

MEDIA WEEK

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WASHINGTON

Cable Rereg Momentum Picks Up

New FCC study on rates provokes calls for action from Tauzin, McCain, Markey

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'ER' Renewal May Rewrite TV's Rules

NBC's \$13mil-per-episode fee could change relationship between studios and nets

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THE NFL TV DEAL

IT'S UP—AND IT'S GOOD?

Based on an exclusive analysis of current ad revenue, there's no way the nets come out whole. PAGE 2

MARKET INDICATORS

National TV: Active

Many first-quarter avails still on the books due in part to Olympics spending. Dollars lost to cable and program changes has money shifting.

Net Cable: Active

First-quarter scatter is brisk. As second quarter tightens, CPMs could hit double digits. Momentum is likely to roll to early upfront markets. A&E, Discovery moving.

Spot TV: Slack

There are pockets of activity in Phila., Atlanta, Phoenix, Denver, Baltimore. Political ad money is trickling in, auto spending up in some markets. Olympics making some CBS stations bullish on pricing.

Radio: Mixed

Market is largely open, save for a few areas. Retail and telecom are increasingly devoting same budgets to more markets, creating some headaches.

Magazines: Steady

Domestic auto is still lagging behind foreign in planning schedules. Tech and home electronics continue strong, despite Asian market slump. Publishers expect first quarter to fall short of last year's.



NATPE '98

What's up at King World • Barry Diller and Bud Paxson's network plans • A look at "advertiser-friendly" programs • Details on all the new shows on the convention floor. SPECIAL REPORT BEGINS ON PAGE 18

Laura K. Jones JAN 20 1998

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Upward at *Black Enterprise*: Graves Jr., Tech Advertising

Earl "Butch" Graves Jr. is being promoted this week from executive vp and COO to president of Earl G. Graves Publishing Co., publisher of the upscale African American business book *Black Enterprise*. "We will continue to deliver a product that provides essential business information," said Graves. "And we will emphasize a growing circulation as well as focus on

bringing in technology advertisers." Until recently, technology has been a tough category to sell for the title. Microsoft has signed on to do a series of ads beginning in March.

In the first half of last year, *BE*'s circulation remained flat at about 310,000, while the year-to-year

increase in ad pages was 11.4 percent, to about 1,200 pages.

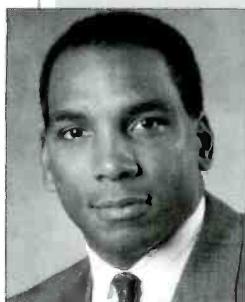
In the works: extending the brand name. Making its debut in 1999 will be the *Black Enterprise* Winter Ski Challenge in Vail, Colo., an offshoot of the *Black Enterprise* Pepsi Golf and Tennis Challenge in Miami. —Lisa Granatstein

American Lawyer Alums Become Money Changers

Money has installed a new group of top editors. Bob Safian, who took over in November from Frank Lalli as managing editor of the Time Inc. monthly, has made four key new hires—all of whom, like their boss, have worked at *American Lawyer*. Denise Martin, most recently an executive editor at *Food & Wine*, has joined *Money* in the same capacity. Loren Feldman of *Philadelphia* magazine has signed on as editor-at-large. Craig Maters of *American Lawyer* has joined as a senior editor, as has Rob Walker. Walker comes from Time Inc.'s *Fortune*, which he joined recently from *SmartMoney*.

Another *Fortune* alum, Eric Godwin, is *Money*'s new picture editor.

The new crew will carry out plans to refocus the maga- (continued on page 5)



Earl "Butch" Graves Jr.

Somebody's Gotta Pay

NFL's networks must scramble to cover rights fees

TV SPORTS / By Langdon Brockinton

No matter how you do the math, the numbers on the new \$17.6 billion NFL television contract simply don't add up for the networks.

Based on an exclusive analysis of national and local advertising revenue figures for NFL telecasts provided by Competitive Media Reporting, the three broadcast networks stand to lose more than \$3 billion over the new deal's eight-year life. That includes revenue derived from regular, post-season and championship games as well as the Super Bowl. The bottom line: Either advertisers will pay significantly more for spots in a more cluttered environment, or the networks will lose

1996 NETWORK NFL REVENUE*

ABC	\$374,096,900
ESPN	\$33,346,981
FOX	\$334,899,300
NBC	\$248,906,700
TNT	\$38,354,270
Total	\$1,029,604,151

* August–December 1996 (most recent full year available). Does not include Super Bowl or championship games.

Source: Competitive Media Reporting

money. However, the winning bidders—Fox, CBS and ABC/ESPN—may look for other ways to recoup their costs.

Some media buyers predict the deal could cost the networks annual losses of \$100-\$200 million. Officials of CBS, which paid \$4 billion for rights to AFC games formerly broadcast by NBC, vowed that their network will not lose money. Added CEO Chase Carey of Fox

Television, which paid \$4.4 billion to renew its NFC package: "We have far more assets to bring to bear here. Our expectation is that it will be profitable for us."

The richest sports TV deal ever leaves the networks' sales divisions with the daunting task

MSOs Cry Foul Over ESPN Pickoff

CABLE TV / By Jim Cooper

Cable operators last week fumed at the prospect of paying ESPN what they expect will be a large increase in license fees to subsidize the network's exclusive cable package of Sunday-night NFL football games.

"It obviously represents a huge increase in expense for us...it's not going to be few cents, it's going to be double digits," said Jedd Palmer, senior vp, programming, MediaOne.

In announcing the eight-year, \$4.8 billion deal, Steven Bornstein, ESPN president/CEO, said the license fee will likely go up a few cents, but added that the increase was already factored into affiliate agreements, so that the

cost to operators should not come as a shock.

"We had anticipated with the vast majority of our affiliates the ability to get a full season of the NFL and they are already in agreement with us to go forward on modestly increased rates," said Bornstein, explaining that "modest" means a few more cents per subscriber.

Some operators refuted ESPN's claims that it had alerted the MSOs of expected increases. "They didn't call us, nobody called us," said one enraged top-five MSO executive.

The new football-rights structure comes at a time when the cable industry faces an FCC that has trained its attention on fee increases to customers (see story on p. 5).

WHAT CBS COULD MAKE*
Revenue in millions

Network	\$248.9
Local O&Os	
WCBS, New York	\$8.2
KCBS, Los Angeles	\$5.5
WBBM, Chicago	\$3.3
KYW, Philadelphia	\$2.3
KPIX, San Francisco	\$4.4
WBZ, Boston	\$4.5
WWJ, Detroit	\$0.8
WCCO, Minneapolis	\$1.2
WFOR, Miami	\$2.7
KCNC, Denver	\$3.1
KDKA, Pittsburgh	\$3.3
WJZ, Baltimore	\$1.1
KUTV, Salt Lake City	\$0.5
WFRV, Green Bay	\$0.2
Total, local	\$41.1
Total, national + local	\$290.0

* Based on Aug.-Dec. 1996 NBC network revenue and Aug.-Dec. 1997 revenue of NBC affiliates in the cities where CBS owns and operates stations. Does not include Super Bowl or championship games.

Source: Competitive Media Reporting

of trying to recoup as much of the rights fees as they possibly can. Now, let the real games begin.

According to agency execs, ABC in February will begin shopping new *Monday Night Football* packages to its major incumbent advertisers, particularly the automotives. "The key is locking in the autos first," said a source close to one network. It's a competitive category that spends heavily on NFL telecasts, including more than \$100 million per year on *MNF*. ABC, Fox and CBS are likely to seek multiyear deals with the auto sponsors.

"My fear is the out-of-pocket costs," said Chuck Bachrach, executive vp/director of media and programming at Rubin Postaer and Associates, referring to the total expenditure that a major NFL advertiser will have to pay over, say, a four- or five-year deal.

Buyers last week speculated that the nets might ask for rate hikes in the 10 percent to 20 percent range. For this season, price hikes were said to average 6 to 10 percent. On average this season: a 30-second spot on *MNF* went for \$300,000-\$350,000; a :30 on Fox's NFC games commanded \$150,000-\$170,000; and a unit on ESPN's coverage earned about \$100,000. (On average, a :30 on NBC's AFC games cost \$120,000-\$140,000.) Prices vary, of course, depending on the game and the advertiser,

"We are extremely distressed on behalf of all our customers at the dramatic increases being paid for these rights," said a Tele-Communications Inc. statement released after the ESPN/ABC announcement.

Some operators said they would reexamine their affiliate contracts with TNT after the network's loss of football rights. "We will be interested in seeing what TNT's response will be," said a Cox Communications representative. Brad Siegel, TNT's president, responds that the network will focus on its high-rated original movies, theatrical acquisitions and its NBA rights. "We had the number where we were willing to go that made sense for our business. Beyond that it would have had a negative effect and it was in our best interest to walk away," said Siegel of passing on the NFL package. ■

among other factors. A spot on a Green Bay-San Francisco regular-season national matchup can go for more than \$200,000, for example.

Another challenge for the networks: A few advertisers have long-term NFL ad deals that will carry over into the new contract, at prices already negotiated. For example, a four-year agreement may have been cut three years ago, so the advertiser gets another season at the agreed-upon rate.

As the NFL's TV partners prepare to compete among themselves for pro football ad dollars, they also face NBC and TNT, which are already in the marketplace seeking major four-year sponsorship deals for their new NBA TV contracts, which take effect next season. NBC and TNT, shut out of the new NFL deal, are seeking big dollars from many of the advertisers that will be targeted by Fox, ABC, CBS and ESPN.

Under the new deal, each network will have an additional three spots per game to sell, pushing the national commercial load to 59 30-second units per telecast. Together, these new spots add up to about five games of commercial time, roughly equivalent (at an average \$150,000-per-spot price) to \$35 million-plus worth of inventory. Potentially, the extra spots mean more revenue for the nets. But in a down market, they will simply add to the supply side of the equation.

And as part of the new agreement, the networks can no longer sell sponsored vignettes or in-game sponsored enhancements ("the Coors Starting Lineup," "the Aflac Trivia Quiz," etc.). That ban apparently will not apply to pre-game, postgame or halftime fare. According to an NFL spokesman, discontinuing the enhancements and vignettes is an attempt to eliminate commercial clutter, "to improve the onscreen look of the telecast and to create a clearer distinction between in-game action, commercial time and promotional time." Another likely factor in the decision: Official NFL sponsors were displeased to often see their competitors sponsoring the vignettes.

Many buyers expressed dismay about the no-enhancement rule. Said one: "If the NFL is going to extract blood from the networks in the form of exorbitant rights fees, why not give them a tool to generate incremental dollars?"

Nonetheless, the NFL, as the level of the rights fees attest, is a premiere property, the strongest media vehicle for reaching 18-to-49-year-old men. "Every day, the diversity and range of [TV] shows grows more and more. The NFL represents the only firm ground in the scary swamp of the future of TV," said David Hill, Fox Sports president. "This is one thing that really makes sense. Just like *ER* is a safe bet for NBC. But prime-time shows have a short life cycle. The NFL doesn't. It's always been strong."

The networks "think [the NFL] is a can't-do-without property," noted one buyer. "But I say there's always an alternative." A little preseason posturing? Regardless, buyers are quick to note, perhaps suspicious that the networks may try to extract too high a price from them, marketplace conditions—and not the rights fees—will dictate the game plan on future NFL ad deals.

For past and future NFL player CBS, owners of the network's affiliated stations are as delighted as they are concerned about how much they may have to pay for the privilege of carrying the games. "There will undoubtedly be some request made of the board in May. Anybody who assumes that [the network] won't ask us for money is kidding themselves," said W. Don Cornwell, CEO of New York-based Granite Broadcasting and owner of a CBS affiliate in Syracuse, N.Y.

CBS O&Os in AFC markets should get the biggest ratings boost from the deal. "Keep in mind what you're replacing," said a CBS source. "Mostly, it's infomercials and movies that do 2 or 3 ratings. [The NFL games] should do a 6 or an 8," the source said.

Bill Stanley, general sales manager at Lexington, Ky., CBS affiliate WLKY, said the NFL will bring "between \$350,000 and \$400,000 of additional revenue" to the station. But his gm, Rabun Mathews, noted that CBS is likely to ask for "a big chunk of money" in return.

"We hope to get some form of cooperation [from the affiliates], but that's not pinned down,"

CBS chairman Michael Jordan said last week. But many affils are concerned. "They certainly didn't give us any money after they lost the NFL," said Jim Grimes, gm at Media General's Chattanooga, Tenn., CBS affiliate, WDEF. —with Claude Brodesser ■

1997 LOCAL and SPOT REVENUE*
OWNED & OPERATED STATIONS

ABC	\$37.3 million
FOX	\$57.9 million
NBC	\$22.0 million

* August - December 1996 (most recent full year available). Does not include Super Bowl or championship games.

Source: Competitive Media Reporting

AT DEADLINE

Lee Recaptures Station in Asheville, N.C.

Veteran broadcaster Zeb Lee and his station, WZLS-FM, in Asheville, N.C., are scheduled to go back on the air on Jan. 17 at noon. The FCC ruled late last week that Lee's competitor, the Biltmore Forest consortium, must go off the air because the D.C. federal court of appeals has given Lee the temporary operating license. FCC Chairman William Kennard abstained from the motion. BF filed a last-minute appeal Jan. 16; a stay was denied.

Cronin Hearing Ends; Decision in 2 Weeks

Within two weeks, a ruling is expected in Viacom's case to prevent former Nick at Nite and TV Land president and gm Rich Cronin from starting his job as president and CEO of Fox/Family Channel. A preliminary injunction hearing ended last Friday with both sides filing concluding briefs. Regardless of the judge's decision, a civil trial on when Cronin can start his new job and damages due Viacom will follow. Nickelodeon president Herb Scannell, the last Viacom exec to testify, echoed earlier testimony regarding Cronin's access to sensitive company information, including the 1998 budget, when he accepted the Fox post while still under contract to MTV Networks.

Magic Carpets Keenen Time Slots

Fox O&O group sources are saying it's a sure thing that Twentieth Television's *The Magic Hour* will be inserted June 8 in the coveted 11 p.m.-12 a.m. slot, pushing Buena Vista Television's *Keenen Ivory Wayans Show* back an hour to midnight-1 a.m. on most of Fox's 22 owned TV stations. While BVT is trying to put the best spin on a renewal deal with the Fox group, a Fox O&O source says BVT's contract includes rating-performance requirements for a renewal option after the May sweeps. In another development on the late-night front, Sony Pictures Entertainment, on behalf of its Columbia TriStar syndication unit, has signed *Vibe* host Sinbad to a new production agreement. ColTriStar already has *Vibe* renewed in 55 percent of the country for next season, including several of the top 10-market Chris-Craft/United Television Stations.

Gray Pays \$112M for Busse Group

Gray Communications Systems, the Albany, Ga.-based TV station group, has agreed to buy Kalamazoo, Mich.-based Busse Broadcasting Corp. for \$112 million. It will acquire assets plus two CBS affiliates, KOLN-TV in Lincoln, Neb.; KGIN in Grand Island, Neb., and an NBC affiliate, WEAU, in Eau Claire, Wis.

The deal is subject to Federal Communications Commission approval and is expected to close in the second quarter.

BPI Buys Photo Trade Show

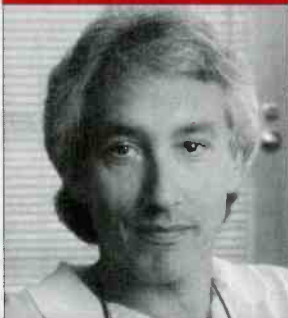
Billboard Publications Inc., parent of *Mediaweek*, and Bill Communications Inc., both subsidiaries of VNU-USA, have purchased PhotoPlus, the country's largest trade show for the imaging industry, from Ullo International. PhotoPlus is attended by commercial and art photographers, advertising creative and art directors, graphic designers, photo lab technicians and others. PhotoPlus West is scheduled for June 25-27 at the Anaheim Convention Center in Anaheim, Calif., and PhotoPlus East for Oct. 30-Nov. 1 at the Jacob Javits Convention Center in New York.

Leaving Las Vegas: UPN

Sinclair Broadcasting has dropped its UPN affiliation in Las Vegas and will reaffiliate with the WB. KUPN-TV will begin running WB fare on March 1. Another blow to UPN: Acme Television Holdings, which is principally owned by WB CEO Jamie Kellner, is buying the Vegas market's only other available TV station. Once the deal closes, locally owned KFBT will drop its WB affiliation to become an independent station.

Addenda: James Murdoch, son of News Corp.'s Rupert Murdoch, was named deputy publisher of the *New York Post*... WMAQ-TV, NBC's Chicago owned-and-operated station has fired its gm, Lyle Banks. Replacing him is Larry Wert, most recently senior vp at Dallas-based Chancellor Media, who had been responsible for Chancellor's 13 stations in Detroit and Chicago... Advance Publications, Condé Nast's parent company, will launch *Sports-Business Journal* this spring. The weekly (initial circ 23,000) will be published under the auspices of Street & Smith's sports annuals and Advance's network of regional business journals... *Newsweek* senior editor Eric Press will join *American Lawyer* magazine as its editor-in-chief in February. The Television Bureau of Advertising has upped Janice Garjian to vp of corporate planning.

INSIDE



Bochco may see more green for *Blue* renewal
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Clarification: In the Jan. 12 issue, in a section of charts reporting ratings, shares and revenue for syndicated shows on TV stations in the top 50 markets, the revenue numbers were expressed in thousands. To derive the exact dollar expenditure, multiply the revenue number from the chart, including the decimal portion, by 1,000.

Cloudy Skies for Cable

Tauzin, McCain unified on reregulating spiraling rate increases

WASHINGTON / By Alicia Mundy

The Federal Communications Commission released its much-anticipated report on cable rates and competition last week, and the prospects aren't great for the cable industry. The study showed that cable rates in many areas have jumped four times the rate of inflation—double the increase that prompted the 1992 cable rate regulations. FCC chairman William Kennard, in a statement, said that it is premature for the FCC to remove all regulations at the end of March, 1999, in accordance with the Telecommunications Act. He has strong backing from two other commissioners, Susan Ness and Gloria Tristani, which would give him the necessary majority to proceed with any action on cable.

The issue is provoking a new wave of consumer complaints to members of Congress, and even the most anti-regulatory members are talking action. Rep. Billy Tauzin (R-La.), chairman of the House Telecommunications Subcommittee, said through his spokesman last week: "It is time for the FCC to get off its butt." Ken Johnson said that Tauzin is adamant that the FCC "not only has the right but the responsibility" to look at rate raises in individual markets. "Where they are out of line, or gouging consumers, the FCC can not only cap those rates, it can roll them back. As long as it doesn't do a sweeping rate regulation that would punish some cable providers and

freeze rates artificially high in others, the FCC can take action on a market-by-market basis right now." As for 1999, "Tauzin has no intention of letting an unregulated monopoly loose on the American public," Johnson added.

Sen. John McCain, chairman of the Senate Commerce Committee, said in an interview that he strongly prefers opening up competition to acting directly on cable rates. But even



Tauzin wants the FCC to "get off its butt."

McCain has indicated he thinks that bolstering DBS alone might not save consumers. He, Tauzin and Markey want to look at, and perhaps rein in some cable practices that they think are monopolistic: bundling—making subscribers take expensive sports programming, such as ESPN, as part of the basic package; exclusivity rights; and concentration

of ownership of programming. "It is not appropriate for a major cable system that owns the programming to charge operators more and then complain that programming costs are driving up his rates," said Johnson.

On Feb. 12, the Senate Commerce Committee will hold hearings on McCain's new bill to stay a pending decision that would quadruple copyright costs for rebroadcasts of TV stations for satellite TV providers. ■

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zine. March will be Safian's first issue. There will be less emphasis on policy-issue stories and more on investing, an insider said. "But *Money* has never been 100 percent about investing, nor should it be," Safian countered. *Money's* circulation dropped almost 7 percent in the first half of 1997, to 1.9 million. Ad pages were up 4.5 percent, to 1,400.

In a Time Inc. first, Safian is reporting to the m.e. of another mag, John Huey of *Fortune*. But Safian "seems to have a clear vision of what he wants," the insider said. "He's calling the shots. Huey is not down on the floor." —LG

Group Asks Court to Reverse N.Y.'s Ban on Tobacco Ads

Seeking to halt New York City's planned ban on outdoor tobacco ads near schools and other places where children congregate, a coalition of advertising trade groups and city grocers last week filed a lawsuit in federal court. "We're fighting this because it's a violation of the First Amendment and it is preempted by the federal Cigarette Labeling and Advertising Act," said Dan Jaffe, an Association of National Advertisers executive vp.

The suit, filed in U.S. District Court in Manhattan, asks for a preliminary injunction to stop the ad ban, signed last week by Mayor Rudolph Giuliani, from taking effect in March. The plaintiffs, which include the American Association of Advertising Agencies, also want the law overturned. —Claude Brodessor

In Troubled Arena, Titles For Women's Sports Merge

Condé Nast Sports for Women, a 4-month-old book, will merge with the soon-to-be-acquired *Women's Sports and Fitness*, a 200,000-circ mag owned by John Windsor and Tim Borst—and be renamed *Condé Nast Women's Sports and Fitness*. The magazine will publish six times a year, beginning with a July/August issue, with the rate base remaining at 350,000.

After the hoopla of the 1996 Summer Olympics and last year's launch of the Women's National Basketball Association, publishers like Condé Nast and Time Inc. thought the time was right for women's sports titles. In (continued on page 6)

ASME Targets Intel Plan

Editors group opposes chip maker's campaign to enhance Web sites

MAGAZINES / By Lisa Granatstein

Intel Corp. has incurred the wrath of the American Society of Magazine Editors and a number of Web publishers, which view an element of the computer chip maker's marketing strategy as a threat to their editorial integrity. Some editors view the Intel case as an example of the blurring lines between editorial and advertising content.

As part of new marketing guidelines introduced this month, PC makers who use Intel processors can join a co-op plan that offers up

to a 60 percent reimbursement for print or broadcast ads. No problem there.

But Intel has extended the campaign onto the Web, offering 50 percent reimbursement and an additional 25 percent if the PC makers' ads are placed on Web sites that meet Intel's definition of "optimized content." According to Intel, a Web site is "optimized" only if it contains updated, high-bandwidth multimedia content that runs better with a Pentium II chip; text next to the content that notes the improved per-

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recent months, however, at least three publishers—including Time Inc., with *Sports Illustrated/Women Sport*—have had trouble positioning their books in the market. “We’re looking for hard-core sports fans but we don’t know how many of these women are out there,” says an *SI* insider.

Execs at the reconfigured Condé Nast women’s sports title believe they have an answer. Said Steven Florio, president and CEO of Condé Nast: “There’s a sales reason to go six times because we’re going to be able to share pockets with *Bride’s*, which effectively takes the magazine out of the sports section and into the women’s area of the newsstand, an area where we wanted to be.” —LG

Penthouse Properties Get Altman to Focus on G&A

Robert H. Altman has been named president and CEO of General Media International, Inc., publisher of 16 magazines, including flagship *Penthouse*. Most recently, Altman was a partner in St. Louis law firm Bryan Cave, LLP, where he specialized in corporate finance and capital formation. Altman takes on the duties of CEO, a title that until now has been held only by chairman Bob Guccione. “What we’ve done is create a virtually new office by putting Altman in overall charge of the company,” Guccione explained, adding that Altman will deal with “his specialty”—programs designed for growth and acquisition. Altman fills the vacancy left by GMI president Kathy Keeton Guccione, who died last September. —LG



Condé Nast CEO Steve Florio (right) with CNBC's Tyler Mathiesen at the site of CN's future office in N.Y. The net this week will air a Florio profile.

formance; and a prominent link from the Web’s home page to the “optimized content.”

Editors argue that Intel’s Web ad policy creates a conflict of interest and violates ASME guidelines, which state that advertisers cannot dictate or alter editorial content. “They are asking for full discretion of the site, which would affect performance, as well as questions of taste,” said Marlene Kahan, ASME executive director. “We won’t let it rest.”

“We have a long-standing and unequivocal position on any effort from advertisers to intervene editorially,” Kelly Conlin, president of International Data Group, publisher of *PC World* and operator of some 200 Web sites, said of his decision not to meet Intel’s requirements.

Intel views the estimated \$100 million co-op program as important to “showcase compelling

information or visuals,” said Jami Dover, an Intel vp. “The intent is not at all to control or affect the editorial space.” Advertisers will continue to receive a 50 percent reimbursement for Web sites that do not participate, she noted.

Several Web publishers, including CNET, and ZDNET, which operates Ziff-Davis’ online presence, are participating. ZDNET links to such magazine sites as ZDNET’s *Yahoo! Internet Life*. “It doesn’t interfere with the presentation of our editorial, news or reviews,” said Dan Farber, ZDNET vp and editor-in-chief.

Other editors disagree. “It’s clearly a violation of the guidelines that gives our magazine credibility,” noted Caroline Miller, editor-in-chief of *New York* and its Web site. “Dropping a product demo into the editorial part of a Web site is clearly a violation of that rule.” ■

ER Hits a Network Artery

Other producers hoping to get their pint of blood at renewal time

NETWORK TV / By Michael Freeman and Betsy Sharkey

When NBC last week coughed up a record \$13 million per episode to keep Warner Bros. TV’s top-rated *ER* drama on Thursday nights, it forever changed the dialogue between networks and the Hollywood studios, stars and show creators. The perception of *ER* as a one-of-a-kind, 35-40-share drama, coupled with *Seinfeld*’s recent exit, helps to explain that astronomical figure.

“It’s a unique set of circumstances and, believe me, if I am ever in those circumstances, I will put a gun to their heads, but that’s still not what it’s all

about,” said Steven Bochco, creator/executive producer of ABC’s *NYPD Blue* and CBS’ *Brooklyn South*. “Money is just an afterthought when [series producers] immerse [their] souls in something for five years.”

ABC Entertainment president Jamie Tarses took a Zen approach: “*ER* is a rarified situation. I just don’t think that you are going to find that every time there’s a renegotiation,

we’re looking at \$10 million—plus an episode.”

The consensus among the studios is that some time period-winning programs—like Warner’s *Friends* (NBC) and Paramount’s *Frasier* (NBC)—can command premium prices. Those half-hours will hope to approach *Seinfeld*’s \$6 million per episode but may find it tough in the face of eroding prime-time ratings.

One senior Warner Bros. executive won-

SHOW US THE MONEY

License fees and renewal dates for some hit network series

Program (Network/Studio)	'97-'98 HH Rtg./Share	Per-Episode License Fee (Est.)	Last Season of Current Deal
<i>Veronica's Closet</i> (NBC/Warner)	17.9/28	\$600,000	2001-02
<i>Friends</i> (NBC/Warner)	16.8/27	\$3.0 million	2000-01
<i>Home Improvement</i> (ABC/Disney)	13.4/21	\$3.0 million	1997-98
<i>Frasier</i> (NBC/Paramount)	12.6/19	\$2.8 million	1998-99
<i>The X-Files</i> (Fox/20th)	12.3/18	\$1.5 million	2000-01
<i>NYPD Blue</i> (ABC/20th)	11.8/20	\$1.6 million	1999-00
<i>Law & Order</i> (NBC/Universal)	10.4/18	\$1.4 million	1999-00
<i>Cosby</i> (CBS/Carsey-Werner)	10.3/16	\$900,000	1997-98

Sources: Nielsen Media Research, networks, studios, producers

dered if lower-budget, in-house-produced dramas delivering an 11-14 share rather than more-expensive, higher-rated dramas will offer a better profit margin in the end.

That strategy is already taking hold, as CBS Entertainment chief Leslie Moonves pointed out: “The good news for Fox is they own *X-Files*. *Touched by an Angel* is a CBS show. We own it. We’re already pre-negotiated.” ■

THE SEAL IS LIKE A RESUME:



IT'S A PERFECTLY ACCEPTABLE WAY
OF BRAGGING TO STRANGERS.

WCW Grapples for Dollars

Turner's wrestling arm tries to overcome lingering advertiser bias

CABLE TV / By Jim Osterman

As tag-teams go, Eric Bischoff and Neill Cameron look like victims of a dating-service error. Bischoff, president of the World Championship Wrestling subsidiary of Turner Broadcasting System, has soap-opera good looks and an ego to match. Cameron, the president of Ogilvy & Mather South in Atlanta, comes off as the advertising version of John Madden: larger than life, street-smart, lacking pretension.

What the two men *do* have in common is a belief that there is a more upscale audience for professional wrestling than most media buyers and advertisers believe exists. And Bischoff and Cameron assert that there are millions of dollars to be plundered if—and it's a big if at the moment—they can make the likes of "Hollywood" Hulk Hogan household names among more upscale viewers.

To that end, late last year Bischoff (who dabbles as a wrestler on the WCW circuit)

hired Cameron's O&M South for brand advertising, specifically "to work with WCW on marketing efforts targeted to current and potential advertisers." In their favor is a growing body of research that says pro wrestling viewers are not confined to trailer parks; that they have college educations and significant disposable income and consider wrestling to be entertaining. Couple that with strong ratings earned by WCW's *Monday Nitro* on TNT, which averages a 4.2 universe rating and delivery of some 2 million-plus adults 18-49 and adults 25-54

weekly. Turner two weeks ago premiered a new wrestling program, *Thursday Thunder*, on TBS Superstation; the show on Jan. 8 hit a 4.0 rating (delivering 3 million households and 2.5 million adults 18-49). Turner officials claim that *Thunder* represents the highest-rated premiere of an original basic-cable series.

So why aren't Anheuser-Busch, General Motors, Coca-Cola, Microsoft and Nike pounding down WCW's door? "You can show [advertisers] the facts about who is watching wrestling, but a lot of times it's difficult even with the facts," Bischoff says. "There is a perception, a stigma, that is associated with the product, and that's hard to overcome."

Hard may be an understatement. Quick: What has 30 legs and six teeth? (The front row at a wrestling match.) Try busting that perception. "The ad community has a somewhat built-in bias against wrestling," said Jerry Solomon, president of national broadcast at SFM Media. "Most people who buy that type of programming, particularly on a cable network, look at it as tonnage rather than programming."

Complicating WCW's image enhancement is the approach taken by the rival World Wrestling Federation, which runs its programming Monday nights on USA Network. The WWF has taken a more adult-oriented tack. Its stars use coarser language and sexual innuendo and often have scantily clad female "managers." The WWF delivers lower ratings than WCW, but its USA shows still rank among the top 20 on cable in delivery of adults 18-49. And the WWF has Mike Tyson set to appear at an upcoming pay-per-view event.

Cameron maintains that getting one major advertiser to commit to a sponsorship package will break the scissors hold. WCW has booked some smaller deals: Valvoline motor oil has signed on, and M&M/Mars' Snickers candy is the title sponsor of WCW's first pay-per-view event of 1998, *NWO Souled Out*. Goodmark Foods, which makes Slim Jim beef snacks, uses Randy "Macho Man" Savage in its commercials. However, just as beef jerky and can-

dy bars don't constitute a balanced diet, neither do they make a comprehensive client list.

"Years ago, Procter & Gamble took a risk and went into Nascar," Cameron said. "What they found out was how loyal [auto] racing fans were. Somebody who is an also-ran in the category is eventually going to look at [wrestling] and say, 'I'm gonna get on this wave.'"

To accomplish that, Solomon said, WCW will have to craft a consumer-friendly image. "They're going to have to do it completely tongue-in-cheek," he said. "If they try to legitimize it as a sport, they're going to fail. It's goofy entertainment, no different from something like *America's Funniest Home Videos*." ■



COLIN BROWMAN

**The suit who suits up:
WCW's Bischoff in the ring.**

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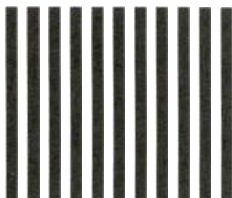
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PO BOX 1973

DANBURY CT 06813-9845



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CABLE TV

Tele-Communications Inc. has signed a groundbreaking deal with Sun Microsystems that would put that company's software, PersonalJava, in at least 6 million of TCI's new digital set-top boxes. The Sun deal signals that Microsoft will not be the only player in developing operating systems for cable's march into digital. It also eases industry concern voiced by TCI chairman John Malone and others that Microsoft dominance in the PC operating-system business via Windows could potentially be born again in cable. TCI also signed a nonexclusive deal with Microsoft to put its Windows CE operating system into 5 million digital set-tops being rolled out to subscribers this year.

Basic cable's audience continues to rise, with cable posting its best-ever prime-time ratings in December 1997, according to Bob Sieber, vp of audience development at Turner Broadcasting System. The prime-time record was set on Dec. 29 when basic cable's combined rating hit a 28.8 rating—when 22 different programs on 10 networks each attracted more than 1 million viewers. TNT's *WCW Monday Nitro* led the ratings spike with a household audience of about 3.4 million. The ratings boost continued during the first week of January, which was the second-highest-rated week in basic cable history. Turner also reported during the same week that the four broadcast nets suffered a 9 percent ratings slide compared to the same week in 1996.

Addenda: Scripps Howard has joined the digital network fray with the launch last week of Do-It-Yourself or DIY. Scripps, which also owns Home & Garden Television and Food Network, launched DIY to provide far more detailed programming than HGTV... Disney Channel has renewed *Going Wild With Jeff Corwin*. The original show runs during Disney's "Magical World of Animals" block on Sunday evening. The network ordered 26 new episodes after the show performed well in focus groups and drew solid ratings, said a network representative... As the kids upfront market breaks, Cartoon Network plans a new on-air image campaign with the tagline, "Screwy, Ain't It?" The campaign consists of five spots and was created in-house. —*Jim Cooper*

TV SPORTS

By Langdon Brockinton

More Gold for Nagano

Ad package with Staples lifts CBS to 95% sold level for Olympics

With its huge new NFL rights deal in place, CBS for the time being can turn its attention from footballs to snowballs. The 1998 Winter Olympics are less than three weeks away, and the network has sold more than 95 percent of the ad time for its broadcasts from Nagano, Japan. A handful of unidentified movie studios are said to be closing in on deals valued at more than \$10 million. CBS, which paid a \$375 million rights fee for the Games, has not disclosed its ad sales total or target.

Staples recently struck a deal with CBS for the office supply chain's first national Olympics buy. The deal is valued at \$2-\$3 million, sources said. For the 1996 Summer Games, Framingham, Mass.-based Staples purchased time on a number of NBC affiliates in the Northeast, but it did not make a network buy.

CBS' roster of '98 Olympics advertisers includes Chrysler, Ford, Nissan, Toyota, Anheuser-Busch, Visa, Nike, AT&T, Xerox, Eastman Kodak, IBM, Coca-Cola, Johnson & Johnson, UPS, Domino's, KFC and Wendy's.

Burger King has agreed to be an associate sponsor of *SportsCentury*, ESPN's 18-month series of programs on sports in the 20th century. The deal, which gives Burger King fast-food category exclusivity, is valued at \$6-\$6.5 million, sources said.

ESPN is seeking a presenting sponsor and six associate sponsors for *SportsCentury*, which will include TV, print, radio and online elements. Anheuser-Busch recently signed on as an associate sponsor and exclusive beer advertiser of the project, which kicks off in September.

SportsCentury will include a series profiling the top 50 athletes of the past 100 years. "There is no greater water-cooler talk in sports than who's the best," said Bruce Cohen, senior vp at Televest, which buys media for Burger King. "Is it Muhammad Ali? Wilt Chamberlain? This is an opportunity for Burger King to be involved in a once-in-a-lifetime shot," said Cohen, who would not confirm the deal's price tag.



Unilever's Degree antiperspirant is the presenting sponsor of a watch-and-win consumer sweepstakes tied to Classic Sports Network's Super Bowl Reunion Week, which runs Jan. 19-25. Among the programs airing on the ESPN-owned network: *The Perfect*

Season (the story of the 1972 Miami Dolphins); *Super Sunday: A History of the Super Bowl*; *Super Bowl Heroes*; and *Super Bowl Dream Team*. Other specials will commemorate past Super Bowl champions, including the 1977 and 1992 Dallas Cowboys, the 1982 and 1987 Washington Redskins and the 1967 Green Bay Packers.

Degree's watch-and-win promotion, which includes two tickets to next year's Super Bowl in Miami, is part of a long-term deal with Classic Sports Network. Coca-Cola, American Express, Nabisco and Acura also will have an advertising presence on Super Bowl Reunion Week.

Sports Marketing & Television International, which represents the fledgling National Thoroughbred Racing Association

in its efforts to create additional TV exposure for horse racing, is currently "in active conversations" with several broadcast and cable networks, said SMTI chairman Mike Trager. "It's been receptive—we're quite optimistic," added

Trager, who is also a director of New York City-based Marquee Group, SMTI's parent. The goal, according to Trager, is to get new horse racing programming on the air by 1999.

For a quick Nascar update, let's turn briefly to the world of print media: John Deere will be the exclusive national advertiser for *That's Racin'*, an editorial feature produced by *The Charlotte (N.C.) Observer* that will be distributed to all Knight-Ridder newspapers starting the week of Feb. 2. Continuing for 41 consecutive weeks, Deere will run a 6-column-by-4-inch strip ad across the bottom of single-page feature, said Dennis West, display advertising director at the *Observer*. Most of the Knight-Ridder papers will publish

Pending deals with movie studios should bring the network close to sellout.



Gotta Watch It!



FOX
KIDS
network

TAKE THE
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Local Media

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TV STATIONS/CABLE TV

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NEWSPAPERS/NEW MEDIA

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NEW ORLEANS/TV STATIONS

After Flood, Ads for Autos All Wet

• FOR NEW ORLEANS TV STATIONS, THE FLOOD of 1995 has led to a current drought in auto advertising. That overnight, 20-inch May deluge generated a bonanza for local car dealers, with \$3 billion in claims and soggy residents jamming auto dealerships for new vehicles, and for TV stations, who reaped dealers' ads.

"But now you've got a lot of people driving around in 2-year-old cars," said Frank Raterman, national sales manager at Pulitzer-owned NBC affiliate WDSU-TV. "It was the dealers' best year ever in 1996. But they've killed their future." Indeed, according to motor vehicle registration documents, sales of Chrysler vehicles in New Orleans dropped 22 percent in 1997; Dodge sales plummeted 40 percent; Ford fell 21 percent; Plymouth, 30 percent; and Chevrolet, almost 9 percent.

With considerably fewer people shopping for cars, buyers said that the lack of "churn"—automobiles being retired from service due to old age or the whims of vanity—has decimated the TV advertising market.

So why not advertise more?

Auto dealers caught on in 1997 "that they wouldn't be getting any bang for their bucks. They pulled a ton of their ads," said an executive at SF Broadcasting's local Fox affiliate, WVUE-TV. "It just killed us."

Media buyers agreed that the flood has translated into price hikes to make up for the lost advertising opportunities. "The stations are feeling it, and it is having some impact on inventory," said Jim Elms, media director at Peter Mayer Advertising in New Orleans. And even though dealers spent less in 1997, don't expect more spending in 1998, added Herb Montalbano, CEO and owner of the Montalbano Group, an advertising agency in New Orleans.

"There'll be more ads allocated to parts

and service," predicted Ray Reggie, president of Media Direct in New Orleans, adding that auto dealers' spot TV dollars were "off 60 percent" in 1997 because of the flood.

But the owner of the largest car dealer group in Louisiana disagrees, saying that he expects a rash of advertising for new cars. Walter Blessey, CEO Crescent City Holdings L.L.C., which has seven dealerships and 13 franchises, said dealers are "jockeying and trying different things. We're going to increase our budget. A lot of the three-year leases are up in May." —CB

NEW ORLEANS/NEWSPAPERS

Solutions 101: Trim Ads, Use Weeklies to Target

• UNHAPPINESS WITH A MARKET LEADER sometimes leads to creative solutions. When one of Debbie Reed's healthcare clients became disenchanted after two 1996 ad-rate increases of 5-7 percent each by *The Times-Picayune*, she suggested an alternative strategy: Keep the frequency, but cut down on the size.

The results? "There wasn't any negative reaction from consumers," reported Reed, who heads DRI Media in New Orleans. "It was a way to address economies that pleased the client." Since then, she said, "I've made

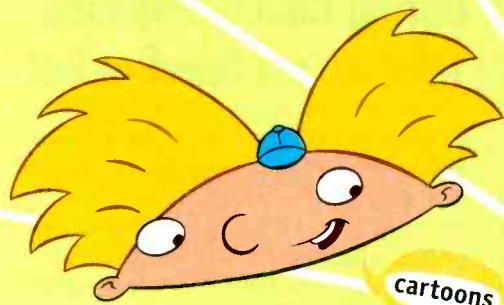
SCARBOROUGH MEDIA PROFILE: NEW ORLEANS

How New Orleans adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	New Orleans Market %	New Orleans Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper (average issue)	58.8	56.8	97
Read any Sunday newspaper (average issue)	68.5	66.7	97
Total radio average morning drive M-F	25.5	23.9	93
Total radio average evening drive M-F	18.2	18.2	100
Watched BET past 30 days	8.0	15.4	193
Watched Discovery past 30 days	45.4	55.6	123
Watched ESPN past 30 days	38.4	46.8	122
Watched Lifetime past 30 days	36.0	47.1	131
Watched Nickelodeon past 30 days	27.0	39.9	148
Watched USA past 30 days	44.4	54.4	120
Watched The Weather Channel past 30 days	42.5	57.9	136
DEMOGRAPHICS			
Age 18-34	34.1	34.2	100
Age 35-54	38.9	39.6	102
Age 55+	27.0	26.2	97
Race African American	11.1	5.3	239
HOME TECHNOLOGY			
Connected to cable	75.4	84.9	113
Owns a personal computer	42.8	33.7	79

Source: 1996 Scarborough Research—Top 50 Market Report

Kids want it all.



cartoons



comedy

NICKELODEON

game shows



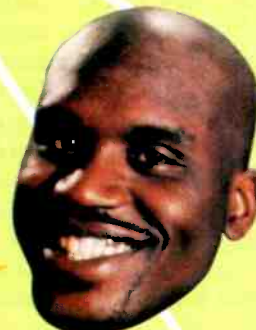
news



adventure



sports



Who are we to say no?

Kids love cartoons—everyone knows that. But they want more. They want comedy, adventure, game shows, sports and news too.

How do we know? Because that's what we give them—and in turn they give us **56% of all kids GRPs**. Nick brings kids **9 of the top 10** kids shows in all of TV. And **35 of the top 50**.*

Nick gives kids the variety they want—and that's why Nick is the network they want.

NICKELODEON

Source: Nielsen: NHI, NTI 9/1/97-12/7/97, NSS 9/1/97-11/30/97. Note: Based on K2-11.

Nickelodeon Total Day and competitive kids' programming only.

Subject to qualifications which will be supplied upon request.

*Some programs were counted more than once—strips/weekend programs and airings at different

times are considered separate programs. Ranked on impressions.

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Of Kids. By Kids. For Kids.

the suggestion to other major accounts here," which include hospitals, cellular phone companies and automobile dealers, who have gone to less than a full page because of the *Times-Picayune* increases.

Keating Magee's media relations specialist, Ann Christian, said the agency has taken an equally creative tack by using weekly newspapers "that provide excellent targeting opportunities for our clients, as well as other niche publications." For her entertainment clients, for example, "we hit *The Gambit*," a free-circulation weekly with about 45,000 readers, "as much as *The Times-Picayune*."

"The paper is quite upscale in terms of the audience it delivers," added Jordy Luft, a former print ad buyer with 10 years of experience in the New Orleans market who now directs research at the ABC affiliate, WGNO-TV. In addition, there are several weeklies in fast-growing St. Tammany Parish and several ethnic and specialty publications, including three African American newspapers, two Hispanic publications and one serving the city's sizable Vietnamese population. "They reach a niche that *The Times-Picayune* does not," Luft said. "If you're looking to reach an African American or Hispanic market, that's where you advertise."

"Everybody reads *The Times-Picayune*," said April Ferguson, a print buyer at Media Direct, "but there's strong loyalty to the smaller papers. We buy *The Times-Picayune* but definitely supplement it with local papers. They provide a lot of targeting opportunities."

That message is clearly not lost on *The Times-Picayune*. "We customize for our advertisers," said ad director Robert G. O'Neill, a strategy that will see the Newhouse-owned paper increase its zoned editions from 18 to 19 this year.

Despite its near-monopoly in the market, the paper's circulation remains stagnant. According to the Audit Bureau of Circulations, daily circulation increased 1 percent for the six months ended Sept. 30, 1997, from 257,856 to 260,552; Sunday circulation fell slightly, from 302,642 to 301,631.—DP

NEW ORLEANS/RADIO

'Holding Pattern' Exists As Giants Consolidate

• UNLIKE OTHER METROPOLITAN AREAS where radio giants come in and immediately shake up the landscape, the Crescent City's Old World civility apparently is largely intact. At least for now, the usual hallmarks of con-

solidation—wholesale format changes and layoffs—have yet to occur. "Suddenly, there's massive consolidation," said Jennifer Calzada, broadcast media supervisor at Peter Mayer Advertising of New Orleans. "But unlike other markets, it hasn't driven up costs at all."

Yet that hospitable environment—where family operations exist and station general managers refuse to criticize each other—is expected to change after market leaders Clear Channel Communications and Sinclair Broadcasting gain more footing. Local observers also point to the recent deaths of two of the city's three original radio scions as another factor that's likely to fuel the conversion to a more corporate mentality. One station owner has recently agreed to sell to Sinclair.

"What you have right now is a holding pattern," while Sinclair sorts things out, said Earnest James, vp and group gm for Clear Channel New Orleans.

Sinclair officials said that when all the dust settles from its string of recent purchases, the company expects to own six stations in the market. It has recently acquired two stations from New Orleans-based Phase II Broadcasting and a pair of properties from Dallas-based Heritage Media. (Some observers expect the 1970s-formatted WRNO-FM to be first on the block.)

Clear Channel entered the market in the early '90s. It has seven stations but has fiddled with only two formats.

"This is a tighter community, and we do have closer relationships [than in other markets]—but I still feel that [conglomerates like Sinclair] are going to drive rates up," said Bonnie Roberts, a media buyer/planner at the Kupper Parker/Fitzgerald Agency of New Orleans.

Clear Channel's James, in typical New Orleans fashion, concluded that local radio executives should work with, not against, each other to defeat what he called a common enemy: print media. "The real monster here is *The Times-Picayune*," he said. The opportunity in this market is for radio

to get together to control a larger share of the advertising pie."—RF

NEW ORLEANS/OUTDOOR

During Casino Impasse, Telecom's a Surefire Bet

• WITH THE DECLINE OF CASINO ADVERTISING on billboards in New Orleans, the telecommunications industry may yet rescue the outdoor industry. A longtime cash generator, advertising for casinos dipped slightly in 1997 after the delay in building a Harrah's Casino downtown. By contrast, utilities, local/long distance telecommunications, and cellular service companies seem poised for tremendous growth. Deregulation, industry execs said, has pushed revenue growth to about 12 percent.

"Cellular, casinos and healthcare are the major users of outdoor," explained Brian Kuyler, general manager at Outdoor Systems' office in New Orleans.

Part of the casinos' woes stems from the fact that 1997 saw a 40 percent increase in personal bankruptcies in the state, according to the Louisiana Credit Union League in Harahan, La.

"If Harrah's were to open, there'd be an incredible demand for outdoor advertising," said Jim Elms, media director at Peter Mayer Advertising in New Orleans.

Harrah's, the Memphis, Tenn.-based casino chain, is at a three-year impasse with its plan to establish a New Orleans beachhead. A half-built shell stands alongside the Mississippi River as wangling with the state over taxes continues.

Meanwhile, another rosy outdoor advertising category right now is healthcare, in part because many people choose their health plans at the beginning of the year, said Ray Reggie, president of Media Direct in New Orleans. Thus, many health plans seek to brand themselves as commuters go to work in the morning and return in the evening.—CB

WHERE THE DOLLARS GO IN NEW ORLEANS

Local ad spending by media (in millions)

	Television	Newspaper	2-Media Total
JAN.-SEPT. 1996	\$89.2	\$46.1	\$135.3
JAN.-SEPT. 1997	\$80.2	\$50.7	\$130.9

Source: Competitive Media Reporting, BIA Research

What do some of Nickelodeon's biggest stars have in common?



The Secret World of Alex Mack



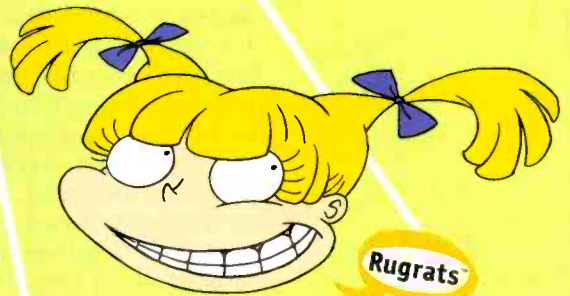
The Mystery Files of Shelby Woo



Figure It Out



Hey Arnold!



Rugrats

They're girls.

In the boy-dominated world of kids' TV programs, Nick broke the mold by putting strong female characters front and center. And how have kids responded? By making these shows some of their favorites.

They've given Nickelodeon **56% of their GRPs**. And put **35 Nick shows in the top 50 programs** in all kids' TV.

On Nick, stars come in both genders. And that's one reason kids of both genders have made Nickelodeon the number-one network for kids.

NICKELODEON

Source: Nielsen: NHI, NTI 9/1/97-12/7/97, NSS 9/1/97-11/30/97. Note: Based on K2-11, Nickelodeon Total Day and competitive kids' programming only. Subject to qualifications which will be supplied upon request. *Some programs were counted more than once - strips/weekend programs and airings at different times are considered separate programs. Ranked on impressions. ©1998 Viacom International Inc. All rights reserved.

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WASHINGTON

Alicia Mundy*Gambling With the Future*

A pending case on casino TV advertising could have a big impact on tobacco and liquor ads



Two of the constants in Washington are: It is always politically smart to be against vice; and there is *always* another agenda lurking beneath the obvious. Those two axioms have come together in a federal case on television advertising that has ramifications far beyond its scope.

The nexus of the situation is a lawsuit brought in 1993 by Valley Broadcasting of Las Vegas against the Federal Communications Commission. Valley and other Nevada stations argued that they should be able to air TV ads that show gambling (as opposed to ads for casinos that just feature happy couples dining or swimming). Their point was that Native American casinos had won the right to advertise under a 1988 congressional exemption to the federal ban on lottery and gambling ads. Valley said that the exemption wasn't fair, and won its suit; the feds appealed. In 1997, the Ninth Circuit Court of Appeals ruled unanimously for Valley. Among other issues, the court rejected the FCC's contention that Valley (owner of KBCV-TV in Las Vegas) was breaking the law because its signals were also being received in California, a state where gambling is illegal (unless you're a network programmer scheduling the fall lineup). Last month, the FCC filed a belated brief that took issue with the Court of Appeals ruling.

Also in December, Players International, which owns casinos in Atlantic City, N.J., and elsewhere, sued the FCC in federal court in New Jersey to be allowed to air its ads on Jersey TV stations (whose signals, of course, can also be seen in New York and Philadelphia, markets without legalized gambling). On Dec. 15, the court ruled in favor of Players.

On the surface, what's at stake is about \$100 million in advertising revenue nationally from casino groups, according to Competitive Media Reporting. But that's just the beginning. First and foremost, the Valley Broadcasting case could impact the tobacco settlement in Congress and the Clinton Administration (and future presidential candidate Al Gore's) fight against tobacco. The Supreme Court's recent rulings have favored free commercial speech. If Valley et al. gets to the Supreme Court, the current betting is that Valley—which is supported by the National Association of Broadcasters, the Association of National Advertisers and the 4A's—will win.

If Valley were to win, the ruling could seriously threaten state laws and federal efforts to curb tobacco advertising. For this reason, the FCC doesn't want this case to be reviewed by the Supreme Court, according to sources within the FCC, the advertising community and the gaming industry.

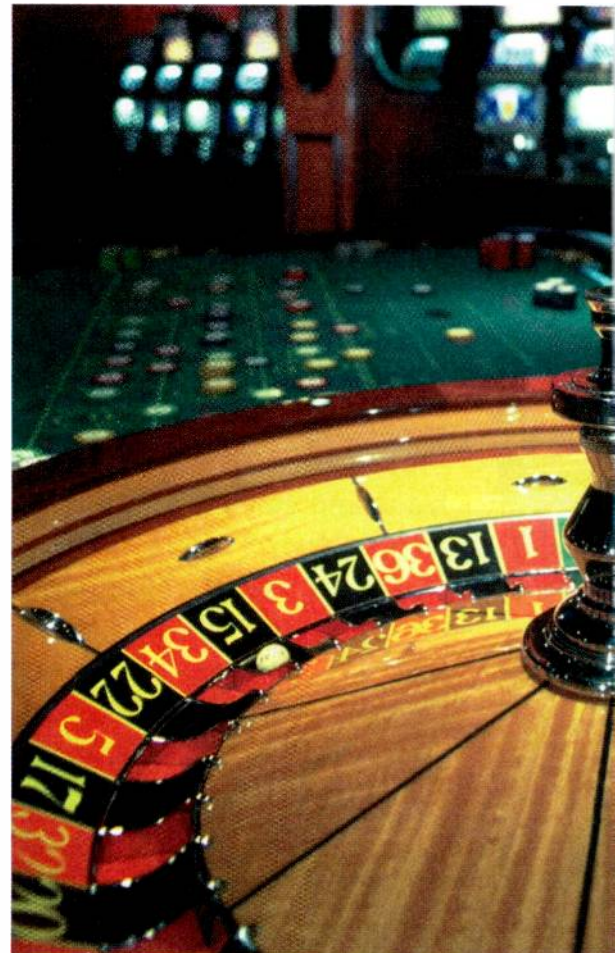
In addition to tobacco, there's that nasty little issue of broadcast ads for hard liquor, which new FCC chair-

man Bill Kennard has indicated he would like to regulate. But an adverse Supreme Court ruling on gaming ad regulations would hurt the FCC's chances to halt liquor ads on TV.

As a result, the FCC has appealed the Ninth Circuit decision in an unusual way: It has asked the Supreme Court to send the Valley case back down to the district court, to allow the FCC and Justice Department to introduce additional evidence about the dangers and cost of addictive gambling. "They want a second bite of the apple," says Cameron DeVore, a First Amendment attorney who is handling the NAB and ANA's amicus briefs. "It's a delaying tactic."

Dan Jaffe, vp of the ANA, adds: "In the past, products labelled as 'vice' products were believed not to have the same legal protection. But the courts are saying that is wrong, and commercial free-speech rights apply to all legal products."

The NAB and ANA's response to the FCC/Justice appeal, to be filed by Jan. 21, will ask that the Supreme Court either let the Ninth Circuit decision stand (which the FCC and DOJ don't want), or that the top court



hear the case.

"The Valley case is simply the latest episode in the government's struggle to maintain its right to regulate speech in order to affect behavior, as opposed to regulating the root causes of social problems," DeVore says.

Well, yes. That's where the inconsistency comes in. Congress has not outlawed smoking, gambling or drinking. But in regulating advertising for the three, it has tripped on itself, its precedents, its constituents and the government that is supposed to defend it in court.

For example, the FCC last year actually suggested that the original federal law regulating gaming and lottery ads be revoked. The FCC's argument in part concerned the difficulty of regulating ads that come from licensed commercial gaming operators but not those from Native American tribes, as well as the problems of controlling broadcasts across state lines.

But, unable to sway Congress on the issue, the FCC is now stuck with arguing weakly for a law it would like to see abolished, according to commission sources. Sen. Richard Bryan (R-Nev.) tried to get the ban abolished in an amendment to the Telecommunications Act of

1996, but that effort also failed.

Where are the gaming industry lobbyists and their allies in Congress? Lying low. Frank Fahrenkopf, former Republican Party chairman and now president of the American Gaming Association, says his organization has not weighed in on the Valley or Players cases—and are not likely to. As it stands, Fahrenkopf worries that Congress, looking for new revenue and running out of targets such as tobacco and liquor, will start staring at casino monies. And he has to face the new congression-

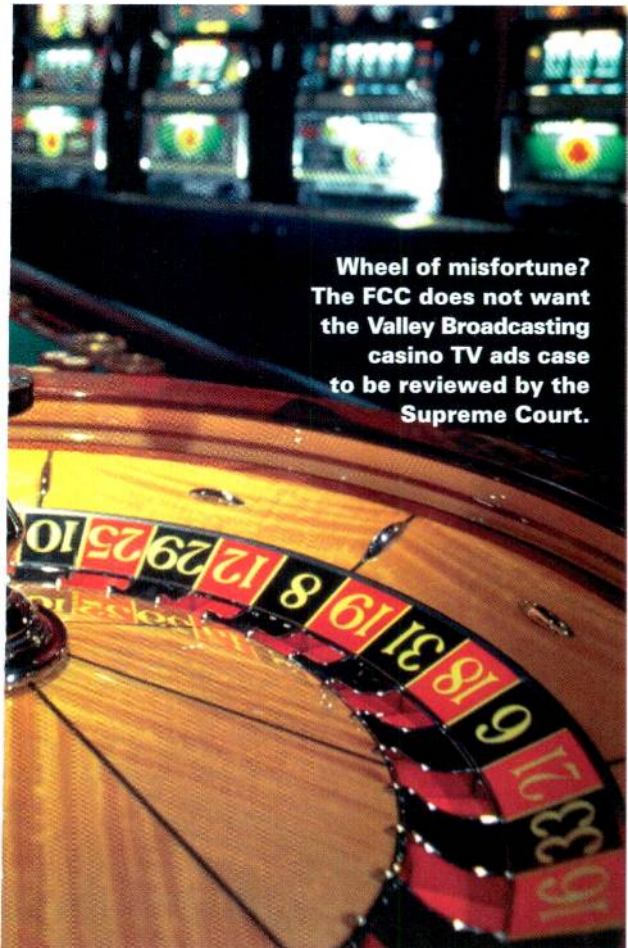
The FCC last year actually suggested that the original federal law regulating gaming and lottery advertising be revoked.

ally appointed Commission on the Impact of Gambling. A recent Harvard study, sponsored by the AGA, is being used by anti-gambling forces to show that the number of hard-core gamblers is increasing. And a recent segment of ABC's *20/20* on Las Vegas hurt when it showed kids sleeping on sidewalks outside casinos while their parents played away the milk money inside.

Meanwhile, the National Coalition Against Legalized Gambling sees the way the recent court decisions have gone and finds the glass half-full. "When members of Congress see what's happening—when these commercials start showing up on their TV screens—they will want to go back and look at how they've made holes in their own ban, and probably redo it," says Bernie Horn, the coalition's political director. In other words, make the ban court-proof by ending the exemption for tribal casinos, which only represent about 10 percent of the casino industry.

That, of course, is the advertising lobby's fear. It's similar to the current move to keep hard-liquor ads off the air. If you say "no" to Chivas Regal, don't you have to legally say "no" to Coors? And then who will foot the bill for television sports? By extension, if Congress bars all casino gambling ads, not only does TV lose a new source of revenue but it also risks losing what it has. "If casino ads are illegal, why aren't ads for state lotteries?" asks the NCALG's Horn.

Who is likely to face these issues in the upcoming session of Congress? Sen. Bryan; Sen. Jon Kyl (R-Ariz.), an anti-gambling advocate; Sen. John McCain (R-Ariz.), who heads the Commerce Committee, overseer of the FCC; and Sen. Orrin Hatch (R-Utah), head of the Judiciary Committee, who is no fan of casinos. Said a staffer in Hatch's office last week: "After Congress reconvenes, we are going to look at these court decisions (on casino ads). We may have to revisit that law and make it more equitable—one way or the other." ■



Wheel of misfortune? The FCC does not want the Valley Broadcasting casino TV ads case to be reviewed by the Supreme Court.

NATPE'98

**INSIDE
EDITION**

**HOLLYWOOD
SQUARES**

ROSEANNE

**It's
great to
be a King
again**



**They're
than
return to the**

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OPRAH

WHEEL OF
FORTUNE

W

hile Michael and Roger King, vice chairman/CEO and chairman of King World Entertainment, respectively, were riding out a series of stinging public blows in recent years that some in the industry predicted would be fatal, Michael often thought of his father, Charles, who made and lost a series of fortunes in show-business ventures over the years.

"Whenever he was down, he'd always say, 'This is strictly temporary,'" said Michael with a laugh. "Strictly temporary." And each time, Michael remembers, his father would come back, most dramatically when the advent of television destroyed his \$8 million radio syndication business.

If 1997 is any indication, brothers Michael and Roger studied well at their father's knee. In barely 12 months, King World has risen from the ashes, phoenix-like, and begins 1998 with an \$800 million war chest, virtually no debt and a string of high-profile syndication

**back, and more powerful
ever. Michael and Roger
center ring.**

BY BETSY SHARKEY AND MICHAEL FREEMAN

JOHANNA GOODMAN



deals. Among them: Roseanne has been signed to host a new talk show, Oprah Winfrey's run has been extended through the 1999-2000 season, *Wheel of Fortune* and *Jeopardy!* have been renewed through 2002, and the company has overcome a series of legal snags to get *Hollywood Squares* ready to launch for fall of '98.

The strategic moves, along with the company's financial performance, have turned King World from an acquisition target into a hot stock on Wall Street. Despite some analysts' discomfort with the brothers' hefty compensation packages, the stock price has risen from \$39 to \$57 from September '96 to midweek last week. And in the November ratings, *Wheel* ranked No. 1, *Jeopardy* No. 2, *Oprah* No. 3, and *Inside Edition* was tied with *Hard Copy* as the No. 1-ranked syndicated newsmagazine show.

All have combined to help King World reassert its dominance of the syndication marketplace—a position the brothers intend to celebrate in high style this week in New Orleans with Roseanne opening the National Association of Television Program Executives convention with the keynote address and Elton John burning down the house that night at the hottest private party in town. (There are more than 3,000 on the party waiting list).

"King World is totally reborn," said Roger. And to emphasize that fact, a new corporate logo will be unveiled during the convention. Much of what the brothers have undertaken in the last year has been designed to redefine King World, to turn a syndication company whose core business was game shows and talk/magazine shows into a mini-studio. Syndication, they recognized, could be only one piece of the

"We're going to do what Gerald Levin did when he bought Turner. He bought market share." —Michael King

puzzle as they began rethinking and restructuring the company in 1996. It was a dark time. The company had suffered through nearly two years of creative stagnation while two protracted acquisition deals—one that would have seen Ted Turner buy the company, the other that would have pulled King World into Ron Perelman's New World fold—painfully unraveled. Then too, the end of the financial interest/syndication and prime-time access rules seemed to sound a death knell for those who owned product but not the distribution pipeline.

But when the acquisition options dried up, the King brothers decided to do what they had seen their father do many times over—reinvent themselves. "From September through December [of '96] we analyzed every division, every show, every person in our company," said Michael. "We changed the entire top management of the company and

began to talk about what we had to do to expand our business."

"I learn from brilliant people," Michael added. "We're going to do what Gerald Levin did when he bought Turner [referring to Time Warner's acquisition of Ted Turner's cable business]. He bought market share. You're going to see us get into network television." Also on the table: a late-night show, a soap opera and King World sports. In a more concrete stage, the company has acquired the rights to *Topper* and will make a theatrical movie based on the 1937 hit. A series, which has had two runs on network TV, may also be in the offing. Then there is King World's recent stake in backing singer/songwriter Paul Simon's first Broadway musical, *Capeman*, which opens later this month.

Despite the speed with which the brothers seem to strike, there is a calculated *modus operandi* within the company: First, brainstorm an idea, push it through rigorous analysis, then move. *Hollywood Squares* sat on the shelf for seven years until the brothers felt the marketplace dynamics would play in their favor. The company has a miniseries in development, still unannounced, with an Oscar-winning writer/director Michael won't name yet, attached to the project. "I never considered doing this with anyone else," he said. "I tabled it until I could make it happen."

For all the stars in King World's public limelight, including a key deal announced in September with Barbra Streisand's Barwood Productions in which they will jointly produce television movies, the brothers have been just as aggressive about implementing a strategy that came out of the '96 decision to woo top producers and entertainment executives to join the company. The King brothers are determined not to be viewed as fringe players.

On the creative side, they are looking to this new talent pool to run the shows as well as help develop television programming that crosses all genres and all time periods, including network prime time, the growing cable and network kids market; merchandising; and movie projects.

Case in point: Last spring, the brothers established a King World Kids division and recruited two to the most successful and respected producers in that area, Vanessa Coffey and Jim Ballantine. Their combined credits extend across Disney and Nickelodeon and include *The Ren & Stimpy Show*, *Muppet Babies*, *Doug* and *Rugrats*. The division is at work on, among other things, a new comedy for the network marketplace called *Family Values*

and created by Roseanne's kids. It's being described loosely as "The Simpsons on acid."

Spinning off of the kids division is a new merchandising/licensing unit, yet to be publicly announced, that will platform off the success of their 1995 film, *The Little Rascals*.

King World is working with its partners, Ted Turner, Universal Pictures and Steven Spielberg, though his former company Amblin, to produce two theatrical sequels to the *Rascals* film as well as launch a television series that they hope will be ready for fall '98.

On the business side, with people like Jules Haimovitz, who joined in June as president/CEO after restructuring the business profile of a number of entertainment companies including Spelling Entertainment, and Michael Spiessbach, president of King World Ventures, the mandate is to also grow the company through acquisitions. King World was said to be in the bidding war for the Hispanic cable network Telemundo. When the bidding became too pricey, the brothers walked away.

"I've never worked in a company with this degree of liquidity and

this low a bureaucracy," said Haimovitz, whose office is next door to Michael's in Los Angeles. Though he declined to discuss specific acquisition targets, he said they all would be tied to the core business. "I am looking at those companies I feel are underperforming, some not publicly for sale, and we begin conversations with their management," he said.

Not everyone is happy about Roger and Michael's reascension. "I've learned two things about crossing them," said one TV station executive. "They never forget and they will find a way to make you pay." And another television industry veteran said: "More power in their hands is, frankly, a frightening proposition."

But then, the brothers have not conducted business—or life, for that matter—in a way that makes the new breed of corporate executives who run Hollywood rest easy. Their idols are the early movie moguls who were larger than life. One of Michael's favorite stories is of legendary producer David O. Selznick's decision to begin filming the burning of Atlanta for *Gone With the Wind* before he'd cast Scarlet O'Hara, a decision that bought him massive amounts of free publicity. Like those early Hollywood moguls, stories of excesses have dogged the King brothers, and on the business side, more than a few station general managers have felt the brunt of Roger's wrath when negotiations have gone sour.

Jeff Wald, Roseanne's manager and co-executive producer on her new talk show, believes that goes with the territory, at least the way the King brothers carve it up.

"They're not empty suits, and when you're not, you always take hits," said Wald. "For us it's been a relief to have someone who expresses an honest opinion instead of a political agenda. Some guys might not like what they hear, but you don't ever wonder what Michael and Roger are saying, as opposed to [ABC executives] Jamie Tarses or Bob Iger when you never know what they're saying."

Taking a page from the Selznicks and Sam Goldwyns of the past, the King brothers' comeback has not been a quiet one. Consider Roseanne: On May 19, lawyers and legal papers covered the floor of Roseanne's dressing room at The Theater at Madison Square Garden, where she was playing to sold-out crowds as the Wicked Witch of the West in the Broadway production of *The Wizard of Oz*. The group had been working virtually non-stop for 24 hours, and it would be another 24 before anyone got any sleep.

The frenzy was not on account of the star. Instead it was a high-intensity, high-impact event being orchestrated by Michael, who was not about to let King World's coup in signing Roseanne go unnoticed. Michael knew when he closed the deal linking the Emmy-winning actress to King World for a nationally syndicated talk/variety TV show that two days later the entertainment press corps would be focused on the finale of Roseanne's long-running ABC comedy. So he'd have their attention without even trying.

"We had hundreds of press there, and all the attention would have been focused on the end of a nine-year run. Instead, everybody was looking at the future. That was 100 percent Michael King's idea," said Wald. "Michael has a gut instinct. He and Roger are showmen, throwbacks to the Louis B. Mayers of the world."

But there was more that made the Roseanne announcement particularly sweet for Michael King. Virtually all of the major media buyers and advertising agency executives were also in town for the upfront buying season. Network executives packed hotel rooms wait-

ing to unveil their new fall schedules. Six months before, many of these same executives had counted the King brothers out of the game.

Everyone knew the history. Most of Hollywood had watched as negotiations between ABC and Roseanne (and the show's producer, Carsey-Werner) broke down. When word surfaced that the comedian might be interested in doing a talk show, virtually all the major studios jumped into a bidding war.

In the end, Roseanne chose King World, not because it was highest bidder—it was not—but because, as Roseanne would later say, "Everyone else was talking money. They were talking ideas."

Pulling off the Roseanne deal was a way of putting the industry

"We got shows going into 2000, we've got \$800 million, we have zero debt. Yeah, I feel pretty good."

on notice that Roger and Michael King were here to stay and here to play. The idea, according to Michael, is not just to do the big deals, but to make sure they work. That means getting the right people in the right places. The decision to bring on journalist Deborah Norville to anchor *Inside Edition* paid off both in ratings and respect. In 1997, the show became the first syndicated program ever to win the George Polk award for its investigation of an insurance-industry scam.

Another case in point was the announcement earlier this month that the Kings had locked up John Moffitt and Pat Tourk Lee as executive producers of *Hollywood Squares*. It would be hard to find two producers more closely tied to the comedy circuit. The two, who founded Comic Relief, have produced the U.S. Comedy Arts Festival for the past three years, in addition to specials for comics such as Drew Carey, Ellen DeGeneres, Dennis Miller, Garry Shandling and Bill Maher.

"We really never looked at this as a game show but more of a comedy show," said Andy Friendly, executive vp programming and production for King World. "Their relationships with the biggest stars and the new comics will be really huge for us."

At the moment, the current King World tease is who will be the *Hollywood Squares* center square. Names like Jim Carrey and Whoopi Goldberg have floated, but the brothers are keeping mum, promising only a "huge talent." While Michael and Roger work behind the scenes to make sure the center-square payoff matches the hype, the hype builds. But they are in no hurry, with 70 percent of the country already buying into a three-year commitment to the show in only a few months of selling, including all the CBS owned-and-operated stations. Roger is now moving through the final open markets and making deals with those who offer him the best time and the most market share.

"They're not in it for the money but for the thrill of the game," said Wald. "People will keep on taking their shots. But you're not lucky as many times as they are. You're talented."

The King brothers are clearly playing to win—high stakes with the hope for a big payoff. The strategy will soon be tested as *Roseanne* and *Hollywood Squares* actually hit the marketplace and audiences weigh in. Meanwhile the brothers are having a great time.

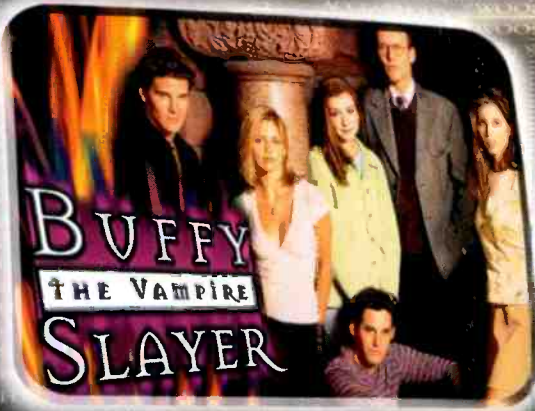
"We got shows going into 2002, we've got \$800 million in cash, we have zero debt. Yeah, I feel pretty good," said Michael. "Roger and I think the best is yet to come." ■



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NATPE'98

Shopping Around



Barry Diller



Bud Paxson

**Barry Diller
and Bud Paxson
have long—and
very different—
“to buy” lists as
they build their
new TV networks**

BY VERNE GAY

When Lowell “Bud” Paxson calls, he is sitting on the deck of his yacht—all 132 feet of it—somewhere between St. Barts and St. Martin. Overhead, a seagull calls out. And below, perhaps, sharks are circling.

For a man who is on the brink of greatness (if you believe him) or financial ruin (if you believe some nattering naysayers on Wall Street), Bud Paxson certainly exudes equanimity. It is the aura of the born salesman. This is the fellow, after all, who created the

Home Shopping Network. Give him 10 minutes and he could sell you the shirt off of his own back—and by God, you’d be happy to have it.

Shirts, or cubic zircons, for that matter, would be easy. Now, Paxson has the hardest sales job of his life. This week, he will be strolling the deck of the NATPE convention in New Orleans, looking for programming to round out the schedule of PaxNet, his new TV network scheduled to launch Aug. 31.

Even more urgently, Paxson will be looking for stations and cable operators to join his fledgling network. Paxson owns 73 UHF stations—ridiculously large for an owned station group, but ridiculously small for a network. So if Paxson hopes to get the 1.0 rating in prime time he’s promised, he’ll need more outlets, particularly in the market where he has a gaping hole, Chicago. (Paxson’s outlets now reach just under 69 percent of all U.S. TV households. He has promised 83 percent coverage by launch; a deal in Chicago is “pending,” says a PaxNet representative.)

Paxson, who sold his interest in HSN and Silver King Broadcasting eight years ago, brushes aside the risk question. “We’ll have to demonstrate our promise,” he says. “At this company, there is not a senior manager or single person who looks at me and says, ‘We can’t do this.’”

Meanwhile, up in New York, Paxson’s successor at HSN, Barry Diller, is saying nothing. Diller must await final approval of his \$4.1 billion purchase of USA Networks and Universal’s TV operations—expected in the first quarter—so any specific pronouncements on his plans would be premature, his representative explains.

That, naturally, hasn’t stopped the speculation. At USA headquarters in New York and at Universal in Los Angeles, the water-cooler chat doesn’t focus on the latest *ER* episode, but on just one question: What is Barry going to do? No one seems to have a solid clue.

Initially, most observers expected Diller to launch a hybrid net-

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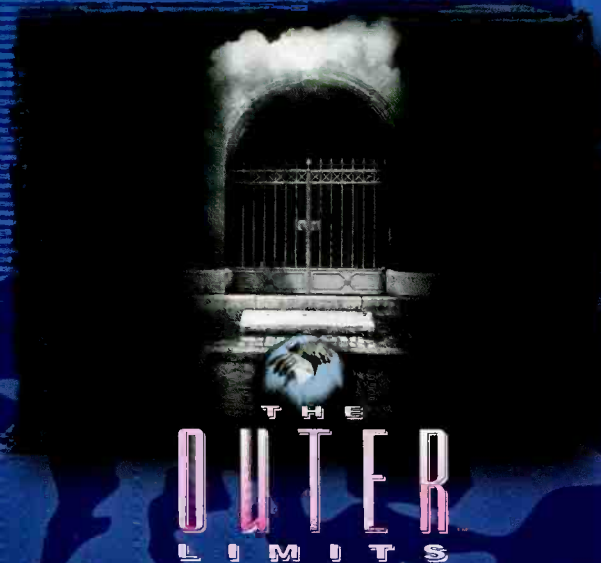
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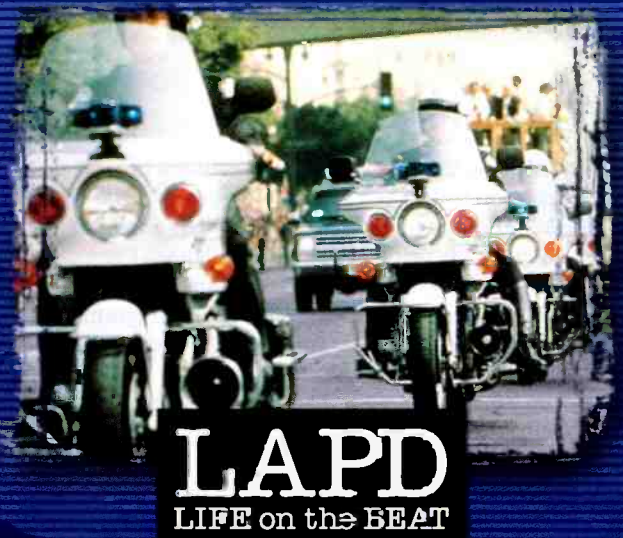
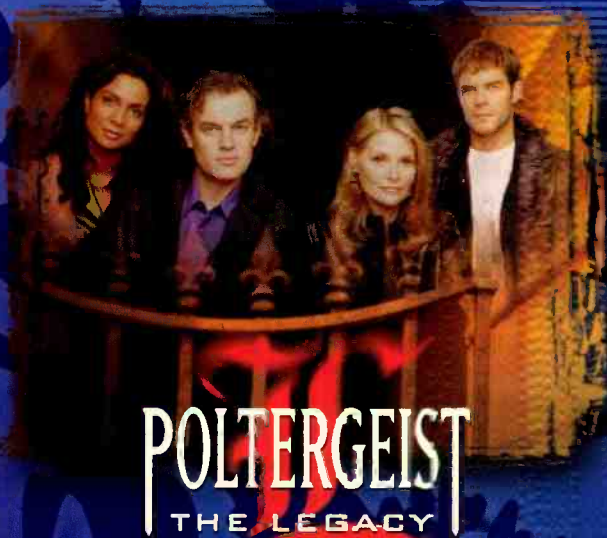
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work, which would essentially involve a simulcast of USA on the 11 Silver King stations that now air HSN programs. (The Silver King outlets reach 27 million homes, while Diller has a minority stake in another seven outlets that reach 8.5 million homes.)

Partly for this reason, Diller has been lumped together with Paxson (whose stations also currently air HSN programs). To wit: Which home-shopping magnate will be the first to launch TV's seventh network?

Since the deal for USA and Universal was announced last fall, Diller's key lieutenants have struggled, mostly without success, to debunk the widespread notion that USA will become a hybrid

"We'll be an all-Miami channel," Binzak says of WYHS-TV, Diller's Silver King station.

broadcast/cable network. "There was a misconception at the beginning," says Kay Koplovitz, chairman of USA. "There is not from the USA Networks' perspective—or from any other company's at this moment—one grand design that says USA programs will be simulcast on those stations."

Executives at both PaxNet and Universal (the company will be renamed USA Networks Inc.) claim they have had to battle misconceptions and half-truths about their plans from Day One. But they also insist that if their visions can be pulled off, the impact on the television business, including syndication, will be far-reaching.

At first glance, both of these new companies are unusual beasts. There has never been anything quite like PaxNet, with its 73 stations. Diller's future empire—with its massive programming arm, USA and Sci-Fi networks, "transactional" services like Ticketmaster and HSN, and convoluted strands of ownership—seems like a muddle.

In fact, both Paxson and Diller have aims as old as TV itself: to get as many viewers for their programs as possible. How each accomplishes that goal will be radically different.

Paxson's strategy is almost retro. His planned network more resembles a syndicated ad hoc network than a traditional broadcaster like ABC or CBS. Paxson plans to spend \$35 million in radio promotion to get viewers to tune in to his warm-and-fuzzy lineup of shows, including *Touched by an Angel* and *Dave's World*. He has cut exclusive off-network program deals with Tribune, Eyemark, Twentieth and Warner Bros, and is currently in discussions with Columbia Television to buy rerun rights to *Party of Five*, a deal that could be nailed down as early as this week.

Diller, meanwhile, is working on at least three separate tracks. The first: a limited simulcast (probably no more than a few hours per week) of USA shows on the Silver King stations. The second: a

Fox station programming model, in which locally produced shows are spun off either to cable or syndication (Diller's CityVision format of locally oriented shows at Miami's WYHS-TV is considered the template for all the Silver King stations).

Diller's third initiative is expansion of USA and Sci Fi's reach through digital TV. This may be more tenuous, if only because digital remains months, perhaps years, away. But Diller appears well-positioned to take advantage of it. Tele-Communications Inc., which is rolling out digital set-top boxes to subscribers and recently agreed to adopt Java and Microsoft operating systems, will own a 15 percent stake Diller's new company and has an option to purchase up to 25 percent.

USA, notes Greg Meidel, chairman of Universal TV Group, "is in 100 percent of cable homes, which is 70 percent of the U.S., and another 4 percent through DirecTV. I think with Barry's guidance and vision, you will see this network improve considerably, and two years from now, it will be substantially more profitable." Translation: Diller intends to get USA and Sci Fi into 100 percent of all TV homes by the year 2000. What's unclear, for now, is how.

Right now, both Diller and Paxson have their eyes on the syndication market, albeit for different reasons.

"We are still searching for good family-friendly programming," says Paxson of PaxNet, which will be based on shows that emphasize

family values and shun violence and sex. "We do have enough programming for prime time...but if we find something out there that we like better, we could put it in daytime or weekends. So we're still looking."

Paxson admits that what he is looking for is fairly limited—one reason he paid Eyemark an enormous per-episode fee (about \$950,000) for *Touched by an Angel*. Because his network needs a very specific type of programming, Paxson has been willing to pay much more than other station groups might have paid, he says. Now, he's haggling with Columbia over *Party of Five*. He concedes the show is perhaps "a little edgy" for his clean-and-sober network, but he adds that he might cherry-pick episodes when it becomes available in 1999.

PaxNet will strip full hours from 6 p.m. to midnight, but exactly which hours remains unclear. Paxson says *Touched* will definitely air at 8 on weeknights, followed by *Dr. Quinn, Medicine Woman* at 9. The other pieces of the puzzle: *Promised Land* or *Sisters* could land at 10, while *I'll Fly Away* may end up at 6 p.m. (PaxNet's off-network half-hour, *Dave's World*, will likely air during the 5 p.m. hour.)

But what happens when all of these shows go into repeat cycles, which should happen after several months on the air? Paxson wants to develop fresh, first-run programs that can give *Touched* a rest. These include a series spin-off of a movie called *Little Men* and an updated version of *Christy*, the Tyne Daly/Tess Harper series that ran for 22 episodes on CBS back in 1994. Paxson says he is in talks with producers about the two projects.

Paxson has spent \$70-75 million so far on off-network series and movie packages (a total of 150 titles, most of which will air on weekends.) He had not planned to go over \$90 million on his programming budget, but "*Party of Five* is going to jump that number," he says.

Although he has paid high license fees, Paxson insists he has not overpaid to create his network. "We'll be paying an average of \$1-1.1 million per station for programming," he notes. "The WB is spending \$7 million per station. So when people say 'Bud's a big spender,' they are forgetting I have full rights to deliver by any method possible—

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Source: NSS; 9/15-12/4/97 vs. 9/9-12/15/96 (HH GAA%)



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- Six consecutive weeks of all-time NTI highs.

Source: NSS; 9/15-12/14/97 vs. 9/9-12/15/96 (HH GAA%)
Source: NSS; Ratings Weeks 10/27-11/30/97
Source: NSS; Ratings Weeks 10/20-11/30/97



MAURY

- Already sold in almost 90% of the country.
- Seven seasons of rock-solid numbers.
- Coming Fall '98.

ACTION



HERCULES XENA &

- Second consecutive season as the #1 and #2 first-run hours in syndication.
- Top performers across all demographics.
- Top 10 rank among all syndicated series.

Source: NSS; 9/1/97-12/1/97 (HH GAA%)



TEAM KNIGHT RIDER

- Builds on the great *Knight Rider* franchise.
- Strong male appeal; 18-34.
- Cleared in 93% of the country.

For Advertiser Sales Call: 212.373.7770

NOW MORE THEN EVER, TALK & ACTION ARE UNIVERSAL.



NATPE '98



FAMILIES VALUED Pax Net is hoping to attract prime-time viewers with reruns of wholesome shows including (top) *Party of Five* (counter-clockwise from top, Scott Wolf, Matthew Fox, Andrew Cavarano, Lacey Chabert and Neve Campbell), for which the network is in talks with Columbia, and *Touched by an Angel* (with John Dye, Roma Downey and Della Reese).

means he's not a network."

Paxson admits his untested strategy has not played well with investors. "We've had a real struggle with the Street, and our stock has been depressed [it's currently trading at around \$8]." So next month, the network chief plans a road show to lay some of his trademark Paxson persuasiveness on analysts.

Diller also has had communications problems. After signing the USA-Universal deal, he fended off rampant speculation that he would engineer a takeover of CBS. Another scenario that seems to have taken on a life of its own: TCI and Liberty will use USA, Sci-

Fi and the Silver King stations to launch new first-run programs and, perhaps, even new networks. USA, in fact, will launch a new night of original shows, probably by mid-year, but the role of TCI and Liberty remains anyone's guess.

For now, all roads at Universal appear to lead to Miami, where a new program format will premiere in April on WYHS. Doug Binzak and Adam Ware, Silver King's executive vps of broadcasting, are developing 10 to 11 hours of local fare for the station, including "news, sports, kids programming," says Binzak, a onetime Diller protege at Fox. "We'll be an all-Miami channel." And there will be plenty of home-grown entertainment product, most of it based on music and reality shows. An example: a series on *Miami Herald* crime reporter Edna Buchanan that will recreate some of her stories. "She's basically got 10 seasons of stories in her head," says Binzak.

To supplement this line-up, Ware and Binzak are also looking for "old chestnuts" that have a Miami twist in movie and TV libraries. "The analogy is Nick at Nite," Binzak says. "We've started to build a database of every show that was ever shot in Miami."

The idea is to create home-grown concepts, then peddle them to other Silver King stations or as syndicated fare. "We've always envisioned this as a two-way street. We've literally created production companies in each of the [Silver King] cities," says Binzak, "so down the road, we can feed programming to them."

Diller also has a new five-year deal for broadcast rights to Miami Heat NBA games. Sports is likely to become a keystone of CityVision's plans, and Diller's lieutenants have targeted sports franchises in other Silver King cities. The guiding assumption is that as both the WB and UPN add prime-time nights, local sports will be pushed aside, creating an opportunity for Silver King.

And how will USA or Sci-Fi fit into the CityVision scheme? Binzak notes, "There are more than 12 hours in a day," which means there's room for simulcasting. But a hybrid creates its own complex problems. The most obvious one is that cable operators are already leery of any added carriage on the Silver King stations because it would dilute ratings for cable.

"We are going to have to work out an agreement with the local cable operators to protect them and explain how this added distribution is going to benefit them," a Silver King executive says. "What will happen...will be shared revenue."

USA chief Koplovitz concedes that "we could overlay what we have today with the stations, [but] it's an evolutionary process. I don't have all the answers."

Don't worry, Kay. For both of these emerging TV networks, no one does. ■

cable, direct satellite, MMDS, or even the Internet."

"I know he's got a game plan, but I just can't figure it out," one veteran broadcaster says of Paxson. "It's not network programming as we know it, so he'll get lower CPMs in the national [spot] marketplace. But he says he's not selling nationally, but locally. So that

The Other Jerry



Jerry Springer

Seinfeld isn't the only one doing well in syndication. That has programmers concerned about "advertiser-friendly" shows.

BY MICHAEL FREEMAN

at this time last year, who would have dared to think that the biggest breakout hit of the 1997-98 syndicated TV season would be *Jerry Springer*? That kind of show—titillating, sometimes violent, always controversial—was supposed to be swept away in a tide over the past two years of new fare that had been dubbed "advertiser friendly." Such is the risk of the syndication business; you can bring shows to the people, but you can't

NATPE '98

make them watch.

This year, the National Association of Television Programming Executives annual confab in New Orleans this week will play host to a raft of me-too shows that were built on the advertiser-friendly model. There are four entertainment-driven talk shows (à la *The Rosie O'Donnell Show*), four game shows (*Wheel of Fortune* or *Jeopardy* wannabes) and two courtroom-based strips (derivative of *Judy Judy*). There is no *Springer* clone. Yet few station or program distribution executives will contest the notion that *Springer's* penchant for bottom-of-the-barrel, talk show slugfests is the only type of TV show which was able to establish itself as one of few breakout hits this season. His success could also speak of a tougher road ahead for the 50 or so new first-run series heading into syndication, which will be joining a crop of 100 or so incumbent syndicated series and ever-growing competition from broadcast and cable networks vying for viewers in a highly fractionalized marketplace.

Nowhere could reality be as cold than in the talk show genre. With the introduction of *Rosie O'Donnell* into the marketplace a year-and-a-half ago by Warner Bros., the accent has been on development of other advertiser-friendly, entertainment-based talk shows. But among this season's ratings laggards are such celebrity hugfests as All American's *Arthel & Fred* and Twentieth Television's *The Home Team*. Add to them the earlier flops of *Scoop with Sam & Dorothy* and *Pat Bullard* during the 1995-96 season, and what you may develop is an early sense of doom about the season to come.

"There's no question that Springer has proved there's a void for exploitative, shock-value programs."

"All of these shows tried to capitalize on the success of *Rosie*, but none of them had the ingredients to duplicate the success," says Ed Johnson, an associated director of programming at Blair Television, a New York-based station rep firm. "Imitation may be the sincerest form of flattery, but it in no way guarantees a hit."

Lanie Richberger, an associate program director for Seltel, also concurs that "while viewers reacted well to *Rosie*, the other [cloned] shows that followed got sucked into a vacuum." But, conversely, the thinning of ranks over the last few seasons among the single-topic, confrontational shows like Universal's *Jerry Springer* and *Sally Jessy Raphael* strips and Warner Bros.'s *Jenny Jones* made them the comeback kids of the current 1997-98 season.

In such dayparts as early fringe (afternoon), *Springer* posted a startling 110 percent year-to-year share gain with a 7.8 rating/21

share average in households during the November 1997 sweeps period, according to Petry Television ratings analysis. Even in mornings, where *Springer* owns a bulk of his time periods (73 occurrences), the daily wrestling match posted 114 percent growth to a 4.1/15 average.

"There is no question that *Springer* has proved there is void for exploitative, shock-value programming and topics," Richberger says. "It is kind of unbelievable, but it's about all else I can say."

"Frankly, there is the whole perception issue with Jerry," says Steve Rosenberg, executive vp of sales, Universal Television Enterprises, the distributor of *Springer*. "With Jerry, it is about the fun, the outrageousness and craziness of the show, which is not to be taken seriously. There is a percentage of the country which believes this is real athletes, wrestlers in contest, and another half of the people who watch it for the goof."

Nonetheless, Richberger, other station rep sources and advertising executives continue to attest to advertisers' aversion to sensational topics and their inclination to stay away from *Springer* and other shows of his ilk. Which explains why the major studio and independent syndicators are still focused on the so-called "advertiser-friendly," entertainment-based talk shows—because they are still going to attract the buys from Procter & Gamble, General Mills and other major package goods advertisers.

This sort of awareness of advertisers' sensitivities may be nowhere as keen than at King World Productions, the distributor of the perennially top-rated *The Oprah Winfrey Show* and the upcoming *Roseanne Show* for next fall. Since introducing *Roseanne* to the market shortly after the end of production of her highly rated ABC sitcom, King World notched a charter group deal with many of the NBC-owned stations and now accounts for two-thirds of its clearances in the coveted 2-6 p.m. time periods, according to Roger King, chairman of KWP.

"This [*Roseanne Show*] is the most successful launch of any talk show ever, the highest license fees and best time periods at launch of any talk show launched," exclaims King. "Roseanne is one of the most well known personalities on television today, someone who easily relates to people from middle America as she does with Hollywood stars."

Undeniably, *Roseanne* has had the ability to reach the blue-collar viewers—both female and male—from a wide cross-section of the country, but her off-screen relationship problems (which she freely talks about) and her more recent therapy for multiple-personality disorders has broadcast executives trying to guess which

Roseanne will turn up to do the daily strip.

"There is little doubt about *Roseanne's* comedic talents, but there is some potential unpredictability that is underlying with the show," says Petry Television's vice president and director of programming, Dick Kurlander, who notes that King World was able to sell the star without having to produce a pilot. "On the other hand, *Roseanne's* unpredictability could give the show a unique sort of edge. It may have some risk [in terms of the show's cost], but it may also have incredible upside" in the ratings.

Despite what King World sales execs may say, Kurlander and some other station reps suggest that a majority of *Roseanne's* current 134 markets (representing roughly 90 percent of the country) will be clearing the talk show in daytime (10 a.m.-3 p.m.) time periods rather than early fringe. Like other first-year talk shows, Para-

mount Domestic Television's *Howie Mandel* show, which promises a mix of comedy, talk and entertainment, will be facing off against *Roseanne* and, in some markets, against *The Rosie O'Donnell Show*.

Columbia TriStar also has the Mormon singing duo, The Osmonds, set to debut in *Donny & Marie*, which has many of the Fox-owned stations set to clear the show in the mornings—some at 9-10 a.m. or 10-11 a.m. in the time periods formerly occupied by the defunct network hour, *Fox After Breakfast*. “*Donny & Marie* had a wonderful chemistry in the pilot, sort of like *Regis & Kathie Lee*, with the same hint of sarcasm and one-upmanship,” says Petry’s Kurlander. However, other contenders for *Regis & Kathie Lee*’s throne, such as soon-to-depart *Arthel & Fred* and Rysher’s defunct *George & Alana*, have found the road paved with disappointment.

If there is one daytime talk show that is trying a different slant, it is Twentieth Television’s *Forgive or Forget*, a relationship-based show hosted by a Los Angeles radio personality named Mother Love. *Forgive or Forget* intends to get guests to come on the show to be confronted about misdeeds, mistakes or infidelities for which another person (typically a friend or lover) wants them to recognize and apologize for doing in the past.

There is some question being expressed by broadcasters whether *Forgive or Forget* will descend to the confrontation and fistfights so common with Springer’s show. Rick Jacobson, president of Twentieth Television, recognizes that while “Springer is raising nagging content problems with advertisers,” *Forgive or Forget*, which is sold to the Chris-Craft/United Television group stations in the top markets, will do a show “with a lot of back story and a real sense of closure, not confrontation.”

Forgive or Forget joins *Howie Mandel* and Twentieth’s upcoming talk show, *The Magic Hour*, with earlier-than-usual June 1998 debuts. In the case of *The Magic Hour*, a late night talk show to be fronted by former basketball star Ervin “Magic” Johnson, Twentieth’s Jacobson believes the early summer start will give the show a “major head start” with teen and young adult viewers who are home from high school or college summer breaks as well as gaining strong sampling from adults 18-34 and 18-49 demos tiring of network reruns.

The same objective was hoped for by Buena Vista Television’s *The Keenen Ivory Wayans Show* when it started in August 1997, at the same time Columbia TriStar launched *Vibe* on the Chris-Craft/United-owned stations. Well, with ratings for both talk/variety shows barely flirting with 2 ratings nationally in households and under a 1 rating in the key demos, *Keenen* is expected to be pushed back an hour from its current 11-midnight slot in many of the Fox O&O markets to make room for *The Magic Show*.

While Jacobson declined to comment on the status of negotiations with the Fox O&O group, which maintains fierce independence (even from Fox divisions), *The Magic Hour* is expected to get the earlier time slots, with some rating performance clauses attached to the deal as part of a test of the show.

If there was one show that has an unusual lock on time periods, it is King World’s entry of the revived *Hollywood Squares* game show format, which obtained a crucial, across-the-board time period commitment for the 17 CBS-owned TV stations for next September. As for the clearances around the country, Roger King estimates that roughly 70 percent of all TV stations will carry *Squares* in prime access compared to the 50 percent access clearance for *Wheel of For-*

tune when it first launched in 1984.

As the first game show to crack into prime access since the ill-fated 1992 entry of the Bill Cosby-hosted *You Bet Your Life* (from Carsey-Werner Distribution), which aired on the CBS O&O’s for little more than one season, the expectations are so high on *Hollywood Squares* that King World is promising to spend as much money possible on to get a “world famous” star in the center square as well as in the others.

Most game shows typically cost \$150,000-\$200,000 per week to produce, but sources close to the New York-based independent and production partner Columbia TriStar will budget between \$300,000-\$400,000 per week on the new version of *Squares*.

“I think that people who buy solely based on formats are making a huge mistake. It’s the personality.”

“Our commitment to quality and excellence is endemic to what we are doing in the hiring of star talent in front of and behind the camera,” says Andy Friendly, King World’s executive vp of programming and production.

Hollywood Squares and three other strips—Telepictures/Warner Bros.’s *Change of Heart* and *Love Connection* and Pearson/All American Television’s *Match Game*—mark the largest entry of game shows since 1990, when five games failed and subsequently put in a long-time damper on program development in the genre.

One would have to wonder about the wisdom of launching relationship-based game shows with the way Columbia TriStar’s *Newlywed/Dating Game* block, which barely registering above a 1 rating. However, Dan Greenblatt, senior vp and general sales manager for Warner Bros. Domestic Television Distribution, says *Change of Heart* and the revived *Love Connection* (hosted by Pat Bullard) are being focused in late night as a “counter-programming strategy” against the late night talk shows and off-network sitcoms airing in late night.

“What we have is two urban-skewing talk shows [*Keenen* and *Vibe*] dividing the audience to the detriment of each other,” Greenblatt contends. “The thing to remember with *Love Connection* was that it worked well in late night because it got a much wider cross-section of the young demos than the talk shows and it’s the ideal day-part for edgier romance shows.”

Courtroom strips, also a once-abandoned genre, have been undergoing a reawakening in the last two seasons with the ever-increasing ratings for Worldvision Enterprises’ *Judge Judy* and Warner Bros.’s *The People’s Court*. To feed off *Judge Judy*’s success and weight in the market, Worldvision is offering another courtroom show called *Judge Joe Brown*, a Memphis, Tenn.—based judge in real life. Rysher Entertainment is also getting into the court game with *Judge Mills Lane*, a Reno, Nevada judge who also served as referee in the now-infamous Mike Tyson-Evander Holyfield heavyweight bout last June.

“I think that the people who buy solely based on formats, whether it be courtroom series, talk shows or action-adventure series, are making a huge mistake,” says Bob Raleigh, senior vp of domestic sales, at Worldvision. “It is not the format that sells these shows, it is the personality. People watch *Judge Judy* [Sheindlin] because of her personality, her wry sense of humor and her sense of fair play. No



Here's what's new on the floor

Our guide to fresh
first-run shows at NATPE

By Michael Freeman

While the convention keeps getting larger every year in terms of exhibitors and attendees, syndicators' program offerings keep getting smaller. Last year's confab featured nearly 70 new first-run programs, but this week's gathering will showcase only about 50 new offerings. Much of the shrinkage is attributable to the prime-time expansions of the WB and UPN networks. The squeeze on first-run syndicated series in access is expected to get even tighter with this fall's off-network rollouts of the sitcoms *Friends* (Warner Bros.), *The Nanny* (Columbia TriStar) and *Sister, Sister* (Paramount) as well as the dramas *ER* (Warner), *New York Undercover* (Universal) and *Party of Five* (Columbia). For a look at what's new in New Orleans, read on.

DAYTIME TALK-SHOW STRIPS

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

Donny & Marie

Distributor: Columbia TriStar Television Distribution (booth 1590)

Availability: Sept. 1998

Program Length: One hour
Terms: Cash-plus-barter (3.5 minutes national)

Ad Sales: Columbia TriStar, Chris Kager, (212) 833-8350

Description: Those kitschy, singing siblings, The Osmonds, who served up squeaky-clean entertainment on their teen-targeted variety show on ABC in the late '70s, are back, this time in a talk/variety format. From station reps' reactions to the pilot, the pair's chemistry is as offbeat as Regis and Kathie Lee's, who will be Donny and Marie's formidable talk-show competition in some morning time periods.

Forgive or Forget

Distributor: Twentieth Television (booth 1175)

Availability: June 1998

Program Length: One hour

Terms: Cash-plus-barter (3 minutes national)

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

Description: Twentieth is promoting this as an antidote to shows that routinely put guests on the spot in front of a loved one to atone for past indiscretions and often erupt into familial fistfights. Instead, Los Angeles radio personality Mother Love (that's her legal name, no joke) is intent on using her counseling skills to "bring people together rather than tearing them apart." Twentieth says the goal is to get guests to issue "real-life apologies" to loved ones, friends or co-workers who feel they've been wronged or let

down in the past. Time will tell if the show can hold the high ground.

Howie Mandel

Distributor: Paramount Domestic Television (booth 160)

Availability: June 22, 1998

Program Length: One hour

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

Ad Sales: Paramount Advertiser Sales, Marc Hirsch, (212) 654-6901

Description: Watch out, Rosie O'Donnell, the other gender has a new competitor in Howie Mandel to encroach on your turf in the talk/variety genre. Mandel, a longtime stand-up comedian and actor (*St. Elsewhere*), carries the same kind of pedigree for fun, clean, entertaining television that has made Rosie so successful. However, it remains to be seen if the core viewers of daytime TV, women, will identify with and be attracted to watch Howie as much as they do Rosie.

The Robert Ulrich Show

Distributor: Buena Vista Television (booth 575)

Availability: TBD

Program Length: One hour

Terms: Fall 1999

Ad Sales: BVT Advertiser Sales, (212) 735-7400

Description: Buena Vista is expected to be testing the waters at NATPE for a talk/variety show hosted by Robert Ulrich, who last year overcame a rare form of cancer. Although the show already has been on the market for a few months, BV officials say they are waiting to see what kind of TV station clearances and time periods come available for a January or September 1999 launch. Ulrich, a veteran actor who has starred in *Spencer: For Hire* (ABC, 1985-88) and *Vega\$* (ABC, 1979-81), is perceived by station reps as a likable celebrity, but they more often raise questions about the relatability of male hosts to female viewers.

The Roseanne Show

Distributor: King World Productions (booth 2031)
Availability: Sept. 1998
Program Length: One hour

Terms: Cash-plus-barter (3.5 minutes national)
Ad Sales: King World Media Sales, Steven Hirsch, (212) 541-0235



KING WORLD

Daytime Talk-Show Strips
The Roseanne Show
 King World Productions
 The sitcom queen makes the talk scene, perhaps posing the most serious threat to Rosie's dominance as the girl-next-door humorist.



TWENTIETH-CENTURY FOX

Late-Night Talk-Show Strips
The Magic Hour
 Twentieth Television
 How will the beloved hoopster handle comedy and banter? Most of the Fox-owned stations are moving Keenen to give Magic a good shot.

Description: Possibly the most serious threat to Rosie's dominance as the "middle-American, girl-next-door" humorist. Roseanne carries credentials from her own hit sitcom (*Roseanne*, ABC, 1988-96) and years of stand-up comedy experience, but will her eccentricities make her persona something like "Rosie meets Kathie Lee," wonders one major-market station exec.

LATE-NIGHT TALK-SHOW STRIPS

Key Target Demos:
Adults 18-34, 18-49, 25-54

The Magic Hour

Distributor: Twentieth Television (booth 1175)
Availability: June 8, 1998
Program Length: One hour
Terms: Barter (7 minutes local/7 minutes national)
Ad Sales: Twentieth Television, Bob Cesa, (212) 556-2520
Description: Does Magic have the magic touch for comedy? Industry watchers are wondering how former NBA hoopster Ervin "Magic" Johnson, one of the sports world's most loved stars, will handle comedic monologues and guest-host shtick. The Fox-owned stations are betting on him: most plan to bump Buena Vista's *The Keenen Ivory Wayans Show* back an hour to give *The Magic Hour* a shot in the higher-HUT-level 11 p.m.-midnight slot.

GAME-SHOW STRIPS

Key Target Demos:
Teens, 18-34, 18-49, 50-Plus

Change of Heart

Distributor: Telepictures Distribution/Warner Bros.

(booth 2175)
Availability: Sept. 1998
Program Length: Half-hour
Terms: Barter (3.5 minutes local/3.5 minutes national)
Ad Sales: Warner Bros. Media Sales, Julie Kantrowitz, (212) 227-0494
Description: Breaking up is hard to do. Or maybe it isn't. Heck, let's just stay together. Those are the underlying considerations of this "fun look at relationships" of the 1990s, based on the notion that tensions between the sexes are growing stronger toward the end of the millennium. The series will likely have the benefit of a strong lead-in from the relaunched *Love Connection* (see below) in many markets where both will be paired in an hour-long block. No host has been named yet.

Hollywood Squares

Distributor: King World Productions (booth 2031)
Availability: Sept. 1998
Program Length: Half-hour
Terms: Cash-plus-barter (2 minutes national)
Ad Sales: King World Media Sales, Steven Hirsch, (212) 541-0235
Description: Expectations are so high—especially at the CBS Television Stations group looking for a quick fix in prime access—that the King brothers will have to open their well-stuffed wallets in search of a "center square" star to surpass the one-line zingers of the late comedian Paul Lynne. How about Jim Carrey or Robin Williams? God knows the King brothers can afford them, but the question is, will their movie careers conflict with *Squares'* production schedule. More than likely, the aged humor of former *Squares* regulars such as Phyllis Diller and J.J. Bullock will be lost on younger viewers.

Love Connection

Distributor: Telepictures Distribution/Warner Bros. (booth 2175)

NATPE '98

Availability: Sept. 1998
Program Length: Half-hour
Terms: Barter (3.5 minutes local/3.5 minutes national)
Ad Sales: Warner Bros. Media Sales, Julie Kantowitz, (212) 227-0494
Description: The once top-rated relationship show returns to TV after a four-year absence—

sans host Chuck Woolery (who is now hosting Columbia TriStar's struggling *Dating Game*). This time, Pat Bullard, a stand-up comedian and sitcom writer who hosted his own daytime talk show two years ago, gets the hosting call. Telepictures, the boutique syndie division of Warner Bros., says the new ver-

sion will tap into the "explosion of dating" through the Internet and will allow people who met in cyberspace to meet face-to-face.

The Match Game

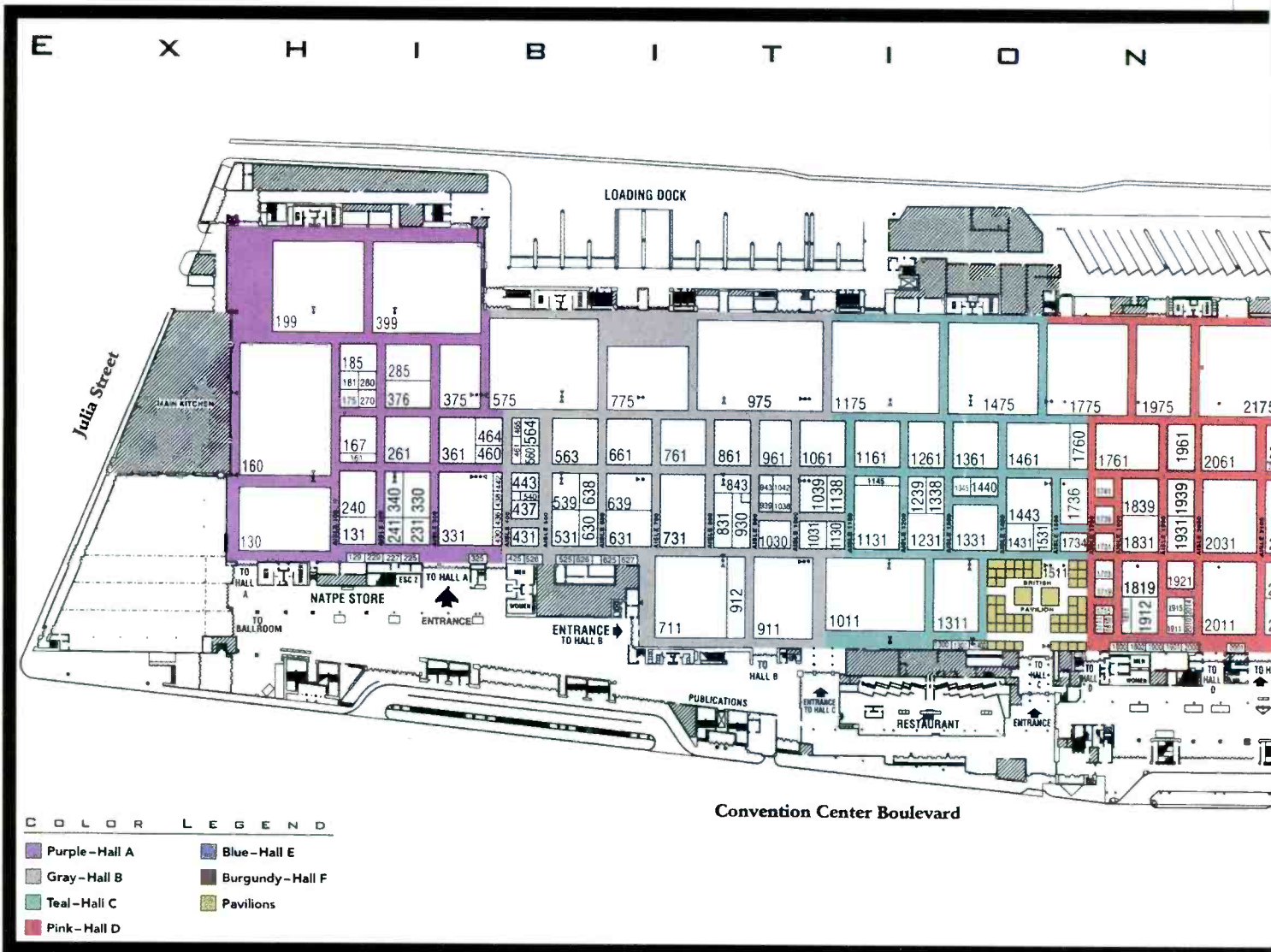
Distributor: Pearson/All American (booth 1311)
Availability: Sept. 1998
Program Length: Half-hour
Terms: To be determined
Ad Sales: Pearson/All American, Mike Weiden, (212) 541-2800
Description: Pearson/All American is actively pitching a revival of the fill-in-the-words game show but hasn't formally announced the project. Michael Berger, a former co-host of ABC's now-defunct *Mike & Maty* talk show, is set to host.

COURTROOM-BASED STRIPS

Key Target Demos: Adults 18-34, 18-49, 50-Plus, teens

Judge Joe Brown

Distributor: Worldvision Enterprises (booth 1775)
Availability: Sept. 1998
Program Length: Half-hour
Terms: Cash-plus-barter (1.5 minutes national)
Ad Sales: Worldvision, Gary Montanus, (212) 261-2700
Description: Following up on the second-year ratings success of its *Judge Judy* courtroom strip, Worldvision and its Big



Ticket Television production division came up with a companion piece presided over by Memphis, Tenn.-based judge Joe Brown. Recognized as a "tough love" judge with a distinctive Southern drawl, Brown is being promoted as a compatible match with Judge Judy Sheindlin's hard-bitten New York demeanor. In some markets where Joe has Judy as a lead-in, stations can expect some benefit, but competing as a standalone series is going to be tough.

Judge Mills Lane

Distributor: Rysher Entertainment (booth 199)
Availability: Sept. 1998
Program Length: Half-hour

Terms: Cash-plus-barter (1.5 minutes national)
Ad Sales: Rysher, Marc Solomon, (212) 750-9190
Description: Best known as the boxing referee who disqualified Mike Tyson for chomping on Evander Holyfield's ears in the infamous heavyweight title fight last year, Mills Lane is also well-known in the Reno, Nev., court system as the colorful "Maximum Mills." Now, the longtime judge and attorney gets the chance to lay down the law nationally. Lane will have to slug it out in the growing field of courtroom strips against the likes of *Judge Judy*, *People's Court* (with former New York City mayor Ed Koch) and *Judge Joe Brown*.

ACTION-ADVENTURE WEEKLIES

Key Target Demos:
Adults 18-34, 18-49, 25-54, 50-Plus, teens, kids

Acapulco H.E.A.T.

Distributor: Western International Syndication (booth 2331)
Availability: Sept. 1998
Program Length: One hour
Terms: Barter (7 minutes local/7 minutes national)
Ad Sales: King World Media Sales, Steven Hirsch, (212) 541-0235

Description: This tropical action series about an elite, top-secret strike force—of course, liberally exposing buff, sun-tanned bods—returns after a two-year absence from syndication (first distributed by All American Television with little ratings success). Lock and load.

The Crow: Stairway to Heaven

Distributor: PolyGram Television (booth 375)
Availability: Sept. 1998
Program Length: One hour
Terms: Barter (6 minutes local/8 minutes national)
Ad Sales: PolyGram, Matt Cooperstein, (310) 385-4277

Description: Based on a pair of popular motion pictures, the first of which starred the late Brandon Lee. This mystical action series promises a strong mix of "modern rock" on the sound track, presumably from PolyGram's music label.

Highlander: The Raven Chronicles

Distributor: Rysher Entertainment (booth 199)
Availability: Sept. 1998
Program Length: One hour
Terms: Barter (6 minutes local/8 minutes national)
Ad Sales: Rysher, Marc Solomon, (212) 750-9190
Description: A spinoff from the 6-year-old syndicated *High-*

lander: The Series, this show continues the saga, with the sword passed to a new female immortal (actress expected to be announced at NATPE), a warrior on a quest to rid the world of evil.

The Hunger

Distributor: Telescene Film Group (booth 731)
Availability: Sept. 1998
Program Length: Half-hour
Terms: Cash
Ad Sales: NA
Description: Filmmakers and brothers Ridley and Tony Scott join forces to produce this anthology series mingling the erotic and the bizarre, according to Telescene.

Kickboxer and the Kid

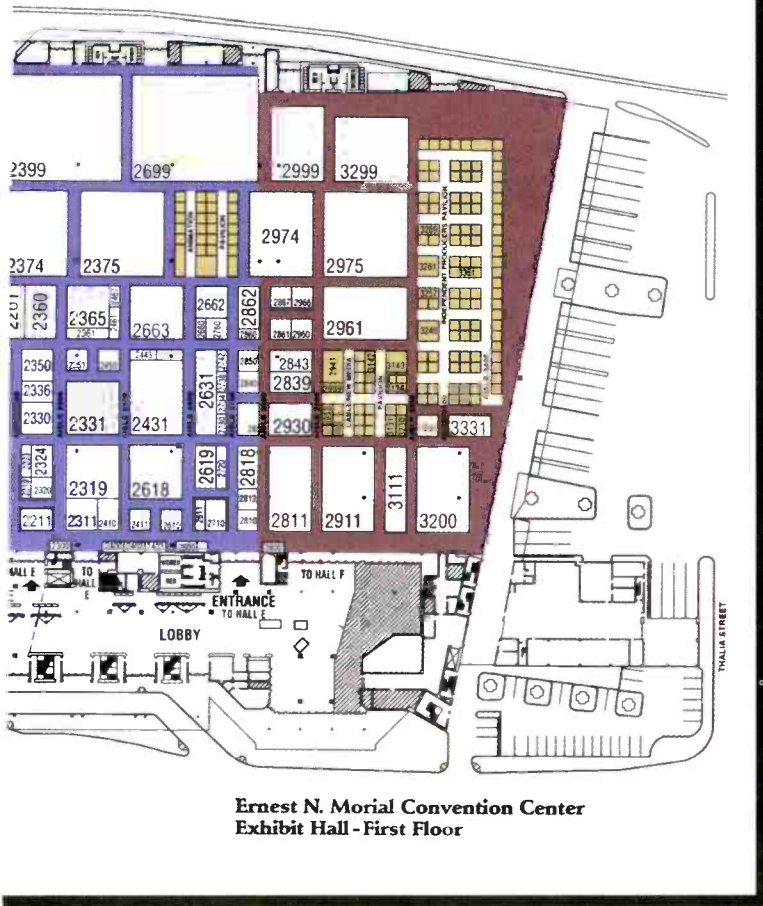
Distributor: Pearson/All American (booth 1311)
Availability: Sept. 1998
Program Length: One hour
Terms: Barter (6 minutes local/8 minutes national)
Ad Sales: Pearson/All American, Mike Weiden, (212) 541-2800

Description: Story revolves around a former U.S. marshal, Jack Cody (played by Jeff Speakman), who, aided by a once-troubled youth, employs his butt-kicking skills on behalf of those whom the justice system has failed. The competing rollout of Warner Bros.' *Mortal Kombat* is likely to put a damper on *Kickboxer's* ratings and time periods.

Merlin: The Magic Continues

Distributor: KMG/SeaGull Entertainment
Availability: Sept. 1998
Program Length: One hour
Terms: Barter (6 minutes local/8 minutes national)
Ad Sales: To be determined
Description: Magic and sorcery are fascinating, but this show offers a lot of the same schtick *Hercules* and *Xena* have been featuring (with bigger special-effects budgets) for the last few years. Here a young Merlin

F L O O R



Ernest N. Morial Convention Center Exhibit Hall - First Floor

NATPE '98

the Magician, starring Jason Connery (son of Sean), first discovers his awesome powers. Poof!

Mortal Kombat: The Series

Distributor: Warner Bros. Television Distribution (booth 2175)

Availability: Sept. 1998

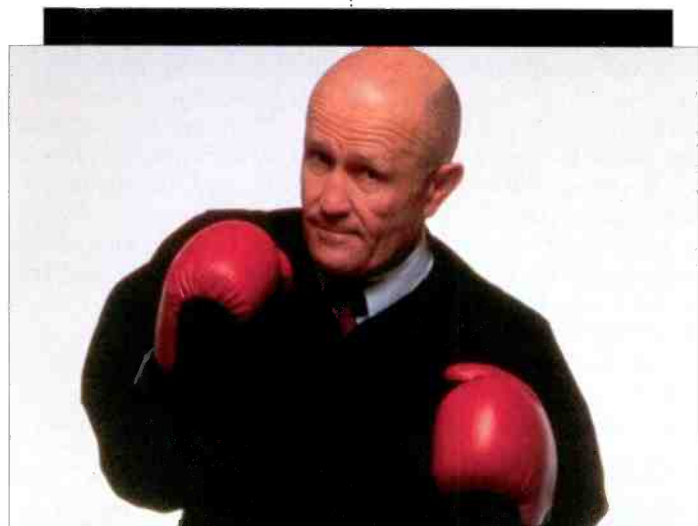
Program Length: One hour

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

Ad Sales: Warner Bros. Media Sales, Julie Kantrowitz, (212) 227-0494

Description: Computer geeks who loved the arcade game and throngs of male moviegoers who

made it to see the pair of hit *Mortal Kombat* theatricals will now have a weekly helping to feed their appetites. Warner Bros. is promising a big-budget production packed with martial arts action set in exotic foreign locales, all the classic ingredients for a successful syndicated action series. Teaming with Warner Bros. on the production is its Time Warner sibling New Line Entertainment, along with *Mortal Kombat* production/merchandising company Threshold Entertainment (headed by series executive producer Larry Kasanoff). Just think of the merchandising ops!



Courtroom-Based Strips

Judge Mills Lane

Rysher Entertainment

The colorful Reno, Nev., judge, also the ring ref at the infamous Tyson-Holyfield ear-chomping fight, joins the expanding genre.

BILL ROBBINS/RYSDER

Nightmare Man

Distributor: Telescene Film Group (booth 731)

Availability: Sept. 1998

Program Length: One hour

Terms: Cash

Ad Sales: NA

Description: Sounds like a show featuring women talking about bad dates. Actually, it's a drama about an L.A. cop, played by Lee Horsley (formerly of *Matt Houston*), who awakens from a near-fatal shooting to find that he has "second sight" to detail crime scenes and sets out to find his kidnapped wife. Remember *Millennium*?

Stargate: SG1

Distributor: MGM Worldwide Television

Availability: Sept. 1998

Program Length: One hour

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

Ad Sales: MGM, Marcy Abelow, (212) 708-0300

Description: The sci-fi action series starring Richard Dean Anderson (formerly of *McGyver*) has been earning premium cable network Showtime some of its highest regular-series ratings and approaches its second window, broadcasting syndication next fall. MGM has already had similar success in the split-window launches of *Poltergeist* and *Outer Limits* previously, and there is no reason to think the formula can't work for *Stargate*, which is also based on a hit motion picture. Presumably, Anderson can attract females from any platform.

Team Xtreme

Distributor: KMG/SeaGull Entertainment (booth 715)

Availability: Sept. 1998

Program Length: One hour

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

Ad Sales: To be determined

Description: Known previously as *Double Xtreme*, this series was intended to launch last season. Story centers around extreme-sports enthusiasts who do things like hang-gliding,

parasurfing and mountain climbing.

Total Recall

Distributor: PolyGram Television (booth 375)

Availability: Sept. 1999

Program Length: One hour

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

Ad Sales: PolyGram, Matt Cooperstein, (310) 385-4277

Description: Originally intended to go out into syndication in September 1998, PolyGram is marketing the remake of the Arnold Schwarzenegger theatrical for September 1999 to concentrate on the launch of *The Crow* (see earlier listing) next fall. The series storyline follows lead character Quaid as he "travels between Earth and Mars to hunt down and reprogram the unwitting victims of an insidious organization known as The Agency."

V.I.P.

Distributor: Columbia TriStar Television (booth 1590)

Availability: Sept. 1998

Program Length: One hour

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

Ad Sales: Columbia TriStar, Chris Kager, (212) 833-8350

Description: *Baywatch* alum Pamela Lee trades in her swimsuit for a power suit to star as Valerie Irons, a woman who runs a high-profile Hollywood protection service. No doubt, there will be legions of male viewers fantasizing about being the victim of a Lee body-tackle.

REALITY-BASED WEEKLIES

Key Target Demos:
Adults 18-34

Art of Selling Hollywood

Distributor: Unapix Entertainment (booth 131)

Availability: Sept. 1998

Program Length: One hour

Terms: Cash

Ad Sales: NA

Description: A look at the marketing of movie marketing, from the Golden Age of Hollywood to the campaigns of today.

Better Living With... Carrie Wiatt

Distributor: Kelly News & Entertainment (booth 261)

Availability: Sept. 1998

Program Length: Half hour

Terms: Barter (3.5 minutes

local/3.5 minutes national)

Ad Sales: Rysher Entertainment, Marc Solomon, (212) 444-3286

Description: So-called "celebrity-lifestyle guru" Carrie Wiatt shares her "wealth of inexpensive secrets" to save time and money on everything from "no-stress entertaining" to fast and easy meals.

Crime Strike

Distributor: Associated Television International (booth 2011)

Availability: May 25, 1998

Program Length: Half-hour

Terms: Barter (3.5 minutes

local/3.5 minute national)

Ad Sales: Associated Television, Roger Furman, (212) 764-6060

Description: Citizens work in conjunction with their local police to fight crime. Hey, Billy Bob, don't forget the handcuffs and billy clubs, we're gonna get us some thugs tonight!

Game Warden

Distributor: Grandolph Juravic Entertainment (booth 2410)

Availability: Sept. 1998

Program Length: Half-hour

Terms: Barter (3.5 minutes

local/3.5 minutes national)

Ad Sales: Grandolph Juravic, Gary Grandolph, (847) 537-4007

Description: Cinema verité footage follows game wardens throughout the country in their quest to preserve the earth's natural resources. Well, we've seen reality shows on cops, medics, bounty hunters, the

U.S. Immigration and Naturalization Service and the U.S. Coast Guard. But isn't it a little strange to track game wardens? Who knows, the nature aspects of the series could be appealing and enlightening.

Linehan

Distributor: DLT Entertainment (booth 638)

Availability: Immediate

Program Length: Half-hour

Terms: Cash

Ad Sales: NA

Description: Host Brian Linehan (who?) "peels back" today's entertainment scene through "thought-provoking questions" and "insightful conversations" with Hollywood's biggest stars.

The Magic of Animals

Distributor: DLT Entertainment (booth 638)

Availability: Immediate

Program Length: Half hour

Terms: Cash

Ad Sales: NA

Description: Filmed in locales around the world, this series fea-

tures stories about beloved pets and endangered species and explores the relationship between animals and humans.

Motown Live

Distributor: PolyGram Television (booth 376)

Availability: Sept. 1998

Program Length: One hour

Terms: Barter (7 minutes

local/7 minutes national)

Ad Sales: Black Pearl Entertainment, Matt Cooperstein, (310) 385-4277

Description: A showcase of some of the most popular rhythm & blues musical acts, based on the Billboard charts, perform live each week. Figure that top talent from the Motown and PolyGram music labels will also get prominent play on the show.

Mysteries, Magic & Miracles

Distributor: Associated Television International (booth 2011)

Availability: Sept. 1998

Program Length: Half hour

Terms: Barter (3.5 minutes

local/3.5 minutes national)

Ad Sales: Associated Television, Roger Furman, (212) 764-6060

Description: Host Patrick Macnee (formerly of *The Avengers*) travels the globe in search of the most baffling true-life events, unsolved mysteries and longtime myths. Maybe he could unravel the mystery of why NATPE has to be a four-day event.

News of the Weird

Distributor: MG/Perin Inc. (booth 2165)

Availability: Sept. 1998

Program Length: Half hour

Terms: Barter (3.5 minutes

local/3.5 minutes national)

Ad Sales: TBD

Description: Now here's a show title you gotta love. Based on Chuck Sheppard's syndicated news column of the same name, *News of the Weird* showcases true-to-fact, unusual stories presented in a humorous, breezy news format.

Petersen's American Adventurer

Distributor: Associated Television International (booth 2011)

Availability: January 20, 1998

Program Length: Half hour

Terms: Barter (3.5 minutes

local/3.5 minutes national)

Ad Sales: Associated Television, Roger Furman, (212) 764-6060

Description: Petersen Publishing, best known for *Hot Rod* magazine and other titles, is getting into TV with a series about the world's most thrilling adventures, from extreme sports to movie stunts. Co-hosting is Erik Estrada (formerly of *C.H.I.P.S.*) and Laura McKenzie (co-host of *American Adventure*).

Parenting Life

Distributor: Grandolph Juravic Entertainment (booth 2410)


Availability: Immediate

Program Length: Half-hour

Terms: Cash

Ad Sales: NA

Description: A program



Action-Adventure Weeklies

Stargate: SG1

MGM Worldwide Television

Already a big draw for cable-net Showtime, heartthrob Richard Dean Anderson takes his sci-fi action into syndication.

NATPE '98

intending to inform and educate parents on such topics as sibling rivalries and computers for kids.

Ron Hazelton's House Calls

Distributor: Station Store (booth 2399)

Availability: Immediate

Program Length: Half-hour

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

Ad Sales: To be determined

Description: Home-improvement show on wheels, featuring *Good Morning America*'s do-it-yourself expert Ron Hazelton traveling to real folks' homes to tackle long-overdue projects. Viewers, power up your buzz-saws!

SITUATION-COMEDY WEEKLIES

Key Target Demos:
Teens, kids, adults 18-34

Malibu, CA

Distributor: Tribune Entertainment (booth 2374)

Availability: Sept. 1998

Program Length: Half-hour

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

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

Description: Peter Engel Productions, producer of NBC teen sitcom *Saved by the Bell*, has joined with Tribune to produce another teen sitcom, about two brothers' high school adventures in the tony California beach community.

CHILDREN'S STRIPS

Key Target Demos:
Kids 2-11, 6-11, teens

Beast Wars

Distributor: Cluster Television (booth 1361)

Availability: Sept. 1998

Program Length: Half hour

Terms: Barter (3.5 minutes local/2 minutes national second and fourth quarters; 3/3 first and third quarters)

Ad Sales: To be determined

Description: Cluster is expanding this 3-D, computer generated series' run from weekly distribution to daily stripping next fall.

Disney's Doug!

Distributor: Buena Vista Television (booth 575)

Availability: Sept. 1998

Program Length: Half hour

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

Ad Sales: Buena Vista Advertiser Sales, Mike Shaw, (212) 735-7400

Description: Known previously as *Brand Spanking New Doug* from its Saturday-morning run on ABC, Buena Vista and distribution partner Leo Burnett agency are expanding the series for stripping. *Doug* follows the adventures of a 12-year-old and his friends as they face the trials of growing up.

Disney's Hercules

Distributor: Buena Vista Television (booth 575)

Availability: Sept. 1998

Program Length: Half hour

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

Ad Sales: Buena Vista Advertiser Sales, Mike Shaw, (212) 735-7400

Description: Another emigré from ABC's Saturday lineup and based on Disney's modestly received theatrical, Hercules follows the mythological Greek demigod's heroic feats during his high school years.

Extreme Dinosaurs

Distributor: Bohbot Kids Network (booth 2375)

Availability: Sept. 1998

Program Length: Half hour

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

Ad Sales: Bohbot Kids Network Ad Sales, George Baratta, (212) 213-4675

Description: One of four strips being offered on BKN, which is not necessarily a network airing shows in a set pattern on TV stations nationally, *Dinosaurs* is being expanded from a weekly to a strip run next season.

Jumanji

Distributor: Bohbot Kids Network (booth 2375)

Availability: Sept. 1998

Program Length: Half hour

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

Ad Sales: Bohbot Kids Network Ad Sales, George Baratta, (212) 213-4675

Description: After a run on UPN this season, *Jumanji*, an animated spinoff from the hit theatrical jungle adventure, is moving into BKN's strip rotation.

Mummies Alive

Distributor: Bohbot Kids Network (booth 2375)

Availability: Sept. 1998

Program Length: Half hour

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

Ad Sales: Bohbot Kids Network Ad Sales, George Baratta, (212) 213-4675

Description: Bohbot is taking over distribution from Cluster

Television next season. The comic fright-fest features mummies who fight crime in modern-day San Francisco.

Pocket Dragon Adventures

Distributor: Bohbot Kids Network (booth 2375)

Availability: Sept. 1998

Program Length: Half hour

Terms: Barter (3 minutes local/3 minutes national as a strip; 2.5/2.5 as weekly)

Ad Sales: Bohbot Kids Network Ad Sales, George Baratta, (212) 213-4675

Description: Medieval dragon series expands from weekly to six-day-a-week run.

Pocké Mon

Distributor: Summit Media Group (booth 961)

Availability: Sept. 1998

Program Length: Half hour

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

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

Description: Formerly known as pocket monsters, this animated series is based on a popular Japanese interactive computer game.

Robocop

Distributor: Summit Media Group (booth 961)

Availability: Sept. 1998

Program Length: Half hour

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

Ad Sales: MGM, Marcy Abelow, (212) 708-0300

Description: A cartoon adaptation of the three cyborg cop theatricals.

CHILDREN'S WEEKLIES

Key Target Demos:
Kids 2-11, 6-11, teens

Created by You

Distributor: Grandolph Juravic

Entertainment (booth 2410)
Availability: Sept. 1998
Program Length: Half-hour
Terms: Barter (2.5 minutes local/2.5 minutes national)

Ad Sales: Grandolph Juravic, Gary Grandolph, (847) 537-4007
Description: One of a small handful of "FCC-friendly" edu-



Game-Show Strips

Love Connection

Telepictures Distribution

Tapping into the Internet dating phenom, this Pat Bullard-hosted revival brings cyber-mates face-to-face.



Children's Weeklies

Lionhearts

Claster Television

MGM's high-profile mascot gets animated to play the lead role in a domestic-life comedy that teaches pro-social skills.

cational offerings, this live-action series features parents who teach their kids how to build such thing as go-carts and a toy chest.

Homer's Workshop

Distributor: MG/Perin (booth 2165)

Availability: Sept. 1998

Program Length: Half hour

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

Ad Sales: TBD

Description: In need of a hook to get TV stations to commit to clearing an educational series in decent time periods, MG/Perin has home-improvement retailer Home Depot tied-in as a promotional partner for this instructional "do-it-yourself" weekly for kids (the retail category's No. 1 chain offers in-store kids clinics). If the local Home Depot retailers commit to buying spots on stations and promote the show as the distributor expects it will, this could be a rare can't-miss opportunity for some stations.

The Lionhearts

Distributor: Claster Television (booth 1361)

Availability: Sept. 1998

Program Length: Half hour

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

Ad Sales: To be determined

Description: Billed as an FCC-friendly series, Hollywood studio Metro-Goldwyn-Mayer is lending its storied Leo the Lion symbol for the leading role in this animated domestic-life comedy that teaches pro-social skills.

Max Q Robot

Distributor: Unapix Entertainment (booth 131)

Availability: Sept. 1998

Program Length: Half-hour

Terms: Cash

Ad Sales: NA

Description: A live-action FCC-friendly educational series about a robot who teaches kids about the planets, stars and beyond.

Monkey Magic

Distributor: Sachs Entertainment Group (booth 930)

Availability: Sept. 1998

Program Length: Half hour

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

Ad Sales: NIB, Sam Ashenofsky, (310) 447-1527

Description: Based on an ancient Chinese fable about a magical monkey named Kongo, this animated series features the lead character in the quest for a magic text that carries the power to restore law and order to a troubled land.

Secrets of the Animal Kingdom

Distributor: Hearst Entertainment (booth 661)

Availability: Sept. 1998

Program Length: Half hour

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

Ad Sales: Eyemark Media Sales, Dan Cosgrove, (212) 975-4920

Description: Produced by Walt Disney Television Productions, this is an FCC-friendly educational series about the wildlife kingdom, nature and the environment.

Think Fast!

Distributor: Raycom Sports (no booth)

Availability: Sept. 1998

Program Length: Half-hour

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

Ad Sales: Raycom Sports, Joe Gallagher, (212) 302-4072

Description: A kids/teens educational series that uses Nascar racing—featuring driver Kyle Petty—to teach math, science and teamwork.

Young Heroes

Distributor: Unapix Entertainment (booth 131)

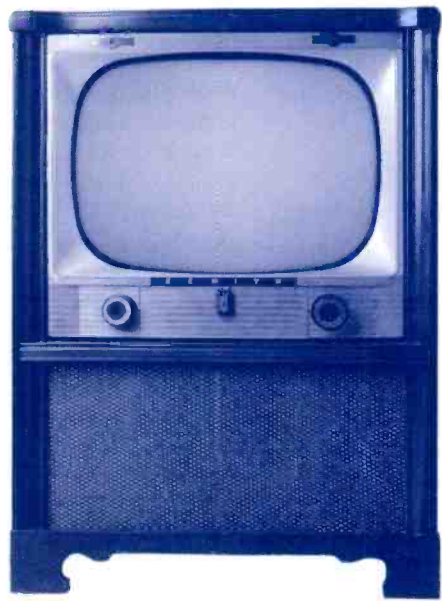
Availability: Sept. 1998

Program Length: Half-hour

Terms: Cash

Ad Sales: NA

Description: True stories of historical and contemporary young heroes.



Can you interact with your audience?

Television changed direct marketing. It brought powerful and memorable product imagery to a mass audience. But with all its advancements, there are still things television cannot do.

Imagine placing a national or worldwide ad campaign in which your ads reach only your top prospects who could respond instantly within the medium. And what if the results of your campaign could be tracked in real time, allowing you to make changes to creative or your offer at any point during the campaign? This type of interactivity is not available with television. But it is on the Internet, through an evolutionary service from DoubleClick called DoubleClick Direct™.

DoubleClick Direct is a response-oriented Web advertising solution that allows you to interact with the millions of people shopping and browsing on the Internet. A proprietary technology called Darwin analyzes user response and site performance to deliver your ads to the best prospects. Consumers can then instantly respond to your ad with the mere click of a mouse. It's targeted, immediate marketing.

DoubleClick Direct is based on a cost-per-action pricing model: cost-per-sale, cost-per-lead, or cost-per-click. Direct can complement your existing television direct marketing efforts or stand on its own to deliver precisely targeted, customized Web advertising. With DoubleClick Direct, you pay for only one thing: Results.



To evolve, contact DoubleClick Direct at 212.271.CLICK (2542) or visit our Web site at www.doubleclick.net.

DoubleClick ^{Direct}
www.doubleclick.net
The ultimate direct marketing tool.



A friend recently showed me the URL of a Web site he wanted to check out: "So, should I just go to Yahoo and plug in the address?" he asked. I guess he was ahead of the curve. Now that Yahoo has teamed with MCI to form a branded ISP, the Web's most famous name has a real shot at becoming its first "online service"—and even a competitor to AOL. *Note: Catharine Taylor, whose name usually appears here, is taking a leave to participate in a new launch—her baby boy was due at deadline. While she's gone, IQ queries can be sent to me at kpearce@adweek.com.—Kevin Pearce*

@deadline

Paying for Play

The **AMD Professional Gamers League**, a property of **Total Entertainment Network**, San Francisco, has landed **AT&T WorldNet** as a sponsor and its official Internet service provider. The deal includes offering Internet accounts to support the league. **3M Volition** has signed on as the official sponsor of the league's first live event, to be held at the end of this month in Seattle.

On-Air, Online

Imagine Media, Brisbane, Calif., has developed an audio tuner for the Internet, called **Imagine Radio**. The application and accompanying programming will launch in a public beta test Feb. 2, with a commercial debut set for March. On-air content will launch with music and branch into news and talk. **Imagine Radio** will be supported with banner ads and audio spots later this year.

New Duo Ads Up

Excite has acquired **MatchLogic** in a stock trade valued at \$89 million. **MatchLogic** will remain a separate unit of **Excite** and will continue to provide ad management services to existing clients. **Excite** will now offer direct marketing programs.

Heard on the Street

AudioNet, Dallas, has secured \$22 million in its latest round of financing. Majority investors include **Motorola**, **Intel** and **Yahoo**.

CBS Turns Eye Toward Online News

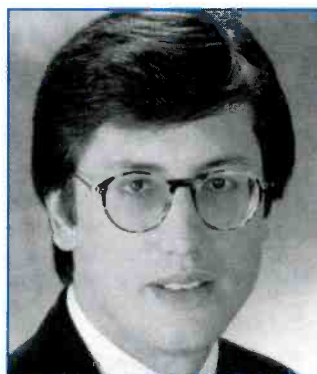
By Anya Sacharow

The CBS network, together with technology partner Oracle Corp., is today expected to unveil plans for a news Web site that will officially launch on Feb. 2 at www.cbs.com. The site has been compared to NBC's Interactive Neighborhood and Warner Bros. Online's CityWeb, national sites that aggregate content from local stations. CBS will mostly rely on its 150 local television and radio affiliates for news gathering. Other content partners will be announced at the end of January; the site will be hosted by Icon CMT Corp. in New York.

Razorfish, New York, has been developing the site since last April, working with Oracle on a standard design that can be tweaked by each affiliate. When a user first accesses **CBS.com**, an input box will appear asking for a ZIP code. A link then brings that person directly to the local version of the site, produced by the local affiliate.

A desktop application called **CBS Eye TV** will also allow users to personalize news, delivering headlines to users every 15 minutes. Advertisers will be able to deliver targeted ads based on users' news preferences.

Unlike other national news sites, the over-



CBS's Dean Daniels sees the Web as a way to test the waters for HDTV

all business plan for the site is based on the network television model. National and local advertising availability appears on each page. Home pages belong to the affiliates, but advertising on shared pages is divided equally, depending on each market. "Markets that aren't quite there yet are under no pressure to share," said Dean Daniels, vice president and general manager of CBS New Media.

Daniels stressed that CBS' development of the Web site is an investment in using interactivity to serve CBS clients and its audience. The new site is also part of the network's efforts to find solutions applicable to interactive TV. "We'll find ways to do things that are more useful than chatrooms—and that carry the bandwidth further," Daniels said. "The issue is where do we take the investment for hi-definition TV and create more value for advertisers?" ■



Users will access local and national news through CBS affiliate sites.

Search

News

Features

Reviews

People

Events

[VANDERLIP LEAVES ZULU](#) p. 44 | [KODAK KICKS OFF FIRST ONLINE MEDIA PLAN](#) p. 44 |

[THINK CREATIVE: JOE NICHOLSON](#) p. 45 | [FLYING THE FRIENDLY NET SKIES](#) p. 46 |

bits

► **Frito Lay**, Plano, Tx., last week launched a new site for Doritos that focuses on music. The site, called **Loudest Band in the World**, was developed by **Box Top/iXL**, Los Angeles.

► **Wired Digital** and **Millward Brown Interactive**, both San Francisco, have teamed to offer advertisers a post-buy analysis of a campaign's branding effect. Subscribers to the new service will be charged \$4,900 per quarter. **Sharp Electronics**, Chicago, tested the research in its first online campaign last fall.

► **Bloomberg**, New York, has struck a content deal with **@Home Network**, Redwood City, Calif., to provide the cable modem service financial content for its new financial channel. As part of the deal Bloomberg will provide business news, audio and video clips as well as financial tracking devices.

► London-based Web design firm **Webmedia** last week reorganized, dropping its Web production services in favor of strategic consulting. Webmedia's clients have included the BBC and *Time Out*.

► **The Globe**, New York, and **Auto by Internet**, Fort Lauderdale, Fla., have formed an alliance that makes the car site accessible through The Globe, a community site featuring chatrooms and bulletin boards. Ultimately, The Globe will develop an auto-centric community co-branded with ABI.

► **Yahoo**, Santa Clara, Calif., and **MCI**, Arlington, Va., have unveiled plans for a jointly produced, fee-based Internet service offering called **Yahoo Online** powered by MCI. The service, due out in March, will be promoted in a cross-media ad campaign set to begin prior to the commercial launch. Yahoo will sell ad space on the service, while MCI will retain subscription income.

► **Classified Ventures** has acquired **Visual Properties**, both Chicago. The former is a partnership between Times Mirror Co., Tribune Co. and The Washington Post Co.. Visual publishes online apartment listings. Competitor **Cox Interactive Media**, Atlanta, plans to rollout an online classified advertising marketplace, beginning with the *Atlanta Journal-Constitution*. Cox papers will follow in Austin, Tx., Dayton, Fla., and West Palm Beach, Fla.

► A study by **Find/SVP's Cyber Dialogue** reported that 11 percent of all online users trade stocks online on a regular basis; 30 percent bank online.

Softbank Interactive Executives Flee Zulu Takeover

BY LAURA RICH—Two top executives at Softbank Interactive Marketing have left the Internet ad sales company, just two weeks into new ownership by Zulu-Tek.

Andy Batkin, chairman, who founded SIM as Interactive Marketing in 1994 with Yahoo as its flagship client, officially resigned his post as the deal concluded at the beginning of the month. Now, chief executive Caroline Vanderlip, who had been expected to remain onboard, has also opted out, citing "personal reasons."

The departures leave the reins of the company to the new majority owners, whose top management includes chairman Ron Meatchem, as well as Pat Hayton and Neil Miller, who sit on the Newport, R.I.-based company's board of directors.

"You won't see any more [management] changes," said Meatchem, a 40-year auto industry veteran who will become acting CEO until that position is dissolved as part of a reorganization early next month.

Several industry sources said Zulu executives had been looking for a way to sell its echomedia banner technology to ad agencies and saw rep firms as an entree.

Other Internet ad sales companies were also approached by Zulu in the fall. But those sources said they declined to enter merger talks with a virtually unknown entity.

Miller, from London-based Asian Finance Corp., and Hayton, an "entrepreneur from Australia," according to Meatchem, have been investment partners since the '80s. In 1987, London's Financial Intermediaries, Managers and Brokers Regulatory Association charged a firm owned by Hayton and Miller with changing the operations of

their company without informing shareholders. Hayton himself had been cited by the Securities and Exchange Commission earlier for failing to file documents on properties based in Nashville, Tenn.

Zulu's plan for Softbank is to merge the firm with echomedia. Both names will be dropped, as Softbank is required to return the name by the end of March to former owner Softbank Holdings. The integration of software development with Softbank will put the rep firm on par with competitor DoubleClick, which boasts an extensive software portfolio for the ad industry. ■



Former AT&T exec Caroline Vanderlip stepped down as SIM's CEO.

Kodak Focuses Its Online Image

BY LAURA RICH—As part of its first media plan for the Internet, Kodak has signed two one-year Web sponsorship deals. Beginning this week, Kodak-sponsored content will appear on HotWired and The Knot, a wedding-oriented Web site.

The HotWired deal reflects Kodak's "Take Pictures. Farther" campaign and includes banner rotation, keyword-based ads, microsites and a new "premiere merchant" spot on HotBot. Mike Pagano, director of Internet communications at the Rochester, N.Y.-based film maker, said the package was created to reach an audience that is multimedia aware. "We think we 'get it' online," he said. "Now, it's about developing a marketing channel."

To that end, Kodak has created a microsite in the Webmonkey section of HotWired that will serve as a tutorial on integrating photographs and multimedia.

Kodak has also sponsored HotWired member pages and created a microsite on its own kodak.com. Pagano called the online portion the "perfect pilot program" because of the site's 650,000 registered users and the services HotWired will provide, such as reports on keyword, content sponsorship and banner performance.

While pursuing Wired's cyber-savvy audience, Kodak will also maintain an online campaign to reach a more mainstream consumer, through a deal with The Knot.

A Kodak-sponsored database of approved wedding photographers called The Wedding Photographers Network will be searchable by geographic location, photographic style or fee range. The photographers' portfolios are stored online. The service will be marketed by email to registered Knot users and potentially in a print campaign this fall.—with Anya Sacharow ■

Barbie Teases Web Suitors

A recent agency review by Mattel for the relaunch of its Barbie Web site has proved to be anything but child's play for the interactive agencies concerned.

Mattel is reportedly close to announcing a choice for creating the site for the world's most popular doll, but participating agencies have been left wondering if any of them will be getting the business at all.

The review, which began with eight new media and advertising agencies last summer, was narrowed to three in November: Box Top/iXL, Los Angeles, OgilvyOne, New York, and Organic Online, San Francisco, are the agencies cited as probable finalists by sources close to the review. According to the sources, each finalist received a letter of rejection in December. An official at the El Segundo, Calif., toymaker confirmed that the review took place and that none of the three had been selected to execute the project.

The Mattel representative would say only that Mattel is "in the process of awarding work to an outside agency" for a new-look Barbie site due out by spring. The company declined to identify the winner; but did say it was one of the original eight. Sources said the project will involve a makeover of www.barbie.com, which currently has a heavy focus on collectors. The new site is expected to be more kid-friendly. Mattel declined to discuss details of the project.

Two years ago, Mattel similarly conducted a similar review for an agency to develop a Hot Wheels site; that search resulted in no clear winners. It was ultimately developed in-house with out-source support from Box Top. —*Laura Rich and Bernhard Warner*

IQ movers

Think New Ideas, New York, has named **Brian Martin** creative director. He was creative head at the Microsoft Network, Redmond, Wash. . . . Quote.com, Mountain View, Calif., has promoted **Aaron Barnes** to national sales director from senior account manager; **Eric Merkow** to account manager from account executive, Eastern region; and **Meredith Tanzer** from account executive to senior account executive, Western region . . . **Scott Epstein**, former marketing director at Excite, Redwood City, Calif., has joined TheDJ.com, Los Angeles, as vp, marketing . . . Cox Interactive Media, Atlanta, has named **Paul Higgitt**, a former senior vp at Time Warner International Broadcasting, business development director.



Now that his company has been acquired by THINK New Ideas, Joe Nicholson has time to do what he really likes to do: be creative. The 38-year-old founder and chief executive officer of Stoneham, Mass.-based BBG New Media has a background in

mechanical engineering and an M.B.A.—but please, don't think of him as dull or unimaginative.

"Creating things has always been my slant," Nicholson insists. "My passion is technology and applying technology to communications, and the more time I can spend on that, the happier I am."

Since the acquisition of his company in November, Nicholson has been a happy guy, indeed. His 65-person shop, once one of the largest independent new media agencies in New England, now enjoys the clout and resources of its much-larger parent company. And Nicholson, with the new title of executive vice president and managing director of THINK-Boston, can now devote himself solely to developing new business and working with his creative team.

"It's relieved me of the more mundane tasks of running the business," confesses Nicholson, who started the firm in 1985. "It's very liberating."

THINK-Boston's client list includes large, global companies headquartered nearby, including Progress Software, Fidelity Investments, EMC, BankBoston, John Hancock and The Gillette Co. Although Boston's com-

mercial giants lean toward the conservative side, Nicholson says the days when he had to convince clients of the benefits of the Web are over.

"We're just seeing tremendous growth opportunity from all our clients," he says. "Everyone at the senior level now recognizes that they better have a strategy for the Internet.

It's still kind of risky for clients to put a big budget against something where the technology is changing all the time, but (the technology) is starting to stabilize a bit. We can now plan a project over the course of a year."

Nicholson hedges in making an estimate of the company's growth post-acquisition; he hasn't quite learned what he can and can't say now that he's part of a public entity. But he gladly offers this: "The old BBG focused on strictly online digital media. Now, I like to categorize our capabilities as either off or online. The whole premise for the company is we're trying to build one large operational company as opposed to several satellite offices that each have their own distinct areas of expertise. We're trying to form project teams based on competency rather than geography." ■



INSIDER

FREE THINKER

By Sarah Jones



BBG New Media has a new owner and new clout, liberating Nicholson from more mundane duties.



Prepare for Takeoff

Airlines ponder a nation of amateur travel agents. *By Bernhard Warner*

Imagine stepping up to a United Airlines ticket booth and booking a flight on Delta. Or calling United's 800 number to make a reservation on American. Sound strange? That's precisely the kind of service United is now offering

maximize convenience and savings, he says, "so whether they do their research on ten sites on the Internet or just one, they're going to try to accomplish the same goals. Why not give visitors everything they're looking for on ual.com?"

Another, more cynical explanation might be found in the new crop of online travel agents, which have made the majors rethink the way they'll do business in the Information Age. Unbound by allegiance to one carrier; unconstrained by long-distance or customer service expenses, services such as Expedia, Travelocity and Preview Travel have been offering consumers the one utility they desperately seek: the opportunity to pick over a variety of fares in the quest for that rock-bottom ticket.

With revenue estimates ranging from \$6-9 billion by 2002, the online travel business is widely expected to be one of the Internet's biggest commerce breakthroughs by the millenium. Online transactions for travel reached \$274 million in 1996, according to Jupiter Communications, making it the No. 2 commerce category behind computer software and hardware sales.

So far, the upstart online agents have carved out less than 1 percent of the ticket booking market, according to industry figures. Airlines book about 20 percent directly, on the phone, at the counters, and to a much lesser degree, via their sites. But for the carriers, who have been hoping that Web sites like ual.com would allow more direct customer communication with lower expenses—and no travel agent commissions—online services are just more competition.

Already, the lure of the interactive medium has converted companies such as Microsoft and Sabre Interactive, Dallas, a specialist in building and maintaining reservation booking systems for airlines, into travel agents.

Sabre's online travel aid site, Travelocity (www.travelocity.com), gives would-be passengers



On the Web, airlines
hoped to connect with
customers directly.
Instead, a powerful new
breed of middleman has
arrived.

on its Web site (www.ual.com).

Through the site's United Connection service, visitors can reserve and purchase tickets on more than 500 other airlines. And United may not be alone; Continental is mulling a similar tact on its site (www.cooltravelassistant.com.)

So why have the skies suddenly become so friendly?

The person who shops online is an advanced breed of bargain hunter, explains Matt Meyers, Web site manager for United. They're looking to



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the same access to flights, fares and schedules that it does travel agents. The company booked \$95 million worth of reservations for rental cars, hotels and airfare in 1996, its first year of business on the Web.

In addition, Sabre builds sites for regional travel agents, giving them access to its computer reservations system.

Microsoft's Expedia (expedia.msn.com) anticipates \$100 million to \$110 million in online booking for 1997, which would put it in the category of top 35 travel agents nationwide, says Simon Breakwell, group manager of Expedia sales and marketing. Other online travel agents have been busy trying to expand their reach: Preview Travel (www.previewtravel.com) has struck deals with Excite and America Online, and Travelocity has linked with Netscape Guide by Yahoo.

In the meantime, scrambling airlines have focused their Web efforts on reinforcing their relationship to their most important customers: frequent fliers. That's why American has "NetSAvers," an email system that alerts registrants about last-minute bargain fares. Delta can tell you whether the Reds will be at home during your

next trip to Cincinnati. And United can help you brush up on your French before your next flight to Paris. Many others offer bonus-mile incentives for those who book flights from carriers' sites. Conspicuously obscured, however, is fare information. Even United's comparative fare finder is buried deep in the bowels of the site.

It makes sense for airlines to use the Internet to communicate with loyal customers, says Terrell Jones, president of Sabre Interactive. But the notion of an airline doubling as a "broadly neutral [online travel agent] won't work." The public won't buy it.

Online travel agents are targeting an entirely different crowd from the carriers: the leisure traveler. With more time on their hands and less money in their pockets, leisure travelers are more inclined to head to an independent source for fares and fare comparisons, Jones says. And therein lies the biggest threat to airlines: The success of Travelocity and Expedia cuts directly into carriers' ultimate objective: increasing their direct sales to customers.

Delta Air Lines' Brad Gerdeman agrees that the independent online travel agents have a distinct selling advantage over the airline sites in what he considers a very lucrative market. "They definitely will be a big competitor," says Gerdeman, who is the system manager for national marketing and communications.

New travel sites threaten to trump the airlines in what one Delta exec calls "a very lucrative market."

Still, it's far from an all-out war between airlines and virtual travel agents. Expedia has provided carriers such as Continental and Northwest Airlines with booking software, and Sabre is itself a spinoff of American. In addition, nearly half the airlines access Sabre's proprietary reservation engine. Some carriers have also found a ray of light in the new interactive landscape: They've used it as an excuse to rewrite the book on commissions. According to

Tom Parsons, the editor of *Best Fares*, a magazine and Web site that tracks the industry, most major carriers pay a maximum \$10 per-ticket commission fee on Internet bookings done by a third party. Traditional commission fees run as high as \$50 per ticket, Parsons says.

Of course, automated Web-based travel agents can process more fares in a day. They also receive a few million dollars a year in advertising revenue—mostly from the airlines themselves. But at \$10 a head, the airlines might be getting the last laugh over online bookers, who face tough competition and tightening margins.

Expedia's Breakwell says the industry is ripe for a shakeout. "There will be a consolidation in the online travel business," he says, "because this business is still a matter of who's losing the least amount of money." ■

Travelocity's site offers an updating fare ticker; you have to dig a little deeper to compare prices at ual.com—but you can get a French lesson.



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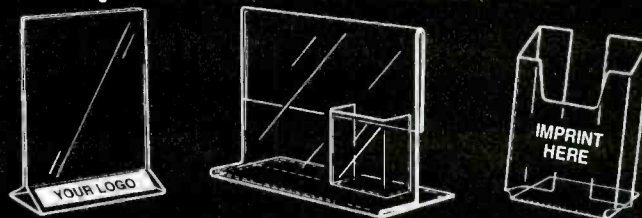
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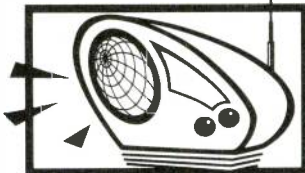
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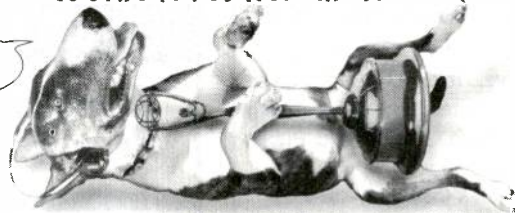
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Classified Advertising 1-800-7-ADWEEK

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Well known, successful, creative, mid-sized advertising agency interested in acquiring New Media, Design and Public Relations firms.

ADWEEK Classified, Box 4039
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Growing SoHo advertising agency seeks to house direct marketing, promotion or internet company within existing facility. Opportunities to share resources and provide integrated services to our blue chip client roster. Up to 10,000 sq. ft. available.

ADWEEK Classified, Box 4053
1515 Broadway, 12th fl.
New York, NY 10036

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GREAT SPACE

Very comfortable furnished office in film company. New paint, carpeting etc. Use of fax, Xerox, etc. Subway at corner. (32nd off Park) \$975.

212-686-6111

EMPLOYMENT

ADVERTISING MANAGER

Time Out New York seeks high-energy, assertive individual to manage the day to day operations of its exceptional Advertising Sales team. Manager will have heavy interaction with all the departments in the magazine. As such, the manager will be responsible for the team's performance; meeting monthly targets; promoting superior client relations and reporting on the team's successes. Successful candidate will have at least 3-5 years sales and management experience in a magazine environment. Must be a clear and effective communicator; have strong negotiation skills and be able to work in a fast-paced environment. Excellent opportunity for anyone looking to grow with a successful and energetic company.

Please fax cover letter, resume, salary history and requirements to:

M. Aleman
212 673-8382

EMPLOYMENT

Communications Coordinator Medicare Programs

Excellence Is Recognizable

Explore this opportunity with Anthem Blue Cross and Blue Shield of Connecticut, one of the largest and most innovative health care providers in the state.

In this fast-paced environment, you will be responsible for the development and dissemination of communications materials which support sales, retention and provider relations for our Medicare Programs Division.

Additionally, you will coordinate the development of marketing campaigns, communicate strategic direction/information, review concepts and copy, and follow projects through to final production/media placement.

The detail-oriented candidate we seek must have a Bachelor's degree (preferably in Communications, English or Marketing) as well as 3-5 years of experience in an advertising agency or corporate communications department. Excellent writing, interpersonal, and time management skills and a working knowledge of managed care a must. Familiarity with print production processes, Connecticut media, and experience working with the senior population are all preferred.

We offer a competitive salary and benefits package. For immediate consideration, please fax (203) 239-8495, or send your resume (must be received by 1/30/98), which must include salary history to: Human Resources, Dept-BB, Anthem Blue Cross & Blue Shield of Connecticut, 370 Bassett Road, North Haven, CT 06473. An Equal Opportunity Employer.

Anthem. Anthem Blue Cross and Blue Shield of Connecticut

www.anthembcbsct.com

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Heather Frayne
Tel: 212-691-1942 / Fax: 212-924-1331
45 Christopher St., New York, NY 10014
visit our website at www.dmoc-inc.com

ASSISTANT PRODUCTION MANAGER

Major weekly magazine seeks experienced person--department about to launch direct-to-plate system. Responsibilities include edit and ad trafficking and tracking, general clerical duties. MAC and PC knowledge a must. Immediate hire.

Fax resume to 212-536-6550

Classified Advertising Call M. Morris at 1-800-7-ADWEEK

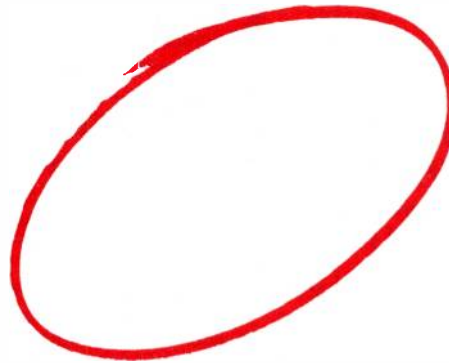
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MINIMUM: 1 Column x 1 inch for 1 week: \$164.00, 1/2 inch increments: \$82.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. 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.

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WANTED: FRUSTRATED BRAND GENETICISTS

We think it's high time for New Brand Think. Old Brand Think is fast losing a game of catch-up with the real world, actual consumers and how brands really work. So we're on a mission to hire the New Brand Thinkers. Trouble is, you're disguised: as marketing managers, as advertising planners, or management consultants, academics, creatives, even newly-graduated international relations students...so called 'branding experience' is not necessarily a plus.



If you're boxed-in by the way things are done right now, we'd love to hear from you.

Send the following 3 things to us:

- 1) 50 words on your definition of New Brand Think
- 2) A mood board summing up yourself as a brand
- 3) One word or thought describing the DNA of your favorite brand (Don't do Nike - everyone does that one.)

HELP WANTED

DIRECT RESPONSE WRITERS: STILL LOOKING!

Rapidly growing national direct response agency needs writers yesterday. Must combine direct response experience with strong conceptual abilities and no-schlock attitude. Financial/brokerage experience a major plus. We offer a waterfront location; great working environment; competitive salary and benefit package. Send resume, salary requirements and samples to:

Attn: Polly Burkert
W.B. Doner & Company
400 E. Pratt Street
Baltimore, MD 21202

NO PHONE CALLS.

E.O.E.

Agency seeks savvy suit. (Clothing optional.)

Award-winning AAAA agency needs a strong account service person - Senior AE to Account Supervisor level. If your experience includes marketing communications for IT and/or telecom businesses, especially to the Federal government, then you'll be high on our list. Must also have expertise in strategic and tactical planning incorporating all facets of marketing communications. We're a fun group, so a sense of humor will serve you well. Send letter, resume, and salary requirements in full confidence (that means we won't breathe a word to your current employer) to HR Manager at: KSK Communications, Ltd., 8618 Westwood Center Dr., Ste. 400, Vienna, VA 22182-2222. FAX: (703) 821-2756.

Web: www.kskcommunications.com

KSK
COMMUNICATIONS, LTD.

Cattle Call!

Due to tremendous growth, **Fogarty Klein & Partners**, a Houston, TX based full service advertising agency is accepting resumes in EVERY department.

Immediate openings are available for Account Director, Supervisor and Manager in Advertising, Direct and PR.

Send resume to:

D. Ray, Human Resources Mgr.,
7155 Old Katy Rd., Ste. 100,
Houston, TX 77024.
No phone calls, please.
or fax 713-867-3170

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& Partners**

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MAGAZINE RESEARCH OPENING

U.S. News and World Report has an opening for a print researcher to join our marketing department. Responsibilities include working closely with Sales to develop effective and targeted client presentations, and producing internal research analyses.

Candidates should have a college degree plus a minimum of 3 years experience working with syndicated media research. Knowledge of J.D.Power and automotive experience a must. To apply, please mail or fax your resume with salary requirements to:

Dept. 196

U.S. News & World Report
1290 Avenue of the Americas
Suite 600
New York, NY 10104
FAX: (212) 830-1640

No phone calls please.

An equal opportunity employer.

AD SALES INTERACTIVE

The Hub (www.thehub.com), the premiere online entertainment site for young adults, is looking for **Advertising Representatives** to cover the Northeast and Mid-Atlantic regions. Position based in NYC.

If you are a self-starter with outstanding verbal, written and interpersonal skills, with 2 years of advertising sales experience, direct agency contact, and a proven track record (interactive experience preferred), please forward your resume to:

The Hub
Advertising Sales Director
888 7th Avenue, 18th floor
New York, NY 10106
Fax: 212-582-3097
Email: HubSales@aol.com

National Golf Tour Needs Two Pros

JWT Atlanta is seeking innovative thinkers to work on an exciting national golf equipment account.

Media Planning: Prefer 3 to 5 years experience in national broadcast and print, as well as strong communications and computer skills (Word, Excel).

Account Service: Minimum 3 years experience, exceptional client service skills, and strategic planning background.

Mail or fax resume and salary requirements to:

J. Walter Thompson/TFK
950 E. Paces Ferry Road
Atlanta, GA 30326
fax (404) 365-7333
EOE/M/F/D/V

ADVERTISING

Active Media, a fast paced media barter company, has the following opportunities available:

Print Media Buyer/Planner
Media Buyer/Newspaper
Media Buyer/Outdoor

We seek experienced professionals with knowledge of Windows, Excel and Word. Barter experience a plus. Forward resume, which must specify position desired as well as salary history/requirements, to:

ACTIVE MEDIA
Attn: Trade Department
One Blue Hill Plaza, 9th Flr.
Pearl River, NY 10965
Fax: (914) 735-0749

CREATIVE DIRECTOR

SHIRT-SLEEVE, HANDS-ON type, preferably with a direct background to take creative helm at leading recruitment ad agency specializing in Fortune 500 companies. You are a whizz writer who will dazzle clients with your imagination & genius. Conceptualize & oversee campaigns that include recruitment ads, collateral materials & web design. Mac savvy a +. Fax to:

NS: (212) 358-8478

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-Pharmaceutical-
(industry exp a must)

-Interactive-

Please Fax to:

Katrina at 212-818-0216
or call her at 212-818-0200

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FANSonly, internet-based college sports mktg co., seeks ad sales execs w/ at least 4 yrs prior media sales exp. Strong preference for at least 1 yr online sales w/ a search engine or content site. We are the largest college sports web co., representing over 40 Official sites for such major Universities as Notre Dame, Florida State, Ohio State and UCLA. Find us at www.fansonly.com. Hiring for positions in New York, Dallas, Atlanta, San Francisco and Chicago. Qualified Apps send resume to: rgill@fansonly.com or fax to 404-267-1263

ADVERTISING SALES EXECUTIVE

New York advertising office for major newspaper representative firm seeks creative, dynamic goal-oriented salesperson with successful sales history. Individual must have experience in business development and promotional advertising, possess excellent written and verbal communication skills and have the ability to handle numerous projects at once. Excellent salary, benefits and incentive potential. EEOC.

Fax resume in confidence to:

212-286-9004

or send to:

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

Marketing/Communications

STAR sought for a JEWEL

of a privately held \$300 mil. S.E. Penna. B to B and consumer manufacturing co.

Huge growth opportunity for an on-the-way-up Mktg/Comm. expert. Strategic, broad creative and managerial skills essential to lead int'l charge in Europe, Asia and S. America. An entrepreneurial skew is valuable. Foreign language(s) the same. Salary \$80,000-\$100,000+.

In strictest confidence contact:

James B. Bradbeer, The Bradbeer Company, 570 Maplewood Ave., Wayne, PA 19087, Tele: 610-293-1010; Fax: 610-975-0337.

\$ OPEN DOE
MEDIA BUYER
Broadcast Mkt/Sports
Must have 1-2 yrs ad agency buying exp. Growth!
Confidential Fax: 212-984-1072

HELP WANTED

Your Future Is In Sight

One look at Alcon Laboratories, Inc., a wholly-owned subsidiary of Nestlé, S.A., and you will see the \$2 billion global leader in the research, development, manufacture and marketing of the most complete line of pharmaceutical and medical device products in the ophthalmic/vision care industry.

Senior Product Manager

Our US Vision Care Division, devoted to the sales and marketing of contact lens care and OTC eye care products, seeks a creative thinker to manage 2 brand products. This seasoned professional will be responsible for strategic planning, brand P&L and professional/consumer marketing programs, as well as the development/implementation of brand positioning, packaging and pricing. Overseeing the advertising/promotion and public relations activities with outside agencies, assisting in the development/launch of new products, and successfully interacting with R&D and regulatory groups will also be involved.

The qualified candidate will possess a Bachelor's degree in Business, Science or Liberal Arts (Master's preferred) and 7 years experience, including 3+ years demonstrated success in the brand management of consumer packaged goods. Professional background should include managing outside advertising and PR agencies, developing marketing and strategic plans, and preferably, experience marketing to health-care professionals. Excellent written/oral communication, presentation, analytical and PC skills are essential.

Alcon Laboratories' professionals enjoy a state-of-the-art environment along with industry-competitive salaries and excellent benefits, including medical/life/dental/vision insurance and a very generous profit sharing trust plan. Our 160-acre headquarters campus is located in Fort Worth, Texas, renowned for its warm climate, favorable cost of living and no state income tax. Please send your resume to: Alcon Laboratories Search Committee, c/o BSA Advertising, CODE KVSPM, 16475 Dallas Pkwy., Suite 380, Dallas, TX 75248. An Equal Opportunity Employer, M/F/D/V. Pre-employment drug testing.



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We currently have the following position available in our McLean, VA facility:

PUBLIC AFFAIRS MANAGER

Position encompasses hands-on media and community relations duties to include public affairs planning and support for senior management participation in media interviews, speaker platforms, community functions and special events. A key area involves identifying story ideas and assisting print and broadcast journalists in developing stories about the corporation. Also participates in local civic, school and volunteer organizations as corporate representative. Ensures corporate participation in select conferences, symposia and special events. Supervises a communications specialist. Thorough understanding of information technology and DOD/FAA operations is extremely desirable.

Your talent can help define the future. To learn more about our organization and current career opportunities, see our website or send/fax your resume to: **The MITRE Corporation, Dept. ADWEEK, P.O. Box 857, Bedford, MA 01730. Fax: (617) 271-3402. E-mail: jobs@mitre.org.**

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This dynamic and leading interactive company has challenging opportunities for highly motivated and unique individuals. We are looking for strategic thinkers, strong team players, and self-starters.

DIRECTOR OF MARKETING COMMUNICATIONS

Poppe Tyson is seeking a Director of Marketing Communications to strategically develop and implement all outbound marketing programs at a global level. Individual will be responsible for all Public Relations efforts including managing outsourced PR activity, regularly updating Poppe website with pertinent information, produce corporate brochures, case studies, sales presentation template for management and new business, and keeping updated library of current information for internal use. Individual must have knowledge and experience in event management including seminars, tradeshow, conferences, and company wide meetings. Qualified individual will have at least 7 years Corporate Communications experience. High tech or interactive experience preferred.

ACCOUNT EXECUTIVE

Poppe Tyson is seeking an Account Executive to work on a Fortune 500 financial services account. Ideal candidate will be a proactive strategic thinker with a roll-up your sleeves attitude. Must have at least 3 years client service experience in marketing or advertising. Individual will be responsible for building strong working relationships with the client as well as the internal creative and technical teams while handling all day-to-day activities on account including budgets and billings. Must be able to work efficiently and effectively in a fast paced environment. Strong presentation and writing skills a must. Knowledge of internet technology a plus.

ART DIRECTOR

Seeking a seasoned Art Director who is a strong team leader with solid experience in client presentations. The ideal candidate will be a strategic thinker with the ability to drive the creative process. He/She will be the creative partner and conceptual co-leader with the copywriter as well as managing designers on projects, acting as their lead and mentor. Solid knowledge of web technology a must. The ability to work in a fast paced environment with quick turnaround a must. Photoshop, Illustrator, Debabilizer, and GIF required. Knowledge of Flash, Shockwave, and Director a plus.

FINANCIAL ADMINISTRATOR

The Financial Administrator's responsibilities will include financial budgeting, accounts receivable, financial reporting (revenue and expenses), financial analysis, cost accounting and administration, controlling capital expenses, and approving new hires. Individual will interact with line managers, general managers, Poppe Tyson senior management, and True North financial management. A results oriented, proactive person with strong interpersonal and problem solving skills a must. Qualified individual will have at least 6 years operations experience with a degree in Finance or Accounting. Advertising or Service Industry experience a plus.

DecisionTree

RESEARCH MANAGER

DecisionTree, our online attitudinal research and consultancy subsidiary, is seeking a Research Manager to generate new business and work with current clients on primary research studies done via the internet. Individual will be responsible for establishing relationships with the Bozell network of offices at a global level to help develop or expand opportunities for existing clients to use DecisionTree services, generate new leads, and to assist in the development of new product tools in conjunction with the technology team. Qualified individual must have at least 3-5 years Quantitative Research experience. Must be knowledgeable in methodological design, sample generation, questionnaire writing, basic statistical analysis, and the preparation and presentation of results. Strong presentation and writing skills a must. Interactive experience a plus.

POPPE TYSON

40 West 23rd Street - 5th Floor, New York, NY 10010
Attn: Human Resources Department
Fax #: (212) 367-4045

EOE/AA

Email: mlchelle.bohacs@poppe.com

M/F/D/V

For Classified Advertising Rates

**Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK**

HELP WANTED

Great copywriter

Secret agency with strange lamps in parlor, national clients on roster, will help you do the best work of your career. Send minimum 3 print samples/reel and 1 good reason to fly you in for an interview. Please have 3-5 years agency experience and don't try to fool us.

(Know any great account people?)

Red Tettemer
111 North Essex Avenue
Narberth, PA 19072
Attn: Donato

**SENIOR MEDIA RESEARCH ANALYST**

Optimum Media has an opening for a strong Senior Media Research Analyst. Candidates must have excellent knowledge of Network TV; ability to provide program rating estimates; capable of generating reports on TV viewing trends; good writing skills-white papers and POV's; ability to work independently. Attractive salary & benefits.

Send resumes to:
Human Resources
Optimum Media
Fax: (212) 415-3549
EOE

ADVERTISING SPACE SALES

Major trade magazine publisher seeks dynamic, energetic self starter with proven sales record to sell in the NY metro area. Good presenter, quick thinker who thrives in a team environment. 3 yrs experience required, publishing or marketing services experience a plus. Salary, commission, benefits.

Fax resume and salary history to:
212-536-5353

SALES & MARKETING COORDINATOR

needed for fast-paced ad/marketing trade magazines. Colateral, sales support, media kits, staff supervision, support Publisher, GM & VP Marketing. Must have strong computer skills. High 20's.

Fax to:
Michelle 212-536-5353

COMPUTER SUPPORT

Media Client Support and Administration individual needed for leading Advertising Computer Software firm. Must have Media experience and computer-use skills. Reply to:

VP-HR, PSS
at 99 Madison Ave, NYC, NY 10016
or fax to: 212-779-8719
or E-mail to:
VP-HR@psscscorp.com

EDITOR & REPORTERS

for lively business weekly for America's leading media. Special opportunity for cubs or pros to report and edit advtg news authoritatively. A friendly, fair, and creative shop, we respect diversity, new ideas, and hard work...and live by the code we advocate to our subscribers: that everyone is accountable for results. FT/PT

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212-421-0921

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If you haven't sent us a resume yet, what are you waiting for? We are the leader in placing Direct Mktg & Adv pro's in the tri-state area. Just some of this wk's oppty's.

Account Dir.....to \$150K
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Vintage Resources, 11 E. 44th St.,
Ste. 708, NY, NY 10017 or fax
(212) 490-9277

ADVT'G SALES REP

Major newspaper ad placement co seeks polished media sales pro for a sales rep position located in NYC. Min 5 yrs media sales exp required. Must have excellent client contacts, strong oral and written communication skills and be proficient in MS Office programs. We offer competitive compensation and benefits package. To apply, pls send your resume and sal req to:

The Newspaper Network
350 Fifth Ave. #1802
New York, NY 10118
or FAX to: (212) 268-1541
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SALES PLANNER

Prevue, a national cable television network, needs a SALES PLANNER. Candidate should have sales planning or three years experience as sales assistant at a television network or station. FAX resume to:

Sherry Frost
at 212-370-7575

SALES REPRESENTATIVE

Exper. regional publication. Excellent compensation. Major publishing co. Strong sales support. Immediate employment. Exclusive New York metro territory. Forward resume/cover letter to:

FAX: 610-649-8262
P.O. Box 231
Ardmore, PA 19003

SALES PLANNER

Home & Garden Television is seeking a highly organized, self starter to work in the NY sales office. Must have 2+ years ad agency or cable network experience. Computer proficiency required. Fax resume and cover letter to:

HGTV - Sales Planner
212-382-1758

MEDIA PLANNER

Small, fast-paced CT advertising agency seeks media planner with 2+ years print and broadcast experience to work on the Virgin Atlantic Airways Acct. Travel industry experience a plus. Blue chip client roster and excellent opportunity for career growth. Good benefits. Fax resume and salary requirements to:

ATTN: MARY T. MOORE
203-750-6565

ADVERTISING SALES

New York based start-up focusing on fashion, interiors, beauty and entertainment seeks experienced professional to manage advertising sales effort. Must be highly motivated, self starter with excellent communications skills and proven track record handling high-end retail and consumer goods accounts. Entrepreneurial spirit is a must.

Fax resume to Pam at 956-5961.

FREELANCE ACCOUNT PLANNERS and STRATEGIC RESEARCH

Rapidly growing, leading edge marketing consultancy has juicy opportunities for trend-setting account planners and strategic researchers with at least 3 years advertising agency or research supplier experience.

Please fax resumes to:
HR at 212-243-2117

LEADING INTERACTIVE COMPANY

Seeks aggressive Account Executive. Ideal candidate will have a min. of 3 years sales experience and at least 1 year interactive experience. Must possess a solid understanding of strategic mktg.

Send resume via fax to
(212) 245-7487 or e-mail at
info@touchscreen.com

PHOTO REP

Seeking college grad with outside sales experience to represent successful NYC commercial photographers. Salary + bonus. Fax resume to 212-925-3799.
Attn: S. Anderson

RECEPTIONIST

Hot Ad Agency seeks high energy, articulate receptionist. Must be personable, light typing. Great opportunity to learn exciting business.

Call Jennifer at 754-6060

SALES & ACCT. EXEC.

Marketing/Promotion Firm seeks sales person for corporate sales and Acct. Exec. with marketing skills. National & Regional promotion and marketing experience. Bilingual/Spanish. Fax resume to:

201-330-9332

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HELP WANTED

SENIOR SALES EXECUTIVE

InterVU Inc., an entrepreneurial, publicly-traded company delivering multimedia on the Internet has an immediate opening in its NYC office for a Senior Sales Executive to concentrate on selling our proprietary V-Banner ad program to advertising agencies and clients. We seek a dynamic individual with:

- 5-8 years of solid sales experience, preferably selling print and/or broadcast
- superior communication and presentation skills
- strong understanding and interest in Internet technology

The ideal candidate will have interactive sales experience as well. If you have a strong sales background and seek to be part of a growing company's success, we invite you to submit your resume and salary history to:

InterVU, Inc.
 Attn: Human Resources-NY1
 201 Lomas Santa Fe Dr.
 Solana Beach, CA 92075
 www.intervu.net

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We're The Timberland Company, a leader in the Footwear industry. Currently, we're seeking top-notch professionals to join our Stratham, NH based Marketing team. Take your career to new heights with Timberland.

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Timberland offers a competitive salary and benefit package, including 401(k) Plan with Company match and paid time off for community service. For immediate consideration, please forward a scannable resume, indicating position of interest and salary requirement to: The Timberland Company, Human Resources, Dept. AW-119, 200 Domain Dr., Stratham, NH 03885. Fax: 603-773-1662 or E-mail as a text document to: jobs@timberland.com Timberland is an equal opportunity employer. No phone calls or agencies please.



MANAGER, CUSTOM PROJECTS

Bring your expertise to Time Inc., the nations largest magazine publisher and a leader in the marketing of books, music and videos. Currently, we have an outstanding opportunity for a detail-oriented professional to direct the development of advertising supplements for FORTUNE magazine.

Managing a team of freelance creative and sales professionals, you will have responsibility for assigned projects.

The creative entrepreneur we seek will have a bachelor's degree, preferably in the liberal arts, marketing or business, and demonstrated sales, sales development and negotiating abilities. The team-player we seek will be highly-motivated and able to handle multiple projects simultaneously while meeting strict deadlines.

We offer an attractive salary and outstanding benefits. For consideration, forward your resume to: Recruiter CS, Room 4060, Time Inc., 1271 Avenue of the Americas, NY, NY 10020-1393, or fax to: 212-522-4510. EOE.



Golden Grain, a subsidiary of The Quaker Oats Company, is a major manufacturer in the food industry with division headquarters located in Pleasanton, CA. Brand names include Rice-A-Roni, Pasta Roni, Near East, Nile Spice, and Golden Grain/Mission Pasta. Golden Grain has an opportunity for a:

BRAND MANAGER

The individual selected for this position will be the brand champion for the Near East product line. Accountabilities will include strengthening brand equity, driving competitive differentiation, development of new products, and integrating go-to-market strategies and tactics.

Critical skills/knowledge for this position are consumer driven/strategic thinking, outstanding leadership and communication, integrated teamwork, and ability to develop and deliver operating plans. MBA preferred with 5-6 years consumer products marketing experience.

Golden Grain offers competitive salary with excellent benefits package. For immediate consideration, send resume to:

HR Department
 P.O. Box 9041
 Pleasanton, CA 94588
 Principals only
 EOE



HELP WANTED

DIRECT YOUR OWN DIRECT

Synergy Marketing Solutions LLC, a \$3 million, integrated, full-service agency specializing in direct response/data base marketing to the health care, software solution, information technology and events marketing industries is seeking a dynamic, self motivated Managing Director.

But we'll be looking for your consumer, health care and business-to-business portfolios as well.

Synergy is a division of Cronin and Company, a \$30 million, 4As, Connecticut-based agency. You'll enjoy an entrepreneurial spirit, managing the division staffed by ten, reporting to a partner. You'll be backed by the combined Synergy/Cronin strategic planning, account service, media, creative, production and public relations teams.

List direct/data base experience and insights, history managing people, and personal goals. Resumes only. Salary requirements helpful. References will be required.

John Riccio, Managing Partner
Synergy Marketing Solutions LLC
 2189 Silas Deane Highway
 Rocky Hill, CT 06067-6955
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BRILLIANT RELATIONSHIPS

Washington, DC

ACCOUNT SUPERVISOR

Whether it's products, consumers, clients, or employees, we strive for brilliant relationships.

We are looking for an individual with a minimum of five years agency experience in database-driven direct marketing. This is an exciting opportunity to work with a Fortune 500 client in the health care industry. To qualify for this position, you will have a thorough understanding of direct mail, print, internet, telemarketing and fulfillment. In addition, you possess strong writing and presentation skills, and are capable of pitching, planning and supervising the development of relationship marketing programs. Previous supervisory experience is a must.

RTCdirect is a wholly owned subsidiary of WPP Group, one of the world's largest advertising and communications services company. We offer competitive salaries and comprehensive benefits including 401 (k) and stock ownership plans. Please send your resume and salary requirements for consideration. *No phone calls, please. Principals only.*

RTCdirect

1055 Thomas Jefferson Street, NW, Suite 500
 Washington, DC 20007

Fax: (202) 424-7900
 EOE

E-mail: jobs@rtcdirect.com
 M/F/V/D

Advertising Sales Rep

Fashion publisher seeks an advertising account executive to sell advertising space in children's fashion trade publication. Will be required to cover existing accounts and generate new business. Must have a minimum of 2 years' ad sales and/or related industry experience and be computer literate. Some travel required. Please fax resume and salary req's to Box: BG, Fairchild Publications (212) 630-4295. EOE.

**Fairchild
 Publications**

**REGIONAL MANAGER
 ADVERTISING SALES
 Eastern Region**

The Red Herring Magazine, one of the fastest growing magazines covering the business of technology seeks a motivated advertising sales manager to cover accounts in New York, New England and the Midwest. Herring Communications, an entrepreneurial media company based in San Francisco also produces executive conferences and the The Red Herring Online. The ideal candidate will have 5 years ad sales experience and knowledge of high tech. Please fax or e-mail cover letter and resume to:

HR at 415-865-2280
 hr@herring.com

ART DIRECTORS & COPYWRITER

We are seeking experienced, concept-oriented creative talent to fill three positions—Senior Copywriter, Senior Art Director and Associate Art Director. Successful candidates will join our award-winning creative department and be active participants in the creation and presentation of work. Our successful new business programs and expanded assignments have created these opportunities.

The "we" is Stiegler, Wells & Brunswick, Inc.—a fast growing, \$30 million, 4As advertising agency located in Bethlehem, PA (yes—Bethlehem, PA—an hour from Philadelphia and 1-1/2 hours from New York). Our clients are national or international and mostly business-to-business. If this environment interests you, please send five copies of your best work, resumé and salary history to:

Vice President, Creative Services
 SWB
 P.O. Box 25187, Lehigh Valley, PA 18002-5187
 www.swb.com

MARKET DEVELOPMENT DIRECTOR-RADIO SALES

WUSL-FM, Philadelphia's leading Urban Contemporary, is seeking creative, assertive, energetic, detailed people-person to manage New Business Development Dept. Minimum 3 years experience selling consumer/retail promotion, merchandising, sponsorships, and event marketing. If you can use these qualities to design, present, and implement marketing solutions, send resume with cover to:

General Sales Manager
 WUSL-FM
 440 Domino Ln, Phila, PA 19128
Chancellor Media is an equal opportunity employer.

**HOSPITAL
 ADVERTISING
 ACCOUNT SERVICES/
 NEW BUSINESS DEVELOPMENT**

Excellent opportunity to grow with expanding division of agency with a four decade reputation for outstanding creative and service. We seek a pro to help manage existing hospital accounts, as well as expand health care account base. Minimum 5 years similar experience required including strategic planning, research and new business development. Please send resumes, including salary history, in complete confidence to Irene Flynn:

NPM Advertising
 300 East 42nd Street, NY, NY 10017

**ACCOUNT
 MANAGEMENT**

Major non-profit seeks individual with 3-5 years experience in advertising account management. Possess strong written and verbal communication skills. Solid experience in strategic development, a strong sense of what constitutes good creative work, understand and loves the creative process. Computer literate in Microsoft Word. Send resume with cover letter and salary history to:

Partnership for
 a Drug-Free America
 405 Lexington Avenue
 New York, NY 10174
 or fax (212) 922-1570
 Attention: Human Resources

**TRAFFIC
 COORDINATOR**

130 W 57th St. full service print agency seeks individual with 2-3 years agency experience to coordinate, schedule and maintain work flow in fast-paced environment. Must be detail-oriented and highly organized with knowledge of Mac environment, Quark prepress and print production. Team player only. Fax resume with salary requirements to:

(212) 582-4684
 attn: Human Resources

**Vendor/
 New Business Director**

Are you aggressive in developing new business? Are you creative, organized, sales-skilled, and a leader? If so, JEFFERSON-PILOT COMMUNICATIONS Company in Charlotte NC wants to talk with you. We are looking for a Vendor/New Business Director. *We need a real pro!*

Call Lisa Gergely, General Manager
 704-374-3848
 for an appointment!
WBT AM/FM & WLNK-FM
 EOE

For Classified Advertising Rates

Call M. Morris at 212-536-6493
 or 1-800-7-ADWEEK

HELP WANTED

GET A LIFE.



{You've Earned It.}

DSLVLawlor is on a meteoric rise to the top of the Las Vegas market and beyond and we've got room for a few more. We're a full-service communications agency with clients like RCA and Hilton Gaming, who's looking for polished account executives and supervisors eager for a life, or a change, or both.

GET A JOB.

{You Deserve It.}



Those who sport the total package of skills: advertising, marketing, promotions, leadership, organizational, analytical, creative, and yes, communications, should come shine in the nation's fastest growing, most synergistic city.

Send or fax your resume to: Director Account Services
DSLVLawlor Advertising • 602 S. 10th Street
Las Vegas, NV 89101 (Fax) 702.382.6244

Salary & Benefits are competitive with top markets but cost of living is not. Living in Las Vegas affords you a nice house and perhaps, dare say, a life! What a concept. Go ahead and fax us-you know you want to.

DSLVLAWLOR
A D V E R T I S I N G

© 1998 DSLVLAWLOR ADVERTISING

Lisa Frank is the leading brand designer stickers, stationery, products and toys created especially for children. Our company's showcase character graphics.

Lisa Frank is striving to be known and loved by millions of children all over the world by capturing their imaginations and bringing a happy, colorful, special lifestyle to all.

Kids Gotta Have It!®

DIRECTOR OF MARKETING

Leading national children's product company is seeking an experienced Director of Marketing with a strong sales and marketing focus. Must have strong experience in brand management, planning and executing sales and marketing strategies and be a superior communicator. An extensive background in consumer goods a must. You will need strong presentation skills and an entrepreneurial approach.

If you want to play a leading role in this creative, dynamic growth company and have a proven track record in brand management and sales, we'd like to hear from you. Exciting environment in our new Headquarters in the beautiful desert southwest; relocation required. We offer an excellent salary and benefits package. Please send your resume, salary history/requirement to:

Director of Marketing • Lisa Frank, Inc. • P.O. Box 50127 • Tucson, Arizona 85703

FCB

JOIN THE NEW FCB/TACO BELL TEAM!

Footo, Cone & Belding is currently seeking energetic, self-motivated account management professionals with fast food experience to join the team on the newly acquired Taco Bell account, servicing more than 100 markets nationwide. If you love the fast food business and want to help make Taco Bell #1, we want to hear from you.

We are looking to fill positions at a variety of levels including Assistant Account Executive, Account Executive, and Account Supervisor. We have openings in the following cities:

- Atlanta
- Chicago
- Cleveland
- Dallas
- New York
- Los Angeles
- San Francisco

Fax your cover letter and resume to (714) 432-1108, attention Human Resources. Please indicate which city you are interested in. No phone calls please.

EOE

NEW BUSINESS COORDINATOR

Williams Worldwide Inc. has an extraordinary opportunity in our New York Office for a dynamic business generator. Responsibilities include: targeting & managing new business prospect list, new business follow up & relationship building & creating agency awareness. Min. qualifications: 2 yrs plus exp. generating new business leads & client list management, prior direct TV &/or mail exp., excellent presentation & computer skills (Word, Excel & Power Point) & the ability to self-motivate & work in a team environment. Outbound telemarketing exp. a plus. Excellent compensation & incentive package. EOE. Please fax or mail resume & salary history to:

HR Director
3130 Wilshire Blvd., Fourth Floor, Santa Monica, CA 90403
Fax: 310-829-4908 or E-mail: anger@williamsworldwide.com

ICON
THOUGHTSTYLE
Magazine for Men

Account Manager

ICON is a rapidly growing national consumer men's magazine. We are currently seeking an experienced, independent, creative advertising sales professional to manage and expand our market share in the following categories:

- Corporate/Financial
- Consumer Electronics
- Domestic/Import Auto

Relevant sales experience will be *strongly considered*. Excellent writing and communication skills are required. Send or fax resume to:

Jessica Godfrey
ICON Thoughtstyle Magazine
595 Broadway, 4th Floor
New York, NY 10012
fax: 212.219.4045

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

HELP WANTED

SALES

Point your career in the **right direction**

PointCast Inc., a leader in news and information services on the Internet, has the following job opportunity available in New York City:

Account Executive

As account executive, you will obtain new sales and manage existing accounts in our eastern territory.

You must possess the ability to prospect new accounts and bring them on board, close sales, manage accounts and reporting. Prior media sales, territory management and account management are all essential requirements. Some travel will be required.

For additional information about PointCast visit our website at www.pointcast.com.

Please forward your resume to:

PointCast Inc.
(Ref: 97-006)
501 Macara Avenue
Sunnyvale, CA 94086
Fax: 408-990-0081
Email: jobs@pointcast.com

PointCast is an equal opportunity employer



PointCast

ACCOUNT SUPERVISOR RECEPTIONIST / ACCOUNT ASSISTANT TBWA Chiat/Day - DC (Reston Office)

ACCOUNT SUPERVISOR: We're looking for a dependable team player with agency account experience, production skills, good working knowledge of all agency departments, and the desire to work in a progressive and dynamic environment! (Automotive experience is a plus.)

RECEPTIONIST/ACCOUNT ASSISTANT: Looking to get your start in advertising? We're looking for an energetic, self-starter to join our team! Candidates should be detail oriented and highly organized with a college degree in advertising or related field. Internship in advertising is a plus - Mac skills a must! Excellent opportunity to get your foot in the door to the wonderful world of advertising!!

Interested? Please fax resume and cover letter to:

TBWA Chiat/Day
Attn: Tamm! Martray
(310) 396-1273

*No calls, please!

ACCOUNT EXECUTIVE

If you've got lots of talent-client contact, writing, marketing, sales--we've got a great position. We're an established, fast growing B-to-B agency with diversified blue-chip accounts. Fashion/textile experience a plus!

Krome Communications
307 4th Avenue
Pittsburgh, PA, 15222
FAX: 412-471-0246

ADVERTISING SALES

International technology magazine with CIO, CTO mgmt audience seeks sales rep for NY and New Jersey accounts. Strong market position with excellent editorial. Work from NY location. Solid base plus commission. Fax resume to:

E. Scimeml (650) 934-2306
or email: ebur@dasar.com

ADVT'G SALES

Get in on the ground floor of an exciting new Tennis & Fitness Magazine. Seeking a seasoned Regional Sales Coordinator to work in our N.Y.C. office. In addition there are (4) part time sales positions available for our sub regions, Long Island, New Jersey, Westchester/Conn, and NYC. A tennis or related sports background a plus. Fax resume to 732-933-9054, Phone: 732-933-9802 (10-5pm).

MARK YOUR CALENDARS!!

Please be sure to mark your calendars for our **Services & Resources** deadline. We close at 3:00 pm, on the fourth Thursday of the month. The ads are then published the first Monday of the new month.

Call for information
1-800-7-ADWEEK

Have an advertising career and a life.

(At the same time.)

Sr. Account Manager and Sr. Writer with agency, high-tech and DM experience. If you're stressed out, underappreciated, and tired of spending more time with your coworkers than you do with your family, here's your chance to make a change for the better. EvansGroup is one of the top 30 ad agencies in the U.S., and our Boise office gives you the opportunity to work on national accounts for national-level compensation while living in a recreational wonderland.

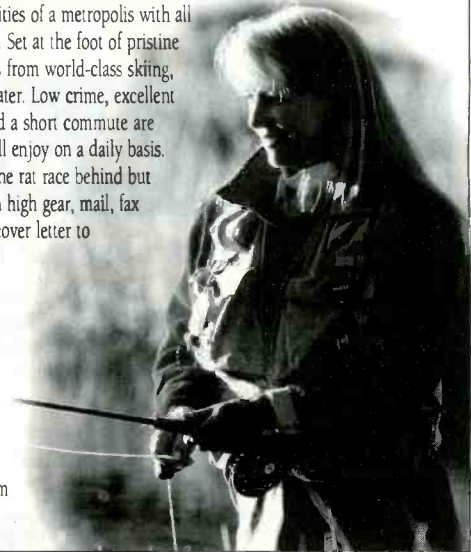
Boise offers all the amenities of a metropolis with all the charms of a small town. Set at the foot of pristine wilderness, it's just minutes from world-class skiing, hiking, fishing and whitewater. Low crime, excellent schools, friendly people and a short commute are just a few of the perks you'll enjoy on a daily basis.

If you're ready to leave the rat race behind but want to keep your career in high gear, mail, fax or email your resume and cover letter to Michael Clayville today.

evans group

Strategic Creative Solutions

720 W. Idaho Street
Boise, ID 83702
Fax (208) 395-8333
mclayville@evansgroup.com



TIME INC.

We are seeking dynamic salespeople to sell a relationship marketing program to major corporations. Position is 100% commission based. Requires an understanding of marketing, strong sales record, creativity, self-motivation, and good presentation and computer skills.

New expansion markets include: Phoenix, Salt Lake City, St. Louis/Kansas City, Houston, Oklahoma City, Los Angeles, Portland/Seattle, San Francisco, Pittsburgh, New York City, DC/Baltimore, Boston, Raleigh/Durham and Miami.

Qualified candidates apply by fax to:

TIME Inc.
212-522-0957

HELP WANTED

COME GROW WITH US...

We're a rapidly expanding northern NJ agency specializing in direct marketing to the healthcare industry...our growth has created the following positions:

CREATIVE DIRECTOR

You're a hands-on creative director who can do it all...write, design and manage the creative process. Strong on concept, you can also execute what you conceive. This is a great oppoty for a real pro to run your own dept.

ACCOUNT EXECUTIVE(S)

Account Supervisor: At least 4 years experience Business-to-business, healthcare or direct marketing experience a real plus. **Account Executive:** 2 years experience with strong client contact and account management skills. **Account Coordinator:** At least 1 year experience. Detail oriented with client contact exp. Must have excellent computer skills (all MS Windows 95 programs).

For immediate consideration, fax resume and salary history to:

212-594-7360

EASTERN ACCOUNT MANAGER

Database Programming & Design Magazine
www.dbpd.com

Miller Freeman, Inc., is looking for an Eastern Account Manager to work with Database Programming & Design - our leading database technology publication. Based in our New York City office, you will be responsible for all Eastern US sales activity incl. new business development and day-to-day mgmt of accounts. Min. one year of magazine ad sales, two yrs of agency exp. or two yrs of high tech sales experience req'd. Ideal candidate will be highly motivated and possess good communication skills; some travel req'd.

Please send resume and salary req's to MFI, 411 Borel Ave. #100, San Mateo, CA 94402. Fax: (650) 358-9966. Email: BStone@mfi.com.

SENIOR ACCOUNT MANAGER

Upstate New York agency seeking advertising executive with 15+ years. Should be proficient with media, direct marketing, and sales promotion disciplines. Packaged goods experience a must. Fax resume with cover letter and salary requirements to:

Human Resource Manager
716-454-1575

SENIOR GRAPHIC DESIGNER

Imagination required. Creativity expected. Education accomplished. Experience possessed. MAC master. Tech whiz. Photoshop skilled. Illustrator proficient. Agency known. Standards high. Compensation excellent. Resume faxed. Samples sent:

Group I
(202) 466-7598

Possibilities endless.

Account Supervisor

5 years plus experience in fast food advertising. Must have strong presentation skills and enjoy working in a fast paced environment.

Please fax your resume to:
Love Advertising
713-552-9155 ASAP

Marketing Consultant

Use your marketing, business & client relations skills to counsel executives. Top career management firm seeks seasoned vet who's sick of the agency grind. Write: President, CSI, 50 Main, #922, White Plains, NY 10606 or fax 914-686-7364.

Catch a Creative Genius
ADWEEK CLASSIFIED

BE A DOER

Advertise in ADWEEK classifieds, and you'll be rewarded with responses. And maybe more than that. Be a mover and a shaker with ADWEEK classifieds. Call NOW!

Call M. Morris
Classified Sales Manager
1-800-7-ADWEEK

Looking for the perfect job?
ADWEEK CLASSIFIED

NATIONAL ADVERTISING MANAGER

Are you ready to pitch to the biggest names in advertising? Stand up in the box against some of the legendary clients? If you're a proven salesperson who knows how to get clutch hits, then this is the perfect challenge for you.

USA TODAY Baseball Weekly, seeks a National Advertising Manager to sell and service all national display advertising and solicit new business, while building on all existing ad programs for current Baseball Weekly clients. This position will also develop special advertising sections, and presentations for key accounts and agencies.

The successful candidate will have a Bachelor's degree and 7-10 years advertising sales experience preferably selling to Fortune 500 companies and their ad agencies; knowledge of sports and event marketing; a proven track record of ad sales successes; excellent leadership, interpersonal and communication skills. Approximately 50% nationwide travel.

USA TODAY Baseball Weekly offers a competitive salary and generous benefits package. Send resumes with salary history to: USA TODAY Baseball Weekly, 1000 Wilson Blvd., Human Resources Dept.-KC2, Arlington, VA 22229 or fax your resume to (703) 558-3840. We recognize and appreciate diversity in the work place. An Equal Opportunity Employer.

USA TODAY
Baseball Weekly
THE GAME. THE WHOLE GAME.
AND NOTHING BUT THE GAME.

SENIOR ACCOUNT EXECUTIVE

Well-established international design firm with offices in Los Angeles and New York is seeking a Senior account executive with 5-8 years marketing and/or design firm experience. Positions are available in both our Los Angeles and New York offices. If you are strategic, creative, practical, smart and professional, send your cover letter and resume to:

Box 00711, ADWEEK
5055 Wilshire Blvd
Los Angeles, CA 90036

NATIONAL AD SALES

The James G. Elliott Company, a leading national media/marketing/sales firm seeks an experienced magazine salesperson for the Eastern territory based out of Manhattan. Ideal candidate will have a college degree, excellent written, verbal and presentation skills. Base + Commission. Solid benefits.

FAX resume to: 212-588-9201
Attention: Sales Manager

CALL 1-800-7-ADWEEK

Senior Media Planner

Seattle's largest advertising agency is currently searching for a top media professional to join our growing media planning team. We are looking for an individual who has:

- At least 4 years in media
- Retail experience
- Strong media planning skills
- Familiarity with top 10 markets
- Experience with direct contact with clients
- Excellent presenter

This position reports to the Director of Media Planning, and will have a high degree of independence and client interaction. What we offer is a positive and fast-paced environment along with the opportunity to live in a great city.

Send your resume and cover letter to:

Director of Media Planning
EvansGroup
190 Queen Anne North
Seattle, WA 98109

EvansGroup
Seattle

THREE AUDIENCES FOR THE PRICE OF ONE

For one low price, your Classified ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIWEEK Classified.

THREE FOR ONE . . . , not a bad idea.

Call M. Morris 1-800-7-ADWEEK
or just Fax it to: (212) 536-5315

Classified Advertising Call M. Morris at 1-800-7-ADWEEK

CULTURE TRENDS

MTV's Buzz Clip

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

Week of 1/12/98

Artist/Group: **Space Monkeys**
 Song/Video: **"Sugar Cane"**
 Director: **David LaChapelle**

Space Monkeys played their first gig at the famous Hacienda in Manchester, England in November of 1995. A week later they were signed to a six album deal with Interscope's Factory label. In May of 1996 while everyone was scrambling to find the next Oasis, they released *Keep On Tripping On*, a classic house record littered with guitars. Although the music press ignored it, the DJs didn't - it entered the U.K. club charts at number ten. Now, they - like so many of their fellow countrymen before them - have crossed over the pond to show us Yanks how it's really done.

Artist/Group: **Cornershop**
 Song/Video: **"Brimful of Asha"**
 Director: **Phillip Harder**

Cornershop's Anglo-Indian line-up knows how to straddle its cultures, and with their third album *When I Was Born for the 7th Time*, they've mastered the art of fusing them together to create a catchy, finely crafted LP. The band's line-up, including a guitarist, tambourist/key-boardist, percussionist, drummer and sitar player/keyboardist, provides the perfect means to produce brilliant East-West instrumentation that's very easy to listen to.

Artist/Group: **Eric Sermon, Keith Murray & Redman**

Song/Video: **"Rapper's Delight"**
 Director: **Steve Carr**

Priority Records has taken the early days of rap to the next level by creating the most highly anticipated hip hop album ever, *In The Beginning...There Was Rap*. For the first time in rap history, the biggest names in contemporary hip hop dug in the crates and picked their all time personal favorite tracks to record. The first single to hit the street is a phat new school version of "Rapper's Delight," executed by the Def Squad (a.k.a. Eric Sermon, Keith Murray & Redman). *In the Beginning...There Was Rap* will be in stores on Nov 25th.

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending January 12, 1998

This Week	Last Week	Days in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	1	24	Titanic	28,716,310	197,881,813
2	14	38	Good Will Hunting	10,261,471	19,010,323
3	3	20	As Good As It Gets	9,012,839	54,049,474
4	17	18	Wag the Dog	7,778,122	9,735,924
5	2	24	Tomorrow Never Dies	7,537,891	103,403,040
6	4	24	Mouse Hunt	4,602,621	45,765,583
7	New	3	Firestorm	3,849,308	3,849,308
8	6	18	Jackie Brown	3,737,667	33,377,858
9	5	31	Scream 2	3,581,635	90,781,396
10	7	33	Amistad	2,688,003	30,797,832
11	8	18	An American Werewolf in Paris	2,113,439	23,361,446
12	9	47	Flubber	1,989,245	85,633,339
13	38	12	The Boxer	1,758,565	1,927,447
14	10	18	Mr. Magoo	1,748,059	17,914,757
15	13	31	For Richer or Poorer	1,494,895	26,592,705
16	11	117	Home Alone 3	1,446,194	26,205,337
17	16	31	Deconstructing Harry	1,172,608	6,703,533
18	12	18	The Postman	1,127,922	16,516,149
19	15	59	Anastasia	854,868	54,218,649
20	18	115	L.A. Confidential	538,940	39,046,234
21	21	47	Alien Resurrection	366,225	46,619,841
22	23	59	The Jackal	358,825	53,609,045
23	24	66	The Wings of the Dove	276,051	9,105,118
24	26	152	The Full Monty	250,948	35,687,939
25	22	52	Mortal Kombat Annihilation	233,279	35,400,819
26	19	52	The Rainmaker	212,572	44,771,567
27	28	52	The Sweet Hereafter	195,547	1,387,351
28	27	115	In & Out	153,061	63,634,731
29	25	59	The Little Mermaid	144,202	25,246,733
30	20	52	Midnight in the Garden...	127,164	23,881,224
31	32	108	The Ice Storm	120,804	7,414,142
32	29	171	Air Force One	118,980	172,334,889
33	36	92	Boogie Nights	103,904	23,961,986
34	33	66	Eve's Bayou	85,220	13,598,124
35	34	17	Ma Vie En Rose	77,304	360,306

© 1998 The Hollywood Reporter

CALENDAR

Advertising Women of New York will present "Career Cocktails" with Carolyn Ellison, brand manager for Tanqueray Sterling Vodka, Jan. 20 at the New York offices of *USA Today*, 535 Madison Ave., 32nd floor. Contact: 212-593-1950.

The Magazine Publishers of America presents the annual **Henry Johnson Fisher Awards** Jan. 28 at New York's Waldorf-Astoria. Honorees are George Green, president of Hearst Magazines Int'l, and Ruth Whitney, editor of *Glamour*. Contact: 212-872-3700.

The Graphic Communications Association will present **Primex '98, the Print Media Executive Conference**, Feb. 11-14 at the Biltmore Hotel in Coral Gables, Fla. Opening-session keynote speaker will be Efrem Zimbalist III, president, Times Mirror Magazines. Contact: 703-519-8167.

The American Association of Advertising Agencies will present its **Media Conference and Trade Show** Feb. 11-13 at The Disneyland Hotel in Anaheim, Calif. Speakers include John Kennedy, editor of *George*; author Ken Auletta; and Reid Horowitz of the U.S. Department of Justice. Contact the AAAA at 212-682-2500.

International investment bank **Schroders** and **Variety** present their annual **conference on the media and entertainment industry**, "The Business of Entertainment: The Big Picture," March 31 at the Pierre Hotel in New York. Contact: 212-492-6082.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

New Player in TV Sports

Three former News Corp. and Fox Sports executives have launched a company to develop new enhancements for televised sports. Called SporTVision, the company plans to rely on developing technology to create new features for live and instant-replay use. The enhancements will be developed for stadiums, the Internet and other platforms that can be sponsored by advertisers. The founding execs are Stan Honey and Bill Squadron, former executive and senior vp, respectively, for News Corp.; and Jerry Gepner, Fox Sports' senior vp for field operations and engineering.

Nat'l Geo Traveler Taps Bellows

Keith Bellows last week was named editor-in-chief of *National Geographic Traveler*, sister title to *National Geographic*. Prior to joining *Traveler*, Bellows was the acting executive producer at Excite, a leading Web search engine. Before that, he was development editor at Meigher Communications. This year, *Traveler* will boost its rate base from 700,000 to 715,000, and the title plans to increase frequency from six to eight times a year in 1999.

BPA, CCAB Merge

A merger of the Business Press Association (BPA) and the Canadian Circulations Audit Board (CCAB) that was first announced last June has taken effect. The newly merged organization audits circulation for some 1,751 trade magazines and 408 consumer titles in 18 countries.

Biz-to-Biz Ads Up 12.6%

More than \$7 billion a year is being spent on business-to-business advertising, growing by 12.6

percent in the first six months of 1997, according to the Business Information Network, a new monthly report on ad spending. American Business Press and Competitive Media Reporting recently joined forces for the first time to provide data on business-to-business ad spending for more than 1,500 titles.

Granite Buys WWMT, WLAJ

Granite Broadcasting Corp. has agreed to buy two TV stations from California-based Freedom Communications for \$170 million in cash. The proceeds from the stations, CBS affiliate WWMT-TV in Grand Rapids, Mich., and ABC affiliate

WLAJ-TV in Lansing, Mich., will be used to defray the costs of Freedom's purchase of KOFY-TV in San Francisco late last year. The deal is subject to FCC and regulatory approval.

Belo Ups Broadcast Execs

A.H. Belo has announced a spate of broadcast-division promotions. Lee R. Salzberger has been named senior vp of the television group, overseeing the operations of KMOV-TV in St. Louis, WWL-TV in New Orleans, KASA-TV in Albuquerque, N.M., and KMSB (Fox) and KTTU (UPN) in Tucson, Ariz. Also, Bill Mosley has been named vp and controller of

Focus on Eisie Winners

The winners of the first annual Alfred Eisenstadt Awards for Magazine Photography were announced last week. Top-prize winners include photographer Matt Mahurin, who will be awarded the Cover of the Year and best Cutting-Edge Photo for his images of singer Marilyn Manson that appeared in the Jan. 23, 1997, issue of Wenner Media's *Rolling Stone*. Aurora's Lynn Johnson won best "Human Spirit Essay" for her study of double-amputee athlete Aimee Mullins in the fall 1997 issue of *Sports Illustrated/Women Sport*. The "Eisies" will be awarded at a ceremony on March 25 in New York. The Columbia University Graduate School of Journalism administers the new prizes under a grant from *Life*. The honorees and their work will appear in a special issue of the monthly due on stands March 30.



Matt Mahurin takes top prize for this Cover of the Year.

Help!

Do you need somebody?
Temporary or long term.
On site or off.
We're there.



Marketing Experts

Account and Project Managers



Planners and Researchers



Communications and PR pros



Media Planners and Buyers



Writers and Art Directors


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The nation's leading interim staffing firm placing marketing, advertising, communications and creative professionals.

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312-654-2600

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NEW YORK
212-545-7850

www.paladinstaff.com

Media Notes

CONTINUED

the television group; and R. Paul Frey has been named vp and gm of KONG-TV in Seattle.

Helin Joins L.A. Times

At the *Los Angeles Times*, James D. Helin has been named president of a new California edition that the *Times* expects to launch later this year. Helin also assumes business responsibility for the *Times'* Washington edition. Most recently Helin, who was CEO and managing director from 1985 to 1995 of D'Arcy Masius Benton & Bowles in Los Angeles, headed his own management consulting company.

AM/FM Groups Radio Sales

AM/FM Radio Networks, a Chancellor Media Corp. subsidiary, launched last week to sell ad inventory for Chancellor's 99 stations and 159 Capstar Broadcasting outlets across the country. Stations included in the effort are New York's WLTW-FM; Los Angeles' KKBT-FM; WGCI-FM in Chicago; and WJLB-FM in Detroit. Additional plans are for AM/FM to launch its own programming by July 1.

TWI Offers Brit. Open Special

Transworld International (TWI), a New York-based sports production and TV syndication company, is rolling out its first British Open special for a July 1998 broadcast window as a lead-up to one of professional golf's Grand Slam events. Hosted by veteran ABC Sports announcer Jim McKay, *The Legend of the British Open* will chronicle the 125-

year history of the event from its debut at St. Andrews (Scotland) golf course in 1860 to the links at Royal Troon on July 18 this year. TWI is offering the one-time-only hour special on an even six-and-a-half-minute local and national barter basis.

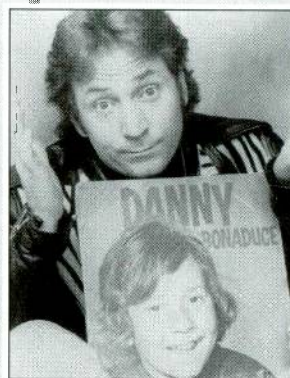
Media Gen'l Adds 4 Papers

Richmond, Va.-based Media General has added four papers to Virginia Newspapers, its wholly owned sub-

section called Weekend Journal, featuring expanded coverage on real estate, travel and sports, along with stories on personal time and money. Jan. 8 marked the launch of TribTech, a page dedicated to technology that will run every Thursday in the *International Herald Tribune*.

Alford Buys Kearns Papers

The editor and publisher of the *Lewiston (Idaho) Morning Tribune*, A.L. Alford Jr., has



Morning man Bonaduce heads east for Chancellor.

Starting in mid-February the station, which has just dropped its moniker "The Buzz," will switch to a new, as-yet-unannounced name but will continue to program to adults 18-49. Bonaduce comes to New York from Chancellor's Detroit station, WKQI-FM, where he had also done morning-drive duty.

Danny Drives WNSR

Chancellor Media has said "I think I love you" to Danny Bonaduce. The former Partridge Family child actor will soon arrive in New York to host the morning drive at its flagship station, WNSR-FM.

subsidiary, with the \$91.2 million acquisition on Jan. 2 of a daily, the *Bristol (Va.) Herald-Courier*, circulation 43,800, and two weeklies, the *Washington County (Va.) News* (circ. 3,300) and the *Sullivan County (Tenn.) News* (circ. 2,600).

Papers Add Sections

The Wall Street Journal on March 20 will launch a new

acquired that paper and three others from the Kearns-Tribune Corp., a subsidiary of Tele-Communications, Inc. through TPC Holdings, Inc. In the \$38 million deal, Alford bought two other dailies, *The Moscow-Pullman (Idaho) Daily News* and *The Daily Sparks Tribune* in Sparks, Nev., and a weekly, the *Whitman County Gazette* of Colfax, Wash.

Students Talk Back

(ENTHUSIASTICALLY)



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BIG DEAL

ENVIRO VAC

Advertiser: Eureka
Agency: Keller Crescent, Evansville, Ind.
Begins: Jan. 19
Budget: \$15 million (est.)
Media: Infomercials, network TV

No. 2 vacuum cleaner maker Eureka will aggressively boost ad spending this year and begin using the infomercial medium as a new product launching pad. The first effort begins today via an estimated \$15 million ad campaign for the Enviro Vac Self-Propelled vacuum.

The Enviro Vac is the first model on the market to feature a High Efficiency Particulate Air (HEPA) filter. The technology retains up to 99.97 percent of pollens, household dust, mites and other allergens. Consequently, the Enviro Vac will be targeted mainly to the estimated 25 percent of all consumers with allergies or breathing difficulties.

One-minute and two-minute infomercials feature a man vacuuming and dancing, with footage showing how the product sucks dirt while bypassing the motor, which cuts down on the amount of dust released. "Only clean air comes out," the voice-over says. The infomercial also hypes the fact that hospitals have long used HEPA filters.

Eureka will run the infomercials until May, and then will launch a slate of 30-second advertisements on national networks.

Eureka went with infomercials because of the Enviro Vac's complicated features, and it will do the same for future launches as well, said Bruce Gold, executive vp/sales and marketing.

The estimated \$13 million-a-year vacuum category is led by Hoover, followed by Eureka, according to *Appliance* magazine. Together the two companies control about 60 percent of the market. Hoover recently unveiled the WindTunnel, behind the ad claim, "picks up more dirt than any other clean air upright."

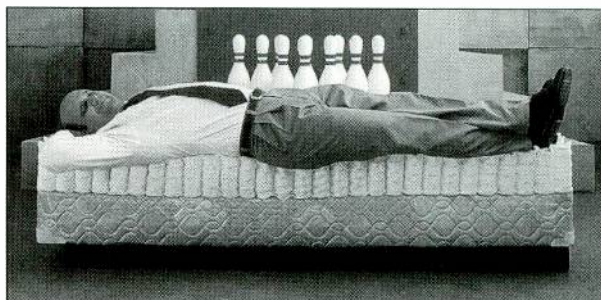
Eureka spent \$16.6 million on media through October 1997, according to Competitive Media Reporting. Spending will go up this year "significantly," Gold said, declining to say how much. Hoover spent \$23.4 million advertising its products in the same period. —Sean Mehegan

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

BACKCARE MATTRESS

Advertiser: Simmons
Agency: WestWayne Advertising, Atlanta
Begins: Spring
Budget: \$10-15 million
Media: TV



Simmons' spots tout health benefits.

Simmons is shifting its advertising approach away from a pure comfort message to a focus on the health benefits of its BackCare mattress, with a campaign flagging a product constructed to offer "Five zones for your bones," per the tagline.

The ads look to play off growing consumer interest in whole-body treatment and alternative medicine, said brand manager Tim Oakhill.

The media buy isn't set yet but will include network, cable and spot TV, plus event marketing. Local dealers will be given portions of the ad to wrap into their local television marketing.

Simmons, the No. 2 mattress maker after Sealy, has been regaining marketshare and profitability since 1993 when Zenon Nie took over as chairman/CEO. It held 15.6 percent of the \$3.4 billion bedding industry in 1996 and spent more than \$18 million on ads last year, per Competitive Media Reporting. —Shannon Stevens

TROPICAL ORANGE JUICE

Advertiser: Tropicana
Agency: FCB/Leber Katz, N.Y.
Begins: March
Budget: \$10 million
Media: TV

To drive sales of its Pure Premium not-from-concentrate orange juice blends, which have been credited with drawing incremental users to the category, Tropi-

cana is launching a new Tropical Orange flavor and new packaging for the 3-SKU line that it expects could increase its blends business by 50 percent.

To promote the new flavor, Tropicana will run introductory network TV ads in March that continue the current tagline for Pure Premium blends: "It's sweet, it's tangy, it's swangy." In-store sampling and couponing efforts as well as point of sale, also beginning in March, will encourage trial of Tropical Orange, which will be available in 64-oz. cartons at grocery and 16-oz. cartons

in convenience stores. To bring added attention to the entire blends segment, Tropicana is unveiling a new blue and turquoise band to differentiate the blends from Pure Premium's Original, HomeStyle and Grovestand styles.

Tropicana this month is also relaunching its Season's Best from-concentrate orange juice, which has seen sales in the refrigerated segment decline 1.6 percent to \$159.8 million for the year ended Dec. 7, per IRI. The relaunch will include a new fresher orange taste, paralleling an effort by rival Minute Maid on its own from-concentrate line, and new package graphics that illustrate higher-quality oranges against a black background. —Stephanie Thompson

THESTREET.COM

Advertiser: TheStreet.com
Agency: D'Arcy Masius Benton & Bowles, N.Y.
Begins: Jan. 23
Budget: \$10 million (est.)
Media: TV, print, radio
 Fledgling online finance magazine TheStreet.com is launching a new TV campaign to escalate the Web site's positioning as an addictive destination for information junkies.

Two spots, representing D'Arcy Masius Benton & Bowles' first TV effort for the client, target independent investors and play on people's "obsession" with the site. The first features site founder, financial colum-

CMR Top 50

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

Week of Dec. 22-28, 1997

Rank	Brand	Class	Spots
1	MCDONALD'S	V234	70
2	DURACELL--ALKALINE BATTERIES	H220	43
3	BURGER KING	V234	39
4	EVEREADY--ENERGIZER BATTERIES	H220	28
5	SEARS--APPLIANCES	V321	27
6	VISA--CREDIT CARD	B150	26
7	CHILDREN'S TYLENOL--SINUS LIQUID	D212	24
8	DREAMWORKS--AMISTAD MOVIE	V233	22
9	BURLINGTON COAT FACTORY--FAMILY TYLENOL--FLU MAXIMUM-STRENGTH GELCAP	V311	21
		D212	21
11	ACE HARDWARE STORES	V345	20
	PUBLISHERS' CLEARINGHOUSE	B420	20
	ZANTAC 75--HEARTBURN PILLS	D213	20
14	AMERICAN FAMILY PUBLISHERS	B420	19
	BLOCKBUSTER VIDEO RENTALS	V341	19
	COCA-COLA CLASSIC	F221	19
	M&MS	F211	19
	NICORETTE NICOTINE GUM	G120	19
19	CAMPBELLS--SOUP	F121	17
	HALL'S--MENTHO-LYPTUS TABLETS	D212	17
	TYLENOL--EXTRA-STRENGTH GELTAB	D211	17
22	1-800-COLLECT	B142	16
	ADVIL--COLD & SINUS CAPLETS	D212	16
	AQUAFRESH--WHITENING TOOTHPASTE	D121	16
	BAYER--ASPIRIN TABLETS	D211	16
	JC PENNEY--SALES ANNOUNCEMENT	V321	16
	JOHNSON & JOHNSON--CP	D218	16
	PEPCID AC--HEARTBURN TABLETS	D213	16
	SATURN CORP--AUTOS CP	T111	16
30	ALEVE--PAIN RELIEVER CAPLETS	D211	15
	DREAMWORKS--MOUSEHUNT MOVIE	V233	15
	FORD AUTOS--TAURUS	T111	15
	WALT DISNEY WORLD	V239	15
34	VISA--CHECK CARD	B150	14
35	CHILDREN'S ADVIL--PAIN RELIEVER LIQUID	D211	13
	NYQUIL--LIQUID COLD REMEDY	D212	13
	ROBITUSSIN--COLD LIQ GEL CAPS	D212	13
	ROBITUSSIN--COUGH SYRUP	D212	13
39	ADVIL--PAIN RELIEVER TABLETS	D211	12
	AT&T COMMUNICATIONS--POCKETNET SVC	B143	12
	BLOCKBUSTER--MUSIC STORE	V393	12
	HUGGIES--SUPREME DISPOSABLE DIAPERS	A121	12
	MYLANTA--ANTACID LIQUID	D213	12
	NICODERM CQ--STOP SMOKING PATCH	G120	12
45	DIMETAPP--ELIXIR COLD LIQUID	D212	11
	LEXUS AUTOS--GS	T112	11
	MASTERCARD--PLATINUM CARD	B150	11
	SEARS--FAMILY APPAREL	V321	11
	VICTORIA'S SECRET STORES--WOMEN	V311	11
50	FORD TRUCKS--EXPLORER	T117	10

nist and TV personality James J. Cramer. The spots, which break this Friday, are complemented by print and radio ads.

DMB&B here has handled media and creative duties for the client since December, when it won the account without a review from Ryan Drossman & Partners, New York. Ryan Drossman's untagged spots focused more on Cramer talking directly to viewers about the site.

Sources estimate the campaign budget at \$10 million. CKS SiteSpecific handles interactive chores.

TheStreet.com competes with *The Wall Street Journal*, Reuters and Bloomberg and online financial Web sites such as The Motley Fool. —*Sloane Lucas*

ELECTRIC SHAVERS

Advertiser: Remington/Braun

Agency: Grey Advertising, N.Y./Lowe & Partners, N.Y.

Begins: March

Budget: NA

Media: TV (Braun)

Remington and Braun, battling for the No. 2 spot in electric shavers, both will repack-age their lines in March in an effort to reduce consumer confusion about product features in a category where prices can vary by \$100 or more.

Remington MicroScreen will drop see-through plastic blister packages in favor of color-coded boxes designed to reflect key product differences. Boxes will also feature a numbering system for the three MicroScreen products, including a new high-end entry, MicroScreen 3, that ships to retail next month. "Retailers said this category was hard to shop, and it was a category in which it was tough to see what you were getting," said Mike Linton, vp/marketing at Remington. "You had to work through the package."

Braun will feature the new look in ads breaking for Father's Day. Through last October, the company spent \$1.5 million on ads, per Competitive Media Reporting. Remington will boost spending aggressively this year, Linton said, after reinvesting in ads at the end of 1997.

No. 3 Braun is challenging Remington for the No. 2 spot in a \$400 million category led by Norelco. —*Sean Mehegan*

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Gold in the Cold

IN THIS CROWDED SEASON OF ONRUSHING MAJOR media events, it is with a quiet sense of pride in his own brisk efficiency that Media Person presents his Combined Academy Awards and Winter Olympics Early Sneak-Peek Preview Column. A quick glimpse of the two beloved institutions shows that while on the surface they may appear to have little in common, nonetheless it is possible to infuse enough distracting razzle-dazzle into a concise, hard-hitting, 850-word report to justify a premise even this ludicrous.

After all, both the Oscars and Olympics are being held in Pacific-Rim venues, both will receive exhaustive (as well as exhausting) international media coverage, generate vast income, their own Web sites and official sponsors and, despite having almost no real significance of any kind, will certainly feature enough attractive young people with good bodies to plant millions who ought to know better in front of their TV screens for endless hours of tedium relieved only by Budweiser croaking-frog commercials. Of course, one feature that they do actually share is that by the next year, almost no one can remember the winners in either contest.

Before previewing the actual events, Media Person must first explain some confusing concepts and terms that are already threatening to throw the entire proceedings into complete chaos.

Nagano: The Japanese city where this year's winter Olympics will be held. Worldwide conflict is already breaking out over the issue of whether the word is pronounced with emphasis on the first, second or third syllable. Truth is not even the inhabitants themselves agree, so you are free to take any position you wish and defend it with absolute certainty. *Amistad*: City in northern Norway where Year 2000 Winter Olympics will be held; sits atop a majestic peak, the eternally sun-capped Schpielberg. *Film blanc*: Classic genre in which

glamorous, corruption-prone characters solve mysteries in chilly climes. Only known example: *Smilla's Sense of Snow*.

Coming up next, MP's savvy predictions on this year's most exciting events, but first some oddities, coincidences and trivia notes: While the main stadium in Nagano is built in the shape of a flower with the outer walls forming petals opening up to the sun, the Oscar statuette given to Academy Award

Worldwide conflict is already breaking out over whether Nagano is pronounced with emphasis on the first, second or third syllable.

recipients in L.A. is built in the shape of a tiny man with no genitals. There are 643 words in Japanese to describe raw-fish dishes, but there is no word for "Boogie." Quentin Tarantino's next directing project is *Paula Jones*, in which he hopes to revive the career of '50s breastploitation-star Jane Russell. And now the preview:

Titanic Body Luge: Britain and the U.S. are the early favorites in this dangerous sport, in which competing athletes cling to railings, funnels, davits and authentically costumed extras as long as possible before taking an exhilarating, breakneck slide down treacherously sloping decks and a final plunge into freezing water.

The Ice Storm Relay: Race in which com-

petitors pass room keys to each other instead of batons and sleep with athletes from rival nations, then engage in frigid, depressing dialogue that sends viewers racing for their Prozac.

L.A. Confidential Biathlon: Event must be seen at least four times before the rules begin to make any sense. Most of the contestants are obscure individuals who look alike and thus cannot be told apart, even by expert commentators, but there are thrills galore and almost everyone dies at the end.

Full Monty Figure Skating: CBS is banking on huge ratings for this event in which male-female skating duos compete for the first time in Olympics history without costumes.

Bobsled: Bob DeNiro, Bob Redford and Billy Bob Thornton will man the American sled in this speedfest over a twisting, downhill course that calls for sharp reflexes, superb concentration and the ability to sit still for three minutes without getting up to call your agent.

Downhill Postman: Competitors on horseback race through a rugged post-apocalyptic landscape built at a cost of hundreds of millions of dollars, delivering mail in the utterly irrational belief that it will save their careers.

Kennedy-Bono Football-Slalom: May be canceled due to lack of interest.

Speed 2: Cruise Control Kayak Regatta: Well-conditioned competitors are even more fiercely motivated than usual due to the fact that any-

one finishing out of the top three is blown up.

Kundun Boogie Night: Not a competition at all, but the don't-miss opening-night ceremonies, which are expected to achieve a lyrical union of the sacred and the profane with 100,000 dancers dressed as saffron-clad monks, led by a Dalai Lama imitator, performing a '70s-style disco routine

Network Wrestling: In this most vicious and bloody of the competitions, U.S. television networks vie to steal future TV rights for all the world's sporting events away from each other for obscene amounts of money that will inevitably lead to tragic consequences down the road when the ratings disappoint.

Special Oscar for Best Performance at a Celebrity Funeral: Cher. ■

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The panel of judges for the Fourth Annual FCS Portfolio Awards Show consists of some of the most respected names in advertising as well as leaders of the business community. It will be chaired by Tom Messner of Messner Vetere Berger McNamee Schmetterer/Euro RSCG.

And not only will the judges be tougher this year, the competition will be too.

On May 5, 1998, the Financial Communications Society will honor the best Print, Television, Radio, Direct Mail, Out-of-Home and New Media advertising in the Business-to-Business, Corporate Image and Consumer Retail categories for financial service companies. Entries will be accepted from advertising agencies or financial services firms worldwide. All entries must have been published or aired in English between January 1, 1997 and December 31, 1997. Enter before March 2, 1998.

If you still want to enter, do so at your own risk. For entry applications, call 1-888-610-4114.



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The World According to Rosa Monserrat, Sophomore, Lincoln High

“There are no harsher words than ‘let’s just be friends.’”

Whatever's on their minds:



react. As close as you can be to a teenager.