Numbers Lie, Nets Figure

NBC wins sweeps, but missing viewers still vex the Big Four

MAGAZINES
'SI' Readies Test of Spin-Off for Women
New Time Inc. sports title to cover events and athletes

TV STATIONS
Digital Duel Looms in D.C.
Standards deal sets stage for debate on spectrum payments

SYNDICATION
Arrested Development
Few new shows in the pipeline as NATPE approaches

MARKET INDICATORS
National TV: Quiet
Inventory is scarce for fourth quarter. Some first-quarter plans are swapping hands. Business should swing into higher gear this week.

Net Cable: Slowing
Though nets including CNN, Weather and Family still have some inventory, it's down to remnants. Some movie, home video and packaged-goods dollars are still working.

Spot TV: Middling
Most of the Hollywood studios have booked their buys for holiday releases. Autos are not as strong on year-end closeouts and new-model rollouts.

Radio: Steady
A fourth-quarter uptick has the industry looking forward to a bright 1997. The Southeast is rebounding, with financial advertisers providing the spring. Movie ads mean happy holidays for most of the country.

Magazines: Strong
Food and packaged goods are still cooking. Automotive is racing. And, says one publisher, "drugs and remedies are on fire." Cosmetics and toiletries are slow

Defining The AOL Generation

Bob Pittman tries to do for the online service what he did for MTV: Build a media megabrand

PAGE 4

PAGE 5

PAGE 6

PAGE 9
Watching a sit-com won’t make you funny.

Watching basketball won’t help you perfect a slam dunk.
Watching a soap won’t make you a babe magnet.
And watching game shows won’t win you anything.

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For national advertisers, that’s smart business.
Telerep Bags All Six Freedom Stations

In a major coup, New York station rep firm Telerep has won spot sales representation for the six-station Freedom Broadcasting group. Competing rep firm Petry Television triggered the scramble when it decided to bolt Freedom's CBS affiliate WRGB in Albany, N.Y., to handle Hubbard Broadcasting's NBC affiliate WNYT, which Hubbard acquired last month in a swap with Paramount. Alan Bell, president of Freedom Broadcasting, confirmed that Telerep's availability in Albany led him to “put all of the sales under one umbrella.” Effective today, Telerep, a unit of Cox Enterprises, will also handle Freedom's stations in Medford, Ore. (KTVL), Chattanooga, Tenn. (WTVC), West Palm Beach, Fla. (WPEC), Providence, R.I. (WLNE), and Beaumont, Texas (KDFD). Four of those stations had been repped by Petry, the other by Katz.

Seagram, Stroh Under FTC Eye?

The Federal Trade Commission late last week would not confirm a Wall Street Journal report that the agency has initiated investigations of the Seagram Co. and Stroh Brewing over liquor advertising on TV. There is no evidence that the FTC has its sights set on all beer advertising. But the Stroh ads reportedly caught the commission's eye because they appear to be aimed at teenagers. FTC officials have already indicated they do not favor Seagram's recent decision to buy TV time for liquor ads.

Providers Anxious for AOL Meeting

America Online this week will hold its partners conference, a semianual meeting of the company's content providers, including advertisers, in Scottsdale, Ariz. It is the first such gathering since AOL changed its pricing structure on Dec. 1 to a standard price of $19.95 for unlimited access to both the service and the Internet. A topic of the conference is expected to be how content providers will be paid. AOL, which formerly charged customers based on access time, has paid its content providers partly based on how much time users spent in their content areas.

L.A. Alternative Rocker Goes Spanish

Long a staple of the Los Angeles adult alternative rock landscape, Golden West Broadcasters radio station KCSA-FM (101.9) is abandoning the format to go Hispanic. Though no specific date for the switch has been set, one executive close to the negotiations said it will be soon. “Nothing has been signed yet,” the executive said last week, “but I expect it will be in the next few days.”
NBC wins, CBS eyes No. 2 slot; but everyone says the numbers are funny

Cable Ratings Keep Climbing

Harvesting Viewers

Basic cable has registered double-digit growth in prime time during the last three November sweeps:

<table>
<thead>
<tr>
<th>Year</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1994</td>
<td>14.3</td>
</tr>
<tr>
<td>1995</td>
<td>17.4</td>
</tr>
<tr>
<td>1996</td>
<td>19.2*</td>
</tr>
</tbody>
</table>

Source: Nielsen Media Research

*through 25 days of sweeps period
November shakes up the early news race in New York as well

**THE SWEEPS / By Claude Brodesser**

News directors and station general managers in the top 10 markets retreated to their homes for Thanksgiving and awaited the final crunch of the November sweeps. Many had reason to worry. November brought significant changes in the competitive local news races in Philadelphia, New York and Washington, D.C., according to preliminary Nielsen Media Research numbers.

At WCBS-TV in New York, the 6 p.m. newscast has lost a staggering 47 percent of its viewership since November '95, eking out a 2.9 rating last month. But since the wholesale firings of WCBS' senior news staff this fall, the station has shown signs of life on its 11 p.m. newscast. Despite being last among the Big Three network O&Os in the market, WCBS had the largest ratings gain in late news in November, posting a 6.4 rating, up 0.8 from May.

Meanwhile, the NBC O&O in New York, WNBC-TV, earned its best 6 p.m. news rating in nine years after hiring anchorwoman Michelle Marsh from WCBS to pair with veteran Chuck Scarborough. The station scored a 9.8 at 6 p.m. last month, up a point and a half from May. That was still not enough to catch perennial N.Y. early news leader WABC-TV, which earned an 11.7 at 6 p.m. in November.

Some of the most spirited jockeying for position occurred in Washington D.C., where NBC's WRC-TV remained on top in news. The station's lead at 11 p.m., however, has eroded to a 10.7 rating, down 2.4 points from a February '96 high of 13.1. The real Washington nail-biter in November was the contest between ABC affiliate WJLA-TV and CBS affiliate WUSA-TV. WJLA netted a 8.1 rating last month to beat WUSA by just a tenth of a point. WUSA dropped from second to third in the news rankings.

In Atlanta, deflation continues to haunt Fox's 6 p.m. newscast. The numbers for New World's WAGA-TV continued to drop significantly in November, as they have in each of the last two sweeps. WAGA slipped from an 8.8 rating at in February to a 7.1 in May and a 6.2 in November. WAGA is still No. 2 at 6 p.m., to WSB.

In Philadelphia, November ratings for the 11 p.m. newscasts brought ill tidings for WCAU (NBC) and WPVI (ABC). WCAU has dropped from a 16.4 in February to a 15.3 in May and a 14.6 last month. WPVI has lost an aggregate 2.4 points, sliding from a 13.5 in February to a 12.1 in May to a 11.1 in November.

The growth of early-morning (5:30-7 a.m.) newscasts, whose ratings have tripled in the last five years, has damaged 11 p.m. news ratings in many markets, says Eric Braun of station consultants Frank Magid Associates.
Standard Set, Now What?

Several thorny issues in digital TV broadcasting remain unresolved

TV STATIONS / By Alicia Mundy and Michael Freeman

The sudden compromise on digital TV transmission standards between the TV industry and the computer industry has opened up newer issues. According to the timetable developed by the working group on HDTV and the Federal Communications Commission, spectrum allocation for signals will take place by spring 1997 in order to meet a 1998 deadline for the first TV sets to be manufactured using the high-definition technology.

But that raises new concerns for broadcasters. For more than a year, various politicians on Capitol Hill have been grumbling about the need to auction the new spectrum as a way to make billions for the government. Former Majority leader Bob Dole favored the auction, but he has retired. However, the new Chairman of the Senate Commerce Committee, John McCain (R-Ariz.), has been a vocal advocate of the auction and has already indicated that he will probably open the issue for debate. McCain's credentials in this area are solid: He is against regulation, a conservative and a free market advocate. Broadcasters like the first two aspects, but they are terrified about the free trade part. An aide to McCain says: "If you favor free trade, you favor people paying market value, not getting free rides. It's time the broadcasters began paying for the spectrum."

McCain would probably face opposition from Democrats on his committee, like ranking Minority member Sen. Fritz Hollings (D-S.C.). And, at least prior to the election, neither President Clinton nor Vice President Gore seemed interested in waving a red flag in front of broadcasters on this matter.

But McCain has a powerful ally on this issue in FCC chairman Reed Hundt. Sources at the FCC say that Hundt will probably try to bring his friend Al Gore on board in the name of deficit reduction. Other political figures who say they will buy the deficit-reduction argument for auctions include House Budget Committee Chairman John Kasich.

If the spectrum auction doesn't succeed, broadcasters don't expect McCain to just fade away. Another of his issues is campaign reform, including much more free TV time for candidates. A source close to McCain says that he has looked at several ways to encourage this, including tying license renewals to offers of TV time. "Either way," says the source, "the Senator feels that the broadcasters have had too many freebies, and if he loses on spectrum, he'll find another way to make them pay up."

Meanwhile, the HDTV compromise highlighted the independence of one of the newer FCC commissioners, Susan Ness, who, encouraged by veteran commissioner James Quello, pressed broadcasters and the computer companies to come up with a plan by Nov. 29 in order to get agreement by Dec. 31. Hundt was reluctant to go for the Dec. 31 deadline but was pushed into it by Ness and others, according to Quello.

Meanwhile, the hottest rumor floating around the FCC these days is that Hundt, who singlehandedly brought Bill Gates and Microsoft into the HDTV standard debate (and held it up), may be considering a new job: general counsel for Microsoft. Hundt could not be reached at press time.

While broadcasters expressed relief that a compromise has been reached on the new digital television standard, they worried how, when and if consumers will spend thousands of dollars to buy new digital TV sets.

"I think most broadcasters have enough basic confidence in the new digital infrastructure being proposed by the FCC to be planning major capital investments now for a promising technology of the future," said Milton Maltz, chairman and owner of Cleveland-based station group Malrite Communications. On an individual market basis, station owners will have to "undergo an entire recapitalization" in separate signal towers, transmitters, video switchers, editing equipment and camera equipment on the new digital standard, Maltz said. Depending on the size of the upgrade, Maltz estimates any change to digital could cost between $3 million and $20 million per station.

Although broadcasters will continue to maintain the present analog system during the long-term transition to digital, John Rohrbeck, president of the NBC Television Stations group, says the pace of conversion will be "entirely dictated by how fast consumers decide to buy new television receivers, which could be well into the next millennium." A lot also depends, said Rohrbeck, on how much consumers will be willing to spend on digital TV receivers or set-top digital conversion boxes.

"Most households in this country have more than one TV set, and this kind of conversion is going to be prohibitively expensive for most people initially," Rohrbeck said. "The first consumers who make buys of digital TV sets will be dedicated sports viewers, but if we go with the progressive standard being pushed by the computer manufacturers, they're going to see a degradation in the picture."

Progressive scanning in the new digital proposal features a slower, 30 integer-rate. Fast-moving sports (such as auto racing and hockey) may result in a blurring of the picture, critics say. In the ATSC's original proposal, Interlace scanning offered a faster, 60 integer scanning rate.

MCA, Eyemark Beef Up

Studio becomes instant player in talkers; CBS reels in Partner

SYNDICATION / By Michael Freeman

The ever-tightening syndication market got just a little tighter last week. MCA TV, absent from the first-run strip business for the past two years, returned in a big way with the acquisition of Multimedia Entertainment's four talk-show properties. Meanwhile CBS' Eyemark Entertainment syndication division, which cancelled its most expensive strip property, Day & Date, last week entered a programming alliance with the Partner Sta-
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MAGAZINES

Two computer magazines' premiere issues have hit newsstands. The standalone special Family Circle's Computers Made Easy, a partnership between G+J's Family Circle and PC World Communications' PC World, will be tested at least twice in 1997. Executives from both companies said that the advertising success of the special, which attracted blue-chippers including Microsoft and Kodak, led them to make the commitment for two more specials, one in April and the other in November. The magazine, a consumer guide for the family, has a total circulation of 600,000 and a cover price of $3.99. The other new computer book, Los Angeles-based Metropolis Publications' Digital Diner, is a bimonthly guide for all digital entertainment, from video games to virtual reality. Initial circulation is 187,000, cover price is $2.95.

Two other trend-surfing special-interest magazines are boosting their frequencies. M. Shanken Communications' quarterly Cigar Aficionado will become a bimonthly next year. Editor and publisher Marvin Shanken said that paid circulation for the current winter issue is 380,000, up 57 percent from last year. And the Spanish-language sports magazine Mundo Deportivo will double its frequency and become a monthly, beginning in February. Santa Monica, Calif.-based JSA Publishing's 18-month-old, 1-million-circ Mundo has grown with the popularity of pro soccer in the Hispanic community.

The just-published January issue of David Lauren's Swing features its second annual "Most Powerful People in Their Twenties" section, the third such cover story in as many months. The November issue of independent, L.A.-based Detour hit first with its "Thirty Below Thirty" feature. Then came People's Nov. 18 "Young & Hot!" double issue. Time Inc.'s weekly focused on film stars; the monthly Detour expanded its criteria to TV. Swing, which publishes 10 issues yearly, covered several disciplines, including business and science. No one made all three lists. Likely suspects including Gwyneth Paltrow and Matthew McConaughey scored two mentions, as did a few relative unknowns, among them actors Matt Damon and Alicia Witt. —By Jeff Gremillion

for afternoon slots left open by the cancellation of Eyemark's Day & Date newsmag, which ends on Jan. 3. Even though D&D had been doing slightly better than a 3 rating in the metered markets (13 D&D stations are CBS O&Os), the hour-long strip has been plagued by weak clearances below the top 40 markets; the show is averaging a 1.6 rating nationally.

Eyemark last week forged a nonexclusive programming alliance with the 41-market Partner Stations Network consortium. PSN, made up of five medium-to-large-market station group owners, accounts for just over 30 percent U.S. broadcast. Its past series projects (Jim J. & Tammy Faye, Behind Bars) failed because the shows lacked top-20 market clearances. As the syndication division of Westinghouse-CBS, Eyemark brings in 14 CBS O&O stations, 10 of which are in top 20 markets.

Disney Debuts Kids Net

Kicks off in four test cities as network upfront breaks in Chicago

RADIO / By Mark Hudis

The Mouse is roaring—again. Radio Disney, ABC Radio Networks' new kids-under-12 radio web, officially launched last week in four markets across the country: Atlanta, Minneapolis, Salt Lake City and Birmingham, Ala. The network features a mix of kid-friendly music, sports, news and features. This marks Disney's official solo foray into the kids' radio market since terminating an agreement with now-rival Radio Aahs, based in Minneapolis. Radio Aahs is suing Disney, charging misuse of its trade secrets.

Despite its legal woes, Radio Disney says it is off to a strong start. Scott McCarthy, vp of new business for ABC Radio Networks, says that "early indications are very positive. We're getting a ridiculous number of calls [from listeners] per hour." So many calls, in fact, that Disney said it will have to update the telephone technology at its stations. Radio Disney and ABC Radio execs are still waiting for custom research ratings and financial results before expanding the rollout.

"It'll stay in these [four] markets for the near future as we refine programming and market-

ings," McCarthy said. "As soon as we feel we're on track, we'll roll it out nationally." McCarthy gave no time frame.

When and if it does hit the rest of nation, Radio Disney will be yet another powerful marketing weapon in the Disney arsenal, with the potential to reach millions of young kids directly. "The calls we've been getting have been almost exclusively from 6-to-10-year-olds," McCarthy said.

In addition to launching Radio Disney, ABC Radio Networks executives have been busy with upfront presentations as well. Executives from the major radio networks were presenting to ad agencies in several markets last week, including Chicago. Most network radio execs say they expect a strong upfront this year.

Coinciding with the Radio Disney rollout, Radio Aahs parent company Children's Broadcasting Corp. last week announced it had closed a $16.5 million credit facility with Foothill Capital Corp. of Los Angeles. The loan is secured by most of CBS's assets. The funding will help CBC reestablish Radio Aahs' marketing and sales efforts, both of which were scaled back during the partnership with ABC/Disney.
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**First-Runs Sing the Blues**

**SYNDICATION** / By Michael Freeman

less than two months before January’s NATPE program conference in New Orleans, pessimism is running high over this year’s sparse, slowly developing crop of first-run syndication offerings.

There are little more than a dozen daily strip series in development; only a handful of those are considered legitimate contenders for next season. Almost all of the 16 or so weekly projects have typically high expectations, but their hopes are pinned more on prospects for robust international sales than on domestic TV station clearances.

“This really seems to be the year of the big yellow caution,” says Lanie Richberger, associate program director for Seltel, the New York–based rep firm. “Very little product is going to get through. Certainly, there are going to be some holes on station schedules which will need to be filled, but there hasn’t exactly been a prospect of Rosie O’Donnell’s caliber to emerge yet.”

Of the 10 strips that have either begun marketing or are exploring station group interest, only two—Eyemark Entertainment’s Martha Stewart Living and The Gayle King Show—have reported any sales thus far. In little more than a month, Stewart and Gayle King, which are being sold in tandem for September ’97 launch, have racked up station sales totaling 60 percent U.S. broadcast coverage. Several CBS O&Os have picked up the shows (including WCBS in New York and KCBS in Los Angeles) from their corporate sister, Eyemark. Most of the other sales were to individual stations.

The reluctance of such major syndication players as King World Productions, Paramount, Warner Bros., MCA, Buena Vista and Twentieth Television to launch any strip projects by this point in the development season has left domestic syndication in a stagnant state. “Like a lot of the majors, we have been pitched about 500 projects this year,” says Andy Friendly, King World head programming. “But we’re really intent on maintaining and building up core programming assets. Right now, with a crop of disasters like Bradshaw Difference [from MGM] and Scoop [ACI/Pearson] averaging 0.4 and 0.7 ratings, there is no reason for us to push a new project into the market for the sake of having something out there.”

The one area where the studios and independents have remained aggressive this season is in weekly action-adventure series. ACI/Pearson Television’s strength in European distribution helped the company attract Francis Ford Coppola, who will produce First Wave, an Independence Day–like series about space invaders starring Richard Grieco (21 Jump Street).

The strength of the international marketplace—a growing presence at NATPE—has bolstered the market for weeklies, which have seen their ratings decline among American viewers. MGM is placing two new weeklies, Fame L.A. and Stargate, in syndication next year but will not rent exhibit space at NATPE for the company’s domestic division. Instead, only

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**There’s Not Much Coming Down the Syndie Pipeline**

The 1997-98 first-run syndication development slate so far

<table>
<thead>
<tr>
<th>Program (Distributor)</th>
<th>Available</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artie Barker (All American)</td>
<td>Sept. '97</td>
<td>Selling now; awaiting reception from stations</td>
</tr>
<tr>
<td>Card Sharks (All American)</td>
<td>Mar/Apr '97</td>
<td>Midseason entry; coupled with Match Game</td>
</tr>
<tr>
<td>Celebrity Showcase (SeaGull)</td>
<td>Sept. '97</td>
<td>Forming: celebrity home shopping, for noon and a.m.</td>
</tr>
<tr>
<td>The Gayle King Show (Eyemark)</td>
<td>Sept. '97</td>
<td>Firm; 50% U.S. sold; twinned with Martha Stewart</td>
</tr>
<tr>
<td>Great Day (Western Internat.)</td>
<td>Sept. '97</td>
<td>Pitching for charter station-group partner</td>
</tr>
<tr>
<td>Majority Rules (DreamWorks)</td>
<td>Now</td>
<td>Testing in two markets; slow-rollout candidate</td>
</tr>
<tr>
<td>Martha Stewart Living (Eyemark)</td>
<td>Sept. '97</td>
<td>Selling well; proven record, advertisers’ best bet</td>
</tr>
<tr>
<td>Match Game (All American)</td>
<td>Mar/Apr '97</td>
<td>Feeling out game show—shy station groups</td>
</tr>
<tr>
<td>Naomi Judd (Rhyder)</td>
<td>Sept. '97</td>
<td>Music/variety/talk; another Rosie?</td>
</tr>
<tr>
<td>People’s Court (TBA)</td>
<td>Sept. '97</td>
<td>Warner Bros., Col TriStar? Ex-mayor Koch possible star</td>
</tr>
<tr>
<td>Pictionary (Worldvision)</td>
<td>Sept. '97</td>
<td>Reps’ favorite; no reported station sales so far</td>
</tr>
<tr>
<td>Treasure Hunt (Columbia TriStar)</td>
<td>Sept. '97</td>
<td>Making rounds; Quincy Jones said to be pitching Col TriStar</td>
</tr>
<tr>
<td>Vibe project (Columbia TriStar)</td>
<td>Jun. '97</td>
<td>Late-night hopeful; Jones’ spin-off of magazine</td>
</tr>
</tbody>
</table>

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MGM’s international division will be at the show. “The international people felt it was a more important venue in which to meet with overseas buyers,” says Sid Cohen, MGM syndication president. “My [domestic] sales force is already meeting with stations around the country. NATPE just didn’t make sense for us.”

The only other buzz is from Columbia TriStar Television Distribution, where music/TV producer Quincy Jones is lending his talents to a strip adaptation of his magazine, Vibe. The to-be-titled entertainment/talk show, described by Jones’ production partner David Salzman as “what’s cool to the young, urban culture,” is being targeted for late night—a day part syndicators have largely abandoned after the cancellations of Buena Vista’s Stephanie Miller and Paramount’s Arsenio Hall talk shows.

Some major-market Fox affiliates and independent stations are dubious that Columbia TriStar can convince them to dump highly rated off-network sitcoms—including CTTD’s own Seinfeld and Mad About You—in favor of the Vibe series.

Caroline Chang, program director of Fox affiliate KTVU in San Francisco, says that the Cox Broadcasting-owned station is “pretty content” with its 5-6 rating point averages from airing such staples as Cheers and M*A*S*H at 11 p.m. “Without knowing what the content for this Vibe series will be, I still can’t see too many stations who now get 4-to-7 ratings with sitcoms and sell all of their own inventory giving that up for an unproven first-run show,” Chang says.

Western International Syndication’s is positioning its strip, Great Day, as a 9 a.m. lead-out from NBC’s Today and ABC’s Good Morning America. WIS president Chris Lancey says that his sales force has made presentations to major-market groups including Tribune Broadcasting, Chris-Craft/United Television and the ABC-Disney stations. It is an “absolute necessity” for WIS to bring in a major group as a “clearance and equity partner” that could also provide a production hub and supply national news inserts for Great Day, says Lancey, who recently named Home Show host Dana Fleming to headline the cast.

“We’re going to be surprisingly similar in format and feel with the morning news shows, which have been proven ratings winners for over 40 years,” Lancey says.

**Fox Mulls More Animation**

’Simpsons’-type prime-timer pitched by ‘Mad TV’ shorts creator

Fox is considering another animated show for prime time. The new show would be created by Corky Quackenbush, whose stop-motion shorts on the network’s Mad TV have developed a cult following.

The net already has the animated King of the Hill, from Beavis & Butt-head creator Mike Judge, set for midseason, and The Simpsons, now in its eighth season, which was spun off from animated shorts on The Tracey Ullman Show.

Quackenbush recently met with Fox network and development execs about his idea for a stop-motion animation show about two teenagers. The show will “make the ordinary bizarre and the bizarre ordinary,” he said, but without Beavis & Butt-head-ish tendencies.

“We want to do something grounded in reality,” said Quackenbush. “It won’t be a cartoon that shows people running over by a steamroller.”

Quackenbush’s edgy, twisted style might be just what Fox is looking for if it is to return to its roots, as new Entertainment Group president Peter Roth has said he wants to do. The net, which built its reputation on irreverence, has stumbled trying to broaden beyond its core young audience. With a number of aging shows and no new comedy hits this season, Fox is looking for signature shows that will bring viewers back to the network.

Among Quackenbush’s best-known Fox pieces is Raging Rudolph, a Martin Scorsese-inspired short that aired during last year’s Mad TV Christmas special and set off an immediate flurry of comment on the Internet. Modeled after the cheesy but beloved Rankin-Bass holiday special Rudolph the Red-Nosed Reindeer, the parody mimicked the style and look of the classic show down to the voices, which sounded exactly like the original. But Quackenbush’s elves were gangsters and Rudolph a ruthless don. Included in the mayhem was a scene where an elf’s head is wrenched in a vise, à la Casino.

“If we’re going to parody a TV show, we want it to look as much like the original as possible to make it real,” said Adam Small, one of the show’s executive producers. “And this was dead-on.”

Scorsese sent a fan letter to the show’s production company, Quincy Jones/David Salzman Entertainment, but the network received complaints from viewers when the short was broadcast again on a “best of” Mad TV that aired in early prime time slots in some markets.

Mad TV plans to air a sequel in its holiday special Dec. 14, hosted by singer/actor Harry Connick Jr. The short, called Reinfather, again draws on Scorsese’s mobster movies.
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I write to correct two statements attributed to me in your Nov. 11 column "Hundt Outlines FCC Agenda," which discussed a recent FCC rulemaking proceeding considering changes to the television ownership rules. Your reporter, Alicia Mundy, apparently misunderstood my comments.

Contrary to the remarks attributed to me, I do not believe, nor did I state, that the FCC is "proposing to scrap" current rules to permit common ownership of two television stations in the same market. I said only that the FCC generally proposed to relax the standard by which it measures prohibited control overlap between two television stations provided they are located in separate DMA's. I stated that the new standard, if adopted, would merely tend to permit the ownership of two stations that are more closely located than is permissible under existing rules. In addition, I noted that the FCC asked for comment on whether to allow certain waivers of the rule.

I also said that the FCC proposed to regulate television local marketing agreements according to the same rule as is currently applied in the radio industry. That is, a same-market LMA would result in an "attributable" interest to the brokering station's owner. In other words, if the broker can't own the station due to the ownership rule, an LMA also would be prohibited.

I would appreciate a clarification of my remarks in your next edition.

Todd Stansbury
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*Source: 1995 Monroe Mendelsohn Survey.*
Free of commercials and a laugh track, 'Remember WENN' smoothly celebrates a simpler era.

Though there are far too many times when the promise of cable ends up a viewer's nightmare, there's a handful of shows that forever fulfill cable's potential. *Remember WENN*, written by Tony award-winning Rupert Holmes, is one of these.

This exquisitely done half-hour series recently began its second season on American Movie Classics, the cable network devoted to classic films. AMC has ventured beyond movies into original programming with documentaries, but *Remember WENN* is the first live-action series developed by the network, which brought in Paula Connelly-Skorka two years ago as director of original programming. Connelly-Skorka has two more series in the works for AMC, and if they manage to match *Remember WENN*, executives at the broadcast networks should begin to feel uneasy.

*Remember WENN* is a prototype for what is possible when virtually all of the conventional television wisdoms are tossed out the window. The show is set in 1939 at struggling Pittsburgh radio station WENN, where the story follows both the on-air and off-air lives of the staff.

The series has a tiny budget, but the talent both in front of and behind the camera is as good as it gets. There is no laugh track and, thanks to its cable home, no commercial breaks either. As a result, Holmes writes each episode as if it were a one-act play.

"It's the longest one-act play in my career," says Holmes, who has written all but two of *Remember WENN*'s 26 episodes and rewrote the other two. "I think of it as one long arc, which hopefully will not land very soon."

There is also quite a bit of singing that goes on each week, a testament both to the time and place created for WENN and to Holmes, who moves easily between the roles of playwright and composer/lyricist. Many of the Broadway stars that Holmes has worked with over the years—including Patti Lupone, Betty Buckley and Roddy McDowall—make guest appearances on WENN, often performing original music that Holmes has composed.

*Remember WENN*'s Christmas episode, a one-hour special that will air Dec. 21 in the show's Saturday 10 p.m. time slot, features an appearance by Buckley, who was most recently on Broadway playing the aging diva Norma Desmond in Andrew Lloyd Webber's *Sunset Boulevard*. Buckley sings two Holmes songs in the episode, a wonderfully sentimental story about life and death and the Christmas spirit.

Buckley first worked with Holmes in his hit musical *The Mystery of Edwin Drood*. Holmes personally won three Tonys, a Broadway first, for *Drood*—for best book, best music and best lyrics. *Drood* also won the Tony for best musical.

Holmes' key role in *Remember WENN* is in part due to Connelly-Skorka's philosophy of looking almost anywhere but prime-time television for talent. Because AMC features films from the 1930s to the 1970s, shown uncut, commercial-free and uncolorized, Connelly-Skorka wanted to find a production and creative team and cast who could mirror that sensibility. So Connelly-Skorka looked to people who had spent most of their creative lives in feature films and on Broadway.

"We're a classic movie channel, and whatever we do I thought should closely resemble that," Connelly-Skorka says. Because AMC showcases the golden age of film, she believed that a series about the golden age of radio would be a good fit. "If we did a radio show as a play within a play," she says, "you learn about the lives of these people."

Connelly-Skorka, who serves as an executive producer of the series, met with Howard Metzer of The Entertainment Group/Turtleback Productions, which produces...
Remember WENN. Metzer loved the idea and told her he knew a writer who was also a radio buff. That turned out to be Holmes, a baby boomer who missed the golden age of radio but has nevertheless gone on to collect more than 3,000 vintage radio shows. All the elements, the tones and textures that Holmes would need to flesh out Connelly-Skorka's idea, had been marinating for years.

"I sat down to think about how you would tell a long story on a weekly basis about a radio station, and within maybe one day there was WENN," says Holmes. "I knew 1939. I knew Pittsburgh. I wanted [the cast] to be in a city where the radio station would mean a lot, but not one where they had reached the top. If this was set in New York, they would have made it."

Holmes chose 1939 because he wanted to capture the innocence and civility that existed then, at least in our memories of the time. "That was the last golden era before the war touched our lives and the world changed forever," says Holmes. "I wanted the audience to watch this show like they listened to radio—very intimately, you had this special bond. In the world I wanted to create I wanted the people to be more civil. I wanted to show there was a way for now, for viewers who wanted something unique, that absolutely no one recognizes her, the more she is dying inside.

The pace of Remember WENN varies from lightning speed to extended pauses. And watching the show, there is remarkable comfort in not having every plot twist and turn punctuated by an artificial laugh. "If I were writing for a show that had a commercial every seven minutes, I would probably be complaining about the forced structure." Holmes says.

On the laugh-track issue, Holmes says he finds them "debilitating. There's a disparity between people watching at home and the studio audience, who always seem like they are part of some sort of government experiment on Benzedrine. The lack of a laugh track and the coziness of the show...I thought, the audience is going to have a very close relationship with this family of characters."

Since the world of Remember WENN is the radio station, Holmes decided early on that the "Green Room" would be the living room. For the cast, he knew that he wanted a fading Broadway star, a man of a thousand voices, an organist who would be innocently passionate and entirely swept away by the soap operas they acted out each day, and a regular girl from the Midwest, Bet-
The Backlot...

One of the more interesting notes to come out of the recent Girls Inc. Celebration awards, the first to be held in Los Angeles, came from honoree Chris Albrecht, president of HBO original programming and HBO independent productions. Albrecht threw out what he had planned to say and instead told the audience about his two daughters, who are 7 and 13. The rule at the house of this TV executive is no TV.

"I have problems with how girls and women are portrayed on television," Albrecht said afterward. "I struggle, as I'm sure others in this room do, to reconcile those feelings with the fact that I work in this industry." Those who work with Albrecht say he is extremely sensitive to these issues.

Albrecht was among those honored by Girls Inc.’s Re-Cast TV project, a national media literacy program, for their efforts to develop programming that portrays girls in a positive way. The vision award went to Nickelodeon for giving girls strong role models on shows like The Secret World of Alex Mack. Others honored by the group included actress Alfre Woodard and Jeri Taylor, executive producer of Star Trek: Voyager.

On Dec. 8, the people who write, direct, produce—and this year, for a change—one who “green-lights” television projects will be the stars at the

Good for girls: HBO’s Albrecht is working for more positive female roles on television

14th annual Caucus for Producers, Writers & Directors honors at the Regent Beverly Wilshire. The group chose UPN president/CEO Lucie Salhany as Executive of the Year, a rare honor since the Caucus has given the award, which recognizes creative excellence, only four other times (to Bob Daly, Ted Turner, Jack Valenti and Leslie Moonves). "[Lucie] demonstrates vision, commitment and an understanding of the creative process," says Caucus chair Bill Blinn.

The award is for Salhany’s building of UPN, but it also honors her time at Paramount Domestic Television, where The Arsenio Hall Show, Entertainment Tonight, Hard Copy and Star Trek: The Next Generation were developed during Salhany’s watch.

The group has also added The Caucus Honors—first to be recognized are Dean Hargrove, in the producer category (Diagnosis Murder, Matlock, Columbo); Gary David Goldberg, in writing...
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The In-Your-Face Race

Do politicians like to read about themselves? If you have to think about this answer, you don't live in Washington. Nor do you subscribe to the various chronicles published of, by and for the people of Capitol Hill.

Washington is awash in papers and journals detailing the daily actions of the powerful and their plenipotentiaries. Among the most influential publications (besides national dailies such as The Washington Post, New York Times, Los Angeles Times, Washington Times and Wall Street Journal) are The National Journal, a weekly; Congressional Quarterly, which isn't (it appears both daily and weekly); Political Hotline, recently purchased by National Journal, a faxed newsletter that gets the rumors to readers with their morning coffee; and Congressional Digest, a twice-daily pub from the National Journal.

And then there's Roll Call, Capitol Hill's version of Variety. Published twice weekly in offices behind the railroad tracks at Union Station, the tabloid is recognizable from a distance by its routinely unregistered pictures and often fuzzy print. Roll Call is not, as they say, “high concept.” But it is highly visible and, surprise, highly profitable. New Yorkers and other trendy media watchers tend to assume that Washington's political scorecards are loss leaders for real publications, or are financial black holes for egoists who underwrite mags instead of merely paying for psychotherapy. That assumption is crazy.

Most of these Washington pubs are fat and happy. It was the delirious obesity of Roll Call that prompted several New York investors to launch a competitor. That’s when they found out what a little giant Roll Call is.

Two years ago, Jerry Finkelstein, owner of New York-based News Communications (publisher of a string of weekly newspapers from Manhattan to the Hamptons), launched The Hill with publisher and Editor in Chief Martin Tolchin. Tolchin was a well-known New York Times White House reporter and Capitol Hill gadfly. At the time, the new guys on the block boasted that they were going to push Roll Call aside. These days, however, The Hill's leaders settle for lines such as “There’s room for both papers in this market.” That doesn’t mean that The Hill is getting flattened—its owners are just facing reality.

In 1994, the “Republican Revolution” spurred a surge of interest in Congress. The Hill had just been established. The GOP revolution served to increase the visibility of Roll Call, which responded promptly to the changes on Capitol Hill, and it gave The Hill a chance to strut its stuff.

In the strange world of Washington, the birth of a new paper in conjunction with the birth of a new Congress led to more advertisers. John Sullivan, publisher of The National Journal (another extremely profitable enterprise), explains: “People in New York don’t understand how successful financially the publishing industry is in this town.” National Journal, in 1983, was the first publication to sell “advocacy ads.” Now advocacy groups underwrite the major political journals. “And the increase in publications reaching the Hill audience has led to an increase in advertisers,” Sullivan notes. Targeted advertising is hot.

The three-year debate over the telecom bill resulted in enormous profits for political pubs. And though The Hill lost money its first year, “it did much, much better financially than its backers expected,” says a Washington media analyst. But so did Roll Call, which was bought by The Economist in 1993. “It’s a f------- cash cow,” says a former Roll Call writer. A couple of years ago, Roll Call began an employee profit-sharing plan, the writer says. But Roll Call had to amend the plan a year later when its profitability resulted in staffers making “unbelievable amounts of money—some one-fifth of their salary,” the former staffer says.

Yet 1996 was not the best year for political pubs. Election years should produce stronger revenue. But as National Journal’s Sullivan explains: “Congress was out of session too much of this year. Or they were debating the minimum wage, which isn’t an issue that begets advertising.”

The fallout hit hardest at The Hill, whose first-year numbers raised the expectations of its New York investors. Now Tolchin is under pressure from the number-crunchers in Finkelstein's organization.

Working in its favor, according to critics such as Post media watcher Howie Kurtz and members of Roll Call’s own hierarchy, is The Hill’s better-looking layout. The Hill has a clearer appearance.
than its rival, thanks in part to printing by The Washington Times at its modern plant. The Hill has a color cover and (relatively) unblurred pictures.

What The Hill doesn’t have is Roll Call’s high-powered columnists, such as Morton Kondracke (seen on The McLaughlin Group); quote meister Norman Ornstein; campaign expert Stuart Rothenberg; and Charlie Cook, whose independent publication, The Cook Report, is the Bible of election analysis. Cook and Rothenberg’s forecasts on House and Senate races are to politics what Salomon Brothers and Merrill Lynch tips are to stock traders.

Roll Call’s postelection special on the new Congress and the new freshmen was a must-read. It was Roll Call that broke the House banking scandal that led to the downfall of Rep. Dan Rostenkowski. Roll Call stories ignited and fueled the investigation of Speaker Newt Gingrich. Most recently, Roll Call ran a series on the House Administrative office, which has been inefficient at critical trivia like paying members’ rent for their district offices. When Congressional cell phones began getting turned off for late payment, Roll Call was on the case. About a month ago, Gingrich remarked that if he saw the House Administrator’s name in Roll Call one more time, the man was gone. The next week, Roll Call had another story—shortly thereafter, there was a resignation to announce. At Roll Call’s 40th anniversary party last year, Gingrich toasted his nemesis at the paper. Gingrich said that when he has something to communicate to members of the House, “I do it on the front page of Roll Call, because I know they’ll all read it.”

"People in New York don’t understand how successful financially the publishing industry is in this town," Sullivan says.

The latest Erdis and Morgan opinion-makers poll, which charts what publications the Congressional and political elite read in Washington, ranks Roll Call as the most important journal after The Washington Post (79 percent read Roll Call, versus 93 percent for the Post). Behind them come The New York Times and The Wall Street Journal. The Hill earned about 30 percent readership. The gap seems large, but it’s a good showing for a two-year-old paper.

Roll Call loyalists don’t see any comparison. Kondracke notes that Roll Call invented the concept of “covering Capitol Hill like a community newspaper. Think of Capitol Hill as a small town with 535 mayors—who happen to be among the most important people in the country.” Roll Call blankets the place, concentrating on people and politics—not policy. Only Kondracke writes about the issues, in his twice-weekly column. The rest of the paper focuses on the money trails, the personality conflicts, the political payoffs, the revenge factors, and the little cogs that screw up the big wheels.

The result is that Roll Call regularly beats the Post, which Roll Call editor Susan Glasser says covers the Hill more like a national daily, not like a Washington paper. Roll Call distributes about 11,000 copies free on Capitol Hill. But it also has more than 5,000 subscribers (at $210 each) around the country and Washington. The paper projects revenue of more than $7 million for this year.

Despite its success, Roll Call is still perceived as having "Mom and Pop-ism syndrome," one reason that some
WASHINGTON

Washington observers dismiss the paper’s importance.

For its part, The Hill is also breaking stories—nailing Jim Sasser, ambassador to China, for lobbying for a special law to help FedEx and getting the leak that Mathilde Cuomo is in line to become ambassador to Italy. The Hill’s circulation is almost all free. But, notes National Journal’s Sullivan, “They give away about 10,000 copies that do get read. They are visible.” Sources in Washington report that The Hill’s annual revenue is $2 million to $3 million—no one from News Communications would confirm the number. Finkelstein recently lined up some additional investors for the company, including Wilbur Ross (husband of New York Lt. Governor Betsy McCaughhey), who may become the chief backer. According to the New York Observer, other investors such as Carl Bernstein will add $2 million to the “troubled” chain, whose investors already include Eric Breindel, editorial page editor of the New York Post. Tolchin says that some of the new investor dollars are going to The Hill, which, like all political publications, experienced an ad drop in 1996. Tolchin says: “These people are definitely in this for the long haul,” a claim that other Washington publishers question. “We see a lot of outsiders looking at the money in the Washington market, coming in, and then running away when they don’t see a profit in a year,” says one Washington magazine owner.

“Not happening,” counters Tolchin, who also denies rumors that The Hill is downsizing its editorial staff. Roll Callers note that they put out a paper averaging 64 pages twice a week, plus several additional editions (last summer’s Democratic and Republican convention specials were 76 pages each) with the same size staff as The Hill’s.

The Post’s Kurtz thinks Washington has room for both papers. “Roll Call always had a lot of credibility with journalists and politicians,” Kurtz says. “But I think The Hill is a good read, and it is becoming competitive on its news reporting. And is clearly easier to read and look at. It’s surprisingly good.”

Sullivan says he likes both papers, but plugs that “National Journal is the best.” The Journal was recently told by a staffer for Sen. Joseph Lieberman that one of its stories moved the senator to introduce a new bill. “Little things like that remind you that the audience here may be small, but it’s important,” Sullivan says. “That’s why Roll Call and The Hill and all the rest can succeed.”

When Gingrich has something to communicate to House members, “I do it on the front page of ‘Roll Call’, because I know they’ll all read it.”

Below the Beltway...

When colleagues at newspapers and magazines in Washington publish nonfiction books, fellow reporters immediately check the index to see if they are mentioned. Richard Cohen, a syndicated columnist for The Washington Post, would probably rather pass on the honor. Carl Rowan, a Post contributor and capital institution, included Cohen in his new book, The Coming Race War. Rowan put Cohen in a list of people that he calls “hatemongers”—it includes radio hell-raisers Howard Stern and Rush Limbaugh, Speaker Newt Gingrich and Klansman David Duke.

The reference has caused a ruckus on the Post's op-ed pages and in its offices. Rowan is not a firebrand. Some African-American leaders have complained that he is too low-key, too attached to his memories of Thurgood Marshall, Lyndon Johnson and The Great Society. Cohen is the Post's token liberal—a sensitive, '90s kinda guy. Both men can be self-righteous. And they both have attacked Louis Farrakhan.

But the chances of Cohen and Rowan holding hands and singing “We Shall Overcome” at the next Post diversity seminar seem slim. Cohen recently defended himself on the op-ed page. He was followed by an unrepentant Rowan, whose response to Cohen triggered an “Is not—Is too” fallout inside the Post.

Cohen says he was so shocked when he saw the Rowan slam that he went to his office neighbor, columnist William Raspberry, for shoring up. “I was upset,” says Cohen, who adds that he learned about Rowan’s assertion from USA Today. Al Neuharth was doing a column praising Rowan’s book and wanted a one-line response from Cohen. “That was the first I heard about it,” he says.

Rowan repeated his assertion recently on Inside Washington, the syndicated political talk show. A panelist there says: “Carl gets pretty heated up. But picking on Richard Cohen? Richard’s the last bleeding heart. I don’t get it.”

Neither do several editors at the Post, who privately have questioned Rowan’s grasp of the facts. Cohen himself says he thinks Rowan’s resentment dates from “a run-in” between the two on a Freedom Forum panel about two years ago. Cohen mentioned that Howard University, which had sponsored a rally by a black leader spouting anti-Semitic statements, should have its budget reduced symbolically—by one dollar. “I haven’t talked with Carl Rowan since then,” Cohen adds. “He did not tell me he was writing about me in his book.” The problem, explains Cohen, is that Rowan seems to think that “the force of his accusations should be enough—no examples needed to back them up. I think he’s got a Louis XIV complex.”

Rowan did not return phone calls.
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Adventures in Cyberspace

Welcome!
You've Got
Bob Pittman

By Cathy Taylor
Photos by John Neubauer

The mind behind MTV takes on management of the brand called AOL
Pittman takes a spin at his new online network
Adventures in Cyberspace

“If I were a program supplier,

I’d be at AOL in two seconds.”

October 1995). In Pittman, AOL seems to have found somebody who has figured it all out. Or, and maybe this is the real point, somebody who thinks he has figured it all out. “Been there, done that!” attitudes are extremely rare in the new media business; this is the same industry in which himself, Bill Gates, reversed the entire strategy for his own online service, the recently relaunched Microsoft Network, less than five months after unveiling the first version.

Pittman’s job is to polish the surface of the first breakout brand in cyberspace, although one that has suffered megabytes of negative press in the last year as its stock price at one point dove to roughly a third of its 12-month high. Still, the headlines have obscured AOL’s position as chief consolidator, troubled or not, of the online universe. Currently at seven million subscribers—MSN, by comparison, has 1.6 million—AOL has crushed its former competition, Prodigy and CompuServe. Meanwhile, AOL has become the cyberspace town square. It’s the place to go to mouth off about the O.J. Simpson trials or your annoying boyfriend. “We are the ones that are institutionalized at this point to the American culture,” says Pittman.

A heady thought, but one that pales in comparison to what Pittman thinks it will take to keep AOL on top, which, in a word, is convenience. “So for me to be convenient, I have to say, ‘OK, you like to watch TV? OK, let me get you a great TV guide.’” he says, the words flying from his mouth. “You want to go to the movies? Let me get you great movie reviews all in one place.” As long as AOL can do that, he says, the battle is won. “All I have to do is have parity. Make sure that nobody has a killer application that we don’t have access to. So for us, we’ve got the easy job.”

There are signs that AOL has reached a critical mass from which there is no return. Between July 1 and Sept. 30, AOL increased net subscribers by 414,000. Another 250,000 signed on in October. Further, although AOL is still frustratingly loathe to quote actual figures, a company representative claims that, since July, churn (the ratio of new subscribers to those who have quit) has been reduced by one-third. By comparison, Wired magazine reports, during the company’s last fiscal year, 2.1 million subscribers signed on, but 1.4 million dropped out (a figure that Pittman says doesn’t “jibe” with what he knows). The uptick coincides neatly with the resumption of AOL’s marketing efforts, which included a new image campaign and a graphics confection that more than ever suggests to the masses that what’s about to ensue will be fun. As Case puts it, “We really want AOL to be their dashboard into cyberspace.”

Still, there are the financials, which do not look nearly so positive, as the stock price indicates. A change in AOL’s accounting practices that quit treating marketing expenses as capital costs and put them on the balance sheet—announced at the same time as the Pittman appointment—disclosed that AOL has never made any money.

But these facts are of little concern to Pittman. “I probably did more due diligence on this company than the best investigative reporter will ever do,” he asserts. He insists that AOL’s churn is no worse than that of the cable or telephone industry and claims that the figures are overblown because they include trial users who never become members. “[It’s] probably the most insane issue, if that would be an issue, of someone not doing their homework,” he rails.

The Other Guy at AOL

As might be expected from anyone who has traveled aboard three red-eyes in six days, AOL Studios president/CEO Ted Leonsis seemed a little giddy during a phone interview several weeks ago. But it’s also true that for Leonsis, whole new vistas have opened up. Not only does his new post make him the content kingpin of the online universe; he believes that his company, having atoned for its accounting and organizational sins, “is kind of back. We’re going to play offense again,” Leonsis says.

But the executive, who has had a public profile as high as that of AOL chairman/CEO Steve Case, is clearly miffed at speculation that had him losing clout to Pittman when the latter joined the company in October. The two executives are close friends.
Pittman on competition:
"All I have to do is have parity."

in a manner that, given the hints of his Mississippi drawl, manages to sound soft-spoken as well as sharply critical. AOL's acquisition costs (basically, the amount of money it takes per capita to pull in a subscriber) have been equally misunderstood, he contends. Pittman says most people analyze acquisition costs simply by dividing the number of new subscriptions by total marketing costs, a misstep that once again strikes him as “insane.” AOL's marketing budget builds subscriptions and the brand itself.

But is Pittman right? Once he starts spinning his thick, um, web of past media anecdotes, it seems as though part of what has made him successful is his ability not to see buzzards, real or imagined. Like his coworkers Case and Leonsis, he's hesitant to admit to any major weakness in the AOL firmament. Suggest that, for instance, MSN should be viewed as more than just some online service that has a fraction of the subscribers, and it takes minutes' worth of AOL spin for him to finally say, “Microsoft has more clout than their subscriber level would suggest.” Not, of course, that MSN could constitute a threat to AOL.

But to his credit, Pittman is long past making direct MTV analogies when summing up what AOL could come to mean in a demystified, massified cyberspace. He agrees that perhaps the best way to compare AOL to other media businesses is to think of it as a hybrid, with the concern with brand image that typifies the most robust cable networks, but the nuts-and-bolts of a TCI. The trick becomes to turn what could be seen simply as a distribution channel into a brand in its own right. “The problem is that TCI and Time Warner never developed an identity for their service. They were just generic cable,” he says. The beauty of having AOL to brand rather than, say, Time Warner Cable, is that even if AOL is viewed merely as a distribution platform, it runs all of the program brands beneath it, the “channels” that range from The Huh to Kids Only. “As a cable network person, the frustration was we didn't even know who our customers were,” he says.

While Pittman is still short on details about what will happen under his stewardship, it's apparent that he will work to massage the service towards the consumer, without abrupt changes. Instead, he'll look for alterations that make the service easier to use. And look for something else, a sort of Pittman-style positive reinforcement that harks back to even before MTV. Marshall Cohen, a longtime associate of Pittman's, recalls how Pittman managed to give mere movie reruns a positive spin while at The Movie Channel. His positioning? That showing the same movie over and over was really a convenience since people had other leisure-time choices. Similarly, MTV promos were chock-full of propaganda. “We always told the audience why it was a good thing to be watching MTV,” says Cohen.

The focus on making consumers feel good about AOL looks like it will go much further than the welcome screen. A footnote in the October restructuring was that member services, the kind of tech support that many first-time users encounter on AOL, has become a marketing function, ultimately reporting to Pittman. Further, Pittman has reorganized the programming group and created a channel promotions group, the focus of which is to promote and cross-promote throughout AOL in ways that make the service easily navigable. Historically, the service has not promoted content contained in one channel on another. But Leonsis predicts that consumers will start to see ads in traditional media touting the content brands within AOL.

Content that Pittman believes will gravitate to AOL as part of the natural order of things. “If I were a program supplier, I'd be at AOL in two seconds...I know that mentality, I've been that before. They want eyeballs,” he exclaims, his drawl becoming particularly pronounced. “They want strength. They want to be with the winner. And they want it today.”

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Official Entry Form
Deadline for entries: January 8, 1997

Each entry, including multiple entries submitted in the campaign categories, must be accompanied by a separate entry form. Photocopy this sheet for additional entries.

Submitted by

Name
Title
Company
Address
City State Zip
Phone
Fax

By submitting your entry you agree to allow Marketing Computers use this entry in any editorial or promotional product associated with the ICON Awards.

Entry Information
Entry name
Category name Category no.
Materials submitted: Flat Tape Slide
Dates during which this entry appeared or aired

Is this entry part of a campaign entry (categories 1-4 or 22)?
If so, this entry is the (1st, 2nd or 3rd) of three.
URL (Category 30)

Client
Company
Address
City State Zip
Client contact
Phone
Fax

Agency
Company
Address
City State Zip
Agency contact
Phone
Fax

Credits
Creative Director
Art Director
Photographer
Illustrator
Copywriter
Other credit

Checklist
☐ Send all entries to: Marketing Computers ICON Awards, 1515 Broadway, New York, NY 10036.
☐ Official Entry Form: In addition to the original form, please send 2 copies of each entry form and ALSO attach a third copy to the actual entry.
☐ Collateral materials presented as indicated in the category list.
☐ Check or money order made payable to Marketing Computers Icon Awards must accompany entry.
☐ Photocopy your entry for your own files.
☐ ENTRIES CANNOT BE RETURNED. CAMPAIGNS MUST HAVE RUN DURING CALENDAR YEAR 1996.

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Our sponsor, Business Week, will award a $10,000 grand prize to the judges' choice for overall excellence in all categories.

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All entries must be received by January 8. Entry fees are:
- Campaign (categories 1-4, 22)
  First Campaign $150. Each additional Campaign $125.
- Single Entries (categories 5-21, 23-36)
  First Single Entry $125. Additional Single Entry $95.
Checks or money orders should be made payable to Marketing Computers ICON Awards. Send all entries to: Marketing Computers ICON Awards, 1515 Broadway, 12th floor, New York, NY 10036.

**Eligibility**
Entries must have been published, aired, or taken place during the calendar year 1996 (1/1/96 - 12/31/96).
Who is eligible: Products and services in the following categories: computer hardware, computer software, online services, computer distributors, computer and electronic retailers, resellers and VARs.
Who is not eligible: Products and services in the following categories: video games, consumer electronics, telecommunications (including beepers, cellular phones, etc.), magazine, newspaper and newsletter publishers.

**Advertising Categories**

### CAMPAIGNS
(all product and service categories)

1. Print
2. TV
3. Radio
4. World Wide Web banner campaign
   - **Entry criteria:** A campaign entry comprises THREE samples from a campaign consisting of at least three spots, ads or banners. Each print campaign entry must be mounted, full size, on three boards. Each video campaign entry must be submitted on 3/4 inch tape (entries on 1/2 inch tape will be returned), with all three samples on a SINGLE cassette. Radio campaign entries must be submitted on a SINGLE standard audio cassette, three samples per tape, and be accompanied by transcripts of all spots submitted. World Wide Web banner campaign entries must be submitted on a SINGLE high-density diskette. Each banner submitted must be a copy of the GIF or JPEG file actually used on the Web.

   **Note:** Any single ad or spot in a campaign may be judged also as an individual entry. However, it must be submitted separately.

### PRINT/Corporate
(all product and service categories)

1. Corporate, image or branding
2. Corporate advertising
3. Corporate, newsletter or trade
   - **Entry criteria:** SINGLE ad, magazine or newspaper. Entries must be mounted, full size, on board.

### PRINT/Hardware

7. Complete systems
8. Components
   - Monitors, keyboards, mice, trackballs, micro-

### PRINT/Software

11. Applications (all platforms): Word processors, spreadsheets, databases, communication programs (including commercial online services), etc.
12. Operating systems, languages and utilities (all platforms)
13. Non-gaming entertainment, education or reference (all platforms)
14. Games (all platforms)
   - **Entry criteria:** SINGLE ad, magazine or newspaper. Entries must be mounted, full size, on board.

### PRINT/Channel

15. Master distributors, distributors, wholesalers
16. VARs, resellers, business and consumer retailing
   - **Entry criteria:** SINGLE ad, magazine or newspaper. Entries must be mounted, full size, on board.

### PRINT/Service and Support

17. Consumer services
18. Business-to-business services
   - **Entry criteria:** SINGLE ad, magazine or newspaper. Entries must be mounted, full size, on board.

### Broadcast
(all product and service categories)

19. TV commercial (short-form)
   - **Entry criteria:** 2 minutes or less
20. TV commercial (long-form & infomercial)
   - **Entry criteria:** 2 minutes or more
21. Radio
   - **Entry criteria:** SINGLE spot; video on 3/4 inch tape (entries on 1/2 inch tape will be returned), radio on standard audio cassette. Each entry, video or radio, must be submitted on a separate cassette (i.e. one entry per tape). Each radio entry must be accompanied by a transcript.

### Marketing Categories

#### DirecT Marketing
(all product and service categories)

22. Direct mail/campaign
   - **Entry criteria:** A campaign entry comprises THREE samples from a campaign consisting of at least three spots or ads. Each direct mail campaign entry must be separated and mounted, full size, on three boards.
23. Direct mail/flyer
24. Direct mail/package
   - **Entry criteria:** SINGLE direct mail piece. Components must be separated and mounted on a single board.

#### Promotion & Support Programs
(all product and service categories)

25. Promotional video, short form
   - **Entry criteria:** SINGLE, NON-BROADCAST video, less than 15 minutes in length. Each entry should be submitted on a separate 3/4 inch tape. (Entries on 1/2 inch tape will be returned.)
26. Promotional video, long form
   - **Entry criteria:** SINGLE, NON-BROADCAST video, greater than 15 minutes in length. Each entry should be submitted on a separate 3/4 inch tape. (Entries on 1/2 inch tape will be returned.)
27. Print collateral and point of purchase (POP)
   - **Entry criteria:** Each entry comprises a single print collateral piece OR a maximum of three related collateral pieces. Each entry must be mounted on a single board. Print collateral EXCLUDES direct mail pieces, which must be entered separately in categories 23 or 24.
28. Product packaging
   - **Entry criteria:** Each entry comprises a single shelf ready product package (i.e., not collapsed) and a 35mm slide of the entry.
29. Trade show exhibit
   - **Entry criteria:** Single trade show booth or exhibit. Each entry comprises a maximum of four 35mm slides of the exhibit as it appeared on trade show floor. (Artist's renderings, blueprints, design drawings, etc. will not be accepted.)

### Multimedia & New Media
(all product and service categories)

30. World Wide Web site
   - **Entry criteria:** SINGLE Web site. Submit three screen shots ("Welcome" or opening screen and any two others) in PICT format on a single Mac-readable diskette. (Entries not in this format will be returned.) Also list URL address on entry form.
31. Multimedia presentation or demo/diskette
   - **Entry criteria:** SINGLE multimedia presentation or demo, comprising one or more diskettes, any format. Entries in other media (Zip or Syquest disks, portable hard drives, etc.) will not be accepted.
32. Multimedia presentation or demo/CD-ROM
   - **Entry criteria:** SINGLE multimedia presentation or demo, comprising one or more CD-ROMs, any format. Entries in other media (Zip or Syquest disks, portable hard drives, etc.) will not be accepted.

### Graphic Design
(all product and service categories)

33. Corporate identity or logo
   - **Entry criteria:** New corporate identities introduced in calendar year 1996. Each entry comprises a maximum of five pieces: a standalone, camera-ready rendering of the identity/logo, plus examples of its use on corporate letterhead, a #10 envelope, a single miscellaneous promotional piece and a single print advertisement (where applicable). All pieces must be submitted on a single board.
34. Product or service identity or logo
   - **Entry criteria:** New product or service identities introduced in calendar year 1996. Each entry comprises a maximum of four pieces: a standalone, camera-ready rendering of the identity/logo, plus examples of its use on product packaging, a single miscellaneous promotional piece and a single print advertisement (where applicable). All pieces must be submitted on a single board.
35. Annual report
   - **Entry criteria:** All entries must have been issued in calendar year 1996.

### Public Relations
(all product and service categories)

36. Media kit
   - **Entry criteria:** A single product or corporate media kit. Entries must be submitted exactly as delivered to the media (including any and all photographs, slides, diskettes or product samples). Do not include any supporting documentation on effectiveness (e.g., binders of clippings, etc.).
The Media Elite

The Artful Dislodger

BY MARK HUDIS AND ANYA SACHAROW

SURE, he's having to lay off hundreds of people—including his own son—in the course of merging his company with Time Warner, but Ted Turner apparently still has a big heart to go with his solid business head. A story now making the rounds has the straight-talking, big-thinking, small-spending Turner (who drives a Ford Taurus rather than a fancy European number) giving the gang at Time Warner a lesson in frugality.

Turner reportedly admired Time Warner's art collection during a recent trip to the company's Manhattan offices. As he walked around the cavernous Time Warner conference room prior to a meeting with top TW execs, he asked a Turner employee with him to identify the paintings.

When the TW muckety-mucks, led by chairman Gerald Levin, joined Ted and company in the conference room, Turner again walked around the room. He pointed out the works of art one by one, noting the names of the prominent artists. The TW suits nodded proudly, accepting Turner's apparent praise.

"Well, I want them out of here," Turner snapped. "You have a million-dollar art collection, and we're laying off people in Atlanta." After everyone's heart skipped a beat, Levin and company agreed to sell. A Time Warner representative confirms that, as part of a "cost-reduction effort," the company is in the process of selling some art acquired several years ago.

Andy Plesser gathers gossip from the pros and puts it up on his Web site

Cyber-Dishing Dissed

If there's one thing this world needs, it's more gossip. And all the better if it's free. So says Andy Plesser, a New York PR man who has decided to crib from the nation's hottest gossip columns—the New York Post's Page Six, Rush & Molloy from the New York Daily News, to name two—and paste the clips in the Gossip Central section of his new Web site (www.plesser.com) for all the world to see, gratis.

Which isn't sitting well with all the cribbers. Richard Johnson, of the Post's Page Six fame, can't fathom why anyone would get their dirt from the Web.

"I don't understand the whole Internet thing anyway," Johnson confesses. "And I'm not sure anyone is looking at Page Six on their computer to avoid paying fifty cents at the newsstand. But if they are," he adds, "I hope they rot in hell!"

Neal Travis, a fellow Post-er and unwilling Gossip Central contributor (at least for the moment), is even more forthcoming with his disapproval. "What kind of bull is this?" he wonders. "I don't understand. Why should we put our stuff on the Web? I thought our job was to make money for the New York Post," he says.

Plesser, for his part, just wants to offer up a bit of Web-based fun. "Gossip's certainly of interest to a lot of people. Our site is totally free, and the columns we've assembled certainly break a lot of news," he says. But he did neglect to ask the scribes' permission before launching the site last week.

"I'm assuming they'll all be delighted," he explains. —MAH
"I am on the Account side and took the course just to get an overview of Media. You've given me that and a lot more."  
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Bates USA-New York

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LISA COFFEY, advertising sales  
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MEDIA DISH

'Glamour' Honors 10 for Clout and Chutzpah

At the Glamour Women of the Year Awards, presented at the New York Public Library, (from left): 'Glamour' publisher Mary Berner; Rosie O'Donnell, one of the 1996 Women of the Year; and 1990 Women of the Year honoree Pat Schroeder

'Business Week' Indulges Indulgences

On hand to sample and learn about wine and cigars at the "Enlightenment and Indulgence Dinner" at New York's Maloney & Porcelli restaurant, (from left): Adam Diamond, assistant manager, media services, Tiffany & Co.; Bruce Kostic, consumer ad manager, 'Business Week'; and Rebecca Edelmann, buyer, Bloomingdale's

Elite Murder Wrap

Hearst's Marie Claire and King World's syndicated TV show 'Inside Edition' have scored an FBI assist, helping to nab a convicted murderer. On Nov. 15, 'Edition' ran a segment inspired by Marie Claire's November special report on female fugitives. Shortly thereafter, a Chicago waitress called the feds to turn in her co-worker—Bobbie Louise Raspberry, alias Misty Bruneau. An FBI agent on the case says the two media groups "greatly shortened the time...required to catch a dangerous fugitive."

Will He Kiss the Brando of Latin America?

Call him the Larry King of Latin America, only younger and better-looking. Last month, Jaime Bayly, 31, began his latest gig, a weeknight one-on-one talker with a call-in element, called En Directo con Jaime Bayly on CBS TeleNoticias, a Spanish-language news service that reaches 21 countries worldwide and will launch full-time in the U.S. early next year. Currently, En Directo (translation: Live With) is carried on WEYS in Miami. Bayly had been a full-time print and TV journalist in his native Peru, working as a political columnist for the daily newspaper La Prensa and on Peruvian TV until his move to Miami in 1995. Over the years, Bayly devoured American TV icons like King ("I like him very much—he's a combination of journalist and entertainer," says Bayly in workable English), David Letterman ("He doesn't take his guests or himself seriously") and the gang from 60 Minutes. Though he's not averse to conducting English-language interviews, Bayly's best interviewees have been other Spanish-language TV jockeys Cristina (the Oprah of Latin America, as long as we're in this vein) and Dom Francisco, host of Univision's Sabado Gigante (translation: Giant Saturday). Up next is Julio Iglesias...you know, the Johnny Mathis of Latin America. —MAH
ADVERTISING WOMEN OF NEW YORK SALUTES

Ruth Wooden of The Advertising Council and Doria Steedman of The Partnership for a Drug-Free America

1996 Advertising Women of the Year

Please join Advertising Women of New York in honoring Ruth and Doria at a luncheon on December 3, 1996.

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

### Billboard’s Top 20 Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>This Week</th>
<th>Last Week</th>
<th>Peak Pos.</th>
<th>Wks on Chart</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>New</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>Snoop Dogg</td>
<td>Tha Doggfather</td>
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<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>Makaveli</td>
<td>The Don Killuminati: The 7 Day Theory</td>
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<tr>
<td>3</td>
<td>4</td>
<td>3</td>
<td>46</td>
<td></td>
<td>No Doubt</td>
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<td>4</td>
<td>3</td>
<td>1</td>
<td>36</td>
<td></td>
<td>Celine Dion</td>
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<td>5</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
<td>Mo Thugs Family</td>
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<td>6</td>
<td>New</td>
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<td>8</td>
<td>8</td>
<td>4</td>
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<td></td>
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<td>9</td>
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<td>10</td>
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<td>1</td>
<td></td>
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<td>12</td>
<td>5</td>
<td>1</td>
<td>3</td>
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<td>1</td>
<td>75</td>
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<td>15</td>
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<td>3</td>
<td></td>
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<td>17</td>
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<td>Journey</td>
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<td>5</td>
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<td>Keith Sweat</td>
<td>Keith Sweat</td>
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### Nielsen’s Top 15 Network Programs

These are the top 15 Network programs for the week ending November 10, 1996.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Network</th>
<th>Rating Share</th>
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<tbody>
<tr>
<td>1</td>
<td>E.R.</td>
<td>NBC</td>
<td>24.9 41</td>
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<tr>
<td>2</td>
<td>NFL Football</td>
<td>FOX</td>
<td>22.3 36</td>
</tr>
<tr>
<td>3</td>
<td>World Series, Game 4</td>
<td>FOX</td>
<td>21.6 33</td>
</tr>
<tr>
<td>4</td>
<td>Seinfeld</td>
<td>NBC</td>
<td>19.2 30</td>
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<td>5</td>
<td>Friends</td>
<td>NBC</td>
<td>18.0 29</td>
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<td>6</td>
<td>NBC Sun. Movie</td>
<td>NBC</td>
<td>16.1 24</td>
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<td>7</td>
<td>The Single Guy</td>
<td>NBC</td>
<td>16.1 26</td>
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<td>8</td>
<td>Mon. Night Football</td>
<td>ABC</td>
<td>15.9 27</td>
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<tr>
<td>9</td>
<td>Touched by an Angel</td>
<td>CBS</td>
<td>15.2 23</td>
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<td>10</td>
<td>60 Minutes</td>
<td>CBS</td>
<td>13.8 22</td>
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<tr>
<td>11</td>
<td>Cosby</td>
<td>CBS</td>
<td>13.2 21</td>
</tr>
<tr>
<td>12</td>
<td>CBS Sun. Movie</td>
<td>CBS</td>
<td>12.6 19</td>
</tr>
<tr>
<td>13</td>
<td>20/20</td>
<td>ABC</td>
<td>12.4 23</td>
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<tr>
<td>14</td>
<td>Drew Cary Show</td>
<td>ABC</td>
<td>12.2 19</td>
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<tr>
<td>15</td>
<td>Grace Under Fire</td>
<td>ABC</td>
<td>11.7 18</td>
</tr>
</tbody>
</table>

Source: Nielsen Media Research R=Repeat S=Special
SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3, 4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the fourth Thursday of the current month for appearance the following month. RATES: $16 per line monthly; $234 per half-inch display ALL ADS ARE PREPAID. Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call M. Morris at 1-800-7-ADWEEK, Fax 212-536-5315.

ADVERTISING AVAILS
Give your product away – on television game-shows.
It's the ultimate in low-cost, mass exposure. We provide a complete service to all TV game-shows. Write for details.
Game-Show Placements, Ltd.
701 Willoughby Avenue
Hollywood, CA 90038
(212) 874-7688

ADVERTISING SPECIALTIES
Unique Promotion The PakTite T-Shirt!
Our X-Large, Heavyweight PakTite T-Shirts are compressed into this tiny package. Compressed under 50 tons of pressure It's Full Size, trust it!
Parrot Media Network
Find 70,000 media execs at 7,000 TV stations, radio stations, cable systems, MSO's and newspapers. They're all listed. Access is FREE. www.parrotmedia.com

PRIME TIME PLUS INC
“The Advertising Specialty & Business Gift People”
WE WILL IMPRINT ON ANYTHING!
FREE GIFT WITH FIRST ORDER
(908) 449-3443
Fax: (908) 449-3560
http://www.logomall.com/primetime
1955 Route 34
Wall, NJ 07719

ART/DISGN SERVICES
FREELANCE ADVANCERS
212 661 0900
to the most reliable freelance service in the area
unlike a lot of the new “Johnny-come-LateLy's" we're NY-based former freelancers who know the business and have a time-earned rep for helping the bEst help themselves

ART/DISGN SERVICES
Positive Persuation
logos, brochures, campaigns for all media
Positive Studio Inc: 212.533.7160

ART DIRECTION
Sr AD/Designer - Strategic & versatile. natl awards, beautiful print/DM/ad, MAC (212) 265-4020

TALENTED AD/DESIGNER
Beautiful print/ collateral/ad/promo portfolio. Concept to finished Mac exp. 212-456-0453

CONCEPTS & GRAPHICS THAT SELL
with Mac/All Media. (212) 873-2381


CELEBRITY PLACEMENT
THE BEST CELEBRITY ACCESS
(800) 762-9038
The Hollywood-Madison Group
Los Angeles • New York
I’LL FIND/NEGOTIATE ANY CELEBRITY FOR YOUR AD CAMPAIGN
TV, VOICE OVER, PRINT, MUSIC, PA.
LARRY UNES (312) 281-7098

COMPUTER SOFTWARE
Silent Partner
Professional help for creative minds.
- the most powerfoul, flexible, agency management, job tracking, scheduling, billing & accounting, software ever developed. And all of it runs on Mac or Windows. 610-666-1955

CALL 1-800-7-ADWEEK
EASTERN SERVICES & RESOURCES

COMPUTER SOFTWARE

ADMAN®

It's Now In Windows...It's Now In Macintosh
Now, the most popular billing, accounting and financial management software improves its productive superiority. Over 1400 agencies have the DOS Version now. Move up to Adman Windows or run it on your Mac. - For Advertising and PR agencies no system offers more.

Call 1-800-488-7544 for information and a demo disk.

COMPUTER SOFTWARE

Need help with ADMAN?
Authorized dealer: I provide sales, training, a consultation on system set-up, upgrades & implementation. Over 14 years in ad agency finance. Steven Cass 518-581-9232

If you had Clients & Profits, you'd know how much that job cost.
Imagine: Knowing what you've spent on a job—every invoice, timeslip, PO, and out-of-pocket expense—before it is too late. Clients & Profits is no-fuss job accounting for your creative side. For Macs & PCs. Available today. Demo $45.

800 272-4488 www.clientsandprofits.com

COMPUTER SYSTEMS

TAKE CONTROL  Time & Billing  Job Costing  Estimating  Media Control  Payables  Purchase Control  Payroll

COPYWRITING


CAPTIVATING CONCEPTS, free-lance, (212) 741-0198

KILLER CONCEPTS & COPY 212 260-4300

RENT AN AWARD WINNER
Stan Moore (201) 391-2226

PROMOTION WITH STYLE
Ex-mag, mktg, dir creates ads, presentations, media kits, advertonals and more! Concepts. Copy. Art. Liz Schick 212-228-0625

CREATIVE CONCEPTS & COPY
for strategic b-to-b and consumer ADS, BROCHURES, etc.
(212) 348 - 9181

ACCOUNT EXECUTIVE: Corporate copywriter/CD seeks strategic alliances. 212-953-9667.

FINANCING

Growth Financing for Media Companies
609-924-9394

FULFILLMENT FULL SERVICE

Fulfillment America, Inc.

USE THE CREATIVITY AT HAND!
We know from experience that our advertisers get better response from our readers when they send their own artwork. A creative ad stands off the page and gets noticed. When placing an ad, send it camera ready!

EMPLOYMENT SERVICES

Hire a Hero...Mouse Pad Free!
See for yourself why companies nationwide rely on Paladin for on-call experts in marketing, advertising and communications, including freelance creative pros. Saving the day is what we’re all about.

Http://www.paladinstaff.com

Get this way cool new mouse pad Free when you hire a Paladin Associate before December 31, 1996. (Limit one per person)

Call 212-545-7850

Paladin
Chicago New York
INTERNET

Your company name can be worth a lot of money.

To someone else.

Don't let someone else register your name on the Internet. Especially when we'll do it for you. Absolutely free. Call 212-989-1128. Or visit http://www.interportnet.net. And make sure your name makes money. For you.

INTERNET

MARKETING

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.
RADIO COMMERCIALS

Radio creative or production

COMEDY, DRAMA, PATHOS

(and the other Musketeers)

RADIO COMMERCIALS

Radio creative or production

COMEDY, DRAMA, PATHOS

(and the other Musketeers)

RADIO PRODUCTION

YOU CAN GET TO US BY PHONE, FAX, ONLINE, WEB & BUS. SO IF YOU CAN'T FIND THE RADIO RANCH, YOU CAN'T FIND DICK.

PHONE: 213.462.4966
FAX: 213.856.4311
AOL: DORANC
CSERVE: GO CREATE
WWW.RADIO-RANCH.COM
GREYHOUND BUS:
800.231.2222

RADIO PRODUCTION

Cookie loves her Clios.

Wheeee! I'm naked!

Call for our radio demo. 213/969-9767 Fax: 213/969-9343
Sarley, Bigg & Bedder
Radio at its best

RADIO PRODUCTION

Account Execs Pick Cadaver!

Why use research to dig up stuff like this for testimonial spots? The original Man-on-the-Street interviewer Mal Sharpe uses only live people, freshly caught on Main Street. Your client deserves the best.

FREE 10th Anniversary TV special just aired on S.F.A PBS station KQED.

Man-on-the-Street Productions
Call (510) 843-7655 (CA)

RADIO PRODUCTION

Wieden & Kennedy.

Nike.

Coca-Cola.

Gallo.

The Pearlstein Group.

Hardee's.

Tillamook Cheese.

Lennox.

DBB Needham.

Pepsi.

Adidas.

503-224-9288.

RADIO PRODUCTION

Natl TV Lead Generation & Pl. 212-740-7788

TELEVISION

YOU CAN GET TO US BY PHONE, FAX, ONLINE, WEB & BUS. SO IF YOU CAN'T FIND THE RADIO RANCH, YOU CAN'T FIND DICK.

PHONE: 213.462.4966
FAX: 213.856.4311
AOL: DORANC
CSERVE: GO CREATE
WWW.RADIO-RANCH.COM
GREYHOUND BUS:
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Hardee's.

Tillamook Cheese.

Lennox.

DBB Needham.

Pepsi.

Adidas.

503-224-9288.
WANTED PROFESSIONALS
$25K - $500K + +

Our clients are marketable professionals seeking their next big career move. Our Copiedrawn Career Mapping System is so effective that there is NO PROFESSIONAL FEE until after accepting a position.

For an interview, fax your resume to:
FAX 1-800-700-0308
or CALL 1-800-700-0205

UNIFIED CAREER STRATEGISTS

EMPLOYMENT

Senior Level CD/Copywriter

We have had the best year in our young company's 5-year history. That's the good news for us and the good news for you. Our 30-person Creative Department isn't big enough to handle all the work. We need help making sure the quality of our work continues to improve as we break through the 100 million dollar billings mark. You'll get to do and lead others to do great work for beer, pizza, beds, tires. healthcare and yes, material handling systems and even lighting ballasts. If you're a Creative Director or a Writer with a great reel and book of Consumer and/or Business-to-Business work (we don't care if it includes some great spec work that never got sold) please rush it along with your resume and salary expectations to:

Kupper Parker Communications Inc.
8301 Maryland Avenue
St. Louis, Missouri 63105
attn: Pete Charlton
Equal Opportunity Employer.

KUPPER PARKER

EMPLOYMENT

the Bellsouth difference

At BellSouth, we believe that we possess something different from all other communications: leadership technology and a talented team of professionals that will make our future brighter than ever before. We are currently seeking the following individuals for our Atlanta, GA office:

ADVERTISING MANAGERS
Five years of client or advertising agency experience in consumer focused industries and solid strategic thinking, creative problem solving, and integrated marketing skills required. Experience in brand positioning and relationship marketing a plus.

MARKETING MANAGER
Multi-channel program management for direct sales, telemarketing, retail/OEM. and direct marketing for internet product. Responsible for joint marketing/partner programs and value-added programs. Internet and computer industry experience required.

RESEARCH MANAGER
Experience with third party vendors and developing marketing/sales training programs for retail accounts required.

WIRELESS MARKETING MANAGER
Strong marketing experience including customer profiling, segmentation, and targeting; experience with wireless marketing and Cellular/PCS. and excellent project management and competitive selling skills required. Financial training a plus.

MBA required for all positions.

BellSouth offers competitive salaries, bonuses, excellent benefits, and superior training in a supportive environment. If you seek an exciting opportunity with a leader in the telecommunications business, please send or fax resume indicating position of interest to: BellSouth Management Employment, Dept. MJ1202, P.O. Box 29529, Atlanta, GA 30359; FAX: (404) 329-9460. EOE. M/F/DN.

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

RATES for Employment and Offers & Opportunities

1-800-7-ADWEEK Classified Manager: M. Morris
Classified Asst: Michele Golden

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

1-800-723-9335
Fax: 212-536-5315.
HELP WANTED

STRATEGIC PRODUCT DEVELOPMENT
Nationally renowned new product development and qualitative research firm seeks an extremely smart/creative strategic marketing thinker interested in a career as a focus group moderator. Must be excellent thinking, writing, presentation, and interpersonal skills as well as the ability to deal efficiently with creative and strategic marketing issues. Must be a highly motivated self-starter with a minimum of ten years in a corporate agency environment. Must be internet savvy. Excellent salary, benefits, profit sharing, and bonus. Send or fax resume to: Nicole Rustiliano The Greenfield Consulting Group 274 Riverside Avenue Westport, CT 06880 203-221-0793 (No calls please.)

ACCOUNT EXECUTIVE
Growing $7MM Agency has an immediate opening for an Account Executive. If you have at least 3 years agency account management experience, would like to work on major national accounts, and are looking for a great opportunity, mail or fax your resume to: K&B Advertising, Inc. Director of Client Services 300 North Main Street, Suite 401 Greenville, SC 29601 Fax (864) 242-5159

CREATIVE DIRECTOR
If you are a creative pro looking to make a mark on the Mid Atlantic region, this may be your golden opportunity. We are a growing, mid-sized consumer-based agency in Philadelphia who is looking for a leader who can motivate, inspire and manage creative people and direct and produce great work. Art or copy background. Send resume and non-returnable samples to: Creative Director, ADWEEK Box 00364, 1515 Broadway, 12th fl., New York, NY 10036.

ACCOUNT SUPERVISOR SEEKING A PIECE OF THE PIE?
Fast-growing, creative, Manhattan based ad agency seeking dynamic account/new business person who can come in with a piece of business and voraciously seek more. Incentive compensation: Percentage plus expenses. Future compensation: Managing Partner. Discretion contact. Fax. (212) 686-5991

COPYWRITER
North Jersey full service ad agency seeks F/T copywriter w/production experience. Ideal candidate will be familiar w/health care, home fashions & businesses. Heavy print, some radio, TV, collateral. Fax Callback to: 201-957-3441

MAGAZINE DESIGNER WANTED
Flairton District Design Agency seeks...Hot, New, Techy, Designer to work on Fortune 500 In-House magazine. Please contact: President ImageNet Inc. 35 E. 21st St., NYC, 10010 (No Phone Calls Please).

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: HGTVMedia - Sales Planner 212-293-8580

Looking for the perfect job? ADWEEK CLASSIFIED

MAGAZINE AD SALES
You're a dynamic, inventive sales rep with 1-2 years of sales experience in advertising, marketing/promotions, or publishing/media. You're attentive to detail, fanatical at follow-up, and a persuasive writer and presenter. We're a major trade magazine publisher (you'll recognize the name). If you can increase current accounts and win new ones, let's talk.
Send resume and salary history (a must) to: ADWEEK Classified, Box 3921 1515 Broadway, 12th fl. New York, NY 10036

WE'RE AN EQUAL OPPORTUNITY EMPLOYER.

ADVERTISING/PROMOTION/PUBLIC RELATIONS
$40 Million direct marketing company located in New York is exploding and needs a hard working advertising and promotion person who's not afraid to roll up their sleeves to help us grow. Job involves some copywriting, preparing press releases, trade show coordination and advertising placement in the media and online. MAC experience helpful (Quark).
For immediate consideration fax your resume to 212-576-1129 to the attention of our V.P. of Marketing.

MEDICAL BUYER/PLANNER
Central Pennsylvania AAA Advertising Agency seeks Media Buyer/Planner. A minimum requirement of three (3) years experience in planning and buying print and broadcast media. Competitive salary based on experience and complete benefit package offered. Please send resume to: ADWEEK Classified, Box 3926 1515 Broadway, 12th fl. New York, NY 10036

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: HGTVMedia - Sales Planner 212-293-8580

ADVERTISING SALES MANAGER MULTIMEDIA
BLENDER, the leading interactive pop-culture and entertainment magazine on CD-ROM, seeks a high-energy ad sales executive to establish new accounts. Based in New York, this individual will report to the Publisher and be responsible for key categories such as automotive, tobacco, H & BA and leisure. Must have a minimum of five years ad sales experience, knowledge of the 18-34 year old demo, a passion for music/film and an interest in new media. Please send your resume, cover letter and salary requirements to: ADWEEK Classified, Box 3924 1515 Broadway, 12th fl. New York, NY 10036

ACCOUNTING/DEVELOPMENT/BUYER
FOSTER DESIGN GROUP

GRAPHIC DESIGNER
Established Boston marketing communications firm is seeking a junior graphic designer, 1-3 years experience. Candidate must be extremely service oriented and possesses a sincere passion for the design process from concept through delivery. Proficiency in PageMaker/Quark, Photoshop, FreeHand, and Illustrator is essential. Knowledge of Macromedia Director and HTML is a plus.
We offer a truly unique work environment in the Back Bay that enables exceptional people to accomplish exceptional results. Our areas of expertise include: annual reports, corporate/sales collateral, packaging, identity, and Web site development.
Send resume to: Tony Catlin via fax (617) 262-6798, or e-mail to (617) 262-6798.
No phone calls please.

SENIOR MEDIA PLANNER/BUYER
Full service advertising agency seeking media person with 3+ years experience for busy retail account. Work with local TV, radio, cable, newspaper, lots of client contact. Must be very organized and detail oriented with Macintosh Excel and business writing skills. 4A's agency with good benefits and great people.
Fax resume to: (212) 995-8161

MARKETING DIRECTOR
Entertainment company in NYC seeking creative, ambitious, detail oriented marketing professional to develop and implement sales promotion project/events for Fortune 500 accounts. Must thrive on heavy detailed execution, including product logistics, POS material, and fulfillment. Must have 7-10 years sales promotion experience with strong management capabilities.
Fax resume/salary requirements to: Personnel Director (212) 779-3241
HELP WANTED

Despite winning 6 new accounts,
our hiring philosophy hasn't changed.

We still know the difference between a good suit and a good costume. And right now, Goldberg Moser O'Neil could use a few good suits. And a few good media people and traffic people.

So good, they'll remind us of those exceptionally bright and motivated individuals who already populate our payroll. And who, in just the last six months, have helped us attract some impressive new clients. Like Capital One Financial, Rollerblade, Infoseek, Einstein Brothers Bagels, Beringer Wine Estates and Aerial Communications.

Send your resume to the attention of Lori Jepsen at 77 Maiden Lane, San Francisco, CA 94108 (no calls, please). Sure, there are times when this place is a real circus. But you'd never know it by the people we hire.

Goldberg Moser O'Neill

The IRIDIUM System

Wireless, hand-held telecommunications connecting calls, faxes and modem transmissions anywhere on earth are all part of the largest privately funded satellite project in history. The IRIDIUM system is the pioneering venture that will change the way the world communicates. This exciting, next-generation technology company has an IMMEDIATE opening for a

DIRECTOR OF ADVERTISING
International/Telecommunications Focus

Responsibilities include the development of a strategic advertising program for worldwide advertising campaign rollout; advertising agency reviews and selection; business model development and sale to constituent audiences for cooperative/franchise advertising program; budget management.

Ideal candidates must have at least 10-15 years of international advertising experience with corporate management focus; telecommunication/consumer product industry background; demonstrated ability to manage external advertising agencies and their creative program development; budget management.

Strong presentation skills and sales capability are required. The position offers worldwide travel; foreign language is a plus.

We offer a salary fully commensurate with your qualifications and a generous benefits package including 401(k). For immediate consideration send resume to IRIDIUM LLC, 1401 H Street NW, Suite 800, Washington, DC 20005. Attn: Human Resources or send ASCII file to PAT_HARRIS@IRIDIUM.COM. Fax: 202-842-0006. No phone calls please.

EOE M/F/DVN.

MEDIA MANAGEMENT

We're one of the top consumer products companies in the world. What better place to display your media talent managing all media buying (including AOR's) for our North American businesses? You'll develop and implement buying strategies for all types of media (National TV, Sports, Kids, Print, etc.) in a fast paced, results oriented organization using your:

- Solid knowledge of media buying/planning.
- Minimum 3 years experience in national television media buying/planning.
- Excellent managerial, analytical and project management skills.
- Strong negotiating skills.
- Progressive accomplishments in challenging situations.
- BS/BA in business, marketing or advertising.

Join one of America's largest advertisers, located in scenic Northwest New Jersey. Develop your career in a high visibility position while enjoying an excellent compensation package, fully paid benefits and a unique, open work environment. Compensation ranges from $80,000 to $120,000. Relocation package available.

We will be in NYC on Thursday, December 12, 1996 at the Renaissance Hotel located at 714 7th Ave (between 47th and 48th) from 9:30 a.m. to 6:00 p.m. Feel free to stop by, phone us at 212-785-7676 or fax us at 212-785-1962.

NATIONAL BROADCAST BUYER

We are a fast growing international media trading company located in Rockland County. Seeking individuals with strong Broadcast negotiating skills, detail oriented, aggressive and highly motivated. Enormous growth potential in a fast paced environment. Trade experience preferred but not necessary. Salary commensurate with experience. Please fax resume to:

John Viserto
(914) 735-0633

*) * USE ADWEEK MAGAZINE TO GET NATIONAL EXPOSURE *) *
SALE

Redeemable for an interview. Great portfolio required.

Art Directors and Copywriters, please send resume and 5-7 nonreturnable samples to:
Alee Hallmark, TLPartnership, 200 Crescent Court, Suite 88, Dallas, TX 75201. Offer ends soon.

WORLD'S GREATEST PARTIES!

Imagine selling the best the world has to offer in music, sports and entertainment! If you have great contacts, proven sales experience and a promotion, marketing or media background, we'd like to meet you! We're an entertainment marketing and promotions agency with the best product line on the planet. We are seeking motivated, energetic professionals to acquire new corporate business. Positions are available in both our Los Angeles and New Jersey offices. For confidential consideration, please fax us a letter, resume and salary requirements to: World's Greatest Parties, FAX (818) 222-0048

MASSAGE MARKETING WRITER & STRATEGIST

National newsmagazine seeks marketing copywriter and strategist with 3+ years experience at agency or publication. Work includes strategic analysis of advertising categories and extensive targeted presentations, Knowledge of syndicated research and Web a plus. Salary commensurate with experience. Send resume and cover letter that details what publications you read and why plus salary requirements:
ADWEEK Classified, Box 3925
1515 Broadway, 12th fl., New York, NY 10036

BUSINESS-TO-BUSINESS COPYWRITER

Part-time, Lots of DM and collateral experience. Up to speed on CD-ROM, Internet. We're looking for a wordsmith, a craftsman. Fax resume, samples, salary requirements to 212-995-5696. www.hammondfarrell.com
HAMMOND FARRELL.
The business-to-business advertising and PR agency

SALES PRODUCER

Use your TV or print production experience to sell a unique state-of-the-art advertising consulting service. An aggressive "closer" will earn excellent money with enticing future prospects.
Please fax your resume to:
(914) 937-1800

HEAD OF CLIENT ACCOUNTING

Mid-size agency needs energetic Director of 15 person department. Would be responsible for data entry, billing, AP and AR. Candidate must have strong DDS experience. Send resume and salary requirements to:
ADWEEK Classified, Box 3911
1515 Broadway, 12th fl.
New York, NY 10036

AMAZING MEDIA OPPORTUNITY

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

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

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

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

PRESIDENT'S CREATIVE ASSISTANT

I am President of the nation's leading designer/manufacturer of fashion floorcoverings which are advertised and sold worldwide. I also head the marketing and design functions of the company. I am looking for a high level assistant to bring our Public Relations function in-house, to coordinate and organize creation of our design collections, and work with me on special projects. Fast-paced environment within creative, and successful company. I need an individual with at least three years of work experience who has proven to be a creative team player, with great oral & written communication skills, and superior organizational abilities. Prefer strong academic background and enthusiasm to learn our business. Starting salary and benefits highly competitive.
Fax resume and brief statement to:
James at 212-475-2629

Quote.com

Eastern Regional Advertising Sales Manager

Quote.com is currently seeking a Eastern Regional Advertising Sales Manager. Individual will be responsible for developing and implementing the strategic direction for ad sales expansion. Candidate will have demonstrated the ability to identify and create non-traditional interactive sponsorships packages and have strong customer relationships in the financial services, computer hardware/software, travel, and automotive industry categories. Excellent compensation includes stock options, competitive salary, medical benefits, and a great work environment. Please contact Scott at 408-327-0641, send e-mail to scott@quote.com or visit Quote.com representatives to set up an interview at the Online Advertising Conference in NYC Dec 3-4 and InternetWorld NYC, booth #1710, Dec 11-13.

ADVERTISING SPACE SALES

Award-winning monthly business publication in mid-Manhattan seeks dynamic self-starter. Candidates should have 3-5 years space sales experience and demonstrated ability to build relationships in an exciting market. We offer competitive base salary and commission and a challenging professional environment. Please FAX cover letter, your resume and salary requirements to:
Employment Mgr
Dept. DS
Fax: (212) 596-6038
AICPA
The CPA. Never Underestimate The Value.

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.

CATCH A CREATIVE GENIUS USING ADWEEK CLASSIFIEDS
**HELP WANTED**

**AD SALES EXECUTIVE**
USA TODAY, The Nation’s Newspaper, is seeking an experienced, dynamic advertising sales professional for its New York sales team. Based in Manhattan with a tristate area territory, the position requires a minimum of 5 years direct sales experience with major newspapers and/or consumer magazines. Knowledge of the pharmaceutical industry is a plus. Knowledge of USA TODAY is mandatory. Competitive salary package and benefits. Enthusiastic individuals should mail or fax their resumes (no phone calls) to:

David Litt
Manager New York Sales
USA TODAY
535 Madison Ave.
New York, NY 10022
FAX: 212-371-0241

USA TODAY is an equal opportunity/affirmative action employer committed to diversity in our workplace.

**ADVERTISING/PUBLISHING SALES SPECIALIST**
Capital Access International, a leading NJ data research company dealing in the fixed income arena, has immediate opening for creative professional who will be responsible for all advertising sales for our fast-growing publishing business. Must have 2-4 years ad sales experience. Upbeat, casual company offering competitive compensation and benefits. Fax your resume to:

HR Manager 908-771-0330

**MARKETING AND COMMUNICATIONS PROFESSIONALS**
Andersen Consulting, a leading global management and technology consultancy, currently has a need for marketing and communications professionals in its Global Image Development organization.

In these positions, you will help drive integrated marketing programs to support Andersen Consulting’s business strategies. Responsibilities include: developing and executing global marketing strategies and programs, creating and delivering high impact internal communications and managing thought leadership marketing initiatives.

Qualified candidates will have a bachelor’s degree and 5-10 years of business to business marketing, communications, planning, execution and program management experience.

Andersen Consulting offers excellent benefits, competitive compensation and the opportunity to work with the best professionals in the industry. Send resume and salary history to:

Andersen Consulting
100 South Wacker Drive, Suite 1036, Chicago, IL 60606
MFDV EIOE
For more information on Andersen Consulting, visit our web site at http://www.ac.com

**Take the Express Route to Success**

**Director, Local Media Integration**
American Express is one of the most recognized and respected brand names in the world. Our corporate headquarters in New York City is looking for a strategic media specialist to maximize the impact and efficiency of our local advertising efforts. This entails working closely with national and international media directors to integrate local media programs through field marketing offices. Candidates must have comprehensive experience with complex media issues involving consumer marketing and media planning across diverse business categories. Demonstrated negotiation skills and exceptional communication, interpersonal, leadership and diplomacy skills needed. Some international media buying experience is a plus.

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MEDIAGEEK

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Media Notes

NEWS OF THE MARKET

'Guy' Creator to Big Ticket
Brad Hall, creator and executive producer of Castle Rock/NBC's The Single Guy, has signed a production deal with Big Ticket Television. Hall brings to the partnership a three-series development deal with CBS (Mediaweek, Nov. 18). Hall will remain a consultant for a short time to The Single Guy, which has been taken over by co-executive producers Bill Rosenthal and Michael Davidoff. Paramount and Castle Rock also sought a deal with Hall. His CBS package is said to be worth $15 million. Hall's first show for CBS is expected for midseason 1997 or fall '98.

Fox Reshapes Program Unit
Fox Entertainment Group has restructured, with Bob Greenblatt, executive vp of programming, named to oversee current development and current programming for the network. The revamped division will be more like those in place at NBC and ABC, where shows are shepherded by a group of executives from concept through their broadcast lifespans. In the restructuring, Jeff Eckerle has been promoted to vp of current programming, focusing on drama series, and Mark Ganshirt joins the net from ICM as vp of current programming, focusing on comedy.

New Head of NYC Cable
On Jan. 1, Barry Rosenblum will take over Time Warner Cable of New York City, the country's largest single cable system with 1.1 million subscribers. Rosenblum has held a variety of management positions in the company for the last 17 years, starting in Jacksonville, Fla., as a sales manager before coming to New York via Denver. Most recently, he was in charge of consolidating the two systems serving Manhattan into the group, which also includes Queens, Staten Island and a portion of Brooklyn. Rosenblum succeeds the retiring Dick Aurelio, who has served as president of TWCNY since 1989. Aurelio will remain a consultant to New York 1, the local all-news channel.

A&E Goes 'Unexplained'
A&E in January plans to launch a new weekly series in prime time called The Unexplained. The reality series centers on UFO sightings, exorcism, astrology, ESP, miracle cures and "the eternal riddle of sexual attraction," the network said.

States Urged on Liquor Ads
Center for Science in the Public Interest, the Washington, D.C.-based nonprofit health advocacy and educational organization, last week asked the directors of 17 state alcohol sales monopolies to "join citizen efforts to restore the voluntary ban on hard liquor advertising on radio and television." In a letter, George Hacker, CSPI's director of the alcohol policies project, exhorted state officials "to turn up the heat on Seagram and other distillers" by refusing to sell any

Libassi brings special-interest expertise to his new job

'Investor's Change
A Reader's Digest veteran is the new editor of the fast-growing independent personal-finance magazine Individual Investor. Paul T. Libassi, who as Digest's editorial director for magazine development oversaw special-interest titles, including American Health and The Family Handyman, has replaced Gordon T. Anderson. Anderson has joined a Boston Internet services firm. Libassi had previously been in charge of developing Digest original articles, and he is a former editor of three-time National Magazine Award winner, The Sciences.
liquor brand that advertises on radio or television within [that] state." Hacker claimed that Seagram's ads "have put kids directly in the crosshairs" by airing during P.M. telecasts of the Cosby show and during sports telecasts.

AOL Links to Excite
America Online and search engine Excite last week struck an alliance that makes Excite the preferred browser on the online service. The deal calls for Excite to purchase WebCrawler, the AOL search engine. In return, AOL has increased its equity stake in Excite. AOL said that the combined market share of the two search engines would be 44.1 percent, making it the highest in the competitive search engine category. Bob Pittman, the AOL Networks president and Ceo, who had a seat on the Excite board, has resigned that post.

NBC Names EVPs
Lindy DeKoven and Rosalyn Weinman have been promoted to executive vp posts at NBC. DeKoven, who joined the network in 1993, heads up ministries and telefims at NBC Entertainment and long-form programming at NBC Studios, the network's production arm. She also oversees production of The Center, a midseason drama starring Kellie Martin. Weinman now is executive vp of broadcast standards and content policy for the network. She oversees NBC's award-winning The More You Know public service campaign.

TCI Keeps Bond Rating
Tele-Communications Inc. last week named John Malone to the post of chairman, replacing TCI's founder and former chairman, Bob Magness, who died Nov. 15. Malone will keep his duties and titles of president and ceo. In related news, Fitch Investors Service reaffirmed its evaluation of TCI's debt rating at BBB- (triple B minus), keeping it at investment grade.

'Judy' Gets Some Upgrades
Worldvision Enterprises' freshman syndicated strip Judge Judy has been upgraded in nine markets since the beginning of the sweeps period. Judy, starring plucky New York magistrate Judy Sheindlin, has shown steady ratings growth since its debut two months ago, and through the first three weeks of the November sweeps the show has averaged a 2.1 rating/8 share (NSI, Oct. 28-Nov. 22) in Nielsen's 34 metered markets. Judy airs mostly in late-morning and early-afternoon time periods in the metered markets.

'Universe' Is Renewed
Los Angeles-based syndicator Rysher Entertainment has extended a 13-week order for additional first-run episodes of Chris-Craft/United Television Productions' Strange Universe. Ira Bernstein, Rysher president of syndication, said the decision to pick up the paranormal strip is based on ratings growth in such major markets as New York, Chicago, Dallas, Atlanta, Houston and Phoenix. Cleared in 143 markets representing 82 U.S. coverage, Strange Universe continues to struggle near the bottom of Nielsen's national ranking report, with a 1.1 rating season-to-date (NSS, Sept. 2-Nov. 10).

Turner Movies 'Now Playing'
Turner Classic Movies, a commercial-free vintage movie service that now reaches 12 million homes, will launch a new program guide in January, called Now Playing. TCM on-air host Robert Osborne will pen some of the feature articles in the magazine, which will also profile the network's star and director of the month and special programming events and themes.

Boston's WBZ Retools
A flurry of changes at CBS' O&O station in Boston, WBZ-TV: Veteran anchorwoman Gary Lapierre has been named the noon newscast; Alisa Becerra has been named weekend morning anchor; and Beth Germano, formerly a freelance reporter for WBZ-TV, has been tapped as a general assignment staff reporter. Lapierre will continue as morning news anchor at WBZ-TV newsradio, a position he has held since 1964. Lapierre replaces Uma Pemmeraju, who left in August to join the Fox News Channel in New York. Becerra comes to Boston from Phoenix Fox affiliate KSAZ-TV, where she was a general assignment reporter and fill-in anchor. She replaces Greg Liggins, who left to take an anchor job in his native San Francisco.

SeaGull Taps Thompson
Los Angeles-based syndicator SeaGull Entertainment has appointed Lance Thompson as president of its international programming operations. Thompson most recently headed up Santa Monica-based Film Brokers International, a sales and marketing firm representing a wide range of television, film and home video product for overseas markets. In his new post, Thompson will shepherd such SeaGull series as Tarzan: The Epic Adventures, Team Extreme (for fall 1997) and Merlin: The Quest Begins.

New Chief at N.Y. News
Pete Hamill, the veteran newspaper columnist and novelist, was named on Nov. 26 to edit the New York Daily News, succeeding Martin Dunn, who resigned to return to his native England. The News, once the nation's most read newspaper, nearly folded several times in recent years as a succession of owners, starting with the Tribune Co. of Chicago, made key strategic mistakes at a time of tumultuous change in the newspaper business. Under present owner Mortimer B. Zuckerman, the News has returned to profitability and circulation growth. Hamill, a native New Yorker, said he expects to make the paper more reflective of the city it serves, particularly of the city's collective wit and sense of irony.
The Editors of MediaWeek cordially invite you to the 1996 All-Stars Awards Luncheon

MediaWeek's 1996 Media All-Star Awards Luncheon Tuesday, December 10, 1996

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Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

**DISNEYLAND**
Agency: Leo Burnett, Chicago  
**Begins:** Early 1997  
**Budget:** $10 million (est.)  
**Media:** TV, print, outdoor, radio  

Disneyland, the first theme park created by Walt Disney more than four decades ago, will freshen up its image with a new advertising and marketing effort in 1997. The campaign will carry the tagline "Disneyland. Let's Go Play." "It's a new theme for us," said Michele Reese, senior vp for the marketing and sales division of the Disneyland Resort in Anaheim, Calif. While most of the new ads are still in development, Reese said the campaign will have a "brand" strategy. "We're trying to reestablish the prominence of Disneyland in people's minds and hearts." The campaign will include TV, print, outdoor and radio work, said Reese, who declined to comment on spending. Disneyland is planning at least three new general market TV spots. Western International Media in Los Angeles handles media planning and buying. TV ads will be bought in major domestic spot markets with the bulk of the spending on the West Coast. The campaign will run for at least six months. Most of the ads will appear on family-oriented programs to reach Disneyland's target market. A separate advertising effort will target the Hispanic market with two new spots, also created by Leo Burnett. —Michael McCarthy

**VOLVO**
Agency: Messner, Vetere Berger McNamee Schmetterer/Euro RSCG, New York  
**Beginn:** Spring 1997  
**Budget:** $10 million  
**Media:** Feature-film tie-in, TV  

Volvo is borrowing from BMW's Z3 playbook by investing $10 million in a tie-in with Paramount pictures for the spring release of *The Saint* as it seeks a less typical safety-minded family buyer and more performance-minded for its $40,000 '98 Volvo C70 coupe.

The deal includes rights for Volvo agency Messner, Vetere Berger McNamee Schmetterer/Euro RSCG, New York, to use film footage for an ad, VIP screenings for potential Volvo customers, vehicle placements at film premieres worldwide, plus use of the car in the movie itself. Promotional materials will play up the association at the showroom level.

In the spring Volvo breaks an ad on network and national cable TV touting both *The Saint* and the car, with the copyline, "Coming to your theater this month; coming to your dealer this summer." "This car embodies the new look of Volvo," said Bob Austin, Volvo North America's marketing director. "It's our icon. The world of entertainment has a sense of glamour that you can't hit as an automotive company. *[The Saint]* gives Volvo a sexy cachet." Volvo sales are about flat this year at 76,913 cars, down .6 percent from last year as of Oct. 31. —Steve Gelsi

**HEALTH O METER**
Agency: Meldrum & Fewsmith, Cleveland  
**Beginn:** Dec. 2  
**Budget:** Undisclosed  
**Media:** Spot TV, print  

Payne, mayor of Nothing, bears water  

Payne, mayor of Nothing, bears water.  

Serving as the mayor of Nothing, Ariz. (pop. 4), isn't considered a stepping stone to stardom, but Les Payne gets his 30 seconds of fame in a national TV spot breaking today.

Mayor Payne has been enlisted by Health o meter Inc. in Bedford Heights, Ohio, to serve as spokesman for its new water filter pitcher. A self-proclaimed "expert on nothing." Payne explains that Health o meter's pitcher removes impurities to make water taste the way it should: "Like nothing." "We learned [through our consumer research] that taste is the number-one reason...
SMIRNOFF VODKA
Agency: Lowe & Partners/SMS, N.Y.
Begins: Dec. 20
Budget: Undisclosed
Media: Print

Heublein will break its first "spectacular," or high-tech, print ad for its Smirnoff Vodka in 450,000 subscriber copies of the Dec. 20 issue of Entertainment Weekly. The ad is the opening salvo in the brand's pledge to raise its profile in 1997.

A four-page insert, the ad opens to flashing red and white lights and a pop-up Smirnoff bottle on top of a shot of a man guiding Santa's reindeer to a landing. An ordinary, one-dimensional execution is running in 27 magazines, part of the brand's ongoing "Pure Thrill" campaign by Lowe & Partners/SMS, N.Y.

Smirnoff competitor Absolut has made Christmas specturals a yearly event, this year giving Entertainment Weekly subscribers a magnetic board toy, with words to construct one's own message, dubbed "Absolut Inspiration." Meanwhile, Stolichnaya vodka, imported by Carillon, is planning its own $5 million ad blitz for early 1997, sidestepping the holiday spectaculars. Stoli will launch six new flavored vodkas with a seven-page gatefold in February's Entertainment Weekly sub-scribers a magnetic board toy, with words to raise its profile in 1997.

Stoli will launch six new flavored vodkas with a seven-page gatefold in February's "Details." "(Spectaculars) aren't what Stolichnaya is about," said Robert Manni, group account director at agency Margeotes, Fertitta & Partners, N.Y.

For Smirnoff, the spectacular ad heralds a broader imperative to make more of a splash with the brand's advertising. Smirnoff also hopes that more dazzling creative will raise the brand's image with consumers in their 20s, an age group the brand is anxious to attract to bolster its 35-ish demographic base. —Elaine Underwood

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<td>H320</td>
<td>10</td>
<td>240</td>
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<td>HEALTHY CHOICE (PASTA SAUCES)</td>
<td>F117</td>
<td>10</td>
<td>240</td>
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<td>MAYBELLINE GREAT WEAR (LIP COLOR)</td>
<td>D112</td>
<td>10</td>
<td>240</td>
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<td>NIKE (MEN'S SNEAKERS)</td>
<td>A131</td>
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<td>RED LOBSTER</td>
<td>V234</td>
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<td>22</td>
<td>TYLENOL CHILDREN'S COLD+COUGH</td>
<td>D212</td>
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<td>23</td>
<td>CALVIN KLEIN CK BE (FRAGRANCE)</td>
<td>D113</td>
<td>9</td>
<td>216</td>
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<td>CAMPBELLS (SOUP)</td>
<td>F121</td>
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<td>EGGO (FROZEN FRUIT WAFFLES)</td>
<td>F161</td>
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<td>ENTERPRISE RENT-A-CAR</td>
<td>T414</td>
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<td>JERZEE'S (SPORTSWEAR)</td>
<td>A117</td>
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<td>LEVIS (JEANS, MEN'S)</td>
<td>A116</td>
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<td>LOREAL PLENITUDE EYE CREAM</td>
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<td>MAYBELLINE GREAT FINISH NAIL POL.</td>
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<td>OLIVE GARDEN RESTAURANT</td>
<td>V234</td>
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Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's Index = 1308, McDonald's ran 1208 percent more spots than the average.

Source: Competitive Media Reporting
Quirky Queries

ONCE AGAIN, DEAR READER, MEDIA PERSON PLACES himself completely at your disposal as an act of contrition to cleanse himself of his sins. Berate MP, if you must, lash him, beat him, perform sadistic acts upon his naked, quivering body but please, please, don’t ask him a lot of boring questions about the media. It’s the only torture he can’t bear.

Dear MP: I’ve got a problem with the Chinese. They won’t let me build China Disneyland unless I put the kibosh on this Marty Scorcese film about the Dalai Lama. What to do? —Mike E.

Dear Mike: Again you come sniveling to MP with your Mickey-Mouse problems. Listen, this is easy. Let Scorcese do the flick; just put Stallone and Snipes in it, make it an actioner and yank the political stuff. (Title it, Lama, Yo’ Mama!) Of course, in the long run, you want to handle Beijing with toughness. It’s about time Disney had a military arm. That way, some tinpot dictator messes with you, you send a nuclear sub or two up the Yangtze, blow up every McDon-ald’s north of the Forbidden City and he folds his hands in submission. Having your body embalmed and lying in state is optional. This is gonna be sooooo big, MP can’t wait.

Dear Lars: You’re in luck! The network is planning to turn the movie into a weekly drama series. Every week, a male and female passenger meet and fall in love, and the audience watches in rapt suspense, wondering if one, both or neither will survive when the ship sinks at the end of the hour. The show already has one sponsor: Ivory soap. It floats.

Dear MP: I think I’ve got those stinking paparazzi on the run. Thanks for advising me to boycott Entertainment Tonight and Hard Copy, Media Person. I never would’ve thought of it myself. —G. Clooney

Dear Cloon: No problem, pal. Now could you just come over and take a look at MP’s sore throat? This cough is driving him crazy.

Dear MP: Where can I get one of those veiled hats? —Bob D.

Dear MP: I saw the telemovie about the Titanic and really loved it! Why don’t they give us more high-quality entertainments like this? —Lars in Labrador

Dear OJ.: Media Person does not really think that Arthur Miller had you in mind when he wrote the play or adapted the screenplay.

Dear OJ.: The way things are going lately, MP’s afraid you and Kato will have to watch the picture so sharp you can probably see right through Jenny McCarthy’s clothes? —OJ.

Dear OJ.: Where can I get one of those nifty new high-tech TV sets of the future with the picture so sharp you can probably see right through Jenny McCarthy’s clothes? —OJ.

Dear Cloon: No problem, pal. Now could you just come over and take a look at MP’s sore throat? This cough is driving him crazy.

Dear MP: So the day after the election, Elizabeth goes off to work and I’m sitting around reading Primary Colors when Air France calls up and says, “Wanna do an ad?” So I say, “What the hell, whatever.” But now I’m thinking, did I do the right thing? I mean, if I decide to run again, can they use this against me? —Bob D.

Dear Bob: No problem; you are getting away with it since, fortunately, there are no longer any standards. In fact, with your new, more relaxed image emerging thanks to your appearance on Letterman, you may well become a cult hero. Never mind running again; nobody’s gonna invite you. Besides, show biz pays better. MP hears there are some beer guys looking for you for a TV commercial. Start rehearsing the phrase, “I love you, man.” Try and get some emotion in it for a change.

Dear MP: Did you see this new movie The Crucible? Sensational! It’s a powerful allegory that shows how a completely innocent guy can get screwed by a hysterical mob of vindictive white people. Remind you of anybody? And by the way, that Wynona Ryder is one great-look-ing babe. —OJ.

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Kids have changed. Instead of playing kick the can, they surf the Net. They watch Beavis, not Beaver.

If kids are so different today, why try to reach them the same old way?

Go Where The Kids Are

THE KIDS' INTER-TAINMENT NETWORK

Let Radio AAHS® take you where the kids are. Call Rick Smith at 612-330-9519.
A merger is a curious beast. Two distinctively different corporations come together to form a bigger and more powerful one. From a business point of view, it makes perfect sense. But from a consumer's point of view, it raises just as many questions as it answers. Like, "Will this new company still see me as an old chum? Or just chum?" Perhaps the most effective way to avoid such an identity crisis is with advertising.

A strong and consistent corporate message is critical to maintaining a company's identity in today's climate of merger mania. Especially when you consider in 1995 some $503 billion in mergers and acquisitions were reported by Securities Data Company, surpassing the old record of $357 billion set in 1994.1 And, according to Advertising Age, there were 11% more corporate name changes in 1994 than in 1993, with 56% of them resulting from mergers alone.2 With all these changes going on, it's more important than ever to preserve your corporate image.

No publication contributes as much to that effort as The Wall Street Journal. Read faithfully by millions of affluent and influential people around the world every business day, The Journal is the most believable business information source in America.3 No wonder The Journal remains the core publication of so many successful campaigns. Our advertisers know the value of a consistent presence in The Journal. Especially the ones who have undergone that strange phenomenon called a merger.

THE WALL STREET JOURNAL.
The World's Business Daily. It Works.