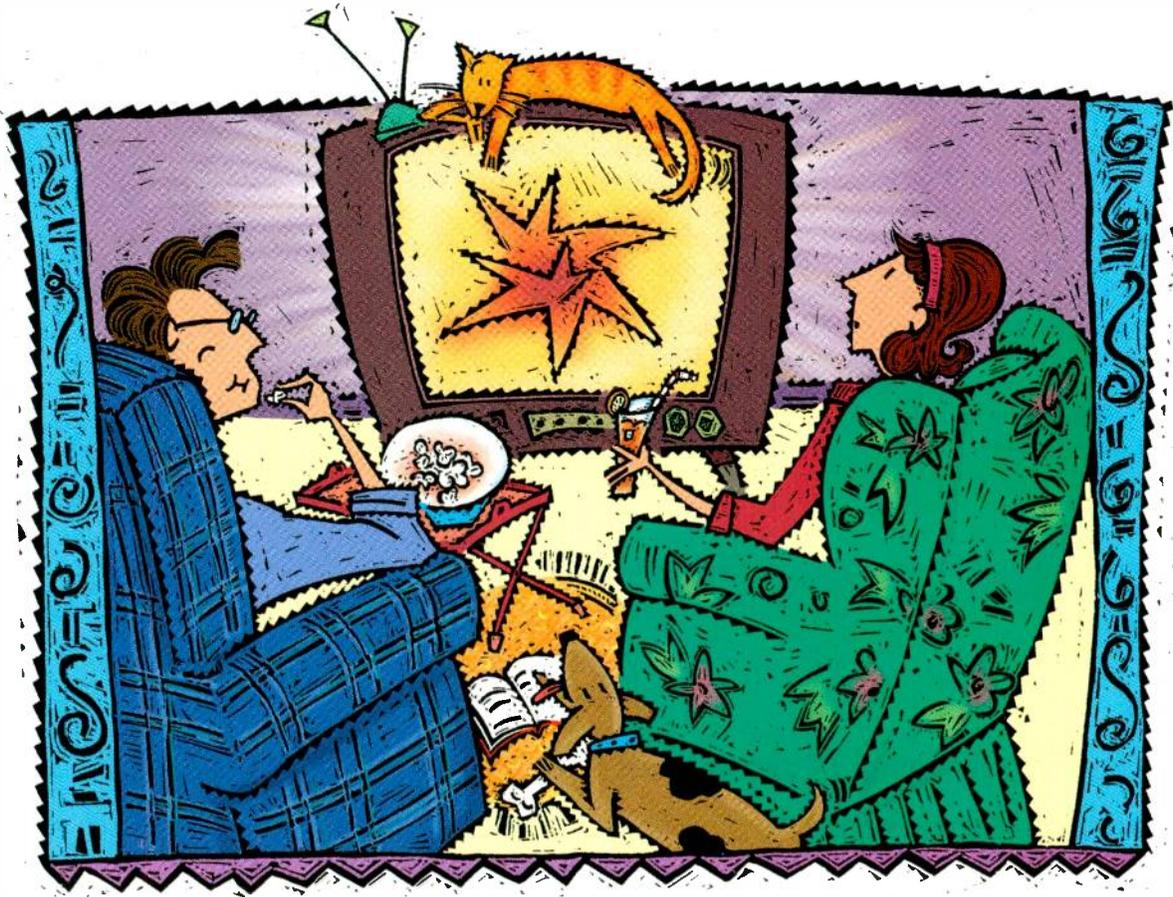
editor of the independently published gay monthly, said she was taken aback when she saw the identical cover on the March issue of *Hustler*, published by Flynt. "We thought we had an agreement that the image would be ours exclusively for some period of time," Pettit said. She added that it's ironic that *Out*, a "strictly PG-rated magazine... would be associated with this oddly iconoclastic, reviled magazine."

Flynt, who could not be reached for comment, is said to have particularly liked the Sony poster and wanted to give it some exposure. But no one at the movie company knew of his plans to make it a *Hustler* cover. "We're not sure how Larry got his hands on it," said a Sony source.



Poster boy: Sony's censored movie ad of Woody-as-Larry lives on the me-too covers

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## LETTERS

## Sweeping Away the Sweeps

CAB applauds the call for the elimination of sweeps (*Media-week*, Dec. 16). However, we view with amusement the statement that this will allow the networks to re-allocate programming used to boost broadcast network ratings during those periods and thereby help local broadcast affiliates. As the ratings record will show, the use of special programs by the broadcast networks during sweeps periods did nothing to reduce cable's continuing march toward increased ratings, share and audiences. The broadcast networks and, consequently, the local broadcast affiliates have seen

severe declines in their audience during the sweeps periods, as compared to previous sweeps.

If, as a result of the elimination of the sweeps, more sophisticated methods are applied to the measurement of local television audiences, CAB would applaud that development. Anything that would help us get out from under the archaic paper diaries that are used in local markets has our full and undivided interest and support.

Joseph W. Ostrow  
President/CEO  
Cabletelevision Advertising Bureau  
New York

## FORUM

## Which of the new syndicated TV shows being offered at the NATPE convention this week have the best chance to succeed?

## Bill Carroll

VP and Director of Programming,  
Katz Television Group

"If there is such a thing as a no-brainer, *Martha Stewart* falls in that category. And how can you bet against Gene Roddenberry? *Battleground Earth* seems like a good bet. When Disney decides it's going to roll out the franchise you have to be optimistic, and *Honey, I Shrunk the Kids* looks like a pre-sold concept. And after MCA's success with *Hercules* and *Xena*, it's gone back to its own stable of product with *Team Knight Rider*. Even to the unseasoned eye, those shows look promising."

## Alan Bell

President, Freedom Broadcasting Group  
"[Screenwriter] William Goldman said it about the film business, but it holds true for ours too: Nobody knows anything. In TV, you try hard, but most things fail. The only talk show in the past 10 years that's worked is *Rosie O'Donnell*. That said, I think *The People's Court* is going to do brilliantly. We picked it in a specific market to solve a specific problem—Oprah. We have a real problem competing against her. And the *People's Court* audience is a part of the daytime TV audience less

served by *Oprah*. That's the hole we're looking to fill."

## Chris Regina

Program Director, WGTW-TV, Philadelphia  
"Western International Syndication's *Great Day!* looks pretty decent. And ITC's *Comedy Court* might be something to take a look at as well. It's a unique idea, a unique spin on the court strip shows like *Judge Judy* and *The People's Court*. A lot of the strips really don't seem like anything special. ...[Some] look like they might not even launch."

## Marion Meginnis

Program Director  
WBBM-TV (CBS), Chicago  
"*The People's Court* was a great show, but I don't know with Ed Koch how well it will do in the nonurban markets. I really like *Fame L.A.* I liked the pacing, and the characters were interesting. I may be prejudiced because I work for CBS, but I'm hopeful about [Eyemark's] *Martha Stewart*, our jewel on Sundays."

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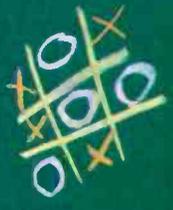
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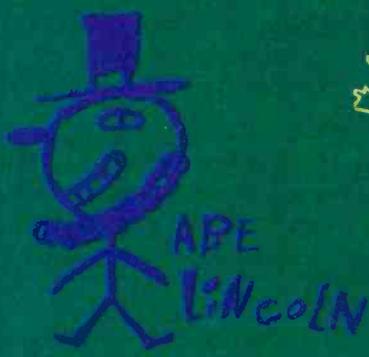
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# Nick > Broadcast

Kids 2-11	DAYPART	NATIONAL RATING	DAYPART	National Rating
★	NICK PRIME	5.1	ABC Sat. A.M.	2.6
	FOX Sat. A.M.	5.0	FOX M-F A.M.	1.9
★	NICK PREMIUM	4.3	WB Sat. A.M.	1.7
★	SNICK	4.0	CBS Sat. A.M.	1.6
	FOX M-F Aft.	3.0	UPN Sun.	1.6
★	NICK ROS	2.9	WB M-F Aft.	1.1



- 1) Nick Prime is the #1 kid daypart.
- 2) Nick also has the highest cume in kids' Tv.
- 3) Therefore, Nick reaches MORE KIDS!



Source: NHI. NTI 9/2/96-12/22/96; Nielsen Client Cume System, 10/28/96-11/24/96  
 (Nick, Fox, ABC, CBS: All kids' programming). Qualifications available upon request.  
 Note: Based on Nick Total Day and competitive kids' programming only. ©1997 Viacom International Inc. All rights reserved.

NATPE '97

# In syndication a change on the air

**After a year of upheaval,  
these 5 programming executives are  
doing business a lot differently**

**By Betsy Sharkey**

**f**or most executives with new shows coming into the syndication marketplace, surviving—much less coming out ahead—at the annual National Association of Television Programming Executives convention is something of a high-wire act. It requires the right blend of strategy and serendipity. That is especially true this year, when the marketplace has been characterized more by change than by any other single factor. This has left programming creators and distributors to reshape how they think about syndication in a world where it is definitely not business as usual.

Station groups that once were only buyers are coming to New Orleans this week with their own shows to sell. Broadcast networks that now are permitted to own

programming are getting into the game as well. Media-buying companies that traffic in huge amounts of advertising dollars are making their presence felt. The acquisition of media companies over the past two years has changed everything from management teams to producer-network alliances. Access time periods are going to be a battleground. The family-friendly mantra is being chanted in all corridors.

And like a kaleidoscope, every one of these developments is changing the colors of the syndication marketplace dramatically.

For an up-close and personal look at the NATPE prism through the eyes of some of the industry's key power players, *Mediaweek* talked to a range of executives who find themselves coming to the convention this year with a slightly different point of view. From the year-old CBS syndication venture, Eyemark, to the long-established Worldvision Enterprises, there are pressure points to be faced, hurdles to overcome and, as always, markets to clear.

## Universal's top soldier scouts new battlefields

**W**hen James McNamara arrived at Universal Television Group last April, he found what he had long suspected from the outside—a sleeping giant of a company, with low self-esteem. The task became how best to prod it awake.

As president of the Universal Television Enterprises syndication unit, McNamara oversees domestic and international operations for sales and programming. Universal generally has earned high marks for its success with two popular action dramas—*Hercules: The Leg-*

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endary Journeys and *Xena: Warrior Princess*—but critics argued that the company's syndie operation was a one-trick pony, with little development or success in other genres.

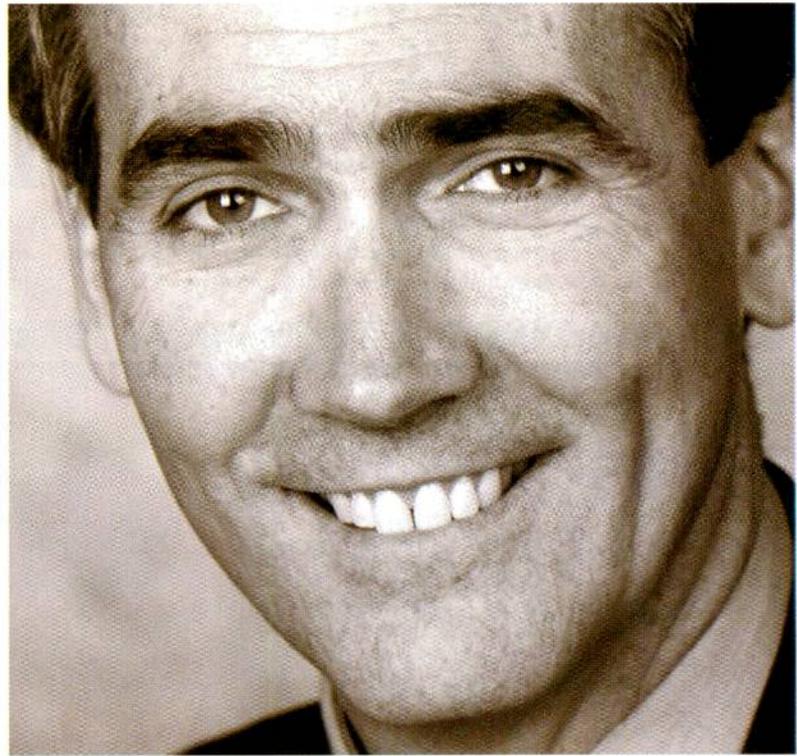
There also was the morale problem. A volatile spring last year brought Seagram Co.'s buy-out of the studio and Seagram chairman Edgar Bronfman Jr.'s installation of a new management team and philosophy under Creative Artists Agency's departed founder Ron Meyer. The management shake-up continued with the arrivals of McNamara and former Viacom president Frank Biondi as chairman of the entertainment giant. Through it all, Universal was bombarded with news reports that one of the studio units in most need of major surgery was television.

"This was a company with tremendous access to talent and untapped potential, one that really needed to exploit the access and tap into the potential," says McNamara, who was ceo of New World Entertainment from 1991 to 1995 after holding a variety of positions at the independent studio since 1986. Prior to joining New World, McNamara was a sports agent for International Management Group.

Having potential is one matter; actually mining it is another. McNamara wanted to get things off to a quick start. He streamlined Universal's operations, looking for a seamless integration between domestic and international sales. Then he turned his attention to programming.

"We've tried to do some strips in the past. It's a potentially profitable area," McNamara says. "We looked at the changing economics and decided maybe there was a better way to do it [than to start a show from scratch]."

So McNamara moved quickly to bring Multimedia Entertainment's talk shows to Universal last November in an estimated \$45 million deal. "The arrangement to acquire Multimedia immediately put us into the strip



**"This was a company with tremendous access to talent and untapped potential."**

**James McNamara**  
UNIVERSAL TELEVISION ENTERPRISES

business with *Sally Jessy Raphael* [which this season has averaged just 0.2 of a ratings point less than the Warner Bros. hit talk show *Rosie O'Donnell*] and *Jerry Springer*," McNamara says. "And it puts us into the local talk-show market around the world—the U.K., Holland and Germany, as well as some projects in France and Scandinavia."

McNamara also wanted to build on Universal syndication's traditional strength in action drama—and he wanted to do it with a high-impact property. "We wanted to remind everybody that we are a force to be reckoned with in the one-hour business," McNamara says. The strategy included breathing new life into one of Universal's existing assets—*Knight Rider*, a brand that McNamara knew had currency with viewers both in the U.S. and internationally.

The new show for next fall, *Team Knight Rider*, "is a major investment for us," McNamara says. "It's extremely important for us to fight as hard as we can for the best time periods in a marketplace that is much more crowded than when *Hercules* was launched." McNamara also is putting as much muscle as possible behind one of Univer-

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sal's top off-network prospects, *New York Undercover*, a prime-time hour that has been very successful for Fox.

"We're hoping to continue to build on our one-hour business," McNamara says. "We want to consolidate and enhance our Multimedia shows, and for '98 we want a new show that we hope will blow the doors off."



**"This is a big convention for us. It's sort of our coming-out party."**

**Ed Wilson (r., with Cook)**  
EYEMARK ENTERTAINMENT

The genre for the big '98 entry is talk. There's a chance, says McNamara, that Universal may be talking "talk" this week at the convention. But ever the realist, McNamara knows that station groups want more—Universal these days can't just talk the talk; it has to walk the walk.

## CBS gets in the game — all eyes are on Eyemark

**n**ATPE is bound to be easier this week for Ed Wilson and Bob Cook. Last year, their operations were spread across three convention booths and three companies—CBS Enterprises, Group W Productions and Maxam Entertainment. The three units were being merged into what is now CBS Enterprises Division (CED), which functions as the programming half of the equation, and Eyemark Entertainment, the first syndication sales and marketing operation to be owned by a network after the lifting of the financial interest and syndication rules.

Wilson and Cook both have long histories in syndication, mostly as executives with Columbia TriStar. Wilson left in 1994 to form Maxam, an independent distribution company; Cook joined him in '95 as a senior partner. Now Wilson, who serves as president of CBS Enterprises and Eyemark, and Cook, executive vp of both operations, are trying to chart new territory through the relationship with CBS.

"If you look at the landscape, you see a lot of companies that have been in it a long time and have definite personalities," Wilson says. "Because we're new, we're trying to develop our own style—user-friendly to producers, talent and the stations."

The effort at Eyemark for the past year has been both internal and external. "What we've done is merge three entities together and surround everyone with the best people, to try to create an entrepreneurial company within a larger corporate structure," Wilson says.

One element of the strategy is programming partnerships. When Wilson and Cook wanted to put together a prime-time hour for syndication, 3 Arts, a venture of CED and Sony Pictures Entertainment initiated by CBS Entertainment president Leslie Moonves, was his first stop.

"We went to 3 Arts to bring the right people to the table to produce a syndicated hour," Wilson says. "With [fall 1997 talk show] *Gayle King*, one of the first new shows we announced, that's a partnership with the station group. We also have a partnership with Belo [Dallas-based A.H. Belo owns TV stations and at one time had a financial stake in Maxam]. We have the

ability to sit down on a daily basis with the station owners, with the general managers, and get their feedback on development. We don't want to approach it as a buy-and-sell relationship."

Even with their close ties to the CBS station group, CED and Eyemark come into the NATPE convention

with more than 70 percent of the country cleared on two new daytime strips—*Gayle King* and *Martha Stewart Living*, a spin-off of the weekly series, which airs on Lifetime—without having made any group deals. That clearance level is in part due to the perceived strength of the shows, which station reps believe will deliver a strong female audience—and with the Martha Stewart name, do it quickly.

With 3 Arts, Eyemark also has produced a new action hour, targeted for Saturday access periods, called *Pensacola: Wings of Gold*. The show already is cleared on CBS-owned stations and Partner Stations Network.

By 1998, a number of CBS prime-time shows, including *Touched by an Angel*, *Caroline in the City* and *Dave's World*, will be ready for off-net syndication sales by Eyemark.

Even with its fast start, Eyemark still is a new player, and there are station owners to be won over. "We hope they see us as people they want to do business with—that we'll do what it takes to make shows work," Cook says.

"This is a big convention for us," Wilson agrees. "It's sort of our coming-out party."

## WIS: making added clout count in clearances

Chris Lancey has been with Western International Syndication, the syndication arm of Dennis Holt's powerful Western International Media, almost since the group's inception, in December 1988.

With all the changes the company has seen in the last few years, WIS looks a lot different today than when Lancey came on board.

Not quite three years ago, Interpublic Group, the giant advertising-agency holding company, bought Western, which places roughly \$1.6 billion per year in media buys for its clients. Though WIS makes no promise of specific advertiser support, everyone is quite aware that its tie to Western Media and IPG's ad agencies should ensure that Lancey's shows at least get serious consideration.

"IPG has said they want Western International Syndication to be their programming arm," says Lancey. "Last year was more of a development year with that in mind—and with the IPG connection, we are developing programming opportunities on a worldwide level—but [NATPE] is the first opportunity we've had to roll things out."

Even with IPG in its corner, Western comes to NATPE as an independent, with no financial ties to any studio or station group. And for better or worse, the rules for independents are different. "If we're going to offer a product, it has to be better than the product that comes from group-owned stations," Lancey says. "A station group with 35 percent of the country has the luxury to put something on the air and rework it. We don't have that luxury. We have to offer a product the broadcast community can immediately put on the air. That's where we live as an independent."

With an eye to the market, and no doubt a reflection of the strong bonds IPG agencies have with clients, Lancey

set Western on a course to create programming that advertisers want to buy. Like many programmers at NATPE this year, Western's sell is "FCC- and advertiser-friendly."

"When you have Geraldo having to defend himself and Jenny Jones going to court, that's not what advertisers want

**With the IPG connection, we are developing programming opportunities on a worldwide level."**

**Chris Lancey**

**WESTERN INTERNATIONAL SYNDICATION**

to buy into," Lancey says. "We understand, and we're offering an alternative."

Western's primary hopes for the convention are pinned on two projects—*Conan: The Adventurer*, a weekly action drama spun from the movie series, which is getting a lot of interest both domestically and internationally; and *Great Day!*, a *Today Show*-style information-entertainment hour strip designed to run as a companion to the network morning shows. Though *Great Day!* might be a tough proposition for stations—given the success of daytime strips like *Regis & Kathie Lee* that are already working well in those morning time slots—the show has built into its format room for local news bits to be inserted market-by-market, which is always an enticement for station managers.

"We're going [to NATPE] with deals signed on both shows," says Lancey. "Broadcasters see the success of the *Conan* movies, and with the success of *Xena* and *Hercules*, they see this show as having hit potential." Internationally, *Conan* is selling for about \$150,000, double the price of most new action dramas. Lancey expects that initially 60-65 percent of *Conan*'s take will come from foreign sales.

With *Great Day!*, "we've gotten a wonderful reception from the major-market station groups," says Lancey. He declined to provide specifics, although Tribune, Chris-Craft/United and the Fox O&Os are said to be interested.

Western's other shows include *It's Showtime at the Apollo*, going into its 11th season, and *Apollo Kids*, a new weekly half-hour talent show for children.

## making a game run at first-run

It would seem that the road to NATPE was relatively trouble-free for Worldvision Enterprises president/ceo John Ryan, who focuses on domestic operations, and executive vp/coo Bert Cohen, who runs international sales. After all, *Pictionary*, a half-hour fall strip hosted by Alan Thicke that will also feature celebrities, is one of the few new shows that station reps agree is hot.

Worldvision also has *Sunset Beach*. The just-launched NBC daytime soap from drama king Aaron Spelling is



**"We're not taking deals just to take deals. We have to take those that give ['Pictionary'] a chance for success."**

**John Ryan**  
WORLDVISION ENTERPRISES

coming to NATPE, increasingly an international bazaar, with many of the major overseas markets already sewn up.

But even in the best of all possible worlds, there are difficulties. In the case of *Pictionary*, Worldvision has to hope that the new game show is appealing enough for stations to make room in their already extremely tight fringe and access time periods. A lone half hour is always a harder sell; the question remains as to how many stations will buy *Pictionary* without a companion show to turn it into an hour block that makes sense from the outset. Making a success of *Pictionary*, Worldvision's only first-run entry this year, is critical both short-term and long-term.

"We've made huge strides in the past couple of years in the area of first-run. We're getting there," says Ryan, who wants to increase the ratio of original product that Worldvision handles. The company's business primarily comes from the huge library of Spelling Entertainment Group, Worldvision's owner, which holds everything from *Ben Casey* to *Beverly Hills, 90210*. The drive to make first-run product succeed has made Ryan careful about the deals he makes on *Pictionary*.

"We are not taking deals just to take deals," he says.

"We have to take those that give the show a chance for success." Access is Worldvision's first choice for the game show; early fringe is next. Going into NATPE, Ryan was holding out for better time slots in a number of key markets in which stations are bidding against each other for the show.

Meanwhile, Cohen is working *Pictionary* internationally on two fronts. In English-speaking countries, Cohen is selling the same show that will air in the U.S. In other countries, he will be selling the format; Worldvision will reproduce the show using local stars. *Sunset Beach*, which has a 220-episode order from NBC, has been sold in many international markets with only a four-minute promotional tape. At NATPE, Cohen hopes to nail down most of the other markets; he now has actual episodes for international buyers to screen.

Also in Worldvision's mix is product from two-year-old Spelling subsidiary Big Ticket Television, developer of network and off-network comedies. Big Ticket has scored big with *Moesha* on UPN; the show is already sold into 20 countries. At NATPE, Worldvision will seek additional international sales and set the stage for *Moesha*'s domestic off-network premiere, perhaps in 1998. Big Ticket also is going into its third year with two successful syndication originals—*Nightstand With Dick Dietrick*, a talk-show parody that also airs on E!; and *Judge Judy*, a daily courtroom series that *People* magazine just picked as one of the breakthrough shows of last year. The job for Ryan, particularly with *Judge Judy*, is to win station upgrades wherever possible.

Though Viacom has a stake in Spelling and, by extension, Worldvision, the company still functions as an independent, without station group alliances. Ryan concedes this makes for more of an uphill battle. "We will always be up against those alliances that are deal-driven or ownership-driven," Ryan says. "But we've always been in that situation. Because of that, we think we have to have a better product than others to succeed."

**for BTV, there's life after the Disney Afternoon**

**b**uena Vista Television president Mort Marcus finds it increasingly difficult to justify going to the NATPE convention. "We're essentially done," Marcus says of the Disney syndication division's efforts for the new season that begins next fall. "We're already well into our year, and we don't use the convention as a place to sell our wares." But Marcus is heading into the convention with a few new aces up his sleeve and a handful of markets still to chase.

Two of Buena Vista's strongest-selling new shows—*101 Dalmatians*, a half-hour animated series; and the live-action hour *Honey, I Shrunk the Kids*—are essentially extensions of powerful Disney franchises. In each case, though, Marcus says the shows popped because of their unique qualities, not because they sprang from Disney movies.

"I don't like things that are derivatives," Marcus says. "In the case of *Honey*, we happen to love this particular idea. It has an ongoing story line and it's great counter-programming—there's not another family comedy, so that audience hadn't been addressed." The show, an expensive one to produce with extensive special effects, is being sold with a two-run guarantee, with many stations planning to air it in early prime time or access time slots during the week, with a second run on the weekend, typically in the afternoon.

The new Buena Vista TV-Kellogg alliance is a 90-minute syndicated programming package anchored by *101 Dalmatians*. The package, which requires a two-year commitment from stations, is essentially replacing the Disney Afternoon; it can air in either the morning or afternoon daypart.

The two-hour animated afternoon block was hit hard in recent seasons by the changing dynamics of the business. "Network distribution had effectively blocked us," Marcus says of the Disney Afternoon. Fox stations began opting for children's shows produced by Fox Kids, a pattern that was repeated on Tribune Broadcasting-owned stations once they became affiliated with The WB network. "*101 Dalmatians* is a complete home run, but we needed the Kellogg deal to survive." With the help of the Kellogg connection, the new animated package already has a 90 percent clearance rate. The other two shows that will join *101 Dalmatians* will be announced in the spring.

*Honey, I Shrunk the Kids*, a spin-off of the popular movie series that will have film director John Landis as its executive producer, has been snapped up by Chris-Craft/United stations in top markets and Fox affiliates in Boston and Philadelphia. Buena Vista will go into the convention with about 50 percent of the country cleared for *Honey*.

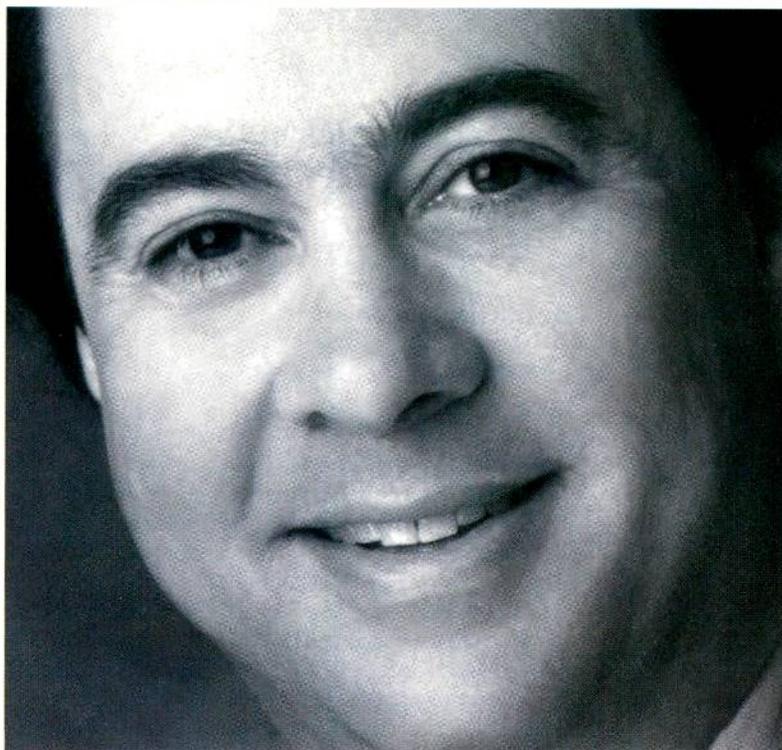
Unlike some syndication operations, at Buena Vista under Marcus the programming mandate is much broader than syndication. Marcus says he is simply looking to develop good programming; where and when it lands is a decision that comes later. Indeed, in the next few weeks Marcus expects to announce deals for both a network series and a cable series.

"We do business in a lot of areas here, and syndication is maturing [as a business]," Marcus says. "We tend to

start from the point of developing good shows, and then try to find a place for them."

One of the studio's new projects, a late-night weekend talk-show hosted by former Detroit Pistons star John Salley, is an example of Marcus' fluid strategy.

"The entire purpose of doing a weekly is to establish it, then turn it into a daily show," says Marcus. *The John Salley Show*, which will start its weekly run in June with a target of going daily by early 1998, has already cleared more than 50 percent of the country, including all of the top 10 markets.



**"'101 Dalmatians' is a complete home run, but we needed the Kellogg deal to survive."**

**Mort Marcus**  
BUENA VISTA TELEVISION

Though Marcus hopes that at some point the studio's new association with ABC, which the Walt Disney Co. acquired last year, will enable his division to develop shows for the network O&Os, the reality in the short term is that the station group has few dayparts that need shoring up.

"Down the road it's possible, though they will never take a show they don't want," Marcus says of ABC. "But we'd love to have a show that would work for their station group—they're the top stations in their markets, and that's always where you want to be." ■

NATPE '97

# Where station groups stand

**A look at what the major companies in the TV station business need from NATPE**

**By Michael Freeman  
and Claude Brodesser**

**T**he National Association of Television Programming Executives conference in New Orleans this week looms large over TV land, like a lid descending over a boiling lobster pot. There's less new product than usual at this year's NATPE, and independent TV stations in particular are concerned that there won't be enough good fare to go around. There's also the specter of increased government control over content, starting with the new FCC-mandated three-hour weekly children's educational quotas and continuing with content ratings themselves. Then there are the ratings issues: Where are the kids and the young adults who have allegedly disappeared from the Nielsen radar screen? Following is a look at the issues affecting major station groups on the eve of NATPE.

## ABC: still on top, for a king's ransom

**a**s president of the ABC Owned Television Stations group, Larry Pollock has rarely had to look over his shoulder at the competition. The luxury of having the perennially top-ranked, network-owned station group over the last decade, particularly within the top-five U.S. markets, has left Pollock to focus on the next programming opportunity.

Talk to station reps or syndicators, particularly those at King World Productions, and they will point to the ratings of King World's *Wheel of Fortune* and *Jeopardy!* or *The Oprah Winfrey Show* as integral keys to the ABC

Owned-and-Operated station group's dominant position.

"Clearly, those are three important franchises for us, but there are a lot of other contributing factors to our success," says Pollock. "Having a strong lead-in helps, but I would really have to say it is every one of our news directors who should be credited for broadening our newscasts to all demographic groups."

Pollock similarly credits ABC with producing a top-rated daytime lineup, and he cites such syndicated hits as Buena Vista Television's *Live With Regis & Kathie Lee* (WABC, New York, and KABC, Los Angeles) and Warner Bros.' *Rosie O'Donnell Show* (WABC, WPVI, Philadelphia, and KTRK, Houston).

Still, it's the King World product that leads into and out of the news. And ABC pays for it: The station group has found itself paying \$45 million to \$50 million annually in combined cash license fees to King World for the three shows, according to station rep sources.

Even though all three of King World's top-ranked strips are renewed through the the 1999-2000 season, there is ongoing speculation that the ABC O&Os could opt for lower cost in-house-produced series in the near future. In-house, given the size and scope of the ABC parent Walt Disney Co., could also conceivably include series produced by Buena Vista Television.

In a telling sign of newfound corporate cooperation, Buena Vista Television named Walter Liss, the long-standing general manager of WABC in New York, to the newly created chairmanship at Disney's syndication division. The appointment worried syndicators who interpreted the move as a sign of Disney-ABC's intention to develop series for the station group as well as for syndication.

"Given the track records of *Wheel*, *Jeopardy!* and *Oprah*, why would we want to risk alienating King World or any other syndicator?" Pollock asks. "We are going to look at product from Buena Vista just like we would any development projects from Warner, King World, Paramount, MCA, Twentieth or Columbia TriStar."

With ABC launching *Politically Incorrect* as a 12:05-12:35 a.m. lead-out from *Nightline*, the ABC group is entertaining ideas about developing a post-12:35 series as a co-production with outside syndicators or production houses. "Right now, we're slowly phasing out late night movie presentations in some of our markets," says Pollock. "I suppose we could double-run such talk shows

as *Oprah* or *Rosie* like we have been doing in some markets, but it may be more interesting to do something [live] out of KGO [in San Francisco] or KABC. I may regret saying this, because now I'm going to have every syndicator at NATPE approaching me with projects." —MF

## NBC: It's prime time for Rosie

Breaking the ABC-owned station group's dominance in the top four U.S. markets has been a daunting task for the NBC Stations Group. In trying to shake the NBC O&Os from the No. 2 position, John Rohrbeck has stressed the in-house development or acquisition of programming, and it's beginning to pay off.

The most tangible results of those efforts have been seen in the nation's two largest markets, New York and Los Angeles, where WNBC and KNBC have been trading top-ranked market positions with the ABC-owned stations.

In New York, WNBC (6.3 rating/15 share) finished second to WABC (7.1/17), but the lead in the market has flipped from May 1996, when WNBC's 6.6/16 pushed past WABC's 5.9/15. The tightening of the race in New York can basically be attributed to the strength of NBC's prime time, which provided WNBC (13.4/20) with an 18 percent share advantage over WABC (12.0/17). It has provided an energized lead-in to WNBC's 11-11:35 p.m. newscast (12.2/21) and a widening market advantage over WABC (11.1/19) in the most profitable daily newscast.

However, Los Angeles has proven to be NBC's most fertile battleground, with KNBC coming out of the November 1996 sweeps with a top-ranked 5.6 rating/14 share average in the sign-on-to-sign-off (6 a.m.-2 a.m.) race. It also beat KABC in the all-important early evening local news hours (4-6 p.m.), as well as with the 11-11:30 p.m. newscasts.

A big contributor to KNBC's early evening news success has been Warner Bros.' *Rosie O'Donnell Show* (5.3/15), a rookie sensation that has held surprisingly close to KABC's airings of *The Oprah Winfrey Show* (6.5/16) from 3-4 p.m.

"There is no great secret to our formula other than to say KNBC's newscasts have greatly benefited from the promotional springboards our lead-in programming offers up," says Rohrbeck. "Rosie has certainly put our early newscasts in an advantageous position in Los Angeles and Chicago [WMAQ], but, unfortunately, ABC also has the benefit of her ser-

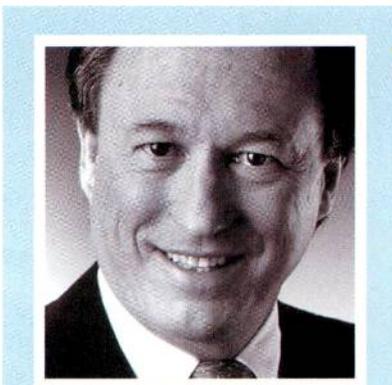
vices in New York and Philadelphia."

Rohrbeck is looking again to Warner Bros. to provide a similar news lead-in with the revival of *The People's Court* for fall 1997. With 8 of the 10 NBC-owned stations on-board (with the exceptions of KNBC and WJAR in Providence, R.I.), Rohrbeck sees the show running in a variety of daytime time periods. However, Rohrbeck also hints that *The People's Court* will likely get a higher-visibility 3-4 p.m. slotting on WNBC.

If there is an area of the station business in which Rohrbeck has broken new ground, it has been in in-house production. KNBC serves as the production base for first-year syndicated entertainment magazine *Access Hollywood* (in partnership with Twentieth Television), and the NBC group has taken an equity stake in Warner Bros.' three-year-old *Extra* pop-culture magazine. Rohrbeck admits that neither is threatening the ABC O&Os top-rated *Wheel of Fortune* and *Jeopardy!* in access.

"There is no question that *Wheel* and *Jeopardy!* are formidable competition, but the ABC O&Os are paying significantly more per [rating] point in [cash] license fees," Rohrbeck claims. "By taking equity positions and producing a series in-house, we have been able to substantially

## For CBS, waiting is the hardest part



**"Rosie has certainly put our early newscasts in an advantageous position in Los Angeles."**

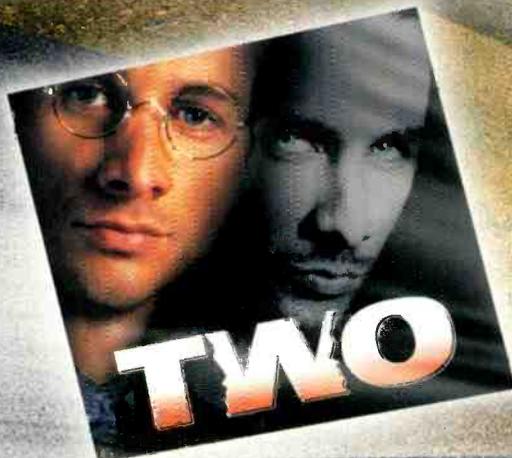
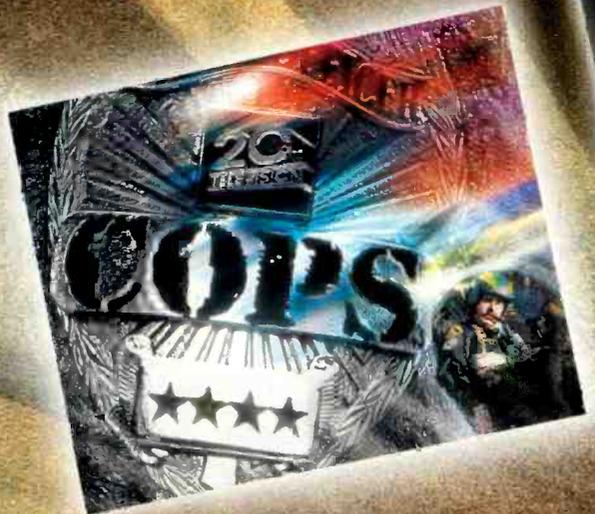
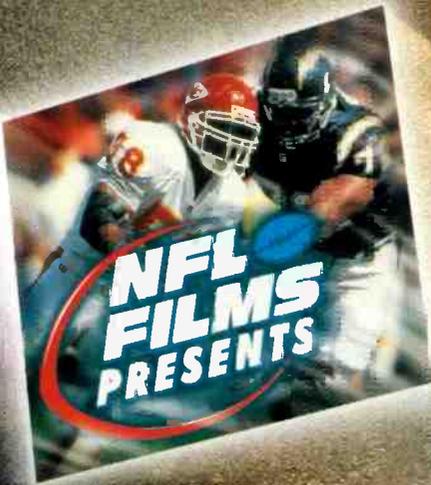
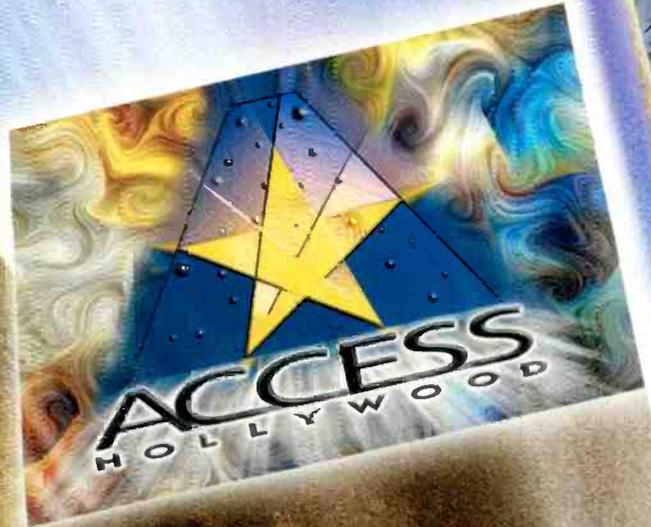
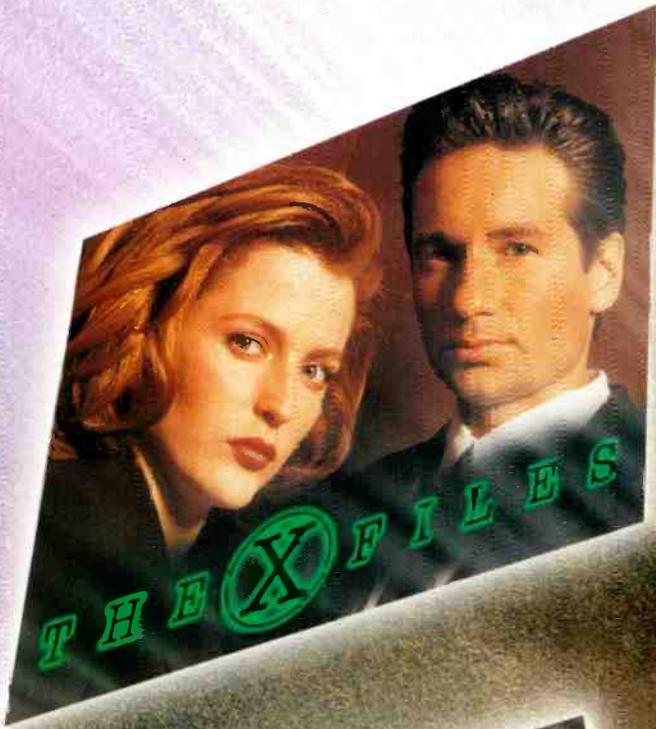
**John Rohrbeck**  
NBC TELEVISION STATIONS

When Westinghouse Corp. completed its acquisition of CBS Inc. in late 1995, it began the monumental task of salvaging the bottom-ranked TV network and station group. In combining the nine CBS O&O stations with Westinghouse Broadcasting's higher-rated five stations, CBS' new corporate parent company wasted little time indoctrinating the newly absorbed stations in a new philosophy of localism.

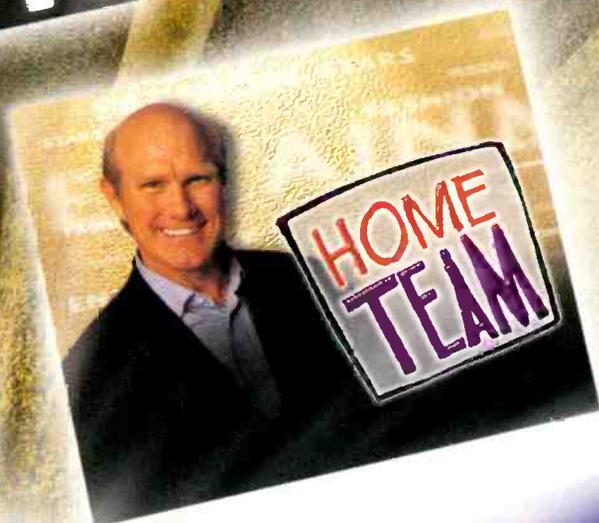
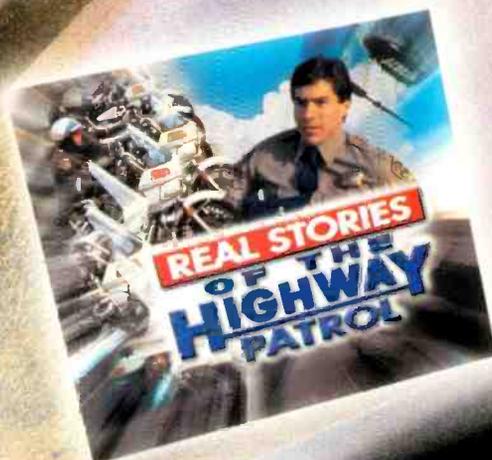
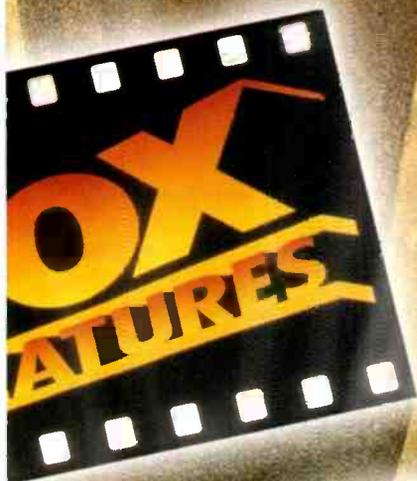
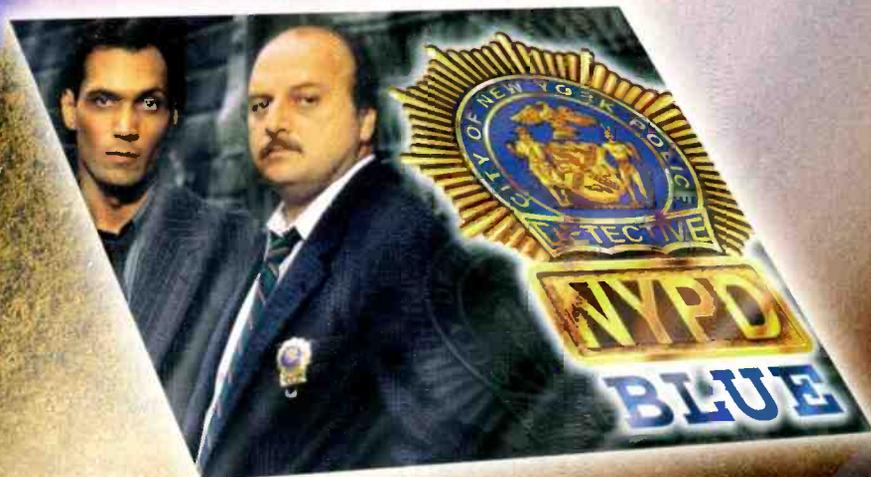
To quickly instill the new mindset, Westinghouse installed two of its station executives, Jonathan Klein and Tony Vinciguera, as executive vice presidents of CBS Station Group. At the same time, the new management at CBS News jointly coordinated with the stations group a bold initiative to return the 7-8 a.m. hour previously occupied by *CBS This Morning* and give the network-owned stations and affiliates the option of producing expanded local newscasts.

The highly unusual surrender of a network hour last August was well-received by affiliates, but the original core of CBS-owned stations has yet to reap any tangible benefits. In New York, WCBS' expanded 7-8 a.m. newscast fin-

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## N A T P E ' 9 7

ished the November 1996 sweeps with a 1.2 rating/4 share average, which was flat from October and down 33 percent in share from November 1995 (a 2.0/6 with *CBS This Morning*). KCBS in Los Angeles (1.1/4), WBBM in Chicago (1.3/5) and WFOR in Miami (1.2/5) mopped up 7-8 p.m. time periods in their markets and posted no month-to-month growth.

However, there were some positive signs for the CBS stations. In Minneapolis, the second hour of WCCO's expanded 6-8 a.m. local news block moved up 15 percent from October with a 3.5/15 during November. KCNC in

Denver simply held even with year-ago and October levels with a second-ranked 4.0/15.

The former Westinghouse Broadcasting stations, which were previously affiliated with top-rated NBC and defected almost three years ago to CBS, were better suited for mounting expanded local newscasts. WJZ in Baltimore saw its 7-8 newscast jump 5 share points (or 22 percent) from a year-ago with a 6.9/23. KDKA in Pittsburgh also saw its morning newscast hold even with a respectable 4.2/16 average in November.

While the results for large-market CBS stations have not been encouraging, signs of growth below the top 10 markets had to be somewhat encouraging for Klein and Vinciguera, both of whom were unreachable for comment. It should be noted, however, that both executives have previously said the expansion to 6-8 a.m. local news blocks is part of a slow-growth, five-year business plan.

Judging from the overall sign-on-to-sign-off ratings for

most of CBS' 14 owned stations (which account for nearly 31 percent U.S. broadcast coverage), it could take a half-decade or more to pull the group out of the ratings basement. While CBS O&Os in Philadelphia (KYW), Boston (WBZ), Pittsburgh and Salt Lake City (KUTV) finished a respectable third among the Big Three network-affiliated stations during November, CBS O&Os in New York, Los Angeles, Chicago, San Francisco (KPIX), Detroit (WWJ) and Miami are being beaten by either the upstart Fox, United Paramount Network or Warner Bros. Network affiliates in those markets. WCCO in Minneapolis is the only CBS O&O to win its market sign-on to sign-off (a 6.8/19 average in households), while WJZ is



**"Truly, there isn't an off-network sitcom 1998 or beyond that we see as being a runaway hit."**

**Greg Nathanson**  
FOX TELEVISION STATIONS

holding a second-place rank in Baltimore (6.6/18).

"It's going to take a long time for CBS-Westinghouse to turn things around and stop the hemorrhaging," says a competing Big Three network station group exec, who requested anonymity. "The problem is that CBS network has not given the O&Os or affiliates any sort of building blocks coming out of the afternoon soaps and prime time. Westinghouse simply inherited years of neglect from the Larry Tisch era." —MF

## All's well at Fox until the sitcoms sputter

Greg Nathanson has always liked to paint on a broad canvas. Hence, his reasoning in returning for a second stint at Fox Television Stations Inc. Instead of overseeing program development of 11 Fox-owned stations, as he once did, Nathanson will be trying to meet the programming needs of 21 stations when Fox gains final regulatory approval for its \$2.48 billion buyout of New World Communications Group.

Meeting those needs will prove particularly tough in late night (10 p.m.-2 a.m.) and prime access (6-8 p.m.). Given that parent News Corp. has staked huge investments on the acquisition of top-rated sitcoms such as Buena Vista's *Home Improvement* and Columbia TriStar's *Seinfeld*—for prime access on the 11 charter Fox O&Os—Nathanson will have only a couple of years to find suitable replacement series once the sitcom repeats play themselves out.

"Truly, there isn't an off-network sitcom for 1998 or beyond that we see as being a runaway hit like *Home Improvement*, *Seinfeld*, *The Simpsons* or *Frasier*," says Nathanson, who left Tribune Broadcasting-owned KTLA as vp and general manager last summer to be named executive in charge of program development for Fox Television Stations and Twentieth Television. "Now that the Tribune group has bought [Warner Bros.'] *Friends* [for fall 1998], I'd have to see something else emerge or we could be going the first-run route in a few years."

For now, Fox's heavy bet on sitcoms is paying off. In Los Angeles, KTTV's repeat airings of *Home Improvement* and Twentieth Television's *The Simpsons* last November won the market at 7-8 p.m. with 10.2 rating/17 share and 11.0/18 averages, respectively. In Chicago, WFLD has seen *The Simpsons* (9.9/19), *Home Improvement* (11.7/21) and *Seinfeld* (12.8/22) finish a strong second in the market from 5:30-7 p.m.

With the sitcoms providing strong lead-in ratings for prime time, Fox's network series lineup on KTTV scored a 10.6/16 to finish third in the market and post a whopping 6-share (or 60 percent) lead over KCBS (6.8/10) in the comparable 7-10 p.m. time periods during the most recent sweeps. The lead-in from prime time then allowed KTTV's 10-11 p.m. newscast (5.6/10) to unseat KTLA (4.6/8) with the top-rated newscast among independents.

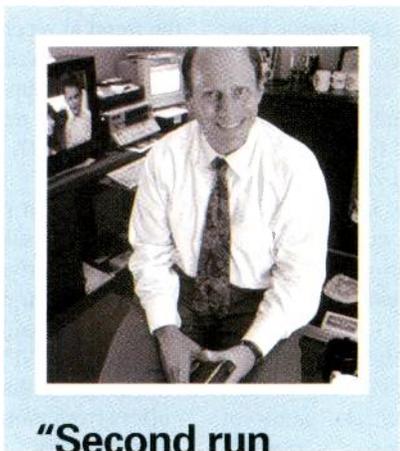
The Fox O&O group has acquired the fall 1997 broadcast rights to the top-rated Fox series *The X-Files* in what amounted to an in-house programming deal. *The X-Files*, was sold by Twentieth Television for a Monday-to-Friday

cable run on its sister FX cable network and a weekend barter run on the Fox O&Os and other Fox affiliates. Nathanson says he will be looking to boost prime access on the weekends, with *X-Files* to get double-run airings "in or around" access and in late-night on Saturdays and Sundays.

The brand recognition and cult status enjoyed by *X-Files* also has Nathanson thinking of ways he can exploit it for weekend late-night. He says plans are for *X-Files* to serve as a lead-in for *The John Salley Show*, a new hour talk show the Fox O&Os have committed to testing on weekends next June with producer/syndicator Buena Vista Television. Nathanson describes the deal with Buena Vista as "very buyer-friendly," allowing the Fox O&Os the option of picking up "Salley" as a strip in January 1998 if the show rates well with viewers.

If the Fox O&Os have an Achilles heel, it lies in daytime, where its talk shows and kids programming are beginning to falter. The network's debut of *Fox After Breakfast* at 9-10 a.m. stumbled badly last fall. Nathanson suggests that "advance buzz" on *The Home Team With Terry Bradshaw*, a fall 1997 syndicated talk show project from Twentieth, has the Fox O&Os leaning toward scheduling it in the current *After Breakfast* slot at 9 and moving *After Breakfast* to 10.

"We've done some tests with Terry, and he has come off as very likable with the females," Nathanson says of the former Pittsburgh Steelers quarterback and host of Fox's NFL pregame broadcasts. "There are some other daytime talk shows being floated, such as *Great Day* [from Western International Syndication] and *Arthel & Fred* [from All American Television], which look like fine shows, but fine won't be good enough to break through the clutter." —MF



**"Second run movies will be less prominent, and the WB will be growing "at [the rate of] one night a year."**

**Marc Schacher**  
**TRIBUNE BROADCASTING**

a NATPE conference in the future, like Silver King evp's Adam Ware and Doug Binzak.

But for Marc Schacher, vp for programming at Tribune, NATPE still serves as a vital marketplace. A deal already has been closed for the new, Ed Koch-controlled *People's Court*. Schacher is also enthused about two Tribune shows now being shopped that are due to come out next season. They are both action hours. The first is *Battleground Earth*, from the creator of *Star Trek*, which traveled boldly to become an international cultural icon only in syndication. The second is *Nightman*, about an after-dark vigilante. These new shows come as a signal, says another source who spoke on condition of anonymity, that "[second run] movies will be less prominent," and that the WB network will be growing "at one night a year" until all nights are fully programmed.

A glance at a few WB stations in major markets tells a lot about how the station group may move to program at NATPE. In a word, the theme could well be morning—Boston's WB affiliate, WVLI-TV 6, gets less than a 1 rating for its 8:30 a.m.-to-4:30 p.m. broadcasts. Tribune's WPIX-TV in New York City, is doing a brisk 5 rating, 11 household share from sign-on to sign-off. It is currently third among the six networks in New York, trouncing even a Big Three O&O, WCBS-TV. WPIX fields a strong lineup in late fringe: *Seinfeld*, *Cheers* and *Murphy Brown* strips await post-late news viewers after the station's 10 o'clock news and steal away viewers from other stations' local 11:00 p.m. newscasts.

WPIX's more visible weakness is in the weekday morning—the *Pat Bullard* talker that bottomed out at a 5 household share and a 1 rating. —CB

## Tribune has few needs beyond morning

The Chicago-based Tribune Broadcasting is the largest of the non-network groups. When combined with the Renaissance group, it will reach 25.7 percent of U.S. homes. It is a fitting place to begin to make sense of this year's NATPE conference. According to a senior level source at Tribune who wouldn't speak for attribution, "This will be a quiet NATPE for us. We're not after a lot of new stuff—renewals, mostly. The cleaning up of some odds and ends."

Some executives questioned the need to even have

## Gannett needs help at night and in the a.m.

Gannett Broadcasting, the Arlington, Va.-based company that reaches just over 14 percent of U.S. households, comes to NATPE with a history of "doing group deals" for quick clearance, "but such deals are directed by stations that make the individual market decision," according to a statement from group president Cecil L. Walker made through Gannett Broadcasting vp Craig Dubow.



**"There's a need for a new show to come to the surface in access."**

**Deb  
McDermott**  
YOUNG BROADCASTING

Gannett's Oklahoma City ABC affiliate, KOCO-TV 5, places third out of the five network affiliates in the market. With a sign-on-to-sign-off household rating of 6 and a share of 16, its early-fringe is quite solid, currently owing to the juggernaut of *Rosie O'Donnell*, *Oprah* and *Wheel of Fortune*.

Weekend late-fringe is a different story at KOCO, where a sacrificial lamb of *Hogan's Heroes* (2 rating/8 share) trots up to the 11 p.m. altar to confront *Saturday Night Live* fielded by rival Palmer Broadcasting Group's KFOR-TV, an NBC affiliate.

Gannett's Greensboro, N.C., CBS affiliate, WFMY-TV, is first in the market (7 rating, 22 share, sign-on to sign-off), but it has a weak link in the morning daypart, with *Jenny Jones* taking an anemic 1 rating and 10 share, a significant loss from its

lead-in, *CBS This Morning*, which holds a 4 rating/19 share.

Gannett's problem in Jacksonville station WTLT-TV 12 is that *Montel Williams* is out-gunned nearly two-to-one by *Oprah* in the 4:00 p.m. time slot by competitor station and CBS affiliate WJXT. —CB

## To be Young and live in L.A.

**a** look at Vincent Young's Young Broadcasting shows a company that has taken on a potentially large cash cow but may now have problems feeding it. For example, Young spent \$385 million acquiring KCAL-TV, an independent station, last April. This bold move got Young access to a little more than 5 percent of the nation's television audience. Now he faces a NATPE conference with less product than any other in recent history, a situation that is causing "sheer panic" at Young and among other independents, according to a source familiar with Young's operations who would not speak for attribution. "[There are] a lot of people with a lot of holes to fill."

KCAL currently ranks sixth among seven stations in the market. With an average household rating of 3 and a share of 8, KCAL programs the entire 8:30 p.m. to 11:00 p.m. time period with low-rated news shows, generally getting a rating of around 3.

KCAL, because it an independent, is suffering from

the trend in recent years toward group deals. However, group deals can cut both ways. Said the source, "The good news about group deals is that it means immediate clearance. The bad news is that they mostly are bad shows. Come fall of '97, we'll see if these group deals' [ratings] have a pulse."

Asked about programming needs, Deb McDermott, evp at Young, said, "There's a need for a new show to come to the surface in access." McDermott has recently closed a deal in early fringe to secure *Rosie O'Donnell* for two years for Young's Richmond, Va., station, ABC affiliate WRIC-TV.

Young's Albany station, ABC affiliate WTEN, suffers from morning sickness. It's third in the market after the NBC and CBS affiliates, and its recently canceled *Day & Date* dropped to a 1 rating/5 share from a generous lead-in from *Good Morning America*, which was getting a 5 rating/22 share. WTEN's numbers remain weak until its noon newscast. Something is needed in lieu of the recently departed *Day & Date* to blunt *Regis & Kathie Lee*, which nets an 8 rating/37 share on WNTY-TV 13, the Albany NBC affiliate.

Young Broadcasting may be making some changes in early fringe at its Knoxville, Tenn., station, WATE-TV, an ABC affiliate. It programs *Rosie O'Donnell*, which gets a 4 rating/13 share, against *Oprah*, which generates 9 with a 32 share on WBIR-TV, an NBC affiliate. WBIR's early evening news does a 14 rating/37 share at 5 p.m.; WATE runs *Roseanne*, which nets a 2 rating/5 share. Given those numbers, Young could save money running either a test pattern or *Hogan's Heroes* against *Oprah* and rescheduling *Rosie* where she could find more breathing room. —C.B.

## Sinclair needs help in St. Louis and Sacramento

**T**he clout of the massive Baltimore-based Sinclair Broadcasting group has long been the nightmare from which syndicators wake screaming, only to realize: It's still there. Sinclair tendered \$1.2 billion last year for River City Broadcasting and gained 10 stations, making its total a significant 29—the highest tally of any group. Barry Baker, ceo of the broadcast group, sees NATPE now as "more of a non-even, more a social exercise than a selling exercise." Though he adds, "...for indie stations, it's very important. A lot of indies adopt a wait-and-see attitude. They look to see what major station groups will do and then become the secondary part of a [syndication] launch."

While Sinclair's size is formidable, several stations may have some revamping to do: St. Louis' KDNL, an ABC affiliate, is 5th in a market of five networks and has some problems in the morning daypart. It has an overall 9 household share and a 4 rating average from sign-on to sign-off. Arch foe KMOV, the Paramount-owned CBS affiliate, aims *The Price Is Right* (8 rating/28 share) at the competition and surely must watch

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with glee as it rolls over everything in its path in the St. Louis 11:00–noon time slot. KNDL's use of *I Love Lucy* and *Andy Griffith* strips in the same time period (1 rating, 5 share) do not seem to be working. (Did someone say *Pictionary*?)

Sinclair's Sacramento station, KOVR-TV, a CBS affiliate, is third out of six networks in the market. While the *Wheel* over at neighbor and competitor KXT, (an ABC affiliate) regularly flattens its competition in access, most of KOVR's problems come from moderate-to-low numbers in early fringe, with fading shows such as *Ricki Lake* and the flat-of-late *Maury Povich*. —CB

## There's gridlock at LIN, they say

While some station groups sweat and stew, LIN Television has few time periods open going into NATPE, claims Paul Karpowicz, LIN's vp for television. While this is a familiar refrain heard from many executives eager to appear nonchalant, LIN is in fairly good position in both Fort Worth and New Haven, its first- and third- largest markets. The Providence, R.I.-based television group reaches just over 6.3 percent of the nation's households, with six of its nine stations in the top 40 largest markets.

LIN's Fort Worth station, KXAS-TV, is second in its market, drawing an overall sign-on-to-sign-off household rating of 6 and a share of 14. *Maury Povich* is the one product that seems the weak link in an otherwise solid performing morning and midday schedule.

LIN's New Haven station, WTNH-TV 8, an ABC affiliate, also commands second place in its market, but the main problem is the generally weak *Pat Bullard* show, which drops to a 3 rating/13 share from from its lead-in, *Regis & Kathie Lee*, which nets a 5 rating and a 22 household share.

Karpowicz says he's enthused about Eyemark's *Wings of Gold*—coproduced by the Partner Station Group (consisting of LIN, Pappas, Malrite, River City, Sinclair and the Providence Journal Company)—which has cleared on the stations owned by those companies. Karpowicz believes that daytime and early fringe will be the hot dayparts at NATPE, and that renewals, not new deals, will be the predominant transaction.

Karpowicz says the problem with mornings is that there have been too few new shows that can anchor the daypart. "*Day & Date*, *Scoop [Terry] Bradshaw*...they were all tough formats for that time period." —CB

## Cox eyes weekends and late fringe

Cox Communications president Nicholas Tragony believes that the rumors of a quiet NATPE don't apply to Cox. "I don't perceive that at all. Certainly our stations are looking to buy. And on the Rysler side of things, we have programs to sell," he says.

Tragony is particularly optimistic about the fortunes of Rysler-distributed *Soldier of Fortune, Inc.*, an *A-Team* for the '90s that can get the tricky and clandestine work of international counterterrorism done without causing the unpleasantness that can accompany global nuclear warfare.

Cox, according to Tragony, is seeking "mostly weekend and late-fringe programming."

Which makes good sense, as evidenced by Cox Pittsburgh station WPXI (an NBC affiliate). First in its market, (an average 8 rating and 17 share, an early fringe lineup with *Real TV* and *Hard Copy*, and an access period that appears bulletproof with *Wheel of Fortune* and *Jeopardy!*. NBC's dominance in prime time is well documented. It would seem logical to suggest that fringe and weekend are the areas Cox needs to shore up.

Cox's Atlanta station, ABC affiliate WSB-TV, also is first in the market among the six networks there, with an average 8 rating and 19 share. It's difficult to say anything bad about the station. Quite unlike Cox's lagging Oakland station, the fourth-place KTVU, with a sign-on-to-sign-off average of a 5 rating/12 share, WSB needs no renovation in early fringe.

WSB also almost never drops below a weekday 5 rating (save for the ancient yet durable *One Life to Live* soap and ailing *Jenny Jones* talker) and holds a commanding double-digit share on weekdays.

WFTV in Orlando, an ABC affiliate, also is in fine form. In early fringe, it has Oprah, which leads the market with a 13.2/30.8; and it has *Wheel* and *Jeopardy!* in access. —CB

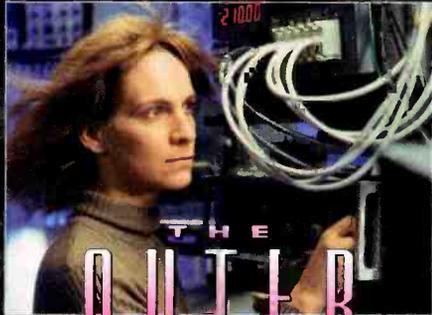


**"Day & Date,  
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were all tough  
formats for the  
morning time  
period."**

**Paul  
Karpowicz**  
LIN BROADCASTING

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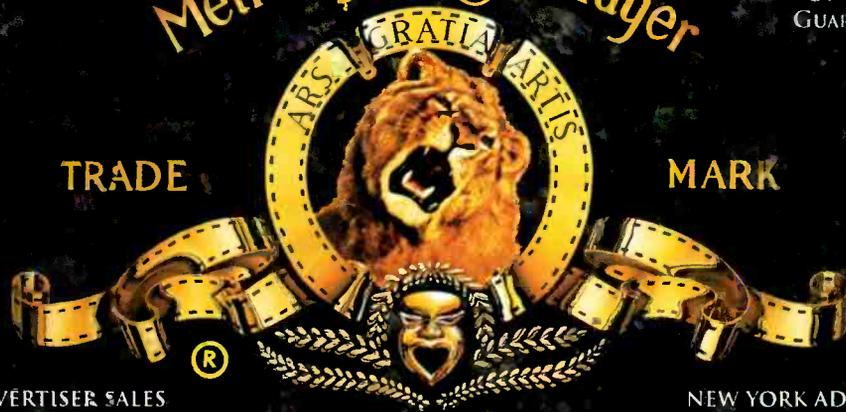
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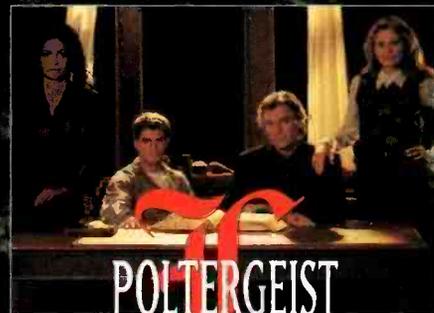
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N A T P E ' 9 7

# D.C. tunes in the TV biz

## Washington is gearing up for a full-scale review during 1997 of what stations program and when

By Alicia Mundy

Remember the good old days, when we thought duopoly was a cheap spinoff of a popular board game and fin-syn was what Flipper did when he knocked up another dolphin? When Ed Markey was only an asterisk on a subcommittee so technical that even geeks shunned it for dullness? When *media issues* and *Washington* didn't land in the same paragraph, let alone the same headline? Those days are gone. In 1997, media matters are among the most crucial political crises on Capitol Hill and at the White House. No matter how New York and Hollywood struggle for power, they both will find themselves answering to Washington.

*Mediaweek* has been asking the most influential people in government what they foresee for 1997. These media policy makers include Ed Markey, ranking Democrat on the House Telecom Subcommittee; Joseph Lieberman, Democratic senator on the Commerce Committee; Jim Moran, up-and-coming Democratic congressman on Telecom; Greg Simon, Al Gore's point man on telecom issues. And, of course, Sen. John McCain, a Democrat who will be taking over the Senate Commerce Committee.

The good news for TV-station and programming executives is that they are definitely on the radar screens of these powerful politicians. The bad news is that they may be lined up in the politicians' sights.

Syndication is seen as synonymous with sex in Washington. It means hours of daytime talk shows with transvestites and fathers who love their little girls too much. Tabloid murder investigations with hookers. It signifies a roughly two-hour time slot from 7 to 9 p.m. full of *Seinfeld* reruns extolling masturbation and various ethnic versions of *Married... With Children*. Syndication gives Joe Lieberman wrinkles and Sen. Fritz Hollings white hair. And now Washington wants to return the favor.

Children's Hour programming—the "safe harbor" issue—will be a top concern this session with many members of Congress, both liberal and conservative. The new TV ratings system may alleviate some of the immediate pressure on stations that carry the more blatant (and popular) syndicated shows. But there's a lot of noise on Capitol Hill about sex and violence on TV during kids' prime viewing time and a growing sentiment that the ratings just don't go far enough.

Markey of Massachusetts, Virginia's Moran, Lieberman from Connecticut and Hollings (D-S.C.) are among the most outspoken leaders on the ratings issue right now. The good publicity they have garnered by talking up the matter ensures that they will keep it before the public. They are regular critics of some of the shows that have been running during the 7-9 p.m. slots, both in syndication and on the networks.

Hollings, the ranking Democrat on the Commerce Committee, wants to see legislation that makes the Children's Hour an inviolable institution. Though he is likely to encounter opposition among Commerce colleagues, Hollings holds the key to votes on other critical committee issues that new chairman McCain favors. So it's possible that Hollings could get safe-harbor support from McCain in return for backing on other legislation.

Daytime programs, particularly talk shows and tabloid news shows, are two more targets that Markey, Lieberman and Moran have focused upon. "It's disgusting what you find when you turn on the TV in the afternoon on these talk shows," Lieberman said recently. "I don't see ratings going far enough in addressing how to warn people about the talk shows and what you will see."

These matters lead to two political/legal issues: Can Congress mandate a Children's Hour? And what can it do about the talk shows, since they occupy so much of the

daytime schedule, when children are likely to watch television?

First, the Children's Hour mandate might pass. According to Federal Communications commissioner James Quello, the legal precedent was probably set when the Supreme Court decided that radio host Howard Stern could not use certain language during hours when children were likely to be in the audience. Because of that, Quello thinks that the Children's Hour would withstand challenges in court.

On talk-show restrictions, Markey and Lieberman both say they are unsure how they'll proceed this session. At a reception in November at which Markey was honored as a hero of children's television, he said, "I think we're reaching a point where the American people are being heard on [daytime TV] on Capitol Hill." For those of you beyond the Beltway, those are fighting words.

What Lieberman, Markey and Moran foresee this year are more public hearings on the content of daytime TV. These sessions would be followed by more "consumer groups, viewers [and] parents groups becoming active, naming shows that offend and contacting sponsors.

They will need information and public channels, and that's where political leaders can take an active role," according to a spokesman for Lieberman.

Where is the President in all this? An official in the White House who follows telecommunications says that President Clinton is "not interested in censorship." But, he adds, "we're all pleased that Congress is taking such an active role in looking at how TV stations plan their programming. We're going to be following any hearings Congress holds on ratings, liquor advertising and the safe-harbor provision very carefully, and we will have more to say on those subjects as they go through Congress."

However, the White House official added, "We think the safe-harbor provision may be a good idea, if Sen. Hollings decides to introduce such legislation." And, in that case, "that would be a time to look at the kinds of shows that are regularly aired during the daytime."

Now that you're all paying attention, let's see what else is on the agenda with the titans of telecom. To start with, there's the Telecom Bill itself. Sen. McCain, the patron saint of deregulation, has said he would like to look at the "unintended consequences" of the bill, which passed into law last year. Phone and cable rates have gone up, cable is *not* getting into the phone market, and radio mergers are off the charts. McCain's counterpart on the House side, Rep. Billy Tauzin (R-La.), doesn't want to reopen Telecom, but Tauzin lacks McCain's credibility and credentials. A serious hearing on the Sen-



ate side could not be ignored on the House side, especially with Markey and others pushing for a review of the law.

Duopoly expansion? Don't hold your breath. Markey says, "Concentrated ownership is *not* in the best interest of the American public." While McCain may think the issue should be examined, once again his concern over the fallout of Telecom makes it unlikely that h would favor more freedom for expanded ownership provisions any time soon.

Spectrum auctions? McCain salivates at the thought, but he's facing tough opposition from Hollings, and on the House side, Markey is adamantly opposed. A lot depends on where the President's budget comes out, says a Commerce staffer. "It's a matter of how important the auctions would be to help the deficit. If we need \$15 billion to balance the budget, there will be a move for auctions. If the figure is much less than that, auctions won't get pushed forward."

Alcohol ads on TV? There will be hearings, maybe in both houses of Congress. Markey and Moran are vehemently opposed to the move by the Distilled Spirits Council of the U.S. (DISCUS) to drop its voluntary ban on TV ads, and the congressmen will certainly keep that issue alive and before the public. Lieberman, though not a member of the Commerce Committee, is also quite opposed to liquor ads on TV and intends to fight for restrictions, a spokesman for his office says.

Before anyone starts citing freedom of speech arguments, let's talk timing. It did not help DISCUS' case when *The Wall Street Journal* revealed on Jan. 6 that a number of TV stations are running liquor

ads during shows with large underage audiences. Staffers in Rep. Joe Kennedy's office (the Massachusetts Democrat has introduced a bill to block alcohol ads in many outlets) were hard at work last week distributing that *Journal* article to colleagues and reporters, and their toil was paying off. Staffers for GOP and Democratic congressmen alike (Connie Morella, R-Md.; Kent Conrad, D-S.D., for example) were already talking about backlash from the *Journal* report.

A related issue is the advertising of hard liquor on cable's Tele-mundo and Black Entertainment Television at a time when interest groups are concerned that minorities are being targeted for more

**"It's disgusting what you find when you turn on the TV in the afternoon on these talk shows." — Sen. Lieberman**

alcohol consumption. "Who's doing the targeting?" asked a staffer for Sen. Strom Thurmond (R-S.C.), who has previously proposed limits on alcohol ads. Look to see this issue in a debate this year.

And let's not forget TV ratings. McCain is scheduling hearings on the new ratings system in late January or early February. Staffers on the Senate Commerce Committee confirm that the content and ratings of "those syndicated talk shows" are going to be on the agenda—and in the drop zone.

Happy new year, NATPE. ■



NATPE '97 OPINION

# A shopping list for shows

**A veteran programmer looks at this year's menu and serves up some tips on where the fare's good**

By John von Soosten

**I**t's Tuesday morning at NATPE. We arrived in New Orleans late yesterday, stood on an endless hotel check-in line, then dashed over to the Quarter for dinner at K-Paul's. This morning, it was chicory coffee and beignets at Café Du Monde, then another endless line for our NATPE badge and tote bag. Now we're ready for action. We're going to hit the floor running straight to...hold on!

Let's think this through. Why are we here at NATPE? Sure, to buy product. But do we need to? For what dayparts? To replace what?

As a once-fledgling programmer, I remember my mentors saying over and over, "The devil you know is better than the devil you don't" and "If it ain't broke, don't fix it" and all those other clichés. I know now that most programs take time to build (except *Rosie O'Donnell* and anything with *Star Trek* in the title). Think of all the happy stations that resisted the temptation to yank *Regis and Kathie Lee* in the first year. Remember, also, that viewers watch programs, not deals. (Keep this in mind especially when shopping for kids shows!)

Here's our game plan: We'll look for new shows only if absolutely necessary and renew those that are working. We'll shop by daypart. Since access and early fringe are most important, we'll head straight to the Worldvision booth. It could have a hot property on its hands in *Pictionary*. With Alan Thicke hosting and celebrities as contestants, it's a fun pilot based on the popular charades-like board game with which even the most jaded programmers will find themselves playing along. While Worldvision would be happy to take access clearances on the premise that *Win, Lose or Draw* played well against *Wheel* and *Jeopardy!*, *Pictionary* is more likely to be cleared for early fringe or daytime by most stations. The producers are stocking it with younger celebrities from soaps, prime-time series and the music industry in an attempt to appeal to the all-important 18-49 women.

Now to All American. It's been trying to launch several of the very familiar game shows it acquired with the Mark Goodson library. With Mike Berger as host of *Match Game*, Tom Greene on *Cardsharks* and Doug Davidson with *Family Feud*, we want to see the presentation and hear All American's plans for the shows. If they are launched, we should consider them for daytime, early fringe or access.

Next, it's a quick stop at Columbia TriStar to check out the rumor that it might try to launch versions of *\$100,000 Pyramid* (adjusted for inflation?) and *Treasure Hunt*. If so, we should consider them as well.

For early fringe and daytime, we're anxious to see the pitch for Warner Bros.' "new" *People's Court* in a one-hour "interactive" format. And we certainly want to meet the new judge, the near-mythical ex-mayor of New York, Ed Koch. His "New York manner," quick wit and brusque-

with-charm persona will make this a far different courtroom than Joe Wapner's. While at Warner Bros., we'll make an appointment for right after NATPE to hear the 2½-hour pitch for the just-announced CityWeb. It's not a TV show; CityWeb is an interactive online Internet service. And if it's as good as the advance PR makes it seem, this one-station-in-a-market online service could be a new revenue source that links broadcasting to the Internet and also attracts more viewers to a station's programming.

Newly formed syndicator Skyline Television (same initials as its founder, Scott Towle) has teamed with veteran producers Arnold Shapiro (*Rescue 911*) and Gary Bernstein (*Bounty Hunter*) to put a new twist on cop reality shows. With its focus on female cops, MPs and sheriffs in action and at home, *Lady Law* should skew well toward women viewers. It may be a bit too risky for access or early fringe, but we'll consider it for daytime or late fringe.

For our morning needs, Eyemark's *Martha Stewart Living* is a no-brainer. The host has become a one-woman brand name. Her weekly show has a big, loyal following. With tremendous appeal to women and surprisingly good male response, she's well-known to the available daytime audience. To counterprogram *Live With Regis & Kathie Lee* or *Rosie O'Donnell* (or to round out a block with either of them), it's probably the best choice among new daytime offerings.

As always, there's a slew of weeklies available. Let's look at brand-name shows. Since MGM isn't at NATPE, we'll use our cell phone to call about *Fame L.A.*, which has a very good presentation tape and some strong numbers from the original early-'80s syndicated *Fame*. With the kids now out of school and seeking showbiz fame in Hollywood, *Fame L.A.* is unique among weeklies. It should have very good young-adult, teen and 18-49 appeal without any hit-list problems.

Let's stop next at Buena Vista. It will be shrinking people on a weekly basis in *Honey, I Shrunk the Kids: The Series*. With advertiser-friendliness and two well-known names (both the program title and Disney itself), it should be a good bet for weekend early fringe or the first hour of prime for UPN, WB and independent stations.

Universal née MCA-TV is retooling *Knight Rider* as *Team Knight Rider*. The show promises lots of action for its five-member *TKR* crime-fighting team and souped-up wheels with "unique personalities" (both the humans and the vehicles). If the series is even half as fast-moving as the demo tape, *TKR* will leave viewers breathless.

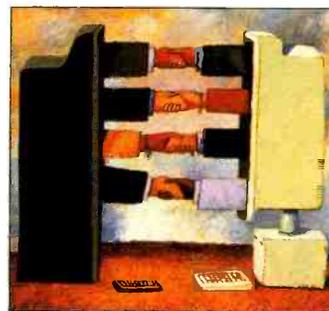
Let's also stop at Tribune to see *Battleground Earth*. Anything associated, even posthumously, with *Star Trek* creator Gene Roddenberry needs to be seen. We'll also visit Rysher for its *Soldier of Fortune, Inc.*, described as *Mission: Impossible* meets *The Dirty Dozen*. It's from Jerry Bruckheimer (*Crimson Tide*, *The Rock*, *Top Gun*, *Flashdance*, *Beverly Hills Cop*) and should be seen. Both shows could be used in weekend or prime-time action-adventure blocks.

Looking to weekend late fringe, the buzz among the reps is that *The John Salley Show*, from Buena Vista, looks terrific. These usually tough-to-please programmers (trust me, I was one) describe Salley and the show itself with words like *funny*, *different*, *smart* and *articulate*. We've got to see this one for ourselves, keeping in mind that this June 1997 weekly is slated to become a strip in January 1998.

As for kids shows, you're on your own. I'm going over to the Hilton to check out that Chinese freighter in the lobby. ■  
John von Soosten, formerly senior vp/director of programming at Katz National Television, programming chief at WNEW-TV in New York and president of NATPE, is now an air personality on WQEW, 1560 AM in New York.



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NATPE '97

# What they've

**On close analysis, it's a psyche-satisfying  
mix of charms and demons that keeps**

**Oprah and Rosie on top**

**By T.L. Stanley**

**Illustration by Annette LeBlanc-Cate**

**O**prah. Rosie. If there is such a thing, these larger-than-life figures are down-home megastars. Though they have made millions—Oprah, in fact, is the highest-paid woman in entertainment—their syndicated talk shows are all about roots and regular folks. And that, according to analysts of the American psyche, is why we love them.

In an industry enthralled by flash and glitz, these two hosts are decidedly anti-glamour. It's easy to imagine chatting over the backyard fence or having a cup of coffee with Oprah or Rosie. Viewers have no trouble envisioning either star sitting home at her kitchen table in sweats and no makeup, drinking caffeine and chomping a Danish. Well, OK, maybe two Danish.

Oprah Winfrey, daytime talk's equivalent of Walter "The Most Trusted Man in America" Cronkite, and Rosie O'Donnell, an edgy mix of Johnny Carson and Mike Douglas, have settled in and made themselves at home with America's viewers. In the process, they have made the audience, particularly the women in it, feel that they have an empathetic, fun-loving friend they can count on day in and day out.

Psychologists say this feeling of closeness is one of the biggest draws for both shows, which finished last November's sweeps period in the No. 1 (*Oprah*) and No. 3 (*Rosie* in a three-way tie with *Regis & Kathie Lee* and *Jen-*

*ny Jones*) spots for daytime talk programs. Because audiences feel comfortable with the hosts, they keep coming back to the shows, no matter the topic or guest.

"Viewers want to be around someone like themselves. They want a nonthreatening person they can identify with," says Stuart Fischhoff, professor of media psychology at California State University at Los Angeles. "These hosts have lots of problems that many women have and can relate to."

Both women struggle with their weight. Audiences sent Winfrey's fitness book to the top of 1996's nonfiction bestseller list, and they showed an outpouring of support for O'Donnell when guest Donnie Osmond said she was fat. O'Donnell, a single mother, talks about balancing her career with raising her adopted son, and Winfrey shares intimate details of her life, including the deep emotional scars she suffered from childhood abuse.

But personal demons alone do not a successful talk-show franchise make. If there is a secret to sewing up the loyalty of millions of daytime viewers, psychologists say it could be the earthiness mixed with star power for which both women have become known.

"Oprah is bigger than life, yet she's part of life," says Robert Simmermon, an Atlanta psychologist who often is called upon as a talk-show guest. "She has real power in the entertainment world, yet she still has the common touch."

The same can be said of O'Donnell, who's as comfortable in *Small Town, USA*, as she is in Hollywood or Manhattan, Simmermon says. "She's like your cool Aunt Sophie. She's someone you want to know personally," he says. "She's working-class, down-to-earth, yet she has star quality."

The hosts' Hollywood clout has drawn big celebrities to both shows recently, with Oprah snagging the first interview with Madonna since the birth of the singer-actress's daughter, Lourdes, and Rosie chatting with Tom Cruise about his latest movie and, more importantly, his life.

Fans, however, say it isn't just the presence of a celebrity that intrigues them; it is the way the hosts interact with the Streeps, DeNiros and Dreschers of the world that keeps them engaged. After all, millions of viewers truly do want to hear a frank discussion between Madonna and Oprah about having children. (On the show, Madonna said she always knew she wanted to be a mother, despite speculation that the child was a pawn in yet another career remake. Oprah said she doesn't think she will ever feel compelled to start a family.)

Millions also want to see such recent on-air antics as Rosie nudging lithe actress Sarah Jessica Parker into fry-

# got

ing up some doughnuts and eating the whole batch, or the host bursting into the *Partridge Family* theme song when Susan Dey appeared as a guest. And audiences roared when, days after the Cruise interview, the actor's wife, Nicole Kidman, chatted with Rosie, who playfully introduced her as "the actress who's married to my boyfriend."

"Rosie asks the questions you would ask if you had the chance, and she really listens to the answers," says one rabid Rosie fan, a 33-year-old television publicist who asked not to be named because he works for a rival Hollywood studio that also produces talk shows. "She



does and says things that real people do and say."

At the same time, O'Donnell has the research and the quick wit to respond with the next probing question or zinger. In that way, she asks the questions we all wish we were sharp enough to ask, the publicist says.

Even when she is head-over-heels in like with her guest, as in Cruise's case, Rosie doesn't gush. "She fawns," the publicist says. "But she does it in a funny, psychotic way."

Both women are multitalented and creative, ambitious and hardworking, all qualities that endear them to their viewers, Simmermon says. They bring a level of talent to the daytime talk arena that other hosts do not: Both have starred in feature films, while O'Donnell had a successful stand-up career and Winfrey has a deal to produce six TV movies for ABC and a movie production deal with Disney. They also seem to have a consistency between their public and private lives.

"Rosie emotes sincerity as she talks about her life and

her son, and Oprah deals in a very public way with her dieting, her background," Simmermon says. "People pick up on that congruity."

O'Donnell, an admitted child of television, shares nearly every pop-culture reference that comes to mind during her high-energy hour. She strikes a comfortable chord with thirtysomethings who, like her, grew up eating Little Debbie's and watching *Laverne & Shirley*. While it's familiar, O'Donnell's show also offers the unexpected without the negative vibes of some recent controversial talk shows, fans say.

"Her reputation is based on politically acceptable iconoclasm," Fischhoff says. "She's sassy, but it's acceptable sassy."

And people who go along for the ride can feel like they are as in touch with today's hip happenings as Rosie is, Fischhoff says. "Watching her makes them feel like they aren't too stodgy or conservative," Fischhoff says of O'Donnell's baby boomer fans. "They can feel like they're with it."

Syndicated talk-show audiences in general are made up of people who have time to watch TV in the middle of the day. Most are women. Loyal fans include the unemployed, the underemployed, college students, retired people, working-class folk who watch during their breaks and a small number of people who videotape.

"These shows appeal to the silent majority," Fischhoff says, noting that there will always be an audience for daytime talk, with different types of shows appealing to different segments of that group. "For the most part, the fans aren't the movers and shakers."

According to those who study media demographics, there is a constant 3 percent of the population who watch daytime talk each day; another 4 percent cycles in and out, depending on the topic and what's happening in their lives.

While some of the so-called "trash-talk" programs cater to the lowest common denominator, Oprah and Rosie have been credited with bringing alienated viewers back to daytime TV.

The TV publicist who watches Rosie says he watches his own studio's shows on tape but has few programs that are true appointment television for him. Rosie, however, is taped every single day. Like other devotees, he loves the show because he loves Rosie. "As a viewer, you're given credit for having a brain," he says. He loves the conversational way O'Donnell talks to her viewers and her selfless manner, noting that she pokes as much fun at herself as she does at anyone else.

"She always brightens up my day," the publicist says. "She's 100 percent pure entertainment." ■

NATPE '97

# What advertisers want

The big ad deal announced on the floor of

NATPE always turns heads. Here's why.

By Scotty Dupree

Illustration by Amy Goldberg

Not long ago in a city less than three hours' flight from most anywhere, important television executives would gather amid the bedlam and belly dancers of New Orleans for a week or so. With the intention of buying and selling TV shows that make up the bulk of the non-network television schedule, they'd share a beer and a laugh with an old buddy, feast on prime rib and champagne and ogle the cleavage of barely clad women. They'd then adjourn to the saucy carnival that is the Big Easy for evenings that would live in infamy but not in any participant's cognitive memory.

Despite all the fun, business got done, and the purpose of the National Association of Television Program Executives was not moot. In more recent years, as the locale of NATPE has shifted from Houston to San Francisco to Las Vegas, the fervor has grown and the business has waned. Less and less deal-making happens at the show, yet it is a must-attend for everyone in TV. And so the nature of the action has changed.

These days it's more likely that conventioners will

hear fever-pitched exclamations such as "*Kitty Kelley* is dead," meaning her show got canceled, or "*Sam and Dorothy* is a go," meaning that the syndicator has given the green light on a new show, or "*Friends* isn't even on the market yet and it's cleared in 50 percent of the country!" But it's when one convention-goer says to another, "I hear P&G took a 40 percent chunk of *You Bet Your Life* that stunned silence ensues and the recipient of the information tries to ascertain what that indicates about the show and the advertiser.

It can mean one or both of two things: 1) That the show's producers have little faith in the program and need the cash infusion to get it off the ground and 2) that the advertiser has a bottomless pit of ad money to spend and can afford to take a risk. But it can mean that the advertiser has an early lead on the next megahit and is beating everyone to the punch.

The first two reasons are a sign of weakness, either on the part of the programmer or the advertiser, and those who resort to such deals with those needs in mind won't admit it. But does the last reason, the early in on the sure-fire hit, still justify the deal? "No," say syndicators, who see their inventory as a commodity that is best sized up either in the upfront or the scatter market but never, ever so early in the season. "If it's a good show, why would you sell out before the market starts?" questions one syndicator, who wouldn't speak for attribution. There are as many reasons to stay away from such deals as there are to make them. Most shows are neither hits nor dismal failures. So there is a wide window of feasibility. For those advertisers that have high inventory demands, the strategy is to find the deal that is least offensive to fiscal and esthetic sensibilities. Let the market think what it wants.

Which is the thinking that puts P&G into so many deals, including what could be this year's biggest advertiser-sponsored coproduction. P&G is teaming with Kraft Foods and Hearst and creating a show with restaurateur and former model Barbara Smith (and her husband, Dan Gasby, president of B. Smith Productions and a former King World sales executive). By bringing the show to

market, P&G and KGF get to craft the advertising environment, and Hearst gets a show with an attached star and guaranteed marketplace support that should make it easier to sell to stations. Still, an advertiser that is in on the production is not the same as an advertiser taking a large position in an already-in-the-works program; the former is thought of as a producer with a purpose while the latter may be viewed as bending the marketplace demands to meet its goals. Still, pre-selling a show to advertisers "gives a show the appearance of already being successful in the marketplace," says Allen Banks, media director at Saatchi & Saatchi North America.

For the producer-advertiser, there's a crucial bottom-line value, explains Banks. Getting in on the early end of a production can give an advertiser a big chunk of the commercial inventory at the best rate. And the advertiser gets the environment it wants (in this case, P&G and KGF will most likely be in mid-day time slots, watched by homemakers, and the subjects will center around cooking and entertaining, perfect for the packaged-goods marketers).

Even for advertisers who simply buy in before a show is launched, "there's a huge benefit that people don't often see," says John Muszynski, media director at Leo Burnett. "They see the price but not the lock on inventory" that an agency can get, guaranteeing a client a certain amount of exposure. The sponsor may also get added value, such as billboards, product placement within the show and category-exclusive rights to advertise certain products. Another benefit that the advertiser may take from the deal is a back-end profit structure, such as licensing fees if a line of products or services results from the program or a cut of the license fees if the show finds a back-end life on cable or in the international marketplace. But in general, says Banks, "Advertisers are much more comfortable taking something off the shelf. I'd rather buy a suit I can try on first."

The terms of a particular deal have to fit the needs of both the advertiser and the syndicator. Sometimes it's a matter of providing the cash that a syndicator may need to either get a project off the ground or, in some instances, to appease corporate parents of program pro-

## Syndication's Top 25

(spending in millions)

Advertiser	Jan.-Sept. 1996	Jan.-Sept. 1995	% chg.
Kellogg	\$74.2	68.5	8
Kraft Foods USA	58.4	64.0	-9
M&M Mars	34.9	26.4	32
P&G Personal/Health	33.5	29.0	16
Wrigley	29.9	25.9	15
Miles Inc.	28.2	15.6	81
McNeil Consumer Prods.	27.0	15.5	74
Burger King	24.3	18.8	29
Kraft USA	23.9	28.5	-16
Mattel Toys	23.3	27.8	-16
Lever Bros.	21.6	20.2	7
Ciba-Giegy	21.6	11.9	82
Whitehall Labs	21.1	16.2	30
P&G Paper Prods.	20.6	18.4	12
Smithkline Beecham	20.3	13.5	50
Warner-Wellcome	20.1	15.5	30
Hershey Chocolate	20.0	15.2	32
P&G Laundry Prods	17.6	23.8	-26
AT&T	17.0	31.5	-46
Sears Roebuck	16.6	12.4	34
MCI Communications	16.3	5.8	181
Nabisco	14.5	18.9	-23
Coca-Cola USA	14.4	14.4	N/C
Cheseborough Ponds	13.0	10.2	27
P&G Food Prods.	13.0	14.2	-8

Note: Procter & Gamble spending is broken out by division. Corporately, P&G is the biggest spender in syndication.

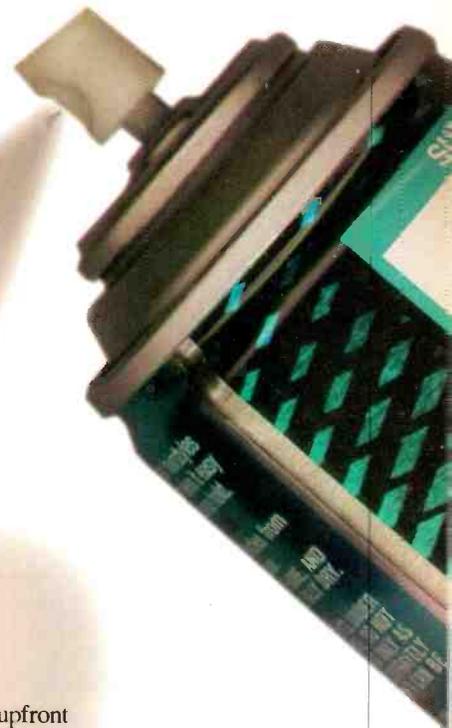
Source: Competitive Media Reporting

ducers who see the upfront support as a positive sign for the future of the show. And in some instances, if the future of the syndication market looks weak, a pre-launch deal may help a syndicator avoid a soft marketplace by selling the show at a price that the open market may not bear.

More often than not, syndication ad sales executives bristle at the idea of a pre-sell. Perhaps the biggest inhibitor to an early sell is the impact that such a deal may have on future deals a seller has to negotiate. "On one hand, you have a lot of other shows to sell. Why not use that show as part of a package deal," says Bob Cesa, head of advertiser sales at Twentieth Television. "But on the other

hand, why would you want to shut other advertisers out of a show and possibly out of other shows due to one deal?" For Cesa, the relationship is the crux of the deal. No sales organization wants to do business at the risk of losing other clients, he says. "You walk a fine line; you want to have a great relationship with all advertisers."

When there are early deals, though, they're usually so early that they are fully formed before the announcement reaches NATPE. Conversations start way before the convention, say agencies and syndicators, and all that happens on the floor is the final handshake on a new deal or conversations that lead to next year's announcements. Which, in the beginning and now more than ever, is NATPE's raison d'être. ■



## MOVERS

### NETWORK TV

Recent appointments at Fox Kids Networks: Kim Hatamiya has been named senior vp of Latin America and Asia; Ynon Kreiz has been named senior vp of Europe; and Rod Riegel has been named director of marketing. Hatamiya had been senior vp and gm of Canal Fox since May 1995; Kreiz had been vp of business development at Saban Entertainment and Riegel had been manager of corporate PR and Fox Kids publicity...**Jeffrey Calman** has been upped from vp, sales planning and business affairs at Warner Bros. Pay-TV, Cable and Network Features to senior vp, sales, planning and business affairs.

### CABLE

ESPN has promoted **Evan Sternschein** to vp of national sales, responsible for all of the sports network's regional ad sales offices, including New York. Sternschein, who had been vp of ad sales for the Eastern region, will continue to report to Jeffrey Mahl, senior vp of ad sales... **Robert Ware** has been upped to director of affiliate services for Cable Networks, Inc. Ware joined CNI in 1995 as national sales manager. Before joining CNI, Ware was an account executive with CBS network sales for six years...**Marc Juris** has been named vp and general manager of ExtraHelp, a new cable "how-to" channel from Rainbow Programming. Juris comes to the channel having served with CBS, GM Communications and Select Media...QVC has named **Daniel Schutzu** (continued on page 40)

# The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

## All Hail Shales

At the recent party feting the 25th anniversary of TV critic Tom Shales with *The Washington Post*, the smell of obeisance filled the air. Among the 250-plus guests

gathered at *Post* owner Katharine Graham's Georgetown mansion, some had come out of respect, some out of fear. NBC *Late Night* host Conan O'Brien and his producer had

flown in from New York just for the party. Why? Remember what Shales wrote about Conan? his producer reminded *Mediaweek*. Oh, yes. Something like, "O'Brien shouldn't be allowed on TV after dark." Hmmm. Wouldn't want to read that again.

Dan Rather flew in for the affair. Bernie Shaw and his CNN partner Judy Woodruff were both on hand. Former CBS News president Howard Stringer held court while onlookers whispered, "What's he up to now?" Clinton image-maker Bob Squier and several White House officials looked relaxed. Network lobbyists jostled to shake Shales' hand. The buzz around the CBS contingent centered on whether Diane Sawyer would return to the nest.

But even the hot gossip wasn't enough to ward off the cold seeping under the large party tent erected on Graham's patio. Some guests huddled around the space heaters, but the smart ones just stood in the space between Rep. Ed Markey (D-Mass.) and Motion Picture Association president Jack Valenti as they glared at each other: The two had just spent 72 straight hours exchanging shots in dozens of on-air interviews and talk shows about the TV ratings system.

Not among the partiers present to hail Shales: Kathie Lee Gifford—though her name did come up. During the congratulatory speeches, *Post* editor Len Downie read part of Shales' review of Gifford's 1996 Noel gift to TV viewers: "In her holiday special, Kathie Lee got Christmas in a hammerlock and tried to throttle it to death." —*Alicia Mundy*



If you throw a party for TV critic Shales, they will come

## Ebert Gets Even on 'TONY's Tab

Film critic Roger Ebert must be a good sport. The other half of the syndicated Buena Vista Television show *Siskel & Ebert* was the source of a highly, uh, attitudinal ad campaign to launch the weekly culture-listings mag *Time Out New York* in August 1995. Ad agency Devito Verdi's tag line went like this: "Each week, our writers see more movies than Siskel and Ebert...and eat at more restaurants than Ebert." Clever.

Now that Ebert has a new book, *Roger Ebert's Book of Film* (W.W. Norton), he's letting *TONY* make amends by feting him at a book-release party later this month in Park City, Utah, during the Sundance Film Festival. *TONY* editor-in-chief Cyndi Stivers and Vaughan Tebbe, *TONY* publisher, will head west to attend the affair at Dolly's Bookstore on Park City's Main Street. We hear there'll be plenty of hors d'oeuvres. —*AS*

## Elite Calendar

If America Online's release last week of version 3.0 wasn't exciting enough, the service's Style Channel presents an off-line offering: 12 months of beautiful, unpixelated women. The 1997 *Cyber Babes* print calendar comprises the crème de la crème of models who uploaded their pictures to the Virtual Agency area on AOL's Style Channel, including Agency director Karen-Kristie, alias Ms. January. Accompanying each picture is the model's AOL address, and the date blocks thoughtfully note the models' birthdays. All for \$14.95 from Style Channel at keyword: cyber babes or by calling toll-free 1-800-873-8489.



## Pre-Dawn Strike by 'Gourmet' Sales Reps

When was the last time you dragged your behind out of bed at 3 a.m. to go to work (kidnappers exempted)? If you're a member of *Gourmet's* dedicated sales staff, the answer is last Friday.

It all started in a little hotel suite in Manhattan not too long ago. *Gourmet* publisher Pete Hunsinger and his merry band of sales mavens were "engaged in a classic brain dump," Hunsinger says, trying to cook up an innovative pitch to promote the magazine's May issue, devoted entirely to hotel and resort living and visiting. One masochist suggested that every sales rep leave early—and we're talking *early*—wake-up calls on the voice mail of unsuspecting media buyers.

Excited by the notion, Hunsinger issued the edict: all sales reps in by 5:00 a.m. EST (that's 2 a.m. for the California reps) on Jan. 10; make approximately 100 "wake-up" calls by the 7 a.m. deadline.

"I told the group, 'Look, I know this is ambitious, but I think the earlier it is, the [greater the] impact,'" Hunsinger says.

The message the merry risers left? A knockoff of a typical

hotel wake-up call:

"Good morning, Mr./Ms. [insert name]. It's Friday, January 10 at [insert time], and this is your wake-up call for *Gourmet* magazine's Hotel Issue. Every word in the exciting May 1997 issue is devoted to hotels and resorts around the world; it's certain to be an incredible resource with great reader impact. So please call me, [insert name], to reserve room.

The temperature is [insert temperature]. Have a nice day."

The rep who left the most messages wins \$100, which, in case you're interested, buys 25 boxes of Vivarin. —MAH

## MEDIA DISH



### AT&T Fields Foursomes for a Good Cause

Media executives were among the 280 golfers who played a round at Fiddler's Elbow Country Club in Far Hills, N.J., several weeks ago for AT&T's 7th Annual Steven A. Cox Charity Classic fundraiser, benefiting the Tomorrow's Children's Fund and the CJ Foundation for SIDS. (Top, from left) Aaron Cohen, evp, The Media Edge; Hank Close, senior vp/sales, Fox Broadcasting; Christine Murtaugh, vp, TME; and B.J. Arnold, account exec, TME; (bottom, from left) David Long, publisher, 'Sports Illustrated'; George Burnett, vp/consumer marketing, AT&T; Neil Contess, managing partner, Dugan Valva Contess; Tom Carey, co-chief executive officer, BBDO.

\*Audits & Surveys 1996

Rams butt heads to show off. In advertising we use quotes, bold type, and underlining (i.e. **"Discovery Channel Latin America has been voted #1 in viewer satisfaction again."**)

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

## MOVERS



**Vaughan climbs at Nat'l Geo**



**Calman upped at Warners**



**ESPN boosts Sternschein**

(continued from page 38) man vp of Q Direct. Most recently, Schutzman was in the marketing department of the Franklin Mint...**Jim Granlund** has been promoted to vp of technology and operations for CNNfn. Granlund had been director of information technology for Worldwide Information Technology Services.

### NEW MEDIA

**Rich Zahradnik** has been promoted to vp of CNNfn Interactive. Zahradnik had been executive producer of CNNfn Interactive, the companion Web site to CNNfn.

### PRODUCTION

**Joseph Scotti** has been promoted to executive vp of domestic distribution and marketing for All American Television. Scotti, who joined the company in 1994 as vp of syndication, was most recently senior vp of marketing and sales. Prior to joining All American, Scotti spent 11 years at Showtime, most recently as vp of sales and affiliate marketing for Showtime Event Television.

### AGENCIES

**Joe Smith** has been promoted to senior media planner in Creswell, Munsell, Fultz & Zirbel's Des Moines, Iowa, office. Smith joined the agency in 1991 as an account supervisor and was most recently an account manager.

Also at CMF&Z, **Dorothy Medlang** has been promoted to assistant account manager in the agency's Cedar Rapids, Iowa, office. Medlang joined the agency in 1981 as a receptionist and most recently was senior account administrator...BBDO New York has named **Judy Vogel** associate media research director. Prior to joining BBDO, Vogel was with Ketchum Advertising as vp and manager of media services.

### PRINT

**Andrea Rene Vaughan**, Detroit advertising manager for *National Geographic*, is moving up to become the magazine's national sales manager...*The New York Times* has promoted three to vp: **Scott Heekin-Canedy**, group director of strategic planning, is now vp of strategic planning; **Alyse Myers**, promotion director, has become vp of promotion; and **James Terrill**, controller, has added vp to his title...*Fortune* Philadelphia region ad sales manager **Diane Papazian** has been named New York ad sales manager. Papazian joined *Fortune* in 1992 from Barron's...*The San Jose Mercury News* has appointed **Ann Gregg** vp of marketing and planning and **Steve Weaver** vp of advertising and circulation. Gregg had been marketing director with the paper. Weaver was ad director.



TONY MOTTRAV/RETNA PICTURES

**Sonic Youth's Moore and Gordon wanted no "Night" lines**

## Indie-Rockers Have No Time for the 'Times'

**W**ho will fill Bob Morris' party shoes? *The New York Times* has been trying out possible replacements for Morris, the columnist who for four years parlayed the party beat into a classy, humorous read and left the paper several months ago to work on other projects. The *Times* is sending out fresh-faced, in-house talent equipped with steno pads to chat up celebs and write it all up for the weekly column "The Night."

Last week we were spying on one such auditionee, Ian Fisher, a *Times* metro news reporter, as he worked a party at New York's Fez bar for photographer Michael Lavine's book *Noise From the Underground* (Simon & Schuster). Fisher, the only one in the room wearing a tie, was taking

comments from some of the more bold-faced names in indie rock, most of whose photographs appear in Lavine's book. There was Moby, Marcellus Hall from Railroad Jerk, Dave Grohl and Courtney Love. Jon Spencer, whose Blues Explosion band was the evening's entertainment, evaded the young reporter. So too did Sonic Youth's Kim Gordon and Thurston Moore, despite the efforts of Pat Blashill, a *Details* writer who coauthored *Noise*, to procure them for Fisher.

Gordon and Moore didn't want to "feed the star system," Blashill quoted Moore as saying. So Fisher's Jan. 12 "Night" piece had no quotes from the indie-rock royal couple. Oh, well. If it's any consolation for Fisher, Morris probably wouldn't have gotten them either. —AS

## William Bennett Is Katz's Cover Boy

**I**n the relatively young but burgeoning field of media people publicly insulting their colleagues in book titles, Jon Katz is the latest eager participant. Al Franken, of course, began the trend when he fingered Rush Limbaugh in his most recent tome, *Rush Limbaugh Is a Big Fat Idiot*. Katz, media critic for *Wired* and

former media critic for *New York*, now joins the fray with his new book, tentatively titled *Virtuous Reality: How America Surrendered Discussion of Moral Values to Opportunists, Nitwits and Blockheads Like William Bennett*, a Random House offering due to hit stores in February. Bennett is due to hit Katz soon after. —MAH



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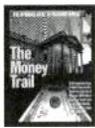
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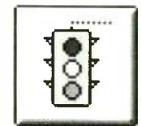
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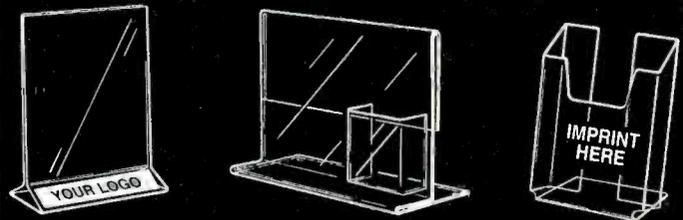
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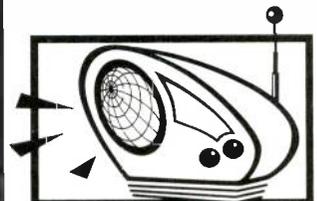
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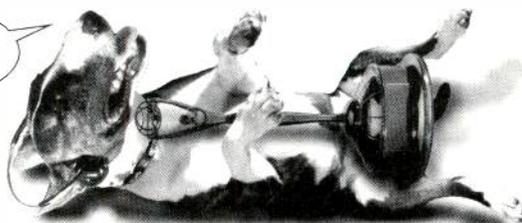
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265 Madison Avenue, New York

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Nat'l TV Lead Generation & Pl. 212-740-7788

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LANGUAGE SERVICES**

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307/366-2290

ALL LANGUAGES/VO & TRANS. 888 4VOICES

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**TV PRODUCTION**

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Access Major Cities in U.S.A.  
**CALL: MEDIA ADVENTURES**  
**(818) 990-5767 or (818) 999-0427**

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O'Halloran Advertising, Inc.  
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demographics & business data all  
at no added cost. (800) 762-0054.

CALL 1-800-7-ADWEEK

**"I SHOULD HAVE USED ADWEEK CLASSIFIED"**

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

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#### PARK AVE & 28TH ST PRIVATE OFFICE FOR RENT

Join us in renting all new, gorgeous executive offices, conference room, phones, all services. Ideal for 2-4 people. Service co, furnished.

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A. Marx 212-683-2015

### SUPERB SUBLET

Midtown, Furnished, 5 windowed offices available. Ideal for Ad Agency, PR or Media Services. Creative Groups on premises, Receptionist, Fax, Copiers, Large Conf Rm, Files, Storage area. W/Divide. Reasonable. Call Phil.  
212-302-5500

### BUSINESS OPPORTUNITIES

#### SALES/PUBLISHING MANAGEMENT

Growing 4-color magazine, with unique concept & contracts to publish consumer annuals, seeking individual interested in management & ownership opportunities. Call 203-426-2666. Lv. message.

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EXPOSURE

## EMPLOYMENT

### SR. ACCOUNT EXECUTIVE

Rapidly growing national sales promotion agency needs a managing director to manage the development and execution of national consumer promotions. We're looking for a self starter with an understanding of promotional techniques and strategies and experience in packaged and hard goods. You must have: BA/BS degree and 8+ years marketing/promotion experience.

We require excellent verbal and written communication skills and the ability to manage multiple projects paying attention to the details. Business/budgeting skills and computer literacy. Send your resume, cover letter and salary history to:

Ryan Partnership/ICMG  
55 Post Road West, Westport, CT 06880  
or via fax (203) 454-7047

No phone calls please

Equal Opportunity Employer M/F/V/D

### RESEARCH PROJECT MANAGER

Interactive Research firm needs Project Manager. Requires related college or advanced degree, 5+ years research experience with supplier, excellent communication skills. Extensive client contact, report writing, qualitative/statistical data analysis and management of ongoing projects will be critical components. Good computer skills and a strong desire to learn about the online environment are required.

### RESEARCH ANALYST

Interactive Research firm needs Research Analyst. Requires related college degree. 2+ years research experience, excellent computer/communication skills and interest in the online environment. Great opportunity for smart self starter with growing firm!

Fax resume to 212-227-8482 or email to bertel@northstar.com

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## EMPLOYMENT

### Product Manager

G. Neil Companies is the nation's leading direct marketer offering a broad range of products, services, and solutions for the Human Resource market. We have achieved 30% compound revenue growth consecutively for the past four years through innovative direct marketing, leading edge fulfillment operations, and a unique dedication to our customers and employees.

Here's your opportunity to have a major impact on the future of our business. As Product Manager, you will have P & L responsibility for a significant core business segment of proprietary and sourced products. You will provide strategic and tactical leadership for innovative product R & D and direct marketing initiatives within a rapid development cycle. Requires a resourceful manager with a bachelor's degree combined with proven success in product/service development, market planning, positioning, promotion, pricing, and financial analysis.

Located in Fort Lauderdale, which Money Magazine rated as the 4th best city in the United States to live. As the industry leader, G. Neil offers an excellent compensation, benefits, and relocation package. For confidential consideration, send resumes to J. Krienen, G. Neil Companies, 720 International Parkway, Sunrise, FL 33325; Fax: 954-846-9329; Email: jkrienen@gneil.com. EOE.

**g.Neil**  
Companies

### ABP INTERACTIVE INTERNET AD SALES

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

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

### RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

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

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

## HELP WANTED

**TRAFFIC  
MANAGER**

Print Traffic Manager needed with 1-2 years experience. The best candidate will be detail-oriented and able to handle tight deadlines on several projects simultaneously. Thorough knowledge of all phases of print production for B/W and 4/C newspaper, collateral, and direct mail. A background in newspaper production is a must. Retail experience a plus. If you feel that you meet the above criteria and are able to handle stress with a smile, please send your resume to:

**TBWA Chiat/Day**

Attn: Human Resources/NTM  
180 Maiden Lane, 38th Floor  
NY, NY 10038

No phone calls please.

**ADVERTISING  
SALES**

Consumer entertainment magazine seeks an experienced individual to sell advertising space and contribute creative promotional strategies in our NYC OFFICE. Will be responsible for managing an extensive client list and developing new clients, attending conventions and trade shows. **Requirements:** minimum 2 yrs in ad sales for a consumer publication, an interest in popular culture and the entertainment industry, strong presentation skills, ability to write creative/informative proposals and relationship management skills. We offer a competitive salary, great benefits and commission package.

Please send resume with salary requirements to:

Human Resources  
151 Wells Ave.  
Congers, NY 10920

An Equal Opportunity Employer

**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

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

### 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-AW**

### 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-AW**

### 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 or web placements. **Dept HS/MB-AW**

### Technical Support Supervisor

We're seeking a systems support individual with a strong graphic arts background. To qualify, you must be an experienced troubleshooter, able to run and service equipment, solve network log jams and archive work, and fluent in both Macintosh and PC protocols. A college degree in computer science and management or equivalent pre-press/printing operations related experience is preferred. **Dept HS/TSS-AW**

### Direct Marketing Traffic Supervisor

To qualify, you must be a take charge individual with the ability to set the tempo for and coordinate schedules for our very active direct marketing driven ad agency. You must possess good interpersonal skills, be assertive, handle pressure well, and have an excellent understanding for collaterally related projects. Computer literacy and the ability to regularly provide accurate and timely status reports are required. **Dept HS/DMTS-AW**

### Direct Marketing Print Production Supervisor

We're seeking an experienced individual to assist with the purchasing of direct marketing related projects. To qualify, you must possess a strong technical knowledge of graphic arts/printing, be capable of solving problems, quality driven, an effective negotiator, and able to work well with people. Some hands-on print newspaper and magazine experience is preferred. **Dept HS/DMPPS-AW**

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 BHA 5846, 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

**SPECTRA / MARKET METRICS, INC.**

The nation's leading provider of target marketing services to the Consumer Packaged Goods industry seeks several outstanding individuals to help us keep pace with our double-digit growth.

**VICE-PRESIDENT - CLIENT SERVICE**

Responsible for managing consulting, info. services and software products for a portfolio of blue chip clients. Must be capable of: 1) Gaining access to / respect of senior mgmt. within Fortune 500 customer base, 2) Adding value as a strategic partner and consultant, 3) Successfully selling new products and services, 4) Effectively leading and developing on-site Client Service Managers and office staff.

Requires 5-10 years CPG mgmt. experience in a sales, category mgmt., marketing, or info. services role. Prior experience with info-based mktg. technology strongly preferred. BA, or BS req'd. MBA pref.

**CLIENT SERVICE MANAGERS**

Positions avb'l managing client relationships on-site at HQ locations ranging from Westchester, Fairfield, Bergen and Morris Counties, to metro New York and Philadelphia. Requires 3+ years of CPG sales, marketing, or client svc., strong analytical, computer and people skills, knowledge of cons. panel data, mktg. strategy and retail trade. BA, or BS req'd.

Mail resume with salary expectations to:

Employment Manager

**Spectra/Market Metrics**

433 Hackensack Ave., Hackensack, NJ 07601  
or FAX (201) 343-1088

Please specify which position you are applying for. No phone calls, please.

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SOMETHING TO ENVY.  
YOUR RESUME,  
SOMETHING TO HIDE.

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

**Are You a Whiz Kid?**

Hot new kid marketing/advertising agency is looking for creative thinkers currently involved in kid advertising, product development or programming to do freelance work on a wide variety of fun kid projects for blue-chip clients. So, if you 1.) can think like a 10 year old 2.) have created some of the most effective kid products/communications programs ever 3.) want to make extra money while still working your normal 9 to 5, fax your resume, or send samples and/or reel of your best kid-directed work (no calls please) to:

Just Kid Inc., Attn: Creative Director

300 First Stamford Place, Stamford, CT 06902, FAX: (203) 323-1806

**DIRECTOR OF MARKETING**

Top stock photo agency seeks creative, organized individual to develop and manage all marketing programs, including direct mail, advertising and promotion. Ability to handle multiple projects. Minimum 5 years experience in creative services, copywriting, budgeting, database management, media placement, PR. Knowledge of photo industry/visual communications a plus. Competitive salary based on experience.

Ms. Duffy

**FPG International**

32 Union Sq East, NY 10003  
or fax 212 473-5182

**TWO GRAPHIC DESIGNERS**

Adweek Magazines is seeking a Promotion Art Director and Junior Designer in their Marketing Services Department. Salary ranges: 35-40K and 23-28K. Excellent opportunity for high visibility, varied work - promotion pieces, brochures, ads, presentations, advertising sections. Real talent, a must.

Please send resume and three non-returnable samples (xerox copies, ok) to:

ADWEEK Classified, Box 3932

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

**FREELANCE COPYWRITER**

Mid Long Island 4A's marketing communications agency seeks freelance copywriter with knowledge in the electronics/engineering field and solid creative marketing skills. The successful candidate will possess that unique ability to blend technical information with innovative creative resulting in cutting-edge copy for business-to-business ads, self-mailers and newsletters. Some up-front client interaction required. Fax resume with writing samples to:

Garvan Communications  
(516) 827-4001

**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

**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

**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

**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

**ART DIRECTORS**

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

(212) 989-3102

**ADVERTISING****CREATIVE DIRECTOR**

Top L.I. Agcy seeks hands-on Creative Director. Brilliant concept, layout, headline copy. Direct response experience essential. Teach. Motivate. Manage. Lead! Career Oppty! Top Salary, Bonus, Benefits. Send resume to:

A.C.D.  
P.O. Box 748  
Melville, NY 11747

**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

**HELP WANTED**

Spacious office.  
 Beautiful view.  
 Mahogany desk.  
 Matching chairs.  
 Coffee table.  
 Closet.

**Media Supervisor Wanted**

Please send resume and cover letter to Martha Cleary,  
 Mullen, 36 Essex Street, Wenham, MA 01984-1799.

**Mullen**

*Closet.*

**Media Planner Wanted**

Please send resume and cover letter to Martha Cleary,  
 Mullen, 36 Essex Street, Wenham, MA 01984-1799.

**Mullen**

**W**e're Nielsen Media Research, the recognized leader in Media Research. We currently have a position for Client Service Associate in our Atlanta office.

We will rely on you to provide software servicing, training and marketing support for customers and Nielsen reps. Duties include servicing NSI, NTI, NSS, Hispanic and Monitor Plus divisions. To qualify, you will have a BS/BA, 2+ years' industry experience, strong understanding of client applications, excellent verbal and

**CLIENT  
 SERVICE  
 ASSOCIATE  
 ATLANTA**

written communication skills, and PC skills including DOS and Windows. Teaching/training experience is preferred. Travel required. We offer a competitive salary and benefits package and a stimulating work environment. Send letter, including salary history to: **Attn: Human Resources Dept., Nielsen Media Research, 299 Park Avenue, New York, NY 10101-0074 or fax resume to: (212) 708-7533.**

*Nielsen Media Research is an Equal Opportunity Employer M/F/D/V. No Phone Calls.*

**Nielsen Media Research**



**Cognizant**

**NETWORK TV SALES  
 SR. ACCOUNT EXECUTIVE**

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

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

**VIA Marketing & Design**

**Be curious.**

*Columbus  
 Portland  
 Manhattan  
 San Mateo  
 Zurich* We are an international, business-to-business marketing communications firm focused on results for our clients. We cultivate a deep respect for process and collaboration. We are seeking associates who are passionate about their work and are damn good at what they do. Business-to-business is not for everyone, but if you respond to substance and clarity over decoration, please get in touch.

**Senior Designers** *Portland, Maine and Manhattan*

"Senior" means you are a master of your craft and have that rare ability to guide, educate and inspire both internal teams and clients. "Designer" means you are driven to bring form from chaos, clarify, educate and explore. Within our walls you will be exercising these talents on: corporate identities; collateral systems; advertising; electronic media; and information design systems.

**Senior Writers** *Portland, Maine and Manhattan*

Senior Writer means you excel at conducting marketing-oriented primary and secondary research and then magically weave it into crisp, lucid, emotion-stirring copy. Your work will grace brochures, direct mail, and advertising that generates results for our clients. You must guide, educate, and inspire internal teams and clients.

*We offer a comprehensive compensation plan including profit sharing and 401k. Individuals and teams are invited to mail or fax resumes and salary histories to:*

*VIA Marketing & Design  
 34 Danforth Street, Suite 309  
 Portland, ME 04101  
 Fax 207 761 9422*

*Attention: Maria Corkery*

**Client Strategist** *Portland, Maine*

"Client" refers to those who have challenging marketing and business problems. "Strategist" means you will be entirely focused on helping them find new and insightful ways to interact with their chosen markets. You will be primary interface and the big business brain for a multi-disciplinary team of writers, designers, and strategists dedicated to helping our clients succeed.

*Looking for the perfect job?*  
**ADWEEK CLASSIFIED**

## HELP WANTED

## INTERNET MARKETING SPECIALIST

-East Brunswick, N.J. Office-

### Utilize Your Marketing Expertise For Industry Leading Management Consulting Practice

Our Management Consulting Practice is a nationally recognized leader in providing innovative solutions to a variety of challenging situations. Due to ongoing significant growth, we now have a need for a marketing professional to join our organization.

The qualified candidate will be responsible for developing marketing strategies as it relates to selling financial services over the Internet. Individual must possess 3+ years marketing experience preferably dealing within a high-tech environment. Bachelor's degree is required, MBA a strong plus. Excellent communication and interpersonal skills are a must.

We offer a challenging, exciting, and extremely active environment in which high performance is recognized and rewarded. For confidential consideration, please submit a resume or letter of inquiry to: **Box JA-356, 180 Varick Street, 2nd Floor, New York, NY 10014.**

An Equal Opportunity Employer.

## 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.

## MEDIA PLANNER

Top ten advertising agency is looking for a Media Planner whose responsibilities will include the development, presentation and implementation of media plans for a major packaged goods account. Candidates should have minimum of 1 year of experience planning both national and local media. This position offers great growth opportunities.

Qualified candidates should send or fax a resume and salary requirements in confidence to:

### BBDO Chicago

Human Resources Department  
410 N. Michigan Avenue, Chicago, Illinois 60611  
fax: (312) 337-6871

Equal Opportunity Employer M/F/D/V

## COPYWRITERS

### We're Growing By Leaps and Bounds. Come Grow a Career With Us!

Doubleday Direct, Inc. is a major direct response corporation. We're looking for talented, experienced Copywriters (at least 5 years experience) to join our Creative Department. We require agency quality concepts and ideas. And you'll have the pleasure of working in a, professional corporate environment. Fast-paced, interesting and always something new, your work will have to meet high standards and get results in a competitive market. We offer competitive salaries, excellent benefits and career opportunities. If you're the right person, please send (fax/mail) with salary history/requirements in confidence to:



Robert A. DiPietro, Department Z  
**DOUBLEDAY DIRECT, INC.**  
401 Franklin Avenue  
Garden City, NY 11530  
FAX: 516-873-4856  
An Equal Opportunity Employer M/F/D/V

## Art Director

### College Recruitment Publications

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

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

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



**CREATIVE COMMUNICATION OF AMERICA, INC.**

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

## 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

**HELP WANTED**

## Public Relations Professional

Aetna is looking for a public relations professional to work in its financial services operations. This individual will work with our public relations director to positively position the organization through the media and directly to various audiences.

The candidate will regularly interface with key people from all areas within the company to identify and implement public relations opportunities. The position primarily entails developing public relations recommendations, writing press releases, working with the media and developing internal spokespersons.

To qualify, you must have at least five years of public relations experience; knowledge of the financial services business is preferred. Excellent writing, planning and presentation skills and the ability to be a strong project leader who can manage a diversity of work are essential.

Aetna offers competitive salaries and comprehensive benefits. For consideration, forward two copies of your resume by January 24th, 1997 to: Andy Schwartz, Aetna, Staffing, RSAA, Dept. 96-0001559, 151 Farmington Avenue, Hartford, CT 06156.

Aetna is an Equal Opportunity, Affirmative Action Employer.



**WE'RE GROWING AND SO CAN YOU!**

## MARKETING/MEDIA RESEARCH PC METER, L.P.

We're PC Meter, the leader in audience measurement on the worldwide web. PC Meter is an exciting new division of The NPD Group, a leading marketing research company with offices across the U.S. and worldwide. Due to our con-

sistent and rapid growth, we seek the following individuals in our **Manhattan and Silicon Valley offices:**

### Sales Directors/Account Executives

Responsible for selling PC Meter services to advertising agencies, new media companies, and traditional media organizations. Successful business development track record and excellent presentation skills required. Sales experience in one or more of the following fields desired: audience research, media (new or traditional), or technology products.

### Account Managers/Client Service Representatives

Responsible for managing PC Meter client relationships to help them achieve maximum value from PC Meter services. Excellent interpersonal relationships, strong communications skills and solid analytical orientation required. Familiarity with one or more of the following disciplines desired: media research, marketing research, new media, or consumer technologies.

We offer a competitive salary and a comprehensive benefits package. For consideration, fax/mail/e-mail your resume to: **The NPD Group, HR Dept-PC Meter, 900 West Shore Rd., Port Washington, NY 11050-0402. FAX: 516-625-4866; E-mail: hr@npd.com** Only qualified candidates will be contacted. EOE.



## DIRECTOR OF RESEARCH EXECUTIVE SEARCH FIRM

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

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

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

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

Replies in confidence, with resume and compensation history to:

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

## 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.



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## HELP WANTED

# Marketing Professionals

**Standards:** As an international leader, Block Drug Company is responsible for developing some of the world's most respected health, dental, household and consumer products. Join the talented professionals at our corporate headquarters and find out how much you can achieve.

## Senior Product Manager • Consumer Products - Oral Health Care

You will oversee all aspects of brand management, including advertising, promotion planning and P&Ls. Additionally, you will train and supervise Assistant Product Managers and play a vital role in new product launches. We require a Bachelor's degree (MBA preferred) and at least 3 years' product management experience for an established consumer products company. Excellent follow-through, motivational, written, analytical and interpersonal skills are essential. **Position Code: SPM**

## Assistant Product Manager • Consumer Products

Assume a wide range of responsibilities while identifying and executing strategies for the development of consumer products. As a member of this highly interactive team, you must possess a college degree (MBA preferred) and at least 1 year of product management or advertising experience for an established consumer products company. Excellent follow-through skills as well as demonstrated presentational, interpersonal, financial and analytical abilities are essential. **Position Code: APM**

**Rewards:** That's what your contributions will get for you and your company. As a member of our team, you will receive an attractive compensation package that includes a 401(k) savings plan. Please forward your resume, including position code and salary requirements, to: **Human Resources Department - ADW, Block Drug Company, Inc., 257 Cornelson Avenue, Jersey City, NJ 07302. Fax: (201) 434-5071 or e-mail 71111.2356@compuserve.com. Visit us at <http://www.monster.com>. We will contact only those applicants who best meet our requirements. Equal Opportunity Employer.**



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No, we're not part of the Armed Forces, we're a growing New York agency specializing in travel/hospitality advertising. We're looking for a few good men and women to help tell the world about premier lodging establishments. If you're an accomplished account executive with 3 - 5 years agency experience in travel advertising or, are well traveled, **fax your resume to:**

**212/986-3484**

**ATTN: Cheryl**

Advertising

## ACCT SUPERVISOR ACCT EXECUTIVE

Come grow with us! Leading healthcare agency, with a unique, multi-disciplinary environment, seeks both an Account Supervisor and an Account Executive for fast-growing consumer accounts. Consumer agency background essential, healthcare experience and direct marketing knowledge a plus.

Please send resume to:

**KPR**

333 East 38th Street  
NY, NY 10016

Attn: P. Mahoney

EOE

## ADVERTISING CREATIVE DIRECTOR

Can you manage people and time with equal effectiveness? Are you strong on creative concepts, design, art and Mac skills? Do you pay attention to details without losing sight of the big picture? Would you like to grow with a creative Long Island agency that is already headed in the right direction? Yes? Then let's talk! Please send your resume and salary requirements:

**ADWEEK Classified, Box 3936  
1515 Broadway, 12th fl.  
New York, NY 10036**

## MEDIA POSITIONS

Bozell Worldwide, Inc., a major international advertising agency, is seeking talented media planners and senior-level media planners. The chosen candidates must possess solid planning backgrounds, with a minimum of 2 to 3 years of media planning experience. Senior level planners require a minimum of 4+ years experience. Candidates should be motivated self starters with strong verbal and written communication skills and superior math and analytical skills. Preference will be given to those individuals possessing automotive dealer advertising experience.

Applicants must be team players with a high level of interpersonal skills, able to manage multiple projects while meeting deadlines and with major attention to detail. Computer literacy is essential with Donovan experience a plus. An undergraduate degree and the ability to work effectively under pressure necessary. If you meet these qualifications and are interested in working in a fast-paced friendly environment, please fax your resume with salary requirements in confidence to Danie Twymon at (810) 358-8874 or mail to:

**Bozell Worldwide, Inc.**

1000 Town Center, Suite 1500, Southfield, MI 48075-1241

EOE/AA/M/F/H/V

## TRAFFIC MANAGER

Wieden & Kennedy/Portland, OR is looking for experienced traffic managers, junior to senior. Agency trafficking experience required, large agency experience preferred. Must be personable and energetic and able to work in a hectic, fast-paced environment. Fax resume and salary requirements to:

**Lisa Rivera, 503-226-0512**

## NEW BUSINESS MANAGER

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

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

**the.NAK.group**

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

fax: 212 505-9399

## 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.

## ADVT'G SALES REP

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, Attn: Adv. Director FAX: (212) 807-1098**

## CAREER SURFING?

**[www.rga-joblink.com](http://www.rga-joblink.com)**

**Roz Goldfarb Associates  
(212) 475-0099**

## FILM & TV JOBS

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

**HELP WANTED**

**Amazing Media Opportunity**

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

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

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

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

There was once an agency that desired to have several new Account Execs hired.

A 3 to 4 year stint doing direct mail/TV print was the sort of experience they required!

Fax resumes to Dept. AE  
212-463-8419

**Bozell Worldwide**

E/OE/AA

M/F/D/V

**Agents for Artists**

We represent top photographers and illustrators on a national basis and need help staying in touch with the agencies and design firms in NYC. You will be responsible for developing client relationships with some of the most interesting people in the business. Position involves securing, negotiating & managing assignments. We're looking for an energetic, self starter who has a sense of humor and loads of personal style to help us grow. Our reputation is well established and supported with award-winning materials. Salary+commission. Please fax resume to:

Ceci Bartels Associates  
(314) 781-7377

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AGENTS FOR ARTISTS**

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We are a small, dynamic, int'l ad agency in need of someone just like you! A great communicator, well organized and fun to work with. Come and manage our print productions, in-house operations and handle vendor contacts. Fax us at 212-727-3486.

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NCC, the country's leading spot cable advertising rep firm (14 offices nationwide), seeks an individual with strong experience in creating successful local market promotions that satisfy advertisers' marketing objectives. This person will coordinate promotional efforts with Cable Networks, local market affiliates and NCC's sales department. This positions requires a strategic thinker with strong interpersonal and presentation skills, a College degree and minimum of five years related experience, NCC is an E.O.E.

Send or fax resume and salary requirements to:

**National Cable Communications**  
114 W. 47th St., 17th Floor  
New York, NY 10036  
Fax: (212) 840-5733  
Dwana Hughes

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**If the Shoe Fits...**

Do brands like Fisher-Price, Arrow Shirts, IBM, Kodak, Canandaigua Wine, and Citibank get your attention when you're considering career growth and job stability? They are all clients of the Wolf Group, an agency with offices in Buffalo, Toronto and Rochester; an agency quickly growing out of its \$60 million shoes.

**Wing Tips**



Two Account Supervisors: Must have a strong grasp of Direct Marketing, as well as experience in the more traditional advertising venues. Strategic competence is a must, and you should be prepared to get your "feet" dirty.

**Athletic Shoes**

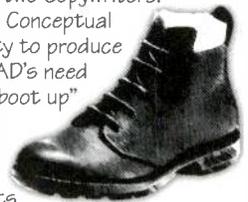
Two Account Executives: 3-5 years experience. Need people that take ownership of their accounts. Expect to run fast.



**Boots & Sandals**



Two Art Directors and two Copywriters: 5 years experience. Conceptual prowess. Ability to produce in all media. AD's need to be able to "boot up"



with all appropriate software.

If you can fill these shoes, we have exciting and challenging work, and an attractive salary and benefits package to boot. Please send your resume and salary requirements to:



Human Resources  
40 Fountain Plaza, Buffalo, NY 14202

No phone calls, E.O.E.  
<http://www.wolfgroup.com>

**Marketing  
Analyst**

Our Corporate Sales and Marketing Department has an excellent opportunity for a marketing media professional to develop effective media positioning in specific categories and support sales efforts for Time Inc. magazine properties. Our ideal candidate will have at least 3-5 years of agency experience encompassing expertise in the use of research in media planning, full knowledge of other media and strong marketing sense. Experience developing strategies and tactics for specific categories is required. The ability to work independently, strong customer orientation and solid computer skills will be essential. For consideration, please send resume to: **Human Resources, Time Inc., 1271 Avenue of the Americas, Room 40-08, New York, NY 10020.** An Equal Opportunity Employer.

**MAGAZINE AD SALES**

If you are highly motivated, a self starter, love a challenge and want to become an ad sales rep for one of America's best known men's magazines, fax a cover letter and your resume to

212-702-6275  
Attn: Marlette Reid

You must have at least 2 years of magazine ad sales or agency experience. Fashion/fragrance experience a plus.

**EVENT MARKETING**

Thriving NY based Agency seeks organized team player to manage event recruitment team and coordinate direct mail. Excellent environment for growth. Salary to low 30's.

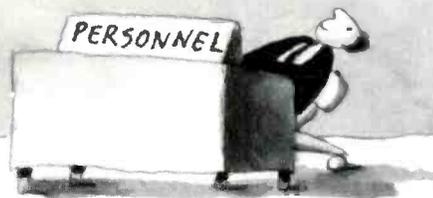
Fax resume to:  
(212) 741-6932  
ATTN: Reservations Mgr.

**Time Inc.**

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# CULTURE TRENDS

Culture Trends is a compilation of data collected from *Billboard*, *The Hollywood Reporter*, MTV and Nielsen Media Research to track current trends in the movie, television, video and recorded music marketplaces.

## Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending January 11th, 1997 provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Artist</i>	<i>Title</i>
1	1	1	52	<b>No Doubt</b>	Tragic Kingdom
2	2	1	42	<b>Celin Deion</b>	Falling into You
3	4	1	6	<b>Bush</b>	Razorblade Suitcase
4	5	4	9	<b>Soundtrack</b>	Romeo + Juliet
5	3	3	5	<b>Soundtrack</b>	The Preacher's Wife
6	7	5	7	<b>Kenny G</b>	Space Jam
7	6	2	28	<b>Toni Braxton</b>	Secrets
8	8	3	25	<b>Leann Rimes</b>	Blue
9	11	1	81	<b>Alanis Morissette</b>	Jagged Little Pill
10	9	2	13	<b>Kenny G</b>	The Moment
11	10	6	7	<b>Soundtrack</b>	Evita
12	12	12	6	<b>Deana Carter</b>	Did I Shave My Legs For This?
13	19	1	8	<b>Makaveli</b>	The Don Killuminati: The 7 Day Theory
14	18	1	7	<b>Snoop Doggy Dogg</b>	Tha Doggfather
15	13	12	9	<b>Alan Jackson</b>	Everything I Love
16	15	5	27	<b>Keith Sweat</b>	Keith Sweat
17	14	1	11	<b>Counting Crows</b>	Redescovering The Satellites
18	25	12	43	<b>311</b>	311
19	24	3	16	<b>Blackstreet</b>	Another Level
20	16	10	19	<b>Various Artists</b>	Jock Jams Vol. 2

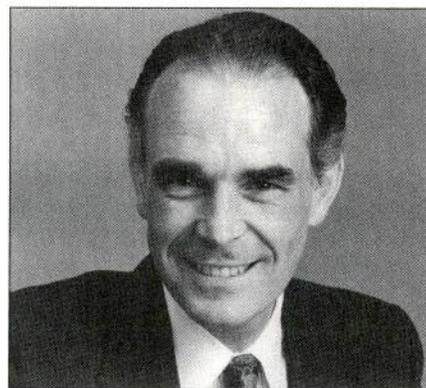
© 1996 Billboard/Soundscan, Inc./Broadcast Data Systems

## Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending December 29th, 1996.

<i>Rank</i>	<i>Program</i>	<i>Network</i>	<i>Rating</i>	<i>Share</i>	<i>Rank</i>	<i>Program</i>	<i>Network</i>	<i>Rating</i>	<i>Share</i>
1	<b>Seinfeld</b>	NBC	14.4	24	9	<b>Single Guy</b>	NBC	11.1	19
2	<b>60 Minutes</b>	CBS	13.2	23	10	<b>CBS Sun. Movie</b>	CBS	10.2	17
3	<b>E.R.</b>	NBC	12.7	23	11	<b>ABC Sun. Movie</b>	ABC	9.8	16
4	<b>Mon. Night Football</b>	ABC	12.6	22	12	<b>X-Files</b>	FOX	9.7	16
5	<b>Friends</b>	NBC	12.1	21	13	<b>3rd Rock From The Sun</b>	NBC	9.3	15
6	<b>Men Behaving Badly</b>	NBC	11.9	20	14	<b>Sabrina- Teenage Witch</b>	ABC	9.2	17
7	<b>20/20</b>	ABC	11.7	22	15	<b>Dateline NBC</b>	NBC	9.1	17
8	<b>Touched by an Angel</b>	CBS	11.4	19					

Source: Nielsen Media Research R=Repeat S=Special



**R. Jeffrey Petersen**  
President, Ad Club of NY  
Associate Publisher, Architectural Digest

### Has NY Become the Center for Interactive Media?

#### Silicon Alley and Valley Converge in The Big Apple

December 18, 1996 -- The Ad Club of New York feted "The Best Interactive Agencies of 1996" at a luncheon and industry exposition at the Plaza Hotel. Contributing sponsors were DoubleClick, Infoseek, Newsweek, Rodale Interactive and Sachs Communications.

Adweek's selection of the year's hottest interactive agencies put on displays of their work to over 500 advertising and marketing professionals who attended. On view was some of the most innovative work being done in a medium that is inventing new ways of communicating. Attendees got a sampling of everything from clever techniques for capturing an online viewer's attention to great advertising ideas composed in (and for) the new medium.

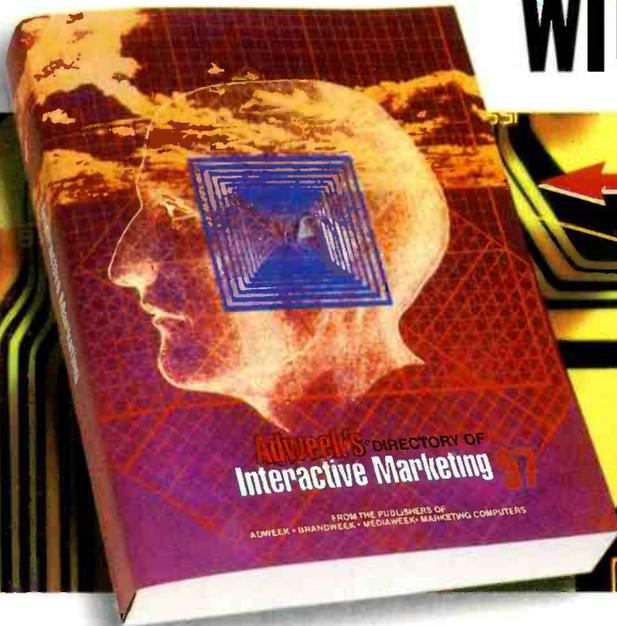
Of the 10 agencies cited, 5 are from New York, indicating that the interactive media business is thriving here. Honorees included Agency.com, Avalanche Systems, CKS Group, Dahlin Smith White, i-Traffic, Organic Online, poppe.com, Red Sky Interactive, Strategic Interactive Group and Modem Media (TN Technologies).

Luncheon keynote speaker, Kathleen Olvany Riordan, Director of Media Planning/New Technologies, Kraft Foods, presented her view on the challenges and opportunities faced by advertisers on the World Wide Web, and the high standards this giant advertiser is maintaining as it develops products for it. Kraft's commitment and achievements in employing the new media were demonstrated with a visit to the "Kraft Interactive Kitchen."

This event was developed by the Ad Club's Interactive Programs Committee, chaired by Frank Dudley of FX Dudley Communications. If you missed this event and would like more information, call the Ad Club at 212.533.8080.

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The Advertising Club of New York  
Celebrating our first 100 years in The Big City.

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experience. Every imaginable resource is listed — ad agencies, Web site developers, software and hardware manufacturers, CD designers, online services, graphic/video design firms, consultants, leading media providers, top brand advertisers, much more.

Each section provides the names of leading companies, their expertise and scope, top personnel and the Web sites they've built — along with other digital products developed for clients. Expertly organized and cross-referenced by state and by site, this invaluable reference saves you hours of research finding the names you need in the world of digital marketing.

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**ADIA366D**

## CALENDAR

The Newspaper Association of America's **1997 Newspaper Operations SuperConference** is running now through Jan. 17 at the Hilton at Walt Disney World Village in Orlando, Fla. This year's event features experts in prepress, health and safety, press and materials and postpress, as well as a first look at the NAA's new newsprint waste management system. Contact: 703-648-1000.

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

The **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

### Torn to Host 'Ghost Stories'

All American Television has signed Rip Torn to host *Ghost Stories*, a new weekly science-fiction anthology series to be launched in weekly syndication in September. Torn, a veteran actor of stage, screen and TV, currently plays Artie, the acerbic talk-show producer on HBO's *The Larry Sanders Show*. The role has earned him this year's Emmy for best supporting actor. On *Ghost Stories*, Torn will introduce two stories per episode. The show is being produced by New Dominion Pictures and distributed by All American.

### 'Home Team' Scores Fox Group

As expected, Twentieth Television has closed a major-market station clearance deal with sister Fox Television Stations group for *The Home Team*, a fall 1997 syndicated talk-show strip to be hosted by former NFL star Terry Bradshaw. The first major-market sales are to Fox's WNYW in New York, KTTV in Los Angeles, WFLD in Chicago, WTXF in Philadelphia, WFXT in Boston, WTTG in Washington, D.C., and KRIV in Houston.

### Kelly 'Click's for Teens

Kelly News & Entertainment has signed a deal with Merv Griffin Enterprises to launch *Click*, a half-hour educational TV series targeted to teens. *Click* is being paired with another educational series, *Peer Pressure*, and replaces a previously announced sitcom, *Whose Class Is This Anyway?* Two of Kelly's owned stations and nine LIN Television stations have committed to carrying *Click*.

### Eyemark Clears 'Pensacola'

Eyemark Entertainment has closed six station groups to clear

its fall 1997 weekly action-adventure series *Pensacola: Wings of Gold*. As part of an alliance struck last fall with the Partner Stations Network, a consortium representing five station groups, *Pensacola* will also be getting clearance on most or all 14 CBS-owned TV stations as well (giving the show a total of 60 percent U.S. broadcast coverage). PSN represents the LIN Television, Malrite Communications, Pappas Telecasting, Providence Journal Broadcasting and Sinclair Broadcasting groups.

### 'Computer Kids' Gains Stations

JEC Knowledge TV, an Englewood, Colo.-based syndicator of educational and new media pro-

gramming, has sold six new TV-station markets for the fall 1997 syndication launch of *Computer Kids*. A series designed to help stations meet the new three-hour children's educational programming quota set by Congress and the FCC, *Computer Kids*' largest market clearances have been secured with start-up independent WJYS in Chicago and UPN affiliate KIRO in Seattle.

### 'TV.COM' Gets Second Season

GGP (Golden Gate Productions), the San Francisco-based distributor of sports and lifestyle programming, has given its Internet-based TV.COM series a firm commitment to return for next season. Last week, the half-



Cochran and Grace are holding court on *Inside*

## Courts Share Cochran

As part of a deal with the Courtroom Television cable network, Johnnie Cochran, the lead defense attorney on O.J. Simpson's acquittal in his original, criminal trial, has agreed to serve as a contributing legal analyst for New Line Television's syndicated *Court TV: Inside America's Courts*. Joining Cochran as co-contributor in the show's "Closing Argument" segments beginning later this month will be Nancy Grace, a former Atlanta prosecutor with whom Cochran is also doing the new *Cochran & Grace* show for Court TV on cable. This season, the syndicated *Inside America's Courts* newsmagazine has been averaging a season-to-date 1.2 rating nationally on 161 stations.

# Media Notes

CONTINUED

hour syndicated weekly turned in its highest weekly average (a 1.4 rating nationally) since its debut as a weekly last December. GGP officials say the spike in ratings is due to reformatting of the show to emphasize more in-depth feature and investigative pieces. *TVCOM* is currently cleared in 120 markets representing 70 percent U.S. broadcast coverage.

## 'AD's Losee to Retire

Thomas Losee, publisher of Condé Nast's *Architectural Digest* for 13 years, will retire in March. His successor has not been named. Losee and current *AD* editor Paige Rense were both with the magazine when *CN* bought it from Knapp Communications in 1993. Before joining *AD*, Losee had been publisher of Hearst's *Harper's Bazaar* and *House Beautiful*.

## Foxworthy to Host ESPYs

Jeff Foxworthy, America's favorite self-professed Southern cracker and star of his own NBC sitcom, will host ESPN's fifth annual ESPY Awards, which will take place at Radio City Music Hall on Feb. 10 and will air live on the network. For a redneck, Foxworthy is a veritable Renaissance man: Aside from his sitcom, he has authored nine books, has released three comedy albums and still does a lot of stand-up comedy. The ESPY awards are given to athletes who have excelled in their respective sport and include some 30 categories.

## Media Gen'l. Sells 43 Papers

Richmond, Va.-based Media General will sell 43 papers for \$107 million to Community Newspaper Holdings in Lexington, Ky. The properties include

*The Sampson Independent* in Clinton, N.C.; *McAlester News-Capital & Democrat* in McAlester, Okla.; and the *Macomb Journal* in Macomb, Ill. Media General will acquire the *Potomac News* in Woodbridge, Va., valued at \$48 million in an exchange with Community Newspaper Holdings, following Community's acquisition of the paper from Garden State Newspapers.

## Fox, Pirates Extend Deal

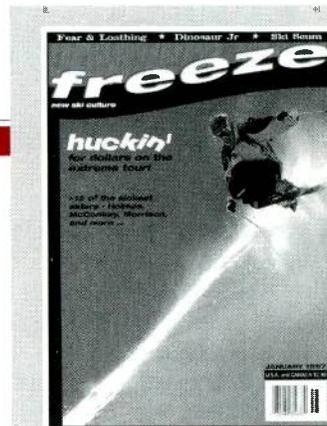
Fox Sports Pittsburgh and the Pittsburgh Pirates announced a multiyear extension of their telecast-rights agreement last week. Effective this upcoming season, Fox Sports Pittsburgh will produce and distribute 85 to 100 games on local broadcast TV as well as on its own network, up from 60 on the network alone last year.

## Cool Promo for 'Planet'

Discovery Channel Multimedia has teamed up with Ben & Jerry's to cross-promote the launch of Discovery's *Animal Planet* CD-ROM. The deal will offer consumers free pints of B&J ice cream, a \$10 rebate on the CD-ROM and a donation to the Humane Society. Advertising will include print; spots on Discovery, Learning Channel and Animal Planet (a new cable network launched last year by Discovery); and point-of-purchase displays at retail.

## SportsChannel NE's a Basic

SportsChannel New England has gained significant distribution from a deal signed with Boston-based cable operator Continental Cablevision, effective Jan. 1. SportsChannel New England has been repositioned as a standard basic channel,



aged 12-25, is visually driven and cover ski culture and fashion. *freeze* will be based in Boulder, Colo., when the Skiing Co. moves its headquarter there from New York this spring. The start-up's circulation is 70,000.

## Times Mirror freeze-ing

Times Mirror Magazines' Skiing Co.—the division that publishes *Ski*, *Skiing*, *Transworld Snowboarding* and *Snowboard Life*—has launched *freeze*. The magazine, aimed at skiers

adding some 775,000 subscribers right away and another 300,000 later this year. The move boosted SCNE's sub count to 2.8 million. The service is owned by Cablevision Systems Corp.'s Rainbow Programming Holdings.

## 'SI Woman' Launch Confirmed

Time Inc.'s *Sports Illustrated* officially announced last week that it will debut its spinoff for women in April (*Mediaweek*, Dec. 2). The new book, whose working title is *Sports Illustrated Woman*, will be sent to 450,000 of *SI*'s female subscribers, and some 150,000 copies will be available on newsstands for \$2.95 each.

## 'Newsweek' Ups Vamos

*Newsweek* senior editor Mark Vamos has been promoted to business editor, replacing Hank Gilman, who left to become assistant managing editor of *Fortune*. Vamos has been with *Newsweek* for 13 years.

## Westwood Restructures Sales

Westwood One has reorganized its top sales management. Under the new structure, Sam Benrubi, executive vp of sales, will oversee all sales activity for both Westwood's Entertainment and Networks Divisions. Benrubi, who most recently held

the top sales position for the Entertainment division, will continue to report to Greg Batusic, president of the Entertainment division. Jeff Lawenda, president of the Networks division, will focus on expanding Westwood's programming.

## Whitcomb Climbs at BVT

Laurel Whitcomb, a seven-year veteran of Disney, has been promoted to vp of publicity for Bue-na Vista Television. Whitcomb oversees all publicity for the division's syndication, pay television and pay-per-view projects. She has created PR campaigns for *Gargoyles*, *Land's End*, *Bill Nye the Science Guy* and *The Disney Afternoon*. Before joining Disney, she was a publicist for ABC.

## Halpern Moves at Alliance

Alliance Communications has promoted Noreen Halpern to vp of creative affairs to help with the company's burgeoning production and development business. Halpern has relocated from Alliance's headquarters in Toronto to the Los Angeles office. She currently is working on several projects, including *The Inheritance*, a telefilm for CBS based on Louisa May Alcott's first novel; *Family of Cops II*, starring Charles Bronson; and the company's sci-fi lineup.

# Broadcasting & Cable says:

# WB

# MORE GM'S PICK THE WB. OVER UPN!

THE  
Steve  
HARVEY  
SHOW  
Nick  
CANNOLINI  
Licensed Teacher

Life with  
ROSE  
WYANS  
BROS.

Sister  
Sister

BROTHERLY  
LOVE

The  
JAMIE  
FOXX  
SHOW

SAVANNAH

Happy  
Ever  
After

7th  
HEAVEN

THE  
PARENT  
WOOD

In BROADCASTING & CABLE's  
1997 NATPE Survey, 79% more  
General Managers picked  
The WB this year than last as  
"the one new network to  
make it." 52% say The WB  
will be the Fifth Network.  
Not UPN.

the  
"DUBBA DUBBA"  
difference

Source: 1997 NATPE Survey as reported  
in BROADCASTING & CABLE: 1/6/97

## BIG DEAL

### Comcast Cable Communications

**Agency:** Earle Palmer Brown, Philadelphia  
**Begins:** February  
**Budget:** \$12 million-plus  
**Media:** TV, radio

In an effort to buck the industrywide perception of the unresponsive cable company, Comcast Cable Communications is embarking on its first-ever corporate branding campaign, a \$12 million-plus effort that positions the No. 4 cable company as a comprehensive cable television/telecommunications provider.

The campaign comes amid a wave of incursion into the telecom industry by cable companies. Denver-based Tele-Communications Inc. last fall launched telephone service in the Hartford, Conn., region and numerous others, including Cox Communications, have been partnering with telcos to develop entertainment, wireless and on-line offerings. Comcast plans to differentiate itself from the pack by positioning itself as a customer-friendly, high-tech cable and telecom company, under the theme, "Everything you connect with."

The rollout will include four 30-second TV spots and four 60-second radio spots, created by Earle Palmer Brown, Philadelphia, to break in Comcast's 60-plus markets in 19 states next month and run through the first half of 1997, targeting 4.2 million current cable subscribers via spot media. It will be accompanied by a direct mail drop, bill stuffers and billboards that illustrate the company's cable program offerings; dedication to customer service; and new offerings such as digital picture and sound, high-speed modems and cellular and digital phones.

Industry experts remain leery about cable companies' chances in the telecom realm, however, because of the industry's poor customer service record.

Comcast will also leverage its other properties, especially in its home market, with a Comcast Rewards Visa card, issued by Advanta of Philadelphia. The card has a point system built in offering discount tickets for its sports teams, the Flyers and Sixers. —Bernhard Warner

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### U.S. ROBOTICS

**Advertiser:** U.S. Robotics  
**Agency:** The Leap Partnership, Chicago  
**Began:** Jan. 6  
**Budget:** Undisclosed  
**Media:** TV  
 Physicists don't get many endorsements, but Cambridge University professor Stephen Hawking's reputation as a visionary made him The Leap Partnership's top choice to tout computer modems for client U.S. Robotics.

Hawking and Apple Computer cofounder Steve Wozniak are featured in two television spots from Leap for the Chicago-based modem maker's first foray into TV. The spots, which broke last week, are aimed at neophyte computer users and promote U.S. Robotics' X2 technology, which has produced the industry's fastest modem.



**Steven Hawking (top) and Steve Wozniak hawk modems in new TV spots**

afflicted with amyotrophic lateral sclerosis and unable to speak, he punched out his lines on the computer keyboard that synthesizes speech for him, ad-libbing slightly from the prepared script, Xistris said.

The spots will air during broadcast network news and on CNN, as well as some prime-time television, said Ted Xistris, a creative partner at Leap, which won the estimated \$15 million account in March 1996.

While U.S. Robotics modems are well-known among hardcore computer users, the sell is to computer newcomers who are not so technically keen, but can appreciate the virtues of speed. —Trevor Jensen

### TANG

**Advertiser:** Kraft Foods  
**Agency:** Ogilvy & Mather, N.Y.  
**Begins:** February  
**Budget:** \$2-4 million  
**Media:** Print, TV

Continuing with the repositioning of its Tang brand as an irreverent tween-targeted breakfast drink, Kraft Foods is running a promotion beginning in February with DC Comics' *Mad Magazine* that includes a \$2-4 million TV campaign and an in-store sweepstakes in 5,000 supermarkets.

According to sources, Kraft's success in '96 with test marketing to kids 9-14 has spurred it to increase its ad and promotional spending in 1997 along the same theme and to adapt packaging and new flavors to further identify with a hip, young target.

Kraft will kick off the *Mad* tie-in with an FSI drop to 49 million in February that will promote a proof-of-purchase offer for a free issue of *Mad* in April, which happens also to be the month chosen for DC's relaunch of the magazine, its first restage in 40 years.

Tang had \$26.6 million of the \$29.8 million breakfast drink mix category for the year-ended Nov. 3, per Information Resources. Sales were down 9 percent last year, versus the 13.7 percent decrease in 1995. —Stephanie Thompson

### CHAMPION SPORTSWEAR

**Advertiser:** Sara Lee Corp.  
**Agency:** TBWA Chiat/Day  
**Begins:** Mid-February  
**Budget:** \$2 million  
**Media:** TV

Sara Lee Corp.'s Champion Sportswear unit is hooking up with Woolworth's Champs and Foot Locker chains for a product exclusive on a reversible home/away NBA replica jersey, buoyed by a rare product-specific ad campaign from the athletic clothier.

The initial TV work from TBWA Chiat/Day, which won the \$10 million Champion account in September, will star Seattle Supersonics' guard Gary Payton. The \$2 million campaign breaks shortly after the Feb. 9 All-Star Game and runs through the regular season on the NBA's national telecasts on NBC, TNT and TBS. —Terry Lefton

# CMR Top 50

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

Week of Dec. 23-29, 1996

Rank	Brand	Class	Spots
1	MCDONALD'S	V234	47
2	AMERICAN FAMILY PBLSHRS	B420	46
3	INFINITI AUTOS--Q45	T112	38
4	BURGER KING	V234	36
5	EVEREADY --ENERGIZER BATTERIES	H220	34
6	PAYLESS SHOE SOURCE --FAMILY	V313	28
7	BLOCKBUSTER VIDEO RNTLS	V341	27
	DURACELL --ALKALINE BATTERIES	H220	27
9	PUBLISHERS CLEARING HOUSE	B420	24
10	AT&T LONG DISTANCE	B142	23
11	M&M --CANDIES	F211	22
	ZANTAC 75 --ULCER/HEARTBURN MEDICINE	D213	22
13	BURLINGTON COAT FACTORY --FAMILY	V311	21
	USSB --SATELLITE SYSTEM	H320	21
15	WALT DISNEY WORLD	V239	20
16	CHEVROLET AUTOS & TRUCKS	T114	19
	JC PENNEY DEPT. STORES --WOMEN'S APPAREL	V321	19
	TOYOTA AUTOS & TRUCKS	T115	19
19	RED LOBSTER	V234	18
	TYLENOL --EXTRA STRENGTH GLTB	D211	18
21	CAMPBELL'S --CHUNKY SOUP	F121	17
	JC PENNEY DEPT. STORES	V321	17
23	CHILDREN'S TYLENOL --LIQUID	D211	15
	DISCOVER CARD	B150	15
	NEW LINE --MICHAEL MOVIE	V233	15
	OLIVE GARDEN RESTAURANT	V234	15
	SCOOP AWAY --ANTIBACTERIAL LITTER	G532	15
	SPRITE	F221	15
	U.S. ARMY	B160	15
	VISINE	D219	15
31	1-800-COLLECT	B142	14
	NISSAN MOTOR CORP	T112	14
	RAY-O-VAC --RENEWAL BATTERIES&PWR ST	H220	14
	SEARS DEPT. --FAMILY APPAREL	V321	14
35	ALKA SELTZER PLUS --COLD LIQUI-GELS	D212	13
	DENTAL CARE --EXTRA WHITENING PASTE	D121	13
	NISSAN AUTOS --ALTIMA & SENTRA	T112	13
	SEARS DEPT. STORES --AUTOMOTIVE	V321	13
39	ADVIL --COLD & SINUS CPLT	D212	12
	BALLATORE --CHAMPAGNE	F320	12
	GILLETTE SENSOR EXCEL --RAZOR	D126	12
	MATILDA --VIDEO	H330	12
	ROBITUSSIN --COUGH SYRUP	D212	12
	TAGAMET HB 200 --HEARTBURN CONTROL TAB	D213	12
45	ALKA SELTZER PLUS --COLD TAB	D212	11
	CAMPBELL'S 98% FAT FREE --SOUP	F121	11
	FORD AUTOS --TAURUS	T111	11
	HALL'S MENTHO-LYPTUS --TAB	D212	11
	KELLOGGS --CRISPIX CEREAL	F122	11
	LISTERINE --MOUTHWASH	D121	11

## SALON SELECTIVES

**Advertiser:** Helene Curtis

**Agency:** DDB Needham, Chicago

**Begins:** Now

**Budget:** \$2.5 million

**Media:** Print, TV

Helene Curtis will ramp up its tie-in to the Grammy Awards \$2.5 million in advertising in the next month to support a promotional tie-in between its Salon Selectives haircare brand and the 39th Annual Grammy Awards. Television ads break this week for the "Winning Combinations" promotion, with print ads appearing in February editions of women's service magazines.

The TV spots feature young women dancing, with a voiceover saying: "It takes the Grammys to bring out the best in all kinds of music. It takes Salon Selectives to bring out the best in all kinds of hair."

Curtis is also planning to unveil new Salon Selectives SKUs in late first quarter, including Air Infused Styling Foam and Smoothing Gel. Both of those products will spearhead a portfolio-wide spending increase of 10 percent this year, according to Debbie Hall, marketing manager for Salon Selectives. Last year, the company laid out about \$28 million for Salon Selectives, per Competitive Media Reporting.

The "Winning Combinations" promotion features a sweepstakes in which consumers can win an all-expense paid trip to the 1998 Grammy Awards. The Grammys, which will appear on CBS, reach approximately 52 million households.

Selectives' promotion and new product push comes as Curtis tries to boost a haircare portfolio that continues to fall behind segment leader Procter & Gamble. Through last September, Curtis' share of the \$1.5 billion shampoo category fell 1 percent from the year before, per Dean Witter estimates. P&G's share, by contrast, rose by 1.7 percent. The Unilever unit is restaging its Finesse line, the worst performer in its stable (*Brandweek*, Nov. 4). Salon Selectives has also slumped of late, but remains much stronger than Finesse. In the year ended Oct. 27, Salon Selectives shampoo had \$55 million in sales, while the line's conditioner grabbed \$41.5 million in sales, per Information Resources Inc. —Sean Mehegan

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

Source: Competitive Media Reporting

# Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

## Teched Off

THANK YOU FOR CALLING TECHNICAL SUPPORT. ALL of our technicians are currently busy helping people even less competent than you, so please hold for the next available technician. The waiting time is now estimated at between 15 minutes and eternity. In order to expedite your call, please punch your 63-digit product identification number onto your telephone touch pad, followed by your product serial number, which can be found in a secret compartment inside your computer, where, for security purposes, it is printed in the smallest typeface known to mankind. Do that now.

*(Lengthy excerpt from Mahler's "Lugubrious" Symphony in C minor)*

Thank you again for calling Technical Support. We recommend that you sit at your computer, preferably turning it on at some point, and have at hand all your floppy disks, CD-ROM disks, computer manuals and original packing materials in order to allow the technician to aid you, in the unlikely event that he ever takes your call. It would also be helpful for you to refrain from sobbing while explaining your problem to the technician. Shouting obscene threats will cause you to be immediately disconnected and blackballed from further communication with Technical Support, not only ours but that of every other electronics-related firm in the industrialized world.

*(Medley of Hootie and the Blowfish hits rendered by the Mormon Tabernacle Choir)*

Thank you once again for calling Technical Support. In order to enable us to better assist you, it would be helpful to know more about you and your equipment. Have you called Technical Support before? If you have, please press the numeral 1 on your telephone touch pad. If not, press the numeral 2. If you are not sure, using the letters on your touch pad, spell out the phrase "I am confused and despondent and quickly losing the will to live." Once you have finished, hang up your

phone and make arrangements to sell your computer, because by the time the technician takes your call, it will be obsolete and you will be too senile to use it anyway.

*(Rangoon Opera Company's classic 1963 recording of Wagner's "Ring Cycle" in its entirety)*

Thank you for calling Technical Support. Unfortunately, all of our technicians just went out for lunch. This means that to the estimated waiting time we gave you earlier, you may

**If my monitor screen is dark, is it possible I have forgotten to plug in my computer or, alternately, that I have been suddenly struck blind?**

now add at least another two hours.

*(Wayne Newton singing "Danke Schoen" 1,743 times)*

Thank you for calling Technical Support. Before talking to the technician about your problem and risking the possibility that you may be wasting his valuable time, please ask yourself the following questions: If my monitor screen is dark, is it possible I have forgotten to plug in my computer or, alternately, that I have been suddenly struck blind? Have I exhausted every possible means of help before utilizing the sacred, last-resort telephone option? Have I sent a fax to Fast Fax Technical Support? Have I consulted my manual? Have I read the Read Me notice on the floppy disk? Have I called up my know-it-all

geek cousin whom I can't stand but who can probably fix this thing for me in under five minutes? Have I given the central processing unit of my computer a good, solid whack? If you cannot honestly answer yes to all these questions, please get off the line immediately so that our overworked technicians can help those truly desperate customers whose suffering is so much greater than yours.

*(Recording of Tibetan monks performing a six-day chant celebrating the reincarnation of one of their recently deceased colleagues into the form of a salamander)*

Thank you for calling Technical Support. You may not be aware that this week we are featuring a discount on a number of popular CD-ROM titles you may wish to purchase, such as the best-selling Porn Doublor, which allows you to access erotic material from the Internet twice as fast. If you would like to hear all 26,000 titles read to you, shout "Yes! Yes! Yes!" into the telephone now. This will not cause you to lose your place in line for Technical Support; in fact it may jump you ahead of several other callers.

*(Tape loop of background music from the soundtrack of Johnny Mnemonic, starring Keanu Reeves)*

Thank you for calling Technical Support.

Our electronic sensors indicate that you are about to slump over and die from a massive frustration attack combined with severe dysfunction from lack of food and water. Before doing so, please take a moment to place your telephone receiver back in its base and switch off your computer so as not to wear down its internal battery. As a nonliving person, you will have no further need of Technical Support, and so we regretfully must remove you from our list of registered product users. Remember, we valued your patronage and were happy to serve your needs. Do not hesitate to have your heirs or beneficiaries contact us should any further technical problems arise. ■

*Editor's Note: Media Person recently purchased a StarMax 4000 computer and is currently trying to learn how to work it.*



## Must See.

We built our brand on powerful programming. And it shows. From *Seinfeld* to the Olympic Games, from *NBC Nightly News with Tom Brokaw* to *The Tonight Show with Jay Leno*, and from *Saved by the Bell* to *Days of Our Lives*, NBC's entertainment, news and sports programming reaches nine out of ten U.S. households each week.\* That's truly Must See TV!



### The best plan for your brand

## Must Buy.

For over five decades, NBC has played an instrumental role in the launch of nearly every successful brand. And we bring advertisers greater resources today than ever before. Besides being America's most powerful television network, NBC offers the reach and local identity of 215 affiliate brands, innovative worldwide ventures in cable, the consumer impact of interactive media, and more. When it comes to building your brand, there's no stronger brand than ours.



# experience the power of a super- brand



The eleven NBC owned stations – broadcasting excellence in America's most vibrant markets



First in business worldwide, reaching the U.S., Europe, Asia and Latin America



The future of news from the people you know, on cable and the internet

To learn more about how NBC can help you meet your marketing and advertising goals, visit our website at <http://www.NBC.com/superbrands>, or call NBC Marketing at (212) 664-4881.



\* Source: Total US Avg. Wkly. Cume Est. 12/2/95. Mo-Su 24 Hrs.; NCAR 4th Qtr. 1995 Rpt. Subject to qualifications available on request.

# Build Relationships



mac user - entertainment industry - traveler

## The Internet.

It's about connecting. Reaching people like no other medium in history. It can be compared to classic door-to-door selling – an introduction is made, interaction begins, questions are asked and answered, products are sold. A relationship is created. The Internet takes relationships to a new level. The dialogue between brands and consumers is immediate, flexible and global. The marketing potential is awesome.

Are companies realizing the potential yet? Some are. The largest bookstore in the world doesn't have a single retail location. It's on the Web. Major corporations are saving millions of dollars by publishing their annual reports on the Internet. Delivery services allow customers to track packages via the Web, saving themselves money and giving consumers that all-important sense of control. Every day the Internet creates new ways to make money and connect with people. The economic and social impact is profound.

As the first and leading Internet Advertising Network, DoubleClick has developed a marketing model that moves product and builds brands. We don't create ad banners, develop Web content or simply "rep" sites. Through proprietary technology, we deliver your advertising banners to your most likely prospects. The ultimate in target marketing. Creative can be tested before you spend big money on placements. Detailed reports show how many times people clicked on your ad and what they did once they reached your site. The ultimate in accountability. Intimidating? Unbelievable? No. Reality. DoubleClick will show you how it's done.

We look forward to meeting you.

This is the first in a series of educational ads created to help you better understand advertising on the Internet. Over the next few months, we will discuss the Internet and related marketing issues. If you have any comments, suggestions or topics to explore please visit our Web site at [www.doubleclick.net](http://www.doubleclick.net) or call 1 888.727.5300, code dc207.

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