

MEDIA WEEK

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NETWORK TV

The New Man at UPN

Valentine promises to appeal to middle America and avoid yuppie sitcoms

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SYNDICATION

Kings Eye All American

After signing 'Oprah' through 1999, the brothers look at 'Baywatch' and try to lure a big name to 'Squares'

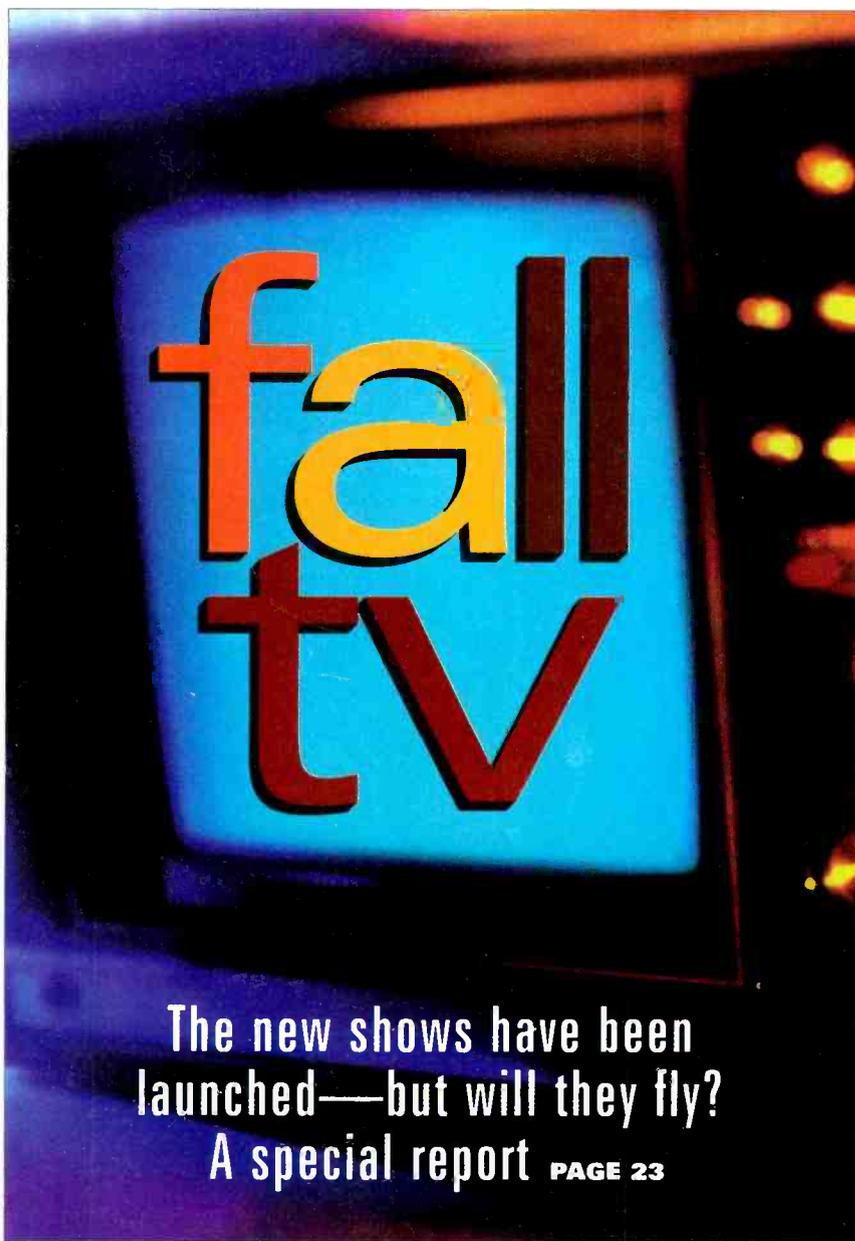
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NEWSPAPERS

The New Guard at the 'L.A. Times'

As CEO Mark Willes continues to shape up Times Mirror, its flagship newspaper is placed under new management

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The new shows have been launched—but will they fly?
A special report PAGE 23

GARRY HUNT/RETNA/STONE IMAGES

The Great Demo Drop

CNBC explores vanishing-viewer mystery PAGE 4

MARKET INDICATORS

National TV: Moving

Fourth-quarter scatter business continues to flow in at prices 20 percent above upfront. Prescription drug advertisers are active.

Net Cable: Improving

Last-minute Sept. money last week filled some inventory holes. Fourth quarter is heating up, with big-dollar deals at low CPM increases being discussed. Spenders: wines, pharmaceuticals and computers.

Spot TV: Advancing

Earlier-than-expected October, quarterly and annual bookings are fueling fast-moving spot market. Movie promotionals starting to pick up. Buys beginning for baseball play-off and World Series games.

Radio: Tight

Little p.m. drive is available. Computers, automotive continue to push spending upward, particularly in the Northeast and Pacific Northwest.

Magazines: Strong

Publishers easing into the new year are optimistic about the continued strength of drug and auto categories.



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Frog tested, critic approved!

"...the man is funny. That and... strong writing make *The Tom Show*... a comedy to watch."

Howard Rosenberg
LA TIMES

"Tom's terrific... Ed McMahon is brilliant..."

Marvin Kitman
NEWSDAY

"...the star is inherently likable."

Chuck Taylor
SEATTLE TIMES

"...hands-down, flat-out-take it to the bank—the funniest new comedy of the season."

Howard Rosenberg
LA TIMES

"It's sparkling, it's luminous, it's darn funny; it's 40 minutes of fun packed into a mere 30."

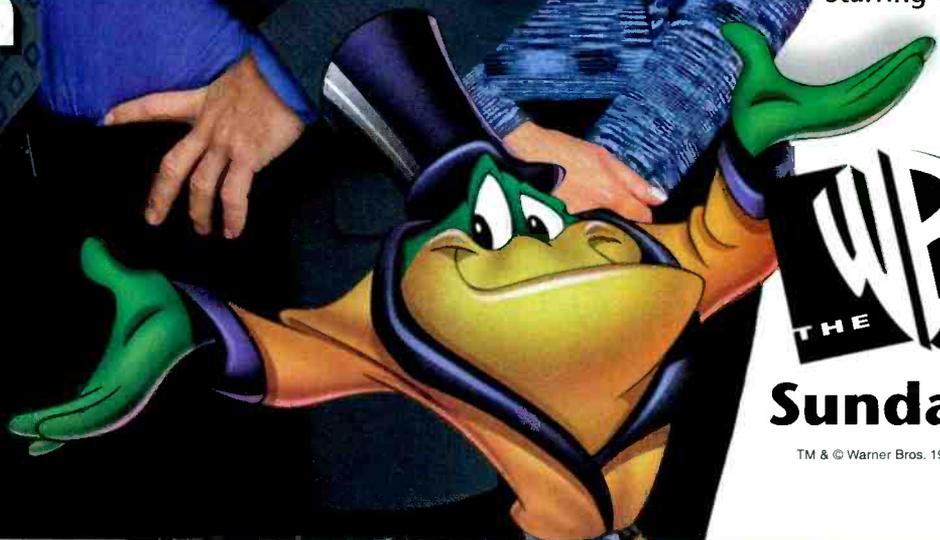
Tom Shales
WASHINGTON POST

The Tom Show

Starring Tom Arnold

Alright Already

Starring Carol Leifer



WB
THE
Sundays

TM & © Warner Bros. 1997

Laura K. Jones SEP 29 1997

AT DEADLINE

\$1.7B Deal Seen to Settle USA Networks Tiff

Seagram and Viacom are expected to announce as early as this week the resolution of their acrimonious joint ownership of USA Networks. According to sources close to both companies, the likely scenario will have Seagram buy out Viacom's 50 percent stake in USA and Sci-Fi Channel for approximately \$1.7 billion. Should that scenario occur, Greg Meidel, chairman of the Universal Television Group, would have USA Nets reporting to him, rather than directly to Universal Studios president Frank Biondi (Universal is owned by Seagram). Several sticking points reportedly are delaying announcement of the deal. For one, Seagram wants Viacom to sign a non-compete clause that would prevent Viacom from launching a competing service to the Sci-Fi Channel. Another issue is Viacom's desire to sign a long-term agreement that would force USA to continue its programming relationship with Paramount. USA Networks generates some \$600 million in annual revenue, and \$175 million in profit, according to USA sources.

BET Shareholders Fight Stock Offer

In an attempt to derail plans by BET Holdings' chairman Robert Johnson to take the corporation private, BET shareholders have filed a class-action lawsuit against the cable programming company. Both individual and institutional investors believe the \$48-per-share offer undervalues the Washington-based company, which operates Black Entertainment Television. The shareholders also protested the appointment of BET board member Delano Lewis as an independent appraiser of the offer's value. On Sept. 11, Johnson and partner Liberty Media Corp., announced their plan to buy back 6 million outstanding shares. Since the announcement, BET's shares have skyrocketed, closing last Friday at 52 7/8, which means investors are betting the \$48 bid will be raised. Johnson owns 42 percent of BET's shares; Liberty owns 22 percent.

ESPN Radio: \$40M for Baseball

ESPN Radio has bought national broadcast rights for Major League Baseball for the next five years, the network announced late last week. While ESPN would not comment on terms of the deal, sources familiar with it estimate it to be worth about \$40 million. ESPN Radio, a programming service, is distributed through ABC Radio's 375 affiliates nationwide.

Bob Rogers, Cable Pioneer, Dies

TCA Cable TV Inc., founder Bob Rogers died last Thursday at age 71 after a long bout with cancer. The Tyler, Texas-based entrepreneur was an early investor and operator in the cable industry before building TCA up to 700,000 subscribers. TCA stock rose last week on investor speculation that the company could be sold. However, the company has the first right of refusal to buy any stock that Rogers' estate chooses to sell.

BPI Communications Acquires Clios

The Clio Awards, the advertising industry's Oscars, will be sold to BPI Communications, *Mediaweek's* parent company, the business publisher announced last week. Terms of the sale were not disclosed. The award, most recently privately owned by Jim and Ellen Smyth, was founded in 1959. Clios, the most recognized international advertising award, are bestowed each spring in print, broadcast, packaging and Web-site design categories; 45 percent of the entries come from outside the United States.

TW Gives Tampa All-Day Cable News

Time Warner said last week that it will launch Bay News 9, a 24-hour cable news operation for the Tampa Bay, Fla., area, on Sept. 24. The local news channel will have a staff of more than 80 reporters, editors, anchors and producers in Pinellas, Hillsborough, Polk and Manatee counties. Time Warner has 750,000 cable subscribers in the Tampa Bay area. TW also has local operations in several of its cable clusters.

Owners Won't Bench Court TV

Despite media reports last week Court TV's ownership for the short-term, will not change, according to one source close to the negotiations. Executives from Court TV's three owners—Liberty Media, Time Warner and NBC—met last Friday to discuss ways to resolve financial disputes, but no discussions came up about changing the ownership status, said the source.

Clarification: In a Sept. 15 story about Fox Kids Worldwide's assumption of the Family Channel, a photo of the *Mighty Morphin Power Rangers* show was incorrectly used. Family Channel does not intend to carry Power Rangers programming. Also, the Family Channel Seal of Quality program—though temporarily discontinued as it has appeared in *USA Today*—will continue in other applications.

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MEDIA WIRE

CBS Radio to Acquire American Radio for \$2.6 Bil

CBS Radio last Friday announced an agreement to acquire American Radio Systems for \$2.6 billion, or 14.9 times cash flow, making CBS the largest group broadcaster in the country. The addition of ARS' 98 radio stations will give Westinghouse-owned CBS Radio a total of 175 stations with estimated gross revenue of \$1.4 billion. Under terms of the deal, CBS will pay shareholders \$44 per share or \$1.6 billion in cash and assume \$1 billion in debt. Completion of the deal hinged on Westinghouse completing the \$2.6 billion sale of its Thermo King refrigeration unit last week, which will finance the acquisition. Industry analysts speculate that this deal may lead government regulators to further debate the tidal wave of consolidation in the radio and TV industries. However, under current ownership laws, CBS expects to have to shed only one station each in Boston and Baltimore to stay within the eight-stations-per-market limit. Following the 1996 merger of CBS Radio and Infinity Broadcasting, the combined group's station holdings were confined to top 16 markets in the U.S.; the ARS stations will broaden CBS Radio's holdings from the 17th- to 50th. —Michael Freeman

Fox Scores with 'Party'; 'Dumb & Dumber' Ups Turner

Fox Broadcasting and Turner Entertainment Networks charged to the top of the ratings last week. Fox continued its impressive premiere period with *Party of Five* scoring its highest season-premiere viewership in its four seasons. On Wednesday, Sept. 17, *Party of Five*, which has received critical acclaim but less-than-desired ratings, was watched by 13.1 million viewers, which translated to a 9.0 rating/14 share, according to Nielsen Media Research. *Party of Five's* premiere outperformed the series' season average for the 1996-97 season by 25 percent in adults 18-49 and by 20 percent in households. *Party of Five* benefited from the lead-in of the new season's second episode of *Beverly Hills, 90210*, which was watched (continued on page 6)

CNBC Seeks Lost Viewers

Asks Nielsen to recheck demos for 3rd quarter

CABLE TV / By Michael Bürgi

CNBC either is losing viewers or Nielsen Media Research has a methodological research problem with a client. According to CNBC president Bill Bolster and research consultant Howard Schimmel, the number of households watching CNBC during the day (8 a.m.—7:30 p.m.) jumped 23 percent during third quarter. But during the same period, Nielsen reported that viewers per thousand viewing households (VPVH) declined at an alarming rate.

For example, CNBC saw a 12 percent drop in third-quarter adult 25-54 VPVHs compared to an average VPVH estimate from first-quarter 1994 through second-quarter 1997. Using the same time comparison, men 35-64 VPVHs plummeted 23 percent. In adults 18+ VPVHs, CNBC for the first time dropped below 1,000, meaning that the numbers would show that less than one viewer per thousand viewing homes was watching CNBC.

It's a seemingly illogical trend that is very difficult to explain, but Bolster is certainly both worried and frustrated. "The magnitude of the problem is this: We recently sent out our new upfront rate cards," explained Bolster, who plans to visit agencies this week to discuss the problem. "Between third and fourth quarter, we're talking about \$5 million to \$10 million in business-news revenue at stake. This has been a record quarter for CNBC's business news. We've even bumped up against 300,000 homes."

CNBC contacted Nielsen about its concerns over the demographic no-show more than a month ago. Bolster said he received word from Nielsen on Aug. 28 that it would need four to six weeks to look into the problem. "I understand what's going on at Nielsen: They built a system years ago designed to serve three networks, not 50."

Nielsen representative Jack Loftus said the

company hopes to today have the first wave of data that digs deeper into the sample sizes for CNBC. But he cautioned that "this may not result in any higher numbers for [CNBC]."

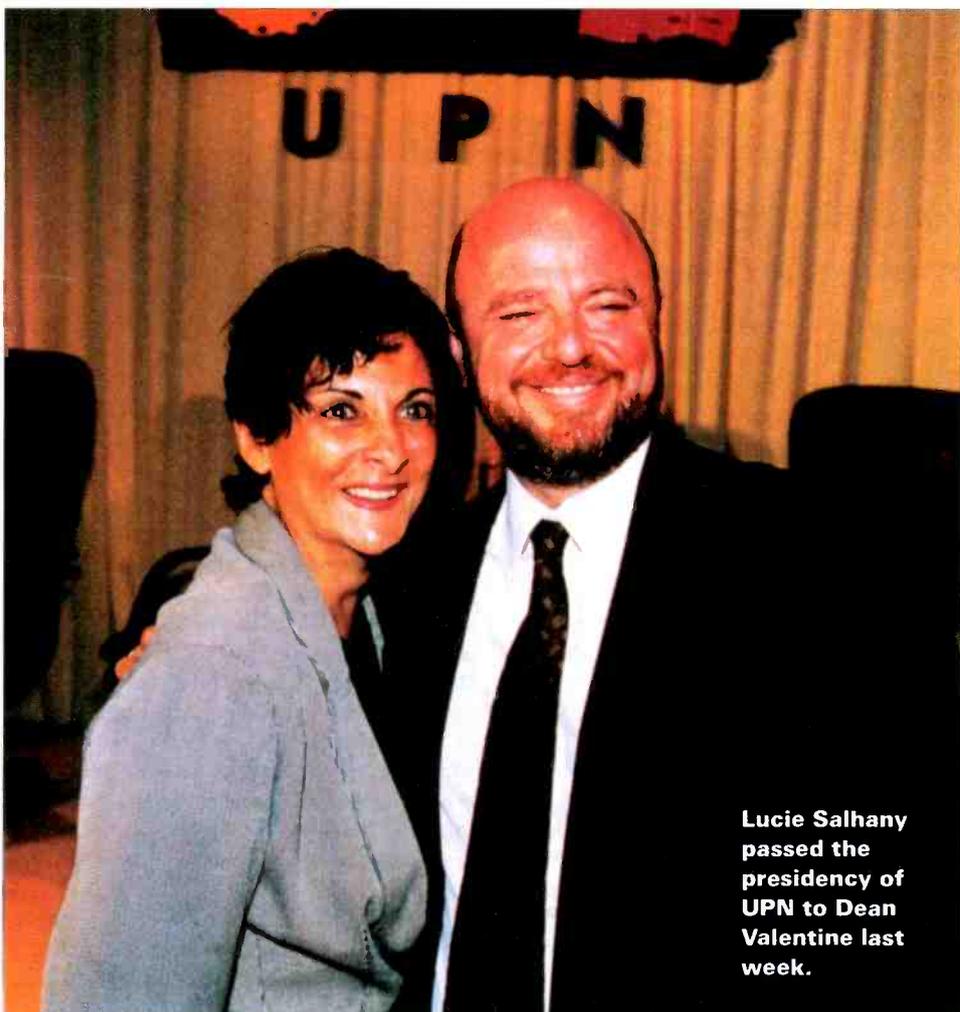
No one seems able at this point to say why this is happening. One possible explanation: Those Nielsen meter homes that tune into CNBC are neglecting to punch in their identification into the system. But if that's the case, it speaks to a certain passivity among CNBC viewers. That's a scenario Bolster seems unwilling to accept. "This happened to us—bingo!" said Bolster, which indicates to him there is a strong likelihood something could be suspect in the Nielsen numbers. "And John Dimling [president of Nielsen] said people could be turning us on but not registering."

That's why Bolster and Co. will begin visiting agencies this week. He hopes he can get agencies to post CNBC numbers based on households rather than the missing demos. "We're not indicting them [Nielsen] until we see the data," said Schimmel.

Loftus said that because CNBC's sample size is so small, "their bounce can be much bigger." Bounce, in research terms, is a slang that refers to variance up or down in numbers. "Daytime delivers really low numbers" for CNBC, he said.

Yet Schimmel points out that daytime should be one of the more stable dayparts for Nielsen to measure. "This is when CNBC gets some of its biggest ratings, between 10 a.m. and 5 p.m.," he said. "If this were going on at a time when our ratings are very low, it could raise more questions."

One other question remains: Why haven't other networks seen the same anomalies pop up? Schimmel ran numbers on several other networks, including MTV, BET and ESPN2 (none of which compete directly with CNBC) and found that none except CNBC has seen their persons 2+ VPVHs drop below 1,000 since the first quarter of 1994. ■



Lucie Salhany passed the presidency of UPN to Dean Valentine last week.

CRAIG MATHEW/UPN

Meet the Public Valentine

A behind-the-scenes programmer tries on his public face

NETWORK TV / By Betsy Sharkey

Dean Valentine was sitting on the terrace outside his new and extremely bare office at United Paramount Network in West Los Angeles last Thursday, relishing a cigar and reflecting on the fact that just two days earlier he was officially put in charge of running the 3-year-old network. The new 42-year-old UPN president/CEO, who was formerly president of television and president of television animation for the Walt Disney Co., admits that like most studio executives who develop and produce prime-time shows, he has long believed he could run a network better than the guys who do it. "It's the built-in arrogance of any Hollywood executive," he said. "I'd be lying if I didn't admit to the same weakness."

Valentine was not, he says emphatically, unhappy at Disney. The gig with animation had been particularly seductive (*see related story, page 40*). "Animation is addictive," he said. "You get bitten by the bug. It happened

to Jeffrey [Katzenberg, now a partner in DreamWorks/SKG] and it happened to me."

He was attracted, however, by the potential that UPN offered. "The largest psychic shift is having been at a place that is vast, with 1,500 people you're responsible for and the world's best studio infrastructure and then going to a tiny little network like us; there is a huge shift in scale. But here you can have an enormous impact in a short period of time."

So what's he going to do? Though Valentine intends to make changes, the reality is that in terms of programming, it will likely be next fall before his imprint will be felt. "I'm inheriting something that is solid and good," said Valentine. At the same time, he said the season-premiere numbers were good, not great, and, "I'm not a settling kind of guy."

"I'll be meeting with people here, listening to their vision, telling them about my vision. Hopefully it will be a shared one," said Valentine. "I don't think the way to reward people

who have been in there doing the hard work of launching this network is to fire them."

Longer-term, Valentine has his eye on what he calls the "fly-overs." These are the viewers in the heartland of the country, people who tuned in and stayed for some of Valentine's own personal favorites on the prime-time lineup: *Home Improvement* (ABC), which was developed at Disney during his tenure; and several, non-Disney shows, among them *Roseanne* (ABC), *Married...With Children* (Fox) and *The Simpsons* (Fox). The common thread was that the shows spoke to working-class America. Valentine will not, he said, make "yuppie" comedies.

"I've watched all the pilots for the new season and it struck me how much opportunity there was for an aggressive young network to gain an audience, because there are so many audiences out there who are underserved, and there was so much sameness in what I saw," said Valentine. "I thought, this could work."

"Essentially I see a network as a match-maker," said Valentine. "You get people who have a great creative point of view to create shows, and then you find an audience to embrace it. Our job is to make sure we let one know about the other."

As such, near the top of Valentine's agenda is marketing and promotion. Coming from Disney, he certainly has a few blueprints handy on how to grease those wheels. One thing he is going to have to deal with is self-promotion. At Disney, Valentine was very much a behind-the-scenes executive; he was the power behind the shows, but he was not a front man for them. At UPN, he will be living under the unrelenting scrutiny of the press and the affiliates. This, he said, would not bother him. "I discovered at Disney at some point the hidden ham in me. When I had to speak publicly, I sort of liked it. Clearly, there is a large difference between speaking within a company, and here, I'm facing the world. Public life will be an increasingly large part of my job, and I can't say I'm not looking forward to it."

His days have quickly become a blur of meetings with everyone on the UPN staff. He roams the halls when there's a spare moment, sitting down with those who produce UPN shows. He also is making his wish list of the top names he would like to see making shows for UPN. And over the next two months, Valentine intends to speak with every one of the 180-plus affiliates. "We live by the kindness of affiliates," he said.

He does need to get to know the station people. But, as one network veteran who would not speak for attribution put it: "Dean's got a good reputation as a programmer. And he's a no-bullshit guy. If he can move the needle on the ratings, they'll wait to get to know him." ■

MEDIA WIRE

by 13.7 million viewers and hit a 9.7/16 in total households. These two shows propelled Fox to beat ABC, CBS and NBC in head-to-head competition in total households, adults 18-49 and adults 18-34.

Fox's second week of new show *Ally McBeal* dropped 8 percent in households from its premiere because it faced competition from CBS premiering its night of comedies. However, Fox execs were encouraged that despite the HH drop, *Ally McBeal* gained in core demos, including a 12 percent gain in women 18-34.

Meanwhile, Turner Broadcasting's TNT and TBS Superstation scored huge ratings on Sunday Sept. 14, thanks to two idiots and a football game. TNT's coverage of the Jets-Patriots game that night drew 6.7 million homes, while TBS' premiere of *Dumb & Dumber* delivered another 4.7 million homes in its first run, according to Steven Heyer, president of worldwide sales, marketing, distribution and international networks. That combined delivery beat the delivery of all broadcast nets save CBS, which brought in 12.6 million viewers. The NFL game alone outdelivered ABC and NBC's viewers, which respectively drew 5.6 million and 6.2 million viewers. —Richard Katz with Michael Bürgi

'Forbes' Goes Global in March With 'Business & Finance'

Forbes will announce today its plan to spin off an international edition, *Forbes Global Business & Finance*, in March. The English-language monthly will include original stories about global business and articles from the U.S. edition that have been re-edited for the new audience. Former *Forbes* managing editor Lawrence Minard will serve as editor-in-chief.

The book's initial rate base will be 50,000; its cover price will be \$4.95. Printed in America, the new magazine will be distributed in Europe, Asia, Latin America, the Middle East and Africa. *Forbes* plans to advertise the book internationally and launch a direct-mail effort.

Separately, *Forbes* publisher Jeffrey Cunningham has been promoted to Group Publisher of *Forbes* and its special-interest titles, including *Beyond Computing*. (continued on page 8)

The Kings Are on a Roll

With Oprah signed, company looks at All American—and Jim Carrey

SYNDICATION / By Michael Freeman

King World Productions, long a dominant force in syndication with such fare as *Oprah*, *Jeopardy* and *Wheel of Fortune*, may be about to get a lot more dominant. KWP is reviewing the books of All American Television, the syndicator behind the internationally popular *Baywatch* that also owns the Mark Goodson game show library, according to Michael King, president and CEO. All American went up for sale last week. And according to TV station executives, KWP is trying the lure the actor Jim Carrey into the center box once occupied by the late Paul Lynde on its new production of *Hollywood Squares*.

The activity at King World caps a week of extraordinarily good news: Oprah Winfrey agreed to continue her show through 1999; KWP settled a lawsuit with Columbia TriStar Television that had been holding up the relaunch of *Hollywood Squares*; and 11 of the 14 CBS owned-and-operated stations signed on for the fall, 1998 launch of *Hollywood Squares*.

"We're going to have [King World COO] Jules Haimovitz and [CFO] Steve Locasio look at the books, but it's hard to say how interested we are until we look the financials over," said Michael King. "Although All American is on the block, we could just seek to do a strategic alliance with them or someone who buys them."

All American, valued at between \$280 million and \$320 million by analysts, is priced at a figure King World could easily absorb. KWP has an estimated \$725 million in cash reserves and strong lines of credit. However, KWP chairman Roger King said, "There is little of anything that we're interested in" with All American.

The three-year deal on *Hollywood Squares* with the CBS O&Os, which account for 30 percent U.S. coverage, is said by station reps to be priced at "Wheel- and Jeopardy-like prices" in major markets—\$100,000 a week in New York and Los Angeles.

Carrey's agent did not respond to inquiries about the actor's interest in *Hollywood Squares*. A KWP spokesman declined to comment. ■

CBS' Pricey PGA Pitch

Net seeks \$2.4mil/year from 8 sponsors for Grand Slam tourney

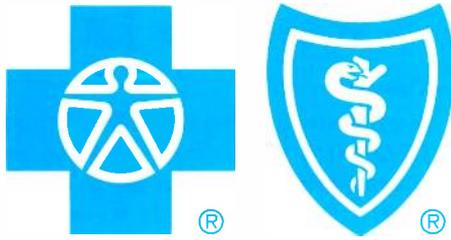
TV SPORTS / By Langdon Brockington

CBIS is seeking just eight advertisers for the 1998 and 1999 PGA Championship, offering sponsorship packages of \$2.4 million annually. Companies in talks with the net include: MasterCard, General Motors, Nike, IBM, Titleist and Ernst & Young, sources said. Besides category exclusivity, a sponsor will obtain 10 30-second spots on each Saturday-Sunday broadcast, sources said. Additionally, the two-year sponsorship packages include several spots on a new PGA Championship preview special and on the network's Thursday-Friday late-night highlights show (airing after *Letterman*). Sponsors also will receive a presence on the tournament's Web site and the right to use the event's logo in marketing efforts.

This is the first time that CBS, which has televised the PGA Championship since 1991, has tried to sell the event to a select number of advertisers. By selling the Grand Slam tournament this way, CBS is seeking to "lift the status"

of an event that it considers to be "premium," maintained one industry observer. Whether the network can snag a pricey \$2.4 million annually from each of eight sponsors remains to be seen. Still, advertiser interest in golf is vigorous these days—driven, in part, by the "Tiger" (Woods) factor.

But, added another source, the PGA takes place "in the dog days of August"—when TV viewership typically is down. However, ratings for the 1997 PGA leaped nearly 50 percent from the previous year, to a two-day average of 5.0. CBS' plan for the PGA gives sponsors a competitor-free environment. Furthermore, CBS expects to reduce the commercial load to produce a less-cluttered broadcast. "Our feeling is that this is an opportunity for an advertiser to own a major (event) exclusively," said Scott McGraw, vp of sports sales at CBS, which holds TV rights through 2005. "You've only got four majors out there, and this is a tournament you know Tiger is going to play." ■



Mass appeal.



Mass appeal.



Mass appeal.



Mass appeal.

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MEDIA WIRE

Cunningham will also run the company's conference division. —Jeff Gremillion

'Civilization' to Publish With Big-Name Guest Editors

Capital Publishing has tipped its hand regarding plans for *Civilization*, the highly praised bimonthly the company acquired nearly a year ago. Nelson Aldrich, editor of the company's lifestyle/service book for philanthropists, *American Benefactor*, will also oversee *Civilization*—with the help of a series of "guest editors"—said Capital president Randall Jones. Jones conducted an extensive search for an editor before settling on Aldrich and the alternating-editor plan. The company hasn't said when the new editorial structure will take effect or who the first guest editor will be, but a spokesperson mentioned Martin Scorsese, Nelson Mandela and Oprah Winfrey. Scorsese has signed on. The first guest-edited issue will appear in March. Hearst's *Marie Claire* will also employ the guest-editor gimmick soon. Actress Gwyneth Paltrow has taken the reigns of the monthly's January issue.

—Jeff Gremillion

Timothy Joyce, MRI Founder, Dies at 63 After Long Illness

Timothy Joyce, one of the world's foremost authorities on media research, died on Sept. 13 in Manhattan after a long illness. He was 63.

A native of England and a member of the Market Research Council's Hall of Fame, Joyce developed research systems and techniques that in many cases are still the worldwide standard. He founded the U.S. company Mediamark Research Inc. (MRI) in 1979. Previously, he served as director of the British Research Bureau and as media director of J. Walter Thompson in London. At the time of his death, Joyce was vice chairman of the research firm Roper Starch Worldwide.

A memorial service has been scheduled for Sept. 25 in New York at the McGraw-Hill auditorium, 1221 Avenue of the Americas. The service will begin at 4 p.m.

—Jeff Gremillion

Hands-on at Times Mirror

Amid management shuffle, Willes becomes L.A. Times' publisher

NEWSPAPERS / By John Consoli

The decision by Times Mirror chairman, president and CEO Mark Willes to assume the additional role of publisher of the company's flagship *Los Angeles Times* was made to ensure the least amount of disruption in the wake of Richard Schlosberg III's Oct. 1 departure, corporate officials say. With the strategic direction for the *Times*' revamp established and with various editorial enhancements under way, Willes reportedly did not want to bring in a new publisher who

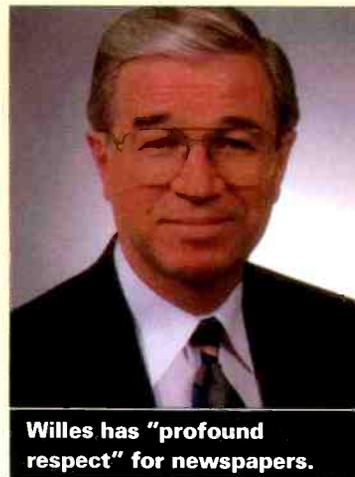
taking on the title of *Times* publisher, he will not be involved in the paper's day-to-day operations. That will be Donald Wright's responsibility. Wright, 63, senior vp in charge of Times Mirror's Eastern newspapers, was named to the new position of president and CEO of the *Times*. Previously, the publisher of the *Times* had also served in those capacities.

Whether Willes will have an impact on the *Times* as its new publisher remains to be seen. But he's on record as being committed to newspapers. "Newspapers—particularly the

TIMES MIRROR'S MAJOR NEWSPAPERS

	Daily Circ.
Los Angeles Times	1,068,812
Newsday (Long Island, N.Y.)	559,233
Baltimore Sun	326,636
Hartford (Conn.) Courant	217,759
Allentown (Pa.) Morning Call	130,102
Stamford (Conn.) Advocate	28,357
Greenwich (Conn.) Time	12,887

Source: Audit Bureau of Circulations, March 1997



Willes has "profound respect" for newspapers.

would be required to implement a plan that he or she did not participate in drawing up.

Willes' new responsibilities are not an interim move, corporate representative Martha Goldstein said. Willes has made it clear that he plans to hold the publisher title on a permanent basis. And whether the explanation Schlosberg, 53, gave for his "retirement"—to spend more time with his family—is the real reason for his leaving is unclear. Both Schlosberg and Times Mirror management insist that's the case.

Some suggest that the 56-year-old Willes is using Schlosberg's departure to "fill out his résumé." Willes came to Times Mirror from cereal maker General Mills Inc., where he served as vice chairman. Before that, he served in several executive capacities with the Federal Reserve System. He has no hands-on experience running a newspaper.

Now he'll get it—sort of. While Willes is

Times—are at the heart of who we are as a company, and I have a profound respect for the role that newspapers play in our society," he said.

Willes has said he would not have been able to take on the publisher's role without Wright's help. Willes plans to concentrate on strategic planning and policy issues.

The impact Willes has made on Times Mirror in his two-and-a-half-year tenure is nothing short of remarkable. To be sure, closing *New York Newsday* and the 85-year-old *Baltimore Evening Sun* in 1995 were not popular moves within journalistic circles. But the fact was that *Newsday* had lost \$100 million in its 10-year existence and the *Evening Sun*'s circ had declined steadily since 1987, plummeting to only 86,000 compared to the a.m. *Sun*'s all-time high of 264,000.

Add to this scenario the steady process of selling off many of Times Mirror's non-news-

paper properties, and the result has been a turnaround in corporate profits that herald the chain as a bright light among financial analysts. Times Mirror stock has climbed from \$17 per share in the spring of 1995, just prior to the *New York Newsday* closing, to \$55.75 per share on Sept. 16. Meanwhile, overall profits for the chain's newspapers in 1996 rose by 47 percent from the previous year, and income from continuing operations for Times Mirror rose by 80 percent.

This year also started with a bang—Times Mirror in the first quarter reported a net income increase of 74 percent and the newspaper group reported an uptick in operating profit of 81 percent.

And the *Times*, which for a period of time had reported steady circulation declines, showed a 47,691 daily circulation increase during the Audit Bureau of Circulations reporting period ending March 1997.

Meanwhile, Schlosberg's "retirement" has allowed Times Mirror to reward a few of its East Coast newspaper executives. Mary Junck, who in 1994 became publisher and CEO at the *Baltimore Sun*, and who in the spring of 1996 was named a corporate vice president, was promoted to fill Wright's post as president of the chain's Eastern newspapers. Considered a rising star in the Times Mirror family, Junck at one time was among a fistful of women publishers in the nation's Top 50 newspapers.

But rather than relocate to Los Angeles where Wright was based, Junck will remain in Baltimore. Replacing her at the *Sun* is Michael Waller, 56, who leaves his post as publisher and CEO of the *Hartford Courant*. Succeeding Waller in Hartford is Marty Petty, most recently the *Courant's* senior vice president and general manager.

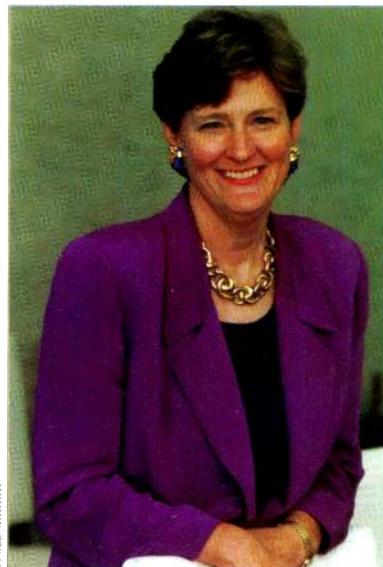
Waller does leave some problems behind at the *Courant*, where editor David Barrett recently resigned rather than be demoted. The *Courant* faces intense competition from an assortment of surrounding dailies and its circulation has been in decline for several years.

On top of that, Petty, reportedly has been in favor of more "communication" between the business and editorial departments, leading to fears by some reporters that Barrett's departure could lead to an erosion of the separation between the advertising and news

departments. Petty has insisted it is possible to have an open dialogue between departments without compromising editorial integrity.

While some *Courant* reporters believe Barrett was made the fall guy for the problems of other departments, and others think he was demoted in conjunction with the changes at Times Mirror corporate, this was denied by both Waller and

headquarters officials. Waller said he was offered for the first time the job in Baltimore on Sept. 10, after he had expressed his desire to demote Barrett. But the troubles at the *Courant* will have to go on the back burner while moves are made to put a new shine on Times Mirror's flagship.



Rising star: Mary Junck will oversee TM's Eastern empire.

A relaunched 'Los Angeles Times' magazine will focus on Southern California.

- a relaunched *L.A. Times Magazine*, with stronger Southern California focus, and
- a new weekly Health section.

John Consoli is a freelance writer and former executive editor of Editor & Publisher magazine.

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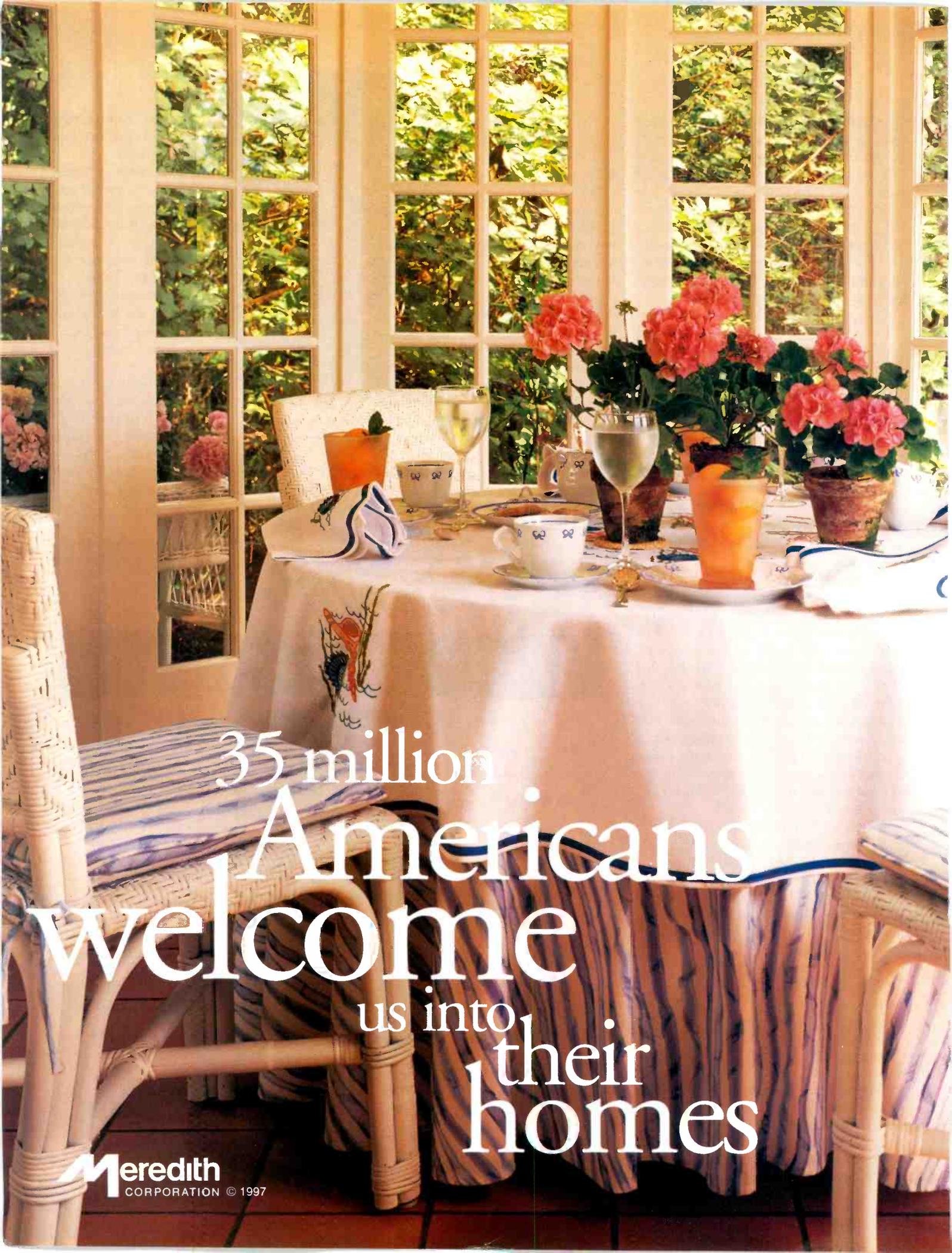
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TV SPORTS

By Langdon Brockinton

NBA's Northern Exposure Gets Air

With 4 advertisers on board, 'one-stop shopping' puts Canadian hoopsters in a league of their own

For National Basketball Association games this season on TSN, Canada's national sports cable network, NBA Canada has opted to sell all the commercial time itself—a rare undertaking by a major pro sports league.

Among the first companies to cut deals with NBA Canada for the TSN telecasts are Gatorade, Champion, Warner-Lambert and Labatt Breweries of Canada. Other agreements with several automakers and athletic shoe marketers are imminent, said Ken Derrett, NBA Canada's managing director. This ad action follows last May's signing of an NBA-TSN rights deal for three years that tips off this season. "We want to provide a one-stop shopping service," Derrett said, responding to why the NBA has decided to sell all the inventory itself. "We think that, long-term, we can build stronger partnerships this way. We can get all of an advertiser's marketing needs met."

The NBA is also the sole national ad seller for its new women's pro hoops league, the WNBA, which just concluded its inaugural season. Otherwise, no other major pro sports league sells all the commercial load for any of its TV rights contracts. (You may recall that the short-lived Baseball Network, which sold ad time for broadcast television's Major League Baseball games, was a joint venture of MLB, ABC and NBC.)

Whether NBA Canada will move its entire inventory load remains to be seen. The deals just signed are season-long commitments. A season-long buy consisting of one 30-second spot per game carries an \$80,000-\$95,000 price tag.

For the 1997-98 campaign, TSN plans to televise 26 regular-season games—on Friday nights—and a minimum of 12 playoff matchups. While TSN will produce eight of the 26 regular-season broadcasts, the remainder will be TNT feeds.

Besides airing half-hour pregame and postgame shows, TSN also will telecast a new



half-hour weekly NBA "magazine" series. "We're working aggressively on that series right now," noted Derrett, adding that the show's name and night of airing have yet to be determined. Besides focusing on the NBA, including the two Canadian franchises (the Toronto Raptors and the Vancouver Grizzlies), the series

will showcase the Canadian national teams and the country's "student teams," while also examining promising Canadian collegiate players.

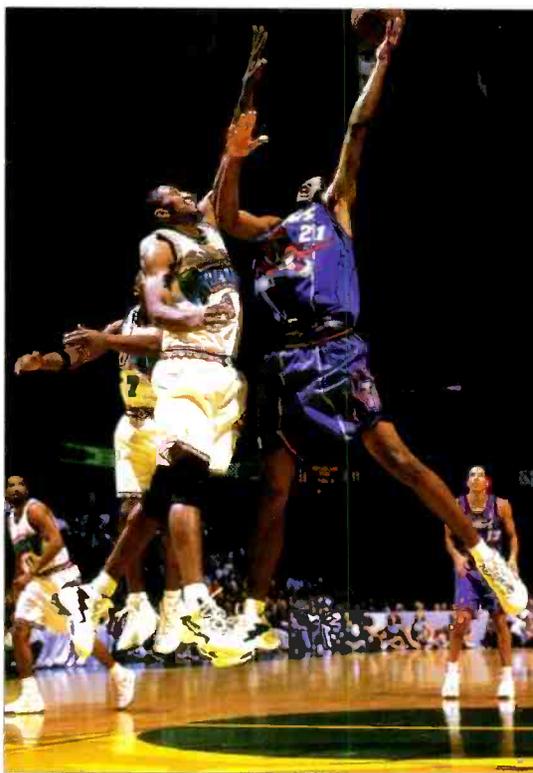
TSN is scheduled to commence its pre-season coverage by televising the McDonald's

of NBA programming will air—up from 106 two years ago. Canadian national broadcaster CTV is entering the final season of a three-year contract with the league.

The Professional Bowlers Association,

seeking to reinvigorate the sport on television, last October hired the Marquee Group to manage the PBA's television, marketing and sponsorship endeavors. Consequently, one of Marquee's initial efforts is to seek a title sponsor for the Professional Bowlers Tour. The New York City-based sports marketer, which has just begun to approach advertisers, is offering an entitlement package that includes nine events on CBS and 16 on ESPN. Cost of the sponsorship? Cliff Kaplan, vp of sales at Marquee, isn't saying.

Meantime, Marquee also has begun pitching specific tour-event sponsorships, striking deals with Mobil One motor oil and bowling ball manufacturers Ebonite, Columbia 300 and AMF. According to Kaplan: Ebonite has agreed to be title sponsor of four tournaments this fall on ESPN; Columbia has signed a three-year deal, agreeing to entitle a first-quarter event each year, beginning in 1998, on ESPN; AMF has a deal to be title sponsor of the 1998 Japan Cup on ESPN; and Mobil has made its first PBA Tour pact, signing on as title sponsor for an event airing later this year. As part of a time-buy deal, Marquee is handling ad sales for the nine events airing on CBS next spring. CBS, of course, is the new broadcast kingpin for the PBA, whose longtime partner had been ABC. Among elements offered in the sponsorship packages: fan interactive contests and on-site signage opportunities, possibly including "virtual" signage.



ANDY HANTINHA PHOTOS

Canadian clubs: Raptors' Shareef Abdur-Rahim, Grizzlies' Marcus Camby

Championships, programming games from Paris on Oct. 17 and 18. At the tournament, Michael Jordan and his Chicago Bulls will represent the NBA as it goes against the respective champions from the European, South American, Spanish, Italian and French leagues.

Throughout Canada this season, 250 hours

Raycom Sports has acquired rights to own and operate four LPGA events—the Tournament of Champions, the Michelob Light Classic, the Fieldcrest Cannon Classic and the Longs Drugs Challenge. Besides running the tournaments, the Charlotte, N.C.-based sports marketer also would sell sponsorships and broaden TV coverage, according to Ray Warren, Raycom's president and COO. ■



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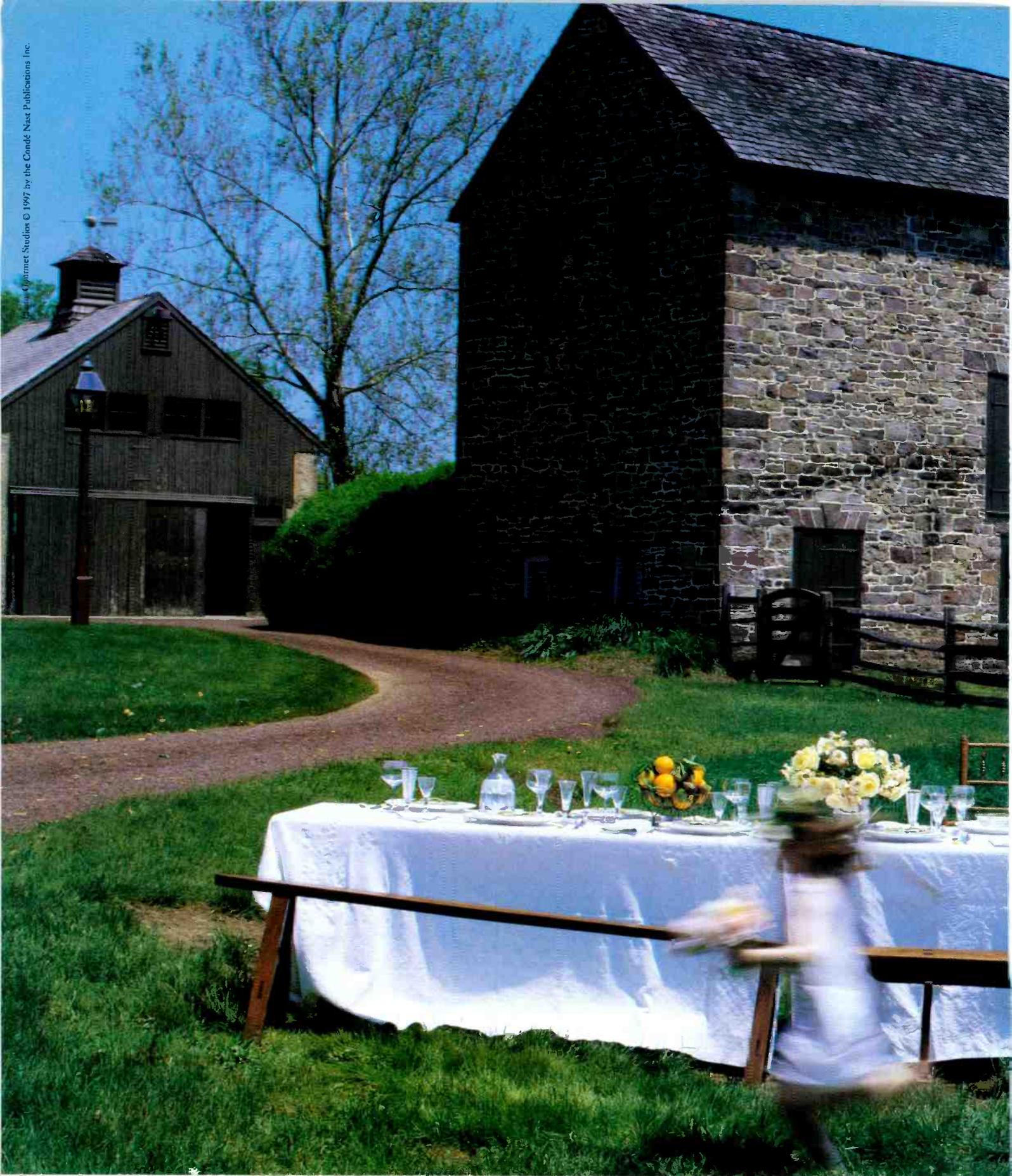
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LETTERS

Going Up in a Down Market

In "Women's Books Lose Circ" (*Mediaweek*, Sept. 1), Jeff Gremillion paints a grim picture for all women's magazines in terms of circulation, when in fact, there is one women's fashion/beauty magazine that continues to thrive—*Elle*. According to ABC, *Elle's* circulation is up 3.1 percent for the first six months of the year, and although *Mediaweek* may not have considered this "substantial," it is significant given the decreases seen by the other women's magazines. When you analyze newsstand sales over the last five years, *Elle* is the only fashion magazine to consistently experience increases each year, for a total increase of 21 percent. And, with the September 1997 issue, *Elle* has raised its rate base from 875,000 to 900,000—a testament to *Elle's* phenomenal demand. Our growing audience is a solid indication that *Elle* meets its readers needs. As we are committed to delivering the quality magazine our readers expect, we anticipate *Elle's* positive circulation trends to continue well into the new millennium.

Carl Portale
SVP/Group Publisher, 'Elle'
New York, N.Y.

PBS Behind the Lines

Replete with commentary masked as fact and major omissions of relevant information, "Public TV's Purple Haze" (*Mediaweek*, Sept. 1, 1997) surely clouded your readers' understanding of how PBS and its member stations are successfully improving the economics of our enterprise while strengthening our unique noncommercial service. Unseen in *Mediaweek's* account were such facts as:

- PBS' part-time audience is up 5 percent from last year at a time when the major commercial networks are suffering a decline. Our daytime children's audience is up 24 percent among preschoolers and 33 percent among school-age viewers.
- PBS programs won more Peabody Awards and children's Daytime Emmys this year than the commercial broadcast networks combined.
- The American people say that, among 20 services, public radio and

public television are the second- and third-best values in return for tax dollars spent, exceeded only by national defense, according to a 1997 Roper Starch Worldwide report.

- PBS' budget has grown by \$80 million in the last two fiscal years—a 46 percent increase—without either increased funding from the Corporation for Public Broadcasting or the program dues paid by our member stations.
- PBS is improving the economics of public television and, in turn, the depth and range of our services by working diligently on many fronts.
- We are aggressively seeking greater shares of revenue from PBS-aired programming.
- Our new distribution businesses—in home video, direct mail, licensing and other ancillary areas—are doing well. PBS' income from educational products and services has risen sharply, from \$19 million in fiscal 1996 to a projected \$60 million in fiscal 1998.
- We are expanding the "mindprint" of PBS into new distribution streams and new, nonbroadcast venues, including a PBS Books imprint; a PBS music label, with guidance from Creative Artists Agency; and a variety of technology partnerships with such companies as Intel, Netscape, WebTV, WavePhore and Harris Corporation.
- PBS is now on all major direct broadcast satellite services, and we are developing PBS-branded services for international markets.

PBS believes that the American people appreciate quality and that they are participating in a palpable, observable "flight to quality." That movement, coupled with an aggressive plan to make better use of our assets, has been good for PBS economically and good for our strategy of reinventing PBS as an entrepreneurial media enterprise.

Robert G. Ottenhoff
Executive Vice President/COO
Public Broadcasting Service
Alexandria, Va.

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, Mediaweek, 1515 Broadway, New York, NY 10036 or fax to 212-536-6594 or e-mail to bgloede@mediaweek.com. All letters are subject to editing.

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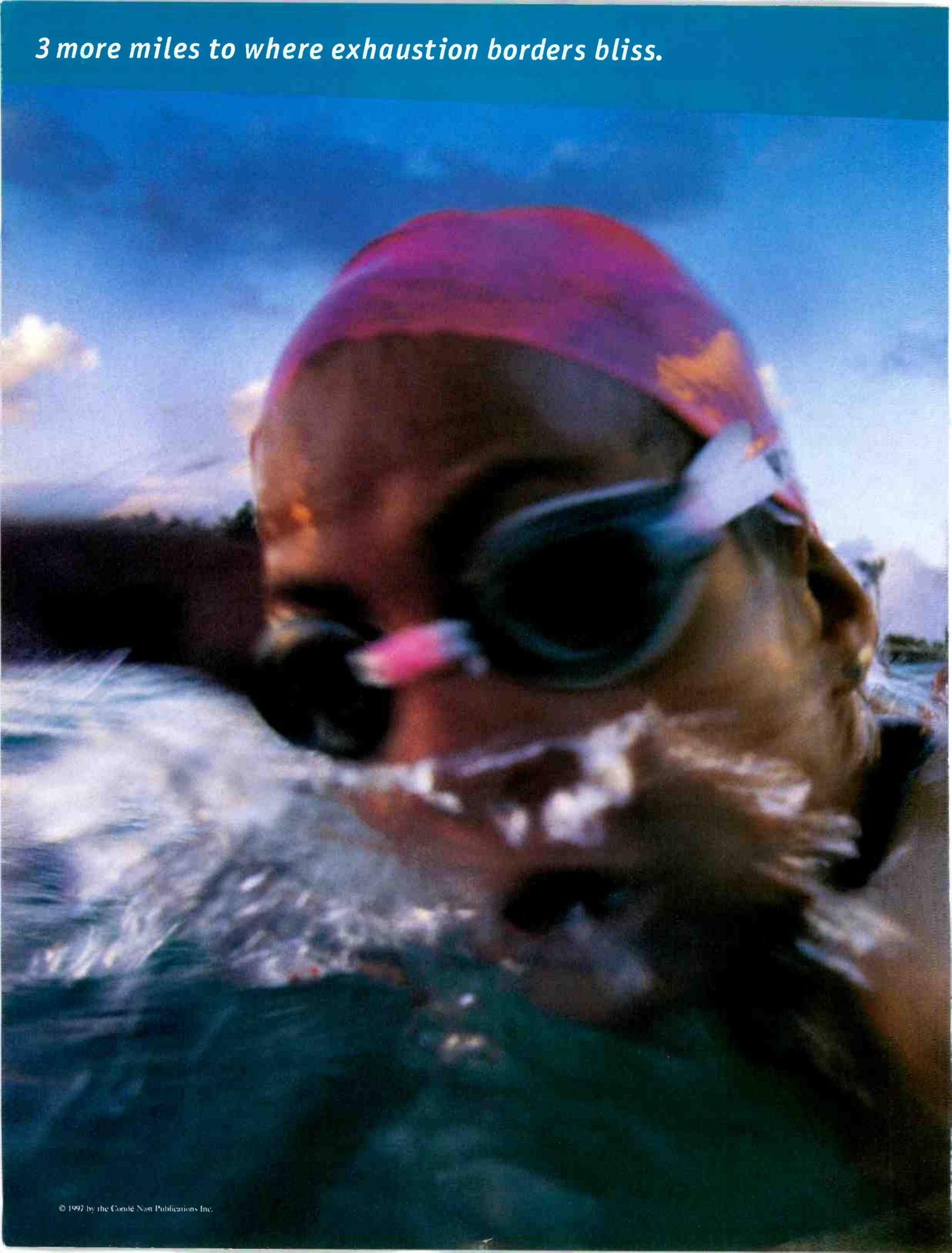


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Local Media

SALT LAKE CITY

GENERAL ASSIGNMENT
Langdon Brockinton

TV STATIONS/CABLE TV
Claude Brodesser

SALT LAKE CITY/RADIO

Olympics Roadjams: Early Gold Ahead

•PERHAPS SALT LAKE CITY'S RADIO COTERIE are the only people truly happy about the area's massive highway construction and its numbing traffic snarls. As the city prepares for the 2002 Winter Olympics, motorists are spending more time commuting—and as a potentially profitable consequence for radio station owners, listening to their car radios.

It's a long-term scenario that has advertisers taking notice. Traffic updates are all the rage, and more reports are hitting the airwaves. As a result, opportunities to sponsor

them are also rising, Salt Lake City radio executives say. For example, one radio group has approached several potential advertisers with the exclusive opportunity to sponsor traffic updates for a year. Price: several hundred thousand dollars.

On average, a one-way commute has doubled "from about 20 minutes to 40 minutes," estimated Steve Johnson, vp/gm of Simmons Radio's Salt Lake City stations. As Olympic organizers work to build the necessary infrastructure prior to the onset of the 2002 Winter Games, highway construction—having begun in earnest this summer—will continue right up to the Olympics. "If you're in the radio business, that's good news," added

another local station exec.

Indeed, with such a megasports event approaching, radio's good times will continue to roll. Ad revenue is up 15 percent so far this year, and some industry observers expect the market to hit \$64 million in 1997, compared to \$57 million in 1996.

A good economy and low unemployment ("People are working who shouldn't be," quipped one local media buyer) have also fueled the expansion. And Olympics-related publicity about Salt Lake City, already one of the nation's fastest-growing cities, undoubt-

edly will help lure even more folks to relocate. Meanwhile, national advertisers are flocking to Salt Lake City; national ad revenue is estimated to be up 25 percent so far this year. "It's a high-demand market. Rates are increasing quarter to quarter," said Marie Jackson, media director of Salt Lake City-based EvansGroup.

Amid this thriving market, a buying and selling spree—not unlike what's transpiring in other major U.S. radio centers—has transformed Salt Lake's radioscope, consolidating the power base in the hands of a few and intensifying buyers' fears of increasing ad rates. The players: Cincinnati-based Jacor Communications (seven stations, including pending acquisitions); Salt Lake City-based Simmons (six);

Citadel Communications (six); Chicago-headquartered Trumper Communications (four); and Salt Lake City-based Bonneville International (one).

Jacor, the newest entry, last February bought Regent Communications' radio properties, including Salt Lake City stations KKAT-FM, KURR-FM, KZHT-FM, KALL-AM and KODJ-FM. Jacor also is preparing a swap of KBKK-FM, a classic country station, for Trumper's KISN-AM, an all-sports stick. Additionally, Jacor is close to completing a deal to obtain KFAM-AM, an easy-listening station, from General Broadcasting. Whether Jacor will alter KFAM and KISN's formats remains to be seen. "We plan to make them more compelling AM products," said a succinct Tom Sly, vp and gm for KKAT, KURR and KZHT.

For its part, Trumper has yet to decide whether it will change KBKK's format once its exchange with Jacor is consummated by year-end. More importantly, however, that deal would give Trumper four FMs in the market, including KISN, KUMT and KRKR (which the company operates under a local marketing agreement). "With a cluster of four FMs, we'll now have some reach to take advantage of our primary demo, women 25 to 54," explained Pat Reedy, vp/gm for Trumper's Salt Lake City stations. "It will give us the opportunity to offer some one-stop shopping, but we won't force stations on anybody." —LB

SALT LAKE CITY/TV STATIONS

A.M. News Shows Feed Traffic-Weary Demand

• CALL IT SALT LAKE CITY'S HIGHWAYS AND buyways. While drivers stew in Olympics-induced traffic jams, local TV stations are spending a lot more money to help audiences navigate the daily mess. Media buyers, in turn, also are digging deep. "Advertisers have been



The area's media community is rerouting to reach folks stuck in construction-related traffic.



Rebecca Hill, Media Goddess

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buying more of the morning news in anticipation of increased demand for traffic information," explained Amy Davidson, an account executive at Salt Lake City-based Scopes Garcia Advertising.

Local stations have ramped up their traffic reports to cope with the increased demand. Leading the way is Bonneville International Corp.'s NBC affiliate, KSL-TV, which this month upgrades its traffic camera system from eight to 11. Cost: about \$400,000, said Greg James, KSL's vp/engineering. The station also uses live audio reports from its traffic airplane. And for traffic meltdowns, KSL will

send up the area's only TV news helicopter.

Such efforts are paying early dividends at KSL. Nielsen Media Research's July sweeps data

puts KSL's 5:30-7 a.m. newscast as the only early-morning entry to post a ratings gain compared to the same period in 1996, from a 1.0 to a 1.5. But even more traffic-minded viewers may be tuning in, because road construction on Salt Lake City's major corridor, I-215, only began in earnest late in the July measurement cycle, observers said.

Two other local stations—Fox O&O KSTU and KUTV, a CBS O&O—also are expected to incur high costs for their respective traffic-cam networks. KSTU, for one, has erected five highway traffic cameras; up to four more are planned, said Duffy Dyer, the station's vp/gm.

Described by one media buyer as "dead last" in the news race, KUTV execs hope to revive sagging morning and evening ratings by adding six highway cameras by month's end while abandoning airborne traffic reports. And a yet-to-be-hired traffic reporter will broadcast from the KUTV newsroom, using the traffic cams for information. "I don't know if that's the best thing to do, but the powers that be have decided that's what to do," said a frustrated KUTV producer.

As advertisers prepare for a morning rush of ads, a substantial increase in late-news viewership also has occurred. "More people are watching traffic before they go to bed, so they're ready for the next day," explained Nancy Paul, media director at Scopes Garcia.

"If more people are watching for traffic reports, it's probably because the market has just started to see very heavy traffic promo-

tions," observed Con Psarras, managing editor and acting news director at Chris Craft-owned ABC affiliate KTVX.

"The worst of it is still to come. Late 1998 through 1999 and 2000 should be worse, as far as the planners tell us," added Joel Morris, president of Media Max, a local media buying firm. —CB

SALT LAKE CITY/NEWSPAPERS

Deliveries to Offices May Replace House Calls

• NEW ROADS MAY HELP SALT LAKE CITY'S radio stations—but it's double-barreled bad news for the city's two dailies: the Salt Lake City *Tribune* (a.m.) and its sister paper, the *Deseret News* (p.m.). Newspaper reading habits are down as time-starved commuters sit in traffic jams—the same tie-ups that are hindering on-time home deliveries. "We have a lot of road construction that's just now beginning to put a crimp in the commuter patterns, and we're grappling with how to improve our delivery time," said R.C. Frisch, COO of Salt Lake Tribune Publishing Co., the *Tribune's* publisher. (Though the two papers compete editorially, both do business under a joint operating agreement managed by the Newspaper Agency Corp.)

One potential solution, suggested by the papers' circulation department, is to move to

earlier editorial deadlines. But such a move could hurt the papers' quality. Said Frisch: "We're having a philosophical debate... It may be a combination of getting the product to doors earlier, more consistently, and beating deadlines on days when we can."

The top reason given by consumers for not subscribing or canceling subscriptions, Frisch said, is "less time to read." So when commuter problems "steal another half hour, that just means a greater pinch," he added.

One intriguing possibility under consideration is to deliver the *Tribune* and the *News* to subscribers' offices on weekdays and to their homes on weekends.

It's too early to tell whether commuter problems have had any impact on the papers' circulation. Clearly, both papers' weekday circulation is up slightly (*Tribune*, up 2,000 in March 1997 to 129,000; *Deseret News*, 63,505, up from 63,109, according to Audit Bureau of Circulation data.)

And while market penetration at both dailies has not kept pace with SLC's accelerating population boom (weekday penetration stands at just 50 percent), Marie Jackson, media director at Salt Lake City-based Evans-Group, said that none of her clients have moved ad dollars out of the newspapers due to the onerous commutes. "We don't see it as a major advertising angle," she said, before jokingly adding: "People can read the paper while they sit in traffic." —LB



Traffic updates: Fiber-optic cameras help.

SCARBOROUGH MEDIA PROFILE: SALT LAKE CITY

How Salt Lake City adult consumers compare to those in the country's top 59 markets

	Top 59 Markets %	Salt Lake City Market %	Salt Lake City Market Index (100=average)
MEDIA USAGE			
Any Daily Newspaper	58.8	52.3	89
Any Sunday Newspaper	68.5	59.1	86
Radio Morning Drive	25.5	21.2	83
Radio Evening Drive	18.2	16.3	89
Watched A&E past 30 days	40.6	26.5	65
Watched Nickelodeon past 30 days	27	22.1	82
Watched ESPN past 30 days	38.4	35.5	92
Watched MTV past 30 days	23.6	16.6	70
Watched TNN past 30 days	25.0	23.5	94
Watched USA past 30 days	45.5	41.0	90
DEMOGRAPHICS			
Age 18-34	34.1	38.3	112
Age 35-54	38.9	38.3	98
Age 55+	27.0	23.5	87
HOME TECHNOLOGY			
Connected to Cable	75.4	63.6	84
Connected to Satellite/Microwave	3.7	5.9	158
Subscribes to Basic Cable Only	37.5	24.0	64
Subscribes to Basic Cable Plus Pay Channel	37.9	39.6	105

Source: 1996 Scarborough Research—Top 59 Market Report

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A MEDIAWEEK SPECIAL REPORT

**NETWORK AD SPENDING
CABLE'S NEW PROGRAMS**

TV NEWSMAGAZINES

DISNEY'S RETURN

PRIME-TIME SHOWS

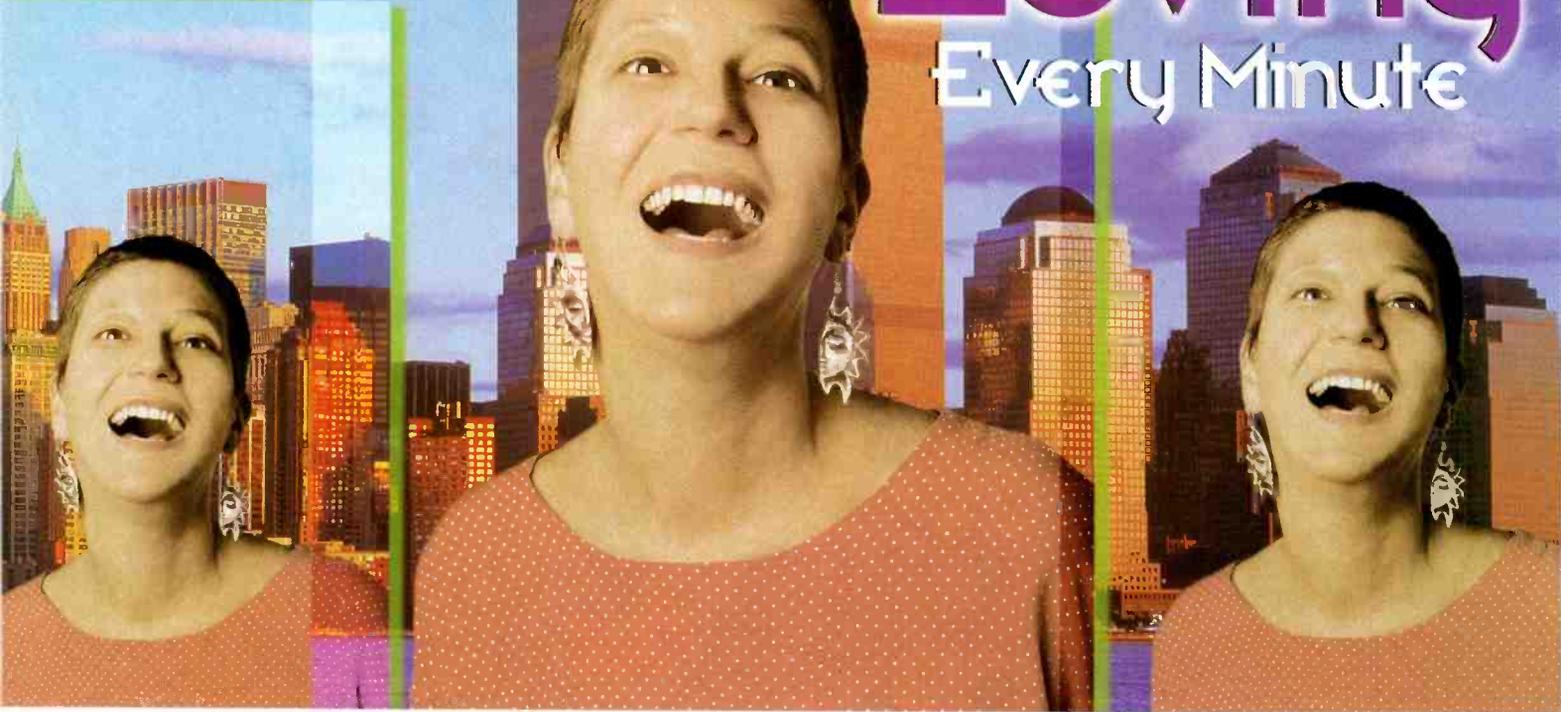
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Market Statistics, Producers of the Survey of Buying Power, 1996

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Comedies



Veronica's Closet, which stars Kirstie Alley and represents the *Cheers* star's return to prime time, may well be the most important show of the new season. Not because it got the best seat in the house, though it did—on NBC hammocked

between *Seinfeld* and *ER* on the network's Thursday night, a spot in which it is almost impossible to fail. And not because of its pedigree, though that is impressive. Besides the star, it was created and written by Marta Kauffman and David Crane, the writing/producing team behind the NBC hit *Friends* and HBO's critically acclaimed *Dream On*.

The comedy is truly Must See TV because *Veronica's Closet* defies all the conventions of Madison Avenue's current 18-to-34 demographic obsession, one that has overshadowed network decision-making for a decade now. And it's on NBC, no less, which usually plays to viewers on the darker side of gray. (By the way, the show's relative impact is helped significantly by the fact that it is intelligent, solidly funny and well-acted.) But in the demographic race, quality has too often been a secondary factor.

Consider *Veronica's Closet* as the baby boomers' prime-time bellwether, with the potential to do to demographics what *The Cosby Show*—the NBC family hit of the '80s, versus the current CBS show—did for the sitcom genre: change TV history.

In the comedy, Alley plays the head of a Victoria's Secret-styled catalog lingerie business and she plays it as a woman firmly in her 40s, beautiful, but with the body, the mind, the life of a 40-year-old. She is at the peak of her career while hitting bottom in her marriage. With Veronica, viewers get a ringside seat for female midlife cri-

Veronica's Closet star Kirstie Alley gives baby boomers something to cheer about.

Are the new shows in this year's line-ups the wave of the future or are the network programmers all wet?



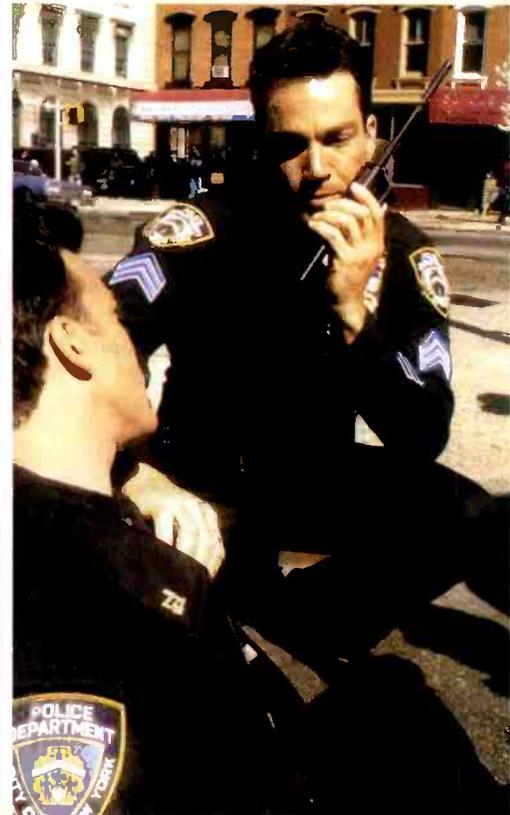
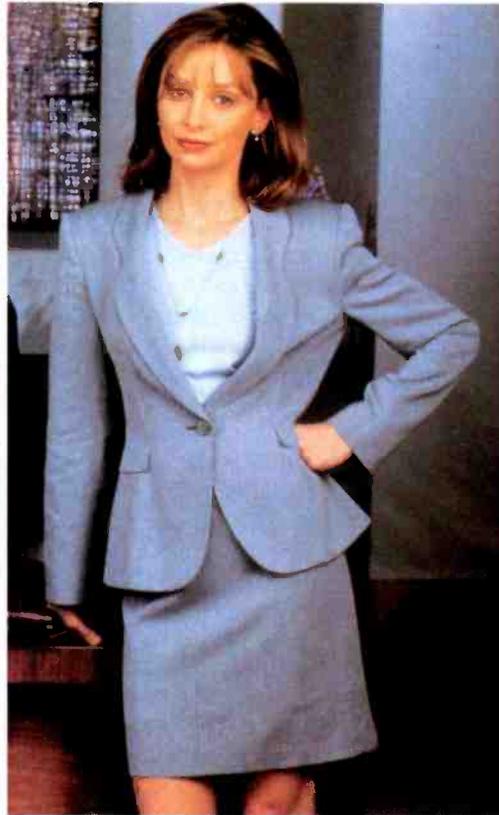
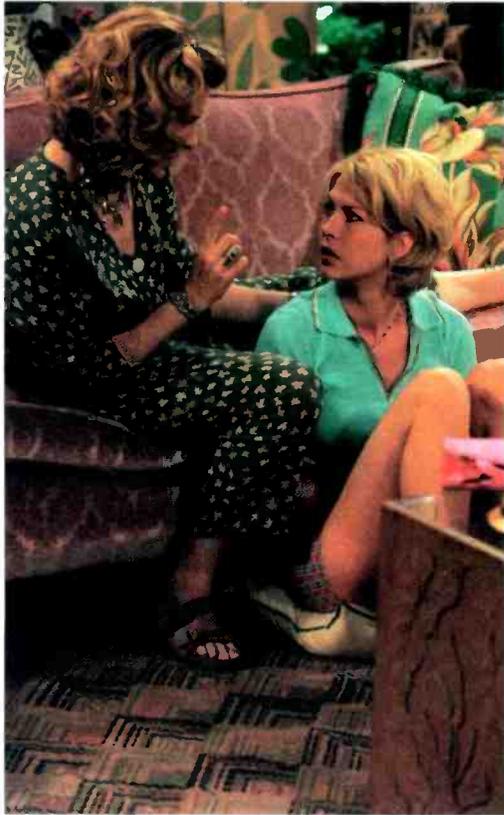
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sis. This is not the “empty-nest” syndrome either, but rather the agony and ecstasy of someone at the top of her professional game. It’s just so rarely seen from the female point of view.

One of the funniest bits in the pilot is a classic reality check. The set piece features Veronica, after a failed diet, sorting through models, looking for a

“age” when suddenly *Murder, She Wrote* becomes appealing and *Friends* becomes a bore.

Watching the recent Emmy awards was a reminder of what it takes to make the hit list in television. There is much already on the air that is good, which makes it much harder rather than easier for new shows to succeed. Standing out in a com-



Prime-time hopes
(l. to r.): ABC's
Dharma & Greg star
Elfman (r.) with
Mimi Kennedy; Fox's
Ally McBeal lead
Calista Flockhart;
and *Brooklyn*
South's Jon Tenney
calling for help
for fellow cop
Mark Kiely

body that can grace the cover of her new catalog since hers won't quite do anymore. Through the magic of cut-and-paste photography, it will be Veronica's head atop the model's body. "Don't lie about your age, defy it" is the message; *Veronica's Closet* is the medium.

As Veronica "Ronnie" Chase goes, so goes a lot of future prime-time development. If the show does well enough, it could begin a sea change in the way advertisers value prime-time. And there has been a growing chorus of voices—and not just ones raised by CBS, the network that remains firmly in the lead in the hearts, minds and remote buttons of older viewers—to rethink Nielsen's demographic party lines.

Dean Valentine, who last week exited the top television spot at Walt Disney Co., where he developed and sold shows, to take the top spot at UPN (where he becomes the buyer), has long argued for a rethinking of the demographic question. Baby boomers, he contends, can't be so easily defined as previous generations in terms of taste. There is not some mystical

eddy world that is framed by the likes of *Seinfeld*, *Mad About You*, *Frasier*, *The Drew Carey Show*, *Ellen* and *Friends* is a daunting task. To break through, as *King of the Hill* did last year on Fox, and *3rd Rock From the Sun* did on NBC the season before—both midseason entries—takes coming at the equation from a different perspective.

There is little among the new shows from the networks that offers a truly different point of view. One top ad-agency buyer left one network upfront pilot screening shaking her head. "Nobody is taking any risks," she grouched. "I don't see anything that I'm crazy about."

Despite the buyer's assessment, *Dharma & Greg* on ABC has gotten just about everyone's seal of approval—critics and advertisers alike. It's a '90s take on *Family Ties*, the show that made Michael J. Fox a star as an MBA-track kid in a hippie/'60s family. *Dharma & Greg*, airing at 8:30 p.m. Wednesday between Michael J.'s *Spin City* and *The Drew Carey Show*, essentially asks the question,

"What if a child of a child of the '60s met a Michael Milken-type capitalist's munchkin and they suddenly married?"

But if you listen closely, what critics and advertisers are saying they like most about the show is Jenna Elfman, the bubbly blonde who plays Dharma. Elfman may well be ABC's Brooke Shields, who is the reason NBC's *Suddenly Susan* lives to air a second season, i.e., someone who will pull in enough of a male audience to make the show work even if the premise doesn't hold up over time. The question *Dharma & Greg* faces is not, "Can this marriage be saved?" but "Is there any story to tell beyond the fact that she's a free spirit/flower child and he's not?" If there is, the show just might make to the February sweeps.

For that reason, the fate of *Ally McBeal*, a Fox hour show that straddles the comedy-drama line, will also be worth tracking at 9 p.m. on Monday nights. The most recent brainchild of David E. Kelley, who began his second career—his first was as an attorney—writing for *L.A. Law* before going on to create *Picket Fences* (CBS), *Chicago Hope* on CBS Wednesday at 9 p.m., and last year's midseason entry *The Practice*, now relegated to Saturday night on ABC and facing an uphill battle on the least-watched night on television—*Ally McBeal* represents one of the few real diversions of the season.

What's always guaranteed with a Kelley show is something thoughtful and unusual, and *Ally McBeal* delivers on both counts. Ally, played by Calista Flockhart, is a young Boston attorney who finds herself working at the same law firm as her ex-boyfriend. The innovation is in the handling of the subtext: It is not left up to the imagination. We hear not only what Ally is saying but also what she's thinking. When a potential significant other asks her: "Do you want me to leave?" Ally says "Yes," thinks "No." It shouldn't work, but it does, thanks to Kelley's facility with dialogue and Flockhart's performance in the lead role.

Technically the show is geared to draw the same 18-34 core viewer that tunes in to *Melrose Place* at 8 p.m. Yet *Ally McBeal* is the kind of comedy likely to draw a more upscale, educated viewer, like the network's *Party of Five*. And Kelley has his fans too. That blend of viewers—if they come and stay—could represent another building block in Fox's strategy to broaden its audience base.

Bill Croasdale, president of the national broadcast division of Los Angeles-based media-buying agency Western Media International, reports that when he surveyed those within *Ally's* target audience, most liked the first episode and planned to tune in to see what happens next. But the test for *Ally*, assuming the show gets room to breathe, will be who is tuning in. Will men watch because *Ally* gives them a window into what women are really thinking? And will

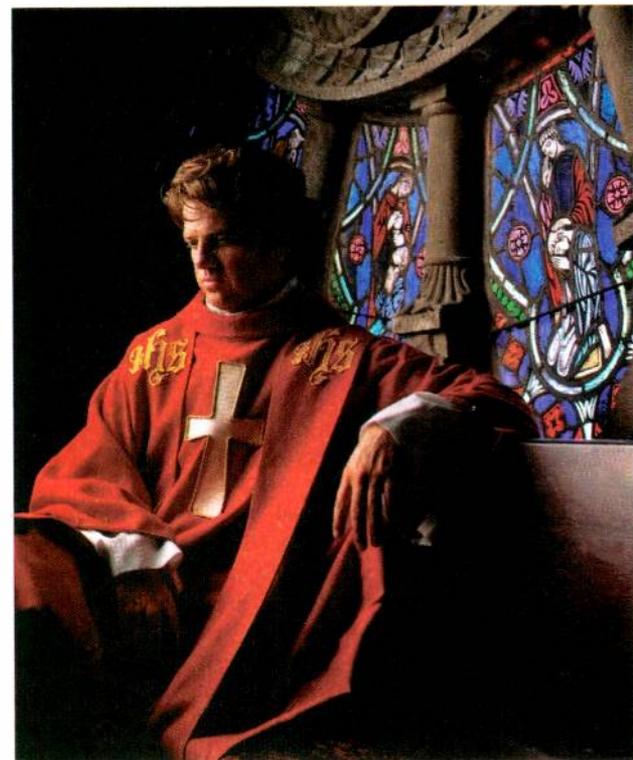
women relate to that internal dialogue enough to walk away from comedies on CBS and now NBC, which have them in their sights?

CBS must have a Friday-night purgatory plan for its best comedies. Last year the mantle went to *Everybody Loves Raymond*, which quickly won the critics over but struggled to find an audience at 8:30 on Friday nights. A move to Monday gave it the audience bump it needed to come back for a second season. A relief, since *Raymond* is one of the best new contemporary family comedies on prime-time.

This year the network's choice for feet-to-the-Friday-night-fire is *The Gregory Hines Show*, a comedy that looks to have the kind of broad-based, family appeal that *The Cosby Show* had. Hines is sensational as a young, widowed father coping with his son's move into adolescence just as he is looking for love in his own life.

There is always a chance that Hines' show, which airs at 9 p.m., will be enough to beat ABC's *TGIF*, and ultimately turn the night around for CBS. *Cosby* certainly did as much for NBC. But here's hoping if the Hines sitcom struggles, like *Raymond* did, it will get a shot on another night. Everybody might love *Raymond*, but they might love *Hines* as well, if they get a chance to see him.

One of the best spots on ABC went to the new comedy *Hiller & Diller*, from Ron Howard's production company, Imagine. Snuggled between Tim Allen's workhorse, *Home Improvement*, and *NYPD Blue*, *Hiller & Diller* will at least get sampled. Starring comics Richard Lewis and Kevin Nealon as an *Odd Couple*-esque comedy writing team, *H&D* is really about friendship and family—Nealon's are intact, Lewis' are not.



David Caruso (top) returns to series TV as Michael Hayes; the controversial *Nothing Sacred's* Kevin Anderson.

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What buyers like Bill Croasdale wonder is whether Tim Allen's heartland America will cotton to Lewis' New York urban angst. Frankly, I like Lewis best straight-up, doing his shtick on HBO where his river of woe is undiluted by the confines of a half-hour show.



Dramas

In the realm of dramas, one of the safest bets of the season would seem to be Steven Bochco's *Brooklyn South*. The police show will premiere on CBS on Monday night at 10 p.m. It carries Bochco's legacy, and CBS should be able to provide a solid lead-in because it typically wins the night in households. But as much as I like the show, I have to ask: Do I really have room in my viewing schedule to commit to another police drama?

Maybe. Bochco typically splits the male-female demo—he's one of the few producers who manages to create shows that appeal relatively equally to both genders. Assuming that women on Monday nights, at least during football season, will be looking for something else, *anything* else, to watch instead of football, the only option on the networks besides *Brooklyn South* is one of the four installments of the NBC newsmagazine *Dateline*.

Then, too, Monday isn't a night for the serious stuff of newsmagazines. Coming off the weekend and facing the realities of work, school and the structure of everyday life, Monday is a night for escape, something *Dateline* doesn't offer. So even for those of us who feel like our cop-show dance card is filled with *NYPD Blue* on Tuesday and *Homicide* on Friday, CBS scheduling may force one more name onto the list—and that may be enough to sustain *Brooklyn South* until football season ends, and the other half of Bochco's audience shows up.

Among other dramas, CBS is hoping to pull in younger viewers with the one starring the brooding David Caruso, who once roamed the halls of *NYPD Blue*. He's back on CBS as *Michael Hayes*, and the good news is that the show has been retooled from what we saw in the pilot—thin on plot, heavy on melodramatic self-righteousness—and the fact

that the network realized the project was worth a second chance. Paul Haggis, one of television's singular voices, was brought in to revamp the show. Haggis, who created, wrote and directed last sea-

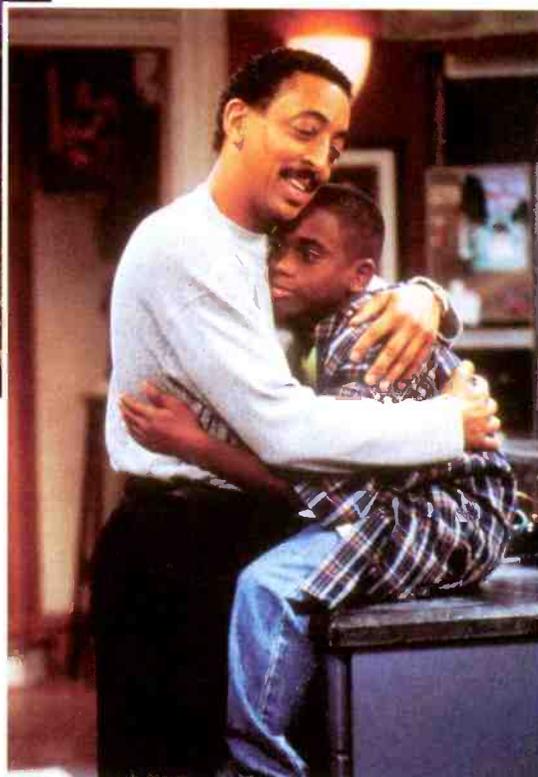
One of the best of the new crop of comedies, though the one with arguably the biggest hill to climb is *Alright Already*, at 9:30 Sunday on the WB. Starring and largely written by Carol Liefer, it takes more than a few pages from *Seinfeld*, where Liefer spent the last few years as a



British TV-inspired *Cracker* stars former *Murphy Brown* sidekick Robert Pastorelli (top, foreground); (right) The namesake of *The Gregory Hines Show* hugs new sidekick Brandon Hammond.

key member of the writing/producing staff. But *Alright* manages to offer a fresh take on how to turn nothing into something worth watching.

The advantage of starting life on a netlet, says WB entertainment chief Garth Ancier, is that a show with potential, like Liefer's, can be nurtured along for a while. A 7 share, which would be mean a quick death on one of the big four, doesn't spell the end on a fledgling net.



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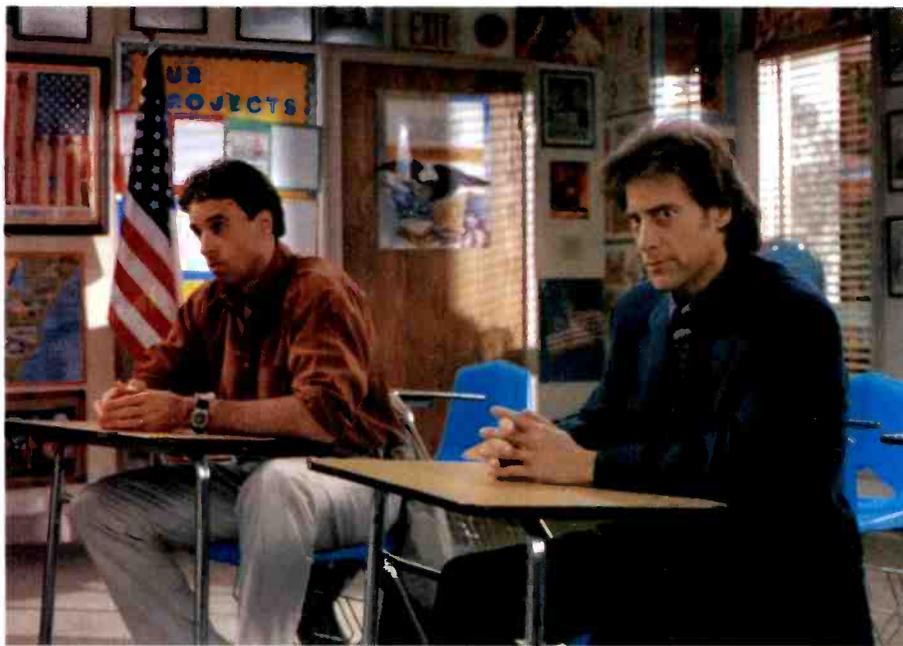
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Comic relief:
(top) **Hillier & Diller's Nealon (l.) and Lewis;** (bottom) **stand-up Leifer (r.) with Bryan Cranston on WB's *Alright Already*.**

son's dark but exquisite CBS drama *EZ Streets*, is on the case. (Haggis also created the quirky CBS action/drama *Due South* some years back.)

The combination of Haggis and Caruso may give *Michael Hayes* a shot at survival on Tuesday nights at 9 p.m. In that time slot, it's an alternative for sitcom-saturated viewers who are looking for a dramatic break. But when you combine the loyal fans who

show up each week for *Frasier* on NBC and *Home Improvement* on ABC, that doesn't leave much for Caruso and Haggis to work with.

Unless you're NBC, Thursday night is the toughest night of the week. The competitors can't simply concede—affiliates don't take kindly to that kind of behavior. But what do you throw against the comedy juggernaut that begins with *Friends* at 8 p.m. and flows into the drama of *ER* at 10 p.m.? ABC has to get credit for trying, anteing up two of its top new dramas—*Nothing Sacred*, at 8 p.m., which follows the trials of a young priest in the tortured and tempting '90s, and at 9 p.m., *Cracker*, an adaptation of the British series, starring Robert Pastorelli as the much-flawed crime-solving psychologist.

Nothing Sacred is already at the center of a publicity firestorm, with a remarkable number of people who haven't even seen it yet either damning it or championing it, simply based on the premise. That can't hurt ratings. Witness *NYPD Blue*, which Bochco dubbed the first "R"-rated prime-time TV show before its premiere. Controversy translates into ratings, at least initially. And ABC premiered both *Nothing Sacred* and *Cracker* on Sept. 18, a week before NBC kicked in with fresh shows on Thursday.

But one week, even if it's a good one, does not a season make. "What I wonder," said one top TV packaging agent, "is how [*Nothing Sacred*] can sustain itself. They can't have every episode be a 'will he or won't he' sleep with someone kind of story. The question is whether they can find enough tension elsewhere."

As for *Cracker*, the show is compelling—generally liked by those who haven't seen the British series. Fans of the British *Cracker* are far more critical, though, having already pledged allegiance to that series' star, Robbie Coltrane. But the real problem for the show, beyond its Thursday-night spot, will be viewers like Western's Croasdale. "Every time I see [Pastorelli], I think of Eldon, *Murphy Brown's* painter," he says, referring to the long-running role Pastorelli had on the CBS sitcom. "He did a fine job on *Murphy Brown*, but I just can't get beyond the painter overalls."

Last but not least worth taking a pulse on is the new Danny Aiello drama. After the Aiello-headlined miniseries *The Last Don* turned in strong numbers last season, CBS chief Leslie Moonves ordered up a series featuring Aiello for the fall. The result is *Dellaventura*, with Aiello playing an ex-cop turned rogue private eye, out to right the wrongs of a system he believes is corrupt. He just might turn out to be this season's *Matlock*, or a male counterpart to *Murder, She Wrote's* nearly unbeatable Jessica Fletcher. *Dellaventura's* plots might be darker than *Matlock's* and *Murder's*, but with its cleaner atmosphere and language, it could be the perfect antidote for those who find *NYPD* a little too blue.

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TV NEWSMAGAZINES BY VERNE GAY

Send in th

Bryant Gumbel is reputed to be a moody fellow. Yet on a recent afternoon, with a generous chunk of Manhattan spread out beneath the window of his new CBS office high over West 57th Street, the man was positively giddy.

So much to do. So little time to do it. There were calls to return, producers to talk to, stories to think about. And, oh yes, a little prime-time Emmys ceremony was



"It's déjà vu all over again," says ABC News' vp for news-magazines. "The good ones survive. The weaker ones go."

coming up. He would be hosting that affair as well.

But mostly Bryant was selling. Selling hard. This is an uncharacteristic role for the man who spent 15 years debriefing a parade of celebrities, newsmakers, politicians and other guests on the *Today* show. Still, on this day he displayed the heart and soul of a born salesman.

His new magazine show, *Public Eye With Bryant*, would be totally different from the other nine hours of network magazines on the air this fall, he said. It won't take the low road: No Princess Diana stories or "Meat that Kills" stories for his show. Nosiree. It will be ennobling, almost highbrow. And yes, it will be live too: This should add "a degree of spontaneity and passion...If I thought I could achieve that spontaneity, interest, passion, excitement, unpredictability in a taped format, I'd do it."

One senses Gumbel has given this speech numerous times before. It's sort of his version of "I think I can...I think I can...I know I can." But no fool he: In his heart, he knows he is going into the toughest professional fight of his life—the prime-time arena.

And Gumbel must also know that his timing is absolutely awful. This fall there will be a total of 10 news-magazine shows on the network airwaves (including new cloned versions of *Dateline NBC* and *20/20*.) Recent history—just three years ago, to be precise—has determined that this is too many. 1994 was the last time there were this many magazines on the air, and viewers rebelled.

There was a handful of cancellations and widespread ratings deterioration. Some magazine shows have yet to recover from the ratings slide that began back then.

So what do the producers of *Public Eye* and the nine other magazines believe is different about this bumper crop versus that one three falls ago? If they are completely honest, they will admit, "absolutely nothing." Alan Wurtzel, the senior vp of *Good Morning America*

e Clones

**In the *Public Eye*:
Bryant Gumbel is
the centerpiece of
the new CBS
newsmagazine the
net hopes will lift
the entire form.**

Nevertheless, there is still something starkly different about the 1997 magazine boom. Newsmagazines—even if they are the same old newsmagazines—have become a crucial tool in the network programmer's arsenal. Three years ago, they were basically small-arms fire. In 1997, entertainment division chiefs on the West Coast have actively sought new magazine shows. Three years ago? Newsmagazines were unwelcome intruders, forced on them by penny-squeezing owners (like CBS' Larry Tisch), who knew that the magazines cost less than *half* (\$700,000 per hour) what a drama cost. Back then, entertainment chiefs desperately wanted their entertainment shows. It was part of their culture, what they knew best. Right now, they want their news. Lots and lots of news.

So what gives? *Dateline NBC* is what gives. In short order—over these intervening three years—*Dateline* has become the second most successful news magazine in the history of network television. It is a remarkable transformation, given *Dateline's* inauspicious beginning back in 1992. But it is an improbable one, too. For *Dateline* has effectively forced its rivals at ABC News and CBS News to step up their own production capabilities—in effect, to change the way they do business.

It has also forced them (particularly ABC) to confront entrenched cultures that traditionally fought the idea of cloning successful magazine franchises. The thinking at ABC and CBS always was that each great magazine show was a franchise unto itself. To clone would be to dilute, and possibly even damage the original standard-bearer. But *Dateline* proved that the factory assembly line was the way to go. At least for *Dateline*.

After heated debate at CBS News this year, the network decided against cloning *60 Minutes*. It hired Gumbel instead. But ABC News—under pressure from ABC Entertainment—gave in. The new *20/20 Thursday* edition bowed Sept. 11. If it is successful, ABC News will almost certainly clone again: *Prime-Time Live* could get the next call, possibly for a Monday or Saturday edition. And there is talk of cloning

and newsmagazines for ABC News, explains that “it’s déjà vu all over again. Yeah, the TV industry basically repeats successful formulas, and it’s very clear that magazines [such as *Dateline* and *20/20*] are successful. What happens periodically is that there is just this attempt to replicate success by putting more and more of them on. Then there’s a glut. The good ones survive. The weaker ones go.”

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The Crossbow Incident: Dan Rather, freed from the network anchor desk on *48 Hours*, interviews a prisoner in Walpole state prison, in Mass. Will viewers continue to support the one-story format of this show?

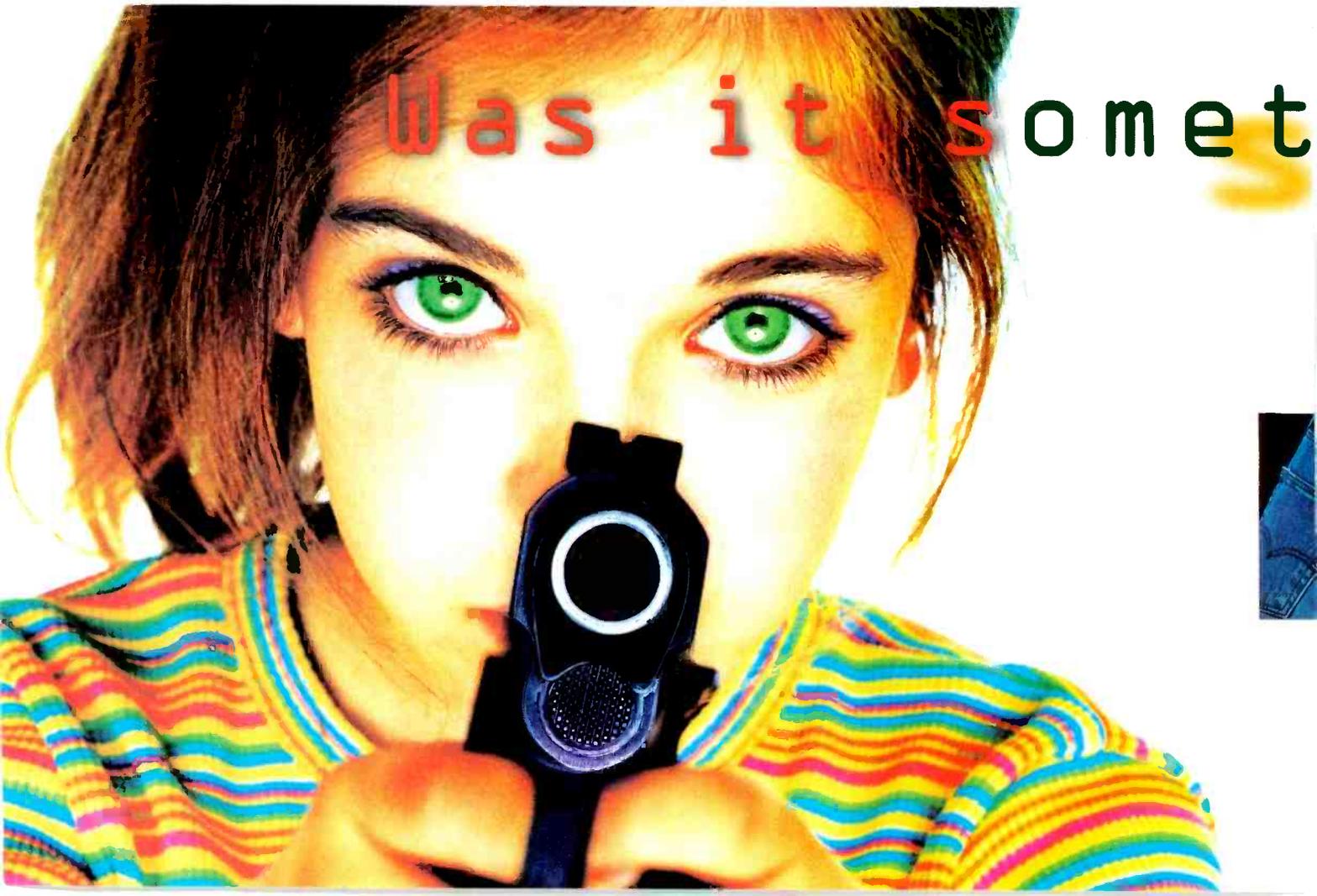
line lies within the time-honored strategy of counterprogramming. Beginning three years ago, NBC began to use the magazine to plug troublesome holes around its schedule—Fridays at 9, Sundays at 7, Mondays at 10. Entertainment shows had stumbled badly in those time periods, which meant that the network had to rebuild troubled nights season after season. (The new *Dateline Monday* edition replaces a long deteriorating franchise, *NBC Monday Night at the Movies*.) The efforts were costly, and they sapped energy and resources from other trouble spots

20/20 yet again.

For all three networks, the crucial lesson of *Date-*

on the schedule that also needed attention.

But *Dateline* not only filled the black holes, it



established beachheads wherever it went. Among all prime-time newsmagazines, it is the only one to increase ratings across the board. All of the others—particularly *60 Minutes*—have lost viewers.

This, then, became the *de facto* lesson for both CBS and ABC. Gumbel's *Public Eye* will air Wednesdays at 9, which, after Wednesdays at 8, is the worst time period on the network's entire prime-time schedule. CBS executives admit it is a basic counterprogram move ripped right out of *Dateline*'s playbook: The NBC magazine also had aired in this ABC-dominated time slot two seasons ago, with substantial success.

ABC, says Wurtzel, "always had the point of view that our magazines are very different to the extent that they had their own voice. We always felt this was a plus, and that if you didn't see *20/20* on Fridays then there'd be a whole week before you could see it again. But *Dateline* took a different approach and proved that those shows were interchangeable."

ABC also learned how incredibly tough it was to establish brand new franchises: Both *Day One* and

Turning Point, which were quality shows with high production values, died slow deaths a couple of seasons ago. (*Turning Point* has survived in the guise of an occasional special).

For CBS, the strategy has remained the same, perhaps out of necessity. Don Hewitt, the chief of *60 Minutes*, fought the idea of cloning. His notion was simply that viewers have long believed that Sundays at 7 was

Dateline took a different approach and proved that [all newsmagazines' voices] were interchangeable."

—ALAN WURTZEL, SENIOR VP, GOOD MORNING AMERICA

an "appointment," and that to create a new edition on, say, Thursdays, would confuse viewers and damage *The Franchise*. There had been discussions about cloning *48 Hours*, but this show was not working from a position of strength. Its core viewership has steadily declined—hardly reason to create a new version. Instead, *48 Hours* will likely live out the rest its life on a kamikaze mission—surviving opposite the most

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'Zine These Before?

What follows is a look at each magazine and the odds it faces during a very crowded fall season:

Public Eye With Bryant Gumbel Wednesdays at 9

Bryant's good name notwithstanding, CBS faces a very difficult fight. There have been rumblings that the show is still struggling with a format and approach. At least one thing is apparent: Part of this show will incorporate a live interview segment, long considered Gumbel's strong suit.

How will it work? Gumbel himself suggests that he might invite newsmakers on the program and interview them after they view a taped piece about a subject with which they are intimately familiar. This would appear to circumvent, at least in theory, the longstanding complaint that "live" in prime time does not work. News, after all, has an annoying habit of not necessarily happening during an appointed time period. (Once seen, who can forget *Primetime Live's* early live shot of a diseased tree in Texas? That alone killed *PTL's* efforts at live.) *Public Eye* is a clear attempt to attract a substantially older audience than its rivals, but internally, executives believe it will attract no better than a 10-12 percent share of the total audience, at least initially. They'll be happy to get that.

PrimeTime Live ABC, Wednesdays at 10

This successful ABC newsmag now has the undivided attention of Diane Sawyer, who spent much of last season keeping the industry wondering whether she would stay or go. This should bode well for *PTL*, which has seen a 1.1 rating decline since the 1994-95 season. *PTL* is ABC's best

magazine, by far. It is (usually) smart, and well-produced. But there remains a long-standing identity problem, to wit: Should it go tabloid or highbrow? For now, ABC News and Sawyer have solved the problem: They will do *both*.

60 Minutes CBS, Sundays at 7

We are frankly worried about *60 Minutes*. It remains, for the most part, a wonderful newsmagazine, easily the best on the air. Mike Wallace, Morley Safer and Andy

Rooney are aging before our very eyes, but they are treasures nevertheless. Viewers, however, seem to be losing interest. From 1994-95 to 1997 (ending Sept. 7), the big *60* has lost a shocking 2.6 rating points, the biggest drop of any newsmagazine on the air by far. CBS News is pretending that there is nothing wrong and that *Dateline* (which airs opposite)

is a mere nuisance. But something is clearly wrong, and *Dateline* has drawn viewers away.

20/20 ABC, Thursdays and Fridays at 10

This ABC newsmagazine is easily network television's weakest newsmagazine—often a corny, hokum affair, with lots of lush dramatic music and sensational stories. Both its editorial and production sensibilities make it the Tabloid King of primetime.

But viewers beg to differ. *20/20* is down only 1.1 rating points over the last three years, hardly a significant drop. The real test comes with Thursday. *20/20* will divide the news audience on Thursdays (opposite *48 Hours*) and should have a negligible impact on *ER*. ABC promises that *20/20 Thursday* will be identical in quality, format and tone to the Friday edition. This

could be a big problem: Viewers may simply say, "why watch Thursday when I can wait till Friday?" The new edition has also conciously ripped off a key element from *Dateline*—the so-called interstitial segment which leads into a commercial. *Dateline* calls its segment "Question of the Week" (among other things); *20/20* calls its segment "Doubletake."

48 Hours CBS, Thursdays at 10

This newsmagazine is an acquired taste. Viewers either love (or at least tolerate) its single-topic format, or they do not. Nevertheless, ratings are virtually flat over the last three years. Not a mean feat. The show has dumped its attempt at "mainstreaming" (doing four separate magazine pieces instead of just one).

But it also appears to be heading aggressively down the downmarket Tabloid Highway as well. The season opener was a slickly produced hour on bank robbers in Los Angeles—replete with lots of helicopter shots of freeway chase scenes.

Dateline NBC Mondays and Tuesdays at 10, Fridays at 9, Sundays at 7

Dateline is a much better show than most critics give it credit for. It has more vitality and energy than its rivals; it also covers breaking news stories—something almost unheard of in the rarified world of TV-magazine journalism. Oh, sure there is plenty of substandard material and gushy music here as well: With all these hours to fill, how could there not be? But unless NBC News executives overdose on stupid pills, this will be the magazine to beat for years to come.

Still, *Dateline* has a relatively tough chore this fall. It must survive opposite *Monday Night Football* and the new Steven Bochco hour on CBS, *Brooklyn South*. What to do? Give viewers a non-stop dose of female-oriented pieces on Monday nights, natch. The new Monday edition should be renamed *Dateline: For Ladies Only*.



Is time running out for the cast of *60 Minutes*?

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*Source: 1996 Media Effectiveness Survey, Gannett Co., Inc.

**Source: ASNE/NAA 1997 Media Usage Study



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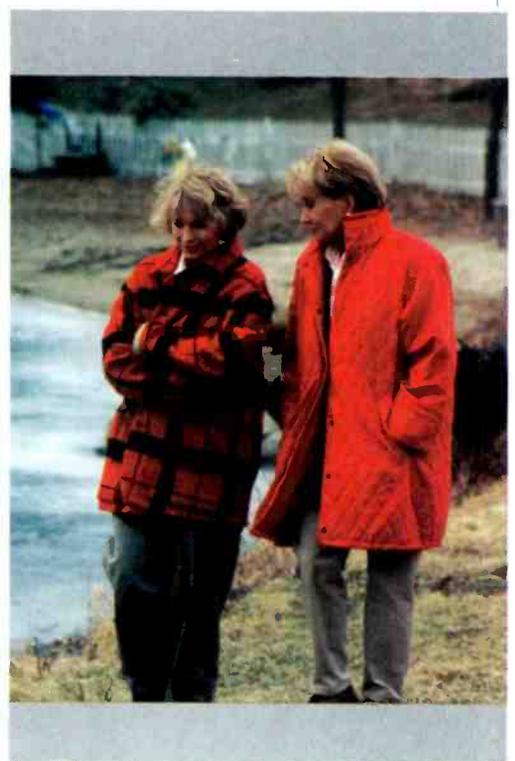
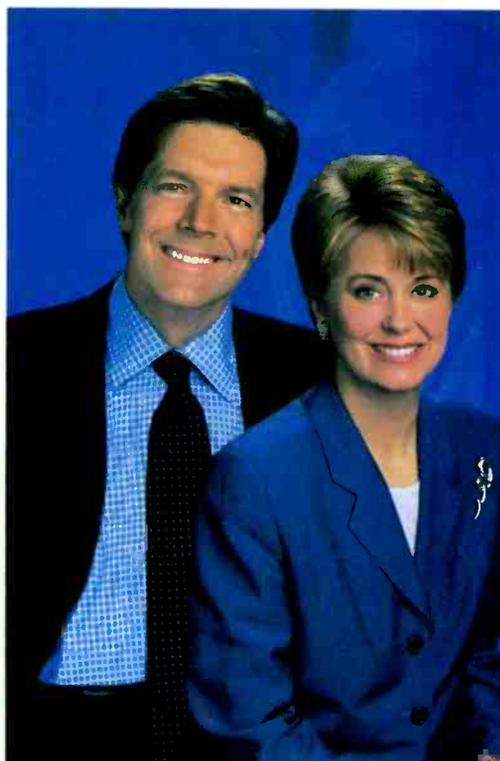
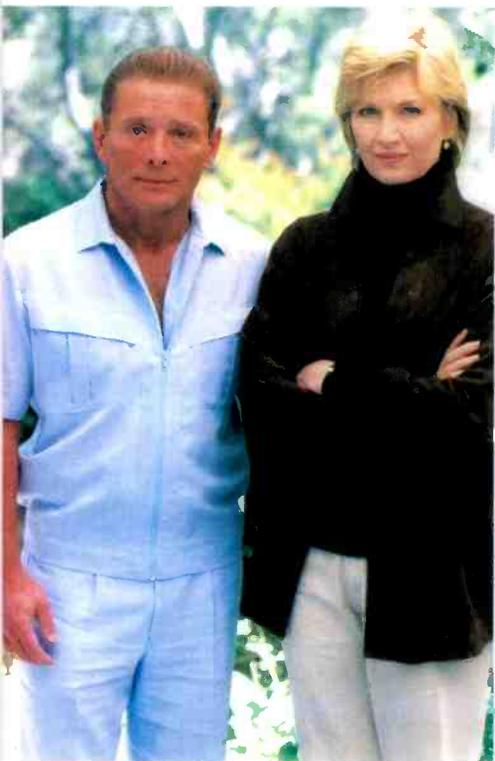
fall tv

powerful entertainment show on television, *ER*.

CBS News, explains Jon Klein, the network's executive vp in charge of newsmagazines, "has taken a decidedly ungeneric approach because there is no mistaking a Morley Safer for a Dan Rather. It's as if CBS News is a fascinating dinner party with a lot of different guests, none of whom would react the same if a bottle of wine spilled over on the table," says Klein. "We're taking a non-generic approach because it's more interesting to viewers. In a cluttered environment, with all those channels to choose from, you want

across the board. If a top producer at *Dateline* commissioned a certain type of story for that program, there is little reason to believe he or she wouldn't commission the same type of story for, say, *20/20*. (That, of course, is the reason they were hired.)

Executives now argue—as they did three years ago, it should be noted—that there is a bottomless well of stories. With a bounty of material out there, there is no reason for duplication, they claim. Neal Shapiro, the executive producer of all four editions of *Dateline*, says "the audience will tell us when there



The newsmagazine stars come out in prime time: (L. to r.) Diane Sawyer, with Sammy Gravano, on *PrimeTime Live*; *Dateline*'s Stone Phillips and Jane Phillips; and *20/20*'s Barbara Walters (r.) gets personal with Mia Farrow.

to ram home the brand into peoples' consciousness."

In CBS' case, the "brand" is in the big name—like Bryant Gumbel.

Nevertheless, there are big risks for everyone this fall, including *Dateline*. Three years ago, magazines started stumbling less than two weeks into the fall season. The networks were shocked by the quick declines and immediately placed blame on the obvious culprit: The magazines were chasing the same stories, or seemed to be, and viewers quickly caught on.

It was a serious problem then, and it could be a serious problem this fall as well. Because of the boom in new magazines, top producers at all shows have hired or tried to hire producers from their rivals. *Dateline*—which pirated more than 30 key people from ABC News two years ago—now finds itself fighting to hold onto key personnel. In many cases it will not succeed.

What this cross-network hiring frenzy does, say executives, is breed an unmistakable sense of *sameness*

are too many and recent experience [over the summer] says that they can't get enough." Even so, there is already evidence that some cannibalization is taking place. Gumbel, for example, sought to get O.J. Simpson for his premiere telecast on Oct. 1. O.J., naturally, has been actively courted by every newsmagazine on television. In addition, *Public Eye* is also planning a story on a study relating to Sudden Infant Death Syndrome. *Dateline*, say sources, is going after precisely the same story.

Wurtzel says that "all entertainment shows have life cycles no matter how good they are, [but] a newsmagazine can go on indefinitely, unless you do something incredibly foolish, because it takes on new material each week." And CBS' Klein explains that "there is plenty of stuff going on out there for all of these shows to cover, each in their own unique way."

Both executives may be right. Or they may be wrong. After all, it is déjà vu all over again.

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DISNEY'S RETURN BY ERIC SCHMUCKLER

Back to Basics

Dean Valentine thought it was going to be easy. Two Augusts ago, when Disney chairman Michael Eisner asked him to add television animation to his duties as boss of prime-time production, there was not much heavy lifting to do. Saturday-morning production had withered to a single series on CBS and the once-mighty Disney Afternoon was about to lose its syndicated time slots. Kids TV at Disney was—pardon the expression—a dead duck.

“At the time, the plans were to lay off a lot of people,” remembers Valentine, who last week left Disney to take the top post at weblet UPN. “I figured I would make one show for network and one for syndication a year. Then, a couple weeks after he gave me the job, Michael bought

company has reeled in a raft of the brightest creative artists in kids TV, including the masterminds behind *Doug*, *Rugrats* and *Pinky & the Brain*. Its TV-animation unit will produce nearly 250 half hours this season, including work on half a dozen series as well as a thriving direct-to-video business, with sequels in the works for *The Lion King*, *Pocahontas* and others.

While every other broadcaster lost ground last season, ABC's Saturday-morning slate rose 8 percent among kids 2-11, narrowing the gap with Fox from 10

Disney has **reenergized**
to regain lost ground as a
TV-animation sensation
and connect with today's kids

ABC. He kind of sprung that one on me.”

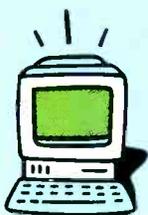
Eisner's little \$19 billion surprise meant that Valentine had to whip up a batch of new shows in short order and reinvent the company's television animation business in the process. Disney, after all, was the last place on earth a cool cartoonist would want to work. “Our product was soft and poor and not very appealing to kids,” Valentine freely admits. “Creative people didn't even want to come in for meetings. We were viewed on some level as being fundamentally out of the business.”

As the new season in kids TV begins, it is clear that Disney is back in business—and then some. The

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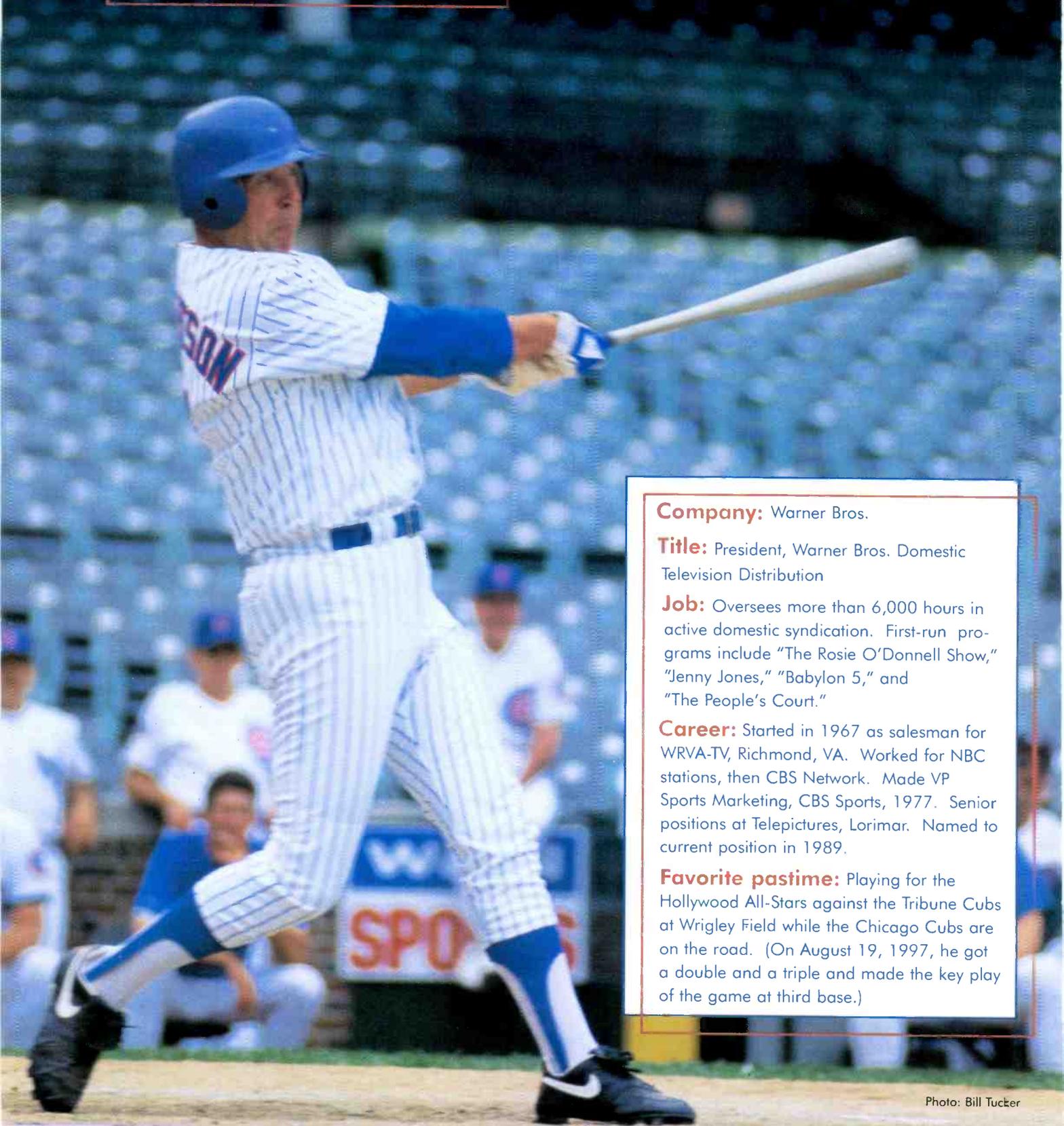
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Dick Robertson



Company: Warner Bros.

Title: President, Warner Bros. Domestic Television Distribution

Job: Oversees more than 6,000 hours in active domestic syndication. First-run programs include "The Rosie O'Donnell Show," "Jenny Jones," "Babylon 5," and "The People's Court."

Career: Started in 1967 as salesman for WRVA-TV, Richmond, VA. Worked for NBC stations, then CBS Network. Made VP Sports Marketing, CBS Sports, 1977. Senior positions at Telepictures, Lorimar. Named to current position in 1989.

Favorite pastime: Playing for the Hollywood All-Stars against the Tribune Cubs at Wrigley Field while the Chicago Cubs are on the road. (On August 19, 1997, he got a double and a triple and made the key play of the game at third base.)

His Thoughts on Media:

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share points last fall to just four shares by the end of the summer. ABC stands a solid chance of taking over Saturday morning this season among broadcasters.

"Of all the things I've done at the Walt Disney Company, I'm most proud of this," says Valentine, who at presstime was expected to be named president of UPN. It is a stunning reversal for a company that had let slip its dominance in children's television. In addition to

"Of all the things I've done at the Walt Disney Company, I'm proudest of [One Saturday Morning]."

—DEAN VALENTINE

reenergizing its animation studio, Disney has pushed hard to promote ABC's Saturday morning and to bolster its seemingly orphaned Disney Channel (see sidebar).

Yet the company faces huge challenges in regaining a dominant position in children's programming versus Nickelodeon, Cartoon Network, Kids WB and Fox; Nick's stranglehold on contemporary kids will be awfully tough to break. It is far from clear whether Disney—with a Saturday cartoon block, a few syndicated shows and a modestly distributed cable net—has the strategic assets to compete against entrenched full-time kids cablecasters.

Perhaps most important, can Disney break out of the trap of being Disney? That is, will its impressive array of new artists be overwhelmed by the voracious demands

of the Disney machine to homogenize the product and keep the pipeline filled? "I do think they've got something there," says Jon Mandel of Grey Advertising. "But I'm still worried that they're trying to Disney-ize things blindly. There's a reason why 'hubris' goes back to the ancient Greeks."

Valentine says his goal was not to reinvent Disney in kids TV so much as to "broaden and deepen the meaning of what could go under the Disney label and make it more contemporary. Disney animation had ceded ground creatively and imaginatively and in the quality of its writing to Fox and Nick. It had a problem conveying a sense of kids who are alive today."

Right out of the gate, Valentine landed Jim Jenkins and Dave Campbell of Jumbo Pictures, creators of the Nick mainstay *Doug*. "I convinced them that Disney would be a better home than Nick, that their values were congruent with ours," Valentine says. He wooed Peter Hastings, late of *Pinky & the Brain*, which Valentine calls "one of my favorite shows of all time." Barry Blumberg, vp of series development, brought in Paul Germain and Joe Ansolabehere, who helped make *Rugrats* into Nick's signature show. Among the other name talents who've signed up are Savage Steve Holland, creator of *Eek the Cat*.

Three shows this fall represent the first fruits of this creative push: *Recess*, from Germain and Ansolabehere, is a kid's-eye-view look at the best part of the school day; *Pepper Ann* presents the life of a 12-year-old girl described as both "spunky" and "quirky" in Disney

Channel Mickey

The Disney Channel has long been a profitable outpost of Mickey's empire, but a lamentably low-profile one. A new management team, led by network president Anne Sweeney, is finally beginning to change that. Sweeney can point to a strong prime-time movie night, rising ratings, a fresh stream of original programming and a better sense of her audience. "We didn't have to reinvent the channel so much as refocus it," she says. "We declared a position for the channel of kids and family watching together."

The biggest gains to date have been with a prime-time movie package, with titles including *Toy Story*, *The Preacher's Wife* and *Mary Poppins*, which replaced a diet of adult-oriented snoozefests such as a Studs Terkel documentary. No wonder prime-

time ratings among 2-to-17-year-olds have more than doubled since a year ago.

Sweeney used audience research to gauge people's attitudes toward Disney, "their perceptions of the channel and of the theme parks and the movies. We found that people want the Disney Channel to be the beginning of their journey, something they could talk about together later." Nature shows by Disney aren't exactly a brand new idea, she acknowledges, but the channel is trying to "translate that sense of adventure" with a new series, *Going Wild With Jeff Corwin* (think of Robin Williams as Marlin Perkins



Profile raiser: Disney Channel chief Sweeney

on nitrous oxide).

Debuting next month is *Bear in the Big Blue House*, a preschool show from Henson Productions; coming early next year are a real-life summer-camp journal called *Bug Juice* and *PB&J Otters*, from Jim Jenkins. The channel will also provide yet another window for recent Disney series including *Aladdin*, *Jungle Cubs*,

Muppets Tonight and *Growing Pains*. Most intriguing is a new overnight service, Vault Disney, that taps the company's deep well of films, specials, series and animation. Sweeney plans to launch some original prime-time family series, too.

Los Angeles Times

Magazine

SEPTEMBER 7, 1997

THE REST OF SOCIAL

NIRVANA INC.

Deepak Chopra Lets Us In on Plans for His Expanding New-Age Empire—
a Hip-Hop CD, a Possible MTV Video Game and, Yes, Even Movies.

By Tony Perry

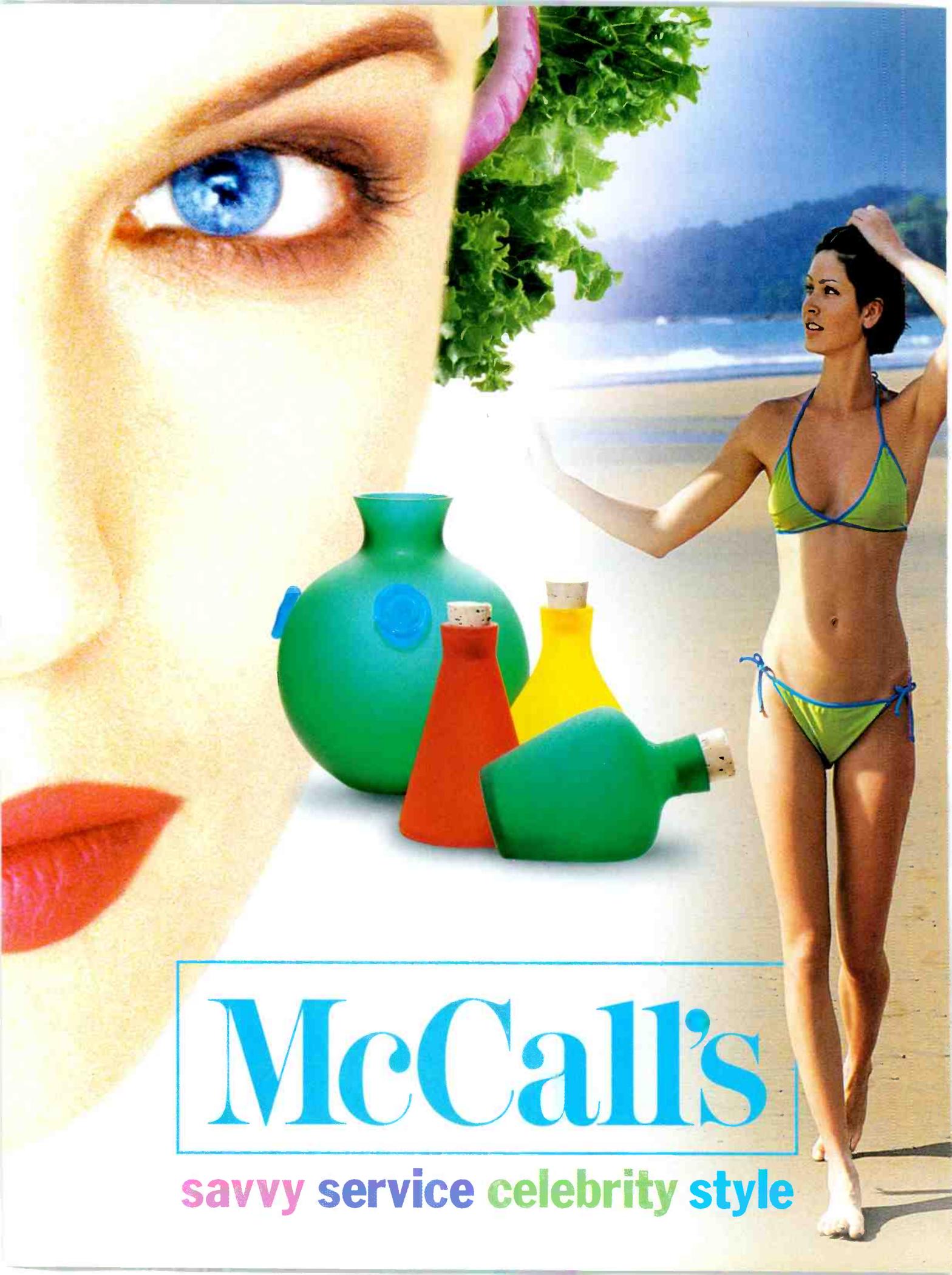
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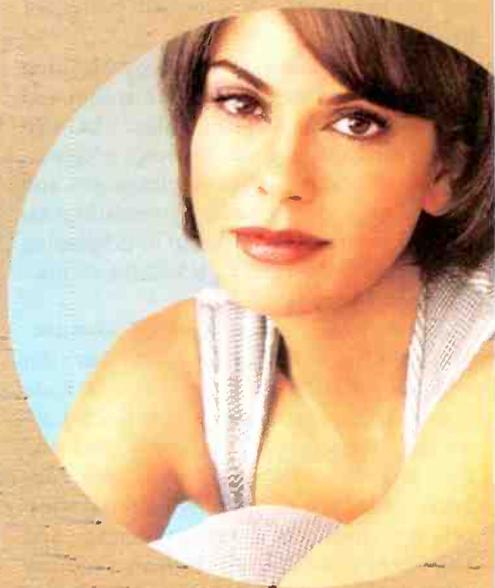
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Teri Hatcher photographed
for McCall's by George Lange

Other photographs by Didier Gault,
Mineral Salon and Dean Powell for McCall's.

fall tv

press material, from a new animator, Sue Rose; and Jim Jinkins offers his take on *101 Dalmatians*, airing both on ABC and as a syndicated strip.

In *Recess*, *Pepper Ann* and *Brand Spanking New Doug*, as the fresh episodes are called, Disney has a trio of shows that are overwhelmingly Nick-like in tone and feel. Executives strain to dispel the com-

kids,' and that the shows would allow for their individual voices," adds Valentine. "I guess they bought it."

"I think Disney is a lot cozier than Nick," says Jinkins. "Michael Eisner believes in the importance of children's programming and the messages behind it, and I felt more in sync with that than at Nick, which seemed more concerned with finding



***Brand Spanking New Doug*, one of a trio of Disney shows that are decidedly Nickelodeon-like in tone and feel, may strike a familiar chord with kids, but Disney execs strain to say they're not copying their rival's formula.**

mon perception that Disney is aping some Nick formula. "We are remaining true to what Disney means, which is great storytelling and great characters," says Blumberg. "These may seem to be nontraditional Disney shows, but they are actually just not traditional Disney-looking. We didn't set out to imitate anyone. If people see a resemblance, it just speaks well of the ability of the animators to carry out their visions."

"We told the artists, 'We'll still be Disney, but one that's meaningful to today's

the edge. If I walked into Nick with *Doug* today, it would be considered too soft."

Jinkins felt not only challenged but also honored to work on this property goes to the core of what Disney is, I felt they really trusted us," he says. Adds partner David Campbell, "They were refreshingly open to making it exciting and new." Jinkins likens the tone and variety of characters to an *Our Gang* comedy, with some gag-filled action-adventure episodes and others that are more sentimental. "It's about relationships between

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kids," says Campbell. "We come up with a kids issue and a lesson learned."

Dalmatians illustrates the tensions between the old Disney and the new. "They took a classic movie and went away from what made it great," says Shelly Hirsch, chief executive of Summit Media, a rival syndicator. "I hear that station people hate it. You've wasted a guy like Jinkins by trying to put him in the mold. You've got to

We're remaining true to what Disney means, which is great storytelling and great characters.

—BARRY BLUMBERG, VP OF SERIES DEVELOPMENT

nurture his ideas. Disney is stuck in a mold and can't go too far because of the repercussions in their whole world of licensing and merchandising and theme parks." Agrees Mike Lazzo, senior vp at the Cartoon Network: "They did this to benefit other aspects of the company, but that's how you extend a brand, not how you make hits."

"I believe *Dalmatians* is wrong," says Jon Mandel.

"So is *Hercules* [announced as a syndie strip and ABC show for next fall]. It won't be a failure, but it's not relatable enough to work big-time. *Pepper Ann* and *Recess* can work like that. I really believed they would open up their minds...and then I see *Dalmatians*."

"We hope to find a balance," replies Valentine. "We have characters who have touched audiences all over the world for 60 years, and we need to keep them alive for generations to come. A writer or animator can get great pleasure from taking classic characters and bringing them alive again. The only thing that's shackling is the lack of imagination. Cynical as people are about Disney, we would never make a show to support a plush doll." Adds Jinkins. "We know there's a business behind this, but we never got a note saying, 'We can't make a plush toy out of this.'"

The centerpiece of ABC's new lineup is a two-hour block of *Doug*, *Pepper Ann* and *Recess*, under the rubric Disney's One Saturday Morning. It includes live-action elements created by Peter Hastings, such as a "Great Minds" segment with Robin Williams expounding on historical figures in his *Aladdin* genie mode; an offbeat roving reporter named *Manny the Uncanny*; and so on. By floating three cartoon series in a two-hour block, ABC hopes to hook kids for the whole morning and Disney gets to associate its name with its hippest batch of shows.

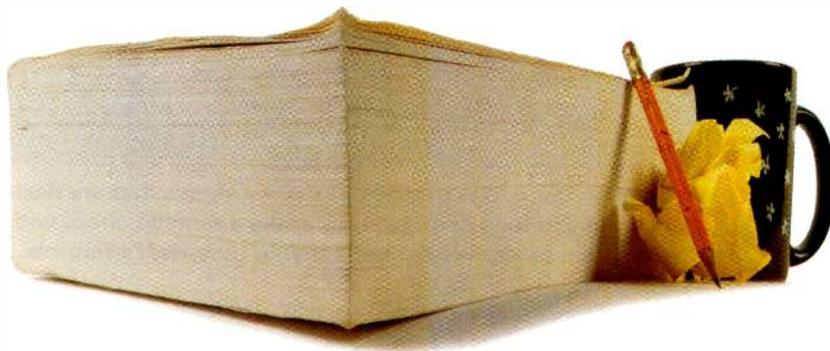
"An effort like One Saturday Morning must be a partnership between studio and network," says Jonathan Barzilay, ABC's vp and general manager of children's programming. "It relies on affiliate clearances and creative ways to structure commercial breaks. We had to work hand in hand in developing the concept and tempering it with the realities of network television."

Barzilay and his boss, Gerry Laybourne, worked with Valentine and Blumberg on rebuilding ABC's schedule. There is some question, though, as to just how much Laybourne—the legendary founder of Nick and now president of Disney/ABC Cable Networks—has been involved. Widespread whispers described a turf war between her and Valentine, though both principals deny any tension. "Dean and I had one of the better partnerships of all time, mainly because we had the same creative take," Laybourne says. "I didn't make the stuff, but I do feel I was heard, absolutely."

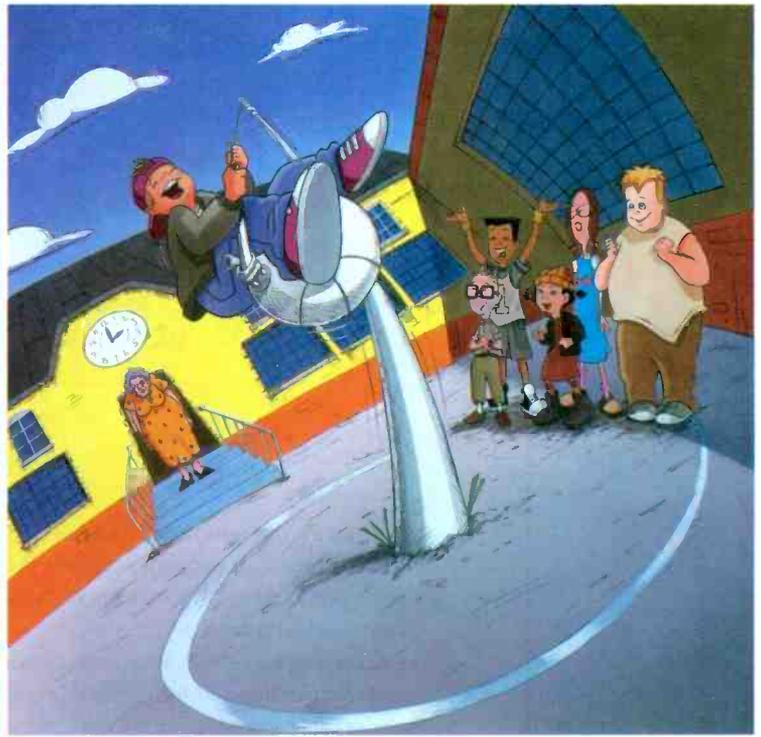
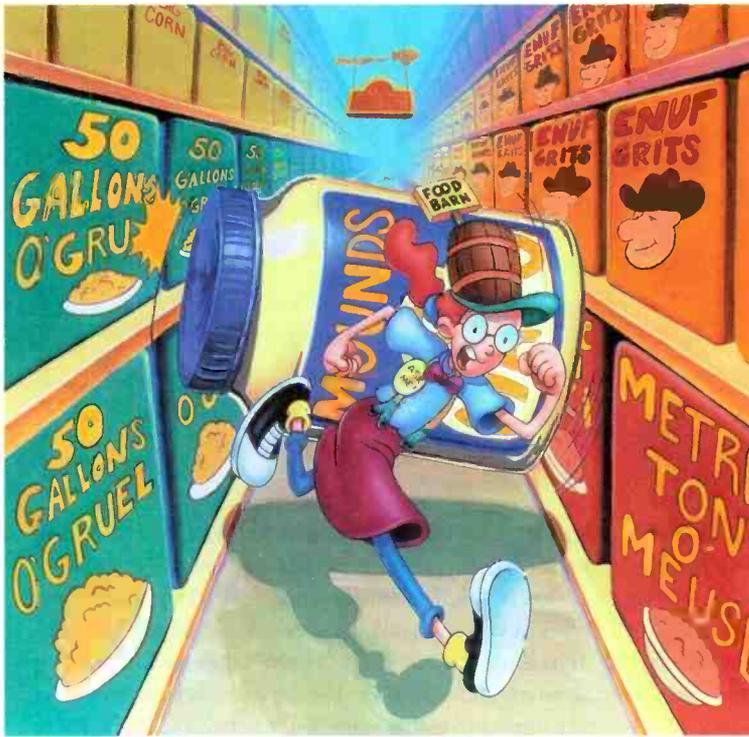
"Gerry and I had a good partnership," says Valentine. "We discussed everything, but at the end of the day, her focus, appropriately, was on FCC issues, scheduling, finances."

ABC may win Saturday morning, but Disney's overall competitive position still has

Dinosaur.



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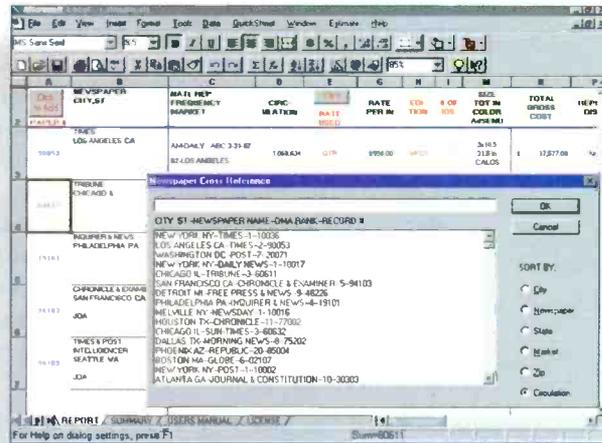
Nothing raggedy about her: Pepper Ann (left) is a critical part of ABC's *One Saturday Morning* kids block, along with *Recess*, which has received early praise from advertisers.

some significant weaknesses. College football disrupts ABC's Saturday clearances and ratings in the fourth quarter, and that's where the big ad money is. Disney's weekday syndication block is cleared to stations through a deal with the Kellogg Co., which began in September and runs through the '98-'99 season. Without a strong weekday presence, Disney can't compete with the likes of Nick.

"It's not a question of how are we doing on Nick's playing field," says Laybourne. "Disney has a very interesting global opportunity that our competitors don't. We have Disney Channels in six countries now and we'll double that by the end of next year. It gives us a huge head start toward a true global platform. With Saturday morning, we're able to produce first-quality shows for ABC that will then have a life internationally." Disney, as usual, is playing for big stakes.

And, as successful as they are, not Fox nor Nick nor the Cartoon Network nor Kids WB has a brand name and heritage the equal of Disney's in animation.

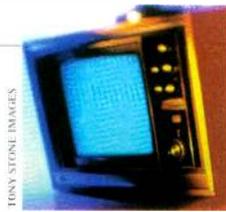
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fall

NETWORK ADVERTISING BY RICHARD KATZ

A Banner Year

Despite reports that advertisers paid less for 30-second spots in the top broadcast network programs this fall than they did the previous year, the bull run of the ad-sales market continues at a brisk pace.

According to network sales executives and media buyers, advertiser demand for national television—and that includes cable and syndication as well as the broadcast net-

work—remains as strong as the economy. And as long as the nation's economy keeps flexing its muscles, the prices advertisers pay to reach viewers, as measured in cost per thousand, will continue to grow.

“Until the economy stalls, there is an excess in demand for television and that will continue to drive solid pricing,” said Gene DeWitt, president of DeWitt Media, a New York-based media buying outfit.

Recent published reports indicated that the average prices paid for spots in network shows such as *Seinfeld*, *ER*, *Monday Night Football* and *Home Improvement* were flat or down, but the record-setting upfront and strong scatter markets show that advertisers value the broadcast networks more than ever.

“What the average price paid [per 30-second spot] tells you is that our audiences have been down,” said Marvin Goldsmith, president of sales for ABC. “But we came out of an upfront where all the networks came up real close to double digits, and the early stages of the scatter market is double digits.”

Buyers and sales executives said fourth-quarter scatter is selling at increases of 15 percent to 25 percent over upfront. Contributing to this strength, said Goldsmith, is that the fourth quarter began with 85 percent or greater sell-out positions, and he added that ABC had no options for the fourth quarter, so “that money is on the books.”

Jon Nesvig, Fox Broadcasting's president of sales, who recently was given additional duties as executive vp of Fox Television, attributed the booming upfront to the strong economy and advertisers in categories such as automotive and movies spending more on the networks. Nesvig added that while he had anticipated the “quick-service restaurant” category to be flat at best, increased competition between McDonald's and its competitors has meant more spending from that segment.

All the networks report that since government restrictions on prescription-drug advertisers were loosened last month, the pharmaceutical companies have begun moving money out of print and into network. “Ever since the FDA revised its guidelines, I've been getting inquiries,” said Goldsmith. “And money has started to come in.”

Network execs contend that another factor contributing to increased CPMs is the trend of advertisers pulling money out of promotion and into advertising. “The mantra these days is ‘branding,’ and you do that through advertising,” said Nesvig.

The broadcast networks have bagged the biggest CPM increases, and syndication and cable aren't far behind. “They're all strong; everybody has had a banner year,” said Bill Croasdale, president/national broadcast for Western International Media, a Los Angeles-based media buying firm.

Through last week, cable networks have averaged mid-to-high single-digit increases in scatter over upfront prices, but media buyers said demand is up and increases will soon hit double digits. Buyers said that cable is getting increases lower than that of the broadcast networks, largely because cable nets have far more inventory to sell. Though the broadcast networks—especially NBC and ABC—have suffered significant ratings erosion compared to the year before, the makegoods the networks give advertisers to make up for ratings shortfalls force inventory to tighten and

“The mantra these days is branding, and you do that through advertising,” says Jon Nesvig of Fox TV.

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prices for new spots to increase. "It all comes back to supply and demand," he said.

While prices for 30-second commercials in individual series may be down from last year, CPMs are up enough that overall broadcast network sales revenue is up, in the range of 5 percent to 7 percent, said network sources. "There is no question that because of ratings erosion, total dollars is growing more slowly than if we had higher ratings," reasoned Nesvig. "However, for most mature industries, a 7 percent growth rate is pretty good."

Network executives acknowledge that declining shares are a problem but continue banking on the fact that advertising on the Big Four is still the only way to reach more than 10 million people with one spot.

"In 1964, the Beatles attracted 23 million viewers for their *Ed Sullivan* appearance," said Neil Braun, president of the NBC network. "*ER* does that every Thursday. Is that any less valuable today, even though the share is lower?"

Of course, *ER* is one of a handful of series that regularly draw 20 million viewers. And while most new series fail, ad-agency execs said they have high hopes—and high dollar amounts—on several shows premiering this week. Paul Schulman, president of media buying firm Paul Schulman Co., echoes the opinions of other buyers when he predicts that NBC's *Veronica's Closet*, CBS' *George & Leo* and *Brooklyn South*, Fox's *Ally McBeal* and ABC's *Wonderful World of Disney* will become hits. Wedged between NBC's smash hits *Seinfeld* and *ER* on Thursday night, buyer sources confirmed that *Veronica's Closet* snared the highest unit price for a premiering show at roughly \$400,000 per 30-second spot. Schulman and other buyers also raved about teen drama *Dawson's Creek*, which they said could become the WB's first breakout hit when it premieres in January.

DeWitt added that ABC's new Wednesday sitcom, *Dharma & Greg*, also has great potential to shake the Disney-owned network out of its ratings doldrums. ABC snared more than \$200,000 per 30-second spot for the show. Goldsmith said that he has his "fingers crossed" that *Nothing Sacred*, a drama about a young priest that has drawn the ire of some Catholic groups, will also break out.

Network sales execs said they don't expect first-quarter scatter business to start until Thanksgiving, but buyers said they

looked for CPM boosts of 15 percent to 25 percent to hold up because of tight inventory. Joe Abruzzese, CBS' president of sales, said the network's first-quarter inventory in the Winter Olympics is already more than 95 percent sold and so is much of the surrounding programming. About 82 percent of first-quarter inventory was sold during the upfront. "Broadcast is still the gold standard," said Nesvig. "It's where the other guys are trying to get to."

ABC's Monday Night Football still tackles the market share that demographic advertisers covet.

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CABLE BY MICHAEL BÜRGI

Content Is Key

Ah, fall is here and the temperature is slowly dropping. So are broadcast network shares, which have been on a continuous downside for the past several years. Though it's arguable that the cable nets have stolen all those viewers, it's undeniable that cable programs more and more original fare that earn viewers' attention.

Though no single cable network actually lures a significant number of viewers away from broadcast, sever-

al services continue to crank out original fare that siphons off viewers to Cableland. Here's a glance at some of the higher-profile shows and specials on cable that have either rolled out or are rolling out in prime time this fall to help swell their audience shares.

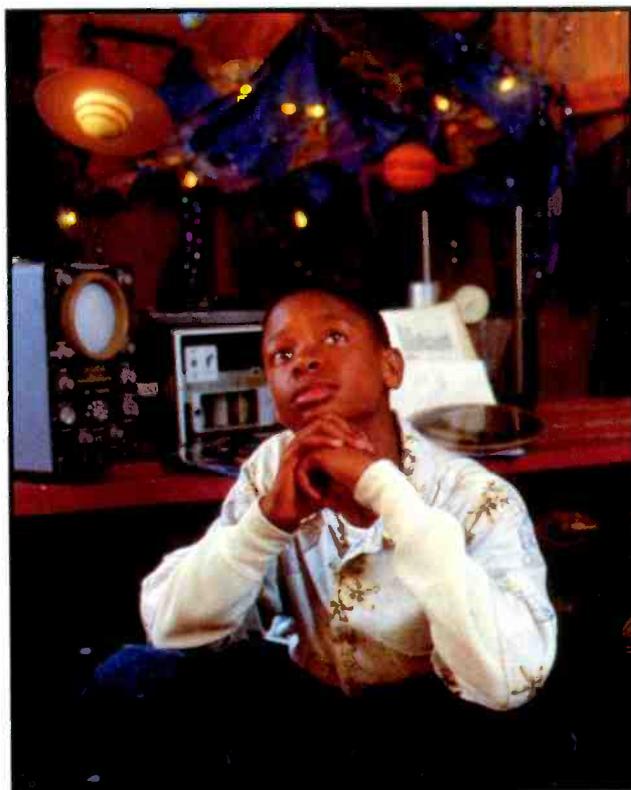
HBO: The 20 million-subscriber network remains the crowned king of cable Emmys. HBO snagged 19 this year, second only to NBC, which prompted several jealous broadcast network executives to complain that cable should have its own Emmy category. HBO's big series entrant that has already received critical praise for its first run of episodes this past summer is *Oz*. From the team that produces NBC's crime-drama sleeper *Homicide: Life on the Street* (Barry Levinson and Tom Fontana), *Oz* is set in an experimental wing of a maximum-security prison. Arguably the most brutal show on television, the series spares the viewer none of the atrocities that take place on both sides of the prison bars. But it has broken through, ratings-wise, averaging around a 7 universe rating (those homes that subscribe to HBO) and drawing north of a 9 rating with the season-ending cliffhanger (a riot breaks out). New episodes won't debut until next year, but the show has been renewed.

Nickelodeon: As the Viacom-owned kids network continues its march into prime time, kids 2-11 are flocking in droves to Nick, having been abandoned for the most part by the broadcast nets in their mad quest for 18-49ers. So Nick is serving up more fare, balancing delicately between new animated fare and live action.

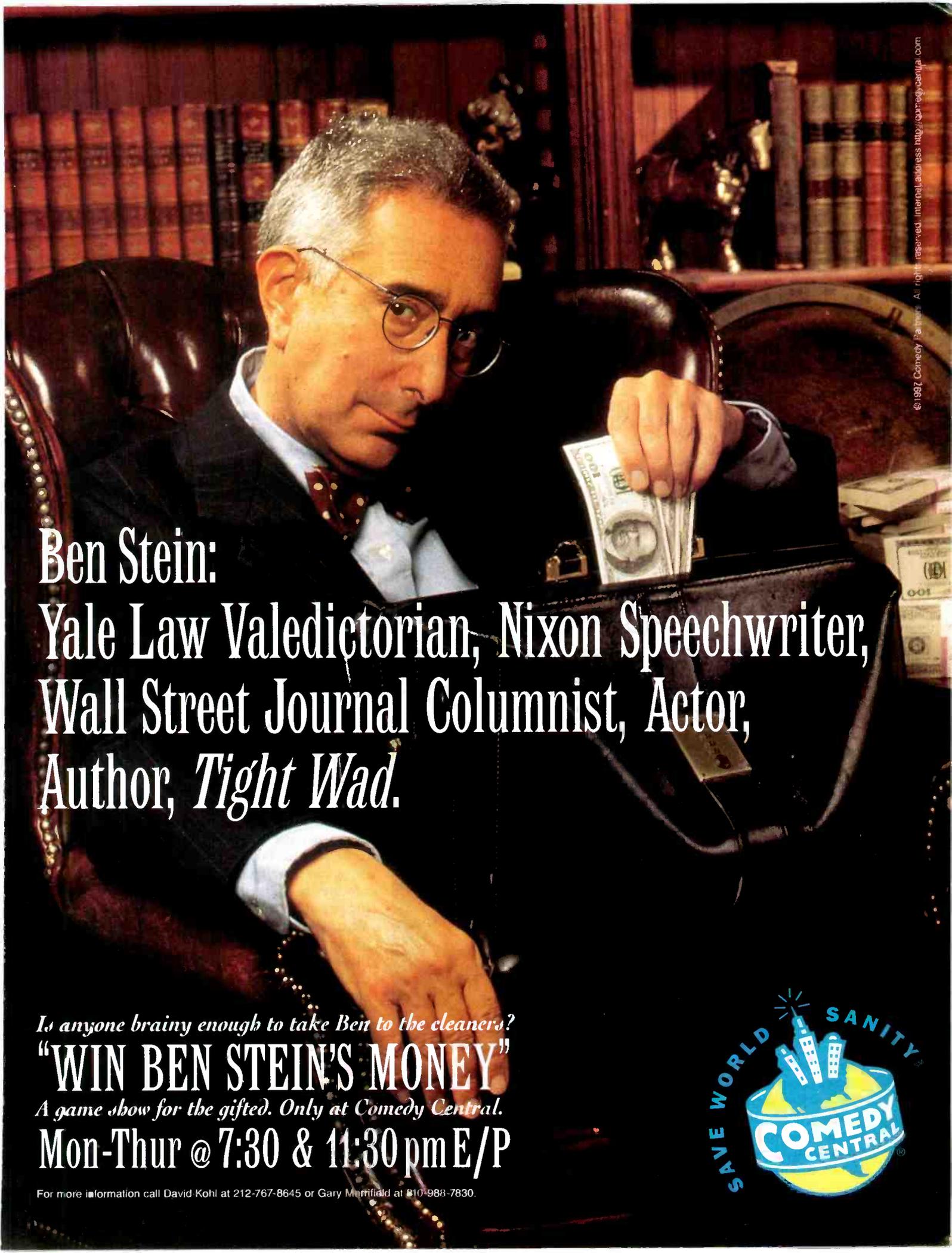
The newest addition to Nick's 8 p.m. nightly slot is *The Journey of Allen Strange*, a live-action series from Tommy and John Lynch, creators of its successful series *The Secret World of Alex Mack*. Allen is an alien (played by an African American actor, though Tommy Lynch says this casting has no subtext to it) accidentally left on Earth who's merely trying to fit in as he tries to contact his home planet. Allen meets a sister and brother stranded by their own family, who befriend him, keep his secret safe and help him blend in to the sometimes cruel but comical world of budding teens.

"These kids are showing their independence by taking care of Allen," explains Lynch, who draws heavily

Cable is producing more and more original programming that will siphon off viewers from broadcast—eventually.



The Brother Who Fell to Earth, Part Two: One of this season's original series on cable, Nickelodeon's *The Journey of Allen Strange*, stars young actor Arjay Smith.



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from his own childhood experiences to depict the characters. "They have to help him find his way home but through that are able to find their own way, too." *Allen Strange* will premiere Nov. 8 at 8 p.m. and run in that coveted Saturday-night SNICK slot.

Discovery Channel: There's been no shortage of documentaries on wolves in the past few years. But Mike

and a half years with a wolfpack in a 25-acre sanctuary to observe their habits close-up.

"This show lets you see how distinct their personalities are," says Quattrone. "Dutcher captured expressions on their faces that seemed to show real emotions."

Wolves at Our Door is getting a major promotional push from Discovery for its 8 p.m. premiere. Bruce Lefkowitz, a sales vp at Discovery Networks, adds that when sold in the upfront market, the show commanded network-level cost-per-thousand pricing.

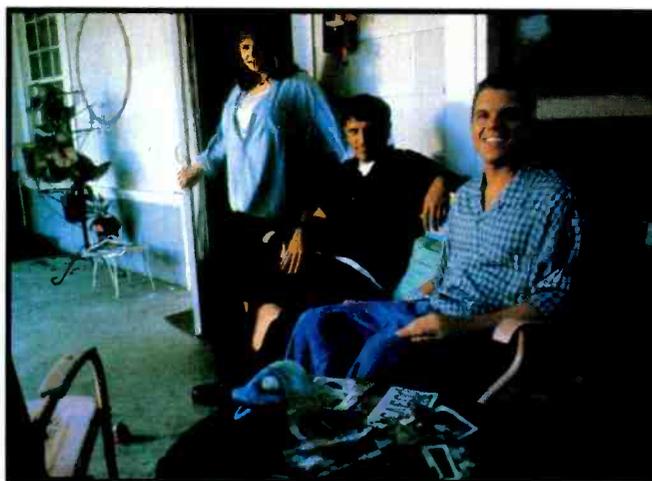
MTV: The formerly all-music video network has taken a public drubbing of late for abandoning music videos in favor of "lifestyle" programming aimed at the 12-24 crowd. Most of it revolves around New York/L.A. or their own private land of hormones. But *Austin Stories*, a new addition to that roster, breaks the mold. It's a low-key comedy that trails three slackers through the relatively bohemian city of Austin, Texas. Produced without a laugh track, the series offers the brand of wit, cynicism and humor of an indie film. It's little surprise, since the show is the brainchild of James Jones, who was behind *The Ben Stiller Show* and *Reality Bites*. It premiered on Sept. 10, at 10:30 and though MTV doesn't release ratings, sources promised that the debut fared well. So far, 13 episodes are scheduled.

A&E: Continuing its tradition of rolling out several lavish adaptations of classic novels a year, A&E's big hitter this fall is *Jane Eyre*, Charlotte Brontë's melodramatic tragedy, which premieres Oct. 19 at 8. Considering that A&E's presentation of Jane Austen's *Emma* during the February sweeps landed the network its highest sweeps ratings, there are high hopes for *Jane Eyre*. It's a coproduction with London Weekend Television, and it will receive the royal promotional push to ensure some ratings success.

Et al: Just about every other major network has a strong contender, special or series, that it hopes will surpass previous ratings records. Two big-budget original flicks, *Buffalo Soldiers*, starring Danny Glover, and *Hope*, directed by Goldie Hawn, are TNT's best hopes for the fall. **Family Channel** will roll out its original flick about Mother Teresa, which in light of the saint-to-be's demise, could draw big numbers. **USA's** Sunday-night block of original action shows, centered by *La Femme Nikita*, has grown in numbers all summer, rising from an average 1.8 universe rating in July to a 2.2 in August.

Finally, though **Comedy Central** cannot yet claim major network status, it merits mention for one reason: the shock-toon for adults, *South Park*. The series, which runs Wednesdays at 10, premiered to a 1.6 universe rating in late August and actually carries some big-name advertisers, despite its TV-M rating and foul-mouthed kid stars.

Just about every cable network has a strong special or series that it hopes will surpass previous ratings.



Austin Stories (top) features Laura House, Howard Kremer and "Chip" Pope. **A&E's Jane Eyre (bottom)** stars Samantha Morton and Ciaran Hinds.

Quattrone, senior vp and general manager of Discovery, promises that *Wolves at Our Door*, a one-hour special this fall, will reveal more about wolves than ever. The show, scheduled to air on Monday Oct. 27 to avoid conflicting with a potential seventh game of the World Series, follows Jim and Jamie Dutcher, husband and wife naturalists/filmmakers who secluded themselves for six

Newspaper Association of America says "It all starts with newspapers."

The nation started with a free and revolutionary press ... it grew with an informed and interested public. The goal now is to continue to improve upon the great tradition of learning and thinking through the power of newspapers.

The Newspaper Association of America, the newspaper industry's largest trade organization representing 1,600 newspapers in the U.S. and Canada, is spreading the word through their new advertising campaign, designed not only to help encourage people to read but also to showcase the joys of newspapers.

NAA has launched this public-service-style campaign developed by Jerry & Ketchum with newspapers as its cornerstone, and will use national cable, spot TV and trade print to promote literacy. This campaign, targeted to adults 18 - 49, promotes newspapers as an essen-



John F. Sturm, NAA President and CEO

tial learning tool. And it encourages younger readers to start a life-long practice of reading a newspaper to keep informed and involved in world events.

The initial television and print advertising features Former Presidents George Bush and Jimmy Carter and Former First Lady Barbara Bush, and other celebrities including John Elway, H. Norman Schwarzkopf, LL Cool J and Tabitha Soren.

These personalities were chosen not only for their recognition, influence and impact, but also because of their own personal commitment to literacy. Even though some of these figures have never been involved in a

national campaign for literacy before, each is an eloquent and well-respected spokesperson for literacy and for the role newspapers play in teaching people, especially children, to read. The personalities in this ground-breaking campaign will impress a wide segment of the American population. They will have an impact on readers and advertisers alike, reaffirming newspapers' position as the number-one source for in-

depth information in today's society.

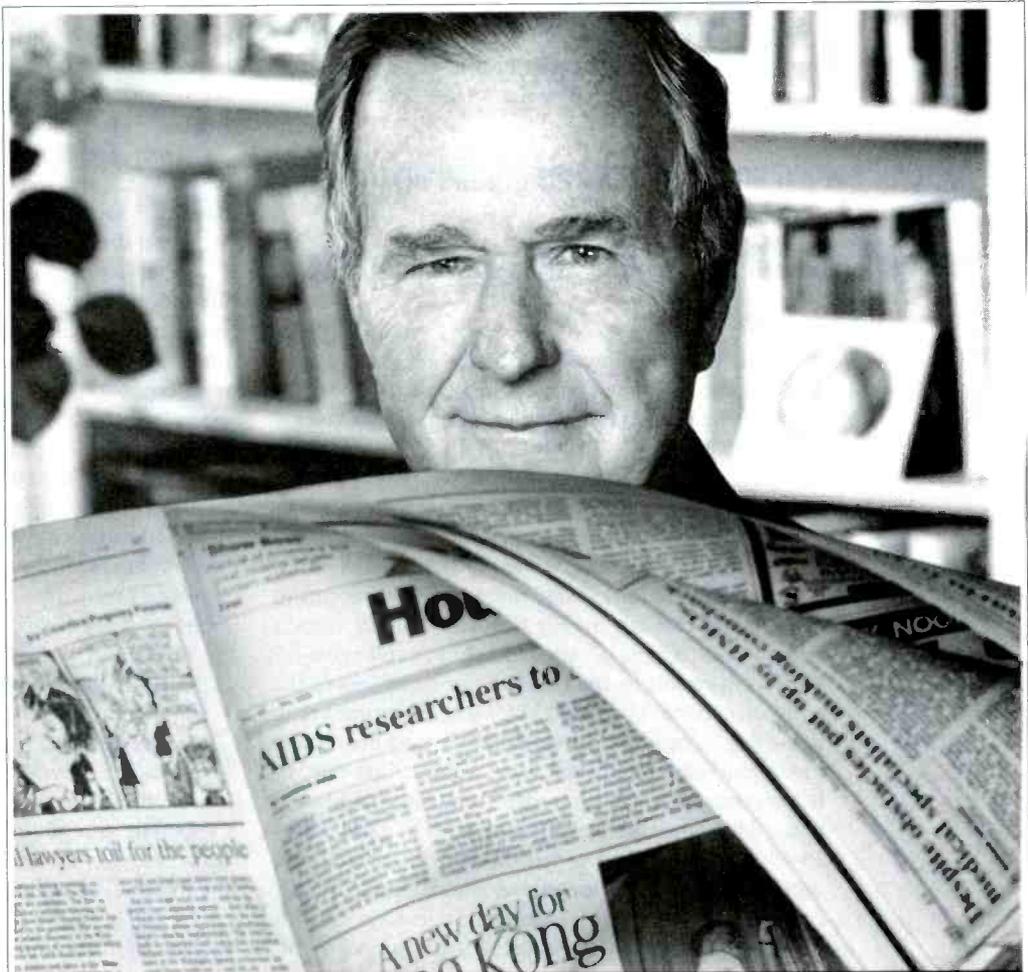
In addition, the campaign should also increase readership by educating the readers of today and the next century. The benefits of this are two-fold: An intelligent, aware consumer is essential to the strength of the nation and a boon to the advertiser. Intelligent consumers want the kind of opinions, attitudes and in-depth approach we've all learned to expect from

newspapers.

In the words of John F. Sturm, president and CEO of the Newspaper Association of America, "Our aim is to promote reading, education and literacy and thereby showcase newspapers as a vital, vigorous and valued medium."

So, the next time you need information, remember: "It all starts with newspapers."

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One day they may take the world by storm."**

All my life I've been competitive — in sports, in combat and in public life. In order for children to effectively learn to compete in this society, they must be able to read. Read to your children. Show them how much fun reading can be. Encourage them to keep up with the world by reading newspapers, magazines and books every day of their lives. One day they may take the world by storm.

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COMMENTARY BY TOM COSGROVE

Eye(ball)s on the Prize

If you paid attention to anything that our colleagues at the Cabletelevision Advertising Bureau have been saying lately, you'd get the impression that TV viewers would rather make a dental appointment than an appointment to watch broadcast programming. The truth, of course, is that broadcast TV remains the most popular form of advertiser-supported media.

While cable as a distribution system has made obvious gains in recent years, the broadcast networks and their affiliates remain America's first, second, third,

cast TV; this past season, only four basic cable networks achieved a 0.5 /18-49 national rating in prime time, none broke a 0.9, and most averaged less than a 0.2; and, also this past season, the average cable network's 18-49 rating was 1/30th the size of the average Big Four network rating.

The neutral parties in this debate—the advertising agencies—agree: “Many of the cable channels have been in a neutral or downward mode for two years,” according to David Marans, media research director at J. Walter Thompson.

“The big [cable] guys are being hit by small [cable] networks the way the broadcast networks are getting hit by cable,” says Bill Croasdale, president of the national broadcast division of Western Media International.

Cable has been effective at building frequency with the 245-plus networks that comprise basic cable, but no single network has delivered consistently large prime-time ratings. Cable's growth is fueled by rapid cable network expansion, and not from the audience growth of the major, top 10, cable networks.

Originally, the promise of cable was to deliver narrowly targeted audiences, allowing marketers access to valuable niche segments. The reality is that most have delivered audiences with relatively indiscriminate skews. Meanwhile, broadcast television continues to deliver an audience profile that can be both large and specifically targeted. A few examples:

- *X-Files* attracting upscale viewers
- WB reaching teens
- *Monday Night Football* reaching men
- UPN Mondays appealing to ethnic audiences
- *Touched by an Angel* attracting women
- *Party of Five* with a solid base of young adults

Despite unremitting competition from 245-plus cable networks, satellite, VCRs, video disks, game systems and the Internet, broadcast TV still delivers enormous audiences and remains the perennial leader of consumer media. In fact, several broadcasters, including Fox, showed prime-time gains in audience vs. last year despite the explosion in entertainment choices.

Week in and week out, only broadcast television defines appointment television. When was the last time you heard someone saying, “I've got to get home in time to watch basic-tier cable?” In my world, people are going home to watch *The X-Files*, *Seinfeld*, *Home Improvement* and *Chicago Hope*. All broadcast, all appointment TV—and more valuable than ever. ■

Thomas Cosgrove is vice president of sales research and marketing for the Fox Broadcasting Co.

The CAB's main arguments center around an irrelevant and misleading summary statistic: basic cable.

fourth, fifth and sixth choice for viewing, week in and week out. No other medium captures as many eyeballs at one time, and no other medium builds reach as quickly as broadcast TV.

The Big Four broadcast networks reach 9 of 10 households every week during prime time, while the big four cable networks reach just under 3 out of 10. Just over 5 of 10 homes are reached by the top 10 cable networks. And, the four networks build up reach at an impressive rate—in just one day, the Big Four deliver more viewers than the top 10 cable networks deliver in a full week.

Recent claims by the CAB conveniently ignore the issue of national coverage. Yet, viewers/consumers in non-cable homes are an essential part of nearly any media/marketing campaign. Why? Simple: One-third of heavy consumers of the top advertising categories live in non-cable homes, according to MRI. Non-cable adults 18-49 are 20 percent to 35 percent more likely to be light users of magazines, newspapers and radio, and certainly can't be reached via cable. Broadcast television remains the most effective way to market to this vast pool of difficult-to-reach, yet very important consumers.

The CAB's main arguments center around an irrelevant and misleading summary statistic: basic cable. There is little question that cable, as a distribution system, has attracted a prime-time audience. But viewers watch networks and programs, not basic-tier cable. And, no single cable network comes close to any broadcast network in terms of average rating.

The truth is, the highest-rated cable network (HBO) does not accept advertising; the older, larger and more established basic cable networks are suffering from the same erosion that the CAB so eagerly ascribes to broad-

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It takes one dose of Vagistat-1.

With one effective dose, most women will feel some relief within one day. One effective dose that continues working for a reliable cure.

Only Vagistat-1 is an ointment that comes in one pre-filled applicator. So it's less messy than multidose creams.

A one-dose yeast infection treatment that used to be a prescription medicine is finally available over-the-counter. That's more than a breakthrough.

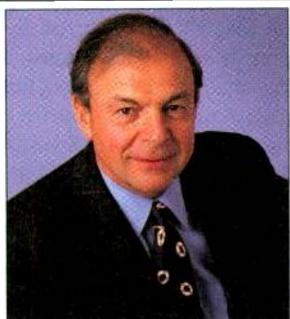
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“I’m glad we spent *more* in magazines.”



Peter J. Spengler
Vice President
Marketing Services
Bristol-Myers Squibb Company

When you’ve got a product breakthrough, you get the word out fast. In February 1997, we received FDA clearance to market our new OTC product,

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Our introductory ad plan used both magazines and television—with a creative twist. One of our agencies, Wells-BDDP, created the TV spot.

A second shop, Gotham, created the “Big #1” concept that was adapted by Wells-BDDP in their magazine ad

campaign. The print creative was truly collaborative. It was unorthodox—taking the

media planner for Vagistat-1 sits just three offices away from the product manager.

“Since two years ago, we’ve almost doubled our magazine spending.”

best of both—and it worked.

Since two years ago, we’ve almost doubled our magazine spending. Print budgets are growing even faster than broadcast budgets.

I’m a passionate believer in having media planning and buying in-house. Our

The ideas go back and forth constantly.

Personally, I’m a magazine *looker-througher*. I pick up a magazine—look through it—and can always find the one story that grabs me. **MPA**
Magazines make things happen

Magazines

By Jeff Gremillion

The view from the office, as depicted by *Working at Home* magazine.



DOMINIQUE VORILLON

More people are working at home, so naturally, more magazines are trying to reach them.

Can it last?

Home Office Hubbub

It's a dream for many: roll out of bed, put on a pot of coffee, watch Willard Scott schmoozing a few centenarians and leisurely ease into the work day—right there at home. No traffic, no trains, no boss looking over your shoulder. Well, for the 47 million Americans who work at least part of the time from their homes (according to one 1996 survey), that dream has become quite real, thanks largely to technology and corporate downsizing. Where there's a market, there are magazines. Thus two magazine publishers are launching new books, joining a small sub-category already crackling with activity.

"We're aiming at the biggest lifestyle movement of our time—the movement to home offices," says Duncan Anderson, editor of the new *Working at Home*, a spinoff from the independently published *Success*, a title for entrepreneurs. The 300,000-circ quarterly was launched last week, and Anderson

says there are plans to eventually take the book bimonthly.

"Every time we mentioned the words 'work at home,' we sold an extra 100,000 copies [of *Success*]," says Anderson, who was previously a senior editor at the parent title. "We thought maybe we had something there. Besides, no one on his

deathbed has ever said, 'I wish I'd spent more time at the office'."

The premiere issue of *Working at Home* includes several lengthy rags-to-riches business stories, profiling successful business people and touring their luxurious mansions, with photography that might seem more at home in upscale shelter books. Front-of-the-book content is more service-oriented—including advice on buying computer equipment and designing home-office floor plans. The content skews heavily toward people who have done well with enterprises such as Amway and Mary Kay, but Anderson says future issues will feature a more diverse array of occupational pursuits. Charter advertisers include endemic businesses, such as Hewlett Packard, and non-core products, including Skyy vodka, Omega watches and Bally footwear for men.

Independently published *Entrepreneur*, the 20-year-old monthly, will launch *Entrepreneur's Home Office* next month. The test issue will stay on stands until March; the company plans to give the book (rate base 150,000) a bimonthly frequency next spring.

"There are hundreds of questions that aren't answered in the existing business publications—how to buy equipment, tax issues, how to market yourself and publicize your business," says *Home Office* editorial director Rieva Lesonski. With the exception of a running column on designing a functional home-office, *Entrepreneur's* new book will avoid interior design and "motivational" content, adds Lesonski.

Lesonski says her target readers are already working from their homes and looking for solid service information. Advertisers for the startup include furniture makers and computer hardware and software manufacturers, says publisher Lee Jones.

The new players join a couple of established books in the field. *Income Opportunities*, which Essence Communications acquired four years ago, bills itself in its logo as "The Original Small Busi-

ness/Home Office Magazine.” The 40-year-old monthly has come a long way since its days as the kooky chronicle of get-rich-quick schemes. Managing publisher Donald Mazzella, who joined the book three years ago, says he has overhauled the book, including a redesign, a paper upgrade and a purging of unwanted ads, such as the infamous one promising you could “earn \$17,354 a week drinking water.”

Opportunities, which seems an earnest journalistic effort, focuses mainly on franchise operators. Many of its advertisers are small franchisors seeking franchisees. However, since the boom in the entrepreneurial/work-at-home marketplace, the book’s advertising fortunes have grown to include several major national advertisers, Mazzella says. In the last year, a dozen new advertisers, including Sprint, Casio and Bell Atlantic, have come on board.

Mazzella has tinkered with the book’s circulation, trimming 100,000 discount subscribers, reducing the total to 300,000, he says. *Essence* also publishes a bimonthly called

Home Worker, which is distributed free to Kinko’s customers.

The L.A.-based Scholastic Soho Group has published *Home Office Computing* for nearly a decade. “We’re really aiming at the full-time, growth-oriented business owner who uses technology,” says editorial director Bernadette Grey. The editor says her book is for the pragmatist who works from home mainly to save money on overhead. The meaty monthly includes reviews of new computer equipment and in-depth info and advice on all things tech. The book’s circ has been flat at about 460,000 for a couple of years, according to ABC. Ad sales have sagged a bit this year, falling 10.7 percent, to 69 pages, through July; PIB’s revenue estimate for the magazine for the same period has increased 5 percent, to \$1.7 million. Current advertisers include American Express, Federal Express and Continental Airlines. Scholastic Soho also publishes the monthly *Small Business Computing*, which it launched early last year.

For its part, independently published *Inc.*, the leading title in the

small-business category, is staying out of the home-office fray. Publisher J. Riley McDonough says he doubts the continued strength of the crucial home-computer market.

A Sharper Image

‘McCall’s’, ‘Victoria’ Break Ad Campaigns

Two women’s magazines want image makeovers, and they’ve launched ad campaigns to get the ball rolling. G+J’s *McCall’s* has been remaking itself for several years now, intensifying its fashion, beauty and celebrity content, says group publisher Jim McEwen, who also oversees the company’s *Family Circle*. The changes, implemented by editor Sally Koslow, seem to have taken effect. The book’s circulation has stabilized at 4.3 million, losing less than 1 percent in circ for this year’s first half, while most of its competitors suffered. The new ad campaign—featuring a bright collage of flowers, food and a woman at the beach, and the slogan, “savvy, service, celebrity, style,”—notes the changes. Print ads will run in trade magazines; there will also be an outdoor component and 30-second TV spots on VH-1 and the E! network. Grey Entertainment created the campaign.

Hearst’s 924,000-circ *Victoria* also wants to convey a new image, through a trade print campaign by Christy Macdougall Mitchell. The ads attempt to demonstrate that the magazine’s readers aren’t the stereotypical “little old ladies with their lace doilies,” says a company spokesperson. The first ad features two large photos of young film producer Denise Di Novi, clad in a business suit, with the slogan, “I’m *Victoria*.” In copy under the photo, Di Novi is quoted: “I find *Victoria* comforting and inspirational. ■

Milestones

The October issue of Time Inc.’s *Money*, on newsstands now, marks the personal-finance giant’s 25th anniversary. The theme of the issue is “Advice for the next 25 years.” The issue is the magazine’s biggest ad-revenue producer yet, says a company representative. Independently published *Outside* turns 20 next month. The October anniversary issue, already on newsstands, features pieces by the book’s most esteemed contributors, including Jon Krakauer, Tim Cahill, Bob Schuchman, Tad Friend and Susan Orlean.

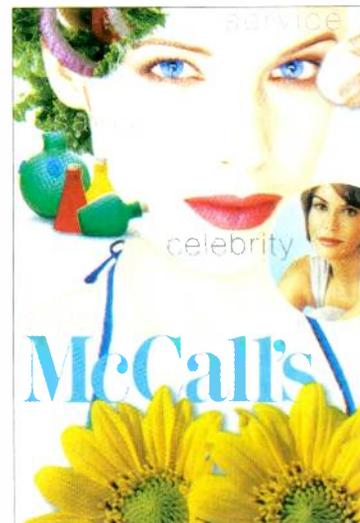
60 SECONDS WITH...



David Verklin
Executive vp and managing director
Hal Riney & Partners, San Francisco

Q. Usually this space is reserved for magazine execs, but people say you know your stuff. What are the major trends in the industry? **A.** First,

business is very strong, both for our clients and for magazines. Second, there’s a greater understanding of branding; publishers are now much more aware of what my clients go through. Third, publishers are more at peace with the realities of the market; there’s a lot less hand-wringing about price negotiations, and about the gravitational pull toward quantitative analysis. Finally, there’s a generational shift on both sides. New [agency] people are more brusk, more technologically sophisticated. People in sales are selling smarter, more efficiently. The quality of the average sales pitch has never been better. **Q.** Who has impressed you lately? **A.** There are so many. But I would give *Sports Illustrated* credit for understanding and expanding their brand. *Smithsonian* has done a great job of spiffing up an existing product. The men’s category is super-exciting; *GQ*, *Esquire*, *Maxim* and *P.O.V.* are all doing interesting presentations. [Hearst Magazines president] Cathie Black has assembled a world-class team; so has Time Inc. I’d pay a lot of attention to Pete Hunsinger [publisher of *Architectural Digest*].



The new *McCall's* campaign makes the mag look younger.

John Mainelli, who
championed hot-button
talk radio in New York

Mediaweek RadioReport

Talk Radio: The New MOR

With consolidation,
political controversy
no longer is the driving
force of talk radio

By Paul D. Colford

What will become of talk radio now that the whole industry has turned into a magnet for criticism? Talk personalities and their callers traditionally have vented about big government, big media and big business. But as a result of the telecommunications bill implemented last year by big government, radio companies are acquiring more and more stations, and have become big media doing big business, too.

BancAmerica Securities reported that bank loans to radio companies exceeded \$9.6 billion in the first seven months of this year. CapStar Broadcasting Partners' recent decision to pay \$2.1 billion for SFX Broadcasting Inc. means that the five largest radio groups will operate 914 stations representing more than \$3.6 billion in annual revenue, according to new stats from BIA Research Inc.

"Hosts now can't talk about the very issue that threatens them," said Michael Harrison, the editor and publisher of *Talkers* magazine. "They may be fired, or

blackballed in the industry. There's a definite uneasiness out there."

In addition, program directors of talk stations are wondering privately if the more provocative personalities on their air staffs will continue to enjoy the license to be outspoken or if the ever-powerful group owners will frown on the kind of hell-raising that distracts them from doing business.

The poster boy for these concerns is the conservative Bob Grant, whose caustic remarks in April 1996 about Commerce Secretary Ron Brown (then presumed dead in a plane crash) were echoed widely by the media and assailed by Jesse Jackson and other civic leaders before the image-conscious Walt Disney Co. dismissed him from its newly acquired WABC-AM in New York. Two months later, Howard Stern, who had been ordered fired by NBC chairman Grant Tinker from New York's WNBC-AM in 1985 because his raunchy antics had become a public-relations headache for the peacock network, started taking predictions on the air as to when his

newest big employer, Westinghouse Electric Corp., would tire of his material. Still later in the summer, Jeff Katz was axed by KSTE-AM in Sacramento, newly purchased by the expansion-minded Chancellor Broadcasting, in response to a community outcry over his biting attack on Mexican immigrants.

Tom Tradup, who was Grant's program director years earlier at New York's WMCA-AM, went on to program Dallas' KRLD and presided as general manager of talker WLS in Chicago from 1989 to 1996, said that he feels relieved these days to be away from a station job and working as director of talk programming at the USA Radio Network.

"I have friends who are general managers, program directors and sales managers of stations that have had three and four different owners in the past year," he said from his Dallas office. "I do think it's especially difficult for program directors because many of them now have to work for regional managers in the larger groups. Or look at the case of ABC in Los Angeles,

Students Talk Back

(ENTHUSIASTICALLY)



“I thought the pace and level of detail gave me a great overview...in addition the instructor’s industry experience aided immensely in his use of examples.”

D.J. VIOLA, ASSISTANT BUYER,
GM MEDIAWORKS

“Great class! Learned a lot! Thanks!”

ASHLEY NEWMAN, MEDIA COORDINATOR
LOEFFLER KETCHUM MOUNTJOY



“The Media School provided me with a solid foundation for developing effective media plans and analyzing media buys.”

KARLA HUFF, MARKETING MANAGER
NIKE

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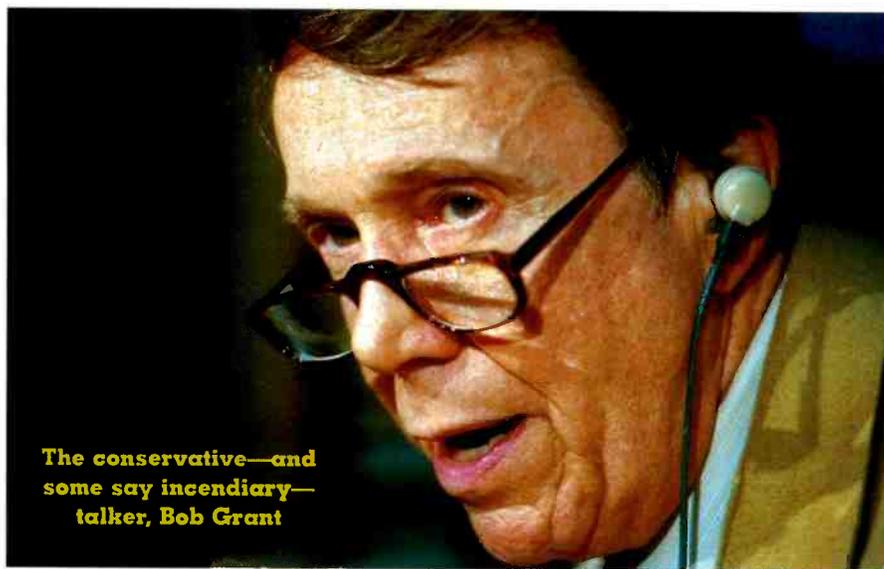
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"The good news is that I have a property that thrives."

—Tom Tradup, USA Radio Network



KATHY WILLIAMS/PHOTO

The conservative—and some say incendiary—talker, Bob Grant

where you have three stations [KABC, KLOS-FM and KTZN] under one management. I have plenty of respect for [general manager] Maureen Lesourd, but I find it difficult to believe that one individual can properly attend to the needs of three different stations, even given the efficiencies of scale."

Indeed, a chill went through the talk community in late August when ABC silenced *The Zone*, the women-oriented talk format on KTZN that featured writer Merrill Markoe and other personalities. After only six months on the Los Angeles airwaves, a mere eyeblink in the building of any new format in a competitive market, *The Zone* was zapped to make way for Radio Disney, a format of music and games for kids and families that the entertainment giant is rolling out around the country.

Yet for all the uncertainty, talk remains a strong player on America's dial. The number of stations offering full-time talk formats has risen from 53 in 1983 to more than 1,000 today, which puts talk second to country music in outlets served, according to industry number cruncher James H. Duncan Jr. And audience response has been positive. The talk format now ranks as the most popular—the trade paper *Radio &*

Records recently reported that talk programming in the spring drew 13.9 percent of the listening audience among the 94 markets measured each quarter by The Arbitron Co.

John Mainelli, one of the more successful talk programmers of the past decade during his two stints at New York's WABC, looked at the 13.9 and was struck that the figure had dropped from 15.1 in the winter.

"There's a decline, I think, because talk is becoming formula—it's not being given the TLC and the nurturing that it needs," he said. "These large groups are distracted by the need to run all these stations they now own."

Mainelli, a native of Omaha, Neb., then new to New York himself, was instrumental in launching Rush Limbaugh's national career in 1988 when he agreed to put the unknown conservative from KFBK in Sacramento on WABC. Besides encouraging the already outspoken Grant, Mainelli further enlivened the ABC flagship by adding Lynn Samuels, a far-left liberal with a piercing Noo Yawk accent; Guardian Angels Curtis and Lisa Sliwa; and the excitable Lionel, a mile-a-minute find in Florida who was born to mix it up with New York callers. WABC, often exasperating but never dull, generated its best ratings since switch-

ing to talk in 1982, ranking as high as third in the market (with a 4.8 share) and staying in the top five for a long stretch, before Mainelli quit in 1995 (as he has periodically in his career) to clear his head.

"When I came to New York, I thought the city didn't have the kind of station it should have," Mainelli recalled. "I like confrontation—what people don't like about New York is the thing I love most about the city."

Though he is loathe to broadcast the point himself, his combative style of talk radio, popular as it was, will hardly endear him to the mammoth groups that have taken shape since he opted for a break from full-time employment. "They don't need that grief," said Mainelli, who has been quietly consulting a few talk stations around the country as he remains rooted in New York, waiting patiently for a new talk opportunity to arise sooner or later amid the ceaseless realignment of station ownership.

He foresees no return to WABC, which has become less confrontational—and far less popular—since he left and Grant and Samuels were fired the following year. Mainelli said at the time that he would have resigned from the station if he had been ordered to dismiss Grant (who was quickly snapped up by rival WOR). The programmer called the decision "a deadly blow to free speech," adding, "I'm not defending what Grant said about Brown, but is that a reason to fire him?" What's more, he said of Disney: "They won't do anything that isn't totally politically correct—and that's not what works in talk radio."

Others in the talk field say that, consolidation or not, hardball politics has been turning off listeners as the format evolves and broadens into discussions of people-friendly topics and lifestyle issues. Limbaugh's ratings, though still formidable, have dipped. Meanwhile, two of the hottest voices in talk are Dr. Laura Schlessinger, an adviser in matters of love and life, and Art Bell, an overnight prober of UFOs, crop circles and other cosmic puzzles whose coast-to-coast broadcasts from his home in Pahrump, Nev., recall the

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wackier shows in New York of the late Long John Nebel.

"I contend that the changing face of talk radio is based on listener desires that resonate with the hosts," said Ken Kohl, the operations manager of Chancellor's two Sacramento talk stations, KSTE and KFBK. "We just spent a week talking about Princess Diana. Could anyone have imagined that a No. 20 market would spend about 200 hours of talk radio talking about this woman and her death? But like the O.J. Simpson case, it raised a whole lot of other issues—like drunk driving and the paparazzi and freedom of the press—that are watercooler topics for people."

Noting that the economy is strong, the stock market at record highs and unemployment at record lows, Kohl observed that anger at Washington, the high-octane fuel of the format in the late 1980s and ear-

sey 101.5"), gain in the ratings and in profitability by welcoming discussions of the local and the familiar. Sabo Media found that national politics is waning as a topic—most of the surveyed program directors saw baby-boomer worries, including family issues and personal finance, taking up more and more air time.

Tyler Cox, the operations manager for five years at WBAP, the ABC-owned talk station in Dallas, said: "Talk, as a format, has got to look beyond politics as the be-all and end-all of its existence. If we look at Capitol Hill for the bulk of what we're going to talk about, then we're being too narrow."

Randall Bloomquist, the program director of talk giant WBT in Charlotte, N.C., also sees that the format is widening its scope. "At long last," he said, "we're finding that railing for hours about the flaws in Bill Clinton's deficit-reduction plan has its limits."

audience following the addition of Schlessinger and another syndicated talker, the female-friendly Tom Leykis.

"This is the golden age of syndication," said Tradup, of the USA Radio Network, whose *Today*-like morning show, *DayBreak USA*, has picked up nearly 200 affiliates after only a year on the air. The warm and conversational *DayBreak* is creating a niche in some markets as expanding group owners pick up the syndicated morning show to replace costlier local programs that were competing more directly with the programs they want to see prosper.

"The good news for me is that I have a good property that thrives," Tradup added. "The bad news is that all the guys we've replaced are either working middays or they're now in the roofing business."

To be sure, some industry observers lament that syndicated fare often varies the menu of talk programming at the expense of local voices. Bill Thomas has been on the road as a radio fill-in on stations in the upper Midwest since CBS-owned WXYT in Detroit dropped his weekend show last spring for a syndicated self-help program, *Road to Recovery*. In a recent interview, Thomas rattled off the heavily syndicated lineups of station after station that he hears in his travels, saying, "As a comedian, I used to be able to pick up a lot of local material and get a quick fix on what was going on in a town by listening to the local talk station. But with consolidation, we're losing a good deal of local flavor."

Still, the breathtakingly rapid consolidation of the industry appears to herald untold changes in local programming that stem from the sheer concentration of properties in fewer hands and the owners' newfound need to get them out of one another's way.

"As the population ages, and the industry is fueled by consolidation, I think we'll see an increasing fragmentation of the format," said WBT's Bloomquist, who was the former news/talk editor of *Radio & Records*. "There will be some risk-taking so that, for example, if a group owns five stations in a market and one is a big talk station and another is a weak music station, I can see the group taking the weak music station, putting Imus on it, and turning it into a second, but male-oriented talk station in that market. It's the kind of experimentation that a stand-alone operator *couldn't* do." ■



Rush's headier days (with Dan Quayle): Now he's in Limbaugh

KIMBERLY BUTLER

ly 1990s, when the liberal-bashing Limbaugh was adding affiliates by the day, has given way to less volatile concerns. "White-water, for example, is a distant thing out here," Kohl added. "It has no impact on people's lives. It's too complicated to even understand."

Signs of this evolution also appeared in a study of major-market programmers conducted by Sabo Media in New York, whose president, Walter Sabo, has won respect in the industry for helping client stations, such as the scrappy WKXW-FM ("New Jer-

In a perhaps unexpected way, consolidation itself is contributing to the diversity of talk in certain markets as owners of local clusters separate onetime competitors and turn them into sister stations following parallel paths. In Sacramento, for example, Chancellor had owned the heritage talker KFBK for three years when it bought the upstart rival KSTE in 1996. Now, as former hometown boy Limbaugh and fellow conservative Tom Sullivan continue to air on KFBK, drawing a predominantly male audience, KSTE is reaching a mostly female

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When WebTV said last week that its next generation set-top box would allow users to watch TV and have access to pertinent Internet content at the same time, many observers became convinced that's really why Microsoft bought WebTV earlier this year. Certainly, the new WebTV Plus System will bear watching, but not just to see if the technology works. It hasn't yet been proven how much couch potatoes want to interact with their TVs, beyond the trigger-finger pushing of a remote control.—*Catharine P. Taylor*

@deadline

Visa Launch on Yahoo!

Yahoo! today will introduce a co-branded electronic commerce listing, **Visa Shopping Guide by Yahoo!**. The directory provides details on and links to leading Visa-member merchants including **Eddie Bauer** and **Toys 'R' Us** and also promotes **SET**, the electronic transaction platform jointly developed by Visa and **MasterCard**.

New Look for CitySearch

CitySearch New York will relaunch on Friday (www.citysearchnyc.com). The site was primarily focused on arts and entertainment; its new version will include broader service content. **Ground Zero**, Santa Monica, Calif., is CitySearch's agency of record for national TV, radio, outdoor and print. A New York print, outdoor and online campaign is planned for the relaunch. **In2**, New York, did the initial online campaign for CitySearch with banners on **Yahoo!**, **Travelocity**, **Ticketmaster**, and **Match.com**. GroundZero is taking over the online business.

This Year's Olds Models

In October, **General Motors' Oldsmobile** division will put up a site redesign, at www.oldsmobile.com, to coincide with the fall car-buying season. An owner's club, comprehensive price lists and a section to check out competitor's prices and offers are among the new features on the site, from GM Cyberworks.

Distribution is King: Microsoft Looks for Outside Partners

By Anya Sacharow

Even mighty Microsoft can't go it alone on the Web. After launching most of its content sites on its own, the software giant has decided to push for a mass audience by striking deals with outside distributors.

Until now, Microsoft's content has been available as channels on its Internet Explorer browser, through the proprietary Microsoft Network and selectively via the Internet. Its interactive media group includes MSN, the local content Sidewalk sites, CarPoint, travel agent Expedia, Microsoft Investor, MSNBC on the Internet, Slate magazine and Mungo Park.

The first deal to close was between Slate and America Online. Microsoft will pay AOL to put Slate on its newsstand channel. Slate will have a keyword on AOL, and the online service will occasionally feature Slate stories on its news channel. Microsoft will pay a one-year flat-rate fee for a guaranteed number of user impressions on AOL. Both companies will share monthly advertising revenue.

Distribution deals for other IMG properties are expected to be announced within the next



With its AOL deal, Slate is the first Microsoft content property to get an outside distributor. Many others will follow.

two months. Each property is negotiating for as many outlets as possible. "Exclusivity isn't a big thing any more," said Rogers Weed, publisher of Slate. "It's about achieving a scale."

Other key targets for Microsoft distribution are content aggregators, most likely

Yahoo!, Excite and Infoseek, sources said. "All the IMG properties are discussing different options," Weed said. Snap!, CNET's forthcoming online service, is expected to use MSNBC, Expedia and Investor to provide headlines for its news, travel and money categories.

Analysts said Microsoft has little choice but to turn to AOL and others to build a mass audience. The Microsoft Network, with roughly 2 million subscribers, trails far behind AOL's 9 million. "They haven't scaled MSN and promoted it as aggressively as AOL," said Chris Stevens, an analyst at the Aberdeen Group. "AOL controls the consumer market."

"We're trying to build the businesses by building brand and having the brand exposed to more and more people," commented Jeff Sanderson, IMG's general manager. ■

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b i t s

Account activity: **Red Sky Interactive**, San Francisco, has been named interactive agency of record for longtime client **Lands' End**, Dodgeville, Wis. . . . **Organic Online**, San Francisco, was named interactive agency of record for **Toys 'R' Us**. **K2 Design**, New York, was the incumbent. . . . **Sixdegrees**, New York, retained **I-balls Internet Media**, New York, for media planning and buying for a campaign to launch October 15.

CompuServe last week pulled the plug on an eight-month-old deal with **Softbank Interactive Marketing**, El Segundo, Calif., to sell ads for the online service. An in-house ad sales force will realign ad rate structures and launch a campaign to woo potential advertisers and commerce partners. The decision was made independent of new owner **America Online**, said Chris Williams, CompuServe national sales manager for interactive marketing.

N2K will pay **America Online** \$18 million over the next three years in a strategic distribution and marketing deal. N2K's Music Boulevard will be integrated into AOL's music channel for CD sales. AOL users will be linked to N2K's music content Jazz Central Station, Rocktropolis and Classical Insites within AOL's music space.

The **Family Education Network** (www.family-education.com), a consortium of 16,409 national and local education-based Web sites, will launch on September 30 with **AT&T**, **Century 21** and **Fleet Bank** as sponsors. FEN is looking for additional sponsors, including package goods, insurance, retail and national chains. FEN will honor category exclusivities.

Adams Recruited to Run CKS SiteSpecific Agency

BY LAURA RICH—Jon Adams, a veteran ad agency executive and brand manager, has been tapped to run CKS SiteSpecific, the 2-year-old online marketing agency. Most recently the managing director of True North Communications' Northern Lights Interactive unit, Adams will be chief operating officer at SiteSpecific, taking over day-to-day duties from chief executive and founder Seth Goldstein.

In turn, Goldstein will take on an "evangelist" role, according to Fergus O'Daly, president of CKS Group's Eastern region. "I wanted [to work] some place that was ahead of where the Internet was going," said Adams, who had resigned from True North in May.

At True North, Adams helped take the agency into a leading position in new media, overseeing offices in New York and San Francisco and striking strategic alliances, such as one with production shop R/GA Interactive.

Bringing on Adams, said Goldstein, is "the next step for us. We have the skills, the creative capabilities and the media [expertise] to go up against Modem Media. We didn't have the packaging and the sophistication to deal with senior clients."

At various posts with True North and its related agencies, Adams dealt with such clients as Citibank, R.J. Reynolds, and AT&T in both general agency and direct marketing roles. Adams began his career at General Foods, where he was chief marketing officer for the coffee and beverage divisions, which include such

brands as Maxwell House and Kool-Aid.

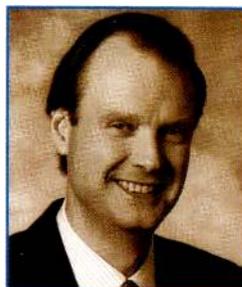
SiteSpecific was acquired by CKS in June, giving it much-needed financial backing to expand. O'Daly said SiteSpecific will become CKS's lead online advertising agency. "Where a Web-based brand is involved, SiteSpecific always takes the lead," said O'Daly.

Later this fall the SiteSpecific staff will move into CKS's New York offices.

But the unit will continue to operate separately from its parent. "We're hanging on to the SiteSpecific name because it's what the company does," said O'Daly. Along with producing creative work for its Web clients, SiteSpecific maintains a database to track and improve ad campaign performance across Web sites and networks.

SiteSpecific has worked jointly with CKS on the MCI account in Washington. In turn, CKS has supported SiteSpecific work for client Travelocity in San Francisco. Next year, Goldstein said, the agency will help flagship client Duracell retail its batteries online. "We're selling this promise online—from cost to profit center," Goldstein said.

Separately, CKS Group last week reported record revenues of \$39.8 million for its 1997 fiscal third quarter, which ended August 31. The results included an \$859,000 charge for merger costs related to the SiteSpecific acquisition. CKS's revenues for the nine months of fiscal 1997 were \$100 million, with pro forma net income of \$8 million. ■



Adams: expected to provide more "packaging" for clients.

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► Internet television listing service **GIST Communications**, New York, signed a distribution deal with **Time Warner's** CNN Interactive and CNN.com to deliver personalized TV listings and editorial content to the sites.

► **Lycos**, Framingham, Mass., has signed on as title sponsor of Cyber Surfari '97, a month-long Internet treasure hunt that starts Oct. 21. The contest, organized by the **Software Publishers Association**, was designed to introduce Internet newcomers to online navigation. Registration began last week at www.spa.org/cybersurfari.

► **MCI** joined with **CNBC Business News** on an online kids' stock market tournament that kicks off Oct. 1. Designed to introduce high school and grade school students to the stock market, the CNBC-MCI Student Stock Tournament runs through the 1997-98 school year with the winning school earning 250 shares of General Electric stock, valued at \$16,500. The tournament site was built and will be hosted by MCI Web Services with **Quote.com** providing the stock quotes.

► **RelevantKnowledge**, a new Internet audience research firm based in Atlanta, launched last week. Relevant is led by two former **Turner Entertainment Group** executives: chief executive officer Jeff Levy and president Tim Cobb. Beta customers included **CNET, CNN, Microsoft, Netscape, Starwave** and **Yahoo!**. The service, marketed to advertisers, publishers and marketers, will report both home and business use of the Web, as well as track usage by PC and Mac platforms.

Honda, Other Carmakers Gear Up New Web Efforts

BY BERNHARD WARNER—Armed with a \$2 million-plus online budget, America Honda Motor Co. kicks off the car-buying season this week with a revamped Web site and banner campaign to tout the 1998 Honda lineup.

As in the past, www.honda.com will get a complete makeover that coincides with the new model year. The site updates will be handled by Honda interactive agency Rubin Postaer Interactive, Santa Monica, Calif. The revamped site will have customization capabilities that enable visitors to rearrange pages within the site to suit one's interests.

Honda recently launched an online teaser campaign for the centerpiece of its '98 model lineup, the Accord. Banners were purchased on GeoCities, E! Online, Discovery.com and Prodigy.com to lead Accord fans to a sneak peak of the new model on www.honda.com/accord98. The teaser campaign was themed like a preview for a box-office hit, giving interested surfers the option to register for more details about the car and, in turn, provide dealers with a database of fresh leads.

Other than the Accord, the bulk of Honda's online promotional push this fall will be for Passport, its sport utility vehicle, and a college marketing initiative for the entry-level Civic that promotes student rebates, said Meridee Alter, vice president and media director at RPI.

Banner buys for Passport are planned for lifestyle and outdoors-related sites such as GeoCities' Baja and Yosemite sections. Civic deals will be promoted on www.mainquad.com and on www.fansonly.com, a college sports network.

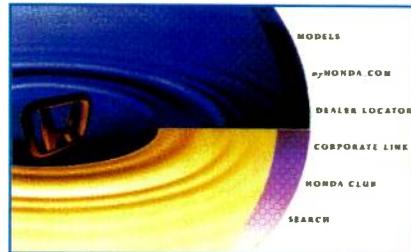
The fall is typically the most active time for car companies on the Web. Saab Cars USA is the latest automaker to use the Web, as it prepares a customer retention program tentatively dubbed "Saab i

Personal Information Vehicle." Starting later this month, site registrants can sign up on www.saabusapiv.com to have updates about the 1998 car line e-mailed to them, said Lin Borkey, president of Saab's agency of record,

The Martin Agency, Richmond, Va.

"We're treating this as a pilot program" to gauge prospective car buyers' online habits and supplement direct marketing efforts, Borkey noted.

General Motors, perhaps the most aggressive car maker online, will launch a pilot campaign on Oct. 15 that will permit Web surfers to do some virtual tire-kicking and even place an order from any GM car site. Dubbed GM Buy Power, the test effort links Web inquiries to dealers' inventory rolls in California, Oregon, Washington and Idaho. The program is being handled by GM Cyberworks, the company's in-house interactive unit, based in Detroit. ■



Honda will segment its \$2 million Web budget on its own home page and selected sites.

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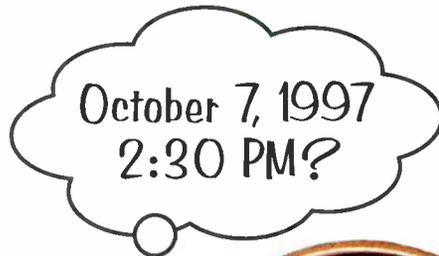
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Go to www.geocities.com/features/contest/million. Get today's exact number of Homesteaders, use that figure to make your calculations, and then enter your guess.

Or, fax your name, title, phone # and e-mail address along with your guess to (310) 664-6520. Guess correctly and we won't be the only ones celebrating.



GEOCITIES
www.geocities.com/features/contest/million

* PC Meter, June '97

**The closest guess to the actual time and date will win. Contest will have only one winner. In the event of a tie, the winner will be chosen by random drawing. You may also send your entry on a 3x5 card with your name and address to GeoCities at 1918 Main Street, Santa Monica, CA 90405. No purchase necessary. Void where prohibited. See official rules at www.geocities.com/features/contest/million. Entries must be received by midnight, 9/26/97.

bits

Excite inked a two-year deal with Barnesand Noble.com for that site to be the exclusive book-seller on Excite's WebCrawler search engine. Barnesandnoble.com content will be the core of WebCrawler's Arts&Books channel. WebCrawler search results will link directly to BarnesandNoble.com's transaction page, with the two companies sharing transaction revenue.

Quantum Leap, the new media subsidiary of Chicago-based Leap Group, has been named to redesign American Airlines' Web site. The project involves interface design and navigation. Quantum beat out Poppe Tyson Interactive, Eagle River Interactive and BroadVision for the assignment.

TheStreet.com will provide investment firm Donaldson, Lufkin & Jenrette with content for its DLJdirect site (www.dljdirect.com), which launches at the end of this month.

IQ movers

BigBook, San Francisco, Calif., named Woodson Hobbs president and CEO. Hobbs was chief information officer of Charles Schwab & Co. Kris Hagerman, BigBook's founder, becomes chairman of the board and adds the role of president of BigBook Direct, a new division for network marketing and online advertising for small businesses. . . . John S. Riccitiello, former CEO and president of Sara Lee's bakery division, was appointed president of Electronic Arts, San Mateo, Calif. . . . Sixdegrees, N.Y., has hired David Nadel, formerly of DoubleClick, as director of sales. . . . Jessica Adelson, formerly director of new media and business development for NetGuide, Manhasset, N.Y., was named editor.

Prodigy Aims to Boost Subs With New Games, Areas

BY BERNHARD WARNER—Sensing future defections in the wake of the America Online-CompuServe merger, Prodigy Inc., White Plains, N.Y., is focusing on a new lineup of games and financial content to boost ad revenue and jump-start a subscriber base that has languished at 1 million for the past two years.

Prodigy Internet, which bundles online access with a variety of proprietary content subject areas, is due to relaunch Virtual Arcade by late October. With the arrival of a new game lineup comes the hope of keeping users on the service longer and, in turn, boosting ad rates and enticing new advertisers. Another objective is licensing the new content to other Web sites and Internet service providers, said Chip Austin, Prodigy's senior vice president of sales, who declined to elaborate on prospective clients.

"We're working on the redesign so we can go after big-time advertisers" by either selling banner space, sponsorship opportunities or extending licensing deals, Austin said.

The revamp is being handled by New York-based Brand Games, a division of Media Designs. Brand Games is working on a half-dozen games, redesigning a few classics with animation and crisper graphics and developing at least one new offering, 3D Tic Tac Toe. The new game fare is targeted at Prodigy's core demographic of

family users, who prefer slower-paced, chat-intensive games with other players to the shoot 'em up pyrotechnics of Nintendo, Sony PlayStation, Doom and the like.

The recently launched financial area, Prodigy Investor, includes personal portfolio tracking, links to online brokers, a database of mutual funds and access to financial news from Dow Jones Online, Business Wire and Investors Business Daily.

As it has done in the past, Prodigy will promote the new features both online and offline. TBWA Chiat/Day, New York, is its agency of record; an advertising budget and the timing of its campaign were not disclosed. However it develops its brand, Prodigy has lots of ground to catch up among Web newcomers who have flocked to other online services and to the search engines.

"We're picking our spots in the content area where we feel we can differentiate ourselves," said Austin. He added that Prodigy intends to recruit prospective customers based on their interests.

When Prodigy was acquired by International Wireless and other investors, Austin noted, the new owners expected a consolidation would take place in the online world. He now expects AOL "will eliminate [the CompuServe] brand within two years," giving Prodigy a chance to position itself as an alternative online destination. ■



Prodigy rolls the dice on a new set of interactive games and financial services.

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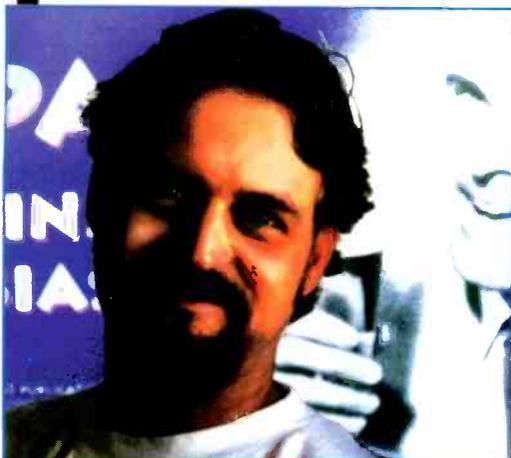
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INSIDER

THE BEER INDUSTRY'S SILVA BULLET

By Bernhard Warner

Mark Silva is the quintessential Internet entrepreneur. In 1995, he quit his day job at Bernard Hodes Advertising to found Real Beer Inc., a Web publisher and online marketing consultant for

brewers. In short order, Silva maxed out his credit cards, moved the company into a friend's flat and used another friend's server to get started. He even convinced his wife to take two years off from her job as a television producer so they could travel the country in a trailer making contacts and evangelizing the medium's potential to beer marketers.

"We'd park in one place for one to three months and get a phone line in," recalls Silva. "We had long, shaggy hair. We usually stayed in parks—the higher-end parks, though, because we were traveling with \$20,000 worth of computer equipment."

The couple criss-crossed the U.S., visiting brew pubs, mid-size craft

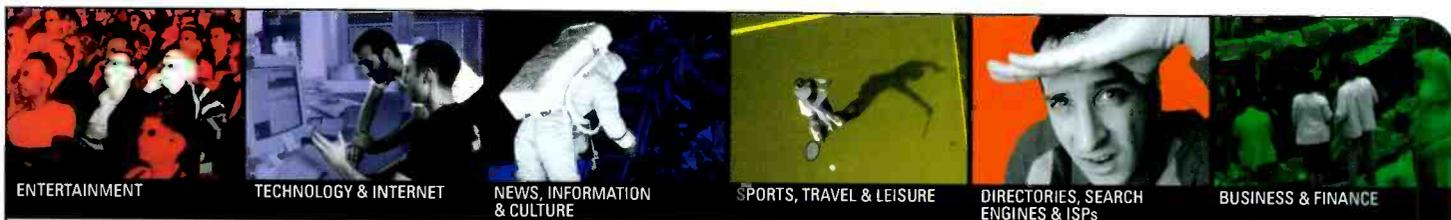
brewers, ad agencies and the coup de grace, Miller Brewing Co.'s specialty division in Milwaukee. "We'd smile and dial before we hit a place," Silva says. "I'd say, 'Hey, we want to talk to you about the Internet, and we want to do it for free.'" As they racked up the miles, Silva and his Web publication, www.realbeer.com—which covers the culture and business of beer, from essays on drinking games to major brewers' marketing plans—became a must-read for industry insiders.

"Because of my travels around the country, I don't think there is anybody else out there who could tell you more about the pulse of the beer market from the retail level," Silva says confidently.

For Silva, the road show is over, but the workload continues to mount in his San Francisco office. He figures Real Beer Inc. could blossom into a \$200 million outfit, combining advertising and publishing revenues from realbeer.com with substantial income from clients.

Silva and his partner, Pat Hagerman, president of Real Beer Inc., claim more than 100 clients, ranging from small brew pubs to Samuel Adams and Miller, plus 52,000 devotees of his monthly e-mail dispatches, RBP Mail. Their Web work includes building the site for Miller's Shipyard specialty beer, the design of a branded game on the Labatt Blue site, and mapping the online ad buys for Labatt USA.

Enticing the beer industry to sample the Internet is no small task. But Silva says the beer-swilling crowd is becoming increasingly wired, with the Web becoming the great equalizer. ■



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A Brand New Game

Does new research prove the branding value of banners? **By Laura Rich**

Before a roomful of top names in Internet marketing last fall, Rex Briggs declared that reports of the death of the online banner had been greatly exaggerated. As research director of HotWired, Briggs had in his hands an extensive study to back him up. The report, prepared by the Wired Ventures digizine and Millward Brown International, a marketing research firm owned by WPP Group, stated that banner ads work. They get noticed, Briggs said, and they prompt Web surfers to remember and even consider the brands that advertise.

click-through signpost. In the HotWired study, 30 percent of respondents recalled seeing specific online banners, with a 12-200 percent increase in brand awareness against a control group that didn't see the banners. And the purchase intent for respondents—the Holy Grail for marketers—rose 5-50 percent for the brands that were tracked.

Despite the wide berth cut by those figures, Briggs views the study as a watershed. He suggests the report has kicked off a new way of thinking about what brand advertising can achieve on the Net. "The biggest shift [by marketers] has been from a focus on a mega-Web site to 'maybe there's a better way to reach the consumer,'" says Briggs, who is now a vice president of MB Interactive, a unit of Millward Brown devoted to online marketing research.

Since the HotWired report, several other in-depth studies of online banner ads and consumer awareness have been conducted. Last month, America Online released its own report in conjunction with ASI, a Stamford, Conn.-based research firm. Naturally, it comes out positive on branding on the Web. Banners work especially well in AOL's chat rooms, which are among its most highly visited areas and where members spend a lot of continuous time online. According to the study, 41 percent of respondents remembered an ad on AOL when asked about it at a later date. Their intent to purchase increased as much as 9 percent.

Other research studies on the subject have been completed by Grey Advertising, Berkeley Systems and Forrester Research. All of these have set the stage for a report expected to be released this week by the Internet Advertising Bureau and MB Interactive. It promises to be the

Brand Awareness of Ad Banners			
	respondents who recalled seeing ad online	brand awareness increase	purchase intent increase
HotWired (Sept. 1996)	30%	12-200%	5-50%
Berkeley Systems (Aug. 1997)	64%	7%	14%
America Online (Aug. 1997)	41%	n/a	2-9%
Internet Advertising Bureau (June 1997)	49%	5%	n/a

Here a brand, there a brand: To varying degrees, most online studies demonstrate that online ad banners can serve as branding vehicles.

On the surface, the study could have been seen as just another slick sales tool amidst a sea of hype and claims about online marketing. But for online sales executives aware of the amount of money spent on brand campaigns in traditional media advertising, the results of the HotWired research, and other studies like it, could be worth millions of dollars in client media budgets.

In a world where coat-check tags and parking meters serve as branding vehicles, even primitive online ad banners can now carry a value beyond a



For America Online's Myer Berlow, a close analysis of online advertising data has yielded some compelling reasons for advertisers to brand in new media.



most comprehensive analysis to date, because it measured a wide range of sites, advertisers and 16,000 users. The Internet "is the most underrated medium in terms of branding," says Rich LeFurgy, IAB chairman and senior vice president of advertising at ESPN Internet Ventures.

The IAB and MB Interactive are tight-lipped about the study's details, but sources say it, too, will come out thumbs-up about online advertising as a branding vehicle. In fact, brands that have not ventured onto the Web may soon feel some discomfort among their Web-loyal customers. According to Briggs, one-fourth of all users surveyed had unflattering perceptions of brands that did not advertise online. "For certain brands, not advertising on the Web may be negative for the brand, because people are passionate about the Web," says Briggs.

The hard numbers in the reports will give online sales executives and marketers the ammunition they need to get deeper into client's budgets.

Rather than just say "trust us" or "this is the coolest place to be," they can provide media planners with quantitative support.

Myer Berlow, senior vice president of interactive marketing at America Online, was at first a bit skeptical about the HotWired survey. Then he took a closer look at some of the specific brand results. "I saw data from an apparel marketer [in the study] and said, 'Gee, that's kind of interesting.'" The clothing maker, which MB Interactive would not disclose, found

that 31 percent of the Web user group exposed to its banners had an interest in buying its products; only 18 percent of the control group reported an intent to purchase.

Of course, not everyone is convinced by such focus-group reports. "The Web is not a good place to do branding," says Bill Doyle, senior analyst of media and technologies at Forrester

Research, who released his own branding report in August. (Forrester, notably, is the only report sponsor that does not have a vested interest in concluding that banner ads are worthwhile.)

Doyle claims online branding doesn't work well right now for a variety of reasons. There isn't enough reach among the demographic groups major advertisers want. The lack of bandwidth and slow modem speeds at home greatly limit the animation capabilities of most online ads. Most Web sites have poor or negligible measurement systems in place to track users. Production headaches abound.

As a result, Doyle concludes, the Web "will remain a poor venue for branding . . . brand dollars could well sag." He predicts advertisers will continue to experiment with branding on the Internet in the near term, raising overall brand spending to \$450 million in 1998. Then comes the falloff: a span of at least two years in which advertisers will pull back on online brand advertising until its drawbacks are resolved.

For a glimpse of a bandwidth-rich future, however, the You Don't Know Jack game site on the Web is a good place to go. The show, from Berkeley Systems, runs 10-15-second interstitial ads—sponsor messages that take up the full PC screen while new content loads in the background. The result is a television-like experience, with ads that include audio and video.

MB Interactive did a study this year for Berkeley Systems on the branding effectiveness of interstitials. Its findings were upbeat, even by TV standards: Ads on Jack generated brand recall of 64 percent among those surveyed. "Jack is a great place for ads, because I expect it" to be like TV, observes Greg Smith, director of strategy at Saatchi & Saatchi's Darwin Digital, which handles online media for clients such as Bell Atlantic, General Mills and GeoCities.

Still, it's the garden-variety banner ad that will have to be proven as a branding weapon on the Web. With their research studies in place, online sales reps now have to fly their banners high. ■

Not everyone is convinced by the research reports. "The Web is not a good place to do branding," says Forrester analyst Doyle.

CULTURE TRENDS

The Hollywood Reporter's Box Office

For 3-Day Weekend ending September 14, 1997

This Week	Last Week	Weeks in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	NEW	NEW	The Game	14,337,029	14,337,029
2	2	3	G.I. Jane	3,501,708	38,944,047
3	1	1	Fire Down Below	3,260,264	11,320,752
4	3	3	Money Talks	3,211,458	34,205,257
5	17	4	The Full Monty	2,914,175	6,012,944
6	5	7	Air Force One	2,810,020	163,224,275
7	4	2	Hoodlum	2,535,151	19,829,304
8	6	5	Conspiracy Theory	2,304,577	70,713,189
9	7	2	Excess Baggage	1,865,300	12,476,854
10	12	8	George of the Jungle	1,763,654	98,615,771
11	8	3	Mimic	1,650,325	23,366,252
12	36	13	Hercules	1,578,793	92,959,099
13	10	10	Men in Black	1,578,313	239,354,920
14	9	4	Cop Land	1,537,273	42,291,904
15	13	4	Event Horizon	916,776	25,672,544
16	11	2	She's So Lovely	803,301	6,383,542
17	16	9	Contact	640,757	97,122,148
18	18	12	My Best Friend's Wedding	602,905	121,104,309
19	15	3	Leave it to Beaver	589,890	9,614,140
20	19	6	Picture Perfect	456,132	30,324,637
21	21	9	Shall We Dance?	406,128	6,479,178
22	24	8	Mrs. Brown	381,084	5,478,811
23	14	2	Kull the Conqueror	340,340	5,750,935
24	22	6	Spawn	324,892	52,909,350
25	23	6	Air Bud	307,025	21,625,624
26	29	11	Face/Off	273,355	110,046,427
27	20	14	Con Air	258,131	100,691,148
28	31	16	The Lost World	218,365	228,467,634
29	25	3	A Smile Like Yours	217,750	3,153,413
30	27	5	Def Jam's	203,965	13,394,432
31	28	6	In the Company of Men	187,911	2,213,447
32	26	5	Career Girls	174,783	2,105,152
33	30	8	Nothing To Lose	150,464	42,902,238
34	33	25	Liar Liar	126,195	180,876,435
35	32	12	Batman & Robin	103,126	107,188,619

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Joanne Davis
President, Advertising Club of New York
Managing Partner, Bozell Worldwide

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CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending September 20th provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Title</i>	<i>Artist</i>
1	1	1	2	Honey	Mariah Carey
2	3	2	13	Quit Playing Games	Backstreet Boys
3	6	3	5	You Make Me Wanna	Usher
4	2	1	8	Mo Money Mo Problems	Notorious B.I.G.
5	4	4	14	How Do I Live	Leann Rimes
6	7	1	15	I'll Be Missing You	Puff Daddy & Faith Evans
7	5	4	6	2 Become 1	Spice Girls
8	8	4	12	Semi-Charmed Life	Third Eye Blind
9	9	7	3	Barbie Girl	Aqua
10	12	2	43	Foolish Games	Jewel
11	11	11	11	All For You	Sister Hazel
12	14	12	10	Up Jumps Da Boogie	Magoo And Timbaland
13	15	12	11	Invisible Man	98 Degrees
14	10	7	7	Never Make A Promise	Dru Hill
15	13	6	11	Not Tonight	Lil Kim

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Billboard's Heatseekers Albums

Best selling titles for the week ending September 20th by new artists who have not appeared on the top of Billboard's album charts.

<i>This Week</i>	<i>Last Week</i>	<i>Wks. on Chart</i>	<i>Artist</i>	<i>Title</i>
1	2	28	Sneaker Pimps	Becoming X
2	new	new	Talk Show	Talk Show
3	3	8	Trio	Da Da Da
4	1	2	Cru	Da Dirty 30
5	7	6	98 Degrees	98 Degrees
6	5	17	Lee Ann Womack	Lee Ann Womack
7	13	5	Days of the New	Days of the New
8	8	11	Robyn	Robyn Is Here
9	9	22	Daft Punk	Homework
10	6	57	Jaci Velasquez	Heavenly Place
11	4	8	Michael Peterson	Michael Peterson
12	12	15	Our Lady Peace	Clumsy
13	14	18	Allure	Allure
14	10	2	Diana Krall	Love Scenes
15	24	8	Charlie Zaa	Sentimentos

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Billboard's Top 15 Video Rentals

For Week ending September 20th, 1997

<i>Title</i>	<i>Label</i>
1. Donnie Brasco	Columbia Tri Star Home Video
2. Sling Blade	Miramax Home Video/ Buena Vista Home Video
3. The Devil's Own	Columbia Tri Star Home Video
4. Dante's Peak	Universal Studios Home Video
5. Absolute Power	Warner Home Video
6. Murder at 1600	Warner Home Video
7. Private Parts	Paramount Home Video
8. Scream	Dimension Home Video/ Buena Vista Home Video
9. Metro	Touchtone Home Video/ Buena Vista Home Video
10. Evita	Hollywood Pictures Buena Vista Home Video
11. Crash	New Line Home Video/ Warner Home Video
12. Mother	Paramount Home Video
13. The Relic	Paramount Home Video
14. Jungle 2 Jungle	Walt Disney & Buena Vista Home Video
15. Mars Attacks!	Warner Home Video

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Nielsen's Top 10 Syndicated TV Programs

These are the top 10 Syndicated programs for the week ending September 9, 1997

<i>Program</i>	<i>Rating</i>
1. Wheel of Fortune	9.3
2. Jeopardy	8.1
3. Home Improvement	7.5
4. Oprah Winfrey Show	6.6
4. Seinfeld	6.5
6. Simpsons M-F	6.1
7. Xena	5.2
8. Entertainment Tonight	5.1
9. Wheel of Fortune - WKND	4.9
9. Hercules, Journeys of	4.6

Source: Nielsen Media Research

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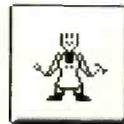
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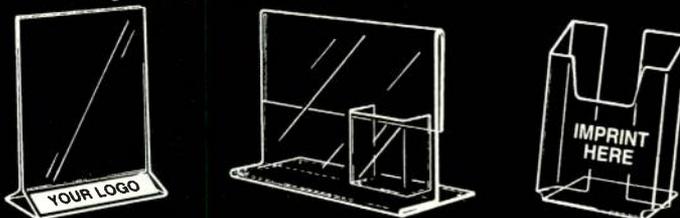
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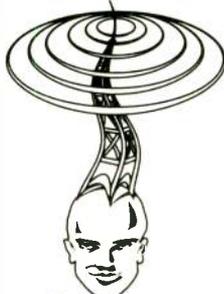
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*Must receive college credit for internship.*Call or e-mail Sarah (212) 536-5080
sburke@bpicomm.com**THE RIGHT WRITER**

The Lunar Group, a full-service, sky-rocketing, NJ-based advertising agency, seeks **Senior Copywriter** with ability in all media. Experienced. Fast. With big ideas and well-chosen words. Work as part of a strong creative team.

Is this you? Tell us about it -- briefly -- with the right letter (and samples) to:

The Lunar Group, Inc.**9 Whippany Rd., Whippany, NJ 07981****Phone: (973) 887-3500 Fax: (973) 887-3722****ad@lunargroup.com**

Sales

**NEW YORK
ADVERTISING
MANAGER**

Meredith Corporation has an excellent opportunity available for a proactive Advertising Manager to join our Northwest Airlines WorldTraveler team selling advertising space in the northeast region.

Successful candidate must have degree or equivalent work experience and ability to develop strong relationships. A minimum 5 years experience in magazine ad sales and one year of sales staff management. Inflight category helpful and knowledge of travel, high tech, and financial services categories desired. Some travel required.

Location: New York City

Send resume and cover letter with salary history in confidence to:

Meredith
CORPORATION

Ms. J. Langer-McNeil
Supervisor, Corporate Staffing
Services/Dept. 307
1716 Locust Street,
Des Moines, IA 50309-3023
Fax: (515) 284-2958
E-mail: jlanger@mdp.com

An Equal Opportunity Employer

ASSISTANT

Large magazine publishing company needs bright assistant for two senior level executives in rapidly expanding New Media area. Clerical duties, daily contact with other companies in the electronic field, strong computer and language skills. Only ambitious and innovative types need apply.

Please send your resume and salary requirements to **BPI Communications, 1515 Broadway, New York, NY 10036, attention M. Runco...** or fax to **(212) 536-5310 attention M. Runco.**

BRADO CUNEO, ST. LOUIS

Seeks copywriter and art director to service local, regional and national accounts. 3+ years agency experience required. Write to: **Beverly Shields, Brado Cuneo, 1839 S. 8th Street, St. Louis, MO 63104**

EXPERIENCED BILLERS

Very busy post-production house seeks experienced billers. Computer knowledge a must.

Please fax resume to:
212-681-2836

ENTRY-LEVEL PR

Small, fun & focused Westport firm seeks good thinker & writer. Send cover letter and resume to:

**P.O. Box 2327
Westport, CT 06880**

MEDIA PLANNER/BUYER

We are looking for people with at least three years experience in using automated systems at major advertising agencies. We create and maintain a variety of software systems for advertising agencies. The job is to provide support for our applications to our growing list of clients.

We offer a pleasant, suburban campus working environment, competitive salary and benefits. You'll probably enjoy a shorter commute, lower taxes & summer Friday afternoons off.

Please send or fax your resume to:

**Ms. Cindy Kronish
DSI Datatrak Systems, Inc.
4 Century Drive
Parsippany, NJ 07054**

Fax: 201-993-5793**Senior Designer**

We are a rapidly growing international marketing communications company with unlimited opportunity for creative input and growth. We are looking for an experienced designer with five plus years experience in corporate communications to join our busy studio into the next millennium. We produce a wide variety of corporate communications including meetings, print and collateral, video, training, multimedia and web sites.

You have experience with all types of print work including logo creation and collateral. You are a pro on the Mac in Quark, Photoshop and Illustrator and no stranger to working on multiple projects at once.

Write to: Human Resources, Envision/Caribiner,
270 Congress St., Boston, MA 02210.

HISPANIC AGENCY SEEKS:**1 Account Director 1 Account Supervisor**

For both, retail/US Hispanic Experience a plus and Spanish spkg a must. Director with min. 6 yrs of account management exp and w exc. writing/oral communication skills. Supervisor with min. 4 yrs. of exp. and outstanding project management skills.

Media Planner/Buyer

Min 3 yrs. of exp. on Network and top Hispanic markets. Strong planning and negotiating skills. Highly organized and detail-oriented.

Please fax or mail resume to:
Attn: Stacie Jardine
Fax (305) 662-8419

**MARKETING
OPPORTUNITIES**

Turner, a leading provider of construction services, is seeking to fill positions in its corporate marketing department in NY City.

- An experienced proposal coordinator.
- An individual with experience creating electronic presentations.
- A marketing coordinator to create collateral sales material.

Interested candidates should fax resumes and salary requirements to:

**Manager of Corporate Marketing
212-229-6185**

ADVERTISING SALES

Don't bother unless you're a proven closer. Seeking experienced street sales professional for nat'l magazines in New York. Salary + incentives. **Carey Hull GSVP Fox Associates, 116 W. Kinzie St., Chicago, IL 60610. Fax: 312.644.8718. Serious sales only.**

**SR. ART DIRECTOR/
CREATIVE DIRECTOR**

With strong copy and design capabilities. Knowledge of Mac and IBM equip. Send resume to Deborah Scarpa:

**DJS Mktg. Group
2398 S. Dixie Hwy., Miami, FL 33133**

HELP WANTED

GEOCITIES

ADVERTISING SALES COORDINATORS

GeoCities the 5th largest site on the web is seeking advertising sales coordinators who want lucrative, promotable positions at one of the Internet's fastest growing, fastest moving companies.

The coordinators will assist account managers with reporting, tracking, proposals, creative recommendations, lead generation, client contact. Excellent computer skills, internet savvy a must. Agency experience preferred. Positions available in New York, San Francisco and Los Angeles.



Fax or e-mail resume to:
212-686-9816 Fax
pclark@geocities.com

geocities.com



Multidisciplinary design firm with offices in Cambridge, MA and Santa Monica, CA seeks talented individuals to fill the following positions:

- CFO/Business Director
- Trafficking/Production Director
- Design/Creative Director
- Senior Designers (2-D and 3-D)
- Interactive Designers

Salaries commensurate with experience. Fax resumes to:

Selbert Perkins Design Collaborative
fax: 617.661.5772
NO CALLS ACCEPTED

Creative CT agency looking for a creative account person.
(Even though our creative director says they don't exist.)

We think our account people should be as creative as our creative people. We're a hot, new agency in Fairfield County looking for an Account Executive whose talents, ideas and energy match our own. Must have a minimum of 3 years direct and general agency experience.

Fax your resumé to Paul Hughes at (203) 899-7579.

Join one of the

"One Hundred Best Companies to Work for in America"!

Valassis Communications, Inc., a \$650 million company and a leader in the sales promotions industry has immediate Marketing positions open in their Los Angeles, CA, Wilton, CT and Detroit, MI offices.

Divisional Marketing Manager

Analysis of new business opportunities, providing market and client analysis, development of promotion plans for clients, conducting sales presentations to key clients, managing marketing support teams, conducting consultative sales training, managing divisional P&L. Ideal candidates have extensive experience in packaged goods marketing and/or sales. Openings in CA, CT & MI.

Associate Brand Manager

Managing product line in the areas of: market research and analysis, developing marketing strategies, research and development of new business opportunities, managing design and production of sales and marketing materials, managing public relations and advertising efforts. Ideal candidates have a BA in Marketing or Business and experience in market research, analysis and copy writing. Openings in MI.

Marketing Analyst/Researcher

Working with clients and account teams to test, track and evaluate the effectiveness of promotion plans and conducting industry research. Ideal candidates have education and experience in marketing analysis and research. Openings in MI.

Targeting Department Leader

Developing targeting plans that meet customer marketing needs. Geographic, psycho-graphic, demographic and drive time research and analysis. Providing strategic direction to Account Executives and key customers. Managing a growing, targeting department. Ideal candidates have extensive experience in geodemographic targeting with a marketing focus, experience in Prizm, MapInfo, MRI, Compass and Access. Supervisory experience is preferred. Openings in MI.

Media Planner

Ideal candidates will have several years of broadcast & print media planning/analysis experience, retail/media planning preferred. Openings in MI.

Interested candidate should fax or send resume to:

Valassis Communications, Inc.

35955 Schoolcraft Road, Livonia, MI 48150
Fax: (313) 591-4540 Attention: Shelley Dorals
EEO/Drug Testing Employer

ADVERTISING AGENCY

Fast-growing, marketing-driven, creative advertising agency seeks dynamic Account Supervisor and Senior Copywriter. Work with regional and national packaged goods and business-to-business accounts. Food service experience a plus. Join an extremely talented team in the beautiful Lehigh Valley. Walking trails, duck ponds and green countryside. Centered between NY and Phila. Great place to live!

Account Supervisor

5+ years agency experience. Strong strategic skills, packaged goods experience. Excellent written, verbal and presentation skills. Lead team. Win and keep clients. Excellent salary and benefits.

Senior Copywriter

Conceptual, strategic thinker with great creative spirit needed to work with dynamite creative team on print, collateral and broadcast. Minimum 4 years agency experience. Send samples. Excellent salary and benefits.

Send resume and salary history to:

Colleen H. Greene, President
Greene & Company

1655 Valley Center Parkway, Suite 100, Bethlehem, PA 18017

SPOT MEDIA BUYERS

Excellent opportunities available in large ad agency's media buying division for two spot buyers to work on a major growing retail account. Candidates must have a minimum of 3 years TV and radio exp., familiarity with cable as well as strong computer skills. Prior retail/fast food exp. preferred. **Please fax resume and cover letter which MUST include salary req. to 212-463-8419 or mail to:**

BJK&E MEDIA GROUP Dept LSS
40 West 23rd Street, New York, NY 10010

EOE/AA

M/F/D/V

HELP WANTED

CIGNA ON SUCCESS

You want to design your own career. Here, we customize.

Just size us up. And discover the position that's right for you, offering unlimited growth potential, job sharing and training opportunities. And for you, that means the opportunity to design your career with our pattern for success.

Graphic Designer

You will be called upon to develop and execute the graphic design of marketing communications materials, which reflect CIGNA's brand identity, for CIGNA business divisions. Additional challenges will include providing consulting support and creative expertise directly to clients and other members of the Creative team. You will take direction from the Graphic Design Manager and/or account staff to ensure that design is reflective of overall branding positioning and the marketing strategies of the business lines.

To succeed, you must have a four-year college degree in graphic design, communications or related field coupled with at least 1-2 years' experience in communications design (advertising or promotional agency/corporate art department a plus). Working knowledge of electronic design software, systems and production techniques required along with excellent communication skills. You must also have a strong portfolio demonstrating fresh, bold and creative executions.

Find the perfect fit at CIGNA. We offer a competitive salary and comprehensive benefits package. For immediate consideration, please forward your resume and salary requirements to: **CIGNA Corporate Staffing, Attn: Lynn Simon, Ad # 97-2016, 900 Cottage Grove Road, Hartford, CT 06152-1011; or e-mail us at: jobs@cigna.com** For more information about CIGNA, see our home page: <http://www.cigna.com> CIGNA is committed to diversity in the workplace.



CIGNA
A Business of Caring

ADVERTISING MANAGER

On-line sports company (info.totalsports.net) seeks experienced NYC area on-line advertising salesperson who knows and loves sports. Great opportunity with growing company. Full benefits, salary flexible plus incentives.

E-mail resume and references to: jobs@totalsports.net

Catch a Creative Genius
ADWEEK CLASSIFIED

Are You A Senior Media Talent and Wearing Your Favorite Pair of Levi's® Jeans to Work Everyday?

Maybe you should be

If you agree with the following, we should talk

The greatest media planning job in the world would be to work on Levi's®

I would rather be appreciated for my creative thinking than my CPM chart

San Francisco rocks!

FCB/Francisco is looking for a true media "original" to join the Levi's® Media Planning team as a Media Strategist. Must have 3-5 years at a supervisory level, high energy and a passion for great work.

If you are interested, please send a very persuasive letter with your resume to **Foote, Cone & Belding, 733 Front Street, San Francisco, CA 94111-1909** or fax to **(415) 820-8087** or e-mail to severic@fcb.com

fcb logo, p/u 9/8 pg.11



Premier National Media Company Seeking Marketing Managers

Cox Enterprises newly formed Internet division, Cox Interactive Media, Inc., is seeking Marketing Managers in *Austin, Charlotte, Dayton, Orange County, Phoenix, Pittsburgh and Seattle*. Successful candidates must have knowledge of consumer marketing principles including marketing strategy, advertising, promotions, budgeting, competitive analysis and research.

Candidates must also have excellent communications skills, the ability to handle concurrent projects and work effectively in a group setting. A minimum of 5 years experience in a consumer product marketing environment is required. MBA and knowledge of online industry preferred. E-mail resume to: debharle@aol.com or fax to: (314) 567-1464.



COX INTERACTIVE
media
A Subsidiary of Cox Enterprises, Inc.

REGIONAL MEDIA PLANNING SUPERVISOR

TBWA Chiat/Day - Reston, VA Office

Position requires agency experience in planning traditional and non-traditional media, creative thinking, strong written and presentation skills, and computer proficiency. Automotive or retail experience a plus. Agency's innovative environment and team work atmosphere offer a great opportunity for qualified candidate!

Please send resume and cover letter to:

TBWA Chiat/Day
Attn: Tammi Martray
11921 Freedom Drive, Suite 970
Reston, VA 20190

****No calls, please**

MEDIA BUYER

Marketing Assistant

Rapidly growing spa mfg. in suburban CT (between NH and Htfd) seeks exp. TV buyer. Report directly to owner. Excl. fringe benefits and salary w/ strong opportunity for growth. Writing skills a plus. Send resume w/ salary history to Thermo Spas, 155 East St., Wallingford, CT 06592, Attn: Adv. Dept. or fax 203-265-7133.

CALL 1-800-7-ADWEEK

TRUE NORTH'S PHILADELPHIA OFFICE TIERNEY & PARTNERS

#1 agency in Phila. has immediate openings for

MEDIA SUPERVISORS & PLANNERS

Must have 3+ yrs. agency exper. w/ability to manage major prestigious accounts. Excellent presentation skills and take-charge attitude are needed for these positions. Excellent benefits. Send or fax resume w/salary requirements to:

B. Nolan
Tierney & Partners
200 S. Broad St.
Phila., PA 19102
Fax # 215-790-4146
EOE

ADVERTISING SPACE SALES

Treasury & Risk Management, a leading financial magazine owned by the Economist Group, seeks a high energy and creative ad salesperson. Ideally, the candidate should have 2-4 years of print selling experience and have some knowledge of financial services and the international marketplace. Excellent presentation and writing skills are a must. Familiarity with computer programs, especially Lotus Notes is a plus. The position is New York based but the flexibility to travel is necessary. Please fax your resume to:

Lissa Short
Advertising Manager
at 212-459-3007 or send it to:
111 West 57th Street
New York, NY 10019

MARKET RESEARCH

Major multi-titled publishing company is seeking a Research Manager to supervise all syndicated research for advertising/marketing. Successful candidate will have a bachelor's degree and 3+ years experience in syndicated magazine audience research (MRI, MMR, JD Power, etc.). Strong writing and analytical skills, along with comprehensive computer background are required.

Please send resume, including salary/history/requirement, to:

Dept. MR
224 West 57 Street, 10th Floor
New York, NY 10019

We are an equal opportunity employer, dedicated to promoting a culturally diverse work environment.

HELP WANTED

Media Opportunities

Temerlin McClain, a half-billion dollar agency located in Dallas, Texas, is looking for qualified marketing professionals who happen to specialize in media to fill a **Media Supervisor** and **Media Planner** positions.

We are seeking talented, passionate media pros who are hungry to be part of a forward-thinking shop where you can break new ground and grow with us. Candidates should be dynamic self-starters and capable of handling a variety of tasks at once. Additionally, these people should be innovative, savvy presenters with background in all media and a desire to be an integral part of our clients' business. The ideal candidate for the **Media Supervisor** position should have 4-7 years experience in all media, both national and local. The **Media Planner** position requires 2-4 years agency or related experience.

We offer an excellent compensation and benefits package. For immediate consideration, please forward your resume to: **Temerlin McClain, ATTN: Denise Ince, 201 E. Carpenter Freeway, Irving, TX 75062, fax (972) 830-1582.**

TEMERLIN McCLAIN

AAEOE M/F/H/V

NATIONAL SALES REPRESENTATIVE RECRUITMENT ADVERTISING

You will be responsible for developing new business for the recruitment category in the form of print ads, direct mail, and Internet advertising for recruitment purposes from companies outside Connecticut. Acting as liaison between our publication and national recruitment advertising agencies and companies. This will include sales presentations at companies across the country selling the Connecticut market, recruitment special sections and events. You will need 3-5 years' sales experience. Prior experience in the employment industry, media sales, or advertising preferred. Extensive national travel involved.

In return, we offer competitive compensation, excellent medical and dental benefits package and free parking. Please apply by submitting resume and cover letter with salary requirements, indicating position title to:

The Hartford Courant

Employee Services & Community Affairs
285 Broad Street, Hartford, CT 06115

EEO

The Hartford Courant Is An Equal Opportunity Employer Committed To Workforce Diversity

NATIONAL AD SALES

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

FAX resume to:
212-588-9201

Attention: Sales Manager

ADVERTISING SPACE SALES

Major trade magazine publisher seeks dynamic, energetic self starter with proven sales record to sell in the NY metro area. Good presenter, quick thinker who thrives in a team environment. 3 yrs experience required. Salary, commission, benefits. Send resume and salary history to ADWEEK Classified, Box 4024, 1515 Broadway, 12th fl., New York, NY 10036.

CAREER SURFING?

www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

PRODUCTION/TRAFFIC MANAGER

Growing New York based outdoor printer seeks detail-oriented production/traffic person. Candidate should be team-oriented and work well with clients. Fax resume to:
(212) 647-7411

V.P. OF OPERATIONS

Unique oppty for highly skilled manager of adv agcy specializing in the luxury market. Attractive sal. & ben pkg. Beautiful ofc loc. Knowledge of all aspects of adv imperative. Send resume to Deborah Scarpa:
DJS Mktg. Group
2398 S. Dixie Hwy., Miami, FL 33133

ART DIRECTOR FREELANCE

Westchester agency seeks art directors, NY City and vicinity. Corporate brochures, print ads, mail, etc. Work mostly off premises. Must have own set-up.
Call 914 478-5686

Your job is our job.

Finding you work is what we do. Every year, we fill thousands of interim and contract assignments with hundreds of agencies and companies nationwide. We place all types of experienced marketing, advertising, communications and creative professionals. And some of the jobs turn permanent. So if you're available to work now and live in the tri-state area, send us your resume. And let somebody else work for you, for a change.

Paladin Resource Department
270 Madison Avenue, Suite 201
New York, NY 10016
Fax: 212/689-0881
<http://www.paladinstaff.com>
EOE/M/F/D/V


PALADIN.
INTERIM STAFFING
Chicago • New York
Los Angeles



SENIOR MEDIA STRATEGIST

Poppe Tyson, a leading interactive marketing communications company, is seeking a Senior Media Strategist to handle online media planning and buying for Fortune 500 clients. The Senior Media Strategist will be heading up the online media division of Poppe Tyson New York and will have the opportunity to grow the department.

The qualified candidate must have knowledge and insight into the dynamics of web site planning and marketing including site auditing and targeting methods. Position requires heavy client contact, therefore strong presentation and communication skills a must. The Senior Media Strategist must have the ability to think creatively and strategically. Traditional agency media planning desirable.

This is an excellent and challenging opportunity for someone with an entrepreneurial spirit to be the trailblazer and in-house resident expert in online media planning.

Please email resume with cover letter to:
mbohacs@ny.poppe.com or fax to (212) 367-4045

POPPE TYSON

40 West 23rd Street
New York, NY 10010

EOE/AA & M/F/D/V

MARKETING ASSOCIATE

National leading consumer magazine publisher is seeking a Marketing Associate. In this position you will be responsible for analysis of syndicated market research studies (including MRI, MMR, SMRB and J.D. Power), creation of sales materials and presentations, project management of proprietary market research and client-specific marketing requests and programs. Candidate must have strong project management skills, be thorough and detail-oriented. Two to four years of related magazine or agency experience preferred; MS Word, MS Excel and QuarkXPress desirable. For consideration, send resume to:

Dept. MA

224 West 57th Street, 10th Floor
New York, NY 10019

An equal opportunity employer, dedicated to promoting a culturally diverse work environment.

HELP WANTED

**Account Supervisors, Account Executives,
Assistant Account Executives,
Art Director, Copy Writers**

Where do you want to be? Springfield, MO or Chicago, IL

Noble & Associates is on a roll and we need qualified foodservice and business-to-business account service and creatives in both our Springfield and Chicago offices. We've added several new national food clients to our roster and are looking for qualified food professionals to work on some of the biggest and best foodservice accounts in the industry as well as some of the heaviest hitters in the engineered products industry.

If you think you're a fit let us know why.

Please FAX or send your resume to:
Noble & Associates: Attn: Gaylen Ball
336 S. Barnes
Springfield, MO 65802
FAX# (417) 831-8282



CHIEF FINANCIAL OFFICER

We're leaders of the interactive marketing revolution looking for a CFO to lead finances and operations for our fast-paced, high-growth \$8mm consulting/training/web business. Oversee and coordinate a variety of rapidly-changing, rapidly-growing ventures in a stimulating environment.

High energy, techno-savvy, hands-on CFO with strong track record for leadership and results sought to guide our 50% + annual growth.

Neat, new suburban offices. Friendly, devoted staff. EOE. Prima Donnas and delegators need not apply. Strong communication skills required, so write us a punchy, "why I'm your CFO" letter stating your salary requirements. For best results, learn about us first at www.marketing1to1.com.

Marketing 1to1, Incorporated
the Peppers & Rogers Group
700 Canal Street, Stamford, Connecticut 06902
attn: Ms. Cunningham
fax: (203) 316-5126

**Outdoor Photographer
PCPhoto Magazines**

Growing national consumer magazine publisher needs ad sales manager (see us in SRDS). Knowledge of photography, electronic imaging and computers helpful. Excellent salary plus commissions, bonuses and health benefits. Send resume and letter to Regina, Werner Publishing Corp., 12121 Wilshire Blvd. Suite 1200, Los Angeles, CA 90025.
Phone 310-820-1500

FILM & TV JOBS

Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. For info., **Entertainment Employment Journal:** www.eej.com (888) 335-4335

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THE CONVENIENT CLASSIFIED CONTACT FORM

USE THIS HANDY COUPON TO FAX OR MAIL YOUR AD

**ADWEEK
BRANDWEEK
MEDIWEEK**

CLASSIFIED MANAGER: M. MORRIS

MAIL TO : ADWEEK CLASSIFIED 12TH FL.

1515 BROADWAY, NEW YORK, NY 10036

PHONE: 1(800) 7-ADWEEK OR FAX (212) 536-5315

REGION: East ___ New England ___ Southeast ___

Midwest ___ Southwest ___ West ___ All ___

CATEGORY _____

*FREQUENCY: 1x ___ 2x ___ 4x ___

MORE: (Specify) _____

*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) _____

PAYMENT

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Signature _____

Cardholder's Name _____

Card # _____ Expires _____

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PHONE _____ FAX _____

**USE ADWEEK MAGAZINES
TO GET NATIONAL EXPOSURE.**

IF ONLY PROSTATE CANCER COULD BE MORE LIKE BREAST CANCER.

Remember when breast cancer was something people didn't talk about? We've come a long way since then. There's no question that the increased awareness of the disease has increased women's chances of surviving it. But when it comes to prostate cancer, our society still has a long way to go. Today we know that early detection and treatment can result in the long-term survival of thousands of men each year. So the Cancer Research Institute and the American Cancer Society have developed **The Prostate Cancer Initiative** — a national clinical research, patient care and public education program. It's time to end the silence. To learn more, call 1-800-ACS-2345 or write The Prostate Cancer Initiative, 681 Fifth Avenue, New York, NY 10022.



You have the power

to help families, kids, those in need,

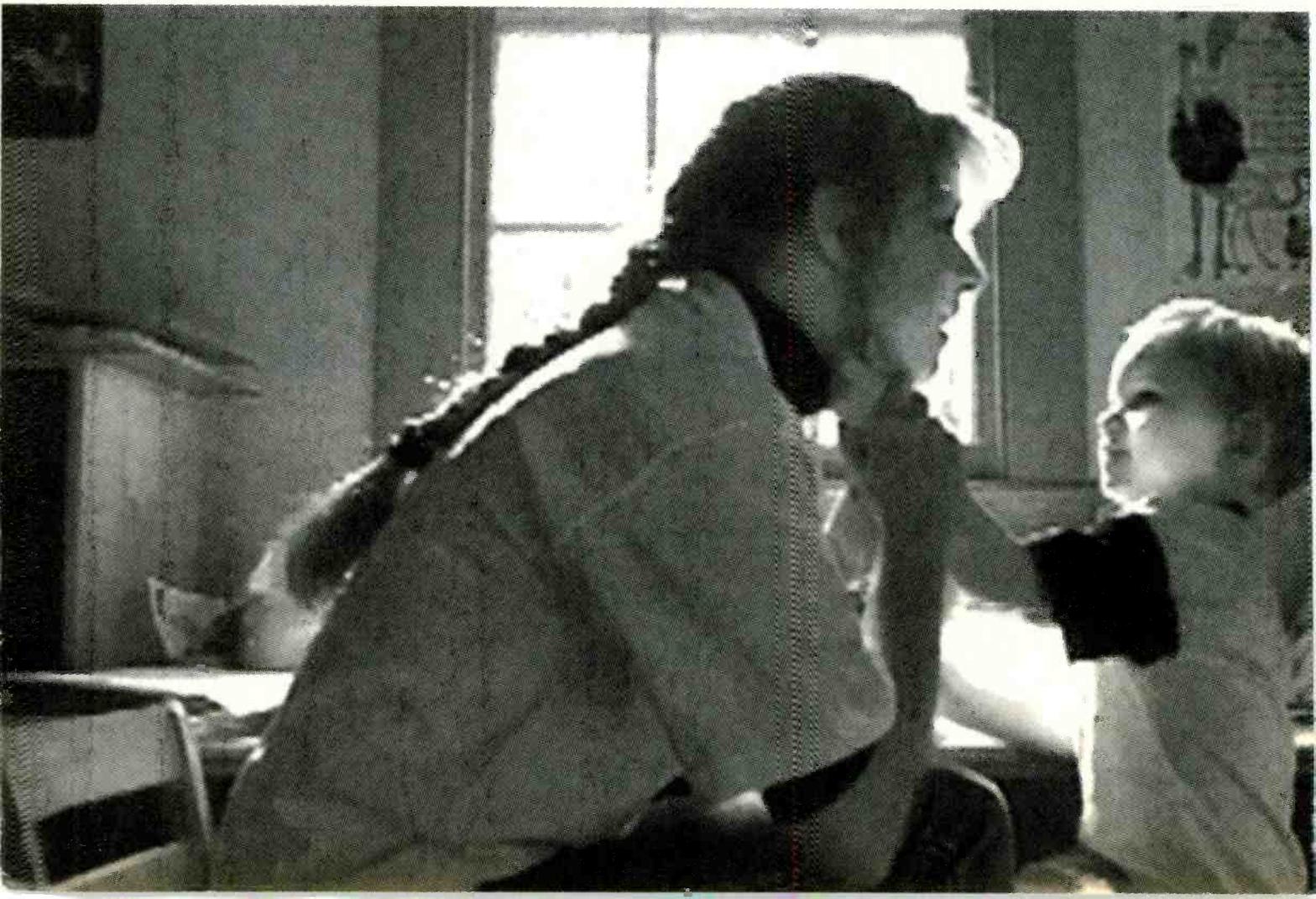
right in your neighborhood.

The power of U™



United Way

1 - 8 0 0 - 4 1 1 - U W A Y



CALENDAR

Advertising Women of New York presents "The Good, the Bad and the Ugly Awards: Images of Women in Advertising" Sept. 25 at the New York Hilton. Hosted by TV personality Linda Ellerbee and Jane Pratt, editor-in-chief, *Jane* magazine. Contact: 212-593-1950.

The New York chapter of American Women in Radio & Television presents the annual **Network Leaders Lunch** Sept. 26 at the New York Hilton's Mercury Ballroom. Panel includes NBC president Neil Braun, ABC president Preston Padden, and David Poltrack, evp, research and planning, CBS. Contact 212-481-3038.

Women in Cable & Telecommunications' Greater Texas chapter presents a "Telco 101 and Interconnection" course Oct 2-3 at Paragon Cable in Irving. Contact: 312-634-2353.

Magazine Publishers of America and the American Society of Magazine Editors will present **The American Magazine Conference** Oct. 23-26 at the Scottsdale Princess Hotel, Scottsdale, Ariz. Featured speakers include Michael Bloomberg, CEO, Bloomberg Financial Markets; and Katharine Graham, chairman of the executive committee, The Washington Post Co.; and Sen. John McCain (R-Ariz.). Contact: 212-872-3700.

New York University presents a conference entitled **The Changing Landscape in Entertainment, Media and Communication Technology**, Oct. 30 at the Stern School of Business in Manhattan. Contact: 212-998-0548.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Paxson Station Group Grows

Paxson Communications last week announced the acquisition of three TV stations for its inTV infomercial network. With the addition of WFAY in Raleigh, N.C. (owned by Fayetteville Cumberland Telecasters Inc.); WKRP in Charleston, W. Va., (Mountaineer Broadcasting Inc.); and KXGR in Tucson, Ariz. (Sungilt Corp.), Paxson owner Bud Paxson is closer to his goal of creating a seventh broadcast network by selling programming slots on his mostly UHF TV stations, now numbering 62. Paxson Communications now not only owns the most TV stations in the country but also reaches more than 60 percent of all U.S. television households. Financial terms of the sales were not disclosed.

Fox UHF Group Seeks Power

UHF member stations of the Fox Affiliate Association last week petitioned Federal Communications Commission chairman Reed Hundt to pump up the power. In a letter to Hundt, the UHF stations asked that the commission adjust the power level now assigned to UHF stations so that they can compete with VHF stations as the conversion from analog to digital transmission begins. The group contends that the lower power level the FCC has assigned UHF stations for the conversion would reduce their signal reach in the digital environment.

NY Gets Gay 'Blade'

A joint venture between *The Washington Blade* and New York-based News Communications will provide New York with its first free, gay-oriented weekly newspaper. *The New York Blade News*, with an initial

press run of 50,000 copies, is a marriage between the nation's oldest gay-oriented newspaper publisher, *The Washington Blade*, and one of the largest publishers of free community weeklies. Its first issue will preview the issues and candidates of the November [New York City] elections, as well as local, state and national issues.

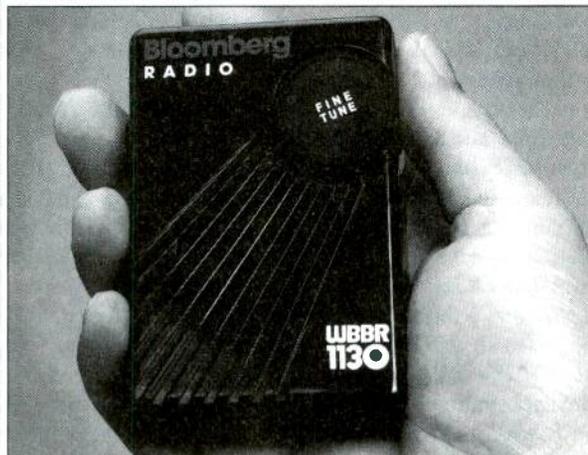
'VF' Names Senior Staffers

Condé Nast's *Vanity Fair* last week announced two senior personnel changes. Leslie Picard

has been promoted from ad manager to advertising director. Before joining *VF* last year, Picard worked at K-III's *New York* and *Capital's Worth*. Noreen Delaney has been named fashion director; Delaney previously has worked for Condé Nast's *Allure* and Hearst's *Town & Country*.

Hachette Adds Leisure Group

Hachette Filipacchi Magazines has restructured a bit, adding a new division, the Leisure Group. *Travel Holiday* and *Boat-*



Can't touch that dial: Bloomberg's one-station promo

Stuck on Bloomberg

As part of a \$1 million marketing campaign, Bloomberg News Radio today is sending out palm-sized transistor radios that carry only Bloomberg 1130 AM (the network's flagship station) to the homes of 250,000 "movers and shakers" in the New York metropolitan region. Bloomberg CEO Michael Bloomberg said the company culled from mailing lists to determine who would receive the radios. The all-news network, reaching about 7,850,000 listeners via 95 stations, has used primarily outdoor, newspapers and TV to promote itself in the past, and with this campaign it hopes to "cut through the advertising clutter...in an efficient way," said Bloomberg, noting the trend toward more and more news providers in the media.

Media Notes

CONTINUED

ing make up the new division. Boating vp/publisher Richard Amann has been named vp/group publisher of the group; *Travel Holiday* vp/editor John Owens will serve as group vp/editor.

Disney Studios Names TV Heads

With the departure of Dean Valentine to head United Paramount Network, Walt Disney Studios has promoted Charles Hirschhorn and David A. Neuman as heads of its television production operations. Neuman has been named president of Walt Disney Network Television and Touchstone Television, with direct charge in developing prime-time programming for all six of the broadcast television networks. Hirschhorn has been named president of Walt Disney Television and executive vp of production for Walt Disney Motion Pictures Group, with oversight of *The Wonderful World of Disney* telefilm presentations (to air on Disney-owned ABC this fall) and added responsibility for Walt Disney Television Animation and Disney direct-to-video operations. The duties Hirschhorn and Neuman pick up were previously handled by Valentine, who had served as president of Walt Disney Television and Animation. Neuman and Hirschhorn will report to Joe Roth, chairman of Walt Disney Studios.

'Billboard' Honors Elton

Billboard magazine will honor Elton John and Bernie Taupin in its Oct. 4 issue. The 108-page section will be titled "Elton John—30 Years of Music with Bernie Taupin," and is the largest solo-artist special in the magazine's history.

FXM's Second Shorts a Go

FXM: Movies From Fox, a sibling network to Fox's FX, has greenlighted production of *FXM Shorts II*, a second grouping of films by up-and-coming filmmakers. The films, which range from four to 10 minutes, will begin production at the end of September and will premiere early in 1998. To qualify, potential filmmakers must: live in L.A.; have already directed a film with strong narrative skills; and have a script suitable for filming. Last year's first *FXM Shorts* incorporated six films. Filmmaker Michael Apted hosted a half-hour behind-the-scenes special about it.

QVC Opens Studio Park

QVC Network this week opens its new, 165,000-sq.-ft. studios called Studio Park and has lined up several celebrities for a live TV special it will run on Sept. 24. Studio Park, in West Chester, Pa., includes an 8,000 sq.-ft.-home (including living room, dining room, bedrooms, kitchen, home office and garage) built on the premises, along with a theater for live audiences. Among the stars attending and participating are Joan Rivers, Susan Lucci, Bob Mackie, Paul Prudhomme and Emeril Lagasse.

NBC Names Biz Affairs Head

Beth Roberts has been named director of business affairs for NBC Entertainment. Roberts, who served as director of business affairs for the United Paramount Network since 1994, will handle negotiations for talent and program acquisitions, including deals for pilots, series, specials, movies, miniseries and license-fee agreements for both NBC and NBC Studios.



Fox TV Studios' first hire is an MTV vet.

Berger Joins Fox Prod'n.

Lisa Berger, most recently senior vp of original programming and series development at MTV Networks, has joined the recently formed Fox Television Studios unit as executive vp of creative affairs. Berger is the first new hire for Fox Television Studios, which formed in August based on a

structure in which several production units will operate under one umbrella as separate "pods." Series projects under Berger's aegis during her 12 years at MTV included *Austin Stories*, *The Jenny McCarthy Show*, *The Rodman World Tour* and *Road Rule*. Berger's "pod" at Fox will oversee development of programming in the reality, game show, talk, nonfiction, comedy and drama genres. The other "pod" formed under the studio arm is headed up by Bob Greenblatt and David Janollari, who oversee prime-time series development for broadcast and cable. The Los Angeles-based production umbrella will also cover Van Ness Films, run by Kevin Burns, who has been producing the Arts & Entertainment Network's *Biographies* series.

Marquee Signed for SMART Push

SRI Statistical Research Inc., the Westfield, N.J.-based research company that created the SMART system that plans to compete with Nielsen Media Research's national television measurement system, has hired the Marquee Group to handle its press relations. SMART, which stands for Systems for Measuring and Reporting Television, is currently testing its service in 500 homes in Philadelphia.

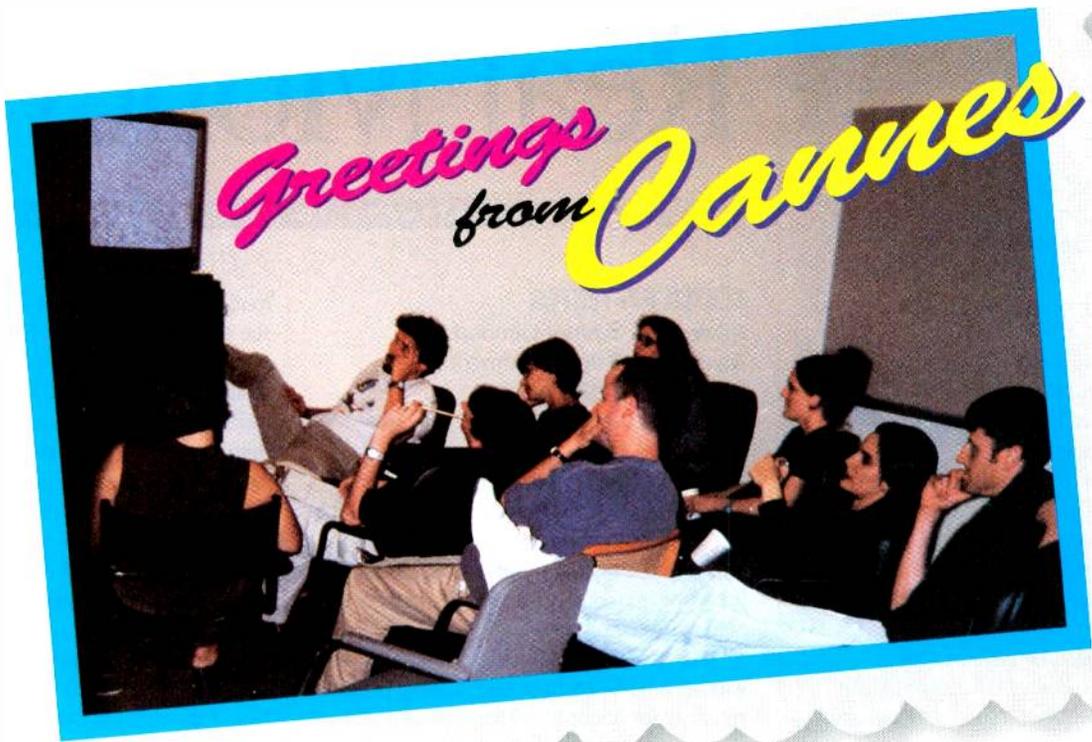
RKO TV Signs Hamdon

RKO Pictures Television has signed a three-year agreement with Hamdon Entertainment to handle exclusive worldwide distribution of made-for-television movies. Hamdon, a Los Angeles-based joint venture partnership of Carlton Communications Plc (U.K.) and NDR Werbefernsehn und Werbefunk GmbH (Germany), holds the worldwide distribution rights of RKO movies in development, including *All Mine To Give* (CBS) and *The Abduction: Rob-*

bing the Cradle (ABC). Founded in 1882, scaled back RKO is the oldest continuously running entertainment company in Hollywood and most recently produced the USA Network telefilm, *Holiday Affair*.

TPEG Acquires Grosso

The Producers Entertainment Group has acquired Toronto-based independent Grosso/Jacobson Productions for \$8 million payable in common stock. TPEG, a Los Angeles-based production company best known as a coproducer of sitcom *Dave's World* (with CBS Productions) and various telefilms, will allow Grosso/Jacobson to operate a wholly owned subsidiary. Under the new structure, TPEG's Irwin Meyer becomes CEO, Larry Jacobson is named president and Sonny Grosso becomes COO at TPEG. Grosso/Jacobson, formed in 1980, has produced more than 750 hours of television programming, including the USA Network drama, *The Big Easy*.



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ADWEEK'S



The 1997 Cannes Festival

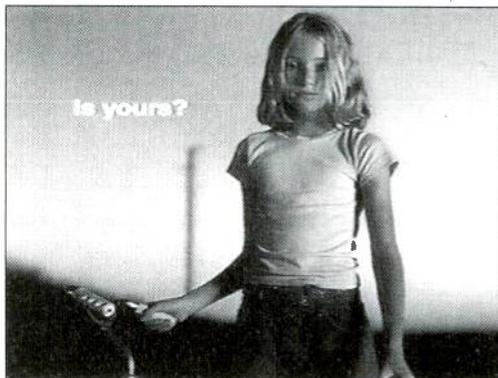
BIG DEAL

AFLAC

Advertiser: AFLAC Insurance
Agency: McCann-Erickson, Atlanta
Begins: Late September
Budget: \$35 million
Media: TV

AFLAC is not exactly a household name, but the Atlanta-based insurer is spending \$35 million on a new ad campaign that pushes disability policies to young families, and, it hopes, a bit of identity for the company.

The new campaign, by McCann-Erickson, Atlanta, breaks this month, and includes three TV spots, which will run almost exclusively on Sundays. The media plan calls for buys in sports shows, such as Fox's NFL coverage, on *CBS Sunday Morning* and on *Wonderful*



Boomers' daughters in focus

World of Disney.

Aimed at baby boomers with kids, the ads uses classic boomer music from artists such as Stevie Wonder and Blood Sweat & Tears to convince them of the need to buy supplemental insurance, such as disability and single-disease policies that go beyond comprehensive coverage.

AFLAC spent \$18 million on media last year, said Kathelen Spencer, senior vp, director of communications. "But since we have been advertising on TV, the cancer insurance we sell has grown 10 percent and the rest of our business is up 40 percent...about twice as fast as our competitors."

The campaign runs the rest of this year and through 1998, and will also be seen on cable programming including CNBC, Lifetime and A&E.

—David Kiley

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

SCHICK PROTECTOR

Advertiser: Warner-Lambert
Agency: J. Walter Thompson, N.Y.
Begins: Early 1998
Budget: \$13 million
Media: TV, print

Warner-Lambert, looking to build on the existing momentum of its rejuvenated Schick wet shaving business, will spend \$28 million on the brand next year, including a \$13 million dedicated outlay for the U.S. launch of Schick Protector.

The new razor, a men's refillable system, will become W-L's high-end shaving product, retailing for about \$5.49 for a handle and two cartridges. It has been available overseas for several years, and is now the No. 1 razor in Germany and Japan.

Protector ships to retail on Dec. 1, with ads and an FSI breaking in first quarter 1998. J. Walter Thompson, N.Y., handles Schick.

In the year ended Aug. 17, Gillette controlled 77 percent of the \$610.5 million refillable razor category, with sales of \$471.7 million, according to Information Resources Inc. Warner-Lambert had \$100.3 million in sales, up 8.7 percent, good for 16 percent of the category.

Last year, Warner-Lambert spent about \$26 million on U.S. razor advertising, per Competitive Media Reporting. Gillette spent about \$32 million. —Sean Mehegan

THE CARTOON NETWORK

(Joint promotional effort with Kraft)

Agency: N/A
Begins: Early 1998
Budget: \$10 million
Media: TV, print

The Cartoon Network, looking for a splashy way to showcase its brand personality in grocery stores, is linking with Kraft for the latest of the food marketer's calendar of mega-promotions, putting the likes of Scooby-Doo, Daffy Duck, Tom & Jerry and other characters on nearly 100 million packages of 13 "Kraft Kids" brands, from Macaroni & Cheese and Lunchables. The program, valued at more than \$10 million in combined

media, is the largest off-channel promo in the network's five-year history.

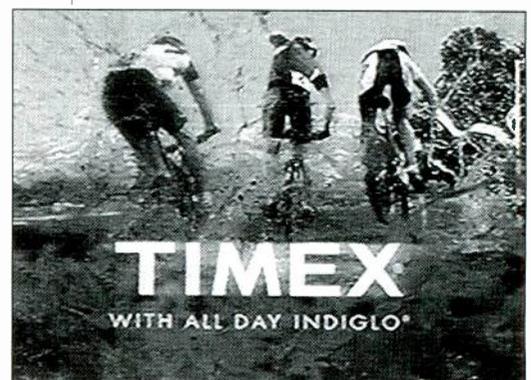
The "Get Tooned" promo will be anchored by a national sweepstakes offering kids a shot at being animated into a two-minute cartoon short set to air in the network's prime time in May 1998. Cartoon Network will run on-air promo spots for the sweepstakes, which sends a winner to Hollywood to meet with Hanna-Barbera animators for a sketching session and discussion of storylines for the animated short, and Kraft in mid-February will run its own 15-second "Get Tooned" spots on the Cartoon Net, TBS and TNT to tout in-store entry forms. Print ads Kraft plans to run in DC Comics in February will also feature the sweepstakes. —T.L. Stanley

IRONMAN WATCHES

Advertiser: Timex
Agency: Fallon McElligott, Minneapolis
Begins: Sept. 23
Budget: \$5 million
Media: TV

Timex is putting upwards of \$5 million into a national TV campaign behind its revamped Ironman watches, its biggest outlay on a single product in more than 10 years.

The campaign breaks Tuesday during ESPN's International Ironman Triathlon.



Targeting rugged males

Heavy rotation begins Sept. 29 on network and cable sports programming through December, including NBC and Fox NFL coverage and a heavy run across ESPN channels, where the spots will often run more than 10 times a day.

CMR TOP 50

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

Week of Sept. 1-7, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	82
2	NISSAN AUTOS--ALTIMA	T112	37
3	OLIVE GARDEN	V234	27
4	KFC	V234	26
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	26
6	LITTLE CAESAR'S PIZZA RESTAURANT	V234	25
7	MCDONALD'S	V234	22
	MCI LONG DISTANCE--RESIDENTIAL	B142	22
9	LIVE ENTRTNMNT--WES CRAVEN'S WISHMASTER	V233	20
10	K MART--CHILDREN'S APPAREL	V324	19
11	M&Ms--CANDIES	F211	18
	MILLER LITE--BEER	F310	18
13	MAYBELLINE EXPRESS FINISH--NAIL POLISH	D115	17
	POLYGRAM--THE GAME MOVIE	V233	17
	SPRITE	F221	17
16	AT&T LONG DISTANCE--RESIDENTIAL	B142	15
	PEPSI	F221	15
18	BEEF INDUSTRY COUNCIL	F153	14
	CLOROX--LIQUID BLEACH	H420	14
	PAYLESS SHOE SOURCE--CHILDREN	V313	14
21	ACURA AUTOS	T112	13
	DISCOVER CARD--CREDIT CARD	B150	13
	ICE BREAKERS--GUM	F211	13
	SEARS--MEN'S APPAREL	V321	13
	SEARS--APPLIANCES	V321	13
	TYLENOL--EXTRA-STRENGTH GELTAB	D211	13
	VAGISTAT-1--YEAST CREAM	D216	13
	VISA--PLATINUM CREDIT CARD	B150	13
29	3 MUSKETEERS--CANDY BAR	F211	12
	ADVIL--PAIN RELIEVER TABLETS	D211	12
	CLARITIN--ALLERGY RX	D218	12
	L'OREAL--VOLUMINOUS MASCARA	D112	12
	MOTRIN--JR STRNGTH PN&FVR C&T	D211	12
	PAYLESS SHOE SOURCE--FAMILY	V313	12
35	AMERICAN DAIRY ASS'N--MILK	F131	11
	DENTAL CARE--EXTRA WHITENING PASTE	D121	11
	L'OREAL--EXCELLENCE CREME HAIR COLOR	D141	11
	NINTENDO 64--GOLDEN EYE GAME SOFTWARE	G450	11
	PRIMESTAR--SATELLITE SYSTEM	H320	11
	STAR WARS TRILOGY--VIDEOS	H330	11
41	BETTY CROCKER SWEET REWARDS	F180	10
	CLAIROL HYDRIENCE--CREAM HAIR COLOR	D141	10
	CLOROX ULTRA 2	H412	10
	HOME DEPOT	V345	10
	HUGGIES--PULL-UPS DISPOSABLE PANTS	A121	10
	KELLOGGS--NUTRI-GRAIN CEREAL BARS	F212	10
	L'OREAL--BODYVIVE SHAMPOO	D142	10
	NEUTROGENA HLTHY SKIN--ANTI-WRNKL CREAM	D111	10
	TROPICANA PURE PRM/CLCM ORANGE JUICE	F172	10
50	1-800-COLLECT	B142	9

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

The spots, in 15- and 30-second versions, focus on Ironman's durability. "Time can be stopped," says a narrator as a trio of mountain bikers cross rugged terrain to reach a finish line, then are freeze-framed. As time freezes, the camera zooms in on the watches, still keeping time. The spots features a technique called "Temps Mort," in which the camera appears to weave in and out of the frozen image for a 3D effect.

Timex expects the ad to break through to young hipster males. Ironman is already the world's top-selling watch, with sales of 3.5-4 million units a year, said Timex ad/PR director Susie Watson. Earlier this year, Ironman was redesigned with a less gadgety look, and extended to include analog/digital and Data Link versions. A \$4 million print effort kicked off the repositioning of the sub-brand as more of an Everyman's watch (*Brandweek*, April 28). —Becky Ebenkamp

SEARS GIFT REGISTRY

Advertiser: Sears, Roebuck & Co.

Agency: Ogilvy & Mather, Chicago

Begins: October

Budget: \$5 million (est.)

Media: TV, radio

Sears, Roebuck & Co., looking for yet another "side" to draw customers to its doors, is testing a marketing effort in eight markets for its nascent in-store gift registry program.

The test campaign includes TV—one spot each for bridal and baby shower gifts—and radio and runs through November in Atlanta, Cleveland, Detroit, Miami, New York, Philadelphia, Pittsburgh and Seattle. The black-and-white spots use the "letter-box," or wide-screen, style for a cinematic look, urging consumers to "Come register for the many sides of Sears." A national launch of the TV spots may follow in the first quarter of 1998.

National magazine ads are planned for the fourth quarter, a Sears rep confirmed, as the retailer expands placement of registry kiosks, currently in 600 of its 820 full-line stores. O&M handles advertising for Sears' hard-good lines, such as Craftsman tools and the company's new National Tire & Battery auto chain, while Young & Rubicam's Chicago and New York offices handle the "Softer side of Sears" apparel campaign. —Scott Hume

Media Person

BY LEWIS GROSSBERGER



Cruthamite@aol.com

Web Spite

SEVERAL READERS HAVE BEEN BITTERLY COMPLAINING that Media Person spun a suspenseful cliffhanger nearly three months ago and never bothered unhooking it. Damn it, Media Person is an artist! He doesn't need to cater to your bourgeois... Oh, all right. To recapitulate: Having schlepped to PC Expo in one final stab at relieving the most shameful and humiliating agony of his life, a desperate Media Person was last seen strangling a techie from Motorola's Mac Clone Division, promising him a slow, excruciating death if he did not get MP on the freaking Web immediately.

Now our saga continues: Just before losing consciousness, the wretch saved his miserable life by whispering a phone number; in order to scribble it down, Media Person had to unclamp the techie's pale, puny throat, allowing him to scuttle off. The number turned out to be the very exclusive Tech Support for Scary, Violent People at the End of Their Ropes, where the help is super polite and deferential. (An eerie fact, by the way, is that no outsider has ever learned the physical location of Tech Support which, MP suspects, inhabits some unearthly region with no ZIP code.)

The first geek reached there ran MP through some laughably basic tests, soon declaring, "I'm bumping you up to the second level of tech support." Media Person was elated. He had been certified an official hard case, a Genuine Computer Victim entitled to dignity and respect.

Within the hour, someone named Clayton, apparently a giant in his field, called and put MP through a battery of exhausting exercises. Together, we zapped the PRAM, turned on virtual memory, turned off virtual memory, tweaked the PPP and the TCP on the ISP, did a clean install of the system software, reprioritized the internal parameters of the Crab Nebula and changed the crankcase oil.

Nothing.

Still, Clayton was very energetic, very enthusiastic. He called Media Person every day for a week with more ideas and, when those failed, went off to dream up new concepts at night. All other activities in our lives ceased. It was a beautiful relationship, even though success somehow proved elusive. Then, suddenly, came the tragically unforeseen. Clayton had to go on jury duty. With some trepidation, MP accepted a call from

With an estimated 647 trillion Web sites, you can't concentrate on anything for fear you're missing something better elsewhere.

his pinch hitter, Don. Don was coming on the case cold, a complete unknown. Who was this tech man, really? What did he know? Could he be trusted? What was his class rank at Cal Tech, or wherever these people come from?

Don made the fix in about five minutes. It was so crushingly, ridiculously simple, MP's brain has totally blocked out the details. It was something like plugging in the modem or correctly typing in the phone number of the Internet service provider. But... *Media Person was on the Web*. He had to go lie down for a week before he could absorb the fact.

A few important observations on the Web, even though most of you have known them for years:

1. The pornography on the Web is an outrage. Media Person was totally offended when he found to his disgust that *it isn't free*. You've gotta pay for the good stuff. Attention, all levels of government: Something must be done.

2. There is absolutely too much to cope with. There are now an estimated 647 trillion Web sites—and that's just the porn. This means you can't concentrate on anything for fear you're missing something better elsewhere. Within a few minutes, you become dizzy, then totally paralyzed.

3. Come to think of it, this is true not just of the Web, but *everything in Media Person's life*.

It is just MP or has anyone else noticed that one's entire day is now spent in a frenzy of insane activity and yet no one project is ever completed? Especially if you have anything to do with media. There are too many of them and each is bloated beyond recognition.

Media Person's floor is already three feet deep in unread magazines and newspapers. And now *The New York Times* has metastasized, for no known reason, from four sections to six and all Condé Nast magazines are running ad-choked issues the size of a small car.

There are entire television networks MP hasn't gotten around to viewing yet and the new season is upon us.

The ratio of junk e-mail to non-junk e-mail is 600 to one and climbing.

Radio? Books? Mail? Food? Impossible. Forget it. A few days ago, Media Person started reading reviews of Don DeLillo's new novel, *Underworld*. They are the most unbelievable reviews MP has ever seen. One said this is a surefire Nobel Prize winner. Instant classic. Masterpiece. Best New York novel ever. Naturally, Media Person got right on the Web (Has he mentioned that he can do that now?), URL'd over to Amazon and ordered the book—with a saving of five dollars. Within days, this extraordinary work will be placed in MP's hands.

There is no chance at all that he will ever have the time to read it. ■

Howard Schultz

*Starbucks Coffee Company,
Seattle, WA. 44. Married.*

Born and bred in Brooklyn. First in family to earn college degree, 1975. Hired as marketing director for Seattle coffee roaster and retailer, *Starbucks*. Inspired by central role of espresso in Italian society. Mission: Redefine the way Americans think about coffee. Bought *Starbucks* from founders, 1987. Passionate about quality and service.

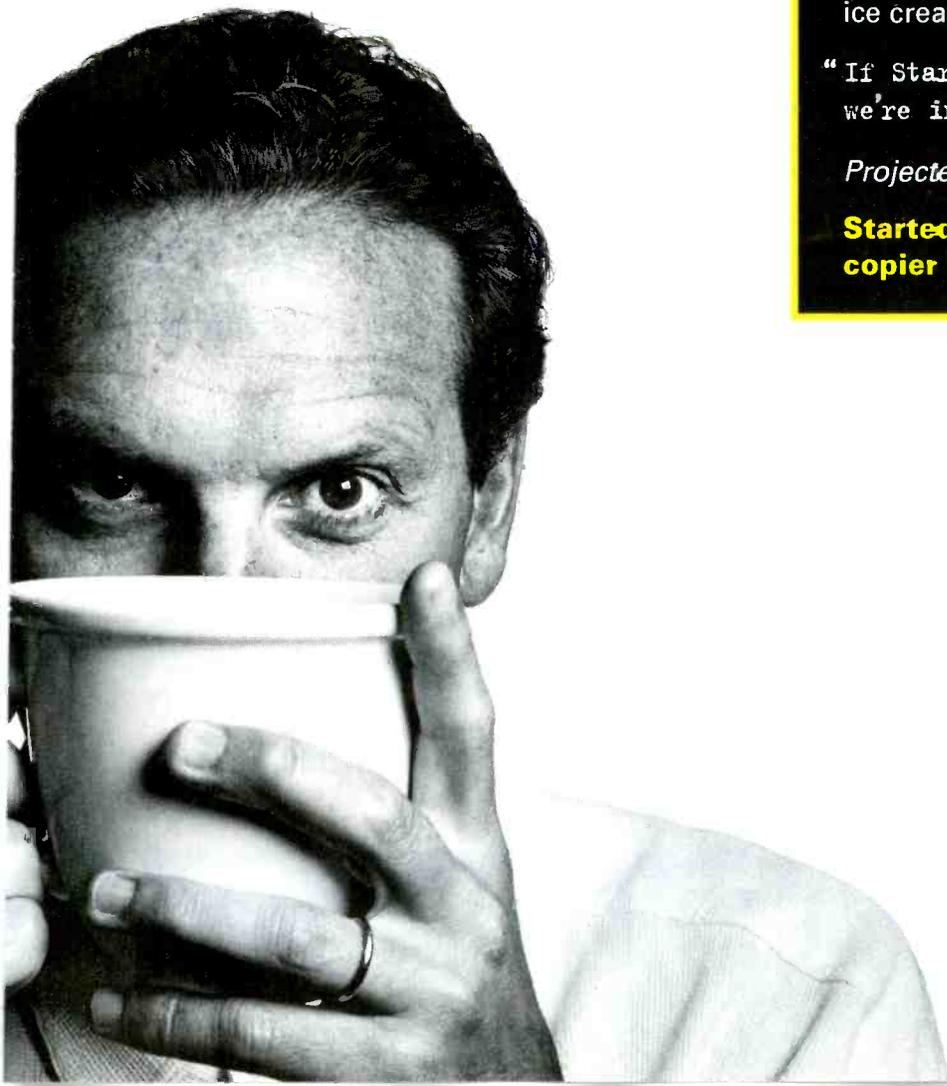
"My dream was to build a great enduring company."

Built local chain into global coffee retailer. Over 5 million customers weekly. Treats employees like partners. Stock options and health care for all. Growth through brand extensions; bottled Frappuccino™, ice cream, even CDs.

"If Starbucks is a 20 chapter book, we're in chapters 4 and 5."

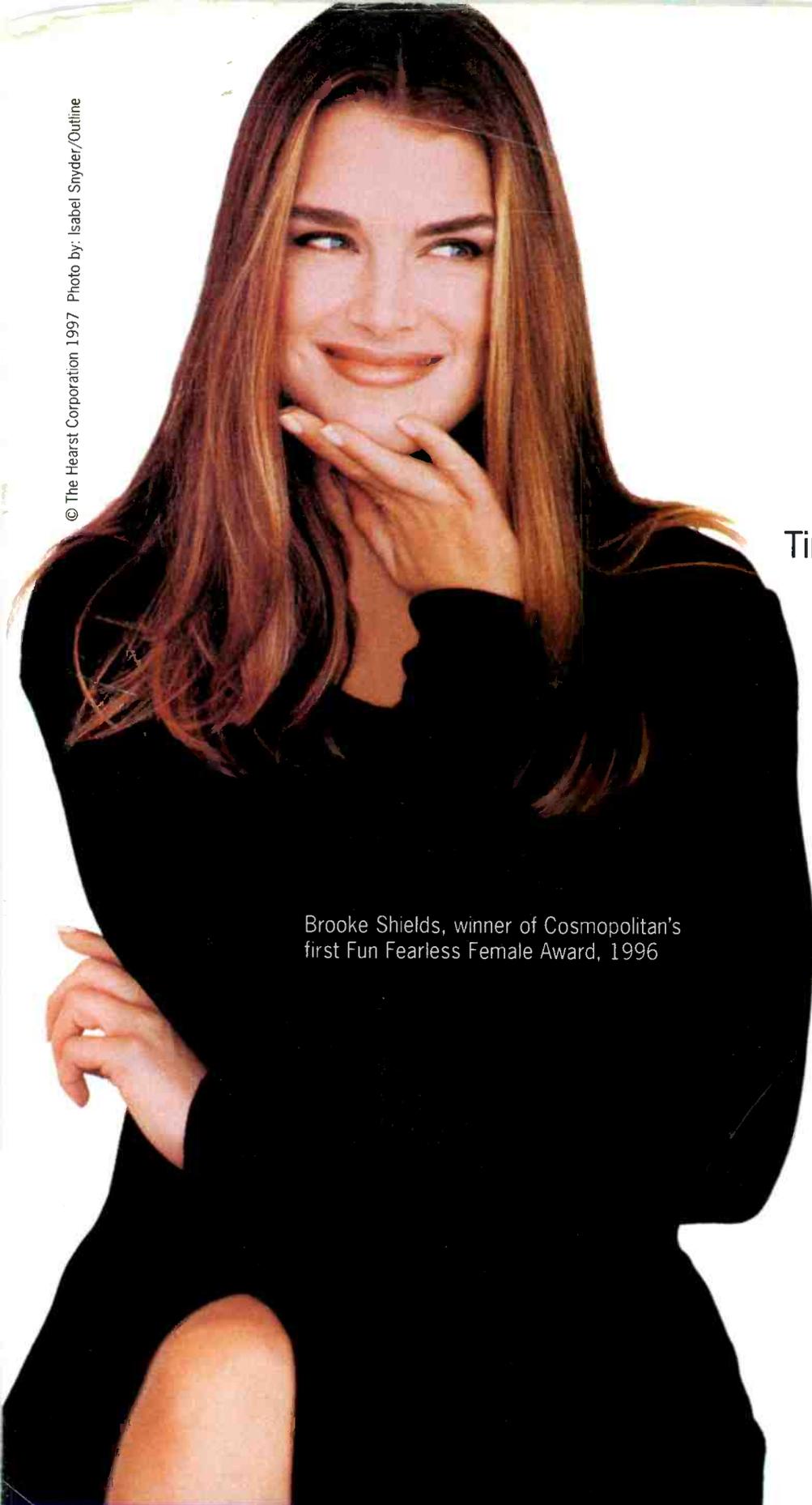
Projected 1997 sales: \$1 billion.

Started reading Forbes as office copier salesman in 1976.



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Brooke Shields, winner of Cosmopolitan's
first Fun Fearless Female Award, 1996

Announcing a mega publishing event

First, there was
Time's Man of the Year Issue.

Then came
Sports Illustrated's
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Issue.

Now, there's
COSMOPOLITAN'S

*fun
fearless
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It happens in
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