

SPECIAL SECTION
OPPRESS, BRANDS AND MARKET PLANNING
BEGINS AFTER PAGE 36

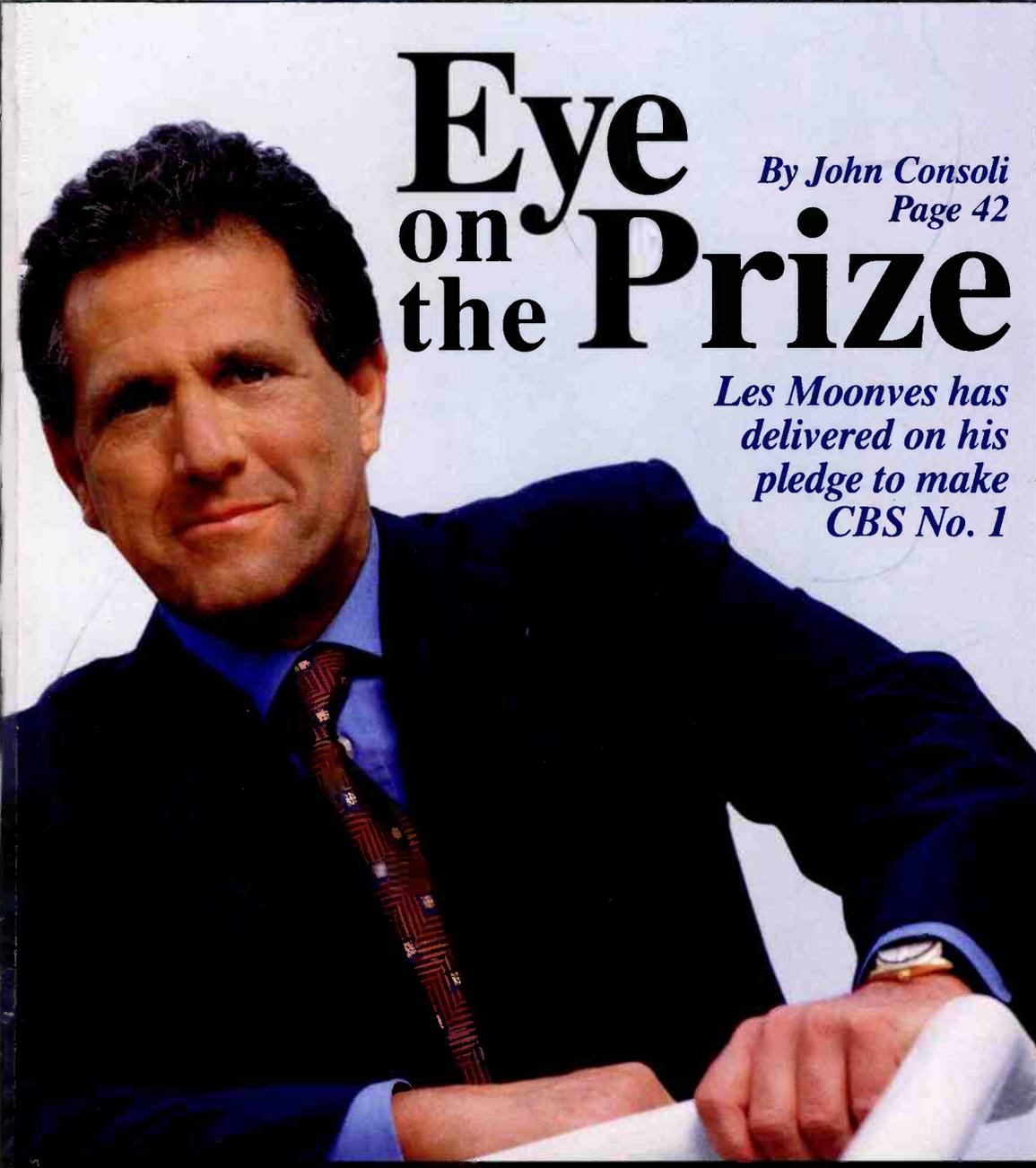
MEDIAWEEK

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LAURA K JONES, ASSISTANT MGR
WALDENBOOKS
42 MOUNT PLEASANT AVE
WHARTON NJ 07885-2120
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THE NEWS MAGAZINE OF THE MEDIA

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Eye on the Prize

By John Consoli
Page 42

Les Moonves has delivered on his pledge to make CBS No. 1

MARKET INDICATORS

National TV: Quiet
Buyers are viewing network pilots; fall schedules will be announced next week. Third-quarter scatter is still moving, but most inventory is gone.

Net Cable: Strong
Buyers are digging in heels on upfront CPM increases, while sellers predict double-digit bumps. GM and other autos are expected to be in early, along with Telewest, Leo Burnett.

Spot TV: Poppin'
Driven by AT&T and GM, June avails are squeezed. All dayparts, excluding daytime, are oversold in the top 10 markets, according to Zenith Media. No push for third quarter yet.

Radio: Tight
Don't even think of getting on in May—"Impossible," buyers say. Some avails in June, but for those that didn't buy ahead, it will cost.

Magazines: Active
Telecom is active heading into third quarter. Liquor also continues to flow, with a strong showing expected through the summer.

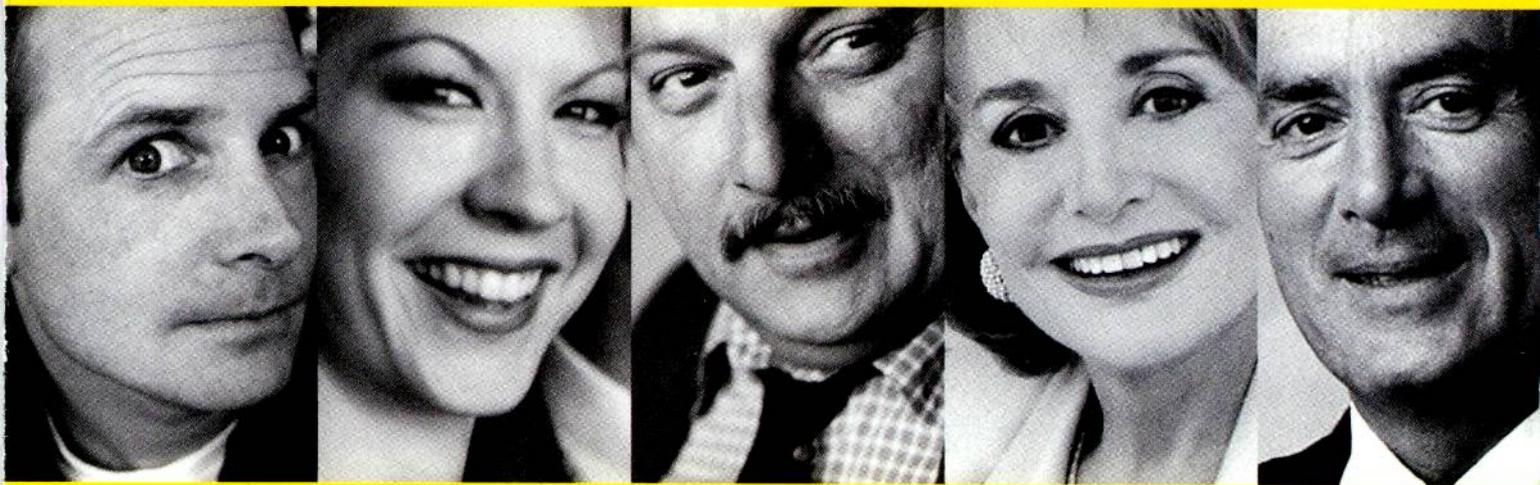
● AT&T's Future Vision of Cable
PAGE 6

● DirecTV Sets Local Plans
PAGE 7

● Congress Eyes Violence in Ads
PAGE 10

TONY ESPARZACBS





casting Company

America is a big country.

And it takes a network with the broadest range of programming of the highest quality to reach more Americans than any other media source. ABC is that network.

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abc

America's Broad

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Americans reach for
is the Network that
reaches the most
Americans.

AT DEADLINE

Fox Buyback Plan Gets Thumbs-Down

Major group owners of Fox affiliate stations last week rejected an offer that would have allowed stations to buy back the prime-time inventory that is to be taken from them on July 1. Leading Fox affiliate owner Sinclair Broadcasting tendered a "non-election" of Fox's proposal, said Robert Quicksilver, vp/general counsel. "I don't know of anyone who has agreed to it," added Murray Green, vp of Raycom Media and chairman of the Fox affiliate board. Affiliates proposed an alternative plan that would have involved stations selling 15 of the network's prime-time spots and returning 100 percent of the proceeds—an estimated \$40 million—to Fox. Fox rejected the counter-proposal, but affiliates aren't giving up the fight. "We're still talking," said Green. But if Fox "continues to push this, we'll have to find an alternative plan—including legal action," he added.

Columbia Planning Soap Channel

Columbia TriStar Television Group is offering competition to the Disney/ABC planned soap opera channel with SoapCity, a 24-hour cable network set to launch next January. The studio has same-day broadcast rights to *Days of Our Lives* and is seeking to negotiate similar deals with its *Guiding Light*, *Young & The Restless* and *As The World Turns*. Additional programming ideas, including news, original dramas and reruns of old soaps, are currently being discussed. In talking with cable operators, Columbia execs are building upon the distribution already established by Game Show Network, launched by the studio in 1994.

Miller Mulling New Travel Mag

Robert Miller, president/CEO of Miller Publishing, is in the early stages of developing a new travel title. "We've had our eye on a travel magazine for some time," Miller said. "It's very much on the drawing boards." The earliest possible launch date, he said, would be fall 2000. Meanwhile, Miller has had to keep his eye on some high-level exits. Last week, Keith Clinkscales, president/CEO of Vibe Ventures, and Len Burnett, associate publisher of *Vibe* and *Blaze*, became the latest staffers to depart Miller's Vibe/Spin Ventures.

National Geographic Going to TV

NBC, Fox Entertainment and the National Geographic Society announced a three-way partnership to launch a global National Geographic Channel that will expand to the U.S. cable market. The new channel is the first domestic joint effort between Fox and NBC. The two companies are already partners in National Geo-

graphic Channel in Europe. Fox will own 50 percent of the channel's operations worldwide except for areas covered by National Geographic U.K., which counts News Corp.'s British Sky Broadcasting as a partner. NBC and National Geographic Television will each hold 25 percent of the global service.

Jury Awards Jenny Jones Guest \$25 Million

A jury in Pontiac, Mich., found *The Jenny Jones Show* negligent in the death of a guest after he professed a crush on the male friend who wound up killing him. The jury ordered the show to pay \$25 million in damages. Lawyers for Warner Bros., syndicator of *The Jenny Jones Show*, said they would appeal the decision. "Anyone involved in the business of interviewing ordinary people...ought to be very concerned about the chilling effect this decision will have on them," James Feeney, a Time Warner defense attorney, said after the judgment. "These issues have much broader implications than just *The Jenny Jones Show*."

Another Exec Departs Meigher

David Kahn, publisher of *Savueur*, is the latest exec to depart Meigher Communications, following publishing director Joe Armstrong, who moved to Capital Publishing last October. Kahn will join *The New Yorker* as associate publisher on May 24. Kahn replaces Brenda Saget, who in March was promoted to publisher of *House & Garden*. In one of her first moves as publisher, Saget last week named Shelley Steinberg, former ad director at *GQ*, associate publisher of *H&G*.

Addenda: Magazine advertising revenue for April closed at \$1.36 billion, a 13.2 percent increase over last year, reports the **Publishers Information Bureau**... **Success** magazine has filed for Chapter 11 bankruptcy protection... **David Arnold**, formerly associate publisher of Hearst's *Town & Country*, has been promoted to publisher of *House Beautiful*... **Michael E. Waller**, publisher of *The Baltimore Sun*, has been named senior vp of parent company Times Mirror... **NBC Sports** has extended its contract to air horse racing's Breeders' Cup through 2001... **Brillstein-Grey Entertainment** has signed a \$4.5-million joint production deal with Columbia TriStar Television... **Cox**

Communications has donated 5,000 pre-paid telephone calling cards to victims of the recent tornadoes in Oklahoma City. Cox owns cable systems in the market.

Editor's Note: In this week's Media Dish Special beginning on page 32, photographer Therese Kopin's credit was omitted.

INSIDE



TV Guide's Porter pitches an *Ultimate* weekly for cable fans
62

LOCAL MEDIA
16

MARKET PROFILE
22

THE MEDIA ELITE
30

MEDIA PERSON
68

MEDIA WIRE

ESPN Raises Stakes in Feud With Major League Baseball

ESPN last week filed suit against Major League Baseball after the commissioner's office said it will try to terminate ESPN's regular-season rights agreement at the end of this season.

The league's move is the result of a dispute with ESPN over the distribution of three Sunday-night games in September. The games coincide with ESPN's NFL coverage, and the network wants to shift the baseball games to sister network ESPN2. "No ESPN offer has ever addressed their deliberate breach," said Paul Beeston, president/COO of Major League Baseball. "Each of the several offers we made to address their breach was rejected out of hand."

ESPN says it has the right to move baseball games and that by not allowing the network to do so, MLB is violating their agreement, which runs through 2002. Like MLB, ESPN says its proposed settlements to the dispute have been rejected. Its suit was filed in federal court in New York.

"We are talking about nine hours of programming in the course of the almost 500 hours of dedicated MLB coverage we provide each year. It's outrageous for baseball to attempt to terminate its agreement," said ESPN president George Bodenheimer. —*Jim Cooper*

Acquisition of KSL Media To Strengthen True North

True North Diversified Companies, a unit of True North Communications, acquired a second media services company last week. KSL Media, which plans and purchases more than \$500 million in media advertising each year, joins TN Media, whose clients spend an estimated \$3 billion annually in advertising, as the second media-planning and -buying services unit owned by True North. Terms were not disclosed.

KSL, whose clients include Sony's Columbia TriStar, will operate as an autonomous unit. KSL handles planning and buying duties for more than 50 agencies and has offices in New York, Los Angeles, San Francisco, Boston and Fort Lauderdale, Fla.

"By acquiring (continued on page 8)

Long-Distance Cable Visions

AT&T bets \$56 billion on broadband pipe dream

CABLE TV / By Jim Cooper

Cable television as we've known it, a conduit for analog programming, changed forever last week as AT&T put the finishing touches on its \$56 billion

deal to become the country's largest cable operator by acquiring MediaOne, via alliances with Comcast and Microsoft.

AT&T's vision of cable is as a telecommunications service, delivering telephony, high-speed Internet access and transactional interactivity. Cable will still deliver programming from networks, but as revenue from the telecommunications services begins to eclipse the traditional network/operator relationship, video will just be part of a suite of expanding services.

"The cable companies are realizing that it's not just about video anymore," said Tom Eagan, media analyst for PaineWebber. "They have essentially one of two strategies: Either provide [bundled services, including video] by themselves, or resell [broadband capacity] to someone else, like AT&T. That is just the reality today of what it means to be a cable company."

Wall Street generally lauded last week's AT&T/Comcast/Microsoft pacts as better for the communications industry and for consumers than having the giant media companies dividing into skirmishing camps.

"This is moving aggressively in the direction of realizing what has yet to be realized out of the Telecommunications Act of 1996...real competition in local telephone service," said Sandra Kresch, strategy partner in PricewaterhouseCoopers' entertainment and media practice.

Kresch said there will not be as much anti-competitive concern on the video side as has been speculated. "The scale that will be developed by this consolidation will facilitate more programming options, not constrain them," she said.

While there was applause from Wall Street, lawmakers were decidedly cooler about the light-speed consolidation joining the nation's largest phone and cable company with the largest software company, which is

already the target of antitrust proceedings. Sen. John McCain (R-Ariz.), Commerce Committee chairman, announced he will hold a hearing June 17 on the deal. The antitrust subcommittee of the Senate Judiciary Committee and the House telecommunications subcommittee will also hold hearings.

"AT&T talks about how it will offer one-stop shopping. That's fine if there is more than one shop," said Ken Johnson, spokesman for Rep. Billy Tauzin (R-La.), chairman of the House telecommunications subcommittee. Tauzin "is leaning against this merger," Johnson said, and is sending a letter to the FCC, the DOJ and the FTC urging them to do a thorough review.

"Is this the first step by AT&T to monopolize the cable market and the broadband market? This deal should be held to the same standard as the Ameritech-SBC deal," Johnson said in reference to the proposed merger of two Baby Bells that is under review.

However, sources close to the deal said that AT&T chairman and CEO C. Michael Armstrong has done extensive legislative legwork on the deal, and insiders see the plan passing

The Deal at a Glance

What AT&T Gets:

- 2.9 million MediaOne subscribers, for \$56 billion
- Total reach of 25 million U.S. cable homes passed
- 25.5 percent stake in Time Warner Entertainment

What Comcast Gets:

- 2 million additional subscribers, for \$9 billion
- Strengthens position as third-largest U.S. MSO, with 8 million subscribers

What Microsoft Gets:

- For \$5 billion, an ownership stake in AT&T
- Its operating software into AT&T set-top boxes

muster sometime in the first quarter of 2000.

If the deal wins regulatory approval, AT&T's first order of business is to start stitching together its cable-systems holdings, about 25 million homes passed, to deliver bundles of next-generation media services.

In that next generation, "cable will become a very competitive service that is abundantly programmed to various consumer wants," said Tom Waldrop, president and CEO of Media General Cable, a major systems operator.

Under AT&T's agreement for MediaOne, AT&T will also be able to offer those advanced services to Comcast's 8 million customers—a key element in AT&T's vision of cable's future. "The arrangement that will permit telephony over the Comcast network is an indication that data and telephony will be key things delivered to consumers, along with traditional cable programming," said Andy Walton, vp of operations for Harron Communications. Walton projects that revenue from high-speed Internet access over the cable plant will eventually "dwarf even video-on-demand."

Enter Microsoft. In buying a \$5 billion stake in AT&T, the software colossus wants its products to be part of AT&T's telecommunications web. Under the terms of the deal, AT&T will increase its use of Microsoft's TV software platform in advanced set-top devices, and both companies will work together to create new digital services.

"Our agreement today represents an important step in Microsoft's vision of making the Web lifestyle a reality," said Microsoft chairman/CEO Bill Gates in announcing the deal.

AT&T said that while it will increase its use of Microsoft's Windows CE-based operating-system software in its digital set-top devices, Microsoft will not be its exclusive software vendor. AT&T currently has a commitment to use Windows CE in 5 million set-top devices.

Even beyond last week's deal, AT&T stands to get even bigger in cable. Through its acquisition of MediaOne, which owns 25.5 percent of Time Warner Entertainment, AT&T will have closer ties with the country's second-largest MSO. AT&T will have access to Time Warner subscribers, as well as interests in HBO and the Warner Bros. studio. It could also strike a relationship between @Home and Road Runner, the two companies' high-speed Internet services. Time Warner already has a deal in place similar to the AT&T/Comcast pact that would allow AT&T to use its cable pipes for telephony. In general, Time Warner won't miss the troubled relationship it has had with MediaOne over the two companies' shared assets. "I am pleased with the outcome," Time Warner chairman Gerald Levin said after the deal was announced. —with Alicia Mundy ■

DirecTV Takes Local Stand

Plan to pick up broadcast signals puts DBS on level field with cable

SATELLITE TV / By Megan Larson

As AT&T moved closer to its master plan of offering a host of next-generation video, data and Internet services to as many as 25 million U.S. cable homes, the direct-broadcast satellite industry broke

down the final wall that separated it from cable. Last week, DirecTV, the leading satellite operator, announced plans to offer local broadcast TV signals to its satellite subscribers in major markets beginning this summer.

Propelled by legislation encouraging the growth of satellite operators to compete head-on with cable, DirecTV—led by president Eddy Hartenstein—joined EchoStar in committing to delivering local broadcasts, which until now has been cable's key advantage with consumers.

"In the game against cable, which is getting the most programming at the lowest cost to the consumer, satellite has leveled the playing field," said Jimmy Schaeffler, a subscription TV analyst at the Carmel Group.

Pending presidential approval of a bill that allows satellite companies to carry local broadcast channels, DirecTV, which counts 7 million subscribers to EchoStar's 2.5 million, will offer local stations in New York and Los Angeles this summer. Similar legislation was passed unanimously by the House of Representatives two weeks ago and will be voted on this month by the Senate.

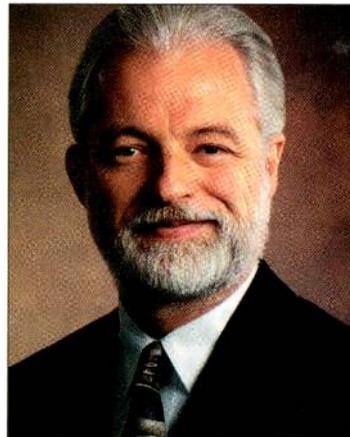
Once the Federal Communications Commission approves the company's acquisition of more high-powered satellite space, DirecTV plans to beam the local signals of Big Four network affiliates into the top 20 markets by the end of the year. WB and UPN affiliates, along with some independents, also will be cherry-picked in those markets.

The base model that satellite operators have developed in the last five years "works to get them maybe 2.5 million subs a year, but, in order to keep that momentum and draw in 20, 30, 40 million subs, [they] have to keep coming up with new ideas," said Schaeffler.

DirecTV had said it didn't plan to offer local-into-local service but surprised broadcasters with last week's announcement.

"I guess they got browbeaten by Congress or finally realized that Charlie Ergen [EchoStar chairman/CEO] was going to kick their butt," said one broadcasting executive, who requested anonymity.

Through spokesman Ken Johnson, House telecommunications subcommittee chairman Billy Tauzin (R-La.) said he is "obviously excited about nationwide local-into-local transmission from the satellite industry." Tauzin has aggressively championed DBS to level the playing field with a deregulated cable industry.



Hartenstein only recently hinted DirecTV would go local.

"Satellites carrying local signals is basically a good thing, as long as all

stations have access to being on the satellite and we can negotiate retransmission consent," said Cox Broadcasting president Nick Trigony. "People should not be able to arbitrarily take our signals. ... It rankles all of us that cable guys already have."

Current legislation mandates a 2002 deadline for satellite to comply with must-carry rules that force DirecTV and EchoStar to carry all local stations. It's a move both companies oppose, due to a lack of transponder space. But with improvements in signal-compression technology, the National Association of Broadcasters believes that satellites will have that capacity by 2002, according to senior vp/communications Dennis Wharton.

Analysts expect that satellite operators will end up paying television stations for the rights to carry local channels despite attempts by Ergen and Hartenstein to avoid having to pay.

DirecTV is currently in talks with broadcast groups and individual stations, but future negotiations ultimately depend on how the company proceeds with market-to-market rollout, said Steve Cox, vp/new ventures at DirecTV, who is spearheading the local rollout for DirecTV and who said a solid plan is expected mid-summer. —with Jim Cooper ■

MEDIA WIRE

KSL, we have substantially broadened True North's overall media service capabilities," said Val Zammit, president and CEO of the Diversified Companies group. "Along with TN Media, we have increased the critical mass of our buying power."

Kal Liebowitz, KSL founder and president, will continue in his current capacity. "The ability to remain independent while accessing the resources of other TNDC companies will enable us to compete effectively in any media arena," he said. —*John Consoli*

Liss to Run ABC O&Os; Wurtzel Moves to NBC

Buena Vista Television chairman Walter Liss last week was appointed president of ABC's owned-and-operated television stations. Liss succeeds veteran Larry Pollock, who was promoted to chairman of the O&O group.

"These appointments place two of the most experienced and talented TV station executives at the helm of our station group and ensure an orderly succession in the years ahead," said Robert Callahan, ABC's president of broadcasting.

Liss, who will remain in Los Angeles, reports to Pollock but assumes the day-to-day operational responsibilities for ABC's 10 TV stations. Pollock, now in his mid-60s, is expected to retire in a few years.

Meanwhile, NBC lured 20-year ABC veteran Alan Wurtzel, senior vp of media development, brand management and research, to a new research position at the network. Effective today, Wurtzel begins his new duties as president of research and media development, which include the management of NBC's relationship with Nielsen Media Research. Nick Schiavone, senior vp/research, will report to Wurtzel. Wurtzel's replacement at ABC has yet to be named. —*Megan Larson*

Paramount Planning for Future With Dr. Laura Show

Syndicated radio therapist and morality czar Dr. Laura Schlessinger has signed a television series development deal, worth \$3 million (*continued on page 10*)

Syndie Sold; Rest on Ice

Cable shies from making early deals; nets still setting schedules

THE MARKETPLACE / By Michael Freeman, Jim Cooper and John Consoli

Media buyers put the final wraps on the syndication upfront market last week, writing just over \$2 billion in business for the fall 1999 season. Most buyers, however, said they are holding back from doing early cable buys and are hunkering down for an aggressive broadcast network marketplace later this month.

Like other syndication sales executives, Bob Cesa, president of Twentieth Television's barter ad sales division, said the Fox unit sold "just over 80 percent" of its inventory. Cesa said he preferred to hold back the remaining inventory for the scatter market, which has been selling at "high double-digit" increases.

Syndicators saw increased dollars from the high-tech sector, including Intel and Mitsubishi, and pharmaceutical companies like Pfizer, Johnson & Johnson and SmithKline Beecham. Cesa said the second off-network season of *The X-Files* had drawn several high-tech advertisers, who he declined to identify.

Allison Bodenmann, president of the Syndicated Network Television Association, estimated that syndicators wrote \$2.1-2.2 billion in upfront business and will close the 1999-2000 season with \$2.5 billion in business, an 8-10 percent increase over 1998-99.

Aaron Cohen, a senior national buyer at Horizon Media, estimated that 10-15 of the so-called "A-tier" strip programs, such as *Friends*, *Judge Judy* and *The Oprah Winfrey*

Show, scored 12-18 percent cost-per-thousand (CPM) increases year-to-year. Many of the remaining mid-tier and bottom-tier strips and weeklies sold at 3-8 percent increases.

"It was a healthy but orderly market, and there was nothing that I would say knocked anyone's socks off," said Cohen. "If this is any kind of harbinger of things to come, it should say to the networks that no one will get mid-teen [CPM] increases overall, with the possible exceptions of WB and Fox."

Emboldened by a very strong scatter market and predictions of strong end-of-year buying inspired by the millennium, the elections and the Olympics, cable sales executives said they were in no rush to enter the upfront early. Networks reported Clorox was sounding out the market, as were General Motors and other automakers. Most predicted that cable and network TV would heat up after the networks completed their presentations the week of May 17. "Right now it's just big-picture dancing for cable," said one ad sales exec.

Buyers are still viewing development pilots. "There's a stronger desire on the part of the buying community to see some of the programming before buying it," said one media buyer. "And as much as we might want to do early deals, the networks don't know yet what their audience guarantees will be. Some could alter their schedules significantly from this season, and we can't buy time until we know how it will play out." ■

NBC Looks for NBA Rebound

Net, 85% sold on playoff inventory, hopes for a ratings bounce

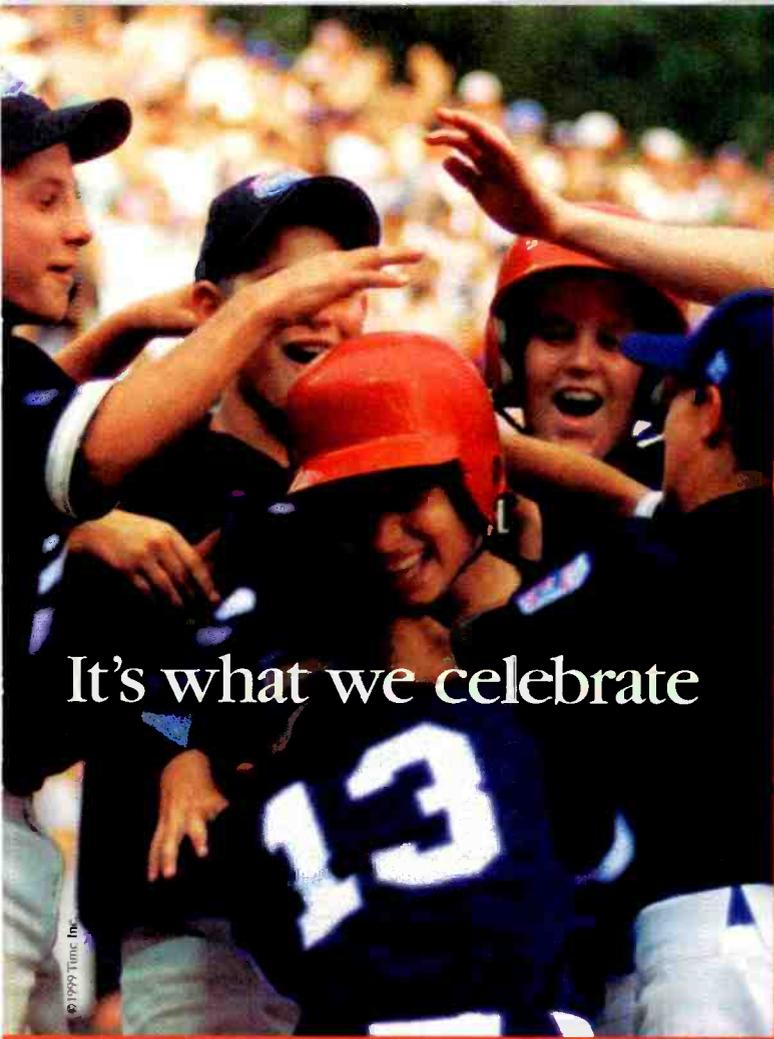
TV SPORTS / By John Consoli

Heading into the first round of the NBA playoffs this past weekend, NBC was about 85 percent sold on its playoff ad inventory, which accounts for about 80 percent of the network's annual NBA revenue. Turner Spots had sold about 90 percent of its NBA post-season inventory. NBC is slightly behind the amount of playoff inventory it had sold last season at this point, while Turner is at about the same level as last year. Turner sold most of its playoff inventory prior to the season, while NBC moved most of its spots as the

regular season drew to a close.

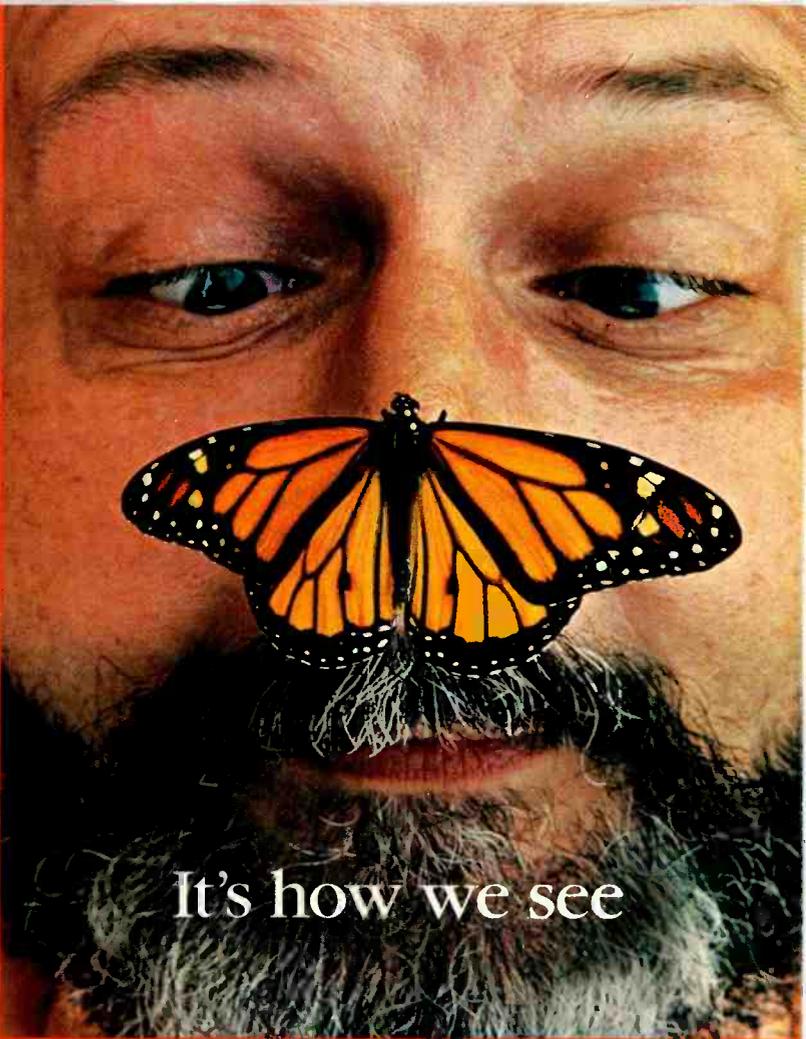
While NBC's ad revenue was flat for the lockout-shortened NBA regular season, the network's playoff inventory is said to be generating 10 percent increases over last year.

A Turner executive would not comment on total regular-season or playoff ad revenue, saying only that NBA sales were up "on a per-game basis" this season. Turner lost many more games to the lockout than NBC because its broadcasts were due to begin last October; NBC's slate was to begin in December.



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MEDIA WIRE

to \$6 million initially, with Paramount Domestic Television. Schlessinger is being positioned to host an hour-long talk/relationship/court strip to launch in fall 2000.

"It's not going to just be a shrink show," Schlessinger said at a news conference on the Paramount lot last week. Without committing to a specific format for her upcoming show, Schlessinger suggested it "will be geared toward my interests in discussing ethics, principles, values and morality in a compelling and entertaining way."

Given that Paramount is the first into the syndication marketplace with a fall 2000 project and has more than a year and a half of lead time, PDT co-presidents Frank Kelly and Joel Berman also refrained from positioning Schlessinger for a traditional talk-show format. "There is no urgency or pressure to push Dr. Laura into the market until we flesh out the format and creative content," Berman said. —*Michael Freeman*

Clear Channel Radio Prez Brings a Different Style

Lowry Mays, the buttoned-down chairman/CEO of Clear Channel Communications who is known for his no-nonsense business style, chose his stylistic opposite last week in naming former Jacor CEO Randy Michaels president of Clear Channel Radio. The announcement came as Clear Channel closed its \$6.4 billion merger with Jacor, making Clear Channel the second-largest radio group in stations (458) and third in revenue (\$1.2 billion).

Michaels brought his irreverent ways to Jacor. But he also was successful in making the company the first radio group to take advantage of the 1996 Telecommunications Act's relaxation on station-ownership limits. Jacor grew rapidly under Michaels, to a total of 230 stations.

"I'm glad I don't have to compete against him anymore," said Mark Mays, president of San Antonio-based Clear Channel Communications, to whom Michaels will report.

Michaels said he doesn't intend to change his style. "Me? Change? Hell, no," he said. "I plan to study banking, buy a bunch of blue suits and red ties, get me a few huntin' dawgs and buy a ranch in Texas." —*Katy Bachman*

Turner attracted several new advertisers to its NBA games this season, and first-timers "tend to pay a little bit more because they have no history to compare it to," a major sports buyer noted. Among the new advertisers on Turner's NBA playoffs schedule are Merrill Lynch, E-Trade, Valvoline, First Union, Oracle, Claritin and Autobytel.com.

NBC's regular-season NBA household ratings dipped 6 percent to a 4.3, while Turner's were up 6 percent to a 1.8. NBC is counting heavily on the usual boost in viewership for the playoffs: Last year, Michael Jordan's march to

his final NBA title helped NBC average a 7.7 rating for the playoffs and an 18.7 for the finals. Turner averaged a 2.8 on TNT, a 1.4 on TBS.

Turner gets to telecast all weeknight playoff games until Game 3 of the conference finals. Over that same period, NBC has the rights to all weekend playoff games. After Game 3 of the conference finals, NBC has rights to all the remaining games.

Turner can air a total of 40 games if all the series max out; NBC can air 39. The finals must be completed before June 30, the date of the league's annual draft of college players. ■

Youth Ad Plans Scrutinized

Congress wants to review videogame, film advertising targeting kids

WASHINGTON / By Alicia Mundy

When the Senate Commerce Committee last Tuesday convened its hearing, "Marketing Violence to Children," the main issues were the shootings in Littleton and the gruesome slaughter taking place in videogames and movies. But it was the subtext that members of the media, film industry and advertising industry heard the loudest: Congress may be preparing to go after their marketing practices and targeting of young demographic groups the way it did with the tobacco industry.

Many in the audience were slightly stunned by the spectacle of Orrin Hatch (R-Utah) solemnly reading lyrics from a Marilyn Manson song. Media and advertising reps, however, were really frightened by threats from Joe Lieberman (D-Conn.), who has asked the Department of Justice and Federal Trade Commission to investigate the marketing of videogames, music and movies. These threats were echoed in a similar statement by Hatch and the Committee's temporary chairman, Sam Brownback (R-Kan.).

Lieberman's staffer said the senator wants the DOJ and FTC to review how these industries advertise on TV. Senators and their aides frequently mentioned that violent R-rated movies are constantly advertised on PG-rated shows, such as *Buffy the Vampire Slayer*, and MTV. "We want to look at how they decide which demographic groups to target for their movies and games," said the aide.

Though Lieberman hopes the industries will act voluntarily, he's not beyond using subpoenas. "If these TV shows are supposed to be aimed at a younger audience, why are they being used to advertise movies and products

that are rated for older ones?" the aide asked.

Hatch recently submitted an amendment to his Violence and Youth Act asking the DOJ and the FTC to take action on marketing. Congress wants to establish a National Committee to Examine the Causes of Youth Violence, which would look at advertising on



Daphne White of the Lion and Lamb Project, one of many advocacy groups at last week's hearing, holds up a toy gun targeting kids.

TV. It may also direct the Surgeon General to study the effects of violence and marketing on children. And Sen. Fritz Hollings (D-S.C.) is reviving his "safe harbor" bill, which limits the hours of "violent" programming on TV.

All this action is forming strange alliances between liberal Democrats and conservative Republicans, noted Dan Jaffe, executive vp of the Association of National Advertisers. Some of those pairings will take place this week at the White House Conference on Youth and Violence, which is going to emphasize media and marketing. Said the Motion Picture Association of America's Rich Taylor: "It doesn't appear the issue's going away anytime soon." ■

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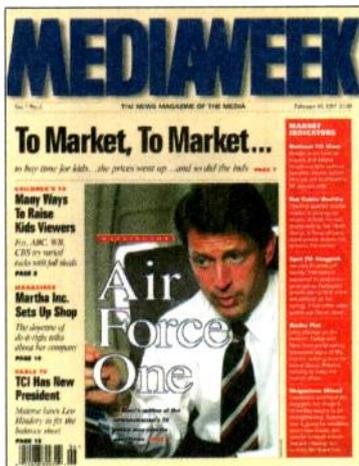
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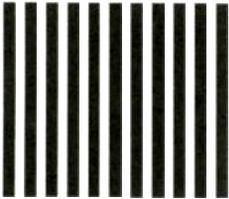
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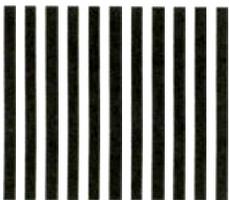
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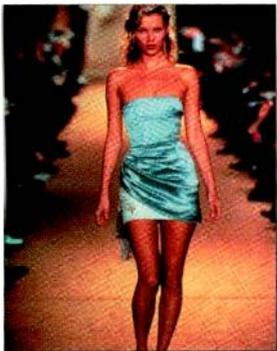
Entertainment net pitching its Web site and a new print franchise

CABLE NETWORKS / By Jim Cooper

Via a spin-off network, a Web page and a new magazine, E! Entertainment Television is joining a growing number of cable networks throwing up brand extensions everywhere their viewers go. And like its brethren cable services, E! is taking that reach to the marketplace. In E!'s case, those viewers are young and upscale, with a strong affinity for all things Hollywood.

Much like ESPN, Discovery and MTV—

which have created sibling networks to protect their flanks, launched Web sites and started consumer magazines—E! has spun off Style, a 24-hour network devoted to the infusion of fashion, design and style in all aspects of viewers' lives. E! is pushing for analog carriage on cable systems for the service and, with



ENTERTAINMENT

Style aims to have 20 million subs next year.

the help of parent company Comcast, has a target of 20 million homes by the end of 2000. E! also has established its presence on the Internet with E! Online, which, according to E!, is the top entertainment site, with 3.8 million unique visits a month.

The network's latest brand extension is an E! magazine that will be distributed in Thursday editions of newspapers—just before Friday movie openings—in the top 40 markets. The magazine, which has a fall launch date, will only be included in papers delivered to upscale A and B counties. E! has not yet signed up any newspapers.

"The opportunity is to tie all or some of these properties together to better serve our clients," said E! executive vp David Cassaro, who oversees both ad sales and affiliate sales. Cassaro has chosen to eschew the large-scale upfront presentation in favor of individual agency meetings in a conference-room setting. He added that about 25 agencies have seen the presentation.

Obviously, clients looking to sell dentures would not benefit from a cross-platform buy on E! But movie business looking to connect with young viewers could find eyeballs at all

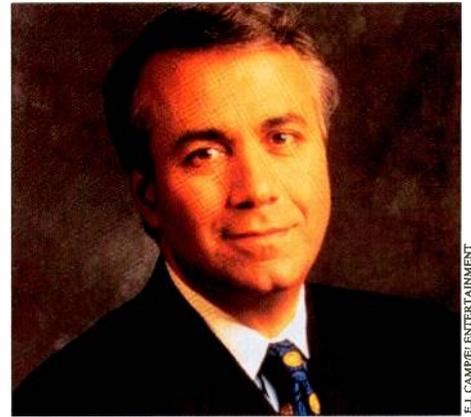
of the network's brand outposts.

"It's certainly a growing phenomenon in our business. The trick is to make sure it's good for your clients and not the network," said one major media planner.

The network has already done a cross-media promotion with Ray-Ban. The "Ray-Ban & E! Take You to Cannes" instant-win game was promoted across E!, E! Online and Style. Cassaro wants to craft similar one-stop-shopping deals with other clients whose allure cuts across both youth culture and the entertainment business.

"The goal is to maximize revenue across all of our properties. The trick is to put something together that lets them [clients] borrow our brand equities while at the same time move their product or message," explained Cassaro.

The cross-platform strategy comes as E!'s audience is trending more upscale.



E.J. CAMP/ENTERTAINMENT

Cassaro says E! won't do an upfront fest but will sit down with agencies.

According to Nielsen Media Research data for third-quarter 1998, out of 30 basic cable networks, E!'s median household income was \$51,111, second only to CNBC. E! also reports it has basic cable's highest viewers-per-viewing households in homes where average annual income is \$50,000, \$60,000 or \$75,000. The network's ratings also are climbing: Prime-time ratings were up 25 percent during the first quarter over '98. The network attributes the ratings rise to the success of its stripped original series, such as *E! True Hollywood Stories*. ■

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LETTERS TO THE EDITOR

The Dish on Queen Armani

I am an ardent reader of your Media Person column. It is my window to the world, which tells you something about the life in public broadcasting. But your column on *The Phantom Menace* (April 26) was in error in one regard. I happen to have contacts in Hollywood who verified most of what you wrote when I called them at 8 a.m. EDT today. But I cannot overlook the fact that Queen Armani is actually played by a digitally enhanced Ralph Richardson, hence the lisp problem and the resulting difficulties.

Though I know you do an outstanding job of checking your facts, in an important area such as this you should be especially thorough.

Thank you for your wisdom. Since Walter Cronkite died, you are the most trusted man in this region. (OK, Cronkite's still alive, but he never visited here, even for the Derby.) Whatever, keep up the good work.

Dick Hoffman
Director of Programming
KET, The Kentucky Network
Lexington, Ky.

Radio Disney's Opportunity

I was very excited to hear that Radio Disney was coming to my hometown of New York. Having experience with the children's music business and the problems that Radio Aahs and other children's radio networks had, I was sure that the Disney organization would come through.

But after listening to it, I am not so sure. Radio Disney has glib disc jockeys (like from the old Top 40 days of radio), incessant goofy sound effects, non-stop contests, and the weirdest playlist I've ever heard: They play rap next to the Spice Girls next to old Disney television tunes. As far as I can tell, this goes on hour after hour, 24 hours a day.

My own children, who, at 6 and 8, are smack-dab in the middle of Radio Disney's target audience, scream for me to change the station whenever a tacky golden oldie comes on.

And my kids are already old enough to know that the odds of winning anything in a contest are very slim—which means, to me, that the chance of becoming a frustrated kid is very high.

I can't imagine Radio Disney getting

breakthrough ratings the way it is now. Children already have lots of choices for mindless entertainment. The Disney people need to consider radio's unique character—so very different from television and the Web—and use it to their advantage. Radio, with its one-on-one, intimate nature, can—and should—get kids to sit down and listen.

Disney also needs to consider the way children live their lives and relate to radio. Children are not in control of the radio during their morning commute. Children do not listen to radio in their workplace (school). Little kids go to bed early, and big kids gab on the telephone or online. Weekends are for fun and travel. And, as we all know, kids are smarter and more sophisticated than we think they are.

What do I suggest? Radio Disney should break down the day into time slots related to age groups, like Nickelodeon does with Nick Jr., Nick at Nite, Snick, etc.

Regarding the DJs: They need to be real people, with a real rapport with kids. Disney wouldn't have vacuous personalities hosting their television shows, and they shouldn't have them hosting radio, either. Bonus: Intelligent DJs can do double duty on Disney's other radio and television ventures.

Regarding the contests: Make all contests based on brains and talent, not on luck. Have a songwriting contest where kids send in lyrics (which are read over the air) and win a chance to collaborate with a music star.

Regarding the news: Linda Ellerbee proved that kids want news about the adult world, not just news about movie-star animals' hijinks. I'd present real news in 5-minute updates every hour.

More than anything else, I am really surprised that Radio Disney didn't start out with the talent and programming finesse that the Disney organization is capable of.

Radio could be a real transformational force in our children's lives. And with the current news on school violence, and the on-going debates about school choice, families and morality, we could really use it.

Bill Weber
Founder and President
American Academy
of Children's Entertainment

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BOCA RATON, FLA./NEWSPAPERS

In Local Hands Again

•THE *BOCA RATON NEWS* IN FLORIDA IS ONCE again in local owners' hands for the first time in over three decades. The paper's publisher announced last month he had joined with his top editor and outside investors to buy the daily from Birmingham, Ala.-based Community Newspaper Holdings.

Publisher Michael Martin—who has been with the paper for a year and a half and whose brother, Ralph Martin, is CEO of CNH—got a controlling stake in the *News*. Minority shareholders are *News* editor Ronald C. Smith, former *Chattanooga* (Tenn.) *Times* publisher Paul Neely and Cliff Jones, a local investment banker.

The publisher said he will commit more money to news, emphasizing coverage of education, the environment and culture. Commenting that the paper had “way too scattered a focus” geographically, Martin said he wants to concentrate on news in Boca Raton.

Martin also wants to build a new physical plant. The *News* prints several other publications, including the *Daily Racing Form* and the South Florida editions of the New York *Daily News* and *New York Post*.

Stemming a circulation slide will also be a top priority. For the six months ended March 31, 1999, weekday and Saturday paid copies numbered 13,469, down from 15,306 during the same period in 1998 and 16,288 in 1997, according to the Audit Bureau of Circulations. The *News* sold 15,006 Sunday copies during the most recent six months, compared to 18,517 in 1998 and 20,345 in 1997.

Martin is already taking drastic measures to boost those numbers. Just last week he eliminated the circulation department altogether, consolidating sales functions for circulation, advertising and printing services. He attributed the circulation drop in part to a scaling back of the paper's distribution.

Robert and Lora Britt started the *News* in 1955 and sold it to a group of executives from the *Miami Herald* in 1963. The *News* joined the Knight-Ridder chain in 1974. CNH—

which bought the paper in December 1997—had envisioned forming a cluster of properties around the paper, until a group of area publications it had wanted to buy was acquired by the Fort Lauderdale *Sun-Sentinel*.

In the early 1990s, the *News* was the cornerstone of a much-vaunted Knight-Ridder project aimed at luring Baby Boomers. The paper employed shorter stories, color charts and graphs, and lifestyle news—commonplace features of many metro dailies today. Martin noted that under Knight-Ridder, the *News* “was never operated like a newspaper, it was operated like a laboratory.” He said the paper recorded losses for 13 years but this year will turn a “significant” profit. —Tony Case



The *News* hopes to turn a profit this year.

RADIO

Cox Gets the Spots Out Of Commercial Loads

•TWO COX STATIONS ARE MAKING MORE OUT of less. San Antonio's Country KYYY-FM and Tampa, Fla.'s Oldies WSUN-FM are running TV ads during the spring survey (April

RADIO SYNDICATION

Rat Pack Rides Swing Resurgence

Swing is back, baby. Frank Sinatra, Dean Martin and Sammy Davis Jr. are interview celebrity guests, including Don Rickles and Garry Marshall.

just some of the core artists that will be paired with newer swing bands and personalities riding the nostalgia wave, such as Brian Setzer and Big Bad Voodoo Daddy. They'll all be featured on a new two-hour weekly syndicated radio show called—what else?—*Rat Pack Weekends*.

Set to debut on Chancellor's Adult-Contemporary WKQI-FM in Detroit the weekend of June 4, the show is hosted by Steve Cochran, WKQI's morning personality. In addition to playing music, Cochran will also



In the swing of things: Sinatra is back on the air.

“No one has really taken advantage of the tremendous resurgence of interest in this music among 25-54-year-olds,” said Ed Mann, president of Los Angeles-based MannGroup Radio Services, which produces *Rat Pack*. Global Media will be handling advertising sales.

Swing music has made a comeback in the last few years, creeping into movies and commercials.

Mann expects to sign stations in several other major markets but has no commitments yet. —Katy Bachman

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1-June 23) that tout the stations' policy to run fewer spots—about 10 per hour. The positioning comes at a time when other stations are maxing out their inventory loads, a trend that has advertisers concerned and listeners fed up.

Both stations have competition in their markets: There are two other oldies stations in Tampa and two country stations in San Antonio. Making an issue out of ad clutter was a way to stand out. "It's no different than Burger King pointing out it has 70 percent more beef than Big Mac," explained Bob Neil, president/CEO of Cox Radio. "If you see a weakness in your competitor, you want to take advantage of it."

Since last September, when Cox flipped WLWU-FM from nostalgia to oldies and changed the call letters to WSUN, the station has closely trailed Infinity's Oldies WYUU-FM. In fall '98, both stations posted a 2.6 audience share. Among the coveted 25-54 demographic, the



Cox's Neil: These spots are easy to get out.

two were almost too close to call: WSUN got a 2.9, slightly lower than WYUU's 3.0. But the winter advance ratings put WSUN ahead with a 2.7 share to WYUU's 2.3.

WSUN's ad in Tampa features Mr. Bandstand himself, Dick Clark, who says: "There are plenty of stations in Tampa Bay that play some oldies, but only one, 97.1, has up to 30 percent fewer commercials." The ad campaign began in mid-April and runs through most of the spring survey.

Jeff Kelly, program director/morning personality for WYUU-FM, said he didn't count the number of ads on the stations, and declined to reveal WYUU's spot load. "I don't think the audience is concerned—maybe if it was 20 minutes [an hour]," he said, adding that the bigger issue was whether or not the market could support two or three oldies stations in the long run.

In San Antonio, TV ads for KCYF-FM use creative suitable for a country station

and emphasize that the station runs up to 20 percent fewer commercials. KCYF-FM has trailed Clear Channel's KAJA-FM 4.0 to 5.3. But Ben Reed, KCYF's general manager, is hoping the ads will move the needle in the spring survey.

This isn't the first time Cox has found that fewer spots wins listeners and revenue. Long Island, N.Y., station WBLI-FM cut its spot load by 50 percent late last year and its revenue is higher, reports Neil.

Michael Ruane, branch supervisor for Shaker Advertising in Tampa, which handles recruitment advertising for blue-chip clients such as Unisys, Motorola and Tampa General Hospital, likes the idea of fewer spots. For a shop that depends more on radio, it's a plus. "We're trying to hire employees for our clients. If the station reaches a certain demo, the fact that there aren't a lot of ads is good for us," said Ruane.

One downside to maintaining a smaller spot load: For last-minute buys, the low inventory can cause headaches. As one buyer explained, "If the market is sold out, then you end up paying bump rates." —KB

(continued on page 22)

NEWSPAPERS

N.Y., Denver Buck Circ Slide in Competitive Markets

Daily newspapers' circulation continued to falter in the six months ended March 31 compared to the previous year. But several papers—especially in competitive markets like New York City and Denver—bucked the trend of reader retreat.

All three New York dailies turned in higher numbers, according to an Audit Bureau of Circulations report released last week. *The New York Times*, which is distributed nationally, managed to sell more copies both weekdays and on weekends. Its weekday circulation was 1,134,974, up 2.2 percent, while Sunday sales were 2.3 percent greater at 1,687,959. The city's tabloids enjoyed increases through the week as well, but both lost sales on Sunday. Mort Zuckerman's *Daily News* gained a slight 0.3 percent to 729,449 weekdays and fell 1.9 percent to 835,429 Sunday. Rupert Murdoch's rival *New York Post* inched up 0.2 percent for a weekday circulation of 433,774, while Sunday sales tumbled 4.7 percent to 351,970.

In the hotly competitive Denver market, news was good for both players. William Dean Singleton's *Denver Post* grew 4.6 percent to 370,423 weekdays, while Sunday gained a strong 6.6 percent at 523,324. Scripps Howard Newspapers' tabloid *Rocky Mountain News* achieved a whopping 10.4 percent growth

through the week, with 359,068 copies, while Sundays gained 6 percent at 461,103. Both the *Post* and *News* have slashed their prices to bargain-basement levels to gain an edge in one of the country's last great newspaper wars. Recent subscription offers had the papers going for an irresistible penny a day, while their Sunday editions have sold for a rock-bottom 50 cents for years.

Both the *Chicago Tribune* and *Sun-Times* suffered declines both through the week and on the weekend. The Tribune Co. flagship—which distinguishes Monday-Tuesday circulation from Wednesday-Friday numbers—was down 4.8 percent Monday-Tuesday to 602,672 but up a slight 0.7 percent Wednesday-Friday to 673,171. On Sundays, the paper sold 1,029,241 copies, down just 0.5 percent. Hollinger International's *Sun-Times* tabloid lost 3.4 percent weekdays at 477,302 and on Sundays declined 5.7 percent to 407,240.

Bostonians are also buying fewer newspapers these days. New York Times Co.'s *Boston Globe* dipped 0.7 percent to 469,311 through the week and fell 2.4 percent to 730,420 on Sunday. For Patrick Purcell's scrappy *Boston Herald*, the circulation slide was dramatic. The tabloid lost 9.4 percent weekdays, selling 262,317 copies. Sunday was down 8.9 percent to 169,184. —TC



Singing the blues: Both Chicago papers saw their circulation figures drop in the latest ABC report, but the Sun-Times fared worse.

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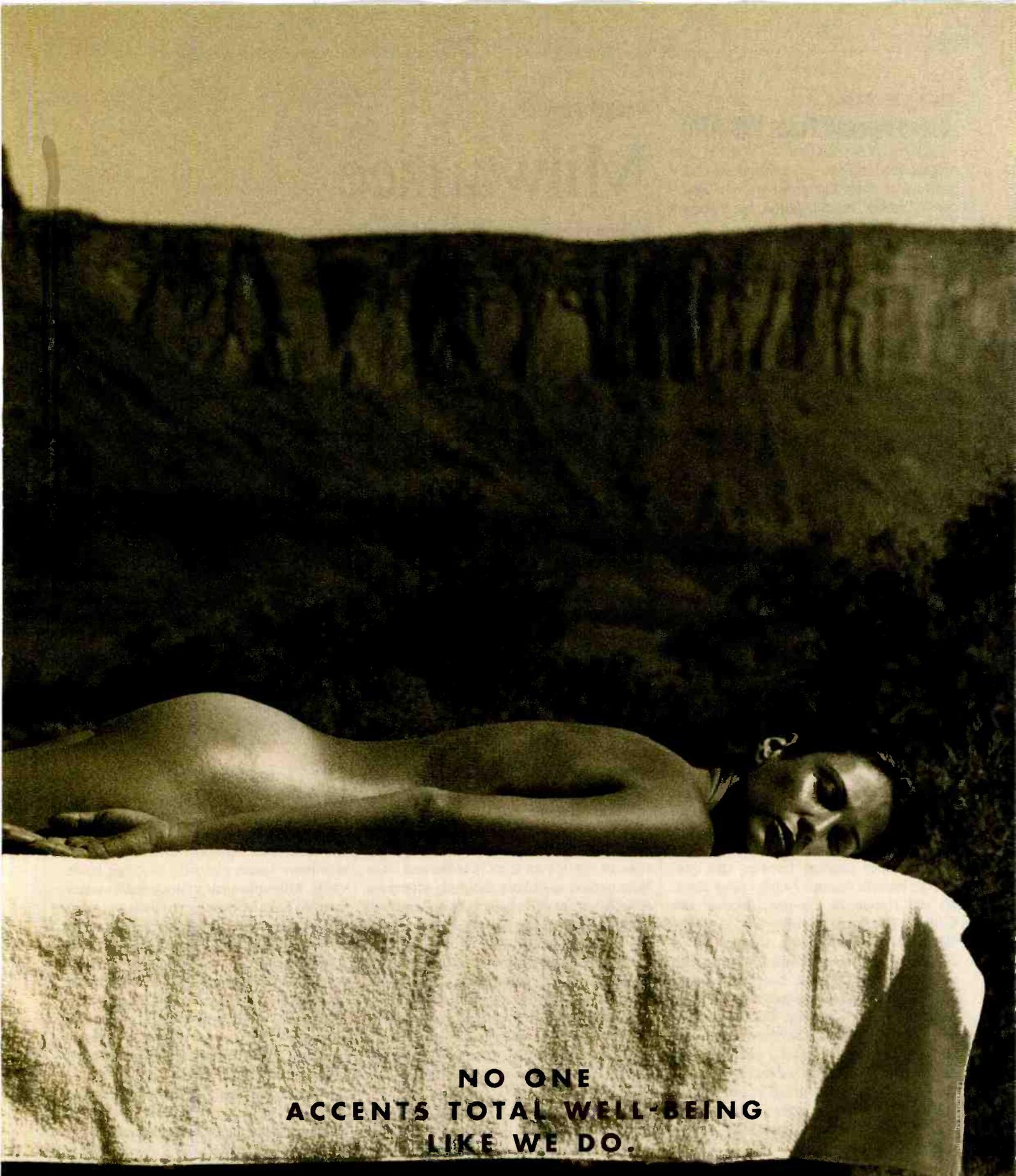
 
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SEATTLE/TV STATIONS

Stern Booted From WB Affil

•SEATTLE WB AFFILIATE KTWB-TV LAST week added itself to the growing list of TV stations to drop *The Howard Stern Radio Show*, which is distributed by Eyemark Entertainment.

The 1 a.m. broadcast of Stern was not widely watched by Seattle's audience, earning an average 1 share among households. But the station pulled the trigger on the show after the shock jock made widely publicized remarks on his radio show about the Littleton, Colo., high-school shootings.

"There was viewer reaction" to Stern's comments that the teenage assailants should have had sex with "all the good-looking girls" before they began shooting, noted KTWB creative services director Bill Gingerich. "But it was more of an internal factor...our general manager [Wade Brewer] was displeased by the comments." —ML

NEW YORK/TV STATIONS

WXTV Diversifies Local News

•TO BETTER REACH NEW YORK'S culturally diverse Hispanic audience, Univision O&O WXTV-TV launched news segments on *Noticias 41* during the first week of May sweeps aimed at satisfying the various Latin cultures that make up the community.

Nuestros Paises (Our Homelands) launched on April 30 and runs three nights a week on the 11 p.m. news. The 3-to-5-minute segment focuses on the issues of a different country each day: the Dominican Republic on Mondays, Puerto Rico on Wednesdays, Colombia on Fridays.

Two other ongoing features that premiered include *Nuestra Familia (Our Family)* and *Porque Tu Cuentas (Because You Count)*. The former, which airs Mondays, Wednesdays and Fridays during the 6 o'clock news, targets families at home with young children at that hour. The latter queries people on the street for opinions on various issues of the day. The question is posed by one of the anchors at 6 p.m., while an on-location reporter provides the responses on the 11 p.m. newscast.

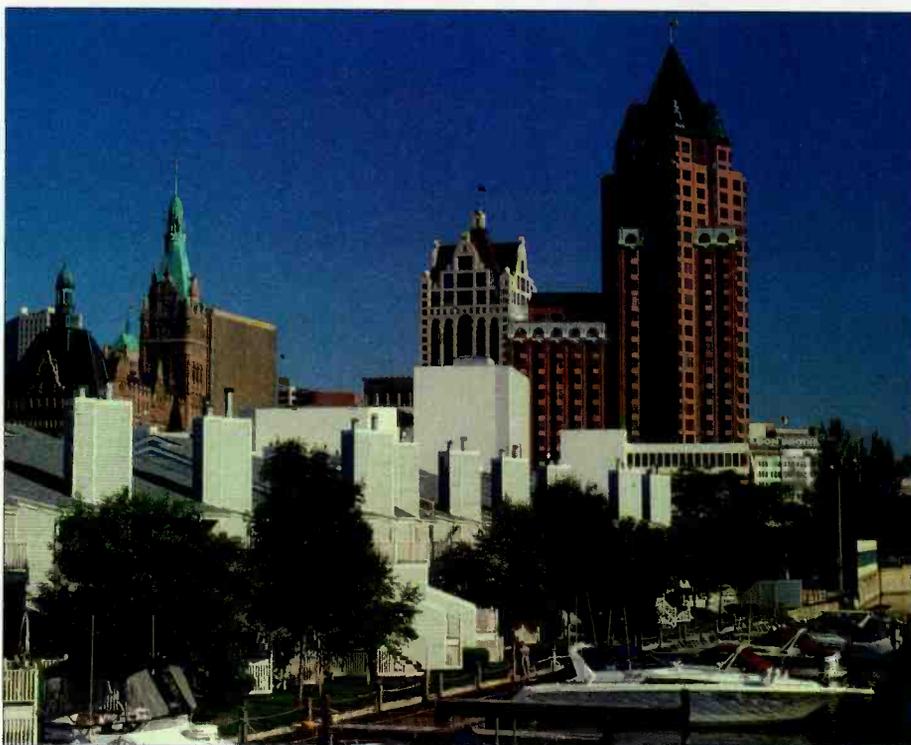
As of May 4, *Noticias 41* at 6 p.m. scored a 2.5 rating/5 share in households. The 11 p.m. newscast delivered a 3/5, according to Nielsen data.

"We know our audience and are targeting the audience that we know," said Adriana Saldarriaga, managing editor, special projects at WXTV. "We're a very heterogeneous group, to a greater extent than other markets." —ML

MARKET PROFILE

Milwaukee

BY MIRA SCHWIRTZ



JAMES BLANK/STOCK MARKET

Milwaukee may be a big city, the country's 19th largest in population, but in many ways it resembles a small Midwestern town. On spring and summer evenings, natives sit outside on their porches and wave hello to their neighbors. Saturday-afternoon tailgate parties before the Brewers' baseball games at Milwaukee County Stadium are a big local pastime, noted in the *Guinness Book of World Records* for attracting thousands of fans. The most popular radio DJs in town, on Journal Broadcast Group-owned WTKI-FM, are a couple of regular guys born and bred in Milwaukee, as likely to ramble on about their fifth-grade English teacher as they are about issues of interest to the entire city.

Milwaukee's motto, "The Genuine American City," is as much a description of the market's values as its character. Thanks to its history as a solidly working-class mill town and to the fact that it will always be overshadowed by Chicago 90 miles to the south, Milwaukee traditionally has been more content with savoring its roots than aggressively shaping its future.

"It's a small town with a big heart," says Nancy Randall, media buyer/planner at local ad agency Blue Horse. "It doesn't have a cosmopolitan look at all. It's got a nostalgic feel."

While other big cities are developing their downtown spaces into ritzy shopping boulevards, Milwaukee has maintained its waterfront on Lake Michigan as a beach and a center for the city's popular summer ethnic festivals. Miller Park, the city's new baseball stadium scheduled to open in the spring of 2000, is a classically designed, red-brick-and-glass tribute to baseball's golden age. While many other similarly sized cities are making feverish bids to attract high-tech industry, Milwaukee continues to champion its traditional ties to manufacturing—and beer-making: For decades, the Schlitz brand was marketed nationally as "The Beer That Made Milwaukee Famous." Philip Morris' Miller Brewing is still headquartered and operates its original brewery in Milwaukee.

"We have a reverence for the past, but Milwaukee is rapidly becoming a city that is confident in itself, one that understands its identity—we don't want to be Chicago and we don't want to become a suburb—and feels

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They're young. They're affluent. With a lifetime's worth of spending ahead of them. You love their business. They love The WB.

Led by "Felicity," The WB has 3 of the Top 5 Ranked Entertainment Programs on Adults 18-34 with Household Income Over \$75,000

Rank	Program	Network	Index
1	Felicity	WB	136
2	Ally McBeal	FOX	130
3	Dawson's Creek	WB	117
4	7th Heaven	WB	116
5	Melrose Place/The Practice	FOX/ABC	114

A18-34 with HHI \$75K+ Rating Indexed to A18-34 Rating.
Source: NTA NAD (October 1998-March 1999). Excludes News Programming.

"TV's youngest, hippest and only upwardly mobile address: The WB."
— The New York Times



TM & © Warner Bros. 1999

Scarborough Profile

Comparison of Milwaukee To the Top 50 Market Average

	Top 50 Market (Average %)	Milwaukee Composition %	Milwaukee Composition Index
DEMOGRAPHICS			
Age 18-34	32.6	31.5	97
Age 35-54	39.8	39.5	99
Age 55+	27.6	29.0	105
HHI \$50,000+	38.7	38.2	99
College Graduate	12.4	12.8	103
Any Postgraduate Work	10.4	8.6	82
Professional/Managerial	22.1	21.3	96
White-Collar	46.4	48.5	105
African American	12.3	10.0	81
Hispanic	11.7	3.9	33
MEDIA USAGE			
Read Any Daily Newspaper - (Average Issue)	57.9	62.2	107
Read Any Sunday Newspaper - (Average Issue)	67.8	74.5	110
Total Radio Average Morning Drive M-F	25.5	27.8	109
Total Radio Average Evening Drive M-F	18.6	18.7	100
Total TV Average Early News M-F	28.9	26.3	91
Total TV Average Prime Time M-S	39.6	39.3	99
Watched A&E past 7 days	36.6	31.7	87
Watched BET past 7 days	7.8	5.3	68
Watched CNBC past 7 days	19.1	16.2	85
Watched CNN past 7 days	38.6	29.9	77
Watched The Discovery Channel past 7 days	40.2	32.5	81
Watched ESPN past 7 days	31.7	34.6	109
Watched Lifetime past 7 days	24.0	21.7	91
Watched MTV past 7 days	17.3	17.0	99
Watched Nickelodeon past 7 days	17.0	11.3	67
Watched Sci-Fi past 7 days	12.2	11.4	94
Watched TNN past 7 days	18.8	18.1	96
Watched TNT past 7 days	32.3	29.8	92
Watched USA past 7 days	31.3	28.0	89
Watched VH1 past 7 days	15.2	16.1	106
HOME TECHNOLOGY			
Owns a Personal Computer	46.9	49.5	105
Accesses Internet/WWW	39.8	34.7	87
Shops using Online Services/Internet	8.5	6.6	77
Connected to Cable	69.0	61.0	88
Connected to Satellite/Microwave Dish	10.2	5.2	51

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

good about it," says Michael Morgan, president of the Spirit of Milwaukee, a nonprofit development organization.

That sense of identity, like the thick roots of an old Wisconsin sugar maple, runs deep. Just as many Milwaukeeans remain loyal consumers of former local brew Pabst Blue Ribbon (now produced in San Antonio), so do they harbor a longtime affinity for NBC affiliate WTMJ-TV, the market's top-rated station for decades. The Journal Broadcasting station's straightforward news format has strong appeal, particularly among older viewers in the market, ranked No. 31 in the country by Nielsen Media Research.

"They have the strongest news in the mar-

ket, although they skew older," Larry Brewer, media director at Bender, Browning, Dolby & Sanderson, says of WTMJ. "They're a typical, old-line news program."

The second-place station in the ratings, ABC affiliate WISN, has a strong presence among younger demos, Brewer says, but the outlet still operates in TMJ's shadow. In last February's sweeps, Hearst-Argyle-owned WISN trailed 5 ratings points behind WTMJ during the 6 o'clock news, getting an overall rating of 8 to WTMJ's 13.

Running neck and neck with WISN for Milwaukee's 18-49 audience is the Fox network's owned-and-operated WITI. Nielsen ratings show the station runs a distant third in

households during the 10 p.m. news hour (with an average rating of 7 during last February's sweeps) to WISN (which averaged a 12).

Part of the reason, local buyers say, is WITI's affiliation switch from CBS to Fox five years ago. WISN was "a pretty strong contender before the switch, and the newscasts remained consistent after it, but their ratings dropped," notes Cathleen Looze, media director at Meyer & Wallis. "It was the market's perception of them that changed."

Buyer Brewer contends that WISN's "news doesn't flow, coming out of *The X-Files* at 9 p.m. It's too conservative."

After losing WISN to Fox, CBS in 1995 picked up former independent WDJT-TV. The Weigel Broadcasting station has struggled to reclaim its audience ever since, observers say. WDJT finished well behind its competitors in the February ratings, averaging only a 2 in early news and a 4 at 10 p.m. Not least of the station's problems is its high channel position, 58.

DP Media's PaxNet affiliate WPXE has a similar problem on Channel 55, although its situation is aggravated by a poor signal. Brewer says the station is all "snow" on his TV at home, just seven miles north of the city. WPXE general manager Randall Harris says the problem is the location of the station's tower, 25 miles south of downtown. He says there is a "strong possibility" the station will move its antenna to the downtown tower farm over the next couple of years, probably when it upgrades to a digital signal.

Despite the outlet's signal problems, Julie Schmig, media supervisor at Arnold Advertising, says WPXE has a chance to be a player in the market. "It's still growing. I think [PaxNet's] family content has potential here," Schmig says.

Milwaukee radio stations are also maneuvering around the market for better positioning. Just last month, Saga Communications' low-rated WPNT-FM switched formats from Alternative Rock to '60s-'70s-'80s R&B music. Buyers say WPNT's hand was forced because the station had been squeezed out of its female-skewing Alt Rock format by changes last summer at two other FM stations, WLUM and WXSS.

Milwaukee Radio Alliance-owned WLUM officially changed its format last June to Hard Rock from Alternative/Classic Rock. Yet not much of a change was noticeable, buyers say; the station continued to play a lot of alternative rock. Since bringing on former Chicago shock jock "Mancow" Muller last November, WLUM's music has become harder-edged to match Muller's predominantly male audience, but the direction of its



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programming is a bit ambiguous.

"What WPNT had was more female. It seems logical for WLUM to pick up some of that format, but they've brought on Mancow, so they have to play harder stuff," notes Aileen Thorne, media director at Boelter & Lincoln Milwaukee.

Mancow could also become a liability for WLUM because of Milwaukee's generally conservative audience, buyers say. "Shock jocks don't work here," says Annie Geoghegan, vp and associate media director at Arnold Advertising.

Sinclair Broadcasting's WXSS-FM also set

changes in motion when it switched last summer from an Urban to a Contemporary Hits format targeting teens and young adults. WXSS' launch of a format focused on many of the same female pop singers featured by WPNT also helped bring about the latter's format switch. WPNT "would never have had large numbers with their old format," buyer Thorne notes.

In its new Oldies R&B experiment, WPNT is going after listeners presently served by oldies station WZTR-FM and urban station WKKV-FM, both owned by Clear Channel Communications.

While local broadcast is growing more competitive in Milwaukee, the market's cable operations have consolidated rapidly. At the end of this month, Time Warner's takeover of TCI Media's household subscribers in the Racine area, 30 miles south of Milwaukee, will be completed. The addition of those 35,000 households will give Time Warner almost 98 percent control of the DMA, according to Time Warner representative Beverly Greenburg. Cable has a household penetration of 54.8 percent in the market, Greenburg said.

Marcus Cable has systems in some outlying areas in the market, such as Cedarburg, about 20 miles north of Milwaukee.

Milwaukee's publishing market is also fairly dynamic despite the presence of only one daily, the *Milwaukee Journal-Sentinel*. The paper considers its local market to be a four-county area: Milwaukee; Ozaukee to the north; Washington to the south; and the fast-growing area of Waukesha to the west. The *Journal-Sentinel's* circulation in the four counties is 228,229 daily and 370,265 on Sunday as of March 31, according to the Audit Bureau of Circulations.

One local media executive says that while the *Journal-Sentinel* is solid, it is not marketing itself creatively. "It's overshadowed by *The Chicago Tribune*," says Greg Clausen, senior vp and director of media operations at Cramer-Krasselt. "It's also hard to work with [for many clients] because it's set up for retail."

One alternative is CNI Newspapers, a chain of 22 community newspapers serving the Milwaukee area with a total circulation of 73,000. "You can zero in on exactly who you want, which you can't do with the *Sentinel*, and you can buy it more efficiently" in the CNI publications, says Jason Gantner, media coordinator at Ellingsen & Brady.

The market also has several stand-alone regional papers, such as the *Waukesha Freeman*, owned by the Conley Publishing Group. Delivered free to 21,000 households, the *Free-*

Milwaukee by the Numbers

Newspapers: The ABCs

Newspaper	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Milwaukee County: 375,100 Households				
<i>Milwaukee</i>	143,155	225,365	38.2%	60.1%
<i>Journal-Sentinel</i>				
Ozaukee County: 28,600 Households				
<i>Milwaukee</i>	13,724	21,096	48.0%	73.8%
<i>Journal-Sentinel</i>				
Washington County: 39,200 Households				
<i>Milwaukee</i>	13,446	24,604	34.3%	62.8%
<i>Journal-Sentinel</i>				
Waukesha County: 8,200 Households				
<i>Milwaukee</i>	425	708	5.2%	8.6%
<i>Journal-Sentinel</i>				

Source: Audit Bureau of Circulations

Nielsen Ratings

Milwaukee TV Evening and Late Newscasts

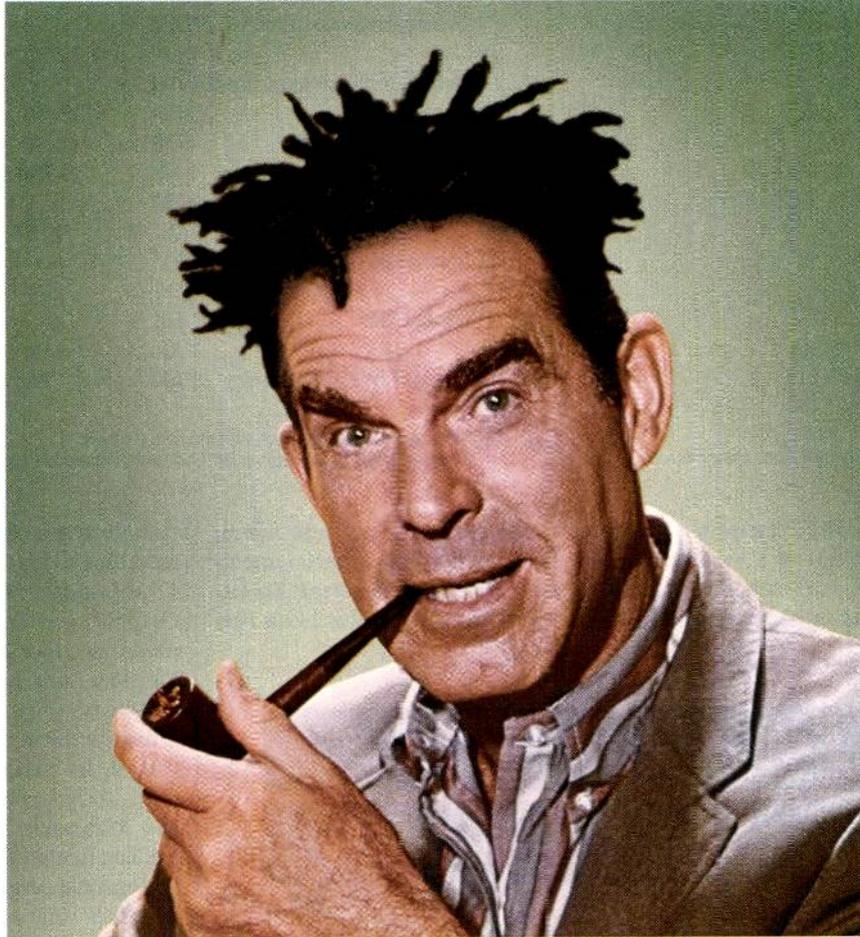
EARLY NEWS

Time	Network	Station	Rating	Share	
4-4:30 p.m.	NBC	WTMJ	8	19	
4:30-5 p.m.	NBC	WTMJ	8	18	
5-5:30 p.m.	CBS	WDJT	4	9	
	ABC	WISN	8	16	
	Fox	WITI	5	10	
	NBC	WTMJ	10	21	
	Fox	WITI	4	8	
5:30-6 p.m.	Fox	WITI	4	8	
	6-6:30 p.m.	CBS	WDJT	2	4
		ABC	WISN	8	14
		Fox	WITI	5	9
		NBC	WTMJ	13	23

LATE NEWS

Time	Network	Station	Rating	Share
9-9:30 p.m.	Fox	WITI	7	11
10-10:30 p.m.	CBS	WDJT	4	6
	ABC	WISN	12	21
	Fox	WITI	7	12
	NBC	WTMJ	17	29

Source: Nielsen Media Research, February 1999



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Milwaukee by the Numbers

Radio Listenership

STATION	FORMAT	AVG. QTR-HR. SHARE MORNING DRIVE, 12+	AVG. QTR-HR. SHARE EVENING DRIVE, 12+
WTMJ-AM	News/Talk/ Sports	13.0	0.1
WLZR-FM	Album Oriented Rock	10.9	5.4
WKLH-FM	Classic Rock	7.8	5.8
WKTI-FM	Hot Adult	7.6	5.7
WMIL-FM	Contemporary Country	7.5	6.2
WKKV-FM	Urban	5.3	7.6
WMMY-FM	Contemporary Adult	5.1	5.0
WOKY-AM	Contemporary Adult	5.0	5.1
WLTO-FM	Standards Lite Adult	4.2	4.4
WXSS-FM	Contemporary Hits	3.4	6.7

All information provided by Arbitron, Fall 1998 Radio Market Report

Radio Ownership

OWNER	STATIONS	AVG. QTR-HR. SHARE (%)	REVENUE (IN \$ MILLIONS)	SHARE OF TOTAL
Journal Broadcast Group	1 AM			
	1 FM	17.1%	\$16.4	23%
Clear Channel Communications	1 AM			
	3 FM	23.5%	\$14.0	19.4%
Saga Communications	4 FM			
	1 AM	17.6%*	\$18.0	22.8%
Sinclair Communications	2 FM			
	1AM	9.7%*	\$6.0	8.2%
Milwaukee Radio	2 FM			
	1AM	6.0%	\$6.6	9.1%
Central Star	1 FM			
	1 AM	9.5%	\$6.7	9.3%
Courier Communications	1 AM	1.6%	\$0.8	1.1%

*One station not registered in Arbitron diary returns

Ratings information from Arbitron Fall 1998 book; Revenue information provided by BIA Research, 1998

man goes more in-depth than the CNI papers and therefore has the advantage of a loyal readership in the Waukesha County suburbs.

The city's weekly alternative paper, the

progressive *Shepherd Express*, last month acquired its competitor, the entertainment-focused *Metro*. The new *Shepherd Express Metro*, owned by *Express* publisher Louis For-

tis, will have a circulation of roughly 70,000, according to Fortis.

Milwaukee Magazine, owned by Quad Graphics, is well regarded among buyers for its strong editorial, says Clausen of Cramer-Krasselt. *Milwaukee's* monthly circulation is 41,446, of which 35,000 is paid and the rest is distributed in city hotels and other tourist venues. Its competitor is the more overtly tourist-targeted *Key Magazine*, published by Key Milwaukee Inc., with an average controlled circulation of 26,500 monthly.

Regional newspaper publisher Conley also publishes the upscale society magazines *Northshore LifeStyle* and *LifeStyle West* for residents of Milwaukee's suburbs. The two monthly magazines have a combined controlled circulation of 79,000.

An estimated 90 percent of the outdoor advertising business around Milwaukee is controlled by Eller Media. Chancellor Outdoor controls most of the remaining outdoor space.

Although recent legislation outlawing cigarette advertising on billboards should have freed up considerably inventory in the market, it has not happened yet, says Karen Stoneman, group media director at Laughlin/Constable. "Marlboro had tons of fabulous spots that I was salivating over, but Phillip Morris gave the spots to Miller," she says.

Main thoroughfares with dense concentrations of outdoor boards include Interstates 94 and 43. Within the city, Layton and Brown Deer streets and Capitol Drive afford some of the best visibility for outdoor ad placements. ■

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Read about "The Machines of Star Wars" in the June issue of POPULAR MECHANICS. We'll give you unprecedented access to George Lucas' Skywalker Ranch and his top secret design studio. In the article, you'll also find the answer to Question #1 of our Pop Quiz. If your entry's a winner, you and three lucky friends will go on an out of this world trip to Orlando, Florida. Plus, you can get a FREE Signed Limited Edition POPULAR MECHANICS Star Wars Poster.* It's all part of the POPULAR MECHANICS "The Way the World Works" Contest.



To enter "The Way The World Works" Contest, fill-out the attached postage-paid card and drop it in the mail. You can also find out more about our contest and how to put some POP into your media plan by calling 212-649-3135. You'll receive your special media buyer's entry kit and a subscription to our new POP Culture newsletter!

So, get ready to make the jump to Hyperspace. You could be a winner!

You can also submit contest answers to our website:
<http://popularmechanics.com/contest.html>

Don't forget to read about "The Machines of Star Wars" in June's issue of...

**Popular
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THE WAY THE WORLD WORKS

*(Hurry, FREE Popular Mechanics Star Wars Poster offer limited to the first 1,000 eligible respondents!)

MOVERS

RADIO

Ellen Strahs Fader has joined Metromedia Co. as vp/investor relations for Metromedia International, Metromedia Fiber Network, and Big City Radio. Fader had been with Katz Media as vp/corporate communications and investor relations...**Frankie Blue** was upped to vp/operations and programming at Chancellor Media's WKTU-FM in New York from program director.

PRINT

Negi Vafa, formerly creative services director at *George*, has joined *Allure* in the same capacity...Glenn McNatt has been promoted from art columnist to art critic at Times-Mirror-owned *The Baltimore Sun*...**Cheryl Ebright** has been named director of sales and marketing at *The Fresno* (Calif.) *Bee*. She had been ad director at *The Modesto* (Calif.) *Bee* since 1997.

TV STATIONS

Mark Ginther was promoted from managing editor to assistant news director at Minneapolis ABC affiliate KSTP-TV...Hartford UPN affiliate WTXX-TV has named **John L. Warden** as national sales manager. Warden was national sales manager for the Hartford Civic Center...**Gene Evans** was appointed general sales manager at Hartford UPN outlet WTXX-TV. Evans was the former local sales manager at Hartford Fox affiliate WTIC-TV, which also operates WTXX under a local marketing agreement...**Jim King** joined Providence, R.I., CBS affiliate WPRI-TV as the 5 p.m. anchor. King most recently anchored the week-end news at WCCO-TV, the CBS O&O in Minneapolis.

The Media Elite

Edited by Anne Torpey-Kemph



Pratt in the pink: The editor looked relaxed after taking a dive for her mag's "Athletic Guinea Pig" section.

Jumpin' Jane

With her 3-year-old magazine now practically a cult symbol of modern femininity, Jane Pratt is flying high—in more ways than one. She recently fulfilled a long-time dream of skydiving and lived to tell about it in her first feature for *Jane's* "Athletic Guinea Pig" section.

"The only nerve-racking moment was when I had to go outside the plane to jump," Pratt recounts. "The wind was very strong and I was walking out on this little plank under the wing." Pratt says it was thrilling to realize her dream—and to have had the chance to wear a hot pink jumpsuit. —*Mira Schwirtz*

Nevins Honored for Mental Health Shows

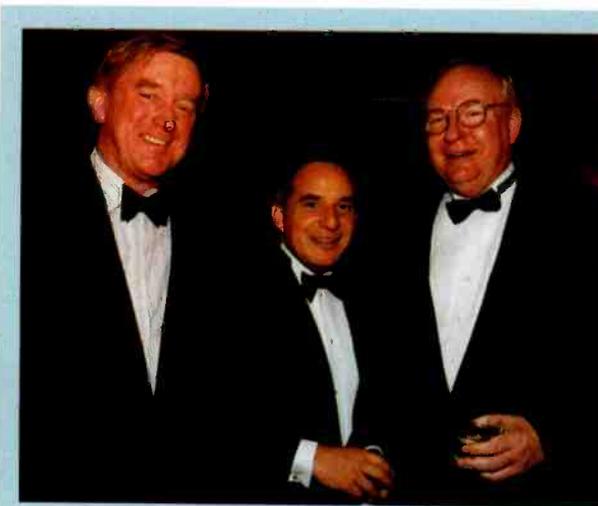
After four years of creating documentaries on myriad mental health issues, Sheila Nevins, executive vp of original programming for HBO, last week was awarded The Mental Health Association of New York City's Media Award. Nevins began with a film about teen schizophrenia and has gone on to focus on obsessive-compulsive disorder, Alzheimer's and, most recently, extreme depression. *Dead Blue: Surviving*



HBO's Nevins

Depression featured interviews with former depression sufferer CBS News correspondent Mike Wallace, who presented Nevins with her award.

"We get a lot of 'Dear HBO' letters," says Nevins. "I've learned the humanity of mental illness and I've learned that media has a role." —*Jim Cooper*



'Newsweek' Hosts D.C. Reception

Newsweek rolled out the red carpet at the Washington Hilton to host one of several cocktail parties before the hottest-ticket-in-town White House Correspondents Dinner on May 1, attended by luminaries from the worlds of politics and journalism. Attendees included *Washington Post* vp at large Ben Bradlee and *Newsweek* investigative correspondent Michael Isikoff, who received the Edgar A. Poe award from the White House Correspondents Association for breaking the Clinton-Lewinsky story. Other attendees (from left): William Weld, former governor of Massachusetts, New Jersey Sen. Bob Torricelli and *Newsweek* chairman Richard Smith.

issue #739



- Connect with people around the world
- Shop without leaving your home
- Give hate groups access to your children

This spring, nearly 43 million readers learned how neo-Nazis, anti-gay groups and the Ku Klux Klan use games, animation and, in one case, a gingerbread house to attract new members -- children. Every week, USA WEEKEND provides a fresh, relevant perspective on today's most talked about issues, people and events. Take a closer look at our new, re-styled pages and see for yourself why we're the nation's fastest-growing newspaper magazine.

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M A G A Z I N E



National Issues



Finance



People



Fitness



Food



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Home



Health

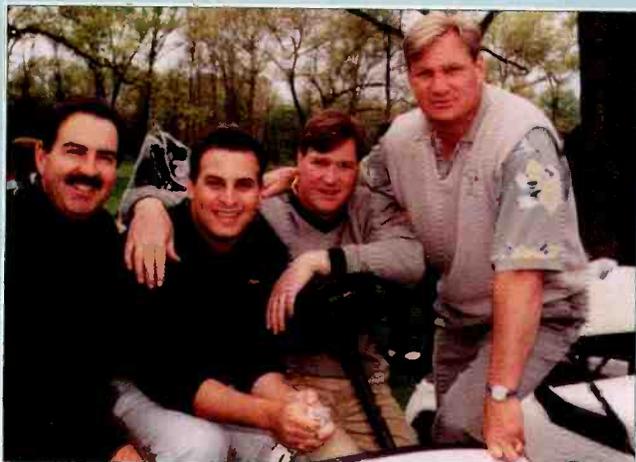


Technology

MEDIA DISH SPECIAL

Industry Golfers Come Out Swinging to Benefit Multiple Sclerosis

Undaunted by the rain, ad and media industry execs recently gathered on the greens at the Ridgewood Country Club in Paramus, N.J., for the 26th annual MS Spring Golf Classic, sponsored by regional auto dealer Prestige Lexus. The event raised about \$250,000 for the Greater North Jersey chapter of the National Multiple Sclerosis Society, thanks in large part to donations from a record number of "Crystal" sponsors (\$5,000 each), including *Sports Illustrated*, *Prevention*, Fox Broadcasting, CBS, CNBC, *TV Guide* and *Smithsonian*. Prestige Lexus donated \$10,000 to the cause.



(From left) Ed Koller, president, Howard-Sloan-Koller Group; David Klein, media planner, Ogilvy & Mather; Penn Jones, ad director, *InStyle*; Lee Jones, svp/group publisher, *Entrepreneur Media*



Tom Volk, vp/acc't planning director, SFM Media; Doug Roeder, assoc. publisher, *Travel & Leisure*; John Young, vp/pub., *Today's Homeowner*



Bruce Lefkowitz, vp/ad sales, *Discovery Networks*; Karen Bressner, director/ad sales, *Discovery*; Rich Camerik, account exec, *Discovery*; tourney coordinator Steve Lanzano, planning director, *The Media Edge*



Charlie Ruttman, managing dir., *Carat*; Bob Rose, dir., planning, *Western Initiative Media*; Fran Farrell, publisher, *The Sporting News*; Mike Donovan, SMRI



Geoff Maresca, N.Y. sales manager, *Yahoo! Internet Life*; **Kim Canfield**, assoc. planning director, *Y&R*; **Jeff Werneck**, account supervisor, *Y&R*; **Rob Wilk**, sales manager, *Family PC Magazine*



Bruce Brandon, ad director, *Newsweek*; **Chris Abelt**, vp/marketing communications, *Met Life*; **Larry Sinnott**, director, *Western Trade*; **Ken Feder**, print director, *Western Media*



Steve Kennedy, vp/group publisher, *SRDS*; **Alex Mironovich**, pres., *Playboy*; **James Dimonekus**, ad director, *Playboy*



Nick Matarazzo, senior vp/corp. sales, *Hachette Filipacchi*; **Scott Giammarino**, media director, *Arnell Group*; **John Miller**, svp/group publisher, *Hachette Filipacchi*; **Steve McEvoy**, president, *S.J.M. & Assoc.*



Clockwise from top left: **Dick Raskopf**, assoc. publisher, *Time*; **Ed Gorman**, group media director, *DDB*; event organizer **Mike Lotito**; **Peter Britton**, sales rep., *Time*; **Mark Mursky**, assoc. media dir., *DDB*



Chris Wragge, *Target Reach*; **Yale Stogel**, president, *Worldwide Tournaments*; team mascot **Nipper**; **Jeff Burch**, vp/group publisher, *Petersen*; **Pete Spina**, vp/group publisher, *SRDS*.



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JUST WEST OFF SHERIDAH ROAD
IN EVANSTON

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SOMETHING
ABOUT MARY

8.30
ADmits ONE ADULT
\$5.50

They want t
life is bee
they want
in low
Shake
they wa
everyt
Mary.
\$6.8
y
mov
ad

LAKESIDE
CINEPLEX

(312) 555 1818
JUST WEST OFF SHERIDAH ROAD
IN EVANSTON

THEATRE 1
SOMETHING
ABOUT MARY

8.30
ADmits ONE ADULT
\$5.50

They want to feel
life is beautiful,
they want to fall
in love with
Shakespeare,
they want to know
everything about
Mary. They spent
\$6.8 billion last
year to see
movies that were
advertised on MTV.
They are our
audience.

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FOR SENIOR CITIZENS

For the record, we're reinvesting in our success.



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SPECIAL REPORT

UPFRONT MARKETS

IN THIS REPORT

- 4 **DEMOGRAPHICS** How will marketers spend their ad budgets during this year's upfront? Brandweek reporters examine various demographic markets.
- 44 **FOREVER YOUNG** The 50-plus market is the wealthiest demo, and its numbers are increasing. Why do the networks choose to ignore them?
- 58 **EVENT FULL** Marketers don't need one more reason to advertise.
- 62 **POP QUIZ** TV when it was fun.



Media circus

Advertisers try to predict the hot TV shows for the masses. But is it the masses they really want?

By Matthew Grimm

Photography by Nicole Rosenthal

Do you want to advertise on the next *Seinfeld*? Sure, we *all* do. Problem is, it's not gonna happen, despite the number of wacky thirtysomethings parading their neuroses on network TV.

Seinfeld has become the Holy Grail of the TV and advertising businesses, a show that crosses demographics to achieve that grand status of "destination programming," dictating social schedules of everyone from teens to the "mature" market every week. It is a cultural phenomenon,

like the Super Bowl, but a few less viewers, and it happens every week.

As the networks enter their annual round of attempts to churn out more 23-minute chunks of beautiful people with implausibly clever repartee, they face the same rap their institution has been getting since some marketing wit first tossed off the term "narrowcasting": Its time has passed.

It is, the marketing honchos tell us, an age of one-to-one communication now, of

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deliver as many
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we remind you, we're conveniently located in the Milky Way.



marketing by database management and friendly loyalty programs tailored to each consumer and implemented via the Internet. It is a time of going out among them, marketing where the kids hang, and being of their lives, not simply advertising stuff in their general direction. It's the era of integrated marketing, where the chief marketing officer looks at an armful of network GRPs as but one weapon in a communications arsenal, a strategy in which any number of media are vying for budget dollars.

What others looking at the numbers are asking, however, is with all their programming investments, why the networks continue to pine for middle-of-the-road wackiness that will deliver that amorphous 18-49-year-old consumer when the biggest potential spending power lies in the upcoming teen market and aging mature consumer segment.

Its an odds game, of course, a gamble

print to street-level consumer interface like sampling. Witness the return of Bestfoods' Knorr brand to broadcast this year after 10 years of marketing quiet, a heralding effort surely to cut over to more targeted delivery in, say, women's service magazines; or L.L. Bean's or Banana Republic's recent forays into the mass medium from their niche hiding places in catalog marketing and pseudo-hipster mags, respectively.

The middle ground also works for a growing number of companies looking to work on dual levels. Taco Bell, long a teen/slacker haven, is eyeing moms with its Grande Meals. Marketing chief Vada Hill has been outspoken about his intention to keep the chain's position mainstream. Lexus wants a younger consumer climbing into its entry-level vehicles. And cereal companies such as Quaker Oats and Kellogg's are spinning whole new Gen-X-specific brand positions for their cereals.

To their credit, the networks have undergone something of a cable-ization in the last decade, hastened by the arrival of youth and ethnic-skewing Weblets UPN and WB. On the youth end of the marketplace, WB has been the biggest catalyst, "out-Foxing Fox," as some in the biz have put it. Where Fox made its initial weight with raw, edgy comedy skewing toward younger viewers, WB has clearly demarcated itself as sort of Lifetime for Kids with *Buffy the Vampire Slayer*, *Dawson's Creek*, *Felicity* and the rest, awakening the rest of the networks to the 30 million strong so-called Generation Y now coming into its own allowances and first paychecks. Looking for those bucks, NBC, ABC, Fox and UPN are all now chiming in with high-school angst.

The problem is, this is a generation conditioned to tuning into another kind of Web. Kids coming home from school these days are almost as likely to log on as they are to flip on the tube, and don't think it hasn't shown up in the numbers: The average teen prime-time rating for ABC, NBC, CBS and Fox dropped from 6.2 in 1991 to 3.7 in 1997. That has marketers looking for new ways to interface with them, at sports and music events, in nontraditional retail relationships. If the pattern bears out into Gen Y's adulthood, it bodes precipitously ill for networks still trying to bank on the big, all-encompassing wacky slacker vehicle.

"We're absolutely shifting media," Frank Castiglione, vice president for marketing for retailer Mervyn's California,

tells *Brandweek's* Becky Ebenkamp in the following report. "It's a huge group and we realize their absolute buying power. Traditional TV and print media are not the way to go."

So the question becomes, if you're going to go there, who are you getting? Where TV viewing is increasing, mind you, is on the opposite end of the spectrum, the billowing 50-and-over market, whose representatives are watching more and more TV as they grow older. Sure, CBS has served this group faithfully by dint of *60 Minutes*, the long-running *Murder, She Wrote* and now its heir, *Touched by an Angel*. Given the fact that the IRA-rife baby boom is going to grow the demo by 30 percent between now and 2010 and currently wields 50 percent of all discretionary income in the country, you'd think they wouldn't be so alone. Sellers of those would-be *Seinfeld* 18-34 and 18-49 shows suggest that their premium rates deliver marketers a demo at a prime time in their lives, as it were, to introduce new products and develop brand loyalty. But proponents of more mature-targeted media insist that's ethereal strategy.

"If I'm selling automobiles or financial services or high-end technology for the home, I want to go where the money is now," says Bill Burkart, executive vice president at marketing consultancy Age Wave Impact in our report on the 55-plus market. Further, Burkart avers, the very life-stage of the demographic comes with its own subeconomy. "If anybody has the wherewithal to move [programming], it's the pharmaceutical companies," he tells reporter Christine Larson.

But move it where? Aside from the obvious question of how our cultural karma can afford three hybrids of *Touched by an Angel*, it should be pointed out that this maturing generation is not necessarily the one that made a hot property of *Matlock* and remembers Quinn Martin productions longingly. It is a viewership, however, whose discernment created the latter-day incarnation of destination programming of a more intellectual bent. These were the 18-49s that ratified that mid-80s Silver Age of programming engendered in the likes of *Hill Street Blues*, *Cheers* and *St. Elsewhere*. They are also savvy consumers that likely won't simply prostrate themselves before the grayish formulae that may have sated their immediate forebears.

Of course, they liked *Seinfeld*, too. ■

SPECIAL REPORT

UPFRONT MARKETS

overview

on the next crackling stand-up wit-cum-sitcom everyman or the next earnest, soap-operatic *ER* staffed with charismatic future superstars.

Meanwhile, in the workaday network substrata, sports continue to deliver men in bulk, building up to huge critical masses at playoff time; and *The X-Files*, *The Drew Carey Show* and *The Simpsons* deliver their nice enough corrals of young, well-monied attentive Gen Xers.

The allure of network advertising inventory remains the role of the Clarion. As broadcast's premier events, the Super Bowl and the Academy Awards, are often used, network is the tool for which you go ahead and pay out the premium once you have mustered up the money, the distribution and something loud to say in a big scatter-shot blast. The advertiser will often buy that costly chunk of time, then funnel the remainder of the media schedule to more demographic-specific media, from cable to

SPECIAL REPORT

UPFRONT MARKETS

demographics

Tipping the balance

Networks are tripping over themselves looking for the next 'Buffy', but TV isn't necessarily where the kids are

By Becky Ebenkamp Photography by Nicole Rosenthal

More than likely, you've heard the hype about the burgeoning Generation Y, so we'll stick to the Cliff's Notes version here: The 30-million strong 12-19-year-old segment is three times the size of Generation X. This many teenagers haven't walked the earth since the boomers put the Beatles on the charts. Their collective muscle flexing has begun: Teens spend \$97.3 billion annually, about two-thirds of which goes toward clothing (\$33 billion), entertainment (\$21 billion) and personal care (\$8.3 billion). General audience flicks such as *Titanic* and *The Matrix* have doubtlessly benefitted from teens' allowances, not to mention *Scream*, *She's All That* and others designed specifically for them.

And where would musical acts like the Backstreet Boys and Britney Spears be without the demo's disposable dollars? Slinging up Gorditas at Taco Bell, most likely. Even consumer brands have smartened up: Apparel retailers and manufacturers, cosmetic companies, fast feeders and others have begun developing niche products and marketing programs that speak to Gen Y.

All this, along with the WB's success, have influenced broader network TV as they scramble to capitalize on the demo that made *Dawson's Creek* a hit. In devel-

opment for this fall are nearly 20 dramas and comedies that specifically target a teen audience. Here are just a few: *Freaks and Geeks* (NBC); *Roswell High* and Jennifer Love Hewitt spinoff *Time of Your Life* (Fox); *Brutally Normal* (WB); *Student Affairs* (UPN) and *Brookfield High* (ABC).

But along with this teen-screen trend comes a potential zit on the face of network ad sales departments: Many marketers are re-thinking their strategies of how to reach this media-overloaded generation, one that has been bombarded with more advertising than any before it.

According to Teen Research Unlimited, 12-to-17-year-olds watch less TV than any other demographic group, a full hour less per day than 18-49 year olds and two hours less than those 50-plus. The average teen prime-time rating for the networks (ABC, NBC, CBS and Fox) has dropped from 6.2 in 1991 to 3.7 in 1997.

Schoolwork, music, shopping, sports and



Sarah Michelle Gellar will be Maybelline's new spokesperson.

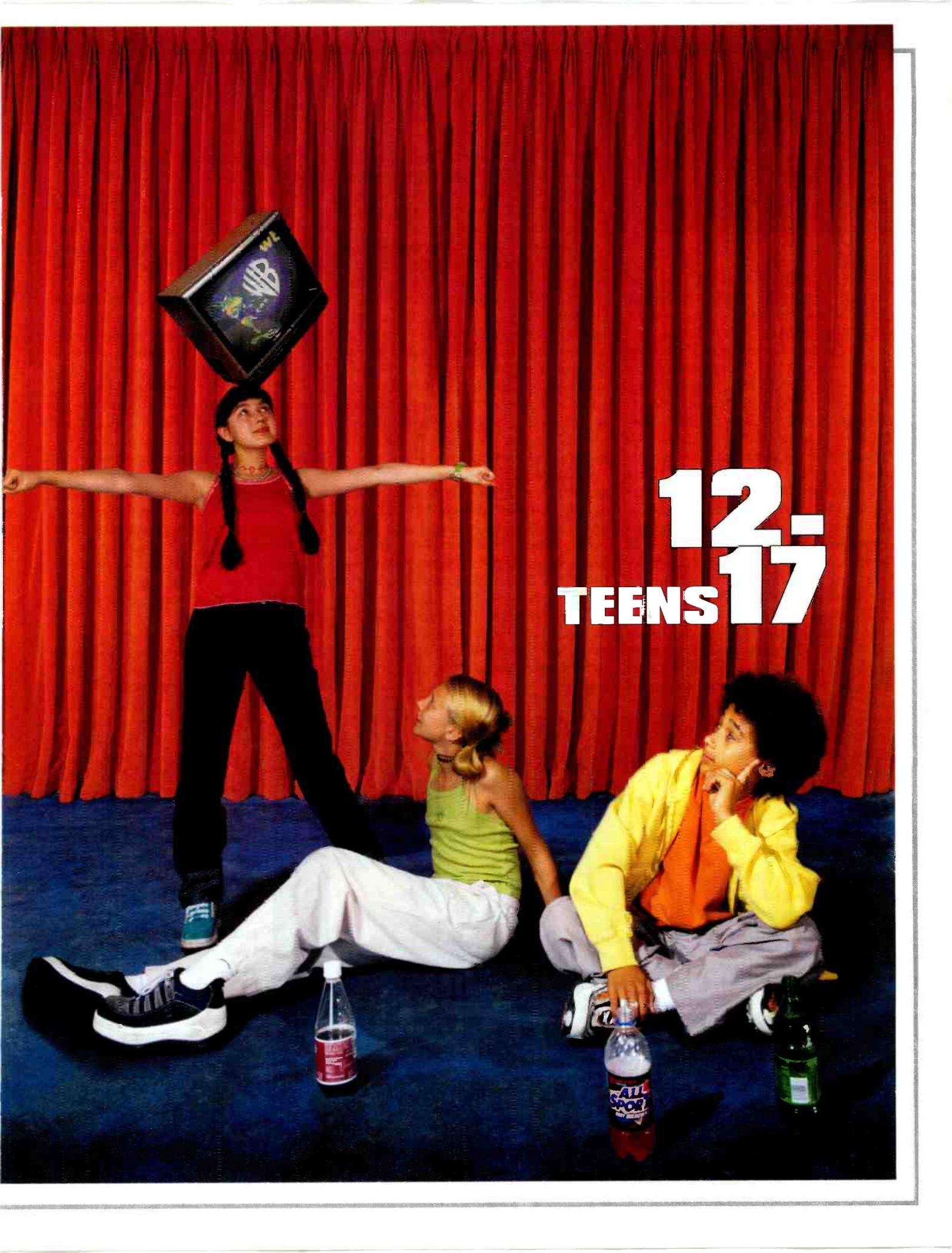
the Web are distractions. Furthermore, when today's teen plops down in front of the tube, viewing choices run to nearly three digits, not three channels.

While no one's saying that dropping network TV buys from the mix is a smart move, some marketers are cutting back; others are directing more of their growing budgets into an integrated approach to marketing. This could include the Web, wild postings, music and sporting sponsorships—anything that gets

a brand involved in the lives of consumers.

Proselytizing this approach is Craig Yoe, creative director and founder of Yoe Studio, Peekskill, N. Y. He cited his anti-ad "steal this zine" program for client Mudd Jeans as the kind of alternative marketers are experimenting with. The bid placed zines in the pockets of the hip-with-Gen-Y jeans brand and drove millions of girls to stores through Mudd's Web site and a single execution of a print ad.

"I don't think they want to be targeted or



12- TEENS 17

UPFRONT MARKETS

demographics

feel like they're being targeted," Yoe says. Instead, "You've got to convince teens that you're cool and that they discovered you, not ram [the message] down their throats."

The Internet is where a lot of attention is going, says Triple Dot president Gary Colen, whose youth-specializing agency works with Converse, Eastpak and others. Although he acknowledges that the immediacy of broadcast can't be matched, the Web is part of a bigger trend to reach teens where they live.

"Dollars are being diverted from other mediums to reach teens directly, one-to-one, and to make things experiential so the message is absorbed," Colen says. "Kids want brands that say, 'I'm like you,' rather than 'you should be like me.' That's where we see a lot of companies moving their ad dollars."

The Lee Co.'s Dungarees line, for example, wants to be "like" teens. While the brand will have about the same budget this year as it did for the 1998 launch, Lee Jeans president Gordon Harton sees a more grassroots approach with a stronger focus on print, cable and cinema ads, a continuation of Dungarees' X-Games sponsorship and possibly an alignment with music. As for television specifically, "It's easier for us to target our consumer through cable rather than the networks," Harton says, so that's where the Dungarees effort will concentrate.

"We're always going to do network advertising, but that's not all we'll do," says Mark Malinowski, Levi Strauss manager for television and film sponsorship. Levi's recent stumble in garnering teen loyalty—as it had done so effortlessly among previous generations—has led to a rethinking of how the company markets to youth.

Now, entertainment ties will be more integrated, with the brand building more seamless relationships such as product placement and limited-edition

fashion lines à la its recent *Mod Squad* film venture. He will also explore teen-oriented TV properties that have an aspirational relevance for the target, rather than simply buying media against them.

"We're absolutely shifting media," says Frank Castiglione, vice president for marketing for Mervyn's California, a mid-tier department store in the Dayton-Hudson portfolio. To draw the vital younger consumer, Mervyn's will tap into more alternative targeted efforts, such as its Mervyn's California Beach Bash '99 summer event, at which it expects to draw 50,000 consumers. "It's a huge group and we realize their absolute buying power," Castiglione says. "Traditional TV and print media are not the way to go."

Mike Brown, senior vice president, associate media director for Minneapolis agency Campbell Mithun Esty, acknowledges the challenge of targeting youth, as client Kmart does somewhat for its Route 66 jeans. But the agency also sees potential if the nets position themselves in more of a specialty niche vein.

"Teens aren't watching the Big Three like baby boomers did," Brown says. "But we do have opportunities in prime time as more networks brand themselves, like how the WB has with older teens."

On the other end of the spectrum are product categories for which TV still makes sense. Entertainment companies are a prime example. Any producer who doesn't see a big, splashy ad for that Friday opener on NBC's Thursday night lineup is going to feel ripped off; it's all about critical mass.

In any case, the continuing explosion in teen films should ensure plenty of media buying. Some teen-tinged highlights for late '99-early 2000: *Scream 3*, *Detroit Rock City*, *Killing Mrs. Tingle*, *Light it Up*, the live action *Scooby-Doo* and *Pitch Black*. This goes for the video game arena, as well. Sega would be foolish to bypass television as a crucial component of its \$100 fall launch budget for Dreamcast game hardware.

As for beauty and personal-care brands, it seems companies can't develop product fast enough for the demo. Along with fashion book advertising, television reigns.

Procter & Gamble's Cover Girl recently introduced Cosmic Edge, featuring glitter eyeshadow and other trendy items geared for Gen Y girls.

The brand has also spiced up television ads with pop music and teen-skewing performers such as Brandy. This fall, Cover Girl intros its Rhythm & Blues Back to

School color collection, with such slangy shades as Jammin', Green Groove and Disco Ball. A full-scale marketing campaign with a heavy TV slant is in the works. Come back-to-school time, Maybelline will get a boost from *Buffy The Vampire Slayer's* Sarah Michelle Gellar, as the WB star pitches its new Express Makeup 3 in 1 line with plenty of television support.

But will teens tune in? So many targeted shows may give them more of a reason. Then again, there's teen nature, which transcends generational traits.

Leave it to a boomer to put "must-see" TV in perspective: "When I was young, if I had the choice of being in the back of my '64 Chevy or glued to the set, it was a pretty easy choice," Yoe remembers. "I was at the drive-in when my parents were watching the first man walk on the moon." ■

TOP SHOWS: TEENS 12-17



		RATING
1	Family Guy	FOX 9.7
2	Sabrina-Teenage Witch	ABC 9.6
3	Simpsons	FOX 8.6
4	Boy Meets World	ABC 8.4
5	Brother's Keeper	ABC 7.7
6	Guinness World Records	FOX 7.4
7	Dawson's Creek	WB 7.3
8	That '70s Show	FOX 7.0
9	Friends	NBC 6.9
9	Two of a Kind	ABC 6.9

Source: Nielsen Media Research; 9/98-4/99

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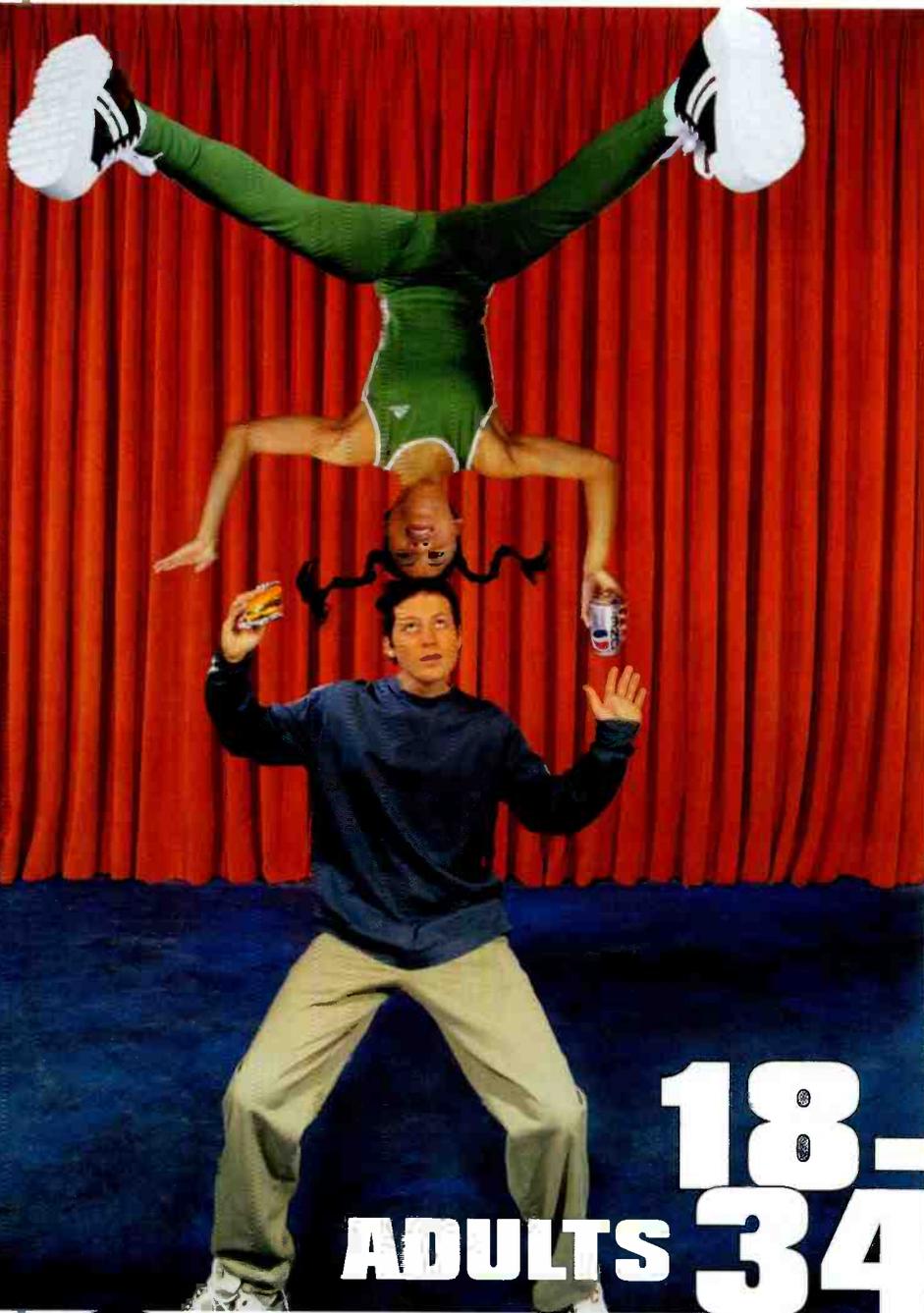
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SPECIAL REPORT

UPFRONT MARKETS

demographics



18- ADULTS 34

Opposites attract

They may be at different life stages, but 18-year-olds and 34-year-olds have a lot more in common than you think

By Theresa Howard

Photography by Nicole Rosenthal

It is the bizarre phenomenon of people past the age of 30 to view themselves 10 years their junior and younger people to mimic the behavior of those 10 years older that prompts marketers to lump two unlikely age groups together. We're talking about the 18-34 demographic, where those standing at one end or the other can lead starkly different lives.

Consider this: On one hand the younger members of the demo aren't even of legal drinking age. Yet, they are increasingly the target of spirits companies looking to change their image by aiming low on the legal-drinking-age front.

While some members are still living at home with their parents and spending their disposable income on clothes from Gap or Banana Republic, others are looking for an apartment that has a parking spot for their Ford Explorer Sport, a two-door, \$19,000 version of the full-size model. At one end of the demo they are unmarried, setting up homes with help from stores like Target. At the other, they have tied the knot, albeit at an older average age than their predecessors, and are starting families.

But it is the diversity in age, lifestyles and life cycles within this group that is transforming this season's upfront buy into a vast selection of media opportunities commanding high prices.

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When You Really Want To Know

UPFRONT MARKETS

demographics

"Demand is still very strong and the supply of viewership coupled with a strong economy and relative stability in ad spending will likely yield an increase in price," says Chris Geraci, senior vice president and group director of national TV buying at BBDO, N.Y. "Because the audience is in demand and few suppliers do a good job in reaching them, they can get away with above-average inflation."

Further intensifying price and availability are the marketers that have not traditionally vied for their dollars. Predictably, categories such as fast food, apparel and entertainment have driven advertising within this demo. But the group, still ripe for a final round of brand switching before becoming brand loyalists, has marketers working hard to win them over.

"They are considered early adopters of consumer brands," says Bill Cella, executive vice president of broadcast and programming for McCann-Erickson Worldwide, N.Y., which handles Coke, Sony Pictures, L'Oreal, Sprint and Gateway. "If you can get [this demo] at an early age they can become loyal brand users."

If this past year is any indication, the prowess by which marketers are striving to reach 18-to-34-year-olds will continue to push network demand upward. In 1998-99, computer companies, telecommunications and Internet brands increased spending while categories such as cereal and autos showed greater initiative in trying to reach the demo. Banana Republic hit the airwaves for the first time. They'll be back for 2000.

Cereals such as Quaker Oats' Cap'n Crunch and Kellogg's Raisin Bran Crunch tried to reach breakfast-skipping adults this year with a \$30 million ad push. Automakers revved their engines with aspirational messages for the Ford Explorer Sport as well as pitches for those ready to put money down on midprice, younger skewing vehicles such as GM's

Tracker and the signature line of its wholly owned subsidiary, Saturn.

Additionally, savvy fast feeders looking to extend their core audience made shifts in their media strategies. With Taco Bell's launch of Grande Meals, the chain's strategy extends far beyond its usual target, the 18-to-34-year-old guy, to time-stressed moms. Burger King, too, continues to make a run for moms, most recently with its nationally-supported Teletubbies tie-in. McDonald's, by all accounts, appears to be keeping things status quo with heavy local and national spending. Meanwhile, Subway, with half of its consumer base in the 18-to-34 range, also made advances toward families, rolling out its first national effort this past year. The chain's spending is expected to be at levels comparable to 1998. Wendy's, which has always skewed older than the norm for fast food, is making a full-fledged effort to reach 18-to-34s with new, edgy spots, via Bates Worldwide, N.Y., that play down founder Dave Thomas.

But all this comes at a time when the group is still considered among the most elusive with marketers. "This has always been a tough demo to reach," says Geraci, whose agency handles Pepsi beverages and Frito-Lay. "Now with more options out there, they are looking at alternatives and

new media. It is getting tougher and tougher to reach that age segment. There has been a significant amount of erosion at the networks in terms of that demo using TV."

Indeed, while erosion has occurred based on time spent on other activities, like the Internet and sports, erosion is believed to be stabilizing. Nonetheless, marketers are not exercising a mass exodus from the networks. Instead, they are adding to other areas as well. "This demo is watching less TV than ever before, which tells us we ought to in more things than [just] TV," says Bob Igiel, vice president and U.S. director of broadcast for Young & Rubicam's media unit, The Media Edge, which handles the Tricon Global Restaurants Portfolio of KFC, Pizza Hut and Taco Bell.

Rather than embarking on a mass approach and relying on any one specific programming block or network, marketers are taking a show-by-show tack, tailoring their buys to their strategies. With the WB holding the youngest average viewing age at 24, marketers are effectively building their plans one show at a time.

"We are looking to build pieces of our audience together rather than buying shows that deliver against the entire audience each week. That is the way we can efficiently build against the target," says

Kyle Acquistapace, associate media director for Publicis & Hal Riney, Chicago, which handles Subway. "For the most part, we believe in a lot of what is out there. We are still discriminating, but that is more based on cost rather than looking at ratings in a vacuum. Ratings for something like *Dawson's Creek* are low, but the target offsets that."

While adult animation proves a good outlet, buyers indicate that the demo is far more interested in real-life inspired dramas such as *Dawson's Creek* and *Felicity*.

"They relate to relevant programming that hits to the core of what their lives are about," says Cella. "They are definitely more in the drama vein than the comedy vein. They have a serious lifestyle; they want to look at programming to see how they are being addressed in a dramatic way." ■

TOP SHOWS: ADULTS 18-34



		RATING
1	Friends	NBC 14.1
2	ER	NBC 12.4
3	Jesse	NBC 11.8
4	Frasier	NBC 10.8
5	Will & Grace	NBC 9.9
6	Veronica's Closet	NBC 9.8
7	Family Guy	FOX 9.6
8	X-Files	FOX 9.4
9	Party of Five	FOX 8.4
9	Simpsons	FOX 8.4

Source: Nielsen Media Research; 9/98-4/99

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*Nielsen Media Research, PNF 4th Quarter 1998: 9:30a-1a, based on A25-54 VPM. Qualifications available upon request.

SPECIAL REPORT

UPFRONT MARKETS

demographics



18- 49 MEN

Men do not live by beer, sports and motor oil alone—or do they?

By Terry Lefton

Photography by Nicole Rosenthal

If there is an irrefutable aphorism in marketing, it is that 18-to-49-year-old males are the audience that keeps sports a cash cow. At a time when some marketers are unable to generalize in even the broadest terms about this diverse group, remember: Men watch sports on TV. Marketers may be unable to figure out whether consumers within that group are family-oriented or bent on self-gratification, active or tethered to their couches or even what kind of shopping experience they seek. Still they know the most reliable way to reach them is through televised sports.

"This is a group with considerable income that is very difficult for any advertiser to reach, so I don't think I'm far off when I say that group is the reason we are in business," says NBA Properties president Rick Welts, who also serves as the league's chief marketing officer.

"Really, I think Dick Ebersol [chairman of NBC Sports] first got intrigued in bringing the NBA to his network when he saw that he could bring almost every meaningful car brand to the table simply by offering them our audience and exclusivity per quarter."

The efficacy of sports in reaching this demographic is why the usual suspects line up every year to buy the usual programming, even with marquee network events suffering from diminished ratings. The 1999 NCAA championship was the lowest rated ever, despite being one of the most entertaining in the history of the tournament. But the bloom isn't off the rose.

Ups and downs

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

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- Supported by the largest college magazine Link Magazine: 1 million circulation

UPFRONT MARKETS

demographics

"Big advertisers like being associated with big properties because that means 'appointment viewing,' which is very difficult to find in this demo," says Larry Novenstern, senior vice president and director of sports marketing services at BBDO, New York, whose major clients include Visa, Pepsi and FedEx.

Having said that, many marketers spending heavily on this demo are more concerned with further segmenting and appealing to psychographics. Which cars appeal to both 18 and 49-year-olds? More than you'd think. That's why Mazda targets a weekend warrior type for its B-Series trucks rather than a specific age group, using its sponsorship of Motocross champion Jeremy McGrath as an allure. "Trucks had a very general image that we wanted to move away from, and some of that may have been because companies were targeting too specifically to demographics," says Ben Chung, account planner for Mazda at W.B. Doner in Southfield, Mich. "We've found people from 15 to 60 with an affinity for Motocross, so we're using that as a way to show the appeal of the truck, since it's able to do some of the same (off road) things."

The key car launches this year will likely be the Ford Focus and the Lincoln LS. The LS will start to show up in June. Nissan has the new Xterra—a truck/SUV hybrid vehicle—due out in the fall. GM has new versions of its SUVs coming this fall.

Likewise, some automotive aftermarket advertisers have stopped approaching men—or even men of a certain income level—as a broad target. Valvoline's psychographic target is evident from its "You can always tell the guys who use Valvoline" tag. "We're tapping into guys with a passion for cars [rather than targeting] a particular age or income level, which really wouldn't work for us," says Sam Mitchell, director of U.S. brand management for Valvoline. The oil company's

media buys range from entitlement of ABC's college football halftime report to Turner's World Championship Wrestling. Like many other male-oriented advertisers, if they target men outside of sports buys, they generally rely on cable programming.

In typecasting American males, the most prevalent common denominator is stress. "That's one reason everyone wants to use humor in their ads," says Peter DePasquale, senior vice president and reigning youth guru at Foote, Cone, Belding, New York. "It speaks to a need to escape. But humor alone won't do it. Plain old product quality is more important today than most marketers give it credit for."

For beer marketers, which have the largest male demo of any of the largest TV spenders, targeting psychographically isn't so easy. So used to being mainstream, now beer marketers' key question is: How do you "attract the (younger) consumer to your product without turning off your 35-plus consumer?" says Anheuser-Busch vice president of corporate media and sports marketing Tony Ponturo.

Generally, the upfront period produces frustration among beer marketers because of a lack of offerings that reach males as effectively as sports. So brewers are more willing to wait for the right nonsports inven-

tory at the right price. Beer marketers have also tended to lock multiyear sports sponsorships, guaranteeing they buy a majority of sports programming. For beer marketers, the upfront holds only limited appeal.

"We're trying to encourage the broadcast and cable networks to think of the male consumer when developing their (non-sports) programs rather than skewing heavily to 18-49 females, says Ponturo. "Among the broadcast nets, what's really been programmed to 21-to-34 males?"

Since men 18-49 are the demographic most likely to purchase goods online, technology is probably the biggest source of new TV advertising revenue bought against the demo. At this point, the Internet is about building a brand and getting exposure for the Web site address.

Established online services such as Yahoo will continue to spend in excess of share, while up and comers such as Buy.com and Mindspring will have to spend if they are to raise their levels of awareness. Advertisers are getting more savvy about the reach of the Internet and will be adjusting their media buys accordingly.

"Even though a majority of our consumers are blue collar, they still overindex on Internet use," says Valvoline's Mitchell. "So we have invested more in our Web site."

Once again, advertisers will have to be wary of too broad an approach. "This younger 18-34 part of the demo embraces technology as a timesaver," says DePasquale. "But the older end of this age group is apprehensive about technology. They want to turn it off."

Coming off a year in which the overall U.S. branded athletic shoe market shrank for the first time in recent memory, the last thing you'd expect is more money being thrown at the category. But such are the market dynamics. Nike, adopting a sort of scorched-earth policy, will increase its ad budget by \$50 million. No. 2 Reebok, trying to reposition itself as the more humane sneaker company, will likely increase its budget to support a new brand campaign. No. 3 Adidas, which saw its U.S. sales grow an astounding 94 percent last year, should also boost spending. ■

TOP SHOWS: MEN 18-49



		RATING
1	NFL Monday Night Football	ABC 11.4
2	Friends	NBC 10.2
3	ER	NBC 9.8
4	X-Files	FOX 9.4
5	Frasier	NBC 9.1
6	Jesse	NBC 8.2
6	Simpsons	FOX 8.2
8	Family Guy	FOX 8.0
9	Veronica's Closet	NBC 7.8
10	Drew Carey Show	ABC 7.5

Source: Nielsen Media Research 9/98-4/99

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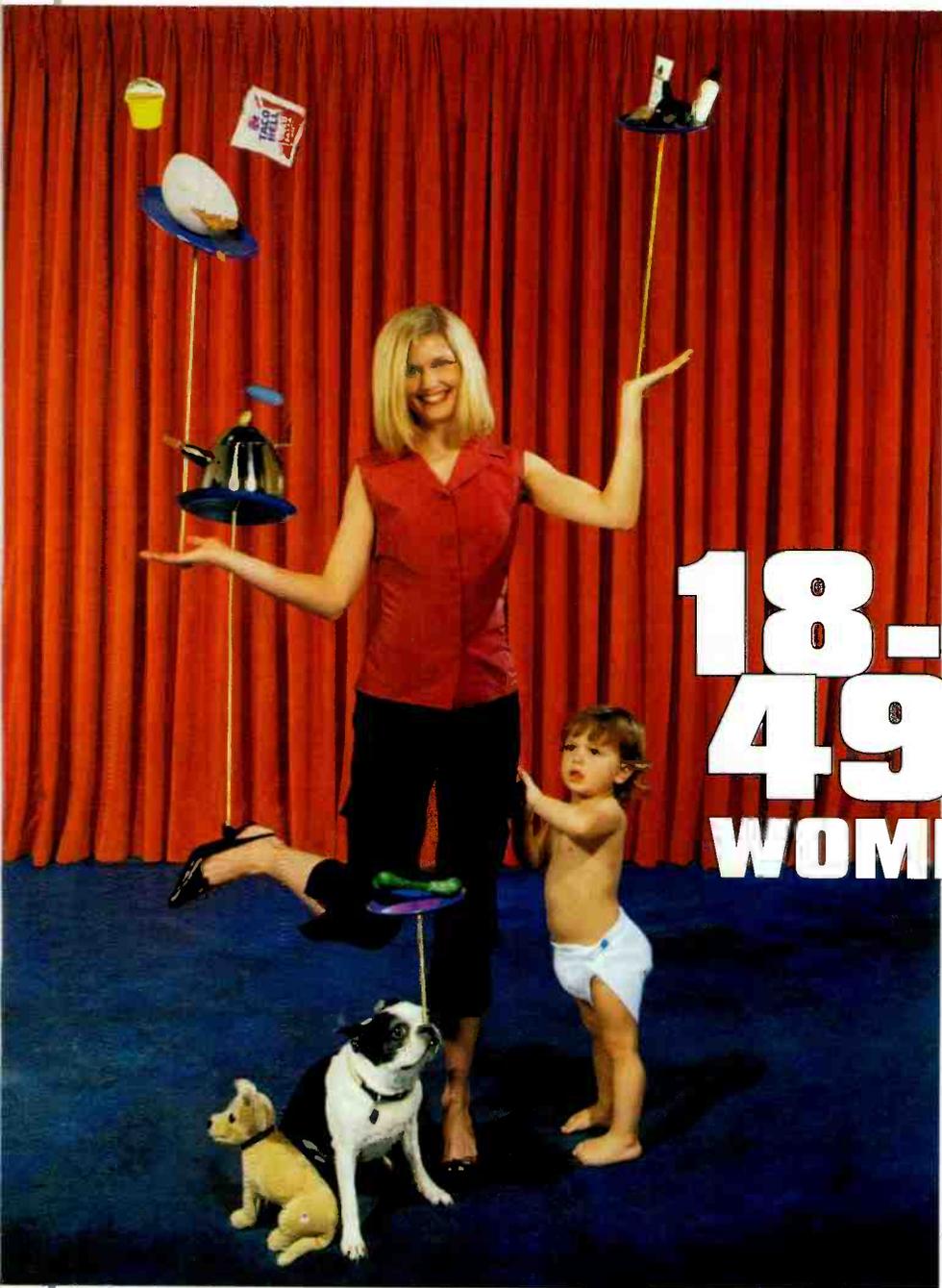
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SPECIAL REPORT

UPFRONT
MARKETS

demographics

18-
49
WOMEN

Women are busier than ever, and marketers are offering solutions for stress-filled lives

By Stephanie Thompson

Photography by Nicole Rosenthal

Solutions is the name of the marketing game when trying to capture women 18-49.

Packaged-food companies are spending more than ever on television to convince moms that their brands provide the ultimate quick 'n' easy antidote to mealtime dilemmas. Candy and snack marketers offer ideas on how to satisfy cravings without breaking the scale. Health and beauty giants market myriad remedies for acne and wrinkles, all in the name of making life less stressful for women.

General Mills is positioning its Betty Crocker icon as the new-wave food helper via umbrella ads that assert "Betty Knows." It's also launching an unprecedented \$30 million in ads and promotions, including daytime and prime-time TV buys, behind this summer's line of all-natural pastas and rices. General Mills is also in the midst of a TV campaign for its new Chicken Helpers, positioning itself as a dinnertime problem solver.

But it's not just the big spenders looking to reach busy women. Bestfoods has gone back to using television for its Knorr brand after a 10-year hiatus, launching a \$10 million campaign in which it aims to extend the relevance of its soup and sauce mixes, renamed Recipe Classics, with suggestions for specific uses.

"We want to remind consumers that if they need a meal solution, more likely than

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* Source: Nielsen Media Research,
Cume Analysis Feb. '98, Feb. '99



TELEMUNDO

UPFRONT MARKETS

demographics

not we can provide it for them," says Knorr senior product manager Anya Armstrong. Suiza Foods, off the airwaves for the past two years, is also back, stepping up spending to promote its International Delight flavored creamers as "a morning respite from pressure and stress."

Players in the quick-service restaurant business are moving beyond their historically young male target to reach moms. Domino's in particular is shifting its TV ads to reflect a more family-oriented positioning, and Taco Bell recently introduced its Grande Meals to try to drive dinner sales among the minivan set. Most of the bigger players are currently redefining their kitchen operations to accommodate new products and are likely to introduce lighter, women-targeted fare such as Burger King's new chicken sandwiches soon.

Moms are also being targeted by candy marketers, which are aiming both to give women seminutritious snacks for their kids' lunch boxes and satisfy their cravings. Marketers are extolling the not-so-bad-for-your-kids virtues of their respective products with mom-targeted ads from Tootsie Roll, which touts its chocolate-flavored chews as having less fat than chocolate candy bars; Kellogg's, which positions Rice Krispies Treats as less fattening and more nutritious than other baked goods; and Warner-Lambert, which will promote the anti-tooth-decay benefits of its new Trident for Kids sugarless gum.

Under the theme of "give in to your craving," Nestlé rolled out a new milk-chocolate and caramel flavor for its Treasures line with TV spots featuring *Everybody Loves Raymond's* Patricia Heaton, an effort typical of the candy industry's attempt to drive consumption beyond kids.

But lest we feel all moms are alike and are reachable with the same message, research shows they're not. After conducting a study of moms across the broad

18-to-49-year-old demo, Leo Burnett's LeoShe group found that motherhood is not segmented by age but by a series of variables including how involved dad is and the degree to which mom is looking for self-fulfillment. The study results showed four clear groups: June Cleaver: the sequel, mostly upscale, Caucasian women who believe in conventional, "dad as bread winner, mom as nurturer" roles; Tug-of-War moms, who aspire to be Mrs. Cleaver but have to work and resent it; Strong Shoulders, mostly lower-income, less-educated women who have little-to-no help from dad but still make the best of it, enjoying work and child-rearing; and Mothers of Invention, women with super-involved husbands who have developed new systems to harmoniously attain career and family goals.

Marketers looking to reach moms should use this information to tap into the right kinds of shows and time periods, says Denise Fedewa, vice president, planning director at Leo Burnett. "For Tug of War, maybe it would be inspirational shows, such as *Jessie*. For Mothers of Invention, advertisers might ask themselves if television is even the right medium, since these women are taking advantage of the Web and generally rejecting the conventional ways of doing things."

Similarly, health and beauty companies are shouting from the rooftops about their new upscale makeup lines and technologically improved skin-care products, portraying themselves as lifestyle brands that offer to pamper women.

Marketers such as Revlon are changing their media buys as women change lifestyles. "Because more of our consumers work, our emphasis has shifted to weekends and toward the early morning news programs they watch before leaving for the office," says Kathy Dwyer, president of Revlon Consumer Products USA. She says she prefers the Thursday and Sunday schedules to Friday and Saturday nights, "because we capture more of our viewers there." Revlon is increasingly buying spots on cable, she adds, especially lifestyle-oriented programming.

Non-boomer women in the 18-to-35-demo are especially vulnerable to the upscale, pamper-me ads that many makeup brands are developing since, without families, their often high salaries are spent on products to indulge themselves. Echoing L'Oreal's "I'm worth it" campaign, Johnson & Johnson will aim for a "be free to spend more on yourself" positioning for its new premium Neutrogena makeup line. Its \$100 million ad campaign breaking later this year will feature pop singer Faith Hill. Oil of Olay has similarly extended its brand, typically thought of as an older woman's night cream, into a hip, new must-have makeup line.

Warner-Lambert is expected to spend upward of \$30 million educating women on its new Schick Silk Effects shaving system, which fits women's shaving needs in the shower with a suction-cupped refill cartridge/razor holder. Gillette will likely follow suit with its own advanced shaving system for women, following the successful launch of its Mach 3 for men.

Other categories offering lifestyle solutions for women include wine companies, which hope to educate consumers on varieties and usages. Retailers, especially low-end mass and department stores such as Target, Kmart and Sears, are luring women with exclusive private label lines from upscale trendsetters as Martha Stewart and Michael Graves. ■

TOP SHOWS: WOMEN 18-49



		RATING
1	ER	NBC 16.0
2	Friends	NBC 14.6
3	Frasier	NBC 13.5
4	Jesse	NBC 13.0
5	Veronica's Closet	NBC 12.8
6	Will & Grace	NBC 11.1
7	Ally McBeal	FOX 9.2
8	X-Files	FOX 8.3
9	Drew Carey Show	ABC 8.2
10	Party of Five	FOX 8.0

Source: Nielsen Media Research 9/98-4/99

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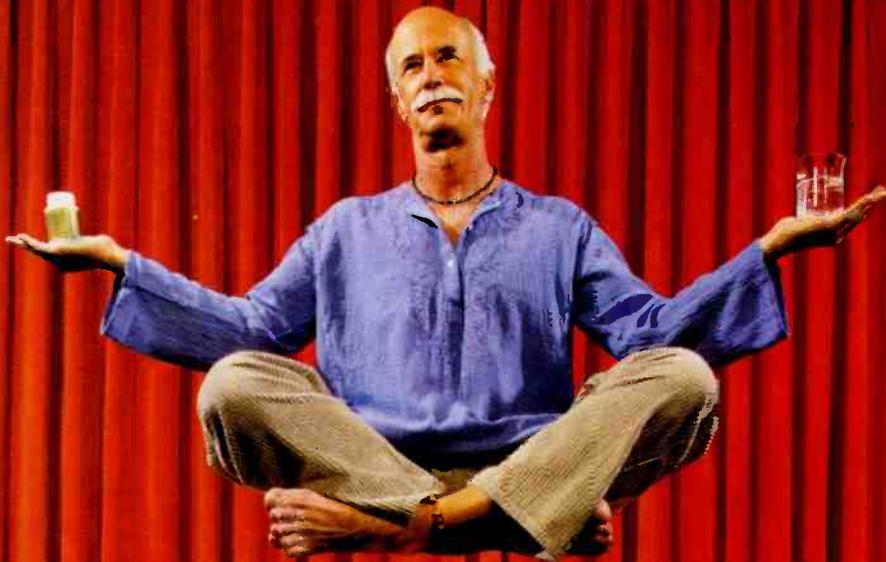
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SPECIAL REPORT

UPFRONT
MARKETS

demographics



As boomers enter their 50s in bigger numbers, marketers must rethink the value of this demo

By Tobi Elkin

Photography by Nicole Rosenthal

Marketers obsessed with luring 18-to-49-year-olds to their brands bombard them with high-gloss, multimillion-dollar network and cable TV campaigns hoping to forge lifelong bonds. But when it comes to using these same vehicles to target adults 50-plus—38 percent of the American population—marketers fail miserably.

Experts say marketers that continue to overlook the 50-plus consumer segment are missing a huge opportunity to influence consumers who control about 55 percent of the discretionary income in the United States.

These aren't just any consumers—every 8 seconds in this country, a baby boomer turns 50. Ditch all stereotypes of the previous 50-plus generation; these 50-plussers have replaced Geritol with Ginsana and Ginkoba. Fanatical about choice and quality, they spend freely and are open to experimentation. They're accustomed to going after what they want.

"This is the most-educated and affluent generation there has ever been," says Audrey Siegel, vice president, associate media director and director of print media services, Jordan McGrath, N.Y., which counts pharmaceutical heavyweights Novartis, Pharmacia Upjohn, and SmithKline Beecham among its advertising clients. "It's a generation that psychologically, physically and emotionally believes it will live forever," she says.

Boomers, born between 1946 and 1964,

50+

Enlightened age

Steve McQueen, 1963

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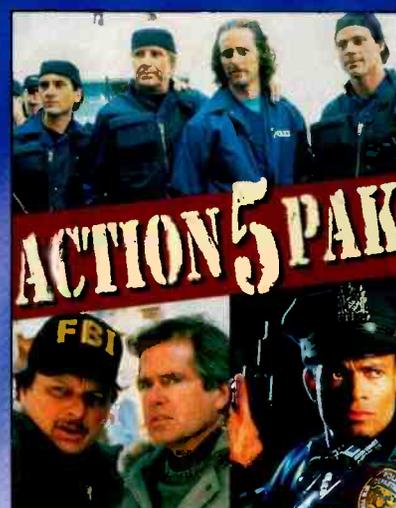
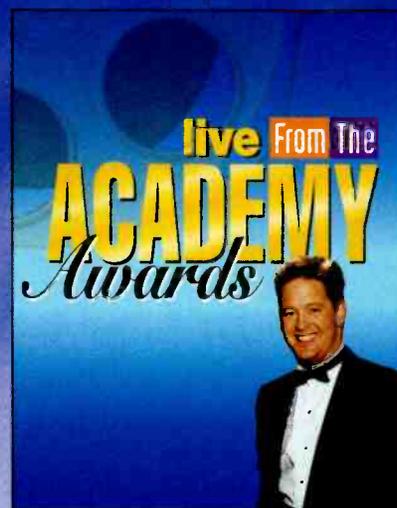
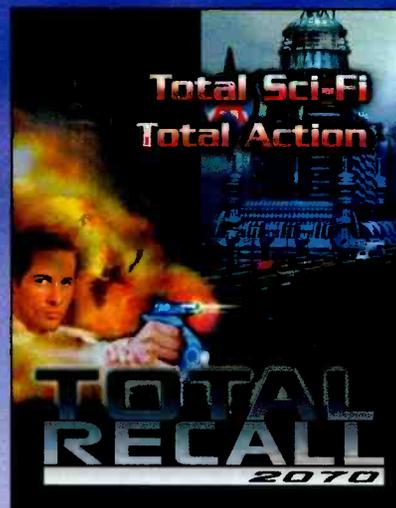
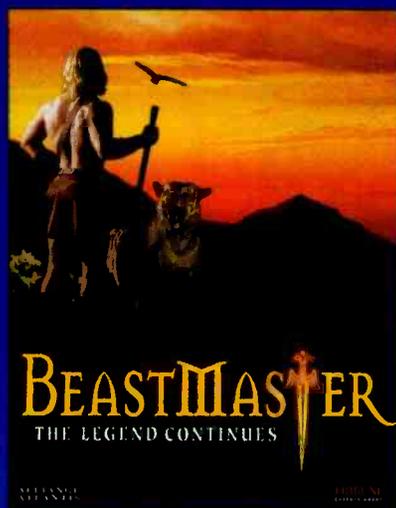
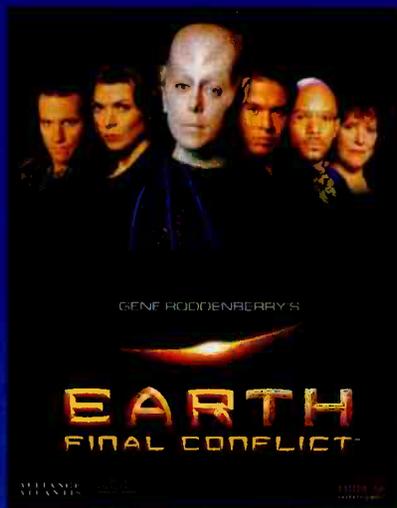
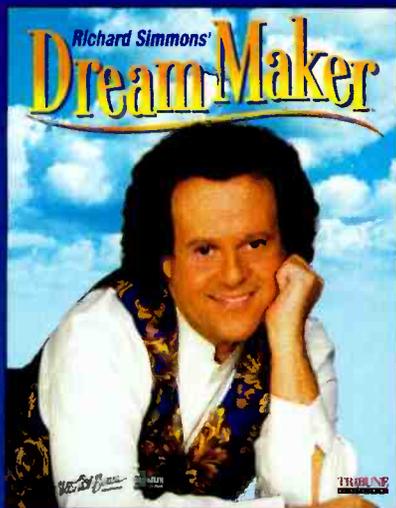
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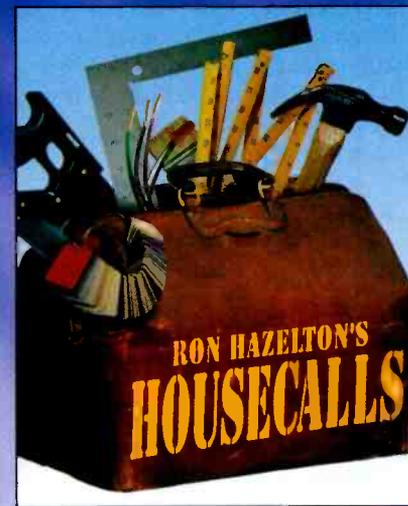
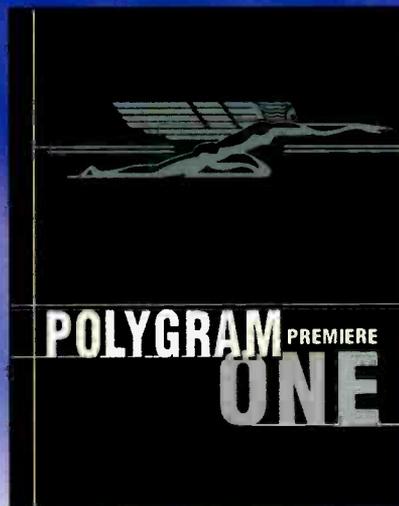
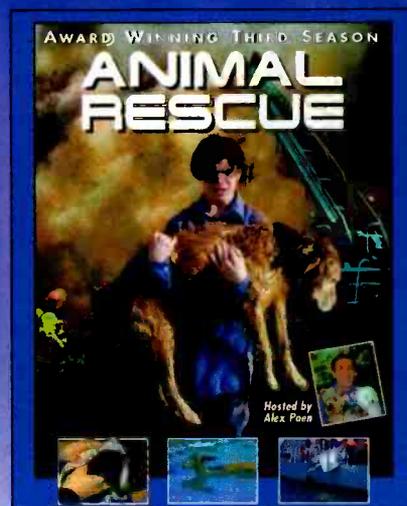
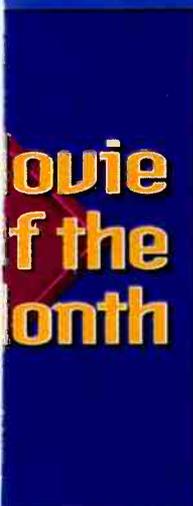
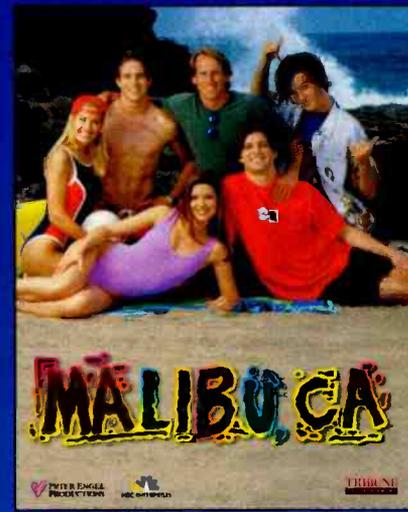
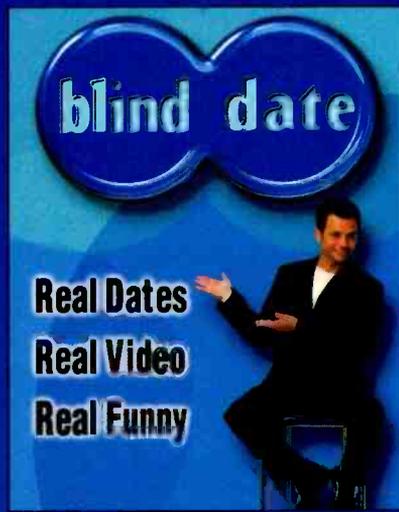
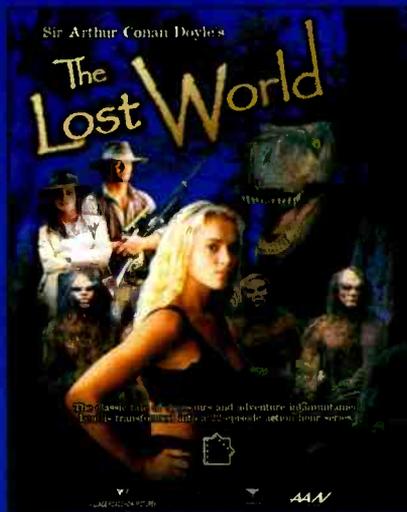
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TRIBUNE
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UPFRONT MARKETS

demographics

profoundly reshaped the social, political and cultural fabric of America and, experts say, will continue their revolution by redefining what it means to age and remain vital.

Consider the facts: By next year, adults 35 to 54 will comprise 30 percent of the entire population. Between now and 2030, the number of people 65-plus is expected to double. Traditionally, marketers ranging from cars and food to apparel and technology haven't explicitly targeted 50-plus; at most, lumping 50-to-54-year-olds into a broad, catch-all demographic.

"Essentially, the advertisers have discounted the over-50 audience," says David Poltrack, executive vice president of research and planning at CBS. The network, whose median viewer at 52 skews older than the other nets, would naturally like to lower that median by about a decade. Yet increasingly, it has evangelized the value older viewers can bring to advertisers. "They [baby boomers] are continuing to lead active, fully involved lifestyles beyond their 50s," Poltrack says. "They're active consumers with a lot of money and growing in numbers. The marketers of this country are recognizing as we move into the 21st century that this is the audience they should be focusing the majority of their effort on."

Entrenched stereotypes about the 50-plus segment persist. For example, the image of 50- and 60-somethings riding around in golf carts all day is the "fantasy of a 42-year-old," and is far from the reality for this group, according to Candace Corlett, partner in WSL Strategic Retail, a New York City-based marketing consultancy that authors the biannual "How America Shops" study.

Corlett breaks the vast 50-plus group into four segments: 50-53-year-old baby boomers; 50-64 pre-retirees who are mostly still working full-time; 65-79-year-old vital retirees; and the 80-plus folks

who are considered 'the old.'

Advertisers are just starting to make inroads with this diverse group in print, but network and cable TV remain underexploited avenues, Corlett finds. She cites the Gap's new khaki kick on network TV as a missed opportunity. "You have young people in khakis doing athletic things. [The ad] could include 40- to 60-year-olds line-dancing; it's a minor adjustment to the execution," Corlett says. "There's no reason to shift the strategy at all—khakis allow you easy movement, they're fashionable, practical, versatile and comfortable." Not to mention that they've been a mainstay of most wardrobes in the 50-plus set for years.

Corlett also wonders why fast-food marketers only target busy moms and kids. What about grandparents with children? "It's a subtle difference, but you don't have to show older people doing old things—intergenerational advertising is much more compelling."

There are signs of change as marketers develop new "good for you," wellness and life-enhancing products, such as over-the-counter herbal supplements, adult cereals and other low-fat foods. And pharmaceutical firms are launching new menopause, osteoporosis, arthritis, blood pressure and cholesterol-lowering drugs with the help of

a speedier FDA approval process.

Traditionally, advertisers have almost exclusively used print to target the 50-plus market. But that's changing, even as overall network TV viewership declines. "Today, you are seeing more use of [network] broadcast and cable," says Bill Burkart, executive vice president, Age Wave Impact, Emeryville, Calif. "We know that older people continue to watch network." But at the same time, Burkart says, they're watching more cable, especially news and financial information channels like CNBC, CNNfn, CNN and MSNBC. Cable, he says, is an attractive outlet for the financial services sector; health-insurance companies and drug companies.

"If you watch CNBC at midday, you see health insurance, Medicare supplement ads, term life, pharmaceuticals. [Cable] is a place to connect with older people," Burkart says.

Drug companies, whether for over-the-counter or prescription products, are clearly spending freely on both network and cable TV as evidenced by Pfizer's Viagra, Schering-Plough's Claritin and others. But while the majority of spending remains in network TV, marketers wanting to attract 50-plussers will need to employ laser-like targeting in appropriate vehicles, such as cable, daytime network, prime-time specials or interactive, says Siegel.

Increasingly, however, cable is becoming the destination of choice for drug companies.

"I don't think the money's going into cable because of 50-plus, but because of the efficiencies," says Anne Lewent, senior vice president, management supervisor, HMC, N.Y., which specializes in pharmaceutical consumer advertising. "It's cheaper, and there are so many options in cable now you can get a better buy, better delivery," she adds. "People are not bailing out of network, but cable is more efficient." This is especially true for direct response ads, where an 800 number is listed.

For Lexus, which targets affluent consumers with a median age of 51 and average annual incomes of \$141K, network TV remains the biggest portion of its ad buy. The luxury car brand says it targets different income

TOP SHOWS: ADULTS 50+

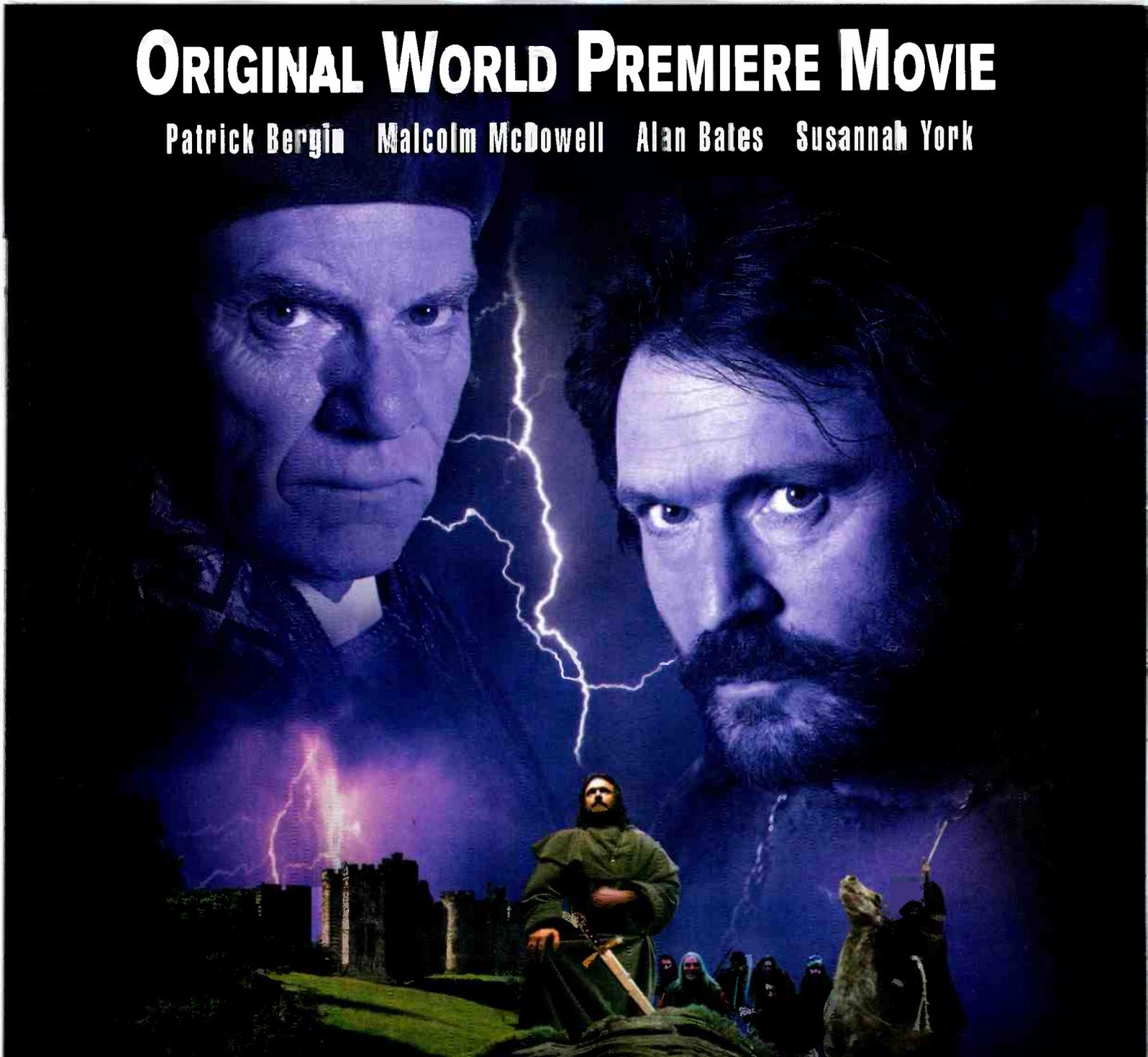


		RATING
1	60 Minutes	CBS 17.4
2	Touched by an Angel	CBS 15.6
3	CBS Sunday Movie	CBS 13.3
4	Diagnosis Murder	CBS 12.4
5	JAG	CBS 12.3
6	60 Minutes II	CBS 11.0
7	CBS Tuesday Movie	CBS 10.6
8	Dateline Friday	CBS 10.5
8	NFL Monday Night Football	ABC 10.5
8	Promised Land	CBS 10.5

Source: Nelson Media Research; 9/21/98-5/2/99

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levels rather than age groups, and like many other marketers, it wants to drive down the median age of its buyer.

"Most of the media we buy is geared to 25-to-54, and we do focus a lot on income regardless of that," says Mike Slagter, corporate marketing manager for Lexus. Because of cable's ability to reach its affluent target more efficiently, the brand plans to increase its cable buys by about 10 percent for the 1999 TV season. It will also shift more resources into interactive vehi-

a good network season, not as strong as a few years ago. We will be looking for some breakthrough ways to relate TV spending in general, with interactive," he hints.

Lincoln-Mercury's Town Car and Continental, plus the Mercury Grand Marquis and Sable, are strong in the 50-plus market, but overall, the division is focused on luring younger buyers to its Mercury Cougar and Lincoln Navigator brands, as well as the Lincoln LS, due to launch in July.

The only network Cougar hit last year was Fox, known for its young, hip programming; new network and cable spots for Cougar, Navigator and the forthcoming LS will continue to target younger consumers. And while plenty of people in their 60s are racing around in Cougars, Lincoln-Mercury doesn't explicitly advertise to them, preferring to leverage its dealer organization and relationship marketing activities to this demo.

"We have 70 percent loyalty rates, so we don't need to spend much money on TV," says Ian Beavis, Lincoln-Mercury marketing communications manager. "There are some people who are on their sixth Town Car."

Beavis notes that Lincoln's primary brand work only hit cable channels such as A&E, CNN, Bravo and Animal Planet, and has never run on network TV. He echoes the sentiments of other marketers. "Cable gives us greater frequency, it's cheaper, it has consistently higher-quality programming and the audience we're targeting has a higher viewership of cable than the networks." Part of the upside too, Beavis says, is cable's bundling of advertising with online and other outreach.

Among technology brands, Gateway, the

marketer of personal computers direct to consumers and businesses, has perhaps been most tuned in to what it calls "aging adventurers." For Gateway, that group's average age is 55 with grown kids and annual incomes ranging from \$50,000 to \$75,000. As a group, they respond well to the Internet via e-mail, which facilitates frequent communication with far-flung family members, and helps with research and reference activities, as well as investment and online trading, according to Anil Aurora, Gateway's chief marketing officer.

Gateway's strategy has its roots in meticulously crafted segmentation. "We realized a while ago that one size doesn't fit all," Aurora says. He cited last year's launch of "Yourware," a program that offers customizable hardware, services and software packages targeted to Gateway's various consumer segments.

Customized creative executions followed via McCann-Erickson, N.Y. Gateway spent more than half of its \$200 million ad budget last year against cable, according to Aurora, with at least two TV spots that targeted aging adventurers. One, "Ted/Dad," tapped Gateway Chairman Ted Waitt and his father to show the intergenerational aspects of getting started on a PC and the Internet. According to Gateway, 36 percent of adults 60-plus own a PC, one in 10 hangs out in chat rooms everyday and 92 percent have used the Internet to communicate. "In some cases, they spend more time on the Web than watching TV," Aurora notes.

All the more reason, he says, that the cow-spotted company will spend more aggressively on interactive advertising beyond mere banner ads. ■

SPECIAL REPORT

UPFRONT MARKETS demographics

cles such as *Salon*, auto enthusiast sites like *Road & Track* and popular search engines. Slagter says the brand's existing buys amount to about 31 percent network TV with programs such as NBC's *ER* and *Frasier* and CBS' *60 Minutes*; 9 percent cable in regularly scheduled programs and some specials; 17 percent spot; 2 percent interactive; and 20 percent print. Sports programming covers about 20 percent of the brand's network buys.

As for future ad buys, he says, "We won't have any dramatic changes—if anything, we'll probably continue to evaluate network." Still, he continues, "This hasn't been

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*Nielsen Cable Activity Report (1Q99), average weekly household come. Total day of each network. Subject to qualifications, supplied on request.

SPECIAL REPORT

UPFRONT MARKETS

demographics



HISPANIC & AFRICAN AMERICAN

Hard to hold

Lack of representation on network TV means it takes some creativity to reach minorities

By **Gerry Khermouch**

Photography by Nicole Rosenthal

Going after ethnic markets can be tricky in terms of allocating resources says Doug Allgood, senior vice president of special markets at BBDO. "In a sense, the general market is not exclusionary," he says. "But it does have its limitations. You need minority media to bring advertising weight to an acceptable level."

For instance, while networks such as WB and UPN reaching a large amount of black viewers, he says, the numbers may not be that cost-effective. "Even *The Steve Harvey Show*, where 70 percent of the audience is black, is not as efficient as a show on BET, where virtually the whole audience is your target," he says.

"The WB doesn't sell on black ratings, it sells on total ratings, and advertisers that are targeting the ethnic market don't necessarily want to pay a premium," says Allgood. "The networks are still considered general media. Something to remember when advertising on a black- or Hispanic-targeted TV station is that, "Your primary concern is not rate, but the demographic. You have to make sure you're doing the most complete job against the demographics."

And you may find your target audience in some surprising places, according to Latanya Junior, director of media services for Stedman Graham and Partners New America Media Group, N.Y., a division of True North Communications. "The WB is a fabulous station, but skews young. If you



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*Source: Nielsen Media Research, Cartoon Network 4Q93 audience composition; 1993 Total Day All 18-49 avg. delivery for Cartoon Network (175,000), Comedy (162,000), Family (158,000), VH1 (133,000), History (107,000), ESPN2 (102,000) and TV Land (65,000). Qualifications furnished upon request. TM & ©1999 Cartoon Network, A Time Warner Company. All Rights Reserved.

UPFRONT MARKETS

demographics

don't have kids and you are 35 years old, where are you going to go? That's why I'm an advocate for cable to reach African Americans.

"TNT, Lifetime and Nick at Night are huge for African Americans," she says. One reason may be that "they are late-night TV watchers," and at that time of day there's often more to watch on cable.

Radio is still the No. 1 reach for African Americans, says Junior. "The fact that there is so little programming for and about this group sends a lot of advertisers to radio and print."

But cable is an emerging favorite. With cable buys, Junior says she targets women more than men for the simple reason that "black women run their households—they buy the toothpaste and the underwear—which is why I will buy Lifetime, because it has such a great reach for African American women."

Lifetime viewership among African American women is 13 percent, according to MRI. While the network doesn't necessarily create programming for minority women, "In our role of creating TV for women we do recognize the diversity of our viewers, and our programming reflects that," says Lynn Picard, senior vice president, ad sales for Lifetime. One show, the critically acclaimed *Any Day Now*, starring Annie Potts and Lorraine Toussaint as Southern women—one white, one black—who have been friends since childhood, "is probably one of the only regularly scheduled shows on TV that has an ongoing dialogue on race relations," says Picard. The show, which averages a 1.6 rating, commands the highest rates on the network, she says.

A recent study by BBDO's Special Markets division shows that for the first time since the 1990-91 TV season, four of the top 10 and six of the top 20 programs in black households are among the most popular with total viewers. *NFL*

Monday Night Football, *Touched by an Angel*, *60 Minutes*, *CBS Sunday Movie*, *NYPD Blue* and *ER* are on the top 20 lists for both blacks and total households. As with *Any Day Now*, these shows cut across racial boundaries—in the case of the dramas, with diverse ensemble casts—drawing in viewers with a common interest. It's too early to tell whether this represents a convergence in viewing habits among black Americans and the general population. But for marketers looking to make an across-the-board pitch, there are times when a network buy makes sense.

On the Hispanic marketing front, the stakes comprise a population segment that commands nearly \$400 billion in buying power and is growing rapidly enough to be expected to leapfrog African Americans in a few years. According to agency Cartel Creativo, San Antonio, Texas, Hispanic media spending is rising nearly 50 percent this year as an increasingly broad range of advertisers reach for this crucial segment.

While the Univision cable network continues to be the no-brainer choice to reach the Latino demo, the environment is becoming more complicated, with competing network Telemundo believed to be readying a move from its heavy bilingual/bicultural reliance and other alterna-

tives, notably national radio, increasing in attractiveness.

Still, Univision wields enormous clout stemming from its command of key demos: the top 10 programs reaching Spanish-dominant viewers age 12-17, for example, all are Univision properties, according to January Nielsen data cited by Cartel Creativo. Each of the top five is a soap, or novela, and the leader, *Usurpadora*, holds a 25.7 rating—meaning one spot reaches one out of four Hispanic teens, a reach of Super Bowl magnitude. Considering also the unusually broad reach of these programs within the family, Univision's momentum is hard to dispute.

"It's the ultimate mind-blower: the No. 1, 2, 3, 4 and 5 programs for teens are all Univision soaps," says Cartel Creativo president and account director Victoria Hudson. But that ranking doesn't tell the whole story. Apparently, TV watching in Hispanic households can be a family affair. "In one fell swoop, you can get mom, dad and the teens," including male teens, she says. Hudson says the strength of Univision is such that, "If you want to reach Spanish-dominant women 18-49, Univision is absolutely the way to go."

And the family that watches TV together, shops together, says Hudson. "With Hispanics, there's a lot more shopping as a family, and it's predominantly mom who calls the shots. Second is dad and the kids third." That's in contrast to general-market families, in which the kids have a greater decision-making role on such issues as where to shop for their clothes, she says.

Not surprisingly, Univision's strength is reflected in CPMs, which Hudson estimates to have risen by 30 percent last year, with another 20 percent increase likely this year. While that may sound stratospheric, Hudson says it should be viewed as representing an overdue market correction for a network that has been grossly undervalued compared to its general-market competitors. In some areas, Univision is the fifth most-watched network. "When it's in the top 5 in the country, Univision should get as much as the

TOP SHOWS: HISPANICS



		RATING
1	<i>Seinfeld</i>	NBC 18.7
2	<i>ER</i>	NBC 14.2
3	<i>Monday Night Football</i>	ABC 13.1
4	<i>Friends</i>	NBC 12.6
4	<i>Veronica's Closet</i>	NBC 12.6
5	<i>NFL Sunday Post-Game Nat.</i>	FOX 12.4
6	<i>X-Files</i>	FOX 11.8
7	<i>NFL Monday Night Blast</i>	ABC 11.7
8	<i>Beverly Hills 90210</i>	FOX 10.5
8	<i>Party of Five</i>	FOX 10.5

Source: BBDO Special Markets, 2/98-3/98

Chart indicates English-speaking network programming only



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SPECIAL REPORT

UPFRONT MARKETS

demographics

No. 6 network does," Hudson says.

Among the prime alternatives is Telemundo, which is widely expected to unveil a significant restage at its upfront session on May 17, two days before Univision's. It is expected that the network will move away from a heavy bilingual emphasis that may have overestimated the degree to which Hispanics in America are putting their Spanish roots behind them.

"Telemundo is taking a step back from where they positioned themselves last year," when they aimed at bilingual/bicultural viewers, says Meg Bernot-Rodriguez, senior vice president and director of media services at Bravo, a Young & Rubicam unit that includes among its clients AT&T, Kraft, Clorox and Sears. Indications are that they "will refocus on their core audience, go back to the basics, if you will."

The network is expected to unveil numerous fresh properties, agency execs

say. "I expect one heck of a movie package, talk shows," says Alex Lopez Negrete, president and CEO of Lopez Negrete Communications, Houston. "We're all, as an industry, looking to see what opportunities Telemundo brings about."

Telemundo "is making a tremendous effort in promoting itself to Hispanic agencies," says Lisa Skriloff, president of Multicultural Marketing Resources, New York.

Lopez Negrete figures increasing demand for inventory, coupled with increasingly effective programming, will have the networks asking for a premium over prior years' rates. "I do expect some aggressive pricing, but the networks will have to show audience growth" to justify it, he says.

As for the broadcast networks, these continue to be a poor choice to reach this target, given how Hispanics either are the object of negative stereotypes or are simply invisible in programming. "You have to look at not just how badly we're represented [on the major networks] but how little we're portrayed," Lopez Negrete says.

Some major advertisers can see that changing, down the road, if not right away. "Yes, Univision is a place you want to put money as an advertiser, but as the Latin

community continues to get acculturated and we move into the second, third and fourth generation, they won't necessarily always be glued to Univision," says Tony Ponturo, vice president of corporate media and sports marketing at Anheuser-Busch, St. Louis.

Meanwhile, the breadth of product and service categories represented in Spanish-language media is expected to increase.

"We've always had strong participation from soft drinks, breweries, fast-food and health and beauty aids because we overspend in these categories," says Lopez Negrete. But with financial services and real estate becoming more Hispanic-friendly through the use of bilingual employees, he projects that segment should grow. And as it does, and Hispanics get better enfranchised financially, Lopez Negrete expects a "socioeconomic chain of events" to unfold that will subsequently bring in the likes of Home Depot into Hispanic media.

Telecom should continue to be strong, in Hispanic and other ethnic segments, Skriloff says. Further, "Healthcare is going to explode, primarily on the basis of a number of diseases (including diabetes and high blood pressure) that strike minorities at a greater rate than the general population," she says. A major boost is also expected to come from new-media concerns looking to build awareness. At Bravo, Bernot-Rodriguez says she could think of three that are targeting the Hispanic market with significant budgets: Prodigy, Star Media and Quepasa.com.

Other technology companies also are likely to start tilting more heavily to targeted media to reach the Latino community. With both Mac and PC computer platforms long available in Spanish, and Spanish-language households moving more heavily into such purchases, "the absence of high-tech is about to come to an end," Lopez Negrete predicts.

More problematic from the point of marketers is the burgeoning Asian market, where a demo that is uncommonly well-educated, affluent and entrepreneurial also is the most language-isolated major segment, Skriloff notes. Thus, tempting as the demo is, advertisers are more inclined to approach it via unconventional means—even, as with agency Kang & Lee, by inserting Chinese- and Korean-language ads for AT&T and *The New York Times* into rental videos containing the most recent episodes of popular shows from back home. ■

TOP SHOWS: AFRICAN AMERICANS



		RATING
1	The Steve Harvey Show	WB 16.7
2	Monday Night Football	ABC 15.3
3	Jamie Foxx Show	WB 15.1
4	For Your Love	WB 14.2
5	Touched by an Angel	CBS 13.5
6	60 Minutes	CBS 13.3
7	CBS Sunday Night Movie	CBS 13.1
7	Walker, Texas Ranger	CBS 13.1
8	The Wayans Bros.	WB 12.8
9	Sparks	UPN 12.7

Source: BBDO Special Markets 9/98-12/98

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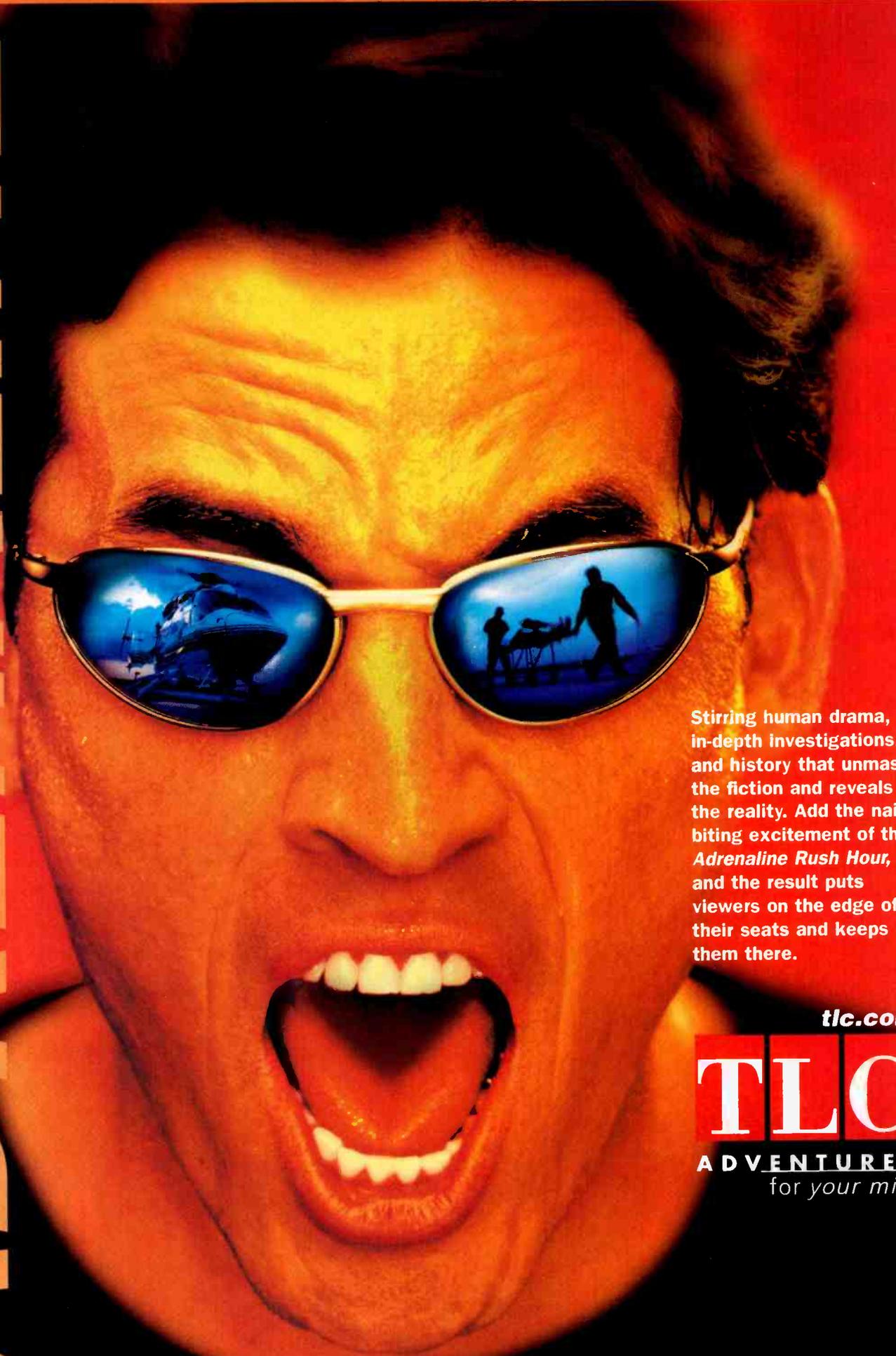
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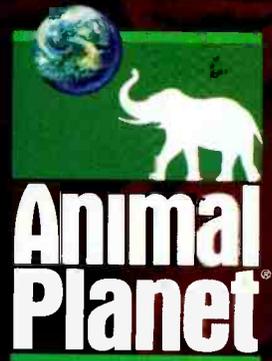
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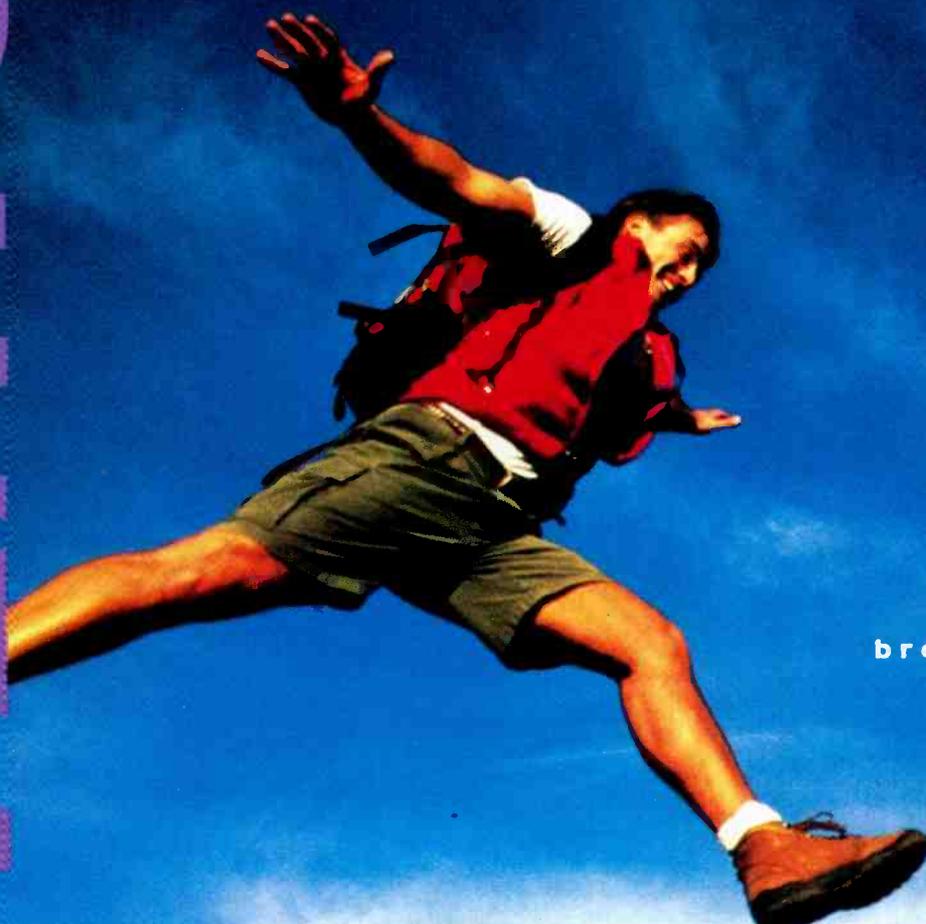


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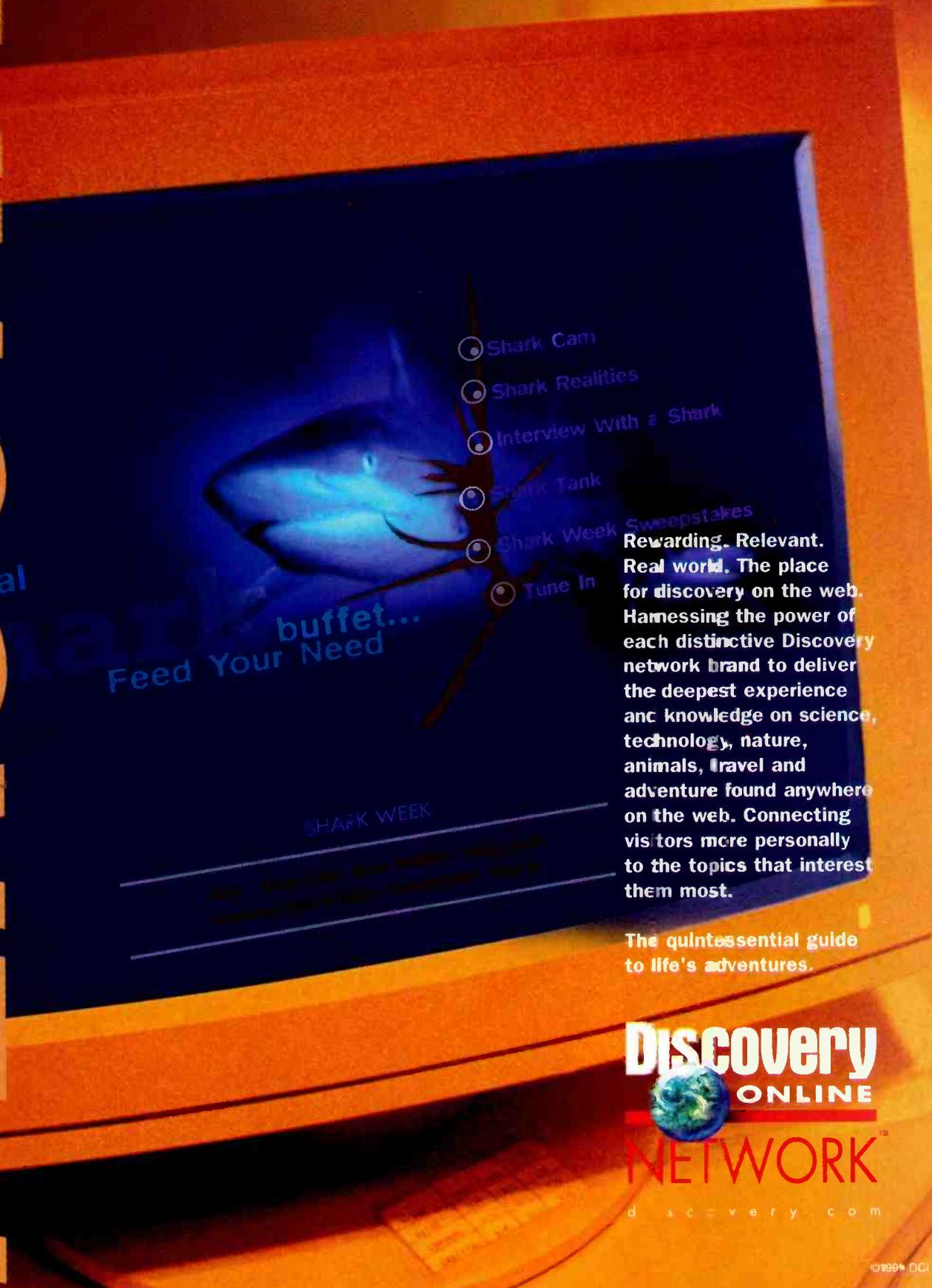
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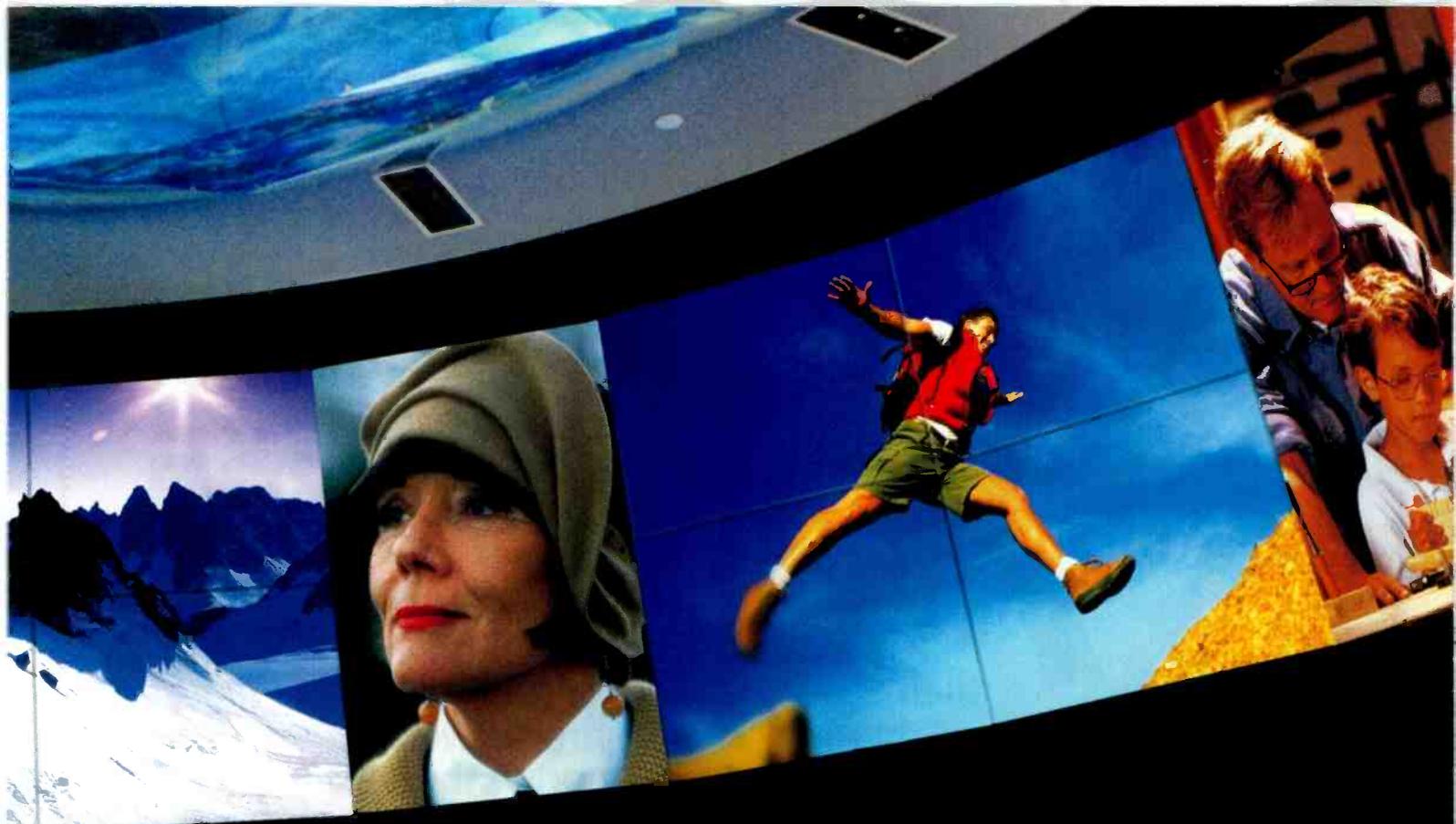
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SPECIAL REPORT

UPFRONT
MARKETS

feature

Forever
young

The wave of boomers entering their 50s will make for a lucrative market. So why are networks ignoring them?

By Christine Larson

The bad news: you see more gray hairs in the mirror every day. The good news: Network TV, at least, may never notice. Every eight seconds, a baby boomer turns 50, but as far as network TV is concerned, the American population is and will remain 49 years or younger forever.

This fall promises no exception. All the major networks, save CBS, will continue to focus their programming efforts on the 18-49 audience coveted by most advertisers. Even CBS, the retirement home of the network world, will target viewers 35-45 this fall and hopes to see its average viewer age, which fell from 53.7 in 1998 to 52.7 this year, continue to drop.

"The networks are fixated, as is most of the advertising world, on people 18-49," says Allen Banks, director of media at Saatchi and Saatchi North America.

But while the network fixation with the under-49 audience makes economic sense in the short run, some industry experts say the preoccupation with youth may cost the networks in the long run. Indifference will drive well-heeled older viewers away from network television at a time when advertisers are just starting to recognize the value of the older consumer.

While network TV may not have noticed that Americans are



CBS scores high with 50-plussers with *Touched By An Angel*, but would like to nudge down the average viewer age with multigenerational shows such as *Everybody Loves Raymond* (left).



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Brand Name, Brand Marketer, Address, Telephone, Fax, URL, Headquarters/Parent Company, Product/Service Category, Media Expenditures, Leading Ad Agency/Contact, Key Personnel

Brand Established: 1942
Product/Service Category: Food
Media Expenditures: \$10,000
Media Expenditures By Medium:
 \$500,000, Syndicated TV - \$350,000
 \$500,000, Spot Radio - \$100,000
 Newspapers - \$350,000, Trade Publications - \$100,000, Outdoor - \$175,000, Interactive - \$100,000
1998 Media Budget: Up 10%
1997 Sales: \$401,000,000 exact
Budget Set: Mar.
Lead Advertising Agency/Contact:
 QBA Advertising & Communication
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 Morano, Vice Pres.
Additional Advertising Agencies:
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Single Copy: \$1.00
Editorial Personnel: Popular culture, the people, increasing

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Target Readership: active and involved entertainment enthusiasts
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Employees: 55 **Year Founded:** 1977
1997 Billings: \$36,002,300
1997 Billings By Medium: Network TV - \$6,128,041, Cable TV - \$891,130, Radio - \$5,793,183, Newspapers - \$5,710,444, Publications - \$1,038,411, Trade Publications - \$274,104, Direct Marketing - \$756,000, Collateral - \$3,843,904, Other - \$1,000,000 (Pub. Rel./Sales Promotion)
1997 Fee Income: \$30,000,000

Agency Name, Address, Telephone, Fax, E-mail, URL, Services Offered, Fields Served, Annual Billings, Billings by Medium, Key Personnel, Major Accounts/Clients

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Ad Placement Contact: Jim Hatch, Dir., Mktg.
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SPECIAL REPORT

UPFRONT MARKETS

feature



getting older, aging viewers are noticing there's nothing to watch—and they're changing the channel. Network viewing has declined over the last decade. Older viewers are fleeing the networks faster than younger ones. Since 1990, the average rating of the top 20 programs among viewers 55 and older has plummeted more than 34 percent, but declined only 25 percent in the 18-34 category, says David Poltrack, executive vice president of planning and research at CBS. "Clearly, there's less audience erosion in the younger group. The networks are losing older viewers to cable and other options," he says.

The viewer erosion has coincided with the baby boomers' arrival at the half-century mark, swelling the ranks of America's wealthiest demographic. Older Americans control enormous spending power: While people over 50 make up about 26 percent of the population, according to the Census Bureau, they control 65 percent of the total net worth of U.S. households, 50 percent of all discretionary income, and 74 percent of all personal financial assets, according to statistics compiled by Age Wave Impact, an Emeryville, Calif.-based marketing firm focusing on the 50-plus market. The combined spending power of Americans age 50 and over is \$1.6 trillion—greater than the gross domestic product of Germany, France, the United Kingdom and Canada, according to Age Wave.

That spending power is likely to be magnified as the older population swells. The over-50 population is poised to grow by more than 30 percent by 2010 while the 20-49 population will remain essentially flat, according to the Census Bureau.

As the median age of the population marches steadily upward from 35.3 in 1998 until it peaks at 38.7 in 2035, advertisers may begin to shift their target audience upward, leading to a change in network strategy, says Bill Burkart, executive vice president of Age Wave. "Ultimately, large companies with large budgets will see their sales dwindle with younger groups. That's going to be the thing that causes [networks] to shift strategy. It won't happen next year, but it's coming," Burkart says.

Shows that tend to be popular with the 50-plus crowd include news magazines such as 60 Minutes (above) and talk shows such as Oprah (left).



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MSNBC.com

* in most markets

Source: Statistical Research, Inc., March 1999, Adults 18-54

UPFRONT
MARKETS

feature

Burkart is right about at least one thing—it won't happen this fall. Network programming strategies show no sign of increased interest in the 50-plus group. While NBC will offer two comedies starring actors in their 50s, and at least one drama featuring older characters, the main thrust of the network's programming effort will continue to be 18-49, while Fox will continue its aggressive pursuit of the 18-34 market. Meanwhile, CBS hopes to woo viewers in the 35-to-45 age range with more multigenerational programming, such as *Everybody Loves Raymond* and *King of Queens*, in a continued campaign to nudge down average viewer age without alienating its older audience. [ABC did not return calls regarding this subject].

With the majority of ad dollars aimed at younger consumers, the networks would seem to have little financial incentive to target older viewers. After all, CBS—whose average viewer is the oldest among the networks—commands the lowest average price per 30-second prime-time spot.

Just look at a show like Fox's *The Simpsons*. Ranked 47th in households for the season through the first week of April, with a rating percentage of 8.3 percent, it attracts far fewer viewers than the hit *Touched by an Angel*, ranked No. 8 in households, with a 13.2 percent rating. Still, the average 30-second spot on the *Simpsons* costs \$183,000, \$5,000 more than for a spot on *Touched by an Angel*, according to Nielsen.

The major difference between the two Sunday night shows? Viewer age. Some 46 percent of *Touched by an Angel* viewers are older than 55, while only 5.3 percent of *Simpsons*' viewers fall into that age group. About 66 percent of the *Simpsons*' audience is between the ages of 18-49, compared to about 45 percent of *Touched by an Angel*. No wonder hip young programming gets all the attention.

"[The networks] create programs that sales people want to sell," says Ruth Leaycraft, vice president and director of programming at Katz Continental Television in New York.

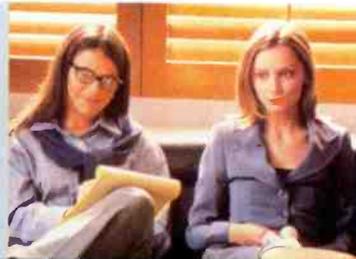
With such a high premium on youth, why should networks care if their over-50 audience leaves for cable? They shouldn't—unless advertisers begin to question some time-honored marketing tenets about the value of youth. Burkart says this may already be happening, with three key assumptions underlying the industry's obsession with young viewers.

Tenet 1: Old folks are easy. Among

and you know where to find them. You can buy just about any schedule and know you're going to hit somebody in the 55-plus age group."

Poltrack disagrees. "In the past, when advertisers or programmers were challenged about ignoring people over 50, they said, 'We get them anyway.' That's a 1970s argument. It isn't true anymore. People have other alternatives now. If all the networks put on youth programming, the audience will migrate to cable," he says.

A specific example: In 1995, CBS replaced *Murder She Wrote* with two comedies on Sunday night, an evening when none of the other networks featured program-

A tale of two shows			
	JAG	ALLY McBEAL	
Household rank:	18	27	
Total viewers:	14.3 Mil	13.5 Mil	
Viewers aged 18-24:	2.5%	10.3%	
25-54:	41.5%	65.7%	
55+:	49.9%	13%	
:30 spot:	\$78,000	\$215,000	

Source: Nielsen Media Research

those who watch TV, the amount of time spent in front of the TV is rising. Since 1997, women over 55 have watched more than two additional hours of television on average, and men over 55 have watched three, while viewing among the population as a whole has increased only 20 minutes.

"Any advertiser with 50-plus as a core target or spillover is not all that worried about making a special effort in television because 55-plus is the easiest target to reach," says Annette Cerbone, director of corporate broadcast and research at TBWA/Chiat Day. "They watch more TV than everyone else, they're very reliable

and you know where to find them. You can buy just about any schedule and know you're going to hit somebody in the 55-plus age group."

Tenet 2: Brand-loyal seniors are a harder sell. Underlying the premium placed on youth is the assumption that younger viewers are more impressionable. "The popular belief among advertisers is that by the time a person is 50 or thereabouts, they're brand loyal, and that advertising is ineffective in getting older adults to change," says Garnett Losak, vice president, director of programming at Blair TV in New York.



NBC
DAYTIME

SEIZE THE DAY

Days of our
Lives

Passions
PASSIONS

From James E. Reilly, the former head writer
of Days of Our Lives. New and hot!

Sunset Beach
SUNSET BEACH

TARGET: W18-49, NBC DAYTIME VIEWERS

Spent \$5.6 billion on clothes last year
Spent over \$826 million on groceries in an average week
80% more likely to go to the movies within
first 2 weeks of release
60% more likely to entertain friends at home
Average monthly phone bill: \$100+ (index: 112)
Average weekly grocery bill: \$150+ (index: 115)

NBC DAYTIME. BUY THE POWER.



NBC.com

Sources: MRI Fall 1998, Base of Women 18-49. Volumetrics Simmons Spring 1998, Base of Women 18-49.

UPFRONT MARKETS

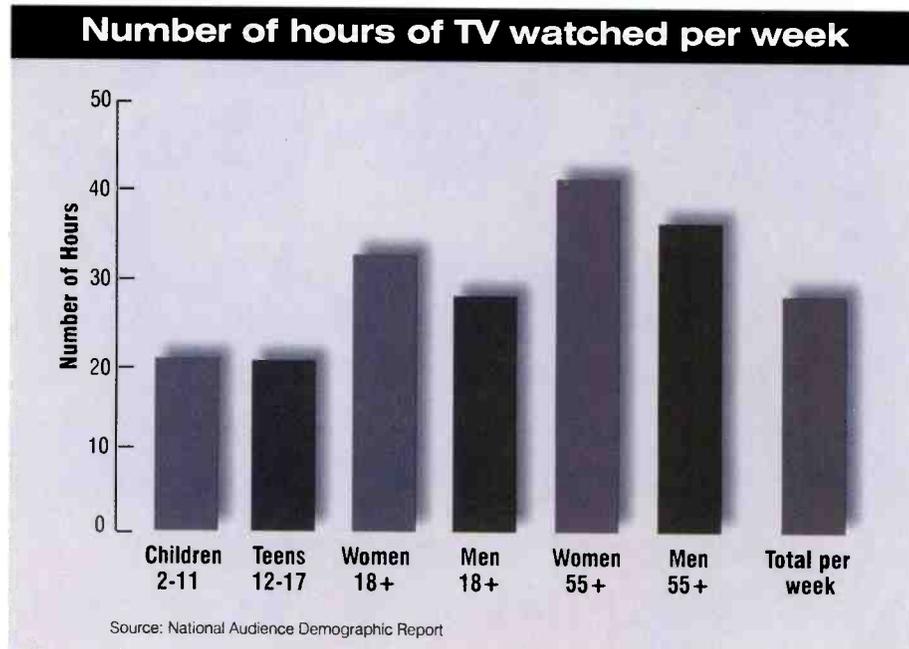
feature

A 1997 Roper study found that for products like coffee, tea, orange juice, beer, mayonnaise and canned soup, the 45-to-59 and 60-plus groups did show more brand loyalty than younger groups—but for some products, the difference was only a few percentage points. The largest difference in brand loyalty, for coffee and tea, was about 20 percent. People between the ages of 45 to 59 tended to be less brand loyal than people over 60.

Tenet 3: A younger customer means more lifetime sales. “The traditional thinking in marketing is that you spend your dime to capture people at an early age, and then they’re locked in. But people are telling me, Keebler was my cookie for my whole life, but Safeway’s my cookie now,” Burkart says.

And while he agrees that for some products lifetime loyalty in a young customer can add up to more sales and profits in the long run, he says that reasoning doesn’t make sense for all products. “If I’m selling automobile or financial services or high end technology for the home, I want to go where the money is now,” he says.

Other exceptions to the younger-customers-mean-more-sales rule are products aimed specifically at older consumers, including the growing category of prescription drugs, now cleared for TV advertisement. Many of these TV ads are targeted toward older people, who buy most prescription drugs. “If anybody has the



wherewithal to move [programming], it’s the pharmaceutical companies,” Burkart says, adding that the numbers are still relatively small compared to automobile or packaged-good advertisers.

Poltrack says there are promising signs that advertisers may already be valuing older viewers more than in the past. During 1998’s upfront season, time on *Touched by an Angel* commanded 50 percent more than the previous year—without promising any additional viewers.

“That indicates that in spite of the continued emphasis of the 18-to-49 demographic, there are significant numbers of advertisers recognizing that a strong top-10 family-oriented show is as much a potential premium advertising vehicle as some of these other shows,” he says. “The demand is starting to increase.”

One advertiser responding to the growth of the over-50 crowd is Walt Disney Attractions, which launched a TV campaign aimed at the

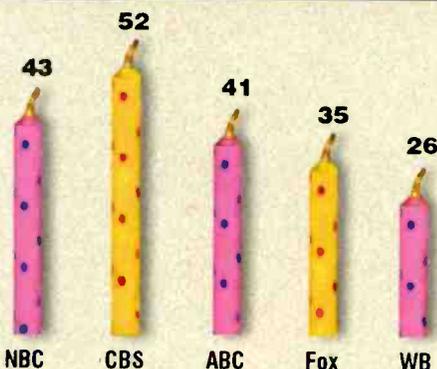
“post-family” market in 1995. One current spot features a couple celebrating their son’s departure for college with a trip to Disney World.

“The empty nester has a whole new second life after they’ve raised their children,” says Linda Warren, senior vice president of marketing and brand management for Walt Disney Attractions in Orlando. Warren says that the post-family market has always been important to them, but that during the past decade, Walt Disney World has added more activities appealing to older people, including fine dining, golf, leisure activities and nightlife. She estimates the company puts equal efforts behind its marketing to the family and post-family segments.

Like many marketers, Warren doesn’t find the over-50 group difficult to reach through television, despite a lack of programming. “I think they’re fairly easy to get in front of, but there’s not one program you can buy and reach them all,” she says. “That part of our lives is gone for good—you have to use a variety of programs, including cable.”

If the day comes when advertisers will pay more for older viewers, don’t expect to

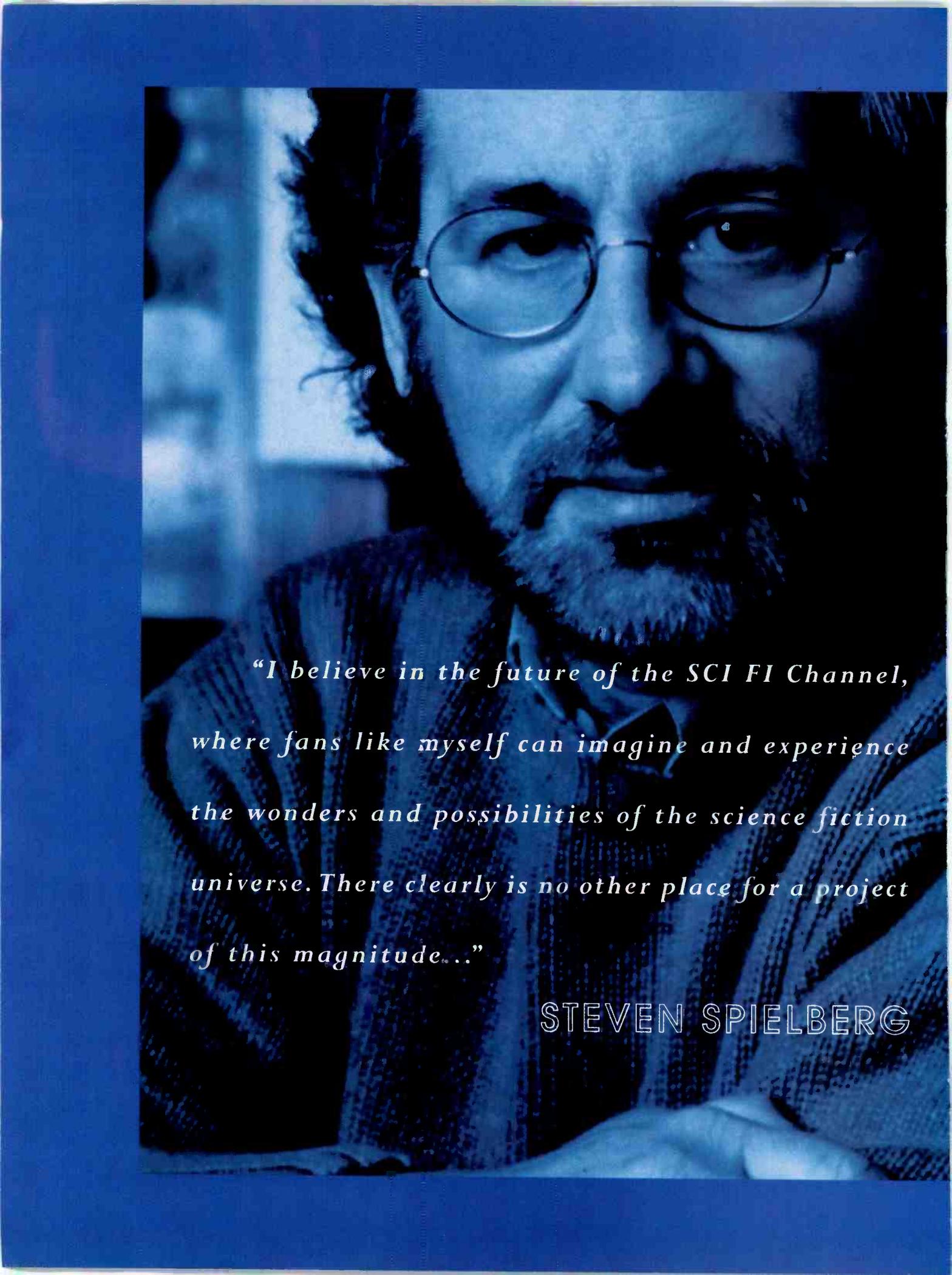
Median Age of Viewers, by Network



Source: Sept. 1998-March 1999 Nielsen Media Research

A SPECIAL
TELEVISION
EVENT





*"I believe in the future of the SCI FI Channel,
where fans like myself can imagine and experience
the wonders and possibilities of the science fiction
universe. There clearly is no other place for a project
of this magnitude..."*

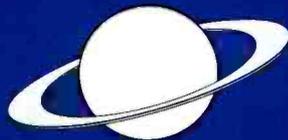
STEVEN SPIELBERG

SCI FI, STEVEN SPIELBERG AND
DREAMWORKS TELEVISION PRESENT

T  K E N

A dramatic 20-hour original miniseries that will blow you away. Coming to SCI FI next year, *Taken* will be one of television's most anticipated events. Ever. It's an epic story that blends 50 years of alien abduction into the compelling story of one man's experiences. From regular series to movies to miniseries, *Taken* is just another example of SCI FI's increasing commitment to original programming. And there's more to come. Stay tuned.

THIS IS NEW. THIS IS THE FUTURE. THIS IS SCI FI.



SCI FI

WWW.SCI FI.COM

Eastern Region
(212) 413-5611

Central Region
(312) 644-1522

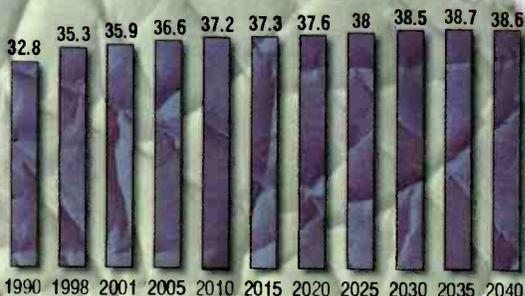
Detroit
(248) 643-7858

Western Region
(310) 201-2351

UPFRONT MARKETS

feature

Aging U.S. Population



Source: U.S. Census Bureau

see *Golden Girls* remakes on every channel. Programming for older people doesn't necessarily mean filling the screen with older characters but understanding the themes that appeal to older viewers, Burkart says.

News magazines perform well with older viewers, as do dramas. Viewers 65 and older make up a more significant portion of daytime viewing, especially for talk shows and courtroom shows. Early evening news skews older than later news, and late night skews young—although Jay Leno holds more appeal than David Letterman for the 50-plus crowd.

A programming strategy that takes older viewers into account may look something like the current CBS strategy—still focused on people younger than 49, but emphasizing the “older young” folks—ages 35 and up—whose viewing habits more closely resemble those of people over 50.

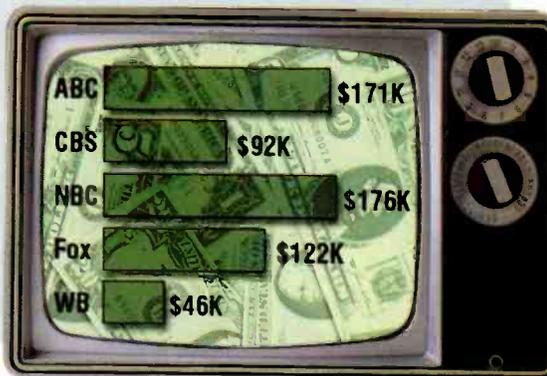
“When you reach the mid-30s, you start watching more television, more news and information, and more dramas. You want fewer sitcoms,” Poltrack says.

This fall, the network will put its efforts into growing viewership among people 35 to 45. He says that to lure younger viewers without alienating the network's core older

viewers, the network's fall programming strategy stresses “multigenerational” shows—comedies and drama stressing family-related themes rather than young, urban issues.

CBS learned the danger of alienating older viewers in 1995, when it aggressively

Cost of 30 sec. spot



Source: Nov. 1998, Nielsen Media Research

pursued a younger audience with shows such as *Central Park West*. “They lost some of their core audience without attracting younger viewers,” says Marc Berman, a media analyst with Seltel in New York. “After that, they refocused on the 25-to-54 group.”

In the end, for most networks, losing viewers to cable may not bother the networks at all, as long as they're hanging on to their young audience—and advertiser dollars. “The networks may decide that's not where they want to focus and leave it up to cable. I suspect the networks will not see it as their mission to produce programs to meet the senior citizen's needs. Because of the economics, the focus will continue to be on the younger demographic,” says Banks. Instead, new networks, like the fledgling Pax TV, may step in to target the older viewer.

Even if the older audience continues its migration to cable, the economic consequences might not bother the networks. “You're still talking about a medium that delivers half of all households. Think about how many cable channels you'd have to buy if you wanted to reach 50-plus. You would not be able to reach the same number as you could just by buying a couple of shows on CBS,” says Leaycraft.

Incidentally, cable networks have expressed little overt interest in the over-50 market. Of the cable networks, A&E performs best, but a company spokesperson expressed surprise that the network performed well with older people. Lifetime, No. 4, says its programming strategy doesn't target people over 49 and CNBC, No. 8, says they focus exclusively on the wealth of their audience, not their age.

While some industry experts say tuning into older viewers now may give CBS the last laugh, many remain skeptical that an older audience can ever command the same premiums as young viewers.

“CBS has been talking to us for a long time about the wisdom of going older, and they're still talking. So far, marketers aren't buying it,” says Cerbone.—*With additional reporting by Tobi Elkin*

Christine Larson is a freelance writer living in Redding, Calif.

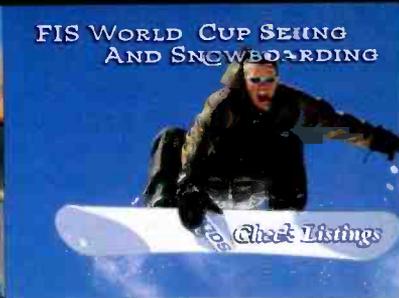
OUTDOOR ENTHUSIASTS FACE
A LOT OF DIFFICULT DECISIONS.

CHOOSING WHAT TO WATCH
ON TV ISN'T ONE OF THEM.



Whether you're looking for people who will spend \$40 on a bicycle chain, or \$40,000 on an SUV, the Outdoor Life Network is the place you should be. We deliver a young, active, affluent audience you won't find anywhere else. That's because we're the only place outdoor enthusiasts can tune in 24 hours a day and get expert advice on gear, travel destinations and the techniques they need to get the most out of their adventures. We've already delivered for advertisers like Eddie Bauer, Jeep and Mercury. Why not give us a call and find out what OLN can do for you. Our viewers face a lot of challenges. But paying for upscale products isn't one of them.

OLN
Outdoor Life Network
ADVENTURE TV
www.GreatOutdoors.com



To advertise call:
New York, 212-883-4000
Detroit, 248-594-0707
Chicago, 312-832-0808
Los Angeles, 310-268-2100

SPECIAL REPORT

UPFRONT
MARKETS

analysis



Event full

Millennium fever is in full swing, but in this economy, marketers don't need one more reason to celebrate

By Alan Gottesman

Illustration by Von Glitscha

So far, the millennium has not been an especially powerful ad theme, and the effect of the calendar's thousand-year turn on network television's upfront market stacks up to be relatively mild.

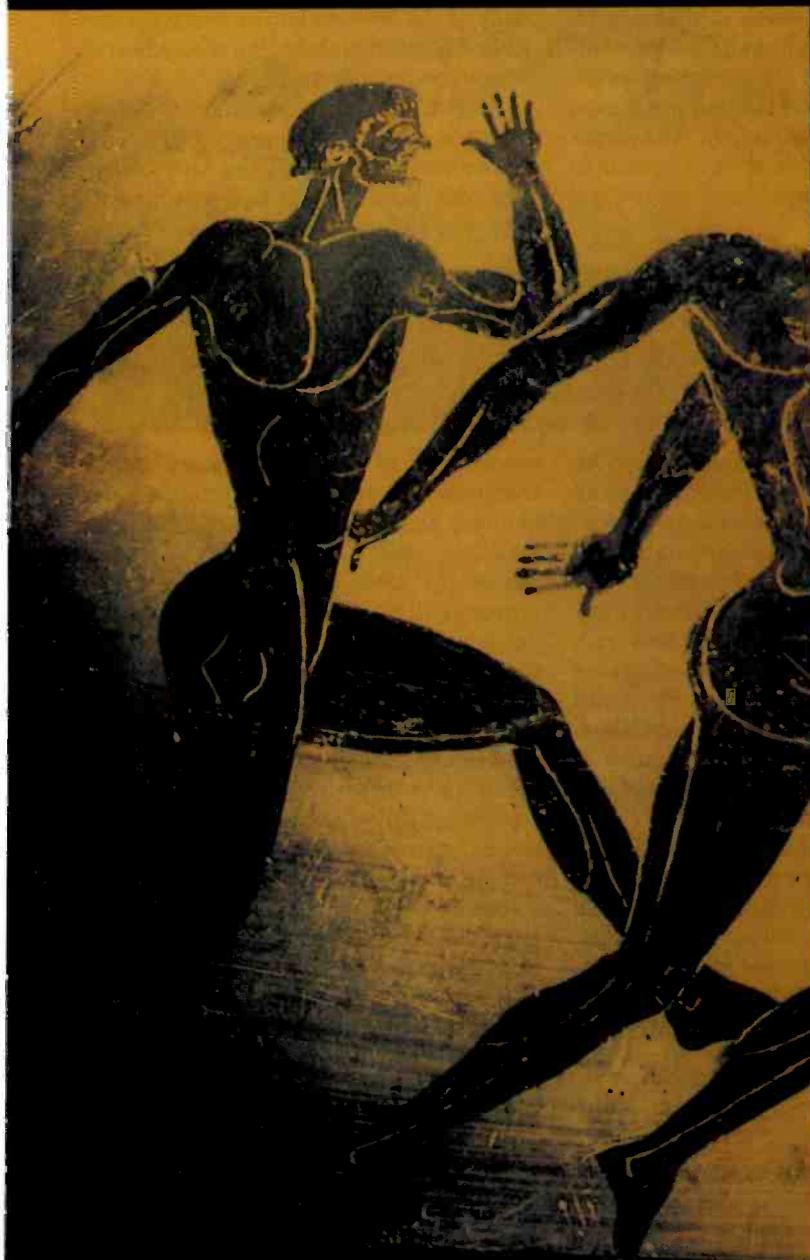
Products, even those with the most natural link to this event, are playing things cool so far. M&Ms, the obvious official candy for the new millennium, or at least for the year 2000 (since two Ms, in Roman numerals, equals 2000), has nothing extraordinary in the advertising pipeline, according to sources. What the confec-

tionery giant is doing, along with dozens of regular promotion-oriented advertisers, is finding ways to tie a millennium theme into its usual ad programs, that, last year did, and next year will, talk about something else. (Perhaps Minnesota Mining and Manufacturing, MMM, will put on a better show at the next millennium turn.)

The big story here is that there really is no big story, and there probably won't be.

To the extent that the millennium will make an impact on the 1999-2000 upfront market, it will be as the result of three fac-

THE OFFICIAL NETWORK OF EVERY MILLENNIUM



Now In Over 56 Million Homes



THE HISTORY CHANNEL
WHERE THE PAST COMES ALIVE.

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tors: The network TV market is a pretty tight club to begin with, and the practice of selling ad time upfront tightens things further; despite the club's exclusivity, there are some new members whose behavior is hard to predict; and the year 2000 looks to be a boomer even if it weren't a millennium turn, according to Competitive Media Reporting.

There are 1,043 companies buying TV advertising on the seven (ABC, CBS, NBC, FOX, UPN, WB and PAX) networks. That might seem enough to make a pretty diverse market, but, in fact, the business is remarkably concentrated. There are only a handful of sellers, on the one side, and the quantity of goods they have for sale—if measured in terms of gross rating points—has probably not grown much in recent years. That has resulted in something of a scarcity, which helps explain why advertisers have, over the past decade or more, been paying more yet getting less. Considered in terms of supply and demand, the supply of national gross rating points has been stable.

SPECIAL REPORT UPFRONT MARKETS analysis

There's also tightness on the buy side. Of the thousand-plus advertisers that use network television, the 11 largest accounted for 25 percent of the industry's volume. These, plus 24 more, for a total of 35 companies, accounted for 50 percent of all sales, while these 35 plus about 50 more, for a total of 85, accounted for 75 percent. Those 85 companies amount to just 8 percent of the total TV advertisers.

In general, these are large advertisers that are quite sophisticated, and will not likely hear, or, if they do, not succumb to pleas from the networks about "buy now before it's too late." Nor will the networks be eager to do anything that appears coercive. They rely on these big customers year in and year out.

A better strategy is to sell time in millennium-themed specials in which there

might be a chance to capture some of the contingency money that most large advertisers keep hidden in their media budgets. If any advertisers are going to be stampeded into the upfront market, it would likely be from among the new crop; even some that may be dabbling in the upfront market for the first time. A newcomer to any tight market would likely have to pay a premium to get in.

There will be a tightening of the market, millennium aside, with events such as national elections and the Olympics.

Categories with advertisers new to national-scale campaigns include financial-service companies, technology outfits, telecommunications providers and health care companies. Some novices might actually believe that unless they commit early to a network TV ad schedule they risk being shut out entirely. A cynic could note that because some of these advertisers are airing the most mystifying commercials on television—no doubt on the advice of their agencies—they might accept suboptimal counsel on media strategies as well.

In this tight market, with few sellers of a scarce commodity and a small group of highly seasoned buyers, a new customer can expect to pay a premium. And, in fact, there will be a tightening of the market, millennium aside. There is no sign that the ad boom, which has been raging since 1991, is about to let up. Moreover, we are soon to experience the normal quadrennial effect: the occurrence of U.S. national elections and an Olympics.

Recent history tells us that most companies shift money out of their recurring ad budgets and into Olympic-themed projects, so the quadrennial squeeze is not as tight these days as it was, say, in 1976—where we had the bicentennial as an added attraction. But the market invariably tightens. Coincidentally, the national elections in the United States will, between campaign ads and sponsor-free election coverage, take additional advertising inventory off the market, pushing up the price of the remaining time.

At the same time, we are seeing the growth of highly ad-dependent companies in several industries. Some of these, like consumer-oriented outfits on the Internet, require heavy advertising. They have not been able to erect significant barriers to

competition aside from creating awareness of themselves on the part of consumers. Many of the dot-com outfits to have gone public say much of their IPO proceeds are earmarked for advertising.

Even in instances where there is a distinctive competitive difference, new products or services that rely on technology must often spend heavily to get their message out and to explain themselves. A

recent *Wall Street Journal* story noted that Iridium, after spending millions on building and launching communications satellites, and after engineering new devices to serve as go-anywhere telephones, still needed to spend millions to position itself in the marketplace. Customers will not beat a path to the new mousetrap if they don't even know it exists.

The field of healthcare, where regulatory changes make it easier to beam prescription-drug messages directly to consumers, will be another strong and persistent source of new demand on the national advertising system.

One of the upfront market's most attractive features is the guarantee buyers get regarding audience reach. If a schedule of ads doesn't amass its agreed-upon viewership, the advertiser can get additional ad spots to make up the deficiency. That feature is especially attractive to regular advertisers with yearlong schedules, but would be of limited value to a sponsor hoping to catch some millennium buzz.

Looking at things from the broadcasters' point of view, it's almost a waste that we're approaching the new millennium. Business is quite strong as we head into the upfront market, having nothing to do with the calendar. A millennium fuss might have mattered more if the market were softer, but there are enough plus factors on the table right now without it.

Although some advertisers are adopting millennial tie-in themes—a natural for future-looking products and services—these activities are not changing the tone of the market. ■

Alan Gottesman writes frequently on financial matters for Adweek and is principal of West End consulting.

TOOLS USED TO BREAK INTO THE MOST EXPENSIVE HOMES



Fig. 1

Used to thwart security systems.



Fig. 2

Used to pick tricky locks.



Fig. 3

Used to pry open locked doors.



Fig. 4

Used to gain access to the number-one audience of upscale, professional and well-educated adults.

**As the #1 television network among upscale, professional and well-educated adults,*
Bravo has television's most desirable audience.**

To break into their homes, call Hanna Gyncwajg (212) 382-5221

*Source: Nielsen Media Research, PNF, Primetime Monday-Sunday 8p-11p, 4Q97-3Q98 Broadcast season. Adults 18+ VPVH among \$50k+/1 college, \$50k+/POM, 4+ years college, HHI \$60k+, HHI \$75k+.

*Bravo is a registered service mark of Bravo Company, all rights reserved. © 1999 Bravo Company.

Pop quiz

Think back to when all you had to do was watch the shows, not think about them, and take our TV trivia quiz.

By Marc Berman



Is there a doctor in the house?

1. Which one of the following five sitcoms was not set in New York?

- a) *Barney Miller*
- b) *Family Ties*
- c) *I Love Lucy*
- d) *The Jeffersons*
- e) *Kate & Allie*

2. Get out your calculators. Add: the number of children from the casts of *The Waltons*, *Eight is Enough*, *Family Affair* and

5. Before *ER*, George Clooney appeared as a regular in seven series. Which one of the following was Clooney not in?

- a) *Baby Talk*
- b) *Facts of Life*
- c) *Roseanne*
- d) *The Roustlers*
- e) *Sisters*

6. Which 1970s sitcom character opened season one of her sitcom by proclaiming, "New York, this is your last chance?"

7. On *Party of Five*, which of these events did not take place?

- a) Owen contracts meningitis.
- b) The family holds an intervention when Bailey's drinking gets out of hand.
- c) Kirsten has a nervous breakdown after Charlie calls off her wedding.
- d) Despite Justin's objections, Julia has an abortion.
- e) Grace moves into the Salinger house.

8. What was the name of the detective drama featuring Edd "Kookie" Byrnes?

9. Which one of the following five characters from *The Andy Griffith Show* did not appear in the spinoff *Mayberry RFD*?

- a) Aunt Bee (Frances Bavier)
- b) Emmett Clark (Paul Hartman)
- c) Floyd Lawson (Howard McNear)
- d) Goober Pyle (George Lindsey)
- e) Howard Sprague (Jack Dodson)

10. True or False: *Seinfeld* never won the Emmy award for Best Comedy series.

11. On the 1960s camp classic *Batman*, which of the following was not a villain?

- a) Egghead
- b) King Tut
- c) Lola Lasagne

d) Marsha, Queen of Diamonds
e) Plasticman

12. Fill in the missing program in ABC's classic Tuesday 1978 fall lineup:

- 8:00 *Happy Days*
- 8:30 *Laverne & Shirley*
- 9:00 *Three's Company*
- 9:30
- 10:00 *Starsky & Hutch*

13. Which TV sitcom has spun-off the most shows? How many can you name?

14. Which one of the following five shows was not a syndicated court show?

- a) *Divorce Court*
- b) *Home Court*
- c) *The Judge*
- d) *Superior Court*
- e) *Trial by Jury*

15. Which one of the following cliffhangers did occur on *Dallas*?

- a) Sue Ellen discovers that Dusty Farlow is still alive.
- b) Miss Ellie is kidnapped and locked in a car trunk by Clayton's deranged sister Jessica Montfort.
- c) Bobby, Christopher and John Ross are trapped in a fire at Southfork.
- d) Pam discovers she was adopted.
- e) Cliff Barnes becomes JR's partner at Ewing Oil.

Marc Berman is contributing editor at Mediaweek and a former programming analyst at Seltel. ■

Answers: 1. b; 2. 15; 3. a; 4. *The Courtship of Eddie's Father*; 5. d; 6. Rhoda; 7. d; 8. 77 Sunset Strip; 9. c; 10. False; 11. e; 12. Taxi; 13. All in the Family, and spin-offs: Maude, The Jeffersons, Archie Bunker's Place, Gloria, 704 House; 14. b; 15. b.

SPECIAL REPORT
**UPFRONT
MARKETS**
fun

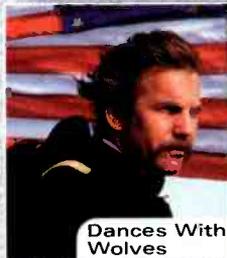
Married ... With Children. Now subtract the number of kids on *The Partridge Family*. How many kids do you have?

3. Which one of the following supporting actresses never won an Emmy award?

- a) Faith Ford (*Murphy Brown*)
- b) Estelle Getty (*Golden Girls*)
- c) Jackee Harry (*227*)
- d) Kirsten Johnston (*Third Rock From the Sun*)
- e) Rhea Perlman (*Cheers*)

4. Which show is the following lyric from? *People let me tell you 'bout my best friend, he's a warmhearted person who'll love me till the end. People let me tell you 'bout my best friend, He's a one boy cuddly toy, my up my down, my pride and joy*

AMERICA'S FAVORITE SUPERSTATION JUST GOT BETTER.



Dances With
Wolves



The Fresh
Prince of Bel-Air



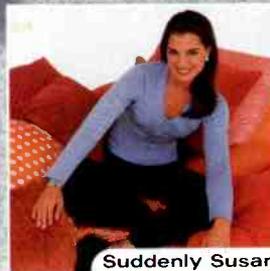
Caroline in the City



The Cosby
Show



Clueless



Suddenly Susan



Pretty
Woman

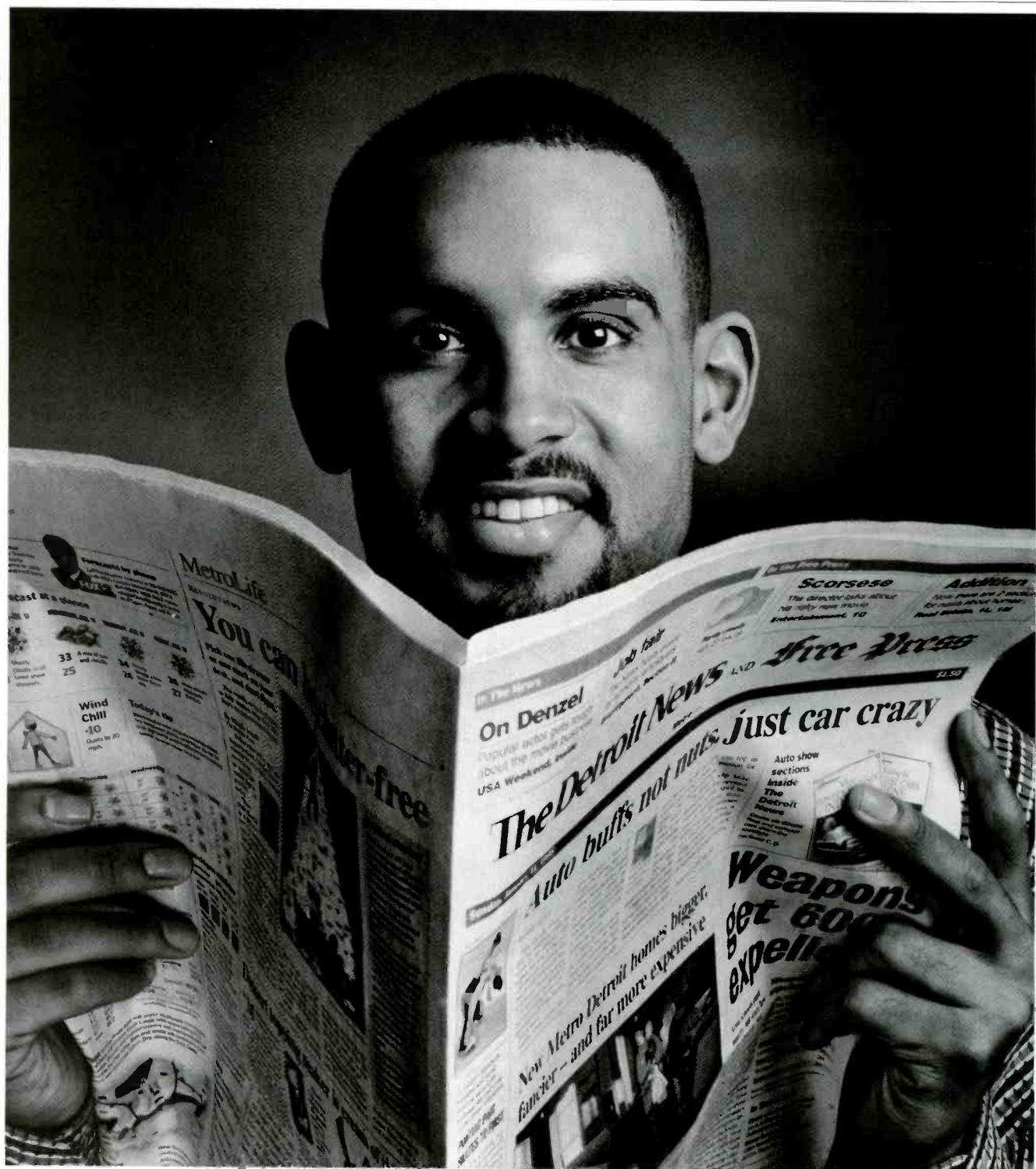
With a new line-up of great programming and 20 years as a national viewing tradition, WGN now provides even more opportunities for national advertisers.

[^]In fact, of the top 8 network cable advertisers for 1998, all are WGN Upfront advertisers.

Let our sales team demonstrate how WGN can add impact to your media campaign.

Call Mark Gall at
212/210-5903

WGN
entertaining
america



"Encourage your child to read a newspaper every day, and one day that child will grow up to be king of the hill."

When I was growing up my dad taught me that to make it in sports you have to use your head as well as your body. He was a great athlete and a great reader. He and my mom helped me train my mind by reading to me and teaching me to read. Start reading to your kids today. They're never too young. And encourage them to read a newspaper every day. Newspapers educate and inform like nothing else. Who knows, the head start you give could one day help make your child "king of the hill".

—Grant Hill, basketball player

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CALENDAR

The **Broadcast Cable Financial Management Association/Broadcast Cable Credit Association** will present its annual conference May 17-20 at the MGM Grand Hotel in Las Vegas. Contact: 847-296-0200.

District Two of the American Advertising Federation will host the **Beauty and the B-East awards luncheon** on May 18 at the Waldorf-Astoria in New York. Contact: 1-800-598-6323.

George magazine and Newman's Own will honor "the most generous company in America" with the **Newman's Own/George award** on May 19 at the Alexander Hamilton U.S. Customs House in New York. Contact: 212-966-5000.

The **National Association for Female Executives** will present a **networking forum** entitled "Steps to Success" at New York's Fashion Institute of Technology May 21-22. Featured speakers will include Judsen Culbreth, editor in chief, *Working Mother*, and Star Jones of ABC's *The View*. Contact NAFE at 800-285-6233.

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

Cable '99, the annual convention of the National Cable Television Association, will be held June 13-16 at McCormick Place in Chicago. Contact: 202-775-3669.

The 57th annual **OBIE Awards**, sponsored by the Outdoor Advertising Association of America, will be presented June 24 at the New York Public Library. Also on June 24, OAAA will present its Out of Home Media Seminar. For information, call 202-833-5566 or 212-688-3667.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Battledome Suits Up for Fall Launch

Pre-production has begun on *Battledome*, Columbia TriStar Television Distribution's new weekly syndicated action series, which is set to launch in September on 160 television stations representing 90 percent U.S. broadcast coverage. Steven R. Brown, an executive producer for ColTriStar's *The Newlywed Game* since 1997, will executive produce the weekly athletic competition and Terry Linger, a longtime production executive at ESPN, is executive consultant.

Canada's Benezra to Chat Up U.S.

TEAM Communications Group, a Los Angeles-based production company, has signed Canadian talk-show host Sonia Benezra to develop a TV talk-show strip for the U.S. market. Benezra, a veteran celebrity interviewer who has hosted talk shows and interview shows on the CTV (Canadian TV) network, has interviewed major music stars including Canuck singing sensation Celine Dion, Eric Clapton and the Corrs. The development deal was negotiated by Benezra representatives Barry Garber of CDA Productions (also a rep for Dion) and Creative Artists Agency with TEAM chairman/CEO Drew Levin.

Walsch's *Conversations* Bound for TV

Lion's Gate Television Pictures, in association with Mandalay Television, has signed a deal with Metafilmics (producer of the

motion picture *What Dreams May Come*) to develop Neale Donald Walsch's *New York Times*-best-selling book series *Conversations With God* for a series of made-for-television movies. Mandalay is owned by former Columbia Pictures chairman Peter Gruber.

O'Dell Moves to Weekdays on *Access*

Nancy O'Dell, a longtime weekend anchor and correspondent for the syndicated *Access Hollywood* newsmagazine (produced by NBC and distributed by Warner Bros.), has been promoted to serve as weekday co-anchor with Pat O'Brien.

Big City Buys Four in Phoenix

Big City Radio, a group that has made a practice of simulcasting smaller stations to match the coverage of larger stations, says it will do the same with four stations it is acquiring in Phoenix for \$37 million: KEDJ-FM from New Century Media; KBZR-FM from Brentlinger Broadcasting; KMYL-FM from Interstate Broadcasting System; and a fourth, to be announced soon.

SBS Teams With LaMusica.com

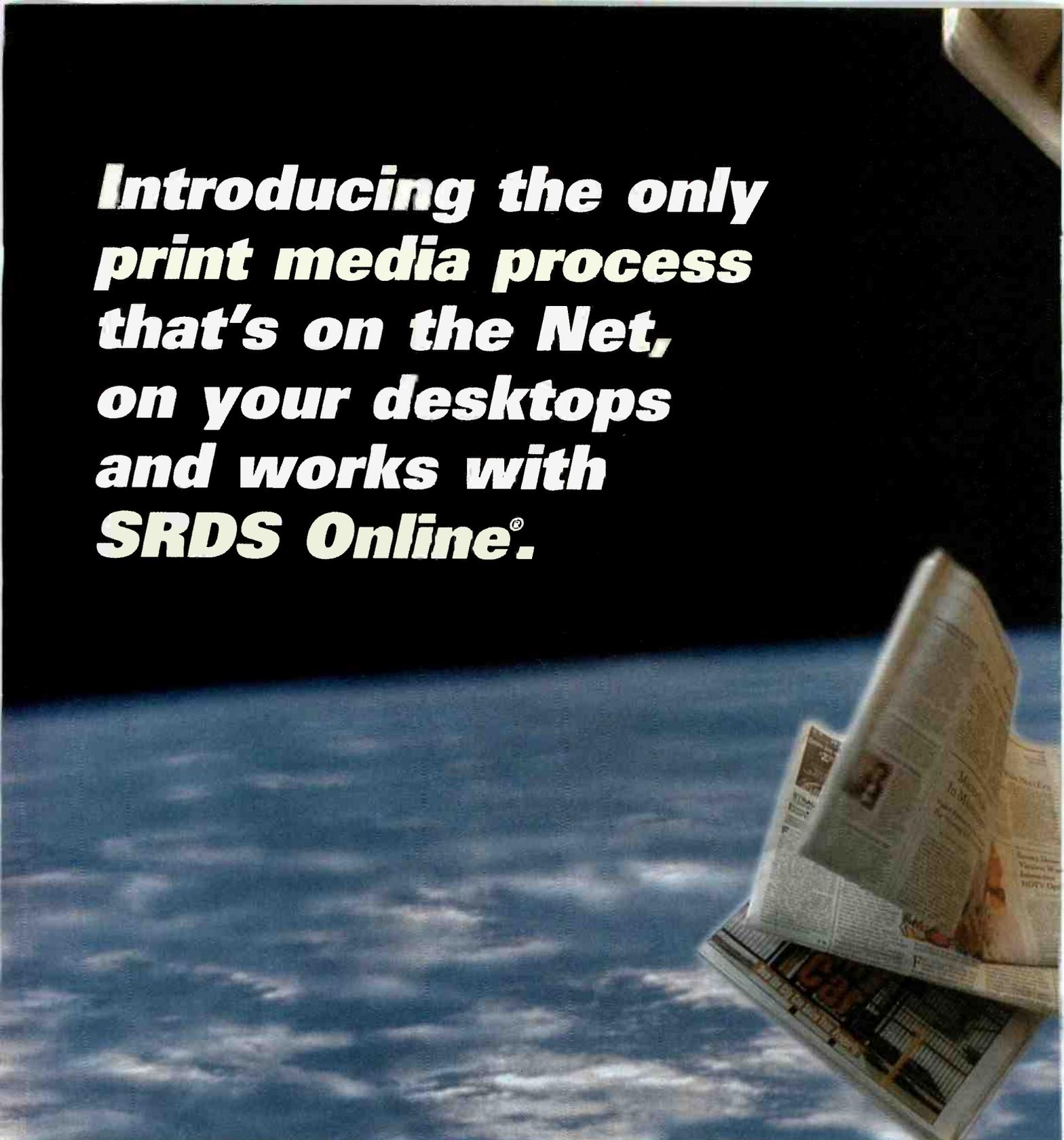
Hispanic broadcaster Spanish Broadcasting System, owner of 15 stations in the U.S. and Puerto Rico, is jumping on the Internet bandwagon with a deal to acquire an 80 percent interest in LaMusica.com, a Latino music Internet site. SBS plans to cross-promote the site with its stations, its stations?

The Box Boosts the Brand

TCI Music's The Box last week announced it is rolling out a multimillion-dollar branding effort to sharpen the network's identity with its core 12-to-24-year-old audience. The trade and consumer campaign, the largest in the network's history, will run on local radio, print and local cross-channel spots on cable. It revolves around the network's "Control Your Music" tagline, aiming to underscore the notion that "viewers are drawn to the network because they themselves control the programming," said Greg Willis, senior vp, affiliate sales and marketing, The Box. The off-air campaign will be followed this summer by a new on-air look with the same Gen X/Y tone. The Box has 29 million viewers on cable and broadcast in the U.S.



Targeting "control" freaks

A newspaper is shown floating in space, with the Earth's horizon and blue atmosphere visible in the background. The newspaper is slightly tilted and appears to be drifting. The text is overlaid on the top left of the image.

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Media Notes

CONTINUED

Web sites and with a quarterly glossy magazine that LaMusica intends to launch this summer.

Radio Unica Launches Novella Talker

Capitalizing on the popularity of soap operas among Hispanics, Radio Unica last week premiered an interactive novella-talk program, *Charytin: Unicamente de Novelas*. Hosted by

Charytin Goyco, the show, airing daily 3-4 p.m. EST, mixes sound bites from the TV shows with interviews and listener call-ins.

Citadel Expands to Northeast

Citadel last week announced plans to purchase all the outstanding stock of Fuller-Jeffrey Broadcasting Companies, giving it 10 radio stations in two Northeast markets in a

deal valued at \$63.5 million, including the assumption of debt. In Portsmouth-Dover (Delaware), market no. 116, Citadel will acquire WOKQ-FM, WXBB-FM, WPKQ-FM and WXBP-FM. In Portland, Maine, ranked no. 162, Citadel will add WBLM-FM, WCYI-FM, WCYY-FM, WHOM-FM, WJBQ-FM and WCLZ-FM. Upon completion of this and other pending deals, Citadel will have 83 FM and 35 AM stations in 22 midsized markets.

House of Blues Signs Sponsor

United Stations has breathed new life into the weekly *House of Blues Radio Hour* since it took over the program's clearances and ad sales from CBS Radio at the beginning of the year. The syndicator recently signed a mid-six-figure, 13-week commitment with John Paul Mitchell hair care products as the show's sponsor beginning this month. For Mitchell, Elwood Blues, aka Dan Akroyd, voices a customized billboard during the one-hour weekend show. During the week, Mitchell is running 60-second spots on the *House of Blues Breaks* vignettes. *House of Blues* is produced by Ben Manilla Productions and airs on more than 200 affiliates.

High Times Goes Mainstream Via Radio

In honor of its 25th anniversary, pot-culture magazine *High Times* has launched a national radio campaign on *King Biscuit Flower Hour*, syndicated by the King Biscuit Radio Corp. on more than 150 stations. It's the first time the alternative publication has used the mainstream media to promote itself. The 30- and 60-second spots, targeting men 24-34, started airing May 9 and will run through October.

Radio Disney Gets More Ears

ABC Radio announced it will acquire WRBQ-AM 1380 in Tampa, Fla., from Clear Channel Broadcasting, bringing Radio Disney's station count to 42. The station, which will get new call letters, launched May 3.

CBS Names Gumbel as *Morning Man*

CBS Corp. last week named Bryant Gumbel the new host of its struggling morning talker, *CBS This Morning*. The retooled broadcast will launch in November with Steve Friedman, ex-*Today Show* producer and current general manager of New York flagship WCBS-TV, in place as senior executive producer. In related news, CBS announced plans to build a new digital broadcast studio in the General Motors building at Trump International Tower. Some 5,000 square feet on the ground floor will be devoted to a stu-



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dio that can be seen from the street, à la *The Today Show*. It will house *CBS This Morning*, *CBS News Saturday Morning*, and the weekday morning and noon newscast of WCBS.

A.H. Belo B'casting Revenue Dips

A.H. Belo posted a 1.1 percent decline in broadcasting revenue for first quarter 1999, falling from \$132.9 million for the first three months of last year to \$131.4 million. Operating cash flow for stations fell 5.9 percent, from \$48.6 million in 1998 to \$45.7 million. The Dallas-based company's newspaper revenue increased 1.1 percent to \$192.5 million and operating cash flow fell 0.7 percent to \$53.1 million. An after-tax flow per share increase of 7.1 percent to \$0.45 was most likely attributable to the company's repurchase of 8 million shares of Belo stock over the last nine months, the company said.

Sinclair Wins Some, Has to Wait on Some

Requesting additional information, the Department of Justice last week delayed Sinclair Broadcast Group from closing its previ-

ously announced purchase of Champaign, Ill., NBC affiliates WICS/WICD-TV and Cedar Rapids, Iowa, CBS affiliate KGAN-TV from Guy Gannett Communications, and the subsequent sale of these stations to Sunrise Television Corp. for \$81 million. However, Sinclair finalized its \$111 million acquisition of Guy Gannett stations WGME-TV, the CBS affiliate in Portland, Maine; WGGB-TV, the ABC affiliate in Springfield, Mass.; and WTWC-TV, the NBC affiliate in Tallahassee, Fla. Sinclair also completed the sale of the nonlicense assets of Tyler, Texas, NBC affiliate KETK-TV and the programming rights to both KETK and NBC outlet KLSB-TV.

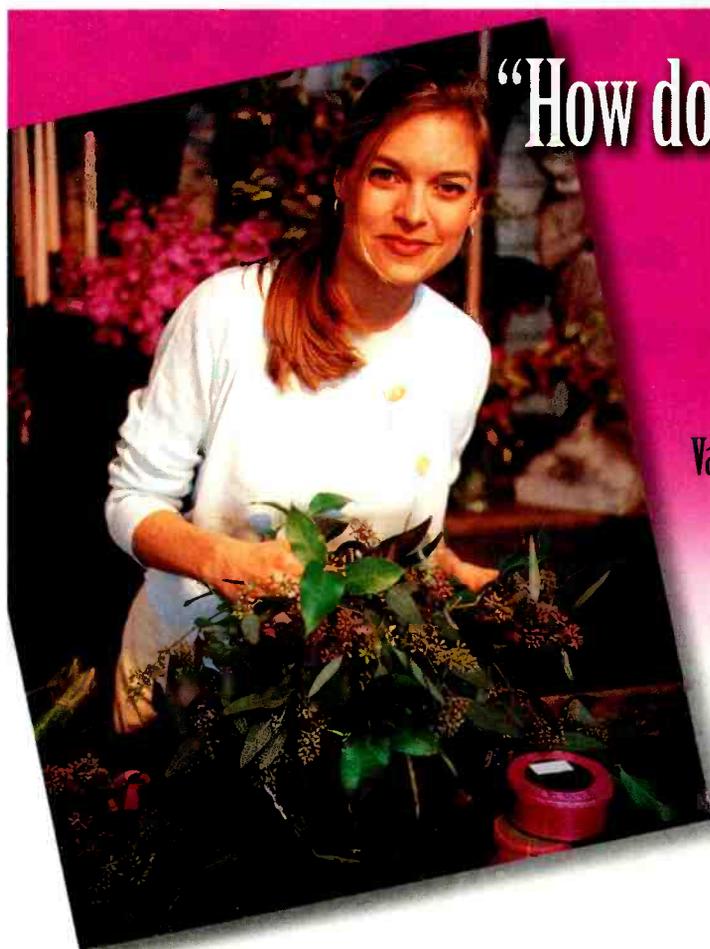
Citadel and Triathlon End Joint Sales

Triathlon Broadcasting, soon to be purchased by Capstar, and Citadel have agreed with the Department of Justice to end their joint sales agreements in Colorado Springs and Spokane, Wash., where the two companies controlled 58 and 44 percent of the markets' radio revenue, respectively. The action should help expedite the Triathlon/Capstar deal. As a result, Citadel, which already owns KKF-

FM, KKMGM-FM in Colorado Springs, will acquire three Triathlon stations in the market: KSPZ-FM, KVOR-AM and KTWK-AM. Capstar will own KKKLI-FM and KVUU-FM. In Spokane, Citadel will purchase Triathlon's KEYF-AM/FM, giving it a cluster of six stations; Capstar will own five.

Granite Posts 2% 1st-Quarter Gain

Granite Broadcasting posted a 2 percent increase in ad revenue for first quarter, from \$37.9 million for first-quarter 1998 to \$38.6 million. The group said that its Detroit and San Francisco WB affiliates, WDWB-TV and KBWB-TV, rose 23 percent for the quarter. "Big Three" network affiliates declined an overall 5 percent due to the absence this year of \$2.4 million in political and Olympic dollars, Granite said. Same-station operating expenses increased 1.5 percent. In related news, Granite purchased from Unapix Entertainment a 50 percent ownership stake in mytvshop.com, a Web site that sells TV-related merchandise. The deal calls for Granite to provide \$5 million in ad and promotion time on its TV stations over the next year.



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Acting the Part

**Les Moonves has
parlayed his actor's
sensibilities into ratings
success at CBS**

BY JOHN CONSOLI

ONE THING YOU CAN SAY ABOUT CBS PRESIDENT AND CEO LESLIE MOONVES: HE *always* looks good. Sounds good. Says just the right thing. Right out of central casting. For CBS, this is, as David Letterman would put it, a darned good thing. Les Moonves is, was and always will be an actor. It makes him a great front man for a network at which the big boss, Mel Karmazin, would rather shower with lepers than face the cameras. It makes it easy for him to move between the often incongruous worlds of Wall Street and Hollywood. It also makes it easy for him to know what it takes to make a show people will watch.





CBS president Moonves has delivered on his pledge to make the network No. 1.

EL CAMP/COBBIS-OUTLINE



E.J. CAMP/CORBIS-OUTLINE

In development meetings, Moonves can be pointed on the subject of what he likes or dislikes.

Everybody Loves Raymond star Ray Romano says the first time he met Moonves was when he was casting the part of Raymond's wife on the show. "When I first met him, I was relieved," he says. "I got a feeling he wasn't a typical entertainment head. He has a good grasp of comedy. He came by the set a few months ago during a taping. And I was impressed that he really understood what we were trying to do."

Kevin James, who stars in the *Raymond* spinoff, *The King of Queens*, says Moonves "knows the creative side and knows what actors will work well with others. He was greatly responsible for putting our show's cast together."

Although his last gig as an actor was two decades ago, Moonves still does a cameo each year on a CBS series. This season it was *Chicago Hope*; last season it was *The Nanny*.

And while Moonves now has many other duties at the network, he clearly savors the time he can spend offering input on the casting and development of his network's shows, as well as hobnobbing with screen stars. "I do know a lot of actors," he says.

Although his handpicked successor to the network's entertainment presidency, Nancy Telleum, handles the day-to-day programming responsibilities, Moonves has final say and chairs the development meetings whenever he's in his Hollywood office.

Some of Moonves's colleagues describe him as a "player's coach," likening him to the New York Jets' Bill Parcells, who drives his team hard but rewards them big-time when they win.

To a visiting reporter at a recent CBS development meeting in Moonves's West Coast office, the network president seems quite relaxed with his development people, dressed in a sweater and slacks in place of the more formal suit he wore at an interview in his New York City office a few weeks earlier. And the interaction between this network president and his team is also far from formal, with everyone free to chime in and talk over one another to make their point.

What makes Moonves so likable, his staffers say, is that he jumps into discussions as if he were one of them rather than the boss. Yet while he clearly gives his development people plenty of room to operate and lets everyone offer their opinions, he is straightforward when giving them direction.

During a recent development meeting, he offered pointed opinions on specific shows.

"This is a role I don't worry about. Twenty-five people can play this role," he says about one character in a pilot.

But about another actress who will demand a significant price to play a role, he

says, "I don't care if it's expensive. We have a good one here. Let's not blow it."

And about one pilot he asks, "Is it as bad as we think?"

While not everything he's done in programming at CBS has succeeded, Moonves has made good on his bold prediction proffered just a few days after being named network entertainment chief in the summer of 1995: By the end of his third season, he said, CBS would vault from third to first in the household ratings. And he has delivered. Entering the May sweeps, CBS led the rankings with a 9.0 rating/15 share, followed by NBC (8.9/15), ABC (8.1/14) and Fox (7.0/12).

Much of Moonves's success can be traced to his acting roots. He brings to CBS an actor's instincts and has the power as a network executive to implement them.

Not only does Moonves know casting, but he's also willing to give producers he believes in a chance. *Raymond* creator Phil Rosenthal said Moonves "responded positively to the *Raymond* script at a time when CBS was being burned by showrunners who didn't come through. He gave me a shot when he didn't have to."

Rosenthal, who has become a close friend of Moonves, describes his programming skills as "the best I've ever seen. Because of his acting background, he understands what makes a good show for aes-

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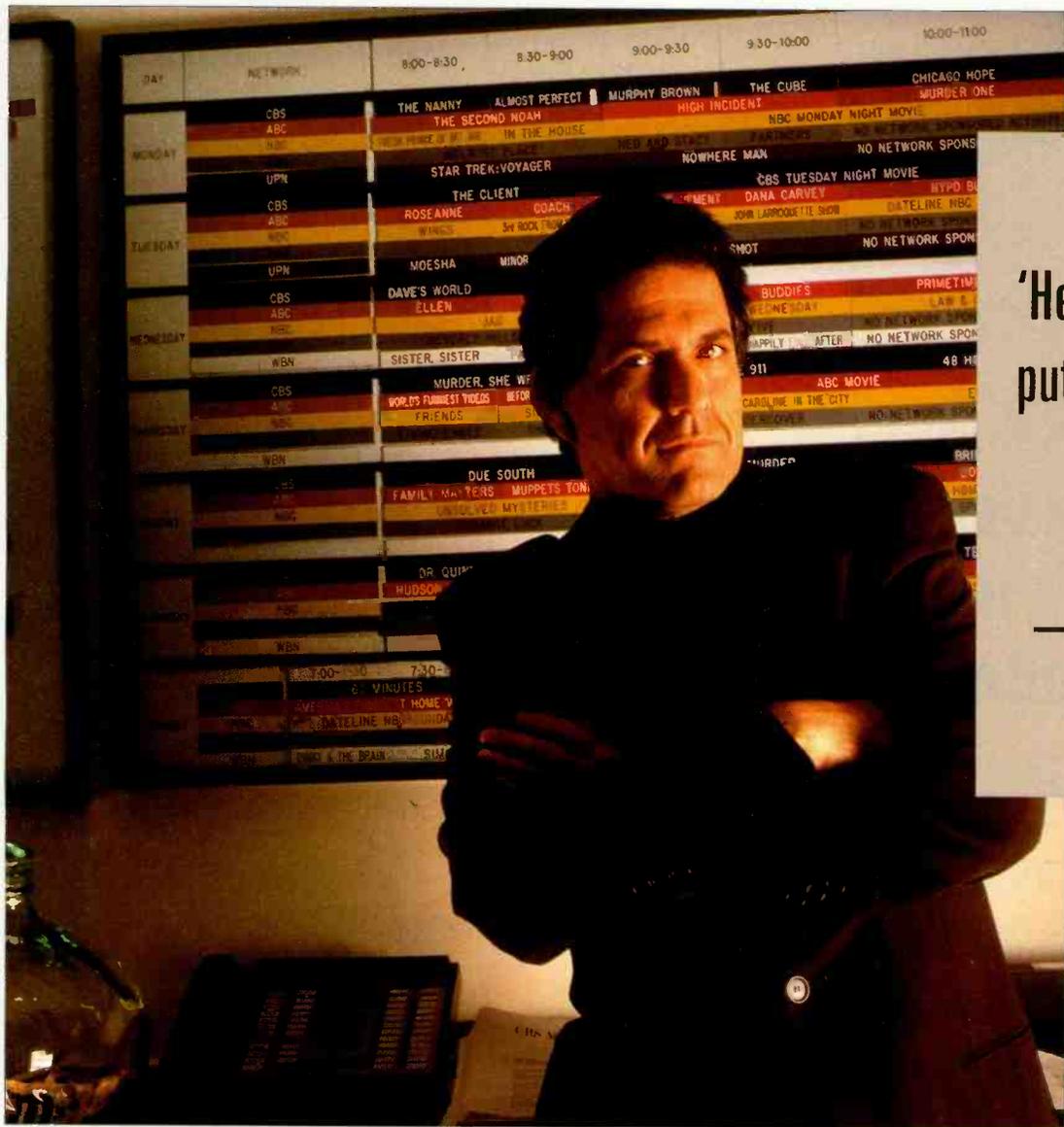
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'He's not afraid to put his neck out if he believes in a show.'
—Don Bellisario

When he took over at CBS, Moonves inherited a schedule that was heavily tilted in favor of programs that catered to an older audience.

thetic reasons, not just for business reasons. A lot of TV executives don't."

But perhaps the ultimate compliment was paid by producer Don Bellisario, who likens Moonves to the late, legendary NBC Entertainment president Brandon Tartikoff. "He and Brandon have a lot in common," says Bellisario, the producer of the CBS hit *JAG*. "Like Brandon, he's not afraid to put his neck out if he believes in a show. "Leslie will tell you to your face what he likes and doesn't like. I don't walk out of a meeting wondering how he feels. And once he gives the go-ahead, he trusts the showrunner."

Moonves has a long way to go to equal the runs by legendary programmers such as Tartikoff, Fred Silverman and Grant Tinker, but he already has proven he can grow shows the old-fashioned way—by giving them time.

In the mid-'80s while at Lorimar Television, where he eventually became president,

he was responsible for providing CBS with such successes as *Dallas*, *Knots Landing* and *Falcon Crest*. And as president of Warner Bros. Television, he oversaw a company that provided a record-setting 22 series to network television schedules during the 1995-96 season, including today's top shows *ER*, *Friends* and *The Drew Carey Show*.

Ironically, only one of those 22 programs, *Murphy Brown*, was on the CBS schedule he inherited in the summer of 1995. So why leave Warner Bros., where he was riding so high?

"I couldn't do my job at Warner Bros. any better," Moonves says. "I had been offered network jobs before, but this time the timing was right. When you're a seller of programming, you always wonder what it's like to be a buyer. It was a great opportunity to build from ground zero. I was given complete freedom to do what needed to be done to turn the network around."

Moonves moved into his new office at CBS, only to be stunned one week later by an announcement he heard on the nightly news—that the Tisch family had sold CBS to Westinghouse. "That was quite a curveball," he says.

However, his fears were alleviated by the new management who assured him that the freedom promised him by the previous owners would be honored.

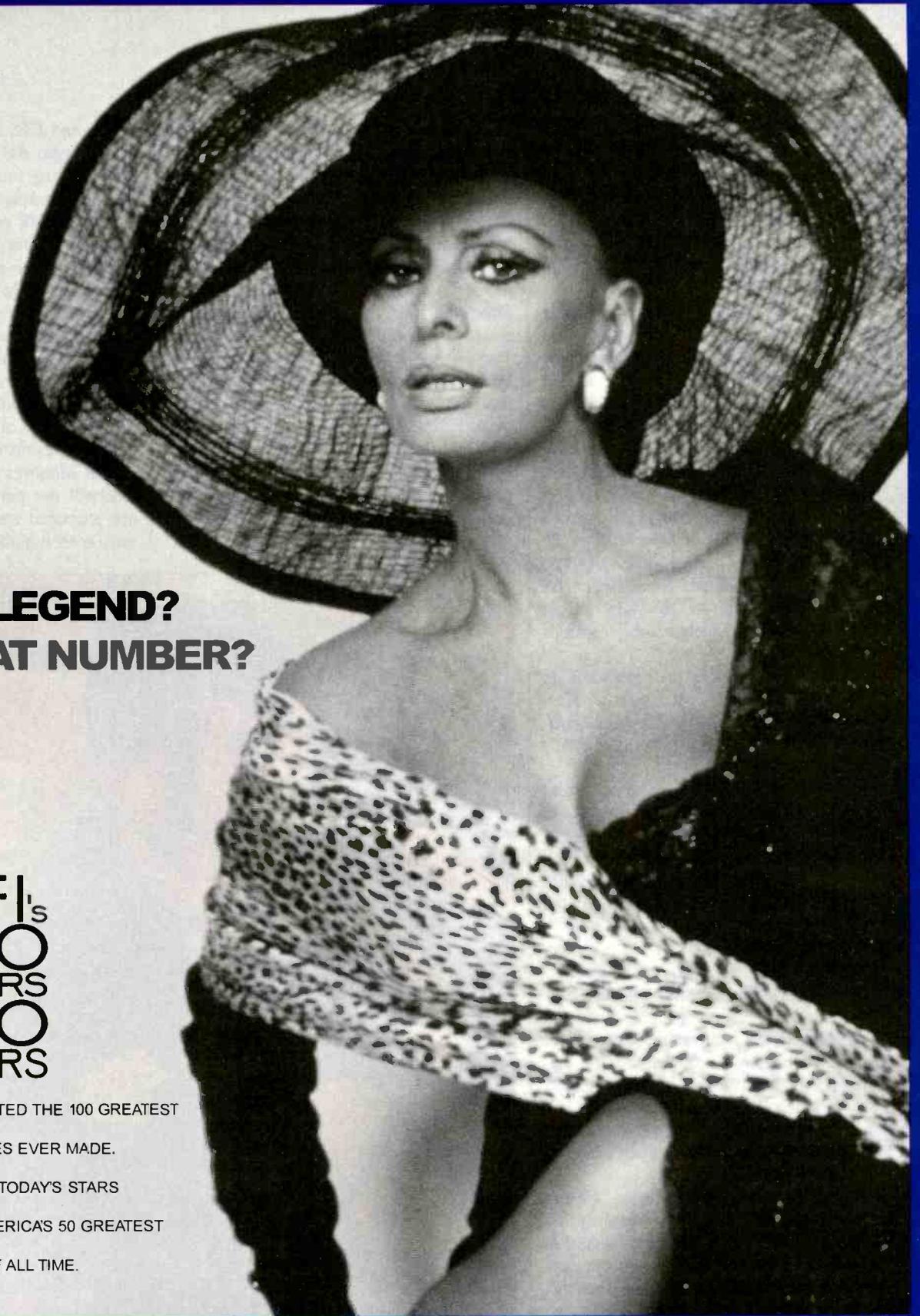
But Moonves had his work cut out for him. His predecessor at CBS, Robert Torrici, had tried to lower the network's 50-plus audience demo too quickly by adding too many younger-skewing shows to the schedule. Not only did the schedule Moonves inherited not pick up enough younger viewers, it also alienated many of CBS' existing viewers. "The network became the last place suppliers wanted to bring their shows," he recalls.

One of Moonves's most controversial

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was offering a hefty contract to Bill Cosby to return to television. But Moonves says it was necessary to send a message to programmers that "CBS was the place to be." He says adding *Everybody Loves Raymond* to the schedule helped CBS remove a stigma that the network was not a place to bring new comedies.

Among his other moves: switching *Touched by an Angel* to Sunday nights at 8 p.m. and building the Sunday-night movie into the top-rated weekly network movie; bringing on *JAG* after it was canceled on NBC and promoting the show until it became one of the highest-rated shows on television; adding a successful Tuesday-night movie to the schedule; adding *The King of Queens* on Mondays to solidify that night's comedy block; bringing *60 Minutes II* to the air; and, outside of prime time, just last week working out details along with CBS News president Andrew Heyward to get Bryant Gumbel to anchor the network's morning news show.

"I have a great deal of confidence in [Moonves] and trust his judgement," Karmazin says. "He's one of the most competitive people I've met—he desperately wants to win and so do I."

Moonves' transition from entertainment president to president of the network in April 1998 seemed effortless. He spends more time on news, sports and sales in his new role, but these are areas he was not unfamiliar with before he moved into the network presidency. "He's always been a news and sports junkie," says Chris Ender, vp for West Coast entertainment publicity.

And when Moonves is in New York handling many of his non-entertainment-division responsibilities, the entertainment chores are handled by longtime colleague Nancy Tellum, who joined Moonves at CBS in 1997 after working with him for 10 years at Lorimar and Warner Bros. Tellum was named CBS Entertainment president when Moonves moved up last year.

"We speak daily," Tellum says. "He has not relinquished program scheduling responsibility and he still gets very involved in casting, but it's really management by team. We've worked together for so many years that it's not really black and white as to what duties he's given up or not given up. Our relationship is very much a partnership."

Moonves believes patience in network programming is a virtue, and advertisers have praised his determination to give shows time. The patience has slowly paid off. During the last two sweeps periods CBS of all

the broadcast networks has shown the most growth in regular, nonsweeps programming.

Two of the CBS shows that have produced the biggest audience growth this year, *Raymond* and *JAG*, are shows that Moonves has patiently promoted into hits. Season-to-date, *JAG* is up 10 percent in household rating and up 9 percent in the 18-49 demo. *Raymond* is up 15 percent in households and a whopping 31 percent in 18-49, and the Tuesday movie is up 35 percent in households and 48 percent in 18-49 compared to that night's 9 p.m.-to-11 p.m. time period's performance last season.

And bringing the NFL back to CBS this season has helped draw a large segment of younger males to several of the network's prime-time programs. Moonves, however, says it was not he but CBS CEO Mel Kar-

mazin and CBS Sports president Sean McManus, who did the \$4 billion, seven-year deal to bring football back to CBS. "I was not the centerpiece on that," he says.

While CBS' prime time has been turned in the right direction, Moonves and his team still have some problems that need fixing. Wednesday night needs a total overhaul and Friday night's *Nash Bridges* needs a lead-in drama. And the network needs to skew younger, something Moonves realizes will not happen overnight. He believes the network will continue to attract younger viewers with the help of NFL football and a few younger-skewing comedies and dramas.

But Moonves says there are some things CBS will not put on the air. Among them are animated shows and shows geared toward a teen audience. "*Beverly Hills, 90210*



King of Queens star Kevin James says Moonves "knows what actors will work well with others."

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is not a CBS show," he says. "The way to get younger is to expand downward from our core audience."

And while Moonves sees the need to reach a younger demo, as network president he plans to lobby the advertising community about the virtues of the 25-54 audience demo. "I hope to convince advertisers that the demo is not so bad and that they can run spots in specific shows that will sell their products."

Moonves's power of persuasion has worked in programming. He's mended the fences with Ted Danson and Jane Seymour, two stars who have had their CBS shows cancelled in recent years. Danson's new CBS sitcom, *Becker*, which was added to the schedule in midseason, got off to a successful start, and Seymour is starring in a *Dr. Quinn, Medicine Woman* movie during the May sweeps. Moonves says he is discussing another series with her.

"Cancelling shows is the toughest part of the business," he says. "You really have to have a thick skin. But it goes with the territory."

Warren Littlefield, the longtime NBC entertainment president, helped Moonves land his first job in television production. Littlefield was a mid-level entertainment exec at NBC in the early '80s when he directed Moonves to a Columbia Pictures exec who had a job to fill.

"Les was an actor and producer, mostly

working in theater," recalls Littlefield. "I felt he had real good instincts and a good competitive urge to play in a bigger sandbox. He understood the entertainment business. He didn't stay long, but he took to the business like a duck takes to water."

Later, Moonves, as president of Warner Bros. Television, sold such hits as *ER* and *Friends* to Littlefield at NBC. Then they wound up as network competitors.

Moonves fondly recalls his acting days when he enjoyed roles on such '70s TV series as *Cannon* and *The Six Million-Dollar Man*. And he especially recalls the last theater production he co-produced with Gregory Harrison, which co-starred Harrison and Kurt Russell. The play earned Moonves enough money to buy a home in Los Angeles.

Today, Moonves is still working 12- to 14-hour days, only he gets paid a little better. But he's still as dedicated to what he does as he was as a young actor and producer.

In his busy schedule, which has him in New York every other week, with most of the rest of the time in Los Angeles, Moonves also finds time to serve on assorted boards of directors and is a member of President Clinton's Advisory Committee on the Arts. And last year he was selected by Clinton to co-chair the Gore Commission, charged with drawing up a blueprint for the relationship between broadcasters and the federal government.

Moonves, who enjoys golf in his spare time, recently played a few rounds in Augusta following the Masters tournament, with Ray Romano and CBS Sports commentator Marcus Allen. Another of his sometimes golf partners, President Clinton, did not join him this time, but Moonves has several photos adorning his office walls with him posing on the links with his friend from the White House.

Despite the network's turnaround, Moonves is his own toughest critic and wants to accomplish even more. "I've been disappointed every year I've been here because I believe I should have done more," he says.

Still, the man who promoted him, Karmazin, has publicly praised Moonves for the job he's done with the network. And Moonves says despite some reports in the press to the contrary, he and Karmazin work well together because their skills complement one another rather than overlap. "I've learned a lot about the business side of CBS from Mel, and he's learned a lot about the network from me," Moonves says. "I think everybody here is surprised at how well we do get along. Mel has really left me alone as far as content goes. He doesn't want to look at pilots, but I do keep him informed. It's about communication, not politics here." ■

John Consoli covers network television from Mediaweek's New York office.

Everybody Loves *Raymond*—Everybody Except for Ray Romano

Ray Romano was "petrified" two years ago when he received word from then CBS Entertainment president Leslie Moonves that his new show was to be called *Everybody Loves Raymond*. The show, loosely based on Romano's real life, was hung with the title thanks to a sarcastic phrase spoken by his on-screen brother in a line from the pilot. "It was just a working title that [producer] Phil Rosenthal slapped on it during development," Romano recalls.

"I couldn't stand it. I thought it sounded like some TGIF kids show and that no adults would watch it," Romano says. So he began to lobby for a change. But Moonves loved it and would not be swayed. Romano spoke to David Letterman, whose production company was associated with the show. "Dave talked to Les and I talked to Les. He asked

me to come up with five different titles and said he would do audience-testing on them. He said *Everybody Loves Raymond* came out on top."



Romano (right) vows to someday change the name of his hit show.

Later, Moonves told Romano he could change the name if the show became a hit. "I realize we are too far into it now to change the name," Romano says, "but in the last year of the show, whenever that is, I plan to hold him to it and change the title for the last few episodes."

It's not likely that *Raymond* will be off the network anytime soon. The show has become one of the CBS flagships, with household ratings up 15 percent over last season and 18-49 demo ratings up 31 percent.

Moonves, when reminded of his pledge, notes: "I did tell [Romano] that if the show clicked and he became famous, he could change it. But you cannot change the name of a hit show." —JC

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@deadline

E! Inks Multiple Online Deals

E! Online, Los Angeles, signed agreements with several portals. E!'s news and features will appear on Columbus, Ohio-based **CompuServe's** Arts & Entertainment Channel with links to a co-branded page at E!. At Redmond, Wash.-based **MSN**, E!'s entertainment and celebrity news and features will anchor the portal's entertainment area. E! will also provide news for Redwood City, Calif.-based **Excite's** Entertainment Channel and offer its database of entertainment and celebrity fact sheets to site visitors, with links back to shop.eonline.com, E!'s e-commerce site.

Snapple Unveils New Site

San Francisco agency **SF Interactive** launched a new site for Triarc Beverage Group-owned **Snapple Beverage Corp.**, White Plains, NY. The site supports Snapple's Joke's on Us under-the-cap promotion and plugs a cross-country comedy tour. A game ties into the beverage's latest round of TV spots titled Good Fruit vs. Bad Fruit, and Snapple Gear is available in an e-commerce department.

ESPN Touts Sports Jobs

Sports site **ESPN.com** and online job resource **Careerexperience.com**, both New York, today launch "Career in Sports," an area accessible through both sites, which will feature profiles and interviews of sports professionals, as well as personalized features to help users determine if their skills and characteristics are suited to a career in the sports industry.

Merchants Opt-in for E-mail

Marketing company **MarketHome**, Berkeley, Calif., today inked deals to provide its opt-in e-mail marketing services to five online retailers: **L.L. Bean**, **Ross-Simons**, **Jameco**, **Golfsmith** and **Joseph A. Bank**.

Search Service, For Anything, Launches

By Kipp Cheng

Looking to simplify online searches for Web users, a new search and community portal, **4anything.com**, launches tomorrow with a network of over 600 affinity-based Web sites housed under 16 categories, ranging from **4shopping.com** to **4news.com**.

By year's end, the total number of sites within the network is expected to exceed 2,500, the number of domains that **4anything.com** has registered. Each domain, branded with the number "4" plus an array of most frequently searched terms, such as **4dogs.com** and **4weather.com**, will feature editor-selected links to other Web sites related to searchers' desired topics.

Many search sites and portals use an editorial staff to select their content offerings; **4anything.com's** main point of difference, according to Vince Schiavone, founder and CEO of the Wayne, Pa.-based company, lies in the expertise of its staff and its fine-tuned, pared down listings.

"We want to make [online searches] easier, better and faster," he said.

Schiavone cited research indicating that many Web users find sorting through multitudinous Web listings exhausting and often fruitless with current search engines.

The site plans to build community by making it possible for vertical sites within categories to build topic-centric online enclaves, which the company believes will

lead to qualified customer leads for advertisers. Schiavone said the company will also offer interest-based domain URLs for free-to-user e-mail accounts later this year, so enthusiasts can proclaim their interests via their e-mail address.

The company has an initial round of financing from Safeguard Scientifics. Its current partners include Inktomi, which powers **4anything.com's** external search, Reuters, AccuWeather and InfoSpace.

The network's launch will be supported by a humorous TV and print campaign which features a scantily clad man chasing a goose through a field, with the tagline, "Stop the madness. **4anything.com**: a whole new way to search the Net." ■



4anything.com has registered so many domain names that it hopes it can help Internet users look ... for anything.

Search	News	Features	Reviews	People	Events
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[ABJECT EARTHLINGS SEED NET p. 54](#) | [WILD TALES! THE DISH ON @D:TECH p. 56](#)
[IQ DATA: WELL TRAVELED p. 58](#) | [DIGITAL PLAY: GAMERS COME IN ALL STRIPES p. 60](#)

bits

• The **Federal Trade Commission** settled charges last week with Boston-based **Liberty Financial Companies**, an asset management firm which operates **www.younginvestor.com**. The company has agreed to post a privacy policy on the site and will not collect personal information from kids without first getting parental consent. Federal regulators alleged that

The Young Investor Website

the site falsely claimed that

personal information about children and their family's finances would be kept anonymous. Liberty spokesman Hal Thayer said his company launched the site in 1996 before privacy guidelines or rules existed. "At no time did our company compromise a child's privacy and we never used the information for our purposes, nor shared it with another entity," he said. Settling charges with the FTC is not an admission of guilt.

• Web portal **Lycos**, Waltham, Mass., and New York-based e-publisher **Versaware Technologies** partnered to create the **Lycos.com Research Center**, a free, co-branded site offering online versions of **Funk & Wagnalls Encyclopedia**, **Random House Webster's College Dictionary** and news from **Reuters**.

• **New Line Cinema**, Los Angeles, said it will be integrated into several of Dulles, Va.-based **America Online's** entertainment channels, including **AOL Entertainment Asylum**, **AOL.com** and **Digital City**. AOL will receive links from New Line's movie sites. The multi-million dollar pact will run for a 16-month term, beginning with a promotion for the new **Austin Powers** movie.

• **CNN.com**, Atlanta, launched **Shop@CNN**, the news site's first foray into e-commerce. Each link will be category-exclusive within CNN.com, with products ranging from books to videos. Companies

CNN interactive

that have signed on include **barnesandnoble.com**, **FlowerClub.com**, **Internet Travel Network**, **Staples** and **TotalE**.

• **WABY.com**, an Albany, NY-based Internet-only radio station with an adult contemporary format, launches today supported with a mix of print, outdoor and broadcast ads worth \$700,000.

Online/Offline Marketing Effort Sells Earthlings

BY SUSAN KUCHINSKAS—Abject Modernity, a Winnipeg, Canada-based games company, is unveiling **Earthlings**, a new game using its hybrid Web/real world marketing model. Entry to the **Earthlings** Web game, designed for children ages 5 to 11, is obtained through purchase at retail of a brightly-colored plastic pendant available in toy and game stores. Its debut is set for May 14 at the **Electronic Entertainment Expo (E3)** in Los Angeles.

Using cryptic signs on the pendant to log on, children can visit six themed areas: **Galactic Space Quest**, **Prehistoric Adventures**, **Tall Tales + Mysteries**, **Heroes + Legends**, **Our Planet** and **Ultracool Sports Actions**. They can troll through the sections to play interactive games including crosswords, click-and-reveal activities and a digital version of **Go Fish**. They also can go to **Earthlings Communications**, a chat area.

"We're trying to create a live and safe environment for kids on the Internet," said **Abject** founder and CEO **Rod Bruinooge**. "The site will contain one of the first live chat rooms for kids which is entirely con-

trolled and prevents kids from transmitting any personal information." To accomplish this, kids in the **Earthlings** Communication area string together pre-written phrases in a way **Bruinooge** describes as "game-like."

The chat area utilizes **Abject's** proprietary technology.

The **Earthlings** pendant will retail for \$14.95, with no additional charges and no advertising on the site. "Disney [Blast!] wants to charge you \$30 a month, while we want to charge you a one-time cost," **Bruinooge** said. "We've raised a significant amount of revenue from sales." The **Stone**, another



Children need this necklace to access a new Web game.

Abject game released last December, has sold 50,000 items.

The **Earthlings** game, expected to ship on June 15, will be marketed online via a banner ad campaign breaking late this month. **Abject** handled game design, packaging and advertising in-house.

"We feel we stand apart from anything else that's on the Web," **Bruinooge** said, "because we have produced a product that's profitable, and that retailers can also buy into." ■

Darwin Evolution Goes On With Media-Only Unit

BY ADRIENNE MAND—Saatchi & Saatchi interactive unit **Darwin Digital** today will spin out a new division, **Darwin Digital Media Services**, to handle online media.

Greg Smith, director of strategic services at **Darwin**, has been named managing director of the New York-based unit. **Jim Lorden**, who was media director for **Darwin** in New York, retains the same title with the new group.

Darwin Digital Media Services will include 11 people in New York and San Francisco. Separately, **Darwin** also plans to open a London office this week.

"**Darwin** is hybridizing traditional and interactive," said CEO **Cynthia Rogers**, who joined the company in February. **Darwin Digital** was formed in July 1997 as the combination of the interactive creative and media units, respectively, at **Saatchi** and sis-

ter company **Zenith Media**.

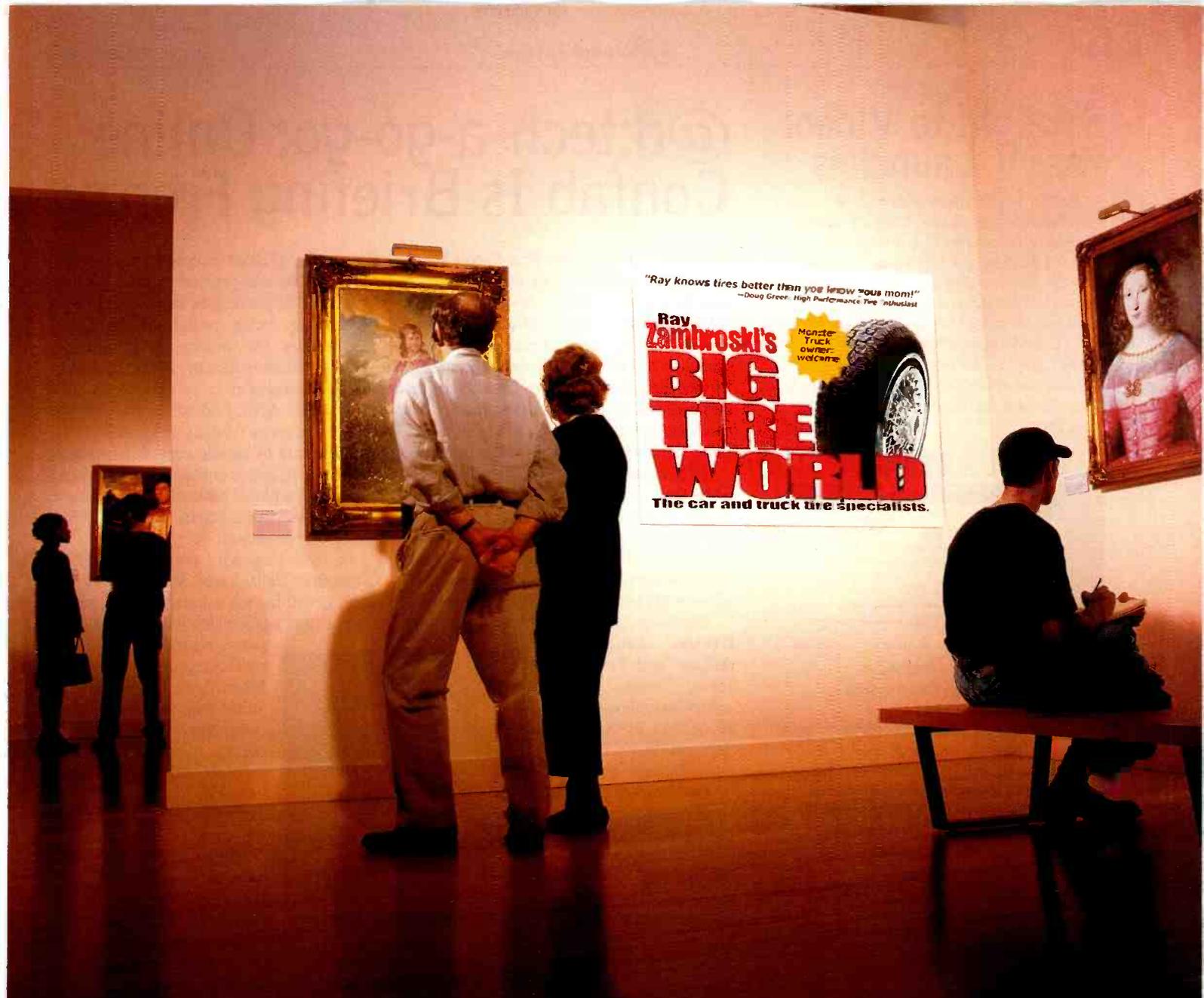
Lorden added, "We see our role as online investment consultants, an investment partner to invest online dollars."

Current media-only clients include **Lucent**, **Red Lobster** and **Alcatel**.

According to **Smith**, the new unit will "help marketers doing mostly traditional [advertising] to fit digital tools in their mix."

The principals believe they are well positioned to do so. **Smith**, who started **Zenith's** "non-traditional" planning group in 1996, has 18 years of agency media experience. **Lorden** spent nearly 12 years in traditional media roles with **Saatchi & Saatchi**, **N.W. Ayer** and **TeleVest**.

Smith said the spinoff's timing is crucial. "This is an incredible arms race," he said. "So many people out there are talking about this all the time." ■



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Straight to Video: FasTV Launches

FasTV, which offers Web-based, searchable video content from TV producers, today announced that it will open the doors of its video portal to consumers on May 20. The Los Angeles-based company lets users find video when they do keyword searches through news and features provided by partners including CNN, CNNfn, The Weather Channel, all Atlanta, the American Medical Association, Chicago, and Bloomberg Television, New York.



FasTV promises an archive of downloadable, searchable video from major content partners.

"This will be the only destination where people can come in and, in 10 minutes, catch up on 100 hours of traditional TV and video viewing that they missed out on," said Bill Swegles, FasTV president and CEO. FasTV.com is organized into the following categories: news, weather, entertainment, business and lifestyle; searches are based on the text of the programming's closed captioning.

Content will bear the provider's logo and a link back to its site. Major partners also get a FasTV window on their own sites. "Our content providers agree with us that this is a new, entirely independent market," Swegles said, "and it will not cannibalize their Nielsen ratings or aftermarket things such as video."

"In fact," said vice president of marketing and business development Chuck Ball, "we're creating an additional aftermarket for the same video product."

Revenue is expected to come from advertising, business-to-business services and, possibly, subscription fees for some content. When a user views content, the provider gets a share of the revenue from ads served on that page.

The marketing plan includes a banner and print campaign by Stein Rogan + Partners, New York, to launch at the same time as the site. Online ads will appear on the GO Network, search engines and usatoday.com. A more aggressive campaign, including television and possibly outdoor, will break in August. More promotion is expected to come from the site's content partners.—Susan Kuchinskas

@d:tech-a-go-go: Online Confab Is Briefing Frenzy

BY SLOANE LUCAS—San Francisco's Hyatt Embarcadero was overrun with interactive agencies, portals and technology firms—not to mention press—during the @d:tech conference last week. Amid new product launches and partnership announcements, the hot topic in the hallways was how agencies and advertisers could best enhance ads sent over low-bandwidth while waiting for broadband to become more widely available.

IBM unveiled HotMedia 2.0, an upgrade of its free plug-in Java tool. New features include Mac-compatibility, streaming audio, 360 degree imaging and advanced tracking capabilities. Brookstone, pharmacy chain CVS, Designer Outlet and Intellicast have all recently signed on as HotMedia users.

Solutions firm AmeriComUSA, Arroyo Grande, Calif., launched AdCast and TrueManagement, which together control an online campaign's frequency. Advertisers use non-scrollable, media rich "e-billboards" that stay on screen for a set duration.

Streaming media company RealNetworks, Seattle, gained support for its Advertising Application technology from ad management companies NetGravity, Engage, and MatchLogic, and ad networks DoubleClick and Real Media. The tool allows delivery of rich media and other banner ads within RealNetwork's proprietary RealServer G2 streaming media presentation technology.

The conference was also a forum to share the latest industry research. The Association of National Advertisers offered a survey of 121 ANA member advertisers showing that the percentage of companies advertising online decreased to 61 percent from 68 percent, and that spending decreased to an average of \$649,000 per company vs. \$714,000 a year ago.

Findings challenge the idea that online spending is going up. (Statistics released by the Internet Advertising Bureau early this month put online 1998 ad revenues at \$1.92 billion, up from \$906.5 million in 1997.) IAB chairman Rich LeFurgy has said that, with advertisers adjusting ad budgets to include online efforts, the industry will see "a sustained period of growth in the years ahead."

According to the ANA, only 44 percent of its companies display product online, but

the number of those companies transacting sales over the Net jumped from 55 percent in 1998 to 92 percent in 1999. Barriers to advertising online remain difficulty in determining the return on investment (68 percent) and a lack of reliable measurement (58 percent).

Another ANA finding: extranets are being used more frequently by marketing departments to handle copy development and media planning online. "They're trying to manage a global network with different time zones," said Robin Webster, ANA senior vice president.

In lock step with the ANA results, Cupertino, Calif.-based Magnifi said last week it will launch a marketing extranet service next week which will connect company

staffers and their marketing projects online. Magnifi.net creates an online business-to-business community offering content access, collaboration and communications. New York-based Young & Rubicam is among the companies using the service.

Other announcements included a multimillion-dollar strategic partnership between ad-supported Internet access provider



Robin Webster: Extranets are on the rise

NetZero and Internet directory Looksmart to create a co-branded, content-rich start page for NetZero subscribers, who will gain access to Looksmart's content of more than 750,000 site listings. Internet shopping portal ebates.com launched, offering cash rebates for shopping at retail sites that include Amazon.com, CDnow and Reel.com. Internet media and data marketing company Avenue A and online auction company uBid partnered to integrate Avenue A's Precision Targeting—which delivers specific ad creative based on profiling a user that has previously visited an advertiser's Web site—into uBid's online campaigns. Additionally, uBid tapped Avenue A to be their online agency of record.

Finally, among the @d:tech award winners were @Home and Grey Interactive, which took home a best of show honor for the über-rich-media Cover Girl Seashells campaign, proving that, while low bandwidth is the norm today, it pays to prepare now for broadband penetration tomorrow.

—with Adrienne Mand

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Analysis



What's in a Game?

Players are no longer male, pale and frail. *By Susan Kuchinskas*

They used to have a word for computer gamers: boys. But online gaming, an arena formerly dominated by so-called "hardcore" games such as *Quake* and *Doom*, is broadening its horizons. The genre now includes digital versions of classics such as hearts, poker and Hasbro's *Scrabble*, as well as born-on-the-Web games. Thus, when the game industry meets at the annual Electronic Entertainment Expo—known as E3—in Los Angeles this week, the demographic that they are, or should be, targeting is everyone.

Advertisers are learning that in the broadened gamer market, to play is human, to game online, divine. The gaming industry hasn't caught up, en masse, but they likely will—as some sites have already discovered, gamers create an ever-renewing supply of impressions that can be sold for cold hard cash, and are great places to use unusual, attention-grabbing ad forms. Excite, the portal now owned by Redwood City, Calif. next-door neighbor @Home, reports that its games area is the third fastest-growing source of new registrations on its site, with most of them congregating around virtual card tables playing virtual cards.

"This traditionally was a guy's industry," explains Christian Svensson, editor in chief of *MCV: The Market for Home Computing and Videogames*, of the industry's sometimes slow response. "[Creating]

skills in the service of marketing. San Francisco's Total Entertainment Network, formerly a hardcore shooter site, brought its company from what many call near-death to economic vitality by providing what it terms family games to 12 portals, including Netscape and Excite. "We saw a sweet spot between the family or recreational games and the hardcore," says Erik Lundberg, TEN's vice president of sales. The company is expanding its ad model from selling product placements on the backs of playing cards and interstitials between games, to pushing customized games such as product-oriented crosswords.

Variations on the product placement ad model are popping up. Fox Interactive, maker of the 2 million-selling kids' Sony PlayStation title *Croc*, has begun to offer such placements in its CD-ROM games, starting with Nokia cell phones ads embedded in its *X-Files* title. Fox Interactive's latest offering, *Croc 2*, adds Nabisco LifeSavers to the landscape, replacing the game's "jelly jumps" with the brand's Gummi Savers, in a strictly cross-promotional effort. "I'm not sure who would pay whom," admits Scott Marcus, vice president, worldwide promotions and strategic alliances



Fox Interactive's adventure game *Croc 2*, soon to launch on CD-ROM, incorporates LifeSavers' Gummi Savers brand in innovative ways.

games is sexy for these guys. ... What the industry has learned in the last five years is, we can't continue to make games for ourselves if we want to be on the scale of the movie or recording industries."

Game developers are starting to break ranks, moving mainstream and even using their technology and

An Open Letter to the Ad Community About a Really, Really Big Idea

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A Really, Really Big Idea.





at Fox. "They're going to be in a game that will hopefully sell a couple more million, they'll be in our advertising and we'll be on approximately 6.5 million packages of their candy."

A true game/ad hybrid is the Tundra Madness Tournament on the MSN Gaming Zone. As an awareness campaign for the new Toyota Tundra pickup truck, gamers are invited to buy the MSN CD-ROM game *Monster Truck Madness 2*, then go to the Zone and customize it into a Monster Tundra truck which can compete in races in a promotional version of the game. The top winner becomes "Duke of Dirt" and wins a real truck.

Adam Waalkes, product unit manager of the MSN Gaming Zone, said this is the site's most elaborate such promotion since the Zone launched in 1996. "Broad audience



Players of *Monster Truck Madness 2* can turn their digital trucks into Toyota Tundras—and maybe win the real thing.

games have been successful for us year after year," he said.

Object Modernity of Winnipeg, Canada, is one of a number of gaming companies that is also pursuing marketing consulting. Although it makes products calling for potential players to buy talismanic pendants at retail in order to enter its online gaming community, the

company estimates that sales of its two games will be only 65 percent of its projected 1999 revenues of Canadian \$7.5 million. The rest will come from marketing assignments. "We are working with some ridiculously large multinationals," says Abject CEO Rod Bruinooge, "helping them to [re]create some of the concepts we've found to work." For example, the company might manufacture a bracelet to be given as a premium by a snack food company that could be used to provide clues in a game on the manufacturer's site.

While the more old-fashioned games are addictive in their own right, what's admittedly missing is the creativity, intrigue and immersiveness of hardcore games. Therefore, some companies are turning their hardcore game-making expertise into the business of providing tools that should position them well both now and in the broadband future.

One of those companies is Anark, of Boulder, Col., which, after successfully marketing the adventure game *Galapagos* in December of 1997, has taken some of its proprietary 3D technology and made Emotion 3D Web Edition, a tool for Web developers to create animations. A public beta version was released on April 22, with a May ship date. At the same time, the Anark Game Studios division was renamed Anark Interactive Media. "We were looking for more predictable opportunities than

developing a game," says marketing director Stephen Collins.

3D features are believed to be what make computer games so immersive, with rival companies touting the superiority of their "game engines," the software that controls the action. Launch Media of Santa Monica, Calif., will use Eight

"We saw a sweet spot between the family ... and the hardcore," says TEN's Erik Lundberg.

Cylinder Studios' game engine and scripting tools to build the next generation of its digital entertainment vehicles. Launch 3D, to be released next quarter, is designed for broadband, and will likely include unusual online ad forms.

Users will be able to wander through virtual worlds that combine audio, video and animation, so that, for example, you might stroll down a graphical city street illuminated by advertising billboards, then enter a bar where a video image of Chris Isaak sings on a stage.

But the experience of Eight Cylinder, Santa Monica, a former game developer for Microsoft's entertainment business unit, demonstrates that even as publishers such as Launch jump into 3D games, they aren't aiming for the shoot 'em up player of old. Says Launch CEO David Goldberg, "Many of the conventions of the game world, we didn't want at all. ... They want to get people lost, because a game is supposed to be difficult. We want to make it easy for our users." ■

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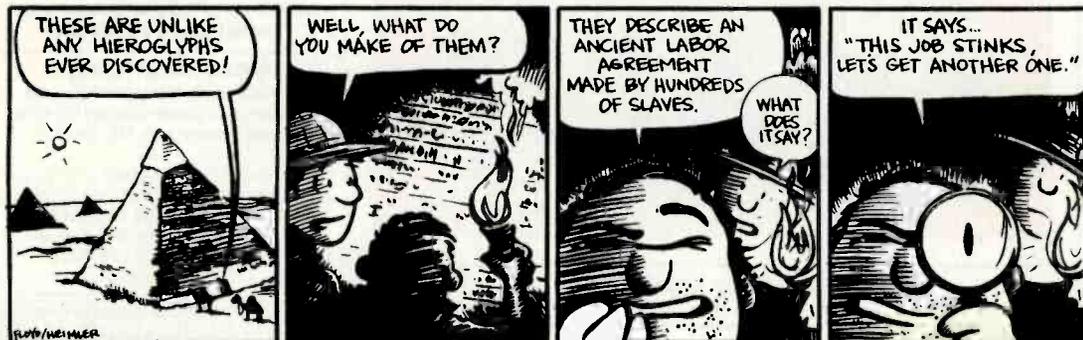
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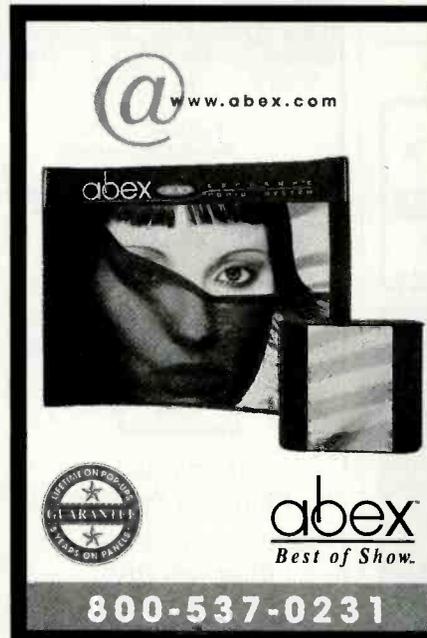
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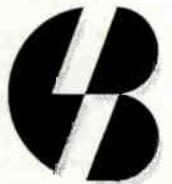
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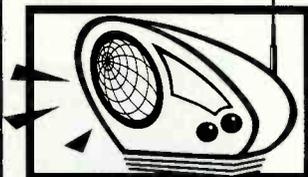
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- Sr Traffic Assoc.....To \$45,000
- Pre-Press OprTo \$45,000

NEW MEDIA

- Acct SupvrTo \$65,000
 - Media SupvrTo \$70,000
- Top-notch bnfts & growth potential!

For more info call Mrs Miller at

**212-286-0584
or fax 212-818-0216**

**AD SALES
NEW YORK**

James G. Elliot Co., a dynamic and growing rep firm with multiple titles, has an opportunity for an organized, computer literate ad sales pro with 3+ years of experience. New York/ East Coast territory, primarily consumer magazines. Great opportunity, great location.

Please forward cover letter and resume to:

Fax: 212-588-9201

Email: jgejstone@earthlink.net

**CALL
ADWEEK CLASSIFIED AT
1-800-7-ADWEEK**

**NATIONAL ADVERTISING
RECRUITING FIRM**

Seeking

- ACCOUNT PLANNERS
- CREATIVE DIRECTORS
- ART DIRECTORS
- COPYWRITERS, AE's

Working with some of the TOP Ad Agencies in the country!

**Fax resume to: A. Beard
770-399-6416 or call 800-375-2551
Corporate Search Consultants**

HELP WANTED

Director of Primary Research

ABC, Inc. is seeking an individual to be responsible for the development, execution, analysis and presentation of audience research for use by our Programming, Promotion and Marketing Departments.

Position requires a Bachelor's degree in a social science research field (advanced degree preferred) and a minimum of 5 years' primary research experience. Your background must include questionnaire design, statistical analysis, and experience with both qualitative and quantitative methodologies. Strong computer skills and excellent analytical, writing, and presentation abilities are essential. Television or related entertainment industry experience preferred.

For immediate, confidential consideration, please forward resume to:



ABC, Inc.
Employee Relations Dept. BB/DPR
77 West 66th Street
New York, NY 10023

We are an equal opportunity employer m/f/d/v

MANAGER, PROMOTIONS MARKETING

Join USA Networks, a highly acclaimed broadcast entertainment organization, featuring the #1 rated USA Network and the Sci-Fi Channel. We are currently seeking a creative marketing professional to assume an important role at our NYC headquarters.

The successful candidate will be responsible for developing and executing added value opportunities for USA Network advertisers, writing promotional proposals for Ad Sales Account Executives and attending presentations when needed. To qualify, you will need 3+ years related sales promotional exp and the ability to create effective proposals for client pitches. Excellent communication, presentation and sales skills and the ability to handle multiple projects in a deadline driven environment are essential. Strong writing skills and a college degree are also necessary.

We offer a competitive salary commensurate w/exp and a comprehensive benefit package. Please send/fax resume & cover letter with salary requirements (only resumes with salary requirements will be considered) to: USA Networks, HR Dept-MPM, 1230 Avenue of the Americas, New York, NY 10020. Fax: 212-413-6524. (No phone calls please). An EOE M/F/D/V.



Media Opportunities

Temerlin McClain, a half billion dollar agency located in Dallas, Texas, is looking for all levels of qualified marketing professionals who happen to specialize in media.

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 candidates for a Group Media Director position should have a minimum of 10 years experience in all media, both national and local. Media Supervisor candidates should have a minimum of 4-7 years experience and Media Planner candidates a minimum of 2-4 years 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

EOE AA M/F/D/V

AFFILIATE MARKETING MANAGER

barnesandnoble.com is looking for an exceptionally bright, creative, and motivated individual to join the Affiliate Network Team as a Marketing Manager as we continue to grow and enhance our Affiliate Network.

The Affiliate Marketing Manager is responsible for merchandising the hottest products, developing special offers and using direct marketing tactics to drive sales on top partner sites which include some of the leading portal, news, information and community sites on the web. This high-energy person will be responsible for creating and testing innovative sales strategies and analyzing performance and results. In addition, this position manages the barnesandnoble.com state-of-the-art Affiliate Merchandiser Program that enables barnesandnoble.com banner serving to Affiliates sites. Responsibilities include writing banner copy, overseeing the creation of banners, distributing them throughout the network and analyzing sales results.

Preferred background includes: 3-5 years of online marketing, direct marketing or merchandising experience. Excellent written and oral communication skills are required along with exceptional analytical and problem solving skills. The candidate should be able to work well independently and in a team, think "outside of the box" and handle multiple projects at one time. BA/BS or equivalent experience.

We offer a competitive salary and a comprehensive benefits package.

Interested candidates please forward your resume to:

barnesandnoble.com

76 9th Ave., 11th Floor, New York, NY 10011

Fax: (212) 414-6394 E-Mail: resumes@barnesandnoble.com

Equal opportunity employer.

NEW BUSINESS DEVELOPMENT DIRECTOR

Do you love Golf? Interested in joining a dynamic, fast growing marketing agency that is poised to be the leader in golf advertising? Pinpoint Golf Marketing is seeking a marketing/sales professional that will sell advertising programs to advertising agencies and clients directly.

Desirable candidate will have a thorough understanding of print, outdoor, and out of home media and be a self-starter, who is creative, determined, and can sell! Proven track record is required. Compensation is determined by experience and includes base salary and a generous commission structure. Send or fax resume to:

Pinpoint Golf Marketing

843 Montgomery Street Ste. 300, San Francisco, CA 94133

Fax: (415) 646-8655 Attn: Mel Marquez

Visit us at www.pinpointgolf.com

SENIOR SALES EXECUTIVE OPPORTUNITY

Leading trade magazine company has a top NY based sales position open for a dynamic, energetic self-starter. 4 years + selling experience; an understanding of consumer media desired (i.e. magazines, tv, radio, new media). Creative thinker, great presenter, hard worker and proven go-getter all required. Some travel required. Good compensation & benefits package for right person.

Fax resume & sal. history to:

Sonja at (212) 536-5353

HELP WANTED

Fed up with that hack of a creative director of yours?

If you've got strong, pent-up creative talent that's getting squelched, I want it. Our agency is growing and we need one **art director** and one **copywriter** to help us do so.

Both of you have to be solid conceptual thinkers with the ability and concern to truly craft an ad with passion.

And without having an attitude about pumping out the occasional sell sheet or two. We're looking for a couple of driven, original thinkers who will guide our creative product.

And as we bring more great clients aboard, be responsible for hiring and overseeing new creative talent who share our vision. See yourself in this role?

Then fax or email your resume and salary history to:

POINT TO POINT 2930 PROSPECT AVENUE CLEVELAND, OH 44115
ATTN: MARK GOREN FAX: 216.736.8868 EMAIL: mark@p2pcom.com

**CHICAGO MAGAZINE
MARKETING MANAGER**

Chicago magazine has an excellent opportunity for a creative, mid-level marketing professional with a proven track record in a fast-paced, deadline driven environment.

Candidate will utilize strong writing, strategic and project management skills to develop promotional and collateral advertising sales materials. Candidate will also help develop, manage and execute special events. Strong organizational, interpersonal and communications skills a must. Must be detail oriented and prioritize well. Working knowledge of MRI and Simmons a plus. Publishing experience preferred.

Comprehensive compensation package includes competitive pay, 401k and group health/dental/vision. Please send resume, cover letter and salary requirements to:

Rose Fauster

Chicago magazine

500 North Dearborn, Suite 1200, Chicago, IL 60610-4901

No phone calls please

ADVERTISING SALES EXECUTIVE

The new media division of a leading publishing/broadcasting corporation is seeking a knowledgeable and energetic individual to join our sales force to generate advertising for several websites.

If you possess:

- self-motivation, ability to work independently, a willingness to travel
- strong presentation skills, and
- 3-5 years of print, broadcast or new media experience,

then fax resume and salary requirements to **(212) 462-6933** for consideration. Only serious candidates need apply.

ALTERNATIVE ADVERTISING SALES

A New York-based out-of-home alternative advertising company, seeks account executive with enthusiasm, determination and creativity. Minimum of two years media and/or sales experience is required. Opportunity for advancement and long-term growth. Guaranteed salary plus commission.

Mail, fax or e-mail resume to:

PromoCup, Inc.

599 11th Avenue, New York, NY 10036

Fax: (212) 262-7279 Email: marcfriedman@promocup.com

No timesheets.

Circle R Group is looking for **Art Directors** with at least 3 years experience and an **Art ACD** with no less than 10. We need creatives who want to spend their time doing national TV and print for America's best-known consumer electronics retailer-RadioShack-not catching up on timesheets from 2 weeks ago.

If you can do breakthrough work, you'll be well rewarded with excellent compensation and benefits that include a fantastic Stock Purchase Plan, with up to 80% matching company contributions, and Tandy Fund 401(k).

Send resume and samples of your best work to: Employment Department, Attn: AD-MS, 100 Throckmorton, Suite 500, Ft. Worth, TX 76102, fax (817) 415-3243.

Circle R Group

Division of RadioShack
an equal opportunity/affirmative action employer

ADVERTISING SPACE SALES

ADWEEK DIRECTORIES has an exciting entry-level inside sales opportunity for you to sell advertising in our directories serving the advertising, marketing, traditional media, and new media industries. You must love to cold-call, be able to bring in lots of new business, deliver great customer service, and have the intelligence and imagination to work on ad programs for some of the largest and most innovative companies in the business. This is a telephone sales position, but "boiler-room" telephone reps need not apply; you must be comfortable with the smart, customer-focussed, consultative sales approach. Here's a chance to make your mark with some terrific proven products. Competitive salary, excellent commission package and benefits.

Fax resume, cover letter, and salary history to:

Harold Itzkowitz 212-536-5315

Resumes without cover letters will not be considered.

E.O.E.

**ADVERTISING SALES REPRESENTATIVES
ORGANIC GARDENING MAGAZINE**

ORGANIC GARDENING, a Rodale Press publication and a leading gardening magazine, seeks non-endemic sales representatives in the Los Angeles and New York areas. Responsibilities include establishing and maintaining non gardening accounts, participating in national trade shows and industry events. Ideal candidates will have a college degree, advertising sales experience with a consumer magazine, excellent communication and presentation skills. Knowledge of MS Office and a contact management program a must. Travel required. A passion for gardening is a plus.

We offer a pleasant employee-oriented work environment, competitive salaries, and excellent benefits including a 401(k).

Please send cover letter and resume to:

Human Resources Dept. (AW-ASROG)

RODALE PRESS, INC.

33 E Minor Street, Emmaus, PA 18098

E.O.E.

visit our website at www.rodalepress.com

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

HELP WANTED

GOOD CANDIDATES NEED NOT APPLY

We Need Great Ones!

If you're an experienced media sales pro and others consider you great at what you do, then you're just who we're looking for! We're MyFamily.com, the fastest growing community on the web with three-quarters of a million members in just four months!

MyFamily.com is one of three online properties that have fueled the extraordinary growth of 16-year old Ancestry.com, Inc. As a result, we're building a national sales team to leverage the highly qualified audience that uses MyFamily.com each day. If you have a proven track record, an established base of contacts, and great professional references – you can be part of Internet history.

Send electronic resumes to greatones@ancestry-inc.com, or fax a hardcopy resume to 203.445.1278 – both completely confidential. Boston – New York – Chicago – San Francisco – Los Angeles



Ancestry.com, Inc. is an equal opportunity employer.

SALES ACCOUNT MANAGER

Claritas, the nation's leading provider of precision marketing services, seeks Account Manager for its Media & Agency Group located in our New York City Office. Responsibilities include sales presentations, proposals, contract negotiations, and achieving new business goals.

The ideal candidate will have strong analytic skills and a desire to sell software-based marketing solutions. Familiarity with demographics, segmentation, and/or GIS is necessary. In addition to enthusiasm, you must possess excellent communication and organizational skills.

Send resume with salary requirements to: Claritas Inc.-Dept. PG, 11 West 42nd Street, 12th Floor, New York, NY 10036, FAX 212-789-3645, email: PGoldman@Claritas.com. EOE



STRATEGIC PLANNING DIRECTOR ACCOUNT SUPERVISOR SENIOR ACCOUNT EXECUTIVE

International agency with great creative, awarded "best in West" by AAF, is currently seeking quality account management people for both West Coast and New York offices. Experience in haircare, beverage/packaged goods and spirits is a plus. Send resume to:

Search Partners

444 So. Cedros, suite 240, Solana Beach CA 92075

Fax 619-755-8944

ccordes@searchpartners.net

ARNOLD COMMUNICATIONS

Media Department - Boston Office

Media Planning Supervisor

We are looking for a seasoned candidate with at least two years experience as a supervisor. We are looking for someone who is organized, sensitive, a trainer, a team player and an initiator. Involvement with a heavy spot broadcast account is also important.

Media Research Analyst

We are looking for someone who will provide direction to department personnel in the effective use of media resources. Assist in the design, setup and maintenance of databases required for client/department data storage and analysis. Maintain the research library. Assist in the maintenance of media computer systems (such as IMS). Assist in coordination of resource orders to research providers (such as Arbitron and Nielsen). Assist in providing research for new business and regional offices. And, become generally knowledgeable in media research resources, systems, applications and methodologies.

Media Technology Specialist - Support

This individual needs to have a background in a media environment. Extensive experience in using media systems. A background in using and troubleshooting Donovan issues. Comfort with a training and support role. Good interpersonal skills are important. A solid understanding in technology would also be helpful.

Media Technology Specialist - Development

Ideally, this individual would have a background using and designing relational databases (Microsoft Access, SQL, etc.). Experience designing macros and building efficiencies is also important. Programming skills and media or advertising experience would all be very helpful.

Media Buyers - Philly, LA, Detroit Offices

We are looking for seasoned Media Buyers with at least two years experience. Candidates should be good negotiators, organized, team players, proactive. Specific market experience (Philly, LA or Detroit) is a plus.

Contact:

Ivan Dunmire, Manager/Media Services
Arnold Communications
101 Huntington Ave., 16th Floor, Boston, MA 02199
617-587-8044
idunmire@arn.com

MetaCreations Corporation, the "Creative Web" company designs & develops award winning desktop software tools and enabling technologies for creating, manipulating and delivering 2D and 3D digital images and real-time, interactive 3D Web content. The company has offices in Santa Barbara & Scotts Valley, Calif., and Princeton, N.J., with current openings in the following departments:

- Product Management
- Product Marketing
- Public Relations
- User Interface Designers
- Web Designers
- Engineers

Compensation includes stock options and relocation assistance.

E-mail resume and salary history to:

jobs@metacreations.com or fax to: (805) 566-6385
Visit our website at: www.metacreations.com



WE NEED YOU!!

Account Services, Creative, Production, Marketing, Media

... if you want to be in the No. 1 position at this fast-growing, award-winning Morris County, NJ agency. If you have consumer and b-to-b exp. in these categories and are open to a rewarding and challenging position, we are waiting to hear from you. Please reply in confidence to:

Email to: advaagency@earthlink.net

Fax: (908) 879-2862

HELP WANTED

CONTEMPORARY MARKETING, INC.

Seeks a Graphic Department Manager
and
Senior Traffic Manager

Leading Top 10 event marketing company seeks a highly organized, high-energy person to run a 10+ person department. High profile projects with Fortune 50 clients.

Please fax resume and salary history to:
(973) 890-9271



**CONTEMPORARY
MARKETING**
INCORPORATED

ADVERTISING SALES

Growing print/web publishing firm is seeking an intellectually curious, self sufficient and well spoken salesperson.

Position is for national ad sales, major accounts. Our products appear in Forbes Magazine and are integrated with our web sites. Subjects are business oriented, including diversity and utility deregulation.

Strong written and presentation skills are a must. Applicants must be proficient with a laptop. Very fast paced environment. You must be on top of the business news and must be able to speak with top management.

We offer a generous compensation package, 401K, profit sharing and benefits. You must be able to work from our Somerset, NJ office (55 minutes from NYC, Rt. 287, exit 12). Light travel is required.

Please fax resume to:
Hemisphere Inc.

732-764-0255 or email lvisconti@hemnet.com
No phone calls please.

WEB FOLKS WANTED

•DESIGNERS•WRITERS
•PROGRAMMERS•ACCOUNT MANAGERS

One of the region's fastest growing ad shops needs to bulk up its interactive staff in Garden City, Long Island. Yeah, yeah, we know—Long Gisland. But it's not crowded, dirty, smelly, or scary. Mostly. And there are actually trees here on most of our streets—which can be seen from any window in our bright, cheery office and there are no alternate day parking rules.

But what we do have is a metric ton or so of opportunities for WWW professionals to help us help a rapidly expanding client list that includes some great, great companies doing very cool stuff.

Look, it's not so bad. The garbage barge is history. Amy F. will be out by Mother's Day. And it's almost beach volleyball season. Get busy and send a letter, a resume, whatever to: Michael Welch at

mwelch@wngadv.com
or fax to (516) 741-3966
www.wngadv.com

★
MESSNER VETERE BERGER McNAMEE SCHMETTERER/EURO RSCG

Long name.
Great shop.

Here at MVBMS, we're also long on all the things great media pros look for. Our clients are the most recognized names worldwide in categories like automotive, financial services, and consumer electronics. Our fresh creative keeps audiences entertained, informed, and thoughtful. And hiring only the best people has paid off, too... in the form of two U.S. Agency of the Year awards in the last seven years.

So if you thrive in a fast-paced, strategic and intelligent agency environment and have 2-5 years of experience planning media of all types for blue-chip high-tech accounts, please forward your resume in confidence to **Matt McDonald**. **FAX 212-886-2492 or E-mail to matt.mcdonald@mvbms.com**
we are an equal opportunity employer. M/F/D/V.

ARE YOU?

- tired of working for someone else?
- looking for a new, exciting opportunity?
- ready to make a positive change?

DO YOU HAVE?

- the desire to be your own boss?
- confidence in your ability to sell a unique service?
- contacts with an existing client base?

We market the newest, high-tech, patent-pending, dynamic technology that allows your clients to communicate with over a million people a day. Experienced, high achieving advertising reps qualify to be independent reps for this fantastic technology.

Training, marketing kits and all geographic locations available. Don't delay; become involved early for best earning potential. Investigate this unique opportunity and request your free information kit, call

Total Recall Concepts Inc.
904-543-1110

MARKETING

Keywords: Smart, facile, cross-disciplined, thinks outside the box. New business incubator sks sr mktg exec to work with incubator and startup incubatees in wide range of industries. Help choose new clients, tweak their plans, make them grow. Report to President. Min 7 yrs mrkting exp, MBA not necessarily a plus. Commensurate slry, benefits, equity.

Fax to 212-219-8075
or email jmarus@bizincu.com

TELEVISION & RADIO

America's leading national representative for PBS and NPR affiliates seeks television and radio sales professionals for New York, Chicago and Los Angeles.

The ideal candidate should possess the ability to aggressively pursue the inclusion of Public Television/Radio in agency and client media/marketing plans.

Min. 4+ years commercial television/radio station or rep experience. Self-starter/motivator, knowledge of MS Word, Excel, PowerPoint.

Don Ershow
1700 Broadway, 35th Floor
NY, NY 10019
dershow@nptv.com

Planner/Media Buyer

Fast paced top 20 DC market advertising agency seeks experienced, motivated, organized, Planner/Buyer. Excellent opportunity for professional with 3-5 years experience. Must have experience with newspaper, magazine, research, client contact and be able to develop thorough, thoughtful, creative media recommendations.

Candidates should be flexible, team players, detail oriented, possess strong analytical skills, excellent verbal and written communication skills and interpersonal abilities as well as organizational proficiency. Must have working knowledge of Scarborough, Simmons, Word, Excel, PowerPoint, Tapscan. We offer excellent compensation and good benefits package for the right candidate.

Please fax your resume and salary requirements to 703-734-7811.

MEDIA ROCKS

Leading NYC ad agency seeking assertive Media Supervisor or Associate Media Director. Great midtown location, come here and thrive, retire young.

For more reasons, please fax resumes in confidence to:

(212) 759-9603

AD CORDINATOR

Major magazine publisher seeks Ad Coordinator in our NYC office to traffic ad materials and insertion orders in our high-volume, fast-paced department. Strong computer skills (PC) essential. Digital/quark Xpress exp. a plus. Applicant must be detail-oriented and a team player. Rel. exp. and/or knowledge of 4/C printing process helpful but not necessary. Willing to train the right person.

Resume w/SALARY HISTORY to:
Petersen Publishing Co.,
Attn: Human Resources
Ad Coordinator
6420 Wilshire Blvd., 8th Fl.
Los Angeles, CA 90048,
or Fax (323) 782-2467,
EOE No phone calls.

**SR. MEDIA PLANNER
TO \$40K**

National agency specializing in luxury goods category seeks media pro with 2+ years of print planning experience in an agency or media buying service environment for midtown NYC office. Seasoned writing and presentation skills are a must to handle heavy client and media contact.

Please fax resume with cover letter to:

(212) 582-0770 Attn: Ken

CATCH A CREATIVE GENIUS

HELP WANTED

NEW MEDIA ACCOUNT EXECUTIVES

The Los Angeles Times has an exciting opportunity for two New York based **New Media Account Executives**. These **New Media Account Executives** will work in partnership with print account executives to sell advertising and sponsorships for latimes.com and calanderlive.com. We are looking for 4 years progressive sales experience with a proven track record, 1 year of new media sales experience. The ability to handle major national accounts, extensive Web knowledge presentation skill with Power Point and a Bachelors degree are strongly preferred. Some travel required.

The Los Angeles Times offers a competitive compensation and benefits package. Qualified candidates should send a resume with salary history, **Indicate position number #99N006 to:**

Los Angeles Times

Employment Office/RM
Times Mirror Square
Los Angeles, CA 90053.
Or fax to: (213) 237-4962
E-Mail: jobs@latimes.com
Equal Opportunity Employer

Radio Salespeople Need Not Apply...

unless creative, non-traditional ideas served up to senior level client and agency execs are your forte. We're Radio Disney, the children's marketing network disguised as a kid's radio station. We provide a variety of marketing opportunities to advertisers of kid's and parent's products via our rapidly growing children's radio network. We're looking for creative and resourceful network salespeople to join a group of professionals committed to developing new and exciting opportunities in the children's marketing arena.

Send us your resume and tell us why you're qualified.

Jim Pastor
Radio Disney Director of Network Sales
c/o ABC Radio Networks
333 N. Michigan Ave.
Ste #1615
Chicago, Illinois 60601
No calls please.

JOBBHUNTERS:

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- Adweek • Brandweek • Mediaweek

Visit our Website at: <http://www.adweek.com>

e-mail: adweek@adweek.com

BE A DOER

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

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

ACC'T EXEC TO ASSIST OWNER

in all areas of small agency, estab. 1968. Exceptional opportunity for energetic self-starter with creative savvy and working knowledge of production, media, direct mail. Must be well-organized, detail-oriented, good copy writer.

FAX resume to (212) 505-3780
Email: jskahan@earthlink.net

THE CONVENIENT CLASSIFIED CONTACT FORM

USE THIS HANDY COUPON TO FAX OR MAIL YOUR AD

**ADWEEK
BRANDWEEK
MEDIaweek**

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

- CHECK MASTERCARD VISA AMER.EXP.

Signature _____

Cardholder's Name _____

Card # _____ Expires _____

NAME _____ ADDRESS _____

PHONE _____ FAX _____

CULTURE TRENDS

MTV's BUZZWORTHY

BUZZWORTHY songs are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos MTV designated as BUZZWORTHY, the vast majority have been certified gold or platinum.

Week of 5/2/99

Artist/Group: **Kid Rock**
Song/Video: **"Bawitdaba"**
Director: **David Meyers**

The man who would be Kid Rock grew up Bob Ritchie in a predominantly white suburb of Detroit, where he absorbed the rock 'n' roll that sprang forth from the FM radio as well as the bad-ass beats emerging from the urban underground. His music reflects his influence: Bolstered by the hard rhythms and guitar slam of his Twisted Brown Trucker band, Kid Rock kicks his lyrical jams over an innovative blend of classic breakbeats and Lynyrd Skynyrd rock 'n' roll. (Pretty fly for a white guy!)

Artist/Group: **Robbie Williams**
Song/Video: **"Millennium"**
Director: **Vaughn Arnell**

Just a few years ago, Robbie Williams was breaking hearts and sales records as one-fifth of the British teen sensation Take That. Now, with a successful career as an international solo artist, he is making his stateside debut with "The Ego Has Landed." The international hits that propelled Williams' first two LP's beyond 4.2 million cumulative worldwide sales have been compiled onto the album and, if the U.S. reacts to his music as well as the rest of the planet has, Robbie Williams may soon take over the world!

©1999 MTV

The Hollywood Reporter's Box Office

For weekend ending May 2, 1999

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	New	Entrapment	20,145,595	3	20,145,595
2	1	The Matrix	8,715,866	33	129,715,015
3	2	Life	6,481,175	17	46,260,375
4	3	Never Been Kissed	4,072,477	24	36,500,423
5	5	Analyze This	2,175,397	59	98,465,052
6	7	10 Things I Hate About You	1,811,809	33	31,135,950
7	New	Idle Hands	1,807,181	3	1,807,181
8	6	Lost and Found	1,254,596	10	5,007,058
9	4	Pushing Tin	1,250,045	10	5,846,057
10	8	Go	1,152,271	24	14,387,714
11	9	The Out-of-Towners	1,104,467	31	24,974,548
12	11	Cookie's Fortune	1,001,113	31	6,557,987
13	10	Forces of Nature	875,144	45	49,484,419
14	13	Life Is Beautiful	831,732	192	53,072,604
15	12	Shakespeare in Love	825,962	143	92,887,782
16	19	A Walk on the Moon	512,589	38	2,540,272
17	14	Twin Dragons	495,436	24	6,966,880
18	17	Foolish	448,779	24	4,744,212
19	16	Doug's 1st Movie	419,110	38	17,513,937
20	18	Baby Geniuses	388,303	52	24,118,484
21	15	eXistenZ	385,530	10	1,643,228
22	20	October Sky	353,970	73	29,642,705
23	22	The Faculty	296,307	129	39,907,916
24	24	T-Rex: Back to the Cretaceous	287,767	192	12,577,777
25	23	Saving Private Ryan	268,659	283	215,406,842
26	21	EDtv	262,845	38	21,664,690
27	36	Election	245,582	10	419,087
28	26	Everest	204,420	423	64,054,834
29	35	The Prince of Egypt	166,804	136	101,015,851
30	27	Hideous Kinky	156,788	17	561,089
31	44	The Dreamlife of Angels	123,392	31	641,537
32	28	The King and I	119,103	45	11,152,656
33	34	Lock, Stock/Barrels	111,613	59	3,282,799
34	56	Eight Millimeter	110,742	66	36,201,007
35	32	Message in a Bottle	105,393	80	52,700,299

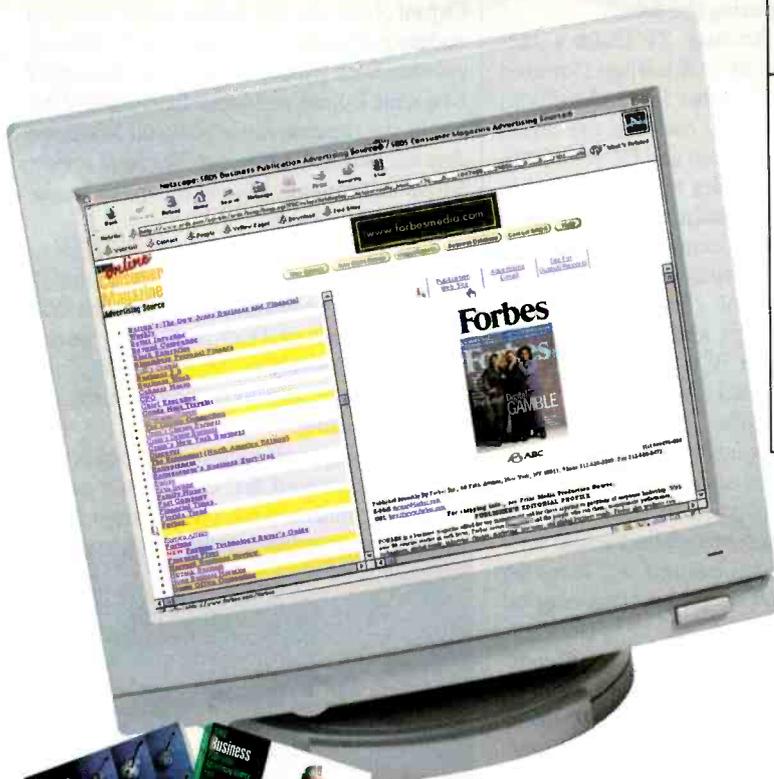
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Magazines

BY LISA GRANATSTEIN

Swimming the Channels

'TV Guide' relaunches its weekly for cable-lovers

One year after it acquired TVSM as part of its bigger deal with Tele-Communications Inc., *TV Guide* is set to roll out a new version of its large-size cable-listings guide on June 21. *TV Guide Ultimate Cable*, the rebranded and redesigned weekly, will go to the 800,000 subscribers who have recently received a large-size version of *TV Guide* and before that got TVSM's *Total TV*. *Ultimate Cable* also will begin rolling out 50,000 copies on newsstands in selected markets; the first batch will hit stands in Seattle, Baltimore and Detroit on the 21st.

By December, the rate base is expected to climb to 1.5 million, via distribution deals with cable operators, subscription offers through direct mail and additional newsstand placements. At launch, *UC* will have editions serving 61 different cable systems around the country (the regular, digest-size *TV Guide* has editions for customers of 205 cable systems).

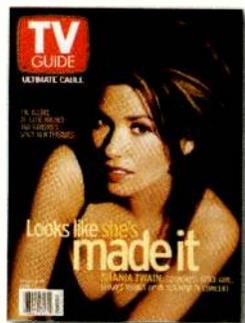
As cable's popularity with viewers continues to grow, "the bet is people are going to need more guidance than ever before," says Dick Porter, *TV Guide* senior vp/publisher. "And the good news is we're the only brand of TV guidance. Market segmentation is what we're all about."

In the *TV Guide* publishing stable, *Ultimate Cable* joins the digest-size flagship (11 million readers), the DirecTV guide *See* and the monthly, 4 million-circ *Cable Guide*.

With *UC*, *TV Guide* is reaching for a different type of viewer—one who prefers premium channels, orders pay-per-view and is more upscale than the television bible's typical reader. The last time anyone flirted with a national cable magazine of this magnitude was *TV-Cable Week*, which lasted only five months before Time Inc. pulled the plug at a cost of \$47.5 million in 1983. "What held them back was execution of the idea, rather than the idea itself," says Porter. "The beauty

of *TV Guide* is our infrastructure for collecting the [program listings] data. There's not really a huge incremental cost. ... Time Inc. didn't have any mechanism for capturing the data."

Because *TV Guide's* rate base of 11.8 million (lowered last October from 13 million) is divided between the digest (11 million) and *UC* (800,000), advertisers who buy pages in the flagship will continue to also get exposure in the large-format title.



The Ultimate: Targeting "fanatic" tube viewers.

What *Ultimate Cable* advertisers and readers will be buying is a front-to-back redesigned magazine. Overseen

by Steven Reddcliffe, *TV Guide* editor-in-chief, and executive editor Lois Draegin, *UC* is determined to be a high-end TV junkie's easy-to-use companion. "This is for the fanatic, for the selective readers," Reddcliffe says.

While covers and features will focus on entertainment and sports programming on cable, broadcast fare will still be in *UC's* editorial mix. The magazine will have different photography from *TV Guide* and a number of new sections, including "The Week's Movies on TV," a look at four-star-rated films, and "Guidelines," a list of recommended shows and movies categorized by family programming, sports, news and prime time. The back of the book features an A-to-Z movie guide.

In the listings section, new full-day grids

will detail schedules on up to 150 channels, a break from flagship *TV Guide's* rolling program logs, or "chronologues."

TV Guide's paid circ dropped 4 percent through the second half of '98, to 12.6 million, according to the Audit Bureau of Circulations. Through May 1, the title's ad pages were up 10.1 percent this year to 1,223, according to the *Mediaweek Magazine Monitor*.

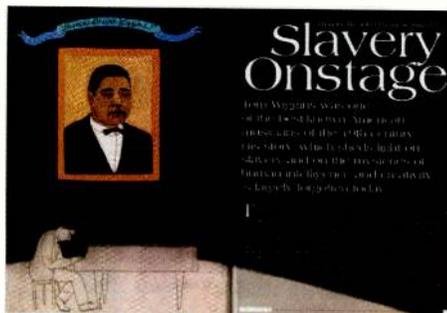
Prize-Winning Yarn-Spinning

At *OA*, the story is king

Deep in the heart of Dixie lies an ambitious literary magazine that seeks to illuminate the rich traditions and culture of the South. Founded seven years ago in Oxford, Miss., by onetime bookstore clerk Marc Smirnoff, *The Oxford American* has built a small but loyal audience of readers. This year, the 22,000-circulation book joined the American Society of Magazine Editors and immediately caught the eye of the organization's National Magazine Awards judges, beating out *The New Yorker*, *Saveur* and *Business Week* to win in the Single-Topic Issue category.

"We're a wannabe Southern *Harper's* or *Atlantic Monthly*," says Smirnoff, editor of the five-times-yearly title. "But just like William Faulkner and Truman Capote, we are not read exclusively by Southern audiences. It's for people who like good writing and good storytelling."

Everything from memoirs to mullet festivals is accounted for in *Oxford's* pages, along with short stories, photo essays, book



The honored issue included a piece on musician Tom Wiggins, the son of slaves.

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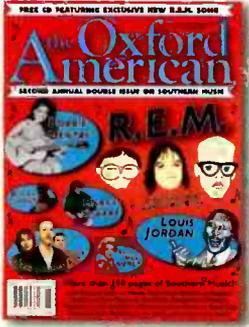
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Magazines

reviews and columns written by the likes of Roy Blount Jr. and Walker Percy. Interview subjects have included Jimmy Carter and Savannah's Lady Chablis.

But it was the magazine's second annual special issue on Southern music that won over ASME. Last year's March/May edition offered tributes to Tammy Wynette, Minnie



Pearl and slavery-era musician Tom Wiggins and pieces exploring "all the legends and true stories surrounding Southern music," says Smirnoff, 36. The annual, he adds, "puts but articles that don't just talk about lyrics or lifestyle or personal problems but go to the soul of the music."

Sounds of the South:

Oxford's '98 music issue.

As a bonus, readers receive a CD that a-

llows them to hear songs they've just read about. Last year's issue included songs from R.E.M., Bobbie Gentry and Nanci Griffith.

Though small, the publication attracts some high-profile contributors. In this year's music issue, due out in early June, comedian Steve Martin writes about his passion for the banjo and cartoonist R. Crumb traces his search for an obscure 78 for his record collection.

"The magazine really cares for good writing, with affecting precision," says Willie Morris, former editor of *Harper's* (1967-71) and an *OA* contributor. "And it's healthy that a very fine magazine is located in a small American town."

The magazine also has an A-list investor—novelist and part-time Oxford resident John Grisham, who holds the publisher title but actually is more of a silent owner. "He has taken more knocks [with the magazine] than a lot more idealistic owners would accept," Smirnoff says of Grisham. "It's great that there's somebody out there that believes in it enough to lose money on it. He has saved us from certain death more times than he'd care to remember."

As for advertising, "we not only take it, we beg for it," says Smirnoff, who cracks that the *Oxford's* ad pages (mostly from regional retailers and book publishers, along with a smattering of national ads) are too few to bother counting.

The editor says he hopes to grow *Oxford's* circ, through direct-mail campaigns, to 50,000 within a year. Helping out will be David Parker, publisher of 1998 National Magazine Award winner *DoubleTake*, who signed on with *OA* two years ago as a consultant. Parker has helped grow *DoubleTake's* circ to 65,000 since its spring 1995 launch.

Mediaweek Magazine Monitor

Weeklies

May 10, 1999

The weekly category continues its solid run so far in 1999, with the group up nearly 6 percent year-to-date. Nearly all the major titles are posting increases, led by *Business Week*, *Time*, *Entertainment Weekly* and *Time Out New York*, all of which are into double-digit territory. *People* is up a little less than 4.5 percent, but considering that spinoffs *Teen People* and *People en Español* are also going gangbusters, 4.5 percent ain't so bad. Also at Time Inc., it looks like publisher Mike Klingensmith at *Sports Illustrated* is on his way to eliminating the page gap between this year and last.



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	10-May	71.97	11-May	62.01	16.06%	1,426.60	1,277.23	11.69%
Economist, The	1-May	49.00	2-May	45.80	6.99%	1,072.89	986.30	8.78%
Newsweek	10-May	51.44	11-May	47.49	8.32%	850.21	802.64	5.93%
People ^X	17-May	106.53	18-May	95.97	11.00%	1,442.24	1,382.38	4.33%
Sports Illustrated	10-May	56.15	11-May	49.77	12.82%	952.72	962.90	-1.06%
Time ^E	10-May	62.50	11-May	45.91	36.14%	1,005.53	888.66	13.15%
US News & World Report	10-May	39.34	11-May	36.00	9.28%	692.29	668.76	3.52%
Category Total		436.93		382.95	14.10%	7,442.48	6,968.87	6.80%

ENTERTAINMENT/LEISURE

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
AutoWeek	10-May	27.20	11-May	30.05	-9.48%	540.16	550.71	-1.92%
Entertainment Wkly ^{XDBL}	7-May	27.24	8-May	50.00	-45.52%	620.20	558.01	11.14%
Golf World	7-May	30.06	8-May	29.87	0.64%	497.39	584.14	-14.85%
New York	DID NOT REPORT							
New Yorker ^{DBL}	10-May	34.75	4-May	83.05	-58.16%	607.48	627.48	-3.19%
Sporting News	10-May	14.33	11-May	12.91	11.00%	320.76	299.30	7.17%
Time Out New York	5-May	81.80	5-May	66.10	23.75%	1,153.15	1,001.05	15.19%
TV Guide	8-May	68.94	9-May	81.16	-15.06%	1,291.50	1,191.49	8.39%
Category Total		284.32		353.14	-19.49%	5,030.64	4,812.18	4.54%

SUNDAY MAGAZINES

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
Parade	9-May	11.06	10-May	9.97	10.93%	236.54	235.21	0.57%
USA Weekend	9-May	12.66	10-May	10.19	24.24%	247.26	232.23	6.47%
Category Total		23.72		20.16	17.66%	483.80	467.44	3.50%
TOTALS		744.97		756.25	-1.49%	12,956.92	12,248.49	5.78%

X=ONE MORE ISSUE IN 1998; E=ESTIMATED PAGE COUNTS; DBL=DOUBLE ISSUE '98 VS. SINGLE '99

Biweeklies

May 10, 1999



The *Stone* is *Rolling*, fast. The issue on stands this week features the first split-subject cover in the mag's history, a "New Teen Spirit" issue with Backstreet Boys for one demo (guess which) and Jennifer Love Hewitt for the other. More importantly, the book is up nearly 20 percent year-to-date in ad pages.



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
BUSINESS/ENTERTAINMENT								
ESPN, The Magazine ^{#/5}	3-May	52.50	4-May	36.25	44.83%	499.33	233.75	113.62%
Forbes	3-May	144.70	4-May	121.50	19.09%			
Forbes FYI (Supplement)	3-May	59.20	4-May	76.00	-22.11%			
Forbes (Total)	3-May	203.90	4-May	197.50	3.24%	1,350.30	1,451.66	-6.98%
Fortune	10-May	111.79	27-Apr	318.35	-64.88%	1,423.47	1,464.60	-2.81%
National Review	17-May	29.50	18-May	22.50	31.11%	200.64	196.85	1.93%
Rolling Stone	13-May	71.70	14-May	48.79	46.96%	624.39	521.05	19.83%
TOTAL		469.39		623.39	-24.70%	4098.13	3867.91	5.95%

#=ISSUE WAS 3/23/98; 5=FIVE MORE ISSUES IN 1999

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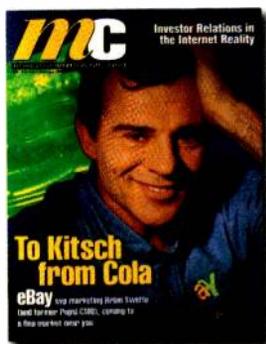
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Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Ark of Triumph

WELL, NBC, MEDIA PERSON HOPES YOU'RE PROUD OF yourself. With one revisionist miniseries, you've radically transformed the entire concept of Western religious thought and left millions of viewers digging out old family Bibles and asking each other, "Was God a stand-up comic?" and "Did Noah really get down and boogie a lot?" *Noah's Ark*, the ratings bonanza that exposed 50 million people the first night and 42 million the second to powerful new theological currents, if you'll pardon the word, raised a troubling philosophical question that all believers must now confront: What if God is just a big practical joker

and life is not really meant to be taken at all seriously?

This could present disturbing implications for our already troubled society. Thanks to years of exposure to religious satire, from Mel Brooks' *Moses* to Monty Python's *The Life of Brian*, not to mention the sophisticated comedy stylings of Jerry Falwell, it's already hard enough to keep a straight face at funerals and to stop yourself from muttering, "Yeah, right," when tragic relatives tell TV reporters that everything's okeydokey because their deceased

loved one is in God's hands or flying loop-the-loops with the angels. These were merely professional comedians with a warped sense of humor. But now a major television network has sent us the message that the Old Testament, a fountainhead of Western civ, is essentially a big giggle. What remains of the culture is bound to collapse, if it hasn't already. And where do we build our arks? MP's apartment is way too small.

Take the scene where the Big Guy blows up the wicked city of Sodom, where such terrible evil flourished that, for a moment there, MP thought he was seeing the New York City of the '80s. God has warned Noah to get out with his family before the big destruction scene, and Noah has alerted his

friend, Lot. What, you didn't know Noah lived in Sodom and was a buddy of Lot's? Yes, it turns out they were in the army together, according to NBC's interpretation, although while Lot was gleefully bopping mud-spattered *Road Warrior* types over the head with a huge club and then ravishing the losers' womenfolk, the virtuous Noah was nursing the wounded and showing commendable distaste for the whole sordid

Now a major television network has sent us the message that the Old Testament, a fountainhead of Western civ, is essentially a big giggle.

enterprise.

Anyway, now a fleet of special-effects celestial fireballs is streaking toward doomed old Sodom, and Lot and his wife are hoofing it out of town. As their city bursts into flames, Lot's wife starts chattering happily about how all the snooty rich people who lorded it over her are finally getting their. She's just got to turn around and rubberneck this hellish eruption of the Lord's pique. Lot warns her not to, and she wails at him: "You never let me have any fun!" Media Person is not making this up.

Well, you know what happens then. Or maybe not. Media Person always visualized the penalized peeker taking the form of a tall mound of granulated table salt, but in

this version the poor woman (what was so terrible about what she did, anyway? You would've looked. MP would've. *Anybody* would) calcifies into a saline statue, and Lot, whose basic attitude might be summed up with the ancient phrase "good riddance," breaks off a forefinger as a curio and subsequently carries it around in a jar in case anyone asks how the missus is. Tragic and solemn was definitely not the tone NBC was going for, Media Person assures you.

Of course, the casting alone should have immediately tipped us off that the old Cecil B. DeMille earnestness that used to hang over American Bible drama like a lead curtain had given way to a neo-Lettermanic reconceptualization. Mary Steenburgen as Mrs. Noah, F. Murray Abraham and Carol Kane as Mr. and Mrs. Lot—these are quirky actors often cast in offbeat roles or outright comedies. And if you don't think that's true of Jon Voight, who plays Noah (as well as—if you can believe this—the voice of God), go rent *Anaconda*.

Despite Sodom's spanking, those annoying humans still can't be good, so God, of course, has no choice but to massacre everyone on earth except the Noah family and the animals who dutifully report for the cruise in mated pairs. Media Person always wondered how come he didn't save the vegetables. Were the beets wicked too?

Also, why was the Lord so surprised and angered by his wayward flock's transgressions? If he's perfect and omniscient, shouldn't he have known we'd turn out badly? But after seeing *Noah's Ark*, it's all too clear to Media Person. He did know. The flood was God's little joke on us, and we're supposed to take that setback and all the others since in the right spirit. We're supposed to laugh off the pain.

OK, Media Person can handle this revelation because he always suspected that life was meaningless anyway. But he's more than a little worried about the rest of you. Best to take a few minutes and start rethinking your entire approach to existence. ■

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