



Laura K. Jones JUN 02 1998

## MEDIA WIRE

### ESPN the Magazine Says It's Strong Out of the Blocks

Preliminary numbers released last week by *ESPN the Magazine* show that the bi-weekly is off to a solid start. The Walt Disney Co./Hearst title announced that it exceeded 400,000 in paid circulation for each of its first two issues; newsstand sales averaged about 44 percent of the total. *ESPN's* guaranteed rate base is 350,000.

The oversized title, which targets men 18 to 34, launched in March with flashy design and photography, punchy articles and the ESPN network's lively style and attitude.

"It's not surprising that *ESPN the Magazine* would exceed its rate base at the beginning with a franchise as strong as ESPN in sports," said Ellen Oppenheim, media director at Foote, Cone & Belding. "They should be able to get trial. The question is whether they will sustain readership if the magazine fails to meet expectations. The first one or two [issues] everyone looks at. The question is who stays with them."

*ESPN's* rate base will rise to 500,000 in September; a hike to 700,000 is slated for January. —Lisa Granstein

### No Cheers From Buyers For NBC-Turner Football Plan

Ad agency execs are skeptical about NBC and Turner Sports' decision last week to move ahead with plans to create a new fall pro football league to compete with the NFL. Although details are still to be worked out, it is anticipated that league play would most likely begin in fall 1999 with games airing on both NBC and the Turner cable networks TNT and TBS. There is an enormous amount of due diligence work to be done, however, before corporate parents General Electric and Time Warner would commit to invest billions in the upstart league.

Agency execs are not excited about the circuit's prospects. "Lots of leagues have tried and failed, and lots of leagues are announced but never happen," said Ron Frederick, national broadcast director for J. Walter Thompson. If the league does eventually get off the ground, Frederick believes it would be a "spoiler to the NFL, not a competi- (continued on page 5)

# So Far, No Money Down

*The market is open, but shoppers are few*

**THE UPFRONT** / By John Consoli

**A** cockiness last week on the part of most advertising agency executives, who were betting that the networks would blink first, delayed the start of the upfront market another week. While some "closet" deals may have gone down, the word from the agency side was patience. Meanwhile, network sales execs were not eager to discuss the slowest-starting upfront in years.

Zenith Media was reportedly talking some prime-time deals, while Fox officials also said they were doing some negotiating with agencies, but such talks were the exception as the week closed.

"We're active in the marketplace overall, but that's all I can say at this time," said Rich Hamilton, president of Zenith Media late Friday.

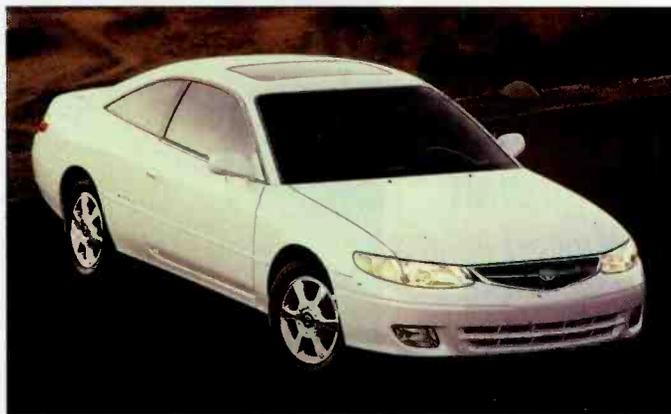
The early morning daypart was said to be getting some action, but as one agency buyer said, "There's really not much inventory there to affect the other dayparts." NBC's *Today* show was expected to sell out at decent CPM increases, but the other networks' morning shows were up in the air. ABC was said to be pushing hard to get its daytime daypart going.

Agency execs who spoke to *Mediaweek* on the condition of anonymity said they were hoping the market remained soft, thus pressuring the networks to deal at low-single-digit CPM hikes or even at slight decreases. They believe not as much money as last year will go upfront, and with few pro-

jected prime-time hit shows, scatter rates should be depressed by soft ratings.

"There's a lot of gamesmanship going on," said David Martin, president and CEO of Pentacom, the media agency for Chrysler Corp. "Everyone is trying to read everyone else. But it's like a card game. At some point, we'll have to put our bets on the table."

"We haven't had this soft a market in a long time," said Tim Spengler, senior vp and



Toyota and its Japanese brethren have no yen for deals.

deputy director of Western International Media. "There's no reason to rush in."

Another agency executive was more blunt. "There's not that much money out there. We know that. The networks aren't going to sell out and they can't raise their prices artificially."

And another likened the prime-time upfront to the kids upfront. "It's soft and it will be dragged out."

Automotive is one category that usually drives the upfront market, but due to a softness of the Japanese yen, there was a lack of early activity by the Japanese auto makers who traditionally jump in before their U.S. counterparts.

"They usually come over with truckloads

of dough," said one ad agency exec, referring to Nissan, Honda and Toyota. "This year, they are really assessing what they will be spending before jumping in."

Nowhere is that cost-consciousness more evident than in cable, where Toyota and Lexus asked for CPM increases of only 2 percent to 3 percent over last year and had Turner Broadcasting Sales turn down their business. Execs at other cable nets said they would do the same.

"Realistically, three percent is a long way from nine percent, and that's what we want," said one ad sales senior vp, who asked not to be named.

Another thing slowing down the start of the network upfront was the inability of auto advertisers to get a handle on what type of rate increases they would be paying for their NFL packages. The networks were initially seeking package increases of between 25 percent and 35 percent with ABC's *Monday Night Football* at the high end. And while Honda signed a package with CBS for an increase of just under 10 percent and Toyota is said to have closed a deal with Fox for around the same percentage increase, most auto advertisers were getting nowhere in negotiations to lower the asking prices.

Said Pentacom's Martin: "We're not going to pay those increases. We'll move more of our money into direct mail."

While network upfront had not really moved significantly, cable last week saw strong business from automotive and pharmaceuticals. It also saw big increases in the volume of the registered budgets.

Meanwhile, many large agencies had not even registered their budgets with the networks. Agencies doing business in cable upfront included Grey, Televest, Botway Media, Zenith Media, Leo Burnett's Starcom and Pentacom. Smaller nets, including Comedy Central, HGTV, BET and The History Channel, had closed or were near closing deals in an effort to keep pace with the big guys. USA Networks, Turner, A&E, Discovery, MTV and Lifetime were said to have done some major deals.

Agency buyers balked at initial offerings of 15-percent CPM hikes, and many did not begin buying until those hikes came down to the 6 percent range. "Look, there are a whole slew of networks out there that get a 0.5 rating. Do we need them or do they need us? With the exception of ESPN and MTV for teens and Nickelodeon for kids, we can pass on 0.5s," said a media executive with a major agency who would not speak for attribution. —with Jim Cooper ■

# CBS Affils Pitch In for NFL

*Board okays cut in compensation; stations to get ad time in prime*

**TV STATIONS /** By Michael Freeman

**T**he CBS Affiliate Advisory Board on Friday agreed to kick back money to the network to help it fund its \$4 billion, eight-year deal for the rights to televise the National Football League's American Football Conference games.

The agreement, according to CBS, involves "a combination of affiliate cash contributions and exchange of inventory to achieve fair value for both parties." According to Paul Karpowicz, vp of Lin TV and incoming CBS affiliate board chairman, the deal will reduce a percentage of affiliates' annual compensation package, based on stations' coverage or ratings delivery. An additional 10 percent will be assessed stations that are located in AFC markets, and 5 percent will be shaved from affiliates in NFC markets (Fox has rights to NFC games). The affiliates also will give back to the network two 30-second units in the last half-hour of *Late Show With David Letterman* each night and two 30-second units each day in *CBS This Morning*. The network will give affiliates one :30 in prime-time each day of the year. Stations also will get two :30s in *60 Minutes* when the network airs an NFL doubleheader.

Bruce Grindle, general sales manager of WCAX-TV in Burlington, Vt., said: "The formula really works well. It's very equitable for both the affiliates and the network. We came out of the meeting kissing."

The deal was characteristic of a relatively calm affiliates meeting, during which some controversy over the cost of the NFL deal was expected. Affiliates were generally upbeat about the network's short-term prospects. Immediately following a complete rundown of the 1998-99 prime time schedule, Leslie Moonves, president of CBS Entertainment, presented in-house data suggesting that NBC's season-to-date household lead on CBS had narrowed to 800,000 households through the May sweeps, compared to 1.8 million and 3.4 million household advantages NBC held the previous two seasons. "We really think we have all the pieces coming together to give NBC a run for its money as the top-rated network next season," Moonves told the affils.

According to end-of-the-traditional-season Nielsen data provided by station rep firm Seltel, CBS' 9.6 rating/16 share average in households (NTI, September 1997-May 18) held even with its year-ago season average, while top-ranked NBC (10.2/17) dropped 3 percent in rating. ABC dropped 9 percent to a record low 8.4/14, while Fox's 7.1/12 was an 8 percent slip.



**Faith in Ford: Affils are high on Maggie Winters (starring, from left) Brian Haley, Alex Kapp, Ford, Vincent Ventresca, Jenny Robertson.**

Affiliates hoped that the promotional springboard provided by the return of NFL telecasts will also bring a broad palette of viewers to CBS' weeknight lineup, particularly Mondays. Although they saw only brief clips of new Monday entries *King of Queens* (8:30-9 p.m.) and *The Benben Show* (9:30-10 p.m.), several affiliates expressed confidence in both shows, given their "hammock" positions between the hit sitcoms *Cosby* and *Everybody Loves Raymond*. After viewing the pilot for the Eye's Monday 10 p.m. *L.A. Docs*, several affils pre-

dicted that the medical practice drama could cure the ratings blues CBS had with *Brooklyn South*. "It's hard to make entire judgments based on short clips, but *L.A. Docs* had to be one of the most compelling, thoughtful dramas I've seen since *Chicago Hope*," said Jimmie Phillips, station manager of A.H. Belo's WWL-TV in New Orleans. "The general feeling I've gotten from other affiliates is very positive about the new fall effort."

Marv Rockford, president/gm of CBS O&O KCNC-TV in Denver, was upbeat over the Wednesday addition of *Maggie Winters*, headlined by Faith Ford (formerly of CBS' *Murphy Brown*), as a female-skewing 8:30 lead-out from *The Nanny*.

However, one station group president who requested anonymity said that CBS is "not living up to its new theme of seeking broader, younger urban demos by failing to have any Hispanic or black cast members" headlining any of its three new sitcoms or four dramas. "Outside of *Bill Cosby*, there seems to be a real lack of minority representation, and they're the ones who bring in some strong young demos for Fox and WB," the station executive said. ■

# AT DEADLINE

## ABC Veteran Arledge Steps Aside, Sort Of

The long-expected passing of the ABC News torch from Roone Arledge to David Westin will officially take place this week, ABC confirmed last Friday. Westin, currently president of the news division, adds CEO to his title and assumes responsibility for the overall direction and day-to-day operations of ABC News. Arledge will retain his title of ABC News chairman and will be consulted on major decisions. He will also become a senior vp at ABC and will work with ABC president Robert Iger on "company-wide programming activities and new endeavors." Arledge also will continue as a director of ESPN.

## N.Y. Daily News Loses Goss Suit

The *New York Daily News* has failed in its lawsuit to recoup damages from its printer, Goss Graphic Systems. Justice Ira Gammerman of the New York State Supreme Court last Friday dismissed the \$62 million fraud and breach-of-contract action filed last summer against Goss. Goss installed nine Goss Newliner presses for the *News* in 1995. Neither representatives from the paper nor Goss were available for comment when the decision was issued. One *Daily News* executive said that the paper—on top of the \$60 million it has spent on the presses—has spent an additional "seven figures" installing a new inking system after the presses' performance forced the *News* to suspend color printing in February after only five months of operation.

## USA Mum on Possible Springer Sale

A representative for USA Studios, which distributes the highly rated but embattled *Jerry Springer* talk-show strip, declined to comment on published reports that USA Inc. chairman Barry Diller is looking to sell the show's syndication rights to another company. The representative said the distribution division had no comment on "rumors and speculation" about any potential feelers USA is reported to have put out with outside distributors to take over the show. *Springer*, according to the reports, does not fit in with Diller's plans to initiate merchandising tie-ins with USA's Home Shopping Network division. Although *Springer* has been averaging an 8.6 rating (NSS, Feb. 16-May 17) and beat King World's *The Oprah Winfrey Show* (7.1) for 13 consecutive weeks, media analysts say *Springer*'s racy content and nagging advertising problems have limited the show's annual revenue to between \$30 million and \$40 million.

## Jacksonville Joins Metered TV Markets

Nielsen Media Research begins offering overnight ratings service for the Jacksonville, Fla., market today, as expected (*Mediaweek*, May 11). Jacksonville is the 40th market to receive overnight metered service. Other markets Nielsen plans to upgrade this year include Las Vegas; Birmingham, Ala.; Providence, R.I.; and Raleigh-Durham, N.C.

## Strang Equipped With New Job

Dale Strang has been named publisher of *Equip*, Ziff-Davis' new tech monthly aimed at men in search of cool gear, which plans to launch in August. Until recently, Strang had been publisher of ZD's *Computer Gaming World*. Replacing Strang as publisher of *CGW* will be associate publisher Lee Uniacke.

## Sinclair Sells Stations for Fed OK

The Justice Department last week approved Sinclair Broadcast Group's purchase of five radio stations in New Orleans from Heritage Media Corp. and Phase II Broadcasting. As part of the federal approval it has received, Sinclair sold three stations in New Orleans to Centennial Broadcasting to divest itself of excessive market share. Separately, in Columbus, Ohio, Jacor Communications sold a radio station to minority-owned Blue Chip Broadcasting for \$10.1 million. That sale is part of a divestiture deal with the Justice Department following Jacor's recent purchase of Nationwide Communications.

**Addenda:** *Twist* magazine will double its frequency to 12 times a year beginning with the October issue. The **Bauer Publishing Co.** teen title launched a year ago... *USA Today* Ad Track columnist **Dottie Enrico** has been named consulting editor at *TV Guide*. Beginning in August, Enrico will write a biweekly column on TV commercials... *New York Post* Sunday features editor **Steve Garbarino** has been named editor-in-chief of *Detour*, effective Aug. 1. Garbarino replaces Jim Turner, who founded the magazine 11 years ago. Turner will stay on as the magazine's art director.

**Correction:** In a May 25 story in the Local Media section, a Milwaukee ad agency involved in spot buys for the local CBS affiliate, WDJT-TV, was incorrectly identified. The agency is the Zizzo Group.

## INSIDE



Hearst-Argyle's Bob Marbut wins Pulitzer

8

LOCAL MEDIA

14

WASHINGTON

18

THE MEDIA ELITE

21

MEDIA PERSON

38

# Laybourne Is Born Again

*ABC Cable chief leaves to set up her own production company*

**CABLE TV /** By Jim Cooper

**A**fter two years of struggling to create new content vehicles for Disney, Gerry Laybourne last week resigned her post as president of Disney/ABC Cable networks. Laybourne, who was plucked from MTV Networks to head ABC's cable network portfolio (except for the ESPN channels, which operate separately) by ABC president Bob Iger, will start her own diversified media company, in which ABC will take an undisclosed equity position.

"This is my dream," said Laybourne. "The basic notion of this company is to create a horizontally integrated company that will have access to the cable pipes, cable channels, and Internet pipes."

Laybourne's new company will create content for network TV, cable and the Internet. As well as owning part of Laybourne's new company, ABC will get "preferred access" to children's programming she develops. Arguably, Laybourne's biggest achievement during her two-year tenure was the revival of ABC's Saturday-morning kids lineup.

To maximize the number of potential outlets for her product, Laybourne will seek investments from other media companies. "We'll spend the first few months on that,"

said Laybourne.

Laybourne was said to be restless and unhappy at Disney/ABC, where no major projects bearing her mark were ever launched. "She chafed under the bureaucracy, and it held her up. At Viacom there are about five presidents. At ABC, there are dozens," said one senior executive at a network partly



Laybourne will hang her own production shingle.

owned by Disney. Laybourne had been vice chairman of Viacom's MTV Networks before she left for Disney in February, 1996.

"Laybourne's strength is launching and nurturing, not management. She is an entrepreneur—she gets her hand into things, but she had no control at ABC, not really even at Lifetime, which was her passion," said one Disney insider who spoke on the condi-

tion of anonymity.

Other than the rollout of Toon Disney by her long-time protegee Anne Sweeney, president/CEO of The Disney Channel, Laybourne was unable to create the new networks that had been contemplated during her tenure, including a 24-hour cable news channel and a kids educational service. ■

## MEDIA WIRE

tor. It would sort of be what cable is to the networks."

NBC and Turner began discussing a rival league earlier this year after both companies elected not to meet the NFLs asking price to renew their deals.

One way the unnamed league might succeed, said one agency exec, is if major corporations owned the teams and spent additional dollars to promote their products on the game telecasts. "That's the only formula that can work," the exec said. "It's a long shot, but who knows? Especially when Ted Turner is involved." —*John Consoli*

### Justice, FCC Said to Eye Link Of Microsoft in Jones Deal

When Comcast Corp., the country's fourth-largest cable operator, announced last week that it will acquire 15 percent of Jones Intercable, news reports highlighted a provision of the agreement that allows Comcast to boost its stake to 37 percent by 2001. But there is another key element to the \$500 million deal. In June 1997, Microsoft acquired an 11 percent equity stake in Comcast, worth about \$1 billion. For this reason, among others, the Comcast-Jones deal has caught the attention of lawyers inside the Justice Department, which is suing Microsoft for alleged antitrust violations, and at the Cable Bureau of the Federal Communications Commission.

A lobbyist for a major broadcast network in Washington, who requested anonymity, said: "We know Microsoft wants a bigger hold in cable, and of course we are all aware of the potential for its [digital] set-top-boxes. The [Comcast-Jones] deal could give Microsoft what it's been looking for in both developments."

Bill Dordleman, a Comcast vp, said that the company's investment in Jones has nothing to do with its affiliation with Microsoft. "This is just part of our long-term strategy," Dordleman said. He also noted that Jones is an operator that has implemented high-end technology, including Internet access and phone/cable bundling in its systems.

Jones, with 425,000 subscribers around Washington, is one of the largest operators in the D.C. area. Comcast has 450,000 subscribers in the (continued on page 6)

# MPA Plans Major Ad Study

*Will gauge the effectiveness of print advertising in media mix*

**MAGAZINES /** By Lisa Granatstein

**T**he Magazine Publishers of America has made good on its New Year's resolution to begin documenting the effectiveness of magazine advertising. In the most comprehensive study ever, the MPA has partnered with the research firms Millward Brown and A.C. Nielsen for a two-phase plan that will aim to show how magazines build brands and generate product sales, as well as illustrate print's contribution to the media mix. Among the 10 research sponsors are Gruner + Jahr, Condé Nast, Meredith and

Rodale Corp. "Advertisers and agencies have said, 'Help us understand how magazine advertising works in a media mix and demonstrate its effectiveness,'" said Chris Miller, MPA executive vp of marketing. "This effort is the first in a multi-step process where we tackle these issues."

To help prove that magazines are able to build brands as effectively as TV, Millward Brown, whose clients include Kraft, American Express and General Motors, is in the process of re-analyzing the results of its ad-tracking studies to determine print's weight and affect on

## MEDIA WIRE

Baltimore vicinity. Comcast's strategy has been to piece together regional cable "clusters," which this deal would advance. Stock analysts noted that the deal allows Comcast to wait before moving to acquire more of Jones and effectively prevents other buyers in the interim. —*Alicia Mundy*

### Belo Green-Lights 24-Hour Cable News Channel in Texas

A.H. Belo late last week announced plans for a cable news network to serve its home state of Texas. Texas Cable News, a 24-hour network, will premiere in January and reach about 1 million subscribers via deals with Texas cable companies.

The network will have a dedicated news staff and will also work in conjunction with Belo's three network-affiliate broadcast stations in Dallas-Fort Worth, Houston and San Antonio; Belo's *The Dallas Morning News* and *The Eagle* in Bryan-College Station; and Belo's news bureaus in Austin and Washington, D.C.

Tele-Communications Inc. has signed on as Belo's first distribution partner, on its Dallas-area system. —*Jim Cooper*

### New Web Service Marketed To TV Stations for Ad Avails

Media Auction, an interactive Web site for buyers and sellers of broadcast ad time, is open for business. For a membership fee of \$250, TV stations can post avails on the new [www.mediaauction.com](http://www.mediaauction.com) site. Buyers can input preferred dayparts and markets they wish to buy in and make bids. Operators of the site are promoting it as a vehicle for stations, particularly in smaller markets, to unload hard-to-sell avails.

Bob Greenstone, creator of the site and owner of a San Diego-based media buying service, said that 175 stations have signed on as members. Media Auction so far is dealing in 30-minute avails only, a likely factor in its failure to generate any deals since its May 18 launch. Greenstone said the site will begin posting avails of shorter duration in three months.

"We have greater trouble selling avails...this should help alert buyers to [us]," said Kathy Brody, general manager of KJWY-TV, an NBC affiliate in Jackson Hole, Wyo., owned by Sunbelt Communications. —*Megan Larson*

brand awareness in the media mix. The study is looking at more than 140 brands across 38 product categories. Results will be reported this fall.

Part two of the MPA's effort is to measure the impact of magazine advertising on product sales. Though there has been a greater emphasis on accountability across all media, "it's a little easier to see the needle move when your TV kicks in," explained Lee Doyle, co-media director of Ammirati Puris Lintas and chair of the American Association of Advertising Agencies' consumer magazine committee. "It's just harder for print to demonstrate this cause and effect." The MPA hopes to resolve this by tracking the effectiveness of ads against actual sales. Currently, Nielsen has 52,000 households scan-

ning their UPC-coded purchases from supermarkets and drug stores. These households will be surveyed about readership of the April, May and June issues of 10 monthlies and two weeklies and about TV viewing. The magazines, which include *People*, *Vogue* and *Cosmopolitan*, were picked because they have the largest number of ad pages in the categories to be measured. "We will then correlate purchases from those people exposed to the magazine advertising versus purchases for those people not exposed," explained Miller. That report is due in January.

"I'm a little skeptical, given the very limited window of time and the depth of data available," Doyle said. "But this is certainly a very positive step in the right direction." ■

## CBS OK'd to Add 98 Stations

*Gov't approval of ARS deal gives group more clout in key markets*

**RADIO** / By Mira Schwirtz

**A**s a condition of winning government approval to close its \$1.6 billion purchase of 98 stations from American Radio Systems, CBS concluded its first swap late last week in a series of planned divestitures. The trade with Cincinnati-based Jacor Communications gives CBS two stations in Minneapolis, increasing its station holdings to four in the country's 15th-largest market. The Jacor agreement also gives CBS three stations in Columbus, Ohio, the No.

nominal track record for creating value for his investors," said Peter Bowman, vp of BIA Consulting. The AFS deal "raises the ante a bit."

While CBS has been a powerful group in major markets including New York and Los Angeles, the addition of the ARS properties will make Black Rock a new major power in metros including Seattle, Cincinnati and Portland, Ore.

With most of the largest markets now accounted for, analysts expect Karmazin to begin streamlining CBS' radio holdings. "At this point it's not about getting more stations, it's about operating your stations and repositioning your stations into complements of each other and driving ratings, which will then drive revenue," said analyst Chris Ensley of Salomon/Smith Barney.

CBS' trades with Jacor satisfy DOJ and FCC antitrust requirements that bar a company from owning more than eight stations in a market or controlling more than about 35 percent of its ad revenue. Closure of the ARS deal depended on CBS unloading stations in Baltimore, where it had nine

stations and about 45 percent of the market. The government has given CBS six months to divest stations in Boston, where it will control 10 properties and more than 60 percent of ad revenue as a result of the ARS deal (see chart).

One Boston ad buyer is taking a wait-and-see attitude. "Strength in numbers could be a cost benefit—you may be able to buy some stations cheaper," said Michael Caglianone, a principal at Boston agency CM Communications. "But if they own the market they can do whatever the hell they want with price." ■

### THE EYE GETS BIGGER

Five top-30 radio markets where CBS will boost its presence significantly from ARS deal (numbers do not reflect swaps with Jacor)

| Market     | Total stations | No. of outlets acquired from ARS | Total ann'l ad revenue (in millions) | % of market |
|------------|----------------|----------------------------------|--------------------------------------|-------------|
| Boston     | 10             | 6                                | \$138.3                              | 60.9        |
| Seattle    | 5              | 5                                | 26.0                                 | 17.7        |
| St. Louis  | 5              | 4                                | 49.3                                 | 45.3        |
| Baltimore  | 9              | 5                                | 40.5                                 | 40.3        |
| Pittsburgh | 4              | 3                                | 27.8                                 | 32.3        |

Source: BIA Consulting; revenue figures are estimates for 1997

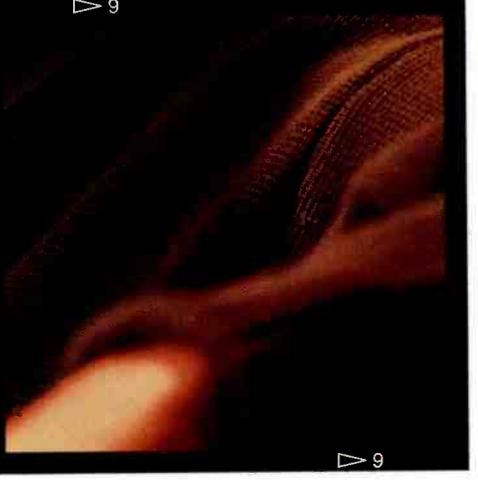
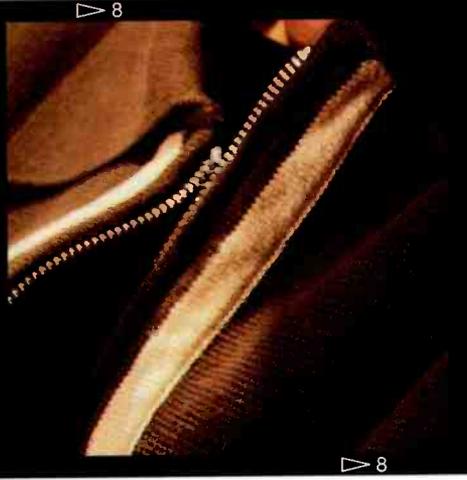
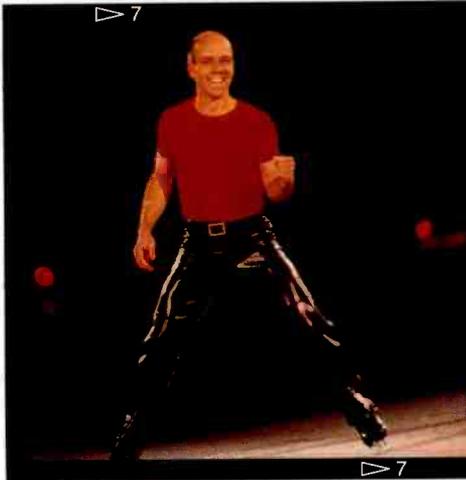
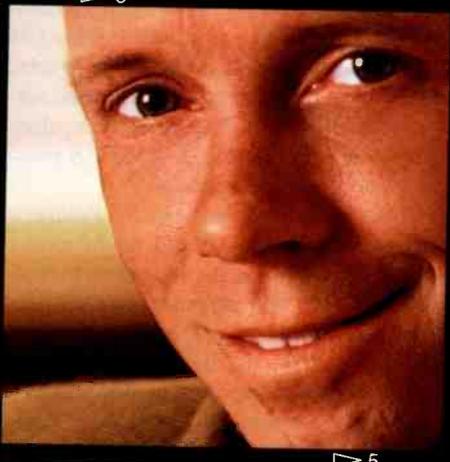
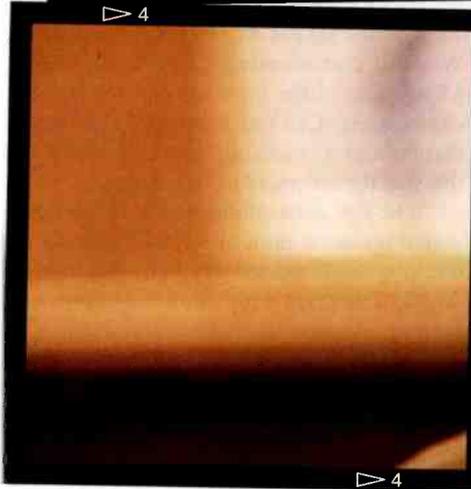
32 market. Jacor gets two FMs each in Baltimore, St. Louis, and San Jose.

The simultaneous Justice Department and FCC approval of the ARS deal came several months after CBS announced it last fall. The ARS deal will make CBS the U.S.' largest radio group, pulling it ahead of Chancellor Media Corp. CBS will have the largest share of ad dollars in six of the top 10 markets and a measure of clout in the top 30 unmatched by any competitor.

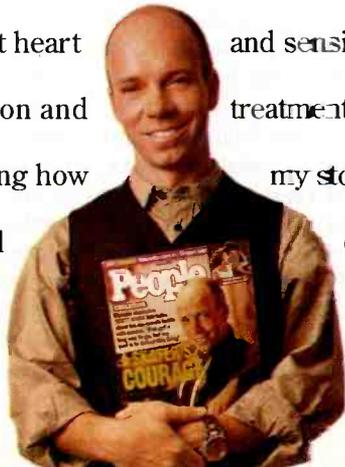
"[CBS President] Mel Karmazin is a broadcast guy, a hands-on, driven guy who has a phe-

▷ 1  
"After I shared my story in PEOPLE, millions of readers opened their hearts to me."

*Scott Hamilton  
Olympic Champion*



▶ "When I turned to PEOPLE to tell the story of my bout with cancer, it was definitely the right move. PEOPLE treated the subject with great heart and sensitivity. It also helped millions of readers understand the importance of early detection and treatment. The scores of letters I received afterward made me feel great, especially the one telling how my story had helped save a reader's life." Clearly, a message in PEOPLE, whether it's editorial or advertising, is taken to heart. The reason is simple. People feel a very special connection with PEOPLE.



**People** weekly **Performs** SM

## CABLE TV

**Turner Broadcasting Sales Inc.** has promoted Liz Janneman and Mark Lazarus to executive vp positions. Janneman had been senior vp for Turner Entertainment Network Sales and general sales manager for TNT. In her new position, Janneman's responsibilities have been expanded to include strategic pricing

for both TNT and TBS as well as strategic positioning for all the Turner networks.



**Janneman (left) and Lazarus rise at Turner**

Janneman joined TBSI in 1989 as

an account executive with CNN. Lazarus' previous position was senior vp for Turner Sports. He will continue to oversee all media and sponsorship sales and promotion tie-ins for Turner sports, including NBA and Atlanta Braves coverage, as well as PGA golf, Nascar and figure skating. He will also be responsible for the sales effort for the new Atlanta arena that will be the home of the Atlanta Hawks and the Thrashers, the market's NHL expansion team. Lazarus joined TBSI in 1990 as a sports account executive.

**Fox Family Channel** programmers Lance Robbins (president, TV movies and series, Saban Entertainment) and Eytan Keller (senior vp, reality programming and specials), last week said the company has placed orders for 20 prime-time pilots.

The pilots, which the execs said are edgy but still family-friendly, include a mix of reality shows and comedies ranging from *Ooohhh, Nooo!!!*, *Mr. Bill Presents My Mother, the Dad*, a drama about a single mother balancing a home life as a woman and a professional life posing as a man. Fox Family Channel premieres Aug. 15.

**Cablevision Systems Corp.**, moving to replace the soon-to-be-defunct Request pay-per-view service, announced a deal with TVN Entertainment to provide movie and event PPV programming for about 2 million Cablevision homes starting July 1. TVN offers three digital feeds to cable companies, which can convert them to analog pay-per-view. —*Jim Cooper*

# Hearst-Argyle Beats Hicks

*Despite a lower bid, group wins control of Pulitzer properties*

**TV STATIONS / By Michael Freeman**

**H**earst-Argyle Television, in a sudden turn of events, beat out Hicks, Muse Tate & Furst last week for one of the few remaining prizes within the top 50 television markets, Pulitzer Broadcasting. Reaching an agreement to tender stock valued at \$1.15 billion and assume \$700 million in debt, Hearst-Argyle snatched up Pulitzer's nine network TV affiliates and five radio stations, all of which will greatly enhance HATV's U.S. presence, especially in the Southeast.

Hearst-Argyle's winning bid for Pulitzer's broadcast holdings, announced on Memorial Day (May 25), came as stunning news to Wall Street analysts, who assumed that Dallas-based Hicks, Muse had all but sealed the deal. Hicks, Muse chairman Tom Hicks and Pulitzer executives were unavailable for comment.

According to some analysts, St. Louis-based parent Pulitzer Publishing Co. had sought to avoid the tax implications of a cash-

shares of Hearst-Argyle stock at a weighted average \$35 per share price, Hearst Corp.'s ownership would be reduced to 48 percent from 78 percent, while "insider" and public shareholders in Pulitzer will get 26 percent and 12 percent stakes in HATV, respectively. Without commenting directly on Hicks, Muse's side of the negotiations, Bob Marbut, chairman/co-CEO of Hearst-Argyle, noted that Pulitzer was seeking "a currency [in stock] that met the criteria of its shareholders."

"The key determining factor in our favor is that we are a pure-play broadcaster in for the long haul," added Marbut, who merged Argyle Television with most of Hearst's stations last August.

The addition of Pulitzer's nine stations (*see chart*) give Hearst-Argyle ownership of 24 stations in 20 states representing 16.5 percent U.S. broadcast coverage (14.8 percent according to FCC-recognized ownership limits). The deal, which is expected to gain regulatory approval by early '99,

will lift Hearst-Argyle from the 15th-largest group owner to 8th, and the second-largest owner of "non-network-owned" stations after Gannett Broadcasting. HATV will add \$130 million in cash flow from Pulitzer's stations, according to Marbut's estimates.

In combination with Pulitzer's five

NBC affiliates, Hearst-Argyle's ownership of Peacock network affils expands to nine markets. HATV will be largest operator of ABC affiliates, with 11 markets, and will own its first CBS affils. "This merger clearly broadens our traditional network profile with a broader mix of NBC, ABC and CBS affiliates, as well as spreads out our geographic profile in the southeastern and midwestern markets," said Marbut, who added that HATV's near-term objective is to reach 20 percent U.S. coverage. "This could also allow us to further develop new national and regional [ad] sales and news sharing initiatives in the near future." ■

### PULITZER'S PRIZE

Pulitzer Broadcasting's nine network affiliates offer Hearst-Argyle a new ratings presence in Southeastern markets

| Station | Market            | DMA Rank | Affiliation, Channel No. | Sign-on/off Rtg./Share | Rank in Market |
|---------|-------------------|----------|--------------------------|------------------------|----------------|
| WESH    | Orlando, Fla.     | 22       | NBC (2)                  | 6/16                   | 2 of 7         |
| WYFF    | Greenville, S.C.  | 35       | NBC (4)                  | 5/17                   | 2 of 6         |
| WDSU    | New Orleans       | 41       | NBC (6)                  | 6/12                   | 2 of 7         |
| WGAL    | Lancaster, Pa.    | 45       | NBC (8)                  | 6/21                   | 1 of 5         |
| WXII    | Greensboro, N.C.  | 46       | NBC (12)                 | 4/13                   | 2 of 6         |
| KOA     | Albuquerque, N.M. | 48       | ABC (7)                  | 5/16                   | 1 of 4         |
| WLKY    | Louisville, Ky.   | 50       | CBS (32)                 | 7/19                   | 2 of 6         |
| KCCI    | Des Moines, Iowa  | 69       | CBS (8)                  | 9/28                   | 1 of 4         |
| KETV    | Omaha, Neb.       | 74       | ABC (7)                  | 5/16                   | 2 of 5         |

Source: Nielsen Station Index ratings, February 1998, courtesy Petry Television

only transaction, which apparently prompted privately held Hicks, Muse to develop a stock offering through its publicly traded, radio-only group, Chancellor Media Corp. A senior executive at a competing station group with knowledge of the bidding said that Pulitzer's board of directors had "seriously weighed" Hicks, Muse's reported \$1.6 billion stock offering, but voted in favor of the Hearst-Argyle offer based on assurances that Michael E. Pulitzer, president of Pulitzer Publishing Co., and Ken J. Elkins, president of Pulitzer Broadcasting, would get seats on HATV's board.

With Pulitzer set to receive 32.8 million

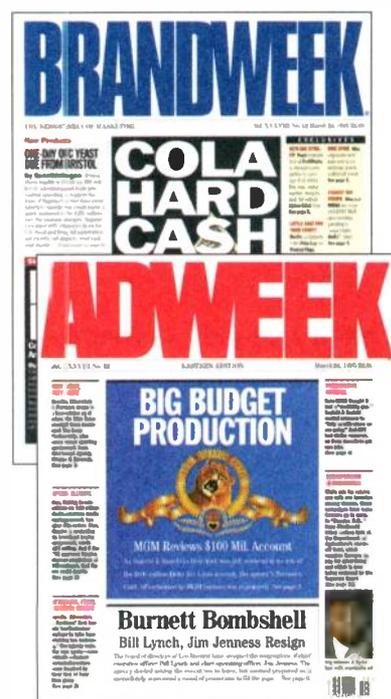
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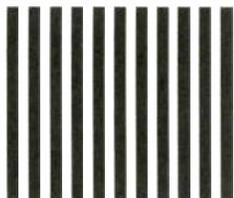
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# Netlets Expand Their Week

WB, UPN flesh out their five-day skeds; Pax Net hits the market

**NETWORK TV /** By John Consoli

**U**PN's newly expanded five-day prime-time programming slate for the fall signals a search for a broader audience for the network, while the WB's extended five-day schedule will continue to target its core audience of teens and young adults. Meanwhile, upstart Pax Net, which is set to launch Aug. 31, has unveiled a seven-day prime-time schedule that primarily targets families.

UPN president and CEO Dean Valentine believes his network must step up its programming pace or be lost in the clutter. While Valentine admitted that his expanded fall schedule is only "the first step" in a new direction for the network, he realizes the importance of expanding to seven days as quickly as possible and reaching a more diverse audience. "I believe there is a huge audience we call the American middle class, who've been kicked out of network TV in the quest for an 18-34 urban demo," Valentine said during the network's recent upfront presentation in New York. "Zero to 90 is my demo."

Valentine joined UPN from Disney last fall, too late to impact the network's programming for the 1997-98 season. While he realizes the core of UPN's current audience is younger black viewers and sci-fi aficionados, he believes the network must offer "all-inclusive" programming if it is to succeed. UPN will return its top-rated show *Star Trek: Voyager* and has added a *Way Out There Movie* to fill its new Thursday prime-time slot, but other new shows are more mainstream. One new comedy, *Guys Like Us*—about two twenty-something guys, one black, one white, who share an apartment—appears aimed at a younger audience. *Diresta*, about a brash, family-oriented transit cop, seems targeted to an older, more blue-collar audience. *Clueless* and *Moesha* will return to the same times lots and *Malcolm & Eddie* moves to Mondays at 9:30. Valentine said the latter two comedies will return because they are good shows, not because they target a strong ethnic demo.

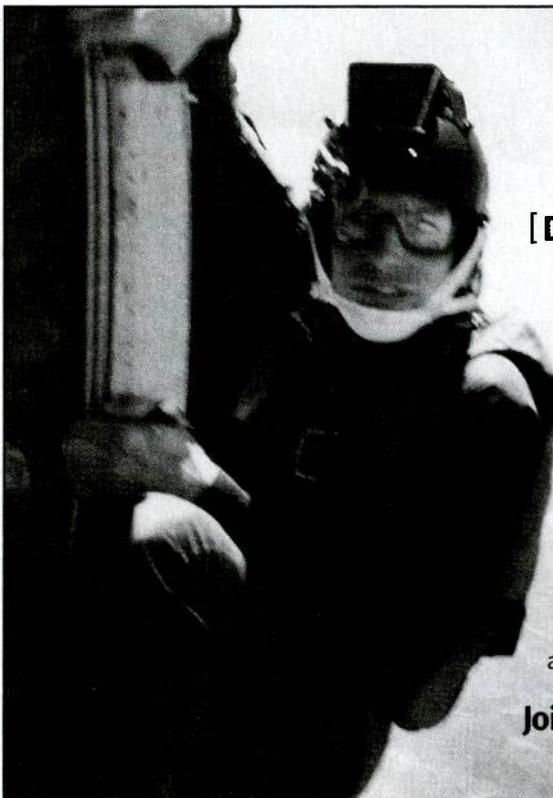
UPN will move *Love Boat: The Next Wave* from Mondays at 8 to 9 p.m. Fridays. *Love Boat*, Valentine said, "is really not a Monday-night show." He said the critically panned remake, which has declined in ratings since its mid-season debut, will retain star Robert Urich but will make "some interesting changes in the cast." Valentine acknowledged *Love Boat* may

have been rushed on air because he thought "we needed to send a message as soon as possible that we were going in a new direction."

The WB's slate competes directly with some key Fox dramas. New series *Hyperion*, about two brothers reunited in a small town, will go up against Fox's hit *Ally McBeal* on

Mondays. WB's critically acclaimed *Felicity*, about a young woman's life at college, competes with new Fox supernatural drama *Brimstone* on Tuesdays. WB showcase *Dawson's Creek* and newcomer *Charmed*, about three witches, go head-to-head with Fox's *Beverly Hills, 90210* and *Party of Five* on Wednesdays.

Pax Net's lineup includes primarily off-net reruns, with a Saturday-night of original shows including *It's a Miracle*, about real people who have experienced real-life miracles. Commenting on the schedule, Pax Net chairman Lowell "Bud" Paxson said: "The naysayers will soon be sitting down to a fine feast of crow." ■



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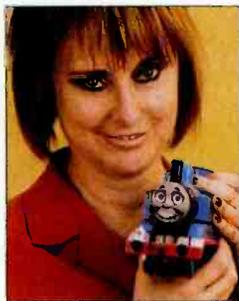
*Britt Allcroft hangs out a U.S. shingle to ramp up production*

**TV PRODUCTION /** By Betsy Sharkey

**B**ritish-born Britt Allcroft, who has created a multinational TV and film production company on the back of a simple childhood story she loved, *Thomas the Tank Engine & Friends*, is putting down roots in Hollywood. The move has become a necessity as her company, London-based The Britt Allcroft Co., escalates its TV development and production primarily through its Gullane Pictures unit, with offices in L.A. and New York.

BAC is also ramping up to meet the production demands of moving two of its hit kids series—the live-action *Shining Time Station* and the animated *Magic Adventures of Mumfie*—from PBS to cable's Fox Family Channel. Fox Family just ordered 39 new half-hours of *Mumfie*, to be produced by BAC's Phoenix Animation Studios.

Gullane already has a number of TV series in development. A 13-episode docu-anthology, *Invented Lives*, which profiles unknown but pioneering women who were first to break into various professions, has drawn interest from



Allcroft goes west.

Lifetime, A&E and History Channel. Allcroft is also developing a series from the sci-fi classic *The Blob*—being cast and written for the teen market—headed for syndication or cable. It's part of a category Allcroft calls "Wave Riders," designed to "catch the wave of popularity."

"It's clear that much of our business in the future will be in the States," said Allcroft, who estimates that 60 percent of BAC's business will ultimately be U.S.-based. That point was driven home last October, when Allcroft and longtime friend Haim Saban lunched in L.A. Saban was fresh from a deal with Rupert Murdoch that melded Saban's huge kids production enterprise with Fox's various kids-related ventures. "Haim, who had been a fan of *Thomas*, asked what I was doing about *Shining Time* and wondered if I'd think of it for Fox Family," said Allcroft. By lunch's end, both *Shining Time* and *Mumfie* were headed to Fox Family. ■

# Ad Rate Differential Widens

*Disparity between national and local units averages 89 percent*

**NEWSPAPERS /** By Dori Perrucci

**N**ewspapers aren't the only game in town when it comes to placing national advertising, warn ad buyers upset with paying an average 89 percent more last year than their local or retail counterparts to advertise in dailies.

"There are other initiatives going on today" that national advertisers can take advantage of, such as the Newspaper National Network, said Harry Tropp, senior vp/associate media director at BBDO and a member of the American Association of Advertising Agencies' newspaper committee. Tropp predicted that national advertisers may even begin to follow the example of aggressive regional retailers who distribute their own direct mail and free-standing inserts.

A biannual AAAA study released in May detailed an increasing disparity between national and local rate structures in newspapers since 1995. It found that the average national-local

differential for papers with circulation of 25,000 and above was 89 percent—a 16 percent rise in disparity. "At the time of the last report, we saw some moderating of increases, so I'm a bit surprised at this one," Tropp said.

Major papers with the biggest national-local rate differential are the *Kansas City Star*, 233 percent; *Milwaukee Journal-Sentinel*, 195 percent; *St. Petersburg (Fla.) Times*, 187; *Des Moines Register*, 180; Charlotte (N.C.) *Observer*, 158; and *Hartford (Conn.) Courant*, 147.

National advertising in newspapers grew 14 percent in 1997, but some believe that's not enough. "Newspapers have got to decide—do they want just dollars, or dollars and volume?" said NNN president Nick Cannistraro. The NNN (at 28 percent) doubled the industry's 1997 growth rate, he said, by offering more competitive rates. "If you set about to compete and grow share, you're going to get some business." ■

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Source: 1997 MRI Fall Study. NAD 9/29/97-2/22/98 HHs w/ \$75k+ Income.

# Local Media

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TV STATIONS/CABLE  
Megan Larson

NEWSPAPERS/NEW MEDIA  
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RADIO  
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## PORTLAND, ORE./RADIO

### Tight Avails Put Market 'On Fire'

•RADIO INSIDERS IN PORTLAND, ORE., SAY they've got the bull by the horns in the city's lucrative media market rodeo. Industry revenue has almost doubled in the last six years, growing on average 10 percent annually, said Monica Cory, executive director of the Portland Area Radio Council, an advocacy group. In 1997, revenue was \$91.4 million, up from \$47.4 million in 1991.

In large measure, the higher revenues were fueled by a recent influx of emigres from California and New York, which upped Portland to major-market status in the radio kingdom—No. 24 from No. 26. "Radio in Portland is on fire," said Maureen Bernadelli of Cole and Weber, a local agency. "The local TV news has become the newspaper's biggest competitor, so both have stepped up spending on radio. We've been a good test market for a number of years and companies roll out their national campaigns here."

Yet buyers say the good times have a bittersweet aftertaste. Inventory has shrunk while ad rates have soared, with a handful of corporate owners reaping the profits of a consolidated market. "Availability is really tight," said media buyer Diane Barash. "Costs have gone way up. It used to be spots weren't over \$100 and now that's not possible. Now one spot on morning drive on a popular rock station can be as much as \$250."

The once-faded timbertown of the 1980s has been replaced by a high-tech cosmopolitan center whose economy, spurred by the computer industry, is experiencing a bull-size boom. National advertisers have jumped on this affluent market, where homes that couldn't command more than \$115,000 seven years ago are now going for more than \$175,000, according to RMLS, a Portland real estate service. While all media is feasting on bigger

ad revenue, radio executives say their business gives them the best place at the table.

"The fact is, newspaper circulation is eroding and TV has been bombarded with new networks and programming," Cory said. "In that landscape, radio looks more attractive."

Three of the country's largest station group owners—Jacor Communications, Entercom, and American Radio Systems—are represented in Portland, and have succeeded in consolidating the business between them. Where a dozen station owners once reigned less than five years ago, Portland's 22 stations

now are held by just seven owners.

All told, Barash said, it's a frustrating scenario. "There's a corporate mentality that can be hard to deal with if you're a small-market buyer, because costs are going up and availability is limited. Buyers are having to work harder and plan further out," she said. —MS

## PORTLAND, ORE./TV STATIONS

### Delay Costly in Area New to Top 25 Stardom

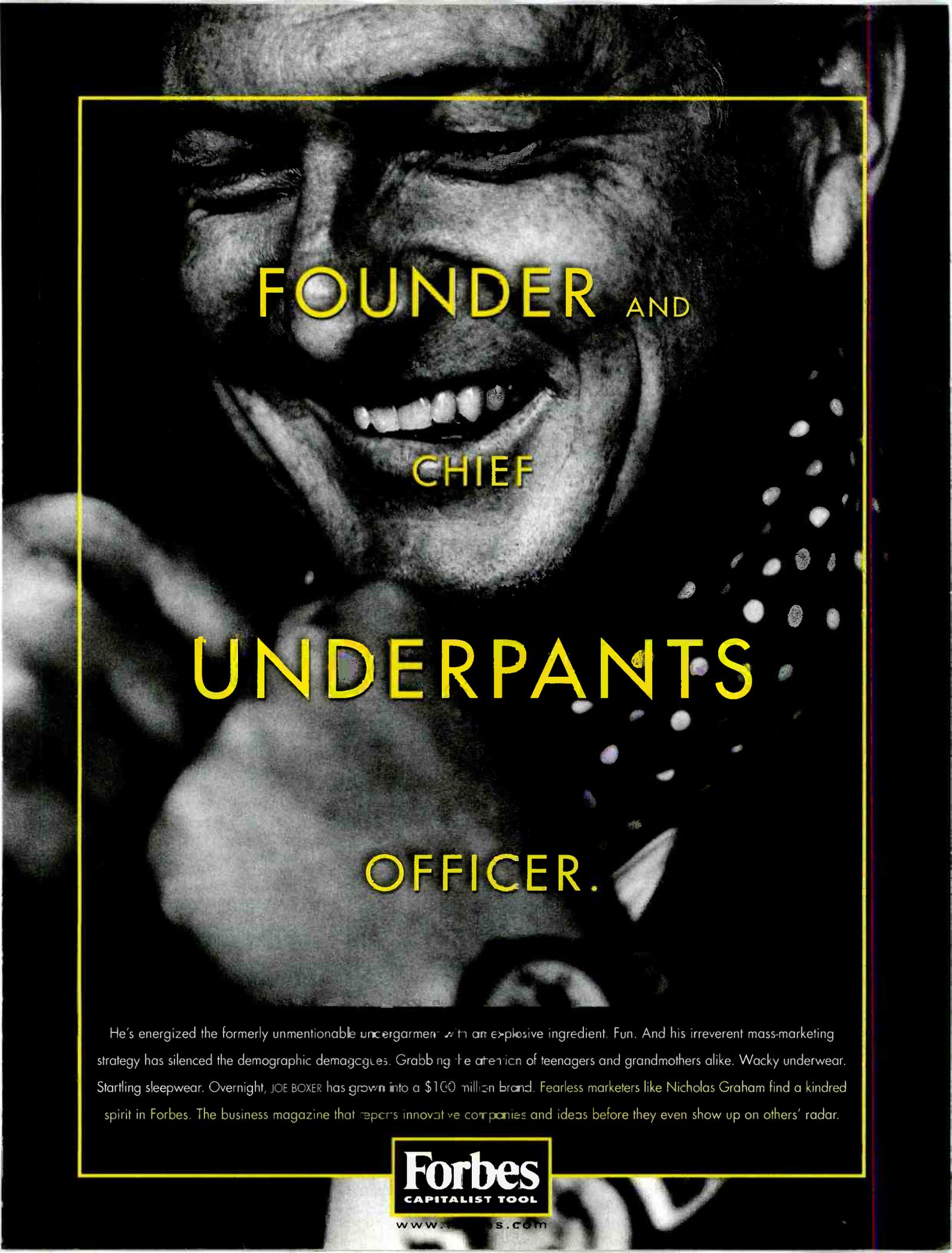
•PROCRASTINATION OFTEN TAKES HEFTIER bites out of local TV budgets in Portland. Consequently, local media buyers try not to

## SCARBOROUGH MEDIA PROFILE: PORTLAND

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

|   | Top 50<br>Markets % | Portland<br>Market % | Portland<br>Market Index<br>(100=average) |
|---|---------------------|----------------------|---|
| <b>MEDIA USAGE</b>                      |                     |                      |   |
| Read any daily newspaper—average issue  | 58.7                | 59.6                 | 102                                       |
| Read any Sunday newspaper—average issue | 68.5                | 66.2                 | 97  |
| Total radio average morning drive M-F   | 25.4                | 22.3                 | 88  |
| Total radio average evening drive M-F   | 18.2                | 14.7                 | 81  |
| Watched A&E past 7 days                 | 35.2                | 35.4                 | 101                                       |
| Watched ESPN past 7 days                | 32.2                | 27.0                 | 84  |
| Watched Lifetime past 7 days            | 24.8                | 20.7                 | 83  |
| Watched MTV past 7 days                 | 16.4                | 11.1                 | 68  |
| Watched TNN past 7 days                 | 18.2                | 15.1                 | 83  |
| Watched USA past 7 days                 | 31.6                | 22.2                 | 70  |
| Watched The Weather Channel past 7 days | 37.3                | 22.6                 | 61  |
| <b>DEMOGRAPHICS</b>                     |                     |                      |   |
| Age 18-34                               | 33.2                | 29.8                 | 90  |
| Age 35-54                               | 39.4                | 42.4                 | 107                                       |
| Age 55+                                 | 27.4                | 27.8                 | 102                                       |
| Some College                            | 31.0                | 37.8                 | 122                                       |
| <b>HOME TECHNOLOGY</b>                  |                     |                      |   |
| Connected to cable                      | 69.8                | 62.7                 | 90  |
| Connected to satellite/microwave dish   | 6.0                 | 6.7                  | 112                                       |

Source: 1997 Scarborough Research—Top 50 Market Report



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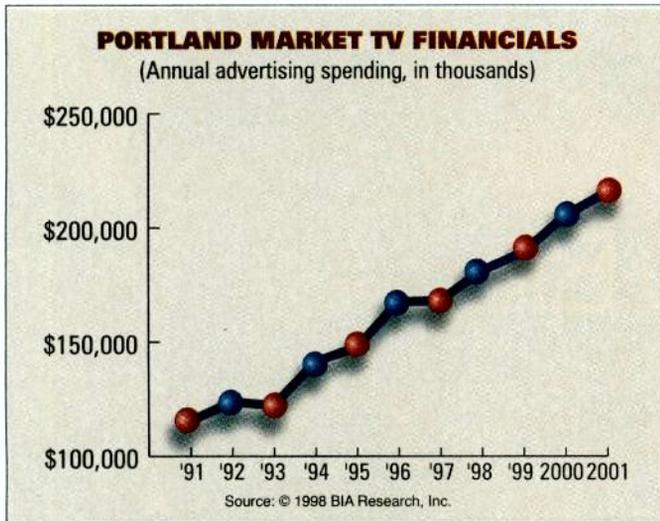
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Since Portland became a Top 25 market in 1994, it has given birth to double-digit ad rate increases. That major-market imprimatur has forced local buyers to become teachers as well as students of the market as they educate stubborn planners and clients alike that haste, for once, probably won't make waste.

With so many retailers vying for TV time in what is now the nation's 24th largest market, competition is tough and available inventory is weak. Buyers "can't buy fast enough," said Leslie Peterson, a media buyer for Peterson Media in Portland.

Precious lead time is often threatened, buyers said, because many media planners reside in Los Angeles or New York and therefore don't comprehend Portland's awesome growth spurt, said one West Coast planner. Prices set for clients sometimes cannot be met within chosen time slots, so buyers are forced to take what they can get.

Call it a bidding war, but Peterson likens it to waiting on standby at the airport. "You may get the worst seat on the plane but you still have to pay."

Another buyer, requesting anonymity, contended that she has witnessed a 20 percent to 40 percent growth in spot advertising rates during the last four years. Linda Graham of Zenith Media in Portland agrees, saying that rates have doubled since she moved to Portland in 1994.

She explained that buying a spot for the summer six months in advance could save a client up to 30 percent.

Taking heed, some major retailers have responded by purchasing spots a year ahead of air time, whereas smaller shops generally

don't grasp the importance of lead time for an ad buy. "It is a challenge," said Peterson, because retailers don't understand that the buyer is, in fact, saving them money.

Local station executives concurred with the "astronomical" ad rates, as one buyer put it. But they blame it on a healthy and competitive marketplace as the number of TV households has soared 155,000 since 1991, to 976,000, according to

the latest Nielsen Research Data. "A rating point is worth a lot more than it used to be," said Stan Hubert, local sales manager for KPTV-TV, the UPN affiliate owned by Chris Craft/United Television. —ML

## PORTLAND, ORE./NEWSPAPERS Working Harder to Beat Odds of Steady Success

• RIDING TODAY'S WAVES HOPEFULLY WON'T turn into tomorrow's tough sledding at *The Oregonian*. That's what key managers at the Portland paper are saying as they press forward with entrepreneurial minds and fingers crossed.

Life's been good since the paper's drive five years ago to use strategic thinking to harness the boom economy engulfing the Pacific Northwest. Out-of-the-box thinking on the circulation and editorial side has subsequently helped it capture new readers and reap a bonanza in circulation and advertising never before seen, company officials said.

"This is a market that grows for two or three years, and then hits a plateau; it's hard to sustain growth after that," said circulation director Guy Gilmore. "If we can show increases for the third year running, we might just beat the odds."

Gilmore and other execs at *The Oregonian* aren't holding their collective breath. Gilmore said he is using more telemarketing to continue to drive circ numbers upward at the Advance Publications property. "By offering fewer discounts, readers tend to stay longer," he said. It's a contrarian formula that helped add 3,500 new subscribers in the last year. According to latest numbers from the Audit Bureau of Circulations, circ was up 1 percent,

to 357,333 daily, while flat on Sunday at 441,430 compared to 1997.

On the advertising side, the focus is on higher volume as well as more dollars. Ad director Denny Atkin said that in 1997 the paper gained 1,478 ad pages, up 7.4 percent from the previous year. "The resurgence in this market is coming from high tech, and Intel is our largest employer, but we've also become the sneaker capital of the world," he said, pointing to Nike and a host of competitors who call Portland home. Telecom jumped 92 percent last year, topping the blue-chip list of AT&T Wireless, AirTouch, GTE, MCI, Nextel, VoiceStream, Sprint and US West.

On the retail side last year there were steady ROP advertisers such as Fry's Electronics of California and Future Shops of Vancouver, B.C., Canada.

More advertising also garnered a bigger news hole, allowing editor Sandra Mims Rowe to concentrate on improving the editorial product. "We've invested more resources in the newsroom and have either done, or redone, most news sections," she said. Changes include a new weekly tabloid, "Homes & Gardens," which averages 36 pages; a retooled arts and entertainment section that has doubled its editorial pages, and more local content in the metro section.

When added all up, said Judy Rooks, *The Oregonian's* in-house media analyst, the economic wave and the bar both keep climbing. She said research shows that the paper has snared more top 100 advertisers in Portland while radio and TV has remained flat.

"Portland has had a booming high-tech market for several years, especially in the suburbs, and more are moving in all the time," said Jane Burns, media director at the ad agency Borders, Perrin and Norrand. "It seems there's no end in sight." —DP

## BOSTON/NEWSPAPERS

### For the *Globe*, a Pitch To a Different World

• *THE BOSTON GLOBE* IS DOING ITS PART TO FEED the Pedromania phenomenon that's sweeping New England. It is running game stories in Spanish whenever rail-thin pitching sensation Pedro Martinez takes the mound at Fenway Park. For the New York Times Co.-owned *Globe*, it's an opportunity to attract new readers among the region's 100,000 residents who are either from the Dominican Republic or have roots in the Caribbean nation, a baseball hotbed.

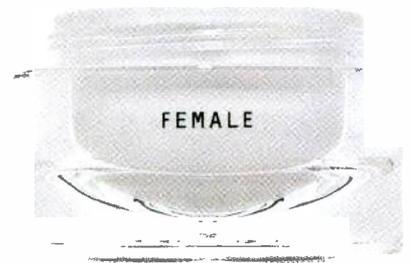
Martinez, who joined the Boston Red Sox



EYES WILL WIDEN



SENSES WILL ABSORB



FACES WILL BEAM

## WASHINGTON

**Alicia Mundy***An Unappealing Decision*

The FCC's move to challenge a court ruling on its affirmative action policy is loaded with risk



When the federal Court of Appeals in Washington ruled against the Federal Communications Commission last month in an equal employment opportunity (EEO) case, the issues were painted in stark black and white. What

has emerged since is a wide palette of grays. The FCC's suit against the Lutheran Church/Missouri Synod and one of its small FM radio stations is one of the most complicated issues ever to entangle the agency. The harshly worded opinion (*Mediaweek*, April 20), written by the presiding judge on the three-member appeals panel, may have as much to do with personal issues as with strict legal interpretation. The fallout could end most of the affirmative action initiatives achieved by the FCC at radio and TV stations in the past 20 years. Even the Lutheran Church, says one of its representatives, is "chagrined" by the outcome.

Now the FCC is asking the full 11-member appeals court to rehear the case, hoping that a court bitterly split 6-5 in favor of conservatives will say that the presiding judge overstepped his bounds, and move to overturn the decision. But the chances of this happening, according to lawyers within the FCC and its allies, appear to be slim.

How did the FCC, the Lutheran Church and the Court of Appeals get to this point? The answer is a con-

volved story about lobbying, mistakes, revenge and that most pervasive of all factors in Washington—politics.

"This case presents the FCC with a terrible dilemma," said Andrew Schwartzman, director of the Media Access Project in Washington. If the commission eventually appeals the case up to the Supreme Court and loses, it risks having "a bad case made into very bad law," Schwartzman explained. If the agency doesn't appeal, the ruling will still apply to all FCC EEO matters, because the commission comes under the D.C. court's jurisdiction.

Either way, the case potentially could undo FCC policies that since 1974 have raised the percentage of minorities and women in broadcasting from 9 to almost 20. "The tragedy is that these rules have worked," said Schwartzman. "If there's anything the FCC has accomplished, it's been the changes it affected in employment in the mass media, and we are all better off for it."

FCC chairman William Kennard said: "The court assumes in its opinion that we are a race-blind society. That is simply not true. We must appeal this, and will ask the full court to review what the appellate court [panel] wrote."

A high-ranking FCC official said: "If we can't overturn this decision, we will basically have to fold up shop" on enforcing affirmative action.

The background of the case: In 1989, KFUE, a classical music station attached to the Lutheran seminary in Missouri near St. Louis, applied to renew its FCC license. But the Missouri chapter of the NAACP complained that KFUE had not hired enough minorities—specifically African Americans. (The NAACP refused to count an Hispanic employee as a minority, according to court papers.) The FCC then began a prolonged battle with the station.

The station's long-term policy was to hire people through the seminary or from among members of the local, conservative sect of the Lutheran Church. The Lutheran Synod's lawyers noted that the church's local membership does not include many African Americans.

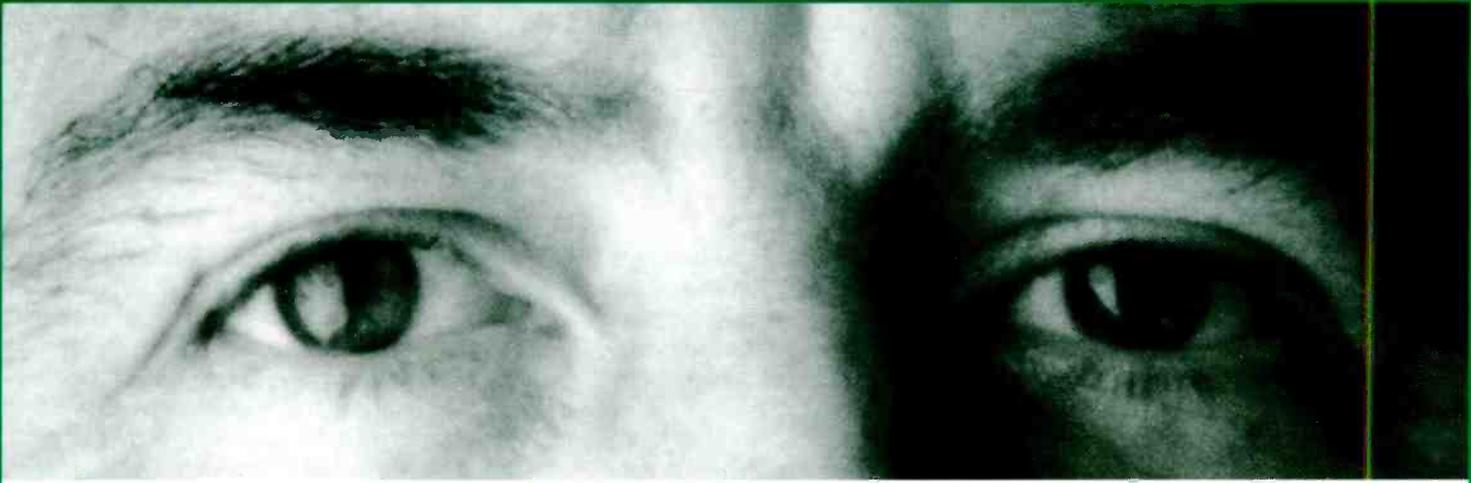
The FCC pursued KFUE through a series of hearings. After the Clinton Administration took over in 1993, the matter gained a higher profile. "I think there was a desire to 'send a message' about affirmative action," said one of several Lutheran Church lawyers contacted for this story.

The case went to an administrative law judge, who in 1995 imposed a \$50,000 fine on the station, saying that when the Church had insisted that anyone hired by the station must have training in classical music as well as in Lutheran doctrine, the church's statements lacked "candor." The station's license was renewed, but it was required to meet more reporting requirements on its employees and develop a minority-recruitment policy. In spring 1997, the FCC reduced the fine to \$25,000 and again renewed the station's license.

It all might have ended right there. However, the NAACP wanted more. The organization's outside attor-

FCC chief Kennard: "The court assumes... that we are a race-blind society. That simply is not true."





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**First Read of Decision Makers™**

## WASHINGTON

ney, David Honig, has sued several major media companies in discrimination cases. Unhappy with what he perceived as a weak ruling by the administrative law judge and the FCC, Honig told Lutheran Church attorneys that the NAACP would ask the Court of Appeals to order the FCC to rescind the station's license.

Lawyers for the Church told *Mediaweek* that Honig's move forced the Church—which had intended to abide by the ALJ's decision and the FCC's action—to take a stronger stand. Church leaders decided to appeal the entire case themselves to the Court of Appeals. This in turn

**Judge Silberman stated that while the new FCC guidelines were intended to be "race-neutral," they were de facto hiring quotas.**

forced the FCC to go to court to defend its EEO rules.

Ironically, one Lutheran Church attorney noted, shortly after the Church announced last fall that it would appeal, the NAACP suddenly withdrew its demand that the Church forfeit its station license. Lawyers on both sides suggested that it was becoming clear the FCC might lose. But by this point, there was no turning back.

In January, the FCC made oral arguments before the appeals court panel. A month later, the agency announced a new EEO policy. In watered-down language, it asked religious broadcasters to at least consider qualified minorities. That may have been an astute attempt by the FCC to get the Church case away from the appeals court.

One lawyer at the Church case who requested anonymity agreed that the case, as it had been construed, opened the FCC to several attacks. For example, while the FCC had argued that diversity of "voices" could be diminished if the station didn't hire minorities in such non-program related positions as janitor, it contradicted itself by simultaneously arguing that the Church didn't need applicants for non-programming jobs such as secretary to be part of the same faith. "We saw this contradiction," said the FCC attorney. "And we tried to amend that problem when we rewrote the rules." Under the new regulations, the FCC would permit religious broadcasters to hire people with specific religious affiliations. "We had a lot of debate inside the agency about this," the lawyer said. "We did not want to let religious stations basically discriminate this way in non-program positions. But ultimately, we knew what we had to accept legally."

"The new FCC rules were relatively weak and modest," said Mark Lloyd, director of the Telecommunications Civil Rights Forum, a Washington activist organization. "They were merely suggestions about outreach."

In the end, according to one lawyer for the Lutheran Church, the new rules "gave us most of what we wanted—religious freedom in hiring."

The FCC counsel hoped that the appeals court judges would be persuaded that with the new rules, the matter had become moot. But the Court had none of it. In his

opinion, Judge Lawrence Silberman excoriated the FCC, saying: "The Commission has on occasion employed some rather unusual legal tactics when it wished to avoid judicial review, but this ploy may well take the prize."

It appears that Silberman used the case to "send a message" of his own, in a bit of "judicial activism," as one civil rights attorney put it. Attorneys versed in the Lutheran Synod case noted that Silberman was the judge whose opinion was overturned in 1990 by Justice William Brennan and the Supreme Court in the Metro Broadcasting case, another EEO matter. "Silberman, who is one of the most conservative [judges] on the federal bench, saw a way to use this case to strike back against [affirmative action] decisions, to help undo the Metro case," said one FCC lawyer.

Silberman wrote that the FCC had not demonstrated any compelling need for "diversity." The judge took several shots at the FCC and wrapped up his opinion by stating that while the new FCC guidelines were intended to be "race-neutral," they were de facto hiring quotas, which would pressure stations to meet numerical standards.

"That's just not so," said John Peyton, a civil rights litigator with Wilmer Cutler and Pickering in Washington. "If these were quotas, the Church might have felt pressured to rush out to hire more African Americans. It didn't, because these are not quotas. This case alone flies in the face of the court's opinion." And, in the political climate in Congress right now, the FCC probably will not be able to get funds to study "diversity" in employment and show why it is compelling.

The National Association of Broadcasters, which has been very quiet on this case, announced earlier this year that it was pleased with the new FCC guidelines but wanted the agency to take numerical hiring actions into account as well as general minority recruiting attempts. "The NAB wants quotas," said a frustrated FCC lawyer. "It's saying basically these aren't quotas as they stand."

Honig said last week that the Rainbow/PUSH coalition, with which he is now affiliated, will file a brief in the case in support of the NAACP. Attorneys for the NAACP, which also is filing a brief, said they are concerned about the ramifications of the case for EEO guidelines.

Richard Zaragoza, an attorney for the Church, said: "We are interested to see on what grounds the FCC files its appeal. That will determine our response."

An FCC lawyer said the agency's appeal, which was to be filed last Friday, would focus on Judge Silberman's "very broad Constitutional ruling, which we think went way outside this case."

FCC attorneys hope that Silberman's tart language will offend at least one of the court's six conservatives, which would swing the court to grant a review of the decision. But that doesn't mean the full court would overturn Silberman. What then? Every FCC staffer contacted last week said that appealing to the Supreme Court is unlikely. Said one depressed lawyer in the FCC's Mass Media Bureau: "No one wants this decision carved in stone." ■

# ADWEEK

UPFRONT

June 1, 1998

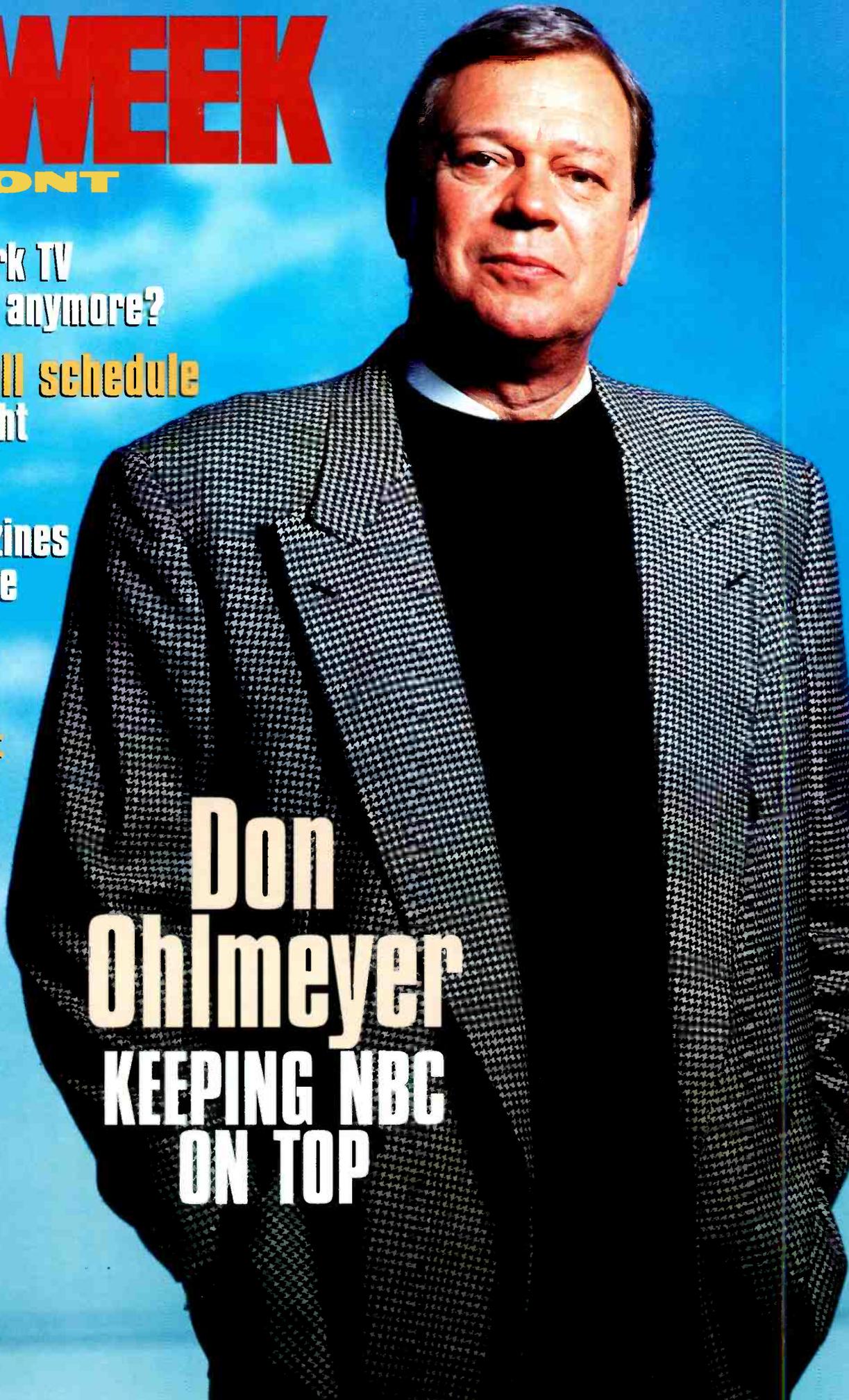
Does network TV  
make sense anymore?

The new fall schedule

Night by night  
matchups

News magazines  
take up more  
prime-time  
space

A writer asks:  
Is anybody  
watching?



Don  
Ohlmeyer  
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WHERE THE PAST COMES ALIVE.

## UPFRONT ■ THE PROGRAMS

## contents

4 **Overview**

The networks' business model may be outdated. But as slow as they are to change, the established nets are learning some things from the upstart netlets. By Eric Schmuckler

12 **News magazines**

NBC has added yet another night to *Dateline* while ABC's *20/20* gets a face-lift. And CBS is debating whether to add another night of *60 Minutes* to the schedule. What's all this news doing in prime time? By John Consoli

16 **Syndication**

Talk shows are still going strong, with new entries from Magic Johnson, Donny and Marie, and Roseanne. Plus, here come the judges—more courtroom give-and-take. By Michael Freeman

20 **Cable**

Cable is drawing viewers in with first-run theatrical releases. Once they've hooked viewers, the networks hope to keep them with original programming. By Jim Cooper

24 **Hispanic TV**

Univision and Telemundo participated in this year's upfront. While they gained a lot of attention, as well as some big advertisers, they have a long way to go before reaching parity with the networks. By Meryl Davids

26 **Profile**

When Don Ohlmeyer took over as West Coast president of NBC in 1993, the network was in third place. Now, five years later, NBC is on top. Staying there will take the type of strategic planning that he thrives on. By Betsy Sharkey

38 **Lineup**

*King of Queens* vs. *Conrad Bloom*, *Fantasy Island* vs. *Martial Law*, and *Frasier* vs. the world. A look at the night by night matchups in store for fall. By Eric Schmuckler. Also, the entire fall TV schedule, including descriptions of the new series.

50 **New faces**

An actor who has had one hit TV show will not necessarily repeat that feat twice in a lifetime; network programmers are learning they can make better shows—and more money—if they go with unknowns. By John Consoli

54 **Ratings**

Do you need a 20 share to have a hit show? While it's what network executives aim for, it isn't necessarily what defines success in today's market. By Verne Gay

56 **Analysis**

A look at supply and demand in the network television marketplace. By Alan Gottesman

58 **Epilogue**

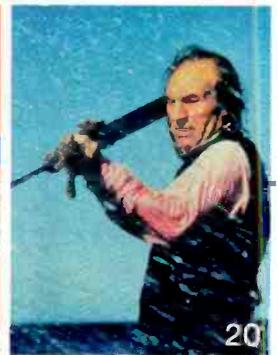
A former *Mediaweek* reporter lands his dream job as a writer on a sitcom. But when no one admits they are watching TV, how can you brag about it? By Mark Hudis



54



50



20

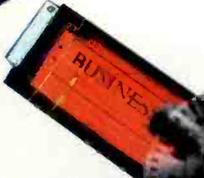
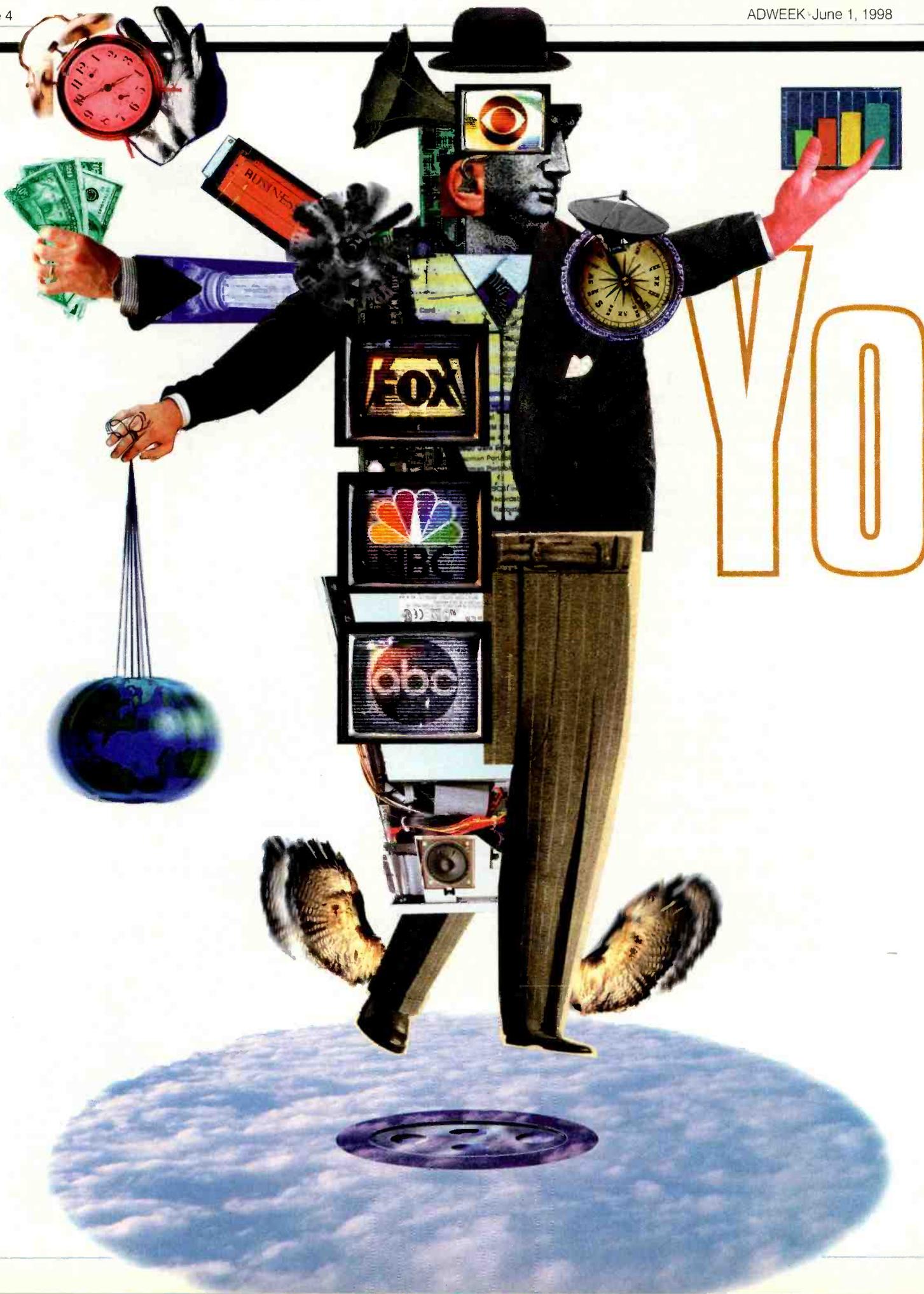


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56

Cover photography by S. Peter Lopez



YO



# Wing man's

THE ESTABLISHED  
NETWORKS NEED TO  
RETHINK HOW THEY  
DO BUSINESS.  
THE YOUNGER  
NETWORKS  
ARE SHOWING  
THEM HOW

**Someday**, huddled in front of the family's compuvideo hearth, you'll be able to tell your grandchildren about the days when broadcast network television was a fabulous business. But why wait? You can get nostalgic right

# game

**BY ERIC SCHMUCKLER**

ILLUSTRATION BY JON CONRAD

## UPFRONT ■ THE PROGRAMS

## OVERVIEW

now about that faraway time when the nets, as we still call 'em, raked it in by the bucketful. Of today's six network broadcasters, only NBC spins significant profits. The rest are barely break-even, in the black by dint of accounting magic or hemorrhaging money. And things are about to get a whole lot worse.

Fox, ABC and CBS ponied up for shiny new multibillion-dollar pro football contracts that seem destined to lead to multimillion-dollar losses. More ominous is the reported \$13 million per episode that NBC laid out to keep *E.R.* operating. That is only the most extreme case of the insidious game of "gimme" among the stars and studios behind such successful shows as *Mad About You*, *Party of Five* and *The Simpsons*. Meanwhile, the networks lost another 4 percent of their prime-time audience to cable this season. And where ratings go, ad dollars follow. No wonder network executives act as if they are, as financial analysts AC/DC put it, on a "highway to hell."

To a shocking extent, the once-proud Big Three have become loss leaders. It seems as if all they can do is hang on and break even at the network level and make a few bucks from their 15 or 20 local stations, and, if they've got them, worldwide media platforms. "Now the stations carry the lion's share of the profit," notes Larry Jacobsen, president of the Fox TV network. "Network TV is a fairly mature business that continues to be the lead locomotive of all the businesses you can build to deliver content globally. The question is: How do you take *The X-Files* and *Ally McBeal* and *The Simpsons* and use them to build businesses around the world?"

**d**oes broadcast network television even make sense anymore? "We believe network TV can and will and should continue to make sense," says Preston Padden, president of the ABC Television Network. "But only if we work closely with all of our constituent partners—affiliates, suppliers and advertisers. It's in the best interests of all three for [the networks] to continue to lead the industry. ABC—just ABC—still reaches an average of 133 million Americans each week just in prime time. That's an unmatched entertainment/information/marketing resource. Sounds like something that ought to be able to make sense."

Network big shots are arguing for structural overhaul. ABC president Bob Iger recently called for "a new paradigm for our business." The ideas he broached—sharing costs with affiliate stations, reusing programs, holding the line against studios—are not new, but they have gained real urgency as the nets feel that their backs are against the wall.

The networks aim to revamp their relations with affiliated stations and studio suppliers. "Revamp," of course, means more money for the nets and less for the others, which promises to be a painful process. The nets want affiliates to kick in for football and

everything else and they are questioning the decades-old practice of paying hundreds of millions in compensation to affiliates to ensure they carry network programs. Years ago, former CBS boss Larry Tisch tried to cut compensation and charge affiliates, only to be denounced as an ignorant cheapskate. It turns out only "his timing was bad," says one network president.

"Network affiliates still see profit margins of 35 to 60 percent—it's obviously a much better business than the network business," points out Jamie Kellner, chief executive of the WB network and an early architect of Fox. "When someone says they're just going to make money on their stations, that's a cop-out. Why

should a company that owns 15 stations take all the risk for the companies that own the rest?" The WB already receives payments from its affiliates, based on a percentage of their increased profits while the network is broadcasting. "That is a key, key part of the long-term success of the fifth network," Kellner says. "I believe it will eventu-

There's been talk of bargain-basement prime-time fare, such as hide-and-seek contests and karaoke shows. That's not programming—it's a cry for help.

ally be the model for all broadcast networks."

Some nets seek the right to "repurpose" programs—reuse network shows, frequently on their own cable outlets, which means competing with their affiliates. "We spend hundreds of millions of dollars on creating our soaps or on *World News Tonight*, then we show them once and throw them away," says ABC's Padden. "We need strategies to more fully amortize the high cost of programming."

The *E.R.* deal sent the networks reeling. "Warner Bros. totally screwed NBC," fumes one top network source. "It was unconscionable. Going from \$2 million an episode to \$14 million is not part of the game."

"The partnership between network and studio has to be re-examined," Kellner insists. "In success, the studio should share more, and we have to make sure shows stay on the network. Now we're locked into these four-year renewal cycles where the network and the studio are 'partners' and the network invests tens of millions of dollars in promotion. Then suddenly we're enemies. That's how you get an *E.R.* Look at *Party of Five*—that show could have moved [to another network] so Fox paid a large increase. Can that show achieve profitability for Fox?" A rhetorical question, perhaps, but according to one studio source, Fox made a fair deal and probably will make money on the show, though other nets that offered even more money might not have.

"In the next year, you may see some alternate programming that doesn't cost so much," offers Jacobsen. "Look at the bud-

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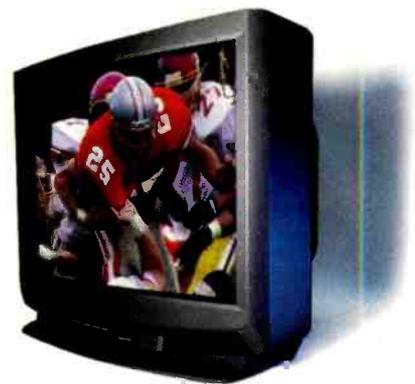
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## UPFRONT ■ THE PROGRAMS

## OVERVIEW

gets in cable. Certainly with reality programming, a number of nets, including our own, are finding success with lower budgets." The Big Three plan to extend their news magazine franchises (see story, page 12). And there's been talk of bargain-basement prime-time such as hide-and-seek contests and karaoke shows. That's not programming—it's a cry for help.

**N**o one will be crying louder than NBC. The Peacock network will make a profit estimated at more than \$500 million this year as it continues a commanding lead over its rivals in the critical 18-to-49 category (all ratings cited are in this demographic unless noted). But the post-*Seinfeld* era could become Must Flee TV. Says an NBC rival, "They lose *Seinfeld*, they pay how much more for *E.R.* and *Friends* and *Mad About You*, and their new NBA [basketball] contract sucked all the profit out of the deal. That could kill \$400 million in profits. Talk about swings."

ABC has been spiraling down for three seasons, with no lifeline in sight—not even that bright yellow ad campaign. On the plus side, it has turned Wednesday night into a solid winner with *The Drew Carey Show* and *Dharma & Greg* (the touted *Two Guys, A Girl and A Pizza Place* already looks like a flash in the pan). Beyond a few other highlights (the family movie, Monday's *The Practice*), things have been grim. *Home Improvement* may well end its run next year, but its passing is unlikely to inspire a national holiday, à la *Seinfeld*. Parent Disney has yet to provide ABC with a hit since the takeover, though it did turn around the net's Saturday morning cartoon slate.

Fox snuck ahead of ABC this season for a stunning second place finish; NBC is already looking over its shoulder. Fox pulled out the biggest broadcast hit of the season, *Ally McBeal*, and has firmly established *Party of Five*. The net remains top of the heap on Sundays with *The Simpsons* and *The X-Files*, and will try to scale new heights on Tuesday by moving *King of the Hill* to that night. Its profusion of pursuing police and attacking animals have established Fox as The World's Scariest Network.

CBS is considered a comeback kid by Wall Street and some in the consumer press. It ranks second in households, with gains in its target audience of adults 25-54, and its local stations have spouted cash under the financial discipline of boss Mel Karmazin. But media buyers and competitors still view the network as quite frail. Take out the Nagano Olympics and prime-time ratings are down about several percentage points. The former Monday night stronghold is in shambles and the net's audience remains far too geriatric for Madison Avenue's tastes. So far, the strongest program from the current regime has been ... *Candid Camera*?

Then there's the tale of two wannabes. WB, with a consistent

focus on kids and teens, was the only broadcaster to improve its numbers this season, vaulting ahead of arch-rival UPN. It boasts three thriving young dramas, *7th Heaven*, *Buffy the Vampire Slayer* and *Dawson's Creek*, the latter *de rigueur* viewing among teen girls. "The more you try to appeal to everyone, the less you'll appeal to anyone," says Kellner. "Going after homes with kids and teens is one of the best franchise opportunities you can have." WB hopes to cash in with advertisers by offering them the young end of the major sales demos, which are under-represented on the big nets.

UPN has been a listing *Love Boat*, with viewers and affiliates abandoning ship. Given the netlet's reported \$175 million loss last year, there has been plenty of speculation about the resolve of its co-owners, Chris-Craft and Viacom. Executives argue that the increased value of the partners' dozens of owned stations easily outstrips the startup losses. Boss Dean Valentine is putting his creative stamp on the network, trying to broaden its audience with smart programming such as the animated *Dilbert*, due at midseason.

Heading into the upfront, the broadcast nets are in a ticklish situation. In recent years, with a strong marketplace, they have been able

"Network TV still can make the biggest difference for national advertisers. There's something magical about it." —Jamie Kellner  
chief executive, the WB

to extract higher prices from advertisers, even though their supply of rating points has shrunk. In a strange way, they have been rewarded despite their failure. Cable executives hope to take a billion-dollar bite out of the broadcast upfront thanks to continued ratings gains and the agencies' gee-whiz media optimizer technology, which churns out the most relentlessly efficient media plans. The nets are having none of it. "Network TV still can make the biggest difference for national advertisers," says Kellner. "There's something magical about it."

To reclaim their future, the nets need to pull a rabbit out of their hats. "They're getting thin margins now in a great economy, and I can't see it getting any better," warns analyst Mark Reilly of Media Research Group. "Woe be to all these players when the economy turns."

"I hope it all makes sense," says WB's Kellner, "because a lot of people are counting on it. Network TV is the engine that drives the creative community in Hollywood. Without it, there would be a lot less original programming and a much greater dispersal of audience."

For the good of Hollywood, then, and of viewer and of advertisers, too, the nets are struggling to change the game while they still have the strength to fight. ■



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## UPFRONT ■ THE PROGRAMS

## syndication

Anyone who knows the fable about the hare and the tortoise would think the race goes to the fastest, but would still place insurance money on the hard-shelled latecomer.

Certainly, as the 1998-99 season gets ready to start, TV stations and Hollywood studio syndicators are praying that the summer premieres of talk shows *The Magic Hour*, *The Howie Mandel Show* and *Forgive or Forget* will spur early viewer sampling and create a positive halo effect for the normal fall kickoff of new and returning series.

Embarking on summer starts is not a new phenomenon, but it is a continuing recognition of the fact that the television universe is growing more and more crowded with expansion of new broadcast networks (including the WB, UPN and, this fall, Pax Net) and niche-oriented cable networks. More than ever, breaking out of the pack has become difficult.

The overcrowding of the television universe, of course, has taken its toll on the syndication community. This season in syn-

more amenable to late-night television during summer vacation.

"Who knows with Magic? He could either be the next Arsenio Hall [the last late-night talk show host to succeed in syndication] or another Keenen Ivory Wayans," says Bill Carroll, vice president and director of programming for Katz Television Group. "In the sports world, there was no doubt Magic had broad appeal, but there are so many variables when taking into account his interview skills and comedic talents."

Late-night syndication has remained a killing field, where Keenen Ivory Wayans and a handful of other past efforts have failed and where Columbia TriStar's *Vibe* is struggling to stay above a 1 rating. On top of that, *Magic* will find itself slugging it out at the back end of the celebrity booking food chain against NBC's powerhouse *The Tonight Show With Jay Leno* and CBS' *Late Night With David Letterman*.

Another challenge is selling *Magic* as a June launch vehicle, three months before the start of the fourth-quarter market.



Mother Love

Howie Mandel

Magic Johnson

## summertime skews

SYNDICATORS GET THE JUMP ON COMPETITION WITH JUNE LAUNCHES

BY MICHAEL FREEMAN

dition, there are only 11 daily strips and little more than 40 new series limping into the market. The newcomers will have to try to wedge their way in among roughly 100 incumbent syndicated series and up to 120 broadcast network-cleared series, not to mention the constellation of series appearing within the cable network universe.

Hence, the reasoning behind Twentieth Television's decision to mount the summer late-night launch and \$10 million promotional blitz behind the June 8 premiere of *The Magic Hour*, which will be hosted by former basketball star Earvin "Magic" Johnson. Certainly, Johnson gained a wide fan following as a former Los Angeles Laker superstar, but whether he has that elusive mainstream appeal to succeed in late night remains to be seen. The early June start will at least give Johnson his best shot at receiving strong teen and 18-34 demo sampling from viewers who are

Undaunted, Bob Cesa, vice president of advertiser sales for Twentieth, proclaims that *Magic* has secured 37 advertisers in the third-quarter scatter market for its early debut. In acknowledging the struggles that past and present talk-show efforts have had in syndication, Cesa says the Fox syndication division came in with conservative rating estimates and guarantees with advertisers. Media buying sources say Twentieth had indeed come in with conservative "2-plus" rating estimates.

"Everyone here is guardedly optimistic on *Magic* because of what has happened to *Keenen* and *Vibe*," Cesa says. "But, given the number of blue-chip advertisers who have come in for the third quarter, our advertisers have expressed a solid vote of confidence in Magic's broad appeal with people of all ages."

Twentieth is also banking on a feel-good talk show for daytime, *Forgive or Forget*, to carve out an early niche (starting



MUSIC T

Had a #1 song on six different charts for 12 weeks. The Beatles didn't even do that.

David  
BOY

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## UPFRONT ■ THE PROGRAMS

## syndication

June 8) as another in a succession of so-called advertiser-friendly vehicles. Hosted by little-known Los Angeles radio personality Mother Love (that's her legal name, no kidding), *Forgive or Forget* makes the lofty promise of resolving personal conflicts between couples, relatives and friends.

While the celebrity comedy/variety shows such as Paramount Domestic Television's *The Howie Mandel Show*, King World Productions' *The Roseanne Show* and Columbia TriStar's *Donny & Marie* were said by buyers to be seeking "A-tier" prices in the range of *Rosie O'Donnell*, they added that Twentieth took a covert, conservative pricing stance for the third and fourth quarters to put *Forgive or Forget* on buyers' radars first.

"Let's just say buyers are looking for an alternative and it is a supply-and-demand business," Cesa adds.

Joel Berman, co-president of Paramount Domestic Television, nonetheless implied that *Howie* was meeting pricing levels within the A-tier for the fourth-quarter upfront despite the fact that rates were not as high in the third-quarter scatter market. "Clearly, we didn't have the benefit of initially selling in the upfront, but it all really comes down to getting a jump on the [other talk show] competition during summer," Berman says of the June 22 launch vehicle.

In addition to the early start, what works in *Howie's* favor is a solid majority of TV station clearances in early fringe afternoon time periods, particularly in the top three markets of New York (WCBS-TV), Los Angeles (KCBS-TV) and Chicago (WGN-TV). Mandel, the one-time star of NBC's *St. Elsewhere*, will initially be free of freshman syndrome in competing against *Rosie* and *Oprah* for top-draw celebrity guest bookings because the latter shows will already have produced new episodes in advance of planned summer hiatuses.

"Celebrity bookings will figure heavily in this show," says Frank Kelly, a co-president of Paramount Domestic Television. "One of the big pluses in going in June is that it ties in well with the blitz of summer movies and the tide of celebrity bookings to promote their latest releases."

Once the normal rotation of September rollouts begins, however, Mandel will find himself facing superheated early fringe competition from King World's *Oprah* and new *Roseanne* celebrity gabfests as well as Warner Bros.' *Rosie O'Donnell*. (To make things tougher, King World most recently signed a deal with veteran comic Martin Short to host another comedy celeb talker for fall 1999.) At last January's National Association of Television Program Executives convention in New Orleans, station executives got a convincing taste of *Roseanne's* rapier-sharp wit, which appeared to at least allay concerns over her sometimes personal and public volatility.

The person executives do worry about is USA Studios' merchant of violence, Jerry Springer. Although every other advertiser-friendly talk show this season is flat or down in viewership (including *Oprah*), Jerry has experienced close to 300 percent growth since late 1997. Still, numerous ad buyers consider the

show a "plague" to almost any major national advertiser.

"Porn gets a lot of viewers, too, but I don't see anyone buying into that," says Michael King, president and chief executive officer of King World Productions. "Barry Diller [chairman of USA Networks] is a classy guy, and there is no question that he is not going to let Springer continue unabated with the violence and porn. All I know is that Springer will never win a Peabody Award like *Roseanne* [for her longtime ABC comedy *Roseanne*], and that says it all."

The only other show posting significant gains in early fringe has been Worldvision Enterprises' sophomore *Judge Judy* courtroom strip. Since her debut in September 1996, *Judge Judy* has posted a 393 percent ratings growth to a 6.9 rating en route to securing more than 60 percent of its station clearances in early fringe and prime access (6-8 p.m.).

Coming out of the recent upfront market, Gary Montanus, Worldvision's senior vice president of marketing, claims that *Judge Judy* had scored 50 percent CPM (cost-per-thousand viewers) increases over the previous season. Several ad buyers estimated that *Judge Judy* earned \$15 CPMs, placing her in the upper echelons with *Oprah* (an estimated \$18 CPM) and *Rosie* (\$16). According to John Ryan, president of Worldvision, the acceptance of *Judge Judy*, which is presided over by Judy Sheindlin, has opened the door for its fall 1998 courtroom strip companion, *Judge Joe Brown*.

"Certainly, there are some stations looking to pair both in an hour-long block, but a good majority of stations will be running *Judge Joe* as a stand-alone half-hour," says Ryan. "Aside from the fact that these are advertiser-friendly shows, they are also compelling, offer resolution and clearly are personality-driven."

The rebirth of the courtroom genre, which includes Warner Bros.' revival of *The People's Court* (with former New York mayor Ed Koch), has also led Rysher Entertainment to push an August launch of *Judge Mills Lane*, the Nevada jurist who also served as referee in the infamous June 1996 fight between Mike Tyson and Evander Holyfield.

King World's self-proclaimed "clean air act" is also expanding into prime access with the revival of *Hollywood Squares*. Attracting big-name star talent—from Whoopi Goldberg anchoring the center square to host Tom Bergeron—is not expected to be as much of a concern as clearance on CBS-owned stations in most of the top 10 markets. The key to whether *Squares* can work as an access companion piece to Paramount's long-running *Entertainment Tonight* is if *Squares* can lure off-network sitcom viewers from traditional independent stations.

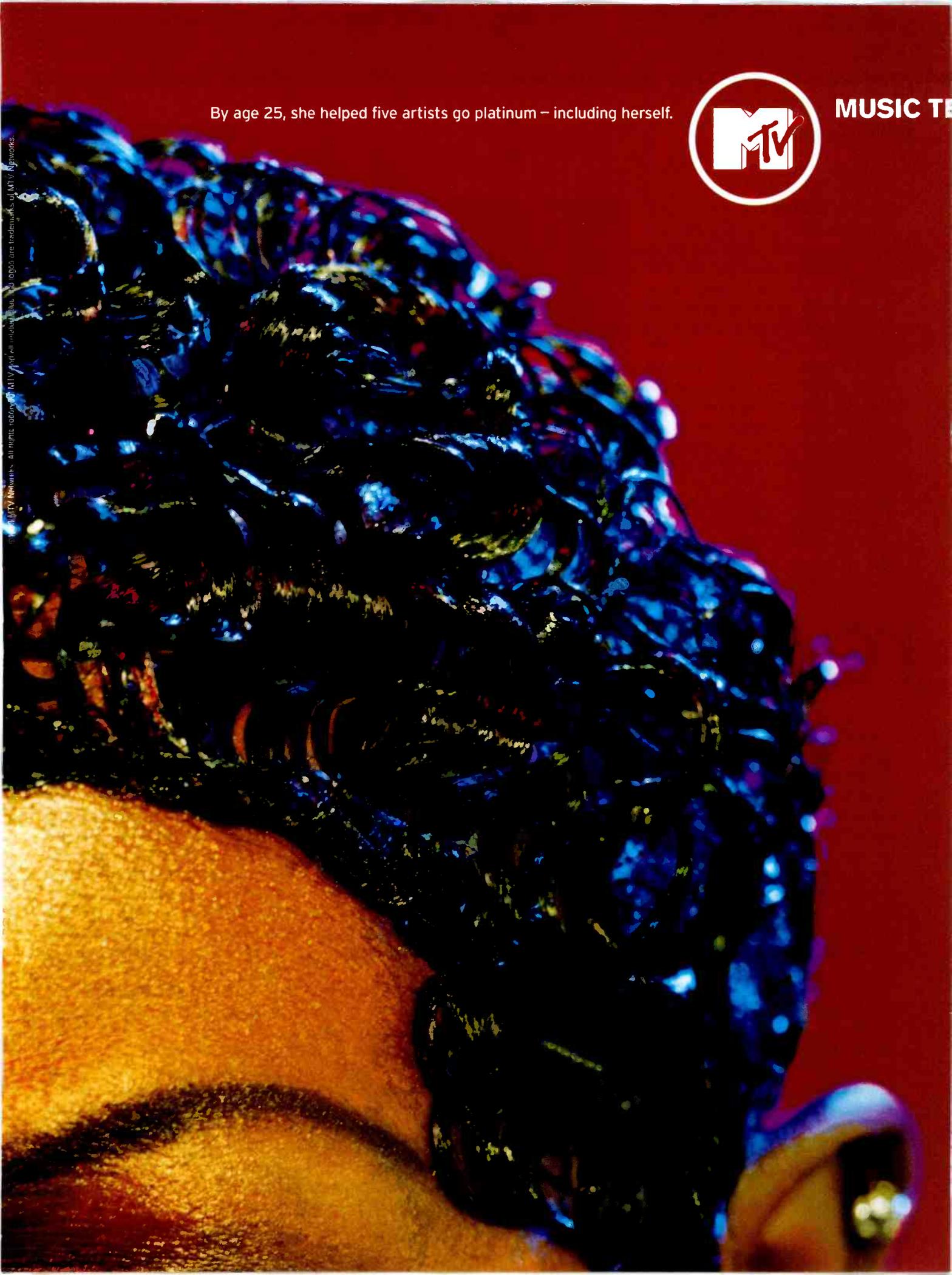
According to Sean Perry, senior vice president of program development for King World, *Squares* will appeal to sitcom viewers. "With the CBS [owned-and-operated] in access reaching over 30 million households, we're going to be able to attract stars the caliber of Fran Drescher and *Roseanne* to do their own brand of comedy and have one of the strongest teams of writers and producers in the business to help them carry it off." ■

By age 25, she helped five artists go platinum – including herself.



MUSIC TE

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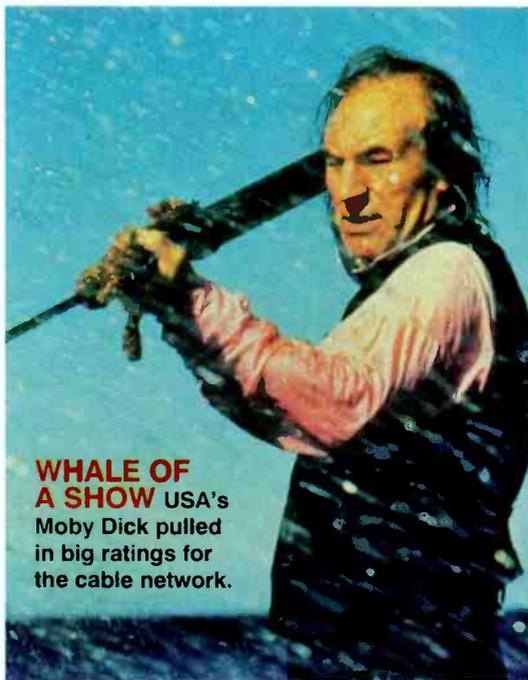


## UPFRONT ■ THE PROGRAMS

cable

In what had to have been a powerful signal to broadcasters, HBO won more Emmys last year than CBS or ABC. NBC won more, but just one, and while HBO is not exactly representative of the rest of the cable industry, the fact that it outpaced two of the big three in awards certainly puffed up cable with pride. It also gave the broadcast networks a refresher course in what it means to have good theatricals and original programming.

Basic cable is gaining ground on broadcast by following the recipe. As networks such as USA, TNT, TBS, FX, Lifetime and A&E grow distribution and ratings, more money is being spent on acquiring feature films, as well as high-profile dramas and sitcoms. Expensive original product, in



**WHALE OF A SHOW** USA's *Moby Dick* pulled in big ratings for the cable network.

have to consider raising customers' monthly bills. The growing cost of programming comes as the cable companies face a hostile environment in Washington, D.C., where people such as Rep. Billy Tauzin (R-La.) are hypersensitive to rate hikes. Also, some ad buyers just aren't buying the parity argument.

"Parity, schmarity. Hello? These guys are getting a 2 in their smaller universes. They don't deserve parity for that," says one major agency buyer who requested anonymity. Beyond sports fees, which are the fastest-rising programming costs and the penultimate concern of operators, programming costs are up across the board.

According to a study by the

# reeling in viewers

the form of movies and weekly programming, are also being aired to receptive audiences.

All this costs the cable networks a lot of money, but the growing buzz, higher ratings and increased ad sales seem to be worth it.

"Well-distributed networks are closing the gap on the broadcasters significantly," says Bill Burke, president of TBS Superstation. "We are in 75 million homes, which gives us a bigger base to go out and buy more expensive programming."

The improving customer base and increased ratings have cable executives eager for the upfront market. During USA's recent upfront presentation, outgoing USA chairman Kay Koplovitz predicted cable will take \$2.9 billion in this year's upfront, a full 20 percent increase over last year. Compare that with a 5 percent increase to \$6.7 billion for broadcasters.

"What the broadcast networks lost, TNT picked up to a much greater degree than any other cable network," says Brad Siegel, president of TNT.

But there is a flip side to cable's blue sky. All the money spent by networks on programming means that some of the operation costs fall to cable companies, which in turn

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MOVIES DRAW  
AUDIENCES IN;  
CABLE BETS  
THAT ORIGINAL  
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WILL KEEP  
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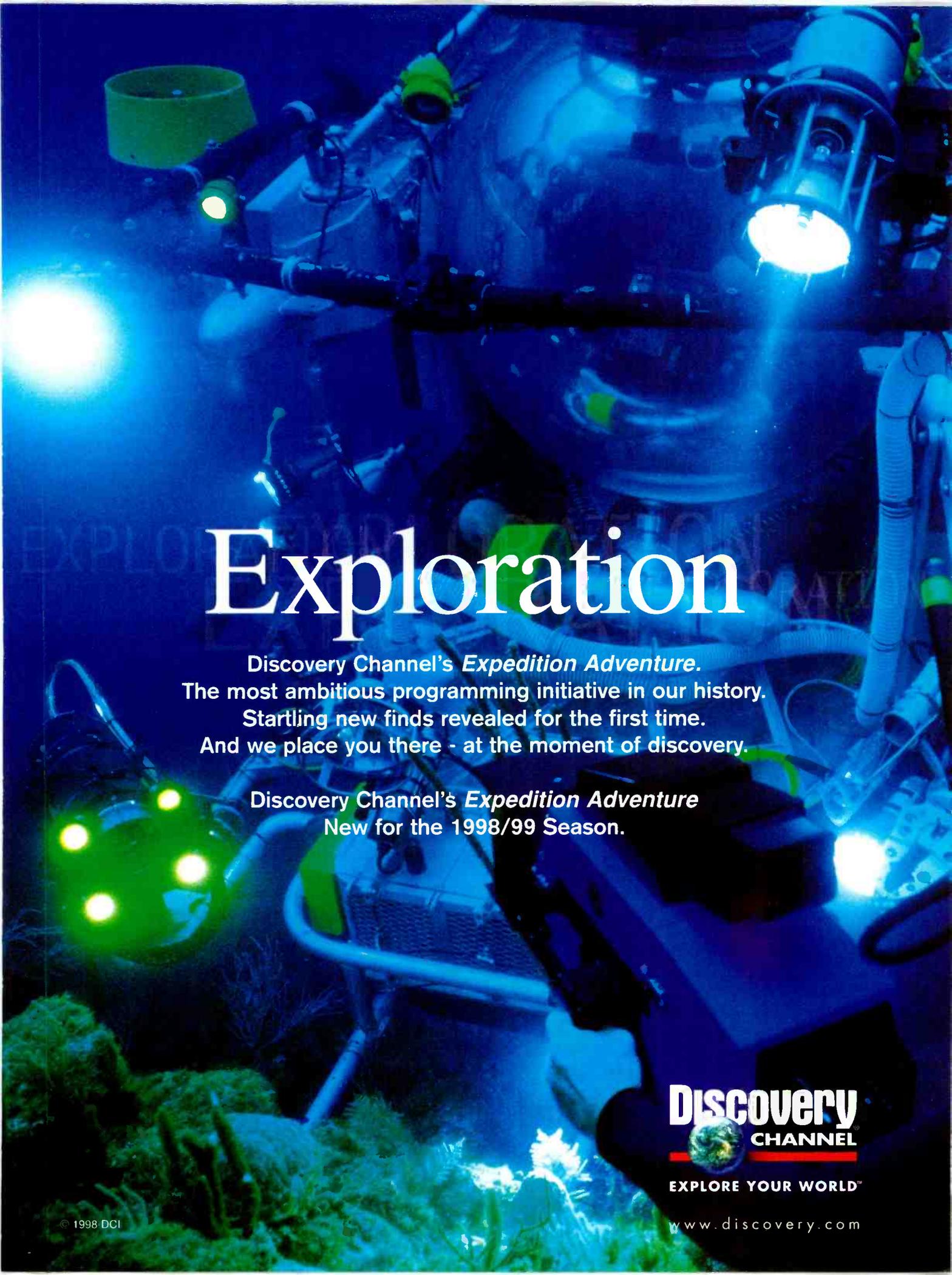
**BY JIM COOPER**

National Cable Television Association, basic network spending on programming grew from \$482 million in 1986 to more than \$4 billion in 1997. The study attributed the cost increases to a 33 percent rise in motion-picture production costs and a near doubling of off-network syndication rights for cable from \$400,000 to \$600,000 per episode in 1993 to \$800,000 an episode in 1997. The huge growth fees paid to A-list stars was also cited as a factor in driving costs skyward.

"It's a good time to be in the program-selling business," says Brooke Bailey Johnson, executive vice president and general manager for A&E.

Undaunted, cable has pushed theatricals in a big way, especially USA, FX, TNT and TBS, which are not only competing with broadcast, but among themselves. All four are vying with the broadcast networks for first-window rights on feature films that would never have aired on cable four years ago. Nabbing the theatricals allows cable to enhance its ratings and, subsequently, its CPM ad rates.

In the case of Turner, going after original programming is important, since Sunday night pro football will jump from



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## UPFRONT ■ THE PROGRAMS

## cable

TNT to ABC/ESPN. Recently, Turner has been the biggest spender on theatricals, picking up, among other things, a 15-film package from Warner Bros. for \$60 million.

Some of those Turner dollars covered the cost of *Dumb and Dumber*, which scored a 15.6 cumulative rating over six airings on TBS and will likely bring Turner a nice profit in the long run. Turner can also do one-off sales deals with broadcast for the film.

Although Turner executives decline to discuss prices, sources say TNT and TBS have spent in the neighborhood of \$500 million in the past four years on titles such as *The English Patient*, *Fargo* and *As Good as It Gets*.

"We've acquired about 114 network premiere movies with a box office of about \$3.6 billion, 70 Academy Award nominations and 20 wins," says Siegel.

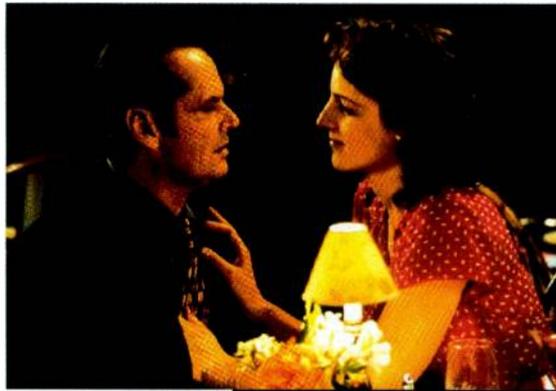
USA has been snapping up theatricals as well, with titles that include *The Big Lebowski*, *The Remains of the Day* and *The Age of Innocence*. And FX is also in the theatrical market, acquiring *Boogie Nights*, *Starship Troopers* and *Independence Day*.

The battle over sitcoms is more intense than ever as cable now owns *The X-Files* and *NYPD Blue* on FX; *Party of Five*, *Ellen* and *Chicago Hope* on Lifetime; and *ER*, *Home Improvement*, *Friends* and *The Drew Carey Show* on TBS and TNT. These shows all command large per-episode fees. Even in its second run, TBS picked up *Home Improvement* for about \$300,000 per half-hour.

Like theatricals, sitcoms can help networks build up new originals. FX is scheduling its new comedy show *Bob Cat's Big Ass Show* between *In Living Color* and *The X-Files*. "We use our off-network shows as a platform for originals," says Mark Sonnenberg, executive vice president of FX.

While the big theatrical and off-network titles bring people into cable's tent, originals are a vital part of each network's ability to brand itself.

"They're what sets you apart from everybody else," says Sonnenberg. Networks as diverse as Comedy Central, with its break-out hit *South Park*, A&E with *Pride and Prejudice*, Nickelodeon's *Rugrats*, USA's *La Femme Nikita* and even professional wrestling on TNT and USA have drawn considerable audiences.

**GOOD GETS**

Turner bid high for *As Good as It Gets*; A&E scored high with its original *Pride and Prejudice*.

"Cable networks tend not to have the 30 share mentality," says Johnson. "We can do something imaginative and make money with a 2 rating, and a 8 rating is an incredible home run."

According to studio executives, the cost of an original series has grown by about 25 percent over the past two to five years to between \$700,000 to \$1 million per week.

By spending close to \$200 million on original shows for next year, Lifetime sees *Oh Baby*, *Maggie Day* and *Any Day Now* as a way to consolidate women viewers.

"If we invest the money in originals, our viewers ascribe a very high-quality quotient to them," says Doug McCormick, president and CEO, Lifetime.

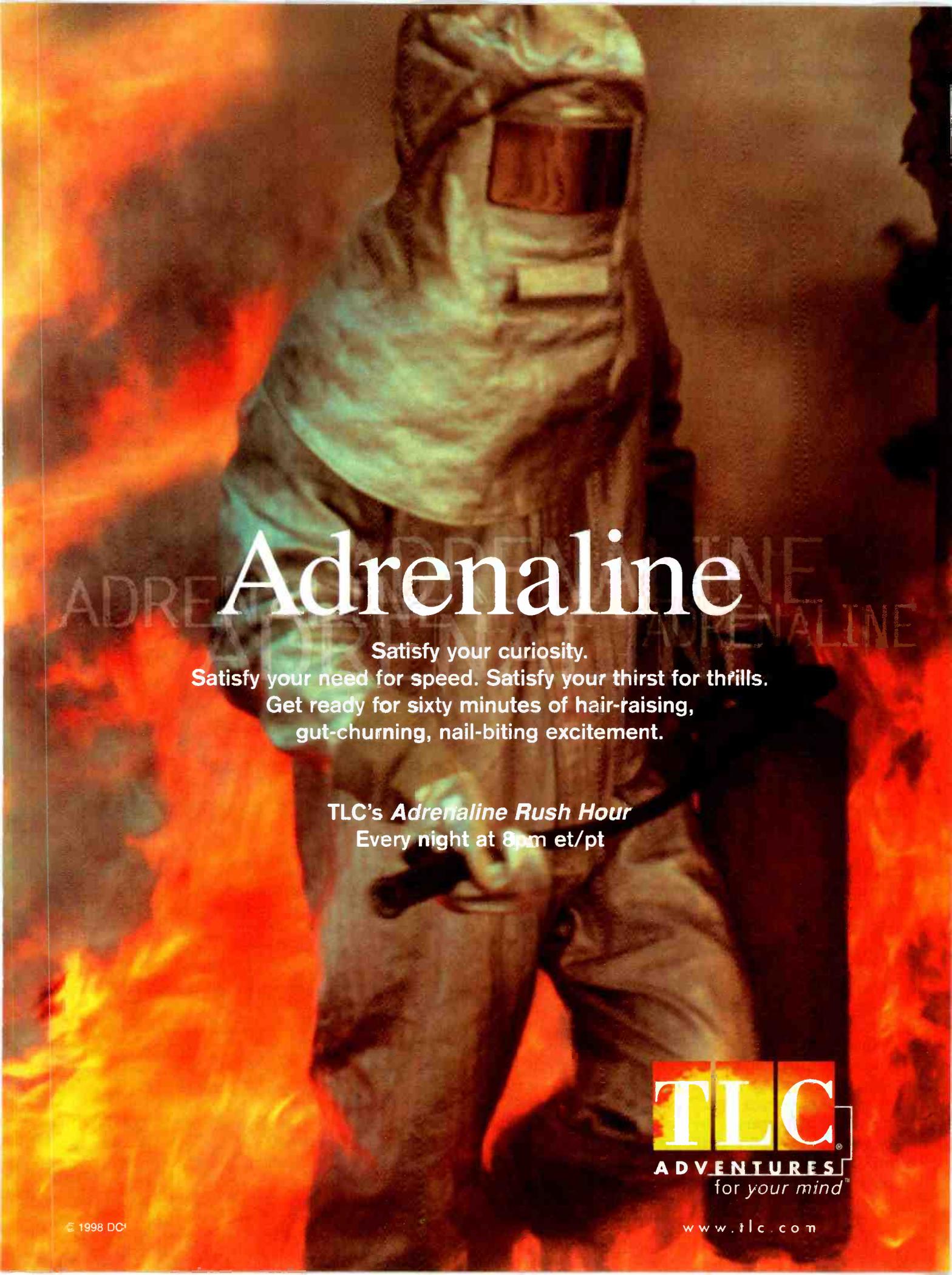
Original films have become considerable cost centers. While original movies for cable used to scrape by on about \$2 million per production, they are now costing more than twice that much.

TNT is the dominate original moviemaker on basic cable. "Our original films as a whole have performed better than any other basic network in terms of key demos," says Siegel, who adds that TNT will double its production of original films from the fourth quarter 1998 through 1999. TNT will use the strength of its original movies to back up new series such as *Witchblade* along with *Babylon 5*.

USA's high-water mark has been *Moby Dick*. The highest-rated entertainment program on cable with an 8.1 rating, the miniseries was heavily promoted for weeks and drew a lot of attention to USA. The cable network will continue in the miniseries vein with *Huckleberry Finn*, *Treasure Island* and *Mata Hari* scheduled for next year.

"USA has always had a programming strategy that combines the best in original with the best in acquired product, and that strategy is pretty much intact," says Neil Hoffman, vice president, programming for USA. "We try to bring [viewers] into the network with acquired product that they are familiar with and then introduce them to original product."

Cable has been successful at eroding broadcasts' audience and the parity that has been preached of late will continue to be a market factor to watch. But cable has an enemy: itself. Add up the smaller services, such as HGTV, History Channel and ESPN2, as well as the 70-odd analog channels and, as the digital future matures, hundreds of digital offerings, and guess what happens? Cable might do to itself what it is presently doing to broadcast: fragmenting audiences and ratings.



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# hispanic TV

**For years, Hispanic networks** were the perennial kid brothers of television. No matter how hard they tried to get major advertisers' attention, they were seen as small fry, worthy of what leftover budgets remained after the big-boy networks took the lion's share.

Last year, the Univision Network decided to dress up like its Anglo brethren in the hopes of being treated like them; they participated in the television ritual of the upfront. It was an admittedly half-hearted move, but it nonetheless garnered the leading Hispanic network \$200 million in advertiser commitments, about the same level as UPN and the WB.

"We made a late decision to do the upfront last year, so we only had time to hang out a shingle and teach people about the Hispanic market," says Henry Cisneros, the former secretary of Housing and Urban Development who has been Univision Communications' president and COO since January 1997.

works. So we are doing it this year."

Advertisers' increasing recognition of the growing importance of the Hispanic market is partly what is fueling both networks' new thrust. Hispanics now make up 11 percent of the U.S. population, and due to high birth and immigration rates, they will comprise 14 percent of the population by 2010. Hispanic buying power is projected to triple, from \$350 billion to \$940 billion, during that same period.

Univision began efforts to sell advertisers on both the Hispanic market and its ability to reach it much earlier this year. It staged pre-upfront meetings with nearly all of the 37 advertisers that bought time last year, a list that includes McDonald's, Honda, American Airlines and Allstate. Executives from many of those companies and their agencies were invited to lunch at the Beverly Hills, Calif., home of Univision chairman A. Jerrold Perenchio. Then executives from Cisneros to network sales co-

# Spanish steps

BY PARTICIPATING IN THE TRADITIONAL NETWORKS' UPFRONT, HISPANIC TV AIMS TO MOVE INTO THE BIG LEAGUES

**BY MERYL DAVIDS**

"Nonetheless, it was a very successful entry for us."

Emboldened by that effort and propelled by Wall Street, which expects the company that went public in 1996 "to behave more like the general market networks," according to Cisneros, Univision is making a stronger push in this year's upfront. By doing so, it hopes to be seen—and rewarded—for what it is: the fifth-largest TV network. With 2 million homes, or 87 percent of the Spanish-language prime-time TV audience (reached via 11 O&Os, 25 affiliates and more than 700 cable systems), Univision has even beaten Fox and UPN in time slots in several markets. Its Miami station actually won the sign-on to sign-off February sweeps.

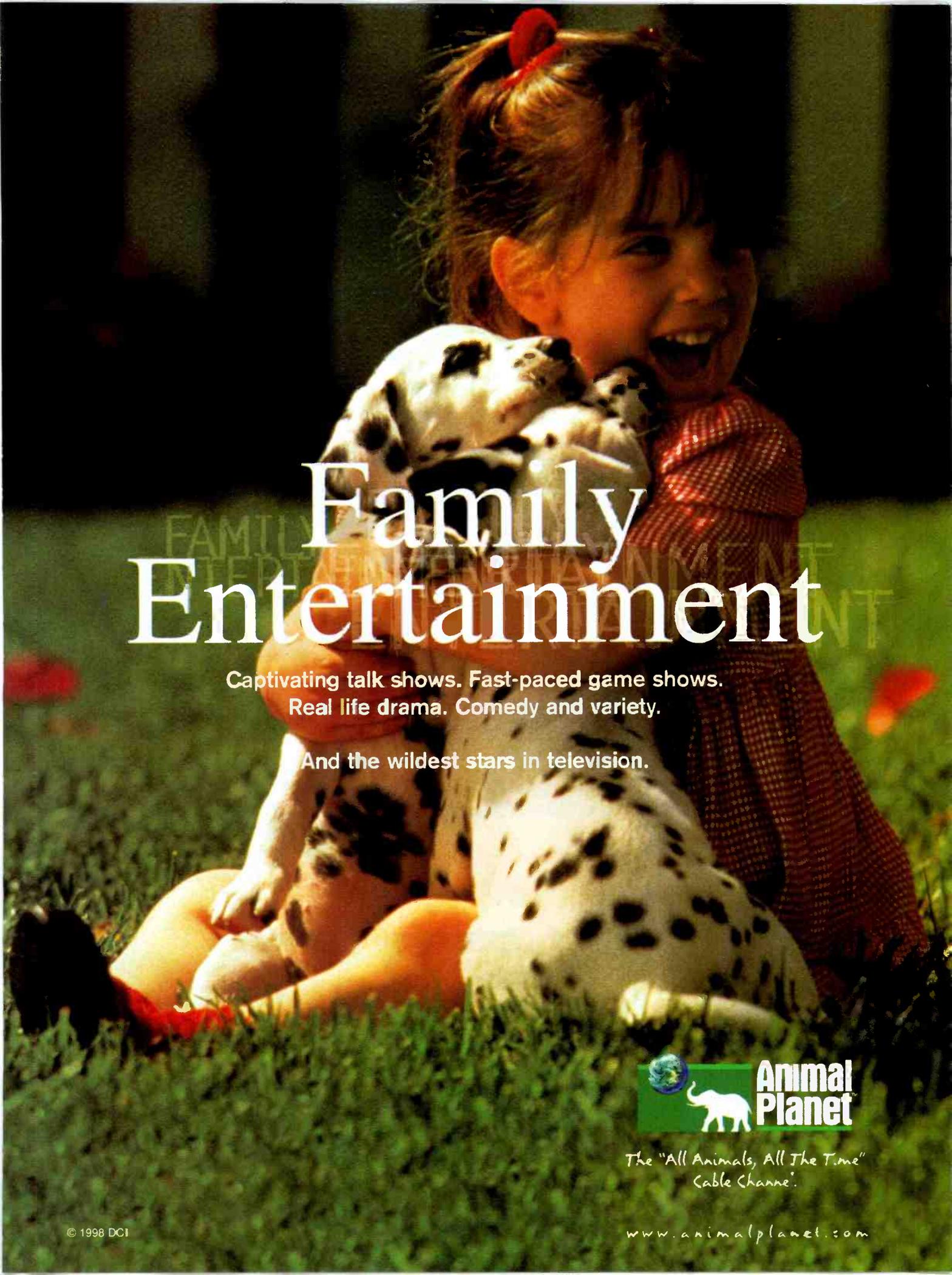
Smaller Hispanic rival Telemundo, with 13 percent of the prime-time Hispanic audience, feels it can profit from joining this year's upfront buying season, too. "We are not just part of an ethnic budget. We are competing for the advertising dollar being spent in the broadcast cycle, so being in the same time frame facilitates the entry of new buyers into our market," says Stephen Levin, executive vice president of Telemundo Group. "Last year, we let Univision pioneer. We feel they did an admirable job, and it's a good move for Hispanic net-

presidents Tom McGarrity and Dennis McCauley took to the road to meet with media buyers at 50 other companies that had once advertised on Univision. And on May 7, the network introduced a slate of new shows for the summer and fall in a lavish presentation at New York's Tavern on the Green. "Between last year and this year, [Univision's] participation in the upfront season is like night and day," says Joe Zubi, executive vice president of Miami's Zubi Advertising, whose client Ford bought time in last year's upfront and expects to do the same this year.

Participation in Univision's '97 upfront seems to have been good for advertisers. "The upfront helped us to lock in better packages for our network clients," Zubi says. Confirms Cisneros: "Our scatter prices during the year were 40 percent higher than the upfront rates."

Equally important to many Hispanic ad agencies is the higher-quality audience research Univision is now providing. "Their increased professionalism helps give us more resources for our clients, something our larger clients generally want and expect," says

CONTINUED ON PAGE 48



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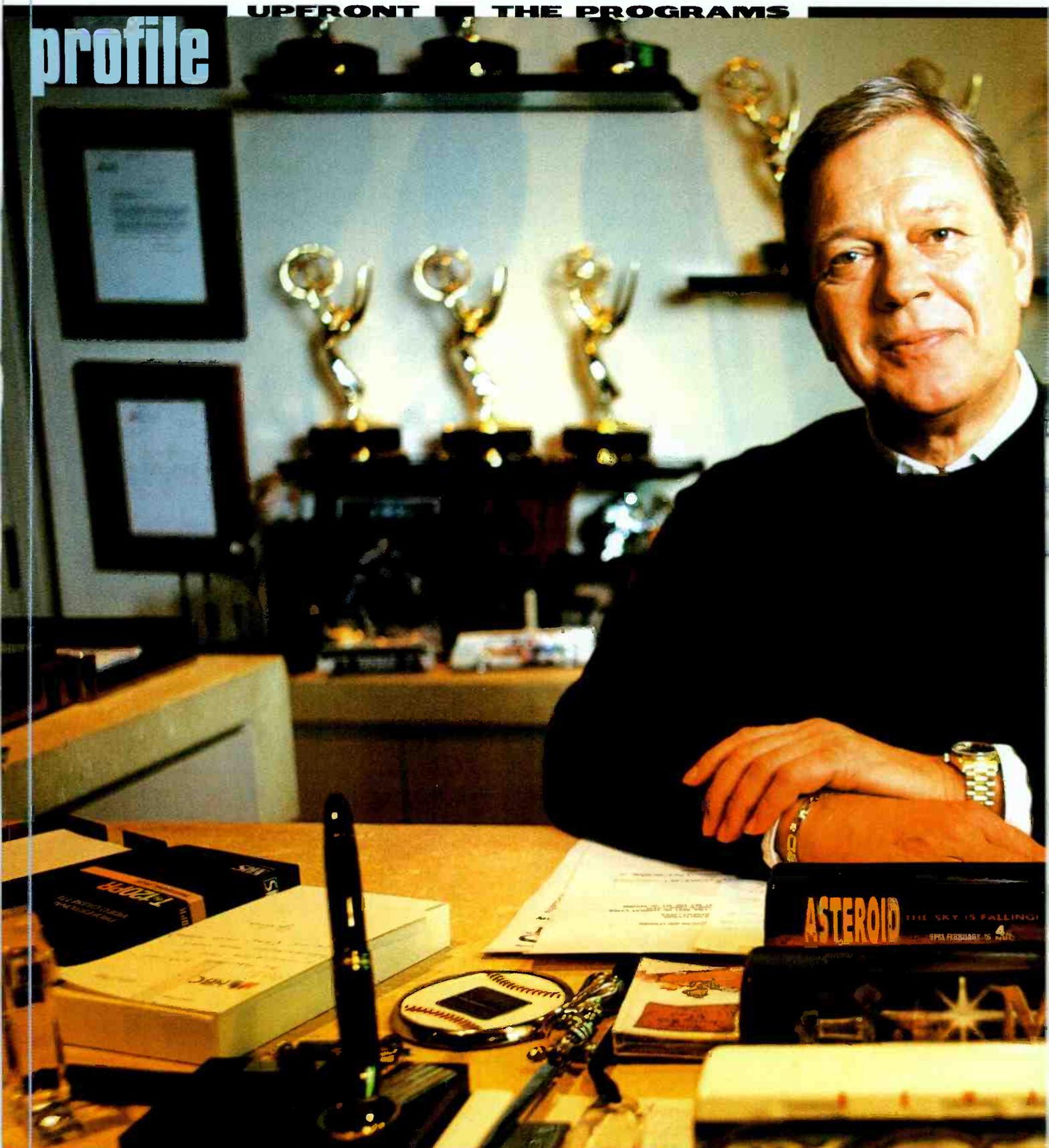


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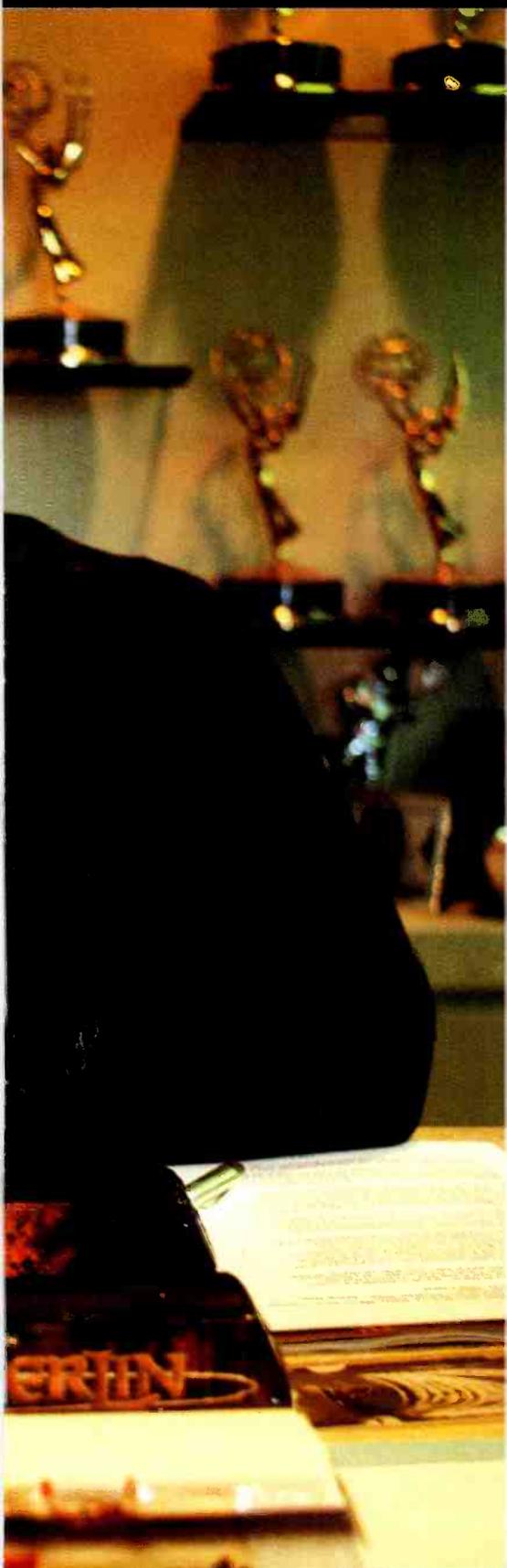
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UPFRONT ■ THE PROGRAMS

profile



MASTER OF HIS DO



**BY BETSY SHARKEY**

PHOTOGRAPHY BY S. PETER LOPEZ

**Don Ohlmeyer should be content.** NBC is finishing its third season as the No. 1 network. Of the top 20 shows among the 18-49-year-old adult audience advertisers covet, the network has 10. And it's Tuesday April 28. *Merlin*, NBC's opening salvo in the May sweeps, has just produced a stunning two-night performance, a true broadcast with millions of viewers of all ages and demographic groups enthralled by the fantasy of wizards and dragons, heroes and villains. The numbers sit stacked on Ohlmeyer's desk

MAN

**DON OHLMEYER HAS KEPT NBC ON TOP FOR THE PAST THREE YEARS WITH INNOVATIVE SCHEDULING AS WELL AS GOOD, OLD-FASHIONED PLANNING**

## UPFRONT ■ THE PROGRAMS

## profile

**TALK, TALK** After a rocky start, *Late Night with Conan O'Brien* and *The Tonight Show with Jay Leno* are a success for NBC. Both were the product of long-range planning by Littlefield and Ohlmeyer.



NBC's strength is tied to the way the network goes about problem solving in the changing marketplace.

"The key to having a competitive edge these days is to out-innovate the competition," says Koenigsberg. "NBC [under Ohlmeyer] has always been extremely innovative. They were the first to go to seamless programming [moving from late news to the *Tonight Show* without a commercial interruption, giving Jay Leno time to hook the audience before they could turn to Letterman], the first to highlight the upcoming program on half of the screen while the credits roll, they're affiliate-friendly, they have a knack for finding new faces in casting and they have probably the best marketing machine when it comes to putting new shows on the air."

**New shows are what** occupy the minds of all the network chiefs this time of year, and NBC, under Ohlmeyer and entertainment president Warren Littlefield, is no exception. What may be unique to the way NBC does business is that before the shows, before a single dollar is spent on development, comes a detailed, strategic long-range plan. Using the type of models that more traditional businesses employ is what helped Ohlmeyer and his team to, as he puts it, "stop the hemorrhaging" in 1993 and begin rebuilding the network.

"In the '80s, you could rely more on good instincts," says Littlefield. "In the '90s, we needed more of a strategy; success required a strategic plan—a long-term plan."

In 1993, NBC was in third place in a four-network world with Fox not much beyond netlet stage and UPN and The WB yet to launch. Viewers had roughly half the 261 programming options—network, cable, pay-TV channels—they have today. The strategy for the '93-'94 season was to survive in a post-*Cheers*, post-Johnny Carson/David Letterman world.

"When we had to make the decision in late night, when heads turned to me and said, 'Dave or Jay?' Dave was more prepared, short-term you go with Dave," says Littlefield. "But long term, and we were looking long term, a 30-year range, clearly Jay was the man to be in partnership with. Conan [O'Brien, who hosts *Late Night* following Leno] was an enormous risk. Could he do it? We didn't have a clue, but we knew we'd be in business with someone where there was nothing more important in his life than the success of that show."

After a rocky start, both Leno and O'Brien proved to be the right choices. Season to date, *The Tonight Show* leads its closest competitor (sometimes Letterman, sometimes ABC's *Nightline*) by 35 percent in adults 18-49 and 56 percent in total viewers. *Late Night's* ratings are up this year by 5 percent and it is consistently ahead of CBS' *Late, Late Show* with Tom Snyder by as much as 71 percent in adults 18-49.

When Ohlmeyer and Littlefield looked at the options for filling *Cheers'* spot five years ago, there was little to choose from. At the time, of the top 20 shows among viewers 18-49, NBC had

three. This year as they sat down to reconfigure Thursday night without *Seinfeld*, there were at least five returning comedies, all with a strong core audience, to choose from, with *Frasier* ultimately winning the lottery. And while the other networks have suffered varying degrees of viewer decline, NBC has the same share of the 18-49 audience that it did in '93, and is up slightly in viewers 25-54.

The strategy in '93 was to build a new and dominant Thursday night and isolate a new show, nurture it on Thursday, then use it to break open Tuesday the next year. So while most of the industry was stunned when NBC moved *Frasier* from its high-profile comfort zone of Thursday to Tuesday for the '94-'95 season, those inside NBC knew it had been in the works for more than a year. It helped that the pilot season in '94 yielded two new shows that NBC believed would help the network weather any fallout from the *Frasier* move—*Friends* and *ER*.

**The strategy today** is fourfold: keep Thursday and Tuesday nights dominant; rebuild the movie franchise, which NBC had dominated for three years running, only to lose ground this season when the network dropped its Monday night movies;

keep nurturing what NBC executives believe is a good spine for Wednesdays with *3rd Rock From the Sun*, *Working* and *Law & Order*; and address the Monday night ratings problem, where the four-comedy, female-centered bloc of shows nevertheless managed to improve NBC's demographic profile on that night.

"An 18-comedy schedule was a big mistake," says Ohlmeyer of this just-wrapped season. "We didn't have the comedies to support it. What I thought was very interesting was our ability to react as quickly as we did. With all the changes and adjustments that we had, we could still deliver to the advertisers basically what we promised them. When you make that large a structural error, it can be devastating, particularly in this environment. The only real residual is, have we done any damage to *Suddenly Susan* and *Caroline in the City* by sending them into Monday night without enough support?"

It is clear from NBC's just announced fall schedule the strategy is to give each night as much support as possible, primarily by drawing on proven strengths. But to get everyone in the right frame of mind to assemble the new schedule the night before NBC's programming staff sat down to view all of the pilot prospects, Ohlmeyer handed each one a copy of the nine-year-



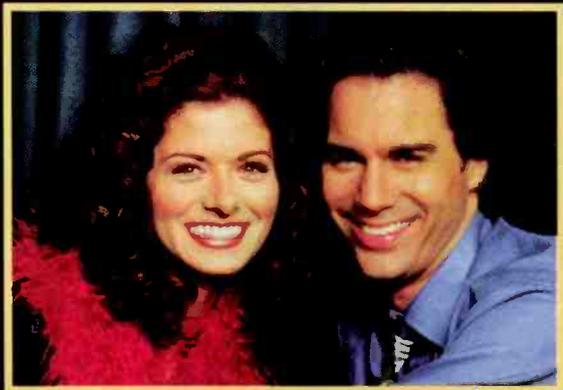
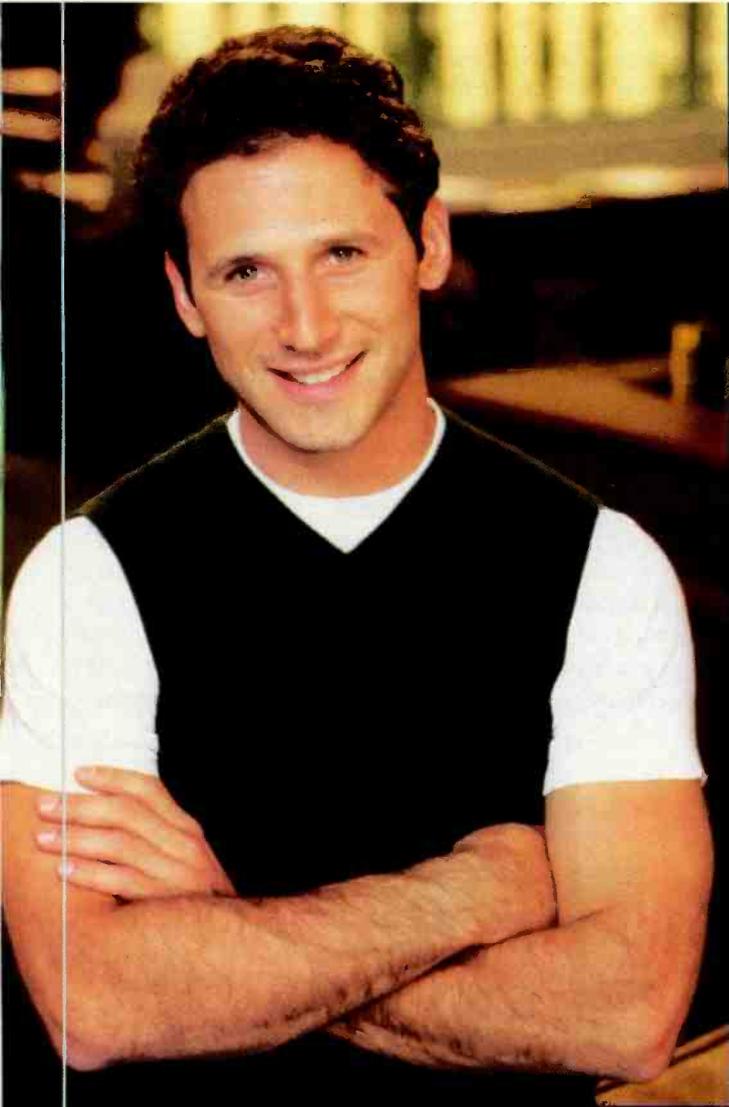
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## UPFRONT ■ THE PROGRAMS

## profile



**GUYS AND DOLLS** NBC is adding some male faces to Monday night's lineup. *Conrad Bloom*, top, is an ad executive surrounded by strong female characters. In *Will and Grace*, above, she's in love with her gay roommate.

old *Seinfeld* pilot. It was rough, he says, sans Julia Louis-Dreyfus, but a reminder that when they look at a pilot, they have to look for the possibilities, the potential, the seeds for success.

Monday will still be home to *Suddenly Susan* and *Caroline in the City*, but the two new comedies—*Conrad Bloom* following *Susan* and *Will & Grace* after *Caroline*—are much broader, with male leads, and represent a sharp turn from last year's failed "Must She TV" concept. *Dateline NBC* closes the evening.

*Mad About You* remains Tuesday's comedy anchor, followed by a new show, *Encore! Encore!* starring Nathan Lane, then *Just Shoot Me* and *Working* feeding into *Dateline*, the second of five spots occupied by the network's highly successful news magazine. In fact, *Dateline* has done such an exceptional job of attracting an 18-49 upscale audience, it will anchor Wednesday night, followed by *3rd Rock* at 9 p.m., *NewsRadio* and long-running drama *Law & Order*.

Thursday starts, as it has for four seasons, with *Friends*. *All My Life*, starring former *Married ... With Children* star Christina Applegate, is the only new show to get a Thursday launch. *Frasier* slips into the *Seinfeld* spot at 9 p.m.; *Veronica's Closet*, which is being retooled over the summer, comes back at 9:30; then *ER* at 10. Friday and Saturday nights stay fundamentally the same, with two new dramas coming on board, *Trinity* at 8 p.m. on Friday and *Wind on Water* at 8 p.m. Saturday. Sunday will feature a mix of specials feeding into another edition of *Dateline*, then *NBC Sunday Night at the Movies*.

All in all, offered one media buyer who was about to sit down to upfront negotiations with NBC, "they've played a very strong hand. One has to wonder about another hour of *Dateline*, but then the audience hasn't tired of it yet."

**As the millennium** approaches, the dynamics for all the networks have become far more complicated. Ohlmeyer's long-term agenda is now dominated by several key themes, among them finding the programming forms that work best to keep NBC a "broadcaster" that pulls as many viewers as possible into the net as often as possible; digging deeper into the psychographics of the viewer—what NBC research has uncovered to this point has been full of surprises; finding additional revenue streams through ancillary business; reclaiming a percentage of the network's advertising inventory for direct transactions with the viewer as NBC did with *Merlin*, running an ad to sell video-cassettes of the miniseries; and changing the dynamics of network-affiliate relations so that affiliate compensation is funneled into new technologies and programming with the network and affiliates as joint-venture partners.

On this day, though, *Merlin* and the potential of event-level movies and miniseries have Ohlmeyer's attention. *Merlin*'s prolific producer, Robert Halmi Jr.—short, compact and intense with a mane of white hair and a twinkle in his eye that



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## UPFRONT ■ THE PROGRAMS

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tunes in at 8 p.m. and the shows that follow have a similar sensibility, the audience will stay—is increasingly a thing of the past.

“Less than half of the people who watch *Friends* are still tuned to NBC at 10 p.m. for *ER*, which runs totally counter to conventional wisdom,” Ohlmeyer says. “And people who describe themselves as hard-core fans of *Seinfeld* see only about 50 percent of the episodes, so you’d think repeats of those episodes would be perceived positively.”

What NBC found is that while the hard-core fans may only watch half of the episodes, they believe they’ve seen them all. So if the television listing says “repeat,” viewers won’t. The other piece of that finding is where those hard-core fans go next.

“Take people who watch *Frasier* on Tuesday night,” says Ohlmeyer. “It’s high-quality, well-written, well-produced, well-acted, and it’s on against *Home Improvement*, a different genre but still high-quality, well-written, well-acted. So Tuesday night, I turn on *Frasier*, it’s an episode I’ve seen and don’t care to see again. You’d think people’s first inclination would be, why not check out that high-quality show on ABC or CBS? But they don’t. They go away from that to some talk show on cable. It doesn’t make sense. When people go to a multiplex to see *Titanic* and it’s sold out, they don’t get in their car and

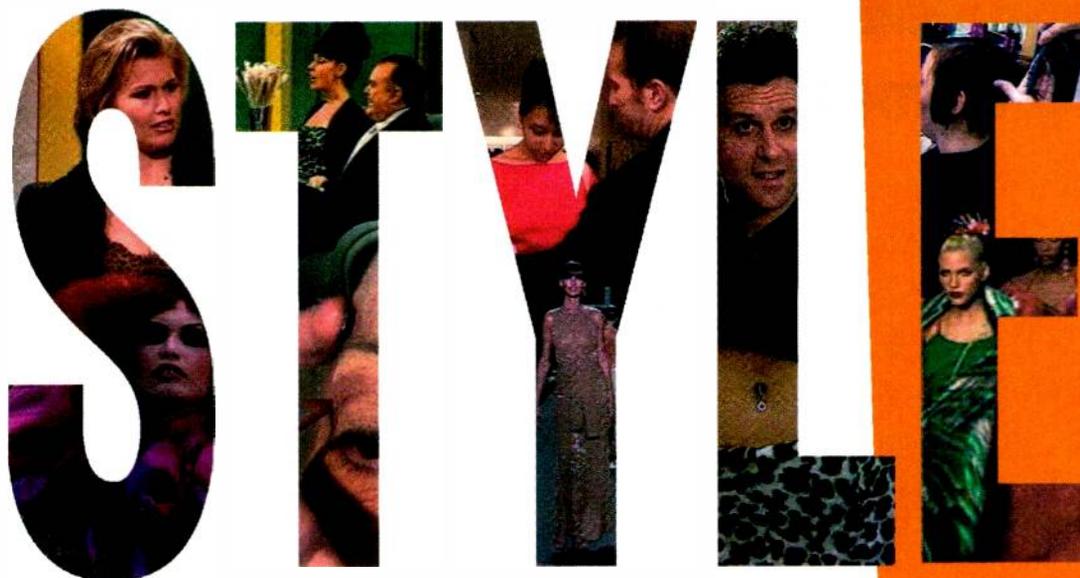
go home, they go to another movie.”

The irony is particularly cutting because when viewers jump to cable, the option is often the syndicated rerun of what was once a prime-time show.

“Cable has made a tremendous living on the use and reuse of programs, many of which originally ran on the networks,” says Ohlmeyer. “As a business, we have not effectively figured out how to reuse the material as well as they have, and maybe we never will. It may be one of those challenges that you can’t overcome the psychology of the viewer.”

NBC’s research has also broken down the demographic models in ways that are impacting how programs are promoted. Case in point: *Seinfeld*. There was no “audience” per se for *Seinfeld*. What NBC found, instead, was about 20 distinct audiences for the show, each with dozens of individual reasons for watching.

“From the promotion of the show to scheduling the promotions, we have to take that into account,” Ohlmeyer says. “If all you’re doing is saying tonight people want to watch *Seinfeld*, you’ve missed it, there are no ‘people.’ There are those who watch because they can’t wait to see Kramer come through the door, those who love George; there are people who don’t like the



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show but watch because they don't want to be left out of the conversation the next day at the office."

**Ohlmeyer believes** NBC may have just begun to scratch the surface in getting to really know the viewer. Some of the information is heartening, particularly as the number of choices for viewers increases. With 48 channels to choose from, people basically use 11; with 75 channels, they use 12 on average; jump to 200, and people still only use 13.

That information is feeding into what he believes needs to change in the relationship between network and advertiser. Essentially, he wants to get beyond the stranglehold of the CPM [cost per thousand] model. "We need to focus on what the alternatives are for reach and frequency," he says. "Unfortunately, we're in a bit of a game right now—a negotiation game—the game of 'Well, I can buy a cheaper CPM on cable.'"

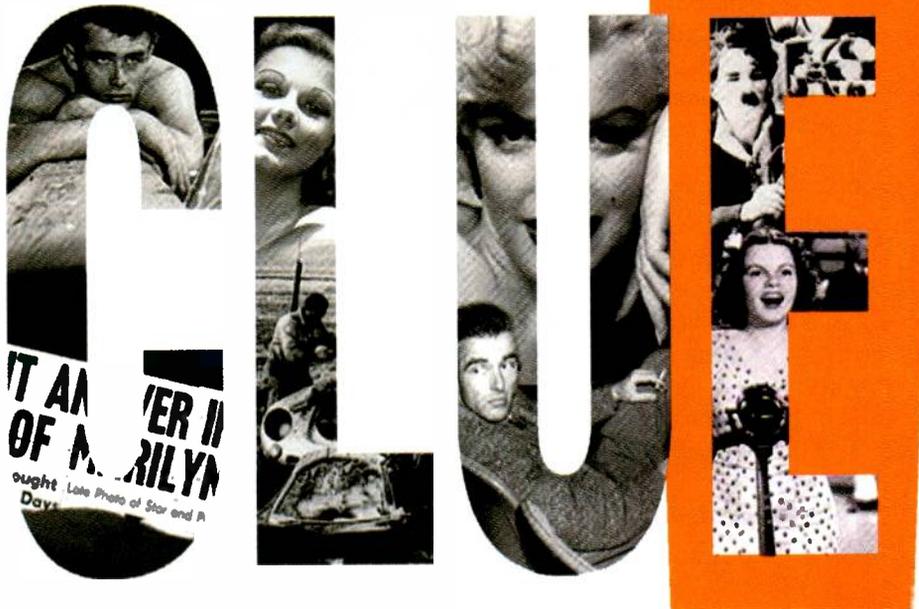
Beyond the realities of the number of cable buys an advertiser would have to make to get a single rating point—currently it would require roadblocking the 14 top cable services to get one rating point of the 18-49 demographic, just one-sixth the delivery a single buy on an average NBC show would deliver—Ohlmeyer is looking for other ways to add value to the

network-advertiser relationship.

"With [*Schindler's List*], there was only one internal commercial, but Ford [which sponsored the network premiere of the film] got a lot of media value," says Ohlmeyer. "We wanted to see if there was a way to change the efficiency and effectiveness dynamic for our advertisers. Strategically, we're trying to focus on doing more of that. Though a good portion of network time will always be a CPM commodity, there's a portion that can be used for something more."

That "something more" may include NBC taking back some of the advertising inventory for transactions, as it did with *Merlin*, running an ad promoting the sale of the videocassette. Orders topped 100,000 in just two days.

"There are a lot of opportunities, whether it's developing alternative revenue streams, program ownership, re-addressing retransmission consent or utilizing your time in a different way," Ohlmeyer says. "Television today is not like television two years ago or five years ago. It has changed and continues to do so. The shifts of influence change dramatically during the course of the season. That we will continue to live with change, rapid and radical change, is probably one of the few things in this business you can count on." ■



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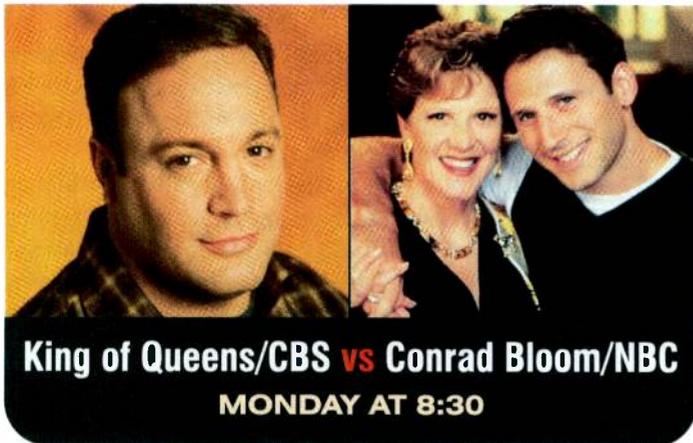
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lineup

## SHOWDOWN

A NIGHT BY NIGHT LOOK  
AT WHAT THE NETS  
ARE UP AGAINST  
BY ERIC SCHMUCKLER



NBC scored an unexpected success last year with its quartet of Must-She TV working-gal sitcoms. Many doubted *Suddenly Susan* and *Caroline in the City* could anchor a night, but they jump-started the network's young female sales demos and knocked CBS from its Monday perch. NBC's comedies on the half-hour were weak sisters, though, and the evening faded as the months wore on. "*Susan* was an 11 share at the end of the season," notes Steve Sternberg, senior partner at TN Media. "What's so great about that?"

NBC will try to perk up the night with *Conrad Bloom* at 8:30, featuring a nice, single, male advertising executive in—guess where?—New York City. The consensus among several real-life agency execs is that *Conrad* is "weak," which is a nice way of saying utterly undistinguished. Perhaps the best thing going for it is that it's owned by NBC, a scant recommendation that also applies to the 9:30 show, *Will & Grace*. "These are throwaway time periods for NBC, and I didn't see anything in these pilots that will make them long-standing shows," says Audrey Steele, senior vp at Zenith Media.

CBS leads off with *Cosby*—let's face it, the *Diagnosis: Murder* of sitcoms—in an effort to ward off ambulatory viewers. By moving up critics' darling *Everybody Loves Raymond* to 9, it makes space for the similarly toned *King of Queens*, with comic Kevin James as Master of the Lawn, Defender of the Remote. "I think *King* and *Raymond* can work and will improve [CBS] standing slightly," says Bob Igiel, Young & Rubicam executive vice president. He says he believes NBC will still take the 18-to-49 demo. Will *Raymond* challenge the perennially underestimated *Caroline*? Only for the 35-plus audience.

"*Raymond* is extremely well-written and well-cast," says one

buyer, "but CBS thinks it's a *Seinfeld*, and it isn't."

The new 8 p.m. kickoff for ABC's *Monday Night Football* will sap CBS' male-oriented lineup earlier in the evening. The real winner in the time period is Fox's declining *Melrose Place*, with WB's *7th Heaven* coming up fast on the outside. Fox's *Ally McBeal* at 9 is the It Girl of the night.



This is the hottest time period on the grid. *Home Improvement* takes it in households with about a 15 share—just a couple years ago, this show was in the mid-20s. "Its syndication run has taken a huge bite out of its audience and going into 8 p.m. will just about kill it," Steele says. NBC's *Mad About You*, the time-period incumbent, ought to run second in homes, a share point back, although it too is waning. Steele doesn't believe Helen Hunt's Oscar or Hunt and Reiser's million-dollar-salaries can turn that around. In other words, these are two old and expensive series on their way out.

Fox blew out its movie night (doesn't Mr. Murdoch own a studio or something?) and brought in the animated *King of the Hill* in an aggressive bid to establish a new night. Hard to believe, but the male-skewing *King of the Hill* just might steal the time period in the crucial 18-49 category. "I wouldn't be surprised if it won some young male demos," says Sternberg, "and with *Mad About You* and *Home Improvement* fighting over women, *King* could slip though."

On the downside, *King* has yet to prove it can ignite a time period. Its success would give Fox a running start in launching its new Tuesday; alas, it may crash into the wall with *Costello*, a teeth-gritting comedy with stand-up comic Sue Costello. Many

wonder why the net is going female after *King of the Hill*; Sternberg expects Fox to bring in one of its promising animated shows midseason.

That sets up what should have been a great matchup in the former *Frasier*/*Home Improvement* ring. Unfortunately, ABC's *Spin City* and NBC's *Just Shoot Me* are relative lightweights. "They're both just this side of being strong shows," says Steele. "*Just Shoot Me* has never run in an unprotected time period, but it's a bit fresher and newer and is being pumped by its network." Give it the edge in a virtual tie at a 15 share each—and NBC risks its hard-won Tuesday gains if *Shoot* stumbles. Elsewhere, Fox's *Brimstone* is intriguing but murky, and WB's appealing *Felicity* should continue that net's winning streak among the teenybopper set.



That a show on the WB is worth discussing indicates just how far the fledgling network has come. (Maybe someday we'll even drop the "fledgling.") On the face of it, this isn't much of a contest, especially with WB's much weaker lineup. *90210* will take it easily in households—call it a 12 to 7 share—and in



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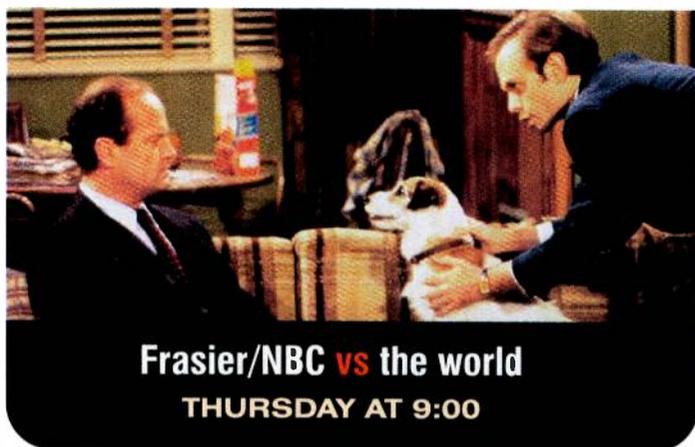
## lineup

adults 18-to-49, say analysts, while *Dawson* wins with teens. Fox program chief Peter Roth calls *90210* a show that "defies gravity;" it pulled three times *Dawson's* share among young adults. "They don't really appeal to the same audience," says Sternberg. "*Dawson* is by far the strongest show on TV against teens, but against adults, it doesn't do that well."

Yet this race might be tighter than expected. *90210* is going into its ninth season and some key cast members could leave. Any remaining teen viewers will likely jump ship for the white-hot *Dawson*. Pulling 50 shares among teen girls, *Dawson* may begin to broaden out. "It will build and get more young adults," Sternberg predicts. Steele adds, "It could leave *90210* with a significantly older audience."

Then there's the rematch between ABC's *Drew Carey* and NBC's *Third Rock From the Sun* at 9. After *Drew* clobbered it, there was talk of moving *Third Rock* to 8 for the fall, where it would face weaker comedy competition and possibly pick up some kid audience. But NBC opted to slap a *Dateline* at 8. Independent media buyer Paul Schulman thinks the newsmag will help *Third Rock* because "it won't be getting an 8 share lead-in anymore; it'll be double digits for sure. It's not the perfect lead-in, but at least it's some audience flow."

Most others don't believe the *Dateline* audience will do a thing for *Third Rock*. "It's a real vote of no confidence," says Steele. "I thought they'd try harder to revive it." Then again, *Drew* showed no growth last season, not so hot for ABC's biggest comedy hit. "At this point," jokes one buyer, "ABC will take flat."



**No point pretending** there's a single matchup here. The biggest question in all of prime time is whether Dr. Crane can meet his appointment with destiny and handle the *Seinfeld* hot seat. The answer is yes—and no. *Frasier* is widely expected to lose four or five share points from its know-nothing predecessor, down to a 27 share. "It's no *Seinfeld*, it's a bit long in the tooth and it ain't no 30-share show," says one buyer, who may well knock his estimate below a 25 and intends to give a haircut to *Veronica's Closet* at 9:30 as well. Says Steele: "Certainly the night is older now and more female and lower rated than with

*Seinfeld*, but what else could [NBC] do?" She also wonders whether *Frasier* reruns in syndication will take their toll.

But a vocal minority stands behind the show. "It could get much stronger now that it's no longer facing *Home Improvement*," says Schulman. "I wonder how good *All My Life* [at 8:30] is, but *Frasier* has had bad lead-ins before." Echoes Igiel, "I think it's a stronger show and has broader appeal than *Seinfeld*, and it will improve *Veronica*." He believes NBC won't lose a beat in the time period.

"I'm a little surprised no one went after them," Sternberg muses. "*Frasier's* not that strong. There's opportunity there and no one did anything." NBC may also be a bit vulnerable at 8, where *Friends* has faded. The most bruited about move—Fox boldly sticking *King of the Hill* at 8 and *Ally McBeal* at 9—just might have happened if NBC had chosen *Just Shoot Me* to anchor the night.

Instead, everyone is scrambling for crumbs. ABC relocated its movie here and its strength will vary by title, though, as Igiel points out, many theatricals have been burned off by pay cable. CBS' *Diagnosis: Murder* is what it is, WB's black comedies will find their niche and Fox's the-title-says-it-all *Hollyweird* should disappear before the November sweeps. Perhaps the savviest bit of counterprogramming is UPN's *Way Out There Movie*, a package of 21 sci-fi/fantasy/adventure made-fors. The movie gets a head start at 8 and sci-fi skews male. "The demos will be good," says Steele. "If they can do a four or five household rating, it's a success."



**You might think** hard-bitten agency program analysts would be inured to this sort of thing, but they're going gaga for the Olsen twins. Those grizzled *Full House* vets are coming back to the TGIF lineup in, yes, a Miller/Boyett comedy. "I can't see how this could be bad," Schulman purrs. Asks Steele, "Who could resist the return of the Olsens?" The network erred last year by making TGIF too "teen-centric," as she puts it. "It will be interesting to see if ABC is able to attract back an all-family audience."



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\*\* Beta Research, 1997

\*\*\* The Myers Report, Nov. 10, 1997

## UPFRONT ■ THE PROGRAMS

## lineup

After last fall's disastrous foray into kiddie-coms (Urkel, we knew ye all too well), CBS recovered with the back-to-back nostalgia blast of *Kids Say the Darndest Things*, starring Bill Cosby, and *Candid Camera*. These retro shows draw a rather geriatric audience, but in its sales demos CBS is well ahead of the game. In the head-to-head match, ABC will win in kids and young adults, while CBS will take homes in the older set. Fox will try to get into the comedy game with *Living in Captivity*, yet another sitcom set in a suburban hell, though analysts don't give it much of a chance.

At 9, CBS has *Buddy Faro*, with Dennis Farina as a Rat Pack-era P.I. It could be amusing or it could be this year's *Dellaventura*; analysts hadn't seen the pilot at press time. "It will give them some audience flow into *Nash Bridges* [at 10] and make a better two-hour block," offers Schulman. *Buddy* faces a soft time period: UPN's *Love Boat* doesn't have the ballast to cruise here. Then there's Fox's *Millennium*, from *X-Files* mastermind Chris Carter, back for another year after two less-than-scintillating seasons.

The 9 p.m. winner by default: *Dateline*, though *Buddy* will do OK in the older demos. The sleeper of the night is NBC's *Trinity*, a cops-and-robbers family drama from *E.R.* main man John Wells, though analysts say it deserves a better time slot.



B. D'AMICO/ABC

M. BRINTON/CBS

## Fantasy Island/ABC vs Martial Law/CBS

SATURDAY AT 9:00

**Finally, a matchup** silly enough to be fun. In one corner, ABC dusts off more '70s Aaron Spelling cheese, with Malcolm McDowell a long way from his *Clockwork Orange* days. In the other, CBS brings husky Hong Kong action star Sammo Hung to prime time, in a surprise addition to the schedule. Opinion is divided on both shows. Schulman, among others, thinks *Fantasy Island* is "not bad," while Igiel finds it "soft." Says Steele, "I could see UPN doing it—nostalgia's good for a couple of rating points—but I think ABC is crazy to revive it." Certainly, the show will skew older and female.

There is a certain logic to *Martial Law*: If male viewers want to see people getting kicked in the head by *Walker, Texas Ranger* at 10 p.m., why wouldn't they want to see them get kicked in the head by Sammo Hung at 9? Igiel, for one, says "It just may work—there's an audience for that." But most observers are dubious. "I don't see it gaining anything from

Walker's strength—people will have a tough time finding it," says Steele. Adds another buyer, "There's one camp that says it's stupid enough to be a hit, and another camp that says it's stupid enough to fail. I'm looking for a successful prototype for an Asian-American lead on U.S. TV, and I can't find it."

The bottom line, says Sternberg, is that the two shows shape up as "a dead heat in households." Demographically, *Martial Law* ought to win with men and the 35-plus set; *Fantasy Island* will take women and the under-35s. Share estimates range from 10 to 12 for each show, though a turkey here could drop well into the single digits. Both programs will have difficulty dislodging the time-period incumbents, NBC's *Pretender* and Fox's indefatigable *America's Most Wanted*. ABC's *Cupid*, an off-center romantic comedy starring *Ellen*'s Jeremy Piven, is the sleeper on Saturday—it's an appealing show in an unlovable time period.

## Various/NBC vs 7th Heaven/UPN

SUNDAY AT 7:00

**Who said network television** was out of new ideas? Here's a hot one: In the past, when the nets came up one show short on their schedules, they would toss in some sub-par sitcom and hope for the best. In today's parched prime-time world, that pretense is passé. NBC offers a fall schedule where the 7 p.m. hour will fall under the rubric of Big Event Sunday. What's that? Exactly what buyers are wondering. "We don't know what it is," mocks one, "but whatever it is, it's gonna be BIG! It's incredible—they actually came out and said, 'Folks, we got *nothing*.'"

NBC says it will fill the hour with National Geographic specials, more prime-time NBA games and unspecified reality programming. This vague format lets NBC accommodate earlier start times for big movies, with a flexible *Dateline* plugging the gaps. But it leaves advertisers that must estimate ratings for the upfront market in the dark. "It does bother me," says Igiel. "We've got to put some number there. I don't know what the hell it is. If I feel like buying it, I'll let you know."

Likewise, WB offers "encore" airings from the first season of *7th Heaven* in this slot. Granted, the show is just taking off, so the early episodes are practically unseen, and WB promises a new comedy lineup in January. "Anything marginally successful gets three repeats these days," says Steele, "but I'm just not used to seeing it as part of a fall programming strategy. It says something about how tough network TV has become."

ABC made a gutsy move by dumping its Sunday movie. Putting *20/20* on at 9 makes some sense—it's tough to launch an entertainment series against *The X-Files*, which rules the time period. ABC ought to pick up some older viewers, though Schulman has lower expectations for what will be the third newsmagazine of the evening, after *60 Minutes* and *Dateline*. At least *The Practice*, a promising drama, won't face any serious competition. ■

Eric Schmuckler is a contributing writer for *Mediaweek*.

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lineup

# ready for prime time

On deck: the networks reshuffled schedule

**SUNDAY**

|            | 8:00   | 8:30   | 9:00   | 9:30   | 10:00                 | 10:30 |
|------------|--|--|--|--|-----------------------|-------|
| <b>NBC</b> | 7 p.m. Various Sports and specials<br>8 p.m. Dateline NBC<br>News magazine                   |  | NBC Sunday Night at the Movies   |  |                       |       |
| <b>ABC</b> | The Wonderful World of Disney (begins at 7 p.m.)   |  | 20/20<br>News magazine/ Revamped version of ABC's news magazine features the best of Primetime Live and the old 20/20. |  | The Practice<br>Drama |       |
| <b>CBS</b> | 7 p.m. 60 Minutes<br>News magazine<br>8 p.m. Touched By An Angel<br>Drama                    |  | CBS Sunday Movie   |  |                       |       |
| <b>FOX</b> | 7 p.m. World's Funniest!<br>7:30 Holding the Baby<br>Comedy<br>8 p.m. The Simpsons<br>Comedy | Feelin' All Right<br>Comedy/Teens on the verge of adulthood, set in the 1970s. | The X-Files<br>Drama   |  |                       |       |
| <b>WB</b>  | 7 p.m. Seventh Heaven<br>Drama<br>8 p.m. Sister, Sister<br>Comedy                            | Smart Guy<br>Comedy  | Unhappily Ever After<br>Comedy   | The Army Show<br>Comedy/A by-the-book officer is sent to straighten out a wayward Army base. |                       |       |

**MONDAY**

|            | 8:00                            | 8:30  | 9:00  | 9:30  | 10:00   | 10:30 |
|------------|---------------------------------|---|---|---|---|-------|
| <b>NBC</b> | Suddenly Susan<br>Comedy        | Conrad Bloom<br>Comedy/Conrad Bloom, a young ad exec, spends so much time helping others, his personal life suffers.    | Caroline in the City<br>Comedy  | Will & Grace<br>Comedy/Will and Grace are roommates, best friends and would be married, except Will is gay. | Dateline NBC<br>News magazine   |       |
| <b>ABC</b> | Monday Night Football<br>Sports |   |   |   |   |       |
| <b>CBS</b> | Cosby<br>Comedy                 | The King of Queens<br>Comedy/He's master of his remote, until Doug Heffernan's father-in-law and sister-in-law move in. | Everybody Loves Raymond<br>Comedy   | The Benben Show<br>Comedy/Brian Benben is an L.A. news anchor who is demoted, replaced by a newer model.    | L.A. Docs<br>Drama/Three L.A. doctors open a practice where patients matter more than the bottom line. With Ken Olin, Matt Craven and Sheryl Lee. |       |
| <b>FOX</b> | Melrose Place<br>Drama          |   | Ally McBeal<br>Drama  |   |   |       |
| <b>JPN</b> | Guys Like Us<br>Comedy          | DIResta<br>Comedy/A transit cop whose good intentions often get him into trouble.                                       | The Secret Diary of Desmond Pfeiffer<br>Comedy/Set in the 1860s, an English nobleman is mistaken for a slave.   | Malcom & Eddie<br>Comedy  |   |       |
| <b>WB</b>  | Seventh Heaven<br>Drama         |   | Hyperion<br>Drama/ A young entrepreneur returns to his hometown to manage a high-tech plant and resurrect the town's dying economy. He must also deal with his older brother, who is struggling with the family business. |   |   |       |

Time blocks with program descriptions are new shows.

## TUESDAY

|            | 8:00                                     | 8:30  | 9:00   | 9:30   | 10:00                                | 10:30 |
|------------|--|---|--|--|--------------------------------------|-------|
| <b>NBC</b> | Mad About You<br><i>Comedy</i>           | Encore! Encore!<br><i>Comedy</i> /An opera star loses his voice and returns home to the family winery in Napa, Calif. | Just Shoot Me<br><i>Comedy</i>   | Working<br><i>Comedy</i>   | Dateline NBC<br><i>News magazine</i> |       |
| <b>ABC</b> | Home Improvement<br><i>Comedy</i>        | The Hughleys<br><i>Comedy</i> /A successful African-American family learns to enjoy a new life in the suburbs.        | Spin City<br><i>Comedy</i>   | Sports Night<br><i>Comedy</i> /Behind the scenes at a nightly cable sports show. | NYPD Blue<br><i>Drama</i>            |       |
| <b>CBS</b> | JAG<br><i>Drama</i>                      | CBS Tuesday Movie   |  |  |                                      |       |
| <b>FOX</b> | King of the Hill<br><i>Comedy</i>        | Costello<br><i>Comedy</i> /A working class woman and the people who hang out at the bar where she works.              | Brimstone<br><i>Drama</i> /NYC detective Zeke Stone is killed in the line of duty and sent to hell for a crime he committed. When a jailbreak from the netherworld occurs, Stone is promised redemption if he can round up the convicts.       |  |                                      |       |
| <b>UPN</b> | Moesha<br><i>Comedy</i>                  | Clueless<br><i>Comedy</i>   | Mercy Point<br><i>Drama</i> /Doctors face life, death and alien influences at a state-of-the-art emergency hospital at the farthest outpost in the explored universe.  |  |                                      |       |
| <b>WB</b>  | Buffy the Vampire Slayer<br><i>Drama</i> |   | Felicity<br><i>Drama</i> /An incident at Felicity's high-school graduation causes her to rethink the choices she's made about her life. She gives up the idea of medical school and enrolls in New York University, beginning a new adventure. |  |                                      |       |

## WEDNESDAY

|            | 8:00  | 8:30  | 9:00  | 9:30  | 10:00                         | 10:30 |
|------------|---|---|---|---|-------------------------------|-------|
| <b>NBC</b> | Dateline NBC<br><i>News magazine</i>  |   | 3rd Rock from the Sun<br><i>Comedy</i>  | NewsRadio<br><i>Comedy</i>  | Law & Order<br><i>Drama</i>   |       |
| <b>ABC</b> | Dharma & Greg<br><i>Comedy</i>  | Two Guys, a Girl and a Pizza Place<br><i>Comedy</i>   | The Drew Carey Show<br><i>Comedy</i>  | The Secret Lives of Men<br><i>Comedy</i> /Three recently divorced men share good times, tough times and a weekly golf game. | 20/20<br><i>News magazine</i> |       |
| <b>CBS</b> | The Nanny<br><i>Comedy</i>  | Maggie Winters<br><i>Comedy</i> /The girl voted Most Likely to Succeed winds up back in her old hometown. | To Have and to Hold<br><i>Drama</i> /A neighborhood cop and a defense attorney who are also childhood sweethearts butt heads over many of their cases.  |   | Chicago Hope<br><i>Drama</i>  |       |
| <b>FOX</b> | Beverly Hills, 90210<br><i>Drama</i>  |   | Party of Five<br><i>Drama</i>   |   |                               |       |
| <b>UPN</b> | Seven Days<br><i>Drama</i> /When the White House is destroyed and the president and vp are killed, Frank Parker embarks on the mission of his life: He must go back in time seven days to alter history and stop this event from happening. |   | Star Trek: Voyager<br><i>Drama</i>  |   |                               |       |
| <b>WB</b>  | Dawson's Creek<br><i>Drama</i>  |   | Charmed<br><i>Drama</i> /Three sisters discover the power of witchcraft and use it for good. But there are evil forces who will stop at nothing to steal their powers. With Shannen Doherty and Holly Marie Combs ( <i>Picket Fences</i> ). |   |                               |       |

**UPFRONT ■ THE PROGRAMS**

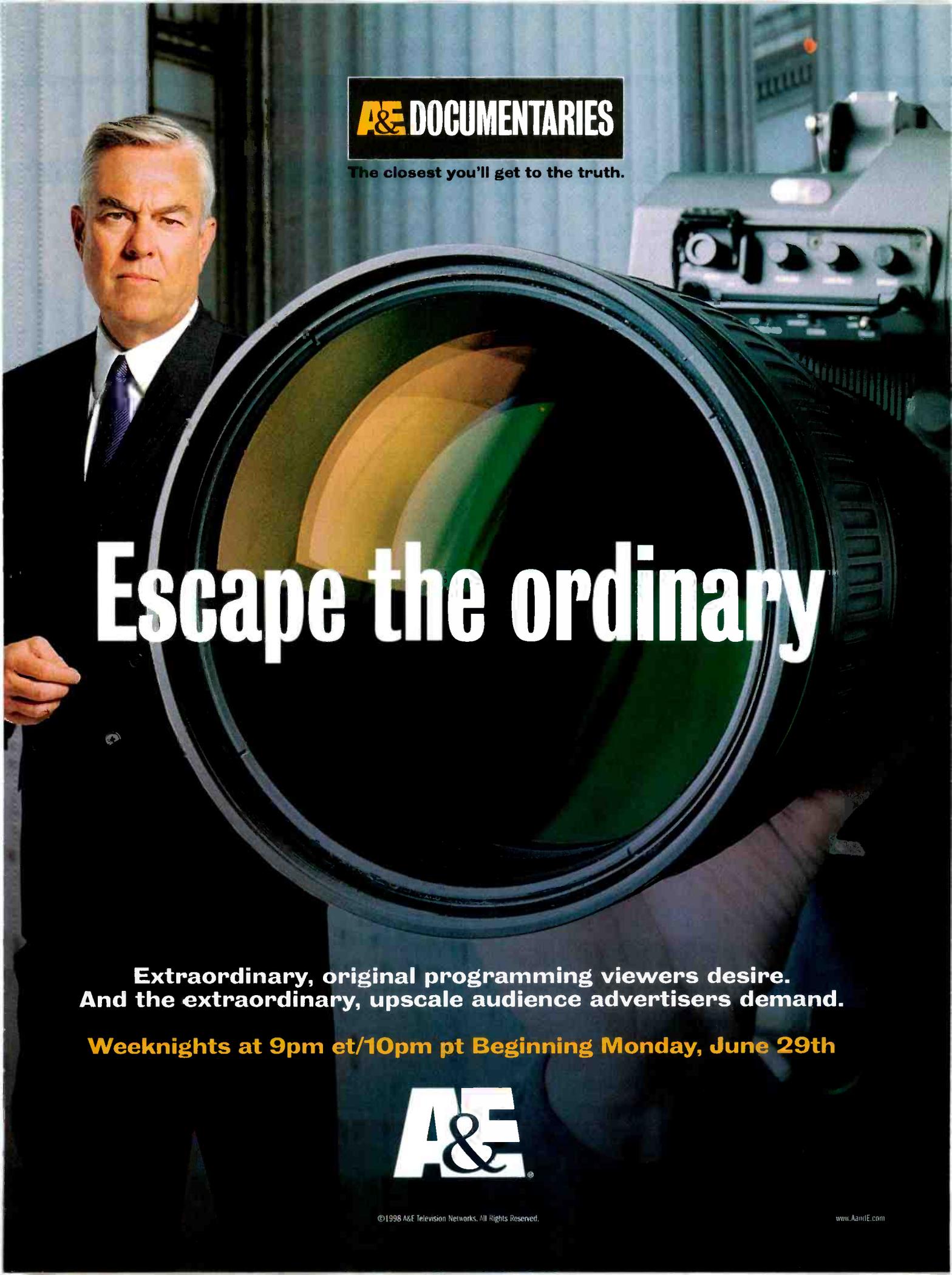
lineup

**THURSDAY**

|            | 8:00   | 8:30  | 9:00  | 9:30  | 10:00                                   | 10:30 |
|------------|--|---|---|---|---|-------|
| <b>NBC</b> | <b>Friends</b><br><i>Comedy</i>  | <b>All My Life</b><br><i>Comedy</i> /A single mom has to cope with raising her son and taking care of her adult siblings. | <b>Frasier</b><br><i>Comedy</i>   | <b>Veronica's Closet</b><br><i>Comedy</i>     | <b>ER</b><br><i>Drama</i>               |       |
| <b>ABC</b> | <b>Mr. Chapel</b><br><i>Drama</i> /A man who had been the victim of a crime long ago now spends his time crafting unique punishments for criminals who have outsmarted the legal system. |   | <b>ABC Thursday Night Movie</b>   |   |   |       |
| <b>CBS</b> | <b>Promised Land</b><br><i>Drama</i>   |   | <b>Diagnosis Murder</b><br><i>Drama</i>   |   | <b>48 Hours</b><br><i>News magazine</i> |       |
| <b>FOX</b> | <b>World's Wildest Police Videos</b>   |   | <b>Hollyweird</b><br><i>Drama</i> /Three Midwest teens take their local cable show on the road and end up in Hollywood, chronicling unsolved murders. |   |   |       |
| <b>UPN</b> | <b>UPN's Way Out There Movie</b><br>Original fantasy, science fiction and adventure movies.  |   |   |   |   |       |
| <b>WB</b>  | <b>The Wayans Bros</b><br><i>Comedy</i>  | <b>The Jamie Foxx Show</b><br><i>Comedy</i>   | <b>For Your Love</b><br><i>Comedy</i> /Three couples learning to live, work and love in suburbia.   | <b>The Steve Harvey Show</b><br><i>Comedy</i> |   |       |

**FRIDAY**

|            | 8:00  | 8:30                                     | 9:00   | 9:30   | 10:00                                | 10:30 |
|------------|---|--|--|--|--------------------------------------|-------|
| <b>NBC</b> | <b>Trinity</b><br><i>Drama</i> /A family drama about a large Irish-American family from Hell's Kitchen. The five grown children are often at odds with one another, and loyalties are tested. |  | <b>Dateline NBC</b><br><i>News magazine</i>  |  | <b>Homicide</b><br><i>Drama</i>      |       |
| <b>ABC</b> | <b>Two of a Kind</b><br><i>Comedy</i> /The Olsen twins return to TV, scheming to get their baby sitter and single Dad together.   | <b>Boy Meets World</b><br><i>Comedy</i>  | <b>Sabrina, the Teenage Witch</b><br><i>Comedy</i>   | <b>Brother's Keeper</b><br><i>Comedy</i> /An English professor (and single dad) must keep his NFL-playing brother in line. | <b>20/20</b><br><i>News magazine</i> |       |
| <b>CBS</b> | <b>Kids Say the Darndest Things</b><br><i>Comedy</i>  | <b>Candid Camera</b><br><i>Comedy</i>    | <b>Buddy Faro</b><br><i>Drama</i> /L.A. private-eye Buddy Faro (Dennis Farina), who has been missing for 20 years, returns, found by a young private detective who idolized him. The two team up and bring old-style detective work to solving crimes. |  | <b>Nash Bridges</b><br><i>Drama</i>  |       |
| <b>FOX</b> | <b>Living in Captivity</b><br><i>Comedy</i> /Couples looking to escape the stress of city living move to the suburbs.   | <b>Getting Personal</b><br><i>Comedy</i> | <b>Millennium</b><br><i>Drama</i>  |  |                                      |       |
| <b>UPN</b> | <b>Legacy</b><br><i>Drama</i> /A family living in 1880s Kentucky copes with the rapidly changing times of the late 19th century.  |  | <b>Love Boat: The Next Wave</b><br><i>Drama</i>  |  |                                      |       |

A man in a dark suit and tie stands in a technical or industrial setting, looking through the large lens of a camera. The lens is the central focus, showing a blurred view of the scene beyond. The background includes various pieces of equipment and a control panel.

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lineup

SATURDAY

|            | 8:00   | 8:30        | 9:00   | 9:30 | 10:00  | 10:30 |
|------------|--|-------------|--|------|--|-------|
| <b>NBC</b> | <b>Wind on Water</b><br><i>Drama</i> /Billed as a mix of <i>Melrose Place</i> and ESPN's <i>X Games</i> , it's about a family rivalry on the big island of Hawaii, with lots of surfing and helicopter skiing thrown in. |             | <b>The Pretender</b><br><i>Drama</i>   |      | <b>Profiler</b><br><i>Drama</i>  |       |
| <b>ABC</b> | <b>America's Funniest Home Videos</b><br><i>Comedy</i>   |             | <b>Fantasy Island</b><br><i>Drama</i> /This is not your mother's <i>Fantasy Island</i> . Malcolm McDowell plays Mr. Roarke, and Madchen Amick ( <i>Twin Peaks</i> ) takes over for Tattoo.   |      | <b>Cupid</b><br><i>Drama</i> /Trevor Hale thinks he's Cupid. He tells his psychiatrist that he was kicked off Mt. Olympus for ungodlike behavior and now must do time on earth, uniting 100 couples without his bow and arrow. |       |
| <b>CBS</b> | <b>Early Edition</b><br><i>Drama</i>   |             | <b>Martial Law</b><br><i>Drama</i> /A Chinese cop (played by action star Sammo Hung) tracks a former friend and protégé to L.A., where she is now on the wrong side of the law. He does such a great job, the L.A. police ask him to stay. |      | <b>Walker, Texas Ranger</b><br><i>Drama</i>  |       |
| <b>FOX</b> | <b>Cops</b>  | <b>Cops</b> | <b>America's Most Wanted: America Fights Back</b>  |      |  |       |

hispanic TV

spanish steps CONTINUED FROM PAGE 24

Madelaine Casanovas, media director of Accentmarketing in Coral Gables, Fla., the Hispanic agency for Univision advertiser Chevrolet.

Univision's new programs go well beyond traditional soccer and soap-operalike *novelas*. "This year, we are going after superstar talent. More new shows, new formats and more talent," says Mario Rodriguez, vice president of programming for Univision. Univision's success with its '97 launch of a morning show modeled after *Good Morning America*, called *Despierta America* (Wake-up America) gave its programmers the courage to move into other formats not typically seen on Spanish-language TV, such as talk shows, children's programs and made-for-TV movies.

In a similar vein, Univision competitor Telemundo also plans to debut 12 new programs this fall, including action/adventure films, buddy cop shows and sitcoms. Telemundo's lineup will be announced in a presentation in New York on June 16. "Some of these pilots are costing us several hundred thousand dollars to produce—numbers never seen for Spanish-language television,"

Levin says. Many of the shows are being produced with the assistance of Columbia/Tristar as part of Telemundo's new relationship with Sony Pictures Entertainment and TCI's Liberty Media, which are awaiting the FCC's blessing to acquire the network.

But if advertisers are pleased with the Hispanic networks' desire to play catch-up with traditional networks in its billing cycle, research and programming, they do not applaud its goal of achieving parity in rates. "Spanish-language TV hasn't received rates commensurate with its viewership," Cisneros says, "but we are working to close that gap." Though he won't say what rate

increase his network will be seeking this year, he does say it will be up from '97, a year that saw a substantial rise from the one before.

"If there is one complaint among Hispanic media buyers, it

**"Spanish language TV hasn't received rates commensurate with its viewership. But we are working to close that gap"**

**—Henry Cisneros  
president and COO, Univision**

is that the cost of Univision is increasing too much," Casanovas says. "It's great that [Univision] wants to be on a par with the general market, but they have to recognize the reality that Hispanic budgets aren't so high." ■

Meryl Davids is a freelance writer based in Coral Springs, Fla.



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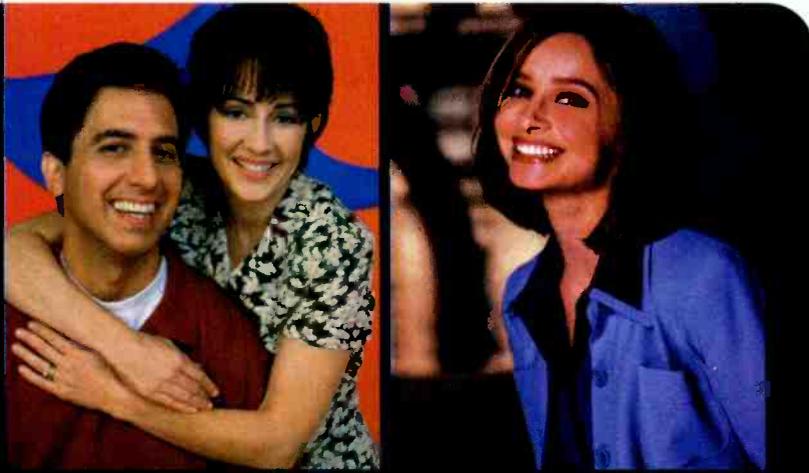
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new faces

# falling stars

NETWORK PROGRAMMERS  
ARE NOT COUNTING ON  
FORMER FAVORITES TO PULL IN VIEWERS

BY JOHN CONSOLI



**FACE LIFT** Ray Romano of *Everybody Loves Raymond* and Calista Flockhart from *Ally McBeal* helped boost ratings for CBS and Fox.

A look at the recently announced prime-time programming schedules for the 1998-'99 network TV season reveals fewer new sitcoms and drama series with veteran TV stars heading the casts.

It has taken the broadcast networks a long time to develop the courage to offer prime-time schedules that include a significant number of actors and actresses who have never done TV work before—especially if they are truly new faces.

Through the early days of television and into the 1970s and 1980s, the networks, in many instances, were able to lure viewers simply by airing programs with a known star. And when the show ran its course, the actor was given another vehicle.

But, with the proliferation of cable networks and the scores of programming choices viewers are now being offered, just plopping a name TV star in a sitcom no longer works its magic on viewers, and network programmers are beginning to realize this.

Perhaps their first clue came from the ratings failures over the past few seasons, including shows starring such actors as

Tom Selleck and Ed Asner (*The Closer*), Tony Danza (*Hudson Street* and *The Tony Danza Show*), Ted Danson (*Ink*), Shelley Long (*Kelly, Kelly*), David Caruso (*Michael Hayes*), Damon Wayans (*Damon*), Dan Ackroyd (*Soul Man*), Ann-Margret (*Four Corners*) and Danny Aiello (*Dellaventura*).

All the programming execs really had to do, however, was to open their eyes to see what has been successful on their networks over the past few years. Roseanne (*Roseanne*), Jerry Seinfeld (*Seinfeld*), Tim Allen (*Home Improvement*), Drew Carey (*The Drew Carey Show*), and Ray Romano (*Everybody Loves Raymond*) were stand-up comedians before being given network TV vehicles. The cast of *Friends* were hardly household names when their show first aired. And then there's Roma Downey, who stars in prime-time television's sixth-most-watched show of the year, *Touched by an Angel*; Jenna Elfman, star of *Dharma and Greg*; Calista Flockhart of *Ally McBeal*; and the young cast of the critically acclaimed *Dawson's Creek*.

This fall, there will be lots of new prime-time TV faces. ABC will offer *Brother's Keeper*, about an English professor raising his eight-year-old son, starring Jason Cooper; *Sports Night*, about co-hosts of a nightly cable sports show, starring Josh Charles, and *The Hughleys*, about a black family that moves to a white neighborhood, starring D.L. Hughley, who is also a writer for the show.

On the NBC schedule is *Will & Grace*, about an interior designer and her gay lawyer roommate, starring Eric McCormick and Deborah Messing. NBC also offers *Conrad Bloom*, about an ad agency executive who's surrounded by a female boss, a female best friend, his mother and his gay sister. The show stars Marc Feuerstein. Fox offers newcomer comedian Sue Costello in *Costello*, about a blue-collar Irish bartender in South Boston, and John Patrick Walker in *Hold-ing the Baby*, about a workaholic father who must hire a nanny to watch his kid. CBS passed on a project by TV veteran John

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## UPFRONT ■ THE PROGRAMS

ratings



THE OLD DAYS *Gunsmoke* defines what network TV was all about.

# share and share alike?

A 20 SHARE IS AN ELUSIVE THING, BUT WHAT DEFINES SUCCESS THESE DAYS MAY BE OPEN TO INTERPRETATION

BY VERNE GAY

Once—long ago in a faraway land—a 20 share for a network prime-time TV show was a ticket to oblivion. The number smacked of failure, defeat. A sure sign that cancellation was right around the corner.

Today, a 20 share is everything: the moon, the stars, the ticket to riches and dominance. Today, a network television show with a 20 share—of households, adults 18-49, women, men, kids, *anyone*—is considered a phenomenal success. A winner. A franchise.

Funny how times change. What isn't funny is this: Prime time shows with 20 shares (or 21, or 22, or even 18 and 19) have become the most elusive thing in television. What was so easy to achieve 5 or 10 years ago, is now next to impossible. And—you got it—the trend does not bode well for the business of network television, which turned 50 in May.

Where have all the big numbers gone? And with a few obvious exceptions (*ER*, star-studded finales, major specials and mini-series) will the networks ever see these kinds of numbers again?

Most industry observers agree something ominous is happening to network viewing, but what people can't agree on is *what*. The old bogeys—new media, cable and the like—remain the usual suspects. But there's a growing number of observers

who believe that the steady decline in viewing (which has accelerated in recent years) may be directly linked to the way the networks are doing business.

The enemy, in other words, may be coming from within.

It is an unsettling realization, if true, but it's difficult to quantify because the argument inhabits the realm of the unquantifiable. To wit: Are shows any better or worse than they were a decade ago? And more to the point: Have the networks, increasingly eager to own a piece of everything they broadcast, put a throttle hold on the creative process? "Micromanaging [shows] is back with a vengeance," gripes one industry executive, voicing a common criticism. "This rounds off the edges of shows, when the audience is screaming for something different."

The dismal stats are indisputable. Five years ago, a total of 35 shows ended the season with a 20 percent share of the audience or better. Most of them are long gone. At the end of the 1998 season, probably only 11 shows will end up posting a 20 share, or better. Only 11.

Basic cable can take much of the blame. Between the 1993 and 1997 seasons, basic cable has carved a 35 share of

prime time, an increase of more than 10 share points. Over the same period, while the four majors declined more than 10 share points (from an average 70 share to an average 57 share).

A share—or percentage of TV sets in use—is, of course, irrelevant in the business of buying commercials. But in the business of network programming, it remains alive and well, a convenient, simple yardstick that denotes a show's popularity and dominance (or lack thereof) relative to the competition at any given moment. A big share, 20 and above (particularly among women 18-49) means dominance. A low share, 10 and below, means weakness, vulnerability and imminent cancellation.

Even these parameters are wide open to interpretation. *Ally McBeal*, the standout success of the '98 season, will end up with about a 15 household share, with a significantly higher share of women 18-49. Meanwhile, the WB's *Dawson's Creek* will end the season with around a 7 share (and significantly higher share of teens). It, too, is considered a major success.

Which begs the obvious question: Why is big necessarily better? "Our biggest mistake," NBC West Coast president Don Ohlmeyer said at the recent upfront, "is allowing so many misconceptions to flourish. What does 'share' mean? I keep hear-

ing that NBC's audience is shrinking [but] I'm delivering half a million more viewers per minute" than in the '50s or '60s.

He's right, but what none of the networks are doing with any regularity is producing hits, those solid-gold franchises such as *Gunsmoke*, *Bonanza*, *All in the Family* and *Dallas* that once defined what network television was all about.

Consider, in fact, what a 20 share for a regularly scheduled prime-time show can mean for a network: It can draw viewers to lead-in and lead-out shows, build an entire night and, through promotional efforts, help propel an entire schedule. Simply put, big numbers are the lifeblood of this business. Without them, a mainline network (and not a niche like WB) merely stays afloat—and barely, at that.

In an interview just before the fall schedules were announced, Sandy Grushow, president of 20th Century Fox Television, which is arguably the hottest TV producer in Hollywood right now (*Ally*, *Dharma & Greg*, *X-Files*), says that "part of the problem is that there are so many bloody pilots being written, cast and shot at the same time in order to support what is today a six-network economy. [A little over] a decade ago, it was a three-network economy. That leads to a real dilution of talent."

But, "it goes deeper than that. There are now complicated agendas that have been added to this mix," Grushow adds. "The sheer fact is, these networks are behind closed doors as we speak, trying to figure out what to put on the air. They are all obsessed with what the competition is doing. I believe this is leading to much more of a creative compromise than ought to exist."

The reason, in part, is because a show is often selected based on how it will do opposite another show. Of course, scheduling decisions have always been predicated on this logic, to a certain degree. Yet in the past, key programming moves were more often determined by gut and instinct—and by individuals such as William Paley, Robert Sarnoff, Leonard Goldenson, Grant Tinker and Brandon Tartikoff. These days, research has assumed primacy over instinct.

Grushow, who once ran Fox Entertainment, notes that, "It's not always about what the best show is anymore. It's no longer solely informed by a passion for an idea or a project. So much of it is about 'what on earth is ABC going to do on Tuesday, or what's CBS going to do, or what's the WB going to do, or UPN?' I think a lot of really terrific shows wind up at the side of the curb, as opposed to on the schedule, because network executives are so busy trying to figure out what everyone else is doing."

Network executives are also busy figuring out how to contain,

or at least control, costs. This job has assumed crisis proportions simply because the cost of *retaining* hits has exploded. NBC recently paid \$13 million an episode for *ER* and future license renewals for other hits could reach stratospheric heights as well. Some have argued that this cost curve could ultimately demolish the network business.

How should the nets control costs? Own your own shows, which the networks have increasingly done since the collapse of the FCC's financial interest-and-syndication rules. Seven of eight new CBS shows will be produced by a CBS-owned production entity. NBC has secured ownership stakes in most of the new shows that will air on the network. ABC and Fox are pursuing similar deals. Naturally, the own-your-own craze has created a widening rift between networks and producers, who suspect that most network executives pass on their product in favor of the homegrown show.

One prominent industry executive puts it this way: "All things being equal—and I'm not sure they are, when you are talking about art, with a small 'a'—[network executives] should always be able to make some judgment or preference. But what you are seeing is that [the networks] would rather spend a lot of money on deficits on [their own] shows that will fail, instead of paying an outside supplier a \$13 million license fee."

"I think a lot of really terrific shows wind up at the side of the curb because network executives are so busy trying to figure out what everyone else is doing."

—Sandy Grushow  
president, 20th Century Fox Television

This executive adds that "every business should say 'I need to control my costs,' but this isn't the widget business, where you can control the cost of the manufacturing line. This is supposed to be where the creative idea wins the day."

It's instructive to note that truly bad shows can be produced by a major non-network affiliated-studio just as easily as they can by a network-owned studio. Moreover, there are examples of networks passing up their own shows. ABC, after all, passed on Disney-owned *Imagine's Felicity*, which was picked by the WB instead.

Nevertheless, as the Big Four head into another fall season—in which critics will predictably deride a pervasive lack of originality in the new shows and more viewers will just turn over and go back to sleep—they have decided that business-as-usual spells extinction.

But they may also come to the sobering conclusion that the new ways to build audience and control costs have their own unintended consequences as well.

Meanwhile, prime-time shows with a 20 share are going, going...

Verne Gay is the TV reporter for *Newsday*. ■

## analysis

**Back when there were** only three TV networks, a financial analyst maintained that there was only enough money around to support 2.5. The likely casualty? NBC.

This dire prediction was made back in the B.C. (before *Cosby*) era. Then the show took off in the ratings, NBC roared back from the brink, and today the network still enjoys respectable financial health. Such is the power of a mega-hit program. Now that there are six over-the-air webs—and it may be demonstrable that there is only room for 5.5, if not, still, 2.5—the scramble for the big hit show is fiercer than ever. Has nothing changed?

Something has; a smash hit may no longer be enough to do a rescue job all by itself. Changes in the media marketplace make it unlikely.

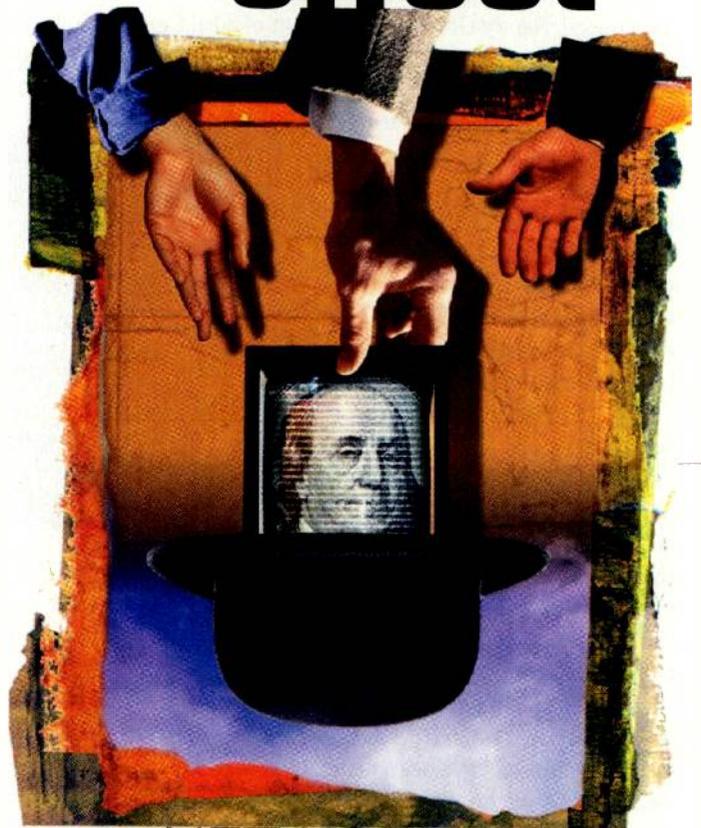
A good approach to marketplace analysis is to look at supply and demand, first as separate forces and then how they play together. On the demand side, the picture starts off quite bright. Considered broadly, the advertising industry has racked up an enviable record for growth, showing only two declines (and those were not severe) on an annual basis since WWII. That's better than the stock market or the economy overall.

The growth in demand on advertising's national side, and on TV, comes from every imaginable sector. Television itself, first with the sale of sets, then color sets and more recently VCRs, added to the pressure. Every new brand, and even old brands with their new flavors, fragrances and sizes, comes into the market. And little ever leaves. Indeed, one of the two down years for national advertising, 1971, occurred when tobacco products were barred from the airwaves. This meant the overnight loss of a top-10 ad category with no way for broadcasters to immediately pick up the slack. That was pretty drastic, but there has been no comparable exodus since. Even then, the industry's average growth rate for the five years following the butt ban was greater than the average for the five years before. That's durability.

The TV networks shared in this growth and even propelled it. They created and ran the most effective means of nationwide simultaneous ad delivery that has ever existed. They controlled a scarce resource—access to virtually every household in America—and were able to increase prices with great regularity thanks to the consistent growth of demand.

The supply side, too, starts out being quite attractive. There were only a few TV stations in most markets—on average, three and a fraction. Generally, the strongest stations were affiliated with one of the networks and attracted the vast bulk of TV viewing. The amount of time devoted to advertising was pretty much fixed. There was, then, a classic imbalance

# cost AND effect



NETWORK TV  
BARELY MADE SENSE  
AS A THREE-WAY  
COMPETITION: CAN IT  
CONTINUE WITH SIX?

**BY ALAN GOTTESMAN**  
ILLUSTRATION BY JON CONRAD

between demand, which kept growing as new products entered the market, and supply, which, when measured in available rating points, hardly grew at all, resulting in a built-in escalator for national TV ad prices.

In this circumstance, it was more likely that a TV network would make a star than vice versa, as happens nowadays. The network television business grew strong enough to draw fire from competitors and customers, but not strong enough to fend off restrictions in its freedom of operations.

This is not a story about how well-meaning but misguided regulations ultimately crippled an industry, although it could be. The networks' present stress also reflects certain features in the business model; things that seemed like good ideas, or even inevitabilities once, but didn't change with the shifts in circumstance.

One good idea gone screwy is the notion of network compensation. Networks pay their affiliates to carry network shows. Originally, that was the way to ensure strength and stability throughout the mighty distribution system. With ad demand strong and no practical alternative medium available to most big national advertisers, the networks' idea of sharing a few bucks off the top with their local stations was a cheap price to pay for allegiance.

One inevitability was the dependence on a single source of revenue, advertising. Networks never developed other businesses, either out of concern over provoking new regulations, or for fear of seeming somehow undignified, or a bit of both.

In addition to strong demand for national advertising and the limited number of competing alternatives to sate demand, there was another favorable "given" circumstance. Advertising was dominated by sponsors that needed bulk audiences for their ads, and the broadest possible distribution for their ad messages.

A lot has changed in recent years, but two things haven't. First, the demand for national ad space and time continues to grow. As always, every new whatever that comes into the market must push its way into a system that is already crowded. Second, although it may seem surprising at first, the supply side hasn't provided much relief.

Despite the proliferation of new TV alternatives—cable and satellites, primarily—there may be no more national rating

points available now than there were before these things came along. People have more viewing alternatives; but total viewing to commercial TV, as measured in rating points, has probably not seen a material gain in more than a decade.

That's why network prices have been going up even as network audiences shrink. The value of a rating point will rise as long as demand (by advertisers) goes up faster than supply (of rating points by the media), and the networks still have more rating points for sale than anyone else.

But that's not enough to make it a good business. A structure designed to run a business that controls a scarce but precious commodity may not work if the commodity becomes commonplace.

The maturing of cable television and the appearance of satellite-delivered telecasts has provided alternatives to network television that audiences and advertisers are finding increasingly attractive. The networks' role as toll collector on the one route to national advertising distribution is over forever.

And the cost structure that arose in the years when the networks reigned as unchallenged Kings of Media Hill are not only hard to defend today, but also hard to change. The affiliates, for example, have come to rely on their periodic thank-you-for-being-you checks from the networks, and advertisers have become addicted to the audience guarantees that networks, alone among major media, still offer.

Newer competitors have reversed some of these practices. Cable networks are paid by cable systems for being carried, for example. And advertisers are starting to accept the notion that TV is TV; the gap in pricing between broadcast network ad rates

and top-performing cable rates is closing—to cable's advantage.

Although the dearth of hit shows on network TV is not a good thing, it's only one of the industry's problems. And it's as true today as it was in the '80s, when a network executive noted: "Cost

controls don't matter if the jokes aren't funny." It may take more than funny jokes to bring prosperity to the industry's 2.5, 5.5 or even 10.5 players. ■

Alan Gottesman, principal of West End Consulting, writes a weekly column for *Adweek*.

**The cost structure that arose in the years when the networks reigned as Kings of Media Hill are not only hard to defend, they are hard to change.**

## epilogue



**MORE THAN A JOB** Writing for *Cybill* was an adventure.

# hey, buddy, can you spare some time?

A PERSON WHO  
MAKES HIS LIVING  
WRITING FOR SITCOMS  
WONDERS IF  
ANYBODY'S WATCHING

**BY MARK HUDIS**

## Apparently, nobody watches television.

Based on a controlled, double-blind survey of six drunk guys at McSorley's, a Vegas cab driver and a few cute women at the local Au Bon Pain, this is the conclusion I've drawn. And, like a re-united Germany or Parmalat—the milk that needs no refrigeration—it fills me with both wonder and terror. Here's why: I make my living writing for television, and if you aren't tuning in, I'm the next tilt-a-whirl operator at Six Flags Over Loserburg.

An explanation: When I nabbed my first TV writing gig last June, after five years of spec scripts, rejections, premature balding and girlfriends who left me for drummers and guys named Brad, it was like hitting the lottery. Literally overnight I bade farewell to *Mediaweek*, my reporter life and my expense account and pitched camp at the CBS Radford Lot in Studio City, Calif., as a staff writer on the (now defunct) CBS sitcom *Cybill*, smiling so broadly I cracked three ribs and frightened children.

As a sitcom writer, you're given many things: your own office (with phone, window and couch), an extremely generous salary, meals, a parking space and enough junk food to make Marlon Brando say, "That's really an awful lot of junk food." You're surrounded by intelligent, funny co-workers and glamorous celebrities, and you spend at least one-third of every day laughing hard enough to rupture your spleen. In short, you have it all. All, that is, except a life.

Writing 22 minutes of television is nothing if not time consuming, and here's how the process worked on *Cybill*. The show's writers (10 men and four women, a larger-than-average

staff) or perhaps a subgroup of three or four senior writers would outline, or "break," a story. Once the general structure of the story was set, a larger group would flesh out this basic outline into a treatment, a 7-10-page prose version of the episode, complete with individual scenes, basic stage directions and snippets of dialogue. Once this was done, the entire staff would be split into small groups of two, three or four and sent, with copies of the treatment, to get drunk and write scenes in actual sitcom format, with full dialogue, stage directions and jokes (just kidding about getting drunk). When all the groups had finished, the scenes would be compiled into a full script and the entire staff convened to address notes from our executive producer, individual writers and Cybill Shepherd herself. The whole process, when things were running smoothly, took about a week.

Sometimes, when things weren't running smoothly, we only had three days. Once, we had to bang out a whole script in just over 24 hours. And so we'd stay late, driving home just in time to catch the evening news. That is, the 2 a.m. rebroadcast. And we'd work weekends. Sometimes two in a row, which meant 18 or 19 days without a day off. And that's the hell of it.

None of this is meant to inspire pity. In fact, even during the long hours, it's still the greatest job in the world (not including porn star, but I missed the height requirement). The problem is, it becomes more than just a job, it becomes your life. Which is why, whenever I happened to be at a party and someone would ask me what I did for a living, I'd smile and say loud enough to wake up Marlee Matlin from a deep sleep inside a lead hamper on Pluto, "I write for television!" "Really? What show?" "*Cybill*," I'd say. And then, without fail, would come the reply: "Oh, you know, I really don't watch much television."

And so, after hearing this exact same response at least 50 times in the past year, I repeat: Apparently, nobody watches television. But now that we've established a camaraderie, and you realize how much I love my job, would you do me a favor?

Would you start? ■

Former *Mediaweek* reporter Mark Hudis is now writing for the television series *Feelin' Alright*, which will air this fall on Fox.

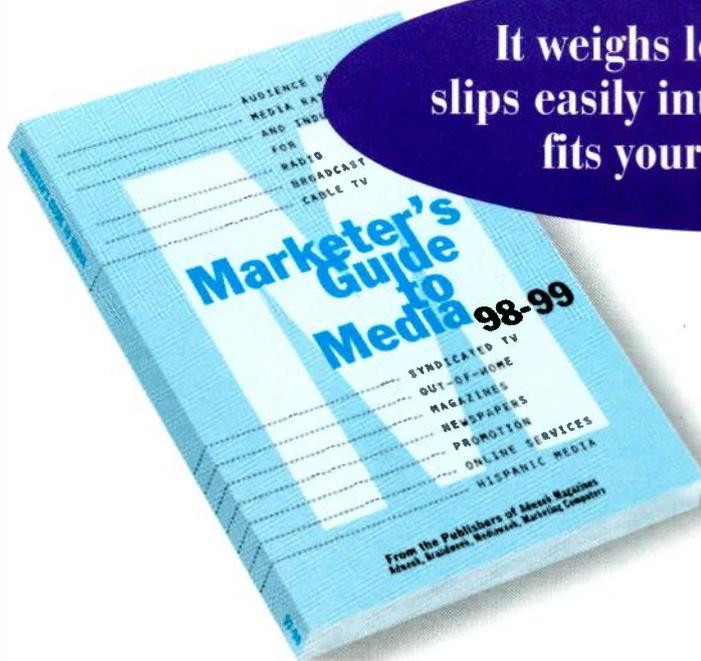
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## MOVERS

### MAGAZINES

**Jamie Diamond** has been named to the new post of West Coast editor of *Made-moiselle...Playboy* senior copywriter **Julia Stedman** has acquired the additional new title of youth marketing specialist. She will work in conjunction with marketing and public relations projects to create strategies geared to the twenty-something demographic...**Steve Luttinger** has been named director of television at *People*. He will manage current television properties for the magazine and will target and develop new programs with partners in the TV industry.

### MEDIA BUYING

**Morris Eliassof** has joined Creative Media as senior vp, director of new business development, a new position. Eliassof most recently was vp of marketing and new business development at TBS Media Management. Creative Media is a media planning and buying agency based in New York.

### STUDIOS/PRODUCTION

**Thomas Staggs** was promoted to executive vp and CFO of the Walt Disney Co. and **Peter Murphy** was promoted to executive vp and chief strategic officer. Staggs, 37, will be responsible for controller functions, acquisitions and investor relations. Murphy, 35, will be responsible for business development and long-term planning for Disney's global businesses.

### TV STATIONS

**Bert Medina** has been named vp and general manager for Chicago's Univision channel 66, WGBO-TV. Medina formerly served 14 years at Sunbeam Television Corp. as VP, programming and operations.

# The Media Elite

Edited by Anne Torpey-Kemph

## The 'SI' Jinx Strikes Again

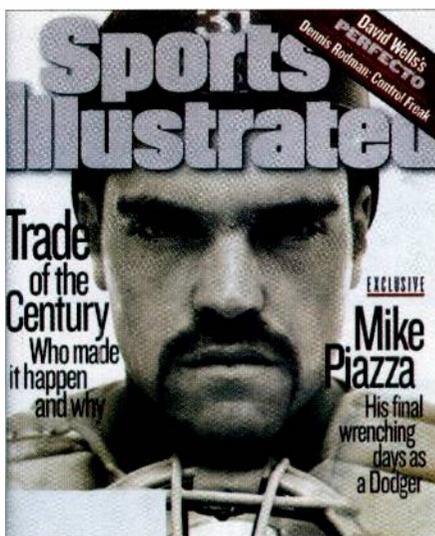
**I**t was bound to happen. The headline of last week's *Sports Illustrated* cover story declared that Mike Piazza's trade from the L.A. Dodgers to the Florida Marlins was the "Trade of the Century." Now for starters, most baseball fans can probably recall enough Babe Ruth-caliber giveaways involving their home teams to take issue with *SI*'s bold proclamation. But worse than that, shortly after *SI*'s Piazza issue went to press, the all-star catcher and future Hall of Famer was traded again, from the Marlins to the New York Mets. Oops. We're not sure if Piazza's latest move merits "Trade of the Decade" status or even "Trade of the Year" honors, but one thing's certain: When *SI* goes out there on a cover, watch out.

Whenever the dominant sports weekly puts a prominent athlete or team on its cover, presenting its subject as a likely champion, the athlete or team

showcases tends to disappoint, or at least that's what superstitious sports fans believe.

Like a modern-day Pharaoh's curse, the so-called *Sports Illustrated* jinx has frightened fans for decades, convincing them that the magazine's imprimatur is something to be avoided. Earlier this year, a cover photo portraying Kansas University as a favorite to win the NCAA basketball tourney precipitated a barrage of letters and calls from KU followers who were certain that the *SI* cover had caused their team's early-round loss.

"We don't believe in the *SI* jinx, but it's talked about plenty," said Joe Assad, an *SI* representative. "Michael Jordan has been on the cover 43 times, and it hasn't appeared to affect him." —Mira Schwirtz



**SI on Piazza: It may not have been the trade of the century, but it certainly was the trade of the week.**

## NBC's Ohlmeyer Previews Burial Suit at Upfront Confab

**Y**ou have to figure into the equation that one of Don Ohlmeyer's favorite pastimes is messing with people's heads, so the wave of oohs and aahs that accompanied his entrance to NBC's recent upfront presentation didn't surprise him. The universal reaction was prompted by Ohlmeyer's new style: the network's West Coast president was wearing a suit. A dark, conser-

vative suit. And a tie. Just how strange is that? Even Ohlmeyer admits it was a stark departure from his usual sweaters-and-khakis-with-loafers fashion



**Ohlmeyer: Always thinking ahead.**

statement. But there was a method to his madness.

What the upfront audience got a preview of, in addition to the network's new shows, was Ohlmeyer's burial attire. "I figured I'd need one of these days

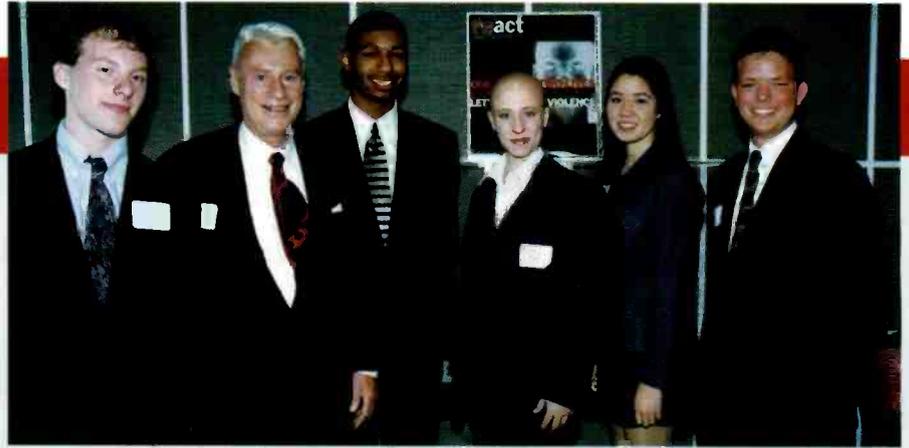
and if I got one for business, it's a write-off," says the tanned and fit broadcast honcho. To test the suit (and it's *not* a designer label), Ohlmeyer laid down on the floor of the store, hands crossed over his chest in front of a mirror, to see how he looked. He liked what he saw, so the outfit now hangs solo in his closet.

Of course with a suit, one needs a tie. So Ohlmeyer, whose tie-rack must have a deserted, barren look, got its second resident. Says Ohlmeyer: "I've got a '60s tie and now I've got a '90s tie." Suits, ties...can socks and wingtips be far behind?

—Betsy Sharkey

# MEDIA DISH

Carlo Vittorini, chairman of Parade Publications and publisher of *react*, recognizes winners of the mag's Take Action awards. (l. to r.): Ben Smilowitz, Vittorini, Amondo Redmond, Molly Madden, Celeste Lopez, Jon Wagner-Holtz.



*Outdoor Life* turns 100: (from left) Todd W. Smith, editor-in-chief; Jason Klein, the Outdoor Company; James Lyons, Undersecretary of Natural Resources; and Efrem Zimbalist III, president and CEO of Times Mirror Magazines.



At the American Business Press spring meeting at La Quinta Resort and Club: (l. to r.) Gordon Hughes, president; Phillip Lemmons, *PC World*; Timothy White, *Billboard*; Peter Bart, *Variety*; and Joe Cappo, Crain Communications.





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*Travel & Leisure* recently launched *Travel & Leisure Golf* as well as *Travel & Leisure Family* at a party at the Mercer Hotel in New York. (from left): Ed Kelly, vp/publisher, *T&L*; Sheryl Stein, advertising and p.r. manager, El Al Israel Airlines; Mike McHale, media director, Spring & O'Brien; and Lori Altman, senior account manager, *T&L*.



Roger Steckler, ad director of *Kiplinger's*, gives a prize to Sharlene Prus of American Express at *Kiplinger's* recent Casino Night in Birmingham, Mich.

**SPOTLIGHT ON...**

**Marcia Bullard**

President, CEO and Editor  
*USA Weekend*

**M**arcia Bullard has some words of advice for those aspiring to career success: Don't try to plan it.

"Work hard and take advantage of all the opportunities that come your way, but be willing to be surprised," Bullard told college students recently in Kansas City, where she was honored as Revlon's 1998 Business Woman of the Year.

"I never made a five-year plan, and I don't intend to follow one now," says the 45-year-old Bullard, who runs Gannett Co.'s *USA Weekend*. "I was lucky to get into a business I loved."

A lucky story break as a cub reporter on the *Democrat & Chronicle*, a Gannett paper in Rochester, N.Y., propelled Bullard up the newsroom ladder, from covering courts and county government to editing the paper's Sunday magazine, *Upstate*, and then on to Washington, D.C., to work on the prototype of *USA Weekend*, which



**Bullard: Making a difference every day at USA Weekend.**

launched in 1985. "That was a once-in-a-lifetime opportunity," she quipped, "because you couldn't stand to go through it again."

Bullard was happily working as the managing editor in 1992 "when, that year, leap year fell on a Saturday. So I asked the staff, 'Let's ask readers to do something with the extra 24 hours and write to us about it.'" The response—70,000 letters and calls—was the start of "Make a Difference Day," the *USA Weekend*-sponsored initiative that last year mobilized 1.3 million Americans to volunteer in their communities.

As effortless as she makes her success sound, *USA Weekend* publisher Chuck Gabrielson says Bullard is "the most driven person I know. She really believed and rallied all of us when she wanted to do [Make a Difference Day]."

Bullard says she loves the day because "it inspires people to keep on doing volunteer work." From her point of view, that kind of responsiveness is the reason why the 21.3-million-circulation *USA Weekend* is "a really good example of how your readers can influence a publication." —Dori Perrucci

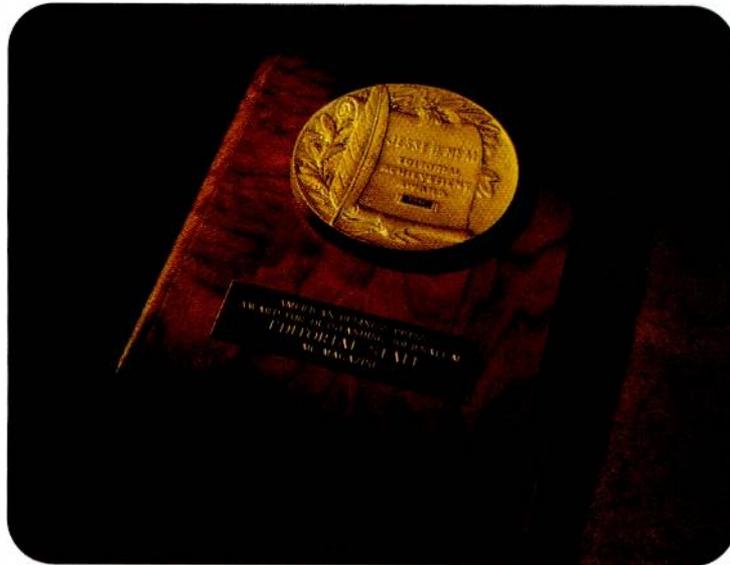
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**BusinessWeek last Wednesday** joined the ranks of companies offering free Internet email on their site ([www.businessweek.com](http://www.businessweek.com)). Certainly, the magazine is smart to jump on the bandwagon. However, at some point, free email is going to become so commoditized as to be worthless, as it already has become among some digerati whose life is an endless cycle of checking their multiple email accounts. Imagine if you had five places to go to check your snail mail. —*Catharine P. Taylor*

## @deadline

### Gamers Ready to Play

At Electronic Entertainment Expo (E3) in Atlanta last week, the multiplayer online gaming category was again flexing its muscles. **Electronic Arts**, San Mateo, Calif., will launch a new multi-player site June 30 for four new Jane's Combat Simulations titles. **Mpath Interactive**, Mountain View, Calif., intends to add age- and sex-targeted advertising capabilities to its gamer site, [mplayer.com](http://mplayer.com), within the next two months.

### What Lawsuit?

Steve Ballmer, executive vice president of **Microsoft**, Redmond, Wash., last week deflected questions about the Department of Justice's antitrust lawsuit against the company at the Harvard Conference on Internet & Society. "I don't focus on the lawsuit," Ballmer said. "My focus is on customers and how we need to enhance our products." Microsoft spends an annual \$2.6 billion researching the Internet.

### Hot Shops Get Wired

**Wired Digital** this week will launch a commerce service, HotBot Shopping Directory. Developed by **Junglee Corp.**, Sunnyvale, Calif., the directory, a spinoff of Wired Digital's Hotbot search service, debuts with merchants including: **Gap Online**, San Francisco, **Kodak**, Rochester, N.Y., and **Barnesandnoble.com**, New York. The ad rate will average \$50 per thousand impressions.

# Yahoo Shoots to Score With Sports Marketing

By Bernhard Warner

Yahoo has hired a San Francisco-based sports marketing firm, MGO Marketing, to improve its chances of landing sponsorship deals with professional sports leagues.

Over the next six months, MGO will be charged with getting the popular search service better access to officials from sports leagues. Yahoo executives are particularly interested in the possibility of striking deals with Major League Soccer and the National Hockey League.

The Santa Clara, Calif.-based Yahoo, the leader among the search services, admits it's just beginning to explore big-ticket sports marketing pacts. While the company may not be ready to shell out a multi-million dollar commitment to the leagues, the exposure generated by such deals is enticing, according to Karen Edwards, Yahoo's vice president of brand management. "These deals provide legitimacy," she said. "It could put us in a place people normally don't see tech companies."

That, in part, explains why rival Lycos recently signed a full-year sponsorship deal with NASCAR to sponsor a car driven by Matt Kenseth, a points leader in the Busch Grand National division. "I think it puts us into a different consumer goods category with the

McDonald's and Pepsi's of the world," said Jim Hoenscheid, director of promotions at the Waltham, Mass.-based company.

Lycos, which does not have a dedicated

sports marketing agency, brokered the deal directly with a company which specializes in NASCAR sponsorships, Charlotte, N.C.-based Roush Racing.

Other than Yahoo and Lycos, a variety of Internet companies, including search service AltaVista and America Online, have opted to work with individual sports fran-

chises. However, most of these alliances have been principally to conduct on-premise promotions over the past year.

And while these companies continue to dedicate more money to traditional media advertising to promote their brands to Web newbies, only Lycos, with its NASCAR sponsorship, has earmarked the dollars to a long-term commitment with a sports league.

Still, with leagues so concerned with expanding their audience overseas, the search services, as media companies, may have an ace up their sleeves in negotiations.

"Where we could really help a league like the NBA is overseas," said Edwards, adding the company has not had any official discussions with that league. ■



Lycos is ahead of the search engine pack with its year-long NASCAR deal.

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[MUSIC BY LAUNCH MEDIA. INTEL p.26 | BRIGGS TAKES HELM AT ADAUCTION.COM p.26](#)

[ROWE: NO-LIMIT INTERNET p.28 | TELCOS PLAY ISP GAME WITH SEARCH ENGINES p.30](#)

# bits

## ▶ Better Homes and Gardens Online

(www.bhglive.com) has produced a Homeplans site with house plans that include photos and drawings of exteriors, floor plans, dimensions and detailed descriptions. All plans can be purchased. BH&G Online is the most recent interactive venture from Des Moines, Iowa-based Meredith's *Better Homes & Gardens*.

▶ As expected, interactive agencies **Modem Media**, Westport, Conn., and **Poppe Tyson**, New York, merged last week to form **Modem Media.Poppe Tyson**. Bozell Worldwide, Poppe's parent, was acquired last year by True North Communications, which also owns a stake in Modem Media. G.M. O'Connell, chairman of Modem, will be chairman and CEO of the new company.

▶ **NBC Interactive**, New York, has hired **USWeb Studio**, the design arm of Santa Clara, Calif.-based USWeb, to provide Internet production, technical services and other development services for its Web site, www.NBC.com. The site features original programming, including "Homicide: Second Shift" and "The Pretender Adventure," both of which are spinoffs of NBC TV series, as well as areas for all NBC shows.

▶ **Scott Mednick**, founder, chairman and CEO of **THINK New Ideas**, New York, has left the company to pursue philanthropic interests. Ron Bloom, who worked directly under Mednick, will assume his duties.

▶ **DK2 Design**, New York, has been named interactive agency of record for **LEXIS-NEXIS**, Dayton, Ohio, makers of information tools for legal, news and business professionals. The agency's work for LEXIS-NEXIS' Business Information Unit and Corporate Communication Web sites is scheduled to launch this month.

▶ **George R. Garrick** has been appointed president and CEO of the **Flycast** advertising network, San Francisco. Garrick was CEO-North America for **Information Resources and A.C. Nielsen Co.** Outgoing president and CEO Miles Walsh will remain at Flycast for a 30-day transition period as vice president, business planning.

▶ **CareerBuilder**, Reston, Va., makers of electronic recruiting solutions, has launched the CareerBuilder Network, an online listing that syndicates job postings across the Internet. Partners in the network include **CNET**, **Black Enterprise Online**, **AOL Digital Cities**, and **Yahoo**.

## Launch Media, Intel to Make Personalized Music Together

**BY ADRIENNE MAND**—In an effort to expand rich broadband applications that deliver the production quality of TV in an interactive environment, Santa Monica, Calif.-based Launch Media and Intel are collaborating on a personalized music channel. The as-yet-unnamed broadband channel, which will be delivered to users' PCs via satellite, is slated to launch in early 1999.

The music channel will feature content—including album reviews, artist performances, and interviews—currently available through the Launch CD-ROM and the myLaunch Web site (www.mylaunch.com).

Dave Goldberg, CEO of Launch Media, said the new venture will blend the rich media capabilities of the disk with the personalization features of the site. "We're combining the two things that we do ... it's always been kind of our vision," he said. Santa Clara, Calif.-based Intel is an investor in Launch Media and supplies technology and advertising to its music offerings. For this effort, the company will provide technology, including a filtering agent that will allow users to express a preference for certain types of music, while

excluding other musical genres.

"By facilitating the development and delivery of compelling, music-based experiences, we hope to show consumers the

tremendous promise of powerful PCs connected by fat pipes," said Claude Leglise, vice president of Intel's Content Group.

The Launch CD-ROM has a paid circulation of 285,000, Goldberg said, and the Web site has more than 500,000 registered users.

Advertising on the new channel will be personalized and be capable of carrying 30-second TV spots, which can already run on the CD but not on the Web site, Goldberg said. Current advertisers on the site include Lee Jeans and Yahoo. Nintendo and Citibank are among the advertisers on the disk.

"Eventually, we think we can get rid of the disk and a lot of the content [on] the site," Goldberg said. "From Intel's perspective, it's a chicken and egg thing—there certainly has to be some content [before consumers] go out and get a satellite dish. We're going to learn a lot about what people want from a broadband experience." ■



The channel will expand on mylaunch.com content such as this interview with Jewel.

## Adauction.com Adds Execs, Money, in Race to Top

**BY ADRIENNE MAND**—Adauction.com, San Francisco, an online ad auction company, has appointed former Ziff-Davis president J. Scott Briggs as chairman and made several other appointments to its board. The company also said last week that it had raised \$1.6 million to support its monthly online media auctions.

"The race is on to be one of the big three automated sales channels," said David Walmsley, president and CEO. He added that the company views its competition as companies such as DoubleClick and 24/7 Media.

In addition to Briggs, Adauction.com named two other executives to its board: Ronald C. Conway, head of business development at CBT Systems, Menlo Park, Calif., and Chris Redlitz, the company's vice president of media sales.

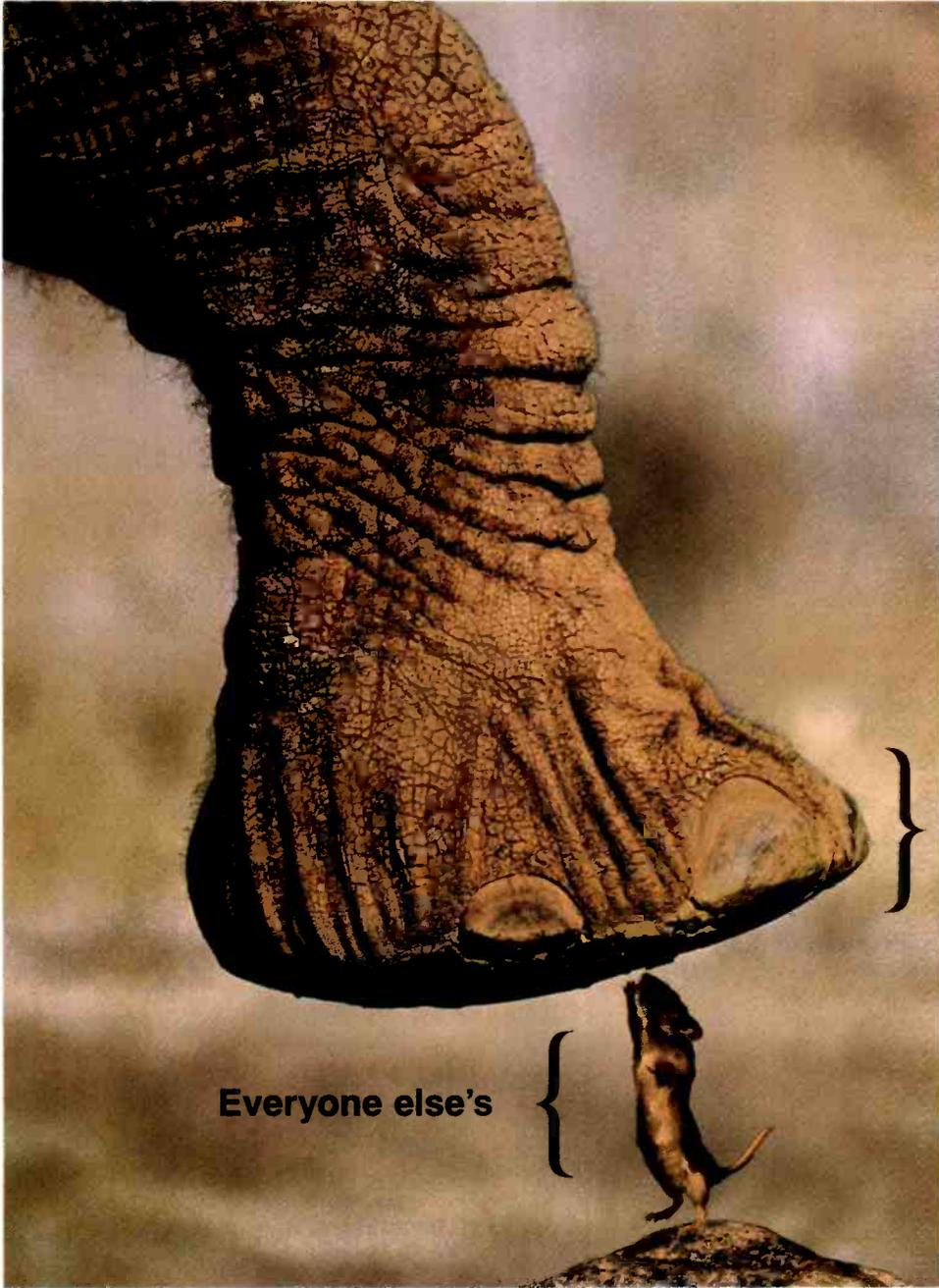
Briggs, who worked at Ziff-Davis for 22 years before retiring last year, said the

Web has "created far more places for people to advertise than anyone could possibly keep track of."

"What I do best is understand where things are going to go next," he continued. "I know that this is an area where we are all going to want to go next."

Adauction.com raised \$1.6 million in a recent round of funding, bringing its total to date to \$2 million in venture and private money. Each of the new board members has invested between \$50,000 and \$100,000, Walmsley said.

The company was founded in September and has held monthly auctions since February. More than 70 publishers are part of the auctions, including the Internet Travel Network and Student Advantage, and more than 130 media buyers are contracted to participate. Last month's average CPM was above \$7, Walmsley said. ■



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## Cyber Shoppers to Clip "U pons"

Fresh off a promising test in Wisconsin, online promotions outfit planet U, San Francisco, has signed on the Virginia-based Ukrop's grocery store chain to bring cyber-couponing to as many as 28 stores in the Southeast United States.

The company has auspicious plans to add several more grocery store chains over the next year to bring its Internet-based coupon product, "u pons," to between 2,000 and 5,000 supermarkets across the country under the tagline, "U surf, U shop, U save." Eventually, the service will be completely paperless: shoppers will be able to download discount product offers off a supermarket Web site directly into their account that will then be redeemable at check-out counters.

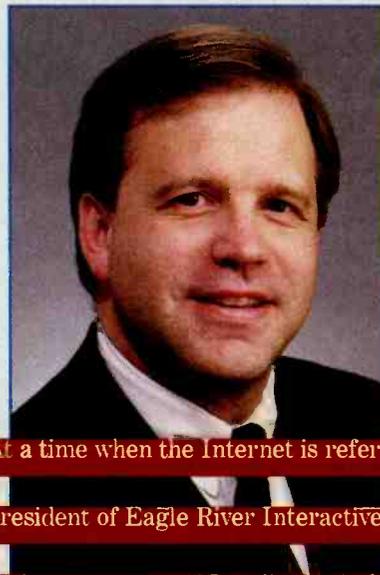
The cyber-grocery shopping segment has been operating sporadically in regions across the country, led by Skokie, Ill.-based Peapod and NetGrocer, New York. While there are no definitive projections for the nascent marketplace, analysts expect it will grow incrementally as more time-strapped shoppers become accustomed to placing grocery orders online.

Encouragingly, major packaged goods companies, including Procter & Gamble and Unilever, have expressed interest in doing more business with cyber grocers. Among the chief obstacles to cyber-couponing, however, are manufacturers' concerns of fraudulent coupon duplication and, for consumers, whether or not the coupons are convenient. "Online coupons have to be easy. If it takes any kind of effort, any kind of time, this will never happen," said Maria LaTour Kadison, senior analyst at Forrester Research, Cambridge, Mass.

—Bernhard Warner

## IQ movers

Kor Media has appointed **Mark Pettit**, former director of communications at MCI, Atlanta, as executive vice president and partner of the Atlanta-based new media marketing and communications firm ... **Doug Wintz** has been appointed to the newly-created position of general manager at CondéNet, New York. He was previously vp of network development at Softbank Interactive Marketing, El Segundo, Calif. ... **Robert O. Frasca** has been named vp of product management at Lycos, Waltham, Mass. He was previously svp of WiseWire, Pittsburgh ... **Dominic Tassone**, formerly of Streams Online Media Development, Chicago, has been named business development manager at Neural Applications Corp., Coralville, Iowa.



INSIDER

## ROWE RULES

By Adrienne Mand

At a time when the Internet is referred to in revolutionary terms, Kevin Rowe, president of Eagle River Interactive in Chicago, has ample enthusiasm—tempered with some caution. "I really think the Internet has a chance to do to the world

what the phone did," says Rowe, 39. But, he cautions, "Until there's a reason to [go online], people aren't going to change their behavior."

A finance major and marketing/advertising minor at the University of Illinois, and a graduate of Northwestern's J.L. Kellogg Graduate School of Management, Rowe was an associate partner with Andersen Consulting and was vice president and general manager of the Midwest region of MCI Systemhouse, a systems integrator for large companies, before joining Eagle River in December 1996.

The firm became wholly-owned by Omnicom Group in August 1997 and is agency of record for Sprint. Other clients include Hyatt Hotels & Resorts, Sony, Kodak and Intuit. Rowe expects Eagle River to expand its current operations in New York and France, and perhaps open outposts elsewhere in Europe, Asia and Latin America, by the end of this year.

Indeed, Rowe spends much of his time these days thinking about the possibilities for marketers from around the world on the Internet. Rowe expects businesses to expand their reach globally this year, but he adds the key to successful international business is actually localization.

"You go live on the Web and [more than] 130 countries can see what you've got out there. You have to think about that," he says. "But effective marketing is not selling everything in English and not from an [American] cultural bent.

"It's a bad place to be because you're going to limit what you can do," he



explains. "What do [foreigners] care what the weather is in the U.S.?" Instead, he says, companies should create unique content on parts of their sites to appeal to citizens of other countries.

Rowe also jumps into the debate concerning whether the Net is suited to becoming either an entertainment or commerce medium. He believes there's no need to differentiate. "I think the two can be blended together. It's no different than what retailers are trying to do in their stores," he says.

And as the medium moves forward, Rowe's concerns continue to evolve.

"In my mind, we haven't even scratched the surface of what it's going to be," he says of the Internet's scale. "We're not even a thumbnail into a barrel." ■







# Dialing for ISP Dollars

The telcos are pursuing online partners to ring up ISP subs. *By Bernhard Warner*

**W**hen AT&T and Lycos finally announced last month that the two would join forces on an Internet access service, the industry shrugged. After all, MCI and Yahoo had cut the first, and at the time, most significant deal to build a co-branded online service in January. And



AT&T's Schulman

feels that promoting

the WorldNet ISP to

online communities

could reduce churn.

AT&T was also about to enter into nearly identical alliances with Excite and Infoseek and a distribution deal with Yahoo.

AT&T's deal-making is more than just a case of one-upmanship between the Coke and Pepsi of the telecommunications industry. The underlying truth is that telecommunications companies need CPR in the form of content, portals and renewals if they are going to carve a profitable business out of the low-margin Internet service provider market. Indeed, MCI, Washington, and AT&T, New York, only struck their deals after realizing that solely giving Internet-hungry consumers the connection, without the content, is not a winning

proposition. And it's no coincidence that the new services resemble what America Online has been providing all along. "They're just a pipe," says Boston-based Yankee Group analyst Joe Bartlett of the telco ISPs. "That's all the telcos are ... It's a concession by Sprint, MCI and AT&T."

The division of labor in each deal works like this: the telco provides the pipe and the customer service, and the search engine provides each subscriber with a portal to the Internet.

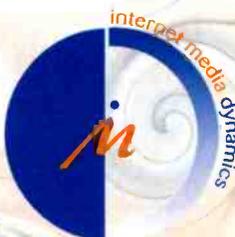
"I don't think anybody can do it by themselves," says Dean Colantino, sales and marketing director at AT&T WorldNet. "I think everybody needs help. I think everybody needs partners." What companies such as AT&T, MCI and Sprint get for their efforts, in addition to a hoped-for surge in subscribers, is Internet ubiquity that they can only attain with the search engines' help. For instance, in AT&T's case, the company will now have each of the top four search services plugging AT&T phone products, including its WorldNet ISP.

The lack of success by the telco-operated ISPs in gaining subscribers is in stark contrast to the success of AOL in both attracting customers and keeping them. The Dulles, Va.-based service's combination of connectivity and content has caused it to gain more new subscribers—after it introduced a \$2 rate hike in January—than WorldNet, the largest ISP with 1.1 million subs, has amassed in more than two years in operation.

AOL attributes its success to the power of its name. "We really do have the benefit that consumers buy brands and we have the only true consumer brand online," says Barry Schuler, president of AOL Interactive Services.

But it's also about making the service "sticky" so that consumers who sign on don't sign off. AOL has been sweetening its service with offers galore, including a discount long distance plan for AOL users, free access to Bloomberg financial news, and of course, chat and email. Despite charging \$22 per

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month—tops in the industry for home-based dial-up service—AOL has seen its subscriber totals grow from 7.8 million to 12 million customers in the past 16 months. Schuler believes AOL's portal-like personalization features, such as customized stock portfolios and buddy lists, have built customer loyalty.

"We don't figure out how to deliberately make it harder for people to leave, we think of it in the converse," Schuler says.

With more than 4,500 competitors in the ISP marketplace and almost as many discount sign-up incentives, customers continue to change their Internet access provider more often than their long distance telephone company. The churn, or rate of customer defection, has hovered around 40 percent the past year. In other words, online access services "can easily expect to lose half their customers from the beginning of the year to the end of the year," says Bartlett.

The road to creating a sticky service is reminiscent of the "Friends & Family" product which MCI successfully rode a decade ago to chip away at AT&T's lead in long distance market share. MCI thinks it has found the equivalent in its deal with Santa Clara, Calif.-based Yahoo. Prior to the March launch of the service, MCI officials

figured the same word-of-mouth that built Yahoo into a traffic magnet, would trickle down to MCI's sagging Internet sign-up business.

AT&T's Dan Schulman, president of WorldNet, has a similar plan. "What we're trying to do is team up with partners who have both the reach and, more importantly, the communities that have formed around them so we can target WorldNet to unique communities and ultimately reduce churn," he says. In addition, AT&T

vows to pay more attention to its existing customers with plans to sweeten the WorldNet offers by lumping it with other AT&T services. AT&T will also be able to sell its products through promi-

nent placement on the search services.

In explaining the alliances, he boils it down to two necessary ingredients for building the coveted "sticky" Internet service. The search services with their loyal audience, he says, are "the eyeball magnets." The telcos, with their communications expertise, such as AT&T's plan for audio chat sessions, are "the velcro" that will make a Web viewer more inclined to stay put.

Of course, AT&T's existing customers are the biggest potential market. Because, as Colantino says, WorldNet customers who also get their long distance service from AT&T are "39 percent less likely to churn."

But not all of the co-branding arrangements center around content. Sprint struck a deal with Pasadena, Calif.-based ISP Earthlink, essentially purchasing its 550,000 subscribers. In so doing, it immediately leapfrogged MCI and the Baby Bells to become the second largest ISP with more than 675,000 customers.

"I think that in this particular case we couldn't go it alone," says Jim Dodd, vice president of Internet services for Kansas City-based Sprint. "We decided this was the smartest way to amass so many subscribers in such a short window of time."

With more subscribers, transaction and advertising revenue grows (the deals differ in how revenue is divided among the partners) turning a low-margin business, reliant upon monthly sign-up fees, into a more profitable one. But as the ISP market marches on, it looks more likely that future partnerships will emphasize content that builds brand-image rather than those that quickly bump up a service's subscriber numbers.

And with online household penetration expected to double by the millennium, online growth will be fueled by brand-conscious newbies, says Yankee Group's Bartlett. "The evolution for consumer online services will look more like a mass market opportunity," he observes, with prominent brands such as AOL having the advantage.

As it is in the real world, in cyberspace the brand's the thing. ■

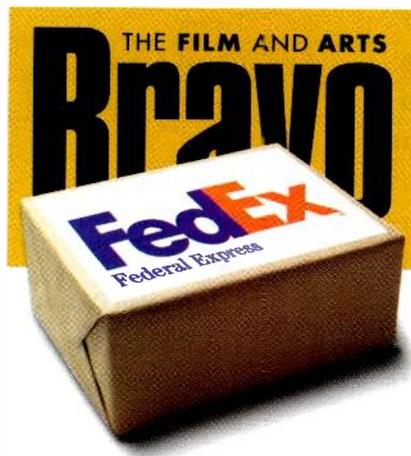
"[Telco ISPs] are just a pipe," says Yankee Group's Joe Bartlett. "That's all the telcos are."

MCI demonstrated with this online campaign that it has AOL in its cross-hairs.

America Online: \$21.95/month :-

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# CULTURE TRENDS

## MTV's Buzz Clip

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

*Week of 5/25/98*

Artist/Group: **Semisonic**  
 Song/Video: **"Closing Time"**  
 Director: **Chris Applebaum**

A sharp but shimmering rock record that takes the listener on a twisted Romeo's road trip of half-empty bars and fevered embraces, Semisonic's latest ***Feeling Strangely Fine*** is probably the loudest come-on record in recent memory. However, it's hardly a mellow space age bachelor pad album. The Minneapolis-based trio mixes a nineties nightcap of vibrant and visceral rock and roll. These guys have got the knack of knowing when to sigh...and when to roar.

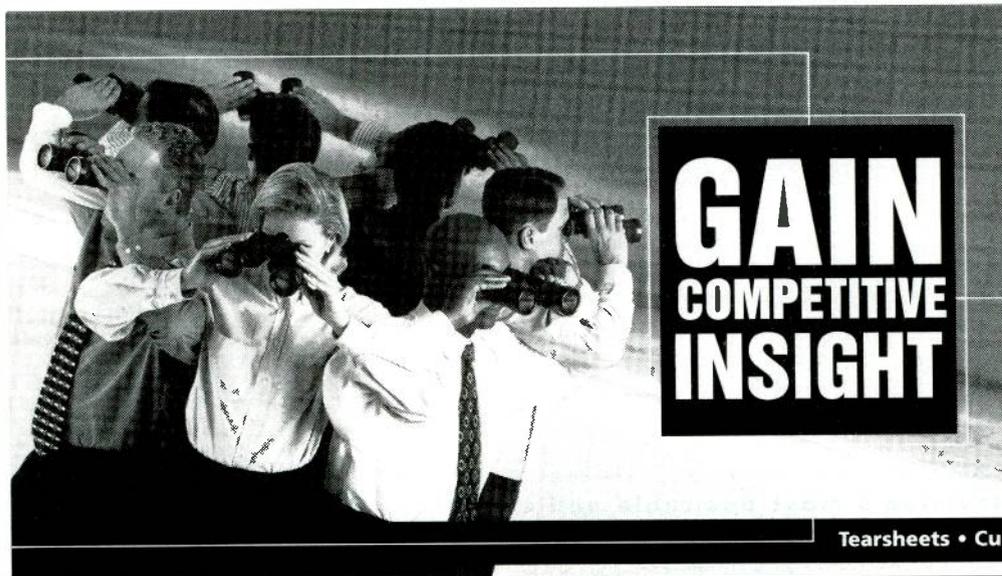
© 1998 MTV

## The Hollywood Reporter's Box Office

*For 3-Day Weekend ending May 25, 1998*

| <i>This Week</i> | <i>Last Week</i> | <i>Picture</i>                 | <i>3-Day Weekend Gross</i> | <i>Days In Release</i> | <i>Total Gross Sale</i> |
|------------------|------------------|--------------------------------|----------------------------|------------------------|-------------------------|
| 1                | New              | Godzilla                       | 55,726,951                 | 7                      | 74,261,418              |
| 2                | 1                | Deep Impact                    | 19,381,788                 | 18                     | 98,908,935              |
| 3                | 2                | The Horse Whisperer            | 14,516,024                 | 11                     | 33,097,956              |
| 4                | 31               | Bulworth                       | 10,515,839                 | 11                     | 10,744,176              |
| 5                | 3                | The Quest for Camelot          | 6,309,793                  | 11                     | 13,771,430              |
| 6                | New              | Fear and Loathing in Las Vegas | 4,335,095                  | 4                      | 4,335,095               |
| 7                | 6                | Titanic                        | 3,672,703                  | 158                    | 577,060,102             |
| 8                | 4                | City of Angels                 | 3,246,295                  | 46                     | 70,491,612              |
| 9                | 5                | He Got Game                    | 1,767,185                  | 25                     | 19,141,458              |
| 10               | 8                | Paulie                         | 1,421,694                  | 39                     | 22,190,311              |
| 11               | 13               | Sliding Doors                  | 1,310,127                  | 32                     | 8,009,578               |
| 12               | 7                | Woo                            | 1,212,281                  | 18                     | 6,431,580               |
| 13               | 15               | Everest                        | 1,205,115                  | 81                     | 14,621,505              |
| 14               | 16               | The Spanish Prisoner           | 873,101                    | 53                     | 5,933,116               |
| 15               | 27               | The Wedding Singer             | 813,013                    | 102                    | 76,868,604              |
| 16               | 9                | Les Miserables                 | 747,322                    | 25                     | 12,605,133              |
| 17               | 11               | Black Dog                      | 688,510                    | 25                     | 11,193,035              |
| 18               | 12               | The Object of My Affection     | 625,307                    | 39                     | 27,739,002              |
| 19               | 10               | The Big Hit                    | 522,033                    | 32                     | 26,273,040              |
| 20               | 21               | As Good As It Gets             | 455,516                    | 154                    | 146,653,084             |

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# CULTURE TRENDS

## MTV Around the World

Week of 5/25/98

### MTV Europe

| Artist                      | Title               |
|-----------------------------|---------------------|
| <b>1. Lighthouse Family</b> | High                |
| <b>2. Madonna</b>           | Frozen              |
| <b>3. Savage Garden</b>     | Truly, Madly Deeply |
| <b>4. K-CI &amp; JoJo</b>   | All My Life         |
| <b>5. Celine Dion</b>       | My Heart Will Go On |

### MTV Latin America (North Feed)

| Artist                   | Title                    |
|--------------------------|--------------------------|
| <b>1. Run DMC</b>        | It's Like That           |
| <b>2. Garbage</b>        | Push It                  |
| <b>3. Mana</b>           | En El Muelle De San Blas |
| <b>4. Propellerheads</b> | History Repeating        |
| <b>5. Mecano</b>         | El Club De Los Humildes  |

### MTV Brasil

| Artist                    | Title               |
|---------------------------|---------------------|
| <b>1. Metallica</b>       | The Unforgiven II   |
| <b>2. Raimundos</b>       | Dairo De Um Detento |
| <b>3. Backstreet Boys</b> | Everybody           |
| <b>4. Madonna</b>         | Frozen              |
| <b>5. Hanson</b>          | Weird               |

### MTV Japan

| Artist                  | Title               |
|-------------------------|---------------------|
| <b>1. Madonna</b>       | Ray Of Light        |
| <b>2. Mariah Carey</b>  | My All              |
| <b>3. Janet Jackson</b> | I Get Lonely        |
| <b>4. Puff Daddy</b>    | Victory             |
| <b>5. Lenny Kravitz</b> | If You Can't Say No |

## Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. May 30, 1998

| This Week | Last Week | Peak Pos. | Wks on Chart | Title                             | Artist                 |
|-----------|-----------|-----------|--------------|-----------------------------------|------------------------|
| 1         | 2         | 1         | 16           | Too Close                         | Next                   |
| 2         | 1         | 1         | 4            | My All                            | Mariah Carey           |
| 3         | 4         | 2         | 16           | You're Still The One              | Shania Twain           |
| 4         | 3         | 3         | 2            | I Get Lonely                      | Janet                  |
| 5         | 5         | 4         | 7            | Everybody                         | Backstreet Boys        |
| 6         | 6         | 6         | 12           | It's All About Me                 | Mya & Sisqo            |
| 7         | 8         | 7         | 5            | The Arms Of The One Who Loves You | Xscape                 |
| 8         | 7         | 1         | 26           | Truly Madly Deeply                | Savage Garden          |
| 9         | 9         | 1         | 10           | All My Life                       | K-CI & JoJo            |
| 10        | 10        | 5         | 15           | Body Bumpin' Yippe-Yi-Yo          | Public Announcement    |
| 11        | 12        | 8         | 8            | Sex And Candy                     | Marcy Playground       |
| 12        | 11        | 2         | 13           | Let's Ride                        | Montell Jordan Feat... |
| 13        | 15        | 13        | 13           | I Want You Back                   | 'N Sync                |
| 14        | 13        | 10        | 4            | Turn It Up                        | Busta Rhymes           |
| 15        | 14        | 2         | 11           | Frozen                            | Madonna                |

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## Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. May 30, 1998. Provided by *SoundScan*.

| This Week | Last Week | Wks. on Chart | Artist              | Title                               |
|-----------|-----------|---------------|---------------------|-------------------------------------|
| 1         | 1         | 7             | Fuel                | Sunburn                             |
| 2         | 2         | 15            | Edwin McCain        | Misguided Roses                     |
| 3         | 3         | 8             | Sylk-E. Fyne        | Raw Sylk                            |
| 4         | 5         | 13            | Jagged Edge         | A Jagged Era                        |
| 5         | 11        | 2             | Mark Willis         | Wish You Were Here                  |
| 6         | 7         | 10            | All Saints          | All Saints                          |
| 7         | 15        | 4             | Roy D. Mercer       | How Big'A Boy Are Ya? V4            |
| 8         | 10        | 14            | Beenie Man          | Many Moods Of Moses                 |
| 9         | 8         | 20            | Sevendust           | Sevendust                           |
| 10        | 13        | 34            | Alejandro Fernandez | Me Estoy Enamorando                 |
| 11        | 14        | 44            | Michael Peterson    | Michael Peterson                    |
| 12        | 4         | 3             | Fugazi              | End Hits                            |
| 13        | 28        | 13            | David Kersh         | If I Never Stop Loving You          |
| 14        | New       | New           | Victor Manuelle     | Ironias                             |
| 15        | 21        | 7             | Harvey Danger       | Where Have All The Merrymakers Gone |

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EASTERN

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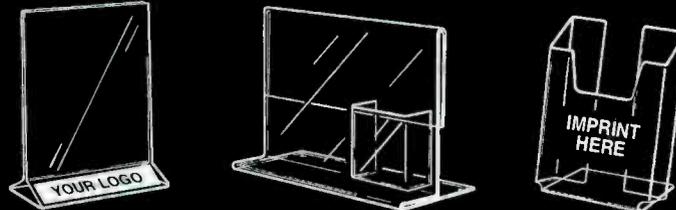


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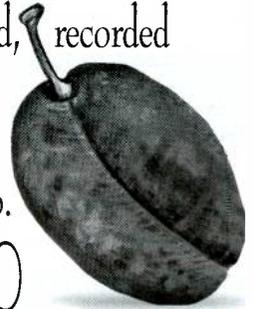


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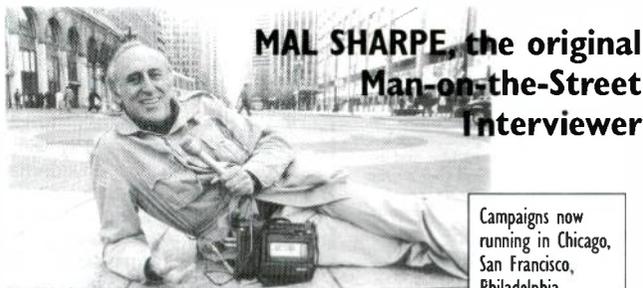


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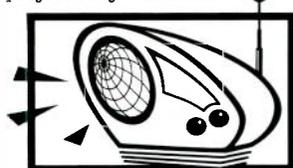
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Research Manager requires 4-7 years experience using syndicated research studies, competitive spending data, editorial analysis and circulation information. Applicant must be well organized and a strong strategic thinker, as well as being very PC-literate. Primary research background a plus.

**RESEARCH ANALYST**

Research Analyst requires 1-3 years experience using IMS/MRI, and LNA Target System. Support sales staff with specific market research for proposals and sales calls. Experience in dealing with research vendors on various levels is preferred. Reports to Research Director.

Each position requires the ability to write and to interpret numbers in a sales context. Skills in Word, Excel, Powerpoint and DeltaGraph.

To apply for either position,

please send cover letter, resume and salary requirements to:

**Weider Publications, Inc.**

One Park Avenue, 10th Floor, New York, NY 10016

Attn: Greg Payne

Or fax to (212) 685-9644

**ADVERTISING SALES MANAGER**

**Black Voices**, the leading Internet virtual community for African-Americans, seeks experienced Advertising Sales Manager for **NEW YORK** office. Requires at least 5 yrs. experience in broadcast, print or other media advertising/marketing field, + 3 yrs. management experience. Must have thorough understanding of Internet, on-line services, and proven interactive advertising sales experience.

We offer a competitive salary plus incentive plan, health insurance & retirement/employee stock plans. **Black Voices** ([www.blackvoices.com](http://www.blackvoices.com)) is a wholly owned subsidiary of Tribune Co. ([www.tribune.com](http://www.tribune.com)). Send resume with salary expectations to:

Orlando Sentinel Interactive, Employment Center MP-57,  
633 N. Orange Ave, Orlando, FL 32801. EOE/M-F

**SALES PROFESSIONAL  
NEEDED**

Leading magazine company has a top metro NYC sales position open for a dynamic, energetic self-starter. 2-4 years selling experience; an understanding of consumer magazines and new media companies a plus. Creative thinker, great presenter, hard worker and proven go-getter all required. Travel required. Generous pkg. of salary & comm & benefits.

Fax resume & sal. history to:

Daniel at (212) 536-5353

**WANTED:  
PR DIRECTOR  
ART DIRECTOR  
PRODUCTION MGR**

Volleyball skills a plus.

It's not that we have our priorities messed up. We just take winning very seriously. We're a nationally award winning AAAA agency serving a mix of business-to-business and consumer accounts. And we're looking for a few good people who know the score.

**PUBLIC RELATIONS DIRECTOR** — A mix of business-to-business and consumer PR experience a plus. Current directors and up-and-comers considered.

**ART DIRECTOR** — Show us your best stuff, whether produced or spec, that shows how you think. We're looking for an art director with 3-5 years of agency experience who wants to grow and win lots of awards. We do print and TV advertising, collateral, direct mail and interactive communications.

**PRODUCTION MANAGER** — 3-5 years experience. Must be able to manage high end projects with tight deadlines. Knowledge in estimating, color separation, digital prepress for ads, brochures, DM and dimensional projects. "Can do" attitude a must.

Please mail your resume and salary requirements to Cyndi Hill, Office Manager, Marquardt & Roche/Meditz & Hackett, 999 Summer St., Stamford, CT 06905. No calls please. Act now, our office picnic is July 24th. EOE

**M&R/M&H**

MARQUARDT & ROCHE/MEDITZ & HACKETT

999 SUMMER STREET · STAMFORD · CONNECTICUT · 06905

**ADVERTISING SPACE SALES**

**ADWEEK Magazines** seeks a dynamic, eager and imaginative inside sales rep for our classified advertising department. Although this is a full-time inside sales position, we're looking for someone with the intelligence and poise of an outside sales pro. 1-3 years experience preferred. Salary & commission + benefits. Fax resume & salary history to:

Harold Itzkowitz  
(212) 536-5315

No Phone Calls, E-mail, or unrequested visits, please.  
We're an equal opportunity employer

**NEW MEDIA SALES**

NYC new media agency offers high-performance compensation to sales pros that sell multimedia to corporate market. Award-winning samples. Seasoned, fun shop. Call President at 212-274-0333 ext. 16; fax 212-274-8157; e-mail [sales@static-motion.com](mailto:sales@static-motion.com).

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## HELP WANTED

**SENIOR ACCOUNT SALES MANAGER**

Fast paced, growing direct marketing co. located in Greenwich, CT has an immediate opening for Senior Account Sales Managers.

This senior sales position is responsible for pursuing business and managing account activities related to the sale of inserts in our targeted mass mailings and programs. We are looking for ambitious, enthusiastic self-starters with a minimum of 8-10 years previous sales experience with a proven track record for surpassing expectations & goals. Knowledge & background in direct mail, direct marketing & advertising is required.

Excellent oral & written communication & organizational skills required as well as computer literacy-knowledge of Word & Excel. College degree required. Marketing/Sales concentration preferred.

We offer a competitive compensation and benefits package. Please mail or fax resume with salary history & requirements to: (please, no phone calls).

Attn: Human Resources-  
BGMPMW

**MADISON DIRECT  
MARKETING, LTD.**  
10 Glenville Street  
Greenwich, CT 06831  
Fax: (203) 532-9314

EOE M/F/V/D

**MEDIA SUPERVISORS**

DMB&B is looking for Media Supervisors with strong local planning experience to work on Coca-Cola in NY and LA. Regional Fast Food or Beverage experience is preferred. If you have 5+ years experience in planning and buying, please fax or e-mail your resume to:

Barbara Messink  
**DMB&B NY**  
1675 Broadway  
New York, NY 10019  
212-468-4160  
messinkb@dmbb.com  
EOE

**SECRETARY**

You are energetic, enthusiastic and elegant - Are you ready to step up and become personal secretary to the busy CEO of a small but expanding public company active in advertising and the Internet? Manhattan/Westchester.

Fax resume to:  
914-698-3377

CALL 1-800-7-ADWEEK

**ADVERTISING/PUBLISHING ACCOUNT EXECUTIVE**

AAAA Agency specializing in book publishing seeks motivated, organized person. Excellent communication and administrative skills. Must be able to track/juggle multiple projects. Knowledge of Media & Production. Mac Knowledge a must. Publishing or advertising with minimum 3 yrs. exp.

FAX cover letter, salary requirements and resume to:

Ms. Bostwick 212-685-0812

**UNIVISION****NEW BUSINESS SALES ASSISTANT**

The fifth largest broadcast network is currently accepting resumes. The ideal candidate would be interested in broadcast sales, with excellent communication and organization skills. Proficiency in PC programs such as Powerpoint, Excel, Word and graphic design background. Bilingual a plus.

**NEW BUSINESS SALES MANAGER**

The ideal candidate would be an aggressive self-starter, with excellent communication, organization and presentation skills; "A Closer." Must have proven track record in new account development. Television, cable or radio broadcast sales experience a must. Bilingual a plus. Please send resume to: Cleah Ventura, New Business Coordinator, Univision, 605 Third Ave., 12th Flr. NYC 10158-0180. (F) 212-867-6710

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MEDIA, INC.****JUNIOR  
ACCOUNT EXECUTIVE**

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212-309-7919

**Indus/Com'l Producer**

For mid size healthcare agency. Heavy financial, organizational, and administrative responsibilities. 3+ yrs experience. Working on industrial projects as well as commercials. Position offers client contact and specific account responsibility. Send resume and salary history to:

Human Resources  
Cline, Davis & Mann, Inc.  
PO Box 5221 FDR Station  
New York, NY 10150-5221

**MEDIA  
PLANNER**

Media Management Company has an opening in the Media Planning Dept. for a Media Planner, 1-2 years experience planning TV, radio, & print. Fax resume to:

B. Martin  
212-632-0250

**ADVERTISING  
SALES EXECUTIVE:  
New York**

We're seeking a motivated bilingual self-starter with 5 plus years in ad sales servicing national accounts to handle our New York clients. Must possess great organizational skills, be professional, have the ability to think creatively, plus the ability to communicate effectively both in writing and in presentations with a track record of producing results in increased ad pages and revenues.

We're an award winning bi-monthly aimed at the fast growing and highly visible Hispanic market. If you fit the description and you think you're ready for some genuine success fax your resume to (213) 383-6499.

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Call 1-800-433-0464, 24 hours a day to be matched with a survivor with your type of cancer. Let the R.A. Bloch National Cancer Hotline help you get through the shock and uncertainty of a cancer diagnosis.

All calls are absolutely free, completely sponsored by Richard Bloch and Sprint, and donations are never, ever solicited. Our volunteers don't give medical advice - they talk from personal experience of beating cancer. Their "I've-been-there" experience might save your life.

Call now for help, comfort and hope.

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DIRECTOR  
Business Technology**

This is a key position with CMP Media, a driving force in publishing & on-line services. Primary duties involve all phases of research including developing research initiatives, utilizing state-of-the-art methodologies, managing a proactive research team, interacting closely with publishing executives & editors as well as research training. Qualified candidate will have a 4 year degree, 8+ years successful primary research exp (3-5 yrs high tech), excellent presentation skills, syndicated research knowledge & exposure to marketing & publishing a strong plus.

Competitive salary & full benefit package. Send/fax resume with salary reqmts to Recruiter JKTR 516-562-5131, CMP Media Inc., 600 Community Dr, Manhasset, NY 11030, EOE.

**MEDIA PLANNERS**

DMB&B is looking for Media Planners with at least 2 years regional and/or national experience. Candidates must have strong writing and communication skills. Positions are available on a variety of accounts. Be part of a team of strong media professionals and learn from the best. Your career growth is important to us.

Please fax or e-mail your resume to:

Barbara Messink

**DMB&B NY**

1675 Broadway, NY, NY 10019

212-468-4160

messinkb@dmbb.com

EOE

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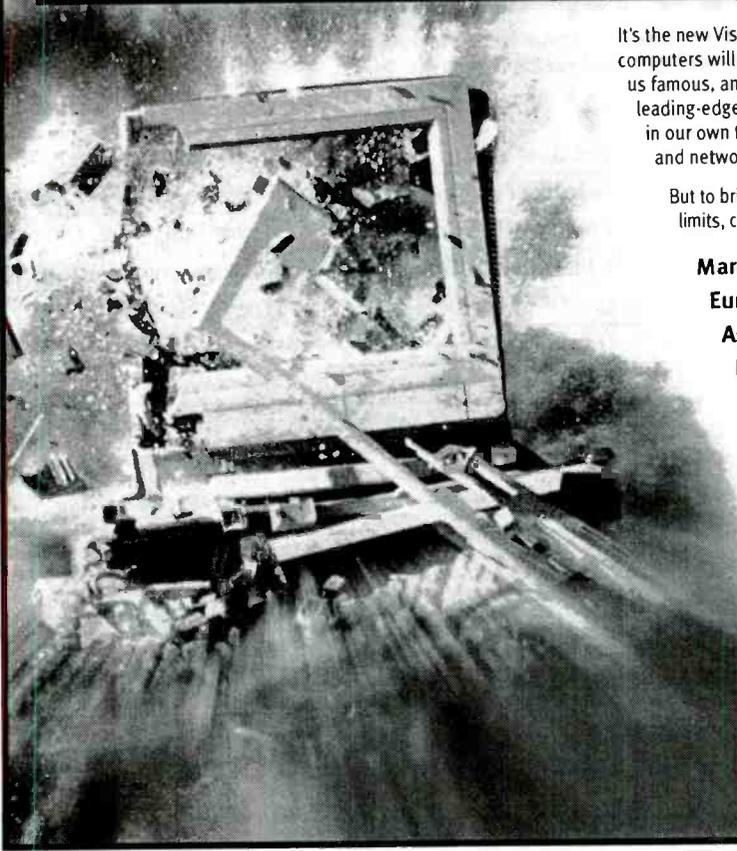
Elly Owen Advertising  
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NY, NY 10010

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It's the new Visual PC from Silicon Graphics. Due for release later this year, these high-performance computers will combine PC compatibility with the graphics and multimedia technology that made us famous, and mark a new era for Silicon Graphics. With these new machines, we intend to bring leading-edge graphics and multimedia to a broader audience, to redefine the graphics PC market in our own terms. We're talking perfection in visual computing. Seamless audio, video, graphics and networking capabilities in one highly configurable, fully-integrated package.

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- European Marketing Manager**
- Technical User Marketing Manager**
- Asian Marketing Manager**
- Direct Response Manager**
- Public Relations Manager**
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- Competitive Analysis Manager**
- Marcom Manager**
- Product Marketing Manager**
- Advertising Manager**
- On-line Content Editor**
- MIS Marketing Manager**

Please send your resume, indicating Code: **SAD743**, to e-mail: [careers@sgi.com](mailto:careers@sgi.com), fax: (650) 933-4666, or mail: Silicon Graphics, Inc., Professional Staffing. Code: SAD743, P.O. Box 7313, Mountain View, CA 94039-7313. We're committed to workforce diversity and value your individuality.



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GM Media Works, a major advertising buying unit is seeking a Broadcast Research Manager to work in its New York office. The ideal candidate will have a Bachelor's degree, 5+ years of network and cable experience, as well as experience with Nielsen Media Research, MRI, and similar research services is mandatory. We offer a competitive salary and benefits package along with opportunity for growth. Interested applicants should send or FAX resumes with salary history and requirements to:

**GM Media Works**  
**ATTN: M. BUCKLEY**  
**ONE DAG HAMMARSKJOLD PLAZA**  
**49th FLOOR**  
**NY, NY 10017**  
**FAX (212) 207-8492**  
**NO PHONE CALLS PLEASE**

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Two freelance opportunities available. Work with an upscale advertising trade magazine focussing on creativity in advertising.

Please fax resume to:  
**(212) 979-5006**

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Fodor's Travel Publications, a division of Random House Inc., seeks a Senior Publicist to develop publicity plans, arrange interviews, and coordinate kit materials for several lines of travel books. Qualified candidate will have 3+ years experience in travel publicity, strong media contacts, and excellent communication skills.

We will respond only to those candidates under consideration. Please send cover letter and resume **WITH SALARY REQUIREMENTS** to: PF, A-125, 201 East 50th Street, New York, NY 10022. Visit our website at: [www.randomhouse.com](http://www.randomhouse.com). An Equal Opportunity Employer, M/F/D/V.

**RANDOM HOUSE INC.**

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**NEW YORK ADVERTISING SALES MANAGER**

**The Hollywood Reporter**, the leading daily entertainment trade publication, is seeking an experienced Sales Manager for its New York office. Supervising the sales efforts of our New York account executives, the ideal candidate will sell as well as manage. Publishing experience with an entertainment trade publication or newspaper in a sales management capacity is essential.

Mail resume and salary history to:

**Human Resources**  
**The Hollywood Reporter**  
**5055 Wilshire Blvd. Ste. #600**  
**Los Angeles, CA 90036**  
**Attn: NY Sales**

or fax to:  
**213-931-0096 - Dept. NY Sales**



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# CULTURE TRENDS

## MTV Around the World

Week of 5/25/98

### MTV Asia

| Artist                 | Title            |
|------------------------|------------------|
| 1. <b>Ricky Martin</b> | Maria            |
| 2. <b>The Coors</b>    | What Can I Do    |
| 3. <b>Aqua</b>         | Lollipop         |
| 4. <b>Will Smith</b>   | Get Jiggy Wit It |
| 5. <b>Hanson</b>       | Weird            |

### MTV Latin America (South Feed)

| Artist                          | Title               |
|---------------------------------|---------------------|
| 1. <b>NEK</b>                   | Tu Nombre           |
| 2. <b>Ricky Martin</b>          | La Copa De La Vida  |
| 3. <b>Sabina Y Paez</b>         | La Copa De La Vida  |
| 4. <b>Lenny Kravitz</b>         | If You Can't Say No |
| 5. <b>Autenticos Decadentes</b> | El Gran Senor       |

### MTV India

| Artist                     | Title                     |
|----------------------------|---------------------------|
| 1. <b>O Jaane O Jaane</b>  | Piar Kiya To Dama Kya     |
| 2. <b>Mere Mehboob</b>     | Duplicate                 |
| 3. <b>O Jaane O Jaane</b>  | Jab Pyar Kisi Se Hota Hai |
| 4. <b>Dil To Pagal Hai</b> | Dil To Pagal Hai          |
| 5. <b>Ajooba</b>           | Jeans                     |

### MTV Australia

| Artist                     | Title               |
|----------------------------|---------------------|
| 1. <b>Living End</b>       | Prisoner Of Society |
| 2. <b>Marcy Playground</b> | Sex And Candy       |
| 3. <b>Garbage</b>          | Push It             |
| 4. <b>Janet Jackson</b>    | I Get Lonely        |
| 5. <b>Madonna</b>          | Ray Of Light        |

## Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.

May 30, 1998 Provided by *Broadcast Data Systems*.

| This Week | Last Week | Peak Pos. | Wks on Chart | Title                         | Artist           |
|-----------|-----------|-----------|--------------|-------------------------------|------------------|
| 1         | 1         | 1         | 14           | The Kiss                      | Faith Hill       |
| 2         | 3         | 2         | 13           | Holes In The Floor Of Heaven  | Steve Wariner    |
| 3         | 4         | 3         | 17           | I'm From The Country          | Tracy Byrd       |
| 4         | 5         | 4         | 7            | I Just Want To Dance With You | George Strait    |
| 5         | 7         | 5         | 12           | One Of These Days             | Tim McGraw       |
| 6         | 2         | 2         | 13           | Out Of My Bones               | Randy Travis     |
| 7         | 9         | 7         | 14           | I Do                          | Mark Wills       |
| 8         | 10        | 8         | 5            | If You See Him/If You See Her | Reba/Brooks&Dunn |
| 9         | 14        | 9         | 10           | Commitment                    | Leann Rimes      |
| 10        | 6         | 1         | 24           | Two Pina Coladas              | Garth Brooks     |
| 11        | 18        | 11        | 13           | That's Why I'm Here           | Kenny Chesney    |
| 12        | 15        | 12        | 8            | The Shoes You're Wearing      | Clint Black      |
| 13        | 11        | 1         | 20           | Bye Bye                       | Jo Dee Messina   |
| 14        | 16        | 14        | 16           | It Would Be You               | Gary Allan       |
| 15        | 19        | 15        | 18           | Say When                      | Lonestar         |

©1998 Billboard/Broadcast Data Systems

## Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports.

May 30, 1998 Provided by *SoundScan*.

| This Week | Last Week | Wks. on Chart | Artist             | Title                        |
|-----------|-----------|---------------|--------------------|------------------------------|
| 1         | 1         | 2             | Garth Brooks       | The Limited Series           |
| 2         | 3         | 7             | Soundtrack         | City Of Angels               |
| 3         | 4         | 2             | Leann Rimes        | Sittin' On Top Of The World  |
| 4         | 2         | 3             | Dave Matthews Band | Before These Crowded Streets |
| 5         | 6         | 23            | Soundtrack         | Titanic                      |
| 6         | New       | 1             | Hanson             | 3 Car Garage                 |
| 7         | 7         | 2             | Vonda Shepard      | Songs From Ally McBeal       |
| 8         | 10        | 40            | Backstreet Boys    | Backstreet Boys              |
| 9         | 13        | 4             | George Strait      | One Step At A Time           |
| 10        | 9         | 26            | Celine Dion        | Let's Talk About Love        |
| 11        | 14        | 28            | Shania Twain       | Come On Over                 |
| 12        | 12        | 57            | Savage Garden      | Savage Garden                |
| 13        | New       | 1             | Garbage            | Version 2.0                  |
| 14        | 11        | 3             | Big Punisher       | Capital Punishment           |
| 15        | 15        | 48            | K-CI & JoJo        | Love Always                  |

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U.S. and Canadian residents please add \$12 for shipping and handling. All other non-U.S., add \$45 per directory. Add applicable sales tax in CA, FL, GA, IL, MD, MA, NJ, NY, OH, TX & CANADA.

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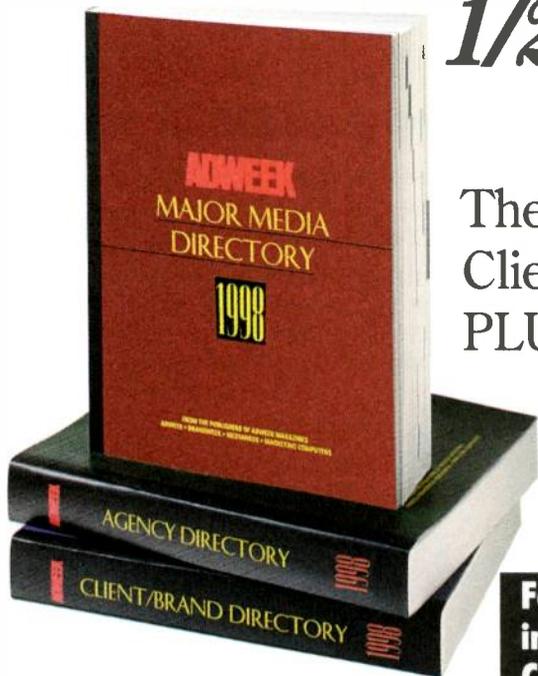
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## CALENDAR

**New York Women in Communications** is convening a panel to discuss the expansion of new media, particularly in New York's "Silicon Alley." The discussion will be held at the Radisson Empire Hotel in New York on June 9. For more info, call 212-661-4737.

**MacDonald Communications**, publisher of *Working Woman* and *Working Mother*, is hosting the second annual **Marketing to Women Congress**. Co-sponsored by Deloitte & Touche and Frankel, the event will take place in New York on June 11 and June 12. For more information, contact Christina Duffney at 212-445-6237.

**The Newspaper Association of America** will present four June conferences at various sites in Orlando, Fla.: cooperative marketing/sales, June 18-20; new media, June 18-21; NEXPO '98 technical expo, June 20-23; and marketing, June 23-24. Contact: 703-902-1600.

**Women in Cable & Telecommunications** will hold its **1998 National Management Conference** July 19-22 at the JW Marriott Hotel in Washington. Utilizing a case-study format, the event will group participants into teams according to their professional experience to solve cases. Contact WICT at 312-634-2330.

The Satellite Broadcasting & Communications Association will present the **SBCA '98 National Satellite Convention & Exhibition** July 23-25 at the Opryland Hotel in Nashville. Contact SBCA at 703-549-6990.

# Media Notes

## NEWS OF THE MARKET

Edited by Greg Farrel

### Seagram Sells Off TW Shares

Seagram Co. last week moved to sell its remaining holdings in Time Warner for about \$911 million. Seagram began buying shares in Time Warner in 1993 and at one point held as much as 15 percent of the company. But Seagram CEO Edgar Bronfman Jr. was never offered a seat on Time Warner's board and eventually cooled to the company and started selling off the shares. In 1995, Seagram took control of Time Warner entertainment rival Universal Studios Inc. The final block of 11.7 million shares were sold at \$77.50, about a dollar less than Time Warner's closing share price of \$78.56 on the day the deal was completed. The shares were sold to Goldman Sachs & Co. which resold the shares to investors, including Time Warner, which snapped up 18 percent of the Seagram block.

### USA Sells Fox Affiliates

USA Broadcasting, the broadcast TV division of Barry Diller's USA Networks Inc., reached an agreement last week to sell the small-market Fox affiliates KEVN-TV in Rapid City, S.D., and its satellite KIVV-TV in Lead-Deadwood, S.D., to Mission TV. Terms of the transaction were not disclosed. Mission TV is a recently formed station group controlled by William S. Reymer Jr., who is president and part owner of the Fox affiliates KKFV-TV in Santa Barbara, Calif., and WFFF-TV in Burlington, Vt. The sale of the South Dakota stations comes on the heels of USA buying out the outstanding shares of a partnership it had with group owner Blackstar L.L.C. last March.

### Paramount Renews ET

Paramount Domestic Television has closed long-term license-renewal deals with eight of the CBS-owned television stations for *Entertainment Tonight*, extending the syndicated newsmagazine's run on those outlets through 2003. The top-market CBS stations include WCBS-TV in New York, KCBS-TV in Los Angeles, WBBM-TV in Chicago, KYW-TV Philadelphia, WBZ-TV in Boston, WFOR-TV in Miami, WJZ-TV in Baltimore and KUTV in Salt Lake City. *ET*, currently in its 17th season, has ranked as the top-rated syn-

dedicated newsmagazine in households as well as the adult 18-49 and 25-54 demos for the past 30 sweeps periods (NTI, November 1990-February 1998).

### Interep Forms ABC Group

Interep, the radio marketing company, has formed an exclusive sales group, ABC Radio Sales, to handle its new \$74 million client, ABC Radio. The sales company begins operations this week with offices in major cities including New York, Philadelphia, Los Angeles, Dallas, and Detroit. George Pine, an Interep sales veteran of



Hootie et al: Don't leave home for them.

## AmEx, VH1 Rock

American Express Corp. will be the exclusive presenting sponsor of the second season of *Hard Rock Live* on Viacom's VH1 cable network. The live-to-tape music show will kick off on Friday, July 10 at 7 p.m., and is the first time American Express has associated itself with a worldwide television broadcast. *Hard Rock Live Presented by American Express* will be seen simultaneously in 60 countries via a new distribution deal VH1 has with Turner Broadcasting's TBS International. The hour-long show is taped in front of a live audience. Artists scheduled to appear in the second season are the Pretenders, Natalie Imbruglia, Third Eye Blind, Ben Folds Five, Boyz II Men, Trisha Yearwood, Ani DiFranco and Hootie & the Blowfish.

# Media Notes

CONTINUED

25 years, has been named president of the subsidiary. The staff of 27 will focus on building new business for ABC, Pine said. Interop became ABC Radio's exclusive agent after the company broke its long-standing relationship with Katz Media early last month.

## Suit Filed Against CBS, 60

A U.S. Customs Service official has sued CBS and staffers of its newsmagazine *60 Minutes*, claiming that the program falsely implied that he was associated with a Mexican drug cartel. Named in the suit, filed by Rudy Camacho in San Diego County Superior Court, were *60 Minutes* correspondents Mike Wallace and Lesley Stahl and producer Lee Zeidman. Camacho, who supervises customs operations at border crossings in San Diego and Imperial counties, claims that a memo purportedly written by him and cited in the report was fake. The memo told inspectors to permit trucks owned by a firm with alleged drug-trafficking ties to cross the border. Camacho asked for a retraction and *60 Minutes* carried an "update" which he contends compounded the incorrect information. CBS had no comment on the suit.

## Classic Sports: 2 New Shows

ESPN Classic Sports has introduced two new original weekly shows that will start their runs on the network in June. *Big Fights Boxing Hour*, a retrospective of boxing in the 20th century, will premiere on June 2. The network will also introduce *Schaap One-On-One*, on which Dick Schaap will interview sports luminaries about their careers.

## WB Snags NBC's Juergens

Kate Juergens, vp/primetime programming for NBC, will join the WB network next month in the new position of senior vp/development. Juergens, who had been with NBC for seven years, will develop comedies and dramas for WB. Juergens' contract with NBC expired at the end of May.

## Zehren Moves to Teen People

Anne Zehren has been named publisher of *Teen People*. Zehren joins the magazine from Condé Nast's *Glamour*, where she had been associate publisher. *People* publisher Nora McAniff will continue to oversee both the weekly and *Teen People*.

## Bloomberg in PBS Deal

*Bloomberg Personal Finance* magazine is now offering investment tips each week on the PBS series *Adam Smith's Money Game*. On "Adam Smith's Personal Best" segment, *Bloomberg Personal's* editors will also answer questions from viewers. The half-hour show will run on Saturdays in major markets.

## Yahoo Ups Rate Base

*Yahoo! Internet Life* will increase its rate base from 400,000 to 600,000 in February 1999. The Internet lifestyle and service magazine is published by Ziff-Davis.

## Snow Country Relaunch

Miller Publishing Group's *Snow Country* will be relaunched as *Mountain Sports & Living* with the September issue. *MS&L* will undergo a redesign and an editorial refocus that will include expanded resort and travel coverage. The 10-times-per-year



**Toby Young: Watch your back, Saddam Hussein.**

Young's biggest claim to fame are two scathing articles he wrote recently for Britain's *The Spectator* on Harry Evans and Evans' move from president of Random House to vice chairman and editorial director of *U.S. News & World Report*. The publishing mogul was so rankled by the *Spectator* pieces that he demanded an apology (he didn't get one). Guccione said that goading a titan is a sign of Young's ingenuity. "The man is his own thinker," Guccione said, adding that he plans to send Young to "dangerous places." (*Gear's* first issue, due out Aug. 4, includes a report from Iraq.) "This is a magazine that is not afraid of Saddam Hussein, so we're certainly not afraid of Harry Evans," Guccione said. —Mira Schwirtz

## Gear's Hired Gun

If his newest hire is any indication, Bob Guccione, Jr. is equipping his new magazine, *Gear*, with the kind of firepower sure to generate attention in the publishing world. The founder of *Spin* has hired sharp-shooting British writer Toby Young as an editor-at-large/staff writer for his new men's title.

outdoor title will also change distributors, from Hearst Corp.'s ICD to Warner Publishing Services. The rate base will drop to a paid circulation of 400,000, after doing away with a roughly 30 percent controlled circ.

## Suspension for Byte Seen

*Byte* has reportedly suspended publication with its July issue. A number of the PC magazine's staffers have already been laid off. CMP Media Inc. has agreed to buy the McGraw-Hill tech title, among others. The deal was slated to close late last week.

## NEBA Hall of Fame

In honor of the New England Broadcasting Association's 50th Anniversary celebration on June 18, NEBA will host its first annual Hall of Fame ceremony. The group, composed of on-air personalities and leading players in local broadcast, cable and radio, is being honored for a lifetime's worth of contributions to the electronic media industry.

## Insert Boosts Miami Herald

The Sao Paulo-based daily, *Gazeta Mercantil*, has hit its ad target of \$600,000 for the year since inserting its weekly business newspaper, "LatinoAmericano," into *El Nuevo Herald*, *The Miami Herald's* 84,000-circulation Spanish paper. 'LA' allows *The Herald* to "reach a segment of the market we previously haven't—Hispanic business people who wanted to read about doing business in Latin America," said *El Nuevo Herald* marketing manager Miguel Pereira.

## Copley Starts New Paper

Copley Chicago Newspapers has launched *The Libertyville/Mundelein/Vernon Hills Sun* in suburban Chicago. It's the company's eighth new weekly community newspaper since 1996. The group of free advertiser-supported weeklies reaches 207,000 households around Chicago. The company plans to add a ninth publication by the end of the summer.

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## BIG DEAL

### Volvo S80 Sedan

**Advertiser:** Volvo

**Agency:** Abbott, Mead, Vickers/BBDO, London

**Begins:** This week

**Budget:** \$25 million

**Media:** Newspaper, TV, print, online

**V**olvo this week kicks off a \$25 million campaign for its new S80 sedan, the first car it is positioning to compete in the luxury market rather than the near-luxury segment it dominates.

Teaser newspaper and Internet ads for the new full-size sedan start this week, with spot TV and print to follow in the fourth quarter. The theme for the S80 ads is, "The Excitingly Safe Sedan."

"There are a lot of car owners poised to trade up from the near-luxury segment, and we want to be there with a sedan, and a wagon, that are aspirational for those ready to move up," said marketing vp Mark LaNeve. That near-luxury segment, he said, includes everything from Volvos to upper-end Toyota Camrys, Buick Park Avenues, Oldsmobile Auroras and Chrysler LHS's.

Volvo will also send out 500,000 direct mail pieces this summer to Volvo owners and prospects. And it is launching "Volvo Personal Shopper," a 24-hour service offered via toll-free number or through the Volvo Web site that provides any information a customer might want. The new service will be supported in ads and on the Internet banners.

The teaser ads also introduce a new icon for Volvo, a safety pin twisted in to the shape of a Volvo. Volvo is relying on the Internet for most of the next three months to drive "buzz," said LaNeve, who said the car was specifically kept out of this year's auto shows to preserve the "anticipation." The car was finally unveiled in Sweden last week. Ads for the S80 are being created by Abbott, Mead, Vickers/BBDO, London, following a global review that resulted in the U.K. shop producing an umbrella strategy with local agencies, such as Messner Vetere Berger McNamee Schmetterer/Euro RSCG adapting them for local use. MVBMS had won the global strategic assignment for the C70 coupe.

—David Kiley

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### MICRO SCREEN 3

**Advertiser:** Remington Products

**Agency:** Grey Advertising, N.Y.

**Begins:** This week

**Budget:** Undisclosed

**Media:** TV, radio

Remington Products breaks a new campaign this week from Grey Advertising, N.Y., for its top-of-the-line Micro Screen 3 electric razor this week that completes the relaunch of the line initiated last year.

Timed to hit the Father's Day/graduation market that is second only to the year-end holidays in seasonal sales, the 30- and 15-second spots tout the Micro-Screen 3's biggest-in-the-category 8,800-rpm motor and shaving closeness. TV buys behind the \$60-\$80 shaver are on cable and network primetime and sports. Radio ads under-

write Charles Osgood's CBS Radio Network "Osgood File" shows, with Osgood himself employed as talent.

Without revealing specific media weight, marketing vp Mike Linton said the Father's Day campaign will be double the size of last year's, with overall

media spending up 15% to 20%. Competitive Media Reporting pegged 1997 spending at \$7 million. Remington, with 25% of the \$400-million U.S. electric shaver market to Norelco's 40%, has repackaged and rebuilt the line over the past year. —Terry Lefton

### FOX INTERACTIVE

**Advertiser:** Fox Sports CDs

**Agency:** Wong Doody, Seattle

**Begins:** This week

**Budget:** \$3-5 million (estimated)

**Media:** TV, print

Fox Interactive's sports division launches its first two sports CD-ROM titles under its new Fox Sports Interactive brand in a TV, print and online campaign breaking this week. The ads, via Wong Doody, Seattle, aim at 8-to-23-year-olds with "Fox" attitude and the promotional heft of the broadcast

arm. Print runs in *The Sporting News*, *ESPN Magazine*, *Sports Illustrated for Kids*, and game books. Golf also gets in broader books like *The Source* and *Maxim*. TV includes Fox Sports Net, Fox Sports World and Fox Sports. Fox plans heavy on-air promotion, cross-promos with sports leagues and broadcasting partners, stadium promos and sampling programs. —Tobi Elkin

### DAIRY QUEEN

**Advertiser:** International Dairy Queen

**Agency:** Grey Advertising, N.Y.

**Begins:** This week

**Budget:** \$30 million

**Media:** TV

International Dairy Queen this week looks to take on more of a folksy spin in its first brand image campaign by agency Grey, with

ads painting the local DQ as a "hometown gathering place" per the tagline: "Meet me at DQ."

"Intuitively, we thought of Dairy Queen as a summertime hangout," said Grey group creative director Richard Solomon. "The

franchisees and consumer research backed this up." The bright, insouciant tone of the spot is further conveyed by the folk-rock strains of a jingle with the refrain, "Meet me at DQ."

"People who go to Dairy Queen come to eat and socialize. At other places, people go just to fill up," said Gary See, vp-marketing and consumer research, at the Edina, Minn., chain. Researcher Technomic ranks DQ, with nearly \$2.7 billion in 1997 sales, as eighth among quick-serve chains.

Explaining the positioning, See said, "Our research with Grey showed there was already equity with consumers behind the brand and there was no need to entice them with price. We can now get more involved in emotions than in the pocketbook."

—Hank Kim



GREY ADVERTISING

# CMR Top 50

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

Week of May 11-17, 1998

| Rank | Brand                                   | Class | Spots |
|------|---|-------|-------|
| 1    | MCDONALD'S                              | G320  | 70    |
| 2    | BURGER KING                             | G320  | 62    |
| 3    | KFC                                     | G320  | 41    |
|      | WENDY'S                                 | G320  | 41    |
| 5    | OLIVE GARDEN RESTAURANTS                | G320  | 23    |
|      | POLAROID INSTANT FILM                   | G143  | 23    |
| 7    | BOSTON MARKET                           | G320  | 22    |
|      | TACO BELL                               | G320  | 22    |
| 9    | LITTLE CAESARS                          | G320  | 21    |
|      | SATURN                                  | T111  | 21    |
| 11   | M&MS                                    | F510  | 19    |
| 12   | 7 UP                                    | F441  | 18    |
| 13   | AT&T LONG DISTANCE                      | B221  | 17    |
|      | SEARS WOMEN'S APPAREL                   | V410  | 17    |
|      | WARNER BROS.-- <i>QUEST FOR CAMELOT</i> | B660  | 17    |
| 16   | CRAFTSMAN LAWN & GARDEN EQUIP           | G711  | 16    |
|      | SCOTT'S FERTILIZER                      | G713  | 16    |
| 18   | BUICK CENTURY                           | T111  | 14    |
|      | UPS                                     | B832  | 14    |
| 20   | ALLEGRA                                 | D560  | 13    |
|      | FANNIE MAE                              | B329  | 13    |
|      | SALON SELECTIVES                        | D390  | 13    |
|      | SPRINT LONG DISTANCE                    | B221  | 13    |
|      | TYLENOL EXTRA STRENGTH GELTAB           | D511  | 13    |
| 25   | COLGATE TOTAL TOOTHPASTE                | D211  | 11    |
|      | ENTERPRISE RENT-A-CAR                   | T151  | 11    |
|      | KRAFT MACARONI & CHEESE DINNER          | F250  | 11    |
|      | PAYLESS SHOE SOURCE                     | V313  | 11    |
|      | PEPCID AC                               | D531  | 11    |
|      | REVLON MOISTURE STAY                    | D120  | 11    |
|      | VICTORIA'S SECRET STORES                | V311  | 11    |
|      | VISA CHECK CARD                         | B111  | 11    |
|      | VOLKSWAGEN JETTA LEASING                | T113  | 11    |
| 34   | DENTAL CARE SUGAR FREE GUM              | F520  | 10    |
|      | DIET DR. PEPPER                         | F442  | 10    |
|      | MAYBELLINE MOISTURE WHIP                | D120  | 10    |
|      | MCI LONG DISTANCE                       | B221  | 10    |
|      | TRI-STAR-- <i>GODZILLA</i>              | B660  | 10    |
| 39   | 20TH CENTURY FOX-- <i>BULWORTH</i>      | B660  | 9     |
|      | APPLE MACINTOSH POWER G3                | B511  | 9     |
|      | AT&T LONG DISTANCE RESIDENTIAL          | B221  | 9     |
|      | BURLINGTON COAT FACTORY                 | V311  | 9     |
|      | GAP CLOTHING STORE                      | V311  | 9     |
|      | HELLMANN'S MAYONNAISE                   | F130  | 9     |
|      | LITTLE DEBBIE CAKES                     | F342  | 9     |
|      | PIER 1 IMPORTS                          | V375  | 9     |
|      | SUAVE ULTRA DRY                         | D260  | 9     |
|      | WISK                                    | H422  | 9     |
| 49   | ADVIL                                   | D511  | 8     |
|      | GILLETTE WOMEN                          | D250  | 8     |

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Source: Competitive Media Reporting

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**Baltimore**

**410-715-0796**

**Charlotte**

**704-374-3669**

# Media Person

BY LEWIS GROSSBERGER



## We Got Game

ONCE AGAIN, MEDIA PERSON IS ASHAMED. DEEPLY ashamed. He should be writing about the final episode of HBO's *The Larry Sanders Show*, the great unknown sitcom of the '90s, the brilliant backstage tragicomedy that so creepily though hilariously echoed the real life of its neurotic star and creator, Garry Shandling, a show that MP will miss more than *Seinfeld*. Or maybe about why you should hire Jeff Goldblum rather than Matthew Broderick to head your science team should you ever need to stop an enraged giant mutant prehistoric computer-generated lizard from kicking holes in your town's landmark buildings and biting the heads off striking taxicab drivers.

Instead, Media Person got hooked on a stupid computer game and lost at least a week of his life (maybe more—MP can't be certain) and most of his remaining eyesight to tiny, aggressive human facsimiles running around on his screen and attacking each other. In fact, it's taking every iota of MP's willpower to keep writing this right now instead of clicking back to *Civilization II* and turning his panzer hordes loose on New Delhi to avenge India's nuking of one of MP's home cities, Lyons. (MP is the king of France—or was, until it went Communist; now, come to think of it, he's just known as Comrade MP XIV.)

Despite the coincidence of India rising as a rival superpower in MP's game at the same time the RL (online chatroom and e-mail parlance for real life) India tests nuclear weapons, this activity is a complete waste of time with no redeeming qualities whatever, one which has regressed MP to about the age of 14. Anyone over that age he can't talk to about his degenerate, loathsome addiction, especially women, whose eyes glaze over, should you bring it up in their presence and soon an expression of sheer

disgust oozes across their features as though they've just learned that you secretly molest cats. (Even on the phone. You can *hear* the expression.) And who can blame them? This game is imbecilic and obscene. Media Person loves it.

This isn't the first time this has happened, either. Media Person seems to have an unfortunate vulnerability to games. First it was baseball. Then crossword puzzles and

**(Any second now, MP's editor will be on the phone wheedling, "Please take out Hitler.")**

acrostics. Then chess. But this is the computer age.

A couple of years ago, MP fell for Sim (short for simulated) City, in which you start out with a tiny village and, through judicious management, grow it into a vast, polluted, congested megalopolis. *Civilization II* is even better. It has opponents and you can kill them. Media Person has already wiped three ancient and respected civilizations off the face of the earth (They were actually scum, if you want to know the truth) and he's going for four. He has become a totalitarian megalomaniac bent on ruling the world. You know, you can't really understand guys like Alexander the Great, Napoleon, Hitler and Gates until you play

this game. Media Person bets they would be really good at it. (Any second now, MP's editor will be on the phone wheedling, "Please take out Hitler.")

In fact, come to think of it, maybe if guys like that were given games like *Civilization II*, they'd be happy enough working out their aggressions on the computer that they wouldn't have to dominate the earth.

Maybe not.

In any event, *Civilization II* is so realistic that it takes almost a complete lifetime to play out a single game. The manual is 196 pages long and must be mastered before you have a chance to even survive, let alone rule the world. You start out as a tribal chief with a few pathetic little settlers gingerly exploring a vast new continent. Soon (if you did in fact study the manual) you're a minor despot, lording it over a couple of small agricultural towns, with the ambition to become a king and command a force of chariots and archers and maybe discover the secrets of mining or navigation. Meanwhile, you are facing problems from barbarians lurking in the forests and are dimly aware that potential competitor civilizations are rising elsewhere on the globe.

With all this to contend with, who can take the time to lead an RL? And who would want to? Your old life begins to pale in comparison. Nothing you were accomplishing in it seems as important or interesting as running an entire civilization. Even better, when taxes are invented, you don't pay them; you *get* them.

And so Media Person is here to warn you never play this or (to be on the safe side) any other computer game. A lot of you readers, unlike MP, have actual responsibilities. You could easily fall into a ruinous addiction leading to the loss of your family, job, pet, recreational vehicles and the worst possible loss of all—your computer.

Not Media Person. He is stronger than you and what's more, contains enormous reservoirs of free-floating guilt. He'll be over this thing in another week, maybe two, and get back to normal. OK, a month, tops. ■

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