

MEDIA WEEK

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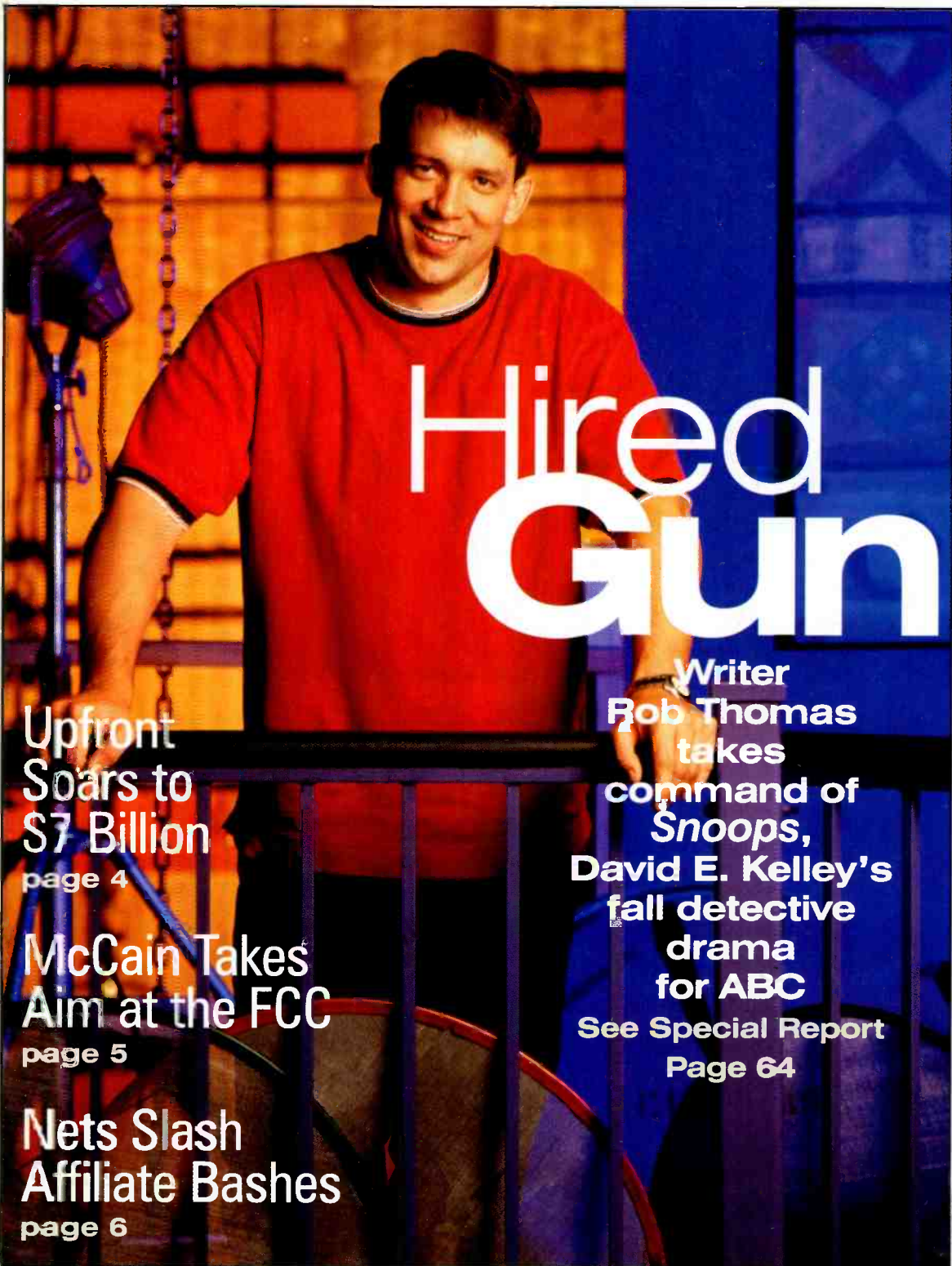


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May 31, 1999 \$3.50



Hired Gun

Writer
Rob Thomas
takes
command of
Snoops,
David E. Kelley's
fall detective
drama
for ABC
See Special Report
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Upfront
Soars to
\$7 Billion
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McCain Takes
Aim at the FCC
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Nets Slash
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MARKET INDICATORS

National TV: Loaded

Upfront came and went last week, with the Big Six networks taking in about \$7 billion in prime-time ad commitments for next season. CPM increases ranged from 12 to 20 percent, except for the WB, which won hikes of up to 35 percent.

Net Cable: Surging

More than 65 percent of budgets are registered with networks; agencies are eager to do business, even as CPM increases are solidly in the teens.

Spot TV: Mixed

Plenty of avails are still left in June. Summer movie budgets are expected to move soon.

Radio: Moving

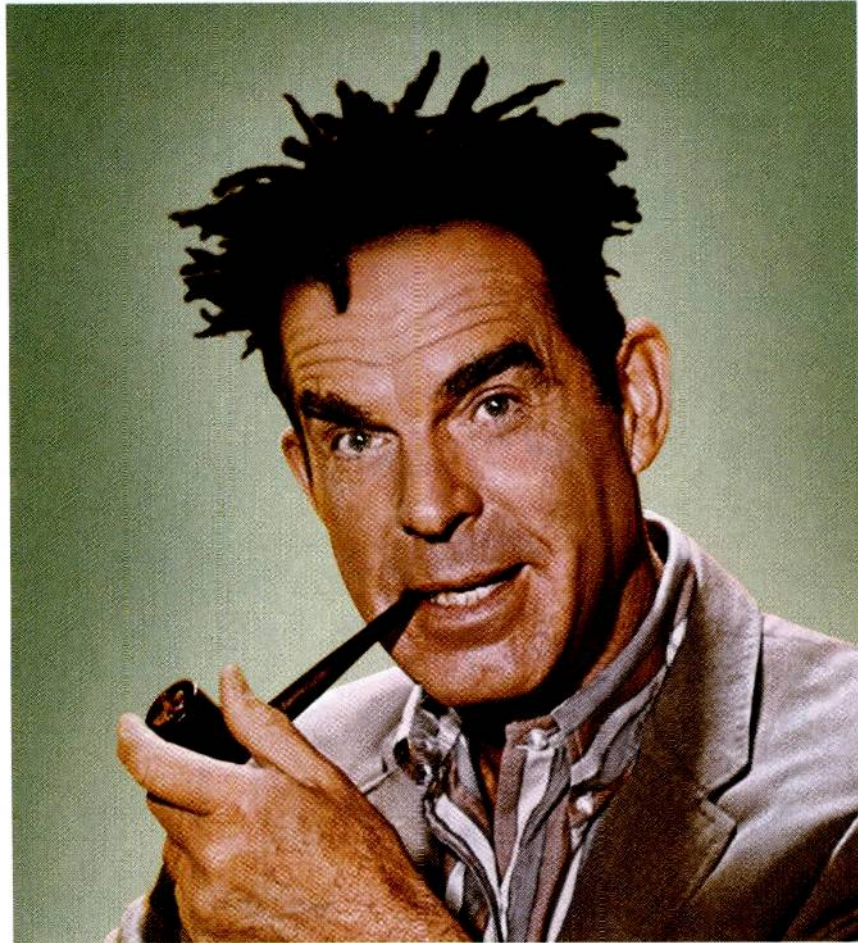
June is all but sold out and July is filling up fast. Now is the time to place July buys on stations targeting younger listeners who will be home for summer.

Newspapers: Steady

Auto spending is strong. Schools are closing for summer, but many retailers are already eyeing back-to-school campaigns.

ALAN LEVENSÓN





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AT DEADLINE

It's Prime Time for Basic Cable Ratings

Basic cable posted its highest-ever prime-time audience levels for the May sweeps period, according to the Cabletelevision Advertising Bureau's analysis of Nielsen data. The CAB report-ed that for 25 out of the sweeps' 28 days, ad-supported cable's prime-time household audience grew 11 percent (2.3 million homes) over last May, to 22.6 million homes, and its average household rating grew 9.7 percent, to 22.7, from a 20.7 in May 1998. May was the 11th consecutive sweeps period in which basic cable increased its viewership over the previous year, according to the CAB.

ABC, Panasonic Team Up for MNF

ABC has will offer the 1999-2000 season of *Monday Night Football* and its telecast of Super Bowl XXXIV in high-definition television, with Mat-sushita-owned Panasonic Broadcast & Television System Co. providing most of the state-of-the-art equipment to do it. Plans are for Panasonic to build and provide equipment to allow ABC to broadcast in the 720-progressive HDTV format, including an HDTV mobile truck, studio and field cameras, recorders, monitors and other support gear. In exchange, Panasonic will receive electronic billboard insertions in *MNF's* pregame show, which it hopes will stoke demand for its new HDTV sets.

CNN, IDG Link for Tech Show

This fall, CNN will launch a 30-minute weekly consumer technology show that will feature Inter-national Data Group-branded program segments and include contributions from IDG print jour-nalists. IDG, publisher of such technology maga-zines as *PC World* and *The Industry Standard*, has committed to a three-year advertising agreement that makes IDG one of CNN News Group's lead-ing advertisers. The advertising deal includes both CNN networks and Web sites and makes IDG CNN's leading interactive advertiser. Addition-ally, IDG will consolidate its Web properties to form a new online company. CNN will acquire a minority equity stake in the newly formed IDG online company.

Court TV Adds *Cops* to Prime Time

Continuing its programming expansion into the law enforcement segment of the criminal justice system, Court TV has acquired rerun rights to Fox's four-time Emmy-nominated show *Cops*. Court TV picked up *Cops*—the reality series in which video jour-nalists shadow police officers on busts—just days after the

Supreme Court ruled that police may be violating the Fourth Amendment rights of alleged lawbreakers by letting them be taped in their homes. Reruns of *Cops* will premiere on Court TV in September and will run weeknights at 8 p.m.


Tower Collapse Becomes S.D. Lightning Rod

To mollify audiences after its antenna imploded on May 24, San Diego WB affiliate KSWB-TV took to the phones until 10 p.m. for the two days it was off the air. "It's nice to have a human voice explain things," said Lise Markham, the station's vp/general manager. "We tried to help [viewers] have a sense of humor about it." Further raising the ire of viewers and stress on station execs, the season finale of *Buff, the Vampire Slayer* was cancelled by the WB last Monday due to the episode's violent high-school shootout scene. KSWB's position in the local sweeps race was blown by the antenna problem, of course, but when the signal stabilized at 50 percent power last Wednesday, the season finale of *Dawson's Creek* earned an 8 rating/12 share—the show's third-highest local rating. Station engineers were baffled by the tower's sudden demise and were investigating at the end of the week.

Addenda: Christopher Goutman, most recently executive producer of *Another World*, the daytime soap opera recently taken off the air by NBC, was named to the same position at the CBS soap *As the World Turns...* On the heels of CBS agreeing in April to acquire King World Productions, the syndicator gained clearance on WCBS-TV in New York for the fall rollout of its *Martin Short* talk show, giving the program clearances in all of the top 10 markets...Continuing their high-profile movie-acquisition binge, **TBS and TNT** have acquired the broadcast window rights to *The Mummy* as well as *Life, EDtv* and *Primary Col-ors...* **Bart Catalane**, ABC's recently pro-moted vp/CFO, suddenly exited the broadcast-ing business last week for a position as CFO of TMP Worldwide, an online employment recruiter and advertising agency...**Judsen Culbreth**, formerly *Working Mother* editor in chief, has been named vp/editor in chief of Scholastic Parent Publishing.

Correction: In last week's issue, *Mediaweek* incorrectly reported that *Fortune* led in ad pages over *Forbes* through the first half of 1999. There are still two issues of *Forbes* remaining in the first half.

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MEDIA WIRE

Amid Declining Ratings, USA May Shop Springer

A renewed effort by Studios USA to tone down its embattled *Jerry Springer* talk show by airing old reruns has led to speculation that the Barry Diller-owned syndication house may be seeking an outside distributor to take over the show.

"I've heard they are expressing interest in selling off the distribution rights or just letting their deal with *Springer* lapse after next season," said a New York City-based station rep who requested anonymity.

A representative for Studios USA said the distributor had no comment on the status of the *Springer* show, other than referring to a company statement that it will "distribute a program that we feel is responsible—no violence, physical confrontation or profanity."

Studios USA made a similarly brief promise for the first few months of this season. Then last week, without prior notification to stations, Studios USA began distributing 1992-94 season episodes of *Springer*, then a milder, relationship-based show. By May 26, the old *Springer* episodes had produced ratings declines of 55, 35 and 27 percent, respectively, from its previous week's household averages in New York City (on WPIX-TV), Los Angeles (KCAL-TV) and Chicago (WFLD-TV).

Bill Carroll, vp and director of programming for Katz Television, said *Springer* client stations' anger at Studios USA is compounded by the fact that "they are paying higher license fees for the battling *Springer*, not the cerebral *Springer*." But USA Inc. chairman Barry Diller is said to be growing tired of the public hailstorm against Springer, who has been called to testify before the Chicago City Council about whether his show stages fake fights or promotes real battles. —Michael Freeman

Paul Allen's Charter Acquires Two More MSOs

Continuing his cable shopping spree, billionaire investor Paul Allen last week spent \$5.6 billion in two days to acquire 1.5 million cable homes. The deals move Allen closer to his "wired world," in which next-generation media will flow to consumers through (continued on page 6)

Gone With The Wind

Upfront explodes; CPMs up sharply, nets cash in

NATIONAL TV / By John Consoli with Jim Cooper

A unified stand among the TV network sales departments, all of which refused to flinch at the traditional ad agency posturing, led last week to the largest across-the-board CPM increases in the prime-time upfront in more than a decade.

With the WB leading the way with CPM increases of between 28 percent and 35 percent more than last year, Fox at rate hikes as much as 20 percent, and the other networks in the 12 percent to 14 percent range, the total prime-time upfront take is expected to reach—and possibly exceed—\$7 billion when all stragglers are in.

Demand for prime-time inventory was so strong, media buyers said, that the networks were offering better deals to advertisers who agreed to reduce their spending.

The big-bucks upfront for the networks left many buyers, who had vowed not to pay double-digit increases, red-faced. "Buyers don't like being able not to push the networks around," said one network sales exec. "It doesn't look good to their clients." But the exec added that the economics of the marketplace and internal pressures from higher-ups mandated that "before the networks folded, they had to be ready to lose some business."

"The networks were ready to hang tough until after July 4, if they had to," said another network executive, who did not want to be identified. "We were ready to hold out until the marketplace proved we would not eventually get the business."

The advertising community blinked first—and almost immediately. Last Monday, the WB

presented a rate card that sought CPM hikes as high as 35 percent. "The response exceeded even our expectations," said one WB official, who declined to speak for attribution.

But WB President Jamie Kellner said, "Anybody who is trying to reach young adults and teens realizes the WB is a unique way to do that. [Interest from] advertisers who want to reach

this audience and the amount of money available from them [were] very high."

Once the WB had sold all its inventory, many buyers trying to reach those same younger demos turned to Fox. The net's schedule

for next season, which targets young women Monday through Wednesday nights, teens on Thursday, males on Friday and Saturday and families on Sunday, was an easy way to buy. The network did many deals in the 18 percent to 20 percent range, with an average CPM increase of about 16 percent.

Buyers then turned to the Big Three and found that they too were seeking double-digit CPM increases. After about a full day of posturing, buyers realized NBC, ABC and CBS were not going to soften their positions, and business went down.

"On Monday, Jed Petrick [WB exec vp of media sales] was the villain, on Tuesday it was Jon Nesvig [Fox sales president] and by Wednesday it was Marvin Goldsmith [ABC sales president], who took a harder line than he has in years past," a buyer said. "When it became clear that ABC would not be making any concessions, the advertisers realized they had no choice but to pay the increases to every network. A ton of business went down on Thursday."

THE UPFRONT BOX SCORE

Network	Upfront Sales (Prime Time)	% Change From '98	CPM Increase From '98
NBC	\$2.1 billion	+5%	+12%
ABC	\$1.7 billion	+13%	+14%
CBS	\$1.3 billion	+8%	+14%
Fox	\$1.3 billion	+18%	+16%
WB	\$450 million	+50%	+32%
UPN	\$135 million	Even	not available

The last time the network upfront went down this quickly, and with CPM hikes for each network this strong, was in 1987, when Nielsen switched to the people meter as a means of measuring audience, agreed buyers and network execs. Before that, it was in 1976, during the Bicentennial celebration.

"There are going to be many network sales execs with hangovers on Monday," joked one buyer. "Last year, buyers scared us with talk of optimizers and moving dollars to cable. This year, we called their bluff," said a network exec, who also would not speak for attribution.

While ratings this season fell significantly for many network programs, buyers and network execs agreed that network reach is still very valuable to advertisers. "There is still nothing as valuable as NBC Thursday nights," said an exec at a competing network. "While it is not what is once was, it is still more valuable than anything on the air."

CBS was said by buyers to benefit from its lower prices. "Many advertisers saw the network as a real value, even with its double-digit CPM increases," said one buyer.

Some of the big-budget auto advertisers, who bought earlier in the week, may have kept the CPM increases they paid to just less than 10 percent. Likewise, the big-clout buying services, like MediaVest and Leo Burnett's Starcom, may also have cut some deals at high single digits, but, for the most part, no one was spared the double-digit increases. Even the early morning and evening news dayparts were sold at double-digit increases. Only daytime was soft.

While broadcasters were close to finishing up their upfront selling, cable networks were just starting to make some deals. At the end of last week, Grey's Mediacom was close to finalizing deals with Lifetime, USA Networks and Discovery. Ruben Postaer had finished buying for client Chef America, and Lowe & Partners had spent Claritan's upfront budget.

Registered business last week included: SmithKline Beecham, Warner Bros., Ethan Allen and Playtex out of MediaCom; Tropicana and Sega out of TN Media; Levi Strauss, Nissan and Sony Playstation out of Chiat Day and Kmart out of Cambell Mithun Esty. Sellers also reported that MediaVest had aggressively registered large portions of its clients' lists.

"There is a lot of stuff working, and they're spending more," said one cable network sales vp. Sales execs reported that budgets have increased in dollar volume by about 77 percent from 1998, and that business that has already closed is up 45 percent over last year.

"Our CPM increases are in the 11 to 14 and 12 to 15 percent range," said one cable network sales exec, who said automotives, especially Ford and Chrysler, were moving quickly. ■

FCC Feels Holiday Heat

McCain steps up attack on agency with new bill to limit its powers

WASHINGTON / By Alicia Mundy

Just as Congress prepared to break last week for a Memorial Day recess, Sen. John McCain (R-Ariz.), chairman of the Senate Commerce Committee, dropped a legislative bombshell on the Federal Communications Commission at the same time that FCC chairman William Kennard was testifying before the senator's panel.

The McCain-sponsored Telecom Merger Review Act of 1999 would strip the FCC of authority for one of its core missions: approving telecommunications mergers, acquisitions and license transfers. FCC staffers and Democratic staffers for senators on the Commerce Committee knew that McCain was working on a bill, but they had expected merely a companion piece to a measure proposed last month by

Sen. Mike DeWine (R-Ohio). That bill, currently before the Senate Judiciary's antitrust subcommittee, would only require the FCC to speed up its approvals process, imposing a deadline of 240 days.

McCain's initiative, cosponsored by Sen. Orrin Hatch (R-Utah), Judiciary Committee chairman, goes way beyond that. It would effectively cede all control of telecom mergers to the Department of Justice and to the Federal Trade Commission. In a statement, McCain took a swipe at the FCC, saying that if the DOJ or FTC has already reviewed a proposed telecom merger and stated their approval or no intent to intervene, "the FCC must follow the determination of these expert agencies and transfer any licenses without further delay." The FCC's role would be reduced to filing "comments in DOJ or FTC merger-review proceedings."

Can such an aggressive move to curtail the FCC's powers win approval in Congress? "Not a chance of a snowball in hell," one Democratic Senate staffer said. "No way," echoed a staffer at the FCC, which does not comment officially on Congressional legislation.

It appeared that DeWine, author of the

original bill, may not support McCain's effort. And Herb Kohl (Wis.), DeWine's Democratic counterpart on the antitrust subcommittee, also is unlikely to get behind McCain, said a staffer on the subcommittee. "Kohl and DeWine want the FCC to move things along, but they don't want the FCC to lose jurisdiction here," the staffer said.

A staffer at the White House said Vice President Gore's office, which follows technology and FCC issues closely, was "skeptical" of the proposal.

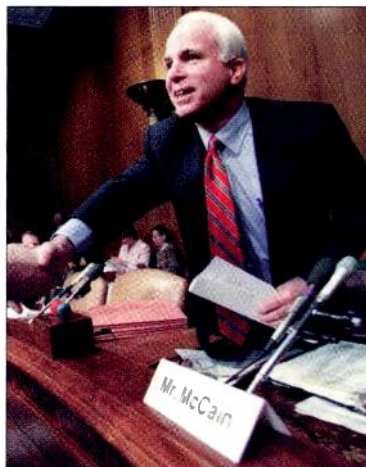
But some Republicans were delighted. In a statement, Hatch, like McCain, complimented the antitrust "experts" at the DOJ and FTC. "The FCC's work often duplicated that of the DOJ's antitrust division," Hatch said. "And this legislation will stop such duplication."

Even if the bill doesn't pass, it sends a message to Kennard about Congress' concern with the FCC's approvals process.

All five FCC commissioners were testifying before McCain's committee (which was performing an oversight review of the commission and its role in pushing competition and consumer interests) when committee staffers began passing out copies of the new bill and accompanying statements.

McCain opened the session by asking Kennard if the FCC was merely duplicating the work of the DOJ when it conducted its own merger reviews. Two weeks ago, McCain went ballistic when, during an FCC meeting on the SBC/Ameritech phone merger, the lead FCC staffer on the issue suggested that the merger might not be approved without significant concessions by both parties. The deal has already been approved by DOJ's antitrust division. A furious McCain fired off a letter to Kennard.

"There's no doubt that this [bill] came out of McCain's anger over SBC/Ameritech," said a telecom lobbyist who attended the packed oversight hearing and was shocked to read the new measure. "I think McCain's trying to make a point. Kennard is going to have to work hard to defend the FCC's role here." ■



Ambush: McCain unveiled his measure during FCC testimony.

MARIO TAMANEWSMAKERS

MEDIA WIRE

cable wires. Allen's Charter Communications now ranks as the country's fifth-largest multiple-system operator, with about 5.5 million subscribers.

Charter snapped up Falcon Cable TV last Wednesday for about \$2 billion in cash and another \$1.6 billion in assumed debt. Falcon is 46 percent owned by AT&T which, through the deal, will become a minority owner of Charter. In his second major acquisition the next day, Allen purchased Denver-based Fanch Communications for \$2 billion. The deal has Allen paying about \$4,000 per Fanch subscriber and assuming no debt. Allen will pay about \$3,600 for every Falcon cable subscriber. AT&T recently ponied up about \$4,600 per MediaOne subscriber.

Including his 1998 purchase of Marcus Cable for \$4 billion, Allen has spent more than \$15 billion in seven cable deals. —*Jim Cooper*

Paramount Buys ET Stake, Rysher Distribution Rights

Ending two months of intense negotiations, Paramount Television Group has closed a complex agreement to acquire Cox Broadcasting's 50 percent stake in *Entertainment Tonight* and assume distribution and production of all existing Rysher Entertainment products.

Paramount Network Television takes over all barter sales from Rysher on *ET*, which generates an estimated \$80 million—plus in national ad revenue annually. Sources close to Paramount said the *ET* sale was for cash. Paramount and Cox officials declined to discuss terms.

Rysher, originally acquired by Cox in 1994 as a boutique syndication house to supplant Television Program Enterprises, is being folded. Its 80 employees have been handed pink slips. Under terms of the deal, Cox will retain ownership of Rysher syndicated series *Judge Mills Lane*, while Paramount will assume production and domestic distribution of the freshman courtroom strip.

Paramount will take over production of *Nash Bridges* (CBS) and *Oz* (HBO). The studio, which also gains distribution rights to approximately 100 Rysher-produced movies and telefilms, soon will have a library of more than 80,000 episodes, includ- (continued on page 8)

Party's Over for Affiliates

Networks scale back or kill lavish spring bashes for stations

AFFILIATE RELATIONS / By Michael Freeman

The era when TV station executives and their families jetted off to exotic locales, swilled umbrella-laden cocktails and posed with network stars—all on the network's tab—is coming to a crashing end. Economic divisions and the ever-widening gulf over future strategic objectives with their affiliates have led the Big Four broadcast networks to either scale down or kill the pep rally-like love fests that used to mark spring affiliates meetings.

Perhaps the most egregious example of the scaled-down-party economics is at Disney-owned ABC. What for several years was a three-day bash of Mickey Mouse-led street parades and nighttime laser shows at Disney World in Orlando, Fla., has become a sober one-day affair (June 8) at Los Angeles' Century Plaza hotel. Gone from the prime-time-series presentations are the stars, the glitz and the screenings of shows picked for the fall. One poolside cocktail party will be held, with only a slight chance of stars in attendance.

"At the past two meetings, they closed [to the public] the Disney/MGM and Animal Kingdom theme parks and used to throw huge parties," recalled one ABC affiliate owner, who requested anonymity. "Now, we should consider ourselves lucky if we get a Hercules cassette and loincloth thrown in," he quipped, referring to Disney's *Tarzan* summer theatrical release.

An ABC representative related that it was a "mutually agreed upon decision between the network and the affiliates' board to focus on business at hand" at open- and closed-door business sessions.

ABC is not alone, though. NBC, which had flown affiliates to Phoenix or Honolulu for multiday meetings, folded the affils meeting into its network upfront sales presentations in New York City earlier this month. One competing network executive said NBC probably saved between \$300,000 and \$500,000 by abandoning the separate "off-site" spring affiliates meeting.

Even though a preliminary agreement was struck between Fox and its affiliates last week (see story below), officials at the fourth network declined to spell out the agenda for their June 17-18 meeting in Chicago, fearing affiliates would boycott it.

CBS, on the other hand, is throwing a two-day affiliates bash June 2-3 at the Bellagio hotel and casino in Las Vegas. At the 45th annual spring affils conference, CBS is flying out series celebrities for the prime-time presentations and its "Parade of Stars" luncheon banquet and post-meeting poolside party on June 3.

"I've got to go this year," related one CBS affiliate owner. "Because if [CBS Chairman] Mel Karmazin has to pay for the King World party at [next year's] NATPE convention, there might not be anything left for CBS." ■

New Fox Offer Eases Burden on Affiliates

Fox affiliates finally caught a bit of a break in their contentious dealings with the network, when Fox offered a slightly revised package that lessens the strain on stations' bottom lines.

Though Fox will still reclaim 20 out of 90 prime-time spots, giving itself a nice financial windfall, affiliates can buy back the inventory at a lower rate than was quoted two months ago.

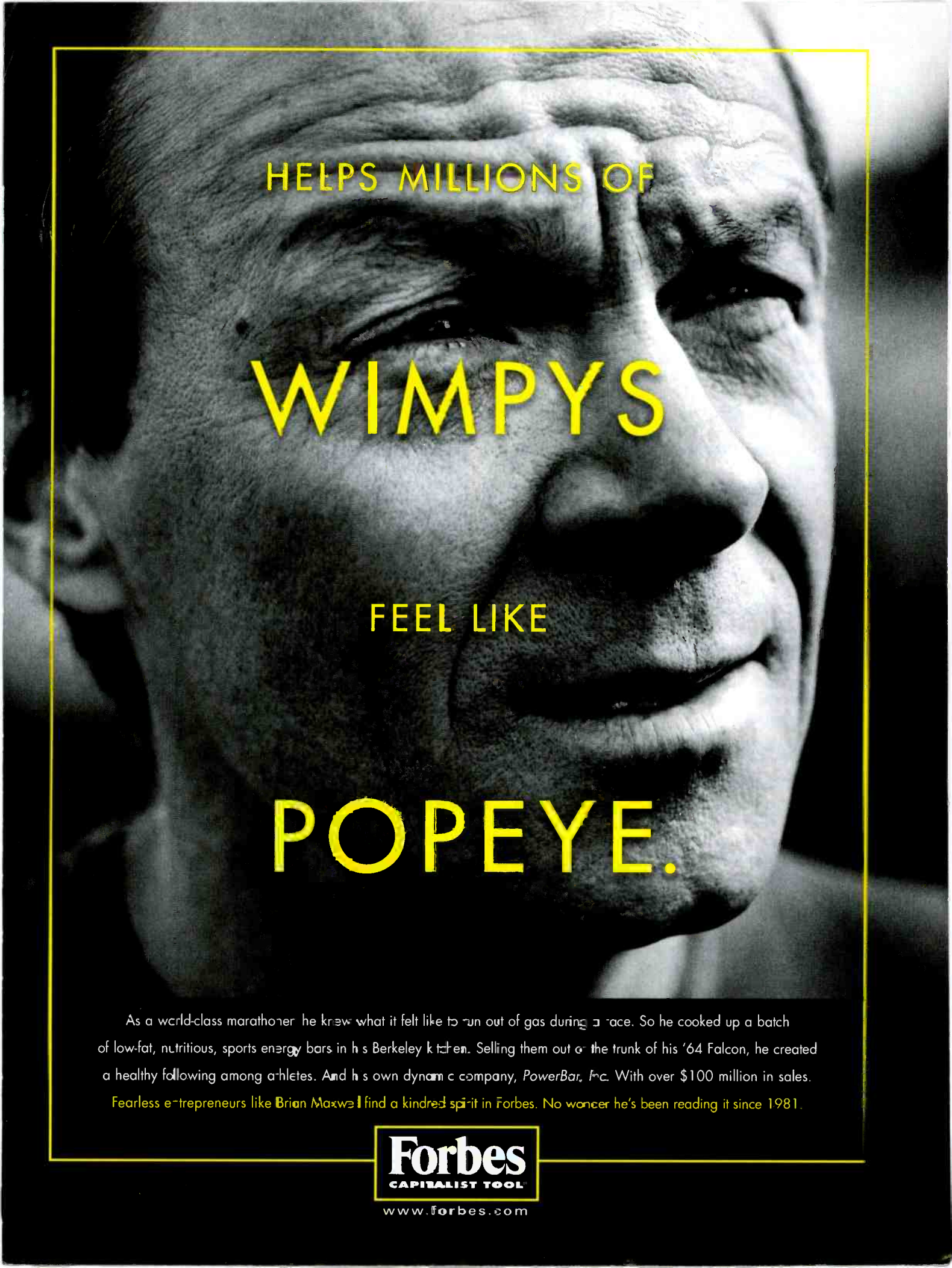
The original proposal gave 15 bonus units to stations that agreed to the terms of the buy-back. The catch, however, was that 25 percent of the revenue incurred from selling the inventory would go to Fox. In the current deal, Fox dropped the 25 percent cut. Plus, said one Fox source, the 15 spots will include inventory from audience favorites like *Ally McBeal* and *The X-Files*.

Another difference in this offer: Fox agreed not to take back any more football or prime-time inventory for the next three years.

"It is considerably better than the original plan," said Tribune Broadcasting President Dennis FitzSimons. He declined to quantify the savings to his station group.

Though affiliate endorsement of the proposal wasn't unanimous, it came from a "solid majority," according to Murray Green, chairman of Fox's affiliate board and vp of Raycom Media.

"It was a significant compromise," FitzSimons said. "It's time to put this issue behind us and move on to more constructive things." Affiliates that have agreed to the terms are expected to begin selling immediately. —*Megan Larson*



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MEDIA WIRE

ing the product gained from its pending acquisition of Spelling Entertainment Group. —MF

More Listeners Jammin' To R&B and Top 40 Sounds

R&B and Top 40 radio formats were the big winners in the Arbitron winter survey, according to an *Airplay Monitor/Billboard* analysis of the 94 radio markets measured year-round. R&B's share, which includes Urban formats, Urban Adult Contemporary and the fast-growing Jammin' Oldies stations, rose to 12.4 percent from 11.8 percent in a year, as AMFM and other radio groups continued to switch over to R&B formats.

While Oldies stations in several markets, including New York and Chicago, have lost listeners to Jammin' Oldies, the Oldies format overall is flat at 5.5 percent, down just three-tenths of a point compared with last year. News/talk (16.1 percent) remains the top programming format, despite losing some audience since the previous survey. Adult Contemporary and its incarnations still dominates as the most-programmed music format, with a 14.5 share. The Country audience continues to erode, falling from 9.8 to 9.3. —Katy Bachman

Minnesota's Ventura Vetoes Funding for Digital Upgrade

Two statewide public broadcasting systems got body-slammed last week. Minnesota Gov. Jesse Ventura vetoed a bill that would have funded the state's six public TV stations in their conversion to digital broadcasting. The issue is expected to remain in limbo until February, when the state House will next convene.

"Congress gets it, the president gets it, the Minnesota House and Senate understand," said Allen Harmon, president of Minnesota's Public Broadcasting Association. "We just hope the governor gets it."

Meanwhile, a two week drama on the nearly \$7 million deficit carried by Georgia Public Broadcasting neared a final act when Gov. Roy Barnes forced the resignation of Executive Director Werner Rogers and his board of directors. State Auditor Claude Vickers, who uncovered the shortfall, was appointed the next executive director. —Megan Larson

To Infinity and Beyond

Karmazin's \$8.3 billion buy of OSI makes his co. tops in billboards

OUTDOOR / By Katy Bachman

Mel Karmazin, CEO of Infinity and parent company CBS, made good on rumors last week by announcing a deal to buy the nation's largest outdoor company, Outdoor Systems Inc., for \$6.5 billion in stock, plus the assumption of \$1.8 billion in debt, for a total-deal value of \$8.3 billion.

Phoenix-based OSI posted \$705.9 million in revenue from 112,000 display faces in 90 markets in the U.S., 13 markets in Canada and 44 markets in Mexico, including 125,000 subway displays in New York City. Along with TDI, Infinity is now claiming bragging rights as the largest outdoor media company in the world, pushing Clear Channel to second place.

When the deal closes (expected this fall), Arte Moreno, president/CEO of OSI, will become CEO of the new Outdoor Systems, a wholly owned subsidiary of Infinity. He and William Leviner, OSI chairman, will also sit

on the board of directors of Infinity. William Apfelbaum, president and CEO of TDI will continue in his position. Both companies will sell their space separately.

The move caps a trend in the radio business to snap up outdoor companies, which most broadcasters see as a good fit for radio, since one-third of listening takes place in cars. Karmazin essentially started the trend in February 1996, when—as head of Infinity before it merged

TOP 5 U.S. OUTDOOR COMPANIES		
Company (Owner)	1998 Revenue (in Millions)	% of Industry
Outdoor Systems (Infinity/CBS)	\$750	17%
Eller Media (Clear Channel)	\$600	14%
Lamar Advertising	\$400	9%
TDI (Infinity/CBS)	\$300	7%
Chancellor Outdoor (AMFM)	\$275	6%

Source: BT Alex Brown

with CBS—he purchased TDI Outdoor for \$300 million. A year later, Clear Channel purchased two top 10 outdoor companies, Eller Media in March 1997 and Universal Outdoor in November 1997, making Clear Channel the second-largest player in the outdoor business after Outdoor Systems.

Only one radio company, AMFM (formerly Chancellor)—which got into outdoor just last year—is looking to exit the business. ■

Bad Time to Be SMART

SRI shutter would-be TV ratings service due to lack of funding

RESEARCH / By Katy Bachman

Nielsen Media Research has again beaten back a competitor to measure TV audiences. Last week, Westfield, N.J.-based Statistical Research Inc. confirmed it is pulling its TV meters out of New Jersey and shutting down its two-year SMART (Systems for Measuring and Reporting Television) project, after failing to raise the \$100 million it needed to start up a rival network-TV-ratings service.

"No one said 'no,' but they didn't say 'yes,'" said SRI President Gale Metzger, who had secured more than 30 letters of intent from TV and cable networks, advertisers and agencies. "The research side went well, but to get money from the outside, the industry would have to put up money, and that got progressively more difficult."

"It's a shame. In a period of rapid technological change, we need to improve measurement and reporting of TV audiences," said Alan Wurtzel, president of research and media development at NBC.

Despite the financial squeeze on the project since its beginning, SRI, as recently as January, said it was going ahead with a two-year rollout of the service. The service moved from Philadelphia to its own backyard. It also hired Andersen Consulting to secure financing. Andersen's solution for SRI was for four or five major broadcast and cable networks to provide at least half the funding for SMART.

"I wish there was a way to spread it across more entities," Wurtzel said. "The networks put millions up already." ■

No Clean Sweep Here

Each of the nets claims May victory in its particular demos

NETWORK TV / By John Consoli

NBC held on to win the May sweeps in households and won by a more significant margin than expected in the adults 18-49 demo. Those victories led Scott Sassa, the network's West Coast president, to point out that in 13 of the past 15 years, when NBC has won May, it has gone on to win the following season.

Not to be outdone, CBS—which won the November and February sweeps in households and finished second in May—touted its total viewers growth this season, surpassing NBC to become No. 1 (13.3 million per night vs. 12.6 million). CBS also ended the season with its highest household rating among the nets for the first time since 1993-94.

ABC, which tied with Fox for second in the 18-49 demo, crowed about winning Tuesday and Wednesday nights during the sweeps, and about winning more nights (83) during the season than any other network among adults 18-49. NBC won 82; Fox won 61.

And Fox touted its season-ending demo victories in adults 18-34, men 18-49 and men 18-34. Fox also tied for first with NBC in men 25-54 and women 18-34. WB and Fox tied for the season in teens 12-17 with a 4.2/14.

For the May sweeps, Fox finished second to NBC in the 18-49 category, with a 4.6/14, compared with NBC's 6.0/17. ABC also did a 4.6/13, helped by a huge showing of the *Home Improvement* final episode, which did a 16.9 in 18-49s. CBS came in fourth with a 3.7/11. WB was fifth with a 1.8/5, and UPN ended up sixth with 1.1/3. NBC also won households with a 9.7/17, followed by CBS at 9.1/15, ABC with a 7.7/13 and Fox with a 6.4/11.

During the sweeps race, NBC had built up a huge first-week lead on the strong audience picked up by the *Noah's Ark* miniseries. But CBS chipped away at the household lead, helped by the surprising performance of its May 23 movie, *Michael Landon, the Father I Knew*, which recorded a 12.4/20, to edge out Part 1 of ABC's big-budget *Cleopatra* (an 11.9/19). But the ABC movie delivered nearly twice the 18-49s than the Landon bio.

This may have been the last sweeps in which Fox will carry a lot of reality programming. Doug Herzog, Fox Entertainment president, said a vital step to grow the Fox audience over the long term will be to deemphasize reality shows. "We will definitely try to limit the amount of reality programming on our net-

work," Herzog said. "It will not play the role it has in the past 24 months. It's efficient from a cost standpoint, but it doesn't help us from a long-term branding standpoint."

Herzog wants to build the network by targeting specific demos with edgy yet more traditional fare, starting this fall. He said the



OLIVER UPTON/ABC

ABC's *Cleopatra*, with Billy Zane and Leonor Varela, fared well in demos.

network needs to find another way to reach young men, preferably more through dramas than reality shows. He also said Fox plans to develop miniseries and made-for-TV films. ■

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NETWORK TV

NBC Entertainment president Garth Ancier said he designed the network's fall prime-time schedule to bring back as many shows as possible in the same time slots. "I have a problem myself as a viewer following all the time changes," Ancier said. "We need to stop moving shows around." That's one reason why four of NBC's five Thursday-night shows will return in their same slots, although *Jesse* will undergo a cast revamping, except for the show's two stars. All NBC weeknight 8 p.m. shows will also return in the same slots.

WB president Jamie Kellner was candid with advertisers during the network's recent upfront presentation. "We will never be the No. 1 network, and we don't care about household ratings," he said. Jed Petrick, WB executive vp of sales, said the network's "mission is not to be No. 1 in 18-49, but to be the network of choice for those under 35." Kellner also predicted that "the WB will have a distribution system that will rival Fox in five years."

Univision president/COO Henry Cisneros said Hollywood studios should not only be promoting movies with Hispanic stars on his network. Cisneros noted that the network's research shows Hispanic audiences have many American favorites, Julia Roberts in particular. Another misperception among advertisers, Cisneros said, is that Hispanics are not computer-friendly. "Our goal is to prove to computer manufacturers that Hispanic families buy computers," he said.

One show not on UPN's fall schedule that should be ready by midseason is a Barry Sonnenfeld program, *The Strip*, set in Las Vegas. According to UPN president Dean Valentine, Sonnenfeld has committed to directing the first episode and will be more involved than he was on his ill-fated ABC drama *Fantasy Island*.

ABC Entertainment president Jamie Tarses said Aaron Sorkin will start writing scripts for the returning sitcom *Sports Night* earlier than usual. Sorkin is also the creator of the new NBC show *West Wing*, but Tarses said his involvement in that show will not take precedence over *Sports Night*. —John Consoli

Financial Stakes Raised

Studios with network connections play hardball slotting new shows

TV PROGRAMMING / By Michael Freeman

Ownership and financial stakes in prime-time programming for the broadcast networks have never been higher, literally. In this age of vertical integration, the studios' production divisions have used the clout of their sibling networks to gain leverage on competing networks that want their programming.

One story not told during the networks' recent prime time upfront presentations in New York City was a backroom deal between 20th Century Fox Television and the WB network for *Roswell*, a drama picked up by WB for fall '99. In order to get 20th to pull *Roswell* from Fox's development slate, WB is said by competing studio sources to have given in to ordering 22 episodes and placing it in the plum Wednesday 9-10 p.m. slot currently occupied by Spelling Television's *Charmed*.

One of WB's three breakout hits this season, *Charmed* is nevertheless being thrown into the killer Thursday 9 p.m. slot, opposite NBC's tent pole, *Frasier*, CBS' *Chicago Hope* and UPN's new *WWF Smackdown*.

"The [*Roswell*] pilot had tested very well with focus groups, and WB loved it, but 20th also told them 'it could as easily go back to Fox if you don't give up the time period and a full order,'" said a production source with ties to Spelling and *Charmed*. "They had them over a barrel and WB knew it."

However, 20th also displayed some give-and-take in negotiations with NBC on sitcom *Stark Raving Mad*. In return for being guaranteed the Thursday 9:30 slot leading out of Paramount's *Frasier*, 20th consented to a 6-year licensing term on *Stark Raving Mad*.

Greenblatt/Janollari Productions, which has an association with 20th, also gave in to ABC's demand for approximately a 10 percent financial stake and a 6-year licensing deal on sitcom *Oh Grow Up*. In exchange, the show gets the Wednesday 9:30 slot following *The Drew Carey Show*. G/JP "gave up a pound of flesh," said one production exec.

A senior executive at ABC acknowledged that the Disney-owned network is

really intent on pushing those terms as well as four or more multiple runs for the potential of doing future digital multiplexing of programs. But, the ABC source elaborated, "the endgame is time periods and who is willing to give up on what."

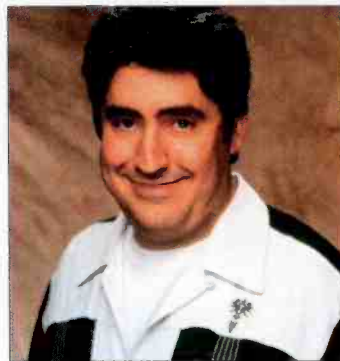
CBS and NBC, without traditional studio arms, are equally aggressive in bolstering their in-house production units and coproduction deals. Five of the six pilots CBS ordered for next season were concepts developed in-house and then pitched to other studios as coproduction deals. Columbia TriStar emerged with such deals on *Family Law* and sitcom *Ladies Man*. The deal gave Columbia international rights to the former and domestic syn-

dication rights to *Ladies Man*, while CBS took the flip side. Paramount also has two coproductions with CBS, *Now & Again* and *Love or Money*, the latter developed by Paramount.

"The climate is that it's open season for rewriting the financial rules," noted Helene Michaels, executive vp of Columbia TriStar Television. "We're an unaffiliated studio willing to play anywhere, in terms of doing creative dealmaking."

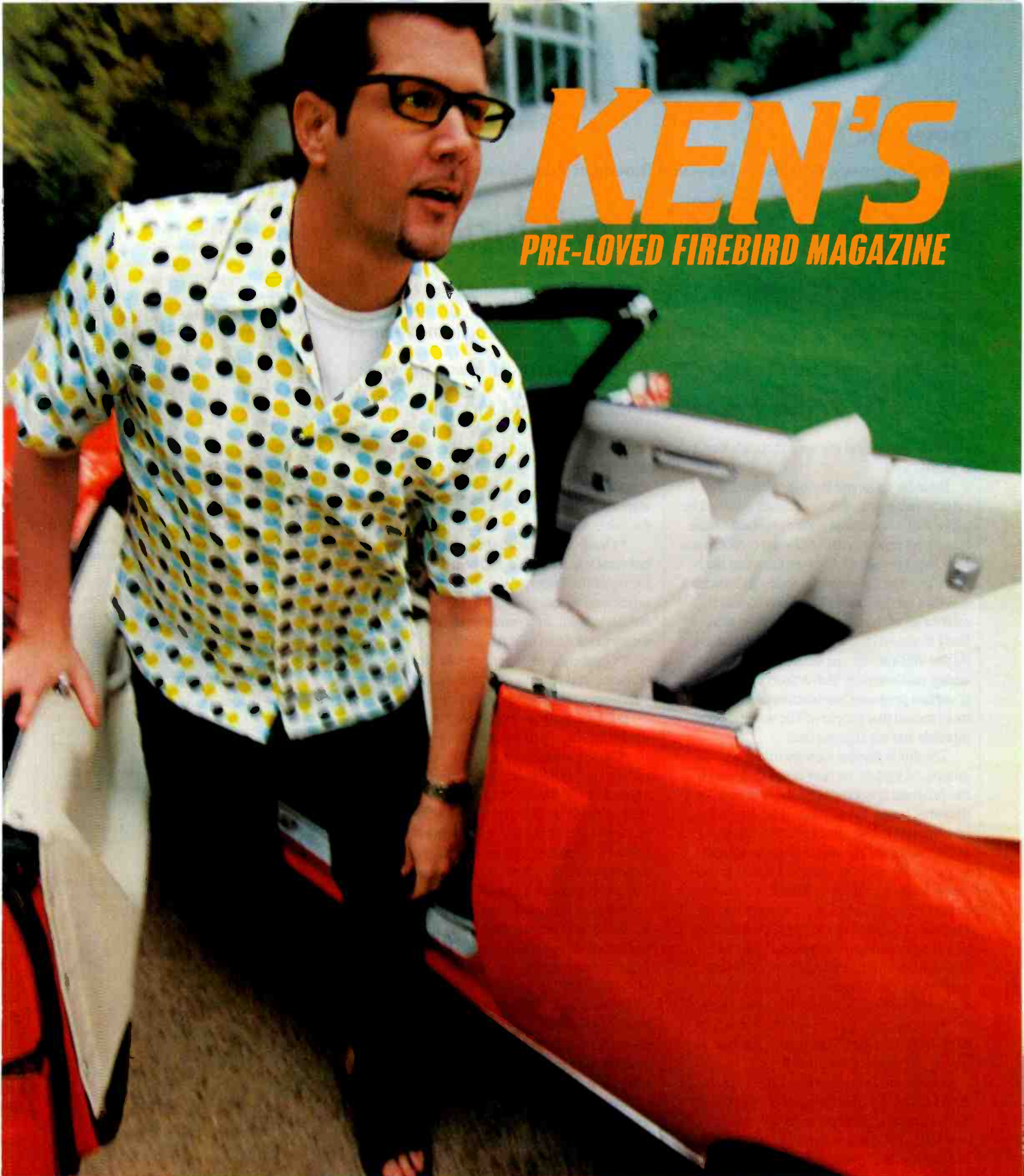
Several studios, including Columbia TriStar, Paramount and Universal, have also used the sales of major motion-picture packages to the networks to "gain favorable negotiating points" with the networks on certain future series deals, noted one senior production executive affiliated with Columbia TriStar.

But the networks ultimately call the shots on controlling production and gaining financial stakes in prime-time series programming. Through in-house production divisions and coproduction deals, Fox controls 80 percent (or 12 hours) of its prime-time series lineup, followed by CBS' 72 percent (13 hours), NBC's 55 percent (12 hours), ABC's 54 percent (10.5 hours), UPN's 40 percent (4 hours) and WB's 19 percent (2.5 hours). Financial interest stakes can also raise the nets' participation by other, smaller unspecified percentages. ■



CBS will take *Ladies Man*'s Alfred Molina to syndication.

CLIFFE LIPSON/CBS



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OPINION

By Ave Butensky, President, Television Bureau of Advertising

To Quad or Not to Quad

In the May 17 *Mediaweek*, Debbie Reichig, vp of sales research/development at cable network Comedy Central, proclaimed that the "Quad Study Is Full of Holes." I don't know if it was the synergistic effect with her employer's programming, but I for one smiled

and even chuckled my way through her editorial.

Even for those not familiar with the study, cable's frantic attempts to discredit it should be a clue that it comes out a loser. Nielsen Media Research's report confirmed what broadcasters have long contended: Viewers are more likely to watch more episodes of a series on broadcast TV than on cable and more likely to watch most or all of the show (and therefore more likely to see and remember the commercials). As the WB's senior vp/research, Jack Walkschlag, said recently: "Advertisers can now look at certain programs' environments and be more secure that people will be watching commercials and not flipping out."

The study divides viewers into four groups, or Quads, by how often they watch the program (program loyalty) and how long they stay tuned to the program (program involvement). The important finding for advertisers (and the reason for the squeals from representatives of cable) is that broadcast television programs have three times as many Quad 1 "Gold Card" viewers per rating point as cable. The study shows that not all rating points are the same. Broadcast prime-time programming simply delivers more attentive viewers, more loyal viewers, and therefore more impact for advertisers.

What are the specifics of the comedy in Ms. Reichig's piece? Let us run through a few of the phrases she employed:

• *Arbitrarily defined.* The May 17 piece states that the parameters set for the Quads were arbitrary. The fact is, in the absence of absolutes, parameters must be "arbitrary" but not necessarily random or capricious. Like speed limits and drinking and voting ages, these selections were made with logic and reasonableness as the major factors.

• *Leaps of faith.* A cable executive characterizing the linking of high frequency and long duration (Quad 1) with commercial effectiveness as a "leap of faith" is indeed

amusing. Consider that it was the cable folks that developed the Quad concept a few years ago to pinpoint those cable programs that were more likely to deliver inserted promos for cable shows that needed help.

• *Overly simplistic analysis.* It may seem so, but what you have seen and heard so far is just the tip of the iceberg. With Nielsen releasing a syndicated product on CD-ROM based on the complete study, everyone will have the opportunity to slice and dice the data.

• *Opposition to current trends.* Recency planning and optimization are the current buzzwords that present interesting approaches. But trends come and go and no strategy should be dismissed because it's not in vogue.

• *Methodological issues.* One of the most serious methodological issues cited is that 25 percent of the Quad sample homes don't have cable. Whose problem is that? All the viewers in the sample are U.S. TV households. They watch TV and they buy products. The only difference is that when cable "passed" their homes, they chose to "pass" on it.

• *Sample size.* Another supposed shortcoming mentioned in the May 17 piece is that the sample is too small to measure cable demo ratings accurately. Another way to look at it: cable ratings are so small that breaking down household ratings into demos is risky at best. At least some agencies are buying those spots. A decade or two ago, independent TV stations were left off the lists because of rules stating no spots under 3.0 or 5.0 need apply.

In conclusion, no one should look at the Quad Project as a be-all, end-all study. Conversely, no one should dismiss the whole study out of hand. Advertisers and agencies should gain new perspectives from this study and it should lead to even more studies and discoveries beyond its confines.

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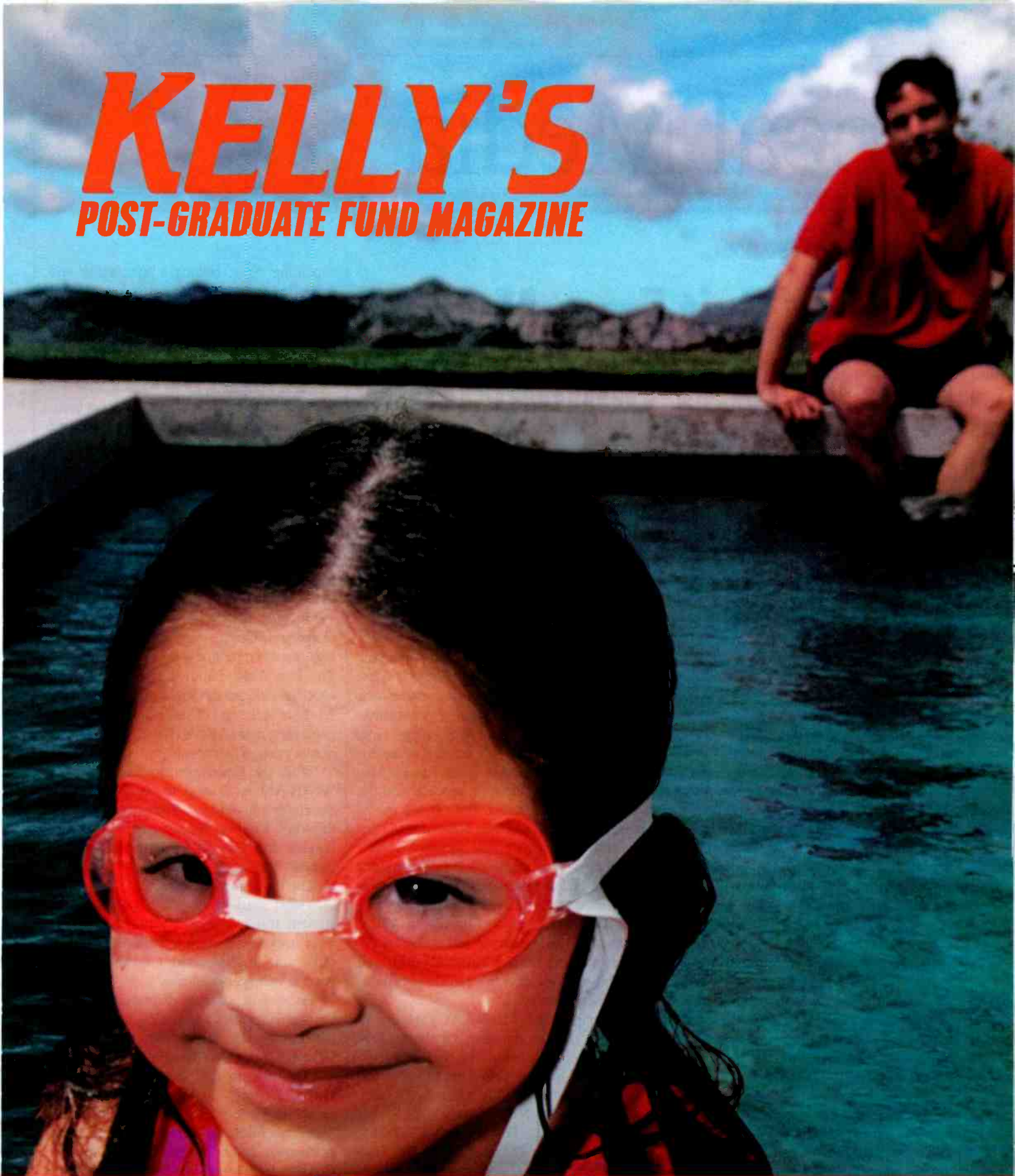
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HUNTSVILLE, ALA./TV STATIONS

Smiths' Exit From Market Means New Competition

•WITH THE SMITH FAMILY SELLING ITS ABC affiliate in Huntsville, Ala., to a new multistation owner, broadcast competition in the 81st-largest market is expected to heat up considerably.

After owning WAAY-TV for 36 years, Smith Broadcasting sold out two weeks ago to Atlanta-based Grapevine Communications for \$52 million. Grapevine too has undergone change in recent weeks, merging with Charlotte, N.C.-based Gocom Communications to create an 18-station group, including WAAY.

"The three top networks [affiliates] are now owned by big companies, so there's an even playing field," said Shannon Fields, president of Innovative Advertising in Huntsville. "The question now is, who's going to be the smartest? Who's going to pump the most money into the market?"

Upon completion of the transaction—expected later this year—Grapevine/Gocom will double the staff of the sales department, said Wendell Reilly, chairman. According to media buyers, the sales team has been better structured since Ric Patterson, the top biller at CBS affiliate WHNT, was hired in December as general sales manager.

"A large, aggressive sales force is necessary" to tap into the separate enclaves that make up the Huntsville-Florence-Decatur market, agreed Ric Gorman, Gocom president and CEO of the combined group. "Each pocket is an autonomous retail market, [but] close enough that people will be motivated to shop in adjoining areas. Television has an exclusive opportunity to deliver to all of them."

Nestled in the foothills of the Smoky Mountains, Huntsville is a bit of an anomaly in the region. Since the Marshall Space

Flight Center came to town in the early 1950s, it has developed into a mini Silicon Valley, which helped keep the unemployment rate at a low 3 percent.

But while the economy remained stable, the makeup of the broadcast community underwent significant transformation. Not long ago, WAAY was the dominant station in the market with the most reporters on the street. But, as big media

players Raycom and The New York Times Co. rolled in over the last decade, WAAY's audience base eroded—it has fallen to third place in the last three years—and the station was forced to slash its news team.

"They were faced with newer, better looks, and the hometown advantage died," Fields said. "This is a big small town and that big old boy network facade just doesn't work anymore."

Among households, WAAY earned a 15 share for the 10 p.m. newscast during February sweeps, according to Nielsen Media Research. The New York Times Co.-owned CBS affiliate WHNT-TV scored a 23 share and Raycom's NBC affiliate WAFF-TV scored a 24 share. Fox affiliate WZDX-TV, owned by Milton Grant of Huntsville Television Acquisition Corp., does not currently carry news.

Reilly and Gorman plan to build upon the "commitment to news" that the Smith family developed over the years, but will freshen an on-air look that has become dated.

Reilly's priorities for WAAY include



Grapevine's Gorman plans to double WAAY's sales force.

"updating news, finding a nice niche and delivering a product that people—both at the station and the audience—can understand," he said. "But you can refine without throwing a lot of money at it...the competitors are doing better with less resources."

There's one thing Fields hopes will remain the same: ad rates. On a cost-per-point basis, WAAY has always been competitive—pricing itself at a low-to-middle price range for the market, she said. —Megan Larson

NEW YORK/RADIO

Standards Makes Third Return to the Big Apple

•FOR THE FANS OF SINATRA, BENNETT, Como and Astaire, the Winter Arbitron ratings report contained a bit of poetic justice. The New York Times Co.'s WQEW-AM, which abandoned the Standards format and a 2.1 share at the end of 1998 for brokered programming from ABC's Radio Disney, didn't garner enough listeners to make the book.

While the Times opted for Disney dollars, WNJR-AM is looking to capture 650,000 Standards-starved New Yorkers. On April 5 the Multi Cultural Broadcasting-owned station became "Sunny 1430," the third station in New York after WNEW and WQEW to pick up the Standards torch.

"Most markets have a Standards radio station; this is where it all started. More than anywhere else, New York deserves this radio station," declared George Kalman, general manager of Sunny.

Because of a renewed interest in swing, Standards formats are holding their own in the ratings. In Tampa, Fla., Jacor/Clear Channel-owned WDUV-FM is No. 1 in the market with an 8.9. Gulf Atlantic Media Group-owned WGUL-AM/FM ranks seventh with a 4.9. While Tampa may be where Standards rules, the format has other strong performers in Los Angeles; San Francisco; Cleveland; Sacramento, Calif.; Philadelphia; and Milwaukee (see chart on page 20).

Kalman may have single-handedly brought Standards back to New York. Shortly before the Times flipped WQEW, Kalman was living in Jupiter, Fla. Ironically, he had been in discussions to manage



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WQEW, based on his years of experience in the format as general sales manager of the old WNEW. When the Times Co. instead dropped the format, Kalman set out to find a New York station where standards could be programmed and found four New York stations owned by Arthur Liu, president of Multi Cultural Broadcasting.

Liu's broadcast strategy differs from mainstream thinking; programming is brokered on all of his stations, resulting in a mosaic of ethnic-programmed stations across the U.S., including Chinese, Vietnamese and Korean. But he liked the idea of bringing Standards back to New York. "I used to listen to WNEW and then WQEW," Liu said. "Like many others, we suddenly lost that music, and without it, it was miserable. So we decided to do it."

The first personality Kalman hired was Julius La Rosa. La Rosa, who used to do *Make Believe Ballroom* on WQEW, now airs 9 a.m. to 1 p.m. daily on Sunny. Programming in place, Kalman filled out the rest of the day-parts with other well-known Standards personalities, including morning-man Dave Charles and Sid Mark, who hosts a New York Saturday-night mainstay, *Sounds of Sinatra*.

Like many Standards stations, Sunny is hoping to attract the baby boomers who grew up on that music, with a bit of more modern crooners thrown in. "We're playing the Comos, Sinatras and Bennetts, but we're also playing a Neil Diamond, a Barry Manilow, even Celine Dion," Kalman noted. Capitalizing on the swing craze sweeping up younger listeners, Kalman also has a swing show in the works for a few nights per week.

Sunny will also get an audience boost when it applies for and receives from the Federal Communications Commission the go-ahead to move its transmitter to a different site, which should give the station better coverage on Long Island, Connecticut, Westchester and parts of new Jersey. The call letters are also being changed, which is why the station promotes itself as Sunny, rather than using its current call letters.

Bringing back Standards to New York is more than just a labor of love for Kalman, who believes his station can do as well as, if not better than, WQEW's \$3.7 million in annual ad sales. "WQXR-FM [WQEW's sis-

Standards Performers				
Station	Market	Fall '98	Winter '99	Owner
KLAC-AM	Los Angeles	2.3	2.3	Chancellor
KABL-AM	San Francisco	2.4	3.1	Chancellor
WPEN-AM	Philadelphia	4.0	3.6	Greater Media
KBME-AM	Houston	1.9	2.6	Chancellor
WDUV-FM	Tampa, Fla.	8.5	8.9	Jacor/Ci. Ch.
WGUL-A/F	Tampa, Fla.	3.9	4.9	Gulf Atlantic
WRMR-AM	Cleveland	4.8	5.9	Chancellor
WOKY-AM	Milwaukee	5.8	5.9	Clear Channel
WLKW-AM	Providence, R.I.	3.3	4.4	Back Bay
KCTC-AM	Sacramento, Calif.	4.3	3.8	Entercom

Source: Arbitron, P12+ AQH share

to direct-response advertiser Your Man Tours, which extended its four-week commitment to 13 weeks. —*Katy Bachman*

SACRAMENTO, CALIF./TV STATIONS

KCRA Is First Again to Employ New Technology

•NBC AFFILIATE KCRA-TV WAS THE FIRST station in Sacramento, Calif., to broadcast in color television decades ago. Today, its digital counterpart, KCRA-DT, has become the first station to bring high-definition TV to the 20th-largest television market.

Almost five months ahead of a federally mandated deadline to go digital, the top-rated Hearst-Argyle outlet began transmitting in high-definition two weeks ago under temporary authority (known as an STA in broadcasting parlance) from the Federal Communications Commission. KCRA will operate under the STA until its new antenna arrives in late summer. The current signal—reaching 35 miles out—is broadcast from a different site than the station's 2,000-foot tower.

The first hi-def broadcast of *The Tonight Show With Jay Leno* aired on KCRA on May 17. The station also carries NBC's *Friday Night Videos*, a digital byproduct of Leno's late-night show, since both are produced out of the same studio.

Currently, little else is available in the way of digital programming. So using a Sony HD cam, KCRA produced a tape of local programming that is being loaned out to area electronic stores to be used in HDTV displays.

"It's hard to sell TV sets if you don't have a beautiful picture to show," said Joe Balkan, director of engineering.

In three weeks, Balkan said, the station will be ready to upconvert its full program lineup to digital. Moreover, current in-house equipment can switch from 4x3 to 16x9, the aspect ratio HDTV calls for.

ter station] staff sold WQEW as an afterthought," he said, noting that Sunny has five dedicated salespeople on the street. After only two months in the format, sales are starting to pick up. "It's a quality audience," Kalman said, pointing

Still, the station needs to get more comfortable with using the new technology before seriously committing to programming, said president/gm Dino Dinovitz. "We are flexible and receptive to options, but we have put all our energies behind getting an antenna and starting to transmit," he said. "Acquisition of programming is the next step." —*ML*

ALBANY, N.Y./TV STATIONS

Tribune Converts Public TV Outlet to WB Affiliate

•WMHQ-TV, A PUBLIC BROADCASTING outlet in Albany, N.Y., has enjoyed a few suitors this year. In the end, though, Chicago-based Tribune Broadcasting won the station with an \$18.5 million offer to current owner WMHT Educational Telecommunications. Tribune plans to convert the station to a WB affiliate once the FCC grants approval, expected in the third quarter.

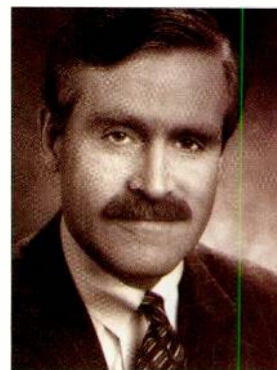
"With WMHQ's existing commercial license, Tribune has a great opportunity to bring local viewers new entertainment options on free, over-the-air television," said Tribune Broadcasting president Dennis FitzSimons in announcing the deal. He is shooting for a fall launch in time for the new WB schedule.

With WMHQ, Tribune now owns 20 TV stations, including one managed under a local marketing agreement. The broadcaster will build new facilities to house management, sales and community affairs, added FitzSimons. For the short term, however, it will carry the programming feed from Boston affiliate WLVI-TV, until it can develop its own local schedule.

Sinclair Broadcasting almost bought the station for \$23 million but nixed plans in March upon deciding to divest its "non-core" assets. Clear Channel Communications reportedly had also been interested in the station.

WMHQ is the secondary PBS station in the 53rd-largest market. It was purchased in 1987 by WMHT Educational Telecommunications, owner of primary PBS station WMHT, for \$1.8 million.

Proceeds from the sale will go toward WMHT and



Tribune's FitzSimons

other public telecommunications services in the market, including radio outlets WMHT-FM and its mid-Hudson Valley area satellite, WRHV-FM. "This transaction will benefit educational programming in the capital region of New York," said James W. Taylor, chairman of the WMHT board. —ML

RADIO SYNDICATION

AMFM Jams 3 More Markets

•AMFM, FORMERLY CHANCELLOR MEDIA, keeps flipping more and more of its stations to the sizzling Jammin' Oldies format. Denver, Pittsburgh and Sacramento, Calif., are the three latest markets to convert, giving AMFM a total of 13 Jammin' Oldies stations, for now.

On May 22 at 5 p.m., Denver's KVOD-FM 92.5 dropped its Classical programming for Jammin' Oldies. KVOD wasn't burning up the ratings as a Classical station, but it did get a 2.0 audience share in the Winter book. That's enough for AMFM to salvage the format, "The Classical Voice of Denver," on its AM outlet, KEXX-AM, which has struggled through several unsuccessful attempts at a talk format in the past year. KEXX will also get the KVOD call letters, leaving 92.5 to get new calls and a new name more appropriate to the Jammin' format.

Bob Visotcky, vp and Denver market manager for AMFM's six-station cluster, said "The New 92.5" is expected to outperform its old programming in both ratings and revenue. Visotcky speaks with some experience. He was responsible for launching "Mega 100" KCMG in Los Angeles—the first of the Jammin' Oldies stations—which flipped in 1997 and rose from 28th to second in rank among adults 25-54 in its first 10 months.

The new format should also boost revenue and ratings for the entire six-station AMFM cluster, which netted a combined audience share of 17.2, putting it third behind Jacor (Clear Channel) and Jefferson-Pilot. "We've got better balance now," Visotcky said, referring to the demographic appeal of each of the stations.

Jammin' spread beyond Denver last week. AMFM last Monday flipped WJFF-FM in Pittsburgh from a Smooth Jazz outlet to Jammin' Oldies, kicking off the broadcast with Sister Sledge's *We Are Family*. AMFM also owns Oldies WWWS-FM in the market.

The most recent flip, announced in Sacramento just last Wednesday, was the least dramatic: AMFM converted Oldies outlet KHYL-FM Cool 101 to Jammin' Oldies. —KB

MARKET PROFILE

Chicago

BY MIRA SCHWITZ



MIRAKO IKEDA/INTERNATIONAL STOCK

When U.S. Steel began phasing out its Southworks plant on the far South Side of Chicago at the end of the 1970s, it joined a rising tide of manufacturing companies fleeing the city for more expansive tax credits and cheaper labor in other parts of the U.S. or overseas. For Chicago, the Southworks facility, with its giant, funnelled smokestack, evolved into a symbol of urban desertion until it was completely shuttered in 1992 and demolished soon after.

Today, with nothing left of the plant but some old foundations, it has become a city symbol of a very different nature. Chicago at the turn of the millennium is a redeveloping,

evolving metropolis, spreading its suburban tentacles as far west as DeKalb, Ill., 80 miles away, and southeast into Indiana. Within the city proper, every conceivable space is being snapped up for development or refurbishment. In this heady atmosphere, Southworks' 573 acres of property fronting Lake Michigan is practically worth its weight in gold.

"It's the largest development opportunity in the area—this is the only place where there is this much property," says Eileen Fiegel, the city's project manager for the Southworks property. "This site holds enormous potential to completely revitalize the South Chicago area."

Plans call for the southern half of the prop-

Scarborough Profile

Comparison of Chicago To the Top 50 Market Average

	Top 50 Market (Average %)	Chicago Composition %	Chicago Composition Index
DEMOGRAPHICS			
Age 18-34	32.6	33.0	101
Age 35-54	39.8	40.3	101
Age 55+	27.6	26.7	97
HHI \$50,000+	38.7	46.2	119
College Graduate	12.4	14.1	113
Any Postgraduate Work	10.4	11.5	111
Professional/Managerial	22.1	23.8	107
African American	12.3	17.5	142
Hispanic	11.7	11.2	96
MEDIA USAGE			
Read Any Daily Newspaper - (Average Issue)	57.9	62.0	107
Read Any Sunday Newspaper - (Average Issue)	67.8	70.4	104
Total Radio Average Morning Drive M-F	25.7	27.3	107
Total Radio Average Evening Drive M-F	18.6	19.5	105
Total TV Average Early News M-F	28.9	24.6	85
Total TV Average Prime Time M-S	39.6	38.9	98
Watched A&E past 7 days	36.6	31.6	86
Watched BET past 7 days	7.8	9.3	119
Watched CNN past 7 days	38.6	32.5	84
Watched The Disney Channel past 7 days	18.1	20.4	113
Watched E! past 7 days	13.6	10.4	76
Watched ESPN past 7 days	31.7	26.9	85
Watched fX past 7 days	9.2	12.5	135
Watched Headline News past 7 days	19.0	16.1	85
Watched The History Channel past 7 days	19.6	14.9	76
Watched The Learning Channel past 7 days	19.9	18.7	94
Watched Lifetime past 7 days	24.0	21.4	89
Watched MSNBC past 7 days	9.2	9.8	107
Watched Nickelodeon past 7 days	17.0	18.7	110
Watched Sci-Fi Channel past 7 days	12.2	13.3	109
Watched TNN past 7 days	18.8	14.0	75
Watched TNT past 7 days	32.3	30.9	96
Watched USA past 7 days	31.3	26.5	85
Watched VH1 past 7 days	15.2	15.6	103
Watched The Weather Channel past 7 days	37.4	36.8	98
HOME TECHNOLOGY			
Owns a Personal Computer	46.9	55.3	118
Accesses Internet/WWW	39.8	40.6	102
Shops Using Online Services/Internet	8.5	8.2	97
Connected to Cable	69.0	66.1	96
Connected to Satellite/Microwave Dish	10.2	7.2	70

Source: 1998 Scarborough Research Top 50 Market Report (Release 2 1998, 12-month database)

erty to be used for manufacturing and business, while the northern half will be residential and commercial. The waterfront line will become a city park. When completed, the new Southworks area will anchor a completely revamped area of the South Side.

Practically every corner of Chicago is now home to a crane and a construction crew as the city's old warehouses and Art Deco downtown buildings are rapidly being retrofitted as chic apartments and condominiums or boutique hotels. These properties, many of which are in neighborhoods formerly regarded as irretrievably downtrodden, are being sold almost as fast as they can be refurbished.

Abutting downtown is the South Loop

area (so called because of its proximity to the southern loop of the elevated subway), formerly one of the city's highest crime areas and now the site of millions of dollars of residential development. Mayor Richard M. Daley lives in the neighborhood, near the old central railroad station. The South Loop's formerly deadbeat sister neighborhood, the West Loop, has also become one of hottest addresses in the city.

Dwarfing these residential renovations is one of the biggest commercial projects to be added to the city's famed shopping district on North Michigan Avenue. When completed, the complex of shops and hotel space called the North Bridge will encompass almost

470,000 square feet of space, or about five blocks, just west of Michigan Avenue.

Moving along in concert with the frenzy of civic renewal is Chicago's media industry, particularly the local television battle. ABC's owned-and-operated WLS-TV has remained the steady late-night news leader ever since NBC O&O WMAQ (for years WLS' neck-and-neck competitor) fell from grace two years ago with an ill-advised move to bring on Chicago-based syndicated talk show host Jerry Springer as a guest commentator. Although WMAQ quickly removed Springer from its newscasts, the experiment triggered the resignations of the station's highly popular late-news anchors, Carol Marin and Ron Magers. Marin went crosstown to CBS O&O WBBM (she also serves as a correspondent for *60 Minutes*) and Magers jumped to WLS.

"MAQ lost tons of late-night viewers," recalls Nancy Huck, broadcast manager at Chicago agency Cramer-Krasselt.

Recently WMAQ has rebounded a bit, climbing a couple of ratings points in the last two sweeps periods, while WLS has fallen a little. WLS still led the late-news period (10-10:30 p.m.) in the February sweeps by 4 share points, 23 to 19.

"The animosity accorded [MAQ over the Springer move] is dissipating," says Ross Currie, vp and director of regional broadcast at Bozell.

Still, WMAQ's new 10 p.m. anchors, Allison Rosati and Warner Saunders, have not been as successful as Marin and Magers competing against WLS' late-news team of Diann Burns and John Drury. "The anchors on WLS really bring a personality," says Donna Harbacek, media planner at Davis Harrison Dion. "They're a little quirky."

WBBM, which continues to run a distant third in late news, has been making strides with its local morning programming. And the station's decision in March to run the syndicated *Hollywood Squares* instead of news at 6 p.m. "is going to be a great move—they have a good chance of getting the older audience," Bozell's Currie says.

Hank Price, vp and general manager of WBBM, said the decision to drop news in favor of *Squares* was based on research that showed the station's morning news picking up and the news at 6 losing viewers whose long commutes kept them from tuning in.

Tribune Broadcasting's WB affiliate WGN is also on the rise in the morning with its *WGN Morning News* at 6 a.m. The newscast's "personalities are all young, and they try to make it fun," says Mike Parent, media director at Young & Rubicam. "You're not going to get an in-depth analysis of Littleton but where to

Nielsen Ratings/ Chicago TV

Evening-News Daypart

Time	Network	Station	Rating	Share
4-5 p.m.	ABC	WLS	10	25
	Univision	WGBO	1	4
4:30-5 p.m.	NBC	WMAQ	4	10
	CBS	WBBM	3	6
	Fox	WFLD	2	5
	WB	WGN	3	7
	UPN	WPWR	4	10
5-6 p.m.	PAX	WCPX	1	1
5-5:30 p.m.	CBS	WBBM	3	6
	ABC	WLS	10	22
	NBC	WMAQ	5	10
	Fox	WFLD	5	12
	Univision	WGBO	2	4
6-7 p.m.	WB	WGN	4	8
	Univision	WGBO	4	6
6-6:30 p.m.	PAX	WCPX	1	1
	CBS	WBBM	3	6
	ABC	WLS	11	19
	NBC	WMAQ	5	8
	UPN	WPWR	5	9
	Fox	WFLD	9	16
WB	WGN	7	13	

Late-News Daypart

9-10 p.m.	Fox	WFLD	6	9
	WB	WGN	6	9
	PAX	WCPX	2	2
9-9:30 p.m.	Fox	WFLD	5	9
	WB	WGN	6	9
	UPN	WPWR	2	3
9:30-10 p.m.	UPN	WPWR	3	4
10-10:30 p.m.	CBS	WBBM	6	10
	ABC	WLS	14	23
	NBC	WMAQ	11	19
	Fox	WFLD	7	11
	Univision	WGBO	1	2
	WB	WGN	7	12
UPN	WPWR	3	6	

Source: Nielsen Media Research, February 1999

walk your dog and get a snack."

Perhaps taking a cue from WGN, Fox O&O WFLD is also making an effort to go more casual in the mornings with a newscast that targets Fox's typical youthful viewer. The program is "a little faster, has a little of an edge to it," Harbacek notes. The WFLD morning news posted a 2.5 average rating during the first three weeks of the May sweeps, behind WGN's 3.0.

The Fox and WB affiliates also compete during the 9 p.m. newshour, where WGN led WFLD by two share points, 7 to 5, during the first three weeks of the May sweeps.

Going for a different audience, Newsweb Corp.'s UPN affiliate WPWR's more ethnic-oriented programming makes it "very viable" in Chicago, says Jackie Dumas, broadcast supervisor at Cramer-Krasselt.

Chicago's radio business has experienced significant shifts over the past couple of years. The biggest impact has been made by Chancellor Media's highly successful introduction of its Jammin' Oldies format on former rock station WRCX-FM. Introduced to the market last fall under the new call letters WUBT, Jammin' Oldies quickly shot up to the top cumerating in the adults 25-54 demo and ranks in the top five among nearly every other adult audience group.

Chancellor's Jammin' Oldies mix is customized for every market where it has been introduced. For example, the music is more African American-oriented in San Francisco, more attuned to Hispanics in Los Angeles. In Chicago, the format has been designed to be mainstream, says WUBT general sales manager Debbie Buckley. In fact, Arbitron diary returns

show the station's audience to be split almost equally between ethnic and non-ethnic listeners.

Changes in formats and personalities on rock stations have also been washing over the market. The highest drama belongs to Emmis Broadcasting's WKQX-FM, which last summer wooed highly popular morning personality Mancow Muller away from competitor WRCX for a reported \$3 million salary. WKQX has subsequently seen its ratings near-

ly triple in the morning among men 18-34.

To better mesh with Mancow's young male audience, WKQX has tweaked its format to a harder-edged rock sound. That change has prompted some of the station's older listeners to defect to Bonneville Broadcasting's classic-rock station WLUP-FM, which has seen its ratings rise with men 25-54 from No. 11 in the market last winter to the top spot in the most recent Arbitron book, issued in February. WLUP is "really coming into its own," says Bozell's Currie.

Elsewhere on the dial, Bonneville's mainstream contemporary station WNND-FM has had a "major impact with women 25-44," says Mark Huskins, senior media buyer at Cramer-Krasselt. Since launching in fall 1997, WNND has increased its ratings among that listener group by more than a full point, from a 3.8 to a 5.4 in fall 1998. WNND's primary competitor for women 25-44, Chancellor's contemporary hits station WLIT-FM, has fallen from No. 3 in the demo two years ago to No. 6.

Cable has become a particularly competitive medium in Chicago. While consolidation among operators over the past five years and the development of an interconnect service by Telecommunications Inc. (now AT&T Broadband) has brought some relief for buyers—who once had to make dozens of rounds of sales calls—there are several new players on the scene.

The major cable providers in the market are AT&T, Prime Cable and Time Warner. Within the Chicago city limits, AT&T and Prime's penetration is low, at only 36 percent combined. Part of the reason for the low subscrip-

Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WBBM-AM	News	5.7	3.2
WBBM-FM	Cont. Hits Radio/Dance	4.6	6.0
WCKG-FM	Talk	3.7	3.4
WGCI-FM	Urban	5.3	7.2
WGN-AM	Variety/Talk	9.0	4.8
WKQX-FM	Alternative Rock	4.0	3.5
WLS-AM	News/Talk	5.3	5.0
WNUA-FM	Jazz/New Age	3.3	4.1
WTMX-FM	Adult Contemporary	4.1	3.9
WVAZ-FM	Urban Adult Contemporary	4.1	3.6

All information provided by Arbitron, Fall 1998 Radio Market Report

Radio Ownership

OWNER	Stations	Avg. Qtr.-Hour Share (%)	Revenue (in Millions)	Share of Total
CBS/Infinty	3 AM 5 FM	23.2%	\$143.3	33.2%
Chancellor Media	1 AM 5 FM	23.0%	\$115.2	26.7%
ABC Radio	2 AM 1 FM	7.4%	\$32.9	7.6%
Bonneville Broadcasting	3 FM	9.1%	\$31.4	7.3%
Emmis Broadcasting	1 FM	3.4%	\$13.0	3.0%
Big City Radio	4 FM	1.2%	\$3.6*	0.1%
Heftel Broadcasting	2 AM 1 FM	3.6%	\$21.5	5.0%
Spanish Broadcasting	1 FM	2.6%	\$9.3	0.2%
Tribune Broadcasting	1 AM	5.8%	\$32.0	7.4%
Z-Spanish Radio	1 AM 1 FM	0.6%	\$3.1	0.1%

Includes only stations registered in Arbitron diary returns and licensed in Chicago or immediate area

*Revenue information unavailable for two stations

Ratings information provided by Arbitron, Fall 1998 book

Revenue information provided by BIA Research, 1998

tion level of the two big MSOs is the common practice of many condominiums and cooperatives to sign exclusive agreements with a local provider. Many Chicago-based telecommunications companies, including One Point Communications and 21st Century Telecom Group, have those contracts, through which they are providing cable and in some cases Internet and telephone services as well.

Chicago is still a highly competitive market for daily newspapers. Not only does it have two of the biggest dailies in the country—the *Chicago Sun-Times* (daily circulation 477,302) and *The Chicago Tribune* (circulation 549,366)—there are 20 to 30 smaller weekly papers serving the city's various neighborhoods and ethnic groups. One of the largest is the alternative, 28-year-old *Chicago Reader* (circ 138,000), published weekly by Chicago Reader Inc. The market also boasts more than 20 suburban newspapers.

The two major dailies offer advertisers clear contrasts. Hollinger International's *Sun-Times* is a tabloid with a more urban focus than its competitor and stronger circulation inside the city limits. The Tribune Co.'s flagship is strong in suburbia and outsells the *Sun-Times* on Sundays 2 to 1. Because the papers are so different in their editorial approaches and distribution strengths, many advertisers include both in their plans. "Market-wide, one paper doesn't do it effectively," says Audra Haas, director of print and out-of-home at Carat ICG.

The papers' longtime battle has spilled over

onto the Web. The *Tribune* has made a particularly strong promotion effort recently for its Internet product, *ChicagoTribune.com*. This spring, the *Tribune* added considerable heft to the site, recruiting its entire reporting staff to keep it constantly updated. The paper hopes the site will eventually will become Chicagoans' best source of breaking news, says Owen Youngman, director of *ChicagoTribune.com*.

Chicago's nearly century-old daily targeted at African Americans, the *Chicago Defender*, this month lined up the Barden Co. for a recapitalization effort to revive the paper's circulation. The Sengstacke Enterprises-owned *Defender* served more than 300,000 readers back in the 1930s, but it has languished for some time at less than 20,000 circ. Barden Co. is controlled by Don Barden, a radio station owner.

Chicago's outdoor advertising business is ruled by a triumvirate of the country's biggest names in billboards—Eller Media, Outdoor Systems and Chancellor Outdoor. Chancellor and Eller control most locations in the city, with Outdoor Systems dominating the suburbs. ■

Newspapers: The ABCs

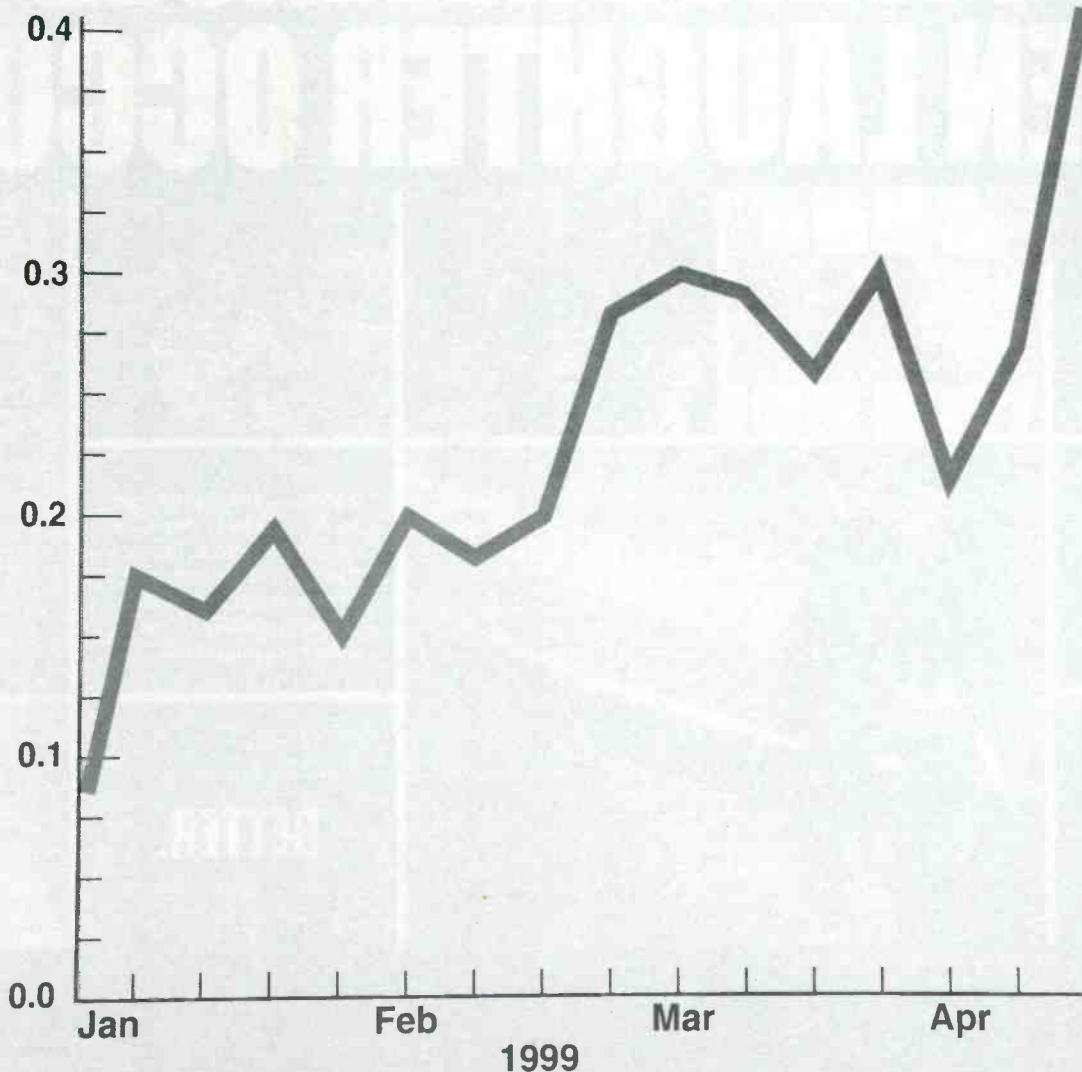
	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Cook County: 1,892,900 Households				
<i>Chicago Sun-Times</i>	389,025	349,724	20.6%	18.5%
<i>Chicago Tribune</i>	372,705	568,978	19.7%	30.1%
Du Page County: 311,800 Households				
<i>Chicago Sun-Times</i>	34,532	30,061	11.1%	9.6%
<i>Chicago Tribune</i>	90,899	152,320	29.2%	48.9%
Kane County: 125,400 Households				
<i>Chicago Sun-Times</i>	8,842	6,835	7.1%	5.5%
<i>Chicago Tribune</i>	23,705	38,091	18.9%	30.4%
Kendall County: 16,000 Households				
<i>Chicago Sun-Times</i>	417	336	2.6%	2.1%
<i>Chicago Tribune</i>	1,558	2,867	9.7%	17.9%
Lake County: 200,400 Households				
<i>Chicago Sun-Times</i>	16,736	14,309	8.4%	7.1%
<i>Chicago Tribune</i>	54,507	83,587	27.2%	41.7%
La Salle County: 43,000 Households				
<i>Chicago Sun-Times</i>	643	991	1.5%	2.3%
<i>Chicago Tribune</i>	4,731	8,007	11.0%	18.6%
Will County: 144,000 Households				
<i>Chicago Sun-Times</i>	14,449	13,969	10.0%	9.7%
<i>Chicago Tribune</i>	23,630	41,103	16.4%	28.5%

Source: Audit Bureau of Circulations

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Dec. 98 - Apr. 99



SOURCE: Nielsen Galaxy Explorer, 12/21-12/27/98,
1/4-4/18/99: weekly Mon.-Sun., 8-11 pm household ratings.
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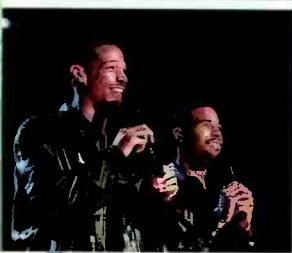
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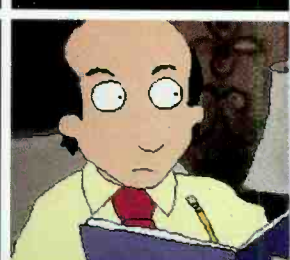


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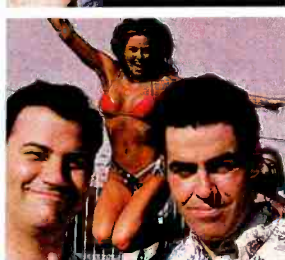
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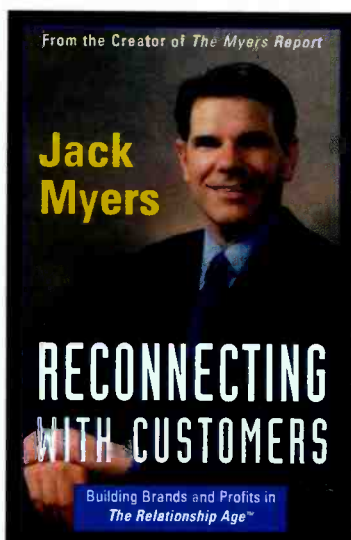
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SPECIAL REPORT

UPFRONT PROGRAMMING



THE NEW GUYS Garth Ancier, Susanne Daniels and Doug Herzog take over programming at NBC, WB and FOX. **PAGE 28**

THE NEW FALL TV SEASON **PAGE 48**

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OVERHEARD AT THE UPFRONT Page 70

TOOLS USED TO BREAK INTO THE MOST EXPENSIVE HOMES



Fig. 1

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Fig. 2

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Fig. 3

Used to pry open locked doors.



Fig. 4

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Editor's Note

Not Fade Away

What's so hard about choosing TV shows for the new fall season? Just hire some good-looking 20-something actors who can play precocious 16-year-olds, and you've got a hit.

That may seem like this year's formula: At least nine new TV shows appealing to teens were introduced at this year's upfront.

But there is more to programming a network than just copying a formula, something NBC's Garth Ancier, Fox's Doug Herzog and the WB's Susanne Daniels will tell you. All three head up the entertainment departments of their respective networks, and all were named to their positions within the past six months. The three executives spoke to writer Steve Pond about the biggest challenges they face as they enter the 1999-2000 season. What they all agree on is that they are not just programming against the other networks, they're programming

against other forms of entertainment that are using up more and more of people's limited leisure time. As Herzog notes, "I watch my kids, and I know they're more interested in Pokemon than they are in any TV shows."

Daniels says that even when you do get the kids interested, it's not enough to put a pretty face on the screen. "Our audience is a knowing one and a demanding one, so [the shows] have to feel unique and relevant."

And you've got to be one step ahead of the game. This year teens may rule, but what's next? "The way it really works," says Ancier, "is you say to yourself, 'What's not on television right now?'"

Each has a different philosophy about what their network should be, but one thing is clear: all believe in the longevity of network TV. Despite cable, despite the Internet, despite fragmentation, despite even Pokemon, these three don't see network TV fading away any time soon.

—Patricia Orsini
Editor, Special Reports

SPECIAL REPORT UPFRONT PROGRAMMING

issues&answers

Talking Skeds

Returning talk shows have the syndicators—but not necessarily the numbers—behind them



Roseanne's talk show isn't getting high ratings, but it will be back.

TV stations that signed on to take the *Roseanne Show* and *Donny & Marie* failed to heed one of the most basic pieces of advice: Look before you leap.

Both shows, which debuted last fall, have failed to live up to expectations. King World's *Roseanne*, with a 1.7 rating, and TriStar's *Donny & Marie*, with a 1.5, might have gone the way of *Howie* but for one thing: Both sold to stations with a two-year commitment. And in the case of *Roseanne*, stations bought it before they even saw a pilot.

Given the comedienne's marquee value, it might have seemed a safe bet. But the competition among talk shows is great, and even the most entertaining and charming don't always make it as hosts.

So, while stations are willing to take a risk with big-name stars, holding those stations to their contractual agreements could ruin relationships, say some analysts.

"Stations should not be forced to commit

suicide," notes one industry analyst. "The strong-arm tactics used by certain syndicators are giving this industry a black eye. Stations should get together and develop some guidelines."

One of these guidelines, suggest analysts, should be the ability to renegotiate program license fees based on how a show does in the ratings. When numbers increase, dollars increase, and you can clearly bank on stations shelling out substantial fees to keep a strip like the growing *Judge Judy* on its sked. When the opposite happens and ratings downtrend, stations should be compensated in some way. If stations have trouble selling an underachieving show locally, a shift in the contracted barter split could be a negotiating tool.

Another concern among stations is the way syndicators sell new or marginal programming. Often, stations must take

shows they don't have room for in order to get a show they really want.

Says one station executive: "I am tired of getting stuck with a show I don't want—or need—in order to get the program I am seeking. Did I want *Rosie O'Donnell*? Sure. But did I really want *Extra*? Not necessarily."—Marc Berman

SPECIAL REPORT

UPFRONT PROGRAMMING

issues & answers

Tooning In

With animated series, smaller nets are succeeding where the bigger nets haven't

In a season highlighted by \$1 million-plus salaries per episode for stars of fading network sitcoms, it's no wonder animated series are being added at such a fast clip. Animated stars do not demand huge pay increases (although their voices sometimes do). And while live-action sitcom kids age, and generally outgrow, their impish ways, Bart, Lisa and Maggie have yet to reach puberty as they enter their

at 9:30), which was yanked after just three airings. ABC's most recent foray into animation in prime time was the short-lived *The Critic* in January 1994, which then moved to Fox unsuccessfully one year later. Even CBS stepped into, and quickly out of, the animated act with a ditty called *Fish Police* in February 1992, then tried again with the Steven Spielberg/Tim Burton-produced *Family Dog*, which lasted as long as the summer of 1993.

Why the disappointing track record? "Up until *The Simpsons*, the perception has been that animation is just for kids," notes one industry analyst. "Times have changed, and with Fox more of the envelope-pusher in terms of atypical programming, viewers tend to migrate over to that network for animation."

Fox is the king of animated programming in prime time with 2.5 hours of shows each week. Besides *The Simpsons*, there is *Family Guy* on Sunday and "Toonsday" Tuesday, which features *King of the Hill*, *Futurama* and *The PJs*. UPN's Monday-night animated hour (*Dilbert* and *Home Movies*) adds another hour per week of regularly scheduled network programming.

This represents the most animation in prime time ever in the history of television.

The older networks are not giving up, however. NBC has two animated shows—*Sammy* and *God, the Devil and Bob*—slated for midseason replacements.

With the popularity of animated series going strong, who's to say we won't see some spinoffs? If Pebbles and Bamm-Bamm could grow up to get their own cartoon, we might actually see Bart Simpson go on his first date.—*Marc Bermann*



Fox airs more animated series, such as *Futurama*, than other networks.

10th year on *The Simpsons*.

But it's interesting to note that for the past decade, it's been the smaller networks that are putting animation on the schedule—and this season is no exception. This fall will see the debut of *The Downtowners* on the WB Fridays at 9.

The last successful animated series to run on one of the Big Three was *The Flintstones*, which aired on ABC from 1960-66. But it's not for lack of trying. Last summer NBC debuted the widely promoted, and widely unseen, *Stressed Eric* (Wednesdays

Andrea Newman

Who's Hot



When it comes to Los Angeles, *Felicity* co-producer Andrea Newman is "not a fan." Raised in New York City, she stubbornly refused to leave for years, though her profession all but demanded it.

Newman, 31, worked her way up through the production end of TV after meeting Bob Costas, who hired her on *Later*. She worked previously on *Dateline*, *Today* and NBA telecasts, but it was while on the *Later* set that she met Michael J. Fox and producer Gary Goldberg, who had then just started work on *Spin City*. It was one of the only TV shows that wrote in Manhattan, and Newman jumped at a writer's assistant job. After one season, she got an agent, who told her that if she wanted a staff writer job in TV, she had to be in L.A. Grudgingly, she packed her sandals.

Southern California may not fit her, but her job certainly does. "I just look back at all the stuff I did during freshman and sophomore years in college," she says of getting inside 18-year-old *Felicity*'s head. "Everyone remembers those years really well." And considering *Felicity* spends those years in Manhattan, Newman can pretend she never left. —*Brett Forrest*

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issues & answers

Your Ad Here

Personal Video Recorders will change the way people watch TV—and advertisers make ads



Thought you needed a VCR to tape weekly doses of *Buffy* and *Ally McBeal*? Think again. Personal Video Recorders (PVRs), a new interactive technology, allow viewers to create and digitally record several hours' worth of customized programming lineups for a more personalized, not to mention convenient, TV-watching experience. Positioned as the ultimate in personal choice and control, this "what you want, when you want it," "time-shifting" viewing mode also is creating new opportunities for forward-thinking advertisers to craft more highly targeted brand messages, promotional pitches, e-commerce venues and relationship marketing programs as they scramble to find better ways of luring coveted eyeballs.

PVRs—marketed currently by TiVo and Replay Networks, two Silicon Valley start-ups—record network, cable and satellite TV programming digitally, storing viewers' selections and preferences in the brains of a

set-top box. The providers analyze information about viewing habits and patterns and toss it to advertisers and sponsors, who can create relevant messages to more effectively reach their target.

Forrester Research projects that 80,000 PVRs—at a cost of \$499 to \$1,449—could be sold by year's end, and that a whopping 14 million people will own PVRs by 2004. Further, Forrester bullishly estimates that by 2002, about two-thirds of all TV viewing will be via recorded programming using PVRs, effectively ending the "appointment TV" era.

If that forecast is correct, advertisers will need to develop more compelling interactive methods and personalized creative to reach consumers already accustomed to fast-forwarding past ads on their VCRs. Of course, the hope among advertisers is that viewers building their own TV lineup and watching it at their leisure will welcome relevant product pitches and promotions.

Analysts say it's not too soon to plot new ad strategies. GM's CyberWorks unit is working to create personalized advertising and targeted product information for several of the carmaker's brands. The plan is to develop active advertising and promotional scenarios. For example, GM's customary national TV buys would be stored on the PVR, but a viewer's programming preferences would trigger the appropriate spot for, say, a Cadillac or Chevy Blazer. GM likely will build in interactivity to enable the viewer to request relevant product information, access promotions, locate a dealer or even buy a vehicle via remote.

Analysts say advertisers will develop

Seth McFarland

Who's Hot



Seth MacFarlane, creator and executive producer of *The Family Guy*, has always been precocious. At 5, he started duplicating images from his favorite cartoons, *Bugs Bunny* and *The Flintstones*, trying desperately "to figure out how they got the damn things to move." At 21, after graduating from the Rhode Island School of Design, he got a job in development at Hanna-Barbera on the strength of an animated student film he'd made.

He was 24 when Fox bought his pilot for *The Family Guy*. But his success seemed to take forever. "The deal was on, then it was off, then it was on again," MacFarlane recalls. "If I'd been around Hollywood longer and had gone through the process a few more times, I would have been a lot more negative."

Now 25 and working on *The Family Guy*'s second season, MacFarlane has nothing to be down about. Except maybe the ribbing people at Fox give him about his serious-minded, young-gun approach. "They think I'm a Republican," he says. "I think it's because I wear conservative pants."

—Brett Forrest

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unskippable banner ads and unique interstitials for PVRs and other forms of interactive TV. Some advertisers will even weave messages into programming. "Advertisers will find ways to make their ads skip-proof," says Josh Bernoff, principal analyst for TV at Forrester. For example, in the first two seconds of a spot, advertisers can "front-load" teaser-like messages or weave interactive viewer-response mechanisms into spots in which the first 100 people to click on an icon win a prize. "The ad's a game," Bernoff says.

As the first personalized TV service, TiVo's system doesn't yet offer real advertising but something more like "network showcases" of promo-centric fare. But TiVo is working up a new, more sophisticated interactive ad paradigm with GM, P&G, Philips Electronics and others. Beta testing on the new ad plan is expected to

conclude by the end of summer.

"The spot essentially becomes a kiosk and you receive a prompt, such as, 'Would you like to receive more information?'" says Stacy Jolna, TiVo's vice president of programming and network relations. "The beauty of this is that viewers get a tailored, relevant product-information experience and have complete control over whether they want to watch more of the information that's provided. "The viewer wins, and the advertiser wins because it has the opportunity to target the right product with the right viewer."

Jolna says TiVo is also working up ways that advertisers can target and measure their audiences more effectively, via pre-view mechanisms, data tagging and active promos that schedule the PVR to record a show based on the promo.

No matter how TV evolves, advertisers need to begin strategizing to harness the potential of PVRs and PVR-like devices. Amid the continuing decline of network TV viewing, says Bernoff, "the plain old 'wait until the commercial comes on' is just going to be increasingly ineffective."—Tobi Elkin

Kings of the World

King World comes out ahead in CBS merger

In the ever-evolving world of corporate consolidation, someone always loses out. The King World/CBS merger is no different. But in this case, it's the newcomer that has the edge. Word from syndication observers and company insiders is that Mel Karmazin, chairman and CEO of CBS, is looking at "eliminating redundancies," particularly those at Eyemark.

"Mel is the undisputed king in trimming the fat. That's what has made him Wall Street's darling," says a syndication marketing executive. "There are so many backroom functions, like marketing, research, promotion and [program] sales, where King World has more of an established presence than Eyemark." When the \$2.5 billion acquisition of King World was announced last April, Karmazin had said he would let KWP and Eyemark operate independently of one another. However, syndication sources say that once Eyemark wraps the fall 2001 off-network sales campaign for *Everybody Loves Raymond*—which is already sold in reruns to more than 50 stations—the cutting could begin.

Eyemark, founded by former Columbia-TriStar syndication executives Ed Wilson and Bob Cook, has had spotty success in the first-run business with daytime strip *Martha Stewart Living* struggling to reach a 2 rating nationally and sophomore action weekly *Pensacola: Wings of Gold* averaging a modest 2.6 rating. Meanwhile, King World owns *Wheel of Fortune*, *Jeopardy!* and *The Oprah Winfrey Show*. Chairman Roger King and president Michael King, along with other family members, will collectively hold 2 percent of CBS stock, making them the second largest shareholders behind Karmazin.—Michael Freeman

Jennifer Crittenden

Who's Hot



Fresh out of Wesleyan, Jennifer Crittenden freelanced for *Late Night with David Letterman*, writing jokes for Letterman's monologue at \$100 a pop. "But he only did three a show," she says. "There was no way I could survive on jokes alone." What she needed was a little bread, so through an agent she met on *Late Night*, Crittenden, then just 23, landed something a little more lucrative—a staff writer job on *The Simpsons*.

Survival wasn't a cinch on the new job either, especially for someone so green. "*The Simpsons* was a huge writing staff and incredibly intimidating," she says. "To be able to pitch in a room of 18 people felt like conquering something huge."

After two seasons in TV's equivalent of the War Room, Crittenden left with toughened skin. She went to *Seinfeld*, working on the show's last two seasons, then to *The Drew Carey Show* where she has been for the past year. Now Crittenden, 29, is moving on again, to an executive producer slot on *Everybody Loves Raymond*. "Once you've worked on *Seinfeld*, people are a little more willing to meet with you," she says, laughing. But she hasn't forgotten what it was like to be paid per joke. And nearing the ripe age of 30, she's well aware of TV's obsession with youth. "I'm saving my money," she says.

—Brett Forrest

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SPECIAL REPORT

UPFRONT PROGRAMMING

NEWS

Good Morning, Bryant

The morning news show battle wages on as Bryant Gumbel returns

By Marc Berman

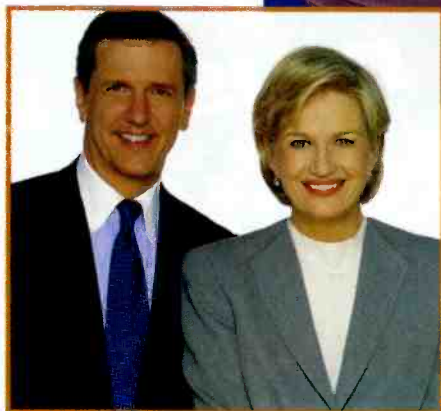
With the announcements that Bryant Gumbel would be joining CBS morning news program in November and that Diane Sawyer and Charlie Gibson would be retaining their hosting duties on *Good Morning America* at least through the rest of the year, one has to wonder whether NBC's highly regarded—and highly rated *Today Show*—will be affected.

It won't, according to some. "It will be great to have Bryant back in the morning," says *Today Show* producer Jeff Zucker, who worked with Gumbel before he left *Today*. "This will clearly make the race for second place very exciting."

It is indeed that race for second place where all the attention will be focused in the upcoming months. With *Today* a formidable leader in the ratings—the show garners a 5.2 in the Nielsens, a full 1.6 points ahead of *GMA*—both ABC and CBS will have to work hard to catch up to NBC, which has been king of the morning shows for the past 19 quarters.

"What ABC has done is stopped the bleeding," notes upcoming producer Steve Friedman, who will lead the new CBS team (the show will be renamed in November). "The next question, of course, relates to what their eventual exit strategy will be. Now that they are keeping Sawyer and Gibson intact throughout the rest of the year, they risk alienating their audience by putting off the inevitable."

Industry analysts, however, predict that the duo will remain on *Good Morning America* even past the end of the year.



ROBERT MILAZZO/ABC

"With a CBS move this aggressive, you may be seeing Sawyer and Gibson on longer than anticipated," says Bill Carroll, vice president and director of programming at Katz Communications, a New York-based media rep firm. "CBS has pushed ABC into a corner in terms of what their options are. Unless ABC has an interesting announcement up its sleeve, get used to this early-morning duo, at least for the time being."

Gumbel has been away from the cameras for nearly a season, since his prime-time news magazine, *Public Eye with Bryant Gumbel*, was canceled after the 1997-98 season. While Gumbel left morning news vowing never to return, it's obvious CBS wanted to find a place for him: He's in year two of a five-year multi-



CBS

Morning glory: GMA is faring better since Gibson and Sawyer rode to the rescue (left), but with Gumbel entering the fray, the No. 2 spot is up for grabs.

million-dollar contract.

The teaming of workaholic Sawyer and the affable Gibson has added fuel to the *Good Morning America* Nielsen fire. Since the pair joined the show, ratings for ABC's vulnerable morning franchise have increased by 24 percent (from 2.9 to 3.6 rating), with key adult viewership up by as much as 28 percent over ratings in 4th-quarter 1998. Sawyer and Gibson's biggest success has been to expand *GMA*'s lead over *CBS This Morning* by one full rating point.

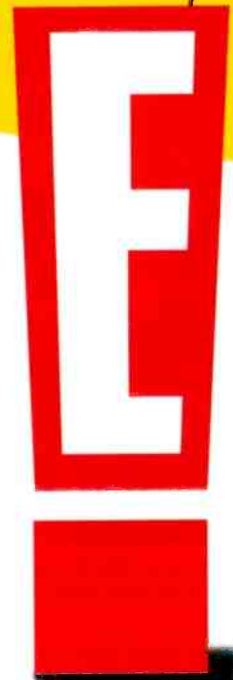
With phase one of Operation Fix *GMA* off to a decent start, ABC needs to address the caffeine-burning question of just who will be anchoring the show following the expected departure of anchoring Band-Aid Sawyer and Gibson.

As a reminder of just how much impact an anchor can have on an early-morning show, think back to the early 1990s, when Jane Pauley was ousted for the younger Deborah Norville on the *Today Show*. After the switch, viewers tuned out in

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news

droves, and *GMA* quickly became No. 1 in the time period. It wasn't until Norville went on maternity leave and Katie Couric took over anchor duties that NBC realized what type of female anchor viewers were seeking in the morning. Couric's recent multimillion-dollar contract is testimony to her appeal—and importance—on NBC. (Jane Pauley, meanwhile, found a comfortable niche as co-anchor of NBC's evening news-magazine franchise, *Date-line*. Norville, after a stint in radio, returned to TV as host of the syndicated *Inside Edition*.)



KEN HEGBANN/NBC

Still the ones: Matt Lauer and Katie Couric of *Today* remain the morning favorites.

It is clear then, that viewers tune in to news programming for the on-air talent, says Carroll. If it is not a comfortable fit (as was the case with Norville), viewers will change the channel. When ABC expanded its *20/20* newsmagazine franchise, the network kept Sawyer and Sam Donaldson paired on Wednesday, with the team of Barbara Walters and Hugh Downs remaining intact on Friday. In the wide world of news programming, familiarity breeds ratings.

When the *Today Show* lost well-

suited—but not necessarily well-liked—15-year veteran Gumbel, NBC had a star player, Matt Lauer, in the bullpen. Not only did Lauer successfully keep the momentum going, but he also brought in more viewers, further solidifying *Today* as No. 1 among the morning news shows.

In the Matt Lauer-wannabe category, *Good Morning America* has Antonio Mora, who joined ABC in August 1995 as a news correspondent. He was promoted to *GMA* news anchor this past January. Despite his similarities to Lauer, Mora seems unlikely to inherit the co-hosting chair at this point.

Other potential replacements include Connie Chung. The former CBS news anchor, now part of ABC's *20/20* franchise, had been considered as a fill-in before Sawyer was chosen. Among the possible Chung counterparts are CNN news anchor Jim Moret and last year's Winter Olympics correspondent Jim Nantz from CBS. Another name that keeps entering the mix as well is Jack Ford of NBC's *Weekend Today Show* fame.

Regardless of who will be hosting *Good Morning America* after Sawyer and Gibson move on, ABC is not likely to benefit—at least not initially. After all, it took

Today several years after Katie Couric became permanent host to regain the No. 1 spot in early morning. With no permanent co-hosts in the wings and the re-entry of Bryant Gumbel into the morning show fray, the future of 24-year-old *Good Morning America* is in question.

But keep in mind, this is a cyclical business, and anything is possible. Who would have predicted, after the Deborah Norville debacle in 1990, that *Today* would bounce back and maintain the No. 1 spot for five years running? ■

Changing faces

The morning news programs have seen many hosts come and go. But some have stayed longer than others. Here, a list of morning-show hosts over the years:

THE TODAY SHOW

Dave Garroway 1952-61
John Chancellor 1961-62
Hugh Downs 1962-71
Barbara Walters 1964-76
Jim Hartz 1974-76
Frank McGhee 1971-74
Tom Brokaw 1976-81
Jane Pauley 1976-89
Bryant Gumbel 1982-97
Deborah Norville 1990-91
Katie Couric 1991 - present
Matt Lauer 1997 - present

GOOD MORNING, AMERICA

David Hartman 1975-87
Nancy Dussault 1975-77
Sandy Hill 1977-81
Joan Lunden 1981-97
Lisa McRee 1997-99
Kevin Newman 1998-99
Charles Gibson 1987-98, 1999-present
Diane Sawyer 1999-present

CBS THIS MORNING

After years of an unsuccessful early -morning formula (with various hosts including Charles Kuralt, Diane Sawyer, Bill Kurtis, Phyllis George, Charlie Rose, Faith Daniels, Maria Shriver, Forrest Sawyer, Marriette Hartley and Roland Smith), CBS christened the show *This Morning* in 1987.

Harry Smith 1987-96
Kathleen Sullivan 1987-90
Paula Zahn 1990-96
Mark McEwen 1996-present
Jane Robelot 1996-present
 (The interim hosts until November, when Bryant Gumbel and a yet-to-be-named co-host head the eye network's relaunched breakfast show.)

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Nutrition Facts

College Television Network

Serving Size 1.5 million young adults per day

Surfing	0%
Zapping	0%
Waste	0%
CPM	very efficient
Recall	51%
DMA's	50 of the top 50
U.S. Coverage	92%
College Affiliates	1000

Network Ingredients:

- A nationally distributed single channel television network
- Live broadcast via satellite 24 hours a day, 7 days a week to over 1000 affiliates
- Music videos, artist interviews, guest celebrities, and lifestyle features
- Award winning news and sports produced by CNN for CTN
- FOX average Prime Time 18-24 delivery: 1 million*/CTN daily 18-24 delivery: 1.5 million
- Supported by the largest college magazine, Link Magazine: 1 million circulation

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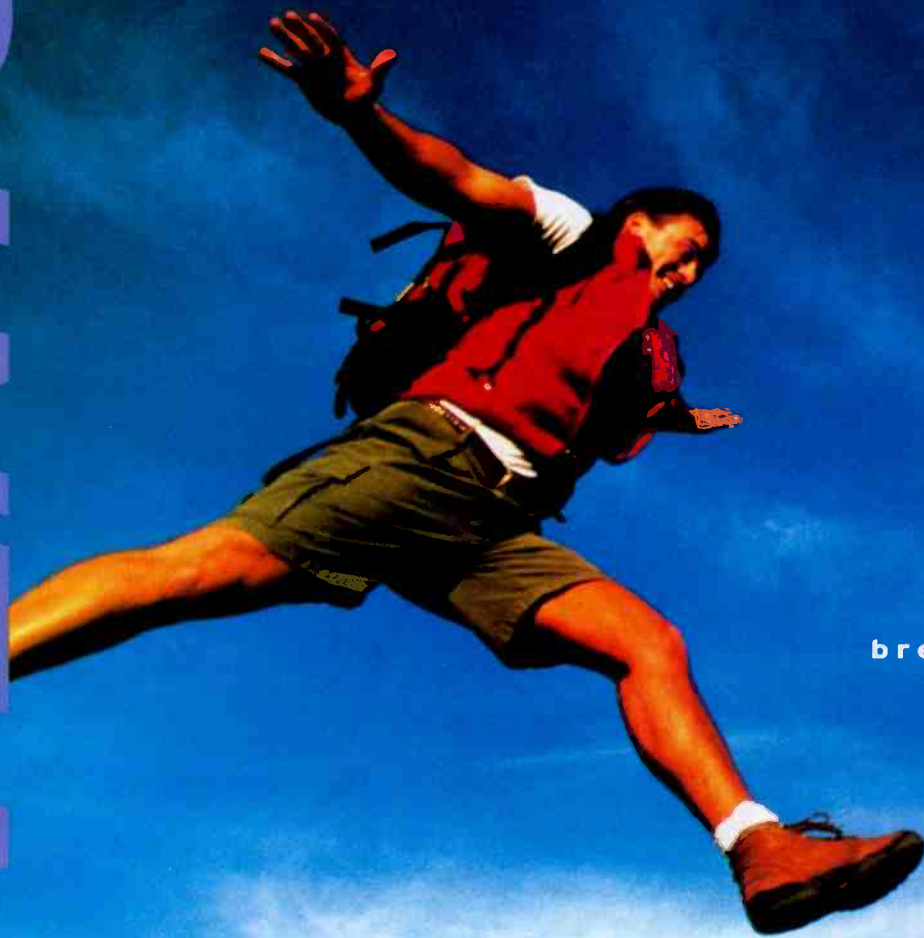
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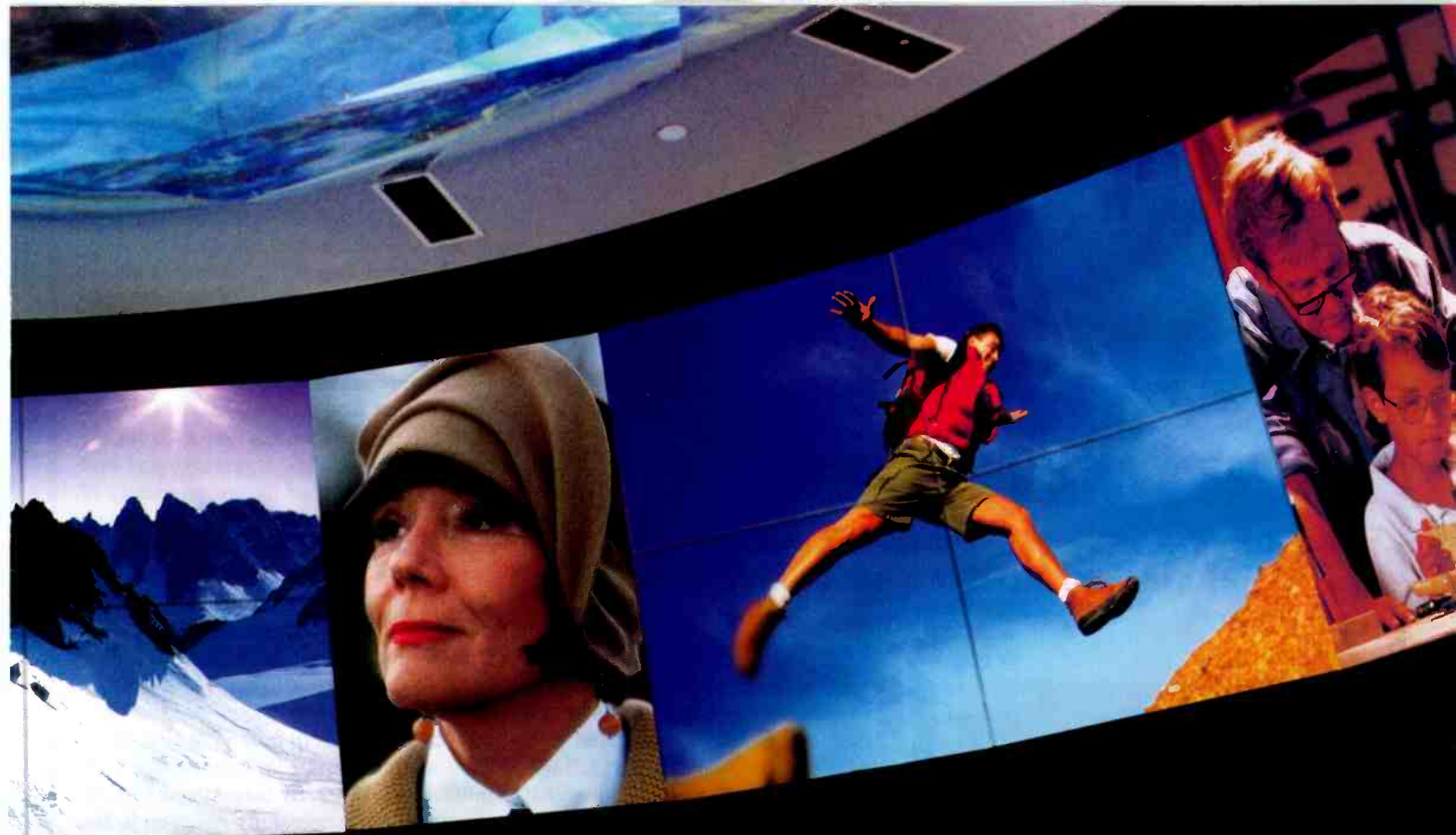
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UPFRONT
PROGRAMMING

targets

Teen Angles

Reaching the teen demo is every media buyer's goal. But is TV the best place to do it?

By Marc Berman



Jennifer Love Hewitt in *Party of Five*, above, and with Brandy in *I Still Know What You Did Last Summer*. Teen TV stars are drawing fans to movie theaters.

Creating programming for teens has become an obsession for the broadcast networks: At least nine programs slated to debut next fall will be aimed at the 12-to-17 set. What works for the WB should work for the bigger nets, too, right? All of those teens with their hundreds of millions of dollars in disposable income are just what advertisers are looking for.

But are advertisers looking in the right place?

"With teens and kids also more likely to watch cable and use the Internet, reaching the non-adult sector is a multi-tiered process," notes Brad Adgate, senior vice president, director of corporate research at Horizon Media. "Fractionalization on television is more prevalent among teens and kids. While you can still reach teens on network TV, there are many more outlets available, including cable, the Internet, syn-

ANDREW ECCLES/FOX



COLUMBIA TRISTAR MOVIE VIDEO

dication, print, movies, radio and sponsorship opportunities. When placing an advertising buy, there are many pieces of the pie to consider, and not just television."

Television is still a major part of the pie, however, and when teens are mentioned, it's the WB that first comes to mind. The network has put itself on the map with quality dramas specifically targeting teens and young adults. Fueled by the popularity of *Buffy*, *The Vampire Slayer*, *Dawson's Creek*, *Charmed*, *Felicity* and the feel-good *7th Heaven*, the WB has bucked the teen-viewing erosion trend, growing year to year from a 3.1 rating among teens 12 to 17 in 1996-97 to a 4.1 in 1997-98—a 32 percent boost in ratings. More important, upfront advertising dollars spent on the WB increased from \$170 million in 1996-97 to \$190 million in 1997-98 and, finally, \$300 million in 1998-99. By targeting a specific audience, and successfully reaching it, the WB has solidified its position among the broadcast nets.

But it's the packaging of the stars from these shows, and the shows themselves, that creates perhaps the biggest competition for the network. There is a glut of WB stars on the big screen—and a growing number of Web sites revolving around them.

According to a Nielsen Media Research survey, teen computer usage was up a staggering 267 percent from the first quarter to the fourth quarter of 1998. In many cases, kids are surfing for information on their favorite stars, logging on to chat groups, downloading photos and reading online magazines. "The Internet is a safe place for teens to have a secret identity," says Adgate. "Even the geekiest kid can be the coolest Web surfer. It is, no doubt, the wave of the future, offering advertisers yet another viable platform."

If you think teens rule the small screens, then check out what's happening in theaters. "Today's teen stars are tomorrow's young-adult leads, and recent theatricals—including *Varsity Blues* [starring *Dawson's Creek*'s James Van Der Beek]—provide the WB with a built-in promotional platform," says Bill Carroll, vice president and director of programming at Katz Television. "Teen-driven theatricals *I Know What You Did Last Summer* [featuring *Party of Five*'s Jennifer Love Hewitt] and *The Waterboy* are the box-office successes teens see one, two, three and even four times."

The increase in teen-oriented movies can be attributed in part to the 61 percent of

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targets

teenagers who said they planned to spend more money on the movies in 1999 than they did one year earlier. Teens are flocking to the theaters for a glimpse of Katie Holmes, a dose of Austin Powers and a dash of Mr. Van Der Beek, giving advertisers another way to reach the non-adult segment.

Marketers are also taking advantage of these rabid fans, with promotional tie-ins and cross-promotions. In last year's *The Faculty*, the cast was dressed in clothes from the Tommy Hilfiger Tommy Jeans collection. This year's *Mod Squad* promoted a line of Levi's clothing. A hit movie could move millions in merchandise.

Marketers are also turning to sponsorship opportunities, or event marketing, recognizing these as a way to target teens sometimes more efficiently than TV buys. Everything from high-school football and basketball games to fashion shows and beach parties are potential targets. "While it may not be the fastest way to reach the most teens, it's another way to reach a high concentration of them," says Adgate.

The highest concentration of teens can be found, of course, in high school, and Channel One is certainly taking advantage of this. Its 12-minute daily newscast (with two minutes of commercials) is beamed each morning into some 12,000 junior-high and high-school classrooms across the country to 8.1 million teens. The network has four category-exclusive clients: Pepsi for carbonated beverages; Gatorade for isotonic drinks; Schick for razors; and Nintendo for video games. Other sponsors, which are category-exclusive on a daily basis, include M&M/Mars, Reebok and Warner Bros. Rates are comparable to those of network prime time. Channel One claims it nets north of a 32 rating against all American teens every day, but some media buyers are skeptical. One buyer questions how many kids the network actually reaches: "In a classroom of 30 teenagers, I wonder how many are actually watching the broadcast."

Channel One responds to such skepticism by telling buyers to watch the newscast. It is lively, topical and well-produced. The network also has contracted with Nielsen Media Research to measure viewership in the classroom.

But network broadcasters might ask the same question as the aforementioned buyer. With teen viewership down in five of the six networks (the WB is the only network making gains), cable TV is partly to blame. Ratings among teens 12 to 17 in the recent fourth quarter of 1998 vs. the comparable year-ago quarter are up significantly on Comedy Central (36 percent), E! Entertainment (60 percent), FX (80 percent) and MTV (80 percent). Further evidence of a growing teen-targeted cable audience points to a recent Television Viewing Study conducted by the Rand Youth Poll, which showed 73 percent of teen-age boys watching 6.6 hours a week of MTV and 78 percent of girls tuning in to 6.2 hours per week.

Music is a big part of kids' lives, and when they aren't watching it, they are still listening. "As a portable device, you can take a radio to the mall, a party or the beach," notes Adgate. "It's an effective and quick tool in reaching teens." The recent winter 1999 Arbitron Ratings Study show that 98.7 per cent of all teens tune in to radio at one time or another during the week, with the highest percentage of teens listening to top 40 (25 percent), urban (22.4 percent)

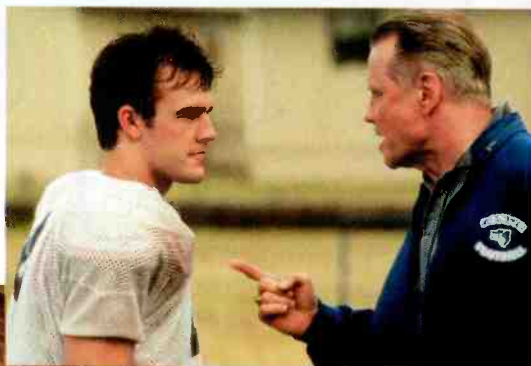
and modern rock (16.1 percent).

Still, this audience remains as elusive as ever, if not more so, thanks to cable and the Web. "Where to reach teens, of course, is dependent on what product you are selling," notes one media buyer. "A generic shampoo spot is potentially more effective on one of the broadcast networks than, for example, a high-tech electronic item that could be better marketed on MTV or the Internet."

In any case, netting large chunks of the demographic has become nearly impossible. "With a growing number of options available in this transient group, you have to be cognizant that the teen media buys you make are very targeted," notes Adgate.

Perhaps most important is the wisdom of that perceptive unidentified parent who noted, "You can't reason with a teenager." ■

Marc Berman, a former analyst at Setel, is a contributing writer for Mediaweek.



James Van Der Beek goes from the small screen (in Dawson's Creek, left) to the big for the feature film Varsity Blues, which benefited from repeat viewings by Dawson fans.



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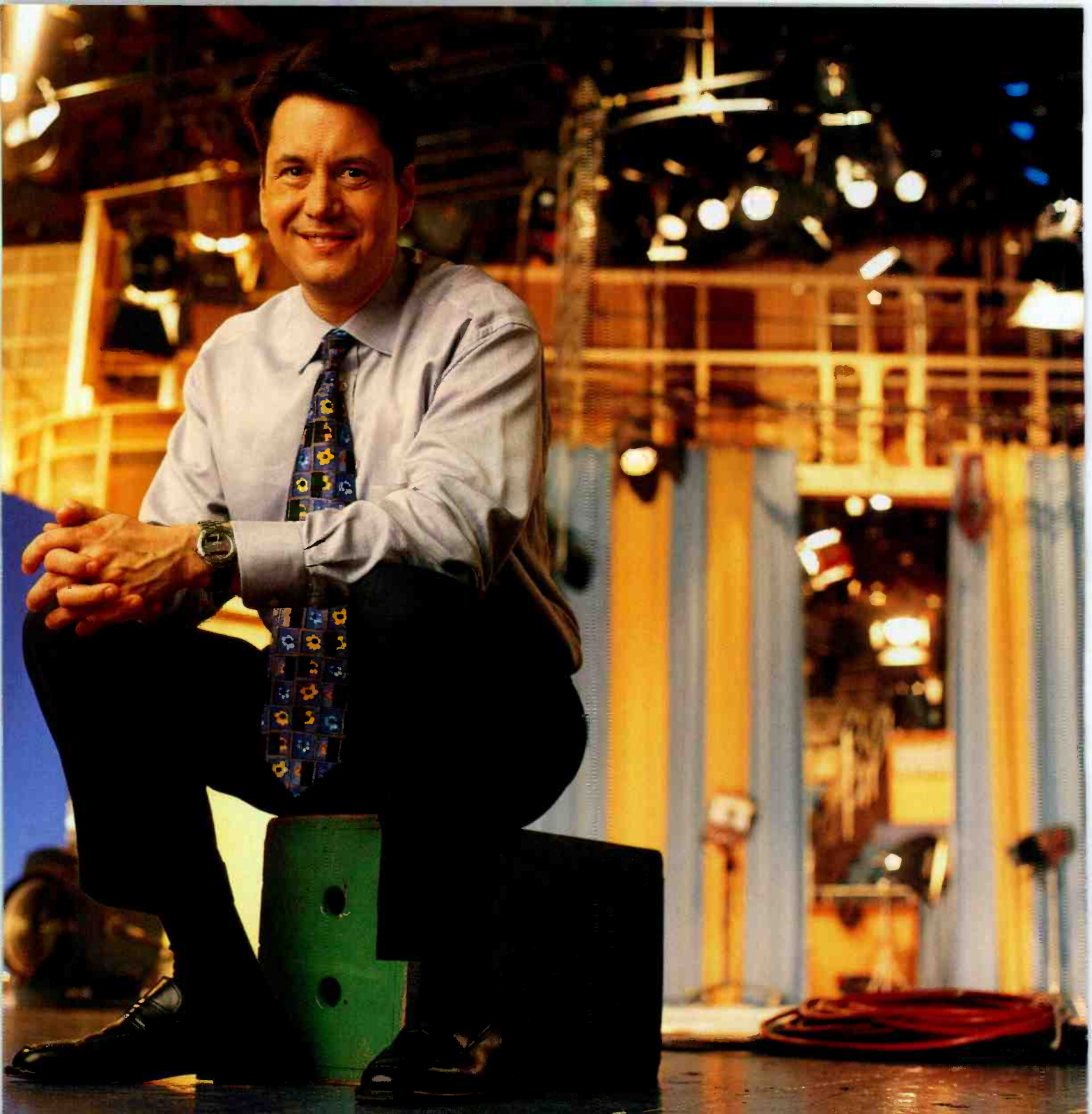


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*Source: Nielsen Media Research, Cartoon Network 4Q98 audience composition; 1998 Total Day A18-49 avg. delivery for Cartoon Network (175,000), Comedy (162,000), Family (158,000), VH1 (133,000), History (107,000), ESPN2 (102,000), and TVLand (65,000). Qualifications furnished upon request. TM & ©1999 Cartoon Network, A Time Warner Company. All Rights Reserved.



Garth Ancier

A new beginning

Photograph by Chris Corsmeier

New at the Nets

Three entertainment heads talk about how they plan to shape the programming at NBC, Fox and the WB

By Steve Pond

These are strange, unsettled, oddly promising times for the broadcast networks. As the 1998-99 television season comes to an end and the fall lineups are unveiled, the networks are facing the continued erosion of the viewers they once took for granted. Competition now comes not only from a bewildering variety of cable networks that can claim to target specific audiences more efficiently, but also from pay-per-view, Replay Television and other varieties of on-demand broadcasting, as well as from leisure-time contenders like Playstation and Game Boy. Of the six main broadcast networks—CBS, NBC, ABC, Fox, the WB and UPN—only the WB increased the size of its audience over the previous year; overall, the networks' Nielsen ratings were at a historic low.

And yet close to \$7 billion in commercial inventory is expected to go to the networks during this upfront season. When it comes to reaching the mass audience, broadcast network television may no longer be the only player, but it still holds most of the cards. *Adweek* spoke to NBC's Garth Ancier, Fox's Doug Herzog and the WB's Susanne Daniels about the state, and the future, of their business.

All executives have been in their present positions for less than six months—in Ancier's case, only three weeks. But none of the three is a newcomer in any sense of the word. When he assumed the role of president of NBC entertainment on May 10, Ancier returned to the company where he worked in development and comedy programming from 1979 until 1986. Since then, he has served as the first programming chief for Fox, developing such programs as *Married with Children*, *In Living Color* and *The Simpsons*; most recently, he was the president of entertainment for the WB. Herzog hadn't worked at a broadcast network before he became the president of Fox in February, but he had more than a dozen years' experience helping to establish MTV, and after that he spent close to three years as the president of Comedy Central, where he put *South Park* on the air and presided over an enormous jump in ratings. And Daniels, after working for Lorne Michaels at *Saturday Night Live* and spending time at ABC and Fox, was one of the first executives hired by Jamie Kellner, founder of the WB, upon its start-up in June 1994. She succeeded Ancier as president of entertainment last December.

Steve Pond: What brought you back to NBC?

Garth Ancier: I think what brought me back was that the WB was in phenomenal shape, and this was one of those opportunities to go back to where you started and make a contribution, opportunities you don't get very often in life. And I wanted to take a shot at it, God help me. [laughs] No, I'm very excited about it.

SP: In a certain way, it's a whole new ball game for the networks now, as opposed to the last time you were at NBC.

GA: Absolutely. And I've been one of those people—Jamie Kellner and I have been a couple of the people who've made it that way. I've spent the last 13 years helping build networks to compete against the big guys.

SP: You've got all these other broadcast and cable networks competing against you, but you've also got other varieties of things competing for leisure time. What's the biggest challenge for the broadcast networks now?

GA: Obviously, the world is different because the average Ameri-

SPECIAL REPORT

UPFRONT PROGRAMMING

cover story

can now receive 60 channels of TV at home, and there's VCRs and all sorts of fun things to do on the Internet. But the fact is, in terms of reaching very, very large audiences that are interested in a specific kind of program, an original program that's made for them, the only place you can do that is on network television. You can't really do it on cable. Aside from news and sports, basic cable is primarily running repeat programming from network television and theatrical films. On pay television they're running a limited number of series, and I think HBO's doing a great job, but it's a different business. I do think the broadcast networks, including the three weblets and the three full-service networks, are still the most efficient way of reaching the largest number of viewers. And I think you're also seeing that they reach, by and large, a better quality of audience.

SP: What do you mean by that?

GA: This is probably not a fair thing to say, but I'll say it anyway. When the highest rated thing on cable television is wrestling... You could always get a number with wrestling. In the darkest days of broadcasting, you could always put on wrestling and get a rating. But it was never the kind of upscale, quality audience that advertisers really wanted to seek out. There were certainly viewers there, but as the advertising community has become more and more sophisticated in who they want to reach, the networks have become increasingly sophisticated in how to target those people.

And I think that's good, because what it has done is it's forced network television to go from being a least objectionable programming place—which it was 20 years ago when there were three networks, independent stations and PBS—to a place where a show has to be really special to get the attention of the audience you want to reach. Now a show has to grab people by the collar and bring them to the set and become appointment viewing, whether it be *ER* or *Dawson's Creek* or whatever. And I think that's a positive thing.

SP: You've come to NBC from the WB,

where you were targeting young viewers. Can you do the same thing now, or are you necessarily looking for a broader audience?

GA: WB was very targeted. Jamie Kellner and I decided very early on that we were going to go for advertisers who wanted that, go for programs that only featured leads in that age range, and everything else. It was a different strategy. NBC is broader. In the case of NBC, you're targeting 18-to-49 adults, with a bit of an upscale tilt. Before I got here they'd been doing a very good job of that, and I think they have a brand that's known for being a bit smarter and hipper. The challenge for the network now is to refresh the program pool.

SP: Certainly, there are more networks now in competition for the talent.

GA: And for viewers. I felt like we were kind of guerrilla fighters at the WB, because we could go after a writer that we wanted, like Kevin Williamson, and the networks would be a bit behind us.

And I hope to bring a little bit more of an aggressive, chance-taking attitude to NBC, so we can go after people like that before they've made it on a smaller service. That's the hope. When I was at NBC early on, it seemed like it was more about who came in the door with a good idea, as opposed to Fox and the WB, where we aggressively beat the bushes for new ideas and new talent. And I think today you have to be more aggressive at finding the good ideas and the great talent out there.

But at the same time, I don't think we'll be going after the same programs that, say, the WB would be going after. In fact, one of the things I always try to convince people at the studios about is that there are shows that make sense for the WB that don't make sense for NBC, and vice versa.

One of the toughest parts of the development process is when you film a pilot, you go through the whole process, and you're sitting there with a pilot that would be perfect for another network. We did that last year at WB—we had a wonderful CBS pilot, starring Park Overall and Jay

Thomas, from the writers of *Murphy Brown*. It was a wonderful comedy. And we just sat there and scratched our heads and went, "Now what do we do? It doesn't fit on our air."

SP: Are you looking for different shows to appeal to different sections of that 18-to-49 demographic, or do you want programs that cut across the board?

GA: Program development doesn't really work that way. The way it really works is you say to yourself, "What's not on television right now?" The pool of what's original is fairly small to look at—it's pretty much the schedules of the six networks. So you say to yourself, Where is there an area to mine? And you then go after an area that you think is being underserved or not served at all. For example, when *The X-Files* went on the air, there really wasn't a scary show on the air that dealt with black helicopter-type conspiracies. And that's one of the reasons why I think the show is so successful. So you're always asking yourself, "Who are the talented people out there who can visualize a show that isn't already there?"

SP: Have you identified neglected areas that you're planning to pursue?

GA: Not that I want to give away, frankly. [laughs]

SP: We didn't expect you to spill your secrets. But it's safe to say that you see unexplored areas out there?

GA: My God, yes. It's almost endless. Prime time used to have reality comedy, game shows, variety shows, 90-minute movies when ABC started the movie-of-the-week form. And now it's pretty much half-hour comedies and hour dramas. If you just look at it from a form standpoint, there's a lot of forms that haven't even been touched. There are a lot of juicy areas to play with.

And by the way, that's how I encourage my team of people, too. I say, "What do you want to make?" Let's put things on television that we want to see, and things you think our family and friends want to see, that aren't on. Because this is a big candy store. ■

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Doug Herzog

Creating a brand

Photograph by Chris Corsmeier

UPFRONT PROGRAMMING

SPECIAL REPORT

cover story

Steve Pond: You've left cable television for a broadcast network at a time when the landscape is changing for the big networks, when you're facing far more competition for viewers, for talent and for advertisers than ever before—as well as competition for people's leisure time.

Doug Herzog: Certainly, the way people watch TV has changed. There is a lot more competition from the cable networks than there was just a couple of years ago. You have things like Replay Television. And then there's all the other stuff out there—I watch my kids, and I know they're more interested in *Pokemon* than they are in any TV shows, or even in the *Star Wars* movie. The thing you have to go back to, though, is that while the way people watch television has changed, people still love to watch TV. They might not watch the way they used to watch, but they're still going to watch. And when you talk about reaching a large audience, there is still no way to do that except with broadcast, network TV.

SP: Is the television business more cutthroat than it used to be?

DH: I wouldn't say the business is cutthroat these days, but it is competitive. It's always been competitive, and yes, you have more competitors now. When I was at Comedy Central, the guys from *South Park* could come in, and we were able to make what was a very good deal for us, because they basically knew that if they didn't sign with us, nobody else was going to want them. Now, if somebody like that comes around with a new show, you're apt to have a lot more networks interested. It's not so much of a buyer's market anymore.

SP: You say that the way people watch television has changed—is that why you've scheduled the additional half-hour version of *Ally McBeal* on Tuesday nights?

DH: Well, the idea of seeing the same show, albeit in two different forms, in different time slots in the same week is something that network TV has avoided. But cable has always used it. It's really how cable was built, and that's how people watch TV now. And I don't think there's a stigma in doing that, especially since these are two very dif-

ferent versions of the show. I think it's a very forward-thinking idea, and I think it will work. We'll see if it does, but I felt as if I had to take a shot with it.

SP: Do you expect other television producers to be upset at the idea of fewer shows taking up more time on the schedule?

DH: There might be a little bit of that. But at the end of the day, it's my job to put on a strong schedule. And from our standpoint, an hour and a half of what is certainly one of the best shows on television seems like a good idea. I think things like that are going to be part of network television's future.

SP: Some people feel that the last television season was a very disappointing one, creatively, and that the networks now need to win viewers back. Do you agree?

DH: Well, there's a lot of bad TV out there, of course. But look at baseball: When you expand the number of teams, the pitching gets watered down. So, yeah, of course there were a lot of bad shows on the air last season—a lot of bad shows and a lot of bad baseball teams. But there are still plenty of good shows out there, too, whether it's *Ally McBeal* or *Providence* or *South Park* or *The Sopranos* on HBO. Those shows are very good—and the ones on the broadcast networks are still reaching that huge audience that nothing else reaches.

SP: At Fox, are you looking to reach all of that audience, or are you targeting a specific demographic the way, say, the WB is doing?

DH: We're not the WB. The WB has identified their audience—they're going after 18 to 34. Fox might have started by targeting a similar audience, but we're not doing that anymore. We're now looking at 18 to 49, so we have to be broader. The teen audience, that audience for *Party of Five* and *Dawson's Creek* and all, is important, there's no question about that. But it's only part of who we're trying to reach.

And I have to say, while the WB has done a very good job establishing their brand and going after that younger audience, I think eventually they'll see that they need to grow up, too. They started

with the young audience, but like everybody else they'll wind up going for the bigger demographic.

SP: How do you compete with cable networks that say they can reach a specific audience more efficiently and cheaply than the networks?

DH: They probably can, if you're only after that specific, narrow audience. But that's not the business we're in at Fox. Again, if you're looking for the mass audience, the only thing that can provide that is network TV. You can look at Comedy Central and say, OK, ratings went up 4,000 percent off of *South Park*—but you're still dealing with a much smaller number of viewers than you reach with broadcast network television.

SP: So how do you reach them and keep them coming back?

DH: The key is to develop an identity, a brand. That's the key for any network, cable or broadcast—you have to establish that brand in people's minds, so that they know what to expect and they go to you first.

SP: How well do you think Fox has done that?

DH: I think we've done it to a degree, but I also think we need to do a better job. When the network first started, the brand was probably clearer. But it doesn't always take a lot to establish that brand. I think every network is one hit away from being a network that matters. I sincerely believe that UPN is one hit away from mattering.

SP: That was true when you were at Comedy Central, when 'South Park' put the network on the map. But can a single hit have the kind of impact on a big network that it does on a small one?

DH: Yeah, it can. Look at *Seinfeld* and the effect that show had on NBC. That one show allowed the network to build a couple of nights of programming. And look at the effect it had when it went off the air.

SP: Fox's fall schedule seems aimed at women early in the week and men at the end of the week. Is that accurate?

DH: That's the general strategy. Monday, Tuesday and Wednesday are geared toward women. Then Thursday stands on its own, Friday and Saturday are heavily geared toward men, and Sunday is for everybody. ■

SPECIAL REPORT

UPFRONT
PROGRAMMING

analysis

Mass Appeal

Networks are increasingly chasing younger viewers at the risk of alienating the broader audience. Can they survive on a singular sensation?

By John Polich



The broadcast networks are quietly suffering a demographic breakdown. They are simultaneously obsessed with their historic role as the medium that delivers the broadest reach and their desire to comply with advertisers' demands that programming be more narrowly focused.

Schizophrenia is nothing new to network executives, who have always wanted it and often had it both ways, but the resolution of this identity crisis will determine the shape of the media mix for years to come.

Here's the problem: As the Big Four scramble to air more and more programs that satisfy agency demands for younger and younger viewers, they reduce their ability to deliver the sweeping national audiences that attracted advertisers in the first place. The preoccupation of both buyers and sellers with narrower targets puts the networks' core asset at risk. It erodes their claim to the mass audience, a dominance that has persisted despite sea changes in competitors, demographics, taste and technology through a half a century.

"If a network devotes a time period to each niche, it gives up time that otherwise would have attracted a broader audience," says Bob Adler, co-creative director and executive vice president of Gotham, Inc., whose clients range from Maybelline to Mercedes-Benz dealer groups. "Can they charge a high enough CPM for that target to offset the loss of a larger 25-to-54 audience at a lower CPM?"

There was a time when age, income and sex were topics for the cocktail hour rather than a breakfast sales meeting. Audiences for the original national networks, CBS and NBC, were defined broadly by dayparts, measured in households. ABC was able to compete in part by selling its smallness—audiences and affiliates that were concentrated in major markets. ABC founder Leonard Goldenson knew the importance of programming for young families during the postwar boom, so ABC sold people, not households, defined by age and sex. The demographic war had begun.

This history was not lost on early cable networks, which eventually turned the disadvantage of "narrowcasting" into the gold mine of target marketing. No single cable network could ever deliver the bulk of broadcast households, so they programmed for categories that agencies could rationalize choosing over network TV.

This narrowing vision of desirable audi-

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SPECIAL REPORT UPFRONT PROGRAMMING analysis

ences has been reinforced in recent years by brand extension and the expansion of overnight audience ratings to more than 40 markets with metered households, which makes it easier to track results.

Today, the deconstruction of flagging broadcast audiences into ever-smaller segments is rampant. Advertisers are increasingly demanding young, often male audiences, and many cable competitors have little more than demographic fragments to sell. Media buyers exploit the row by playing the upstarts against the traditional networks.

"The demos are getting narrower," says Gail Trell Barker, executive vice president of JCS New England TV Network. "Fox made the 18-to-34 demo, after ABC started losing its edge in the 18-to-49 category." Demands by Procter & Gamble and others for greater efficiency, and the rise of agency optimizer software that identifies targets, stoked the fire, she says.

One manifestation of this trend is buyers' use of a young target as a ploy to obtain a lower overall cost for a network schedule. "Their key is to go after the demos that are hardest to reach on network TV," says a network veteran, "and negotiate price based on that." If a buyer can pay for just the younger portion of a show's total audience, it likes to think it gets the rest of the viewers for free. It remains to be seen if this excess audience is bonus or baggage.

And in the upfront buying period, when both networks and advertisers must bet on unproven shows, some agencies believe they can increase the odds of associating their advertising with a hit program by pursuing a young target. The theory is shows aimed at the young command the best scripts, actors and other talent. This stampede led to the most youth-oriented pilots ever this year, to the point where there was a shortage of underage actors.

But many buyers want even more. Their most common complaint is that broadcast television is still programming for the mass market, rather than the hottest niche, says Adler, who believes compelling programming would bring back some of the dollars lost to cable and the smaller networks.

On the other hand, teasing the absolute

demo and psycho target out of the total network audience opens the door to a new question: What media mix is most efficient in reaching that gerrymandered group? The more precise the target, the more likely it is also being addressed by cable or the Web or print or a mailing list or the media-free street marketing invented by hip fashion and record labels.

The logic of the quest for the fountain of youth is powerful, says Young & Rubicam executive vice president Bob Igiel. Advertisers want to build share of mind among young people so, it's hoped, when they reach maturity, the brand habit will have been established. The common wisdom is that young people are early and easy adopters, particularly of technology. And many products and services directly serve the young, including a fair share of music, movies, soda and fast food.

"Having said that, some, such as CBS, say youth may be where habits are formed, but look where the money is," Igiel says. "But a young show doesn't exclude the old. Nobody says if you're 50-plus, you can't watch this show. In network broadcasting, you're talking about skews and compositions. Personally, I believe that network programming has to be more targeted because of fragmentation, but that doesn't mean it won't be bimodal, won't have younger and older audiences," he says.

The networks aren't the only players with a lot at stake in this demographic game. Advertisers playing the youth card are betting that they are going after the correct target and that large numbers of older customers will not be neglected. And advertisers often ignore the reality that those in the youngest age categories spend far less than their parents.

Households of under-25-year-olds spend roughly half as much as 25-to-34-year-olds, according to an analysis of Bureau of Labor statistics data published in *American Demographics* magazine. In fact, the youngest households spent 9.1 percent less in 1997 than a decade earlier after adjusting for inflation, compared to about a 1 percent increase for all households. The young also spend significantly less on two mainstays of the youth target argument—entertainment and fast food—than every other household category except those 75 and older.

Ultimately, the debate on the obsession with youth is complicated by the fact that even the most sophisticated and selective targets may be diluted at the last stage of

the buying process, when, as a practical matter, negotiations focus on a single demographic dimension, such as 18 to 49. Or, as the trades put it, "the crucial 18-to-49 category" or "the critical 18-to-49 category," or simply "the major sales demos."

You don't have to be Freud to figure out that the individuals within a particular demographic break are not homogeneous. If the demo cell is ages 18 to 49, then its inmates differ wildly by income and education and all the other classifications. And they differ on psychographic and shopping and other dimensions as well.

Whether or not the networks are successful in their campaign to reach younger demos, Y&R's Igiel doubts the craving for the younger target is ultimately destructive. "Think about the American viewer, the luckiest viewer in the world with so much to choose from. Some of the best is coming from cable networks," he says. "It's a wonderful cornucopia of entertainment, not just a few sitcoms. I'd rather look at all that's being offered, rather than the supposed demise of one section and neglect the overall growth in choice and viewing options. That creativity is where I think the networks need to continue to look for new concepts."

What's the future of the broadcast networks? "More, not less," says Gotham's Adler. "It's just adaptation. I don't think the Big Three are disappearing anytime soon. WB and UPN could develop full and equal status. They don't benefit from subscriber fees like many cable nets, but they still do well by offering the biggest package of viewers you can find."

Meanwhile, individual cable networks are not growing strongly, Adler points out. The cumulative audience for all cable is growing because of the proliferation of more and more networks, each a victim of its own success at splintering the audience.

Advertiser uncertainty over targets and results will fade in the next decade as marketers increasingly close the loop with their customers through the kind of direct feedback of demographics and sales just beginning to develop on the Internet. The real test for the broadcast networks will be how well they incorporate this focus on the individual viewer into a business model that has always depended on the mass-audience franchise. ■

John Polich is an independent media consultant and professor at Fordham University's Graduate School of Business.



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SPECIAL REPORT

UPFRONT
PROGRAMMING

what's next

Meet You
In Midseason

The networks are waiting to debut some of their best shows until winter, when the competition dies down

By John Consoli

During their upfront presentations two weeks ago the broadcast networks not only announced their new fall schedules, they also announced what The WB calls the "second season"—the midseason replacement shows that used to be an afterthought but are now an important part of the networks' strategies.

Helping to drive their decision was the strong ratings produced last season by the WB's *Dawson's Creek* and Fox's *King of the Hill*, and by this season's *Providence* on NBC, *Becker* on CBS, the *Family Guy* on Fox and *The Norm Show* on ABC, among others.

And while the networks have always replaced some failing shows in midseason, this year they previewed more of the programs they plan to introduce in January and February.

While most programmers say they have based their decision on the ratings success of midseason programs over the past two years, it's a strategy that they should have been following long before. Clearly, some of the most-watched programs in the history of television were introduced in midseason.

Both the comedy and drama list of the leading midseason introductions read like a television Hall of Fame of programming guide. Among the drama programs are *Dragnet* (18 seasons) and *Hill Street Blues* (six) on NBC; *Dallas* (13) and *Barnaby Jones* (seven) on CBS; and *Dynasty* (eight), *Fantasy Island* (six) and the *Wonder Years* (five), on ABC.

Some of TV's most popular shows debuted in midseason, including *The Simpsons*, *Seinfeld* and *Happy Days*.

The comedy list may even be more impressive. Among the midseason comedy introductions were *All in the Family* (eight), *One Day at a Time* (nine), and *The Jeffersons* (10) on CBS; *Laverne & Shirley* (seven), *Happy Days* (10), *Three's Company* (eight) and *Barney Miller* (seven) on ABC; and *Sanford & Son* (six), *Night Court* (seven), *Seinfeld* (eight) on NBC; and *The Simpsons* (10) on Fox.

The success of these midseason shows is no accident. First, it's easier to launch a show in midseason because there is less clutter than in the fall, when the networks introduce between five and 10 shows each during a two-week period. Second, audience viewing levels are higher during the winter months, since people spend less time outdoors and, as a result, are more inclined to turn on the tube.

So why haven't the networks held back more shows for midseason introduction



THE SIMPSONS/20TH CENTURY FOX

over the years? Network execs say one reason is a fear of giving advertisers the impression that the fall schedule is not as strong as it could be. "You're asking the advertiser to spend money on a program that might not be on the air in a few months," says one network executive, who did not want to be quoted for attribution. "You are alluding that your fall schedule may be weaker than your competitor's."

But Jordan Levin, executive vice president of programming for the WB, says it's more "ego" that drives fall pickups than "rational." With all the clutter in the fall, he admits, "it is harder to make noise in the crowded market."

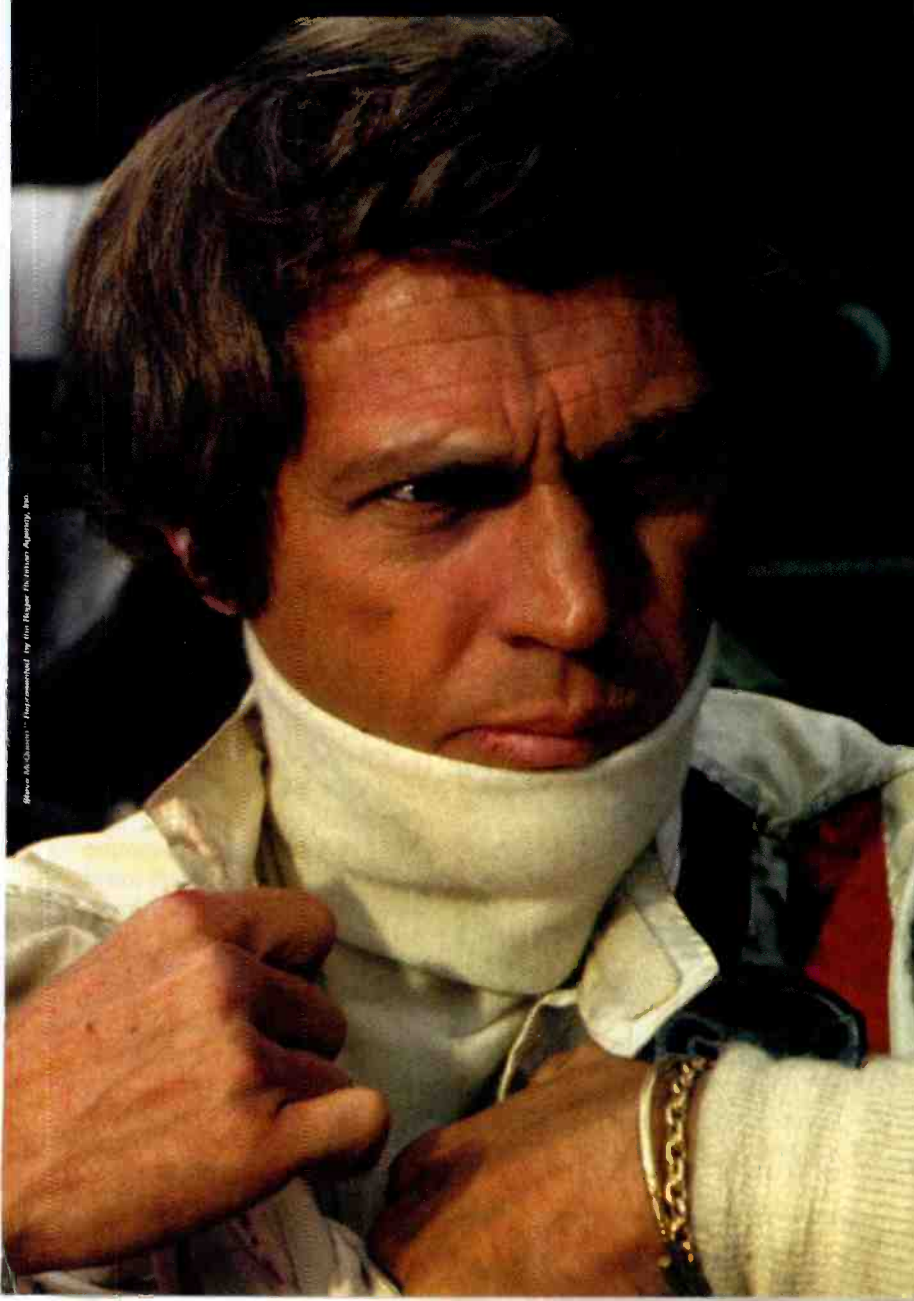
But Levin says there needs to be some recent successes to point to before the tradition can be broken, and that has been happening. That's why the WB announced at this year's upfront that it will premiere its hour drama *Movie Stars*, starring Harry Hamlin, this summer. He says ABC, with *Who's Line is it, Anyway* and *Maximum Bob*, proved last summer that shows could launch there and get an audience.

The WB will also launch a new Dick Wolf drama, *D.C.*, about 20-something interns in Washington, in January or February, as well as an animated show, *Baby Blues*.

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UPFRONT PROGRAMMING

what's next

Not all shows succeed in midseason. The WB introduced *Zoe, Duncan, Jack & Jane* in January and it never really took off in the ratings. Network execs still believe in the show; it has been temporarily pulled and is being reworked to air again, possibly next midseason.

NBC introduced three midseason shows, *The Others*, a sci-fi type drama, and two animated shows, *Sammy*, based on the life of comedian David Spade, who'll do the voice of the two lead characters, and *God, the Devil and Bob*, with James Garner doing the voice of God, and Robert Downey Jr., doing the voice of the devil.

Fox introduced two midseason dramas, *Dark Angel*, about a genetically-enhanced human prototype hunted by her former military handlers, and *The Opposite Sex*, about a 15-year old boy who attends a former girls' school. It also plans a midseason comedy, *Titus*, about a dysfunctional family. Fox, however, is not calling these shows midseason programs, but is instead referring to them as "back-ups."

CBS announced only one midseason show, Stephen Bochco's *City of Angels*, about a minority-staffed hospital, but CBS TV president Leslie Moonves says the network has other shows that will be ready for midseason.

Likewise, ABC entertainment president Jamie Tarses says the network has several shows that could have made it on the fall schedule ready to go in midseason if needed.

UPN has also ordered 13 episodes of a Tom Fontana-Barry Levinson drama, *The Beat*, for midseason. The show is about two rookie cops in Manhattan.

And how does the advertising community feel about midseason shows?

"Everybody realizes that midseason is better," says Ron Fredrick, national broadcast director for J. Walter Thompson. "Detroit has done a better job of changing its pattern to sell cars year round. TV hasn't been able to break the pattern so far."

Tim Spengler, senior vice president, broadcast director for Western Initiative Media, said the ad community would have no problem buying midseason shows during the upfront if the pilots are ready and the advertisers can view them like they view the fall shows.

"I think it's a good idea as long as we can see the shows," he says.

"The current system is built on the artificial concept that viewers are waiting breathlessly for the new season," says John Rash, chief broadcast negotiator for Campbell Mithun Esty. "But the ad community will reward the networks that do the best job of growing their audience, no matter when that is. The ad community could buy midseason programming during the upfront, but right now the system is not set up that way. If several networks began introducing more shows in midseason and sold them that way, the marketing community would embrace it."

Rash adds that "some good shows have suffered premature cancellations by the networks because they did not get high ratings in the first few months.

"*Cupid* (on ABC) deserved a better fate," he says. "They should have debuted that show in February."

Like many other practices in broadcast TV, the idea of introducing all the new shows in a two-week window is becoming outmoded as the broadcast world has changed from a three-network universe to a seven-network universe, plus more than 200 cable networks.

"The public's capacity to take in all the new shows in September is no longer possible," says Rash, "and viewing levels in September are just not as high as they are in the winter." ■



All in the Family debuted in the winter of 1971 and was a hit for the next eight seasons.

Top Midseason Sitcoms

1.	All in the Family	CBS	1971-79
2.	Laverne & Shirley	ABC	1976-83
3.	Happy Days	ABC	1974-84
4.	Three's Company	ABC	1976-84
5.	Sanford & Son	NBC	1971-77
6.	One Day at a Time	CBS	1975-84
7.	Night Court	NBC	1984-92
8.	Barney Miller	ABC	1975-82
9.	The Jeffersons	CBS	1975-85
10.	Seinfeld	NBC	1990-98

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Game Plan

What happened to all those great variety and game shows of the '50s and '60s? Some programmers would love to see them return to prime time.

By John Consoli



PHOTO:EST



CBS PHOTO ARCHIVE

the possibility of putting on *Hollywood Squares* as a summer prime-time show now that we're married to King World," which distributes the show in syndication.

Moonves believes the networks abandoned game shows in prime time because of the glut of daytime and prime-access shows that were created in syndication. Also, game shows don't bring in the advertising dollars that a sitcom can, he said. "But people are changing the rules, so you never know," he adds.

Jordan Levin, executive vice president of programming for the WB, is certain he does know. "It's not a question of if, but when" his network will add a game or variety show to its prime-time schedule, he says. "We are definitely interested in this type programming, and hopefully we will have something ready a year from now."

Viva variety: Shows reminiscent of Ed Sullivan (left) and *The Dating Game* (above) could make a comeback.

Prime-time television game and variety shows—early programming staples that have disappeared over the years with the proliferation of sitcoms and more sophisticated dramas—could be destined to make a comeback.

While none of the seven broadcast networks have shows of these genres on their schedules for next fall, at least one network, CBS, is planning a prime-time game show to air on a test basis this summer, and other network execs say they see merit in bringing back these types of shows.

CBS Television president Leslie Moonves says his network is planning to revive *What's My Line* in prime time this summer, in a deal with Miramax. "We've also discussed

NBC's new entertainment president, Garth Ancier, who joined the network just three weeks ago from the WB, says game shows are "an area notoriously missing" from prime time. "They are something we should be looking at," he says. While most game shows do skew older, and all the networks are looking to skew younger, there are ways to draw younger audiences to watch game shows, he says. These include offering shows involving relationships and bringing younger talent to the table. "We must find a way to contemporize them," he says.

Spanish-language network Univision introduced prime-time game show *Super Bla Blazo* this season, and it did well enough for the network to announce it will be bringing it back next season. And Uni-

vision will be adding another game show to the prime-time schedule next season, *A Que No Te Atreves*, a program in which guests are given prizes after completing dares. The show's pilot aired in April and received a 24.0 household rating.

Media buyers believe variety shows have disappeared from the networks because they skew older and the networks are trying to lower their demos. But Moonves, whose network has the oldest median age for viewers, says there are other reasons. "When the variety shows were doing well, there was no MTV, no VH1, no HBO, and there were very few daytime or late-night variety shows in syndication," he says. "I think cable, by and large, has fulfilled the need for variety shows. There's nothing special about variety shows anymore, and there are only a few stars—maybe a Celine Dion or a Shania Twain—that could carry that type of show and draw big enough TV audiences."

Fox entertainment president Doug Herzog, who as head of programming at the cable network Comedy Central aired such specials as *Viva Variety* and *Friar's Roast*, says he loves variety shows. "It's a format I would personally like to revive," he says. "If wrestling can make a comeback on television, why not game shows or variety shows? I believe the [broadcast] networks are making a mistake if they are not looking at every possibility."

But Herzog concedes that for a game show to succeed in network prime time, "it must feel like network TV. It must be a big-event-type show." Herzog joined Fox in January and was not involved in the early development of next season's shows, but he doesn't rule out a game show for the 2000-01 season.



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While acknowledging that MTV airs a lot of music programming and Comedy Central offers variety, he says Fox could offer each week a "best of the best" entertainment program, in which the network would air some of the industry's hottest musical and comedic acts.

The history of televised game and variety shows dates back to television's first season. In fact, many then-unknown TV personalities were game-show hosts before going on to greater things. Bert Parks hosted *Stop the Music* on ABC, which recorded a 34.0 household rating during the 1950-51 season, when it was the 23rd most watched show on the networks. Mike Wallace, who has spent more than 20 years as a correspondent on *60 Minutes*, didn't do so well as host of *Guess Again*. He was on the air only two weeks in 1951 before CBS canceled the show.

There was, in fact, a time in network television when game shows dominated the prime-time hours of 8 p.m. to 11 p.m. During the 1940s, there were more than 30 game shows on network prime-time television and by the 1950s close to 150. But by the 1960s that number had dwindled to about 20 and eventually, during the 1970s and 1980s, to only a handful. By the 1990s, game shows were gone as a prime-time vehicle. There are none on in prime time now, but the more popular of the game shows that do exist air on most local stations in the prime access time—7:30 to 8 p.m.

Variety shows were another programming staple in the early days. Four of the longest running and most popular variety shows in prime-time TV history were the *Ed Sullivan Show*, *The Jackie Gleason Show*, *The Carol Burnett Show* and *The Dean Martin Show*. Originally titled *Toast of the Town*, *Ed Sullivan* was perennially among the Top 25 shows from the time it aired in 1948 until it ended its run on June 6, 1971. Dean Martin hosted the variety show that bore his name from 1965 to 1974. It was a Top 25 show five years in a row.

Game shows and variety series prolifer-

ated in the early days of TV for a simple reason—this type of programming was cheap and easy to produce, and since TV was a new medium, people were willing to watch just about anything that was put on the air. Often, the host was a relative unknown and the shows only lasted a few weeks. But a few game shows became network nighttime staples. Some even shifted from network to network each season but remained on the air for several years.

In the 1970s, however, things began to change. Popular sitcoms began knocking game shows off the air, and TV dramas and made-for-TV movies began to replace variety shows. Today, a growing number of free and subscriber cable networks, seeking to find a niche in the cluttered TV markets,



Fair game: Groucho Marx hosted the popular *What's My Line* game show in the '50s.

are more likely to be the source of variety and game shows. And people can get their fill of their all-time favorite game shows on the Game Show Network on cable. Add to that the large amount of concerts and personal appearances singers and comedians do today, and it's easy to see why the networks, over time, abandoned these types of programs.

However, with network ratings continuing to decline each year, and with it getting more difficult to come up with hit comedies or dramas, why not take a chance one night a week with a variety show at 10 p.m. instead of another hospital or cop drama? Wouldn't a popular game show like *Jeop-*

ardy or *Wheel of Fortune* or the recently resurrected *Hollywood Squares*, which draws decent-size audiences in prime access time in syndication, be able to draw audiences to their sets at 8 or 8:30?

ABC made one of the last attempts at a prime-time variety show more than a decade ago when it put *Dolly*, starring Dolly Parton, on its fall schedule during the 1987-88 season. The show started out with a 24.7/38 rating, which would have ranked it third among all prime-time shows that season, but it steadily fell in the ratings. By the second week it recorded a 17.3/26, by the third it did a 15.1/23, by the fourth, a 12.6/19, and by the sixth an 11.7/18. The show originally aired on Sunday nights and was later moved to Saturdays. It was averaging an 11.1 on Saturdays when it was canceled. That number would be good enough for it to succeed in today's network environment.

Carol Burnett also returned to CBS in November 1991 for eight weeks in an attempt to revive her successful show of the 1970s, but she averaged only a 9.5/16 and was canceled.

Ron Fredrick, national broadcast director at J. Walter Thompson, says the Dolly Parton and Carol Burnett experiments may have left a bad taste in the mouths of the network programmers and studio production execs. "When you're dealing with programmers who have been around for a while and have seen this type of programming fail, they may not want to try it again. But maybe some of the new, younger programmers coming on board may think differently."

Fredrick says if sitcoms keep failing, networks may be willing to try game shows as a cheap alternative. "Maybe we'll see the *Dateline* phenomenon," he says, referring to NBC's airing of the news magazine five nights a week in prime time.

Tim Spengler, senior vice president, national broadcast for Western Initiative Media, says it's simply a dollars-and-cents issue. "The networks are not a service, they're a business," he says. "They simply cannot get high enough CPMs for game shows. The P&L just doesn't work for shows like that. A game show that gets \$60,000 to \$80,000 per 30 in prime access is just not enough for the networks to make money on." ■

Steve McQueen, 1963

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SHOW

More teen dramas, more Ally McBeal, more animation and—oh yeah—wrestling. The new fall TV schedule has something for everyone.

By Eric Schmuckler



DAN LITTLE/JOHNWARNER BROS.

Two weeks ago, the top executives of the broadcast network unveiled their new fall schedules and spent a lot of time talking about being smart and fresh and funny; about bold moves and clever counterprogramming; about stability and tradition. What they *didn't* talk about was the not-so-subterranean struggle for economic advantage that informed their program decisions. The new prime-time grid proves, as never before, that in television, the deal's the thing.

For the first time ever on the Big Four, the networks will have ownership in over half of the shows on their lineups, says Steve Sternberg, senior vice president at TN Media. NBC was sent to the woodshed last



TIME



**Left to right:
Gregory Harrison
finds Safe Harbor
on WB; Flipper
stays the course
on Pax; ABC
skews young with
Wasteland; and
UPN goes to the
mat with WWF
Smackdown!**

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season when it openly demanded stakes in its new shows. Now ABC reportedly considered equity offers on shows as it decided on time-slots, while CBS ended up co-owning all six of its new series. Fox holds interests in more than half of its airtime.

Some dealmaking seemed at least as creative as the "product" it led to. NBC kept

costs down a second installment of *Law & Order* by giving producer Studios USA a run on USA Network a few weeks after the broadcast airing. And Fox made "repurposing" sound sexier than "rerun" with its half-hour version of *Ally McBeal*. Fox TV chairman Chase Carey denies the company had syndication or cable sales in mind. "It's about doing something creative that will do good numbers on our network," he says. "If it succeeds, then we can look at what else we can do with it [in the after-markets]." Observers worry that by raising the rerun quotient with these innovations, the networks are hastening their own decline.

The nets have preached the virtue of stability in this fragmented landscape, but ABC, Fox, WB and UPN each put more than half of their schedules in motion with new or moving shows. NBC, whose rating declines suggest it could use a shake-up, was the most stable of all. Fox Broadcasting boss David Hill argues in favor of change. "It's not 1960 anymore," he says. "The other networks are just looking at three competitors, but what's happening with HBO and DVD and the Internet? By being conservative, you drop."

One positive sign, according to Sternberg, is a return of the lost art of counter-programming, which ties into the decline in the number of sitcoms and vibrancy of the hour-long form. "NBC has demonstrated that when you have 18 comedies on the air, 13 of them will look alike," he notes. "Dramas are more distinctive—you can have a young one vs. an old one vs. a male one vs. a female one—and that's the best chance the nets have to get viewers back from cable." Herewith, a look at each network's moves and prospects.

Showdown: Tuesday 8 PM



Ally FOX VS Spin City ABC

As if Calista Flockhart needed to slim down. The half-hour cut-down/outtakes version of *Ally McBeal*, Fox's Monday night hit, offers a fascinating and depressing portent of things to come.

"In the digital age, you'll have several opportunities to see a show across the week," says Fox entertainment president Doug Herzog. "It's the way of the world—get used to it." It also allows Fox and *Ally* creator David Kelley to create a syndication-friendly version for big-buck, half-hour access time periods.

Herzog promises viewers will feel they've "had a meal instead of a snack," but Paul Schulman wants to see a few tapes to decide whether "it's a highlights thing or a meaningful half hour." Adds another buyer, "It's not a good show to do it with because it doesn't repeat very well."

Ally faces the resurgent *Spin City*, a show Charles Segars of Dreamworks Television says demands some respect: "It has moved every year and done the job it was supposed to do. Last year, *Just Shoot Me* [its 9 p.m. opponent] had all the heat and promo time, and we beat 'em." By a tenth of a point in 18-to-49, but point well taken.

Compare that to another time period entrant, NBC's *3rd Rock From the Sun*, a show widely seen as ruined by too many moves.

Although Schulman worries the three half-hours will knock each other off, most observers believe *Spin* will prevail with a 15 share in the demo, to perhaps a 10 or 11 for *Ally*. But if the *Ally* cut-down costs, say, \$100,000 per episode, Fox has the more profitable time period.—E.S.

NBC

Conan O'Brien said it best at the No. 1 network's schedule announcement when he reported that NBC's slogan last year was: "Let us squander an enormous lead." NBC ended last season with a rating-point-and-a-half advantage over Fox in adults 18-to-49 but is limping to finish this season ahead by just four-tenths of a rating point. In its first *Seinfeld*-less year, NBC dropped 18 percent, with declines of more than 20 percent on Tuesday, Saturday and Sunday.

Although West Coast president Scott Sassa is still in his honeymoon period, agency and studio executives don't believe NBC helped itself much with its new schedule. Bringing back such weak sisters as the sitcoms *Suddenly Susan*, *Veronica's Closet* and Thursday's *Jesse* does not bespeak of impressive comedy development. Says a studio exec, "They've got all these train wrecks, and at least someone got 'em off the track so traffic can get through, but there's still this pile of wreckage by the side that they haven't cleared."

Sassa made a big deal out of the net's stability at 8 p.m., but *Susan*, the maltreated *3rd Rock From the Sun* and Wednesday's *Dateline* are no great shakes. Of the two new comedies, *The Mike O'Malley Show* lacks both an idea and a star presence—an insider calls it "a work-in-

progress"—and could well be the net's first cancellation. On the plus side, the thriving *Will & Grace* at 9:30 ought to make mince-meat out of critic's darling *Sports Night* on ABC. In the critical 9:30 Thursday slot, Steve (*Just Shoot Me*) Levitan's *Stark Raving Mad* suffers from a one-joke premise—"How many times can you do the decapitated head bit?" a buyer wonders. With *Frasier* and *E.R.* on the downtrend and stiffer competition coming, look for more NBC erosion on Thursday.

One of the five new dramas, *Law & Order: Special Victims Unit* on Monday at 9 is basically a second installment of the long-running crime saga. NBC scored when it aired *Law & Order* here this past season, but Steve Sternberg points out the show will face stronger series such as *Ally McBeal* and *Everybody Loves Raymond*, not to mention football. Bottom line: the built-in second run on USA makes this a cost-attractive deal show.

NBC's best new drama hands-down is *The West Wing*, featuring a big-name cast (Rob Lowe, Allison Janney, Martin Sheen) in a political saga from Aaron Sorkin and *E.R.* exec-producer John Wells. Buyers warn that political shows are a tough sell, but the critics will go ga-ga for this one.

NBC loves Fridays thanks to *Providence*, its head-scratcher of a hit at 8. The net will try to capitalize on that female viewership with *Cold Feet*, a romantic comedy about three couples at 10. Problem is, there's a *Dateline* stuck between the two shows. NBC researchers say *Dateline* is the newsmag most adept at flowing through a comedy audience.

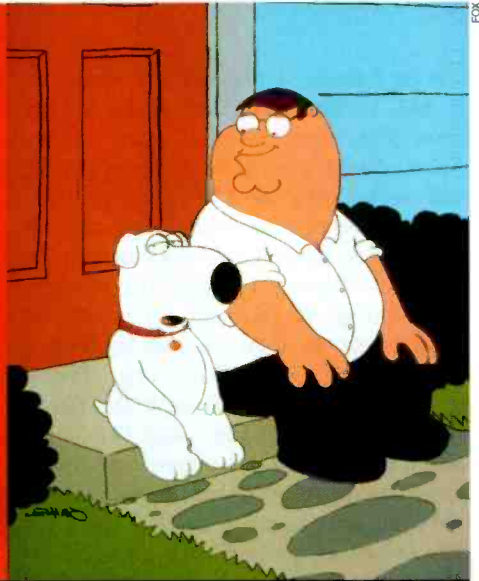
Freaks and Geeks, Saturday at 8, is pitched as *The Wonder Years* meets the stoner comedy *Dazed and Confused*. Believe it or not, it has passionate supporters at the net, and as one insider notes, "We did a 9 share there last week, so what can we lose—9 shares?"

Sunday at 8 the brings new drama, *Third Watch*. This uneasy melange of the paramedic, fireman and cop genres—it's three shows in one!—left buyers cold, but one NBC-er says the emotional storytelling makes it "a home run."

ABC

The Alphabet web would have you believe it is on the upswing and within striking distance of NBC. True, it launched a couple of mid-season keepers in *The Norm Show* and *It's like, you know, The Practice* took off and

Showdown: Thursday 9 PM



Frasier NBC VS Family Guy FOX

OK, we're not betting on *Family Guy* to win either, but Fox's bold gambit illustrates just how vulnerable competitors view this NBC stronghold.

Last season NBC got a free pass on Thursday and *Frasier* still lost five or six share points in the demo from *Seinfeld*'s benchmark. Now four networks offer credible alternatives at 9. CBS' *Chicago Hope* may have been "put out to die," as one buyer puts it, but it's still worrisome. "It'll cut into *Frasier* more than the others because it has a similar audience [i.e. older and female]," says Sternberg. Even at a 12 share in homes, *Hope* has got to hurt.

Targeting young female viewers, WB's *Charmed* is a growing show that could bring along all 6 of its demo share points. UPN's *WWF Smackdown!* will inflict some pain on that sissy Crane—Barry Cooper points out wrestling builds in its second hour, just like a TV movie. Figure a 7 share on homes. Then there's *Family Guy*. Critics find it childish and cruel; fans love it for exactly those reasons. Some estimate it could reach a 12 share in homes, with great male demos. Add it up and *Frasier* looks set to give up another 3 shares at least, perhaps down to an almost-mortal 21 share in homes and 25 in the demo. None of this bodes well for *Jesse*, *Stark Raving Mad* or *E.R.* On the bright side, Sternberg predicts total network share in the time period will jump, meaning the real winner is—you guessed it—the viewer.—ES

its core comedies all exhibited strength. For the season, though, ABC is down 4 percent and still trails Fox. It offers only six new shows, but 60 percent of its lineup is in flux, and ad buyers seem fairly unimpressed.

Monday Night Football returns to its native ground at 9, but Disney needs to see someone about arranging fewer blowouts. Tuesday was revamped following the demise of *Home Improvement*—which did

not inspire a *Seinfeld*-like outpouring of grief—with *Spin City* at 8 leading into the promising *It's like* and *Dharma & Greg* cruising at 9. "ABC did as well as they could to load up the night and not allow NBC a chance to get in," notes veteran independent buyer Paul Schulman.

Armchair programmers wonder why the network stuck *Spin City* at 8, since last season proved the show played better at 9, while

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moving *Dharma*, a proven 8 p.m. winner, to 9. ABC insiders say *Dharma* is a fresher show with more upside. Critics' darling *Sports Night*, a surprise returnee at 9:30, will continue to erode *NYPD Blue* at 10.

ABC may have an emotional attachment to Tuesday, which it has long ruled, at the expense of Wednesday, lately its best night. By shipping out *Dharma*, "they lost the opportunity to turn Wednesday into a blockbuster," notes Sternberg. The 8 o'clock hour is vulnerable with *Two Guys, a Girl and a Pizza Place* and *The Norm Show*, which has always played in protected time periods. It's said that the Warner studio could have secured the 9:30 slot after *The Drew Carey Show* had it given ABC a 10 percent "taste" of *Norm*. Fortunately, ABC's 8 p.m. comedies face token opposition from CBS' old-skewing chucklefests.

Of the new stuff, *Oh Grow Up* (Wednesday at 9:30, following *Drew*) is this season's umpteenth celebration of immature 30-year-old guys; it may be ABC's funniest pilot, but everything's relative. There's a good deal of support for *Once and Again*, a romantic drama from the *thirtysomething* folks. It premieres in *NYPD Blue*'s slot and slides to Monday at 10 after football season.

ABC's latest attempt to plug its black hole on Thursday starts with *Drew Carey*'s improv comedy hit, *Whose Line Is It Anyway?* It's a canny move to use a different program form here, since launching a sitcom or drama vs. *Friends* is near impossible. After that, look out below. Insiders have little faith in *Then Came You* at 8:30, TV's version of a May-December romance—she's 34, he's 24—while teen king Kevin Williamson's *Wasteland* is, you should pardon the expression, a waste.

The TGIF block is seemingly bolstered by the *The Hughleys* at 8; alas, it squares off against WB's *Steve Harvey Show*, TV's top-rated comedy among black viewers. At 9:30, *Odd Man Out* is TGIF fare with condom jokes in the pilot.

Saturday's three-hour movie seems a tad elongated: "I don't think people are ready to commit to two hours on Saturday, much less three," offers Schulman.

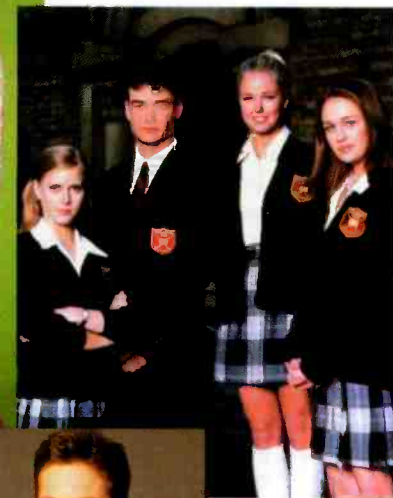
CHRIS HASTON/NBC



Clockwise, from top: Mike O'Malley joins the ranks of immature adults on NBC; Manchester Prep gets nasty on Fox; Now & Again adds some adventure to CBS' lineup.



BARBARA NITZ/ABC



BRUCE MACALUS/FOX

Sunday's *Snoops* at 9 may be a rare flop for uber-producer David E. Kelley, who pulled the pilot from buyers, never a good sign. Still, the show could do better in the younger demos than *20/20* did, notes Sternberg, who adds that at 9 he plans to be watching HBO's *The Sopranos*.

CBS

CBS exists in a strange parallel universe where its victories in households and total viewers are highly significant. A spot check of buyers, however, revealed that none intend to quit their 20-year-old custom of buying demographics rather than households. Even in its target demo of 25-to-54, CBS ran fourth this season, behind Fox, and its rating dropped 8 percent in that demo. Research chief David Poltrack says the comparison is skewed by last year's Olympic games and that the network's regular programs actually rose some 2 percent.

In any event, CBS is playing such a different game from the rest of broadcast TV, trotting well-worn stars around the track again and again, that its programming is rarely accorded much competitive impact. Yet its lineup has become as intensely deal-driven as anyone's—the network owns a piece of each of its six new shows. Monday has long been a key night for CBS, but last season it ran fourth in its demo despite comedy success from *Everybody Loves Raymond* and *Becker*. Evicting *Cosby* from Monday nights and promoting the

impressive *King of Queens* to lead-off is a smart move, especially vs. NBC's negligible comedies. But buyers see little in the new 8:30 entrant, *Ladies Man*—its cast haunted by such ghosts of seasons past as Sharon Lawrence and Betty White—to justify the network's confidence. At 10 comes *Family Law*, another retro-cast show from creator Paul Haggis, late of the quirky CBS flops *Due South* and *EZ Streets*. Sternberg, however, smells a sleeper here with the potential to beat *Dateline* on occasion: "News-magazine audiences are soft, and what else in the time period appeals to women?"

On Tuesday, the network adroitly moved *60 Minutes II* to 9, to benefit from *JAG*'s lead-in, a switch that could add 4 or 5 shares to the newsmag. But there's not terrific flow to *Judging Amy* at 10, a legal show with Amy Brenneman and Tyne Daly that buyers would not endorse. Shifting the movie from Tuesday to Wednesday can't be too risky—it's a self-starter, right?—except now the movie won't enjoy that *JAG* lead-in, and it's a longer haul from Sunday for two-part miniseries. At 8:30, *Work With Me*, starring Kevin Pollack and Nancy Travis, was widely judged the net's best new comedy, but a buyer noted that, "given CBS' history of failure in the time period going back to the '70s, I'm not hopeful." Perhaps it will get a shot on Monday.

After *Diagnosis: Murder* rattles the bedpans on Thursday at 8, CBS slots

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UPFRONT PROGRAMMING

lineup

Chicago Hope. Some look for signs of life after a transfusion of David Kelley scripts, but others consider it on its last legs. On Friday, after *Cosby* cutes it up in *Kids Say the Darndest Things* at 8, comes *Love or Money*, an *Upstairs, Downstairs* comedy as excruciating as anything from the bottom of the Sagansky-era barrel. Then comes CBS' big shot at new and young, the curious *Now & Again*, from *Moonlighting*'s Glen Gordon Caron. With a sci-fi premise that mixes *The Six Million Dollar Man* with '60s cult film classic *Seconds* (a must-rent, by the way), buyers don't quite know what to make of it but are pretty sure they don't like it.

CBS stays the course on the weekend. On Saturday, goofball demi-hit *Martial Law* has been losing steam, but the net squeaks by in its demo on the broad shoulders of *Walker, Texas Ranger*. Sunday is as seamless as ever for women 35-plus.

FOX

Can it be? Fox is making a credible bid to become No. 1 in adults 18-to-49. After a flat season ratings-wise, Fox stands a mere four-tenths of a rating point behind NBC. Coming off a development season widely considered the strongest of the nets (along with WB's), Fox will "absolutely" prevail in the coming season, predicts Fox Broadcasting boss David Hill.

The network aggressively added eight shows and placed nearly two-thirds of its schedule in motion. In the 8 p.m. Monday slot vacated by *Melrose Place*, Fox offers Jennifer Love Hewitt in a spin-off of her *Party of Five* role titled *Time of Your Life*. The story of a comely, young lass on her own in New York, the pilot was so sappy it will be scrapped, but the network believes in Hewitt's star power. Tuesday's abbreviated *Ally* at least ought to match the 11 share *King of the Hill* pulled this season. *That '70s Show*, at 8:30, used to get a bigger lead-in from *The Simpsons* on Sunday, but its comedy competition here isn't too fierce. Fox took a chance shifting *Party of Five* from Wednesday to this 9 p.m. perch. "When you move an 11 share show, you don't expect it to go up," says Schulman.

"It's not a power show and could go to single digits."

The network wanted to make room on Wednesday to launch *Get Real* following *Beverly Hills 90210*. Probably Fox's most highly regarded pilot, *Get Real* is a hip, one-hour family comedy, but its format of multiple narrators addressing the camera might be too tricky. Buyers figure it to lose a few shares from *90210* in a tough time period. On Thursday the network continues its rear-guard action against WB to hold teen viewers with *Manchester Prep*, pitched as *Dynasty* goes to high school. A studio exec questioned if the show will be relatable, and it faces WB's promising *Popular*. The move of *Family Guy* to 9 is likely to improve the time-slot for Fox, and provides a compatible lead-in for the much-talked-about Hollywood satire, *Action*, at 9:30. Everyone agrees the pilot is a pisser, but with its bleeped profanities and near-explicit fellatio scene, the question is how Fox can get this on the air. Said one agency exec, "It's hilarious and I might watch it, but as an advertiser I wouldn't touch it."

On Friday at 8, the young-cop drama *Ryan Caulfield* was considered the net's weakest pilot after the *Hewitt* vehicle, yet there's not much for young men in this hour except UPN's movie. *X-Files* honcho Chris Carter retains the 9 p.m. time slot for his post-*Millennium* series, *Harsh Realm*.

Saturday's winning one-two punch of *Cops* and *America's Most Wanted* returns intact. Sunday opens at 7 with *Malcolm in the Middle*, the story of a 9-year-old genius that feels like Fox's take on a TGIF show. With football overruns, though, it won't air much in the fall. *King of the Hill*, returning to Sunday in the 7:30 slot, seems like a good fit with football, though Fox has yet to crack this time period with anything but reality. If Matt Groening's *Futurama* holds up at 8:30, Fox ought to improve the night with a solid 90-minute animation block leading into *The X-Files* in its swan song season.

WB

This teencentric network set an all-time record in the ratio of magazine covers-per-rating point. Or as an insider once put it, "We've got three hits here that don't come up to *JAG*." The WB's hypnotic grip on teen girls and young adults has sparked a rush of teen shows on its supposedly more grown-up competitors. None of them, however, can boast the same programming focus or ratings growth—the WB is up 6 percent in

adults 18-to-34 and 13 percent in 18-49.

Sunday again opens with repeats of *7th Heaven*, demonstrating that last year's lack of new ideas was no accident. At 8, the network tries to jump start the night with its overhyped underachiever, *Felicity*. Program boss Susanne Daniels points to its "minimal" but consistent growth and believes a devoted audience will follow it. "I don't think it'll lose anything," says Sternberg, "and demographically it could gain." At 9 is *Jack & Jill*, a romantic comedy starring Ivan Sergei, the net's stud-muffin of the month. Tough genre to pull off, but there's not much in the time period for young women who don't like *The X-Files*; the WB ought to improve on last year's appalling sitcom block.

Brenda Hampton, creator of Monday's *7th Heaven*, the net's biggest and squarest hit, follows it at 9 with another cozily titled family drama, *Safe Harbor*; some recasting aside, buyers seem willing to give it benefit of the doubt. On Tuesday, the red-hot *Buffey the Vampire Slayer* is followed by a spinoff, *Angel*—chalk up another win, if it's not too dark or too much of a good thing. On Wednesday, the teen-sational *Dawson's Creek* leads into *Roswell*, an aliens-in-high-school premise so perfect for the WB it is to weep. Developed for Fox by its sister studio, Fox would guarantee only 13 episodes; the WB swooped in and ordered a full 22.

The network upgrades its Thursday night with *Popular*, a high-school comedy some buyers found charming and others dismissed as "cute." The show will struggle for a foothold against *Friends*, but Daniels expects to get "switchover when *Jesse* comes on at 8:30, and maybe next week they'll come at 8." *Charmed*, WB's stealth hit, could do some damage at 9. The network expands to Friday with its ethnic comedy block bussed over from Thursday and bolstered by a 20-something cartoon, *The Downtowners*. It's practically a throwaway night and points up the WB's continuing cluelessness with comedy. "I can submit *Jack and Jill* and *Popular* to the Emmys as comedies," Daniels counters. "I don't know what the danger is in having so many dramas."

UPN

Give 'em credit: UPN knew it needed to make radical changes and blew up almost its entire schedule. Only Wednesday's parlay of *Seven Days* and *Star Trek: Voyager* remains intact, while the sci-fi movie shifts to Friday.

Continued on page 59

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*Source: ARC, 1999

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Monday

	8:00	8:30	9:00	9:30	10:00	10:30
NBC	Suddenly Susan <i>Comedy</i>	Veronica's Closet <i>Comedy</i>	Law & Order: Special Victims Unit <i>Drama</i> /Two elite detectives tackle some of the NYPD's toughest cases.		Dateline NBC <i>News magazine</i>	
ABC	20/20 Monday <i>News magazine</i>		ABC's NFL Monday Night Football <i>Sports</i>			
CBS	King of Queens <i>Comedy</i>	Ladies Man <i>Comedy</i> /A man, his wife, and a houseful of extended family—all women.	Everybody Loves Raymond <i>Comedy</i>	Becker <i>Comedy</i>	Family Law <i>Drama</i> /A woman (Kathleen Quinlan) cobbles together her own law firm after her husband leaves her and takes their practice with him.	
FOX	Time of Your Life <i>Drama</i> /Sarah Reeves (Jennifer Love Hewitt's character from <i>Party of Five</i>) moves to New York to find her father and learn about her past.		Ally McBeal <i>Drama</i>			
UPN	Moesha <i>Comedy</i>	Mo'Nique <i>Comedy</i>	Grown Ups <i>Comedy</i>	Malcolm & Eddie <i>Comedy</i>		
WB	7th Heaven <i>Drama</i>		Safe Harbor <i>Drama</i> /A recently widowed sheriff in a small Florida town adjusts to life as the single parent of four young boys.			
PAX	The Star Machine <i>Variety</i> /Aspiring vocalists, comedians, models and others vie for top prize. From the creator of <i>Star Search</i> .		Touched by an Angel <i>Drama</i>		Diagnosis Murder <i>Drama</i>	

Tuesday

	8:00	8:30	9:00	9:30	10:00	10:30
NBC	3rd Rock from the Sun <i>Comedy</i>	The Mike O'Malley Show <i>Comedy</i> /A boyish 30-year-old adjusts to adulthood.	Just Shoot Me <i>Comedy</i>	Will & Grace <i>Comedy</i>	Dateline NBC <i>News magazine</i>	
ABC	Spin City <i>Comedy</i>	It's Like, you know <i>Comedy</i>	Dharma & Greg <i>Comedy</i>	Sports Night <i>Comedy</i>	Once and Again (prior to <i>NYPD Blue</i> season premiere) <i>Romantic drama</i> /Two divorced parents (Bill Campbell and Lily Manning) give dating a try.	
CBS	JAG <i>Drama</i>		60 Minutes II <i>News magazine</i>		Judging Amy <i>Drama</i> /A single mother (Amy Brenneman) leaves New York City to become a judge in Hartford, Conn., where she moves in with her opinionated mom (Tyne Daly).	
FOX	Ally <i>Comedy</i> /Surplus Ally McBeal story lines saved from the editing room.	That '70s Show <i>Comedy</i>	Party of Five <i>Drama</i>			
UPN	Dilbert <i>Comedy</i>	Shasta McNasty <i>Comedy</i> /Three young guys balance life and art in their hip-hop band.	Secret Agent Man <i>Drama</i> /A trio of covert agents saves the world in high style and with high-tech gadgetry.			
WB	Buffy, The Vampire Slayer <i>Drama</i>		Angel <i>Drama</i> /Buffy, The Vampire Slayer's Angel (David Boreanaz) moves to Los Angeles looking to save a few lost souls.			
PAX	Chicken Soup for the Soul <i>Drama</i> /Dramatized interpretations of stories drawn from the popular series of books.		Touched by an Angel <i>Drama</i>		Diagnosis Murder <i>Drama</i>	

Wednesday

	8:00	8:30	9:00	9:30	10:00	10:30
N B C	Dateline NBC <i>News magazine</i>		The West Wing <i>Drama/A behind-the-scenes look at the high-pressure lives of a dedicated group of White House staffers.</i>		Law & Order <i>Drama</i>	
A B C	Two Guys, a Girl and a Pizza Place <i>Comedy</i>	The Norm Show <i>Comedy</i>	The Drew Carey Show <i>Comedy</i>	Oh Grow Up <i>Comedy/A single man gets a crash course on the importance of family.</i>	20/20 Wednesday <i>News magazine</i>	
C B S	Cosby <i>Comedy</i>	Work with Me <i>Comedy/A lawyer couple (he's corporate, she's not) become partners.</i>	CBS Wednesday Movie			
F O X	Beverly Hills, 90210 <i>Drama</i>		Get Real <i>Drama/Life in a big family as revealed through the eyes of each of its members. From the creator of Suddenly Susan.</i>			
U P N	7 Days <i>Drama/A government agent travels back in time to alter the course of destiny.</i>		Star Trek: Voyager <i>Drama</i>			
W B	Dawson's Creek <i>Drama</i>		Roswell <i>Drama/Teen-age survivors of the crash on an alien spacecraft try to escape capture by the government.</i>			
P A X	Twice in a Lifetime <i>Drama/A celestial guardian guides a different protagonist each week on a journey into his/her past to meet their younger self and influence a life decision.</i>		Touched by an Angel <i>Drama</i>		Diagnosis Murder <i>Drama</i>	

Thursday

	8:00	8:30	9:00	9:30	10:00	10:30
N B C	Friends <i>Comedy</i>	Jesse <i>Comedy</i>	Frasier <i>Comedy</i>	Stark Raving Mad <i>Comedy/An easily frightened editor is paired with a horror writer.</i>	ER <i>Drama</i>	
A B C	Whose Line is It Anyway? <i>Comedy</i>	Then Came You <i>Romantic comedy/A newly single woman falls for a younger man.</i>	Wasteland <i>Drama/Six 20-somethings living in New York adjust to the realities of life after college.</i>		20/20 Thursday <i>News magazine</i>	
C B S	Diagnosis Murder <i>Drama</i>		Chicago Hope <i>Drama</i>		48 Hours <i>News magazine</i>	
F O X	Manchester Prep <i>Drama/A take on Dangerous Liaisons, with a prestigious New York prep school serving as the backdrop for scandals and betrayal.</i>		The Family Guy <i>Comedy</i>	Action <i>Comedy/A behind-the-scenes look at Hollywood's cutthroat movie business from the producer of The Larry Sanders Show.</i>		
U P N	WWF Smackdown! <i>Sports/Wrestling superstars like Stone Cold Steve Austin battle each other in showdowns between champions and challengers.</i>					
W B	Popular <i>Drama/Two very different teens (Carly Pope and Leslie Bibb) endure the trials and tribulations of being a young adult in the modern world.</i>		Charmed <i>Drama</i>			
P A X	It's a Miracle <i>Drama</i>		Touched by an Angel <i>Drama</i>		Diagnosis Murder <i>Drama</i>	

Friday

	8:00	8:30	9:00	9:30	10:00	10:30
N B C	Providence <i>Drama</i>		Dateline NBC <i>News magazine</i>		Cold Feet <i>Comedy/The lives and loves of three youthful couples—two married, one dating—who grapple with commitment issues.</i>	
A B C	The Hughleys <i>Comedy</i>	Boy Meets World <i>Comedy</i>	Sabrina, The Teenage Witch <i>Comedy</i>	Odd Man Out <i>Comedy/A battle of the sexes for a teen boy living with five women.</i>	20/20 Friday <i>News magazine</i>	
C B S	Kids Say the Darndest Things <i>Comedy</i>	Love or Money <i>Comedy/Romance in a swanky New York high-rise. With Swoosie Kurtz.</i>	Now & Again <i>Action-Drama/A shleppy middle-age insurance salesman is made into a six-million-dollar man after a freak accident and becomes a government agent.</i>		Nash Bridges <i>Drama</i>	
F O X	Ryan Caulfield <i>Drama/A nineteen-year-old struggles to adjust to his new life as a rookie cop in Philadelphia.</i>		Harsh Realm <i>Drama/A military officer tests out a new computer-simulation combat-training program and finds himself fighting for his life.</i>			
U P N	Blockbuster Video's Shockwave Cinema					
W B	The Steve Harvey Show <i>Comedy</i>	For Your Love <i>Comedy</i>	The Downtowners <i>Comedy/Bohemian big brother takes in suburban kid brother.</i>	The Jamie Foxx Show <i>Comedy</i>		
P A X	Little Men <i>Drama</i>		Touched by an Angel <i>Drama</i>		Diagnosis Murder <i>Drama</i>	

Saturday

	8:00	8:30	9:00	9:30	10:00	10:30
N B C	Freaks and Geeks <i>Drama/Two siblings (she's a freak, he's a geek) try to cope with high school circa the 1980s.</i>		The Pretender <i>Drama</i>		Profiler <i>Drama</i>	
A B C	ABC Saturday Night Movie					
C B S	Early Edition <i>Drama</i>		Martial Law <i>Drama</i>		Walker, Texas Ranger <i>Drama</i>	
F O X	Cops <i>Drama</i>	Cops <i>Drama</i>	America's Most Wanted: America Fights Back <i>Drama</i>			
P A X	The Star Machine (encore) <i>Variety</i>		Little Men (encore) <i>Drama</i>		PAX Three-Hanky Movie (until 12:00M)	

Sunday						
	8:00	8:30	9:00	9:30	10:00	10:30
NBC	7 p.m. <i>Dateline Sunday Newsmagazine</i> 8 p.m. <i>Third Watch</i> <i>Drama/A team of paramedics, firefighters and cops who work the 3 to 11 p.m. shift.</i>		NBC Sunday Night at the Movies			
ABC	<i>The Wonderful World of Disney</i> (begins at 7 p.m.)		Snoops <i>Comedy/Gina Gershon and Paula Marshall star as unconventional private investigators in Los Angeles.</i>		The Practice <i>Drama</i>	
CBS	7 p.m. <i>60 Minutes Newsmagazine</i> 8 p.m. <i>Touched by an Angel</i> <i>Drama</i>		CBS Sunday Movie			
FOX	7: <i>Malcolm in the Middle</i> 7:30: <i>King of the Hill</i> 8: <i>The Simpsons</i> <i>Comedies</i>	<i>Futurama</i> <i>Comedy</i>	The X-Files <i>Drama</i>			
WB	7 p.m. <i>7th Heaven—Beginnings</i> <i>Drama</i> 8 p.m. <i>Felicity</i> <i>Drama</i>		Jack & Jill <i>Drama/Jack (Amelia Heinle) moves to Manhattan, where she meets her seemingly perfect mate in toy inventor Jill (Ivan Sergei).</i>			
PAX	7 p.m. <i>Chicken Soup for the Soul (encore)</i> <i>Drama</i> 8 p.m. <i>It's a Miracle (encore)</i> <i>Drama</i>		Hope Island <i>Drama/A newly ordained minister works to resurrect an old church on the quaint Hope Island.</i>		Twice in a Lifetime (encore) <i>Drama</i>	

Show Time

Continued from page 54

With a newly defined target of young males, UPN has fashioned a lineup that ought to gain ground, but for disheartening reasons.

Monday becomes the night for ethnic comedies. Fans of *Moesha* at 8 may well enjoy the new mother-daughter sitcom, *Mo'nique*, that follows. *Grown Ups* at 9 brings Jaleel "Urkel" White back to TV as—gasp!—a grownup. On Tuesday, following the likable *Dilbert* at 8, is *Shasta McNasty*, the ultimate ode to irresponsible young men. The wag who said it looked like an MTV show didn't mean that as a compliment. At comes *Secret Agent Man*, an hour of *I Spy* by way of *Men in Black* with a sprinkling of *Get Smart*, courtesy of Barry Sonnenfeld. It might be great if they could do it justice, but no one's betting on that.

Thursday's two-hour *WWF Smackdown!* is the show that may save the network, a deal where the World Wrestling Federation sells the commercials and UPN receives revenue and promo spots. UPN supreme Dean Valentine fondly recalls how

he "used to watch wrestling with my grandmother in Queens...This is comedic soap opera for guys." Others call it a desperation ploy that degrades the network airwaves. "It's disgusting and shows such a lack of responsibility," says one agency exec. "And the worst part is, when it does well, you'll see another network do it."

Pax

Pax TV will introduce two new hour-long dramas, a one hour dramatic anthology and a variety show. Each of the new shows, along with two other returning original programs, will air at 8 p.m. to start off each night's prime-time schedule.

Star Machine, a new variety show from the creators of the syndicated hit of late 1980s, *Star Search*, will air on Mondays at 8 p.m. *Chicken Soup for the Soul*, based on the books of the same name, will follow a person at a key turning point in life, in anthology form. It will air on Tuesdays at 8 p.m. On Wednesday nights at 8, another new drama, *Twice in A Lifetime*, will air.

It taps into the fantasy of a guardian angel who will give someone the opportunity to go back into their past and correct one great mistake. On Thursday and Friday nights at 8, *It's a Miracle and Little Men*, air respectively. Both are returning shows.

Each night at 9, Pax will run off-network episodes of *Touched by An Angel* followed at 10 p.m. by *Diagnosis Murder*.

Another new drama, *Hope Island*, will occupy the Sunday night at 9 slot. The show is based on the long-running U.K. hit series *Ballykissangel*, which captures a 50 per cent audience share there.

"By introducing original programming across the weekdays at 8 p.m., we want to take the network to a higher ratings mark and establish in the viewers' minds that Pax TV is the place to go for fresh and original family entertainment," says Jeff Sagansky, president and CEO of Pax TV.—*John Consoli contributed to this report.* ■

Eric Schmuckler is a contributing writer to Mediaweek.

SPECIAL REPORT

UPFRONT
PROGRAMMING

media

Toughing It Out

Access to prime time is becoming more limited as the weblets expand their programming schedules. Syndicated action series are feeling the pain.

By Michael Freeman

Like the rest of the eroding broadcast universe, syndication is being forced to live by the adage "less is more" in order to survive. Perhaps nowhere is this more true than in the action-adventure genre, where top-rated staple *Star Trek: Deep Space Nine* is being placed in dry dock after this season and *Hercules* is bidding adieu early next year.

Syndicators are facing some of the same old problems. Talent costs keep going up on the older, established shows, while domestic advertising and international TV sales revenue is unable to keep pace. And the growing WB and UPN networks keep siphoning off the quality prime-time slots, stranding popular syndicated action weeklies like the perennially top-ranked *DS9* and *Hercules*. But there are even more ominous signs for new action-adventure weeklies trying to enter the market.

"There is real weakening of the international marketplace," says Bill Carroll, vice president and director of programming at Katz Television. "If the action producers try going to the Big Four network affiliates, they will also find their path somewhat blocked by off-network action shows such as *Nash Bridges*, *Profiler*, *The Pretender*, *The X-Files* and *ER*."

That's not to say, however, that being in the first-run action-hour business is a losing proposition right now. Despite experiencing the same declining prime-time ratings as the broadcast networks, many of the marquee star-driven action hours, such as Studios USA's *Xena: Warrior Princess*

and *Hercules: The Legendary Journeys*, are still realizing increases in ad rates based on their strong younger male and female demographic appeal.

The reason for the syndicators' ability to score 7 percent to 15 percent increases for weekly action hours is simple: a thinning of

the ranks and fewer new series rollouts. According to Tim Duncan, president and owner of Boston Media Consultants, the 19 weekly action series airing in the 1998-99 season—compared with 22 series during the 1997-98 season—are averaging a 2.5 rating nationally for the first quarter of 1999, down



With higher salary demands from actors and lower ratings because of less prime-time access, *Hercules* will be canceled.

4 percent from the comparable year-ago quarter. He predicts that the 1999-2000 season could see as few as 15 action weeklies.

"The top end of the action category is at a 4 rating, and that is still as high or better than the WB and UPN networks' ratings in prime time," notes Duncan, who previously served as executive director of the Syndicated Network Television Association. "CPMs are still going up because these action shows are an attractive draw with all of the key younger male and female demographics."

Among the top-rated action hours, *Hercules* and *Xena* have dropped nearly 30 percent of their ratings—making them perhaps the biggest victims of the WB's and UPN's prime-time encroachment.

"*Xena* and *Hercules* are being allocated to secondary time periods in early fringe [2-6 p.m.] and late fringe [11 p.m.-2 a.m.], so the available audience is dramatically less," says Carroll. "They typically are the most successful shows in their time periods at 3 to 4 ratings, but they used to do double those numbers in prime access and prime time."

Despite the unfortunate time slots, these shows continue to make money. After the recently concluded syndication upfront market, which opened in late April, several New York-based media buyers were estimating that "top-tier" action series—such as *Xena*, *Hercules* and Pearson Television's long-running *Baywatch*—were averaging 8 to 12 percent increases in ad revenue.

If last year's ad sales revenue figures can be used as a barometer, the down-trending *Hercules* posted a mere 3 percent year-to-year increase (over 1997), with calendar 1998 posting \$35.2 million in national ad sales. The estimates, provided by Competitive Media Reports, had *Xena* posting a 12 percent gain to reach \$35.5 million in barter ad sales for 1998; nevertheless, it is down somewhat from a 19 percent increase for 1997.

Those factors, including flat international sales revenue, apparently led Studios USA to take a tough line on increased salary demands from *Hercules* star Kevin Sorbo, who bolted for a new deal with Tribune Entertainment to develop one of two series concepts—*Gene Roddenberry's Starship* and *Gene Roddenberry's Andromeda*—for a potential fall 2000 launch.

With Sorbo contractually tied to produce a remaining run of eight new *Hercules* episodes, however, Studios USA went into the syndication upfront to sell *Hercules* through the fourth quarter as well as

two new half-hour fill-in series under a new banner tentatively titled "AX2" (for "action times two") for the remaining first through third quarters of 2000. *Hercules/Xena* creators and executive producers Sam Raimi and Rob Tapert have developed a pair of tentatively titled half-hours: *Jack of All Trades*, about a 16th-century English spy out to thwart the Spanish armada; and *Amazon U*, a fantasy about a college cheerleader transported back to 1000 B.C. to join a group of crusading Amazon women.

Perhaps the most ominous bellwether for the future of the action-hour series genre, though, comes with the departure of Paramount's *Star Trek: Deep Space Nine* at the end of this season. The 7-year-old *DS9* typically rode atop the action-hour genre in the household and demo categories. But *DS9* had seen its ad revenue steadily decrease 17 percent over the previous four seasons and its ratings drop 19 percent from last season.

Tribune Entertainment's *Earth: Final Conflict* might have been hit the hardest by the ratings and revenue void. It launched to a 4.0 rating nationally last season and has slid 25 percent to a 3.0 rating this season.

In fact, Tribune's *Final Conflict* and *Night Man* sci-fi hours were the major beneficiaries of MCI WorldCom's \$100 million in buys that triggered last year's early start of the syndication upfront market. But as the fall 1999 upfront market opened last month, MCI WorldCom's buying agency, SFM Media, was said by media buyers to have shunned syndication, opting for network buys instead.

"The hard reality for MCI and SFM was the gap on the numbers between what syndicators promised and what they actually delivered," says a New York-based national buyer. "It's really common to have under-delivery on the [rating] numbers and to get money back, but what really annoyed SFM and MCI is knowing they [Tribune] were nowhere near meeting certain [gross rating points] projections."

Undaunted, a handful of hearty syndicators are bringing out a half-dozen new

action-hour series for next fall: Rysher Entertainment has the *Indiana Jones*-like *Relic Hunter*, with femme fatale Tia Carrere in the lead role; CBS' Eyemark Entertainment has *Peter Benchley's Amazon*; New Line Television is taking out *The Lost World* after an initial cable window on Turner's TNT network; Tribune has *Beastmaster: The Legend Continues* cleared in prime on sister Tribune-owned stations; Columbia TriStar will roll out *Battle Dome*, an athletic competition mixed with wrestling-type action; and PolyGram Television (now part of Universal Television Group) will debut *Total Recall 2000* off a cable window on Showtime.

Nevertheless, the audience pie for first-run hours could be sliced even thinner with the growing number of off-network drama series, which previously had been sold almost exclusively to basic cable networks.

Ratings for action hours

Program	98-99	97-98	%change
1. Star Trek: DS9	4.3	5.3	-19
2. Xena	4.3	6.0	-28
3. Hercules	4.2	5.6	-25
4. Baywatch	3.5	3.7	-5
5. V.I.P.	3.1	n/a	n/a
6. Earth: Final Conflict	3.0	4.0	-25
7. Stargate: SG1	3.0	n/a	n/a
8. Mortal Kombat	2.7	n/a	n/a
9. Pensacola: Wings of Gold	2.6	n/a	n/a
10. Crow: Stairway to Heaven	2.5	n/a	n/a

Source: Nielsen Syndication Service Reports

Off-network dramas such as Carsey-Werner/NBC's *Profiler*, Rysher's *Nash Bridges* (which is entering weekend slots) and Paramount's *Star Trek: Voyager* (which is going to daily stripping next fall) will be joining such high-rated weekend hours as Twentieth Television's *The X-Files*, Warner Bros.'s *ER* and Columbia TriStar's *Walker: Texas Ranger* in competing against the first-run weeklies for more than a dozen time periods.

"We are seeing a constricting of time periods for first-run weeklies, either from the [broadcast] networks or their by-product off-network hours," Carroll notes. "That's not including the sixth- or seventh-day plays certain off-network sitcoms are extracting as well. It's going to get uglier before it gets better for first-run dramas." ■

SPECIAL REPORT

UPFRONT
PROGRAMMING

cable

Building
the BrandCable networks are selling across properties,
creating one-stop shopping for media buyers

By Jim Cooper



MARK HILL/CNN

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Package deal: Anchors Lynne Russell and Bernard Shaw belong to the aggregate that is Headline News, CNNfn and CNN.

As technology continues to slice the media landscape into increasingly smaller fractions, a handful of cable's largest programmers are knitting together as many of their properties as possible to preserve, and in some cases broaden, their reach to increasingly distracted consumers.

Discovery Communications, Turner, ESPN and others are selling packages across most of their services with that strategy in mind during this year's upfront.

For example, if a buyer was interested in placing a financial services client with Turner, he or she could purchase a run on CNN, CNNfn and Headline News as well as Turner's various online properties.

"There is value in it if the demos and programming are reasonably similar across all properties," says Larry Good-

man, executive vice president, ad sales for Turner Network Sales. He says Turner will sell packages across properties for its sports and election coverage next year.

"We're very much involved with integrated media platforms and look to do them as often as we can," says Goodman, pointing to four cable networks and three Web sites with the CNN brand, as well as the Airport Channel. That reach could be even further enhanced if buys were sister Time Warner properties such as *Time* and *Fortune*. CNN has already linked with both titles for its *Newsstand* project.

"This is about when the media brand transcends the physical confines of any particular distribution channel while at the same time articulating a well-defined core attribute," says Creative Media executive vice president and general manager Mickey Marks, who points to everything from a

network's analog channels to its retail stores as examples.

Marks says aggregated media brands are a vital competitive tool as technology gives consumers more control over their media diets.

"Consumers, with technology, can now access a brand's content in a wide variety of ways," says Marks.

Discovery Networks has gone as far as articulating a "Mega Brand" strategy. With six networks in the market, Discovery senior vice president of ad sales Bill McGowan says the viewership of the combined Discovery properties, including the Web, could soon surpass that of the lowest broadcast network.

"The strategy is to launch more networks that are compatible with our overall brand to enable us to increase our market share of viewership. It's a collection of common brands linked by a common DNA," says McGowan, whose goal is to create a centralized, one-stop-shopping sales organization.

Not only has Discovery started to sell across its service, it has aggressively used road-block buys, which run spots across several cable network properties simultaneously, on their services.

Taking it one step further, Discovery offered a global road-block ad buy, bought by Visa and Merrill Lynch in its recent *Cleopatra's Palace* special, which ran at the same local time around the world.

Like Turner and Discovery, ESPN has a large sister service—ESPN2, with spinoff services ESPN Classic Sports and ESPN News in its orbit. The network has a successful consumer magazine and a highly trafficked sports Web page. It also has *ABC Sports* on broadcast and other Disney properties, such as the recently launched GO Network. They are all tied into each other on a per-need basis for clients.

"We've been trying to make our sports marketing philosophy much easier to activate with more clients. It's just a question of what their needs are," says Jeffrey Mahl, senior vice president, ad sales for ESPN, who says it has become very rare for a client to just buy ESPN.

ESPN presently sells packages for the National Football League, National Hockey League, Major League Baseball, NASCAR, the X Games and the Outdoor Games. Specials such as ESPN's Sports Century are

Turner has four cable networks and three Web sites with the CNN brand.

also part of multiplatform selling. "What we deliver are strong demos and a concentrated place to reach targeted consumers," says Mahl.

Smaller programmers are also trying to link properties. E! recently launched a big-picture E! ad sales and marketing push that incorporates the mother brand as well as its new network, Style; E! Online; and a new magazine that will be launched this fall. Scripps Howard has three networks in its fold—Home & Garden Television, Food Network and the nascent DIY digital network—that could be packaged.

Even regional sports, which until recently were scattered, unconnected services with different owners, are now aggressively selling against packages of local teams. Fox Sports Net has linked up its 22 regional sports networks in order to offer cross-market buys.

"We're able to offer advertisers not just one game but the home game in each of our markets," says Daniel Ronayne, vice president of marketing for Rainbow Sports, which co-owns the Fox Sports Net properties with Fox. "That is a powerful buy because typically the highest-rated cable

television programming comes from regional sports nets' coverage of pro sports." He says Fox Sports Net is just starting to incorporate its Web site along with packages of networks.

How the CPM buying blueprint will morph and even how creative will work across these different mediums is also a work in progress. "CPMs are the currency we live by, but if I can drive commerce to client through any number of different means, that's a pretty valuable measure," says Mahl.

Buyers and planners generally see the multiplatform strategy as a positive trend with some caveats.

"You have to figure out what is the value to the medium vs. the value to the advertisers," says Ellen Oppenheim, senior vice president, media director, Foote, Cone & Belding. "Needless to say, the medium is trying to sell what is in their best interest, which might not be in the advertiser's best interests." In fact, some networks see a danger in cobbling together their networks and Internet plays.

MTV Network's strategy has been to try to post its name wherever the viewers

of their many networks go, but still identify them as highly unique and unconnected brands.

"If we start to fold everything in together, it starts to homogenize the uniqueness of our networks," says Harvey Ganot, president of MTV Networks ad sales worldwide.

Beyond groupings of networks, the Internet is the next frontier to become part of linked buys.

"It is my hope that the currency for the Internet and the currency for television will be identical," says Goodman, who said video streaming technology and the fact that Nielsen is now measuring the Internet will allow that to happen.

"When that happens, we'll be exceptionally well positioned to capitalize on a much larger aggregate audience than what we currently have available to sell," says Goodman. "Our Internet audience was up 90 percent in April year-to-date, and we feel exceptionally well positioned for convergence. CNN, CNNfn and CNNSI all rolled up are the biggest content sites out there except for the portals."

Says Mahl, "I don't know many clients who tell me that they are getting what they think they should be getting from the Internet, so if we can help them to get some benefits from their investment in it, it's good for us."

Buyers also say the networks are sometimes overeager in selling their respective Web pages to clients who really don't need an Internet component.

There is also the problem of a tangled mess if the online component of a buy tanks and the television buy does not.

"The Web component has everybody excited, including me, but a 30-second spot on a network and a Web page banner are still different animals," says another buyer, who requested anonymity.

"The issue is whether it's strategically correct," says Oppenheim. "The Internet certainly has a large following, but are those the people you want to reach? For some brands it's yes, for others it's no way."

Again MTV takes a contrarian view, designing its online efforts to be ad sales engines unto themselves. Joint TV/Internet sponsorships can be "concurrent but negotiated separately," says Ganot. "The imperative is to figure out how it [the Internet] can thrive without being tied to a television umbilical cord." ■

Kelley's Kid

While Rob Thomas was struggling with 'Cupid,' David Kelley was waiting for his chance to hire Thomas away. Now he's running Kelley's 'Snoops.'

By Verne Gay

Maybe you can imagine the scene in a crowded Knoxville nightclub, or maybe not, but it is cauterized onto every memory cell in Rob Thomas' head. He is pounding on his bass and his band is roaring through a song, and in the dim, smoke-choked light he can see a vast crowd of faces.

It is an exhilarating moment for a would-be rock 'n' roll star who is 21 years old and in search of a life plan. These strangers are singing *his words* that *he* wrote one night in a small house in a small town near Austin, Texas, some 1,500 miles away. He never learns exactly why they should know the words to this song—probably airplay from a local college radio station—but he does know that he has reached a turning point. It is the sort of realization some people are lucky or unlucky enough to experience: that all roads have lead to this one particular point, and there is only one road leading out.

For Rob Thomas, that road would lead, among other places, to a cross-country flight earlier this year. He is leafing through a copy of *Entertainment Weekly* and comes across a story that sends a 100-volt jolt

through his body. It is a story about *him*. About how much money he makes (\$8 million over three years, thanks to the largess of 20th Century Fox). About how he has written a critically acclaimed flop (*Cupid*, finally put down by ABC in January). Mostly about how he and a small fraternity of writers in Hollywood noted for their youth and precocity are earning ungodly sums to produce shows, even though they essentially flaunt TV résumés that are a paragraph long. At this point, no doubt, Thomas is frantically searching for an air-sickness bag.

Of course, it makes perfect sense that he would show up in *EW*; his is the kind of story that shows up all the time in its pages. At 33, Rob Thomas has one good show to his name (although he had writing credits on *Dawson's Creek*), a healthy bank account, and—most important—a job that ties him directly to the most prestigious TV producer in Hollywood, David E. Kelley. Thomas is co-executive producer on *Snoops*, Kelley's new drama for ABC, which will air Sunday nights at 9. If the words "sure bet" were ever etched on one show, this may be it. "I function pretty well knowing [this] is going on," he now says of his newly minted star status. "But sometimes, just drifting off to sleep at night, it will hit me and make

Taking aim: Rob Thomas sets his sights on a hit with *Snoops*. The detective series debuts this fall.

Photography by Alan Levenson



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profile

me seize up, and I'll be terrified."

He probably shouldn't fret too much. What Thomas brings to *Snoops*—and brought to *Cupid* and a handful of well-regarded novels (*Rats Saw God*)—is the sort of talent that TV could use a little more of. He can write fast, funny, sharp-edged dialogue that manages to add dimension to characters and scripts in one quick twist of phrase. It is a talent, coincidentally, not unlike Kelley's. *Cupid* may not have been a great show (too contrived, too cute, too cloying), but it was an interesting one, with a particularly alluring lead character in *Cupid* himself (played by Jeremy Piven). Was he a Roman god or just a nut? Was he spouting New Age babble, or was there real wisdom in his observations about life and love? Thomas refused to provide answers to those questions during the show's short run, which helped make his *Cupid* one of the more intriguing creations of the 1998 season. Maybe the only one.

But one good idea does not a franchise make, and Thomas would be the first to admit he's got a lot to prove. There are naysayers out there. There are critics. There are TV executives. There are second-guessers. Will he be the Next Big Thing or the Next Big Bust?

It's hard to tell, especially since his early life hardly suggested he'd wind up where he is now. Born in a small town in Washington state, Thomas moved at age 10 with his parents to San Marcos, Texas, 30 miles south of Austin, where they ran a sandwich shop. They would eventually return to Washington, but he'd remain behind. Thomas went on to become a teacher while moonlighting in a band he'd started in college.

By day, he'd teach high-school kids journalism, and by night—and on weekends—he'd hit the club circuit with his band, Hey Zeus.

"I felt fairly driven to be creative in my

own right," he explains, "and the band supplied me with that. I felt like I was a good teacher, but if I hadn't had my own thing outside, some other aspiration, I would have felt like I was selling myself out."

While Hey Zeus was a regional success, Thomas says the band limited its horizons, perhaps because it simply wasn't good enough to grow beyond them. "We used to pump each other up by saying, 'We're better than the band headlining the top club in Austin.' But if you're great, it's, 'We're better than U2.' You should strive for something like that. On the other hand, when I finished my first novel, I felt like I could read the top young-adult novel out there—my favorite, the one I considered a classic—and felt I could match up to that. It was such a different feeling."

That first novel, *Rats Saw God*, pub-

lished in 1995, came after Thomas had decided to leave Austin and took what amounted to a clerical job with Channel One in Los Angeles. He didn't know how bad the job would be until he actually started it, and the result would be both a lousy and life-defining year.

"The first time I moved out here was possibly the most miserable I'd been as an adult. I'd given up the dream of being a musician, and my job was dull." He was, in short, "feeling sort of like I was going nowhere, doing nothing." At that point, he started to write *Rats*, one page, each morning, and slowly, a book developed.

Rats Saw God is about an 18-year-old high-school kid, Steve York, who is forced to write about his life in order to graduate but winds up turning out a 100-page account of his failed relationships (with his father and his girlfriend) and learning some vital lessons in self-awareness.

Thomas then set about methodically seeking a publisher. Through luck, he found an agent—Jennifer Robinson—who rescued his manuscript from a slush pile and got it in print. The result was an immediate success in a small but growing corner of the publishing world known as young-adult fiction. One critic lauded the "funny, self-mocking sarcasm." Another bestowed on Thomas the voice of authority: Parents and teachers would come to this book to understand the vagaries of adolescence.

Thus, in due course, Thomas had become an expert on teens and teen culture just as Hollywood had begun another binge on teen movies and TV shows. The year of living badly turned into the year of living well, and Thomas—with a nice advance in hand—went on to other y.a. books.

"The funny thing about being in Los Angeles and being a novelist," he observes, "is that I had no fear that those people with laptops in restaurants were competing with me. They were all writing screenplays, not young-adult novels. So I was encouraged by that."

Rats would quickly be followed by *Slave Day*, *Doing Time: Notes from the Undergrad*, *Satellite Down* (a thinly veiled auto-



Paula Jai Parker, Gershon, Marshall and Nucci of *Snoops*

"We thought 'Cupid' was an idiosyncratic show, and there was always a buzz on Rob."

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biographical account about a kid working at a crummy job at an educational TV channel) and, most recently, *Green Thumb*.

But two key events would intrude on the life of the budding y.a. novelist. The first was a call from Jeff Sagansky, the former CBS Entertainment president, then co-chairman of Sony (and now head of Pax TV), who was intrigued by an idea for a show that Thomas had sent him. A few years before, Thomas had spoken briefly with Sagansky, who was looking to get a job for his niece at Channel One and wanted to know if Thomas could help. (He could, though barely.) Thomas rightly figured he was owed one and sent Sagansky the script.

Sagansky wondered if he'd like a writing job at *My So-Called Life*, the critically acclaimed ABC drama about teen angst. Would he ever. But before he ever got to the set, the show was canceled, and Thomas left for Ireland to write another novel. But he never forgot what Sagansky had told him: If you have any other ideas, give them to me. And he did have other ideas.

One was about a Roman god who had been sent to Earth to bring the lovelorn together. Sagansky set development in motion, while he set Thomas up with a staff writing job at the WB's hot new show, *Dawson's Creek*. A TV career was born.

The next major event occurred last November, when Thomas, now an executive producer at *Cupid*, received a call from David Kelley. "I can tell you," says Thomas, "that it was a shock he wanted to talk with me. For one thing, it was still November, and *Cupid* was still on the air. What the hell does he want to talk with me about?" As Thomas now realizes, "[He] saw the handwriting on the wall for *Cupid* before I did."

Kelley, in fact, had known of Thomas through the management agency both shared, Endeavor. "It was funny," says Thomas. "When I went in to meet with Endeavor, one of their recruiting lines was, 'You'll be the next David Kelley. You're the Next Big Thing.' And, of course, I'm thinking this is all bullshit. This is what the agents always tell you. They take their biggest star and wave him in front of you."

Kelley—TV's fastest and most profi-

cient writer—was also affiliated with 20th Century Fox, which was in a minor bidding war with some other studios, including Disney, for Thomas' talents. But Kelley needed help, too. He was deeply involved in two shows, *Ally McBeal*, for Fox, and *The Practice*, for ABC, while CBS was beginning to wonder when, or if, he might salvage *Chicago Hope*. Meanwhile, Kelley was committed to another show for ABC, *Snoops*. Something would have to give.

"We always thought that *Cupid* was a really interesting, idiosyncratic show, and there was always a buzz on Rob," says Jeffrey Kramer, president of Kelley's production company. "We had a nice meeting, but *Cupid* didn't end. It kept going on and on."

Thomas now recalls that *Cupid* was a particularly happy shop. In fact, he has brought some of his writers from the show over to *Snoops*. Nonetheless, he recalls friction as well—over network expectations, naturally, and over the show's direction.

He says his relationship with ABC was—and is—"very, very good." And it is certainly easy to see why. Against all numeric logic (lousy ratings), the network would end up ordering, and airing, a total of 15 episodes. Yet by the time its short life ended, *Cupid* was pulling down six shares in its Thursday time slot. While ABC displayed unusual patience, it also displayed the usual second-guessing. A pair of producers (who had once worked on *Moonlighting*) were brought in to run the show over Thomas after it was about seven episodes into its run. He recalls that they "saw two different versions of the show, and I think the ones they did were distinctly different from the ones I did. I think my shows geared a little younger and theirs a little older and a little more sentimental. They did some terrific episodes, and I have nothing but kind words for their work."

When they couldn't push the numbers up, they, too, met a common fate: "They were good guys [and] it sucked when they got fired. They blamed me for that, and that didn't put me in a very cozy position."

But something good did come of it. When *Cupid* finally ended, Thomas' name was at the top of Kelley and Kramer's wish list for *Snoops*.

According to Kramer, Thomas has another attribute: He's a fast writer. Speed

is a cherished skill in the art of TV scriptwriting, and Thomas can turn a full script out—in his own estimation—in about 10 days. That puts him within range of Kelley, who can bang out a script in about three days.

When both had spoken last November, Kelley had already conceived a show about two detectives, and would ultimately write the pilot. But Thomas had pretty much decided to turn down the job. "I felt I'd be taking a step back," he says. But when Kelley decided upon two female leads, Thomas changed his mind. "You don't see that often," he says. (The show will star Gina Gershon and *Cupid*'s Paula Marshall.)

Thomas says ABC has ordered six episodes of the show and that scripts are in various stages of development. But the pilot, written and produced by Kelley, appears to be pure Kelley: brisk, off-center, funny, and, of course, quirky. Both Marshall and Gershon are (based on a brief clip shown at the upfront meeting in New York) snappy fashion queens who seem to spend more time looking fabulous than chasing perps. They have a sidekick (Danny Nucci) who shoots tranquilizing darts at people who offend him (including a cop). Thomas and his staff are working almost exclusively on writing the show, although Kelley will continue to oversee production.

Besides his job as co-executive producer, Thomas has big plans at 20th Century Fox, including developing other comedies and dramas. He's also got some projects for other studios—specifically an adaptation of David James Duncan's novel, *The Brothers Ko*, for Imagine and Universal.

"Right now, it doesn't feel much like my life has changed. I still live in [the same] house that I bought a year ago. I'm still working 15 to 16 hours a day. [But] I have no credit-card debt, which felt like my prison for five and a half years. I just sent my parents this very sizable check to pay them back for college and for numerous other things. My parents were so supportive when I was trying to get by."

When 'Cupid' ended,

And so it's been a long, strange trip from San Marcos, Texas, to Hollywood. Hard to believe that it's only just begun. ■

Verne Gay is a staff writer at Newsday and a contributing writer to Mediaweek.



Thomas was at the top of Kelley's wish list for 'Snoops.'

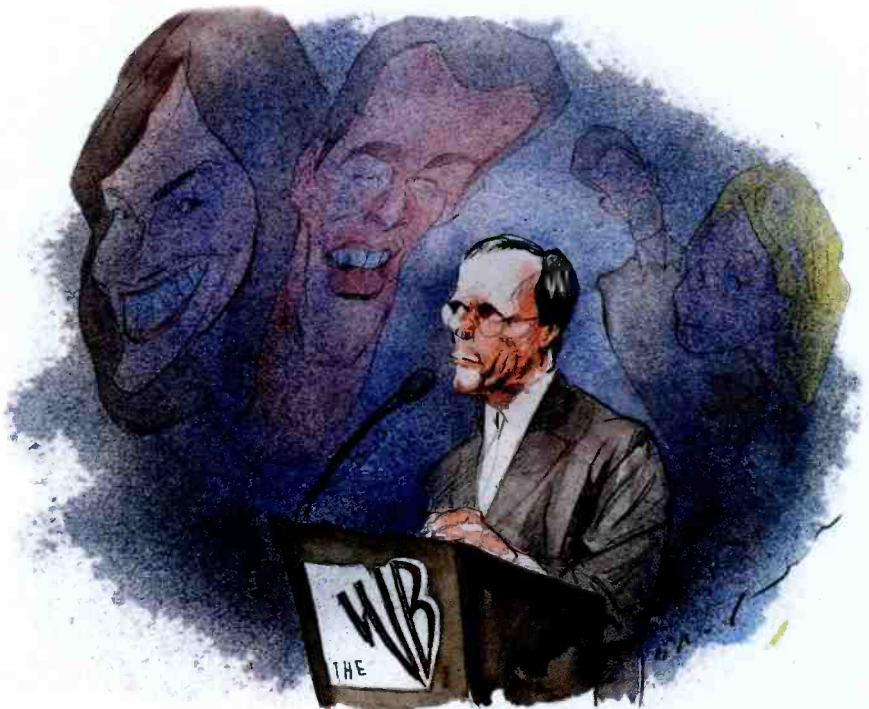
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Upfront:
The WBThe upfront presentation,
Sheraton Hotel, May 18, 1999

By Steve Brodner



Jed Petrick, vp, media sales: "If our success proves anything, it's that young adults are open to receptive messages delivered to them in their language."

Jamie Kellner, CEO, the WB: "We don't want to be No. 1. We never care about household ratings. We laugh at them because they don't get what we're trying to do."



Adam Shapiro,

WPIX sales: "Why not hit people who don't know where they want to be and kind of push them along? Teenagers are the consumers of tomorrow."



Susanne Daniels, president, entertainment: "For those of you who can't talk to your kids, at least you can watch TV together."



Jordan Levin, exec. vp, programming: "The way we see it, if the *Dawson's Creek* crew went to college they'd be *Felicity*. And when *Felicity* and her friends graduate, they'll be *Jack and Jill*."

Beth Cannon, Vision Entertainment: I was trying to figure out what 'speaking to future adults in their own language' means. What is that style that I'm not understanding because I'm 42?"

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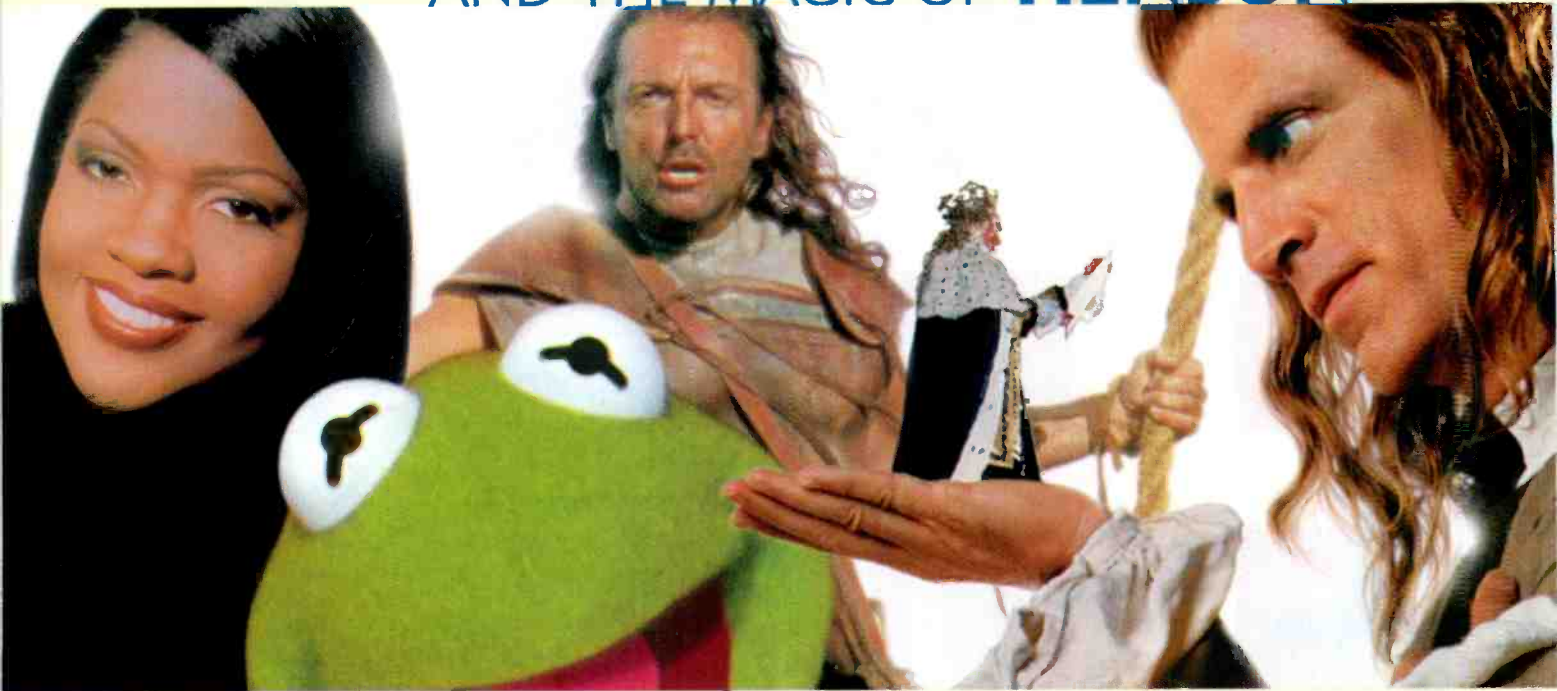
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¹Source: Nielsen Media Research, Minute By Minute Custom Analysis, March 1999.

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NETWORK TV

David Nevins has been named executive vp of programming for Fox Broadcasting, replacing Rob Dwek. Nevins joins Fox from NBC, where he was senior vp of prime-time series, supervising such top shows as *ER* and *Frasier*. Nevins joined NBC in 1992 as head of drama development and spent seven years at the Peacock in various capacities. At Fox, he will be the No. 2 programmer under entertainment president Doug Herzog, who joined the network in January and is assembling his own team...**David S. Converse** was promoted to vp/director of engineering of ABC's owned-and-operated television stations. The 15-year ABC station vet previously served as the director of engineering at Los Angeles O&O KABC-TV.



Converse climbs at ABC

CABLE TV

College Television Network (CTN) named **Martin Grant** president of the cable channel last week. Grant previously served as president of sales, marketing and international ventures at Channel One Network. CTN broadcasts via satellite to 1,000+ college campus dorms and dining halls...Turner Network Sales has tapped seasoned cable ad sales veteran **Jerry Ware** as vp of local advertising sales, responsible for local sales support for TBS Superstation, CNN, Turner Network Television, CNN Headline News, Cartoon Network, CNNfn, CNN/Sports Illustrated and Turner South. Ware had been vp/ad sales for Time Warner Cable.

TV STATIONS

At Lee Enterprises Broadcast Group, vp **Colleen Brown** has been tapped to succeed **Gary Schmedding** as president. After 40 years in broadcasting and 27 years at Lee, Schmedding is retiring July 1. Prior to her arrival at Lee in 1998, Brown was the president and gm of Phoenix NBC affiliate KPNX-TV. Also, **Ray Depa**, former news director at Tucson, Ariz., ABC

The Media Elite

Edited by Anne Torpey-Kemph

Kopper Falls for Award

After 14 years of talking up Times Mirror Magazines, publishing exec James Kopper was left speechless. The publisher-at-large recently received the highly coveted Times Mirror Lifetime Achievement Award, which recognizes an employee who has made an "enduring contribution" to the company's progress. When Times Mirror CEO Mark Willes made the announcement during a recent magazine executive committee meeting, "I fell off my chair," recalls Kopper, laughing.

As the former executive director of Golf Magazine Properties for three years,

Kopper grew the franchise into the formidable force it is today. Kopper also spent 10 years as executive vp, group publisher of Times Mirror Magazines, where he honchoed the advertising and marketing of the then-14 titles.

"Jim is always fair, he has the highest integrity, and possesses a real enthusiasm and professionalism," says Skip Zimbalist, CEO of TMM. "Those qualities have made him a beloved person within the company and the industry."

With the award came a lovely crystal dish, and "a large check," Kopper notes.

—Lisa Granatstein



Honoree Kopper (l.) with CEO Zimbalist

SPOTLIGHT ON...

Beth Tepper

Director of marketing and promotions, Premiere Radio Networks

Beth Tepper is always one step ahead of herself. At 14, she convinced the local college radio station, WEOS-FM (Geneva, N.Y.), to hire her as acting news director during the summer. When they found out in the fall that she wasn't in college, Tepper headed across town to AM station WGVA and talked her way into a job doing a teen-oriented show called *Student Street*, even selling spots for it to some local retailers.

In her new post at Premiere, Tepper will create opportunities for both advertisers and radio stations using sales, on-air and programming experience that spans more than half of her 33 years. Most recently as vp of the radio division for Market Leader Radio, Tepper helped create features such as *Radio Wheel of Fortune*, *Conan O'Brien on the Radio* and

Soap Life/Real Life, in development with NBC Daytime.

"I'm an idea person," Tepper says, pointing to her role in developing *Wheel*, a successful daily radio contest heard mornings on more than 320 radio stations.

Sponsored by Nexxus, *Wheel*, which will soon be the property of Premiere, did triple duty. It linked the popularity of the TV show with the radio stations, drove traffic to Nexxus haircare salons through offers for free trips to Hollywood, and generated more than \$4 million in tune-in advertising.

Advertiser sponsorships for programming isn't new—Procter & Gamble popularized it in radio's early years. But it is undergoing a

revival of sorts, which Tepper is happy to capitalize on. "We see cross-marketing uses of the Web and other media, and radio can do it so much better," she says. But, she cautions, such ventures have to be carefully managed: "In my role, I wear many hats. But I have to think like a programmer first." —Katy Bachman



Fast-talker Tepper

MOVERS

affiliate KGUN-TV, has returned to the station in the capacity of general manager. Most recently, Depa was gm of KGMB-TV, the Lee-owned CBS affiliate in Honolulu. At KGUN, Depa replaces Karen Lee Rice, who left to pursue other opportunities...**Sarah Tyrrell** was promoted from local sales manager to general sales manager at Gannett's Tampa Bay, Fla., CBS affiliate WTSP-TV. Also at WSTP, **Lynna Lai** has returned after a two-year absence to anchor the early-morning news at 5:30 and 6 a.m. Most recently Lai was a general assignment reporter at Cox-owned Atlanta ABC affiliate WSB-TV.

SYNDICATION

Craig Smith has been promoted to vp of special events for Columbia TriStar Television Distribution.



Smith upped at ColTriStar

Smith, who had served as executive director of special events since 1996, will oversee the syndication unit's participation in various trade shows, including the National Association of Television Program Executives program conference and the L.A. International Screenings, as well as several other major domestic and international sales confabs.

RADIO

Chancellor Media has promoted **Tony Hammel** from national sales manager to local sales manager for WAXQ-FM "Q104" in New York. Elsewhere at Chancellor, **Michael Saunders** has been named vp/programming and operations manager for the company's WJLB-FM and WMXD-FM in Detroit. Saunders was formerly program director for Chancellor's KKBTV-FM "The Beat" in Los Angeles. Replacing him there is **Harold Austin**, who has been working with Chancellor's chief programming officer, Steve Rivers, in launching Jammin' Oldies stations in several markets...**Brian Knox** has joined Katz Media Group's Urban Dimensions division as vp and managing director. Knox is returning to the radio business after two years as president of Moses Communications, a communications and security-systems

installation company. Before that, he was vp/marketing of the Urban Radio Format Network at Interep...**Richard Bonn** has joined Premiere Radio Networks as director, affiliate marketing for *The Jim Rome Show*. Previously Bonn was vp/programming for One-on-One Sports radio network...Pacific Star has tapped **Gary Donovan** as regional vp of its six stations in Anchorage, Alaska; four in Fairbanks, Alaska; seven in Spokane, Wash.; and five in Tri-Cities, Wash. Donovan was formerly co-general manager of the Pacific Star radio stations in Anchorage...Dame Gallagher Networks (DGN) has named **Ron Mitchell** producer of *The Mike Gallagher Show*. Mitchell was formerly senior associate producer of *Hannity & Colmes* on the Fox News Channel.

PRINT

Sara Fritz has joined *The St. Petersburg Times* as its Washington bureau chief. Fritz had been with the *Congressional Quarterly* as managing editor of the *CQ Weekly Report*...**Kyle Allman**, former-



Fritz joins St. Pete Times

ly circulation director, assistant to the publisher at Graphis Inc., has been named circulation manager for *Icon*...**Jay Heinrichs**, former editorial director of Pace Communications, has joined *Outside* magazine as deputy editor...**Matt Pressman** has been promoted to associate publisher from senior corporate accounts manager and director of VibeStyle, the magazine's fashion trade show...**Nicola Godfrey**, formerly managing editor of MacDonald Communications Corp.'s *Working Woman*, has been named editor in chief of MacDonald's *Working Mother*, succeeding Judsen Culbreth, who will head up a new MCC project...**Judy Wieder**, editor in chief of *The Advocate*, has been appointed to the additional role of editorial director of the magazine's parent company, Liberation Publications.



Godfrey moves to Mother

WNBC's Madison Earns Ellis Island Medal

Paula Madison likes to mix it up—her staff, that is. A champion of diversity in the newsroom, the vp/news director at NBC's New York flagship WNBC-TV has been awarded the Ellis Island Medal of Honor by the National Ethnic Coalition of Organizations recognizing decedents of immigrants who have distinguished themselves among their respective ethnic groups and made a significant contribution to society. Madison, who is of Jamaican and Chinese descent, credits WNBC's top management for pushing a corporate philosophy that encourages diversity. "Dennis Swanson, our president and general manager, walked in the door stressing that in order for us to fairly represent the community we serve, we have to be as diverse as the community is diverse," she says. —Megan Larson



Madison runs a colorful newsroom.

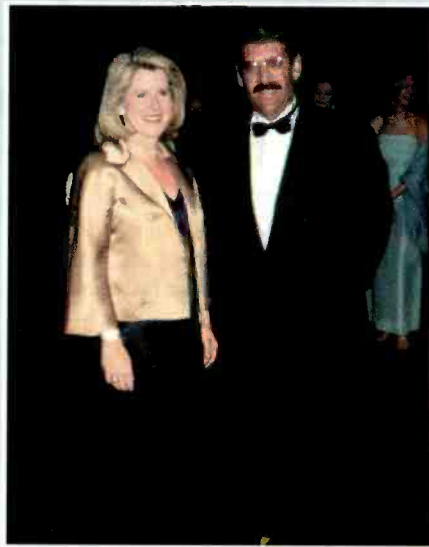
Eat, Drink and See Jerry

If you like globally influenced seasonal American dining and want to see and be seen by ad and media types, there's a new restaurant for you. Ad-industry legend Jerry Della Femina has hooked up with Nick Verbitsky, CEO of United Stations Radio Networks, and Ed McLaughlin, former CEO of EFM Media (the original syndicator of *The Rush Limbaugh Show*) to open a Manhattan version of Della Femina's popular Hamptons restaurant. For Verbitsky, "Manhattan Della Femina" is his first entree into the restaurant biz; McLaughlin owned a bar and restaurant in San Francisco many years ago. The three have known each other for more than 20 years, but the idea to partner for food and profit happened just last September, when Verbitsky sat down with Della Femina in the Hamptons eatery. By chance, McLaughlin walked in for dinner, heard the plan hatching, and wanted in. Now, the space at 131 East 54th Street has been transformed from an offbeat nightclub with black walls and lounging couches to an airy-elegant decor, and the kitchen is open for business. Try the globally influenced Indiana Amish chicken, and tell 'em Jerry—or Ed or Nick—sent you. —KB

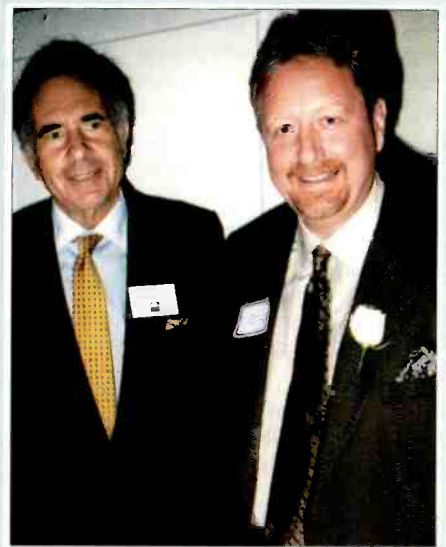
MEDIA DISH



Ellen Levine had her cake and ate it too as the *Good Housekeeping* editor in chief celebrated the Hearst title's recent win of a National Magazine Award for Personal Service for a special report on colon cancer.



At the season-opening performance of the American Ballet Theatre at New York's Lincoln Center, Steve Florio, president/CEO of series sponsor Condé Nast, met up with Tipper Gore, who attended in place of her husband, Al, this year's honorary ABT chairman.



At the 21 Club last week celebrating the publication of *Masters of the Universe*, a new book by *Time's* "Your Money" columnist Dan Kadlec (right), the columnist/author hobnobbed with one of the book's profiled deal-makers, Carl Icahn.

PATRICK MCQUILLEN

Times Mirror
Magazines

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CALENDAR

The Promax and BDA conference & exposition will be held June 9-12 at the Moscone Convention Center in San Francisco. Featured speakers at the new-technology event will include Tim Koogle, president and CEO of Yahoo; Chris Moseley, senior vp of advertising and promotions, Discovery Networks U.S.; and filmmaker Spike Lee, also the creator of some of the world's most-watched commercials. Contact Kate Chester at 323-965-1990.

The Radio Advertising Bureau will present the **Radio Mercury Awards** honoring ad-industry creatives on June 10 at the Supper Club in New York. Isaac Hayes will be emcee, and radio and TV essayist Charles Osgood will receive Mercury's lifetime achievement award. Contact: 212-681-7207.

The International Radio & Television Society Foundation will present a "Network Entertainment Presidents" luncheon June 11 at New York's Waldorf-Astoria. Contact: 212-867-6650, ext. 306.

The Strategic Research Institute will present a two-day seminar entitled "Boost Your Bottom Line Through Cyber Branding" June 21-22 at the New York Marriott Marquis Hotel. Featured speakers will include top marketers from Discovery Online Network, ESPN Internet Ventures, Time Inc. New Media and Warner Bros. Online. Contact: 212-967-0095, ext. 252.

The 57th annual **OBIE Awards**, sponsored by the Outdoor Advertising Association of America, will be presented June 24 at the New York Public Library. Also on June 24, OAAA will present its Out-of-Home Media Seminar. Contact: 202-833-5566.

The Cable and Telecommunications Association for Marketing will present a four-day summit entitled "Where the Industry Is Going" July 18-21 at the San Francisco Marriott Hotel. Featured speakers will include Geraldine Laybourne, CEO of Oxygen, at a closing session on digital. Contact the CTAM at 703-549-4200.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Buffy Finale Postponed

The season finale of the WB network's *Buffy, the Vampire Slayer*, which was set to air on May 25, was postponed for a late-summer air-date in observance of the recent high school shootings in Littleton, Colo., and Conyers, Ga. In the episode's climactic scene, set at a high school graduation ceremony, the town's mayor "morphs" into a 60-foot serpent and attacks students. A statement from Jamie Kellner, CEO of the WB, explained: "Given the current climate, depicting acts of violence at a high school graduation ceremony, even fantasy acts...[are] inappropriate to broadcast." A representative for WB said the *Buffy* two-parter will be rescheduled to air in July or at the start of next season.

National Enquirer Rolling Toward Launch

MGM Domestic Television Distribution has sold *National Enquirer*, a TV news-magazine version of the supermarket tabloid, in syndication to TV stations in 160 markets representing 90 percent U.S. broadcast coverage for its fall launch. Production on the half-hour series, hosted by the tabloid's senior editor, Mike Walker, is set to launch Sept. 13.

Money to 'Fund' Title for Young Parents

Time Inc.'s *Money* magazine and Parenting Group will team up to custom-publish a

quarterly magazine, *New Family Finances*, about the personal-finance needs of young parents. The magazine will be coproduced and distributed by First Moments, the country's leading in-hospital sampling company recently acquired by the Parenting Group. The first issue will come out in late 1999, with editorial content drawn from *Money*. The magazine will address issues such as family budgeting, basics of saving and investing, and buying your first home.

Primedia Doing Spanish Baby Mag

Primedia's American Baby Group, publisher of *American Baby*, will launch in July a new Spanish-language "mini-magazine" called *Primeros 12 Meses*. The new publication, which offers new Hispanic mothers baby care information, will be distributed monthly in Para Nuevas Mamas, the Hispanic version of American Baby Basket for New Mothers. The magazine's 37,500 copies will be targeted at nine key Hispanic-demographic states, including Arizona, California, Florida and New York. Advertisers include Colgate, Playtex and Johnson & Johnson.

Gold Coast Starts Blind Date Production

Gold Coast Entertainment, a Los Angeles-based TV production company, has commenced production on *Blind Date*, a new half-hour dating strip to premiere in syndica-

USRN Rocks the Century

United Stations Radio Networks premiered over Memorial Day weekend a 15-week retrospective of rock music called *The Rock of the Century*. The syndicated weekly two-hour show is hosted by Eddie Webb, the afternoon-drive personality on Bonneville Broadcasting's WLUP-FM "The Loop" in Chicago. Produced by Denny Somach Productions, *Rock of the Century* showcases the greatest artists and album tracks in the history of rock and roll. The featured artist in the opening-weekend premiere segment was The Beatles.



Rock star Ringo (c.) with music series producer Somach and writer Ken Sharp

tion this fall. The series will be distributed by PolyGram Television, which six months ago was acquired by Universal Television Group to operate as an independent distribution unit. *Blind Date*, which features unsuspecting couples in awkward dating situations, has been cleared with stations representing 84 percent U.S. coverage.

E! Loses Talk Soup Host Henson

John Henson, longtime host of E! Entertainment Television's *Talk Soup*, announced last week that he is leaving the show to pursue new production opportunities with ABC. The date of Henson's last program has not been determined and E! has yet to announce his replacement. Henson inherited his job skewering the most bizarre segments from morning, daytime and late-night talk shows from the show's original host, Greg Kinnear, in January 1995.

Weather Goes Wireless With 3COM

Taking weather-watching to a new high-tech level, the Weather Channel has partnered with 3COM, makers of the wireless handheld Palm Pilot computer, to deliver weather information to users of 3COM's latest model, the Palm VII. Through the partnership, Palm VII users will have instant access to weather data from the Weather Channel's Web site (www.weather.com) and weather database of more than 1,300 U.S. cities.

Public Broadcasting Rep Firm Adds Radio

Fledgling public television station rep firm National Public Television (NPTV) has changed its name to National Public Broadcasting (NPB) because it has picked up some public radio members, including New York's WNYC-AM and Los Angeles' KUSC-AM. In 1998, the rep firm's first full year of operation, it generated an estimated \$6 million in underwriting for the public TV stations, mostly in the fourth quarter. With radio, NPB expects revenue to spike into the mid-teens by next year. The rep firm recently signed a BankOne to a joint radio/TV sponsorship.

S.C. Reporter Loses Source Battle

After months of resisting the feds, Jim Matthews, husband of Columbia, S.C., NBC affiliate WIS-TV reporter Heather Hoopes, was forced to reveal his wife's confidential source to a grand jury last week. Hoopes refused to reveal who had supplied her with hidden-camera videotape of a conversation between a now-convicted murder defendant and his lawyer in 1995. For safety reasons,

Matthews, head of Columbia's Drug Enforcement Administration, accompanied his wife to pick up the tape. WIS-TV execs and Barbara Cochran, president of the Radio and Television News Directors Association, fought hard to protect Matthews since federal prosecutors subpoenaed him last year, but the Justice Department demanded the source's identity.

Court Ruling Affects Police Coverage

Journalists' ability to cover live police activities suffered a blow last week when the Supreme Court ruled that police officers can be held liable if they allow the media to interfere with a suspect's Fourth Amendment privacy protection rights. Hence, no more ride-alongs in the back of cop cars. In companion cases that involved search warrants issued with media present, the decision that ride-alongs violate the Fourth Amendment was unanimous. Still before the courts is the issue of whether the news organization employing the journalist can be held liable as well.

Westwood Readies NFL Coverage

CBS Radio/Westwood One has announced programming plans for its exclusive coverage of the NFL on radio. On Sunday nights beginning Sept. 12, commentator Joel Meyers will join NFL TV analyst Bob Trumpy for play-by-plays. Last year's commentators Matt Millen and Howard David will return to cover Monday-night games. In addition, Westwood announced it is launching a weekly talker, *In the Huddle*, hosted by former NFL quarterback Boomer Esiason and Chris "Mad Dog" Russo. The two-hour

show, to air Friday evenings beginning Sept. 10, will talk up the upcoming weekend's NFL matchups. Fast-talker Mad Dog co-hosts *Mike & The Mad Dog* with Mike Francesa weekday afternoons on Infinity-owned WFAN-AM in New York, earning high ratings among men 25-54 listeners.

Goodby Tops Radio Award Finalists

Goodby, Silverstein & Partners took six spots on the list of finalists for the 1999 Radio-Mercury Awards to be held June 10 at the Supper Club in New York City. The Awards recognize the best creative in radio commercials with \$210,000 in cash prizes, including the \$100,000 grand prize. Also snaring multiple finalist spots: Lowe & Partners/SMS and Cliff Freeman & Partners.

Regent to Add Erie Stations

Regent Communications, which owns more than 36 radio stations in unrated and small markets, is buying three radio stations (WRIE-AM, WXKC-FM and WXTA-FM) in Erie, Pa., market no. 155, from Media One Group for \$13.5 million.

Auto Ads Drive Newspaper Revs

McClatchy Co.-owned The Newspaper Network (TNN) reports it increased its first-quarter ad sales by 160 percent to \$18 million, compared to a year ago. June Holmes, TNN corporate automotive manager, attributes the jump to automotive advertisers who ran during the first quarter, including Buick, DaimlerChrysler, Dodge, Lincoln Mercury, Mazda, Nissan and Oldsmobile. Campaigns ran in more than 600 newspapers.

Stage Is Set for Clark's *Big Break*

Your Big Break, an offbeat karaoke/musical-talent show set to launch this fall, has been green-lighted for weekly syndication by distributor Buena Vista Television. Produced by Dick Clark Productions and Endemol Entertainment, *Your Big Break* has been sold to TV stations representing 90 percent U.S. coverage. Leading off the clearance list is the Chris-Craft/United Television station group, which accounts for top-market clearances in New York (WWOR-TV), Los Angeles (KCOP-TV) and San Francisco (KBHK-TV), as well as several Paramount Stations Group outlets. On *Break*, contestants get made up and outfitted like their favorite entertainer and perform in front of the studio audience, which votes for a grand-prize winner. Dick Clark, best known as the host of ABC's long-running *American Bandstand*, will executive produce *Big Break*, along with Endemol's Marc Jansen.



A new talent show fulfills showbiz fantasies.

NEWS WAR

Nearly three years after its launch, Fox News Channel has turned the cable-news battle into a three-way race

BY JIM COOPER

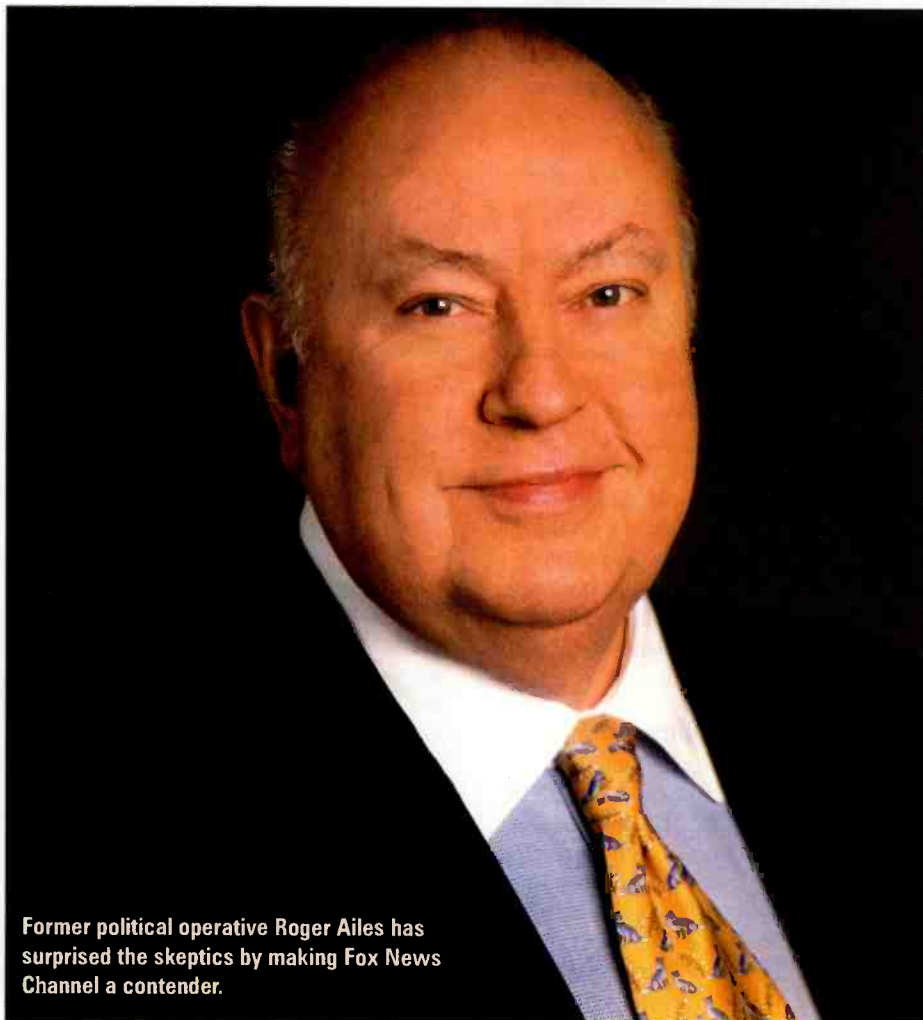
Roger Ailes is a man at war. On a recent spring morning, as the bank of television monitors in his midtown Manhattan office flashed reports of the conflict in Kosovo, the combative chief executive officer of Fox News Channel framed his company's struggle like a general reporting from the front. To the surprise of virtually everyone, the former Republican spinmeister has turned the upstart network into a legitimate contender in the three-way battle for consumers of 24-hour news. That it's a war at all is a victory of sorts for Ailes.

"This is a very tough game and [CNN and MSNBC] are startled that they can't crush us," Ailes said with a measure of pride.

When Fox News Channel was launched in October 1996, it confronted numerous obstacles. Not only would it have to compete against Time Warner's powerful CNN brand, which invented the concept and had enjoyed a monopoly for more than 15 years, it also faced relative newcomer MSNBC, a joint venture of NBC and Microsoft. In an age when channel capacity emerged as a huge issue, FNC was dealt a devastating blow when Time Warner's cable systems chose to launch MSNBC instead of FNC in New York City, limiting the channel's initial reach and keeping it out of the nation's largest media market for nearly a year.

But in recent months, FNC has enjoyed explosive growth in both distribution and ratings. The network, now available in 40 million homes (compared with 76 million for CNN and 49 million for MSNBC) beat MSNBC in prime time for the first quarter. For the quarter, an average of 747,000 households tuned in to CNN during prime time, followed by FNC (223,000) and MSNBC (201,000). In the past year, FNC's ratings have tripled in total day and more than tripled in prime time.

"We're all trying to kill each other every day, but competition is healthy for advertisers," said Paul Rittenberg, Fox's senior



Former political operative Roger Ailes has surprised the skeptics by making Fox News Channel a contender.

vice president of ad sales.

Much of the sudden growth in viewers can be attributed to FNC's aggressive pay-for-carriage strategy, by which it pays cable systems as much as \$12 per new subscriber.

The combination of universe and ratings growth has already proved a boon to FNC's advertising sales. After surpassing a crucial threshold in terms of distribution, the network, according to Rittenberg, expects ad revenues to jump from about \$27 million last year to about \$50 million this year and the number of advertisers to increase from about 50 to roughly 120.

"Given their breadth, they certainly are a contender in a crowded field," said Bruce Leichtman, director of media and entertainment strategy for the Yankee Group.

A career political spin doctor who worked with the likes of Richard Nixon, Ronald Reagan and Rush Limbaugh and who previously served as president of CNBC, Ailes said that getting into the 24-hour news game and being recognized by competitors and the public "has been the greatest trick of my life." He maintains that there is room for a third cable news service to serve a younger audience that he believes is being systematically disenfranchised by a skewed and, perhaps worst of all, boring, news media.

While the network is ahead of schedule in its battle for parity with CNN and MSNBC, says Ailes, it continues to hemorrhage red ink. It has lost about \$150 million since its launch.

The network has successfully developed well rated signature prime-time shows such as *Special Report with Brit Hume*, *The O'Reilly Factor*, *Hannity & Colmes*, *The Crier Report* and *Matt Drudge's Drudge*. FNC has also started to attract big-name talent such as Paula Zahn, who anchors the nightly *Fox Report with Paula Zahn*.

While its prime-time programming has cut through to viewers, the network doesn't have a large-enough news gathering operation to compete with its rivals, some critics say. "Are they as established in news as NBC and CNN? No, but they can be (in the future), because they're a deep-pocketed

organization," Leichtman said.

Fox executives believe the criticism is unwarranted and say they believe their smaller operation is more nimble. "You don't need 75 people in your London bureau and a bureau in Somalia to cover the news," said Brian Jones, vp of news gathering for FNC.

Jones points to the relationship the network has with News Corp.'s international and domestic news outlets. For example, BSkyB correspondent Tim Marshall filed reports for FNC out of Belgrade in the early days of the Kosovo conflict. The channel itself has bureaus in London, Hong Kong, Moscow and Jerusalem. "Internationally . . . no story has occurred where we haven't been

equally competitive," Jones contends.

On the domestic front, FNC has established 10 major market bureaus. It also relies on the approximately 100 Fox affiliates with local news operations and has created Fox News Edge, a satellite news service for the cable network as well as the broadcast affiliates, which delivers 25 feeds a day.

"The future of news is going to be a full media effort: broadcast, 24-hour cable, Internet and print. Fox is a global organization and they

could probably pull it off if Murdoch wants to," said Andrew Tyndall, the publisher of the Tyndall Report, which monitors broadcast television news.

Ailes says he and his 1,000-person staff are ready for the continued fight, and he has gone so far as to market FNC as "The Most Powerful Name in News" in a \$4 million branding campaign.

"People don't come in here and whine about working hard," growled Ailes, who once fired a manager who was late for a 4 a.m. staff meeting.

"I believe I can take CNN when they are at 70 [million homes] and I'm at 50 or 55 [mil-

lion]," said Ailes, who adamantly believes that both CNN and MSNBC have mimicked his network's editorial tone and look.

From its perspective as a 24-hour news veteran, CNN says all three cable-news networks are taking audience from broadcast and not from one another. "Viewers continue to shift from broadcast to cable, and news is no different," said Larry Goodman, president of CNN ad sales and marketing.

Indeed, broadcast network news continues to lose viewers, even during major news events such as the ongoing crisis in Kosovo. The situation provides a sharp contrast with the opening days of the Gulf War eight years ago, when all three broadcast networks saw household delivery shoot up for their evening news broadcasts. Conversely, all three cable news operations have seen their delivery increase during the Kosovo crisis.

But more than any other news event in the past year, the Lewinsky/Clinton scandal proved to be a ratings steroid for both MSNBC and Fox. The new viewers liked what they saw and have stayed to watch Kosovo, as well as the Littleton tragedy and the Oklahoma tornado coverage. "Anytime you have to report under pressure it sharpens your news gathering," Ailes said.

For the month of April, Fox News Channel's total day household ratings rose 300 percent to a 0.4 from a 0.1 last year. MSNBC total day rating grew 150 percent to a 0.5 from a 0.2 while CNN's number improved by 100 percent to a 0.8 from a 0.4 last year. MSNBC executives declined to be interviewed for this story, but a network representative said the network actually beat Fox with adults 25-54 and in major markets for the first quarter and had higher ratings than Fox News Channel in April.

But for Ailes, the ultimate spinmeister, survival to fight another day may prove the most unlikely victory of all.

Jim Cooper covers cable television from Mediaweek's New York office.

CABLE NEWS PRIME-TIME RATINGS

FIRST QUARTER, 1998 AND 1999

Fox News Channel

	1998	1998	1999	1999
Current subs:	1st Qtr. Delivery	1st Qtr. Rating	1st Qtr. Delivery	1st Qtr. Rating
40 million	79,000	0.3	223,000	0.6

MSNBC

	1998	1998	1999	1999
Current subs:	1st Qtr. Delivery	1st Qtr. Rating	1st Qtr. Delivery	1st Qtr. Rating
49 million	150,000	0.4	201,000	0.4

CNN

	1998	1998	1999	1999
Current subs:	1st Qtr. Delivery	1st Qtr. Rating	1st Qtr. Delivery	1st Qtr. Ratings
76 million	799,000	1.1	747,000	1.0

Source: Nielsen Media Research

'[CNN and MSNBC] are startled that they can't crush us.'
—Roger Ailes

A woman with dark hair pulled back, wearing a white headband, a dark jacket with a maroon collar, and a necklace. She is looking upwards and to the left with a slight smile. The background is a solid, vibrant green.

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Microsoft Talks with AXE

AXE Digital Television, a Venice, Calif.-based producer and aggregator of broadband programming, has caught the eye of **Microsoft**. The companies are working on several broadband initiatives, sources said, including AXE's first online show, *College University*, expected to premiere this fall, as well as others utilizing AXE's proprietary Adrenalin Video On Demand technology. AXE CEO Aron Campisano would not discuss the relationship between the two companies, including speculation that Redmond, Wash.-based Microsoft might be interested in buying a stake in the company. Microsoft declined comment.

NetGravity Integrates Service

San Mateo, Calif.-based **NetGravity** will integrate its AdServer into the Ad Targeting application of Minneapolis-based **Net Perceptions**, a developer of real-time personalization tools. It will allow customers of each to target advertisements and marketing offers based on a user's online behavior.

Nerve Sells Sex En Español

Following the launch of its German edition in June 1998, New York-based erotica e-zine **Nerve** today launches a Spanish version. A French edition launches in July, followed by a Japanese version in September. Other foreign editions roll out later this year.

Organic Expands Network

Organic Communications, the public relations and marketing division of Interactive agency **Organic**, is opening an office in New York to be headed by director **Jeanine Moss**, former vice president of sales and marketing for **New York Business Forums**. Parent Organic last week opened a London office headed by managing director, **John Baker**, previously Organic's New York director of strategic planning.

This space has been used to ask this question before—has the Internet stock bubble burst? While *IQ* is not the first to ask the question, maybe we're in the minority in feeling a little relief every time the end of the frenzied stock rush appears to be near. Wall Street's view of the Internet—or perhaps at this point what we're really seeing is the viewpoint of daytraders—has become so alarmingly irrational that just what the business is, or will be about, seems to have become entirely lost. —Catharine P. Taylor

JMCP Touch to Launch Bounty-ful P&G Effort

By Adrienne Mand

JMCP Touch Interactive, the digital arm of New York-based Jordan McGrath Case & Partners, later this year will launch a new ad format in conjunction with packaged goods giant Procter & Gamble called "sequential banners," the first use of which will tout P&G's Bounty paper towels.

"Our team has been heavily focused on identifying the most effective forms of interactive advertising—banners, side frames, pop-ups, sponsorships," said Pete Blackshaw, brand manager of interactive marketing at Cincinnati-based P&G. "The Bounty execution is the next big step that we've taken in attempting to understand the best possible ad construct."

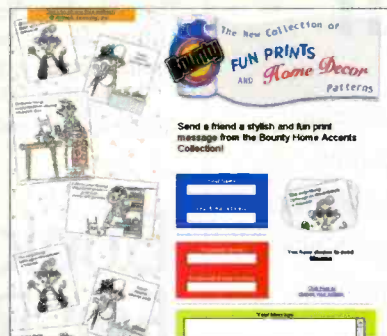
JMCP is still determining exactly how the banners, scheduled to launch by September, will work. Ideally, ads will refresh and display sequential messages when users move through pages. The messages will be served in order when users click through, without taking them from the page they are viewing. "We're catering a little bit more to [the] 98 percent of folks who don't click through," Blackshaw said.

Testing has revealed higher brand recall and purchase intent, says Blackshaw. "We're very encouraged, but I'm always cautious about analyzing testing results vs. other interactive advertising," he said. "The sequential messaging looks very promising as an effective ad model."

"It's the whole notion of thinking about sessions, not impressions," he added. "The user experience online may be the area we really want to focus on."

The current online Bounty campaign, launched a few weeks ago, is running on women-focused sites, including Epicurious, Homearts and TalkCity. Banners allow users to preview the 18 Bounty patterns, which include images licensed from Hallmark and American Greetings.

The banners take users to a back-end catalog at bountyprints.com where they can view patterns and e-mail samples to others. Another version allows users to enter the color of their kitchen and the back-end selects a matching pattern, which also can be e-mailed. JMCP's Publicidad Hispanic marketing group will translate the site into Spanish; TV efforts will list the bountyprints.com URL. ■



JMCP Touch Interactive's current Bounty effort will be upgraded in September with a new ad format.

Search

News

Features

Reviews

People

Events

[HITTING THE BOOKMARKSPLUS p. 40](#) | [E-MAIL FOR IMPACT PICKS UP STEAM p. 42](#)

[IQ DATA: THE COLLEGE ISSUE p. 44](#) | [THE LESSON? OFFLINE ADVERTISING WORKS p. 46](#)

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A really, really big idea.

Think Sees Mirage: Shop to Build Hotel Sites

BY ADRIENNE MAND—Think New Ideas has landed a million-dollar-plus assignment from Mirage Resorts to create multimedia Web sites for its hotel properties.

The shop's Los Angeles office will design broadband and low-bandwidth sites for Las Vegas' Bellagio, Mirage, Treasure Island and Golden Nugget resorts, as well as the new Beau Rivage in Biloxi, Miss. A corporate site is also planned, as are online and print efforts that Think will also create, said Think vice president, account director Jonathan Anastas. The current mirage-resorts.com site was created in-house.

Think will aim to recreate the over-the-top experience of the actual properties, such as the Bellagio, which has an exploding volcano and whose interior is an actual art gallery. "We're not a regular hotel chain," said P.K. Fields, director of Internet marketing and content development for developer Steve Wynn's Mirage Resorts, Las Vegas. "We are not the Hilton. We are not the Hyatt. People are coming for an experience."

More than 100 360-degree images of the hotels will be used across the various sites,

each using IPIX technology provided by i-realm, Seattle. Sites will have an original music score created by Santa Monica's Media Revolution, a company founded by composer Hans Zimmer. The Beau Rivage site launches this summer; the other sites will follow later.



Think will build Mirage sites.

Sites will feature an online reservation option and an e-commerce area selling hotel merchandise. Browser and plug-in sniffers, which determine what kind of technology the user has, will decide which version they see. Anastas calls the sites

"intermercials," where the user has an experience similar to TV.

Separately, the number of suitors interested in buying Think continues to grow. As of press time, sources said Think had also talked to two back-end companies: i-Cube, Cambridge, Mass., and AnswerThink Consulting Group, Miami. Offers were said to be in the low- to mid-20s per share. Executives from both firms declined comment. Sources said Think has also talked to fellow interactive shops, including Modem Media, Poppe Tyson and Razorfish. Executives at Think could not be reached. ■

BookmarksPlus Aims For Roaming Web Users

BY SLOANE LUCAS—BookmarksPlus, a free service that will allow registered users to access their online bookmarks from any computer terminal, launches today.

"We felt the Internet was ready for a surfer's paradise," said Curtis Chin, CEO of the Menlo Park, Calif.-based company.

Registrants at Bookmarksplus.com will receive a password-protected account where they can store and access bookmarks. The site also offers extensive organizational options and allows users to e-mail links to others or post them in a public area on the site.

The site will target a variety of users, from those who want privacy, to users with multiple computers who want to keep one central list, to business travelers who want to access bookmarks from any computer.

Other possible uses company officials envision are as an educational tool allowing teachers to post public links for students to surf, and as a way for family members, who may be using one computer, to each have their own list of bookmarks. Links will be checked daily, and users will be alerted if they are no longer active.

The site will be supported by banner ads and the sale of "default bookmarks," pre-programmed links that appear when users first create an account. The site's ad avails will be offered as part of New York-based 24/7 Media's run-of-network package.

The company is forging undisclosed partnerships—expected to be announced by mid-June—with sites which already outsource services, such as calendars and e-mail, Chin said. ■

You can search for motivated, pre-qualified customers on the Web.
Or you can start with volunteers.



More than two million MyPoints.com members have shared their demographics and interests in dozens of categories. They're members, not just site visitors or names off a list.

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More than 52% of MyPoints members are women...a potent presence on the male-dominated Web.

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bits

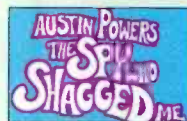
• **Steve Perlman**, a co-founder of TV set-top Internet console **WebTV**, said he would step down as president, effective the end of June, to pursue entrepreneurial opportunities. Perlman, along with **Bruce Leak** and **Phil Goldman**, founded WebTV in 1995. The company was acquired by **Microsoft** in 1996. Perlman will join the WebTV advisory board and Leak will become president.

• Ft. Lauderdale, Fla.-based Internet sports media company **SportsLine USA**



will produce and host the official sites of **Major League Baseball**, New York. Sites will feature streaming video and audio, exclusive game Webcasts and an e-commerce area. The first site, **www.majorleaguebaseball.com**, launches in July.

• **Togglethis**, New York, today launches a "toggled" show for **New Line Cinema**, Los Angeles, to promote *Austin Powers: The Spy Who Shagged Me*. Delivered to consumers via e-mail, toggled shows are interactive programs or ads that combine the visual experience of TV with the interactivity of the Web. Interactive Austin Powers, a 12-part weekly series, will be accessible at the togglethis site, the Austin Powers Web site, **America Online** and **Lycos**.



• Santa Monica, Calif.-based music e-zine **Launch** last week began offering the first of three previously unreleased **Beastie Boys** songs for download. The music files can be played using **Microsoft's** Windows Media player. The rap group has pledged to donate \$1 per download toward charities supporting Kosovo relief efforts. Separately, **Atomic Pop**, the Santa Monica, Calif.-based Web-based music company, last week made available for download the full-length album of rap group **Public Enemy**, which can be played by using **a2b's** music player or **RealNetworks'** new RealJukebox.



• **FOX**, New York, in mid-July will launch **The Health Network**, providing health information to consumers, physicians and hospitals through an integrated cable/Internet media platform. The Health Network was formed through the merger of health and medical cable network **America's Health Network**, consumer-health Web site **AHN.COM** and **FOX's fit tv**, a fitness and healthy lifestyle cable network.

Sudden Impact: E-mail Firm Breaks Campaigns

BY SUSAN KUCHINSKAS—Digital Impact, one of a growing number of companies focusing on managing e-mail direct marketing campaigns, is launching Father's Day efforts for Omaha Steaks and The Sharper Image this week.

Founded in 1997, the San Mateo, Calif.-based company has a roster of about 40 clients, including Tower Records, Macys.com, and eToys.

Omaha Steaks is sending special offers to its opt-in list of 260,000 people, while on- and offline retailer The Sharper Image plans to test five different combinations of offers and lists.

Omaha Steaks has engaged in e-commerce since 1991, opening a Web store in 1995. It has been working with Digital Impact since February and has used e-mail as a marketing tool since 1997. "Hands down, e-mail marketing is our strongest tool by far," said Stephanie Healy, interactive sales manager at Omaha-based Omaha Steaks. Two different offers will be sent before Father's Day, with clickable text leading back to the company's Web site.

"We don't do missile launches," said

Ray Kaupp, vice president of marketing for Digital Impact, referring to one-shot campaigns. "We do ongoing communications with our clients' customers."

The Sharper Image director of global Internet marketing Meredith Medland said her company is "pumped" about the



The Sharper Image's Meredith Medland says they're "pumped."

possibilities for rich e-mail. The retailer will test its own list against 15,000 purchased names with a variety of offers including an electronic tie-rack, Personal Cooling System 2.0, and the Ionic Breather. The messages will be in both HTML—allowing recipients to click on the HTML link and be connected to an offer on the Web—and text. Digital Impact's technology can distinguish not only whether a recipient can read HTML e-mail, but

which of 40 different e-mail applications he or she uses, formatting the message correctly for each.

"HTML is the perfect way to show how great the products are," Medland said. The Sharper Image's online ad plan includes banners, rich media created with the Enliven technology, broadband and tenancies on Yahoo!, MSN and PCWorld. ■

RemarQ Launches New Start Page Feature

BY SUSAN KUCHINSKAS—RemarQ Communities, which repackages online discussion groups, will tomorrow launch MyRemarQ, a personalized start page for its Web site that organizes Usenet news groups. Users will be able to create personalized homepages to track selected discussion lists; RemarQ's software will highlight new topics and new posts since the last time the user read the list.

Having built out a co-branded discussion feature on about 250 other sites, RemarQ vice president of marketing Sue Barsamian said, "Our next phase is a heavy focus on user features that will be much more visible."

The service eschews mention of Usenet, a term that harkens back to the pre-Web days of the Internet. Instead, San Jose, Calif.-based RemarQ refers to

news groups as communities, offering an easy HTML interface for reading and posting, plus the ability to participate using a pseudonym.

Another feature is an automated ranking system that helps ensure active and current news groups are on the top of the list.

RemarQ's initiative is not to be confused with the Deja Rating product recently added by competitor Deja.com, formerly Deja News, New York. The system was the focus of a negative article in Salon recently which interviewed long-time users.

Deja.com spokesperson Lisa Lahde retorted, "People new to the Net don't understand what Usenet is and they don't care. ... We had the foundation to extend our franchise to the next level—that's Deja Rating. It's the natural extension to what we were doing." ■

This ad is for all the media directors who didn't return our calls.

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Everybody's Getting It.

Flycast Lets Web Sort 'Em Out

Leveraging its real-time ad-serving capabilities, San Francisco-based ad network Flycast today launches Flycast AdLab, a formal test process that lets agencies and advertisers pit different banner executions against each other.

"We've always focused on response-oriented advertising," Flycast's vice president of marketing Lyn Chitow Oakes pointed out. "The majority of advertisers who are interested in ROI follow direct marketing principles, which is to test, test and test [again]. The AdLab program allows them to mirror the same principals they use offline, to continually test and add value to their campaigns."

AdLab gives advertisers a standardized process and report, the Fly Index, so that tests run at different times can be compared against each other.

Two test programs are available across the 900 sites in the Flycast network: a run-of-network option, priced at \$1,000 per banner, shows how well each banner performs in each of the 25 site categories in the network; and a category-specific option for a price of \$2,000 per banner.

The typical Flycast test bed is 250 clicks total, regardless of how many impressions that takes. Flycast reports its reach as 37 percent of the Web audience, and says the demographics of users of the network's sites closely matches that of the Web as a whole.—Susan Kuchinskas

Movers

HeadHunter.NET, an Atlanta-based online recruiting company, appointed **Mark Partin** to chief financial officer. Partin was most recently vice president of finance at Sunchoice Medical Supply, also Atlanta ... Multi-platform media company Oxygen Media, New York, named **Geoffrey Darby** president of production. Darby was a former executive at CBS and Viacom, both New York ... E-commerce solutions company Rare Medium, New York, appointed **Daniel J. Roddy** to the position of senior vice president and general manager of the company's Los Angeles office ... AT&T's a2b music, New York, named **Jim Kuster** vice president of corporate development and CFO. Kuster had been managing director in the Global Media and Telecommunications Group of Chase Securities, New York ... Ameritrade Holding Corporation, Omaha, Neb., named **James Ditmore** chief information officer. Ditmore was most recently vice president, systems development, Bell Atlantic, New York.

IQ Data



In College, Students Surf Inscrutably

The question of whether or not college sites will ever wilfully accept advertising hasn't yet been answered, but it's interesting to note that the sites' traffic varies widely even during the school year, and it doesn't seem to adhere very much to regional boundaries either. How else to explain the popularity of berkeley.edu in the northeast, or the dropoff of traffic to the Carnegie-Mellon site in April?

Total Unique Visitors to EDU Sites, April & December

Unique Visitors (in 000s) April 1999		Unique Visitors (in 000s) Dec. 1998	
1	MIT.EDU 1,708	1	UMich.EDU 1,540
2	UMich.EDU 1,596	2	MIT.EDU 1,531
3	Berkeley.EDU 1,543	3	UIUC.EDU ¹ 1,439
4	UTexas.EDU 1,537	4	Berkeley.EDU 1,335
5	UIUC.EDU ¹ 1,494	5	UTexas.EDU 1,196
6	Harvard.EDU 1,357	6	UNC.EDU 1,004
7	Cornell.EDU 1,138	7	CMU.EDU ⁴ 996
8	VT.EDU 1,064	8	Indiana.EDU 989
9	MSU.EDU ² 1,062	9	UMN.EDU ⁵ 937
10	K12.MD.US ³ 1,051	10	Washington.EDU ⁶ 929

Total Unique Visitors to EDU Sites by Region, April 1999

Northeast Region Unique Visitors (in 000s)		Pacific Region Unique Visitors (in 000s)	
1	Harvard.EDU 409	1	UCLA.EDU 438
2	MIT.EDU 407	2	Berkeley.EDU 338
3	UMich.EDU 387	3	UMich.EDU 332
4	PSU.EDU ⁷ 369	4	UIUC.EDU ¹ 290
5	Cornell.EDU 343	5	Harvard.EDU 289
6	Berkeley.EDU 330	6	MIT.EDU 257
7	UPenn.EDU 328	7	UCSD.EDU ⁸ 252
8	UIUC.EDU ¹ 309	8	UTexas.EDU 241
9	UCLA.EDU 295	9	UNC.EDU 239
10	CMU.EDU ⁴ 277	10	Washington.EDU ⁶ 222

¹University of Illinois - Urbana, Champaign ²Michigan State ³Pre-college U.S. educational site. ⁴Carnegie Mellon University ⁵University of Minnesota ⁶University of Washington ⁷Penn State ⁸University of California at San Diego

Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



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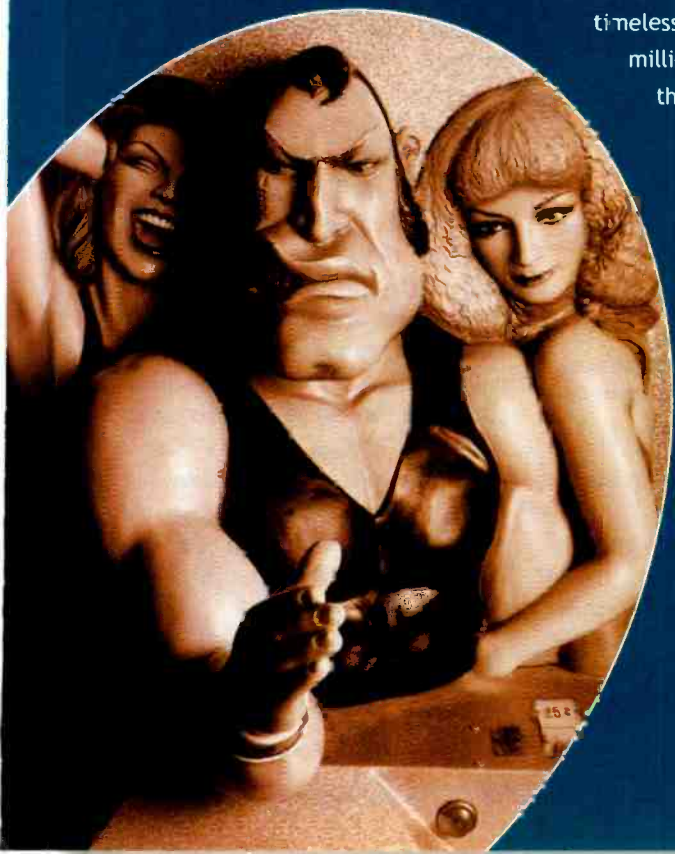
Nobody's going to mistake our online games and game shows for timelessly profound statements. But they bring pleasure to millions of players, and there's something to be said for that. And nobody's going to confuse Uproar.com with a dry marketing study. But as the seventh stickiest site* on the Web, we offer savvy advertisers today's most engaged, interactive consumers. Hey, maybe it's not so silly after all.

*Average minutes spent per usage day - Media Metrix 3/99

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Analysis



The Quest for Reach

Offline advertising is a necessity for online companies. *By Adrienne Mand*

It was two weeks ago while running in the 88th annual Bay to Breakers race in San Francisco that Lisa Nash, vice president of customer management at online brokerage E*Trade, fully realized the power of offline advertising. She trekked along the 7.46 mile jaunt from San Francisco Bay to Ocean Beach sporting a T-shirt with a reprint of an E*Trade print ad that reads, "The same part of your brain you use for sports stats." People began tugging at her shirt, saying, "Hey, that's E*Trade, right?"

"It was an amazing amount of recognition," Nash says. It also proved a point: if online brands are going to become household names—or at least move beyond usage solely among the digerati—off-Net promotions are vital.

Drew Ianni, an analyst with Jupiter Communications' online advertising group in New York, cited Yahoo!'s decision last June to focus on advertising offline as evidence that big brands can only get bigger through traditional media. "It's absolutely critical in this race for eyeballs," he says, especially for the general portals that are trying to generate a mass audience.

While Yahoo! has the budget to pay for the king of reach—TV—other marketers and their agencies are also using a wide array of offline media and techniques to gain all important mind share.

"Web-based businesses, which is

the core client that we're working with, realize they need to build a brand, especially e-commerce businesses," says Lee Nadler, CEO of New York's Digital Pulp, which bills itself as being able to give clients entire online and offline marketing programs, from building Web sites

the company as it closed 250 stores and took its business completely online.

Nadler sees the next stage of integrated marketing as "marketing convergence ... being able to drive people to these different mediums and using the power of each to play off one another."

As part of its \$10 million TV campaign for Egghead, Digital Pulp created a series of three ads that ran on ZDTV. In the last 15 seconds, a product was featured that was being auctioned at the same time on the site. According to audience measurement firm Media Metrix, following the national campaign launch in mid-November, unique visitor traffic to Egghead.com increased by 47.9 percent in December.

For some companies, offline media doesn't have to mean TV, a positive because most sites don't have the money or the anticipated audience to warrant huge broadcast buys. Eisnor Interactive, New York, takes Web brands and plasters their names—literally—around pertinent cities and through various integrated channels. CEO Di-Ann Eisnor says, "We're trying to achieve two things simultaneously—get the results in the short term, and trying to get their brand out there and create an experience."

For financial site TheStreet.com, Eisnor created a campaign urging the audience to

Waiting for
your rich
uncle to die
is sick. Plus
it might take
a while.

It's time for  E*TRADE
The Experts in Investment

etrade.com 1800-ETRADE1 or keyword:etrade

In a drive to build the online investing category, E*Trade's offline campaign deploys irreverence.

to creating TV campaigns. "It's a whole level of trust that a consumer needs to have."

Digital Pulp is agency of record for DoubleClick, streaming media company InterVU and, most notably, technology retailer Egghead.com, for which it created an integrated effort to reposition



Winners

*Best Online and Offline
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IBM

Best Offline Campaign
**Discover Online
Brokerage**

Best Online Campaign
Hewlett-Packard


Best Marketing Event
Victoria's Secret

*Best E-Commerce
Experience*
eToys

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**6:30-9:30pm
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Grand Ballroom
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New York City**

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"listen to the whispers of Wall Street." The campaign included posters, moving and stationary billboards and print; trial subscriptions increased between 10 and 30 percent each day of the campaign. Eisnor also does sampling programs for clients such as ISP American Interactive Media. "Our clients don't necessarily want to spend \$20 million on traditional media," Eisnor says. "Access to the Web and clients' stores are everywhere. We're able to go out and create new points of sale," including subscriptions to TheStreet.com sold through ads on mobile phones. Omnipoint and Pagenet users who received stock data through the services were served messages to try the site by pressing send.

Another alternative is getting brands in front of a huge gathering of their target audience: sports fans. Strategic Sports Group, New York, is responsible for promoting Compaq-owned search service AltaVista to hoops fans through promotions at NBA games. "The program was primarily designed to help them get their name out," says Peter Stern, principal of the company. It included courtside signage in nine markets, as well as distribution of 100,000 copies of an Alta-Vista CD-ROM.

Starting in the third quarter, Strategic Sports will promote Top Jobs on the Net during Major League Baseball games, a campaign that will include putting pro-

motional booths at games where people can access the database. "It allows [clients] to cross over and reach a different audience in a special environment," Stern says. "Someone who's at a basketball game is going to be a lot more

who do their research online but invest offline, Nash says. In addition to attention-getting outdoor ads on buses and billboards, the campaign features irreverent TV spots. In one, a man who sees his stock skyrocket quits his job, kisses a co-

"[Offline advertising is] absolutely critical in this race for eyeballs," says Jupiter analyst Drew Ianni.

involved in what's happening ... than on another medium. Sports crosses you into the mainstream."

For Palo Alto, Calif.-based E*Trade, building a brand meant first building the category of online investing in very high-profile media. Last year, its campaign ran in business publications and on financial cable stations like CNNfn. The company aired spots during the programming before the Super Bowl and during the World Series. E*Trade has a \$100 million marketing budget, which Nash says is divided among traditional, ad banners and sponsorships, and direct mail and other forms of advertising.



Lee Nadler's Digital Pulp created the integrated campaign for retailer Egghead.com.

The etrade.com site relaunched in September to include information for the general public, not just members. This spring's new campaign by recently-hired agency Goodby Silverstein & Partners, San Francisco, with the tagline, "E*Trade, the number one way to invest online," is targeting the 10 to 15 million people

worker and generally goes berserk before he realizes it's crashed.

"Certainly, it's the whole message ... E*Trade can help you take control of your financial life, but you have to be involved too," Nash says. In addition to running during high-level sporting events, including the NBA playoffs, the ads aired during the season finales of *Ally McBeal* and *ER*. There also are radio spots and print ads in regional newspapers, as well as banners and sponsorships online.

Ianni says more brands need to take advantage of offline advertising opportunities through companies that buy space on their sites. Instead of just thinking of cash, he says, they need to think, "What can this advertiser deliver to me with regards to offline advertising?"

To Nash, proof of the success of traditional advertising is in the numbers—E*Trade moved up in April's Media Metrix results; it now has greater reach than the combined reach of competitors AmeriTrade and Charles Schwab. And, of course, there's the response from people on the street. "There's a lot of good grandmother research out there that it's working," she says. ■

CULTURE TRENDS

MTV Around the World

Week of 5/24/99

MTV Europe

Artist	Title
1. Britney Spears	Baby One More Time
2. Mr Ozio	Flat Beat
3. 2Pac	Changes
4. Vengaboys	Boom Boom Boom
5. Cher	Strong Enough

MTV Latin America (North Feed)

Artist	Title
1. Semisonic	Secret Smile
2. Savage Garden	The Animal Song
3. Backstreet Boys	I Want It That Way
4. Blur	Tender
5. Jamiroquai	Canned Heart

MTV Brazil

Artist	Title
1. Cidade Negra	A Estrada
2. Bon Jovi	Real Life
3. Offspring	Why Don't You Get a Job
4. Caetano Veloso	Sozinho
5. New Radicals	You Get What You Give

MTV Russia

Artist	Title
1. Zempira	Arivederchi
2. Madonna	Nothing Really Matters
3. M. Manson	Rock Is Dead
4. Ricky Martin	Livin La Loca Vida
5. Silverchair	Anthem for Yr:2000

Billboard's Top 12 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.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	7	Livin' La Vida Loca	Ricky Martin
2	2	1	15	No Scrubs	TLC
3	3	2	17	Kiss Me	Sixpence None The Richer
4	6	4	8	Fortunate	Maxwell
5	9	5	5	Where My Girls At?	702
6	4	3	21	Every Morning	Sugar Ray
7	5	5	6	Who Dat (*),"	JT Money Featuring Sole
8	64	8	3	If You Had My Love	Jennifer Lopez
9	7	1	24	Believe	Cher
10	14	10	7	808	Blaque
11	8	2	23	Heartbreak Hotel	W.Houston/F.Evans&K.Price
12	20	12	3	Chante's Got A Man	Chante Moore

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Red is the boldest of all colors. It stands for charity and martyrdom, hell, love, youth, fervor, boasting, sin, and atonement. It is the first color of the newly born and the last seen on the deathbed. It symbolizes day to the American Indian, East to the Chippewa, the direction West in Tibet, and Mars ruling Aries and Scorpio in the early zodiac. It is, nevertheless, for all its vividness, a color of great ambivalence. Red is the color of the strawberries in room 705.

705

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CULTURE TRENDS

MTV Around the World

Week of 5/24/99

MTV Asia

Artist	Title
1. New Radicals	You Get What You Give
2. E.John/L.Rimes	Written In The Stars
3. Robbie Williams	Strong
4. Blondie	Maria
5. Ricky Martin	Livin La Loca Vida

MTV Latin America (South Feed)

Artist	Title
1. Ricky Martin	Livin La Loca Vida
2. Andres Calamaro	Te Quiero Igual
3. Metallica	Wiskey in a Jar
4. Blondie	Maria
5. Los Pericos	Pupilas

MTV India

Artist	Title
1. Sonu Nigam	Ab Muje Raat Din
2. G. Michael	As
3. Pankaj Udhas	Aahista Kije Baatein
4. Cher	Believe
5. Shankar	Breathless

MTV Australia

Artist	Title
1. TLC	No Scrubs
2. Vengaboys	We Like To Party
3. Eminem	My Name is...
4. Silverchair	Ana's Song
5. Geri Halliwell	Look At Me

Billboard's Top 15 Country Singles

Compiled from a national sample of airplay. Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	11	Please Remember Me	Tim McGraw
2	2	2	25	You Won't Ever Be Lonely	Andy Griggs
3	3	3	15	Two Teardrops	Steve Wariner
4	7	4	12	Write This Down	George Strait
5	6	5	13	Man! I Feel Like A Woman!	Shania Twain
6	4	4	18	Anyone Else	Collin Raye
7	5	1	19	Wish You Were Here	Mark Wills
8	8	5	23	Hands Of A Working Man	Ty Herndon
9	12	9	13	Whatever You Say	Martina McBride
10	10	1	25	How Forever Feels	Kenny Chesney
11	9	4	17	Gone Crazy	Alan Jackson
12	15	12	9	Tonight The Heartache's On Me	Dixie Chicks
13	14	13	18	With You	Lila McCann
14	13	13	16	Hillbilly Shoes	Montgomery Gentry
15	11	2	23	I'll Think Of A Reason Later	Lee Ann Womack

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Billboard's Top 15 Albums

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

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	-	1	1	Ricky Martin	Ricky Martin
2	-	2	1	Snoop Dogg	No Limit Top Dogg
3	2	1	12	TLC	Fanmail
4	1	1	2	Tim McGraw	A Place In The Sun
5	5	2	80	Shania Twain	Come On Over
6	6	1	18	Britney Spears	...Baby One More Time
7	4	1	3	Ruff Ryders	Ryde Or Die Vol.1
8	3	3	2	Star Wars EpsI	The Phantom Menace
9	7	4	68	Dixie Chicks	Wide Open Spaces
10	8	1	6	NAS	I Am...
11	9	4	27	Cher	Believe
12	10	4	7	Andrea Bocelli	Sogno
13	14	2	60	'N Sync	'N Sync
14	15	14	20	Kid Rock	Devil Without A Cause
15	12	2	26	The Offspring	Americana

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CULTURE TRENDS

MTV Around the World

Week of 5/24/99

MTV Mandarin

Artist	Title
1. Leo Gu	Preference
2. Wu Yin Liang Pin	Want To See You
3. Harlem Yu	Familiarity
4. Frans Kao	The Beautiful...
5. May Lam & Tuo La Ku	Your Call

©1999 MTV

The Hollywood Reporter's Box Office

For weekend ending May 23, 1999

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	New	Star Wars: Phantom Menace	64,810,970	5	105,661,237
2	1	The Mummy	13,791,960	17	100,210,165
3	2	Entrapment	6,312,182	24	59,889,421
4	3	The Matrix	2,875,521	54	149,507,510
5	New	The Love Letter	2,692,819	3	2,692,819
6	5	A Midsummer Night's Dream	2,608,636	10	8,233,427
7	8	Never Been Kissed	1,745,212	45	46,190,583
8	4	Black Mask	1,665,811	10	7,313,503
9	6	Life	1,565,215	38	57,526,494
10	9	Election	1,474,508	31	9,157,870
11	7	Trippin'	1,414,155	12	5,213,961
12	10	Tea With Mussolini	1,280,862	10	3,596,320

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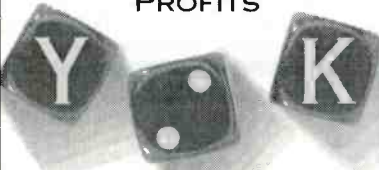
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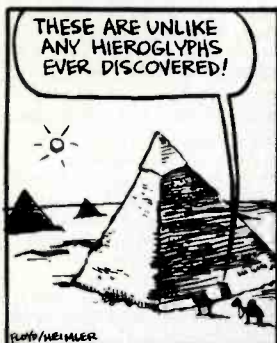
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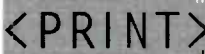
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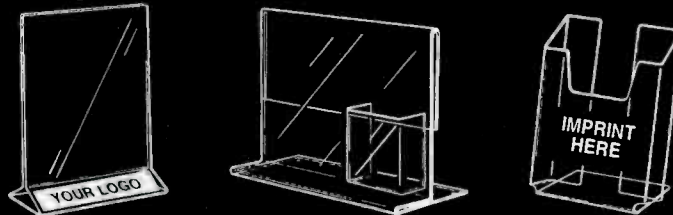
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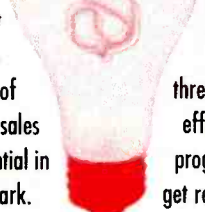
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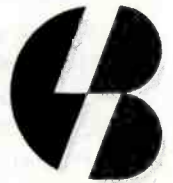
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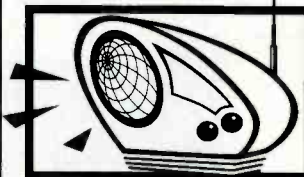
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To qualify, you should possess a Bachelor's degree or equivalent, 5+ years' experience in advertising/marketing communications, including corporate and/or agency experience. A strong direct marketing skill set including direct mail, DRTV, radio, etc. is required. You will also possess a general knowledge of events and trends that effect purchase attitudes and brand relationships.

Bell Atlantic offers competitive salaries and a comprehensive benefits package including a 401(k) plan. Interested candidates please send resume to: Bell Atlantic, Employment Department, Room 823, 125 High Street, Dept. ADW053199, Boston, MA 02110. Bell Atlantic is an affirmative action/equal opportunity employer.



www.BellAtlantic.com

AD SALES

Professional ad sales person to work P/T for a monthly medical newspaper.

Contact Mr. Wyatt: 212-983-3525
or fax resume 212-922-9211
Email: mediher@mail.idt.net

CAREER SURFING?

www.rga-joblink.com

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

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

RATES for Employment and Offers & Opportunities

MINIMUM: 1 Column x 1 inch for 1 week: \$170.00, 1/2 inch increments: \$85.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

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

Classified Asst: Michele Golden

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036.** **1-800-723-9335 Fax: 212-536-5315.**

HELP WANTED

Marketing/Research

Washington, DC media trade association launching marketing department. Fax resume and salary history to 202.833.1539 for positions:

Chief Marketing Officer

To educate advertisers/agencies about outdoor media
Requires 10+ years media and advertising/agency experience with superior presentation skills.

Research Director

To lead industry research initiatives. Requires 8+ years media/research experience with strong analytic and presentation skills.

Marketing Services Manager

To support marketing activities. Minimum 3 years media or agency planning experience with excellent analytic and computer skills.

ASSISTANT MARKETING MANAGER

needed for a growing Direct Response Company in Philadelphia suburb. Outstanding team atmosphere and working conditions. Opportunity for advancement and growth with the company. Must be enthusiastic, organized and able to keep multiple balls in the air at one time. Word and Excel prowess a must...some production and media experience very valuable. **Very competitive compensation package including salary and bonus, Co. paid medical, life, AD&D and company contribution to 401K.** If you are looking to take that next step and find out about the "client side," mail your resume and recent salary history to

JL/CBW at P.O. Box 1091
Brookhaven, PA 19015

Email:
cwackman@endlesspools.com

SALESPERSON WANTED-NEW YORK Video Duplication & Spot Distribution

National leading provider of agency broadcast services needs dynamic self starter for sales. Great opportunity for industry person with sales skills to join growing NASDAQ company!

Fax resume and salary history to
Personnel Dept.
212-627-1228

MEDIA SUPERVISOR WANTED FOR COLORADO AGENCY

*MUST HAVE 5 YEARS MEDIA
PLANNING EXPERIENCE
(NATIONAL PRINT & NETWORK TV)*
FAX RESUME W/ REFERENCES
ATT: MEDIA DIRECTOR
(303) 573-6472

SPONSORSHIP SALES

Sports promotion agency seeks accomplished sponsorship sales professional with demonstrated track record, established contacts at major corporations and superior presentation skills. Atlanta based.

Please fax detailed resume to:
HR Dept.
(770) 234-5929 EXT: 2



THE HISTORY CHANNEL.
WHERE THE PAST COMES ALIVE.

DIRECTOR OF BRAND ENHANCEMENTS

The History Channel has a unique opportunity in our Consumer Marketing department, based in New York. We're looking for an individual to direct the co-branded alliances and promotional partnerships to further establish The History Channel brand. The qualified candidate must possess a college degree in Marketing and will have a minimum of five years marketing experience, in-depth understanding of competitive analysis and strategic development. Experience in making sales presentations a must. Ideal candidate will have experience within promotional based company and excellent communication and computer skills.

Those who do not meet minimum requirements need not apply. We offer a competitive salary and excellent benefits. Please forward resume with salary requirements to:

The History Channel

Attn: HR-DBRANTHC
235 East 45th Street, New York, NY 10017
or email to recruiter@aetn.com

ONLY RESUMES W/ SALARY REQUIREMENTS WILL BE CONSIDERED.

COPYWRITER

Do you have a head
for headlines?

Use your lines to sell our lines of men's and women's prestige fragrances in the Ralph Lauren Division of Cosmair, Inc. We are seeking a creative, highly organized Copywriter for the Ralph Lauren Fragrances Division.

You will create packaging copy, selling materials, co-op advertising and theme promotions, as well as work on new product naming and concepts.

To qualify, you must be detail-oriented and have 3-5 years' writing experience, preferably in Beauty, Fashion, Advertising or PR, along with the ability to work well under strict deadlines.

We offer a competitive salary and benefits package. For consideration, please send or fax your resume, including salary requirements, to:

Ralph Lauren Fragrances
Dept. PG

575 5th Avenue
New York, NY 10017
Fax: (212) 455-5863

*We are an equal
opportunity employer M/F/D/V.*

RALPH LAUREN FRAGRANCES

Are you a Superstar?

World's leading Prof'l Services Firm seeks CS Mgrs. w/3+ yrs. of HR/Spvsr/Fiscal resp. in Print Prod. Top Comp. and benefits. Nationwide ops. Call (800) 201-5051 Fax (714) 549-1838 e-mail: kara@markar.net



WE HAVE JOBS THAT YOU'LL EAT RIGHT UP Account/Media/Traffic

Do you crave a high-energy environment? Do you have an appetite for fun and flaunting your multi-tasking abilities? Want to sink your teeth into the fast-paced Taco Bell retail account? Great! FCB wants you. And by the way, a background in QSR is icing on the cake. (Or rather, topping on the taco.) Opportunities are available in California in Orange County, San Francisco, Los Angeles. And in Seattle, New York, Chicago, Denver and Atlanta. So send in your resume, a cover letter and salary requirements 'cause we're hungry to hire.

FCB
4 Hutton Centre Dr. #1000,
Santa Ana, CA 92707
or fax to (714) 432-1108
Attn: position/city desired

EOE *No phone calls, please.*

MEDIA PLANNER QUIZ

1. Do you know Nat'l TV? (Net/Cable/Synd)?
2. Do you have 2-3 years exp?
3. Do you want to be a Bigger Fish in a smaller sea?
4. Do you want to make more than \$35,000?

Lee Rudnick/Hyla Solganick
DBI Media, Executive Search
Fax: 212-338-0632
Ph: 212-338-0808
Email: dbimedia@mindspring.com
www.dbiny.com

HELP WANTED

**PROMOTION MANAGER/
SENIOR COPYWRITER**

Jupiter Communications, a rapidly growing Internet Market Research firm, seeks dynamic, creative leader for key marketing position reporting to Director of Marketing.

Responsibilities include:

- Copywriting
- Project management of promotion and marketing/sales support collateral and communications

Requirements:

- Proven track record as copywriter
- Portfolio that reflects overall quality in both content and style
- Demonstrated conceptual thinking skills
- Experience working with designers
- Minimum 3 years copy experience
- Project management
- Background in technology/interactive helpful

We offer a competitive package of salary, bonus, comprehensive benefits, 401K Plan and stock options. For immediate consideration, please send resume and cover letter with professional writing sample to:

Amy Bromberg

Jupiter Communications

Jobcode PMC

627 Broadway, New York, NY 10012

Fax: 212-780-5219 Email: jobs@jup.com

No calls, please.

**SALES DEVELOPMENT MANAGER
LIFE MAGAZINE**

Time Inc., publisher of some of the world's most popular magazines and a leader in new media, interactive, and broadcasting ventures, has an outstanding opportunity for a results-driven professional to join our team.

We're looking for a good storyteller. LIFE Magazine does it with pictures. And so will our successful candidate. But we'll also expect you to strategize with our sales people, scan the trades, surf the net and interpret syndicated data to better understand our clients' objectives. If you can craft these elements into a compelling, persuasive presentation and proposal on behalf of LIFE, this could be your life, too.

In addition, you'll have the chance to develop and execute new merchandising programs, franchise extensions, "big ideas", premiums, direct mail pieces and more. It requires an imaginative, strategic thinker with solid presentation and interpersonal skills plus a minimum of 4 years magazine marketing or agency experience.

If you've got what it takes - and a portfolio to prove it - send resume with source code AW-599-SDM, to our resume processing center: PO Box 378, Burlington, MA 01803 or fax: 800-462-5943. To apply on line: timeinc@webhire.com. Visit our web site at: www.careers.timeinc.com. Only qualified individuals will be contacted. EOE.



MARKETING

**Promotion Director
YM Magazine**

YM Magazine, with 10 million readers and growing, has an opening for a Promotion Director. Reporting to the Publisher, the director oversees all aspects of the Promotion Department including strategic planning, marketing-plan implementation and staff management.

Candidates must have a minimum of five years experience in the marketing/promotions area. The position requires a creative and analytic thinker, great presenter and proven go-getter.

G+J USA Publishing is a Bertelsmann subsidiary. For immediate consideration, please send/fax your resume to: **HR Dept AM-PD, G+J USA Publishing, 375 Lexington Ave, New York, NY 10017. Fax: (212) 499-2216.**

EOE M/F.



ADVERTISING SALES EXECUTIVE

The new media division of a leading publishing/broadcasting corporation is seeking a knowledgeable and energetic individual to join our sales force to generate advertising for several websites.

If you possess:

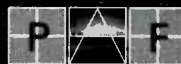
- self-motivation, ability to work independently, a willingness to travel
- strong presentation skills, and
- 3-5 years of print, broadcast or new media experience,

then fax resume and salary requirements to (212) 462-6933 for consideration. Only serious candidates need apply.

www.portlandjobs.org

**ON A GOOD DAY
IT'S CHINESE WATER
TORTURE.
NO WONDER
WE ENJOY WORKING
SO MUCH.**

Portland. Bad in a good way.



PORTLAND ADVERTISING FEDERATION
15031224-2623

Creative Assets

Looking for the perfect job?
ADWEEK CLASSIFIED

HELP WANTED

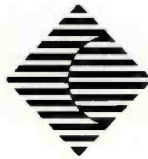
CONTEMPORARY MARKETING, INC.**Experienced Account Executive Needed**

Leading Top 10 event marketing company seeks a highly organized, high-energy person to lead an account team on high profile projects with Fortune 50 clients.

Please fax resume and salary history to:

(973) 890-9271

A COMPANY OF
SFX
ENTERTAINMENT



**CONTEMPORARY
MARKETING**
INCORPORATED

MARKETING RESEARCH

Roper Starch Worldwide, a leader in the field of marketing research, affords an interesting, stimulating, collegial work environment with excellent growth opportunities. We're seeking to fill the following position:

SENIOR RESEARCH ASSOCIATE

Advise blue-chip clients on the latest consumer trends. Write strategic white papers and presentations based on data. Provide clients with in-person and telephone consulting regarding research data.

3-5 years experience in market research, trends or data analysis; excellent analytical, writing and interpersonal skills. Bachelor's degree required; Major in communications, marketing, psychology, or sociology preferred.

Forward resume with cover letter to:

e-mail: hr@roper.com Fax: (914) 670-0156

Roper Starch Worldwide, Inc.

Att: Human Resources

500 Mamaroneck Avenue, Harrison, NY 10528

EOE - M/F/D/V

For information on Roper Starch Worldwide, Inc. check out our website at: www.roper.com

**ASSOCIATE DIRECTOR,
LICENSING**

The U.S. Olympic Committee in Colorado Springs seeks candidates for Associate Director, Licensing. Assist with development, implementation and management of USOC licensing program, including proposals and contracts, co-branding programs with sports organizations, approvals of retail licensees, other activities such as trade shows, workshops, royalty collection, contract administration. Requires Bachelor degree in business, marketing or related, plus min 5 yrs exp in licensing and/or merchandising including management exp, excellent communication skills, ability to travel. Mail resume and salary history to:

USOC

Human Resources Division
One Olympic Plaza
Colorado Springs, CO 80909

Fax: (719)632-2884

E-mail: usoc.hrmailbox@usoc.org

**Zentropy Seeks
Account Executive
in New York**

Zentropy (www.zentropy.com) a top 50 Interactive company seeks an Account Executive with 2-3 years account executive experience (at least 1 year servicing web accounts). Candidate must be able to supervise all client activity, service clients, build and maintain client relationships, create and prepare present upsell proposals, and keep abreast of current technologies and comparative content. Send resume to:

resumes@zentropy.com
Fax: (323)993-9818

**Mad Dogs Wants You
Print Production**

Mad Dogs and Englishmen is looking for a print production person. 2-3 years agency experience, preferably with a small shop. Must be detail oriented, energetic, resourceful, and have a good memory as well as a sense of humor. We are an extremely creative, fast-paced agency. Production is an important part of our process. Dog lovers a must. Target start date 7/5. Fax resume to: **Valerie Hope (212) 675-0340 or mail to 126 Fifth Ave., 12th Floor, New York, NY 10011.**

**ASSOCIATE
MARKETING MANAGER**

Fast growing company dedicated to increasing the number of Jewish teenagers and college students who travel to Israel on educational programs seeks assoc mktg mgr who can work independently to handle nat'l advertising. Resp incl oversee ad agency in development of media plans & creative matrix. 4-6 yrs exp at adv/mktg agency req'd. Res/sal reqs:

VP, Mktg, IEI
111 8th Ave., New York, NY 10011
Fax (212) 284-6917
Email:
israel_experience@cjfn.org
www.israelexperienceinc.org

**HEADHUNTER
WANTED**

Have experience in online marketing, strategic planning, account management or new media? Ready for a change? Ever think about recruitment as an entrepreneurial way of applying your skills & knowledge? One of NYC's top search & recruitment firms seeks a dynamic recruiter for their growing online division. A significant opportunity exists for management, growth & advancement.

Ada@alpertsearch.com
Alpert Executive Search, Inc
212-297-9009 Fax: 212-297-0818

ACCOUNT EXECUTIVE

For Leading Independent Hispanic Ad Agency. 3+ yrs. Exp. Ideal candidate has experience with accounts that include advertising and promotion planning, POS and collateral production, scheduling, budgeting. Organized and detail oriented. Entertainment/media accounts+. Bilingual English/Spanish. Computer skills. OC location. Fax resume in confidence to:

(949) 474-8424
ATTN: MSD

**DEDICATE YOUR
CREATIVITY TO
CLASSIFIED**

Send Us Camera Ready Art Work. Your ad will stand out from the others and get better results, if you are creative and design an ad that sells your jobs to potential employees. Call 1-800-7-ADWEEK and get the details.

ADVERTISE CALL 1-800-7-ADWEEK

**SPOT TELEVISION
BUYER POSITION
AVAILABLE - NYC**

Fast growing company in the media industry that deals with many Fortune 500 clients is seeking a buyer with 3+ years experience to work in a fast-paced buying department. The position and company offer a unique learning experience within the media industry with an opportunity for growth.

Please forward cover letter
& resume to:
Phyllis
FAX: 212-319-7194

**MEDIA PLANNER
Zimmerman & Partners
Advertising
Reston Office**

1 year Agency experience ideal, print/newspaper planning experience preferred, and Mac (Excel & Word) skills a must. Please fax cover letter and resume to:

Attn: Tammi Martray
(310) 305-6117

**Solution Marketing:
Job Corner**

F/T & P/T Positions: Mktg Assts, Mngrs & Directors w/ Pkgd Goods exp. Focus on HBA, Groc Products, E-Commerce. E-mail or fax resumes:

Solution Marketing
mktmstr@mediaone.net
(323)932-6138

**Sr Media Planner/
Buyer**

Min 6 yrs agency exp. Comprehensive knowledge of the African American market and media, including broadcast and print. Strong analytical, communication/negotiation skills. Strong attention to detail. Self motivated. We offer the support of a growing full-service, multi cultural agency; good salary and benefits for the right candidate; opportunity for growth and advancement. Please fax your resume, cover letter and salary history to:

Rob Schlieff
(323)954-9260

PR ASSOCIATE

Growing PR firm seeks associate with 3-5 years agency experience. Needs initiative, strong media relations, good writing skills and persistence. High growth opportunity and frontline responsibility for the right candidate.

Fax resume to (212) 213-9065

**REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**

HELP WANTED



We're only interested in the best!

Successful European media company is preparing a well-financed, well-marketed move into the US market. This is a rare opportunity to get in on a high-profile launch in the cutting edge arena of interactive electronic entertainment. We are looking for intelligent and fun sales professionals who bring with them a track record of success. We are based in the SF Bay Area and are hiring for positions on both coasts.

You jump to the top of the prospect list if you can lay claim to any of the following:

- ▶ A successful track record with the top consumer brands in NY and Chicago.
- ▶ A list of breakthrough programs you've developed for online clients.
- ▶ Strong marketing relationships with top Silicon Valley and/or East Coast technology clients.

We offer you a stimulating environment where you will be surrounded by a team dedicated to delivering top quality products to marketing partners and consumers. You can expect a compensation program commensurate with our expectations of you.

Please fax your resume and compensation requirements to (650) 632-4365 or email to jhoelzle@computecmedia.com

R/GA Interactive, an innovator in the fields of interactive and convergent media, is seeking new business personnel.

BUSINESS DEVELOPMENT EXECUTIVE

We are seeking a mid-level business development executive to focus on new client acquisition.

A self-motivated, strategic thinker is wanted. Strong presentation and writing skills necessary as well as a proficient knowledge of interactive technology. 2-4 years sales experience and/or 2 years experience in new media industry required.

NEW BUSINESS STRATEGIST

Individual with strong writing and strategic thinking skills is needed to work with the Business Development team to develop and produce client pitches and proposals.

We require an individual with strong writing skills & creativity, who has the ability to motivate and inspire a team.

Previous experience writing business proposals for new media or software development is required. Candidates will be required to show a portfolio of business writing.

Forward resume to:

Email: peterd@rga.com Fax: (212) 946-4014

DYNAMO NEW BUSINESS MANAGER NEEDED

New York Office of burgeoning half a billion dollar Agency network. Be an instrumental part of organic growth in Advertising, Relationship Marketing, Interactive and other integrated marketing services. Five years agency experience, as well as other business experience. New business or account management background preferred. Must have superb organizational and follow-up skills, boldness, creativity, good team worker, excellent writing skills, attention to detail and tenacity.

Join one of the most unique organizations in advertising, and become an important and valued player in the whole network. Unlimited growth potential.

Please fax resume to: 212-354-2103

MEDIA MINDS . . . LOOK NO FURTHER

NYC Flatiron District media company is searching for two new team members.

SENIOR MEDIA PLANNER

The right candidate will have a minimum of 3 years planning experience with a concentration in National TV. A strong analytical mind is necessary to help service the day-to-day media needs of a broadcast driven account. Be an integral part of the team and help our business grow!

MEDIA ACCOUNT COORDINATOR

Our next coordinator will have 1-2 years exp in media/advertising or a related internship. Strong organizational, communication and excel skills are a must. Excellent opportunity for a focused, energetic, flexible individual who is looking for the path in media planning.

TALK TO US ABOUT YOUR FUTURE.

Fax resume to HR (212) 889-0983

with salary requirements for consideration.

ADVERTISING SPACE SALES

ADWEEK DIRECTORIES has an exciting entry-level inside sales opportunity for you to sell advertising in our directories serving the advertising, marketing, traditional media, and new media industries. You must love to cold-call, be able to bring in lots of new business, deliver great customer service, and have the intelligence and imagination to work on ad programs for some of the largest and most innovative companies in the business. This is a telephone sales position, but "boiler-room" telephone reps need not apply; you must be comfortable with the smart, customer-focussed, consultative sales approach. Here's a chance to make your mark with some terrific proven products. Competitive salary, excellent commission package and benefits.

Fax resume, cover letter, and salary history to:

Harold Itzkowitz 212-536-5315

Resumes without cover letters will not be considered.

EOE

TIRED OF THE COMMUTE???

FAIRFIELD COUNTY MEDIA PLANNING OPPORTUNITY

National Media Management Company based in Norwalk is looking for a senior media strategist to lead a new brand introduction. 5-10 years in media, national planning experience a must. Salary based on skill level.

Fax resume and cover letter to:

(203) 855-8563

MEDIA BUYER—DIRECT RESPONSE

A division of a major advertising agency has an opening in our Direct Response Buying Unit. Minimum 3 years "direct" buying exper., heavy client contact, detail-oriented and needs to be a strong negotiator.

Please send or fax (212-907-7253) resumes with cover letter indicating salary history to:

TN MEDIA INC.

Human Resources Dept.

101 Park Avenue, New York, NY 10178

EOE/AA

MJ/FH/V

Classified Advertising Call Karen Sharkey at 1-800-7-ADWEEK

HELP WANTED

PUBLIC RELATIONS

Positions Available on International Healthcare Account

Management Supervisor — Ideal candidate will have 8-10 years experience. Must possess strong leadership skills and be a strategic thinker. Responsibilities include leading account team, planning, implementation and crisis management. Focus must always be on quality.

Senior Account Executive/Account Executive — Selected individual will be a strong writer with good media relations skills. Must also be a team player who is capable of managing multiple tasks. Minimum 3 years experience required.

Please send resume with salary requirements to:



Attn: Barbara
Fax: (212) 916-7685
email: bclinton@epb.com

STRATEGIC MEDIA OPPORTUNITIES

A global leader in consumer and business to business advertising, we are offering two excellent openings to strong media talent wishing to join our award-winning team in NYC on a major blue-chip account.

**ASSOCIATE MEDIA DIRECTOR
MEDIA SUPERVISOR**

Successful candidates will have demonstrated experience in heavy media and client contact, thorough understanding of TV, print, and outdoor, and solid background delivering thoughtful and creative media recommendations. Special emphasis will be placed on outstanding writing, presentational, and supervisory skills.

We are offering a highly competitive compensation and benefits package.

To apply, please fax a resume, cover letter, and salary history to:
212.886.2492 attention: Susan AW

MARKETING DIRECTOR

Join an exciting e-commerce company targeting college students. VarsityBooks.com seeks talented senior level marketing person who is an entrepreneurial, team-oriented manager with an outstanding track record of building brands. Candidates will be responsible for all aspects of building the largest college e-commerce brand, including product positioning, advertising, media, and promotions. Candidate has excellent communications and analytical skills and 7+ years of packaged goods marketing experience. An MBA is a plus.

Salary commensurate with experience.

If interested in a challenge, send resume to:

VarsityBooks.com

Marketing Human Resources

1050 Thomas Jefferson St, NW, Suite 525, Washington, D.C. 20007

Fax: 202-332-5498 E-mail: jobs@VarsityBooks.com

www.varsitybooks.com

MANAGER OF CUSTOM RESEARCH

We're looking for a seasoned researcher who is as comfortable designing scaffolding for a great study as they are in delivering a final presentation (PowerPoint skills preferred). Ideal candidate will have magazine/supplier experience designing and delivering a wide variety of custom and primary research projects, using a broad array of methodologies. Should have a minimum of 6 years experience; editorial, sales support and circulation expertise a big plus. Should be Internet savvy.

Please forward (e-mail preferred), fax or send resume with salary history to:

K. Gallant

350 Madison Ave, 8th Floor, New York, NY 10017

Fax: (212) 880-8086 E-mail: kgallant@personnel.condenast.com

CONDE NAST PUBLICATIONS, INC.

EOE M/F/H/V

**ART DIRECTOR
MARKETING COMMUNICATIONS**

Have you longed to call the shots, show your true creative talent without the endless cycle of approvals and opinions? Here's your opportunity to shine & show us what you are really capable of producing. If hired, you will be asked to create a marketing plan consisting of direct mail, sell sheets, price guides & any other printed piece that will make our company stand out from the pack. You will be given directional input & a lot of free rein. Qualifications must include: computer literacy in Quark, Photoshop & Illustrator. Print experience and know-how in hiring support staff.

Please submit resume with cover letter & samples:

Axiom Design Systems

18 W. 18 St, NY 10011, Attn: MP Ethridge.

Fax: (212) 989-3773

ADWEEK ONLINE:**FINDING THE RIGHT EMPLOYER JUST GOT A WHOLE LOT FASTER**

ADWEEK MAGAZINES Classified Online at adweek.com, the most comprehensive and most up-to-date source of advertising, marketing and media positions, has several new features that will help you streamline and target your search:

- **Instant e-mail responses.** Just by clicking on an email link that appears in many online ads, you can send your resume, cover letter, and other material in seconds to a prospective employer. And this means to confidential ads, too!
- **Visit an employer's web page.** Many online ads have a direct link to the company's website, so you can learn more about them fast.
- **Direct links to the ADWEEK MAGAZINES Archives.** Just by clicking on the company's name, subscribers to ADWEEK Online's premium services can search the Adweek, Brandweek, Mediaweek, and MC archives for news and features about an employer. The more you know, the smarter you'll search.

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In print and online, ADWEEK MAGAZINES Classified is
THE HIRE AUTHORITY

Hot Jobs

Paladin Staffing Services "Worksite" has **new postings every week** for freelance advertising and marketing jobs at top companies and agencies in NYC and suburban NJ and CT. Short or long-term, on site or off. Some temp-to-perm jobs. All skills and titles, including creative. EOE/M/F/D/V



www.paladinstaff.com

**JOBHUNTERS:
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- **Help Wanted Ads** – by job type – from all six classified regions of Adweek, Brandweek, & Mediaweek
- **Contacts** – the names and addresses you need from fully searchable databases
- **Stay Up - to - date** on current news, people moves, key industry issues, account changes

Visit our Website at: <http://www.adweek.com>

e-mail: adweek@adweek.com

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

Why are men so reluctant to talk about prostate cancer? Much like breast cancer in the 1970's, it's still not considered a subject for 'polite' conversation. As women, we've seen the benefits from lifting this wall of silence. Now it's time men took a page from our book.

Prostate cancer is a leading killer of men over 50. This year alone some 180,000 men will be diagnosed with the disease. Many thousands more have the disease and don't know it.

ARE WOMEN BETTER EQUIPPED TO DEAL WITH PROSTATE CANCER THAN MEN?

So the Cancer Research Institute and the American Cancer Society have joined together to form *The Prostate Cancer Initiative*. It's a national program designed to increase awareness among men (and women), provide patient care and fund the latest clinical research into harnessing the power of the body's immune system to fight the disease.

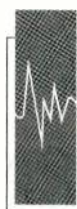
To learn more about prostate cancer, call the American Cancer Society at 1-800-ACS-2345, or write to *The Prostate Cancer Initiative*, care of Cancer Research Institute, 681 Fifth Avenue, New York, NY 10022.



Stuttering Didn't Keep Her Grounded.



Annie Glenn, wife of astronaut John Glenn,
was grounded for years by a stuttering problem.
Speech therapy and hard work turned it around.
Today she speaks with confidence, grace, and strength.
For more information on what you can do about stuttering,
write or call us toll-free.



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OF AMERICA

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3100 Walnut Grove Road, Suite 603
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Memphis, TN 38111-0749

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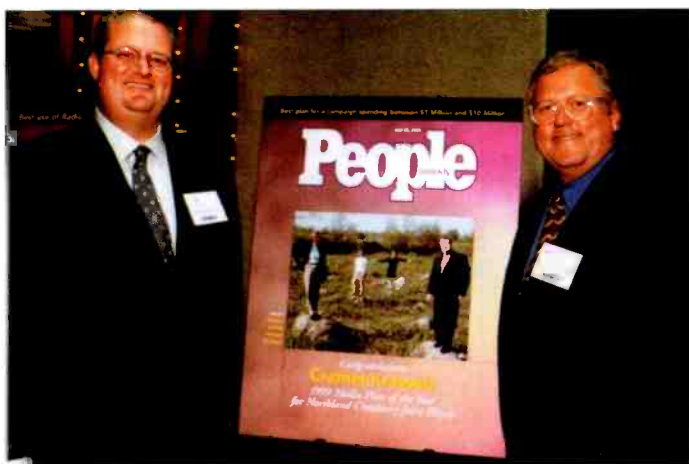
1-800-992-9392

plan

OF THE YEAR



Family portrait: *Mediaweek's* 1999 Plan of the Year awards were held May 25 at New York's Marriott Marquis hotel. The event was sponsored by *People* magazine and cosponsored by E! Entertainment Television. Agencies were honored for their media plans in 12 categories. The \$10,000 grand prize winner was Fallon McElligott, for its Lee Jeans campaign.



Greg Clausen (left) and Paul Bentley of Cramer-Krasselt, which won in two categories: best campaign spending between \$1 million and \$10 million for client Northland Cranberry Juice Blends, and best use of national television for client Master Lock



Mary Dowling (left) and Deborah Graham of the Newspaper National Network, which assisted newspaper category award-winner Saatchi & Saatchi



Jim Stafford of Thomas C. Porter & Associates, winner of the best use of local television award, with Jennifer White Lee of CPM Inc., Plan of the Year judge

Photography by Therese Kopin



(From left) Plan of the Year emcee Emme, host of E!'s *Fashion Emergency*; Dave Cassaro, executive vp of E! Entertainment TV Networks; Peter Bauer, publisher of *People*; and Bill Gloede, editor of *Mediaweek*

Magazines

BY LISA GRANATSTEIN

Crossing the Border

U.S. publishers eye new opportunities in Canada

Canada and the U.S. reached an agreement last week over split-run magazines—Canadian editions of U.S. publications—bringing closure to a long-running battle that came close to escalating into a full-blown trade war.

While U.S. publishers and Canadian advertisers are pleased, Canadian publishers are stunned by the compromise and have serious concerns about their future. American and other foreign publishers will be allowed to wholly own a startup or spin-off magazine in Canada after a one-year phase-in period (51 percent after three months). Non-Canadian publishers have been limited to 25 percent ownership.

Moreover, Canada will now permit foreign publishers to sell space in split-run editions to Canadian advertisers—beginning immediately with 12 percent of the ads, 15 percent in the second year and 18 percent in the third year—without having to add any Canadian editorial content. If a publisher wants to exceed the cap, at least half of its magazine's editorial must feature original Canadian content.

"While [the dispute] was portrayed as a cultural event, it was economic protectionism all the way," says George

Green, president of Hearst Magazines International, who also represented the Magazine Publishers of America in the negotiations. "This gives us a model that we can follow for the future."

For Hearst, the deal means the company "certainly can consider starting up one or two magazines there as soon as this is implemented," Green says. "It's certainly part of my thinking. After all, Hearst [owns] businesses in 37 countries, and Canada is not one of them."

Hearst's *Cosmopolitan* (197,685 in paid circulation) and *Good Housekeeping* (185,881) rank among the top 30 magazines in Canada,

according to the Canadian Magazine Publishers Association (*see chart*). In Canada, advertisers spend about \$408 million annually in magazines; about half of all magazines sold north of the border come from the U.S.

For the first time in 34 years, American publishers will be able to offer advertisers 100-percent-deductible ads in any Canadian edition that contains at least 80 percent unique or Canadian-oriented content. Canadian advertisers that buy space in any split-run will be able to claim a 50

percent tax deduction; no write-off was available before for split-runs.

The compromise amends Canada's two-month-old Foreign Publishers Advertising Act, which banned Canadian advertisers from buying space in foreign titles and provided for fines of up to \$165,000. The law was an attempt by Canada to do an end run around last October's World Trade Organization ruling, which concluded that Canada's 80 percent excise tax on ad revenue from split-runs and postal subsidies for Canadian titles violated world trade rules. Such protectionist moves led Time Inc. in 1995 to fold a two-year-old Cana-

dian edition of *Sports Illustrated*.

Among U.S. magazines, only Time Inc.'s 55-year-old *Time Canada* currently publishes a split-run edition with special Canadian content. While *Time Canada* had been "grandfathered" from the previous restrictions, the new deal will for the first time allow the split-run edition's advertisers to reap tax deductions. "This is liberalizing, but it's hardly free trade," says Arthur Sackler, Time Warner's vp of law and public policy.

As for relaunching an *SI* Canadian edition, Sackler said: "It's up to our business people to decide whether this compromise liberalizes the Canadian rules enough to make that worthwhile as a business proposition."

U.S. publishers say their Canadian counterparts should not feel threatened by the deal because they believe ad spending will increase, with more magazine options available to advertisers. But Canadian publishers say if there's a winner here, it's not Canada.

"Money is going to be taken out of Canadian magazines and put into split-runs; that's good for Americans—they are going to make more money—but where's the win for publishers?" demands François de Gaspé Beaubien, chairman of the political affairs committee of the CMPA and president of Telemedia Publications (publisher of *Canadian Living*, *Elle Québec* and the *Canadian TV Guide*).

The Canadian government has promised to offer its publishers subsidies to soften the deal's potential economic blow. And there's another glimmer of hope for the Canadians. Given that foreign businesses are still not permitted to purchase any Canadian magazines or publishers outright, the deal should bring new opportunities for joint ventures and other partnerships. "That's a silver lining we're going to focus on," says Gaspé de Beaubien.

Kofi Tries on Editor's Hat

Helms new *Civilization*

Add Kofi Annan to the guest list. The U.N. secretary-general joins the parade of celebrity guest editors of *Civilization* in the title's June/July issue, due on newsstands June 7.

Largest U.S. Magazines in Canada
Average Total Paid Circulation, Fall 1998

1. <i>National Geographic</i>	594,141
2. <i>Time Canada</i>	321,846
3. <i>Cosmopolitan</i>	197,685
4. <i>Women's World</i>	194,657
5. <i>Good Housekeeping</i>	185,881
6. <i>Prevention</i>	178,307
7. <i>People</i>	167,762

Source: Canadian Magazine Publishers Association



Global warning: The magazine seeks to keep the peace.

Capital Publishing CEO, Randy Jones, says that Annan approached him about guest-editing an issue of the bimonthly during last October's American Magazine Conference, where the U.N. chief addressed publishers about globalization.

freedom begins and ends with reconciliation. In a story titled "Ban the Bomb," Chinese president Jiang Zemin makes a strong case for nuclear disarmament (though he never gets around to discussing those pesky U.S. nuclear-arsenal secrets his country supposedly stole). Global financier George Soros chimes in with "Cool the Hot Money," debating Malaysia's prime minister on the issue of global capitalism.

Annan wrote the issue's introduction and "truly edited every piece," says Jones. "It really took Annan to do every piece, because it would be hard to edit significantly the president of China and Nelson Mandela. Thank God, he understands something about peacekeeping and diplomacy!"

Next up on the *Civilization* guest list is ABC's Peter Jennings, who will helm an issue themed the Vox Populi (August/September). In the following issue, Jim Barksdale, founder and CEO of Netscape, will take on cyberculture and

the future of technology. The year will finish off with *Civilization* playing host to the Dalai Lama, who will write about (surprise!) peace.

The guest-editor portion of each *Civilization* accounts for roughly 25 percent of the magazine, with the remainder featuring regular columns and departments such as "In the Stacks" (Nicholas Von Hoffman writing on various collections in the Library of Congress) and "Signs of Civilization" (quirky news items, trends and events that shape global culture).

Civilization's paid circulation grew 3.7 percent through the second half of '98, to 281,721, although newsstand sales fell 29.3 percent, according to the Audit Bureau of Circulations. Ad pages are up 16 percent year-to-date, to 133, reports the *Mediaweek Magazine Monitor*.

By November, Jones, *Civilization* editorial director Nelson Aldrich and Annan were deep into discussions about potential contributors for a globalization-theme issue.

In selecting the weighty overall topic of "How to Save Our World," Annan had an impressive Rolodex to draw upon. The secretary-general invited South African President Nelson Mandela to pen a piece about how the path to

Time's Fresh Joe, to Go

A Starbucks' pick-me-up

Beginning June 16, Starbucks customers can not only order up a cup of joe, they can read it too. *Joe* magazine, a fifty-fifty partnership between Time Inc.'s custom publishing unit and Starbucks, will make its "grande" debut with 400,000 copies distributed in more than 1,800 Starbucks across North America. The quarterly will cost \$3 and be sold exclusively at Starbucks. The next issue will hit Starbucks in September; a third is planned for November.

Joe is the first full-blown consumer title produced by Time Inc. custom publishing. The magazine takes aim at coffeehouse chatter. Along with a regular menu of poetry, essays, features and reviews, each issue will have a theme. June's issue explores trust.

With its Time Inc. pedigree, *Joe* has lured some notable contributors, including *Generation X* author Douglas Coupland (who writes on the suspicious link between graveyards and work cubicles).

Advertisers in the premiere include General Motors, Nokia and Polo Ralph Lauren.

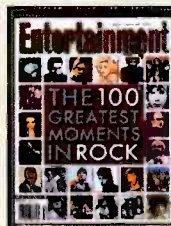
Partnering with Starbucks and its overflow-ing stores "is a beautiful thing," says David

Mediaweek Magazine Monitor

Weeklies

May 31, 1999

If you're one of the few people who still is into rock 'n roll (being facetious here), check out *EW's* 5/28 issue. It's a must read if you eschew the ubiquity of hip-hop. The magazine continues on a strong growth curve, up more than 14 percent year to date. Elsewhere, revised year-to-date '99 and '98 figures have been reported for *Sports Illustrated*.



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	31-May	122.61	1-Jun	100.91	21.50%	1,736.58	1,596.50	8.77%
Economist, The	22-May	79.84	23-May	56.75	40.69%	1,290.73	1,179.05	9.47%
Newsweek	24-May	41.30	1-Jun	44.12	-6.39%	985.43	960.88	2.55%
People ^X	7-Jun	90.10	8-Jun	73.41	22.74%	1,693.86	1,598.50	5.97%
Sports Illustrated ^R	31-May	57.50	1-Jun	66.22	-13.17%	1,137.58	1,140.14	-0.22%
Time ^E	31-May	75.33	1-Jun	45.86	64.26%	1,207.84	1,040.85	16.04%
US News & World Report	31-May	31.68	1-Jun	24.22	30.80%	805.24	758.93	6.10%
Category Total		498.36		411.49	21.11%	8,857.26	8,274.85	7.04%
ENTERTAINMENT/LEISURE								
AutoWeek	31-May	43.35	1-Jun	48.84	-11.24%	637.69	652.53	-2.27%
Entertainment Weekly ^X (Dbl. issue '98)	28-May	66.81	29-May	38.78	72.28%	763.97	667.74	14.41%
Golf World	28-May	22.11	29-May	23.90	-7.49%	588.35	677.24	-13.13%
New York	DID NOT REPORT							
New Yorker	31-May	44.45	25-May	61.87	-28.16%	708.49	766.12	-7.52%
Sporting News	31-May	19.30	1-Jun	14.92	29.36%	372.56	338.58	10.04%
Time Out New York	26-May	87.40	26-May	60.50	44.46%	1,401.75	1,181.85	18.61%
TV Guide	29-May	34.28	30-May	47.83	-28.33%	1,491.69	1,324.95	12.58%
Category Total		317.70		296.64	7.10%	5,964.50	5,609.01	6.34%
SUNDAY MAGAZINES								
Parade	30-May	9.14	31-May	6.31	44.85%	271.83	265.39	2.43%
USA Weekend	30-May	12.97	31-May	9.36	38.57%	279.81	262.06	6.77%
Category Total		22.11		15.67	41.10%	551.64	527.45	4.59%
TOTALS		838.17		723.80	15.00%	15,373.40	14,411.31	6.68%

E=ESTIMATED PAGE COUNTS; X=ONE MORE ISSUE IN 1998; R=REVISED.



Coffee break: Joe serves up stories to sip with.

Magazines

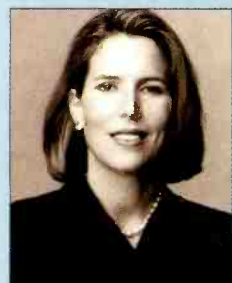
Long, president of Time Inc. media sales and marketing. "We just need to sell about three copies per store per day for about 45 days, and this will be a home run. It doesn't seem undoable, does it?"

Well, the first issue is all about "trust."

60 SECONDS WITH...

Lisa Henriques Hughes

Publisher, *Condé Nast Traveler*



Q. It's been quite a year for you, having come back to CN Traveler as publisher last month after less than a year at House & Garden.

A. It was a great year, because I left Traveler in Tom

Florio's [now *GQ* publisher] very able hands, and we finished 1998 way up. *House & Garden* had a phenomenal year too, so I had two big wins. And, several weeks after returning to Traveler, we won the National Magazine Award for General Excellence, probably one of the most thrilling moments in my career. **Q.** You must be a good packer.

A. Yeah, and now I'm getting ready for the move into the new building.... But I've been at the company for 13 years—I've worked on *Mademoiselle*, the launch of *Allure*, *Vanity Fair*, *Traveler*, *H&G* and now *Traveler* again—so I'm certainly used to moving around. The exposure to different categories makes you better at what you do.

Q. What's new with brand extensions of Traveler? **A.** Along with the Travel Channel's *Amazing Destinations* program hosted nightly by Editor in Chief Tom Wallace, we have a *Condé Nast Traveler Minute* on Bloomberg Radio starting June 7. The minute, which is hosted by our consumer news editor, Wendy Parent, will run for 27 weeks. **Q.** There are a lot of one-shot magazines taking off at Condé Nast. What's Traveler up to? **A.** We were really the first to do one of these. In the June issue we have an insert called the *Condé Nast Traveler's Business Extra*, which is in its second year. It's targeted to business travelers and is distributed in a lot of first-class lounges and on the Boston-New York-Washington shuttles. It's also distributed with *Bloomberg's Market Professional* magazine. This year we'll be doing two issues, with another one in October. **Q.** So where's your next vacation spot? **A.** Well, I'm still in the middle of reading our May Hot List issue, so when I pick one, I'll let you know.

Mediaweek Magazine Monitor



Bimonthlies

May/June 1999

The bimonthlies as a group are racking up a strong performance at the end of the first half of 1999. The majority are posting gains, several of them in the 40- to 50-percent range. Collectively, they are up nearly 10 percent. The biggest gainers include *American Heritage*, *Coastal Living*, *Country Home*, *Crayola Kids*, *Healthy Living*, *Travel & Leisure Golf*, and *Petersen's Rifle Shooter*. Also among gainers are *Traditional Home*, *Saveur*, *National Geographic Traveler*, *Mature Outlook* and *Civilization*. Note the missing winter titles. Have a good summer!

	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
American Heritage ⁸ (April Issue)	310,000	316,818	51.56	48.19	6.99%	215.23	161.44	33.32%
American Photo	250,000	251,834	No Issue			98.34	94.73	3.81%
Audubon	450,000	465,574	57.26	56.2	1.89%	179.89	180.45	-0.31%
Bride's	None	408,877	518.00	511.67	1.24%	2,157.28	1,964.54	9.81%
Civilization (June/July)	275,000	281,721	50.75	32.48	56.25%	133.29	114.96	15.94%
Coastal Living	350,000	350,000 ^c	114.68	79.86	43.60%	275.07	202.46	35.86%
Colonial Homes	500,000	524,028	43.38	31.75	36.63%	125.37	109.33	14.67%
Country Home ⁸ @@ (May+June)	1,000,000	1,056,780	185.20	109.07	69.80%	367.40	299.85	22.53%
Country Journal	None	145,182	DID NOT REPORT			66.00	64.00	3.13%
Country Living Gardener	425,000	485,230	36.05	31.68	13.79%	93.75	80.32	16.72%
Crayola Kids (June/July)	500,000	514,378	58.47	37.65	55.30%	175.78	113.23	55.24%
Custom Classic Trucks	None	112,516 ^c	46.94	47.82	-1.84%	137.98	138.45	-0.34%
Departures	315,000	388,836 ^b	130.59	125.75	3.85%	364.39	355.29	2.56%
Elle Decor ⁷ (May issue)	425,000	436,872	116.78	129.14	-9.57%	403.31	432.28	-6.70%
Garden Design ⁸ (May Issue)	375,000	376,227	60.29	73.09	-17.51%	183.37	195.9	-6.40%
Golf for Women	338,000	341,579	74.49	97.52	-23.62%	212.98	244.86	-13.02%
Healthy Living ⁸ (April/May issue)	None	235,000 ^e	50.59	29.33	72.49%	134.48	88.22	52.44%
Kit Car (May issue)	None	52,043 ^c	23.77	26.95	-11.80%	68.03	70.01	-2.83%
Mature Outlook	725,000	759,271	51.9	44.3	17.16%	167.2	142.8	17.09%
Metropolitan Home	600,000	601,958	No Issue			196.52	179.25	9.63%
Midwest Living	815,000	816,860	122.87	111.64	10.06%	339.4	339.89	-0.14%
Modern Bride (June/July Issue)	None	382,844	357.26	344.21	3.79%	1,581.21	1,547.94	2.15%
Modern Maturity ^E	20,000,000	20,534,357	47.95	40.14	19.46%	136.5	124.52	9.62%
Mother Jones	None	130,276	34.02	30.5	11.54%	89.5	84.47	5.95%
Motorcycle Cruiser (June issue)	None	61,150 ^c	48.78	38.98	25.14%	143.47	118.61	20.96%
Muscle Car Review (May issue)	None	61,298 ^c	22.45	N.A.	N.A.	64.45	N.A.	N.A.
National Geographic Traveler ⁸ @@	715,000	715,437	78.60	81	-2.96%	274.50	240.50	14.14%
Organic Gardening [#]	600,000	603,136	20.04	31.04	-35.44%	74.08	150.39	-50.74%
Petersen's Rifle Shooter (June issue)	None	56,085 ^c	27.53	10.15	171.23%	60.15	32.93	82.66%
Powder ⁷	None	103,000 ^c	No issue		N.A.	89.87	N.A.	N.A.
Saveur ⁸	330,000	331,273	79.62	63.17	26.04%	234.27	210.22	11.44%
Showboats International	50,000	52,440 ^b	No issue			274.50	283.10	-3.04%
Ski ⁸	400,000	418,332	No issue			214.96	228.02	-5.73%
Skiing ⁷	400,000	401,303	No issue			197.50	193.20	2.23%
Snowboarder ⁸	None	110,000 ^c	No issue		N.A.	248.45	N.A.	N.A.
Southern Accents	325,000	377,276	147.62	138.07	6.92%	147.62	138.07	6.92%
Sport Rider (June issue)	100,000	102,626	77.78	75.3	3.29%	157.16	158.04	-0.56%
Traditional Home	775,000	805,880	100.48	86.48	16.19%	329.99	297.75	10.83%
Travel & Leisure Golf@@	300,000	300,000 ^c	69.24	45.23	53.08%	197.83	105.47	87.57%
Walking	650,000	658,034	69.17	69.37	-0.29%	180.82	181.6	-0.43%
Women's Sports & Fitness [#]	350,000	N.A.	No issue			180.05	357.94	-49.70%
CATEGORY TOTAL	2,974.11	2,677.73			11.07%	10,971.94	10,025.03	9.45%

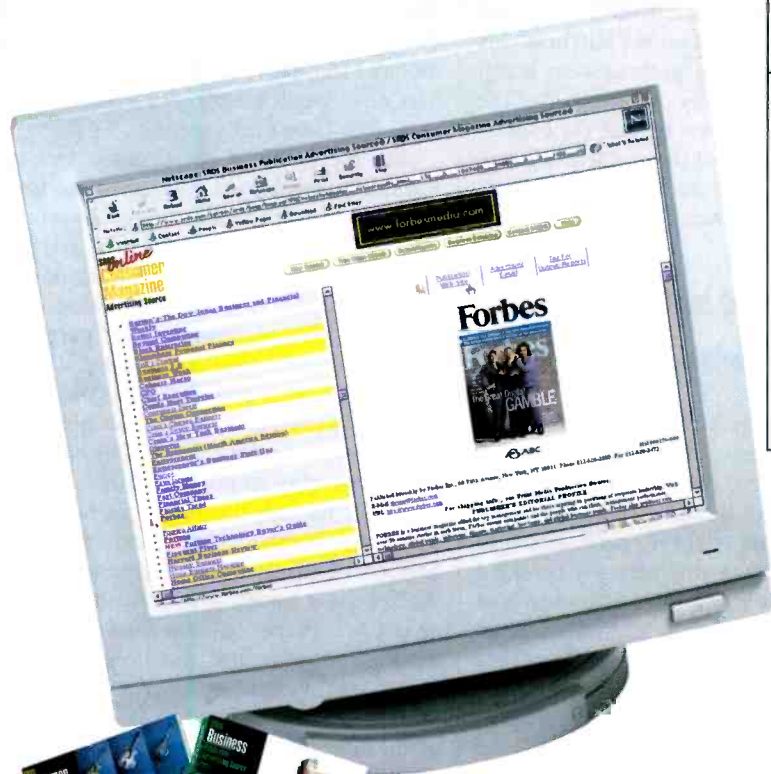
FOOTNOTES: RATE BASES ARE FOR JULY-DECEMBER 1998; ⁸ = PUBLISHED EIGHT TIMES PER YEAR; ⁷ = PUBLISHED SEVEN TIMES PER YEAR; [#] = ONE MORE ISSUE IN 1998; [#]# = TWO MORE ISSUES IN 1998; @ = ONE MORE ISSUE IN 1999; @@ = TWO MORE ISSUES IN 1999; ALL CIRCULATION FIGURES REPORTED BY AUDIT BUREAU OF CIRCULATIONS, EXCEPT ^b = CIRCULATION REPORTED BY BPA INTERNATIONAL; ^c = CIRCULATION REPORTED BY PUBLISHER; ^e = CIRCULATION ESTIMATED BY MEDIAWEEK; ^f = ESTIMATED PAGE COUNT; DBL(1) = DOUBLE ISSUE '99 VS. TWO SINGLE ISSUES '98; ^R = REVISED YTD TOTALS AFTER CORRECTIONS.

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Media Person

BY LEWIS GROSSBERGER



Prez Conference

MEDIA PERSON HAS BEEN CATCHING UP ON THE YEAR 2000 presidential election, and he's afraid he's got some bad

news for you: There's going to be one. Counting on your being busy with other matters, a horribly depressing field of candidates has already nominated itself to contend for the event scheduled 17 months from now. As usual, there are two different types: those who have been in public life so long we know them well enough to loathe them, and those we know so little that they've been able to conceal the fatal flaw that will emerge to ruin them only after they've been elected. As an intelligent strategy for the concerned citizen, apathy has never looked better.

Unavoidably, there is a front runner. His name is George W. Bush. He resides in Austin, Texas, where he is employed as a state governor. Mr. Bush has already raised a bazillion dollars and gathered the endorsements of numerous big shots in the Republican Party (of which he is a member) despite the fact that hardly anyone knows what issues he is interested in, let alone what positions he takes on them. Since money and endorsements are far more important than issues and positions, that is not considered a drawback. In fact, the longer he can avoid taking any stand, the better his chances, since fewer people will hate him. Indeed, at this point, hardly anyone outside of Texas could even pick him out of a police lineup.

While successfully practicing concealment, Mr. Bush is hard at work cramming, in case he is ever forced to come out and discuss politics. Taking private seminars with experts on all important presidential subjects, he stays up late nights memorizing data on everything from bomb dropping to seducing interns. He hopes to be ready for his final exam by the fall of 2000.

Mr. Bush is much envied by Mr. Gore, the Democrats' top dog. We are all so tired

of the current administration that the only way the vice president can win is to run under an assumed name. Even if Mr. Gore could overcome his famous stiffness, his penchant for making preposterous statements (He is not really the inventor of the Internet; Media Person is) and the conservatives' loathing for him as a leading tree hugger, he'd still be doomed by the steadfast support of the man he once said "would

Mr. Buchanan would make a great leader— of the Spanish Inquisition.

be regarded in the history books as one of our greatest presidents." That role model desperately wants Mr. Gore elected to affirm his legacy, though to date Mr. Gore has evidenced no talent for succumbing to interns. The Great One recently revealed that he has been coaching Mr. Gore on how to loosen up and enjoy himself. Though an acknowledged master of the art, Mr. Clinton faces his toughest challenge yet.

Should Mr. Gore's campaign collapse, Mr. Bradley is ready to take over, all the other Democrats having mysteriously—or perhaps the adverb should be *wisely*—fled the field. Mr. Bradley is famous for achieving the impossible three times in his life: He became an NBA star even though white, is

a learned man even though a jock and, despite achieving the first two, is incredibly boring. The last is his biggest problem as a candidate—as well as the suspicion that he has both substance and character, which totally confuses many Americans. The prospect of a debate between the stultifying Mr. Bradley and the zombie-like Mr. Gore already has TV executives worried that mass suicides could break out around the country, causing permanent drops in TV viewing and subsequent loss of advertising revenue.

Mr. Bush does not have one Mr. Bradley waiting for his stumble; he has about a dozen of them. As is customary with Republicans, each has a huge drawback. Ms. Dole's is of course Mr. Dole. The nation's best-known crusader against erectile dysfunction, he seems to be growing increasingly unstable (Could it be the Viagra?), having recently astounded everyone by announcing he would give money to his wife's opponent, Mr. McCain. A quickie divorce would appear to be Ms. Dole's only prayer.

Mr. McCain is of course a war hero or, technically speaking, a prisoner-of-war hero, and he has a Trumanesque reputation for straight talk, both of which have temporarily mesmerized the media. But if the media ever find out that he's a Republican (and a very conservative one at that) Mr. McCain's candidacy will be in trouble. Mr. Quayle is still valiantly trying to prove that he's not an imbecile, an uphill struggle at best. Mr. Alexander is close to becoming the Harold Stassen of his era. Mr. Buchanan would make a great leader—of the Spanish Inquisition. Mr. Forbes still has his late father's money going for him and little else. Mr. Bauer has no reason to live.

Although the picture is admittedly grim, there is still room for hope. With a year and a half to go, for instance, it's still possible that interplanetary travel could be perfected, allowing migration to other galaxies. So emulate Media Person: Never give in to despair!

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