

MEDIA WEEK

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TV SPORTS

NBA Shoots and Scores in Preseason

Several Fox Sports Nets and MSG see early ratings returns

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All Talk No Action

Buyers are still waiting to hear from Talk Media's Galotti

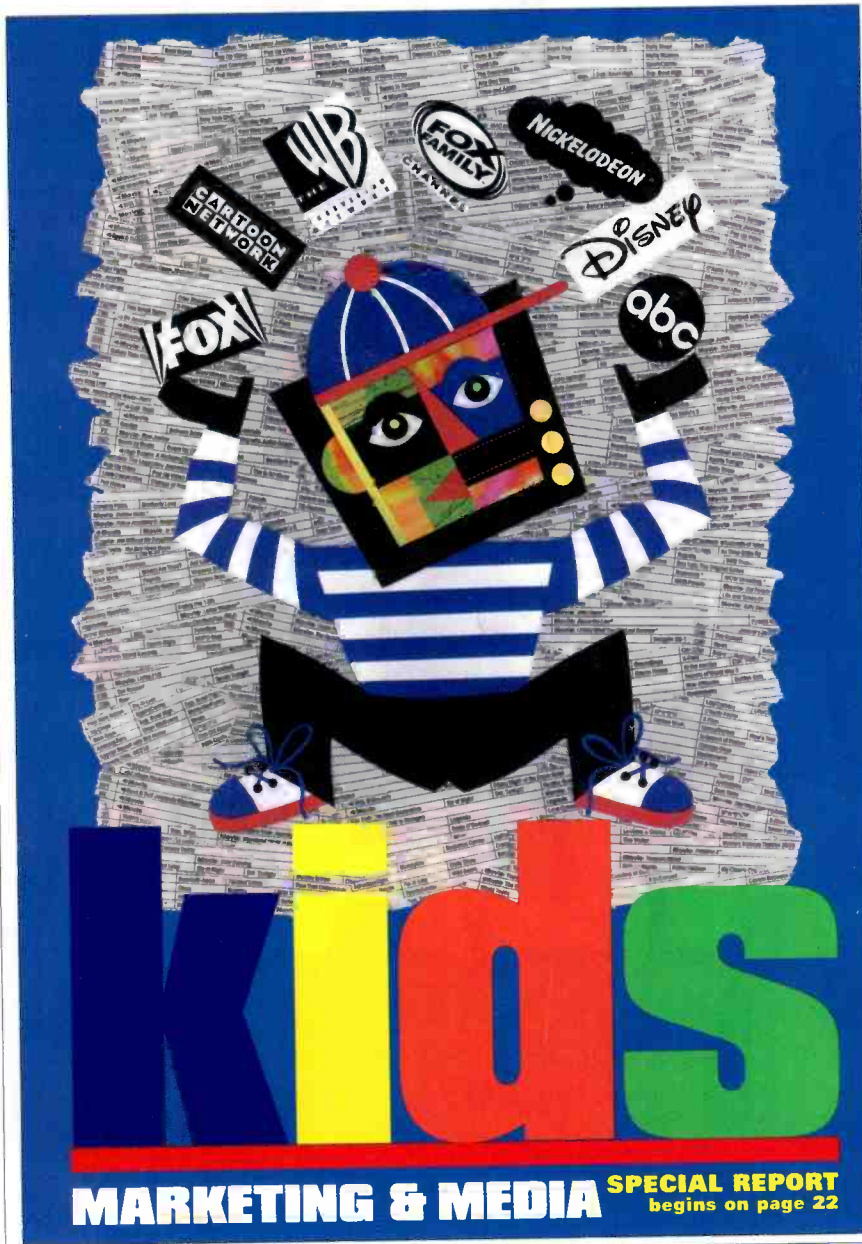
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RADIO

Kennard Hot on Low Power FMs

Furchtgott-Roth dissents on proposal to get 'Microradio' off the ground; NAB upset

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MARKET INDICATORS

National TV: Slow

Most buyers spent last week escorting their clients through NATPE. Now they will begin looking at second-quarter scatter.

Net Cable: Steady

Second-quarter business is heating up, while the kids business is waiting for Toy Fair this month. Studios are looking for space in tight inventories. Home Depot is making buys.

Spot TV: Moving

Spot is pacing on par with first-quarter 1998; reps expect the period will finish with a small increase over last year. The West and Southeast are hot.

Radio: Heating

The first week of February is surprisingly tight on first-tier stations as TV sweeps scoop up spots. Movie promos are making the month pretty healthy.

Magazines: Hungry

With titles devoted to outdoor adventure breeding like flies, publishers of those books will soon test travel and equipment marketers' interest in buying more ad pages.

NATPE in Disarray

Programming convention losing urgency for station execs PAGE 12



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Laura K. Jones FEB 01 1999

AT DEADLINE

Anchor's Victory Could Affect Gender Laws

Post-Newsweek president Bill Ryan said the company will appeal the \$8.3 million federal judgment awarded last week to Janet Peckinpaugh, former anchor of WFSB-TV, the Hartford, Conn.-based CBS affiliate that P-N owned during her tenure. Peckinpaugh sued the broadcast group and former WFSB executives for sexual and age discrimination and breach of contract after her deal wasn't renewed in 1995. The jury found that Peckinpaugh had been dismissed because she was a woman. "[The case] should never have gone to the jury," Ryan said. "It should have been treated as a simple contract case...not one of sexual [discrimination]." WFSB, hit particularly hard by the recession of the early 1990s, asserted in its defense that it felt compelled to cut back on expensive talent. And Peckinpaugh, who was earning an estimated \$250,000 at the time, tested poorly in surveys. If the judgement stands, it could have a far-reaching effect on the way stations use gender considerations in making talent decisions.

No Love Between DJ and MTV

A Los Angeles disc jockey, who says he originated on radio the now popular MTV *Loveline* call-in show, has filed suit in state court alleging that the cable channel stole the idea from him. Jim Trenton, a DJ in the 1980s and early '90s for L.A. alternative station KROQ-FM, where he hosted the original late-night *Loveline*, filed papers Dec. 8 in California central district court seeking \$40 million in damages from MTV. David Loomis, Trenton's lawyer, said the personality showed MTV two proposed pilots for the show, one in 1991, the other in 1995, but both were rejected by the company. Instead, MTV began airing *Loveline* on its own in 1995. The popular show is now in its third season and features one of the original hosts from Trenton's prototype, Drew Pinsky. A representative for the cable channel said MTV does not comment on pending litigation.

Spanish Giant Buys Phoenix FM

The nation's largest Spanish language radio broadcaster just got bigger. Through a deal with New Century Arizona, Heftel is purchasing KHOT-FM in Phoenix for \$18.3 million in cash, giving Heftel a presence in the 12th-largest Hispanic market. KHOT will be flipping from oldies to to an Hispanic format. It won't be the only Hispanic station in the market. Z-Spanish network recently purchased KWCY-FM. Upon completion of the deal, Heftel, the seventh-largest radio

group, will own 40 stations in the top 15 Hispanic markets, including 20 stations in the top 10.

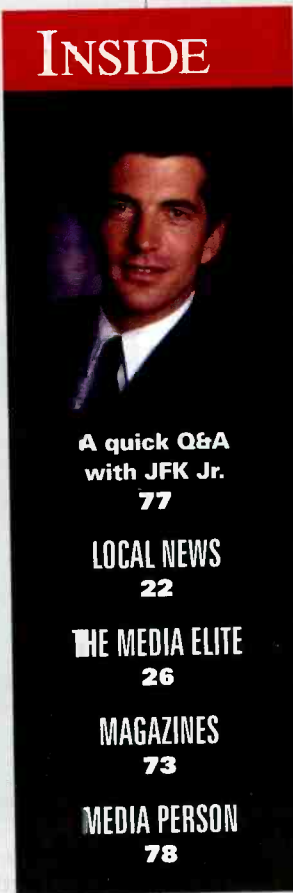
No Experience Required for New Biz Title

Boston-based Ivy Productions will launch a youth-oriented business title next month. The controlled circulation *experience magazine* is aimed at young professionals starting careers in business. It will be published three times in 1999. The magazine, which evolved from a web site catering to college students, will incorporate articles previously published in *Forbes*.

Addenda: Seven Sisters veteran Jeannine Shao Collins has been promoted to publisher of Meredith Corp.'s *Better Homes and Gardens*, the nation's fourth-largest magazine (7.6 million circulation)... *Talk* magazine, the Tina Brown project slated to launch in September, tapped longtime *Legal Times* editor Tom Watson as its enterprise editor. He'll handle politics, law, business and investigative reporting... Eyemark Entertainment's *Everybody Loves Raymond* closed a deal with Superstation TBS granting it back-end (rerun) cable rights starting in fall 2004... The nascent Pax TV broadcast network scored a 1.0 prime time average rating for the week of Jan. 18-22, its highest mark since launching last August... **Rod Perth**, the former programming president of USA Network, has been retained by Columbia TriStar Television as a consultant to the Sony-owned studio's network production arm... **Neal Vitale**, most recently president/COO of Petersen Publishing, will join Aspen Marketing Group as its president/CEO on Feb. 15... **Bill Harper**, formerly of Wenner Media, has been named vice president and co-publisher of the Petersen Magazine Network, a newly created position. Harper will oversee Petersen's western region network of titles and packaging multimedia marketing solutions.

Corrections: In a caption under a photo of Angie Everhart on page 13 of this week's issue, Chris-Craft was misspelled. In a Media Elite item in the Jan. 25 issue, Broadcast News Network was misidentified and Q-Ball Productions was mistakenly associated with Broadcast News Network's production of *Crime Stories* for Court TV. A news story in the same issue gave an incorrect launch date for Nickelodeon's Noggin. It launches on Feb. 2. Also: WNBC-TV's tribute spot to New York noted in last week's issue was created by Pyburn Films.

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LARRY BIRSACCA

MEDIA WIRE

Cable Assets Swapped by TCI, InterMedia and Charter

In a complex three-way cash, stock and system swap, InterMedia Partners, Charter Communications and Tele-Communications Inc. last week announced a realignment of cable-system assets that will impact the emergence of local telephone and Internet services. The deal involves subscribers in nine states.

Under the terms of the pact, which must clear federal regulators, TCI (which is being acquired by AT&T) and Charter (which is controlled by Microsoft co-founder Paul Allen) will take over InterMedia Partners systems serving 700,000 cable customers in Georgia, North Carolina, South Carolina and Tennessee. Also, TCI will give up its 49 percent stake in InterMedia in exchange for InterMedia's 300,000 Nashville, Tenn., area customers as well as Charter systems in Indiana, Kentucky, Utah and Montana.

As AT&T positions itself to provide local telephone and Internet services via high-speed cable, the acquisition of InterMedia's recently upgraded systems is seen as a way to make the company even more competitive in that area.

Charter will pay InterMedia an unspecified amount of cash and will give it systems serving 140,000 customers in Indiana, Kentucky, Utah and Montana. Charter will take over about 400,000 customers in South Carolina, Georgia, North Carolina and Tennessee. InterMedia, the nation's 10th-largest cable company, will continue to own and manage systems serving about 465,000 customers in Kentucky, Georgia and North Carolina. —*Jim Cooper*

Twin Cities Papers Join Forces in Selling Nationally

For the first time, two competing newspapers in a major market are sharing the same ad sales rep firm. With the signing last week of McClatchy-owned *The Star Tribune* in Minneapolis, Newspapers First now reps both *The Tribune* and the Knight Ridder-owned *St. Paul Pioneer Press*.

The two dailies (continued on page 6)

Preseason's Hot Shots

Early ratings on NBA show considerable viewer interest, for now

TV SPORTS / By Jim Cooper

Judging from strong numbers for preseason games in major markets last week, predictions of a ratings foul-out for the National Basketball Association and its television outlets may have been greatly exaggerated. In New York, Houston, Detroit and Chicago, NBA preseason contests on Fox's regional sports networks scored big ratings increases over last year's preseason openers and, in some cases, higher than regular-season premieres.

Helping basketball's buzz is the flurry of free agent moves that have added controversy, as in the case of Latrell Sprewell signing with the New York Knicks, and new team chemistry, as in the case of former Chicago Bull icon Scottie Pippen playing as a Houston Rocket with Charles Barkley and Hakeem Olajuwon. "All those moves

have reinvigorated people's enthusiasm for the game," said Lee Berke, senior vp, marketing for the Marquee Group, a sports consultancy.

Considering the rearrangement of NBA stars in the league, NBC plans to regionalize half of its 28 telecasts. While most of country will get NBC's telecast of the Miami Heat-Knicks game on Feb. 7, some regions will see the Indiana Pacers-Detroit Pistons game instead. "That way we're trying to televise the game of greatest interest in as many areas as possible," said NBC representative Ed Markey, who said the regional strategy was

conceived during the lockout to offset Jordan's possible retirement. Markey added that out of the 28 NBA telecasts, 11 games will run in prime time or early prime time as opposed to the five prime-time games aired last season.

With half a week of basketball played, the only action has been at the regional sports network level, and that has been red hot in the ratings. In New York, the Jan. 27 victory by Sprewell and the Knicks over the New Jer-

sey Nets pulled a 4.0 household rating on MSG Network, a 223 percent rise over the Knicks' first preseason game last year. It's also 33 percent over the Knicks' season opener at Charlotte last year (3.0). Likewise, Pippen and the Houston Rockets' narrow win over the San Antonio Spurs on Jan. 26 drew an 8.2, Fox Sports Southwest's highest NBA rating in three seasons.

Houston's season opener against the Portland Trailblazers last year averaged only a 3.3. Though the Pistons lost to the Cleveland Cavaliers on Jan. 27, Fox Sports Detroit's average 2.35 rating (which peaked at 3.0 in the last 15 minutes of the game) for the game solidly beat last season's average 1.5 rating. (All the ratings are local ratings from Nielsen Media Research.)

Michael Jordan's absence in Chicago, however, could be felt, though not as bad as might be expected. Fox Sports Chicago's Jan. 24 telecast of the Bulls' loss to the Indiana Pacers drew a 4.7 local household rating, the net-



GEORGE WONG/UPI

Pippen's on-court hustle gave Fox Sports Southwest a record 8.2 rating.

work's highest preseason rating in three years. It was dwarfed by the Bulls' first regular season game last year against the Boston Celtics, which averaged a 9.5. The average rating for the Bulls entire season last year was a 8.9.

Berke predicted that the strong numbers put up by the preseason games will carry into the regular season which—unlike Major League Baseball's strike in 1994 that scotched the playoffs and left fans hanging—will be a complete (but abbreviated) season. "Here the NBA has a beginning, middle and an end and there will be a decent recovery for ratings and for ticket sales," said Berke.

"This preseason has a bit more spice to it, but it also shows the power of home teams," said Arthur Smith, executive vp, programming, production and news for Fox Sports.

Some believe a 50 game season, as opposed to an 82 game season, even pumps up interest. "A shortened season combined with the fact that there is no given championship team is a positive sign," said Bruce Leichtman, director, media and entertainment strategy for the Yankee Group, who nevertheless believes season ratings will be down due to Jordan's absence.

In the heat of the lockout, network sales executives and buyers predicted viewer backlash at the beginning of any salvaged season that would significantly lessen in time for the playoffs, which draw the bulk of basketball's young male viewers and related ad dollars. With the preseason drawing significant audiences, the NBA's TV outlets may end up with better revenue potential than expected.

But some buyers weren't overly impressed with the preseason ratings. "A strong preseason does not a strong season make," said Chuck Bachrach, executive vp/programming director for Rubin Postaer, who said the high preseason ratings represent sampling by viewers. "The true test will be in the regular season and whether or not the ratings will be up or not." ■

Talk Is Not Doing Much of It

Buyers say they are in the dark about details for title's Sept. launch

MAGAZINES / By Lisa Granatstein

As the September launch of *Talk* magazine draws closer, media buyers curious to learn more about the much-hyped project from Tina Brown, Miramax Films and—most likely—Hearst Magazines have heard nothing but...silence. Though media directors believe Brown's name will lure fashion ad dollars faster than you can say "Prada," they add that Ron Galotti, Talk Media president/publisher, may have a big challenge beyond the launch issue in scoring pages from categories such as liquor and auto in the fourth quarter.

The September premiere issue will be easy, buyers expect. "But Galotti's foolish if he thinks he's going to get a fourth-quarter schedule if he swoops in in a couple of months," said Steve Klein, managing partner at Kirshenbaum Bond & Partners, which represents several liquor brands. "There's planning cycles and big corporate structures that have to approve all this."

"We've been wondering about what's going on," said Matina Karadiakos, Publicis media director. "It's normal to stop by, at least just to say 'This is our editorial mission, this is what we think our target is going to be.'" Karadiakos' clients include Lancome and European Designer Fragrances.

Roberta Garfinkle, media director of McCann-Erickson, said she recently tried to call Talk Media but couldn't find a listing for the company in the New York directory. "It's get-

ting late," Garfinkle noted. And *Talk* won't get an automatic yes from her clients, which include a cosmetics company. "It all depends on what they tell us—what's the initial circulation? What's the page rate? What's the size? Will it require new material?" Some buyers even believe Galotti may head straight to Ralph, Calvin or Tommy for fashion dollars instead of dealing with their agencies.

Galotti admits that right now, he isn't talking much about *Talk*. "As soon as the sales staff is hired and we have all the materials finished, we will take it out and show everyone," he said. "We set up a timetable, and we're exactly on schedule. Everything will be happening starting March 1."

While the industry knows the monthly's editorial lineup (David Kuhn, who worked for Brown at *The New Yorker*, is *Talk*'s executive editor), and that its content will be competitive with the likes of Condé Nast's *Vanity Fair*, focusing on news, fashion, entertainment and fiction, little is known about the business strategy other than the pending equity partnership with Hearst. "From a printing and distribution [point], it makes so much sense to have an infrastructure like [Hearst] behind you," said Alan Jurmain, executive director of media services for Lowe & Partners/SMS. "And for Hearst, it could elevate some of their other titles that are still sophisticated, but are sophisticated in fashion, home and beauty. *The New Yorker* helps do that for Condé Nast." ■



Brown: Eyeing link with Hearst



Publisher Galotti

Echostar Woos Rival's Subs

DIRECT BROADCAST SATELLITE / By Alicia Mundy

Echostar Communications moved aggressively last week to lure away subscribers from rival direct broadcast satellite (DBS) operator Primestar, only a week after DirecTV, the largest DBS company, agreed to buy out Primestar.

Echostar is going after the competition before the Primestar/DirecTV deal is concluded and its affiliations agreements with

dealers and customers is complete. The company's DISH Network is offering a "bounty" of \$200 to its 17,000 retail dealerships for every Primestar customer they can switch to DISH. If dealers promise not to flip the customer back to Primestar for a 5-year period, they net another \$150, plus the usual fees. The "sale" runs today through March, said Echostar rep Mark Lumpkin.

The end result? Echostar could pick up Primestar customers for less than \$400 a sub, significantly less than DirecTV's conversion of Primestar's 2.3 million subscribers, which is expected to cost between \$1,000-1,300 a head. Though some DBS analysts believe Echostar was outbid by DirecTV, Echostar chairman Charlie Ergen may have passed on buying Primestar because of that high per-sub cost. "Ergen had two choices," said Mickey Alpert, a Washington-based telecommunications consultant. "He could become the DBS provider with the most subscribers, or the one with the most profitability. He chose the latter."

MEDIA WIRE

vigorously compete for local advertising (as well as news and circulation), but are joining forces on the national ad-sales front "to position the value of the two papers to sell against competitive media," said Joseph Maschio, senior vp/marketing of Newspapers First. "You put these papers together and nothing comes close to it in reach," Maschio added.

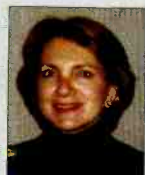
Marji Raney, *Pioneer Press* senior vp/sales and marketing, said her company encouraged the *Tribune* to sign with Newspapers First so the two papers could battle effectively against TV and radio. "With only one portion repped, we didn't have the ability to go after broadcast and cable dollars that are based on a total-market buy," Raney said.

The move comes as major-market newspapers are enjoying steady growth in national advertising. National dollars increased 9.4 percent last year, according to the Newspaper Association of America. *The Pioneer Press* was up 12 percent. —*Katy Bachman*

New Management Team Taking Shape at Westwood

In a major strategic change for Westwood One Radio Networks, Peggy Belden has taken over the company's newly created position of executive vp/director of sales. The move consolidates the sales operation at Westwood One, where the responsibilities have been shared by executive vps Sam Benrubi and Dick Sillipigni, who will now report to Belden.

Belden is the first major hire for Joel Hollander, who took over as Westwood president/ceo three months ago and is just starting to place his stamp on the company.



Belden

"As the new architect, I'm going to assess and evaluate; I've got a lot of building to do," said Belden, who was formerly director of broadcast services for the Wall Street Journal Radio Network. In her 20-year radio career, she has also held sales positions at ABC Radio Networks and at New York stations WINS-AM and WABC-AM. —*Katy Bachman*

Pirates in Suits?

FCC's backing of microradio may cause confusion on the airwaves

RADIO / By Katy Bachman

Last year, the Federal Communications Commission crowed about the 250 pirate radio stations it shut down. Last week, the Democrat-controlled Commission moved to legitimize the impulse for community radio by establishing thousands of low power FM (LPFM) stations, commonly referred to as "microradio."

Last Thursday's 4 to 1 vote to adopt a Notice of Proposed Rulemaking opens up an already heated industry discussion over a proposal to change FCC rules and allow a system of as many as 4,000 low-power radio stations. The vote put in motion an indefinite period of time during which the FCC will receive comments from all parts of the industry.

Microradio has been a pet project of FCC Chairman William Kennard of late. Though most broadcasters are up in arms—the National Association of Broadcasters has vocally condemned the concept—Kennard came up with microradio as a panacea to consolidation a year ago. "We have an obligation to explore ways to open the doors of opportunity to use the airwaves, particularly as consolidation closes those doors for new entrants," said Kennard to broadcasters at last October's NAB

convention in Seattle. Kennard sees a microradio system as a way for churches, schools, universities, minorities and other community groups to have a voice on the airwaves.

"Good intention, bad idea," responds Dick Ferguson, vp/COO, Cox Radio and NAB Board chairman. "I'm not opposed to [Kennard's] underlying desire to see people have access. But they're playing with the laws of physics. We find it bewildering that you can jam all these stations and not interfere with the existing system."

Interference was the main reason Republican commissioner Harold Furchtgott-Roth, who has consistently and openly criticized the FCC for trying to undo Congress' passage of the Telecommunications Act of 1996, cast the lone negative vote. In his dissenting

statement, Furchtgott-Roth said he was troubled that certain signals would be "loosened," causing "a severe incursion on the rights of current licenseholders."

The FCC reassured the industry in last Thursday's open meeting that there would be "interference protection criteria" to prevent lower power radio stations from interfering with existing stations or with the radio industry's ability to move to digital broadcasting (known as in-band on-channel or IBOC).

Broadcasters aren't buying it. According to IBOC developer USA Digital Radio's one-inch thick petition for establishing a digital radio broadcast standard, 60 percent of FM stations already experience some sort of interference from other stations close to

them on the dial. "This proposal threatens the transition to IBOC digital radio, will likely cause devastating interference to existing broadcasters, and will challenge the FCC as guardian of the spectrum," said Edward Fritts, NAB president/CEO.

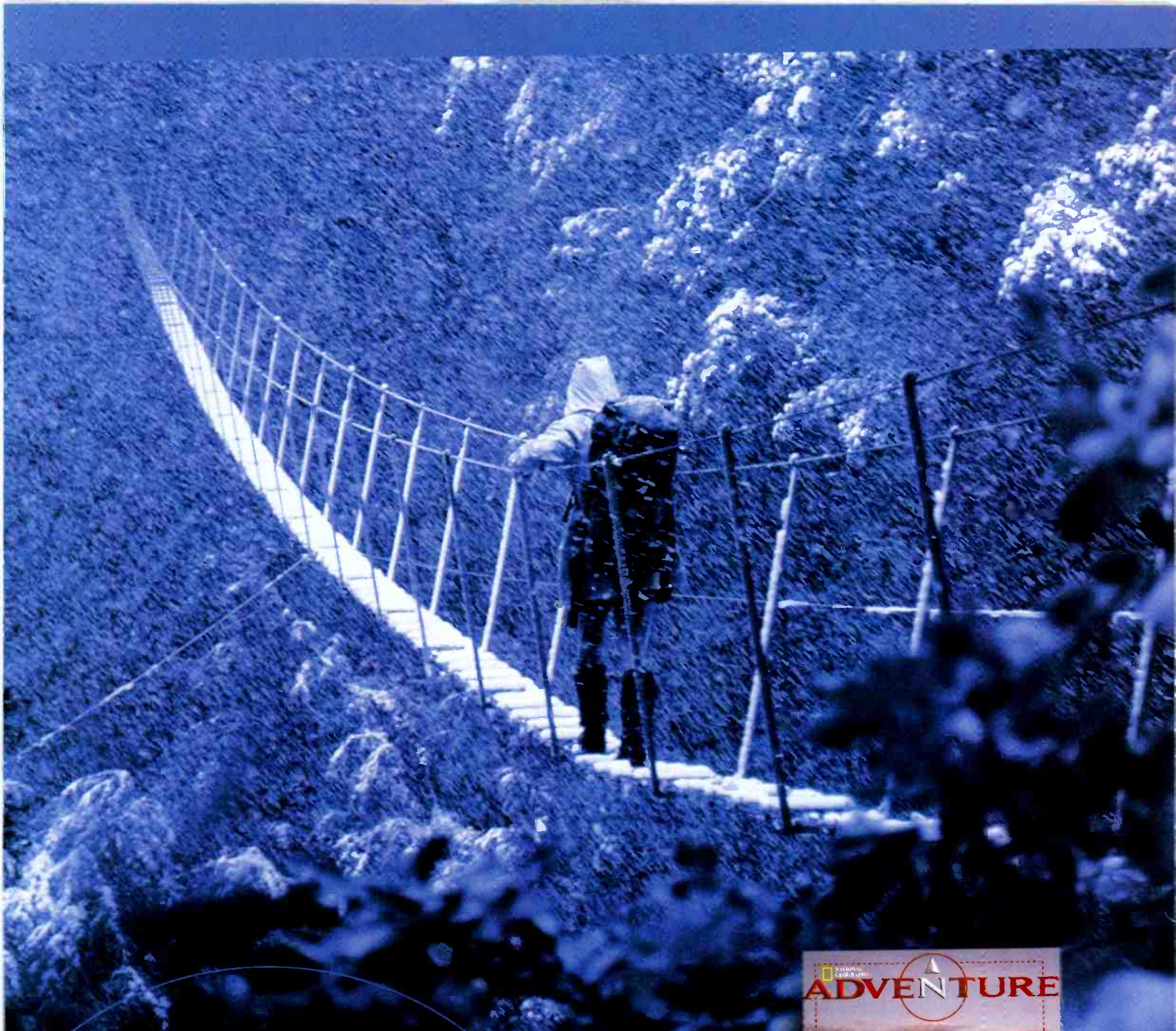
Markets are already over-radioed, say broadcasters, as a result of another FCC action in the mid 1980s, known as Docket 80-90, which dumped more than 2,000 additional radio signals into the spectrum. Microradio would exacerbate that, noted the NAB. "There are now nearly 12,500 radio stations—3,500 of which have been added since 1980."

So who gets to have a voice? Plenty of special interest groups—13,000 of them by the FCC's own count—might like to get their hands on a radio signal, but they may not all be the ones Kennard has in mind. "While many proponents of this rulemaking see it as a means of increasing broadcast ownership by minorities and women, there is in all likelihood no constitutionally sound way to assure such a result," said Furchtgott-Roth.

Broadcasters, who remember the days before the Telecom Act when more than half the stations in the U.S. lost money, are scratching their heads. "I don't get it," said Larry Wilson, chairman/CEO, Citadel.



Furchtgott-Roth: lone FCC dissenter on microradio



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NATPE '99 Notebook

Nuggets From N'awlins

By Michael Freeman and John Consoli

On his way to the New Orleans airport for a post-NATPE flight to Miami last Thursday, Ave Butensky, president of Television Bureau of Advertising, was looking forward to a weekend luxury-liner cruise to the Bahamas and free tickets to the Super Bowl, all courtesy of Lowell "Bud" Paxson, chairman of Paxson Communications and owner of Pax TV, the fledgling seventh broadcast network.

Butensky was set to make a presentation about spot TV advertising to ad agency and station guests on the junket, aboard a cruise liner that Paxson chartered for the short hop from Miami to the Bahamas. And those ducats to the "Bud" Bowl? "All I know is that I was told to



Take you on a sea cruise: Paxson (r.) was to fete Butensky over the weekend.

expect getting a ticket, but if I don't, I guess I'll just be watching from the boat," Butensky said.

When asked to hazard an estimate of how much the cruise and the Super seats would set Pax back, a sales rep, who also made the invite list, offered: "All I can guess is that they are going to have to sell a heck of a lot of [30-second] local units based on those 0.2 to 0.4 ratings they're getting with many of their affiliates."

Motown Shakedown. The items in hottest demand at NATPE were not new syndicated TV shows, but tickets to syndicator parties, particularly events held at the trendy House of the Blues on Decatur Street. Fox and Paramount both held exclusive bashes at the HoB, and the club also was the site for last Wednesday's PolyGram Television Motown Live party, featuring funk veterans Kool and the Gang and new hip-hop sensation Montel Jordan. Security was tight; in advance of the convention, invitees had received cards in the mail that had to be exchanged at PolyGram's NATPE exhibit booth for laminated VIP guest passes.

An intrepid group of uninvited conventioners color-photocopied the passes, laminated them and attached necklace chains in a

pretty close approximation of the real thing. Unfortunately for the gate-crashers, however, PolyGram's security guards at the HoB entrance were packing ultraviolet lights to detect a holographic watermark of the PolyGram emblem printed under the lamination. The bouncers gave a quick boot to at least 15 un-Kool counterfeiters.

Hooters Stands Up for Free Speech. In a possible preview of the on-air flavor of *Free Speech*, the syndicated reality show set to launch this fall from Broadcast News Network and Studios USA, a crew of women in Hooters T-shirts made the rounds of the NATPE floor to publicize a BNN party at a Hooters outlet in the French Quarter.

The event promoted another BNN project, a documentary on women's boxing called *Fight Like a Girl* for the A&E cable network. In her tour of the NATPE floor, one of the rollerskating Hooters girls promised: "You'll have a blast watching chicks fight it out."

BNN and Studios USA have billed *Free Speech* as a "no-holds-barred" magazine show based on story material originally supplied by amateur videographers. The Hooters event in New Orleans appeared to be right in keeping with that sales pitch.

In the Swim With Bryant. At Eyemark Entertainment's soiree at New Orleans' Aquarium of the Americas, CBS Television president Leslie Moonves said he plans to develop a new vehicle soon for Bryant Gumbel. Gumbel's first network show for CBS, the newsmagazine *Public Eye*, was cancelled last season, and the former NBC front man has done little for his new employer since then. Gumbel, who also mingled with station execs around the fish tanks, said he isn't put off by his current position on CBS' sidelines. "Life is good," Gumbel said.

Looking Mah-velous. While distribution and TV station executives did the real business of NATPE in cramped offices attached to their exhibit stands, their stars pressed the flesh and air-kissed with attendees—and sometimes with each other—as they passed in the aisles. Outside the Paramount booth, Sheryl Lee Ralph, costar of the UPN show *Mo'isha*, spotted Leeza Gibbons, host of a syndie talk show coming this fall from Paramount, and stopped in her tracks. "Leeza looks great," Ralph gushed. "She *really* does look great." ■

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- Negotiating pricing and metrics for performance-based and E-commerce deals
- Necessary components for creating and winning major sponsorship and partner programs.

Luncheon Program

Keynote Address

Afternoon Program

The Buyers Course

- Setting Objectives and Strategies
- The Buying Process
- Tools of the Trade

The Sellers Course

- How Buyers Buy
- Competitive Selling
- Selling Solutions

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MORNING SCHEDULE

7:30 - 9:00 am

Registration, Continental Breakfast and Welcome Address

9:00 am - 12:00 Noon

Concurrent Fundamentals Course and Progressive Sessions

FUNDAMENTALS OF INTERNET MEDIA

Rapidly evolving media, technological and marketing innovations make it necessary for media buyers, brand managers and sales reps to learn how the Internet works; the technology that creates, delivers and targets ads; what measurement standards exist and the dominant and emerging business models, ad units and pricing.

The Instructors:

Leslie Laredo, President

Jeff Leibowitz, CEO

The Laredo Group, Inc.



Leslie Laredo



Jeff Leibowitz

FUNDAMENTALS: PART I

INTERNET BASICS

- Origins and infrastructure
- How the World Wide Web works
- Technologies driving the Web
- Key terminology & services
- Internet as a Media

INDUSTRY STATS AND TRENDS

- Current Internet ad spending and forecasts
- Category and industry spending and benchmarks

CREATIVE TECHNOLOGIES

- Technologies that enhance ad effectiveness
- Advantages & disadvantages of Rich Media
- Examples of newest banner creative
- Rich Media enablers and providers

AD UNITS, MODELS & PRICES

- Banners, buttons and interstitials
- Non-standard ad units and technologies
- Ad models overview
- Sponsorship components and programs
- E-mail, offline, chat and incentive-based ad programs
- Ad pricing overview
- CPM and performance-based pricing

FUNDAMENTALS: PART II

TARGETING TECHNOLOGIES

- Overview
- Content, key words & geographic targeting
- Targeting to the browser
- Demographics and behavioral targeting
- Cookies: What they are and how they are used

MEASUREMENT

- Review of key measurement definitions
- Dissecting a click, what's counted and how
- Counting click-throughs
- How browser settings impact how ads are delivered
- Limitations to measurement
- Site and advertiser auditing

AD OPERATIONS

- Components of ad management and operations
- Ad serving systems

PROGRESSIVE TOPICS & TECHNIQUES

Last year, many multi-million dollar E-commerce and sponsorship deals were made and the trend continues to expand. These sessions will feature a panel of Buyers and Sellers discussing the how-to's of creating and negotiating pricing and metrics for large performance-based and e-commerce deals.

The Instructors:

Susan Bratton, Director, Interactive Advertising Group, @Home Network

Michele Madansky, President, Madansky New Media



Susan Bratton



Michele Madansky

PART I NEGOTIATING PRICING AND METRICS FOR E-COMMERCE DEALS

This panel will discuss different pricing models, contract issues and metrics for measuring success in deals where the site and advertiser share the risks and rewards of selling products or generating leads. It will also explore the role of the ad agency as intermediary in creating and monitoring these programs. Panelists will include Media Sellers from major agencies and Web sites.

PART II CREATING AND NEGOTIATING BIG DEALS: THE ART OF SPONSORSHIPS AND PARTNERSHIPS

One panel of big negotiators will discuss the elements of putting together sponsorship deals and how to develop the strategies to do the "big ones." They'll cover how to put together a sponsorship program, how deals are constructed, how to handle exclusivity, and the "out" clauses. These experts will discuss client management, contract negotiation, back-end reporting requirements and tips for ensuring successful relationships.

AFTERNOON SCHEDULE

12:00 Noon - 1:00 pm

*Luncheon
Keynote Presentation
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1:15 - 4:45 pm

*Concurrent Buyers and
Sellers Courses*

THE BUYER'S COURSE

As corporations integrate interactive media into their communications plan, they look to their agencies to help them understand and utilize the Internet to create awareness, build customer loyalty and sell products. This course covers a step-by-step approach to Internet media buying, post-buy analysis, and includes a review of buying tools, ad serving technologies and available research.

The Instructor:

Michele Madansky

BUYING WEB ADS: PART I

OBJECTIVE SETTING

- Brand awareness
- Customer acquisition
- Customer retention
- Direct response
- Product sales

SITE EVALUATION PROCESS

- Editorial compatibility
- Traffic and other site data
- Rates and placement
- Audience demographics
- Targeting capabilities

THE MEDIA BUYING PROCESS

- Process for finding appropriate sites
- Site traffic analysis
- Using audience research
- Evaluating different ad models
- Setting up targeting criteria
- Pricing and negotiation

EXECUTING THE BUY

- Who are the Sellers?
- Negotiation tactics
- Media buying tools
- Third-party ad serving

BUYING KEYWORDS

- How to evaluate search engines and directories
- Determining availability
- Non-standard options
- Negotiation tactics

BUYING WEB ADS: PART II

POST-BUY EVALUATION

- Managing and implementing the Buy
- Testing, evaluating and correcting
- Evaluating success criteria
- Media Buys - Closed-loop analysis

BEYOND THE BANNER

- How sponsorships work
- Negotiating sponsorships

NON-MEDIA OPPORTUNITIES

- Promotional programs
- Publicity
- Strategic partnerships

TOOLS OF THE TRADE

- Media planning resources
- Research services
- Ad management and media buying
- Network buys
- Alternative sales channels

THE SELLER'S COURSE

Sales professionals can benefit greatly by increasing their knowledge of Internet media principles and dynamics. To be successful, reps need to understand how Buyers buy, media choices and buying influences. They also must be able to offer solutions to meet the needs of busy buyers with complicated media objectives. This session will help reps understand the buying process, from site selection and audience evaluation to how metrics are used for evaluation. We'll also cover how the Internet's unique attributes impact media buying and the integration of Internet advertising into the media planning process.

Instructor:

Leslie D. Laredo

SELLING WEB ADS: PART I

UNDERSTANDING NET ATTRIBUTES

- Defining new media concepts
- Similarities and differences between Internet and traditional media
- The changing & fragmenting demographic profiles of users
- How Internet usage impacts traditional media usage
- Defining Internet reach and frequency
- Challenges and implications for media buying

THE MEDIA BUYING PROCESS

- Objective setting
- Selecting measurement criteria
- Finding appropriate sites
- Site traffic analysis
- Evaluating audience, reach and composition
- Evaluating ad programs, pricing and negotiation

HELPING BUYERS DO THEIR JOB

- Buyer's pet peeves
- Building and managing a relationship
- Getting and using strategic account information
- Reaching the decision makers
- Providing support
- Help manage the buy

SELLING WEB ADS: PART II

COMPETITIVE SELLING

- Knowing your competition
- Selling your audience
- Positioning your site
- Competitive selling activities

SELLING SOLUTIONS

- Solution selling techniques
- Leveraging site assets
- Packaging concepts

MAKING SENSE OF AVAILABLE RESEARCH

- Research tools and services
- The research advantage
- Overview of research programs & methodologies
- Site-based research
- Syndicated panels
- How Buyers and Planners use this data
- Issues counting computers or people
- How to use audit, log file, syndicated data

REVIEW OF KEY TERMS AND CONCEPTS

WRAP-UP RECEPTION 4:45 pm - 6:30 pm

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"Upscale" Under Assault

Buyers demanding even more targeted audience information

TELEVISION / By Jim Cooper

As this year's upfront looms, advertisers are demanding increasingly more specific audience definition from broadcast and cable networks. Delivering an "upscale" audience is no longer sufficient in a world in which agencies and their clients push for more environmental information about their viewers.

As the advertisers learn more about the kinds of people who buy their products, their targeting is going beyond Nielsens and household income to factors such as education, geography and job classification. Now many clients want to know, for instance, how many viewers are divorced with children, because research suggests that such viewers are more likely to buy certain products.

As the number of upscale households (generally defined as those with income of more than \$60,000) swells, buyers want to know: What does "upscale" really mean?

"Sophisticated marketers are looking at much more precise information than income," said Bill McGowan, senior vp of ad sales for Discovery Networks.

The continuing fractionalization of the television market also demands deeper information on who's watching what and why. "You have to dig deeper into your audiences now to reach the person most likely to buy a product regardless of income," said Debbie Reichig, vp sales research, Comedy Central.

"Income is important, but lifestyle information can be just as, or more, important in determining how upscale a household really

is," said Brad Adgate, senior vp, corporate research director, Horizon Media.

But even as they push for such information, buyers remain skeptical of the data. "Everybody can manipulate the numbers to say anything they want," said Tim Spengler, senior vp, national broadcast for Western International Media.

According to an MRI survey of cable networks from September 1997 to August 1998, the average median income level for the top 10 "upscale networks" (a group including A&E, Bravo and Discovery) was \$53,551. The average percentage of professional/managerial-level viewers of those networks was 25.3 percent.

However, some buyers prefer Nielsen machine-measured research to MRI's question-and-answer-based data. "When cable networks start talking MRI, I say 'Show me Nielsen,'" said Roy Currin, senior vp, national broadcast for Ammirati Puris & Lintas. ■

Who's the Richest of Them All?	
Basic cable's top 5 networks in median income	
Network	Median HH income
Bravo	\$58,082
CNBC	54,873
E! Entertainment TV	54,075
MSNBC	53,046
The Learning Channel	52,781

Source: MRI

"Jack Myers' has produced a thoughtful and provocative manuscript that would pass any manager's rigorous test for a necessary business expense."

—Peter Spengler, Bristol-Myers Squibb Company

"Essential reading for these turbulent times."

—Erwin Ephron, Ephron, Papazian, & Ephron

"Fascinating and useful analysis of the most fundamental forces affecting brand marketers today."

—John Costello, President, Republic Industries

"Jack Myers has brilliantly distilled 20 years of inside information, astute observations and innovative theory resulting from his unique role as witness and provocateur to the profound changes the telecommunications industry has undergone in the U.S. market."

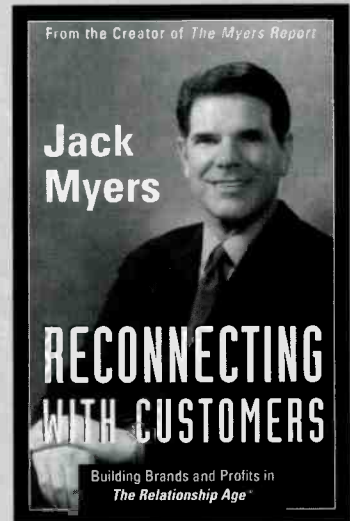
—Whitney Goit II, Executive Vice President, A&E Networks

"Relationship marketing has become critical to building successful brands. Myers' book says it all, comprehensively and strategically."

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"Jack's book clearly explores the only real currency that explains behavior in the media business. It's not cost-per-thousand; it's not Nielsen ratings or circulation. It's all about ideas and relationships and how they're nurtured."

—Steven Heyer, President/COO, Turner Broadcasting System, Inc.



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Hard Times In Big Easy

Amid growing irrelevance, convention to offer incentives in 2000

NATPE '99 / By John Consoli and Megan Larson

Photos by Daniel Lincoln

The 36-year-old annual convention of the National Association of Television Program Executives is suffering a midlife crisis. The show, once the driving, deal-making engine of domestic syndication, is at the risk of being swept aside by a confluence of forces in the TV business. The coming transition to digital television, the strained relationships between the major broadcast networks and their affiliate stations and the consolidation of station ownership are all prompting program distributors and broadcasters alike to question how NATPE will fit in to their plans as the new millennium begins. With the TV landscape changing so quickly, one of the main topics of conversation at last week's gathering in New Orleans was how—and if—NATPE will keep pace.

Most distributors tried to put on a happy face in addressing the much slower traffic of station executives at the conference, but the positive facade was betrayed by the consistently exasperated tone in their voices. Station general managers stayed away from NATPE in droves this year, most notably those affiliated with CBS, which did not hold the customary meeting with its outlets in conjunction with the convention. Some distributors claimed the flow of station executives in their booths was off by as much as 50 percent. One rep firm executive noted that only five of his 30 station clients attended the show this year.

Adding to the distributors' dispirited mood was the increasingly difficult task of developing a show that could grow into a hit. It has become almost mandatory to produce programming that will play well in every market right out of the gate, rather than building momentum among core audiences in regional pockets. For example, an action hour must play as well in New York City as it does in Nashville, Tenn., because it may be

sold to a chain of stations to run in all of their markets, regardless of regional viewer preferences. While large station-group owners offer a one-stop opportunity to clear a project on many outlets, many syndicators say they long to go back to the days when they sold programs on a market-by-market basis. "With all the group station consolidation, it's like programming for the networks now," one syndicator observed.

"Syndicators used to develop to fill a need at the station level," said Rino Scanzoni of Televest, which buys for Procter & Gamble. "Group deals today make it harder to fill the needs of individual markets." The net effect, in many cases, is that the deal becomes more

important than the content of the programming, Scanzoni added.

While NATPE was noticeably missing station executives, media buyers like Scanzoni and MediaCom's co-president Jon Mandel were out in force, touring the floor with clients for private showings of the new shows they will be advertising on this fall. "We're investing the gross national product

of Chad in these programs," Mandel quipped. "It's like when you buy a house—you like to look at it."

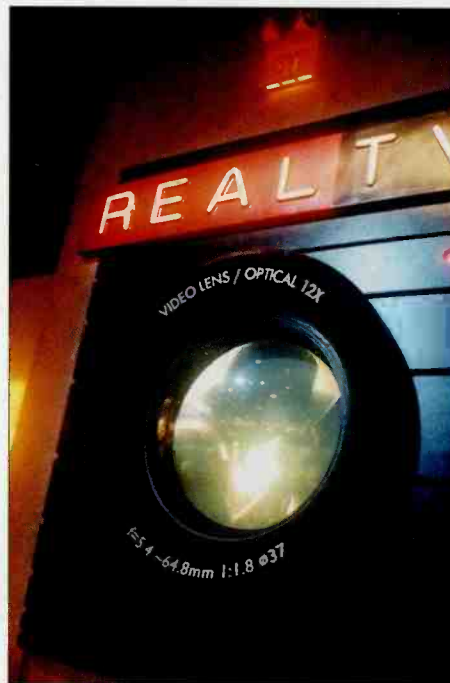
In an attempt to rekindle stations' interest in the convention, NATPE president Bruce Johansen said the organization will offer financial incentives for the January 2000 show in New Orleans. But distributors expressed skepticism about the initiative. "NATPE is just looking to put bandages on a severed artery, because the head office group executives are going to continue to do the [programming] deals on behalf of their local stations," said the syndication chief of one major studio, who requested anonymity. "If stations are going to spend more money to send local executives [to conventions], it will be for the NAB [National Association of Broadcasters]. There are more direct technological and governmental issues for them to tackle at NAB." Other syndicator executives said that if stations get financial help to attend NATPE, they should get a piece as well, to help to offset the escalating costs of exhibiting.

Scott Carlin, executive vp of Warner Bros. Domestic Television, said that talk of permanently moving the conference to Los Angeles, where many distributors are based, is heating up. "I'm troubled to the extent that if we are moving all this manpower and spending all these dollars to come here, that we want to get back at least a reasonable return, and our returns have been shrinking," Carlin says. "The show continues to cost us more, and we get back less."

Frank Kelly, co-president of Paramount Domestic Television echoed: "We're perfectly willing to move an army of people here, but we need to get traffic beyond just the first day and a half."

Another syndicator compared the decline in station exec attendance and the increase in overall NATPE attendance (thanks to a larger contingent this year of international buyers and Internet-related exhibitors) to television ratings. "We're getting households, but no desirable demos," the distributor said.

Judging from the shortage of high-impact new programming on display this year, the



NATPE goes weren't very happy with what came out of the lens this year.

decision of some stations to pass up the convention is understandable. "I'm disappointed in what's available," said Rick McCue, general manager of ABC affiliate WBKO-TV in Bowling Green, Ky.

"It's disappointing when the visionaries don't have a vision," added Bill Carroll, vp and director of programming for Katz Television Group. "We're in one of those down cycles."

The dearth of compelling projects is a pressing problem for non-affiliated stations, which are hungry to fill time slots with shows that will keep audiences from flipping over to cable, or worse, turning off their TVs altogether. "Most syndicators, as much as they like to talk about fewer windows in which they can air their programs, only have enough product to meet the needs of top 5 [market] network affiliate stations," said Bruce Rhinehart, assistant general manager at indie WFMZ-TV in Allentown, Pa. "For me, it is as much a sales pitch to buy programming as it is for [the syndicators] to sell."

Some local stations are trying to fill the shortfall in syndicated product by developing more of their own programming, primarily news and information shows. With the Fox network giving back the weekday 8 to 9 a.m. hour to its affiliates (see related story on this page), some of those outlets are expected to



Drew Carey clowned it up at NATPE to promote his syndication run.

add a local news hour rather than add syndie fare. Outlets such as Scripps-Howard Broadcasting's ABC affiliates WCPO-TV in Cincinnati and KNXV-TV in Phoenix recently have enjoyed bumps in ratings and advertising revenue from new, locally-produced programs.

Nets Try to Play Nice Again

ABC and NBC scrap plans to seek money from stations

AFFILIATES / By J. Consoli, M. Larson

While CBS made news by opting out of meeting with its affiliates in New Orleans, the other Big Four networks used their NATPE-connected get-togethers to begin repairing damaged relationships with their stations, easing off their inflexible positions of the past for a more conciliatory, cooperative tone. And while old wounds may heal slowly and the networks still must convince stations of their long-term sincerity, many affiliates seem encouraged by the nets' new buddy-system approach. Tensions remain high over issues of compensation and program exclusivity, but the networks are extending several carrots designed to refashion the network-affiliate relationship in a digital world.

Fox, in response to a request first made by its affiliates late last year, gave its stations back one hour of weekday-morning programming time that was being used by the network for kids shows. NBC and ABC both scrapped efforts to get their affiliates to contribute directly toward the growing cost of network programming. NBC and ABC also offered the promise of shared advertising revenue, if they eventually create additional network feeds on the extra bandwidth they will receive when converting to digital broadcasting.

In another move to generate incremental

revenue for affiliates, NBC introduced its NBC-In, online program for targeting local advertisers. NBC-In will develop a bannered link for affiliates' Web pages that will offer targeted content and opportunities for users to buy merchandise from the stations' advertisers. The Web page ads can also be sold as part of a package with spot TV ads.

For Fox, the a.m. time giveback follows last fall's World Series revenue-sharing plan, in which Fox returned four 30-second spots to its affiliates and split the revenue.

Fox believes its moves, in part, motivated ABC and NBC to develop their new, affiliate-friendly positioning. "We realize we have to create new revenue sources for our affiliates and are trying to work together to figure out ways to make money," said Lana Corbi, president of Fox Network Distribution. Corbi admitted that it took the network too long to reach deals with its affiliates for compensation on this season's kids and NFL programming.

Another Fox exec acknowledged that the network's recent goodwill gestures toward



D.R.E.A.M. boat: Angie Everhart wooed Christ-Craft to pick up her action hour.

affiliates have the added goal of trying to one-up the competition. "Some of the companies that own our affiliates also own affiliates tied to other networks. And they are not working well with those networks," the Fox exec said.

Is this new make-nice strategy working? "We're all smiling at

each other," said Murray Green, head of the Fox affiliate group. Haim Saban, chairman of Fox Kids Worldwide, described the New Orleans confab as a "bar mitzvah...it's hugs and kisses everywhere."

Not surprisingly, station executives were a bit less effusive. "Is it Valhalla? No. But

■ The top two first-run action hours in syndication for 99-2000 season.

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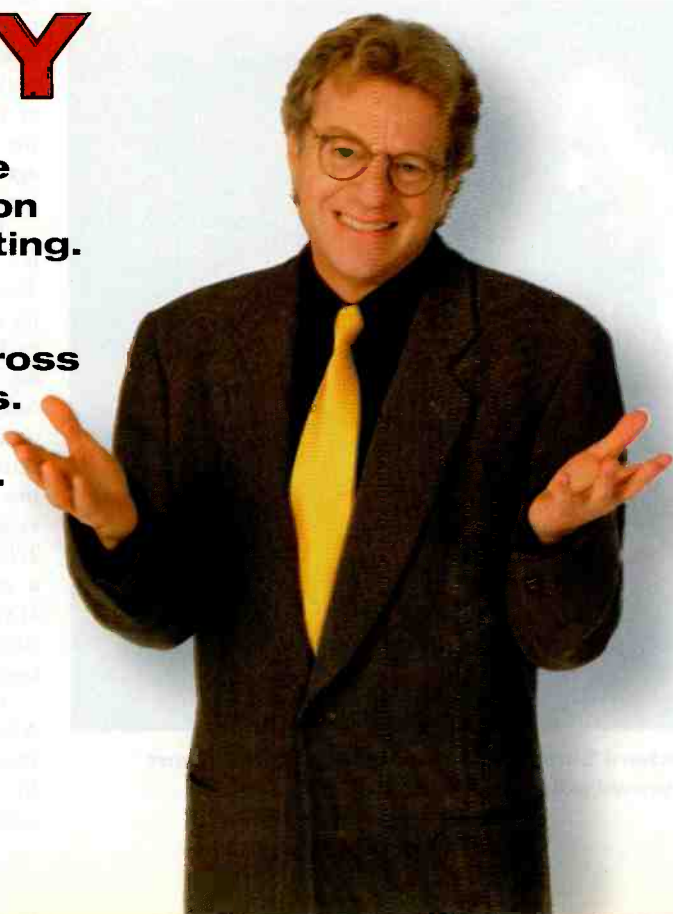
MAURY

- 98% clearance-over 200 stations.
- 8th season on the air.
- Solid performer and a great daytime alternative.

LIFESTYLES

JERRY

- #2 rated daytime show on television with a 7.7 HH rating.
- Strong ratings performance across all demographics.
- Pop culture icon.



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that is what we're working toward," said Kevin O'Brien, vp and general manager of KTVU-TV, the Cox Broadcasting-owned Fox affiliate in San Francisco. "What's crucial is that affiliates and the networks never lose sight of maintaining compatible and collegial relationships."

ABC executives noted that halting the ratings slide at *Good Morning America*, even if only temporarily, has been a major plus for its stations. But ABC affiliates know that plugging Charles Gibson and Diane Sawyer in on *GMA* is only a stopgap measure; they are anxious to know the network's next move with the show.

Some ABC affiliates are also concerned about multicasting's potential effect on station revenue. "We might be able to share some new revenue, but how much will repurposing affect our first run ratings?" wondered one general manager. "I don't believe more fragmentation can be good."

Another affiliate exec echoed the uncertainty surrounding repurposing of programming. "If you constantly repeat yourself, you no longer have the distinction," warned Andrew Fisher, executive vp of affiliate relations for Cox Broadcasting, which owns three ABC affiliates. "But if they're going to [repurpose programming], we want part of it."

ABC station managers are upbeat so far

about the management style of new ABC Television president Pat Fili-Krushel compared to her predecessor, Preston Padden. As one gm put it: "There are some issues that need to be worked out, but the feeling is Pat will be better to work with than Preston was."

Among those issues are how to pay for the growing cost of programming now that the networks have dropped their demand for direct affiliate contribution and overall affiliate compensation

from the networks, which now equals an average of about 5 percent of a station's annual revenue. Compensation percentage has remained flat for about five years, and there have been rumblings among some outlets in smaller markets that the flat percentage for all is inequitable.

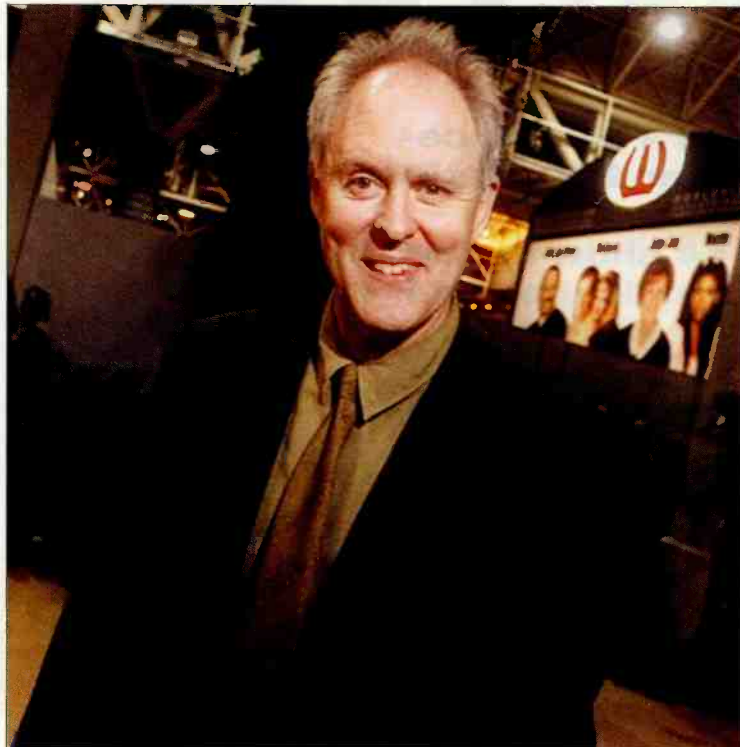
While ABC is no longer demanding that its affiliates pay cash for *Monday Night Football*, affiliate chairman David Barrett, executive vp/COO of Hearst-Argyle Television, says a resolution of *MNF*'s cost structure is essential.

Fox and ABC also used their meetings to press for affiliate sup-

port of the networks' lobbying efforts for lifting of the station-ownership cap from 35 to 50 percent of the country. ABC asked its affiliates to consider selling secondary stations they hold under local marketing agreements in order to help the network reach its goal. Preston Padden, the network's principal lobbyist in Washington, made the proposal, which "did not play well" with affiliates, according to one senior station-group executive who attended the meeting.

"Clearly, we weren't on the same page regarding ownership, but we feel we're closer to wrapping some of the compensation and exclusivity issues, possibly at the affiliates meeting in May," said the exec, whose group owns a heavy concentration of ABC affiliates. "It's not just addressing one issue at a time, but putting the whole package together. It's about creating a whole new network paradigm."

ABC affiliates expressed optimism about reaching an agreement in the near future on compensation for *Monday Night Football* and working out an "equitable participation plan" in the repurposing of network programming in delayed 90-to-120-day windows. Looking at the big picture for ABC and its affiliates, Hearst-Argyle Television's Barrett said: "We will find a holistic way to solve all the problems." —with Michael Freeman



John Lithgow believes his *3rd Rock From the Sun* will find a larger audience in off-network syndication.



Diet guru Richard Simmons and funnyman Martin Short worked the crowd promoting their new talk shows.

Action Hours In Demand

Paramount kills 'Avalon' amid light sales, heavy competition

DISTRIBUTION / By Michael Freeman

Despite the diminished level of buying, weekly action-adventure hours accounted for most of the dealmaking at NATPE, with Chris-Craft/United Television (half-owner of UPN) and Tribune Broadcasting (a minority owner of the WB) particularly busy in acquiring new first-run hours. Chris-Craft/United made group-wide deals for Columbia TriStar Television's *Battle Dome*, Eyemark Entertainment's Peter Benchley's *The Amazon*, Rysher Entertainment's *The Relic Hunter* (starring Tia Carrere) and BKS/Bates' *The Dream Team*. The New York-based group also signed on all 12 of its outlets for the weekly comedy/karaoke contest, *Your Big Break*, coming this fall from Buena Vista Television.

Rick Feldman, general manager of CC/UTV's KCOP-TV in Los Angeles, noted that while his group has many time-period opportunities, there was "little to offer in quality content" at NATPE. With such weekly incumbents as *Star Trek: Deep Space*

Nine (Paramount), *Viper* (Paramount), *Air America* (Pearson Television) and *Highlander: The Raven* (Rysher) either cancelled or on the bubble, CC/UTV stations could have six or more hour time slots open for next season.

tor backlash to recent solicitations from Sinclair Broadcast Group to fill hours on its properties. The Baltimore-based group is looking for nearly \$1 million minimum bids for 34-station packages of prime and fringe time periods. However, of the dozen or so weekly dis-



Where's Ward when you need him? The *Clever Cleaver Brothers* hope to catch fire when they make the move from overseas to U.S. markets.

CC/UTV also made moves in late fringe, acquiring the daily strip rights to PolyGram Television's new *Blind Date* and Studios USA's *Free Speech* reality magazine in many of its markets starting this fall.

Tribune concluded a group clearance and national barter deal for New Line Television's *The Lost World*. "For an independent, we fared well on the Tribune deal," said David Spiegelman, executive vp of domestic sales for New Line. "Some other studios with strip product did not see nearly as much business."

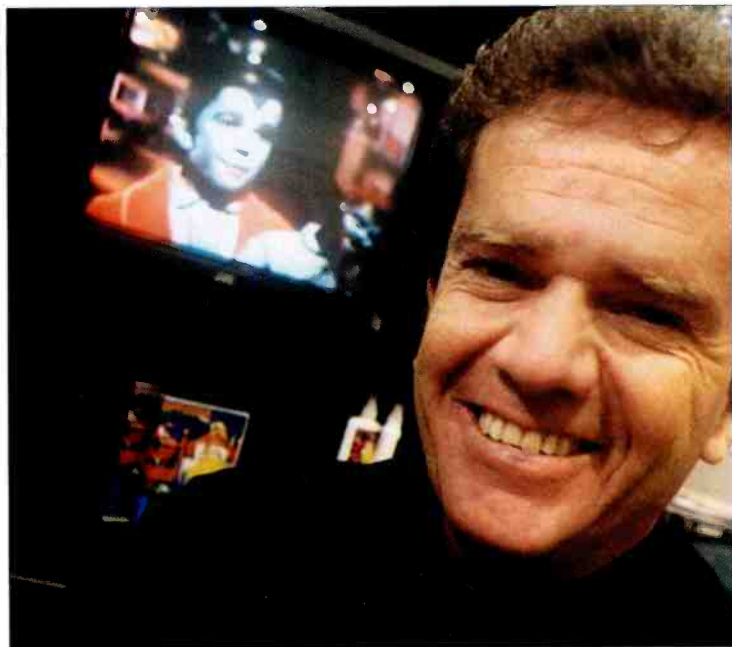
The solid sales activity among action-adventure hours came on the heels of distribu-

tributors at the convention, none acknowledged entering bids on Sinclair's auction.

Citing the continuing expansion of the WB and UPN as well as the shortage of quality prime-time and prime access time periods, Paramount Domestic Television pulled its action-hour series *Avalon: Adventures of the Abyss* off the market. Even with strong advanced sales in some European, Asian and Latin American markets, Joel Berman, president of Paramount Domestic Television, conceded that the likely prospect of falling below a 2.5-3.0 rating domestically on *Avalon* made a launch too risky.

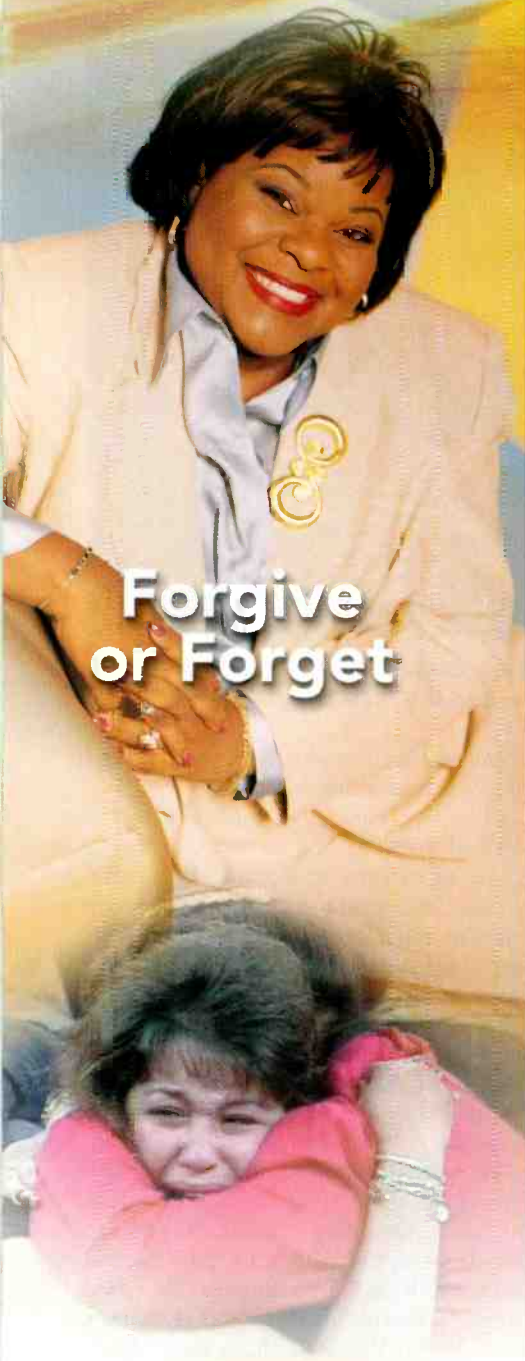
Those marketplace realities also played a significant role in other major distributors' difficulties in selling product at NATPE. Outside of a deal with KTVU-TV in San Francisco, King World Productions found it hard to secure top 10-market clearances for its *Martin Short* talk show. Buena Vista Television abandoned sales on its *Ainsley Harriott* cooking show, and Pearson Television had few station takers for its upcoming *Christopher & Camilla at the Mall* talk project.

Fragmented broadcast viewership has clouded the prospects of some off-network sitcoms set to come into syndication this fall. At an advertiser presentation for this

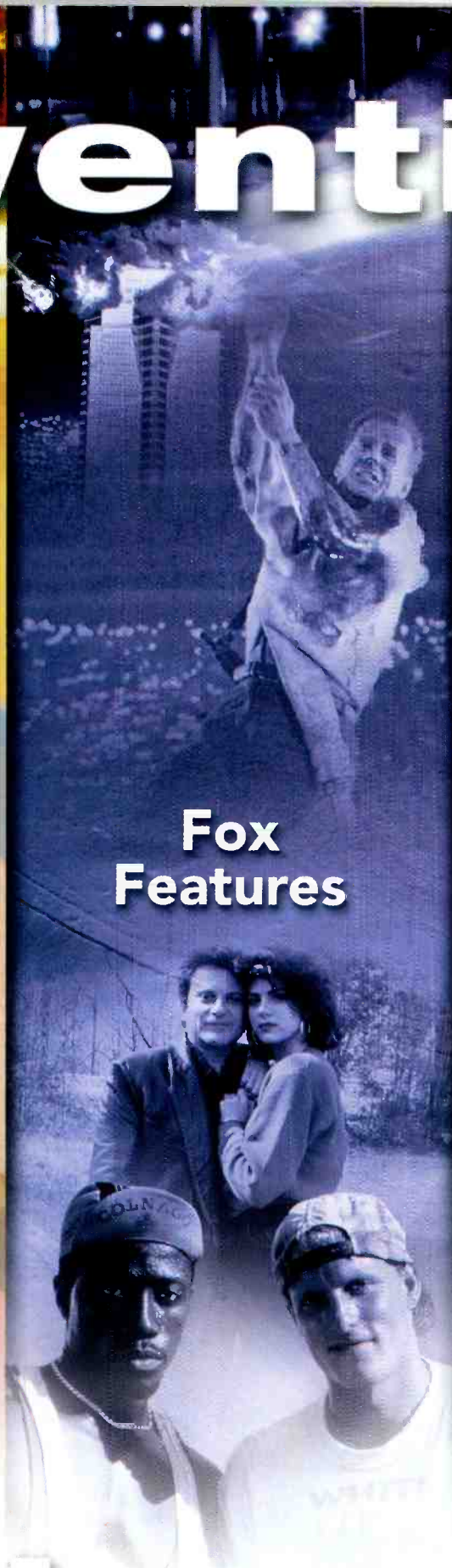


With *Elvira* out of the way, Butch Patrick, aka Eddie Munster, will host *1313 Theatre*, which features old horror flicks.

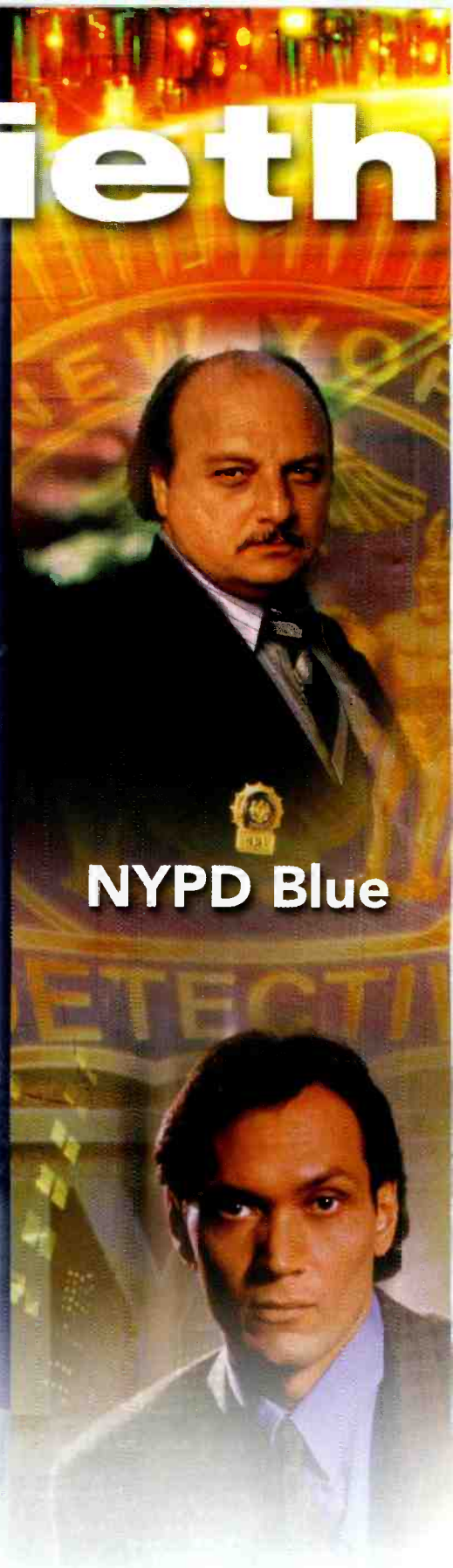
Twentieth



**Forgive
or Forget**



**Fox
Features**



NYPD Blue

Shows of

For Advertiser Sales, Contact:
New York: 212-556-2520
Chicago: 312-494-2975

Television's



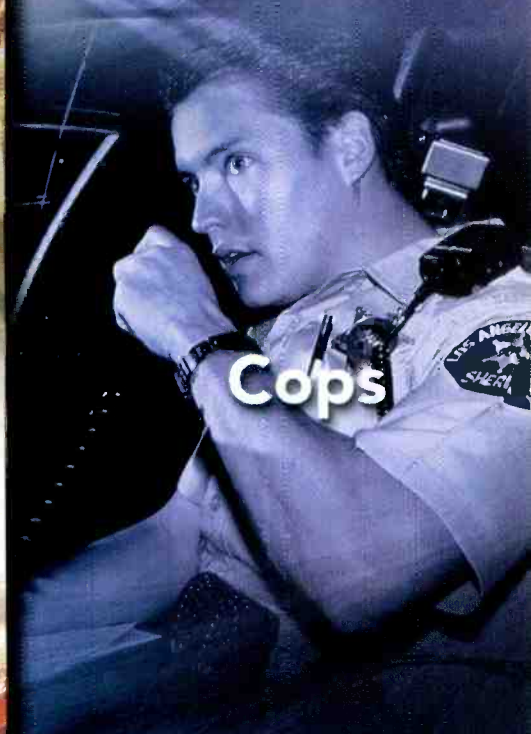
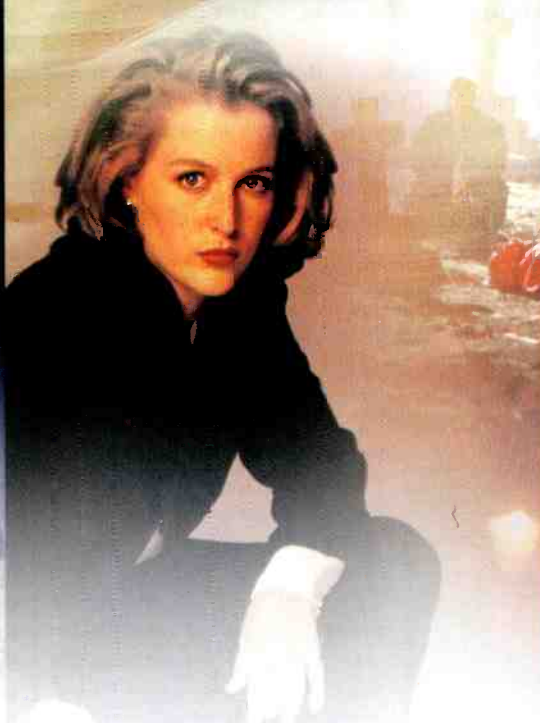
Divorce Court



The X-Files



Cops



Strength.



fall's rollout of *3rd Rock From the Sun* by Carsey-Werner Distribution and Buena Vista Advertiser Sales, *3rd Rock* star John Lithgow spoke candidly of the NBC sitcom's declining ratings since being moved to Wednesday at 9 p.m. (opposite ABC hit *The Drew Carey Show*). "Over the last few years, this has been one of the best-acted, but least-watched, comedy series on television," Lithgow said. "In a way, we've been working from the dark side of the moon. The show has been little seen [in the Wednesday time period], but we feel the series has a chance to attract a whole new audience in syndication."

Mike Shaw, president of Buena Vista Advertiser Sales, noted that the Fox O&O stations have paid "premium" license fees for reruns of *3rd Rock*, leading the group to clear the show in prime-access periods.

Among the other few bright spots at

NATPE was strong traffic for Internet exhibitors. Broadcast.com, one of Wall Street's Net darlings, made its first appearance at the confab. Broadcast.com, which carries more than 350 radio-station signals, recently launched the carriage of local TV-station signals via high-speed video "streaming." At NATPE, Broadcast.com signed three ABC O&Os—WABC-TV in New York, WPVI-TV in Philadelphia and KTRK-TV in Houston—to join a list of 40-plus stations providing locally-originated, non-prime time content on the Dallas-based company's servers.

"Because of the fragmentation in all media, I felt it was imperative for us to be here as a one-source solution and act as an enabler for stations which are currently shaping their digital strategies," said Mark Cuban, president of Broadcast.com.



Charles Fleischer hosts *Perfect 10*, a game show featuring beautiful girls.

Will Warren Find His Way?

Warren Littlefield is looking for a star. The former NBC Entertainment president, who left the network last fall, is developing a comedy that he hopes will air on NBC next season. But first he needs to cast a leading man.

Littlefield, who attended NATPE last week, said his independent production company, which is financed by NBC, has just opened for business and is at work on "six or seven" projects for prime-time television. NBC has a first-look arrangement for all Littlefield projects. In addition to come-



Warren Littlefield

and dramas in development for the networks, Littlefield said he also plans to put together a talk program for possible sale in syndication. The sitcom is furthest along, and it's the only project he hopes to bring to pilot for 1999-2000. "In my years at the network, I learned there's no reason to make a pilot unless you find all the right elements," Littlefield said.

And where might his first show as an indie producer land? "There's nothing that would make me happier than to bring my first hit to NBC,"

he said. —JC

Hits Getting Harder to Find

Fear of risk creating 'plethora of sameness' for producers

PRODUCTION / By Alan Frutkin

Pick a show, virtually any show, for sale at NATPE last week, and the chances are slim it will ever get the combination of distribution, audience and advertiser support required to turn it into a breakout hit. For programmers, particularly independents without ties to major station groups, the convention was largely a bear market. As their viewership continues to fragment and migrate to cable, broadcast TV stations are relying on tried-and-true programming formulas to maintain market share. And as the large syndicators lock up key time periods in deals with group owners, the prospect of indies adding fresh ideas to the marketplace is getting bleaker.

"It's not easy to come up with a breakthrough idea," said Jim Paratore, president of Warner Bros. Domestic Television Distribution, whose new offerings for this fall include the talk show *Latifah* (starring rap, TV and movie star Queen Latifah), the court entry *Judge Mathis* and the relationship show *Change of Heart*. "You have to be able to distinguish between what sounds good and what you can execute on a weekly basis."

Within Paratore's parameters, what sounds best often travels the path of least resistance—that is, a formula that has already succeeded on the air. But Paratore added there must be a twist, and he offered *Change of Heart* as an example. "It is distinctively different from other relationship shows," he claimed. "And the twist is, it's more relevant."

The program's premise is to bring a young couple onstage and offer both of them the opportunity to date other people. And the relevance quotient? "Young people today get together in more monogamous relationships than they did in my day, when the point was to have as many relationships at one time as you could," Paratore said, tongue planted firmly in cheek. "But there are serious reasons behind this change, which have to do with the fear of sexually transmitted diseases, and the show takes those concerns into account."

While some stations may dismiss *Change of Heart* as little more than a *Love Connection* copycat, in today's tight market, a familiar

concept with some modern window-dressing often will suffice. "I don't subscribe to the notion that there's nothing new under the sun," said Big Ticket Television president Larry Lyttle, who with WorldVision Enterprises syndicates *Judge Judy*. "They may not be new ideas—they may manifest themselves in the framework of a similar house—but they're still different."

Take, for example, stations' renewed interest in game shows such as *Let's Make a Deal*, *Match Game* and *Family Feud*. In this genre, it seems that the only twist needed is a new host. "*Family Feud* is a classic format, which has established itself as a brand," said Joe Scotti, executive vp of sales and marketing for Pearson Television, which has resurrected the game show with host Louie Anderson. "It's a strategy that makes the decision-making process easier for the buyer."

Pearson is also offering one of next fall's riskiest prospects, the talk show *Christopher & Camilla at the Mall*. Scotti admits that the program, to be hosted by two relative unknowns and set in a shopping mall in suburban West Nyack, N.Y., has been a tough sell with stations. "Because of the show's many nuances, we have to present why this will satisfy the targeted viewers," he said. "You're stepping outside the box, and you're trying to create a new brand."

At a time when the broadcast networks and local stations are struggling to hold on to their viewers, the fear of risk-taking is spreading. "In today's environment, where you have a plethora of sameness, people are screaming for something that's original and uniquely compelling," said Don Perry, vp and gm of KMOL-TV, Chris-Craft/United Television's NBC affiliate in San Antonio, Texas. "But we're running businesses, and we want predictability."

Steve Rosenbaum, executive producer of Studios USA's upcoming reality-based program *Free Speech*—on which viewers will produce their own stories for broadcast—believes

that syndication still offers opportunities for taking programming risks. "You get different stations all over the place, you get different time periods, you get different promotional campaigns, and you can really see what works and what doesn't," he says. "It's the only place where an idea this original is going to get a decent trial."

Of course, getting a fair trial requires station clearances, which Studios USA can get in-house via owner Barry Diller's USA Broadcasting group. "You can't just go out and distribute a show on your own—it's too complicated," added Joel Berman, co-president of Paramount Domestic Television, whose parent Viacom also controls the Paramount Station Group.

And getting a new show on the air is only part of the battle—keeping it there is even

Bob Cosci, a 23-year old claymation artist, hopes to ride the latest wave in TV animation right into to Hollywood with *Spacebuddies*, a show he describes as "*The X-Files* from the aliens' perspective." Why go to NATPE? "What have I got to lose?" he said. "I'm just trying to get my stuff out there."

So it is with Joe Cattalani, the producer, director and star of *The Men's Club*, a low-budget, lowbrow sketch comedy show that Cattalani depicts as a "*Friends* for losers" and a "real-life *South Park*." Also on the NATPE floor was attorney and author Stephen Rue, who is hoping to turn his book *Voodoo Divorce* into a court show in which marital disputes are resolved through voodoo spells. His calling card: "Put a hex on your ex."

Other indie producers in search of the perfect pitch in New Orleans included Beverly

Hills-based magazine publisher Norm Zadeh, who is looking to expand his *Perfect 10* magazine into a weekly game show featuring three buxom babes in a series of physical competitions. "I'm just a guy who believes people love to look at beautiful girls," Zadeh confided.

Another of the many long-shot projects in development is in the unique position of having a major advertiser already signed on. Producer Clinton Billups, who first launched a cooking show called *Clever Cleaver Brothers* in international markets,

hopes to get his project some syndication sizzle in the U.S. via a sponsorship with Reynolds Wrap. "The days are over when you could sit back and say, 'We'll give you the show and goodbye,'" Billups said. "You've got to work with stations. You've got work with advertisers. It's all one big partnership."

While some may call Billups' *Clever Cleaver* quest quixotic, the harsh realities of today's syndication business seem only to have strengthened his determination to succeed. "I have an uncle who was a vice president of MCA, and another uncle who was the personal assistant to Walt Disney," he said. "So I grew up hearing people say, 'This isn't the easiest time.' But there's never an easy time." ■



Friends for Losers: The motley crew of *The Men's Club*, which bills itself as a "real life *South Park*." But can it generate anywhere near the same ratings?

harder. "It's hard to find the money and clout to develop and execute an idea for a program, particularly on the promotion side," said Paratore of Warner Bros. "That's what the larger studios and distributors have to offer."

Despite the ever-constricting economics of the business, independent producers are still looking to grab seats at the clearance table. Butch Patrick, best known for playing Eddie on the hit '60s sitcom *The Munsters*, rented a booth at NATPE to promote *1313 Theatre*, a showcase for old horror movies that he plans to host. "People love old horror movies," the onetime child vampire said. "And because Elvira is off the air, I thought this could be a good vehicle."

Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

BROADCAST TV/TEXAS

Serving the Lone Star, Statewide

•THE TEXAS NETWORK (TXN), WHICH launched two weeks ago, is quite a rarity among market specific regional news networks. Not to be confused with A. H. Belo's Dallas-based Texas Cable News, TXN is a fully digital broadcast news network that syndicates its programming to 17 markets throughout the Lone Star State. With its own team of anchors, reporters and producers, San Antonio-based TXN broadcasts eight different half-hour segments of *The News of Texas* to major network affiliates from Dallas to Sweetwater and markets in between.

Because it reaches 8.5 million homes compared to the mere 700,000 homes Texas Cable News hits—to be fair, Texas Cable News aims only to serve greater Dallas/Ft. Worth-area cable systems—both station owners and advertisers believe that TXN gives them a better bang

for their buck. "It allows us to have a Texas news connection throughout the state," said Brian Jones, general manager of KTVT-TV, the Gaylord Entertainment-owned CBS affiliate in Dallas. KTVT broadcasts *The News of Texas* at 5:30 a.m. sandwiched between *CBS Morning News* and the outlet's own local program, *11 News This Morning*.

TXN produces four morning shows, one in the afternoon and three in the evening, but schedules vary at each station. While some outlets run all eight programs, others opt to air just one segment.

On the business end, a barter deal allows stations to keep 5 minutes of ad time per half hour to sell locally. TXN keeps three minutes, which it has just begun to sell to statewide advertisers. Ad rates could not be determined at press time.

At the end of the newscast's first week,

buyers were just starting to get their clients on the air. After a brief trial run, Jim Hayhurst, advertising manager for Blue Bell, the third largest distributor of ice cream and novelties in the country, signed up for a series of flights that start in March. "It's an opportunity to make a buy not much different than a small regional buy," Hayhurst explained. "But there are efficiencies in that you are buying all markets at once instead of buying each independently."

The network is the brainchild of Bob Rogers, president and CEO, a longtime broadcaster who was vice president of KENS-TV, the CBS affiliate in San Antonio, for 25 years. After conducting several surveys and gathering anecdotal evidence, Rogers discovered that 77 percent of Texans wanted more state news than they were getting. He's been

working steadily for the past three years to give it to them.

"TXN's infrastructure as a statewide news gathering service provides us with additional resources to cover the state ourselves," said KTVT's Jones.

Including the home base in San Antonio, TXN has three bureaus—Houston, Austin and Dallas. The service dispatches three digital satellite trucks that roam the state. And it's just one more feather in its cap that TXN is the only broadcast network to gather and distribute news using all-digital equipment.

Mike Arnold, the operation's evp, COO and co-founder, said TXN originally developed as a statewide newspaper, but once the numbers were crunched to determine economic feasibility, revenue potential was much greater in television. —Megan Larson



TXN's George McKenzie and Kym Bowman

RADIO

Chancellor Seeks Larger Slice of Marketing Pie

•CHANCELLOR MEDIA, WHICH PUT ITSELF IN play last week, has been pursuing more than just a media strategy. With 472 stations plus major TV and outdoor assets, Chancellor isn't satisfied with a piece of the \$200 billion radio advertising pie. The Dallas-based group is salivating over the other \$200 billion marketing pie, especially the \$130 billion national companies spend on local market promotions to ring retailers' cash registers. And while ad inventory is limited by the hours and minutes in a day, promotions are virtually unlimited. Using promotions as "added value" is a common strategy, particularly among radio stations that have always had to fight for extra dollars in their markets.

To evolve what was once a freebie business (thrown in to win more spot dollars) into a revenue-generating opportunity is the mission of Chancellor's rapidly expanding Chancellor Marketing Group (CMG). "We've had to work harder for our money, so we've gone searching for ways to grow the pie a lot more than other media," said Alison Glander, president, CMG.

Chancellor formed CMG when it purchased Richmond, Va.-based Global Sales Development, a company that generated non-spot promotions for 160 radio stations in 32 cities, earning about \$12 million in revenue. This year, CMG's clients include Liz Claiborne, Boston Market, Pizza Hut, Radio Shack and Mazda, and the group is expected to generate about \$40 million in revenue. Glander said she expects it to climb to \$200 million "in a relatively short period of time."

CMG executes nationally what individual radio stations have been doing locally for years. "It's our job to work with Fortune 1000 companies to give them concepts on brand strategy that can be executed locally where they need to see sales action," said Glander. That may have nothing to do with ads on radio, TV or outdoor. "CMG has substantially changed the equation. Before [media groups] had no choice but to be spot-focused. We can stop focusing on advertising and focus on the customer. We're not jam-

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ming spots down the throat of the client. We get paid to sell solutions to marketing problems," said Glander.

Liz Claiborne's Cosmetics division, which is now planning a national promotion with CMG to launch a new fragrance, started using CMG at a local level. "We did a promotion with Macy's and Filene's to drive in store traffic and move product; we were very impressed and for this new launch, it made sense to go bigger," said Margo Sokol, senior director of marketing, Liz Claiborne cosmetics.

Promotions can run the gamut. For K-Mart, CMG helped retail outlets in 15 southeastern cities promote ammunition sales during the October dove-hunting season. For Armor Swift Eckridge, CMG helped grow its ham distribution to five new retail chains, accounting for 600 stores. —*Katy Bachman*

MAGAZINES/WEST

Regional Pub Exhorts Elderly to *Get Up & Go!*

• *GET UP & GO!* MAGAZINE, LIKE MOST LIFE-style books, has a little bit of everything for the hip and intelligent reader: Travel articles, financial advice, smart columnists and, the glamorous touch that is *de rigueur* for any American magazine, celebrity covers. It's a smart and sassy package to attract the newest, richest, consumers on the scene: America's elderly.

Or, to use the words of the magazine's founder Dr. Ken Dychtwald, the country's "mature audience." Dychtwald, a doctor of gerontology, author and entrepreneur, believes his magazine is reaching out to an audience ready for a makeover. Far from a dependent class of society bowed by the infirmities of age that has been their media image for much of this century, older people are recasting themselves as an active and healthy social group, says Dychtwald.

"There's an identity that's just emerging. You've got a lot of older people who feel a sense of vitality and adventurousness, and that feeling hasn't been engaged by the media either because it's so youth-oriented or because of yesterday's entrenched image," Dychtwald said.

The two-year-old *Get Up & Go!* was born to both embrace this new image and spur it on, said the magazine's editor Leda Sanford. From its editorial offices in Emeryville, Calif., across the bay from San Francisco, the magazine is relaunching itself in March with a bold, new logo; a different format (new departments are being added); and a scaled-back size that will take it from its current tabloid presentation to the look of a Sunday magazine.

Go! wants to be linked with older stars whose popularity and sex appeal continue to

endure—such as 68-year-old Clint Eastwood who appears on the magazine's January issue, or 64-year-old Sophia Loren who will grace it in March. "We're adding celebrity; not just any star but a dramatic example of successful aging," Sanford said. As part of its focus on the vitality of older people, the magazine plans to print the ages of their cover stars. "We're taking the age of these people out of the closet," Sanford said.

Ad buyers agree it's the right time to be reworking the picture of age. With the oldest baby boomers pushing 50, the country's aged population is set to swell from 73 million to 96 million by 2010. The new elderly are also a relatively wealthy generation who will reap the benefits of well-laid savings plans, Dychtwald noted, and who today control 70 percent of the country's wealth.

"Everything we've learned about seniors, the [magazine's] image fits very well. It skews toward an active lifestyle. A lot of them don't even want to be called seniors," said Margot Tanner, director of response advertising for DDB Needham in Los Angeles and part of the agency's campaign for the Cigna health maintenance group in Phoenix.

Go! is owned by Dychtwald's privately held Age Wave Communications, headquartered in Emeryville, which hit \$12 million in revenue in 1998, a 46 percent jump over '97. The free magazine claims a circulation of 1.7 million. By comparison, the long-time leader in demographics, *Modern Maturity*, published by the American Association of Retired Persons, claims 23 million member readers. With 2,500 local advertisers, *Go!* is gaining national accounts; it already has signed the likes of American Airlines, Secure Horizons healthcare and Golden Bear Travel.

Unlike *Maturity's* national focus, *Go!* strives for an equal mix of national and local news with 48 different editions published in 10 western states. In the last two years, Dychtwald said, his company has invested \$25 million in revamping local publications it bought and rebranded as part of the *Go!* network. The individual publications aim to be so localized in content—including a calendar of events—that there are five editions printed for the San Francisco Bay area alone: Sacramento, San Francisco, and the city's south bay, east bay and north bay regions. The Age Wave network will continue to buy up properties, and plans to expand into the northeast in the near future, Dychtwald said. —*Mira Schwartz*



COLOR BLOOMS IN D.C.

Just in time for the historical impeachment trial, *The Washington Post* added color to its front page last Thursday, following the lead of *The New York Times* and other major dailies. The fifth-ranked *Post*, with a circulation of 775,895, trumpeted its colorful changes to readers on the first page of the Jan. 24 Sunday edition in an editorial by executive editor

Leonard Downie, Jr. Also sporting color are the Sports front page and weather map.

The *Post's* completed transition to eight new printing presses in suburban Virginia and Maryland on Jan. 11—a \$250 million investment—has led to other changes besides color. The *Post* is also taking the opportunity to better organize sections. Business, Style, Metro and Sports will each appear as its own section. The paper will also be slightly smaller in size: one inch narrower and one-and-a-quarter inches shorter, leading to redesigned pages, easier-to-read typefaces and additional pages in some sections. —*KB*

LEGENDARY PERFORMANCE



FOX NFL SUNDAY™

Coach Knute Rockne's famous backfield known as "The Four Horsemen", was a force to be reckoned with in Notre Dame's fabled 1923 and 1924 Championship Seasons. Almost as dominant, in fact, as the 1998 FOX NFL Sunday Pregame Show. It's a year that's seen JB, Terry, Howie and Cris destroy the competition with ratings +37% bigger than CBS' pregame show and +117% larger than ESPN's pregame. In fact, versus CBS' pregame, FOX NFL Sunday posted +67% more Men 18-49 and +63% more Men 18-34, making 1998 truly a legendary performance.



1998 HOUSEHOLD RATINGS (12-1PM ET)



Source: NTL & NHI ratings (9/6/98 through 12/27/98), Sunday pregame shows, FOX and CBS to a program averages, ESPN 12-1PM time period average. Includes preliminary estimates.

MOVERS

CABLE

Turner Network Sales has named **Jennifer Reichenbach** to the new position of vp, national accounts, marketing. She will oversee development and implementation of marketing initiatives for Turner Broadcasting System's nine domestic networks. Based in Atlanta, Reichenbach will report to Sam Howe, senior vp, TNS. She previously had been director of national accounts marketing and local ad sales for Discovery Networks.

TV STATIONS

Peter Schruth has been promoted to president, affiliate relations, CBS Television, after serving more than three years as senior vp, general manager, affiliate relations, for CBS TV. Schruth joined CBS national sales in 1973 and spent two decades with CBS owned television stations and group owned affiliates.

RADIO

Michael Young has been promoted to gm from general sales manager at Infinity's Pittsburgh AM station, KDKA. At another Infinity station, WBBM-FM in Chicago, general sales manager **Paul Agase** takes on additional sales responsibilities for the company's WBBM-AM and WMAQ-AM, also in Chicago...**David Burke** has been named vp/gm of Chancellor's KXXL-FM, KIMN-FM and KRRF-AM in Denver. Burke was vp/gm for CBS' KBAY-FM and KEZR-FM in San Jose...New York Times-owned classical station WQXR-FM has upped **Margaret Mercer** from music director to program director.

The Media Elite

Edited by Anne Torpey-Kemph

SPOTLIGHT ON...

Bob Czufin

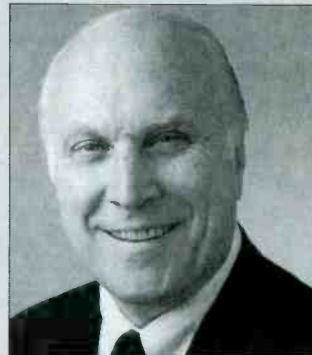
Managing director/
media sales
The New York Times

When Bob Czufin says, "been there/done that," he's not kidding. The long-time managing director/media sales at *The New York Times* will retire next month, ending a 42-year career at the Grey Lady in which he sold everything from Miami Beach hotel ads to a 72-page special ad section for Argentina to myriad media ads in the business section.

"I've never looked back, and I never had a sales assignment I didn't like," says Czufin, whose results-oriented selling efforts in Europe helped prompt the 1967 merger that created the *International Herald Tribune*.

One of his more successful selling tacks came in

the early 1960s after *Time* mentioned that President John F. Kennedy read only the *Times* and the *Washington Post* every morning. When Czufin pitched ads to investment-hungry Third World governments in Africa and South America,



He never had a sales assignment he didn't like.

he recalls, "I reminded them that if they wanted to reach JFK, they ought to be in our paper. And a lot of them [came in]."

Another of Czufin's most memorable experiences on

the job involved selecting a photo of notorious Haitian dictator "Papa Doc" Duvalier to accompany a spread. "I tried to go with the most flattering, absolutely perfect shot, and Papa Doc said he liked it too," Czufin jokes. "I got out with the ad—and my life."

More recently, Czufin helped spearhead the enormous growth of media advertising in the paper of record, which he says has doubled in the past six years. He recalls with amusement a period when *The Wall Street Journal* used to run its front page in an ad on the back page of the *Times*' Monday business section.

"Media is good business," Czufin says, "but it's also important to the *Times* because it represents publishing and broadcast executives who help shape public opinion. In a sense, it's our face to the media world." —*John Masterton*



Standing by a transit display for TDI's annual International Social Awareness Campaign, this year cosponsored by Warchild USA and seeking to raise money for victimized children: (l. to r.) Don Allman, COO, TDI; and campaign spokespersons Julia Ormond, Luciano Pavarotti and Spike Lee. Signs will appear on 4,000 buses worldwide.

No Rain on Brunelli's Parade

Rich Brunelli keeps searching for a better climate. Brunelli next week starts a new gig in Santa Fe as senior editor for Mariah Media's *Outside*, overseeing the Destination, Bodywork and Review departments. He moves from another sunny clime, Winter Park, Fla., where he edited inflight and waterskiing titles for World Publications. Before that, he saw the seasons change from *Mediaweek*'s New York offices.

Source: Mon-Sun 8-11P coverage area ratings for full NHI defined years (excluding non-report weeks); NMR Galaxy Explorer 1993-98, NHI NCAR 1990-92. Subject to qualifications supplied upon request.

To Do List:

- Be the #1 Basic Cable Network in Prime Time in 1998
- Be the #1 Basic Cable Network in Prime Time for Decade
- Be the #1 Cable Network of 21st Century



CALENDAR

Radio Advertising Bureau will hold its annual **market leadership conference** from Feb. 4-7 in Atlanta. Contact Dana Honor of the RAB at 972-753-6740.

The Long Island Advertising Club will roast "living legend" Lou Dorfsman, longtime CBS ad design director, now design director of the Museum of Television and Radio, Feb. 19 at Crest Hollow Country Club. Contact LIAC at 516-944-0100.

The Cabletelevision Advertising Bureau's **Cable Advertising Conference** will be held March 4 at the New York Marriott Marquis Hotel. Contact: 212-508-1214.

Ziff-Davis and *U.S. News & World Report* will present a two-day conference entitled "**Sustaining Growth in the Internet Age**" March 4-5 at the Grand Hyatt Washington in Washington, D.C. The event is part of the sponsors' Millennium Conference Series. Contact: 781-433-1504 or www.millennium-series.com.

The First Annual Movieline Awards, celebrating emerging talent in film and music, will be held March 13 at Fess Parker's Doubletree Resort as part of the 14th Annual Santa Barbara International Film Festival. Contact: 212-856-5110.

The **Outdoor Advertising Association of America** will assemble a judging panel to view more than 1,000 images entered in the 57th Annual OBIE Awards (to be held June 24). Judging takes place March 18-20 at New York's Paramount Hotel.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Media Consortium Buys AdOne

Aiming for a piece of the \$123 billion online classifieds market, a consortium of media/newspaper companies—including Media-News Group, Hearst, E.W. Scripps, Advance Publications, Donrey Media Group and Internet portal Lycos—has acquired AdOne Classified Network and its searchable Web site, classified-warehouse.com. The consortium is looking to grow its monthly 3 million ads to 6 million.

NAA Hitting Its Target

The Newspaper Association of America is buoyed by results from the latest tracking survey of its ongoing print and TV campaign, "It all starts with newspapers." Results from an October-November period showed that among target adults 18-49, 38 percent recalled the campaign and 44 percent said it was extremely or very appealing. The ads feature celebrities such as Meryl Streep, Grant Hill and former President Jimmy Carter talking about the importance of reading newspapers.

Capstar Re-ups Bob & Tom

Capstar Broadcasting has struck a multiyear agreement with radio co-hosts Bob Kevoian and Tom Griswold (soon to be part of Chancellor) to continue to syndicate *The Bob & Tom Show*, heard on 80 affiliates, including eight Capstar stations. Chancellor's AMFM Radio Networks will continue to handle marketing and sales affiliation for the show, which airs 6:00-10:00 a.m. from flagship station WFBQ-FM in Indianapolis.

GSN Added in Detroit, Cleveland

Game Show Network announced it has joined the channel lineups of 22 MediaOne cable systems in

the Detroit and Cleveland areas. The Sony-owned network's new affiliates serve 358,000 subscribers, making the agreement the largest onetime launch for the 5-year-old service.

TBS Media on New-Biz Roll

TBS Media Management has signed new accounts totaling \$50 million in billings so far this quarter. TBS' West Coast office landed the media buying and planning account for video-game marketer 989 Studios. Also on the West Coast, TBS has been selected as the media buying and planning agency for Pickett Communications' client Internet service provider Netcom OnLine Communications Inc.; E-greetings Network, an online greeting company; and The Greenhouse, a national chain of high end spas.

Times' Reichl to Edit *Gourmet*

Ruth Reichl has been named editor in chief of *Gourmet*. Reichl, *The New York Times'* restaurant critic since 1993, succeeds longtime editor Gail Zweigenthal. Reichl will join the Condé Nast food monthly in April. Zweigenthal has been at the *Gourmet* for the past 34 years, the last eight as its editor in chief.

Cox Goes Digital in 3 Mkts.

Cox Communications last week announced it will launch digital video in three of its nine major markets. Scientific-Atlanta's Explorer 2000 digital set-tops will be deployed via systems serving more than 1.2 million customers in Phoenix, San Diego and Oklahoma City.

Horizon Wins Ellis Business

Horizon Media has won the media planning and buying account for CB Richard Ellis, a

worldwide leader in real estate services. The account is the first major consumer advertising foray for CB Richard Ellis and will include business and trade publications as well as international media. Horizon has annual billings of more than \$395 million for its planning and buying services.

Radio Awards Revamped

This year the Radio-Mercury Awards, honoring the best radio commercials, will allow entrants more chances to win. Instead of awarding cash prizes to the top three winners in categories such as humor, non-humor, and music & sound design, the awards will give one \$100,000 grand prize and nine \$10,000 runner-ups. Another \$10,000 award will be given to the best Hispanic and best station-produced spots. Early deadline for entries is Feb. 26; final deadline is March 5.

WBZ, BSE Team for News

Boston-based CBS affiliate WBZ-TV and the Boston Stock Exchange have teamed for *The News 4 Boston Stock Exchange Report*, set to launch on Feb. 8. Anchored by market analyst David Lundgren, the new business segment will broadcast live from a set above the trading floor from 5-8 a.m. each weekday during *News 4 This Morning*.

L.A. Radio Ends Year Up 12.5%

Proving once again why Los Angeles is the No. 1 market for radio advertising, year-end revenue there jumped over the \$600 million milestone to \$605.7 million, according to Miller, Kaplan, Arase & Co. The figure marked a 12.5 percent increase over the previous year, driven mostly by local sales, up 14.4 percent. National was up 6.3 percent.

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Saturdays and Sundays,
Nine to Noon

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SPECIAL REPORT

kids

MARKETING & MEDIA

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Girl power

TV shows aimed at teen girls present opportunities for marketers

TV network execs are finding out what publishers of teen magazines have known for years: Girls ages 12 to 17 are loyal, devoted fans, and they will talk about you with their friends.

Now the networks, besides providing fodder for the teen mags—with such hit shows as WB's *Dawson's Creek*, *Felicity* and *Buffy the Vampire Slayer* and ABC's *Sabrina, the Teenage Witch*—are competing with them for many of the same ad dollars.

Jordan Levin, WB's executive vp of programming, says he believes teen girls are an especially desirable demo because they are the first to adopt trends in music and apparel, usually before the older, more mainstream audience.

Giles Lundberg, Fox's vp of research, acknowledges that advertisers are not going to buy time on a show solely to target 12-17 females, but he says there has been a growing awareness by advertisers about the need to reach potential customers at a younger age. "Advertisers once targeted a 25-54 female audience and are now aiming more toward an 18-34 female audience," Lundberg says. "Society has changed, and there is recognition that brand loyalty begins at a younger stage in life."

Plus, some networks have found that airing programming that appeals to teen

girls has also helped them increase their teen male audience, another desirable, but elusive, audience.

According to Levin, teen boys watch shows like *Dawson's* and *7th Heaven* to be able to converse with girls at school. "Boys can relate to the male characters on these shows, but they also want to be part of the watercooler talk," says Levin.

ABC's Friday night lineup, —*Sabrina, the Teenage Witch*, *Boy Meets World*, *Two of a Kind* and *Brother's Keeper*—airs four of the top six shows viewed by teen girls 12-17. *Sabrina* reaches a whopping 48 share of the 12-17 female audience on Friday nights, while *Boy Meets World* garners a 44 share. *Two of a Kind* and *Brother's Keeper* each get a 38 share.

The numbers are impressive, but most agency execs say prime-time TV is not the best way to reach this audience. "Female teens are an increasingly important demo, but there are increasingly better ways to reach them," says John Rash, chief broadcast negotiator for Campbell Mithun Esty in Minneapolis. "We have to pay for an entire program's audience in order to reach them. Cable, print and radio are probably more cost-efficient ways to reach this group."

Cheryl Idell, vp of research at Western International Media, says there is a limited

number of advertisers trying to target the 12-17 female demo. "They do have some value to fashion, cosmetics, movie and phone-company advertisers," she says. "But few advertisers would buy shows just to reach teen girls. If you advertise on ABC's [Friday night] shows, for example, you are reaching parents as well."

Idell says an ad in magazines such as *Seventeen* or *YM* can reach as much as 90 percent of a 12-17 female audience. As far as TV, cable networks like MTV and Nickelodeon are probably a better way to reach teen girls than network prime time, she says.—*John Consoli*

TOP SHOWS: GIRLS 12-17



- | | | |
|----|-----------------------------------|-----|
| 1 | Sabrina, The Teenage Witch | ABC |
| 2 | Dawson's Creek | WB |
| 3 | Boy Meets World | ABC |
| 4 | Friends | NBC |
| 5 | Brother's Keeper | ABC |
| 6 | Two of a Kind | ABC |
| 7 | 7th Heaven | WB |
| 8 | Felicity | WB |
| 9 | Jesse | NBC |
| 10 | Buffy the Vampire Slayer | WB |

FRANCIS HOLMES/ABC

SPECIAL REPORT

kids

Screen police

Marketers find ways around FCC's limits on advertising to kids

There are a lot of little eyeballs out there watching TV. And they're not just sitting in front of the screen on Saturday mornings, anymore. With cable and six broadcast networks, the glow of the tube is relentless. Marketers, of course, know you can make a big impression on little kids who have a hard time distinguishing the ads from TV shows, especially since the shows often feature licensed characters found in toy stores. Kids, can you say "FCC"?

In recent years the Federal Communications Commission has imposed fines on broadcasters that violated the rules for commercial intrusion into children's TV.

The regulations limit ads to 12 minutes per hour on weekdays and 10.5 per hour on weekends for programs geared to kids 12 and under. But the FCC isn't policing the airwaves. An FCC official, who could not speak for attribution, says: "We are concerned about what seems to be an increasing number of ads on children's TV. We have to depend mostly on broadcasters to tell us when they have crossed the line; we can't monitor this matter ourselves."

"One area that really concerns us," the official adds, "is where commercials and programs blend—using commercial characters in programs, using the programs basically to advertise the toys."

Advocacy groups, such as the Center for Media Education, have been trying to



get the agency to beef up its enforcement. Kathryn Montgomery, of the CME, says, "We are going to be monitoring the amount of ads on children's TV this year as part of an effort to keep the bounds between commercials and programs clear."

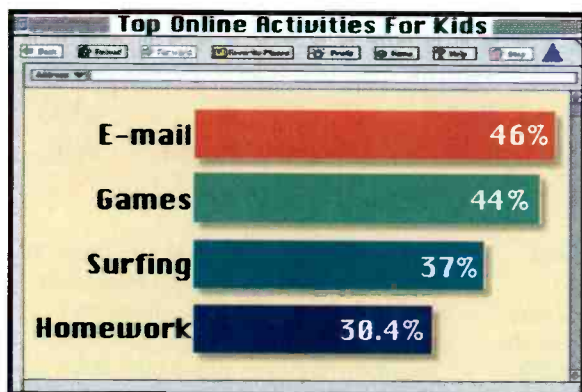
Montgomery, whose group has been following this issue, says advertisers and broadcasters had found a new way around the dividing line—the Internet. "Children's TV programs will say, 'Go to our Web site.' When you click on the site, that's when the commercials and the mail orders take over. It's a way to pull kids directly to the ad, without doing it on the air."

Says an FCC staffer: "We are looking at that issue, too. It's become another form of advertising, and ultimately turns the show into a full-length commercial."

—Alicia Mundy

Beyond the banner

How do advertisers capture kids' attention between mouseclicks?



Advertisers, in their never-ending quest to capitalize on the quickly changing tastes of 2-to-12-year-olds, are taking a fresh look at kids' online communities as a way of reaching their target audience and influencing young decision makers' brand impressions.

The drive to reach kids on the Web has intensified. Jupiter Communications, the New York City-based online research

organization, projects that the number of kids online ages 2 to 12 will swell from more than 5 million in 1998 to nearly 21 million by 2002. While banner ads have been a mainstay on kids' Internet sites, marketers are frantically searching for new vehicles, such as sponsorships of chat areas, contests, interactive games, promotions and anonymous data polling to make their mark on kids.

"When it comes to kids, there is not just one right way to advertise," says Idit Herel, CEO and founder of MaMaMedia, a kids' online community. "The click-through rates are higher for kids than adults. They're risk takers and explorers, and you have to understand what they find intriguing and interesting."

Instead of standard banners, Patrick Keane, a senior analyst at Jupiter, says kids gravitate toward TV-style advertising, including interstitials. Full-motion animations, downloadable plug-ins and multimedia effects also have great appeal.

Jupiter found that only 17 percent of parents surveyed were troubled about Web ads targeting their kids; they are more concerned with the dangers of unmoderated chat groups, questionable email exchanges and online predators. Bigger issues for parents are e-commerce and demographic/psychographic data collection. Will parents be more worried about online ads when their kids can act independently on a marketing message? Sophisticated software programs and marketing alliances will soon make it possible for kids to conduct e-commerce transactions through their online communities via virtual allowance accounts.—Tobi Elkin

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Last year, Disney's One Saturday Morning won the year in Kids 2-11 among broadcast networks. Kids loved its mix of great shows, off-beat shorts, cutting-edge animation and live-action. This year, our breakthrough success continues with Disney's One Saturday Morning dominating the ratings! And because it's on ABC, it reaches 99% of all U.S. households.

SPECIAL REPORT

kids

Time out

Kids are busier than ever, leaving game makers struggling to reach their audience



Like their harried, time-starved parents, kids are increasingly oversubscribed. They are pushed and pulled in numerous directions, trying to fit in homework, play dates, after-school activities and weekend commitments, leaving little time for unstructured play.

A University of Michigan study released late last fall found free time for kids ages 13 and under has dwindled down to just 30 hours per week—that's the time remaining after school and homework, eating and sleeping—compared with 40 hours per week in 1981. With spare time rapidly evaporating, some players in the hyper-competitive kids' market are rethinking their marketing approaches across a plethora of merchandise—books, computer software, toys, TV and videos.

Simon & Schuster Interactive, marketer of preschool CD-ROM software franchises such as *Richard Scarry*, has shortened playing times while enriching multimedia content. "In '95 or '96, games might have been marketed as having 40 hours of play, but now that's a negative," says Walter W.J. Walker, vp, director, sales and marketing, of the company's Consumer Group. In the past

two years, Walker says, software developers have trimmed lengthy intros to deliver two to three hours of game time.

"We acknowledge that kids' leisure time has gotten very, very precious, so three to four years ago we started designing our marketing plans to address that," says Leslye Schaefer, vp marketing, Scholastic Entertainment, the multimedia arm of Scholastic, home of *Animorphs*, *The Magic School Bus* and *Clifford*. Schaefer says the explosion of kid-oriented TV, Web communities and games, which all compete for kids' time, have made marketers' jobs more difficult.

While scheduled time may seem more productive than daydreaming, child experts say unstructured play fosters creative thinking, which will help children grow up to be independent thinkers. While Children's Television Workshop, the creators of *Sesame Street*, maintains it always considers kids', parents' and other caregivers' time constraints when it begins development on any project, be it TV, online, CD-ROMs or board games, it also takes into account how much thinking is encouraged. "The project must spur the child's own natural impulse to creativity," says Alice Cahn, CTW's group president of television, film and home video. "When kids watch any of the shows by CTW, that TV program doesn't only entertain, it gives them ideas to do things later."

As marketers look for ways to reach these busy kids, they should try to reach the people who feel the most overwhelmed: parents. Marketers would do well to think about activity-oriented toys and games that encourage parents and kids to play together, suggests Stephanie Coontz, professor of history and family studies at Evergreen State College, Olympia, Wash., and author of *The Way We Really Are: Coming to Terms with America's Changing Families*.

Many interactive games exclude parents and caregivers, says Coontz, who notes a recent upsurge in interest in board games. This, she says, "Reflects the desperation of parents who are trying to find ways of stepping back from this constant stimulation of kids in ways they can't relate to. A company that could take a slightly longer-range view might be able to break through competitively."—TE

TOP 10 SELLING TOYS



1 Talking Teletubbies
HASBRO



2 Bounce Around Tigger
MATTEL



3 Furby
TIGER ELECTRONICS



4 Holiday Barbie '98
MATTEL



5 Easy Bake Oven
HASBRO



6 Bop It
PARKER BROS



7 Real Talkin' Bubba
MATTEL



8 Spice Girls Dolls
GALOOB



9 Amazing Amy
PLAYMATES TOYS



10 Sing Along Blue
TYCO PRESCHOOL

Top-selling toys ranked by dollar sales, Nov. '98
Source: Toy Manufacturers of America



If you ask us, there's a certain kids network that's been hogging the road long enough.

But based on last year's viewership, that's quickly changing: Throughout 1998, Cartoon Network's delivery of kids, ages 6-11, was up a whopping 39%, while the other network's delivery was down 9%.* Guess that goes to show the kind of mileage you can get from offering kids nothing but the world's greatest cartoons.



CartoonNetwork.com

TM & © 1999 Cartoon Network, Inc. A Time Warner Company. All Rights Reserved. JOHNNY BRAVO, COW AND CHICKEN, DEXTER'S LABORATORY, & THE POWERPUFF GIRLS are trademarks of Cartoon Network, Inc. *Source: Nielsen Media Research, 1998 vs. 1997, Cartoon Network Total Day and Nickelodeon Kids Block (M - F, SU 6a - 9p, SA 5a - 10p) Kids 6-11 delivery. Qualifications available upon request.

SPECIAL REPORT

kids

The conundrum of COOL

Once a product is popular, it's no longer cool—high school wasn't like this

BY BECKY EBENKAMP

Just like the local band that goes from playing dives to stadiums overnight, the It Brand seems to appear out of nowhere. All of a sudden this brand is everywhere thanks to adoption by hipsters or celebrities who've discovered it and deemed it "cool." These niche brands can experience a huge growth spurt—say from \$10 million in sales to \$100 million within a year—but few get beyond that point, fizzling out just as fast as they flashed on the scene.

"Cool," after all, is nothing if not elusive.

But not impossible. Gene DelVecchio, president of CoolWorks, a Valencia, Calif., youth marketing consultancy, has a theory that perennially "cool" brands—from Nike to Nintendo to MTV—share common character traits. "All of these brands satisfy a timeless emotional need and dress it up in a current trend or fad," says DelVecchio, whose book, *Creating Ever-cool: A Marketer's Guide to a Kid's Heart*, is devoted to the topic. MTV, he says, taps into rebellion and angst—themes that have long been part of a teen's heart and soul—and combines them with musical genres and programming that are of the moment. During the video game shake-down in the '80s, it was survival of the fittest, and Nintendo won through natural

selection. "Nintendo is shrewd in ensuring a constant stream of software such as *The Legend of Zelda* and *Mortal Kombat* with characters and settings that are contemporary," says DelVecchio.

If the idea sounds familiar, it's likely because we've watched performers do this for years. "Look at Madonna," DelVecchio says. "It's extremely difficult to survive the music business year after year, but she's been fabulous at reinventing her [personal]. Yet, she's remained true to herself with themes like sexuality and rebellion running throughout her work."

"Remaining true" is a theme that should spill into a brand's marketing efforts, as well. Niche companies that have traditionally relied on guerrilla advertising efforts often dismiss that strategy after a growth spurt, opting instead for big, splashy ad budgets directed into TV and print campaigns. Big mistake, says more than one expert. "I believe in an integrated marketing program—it's important to keep doing events and grassroots marketing," says Jane Rinzler Buckingham, president of New York-based Youth Intelligence. "Teens are immersed in their world and not just the idea of some big company selling to them."

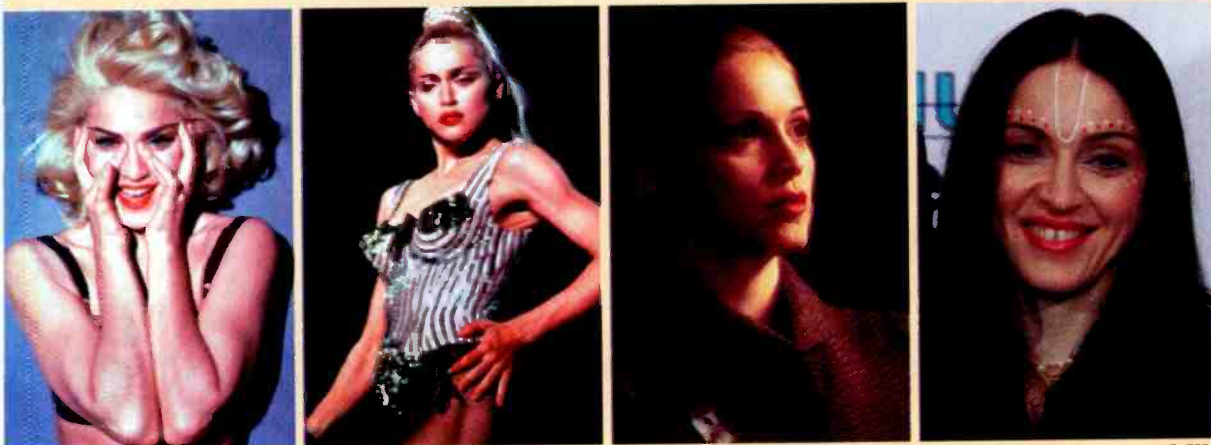
"Stay consistent with your message," echoes Gary Colen,

president of youth specialist Triple Dot, Boston. "Don't abandon your approach because someone says there's a new and better strategy—add new types of media, but don't drop what you're already doing." What advice would Colen give to a hot apparel label like FUBU, which began as a niche urban brand and is now on the verge of mainstream success? "Half of me says, 'Get enough as you can now, guys,'" he says, laughing. "But they need to find a connection to people. They have an opportunity to stay true to the street where they grew up and tie into the community."

Deep down, every small brand dreams of becoming a big brand, but going too mass, too fast can be the kiss of death,

Early fans cried 'mainstream' when Diesel opened a shop across the street from Bloomingdales.





PHOTOS: FROM LEFT, BETTA ARCHIVES/DIGITAL PRESS (THREE), PHOTOFEST, FRED PROUSER/REUTERS

WHO'S THAT GIRL? Madonna is a good example of how to stay popular without losing your cool. She has re-invented herself many times over, all the time staying true to herself.

says Melisa Wolfson, whose agency, The Creative Couch, Santa Monica, Calif., creates teen-friendly promos for Vans, Skechers and Pacific Sunwear. Hard Candy, the entrepreneurial company that revolutionized nail polish by pushing the envelope beyond pale pink, is a good case study. Hard Candy started out retailing at hip boutiques like Los Angeles' Fred Segal. Then, after legions of young women started buying up the shades, expansion became the mantra. Hard Candy rolled out a full makeup line and broadened retail accounts across the board. "It kind of lost its upscale, edgy appeal," Wolfson says. "They had something cool and then it became too mass

market and everybody copied it."

Diesel had a similar scenario. Although it ranks high among the teen masses, early adopters cried "mainstream!" when the jeans maker opened a shop across the street from Bloomingdale's in Manhattan. "They were sort of the hot brand for the moment, but they lost their cachet," Buckingham says. Still, is that so bad? "So what if you're selling to 500 [of the hippest people] in Manhattan and you're the coolest thing going?" she asks. Some might say it's better to take that next step, selling \$100 million per year.

Sounds like a machine built to self-destruct on impact. "You can only become so big before you become the brand everyone wants to turn against," says Buckingham, who is seeing a bit of a backlash against Tommy Hilfiger. But how can one call Tommy "uncool" when it's impossible to walk a block without running into a teenager draped in his all-American logo? In other words, does the concept of "cool"—by that definition of exclusive and cutting edge—really matter? "I think Tommy is quite happy getting his millions in sales," Buckingham says. After all, despite pleas of individuality, this is a demo known for its desire to fit in with the rest of the pack they run with, a notion that has made Hilfiger a very rich man.

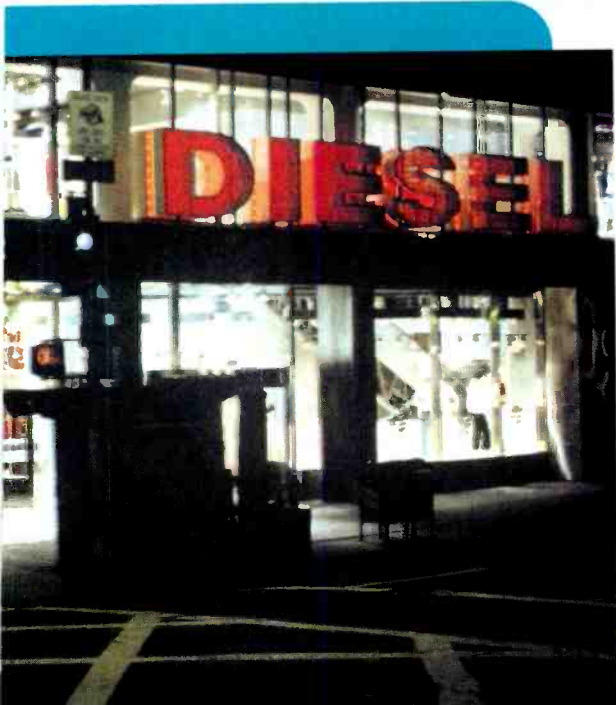
"The kids who truly want to be different and have the courage to

dress differently from everybody else are a very small group, less than 10 percent," says Irma Zandl, whose New York firm The Zandl Group tracks teen trends. "Just because everybody has something doesn't make it 'uncool.' One kid told me he wore JNCOs to be different *with* everyone else."

Some brands face a sophomore slump because they can't get beyond the fad factor: They may be considered "cool" and even experience major growth, but the inclusionary nature of their image or products doesn't allow them to truly connect with the mass public. "The reason they were able to connect with that niche audience in the first place is because the person came out of that culture," Zandl says. "Their vision doesn't allow them to reach out to the masses, and there are only so many funky people to reach."

Just like the teen who one day casts off his badges of youth, brands themselves must one day grow up and accept the inevitability of their own mortality. Casio's G-Shock, a line of high-tech watches, was once the hot brand featured in trendy SoHo boutiques and seen in the likes of *Paper* and *Raygun* magazines. Now it's reaching a wider audience through mainstream magazines and department stores. The hipper boutiques, meanwhile, have discovered Casio's LED line. And Diesel has developed a more niche-appeal line called Style Lab.

"Sometimes," says Buckingham, "you just have to be willing to move on." ■



SPECIAL REPORT

kids

Moving target

You can't catch teens with static ads. Interactive marketing grabs their attention

BY JOAN VOIGHT

To a teenager in the land-locked, climate-controlled world of a suburban shopping mall, a store like Pacific Sunwear elicits a siren call. The alternative rock music is loud, walls are decorated with brick and rusted metal, beach-shack-style, and young clerks look like laid-back surfers. The girls' section is called "Betty's Space" and beach wear logos such as Quiksilver are displayed like art. Hanging out is encouraged.

Pacific Sunwear and Quiksilver are two of many brands that are riding the wave of savvy niche marketing to teens and are beating the cargo pants off more established, slow-moving companies that aren't plugged in.

Department stores, for instance, are on the losing end, claiming only 13.3 percent of teen spending in the first half of 1998, down about 2 percent from the year before. Meanwhile, teen spending at specialty stores, such as Pacific Sunwear swelled to 33 percent, up 4.5 percent, according to the NPD Group, Port Washington, N.Y.

The demographic handwriting is on the wall. The current pool of 27 million teenagers is expected to grow 10 percent by 2010, according to Teen Research Unlimited, a marketing research firm in

Northbrook, Ill. That's nearly twice as fast as the overall population. At the same time, teen spending is rising even faster. The International Council on Shopping Centers reports that teen consumers go to a shopping center 54 times a year and spend 90 minutes a visit, compared with all shoppers who go an average of 39 times a year and spend 75 minutes per visit, says James Palezynski, 28-year-old youth expert and vice president of investment bankers Needham & Co. in New York.

The big boys are starting to take notice. For instance, last November, Procter & Gamble hired Upshot, a small Chicago promotions agency that specializes in the teen market, to join the roster for its cosmetics unit. The shop has already renovated the in-store displays for P&G teen brand Cover Girl and is quietly working on a number of other projects, says a spokesman who would not offer details.

Generation Y often confounds traditional youth marketing assumptions. Take rebellion, for example. A Roper Starch study of junior-high and high-school students conducted for Primedia (publisher of *Seventeen* magazine) showed most teens seem to disdain selfishness and disrespect for authority. *Teen People* points to a Clinique survey of teen girls and their mothers that shows more than 80 percent of girls share the same values as their moms.

While their values may seem tame and respectful, teens' forms of self-expression are anything but. Extreme sports, hip-hop and punk music borrowed from the gritty



urban scene are what gets their young hearts racing. Events or promotions combined with one or both of those worlds can be awesome, say marketing specialists.

Van's footwear has tapped into the wilder, more adrenaline-pumping side of the teen psyche with its summertime Warped Tour, founded in 1996. The self-described hard-core punk rock tour travels through major cities in the U.S. and Canada and fea-



EXTRA CREDIT Marketers could go to school on Tommy Hilfiger's cross-promotion with the movie *The Faculty*, above. Left, Mervyn's shoppers saw and heard this promotion with Sprint.

long distance. Cards with pictures of rock artists such as Lisa Loeb or Dakota Moon were packaged with discount coupons from Sam Goody music stores. When the phone card was activated, the caller heard brief ads for Mervyn's and Sam Goody, followed by a short sample of a new song by the artist pictured on the card.

"Music has a strong emotional attachment for teens," says Dan Terrill, group manager for Sprint FonPromotions. "We've found it draws them more actively into the promotion." Multipronged marketing efforts such as Mervyn's plug in perfectly to teens' shopping mall and telephone-centric lifestyle, he adds.

Levi's, which has seen a slide in its market share among teens, is attempting to get back in the game by supporting emerging bands such as Massive Attack and Air. At concerts the Levi's name and logo are kept low-key—to seem less like a corporate giant and more like a partner, explains Flanagan.

The undisputed pioneer at cross-promoting music and fashion was Tommy Hilfiger. In his latest push for the wallets of teens, Hilfiger wove music, movies and his brand even tighter by dressing the cast

cheek humor; say researchers.

Teen consumers like to interact with a medium or product. Contests and sweepstakes are perfect examples, say publishers of teen magazines. For instance, in its back-to-school issue last September, *YM* magazine offered teens four contests in partnership with advertisers Macy's, Schick razors, Arizona jeans and L'Oreal Casting hair color.

The other side of the authenticity coin is teens' growing disregard for typical celebrity endorsements. "Kids are savvy to the fact that endorsements are paid gigs," says marketing consultant Irma Zandl. "They are a lot more impressed if Cindy Crawford really drinks Evian water; rather than if she does an ad about Evian."

In the sports world, "Teens feel a reality gap with professional athletes making millions of dollars," says Thermostat's Flanagan. "These stars are too far removed from the real life of these kids."

Sean Ehringer, an ad executive who handles the Adidas account at Leagas Delaney, San Francisco, agrees: "Our research shows a disconnect between the sports activities that teens enjoy and the celebrity-filled world of professional athletes with all the money and drugs and Mercedes," he says.

Thermostat's Flanagan says an area of opportunity that marketers tend to overlook is contributions to causes. "So often a company makes contributions to the community based on management's interests, but that have no relation to their consumer's concerns," he says. "Effective cause-related marketing to teens focuses on issues teens care about, such as AIDS, the environment and child abuse, rather than, say, the American Heart Association," he says.

In all, Generation Y is a hotbed of branding challenges, agree marketing specialists. Subjected to more marketing and more media than any other generation, at home with the speed and reach of the Internet and accustomed to an atmosphere of national scandal, "You've gotta wonder about the impact on these kids," says Flanagan. It should be no surprise says Flanagan and other researchers, that this group—all 30 million of them—tends to turn away from government, large institutions, slickly packaged celebrities and big corporate-sounding brands. As Pacific Sunwear, Van's and a host of other marketers know, when it comes to teens, grassroots is gold. ■

It takes more than a hip-hop song and a skateboard to breed brand loyalty among this media-savvy generation.

tures extreme skateboard and BMX events, along with music and partying.

"This is brilliant marketing," says John Flanagan, partner in teen market consultancy Thermostat in Westport, Conn. "Rather than slap its name on a major televised event, Van's sends the message to teens that 'You are the event, and the event would not be possible without Van's.'" Like most teen brands, Van's used the Web to promote the event (www.warpedtours.com). But in an effort to keep the tone grassroots and non-commercial, the site does not include any Van's advertising or product descriptions.

Mervyn's, a California department store, tied together fashion, music and customer interaction in a 1998 back-to-school promotion. Shoppers who bought \$25 in clothes from Mervyn's hip Gear or e-factor departments received a Sprint prepaid Foncard worth 10 minutes of free

of the sci-fi thriller *The Faculty* in clothes from his new Tommy Jeans collection. Magazine ads jointly touted both the new fashion line and the film. *Teen People* added another layer to the marketing mix with a contest shilling the film and giving away \$1,000 in Tommy Jeans clothes.

But it takes more than a hip-hop song and a skateboard to breed brand loyalty among teens. To talk convincingly to this group marketers need to grasp a few key tenants.

In a world of over-commercialism, these kids are hungry for authenticity. Marketers must come across as real and truthful, says investment banker Palczynski. "These kids have more media savvy than any generation. They can sense who is posturing and can sift through marketing noise." Since they are burdened with a bombardment of marketing messages, they prefer if brands keep it light, particularly with tongue-in-

SPECIAL REPORT

kids

Where the boys are

Publishers have to think niche if they want to reach this elusive but highly desirable audience

BY JEFF GREMILLION

Twelve-year-old Joshua Rawson of rural Louisiana, 15-year-old Joshua Levine of Manhattan and 17-year-old John Benjamin of Nashville are part of an unlikely crew: They are all members of one of the most attractive and hard-to-reach demographic groups in modern marketing—teen males. “Very lucrative but highly elusive,” says Anne Zehren, publisher of Time Inc.’s *Teen People*.

The U.S. Census Bureau says the ranks of American teenagers, already some 31.2 million strong, will top 32.3 million in just three years. Teen consumer spending, which has nearly doubled to more than \$100 billion since the late 1980s, is climbing, according to Teen Research Unlimited, a research firm. Individual teens will spend \$84 per week on average this year, with the boys actually outspending girls.

The magazine industry has benefitted from this consumer trend. Time’s *Teen People*, Primedia’s *Seventeen*, G+J’s *YM* and Petersen Publishing’s *Teen* are popular among blue-chip advertisers and readers. Take note: All of these successful, mass-market titles are aimed at teen girls. Even *Teen People*, whose mission is to reach both genders, appeals mostly to girls, who make up about 80 percent of its readers.

Zehren says that even with her book’s minority of male readers, “the conversation with new advertisers always turns quickly

to the boy part of the equation.” Advertisers are hungry to find efficient, large-scale means to reach impressionable teens who have yet to establish brand loyalties. Boys are also known to have strong attachments to the magazines they read, and their generous pass-along tendencies mean there are several readers for every single subscriber or newsstand buyer.

The few mass titles that successfully reach teen boys are loathe to discuss their success—and not because they are worried about giving away secrets. The problem is, these titles are geared to adults, and too strong an association with teenagers could jeopardize lucrative alcohol and tobacco advertising. *Sports Illustrated*, *Spin* and *Rolling Stone* all say they do not market to anyone younger than 18.

SP’s new in-your-face competitor, *ESPN*, has attempted to lure away *SP*’s younger readers with wild graphics and attitude-laden prose packaged in an oversized, photo-heavy format. Publisher Michael Rooney, noting that “sports is the unifier” of boys whose other interests are radically disparate, says his magazine benefits because of its perceived appeal to teens. Yet Rooney claims that *ESPN*, which does accept liquor and cigarette ads, doesn’t market directly to anyone a day younger than 18. “We’re glad we get [teens],” he says, “but we don’t target them.”



Besides the alcohol and tobacco conundrum, large publishers have a hard time capturing sizeable audiences of teen males, who usually only want to read about subjects they are keenly interested in.

Joshua Rawson’s first love, for instance, is wrestling, which is reflected in his favorite magazine—the small, U.K.-published *New World Order*. General-interest magazines don’t interest him, “unless my mom tells me there’s something in there about a wrestler,” he says. Joshua Levine subscribes to *White Dwarf*, which covers his hobby—building Citadel miniatures and playing the *Dungeons and Dragons*-like game the figurines represent.

The teen-male magazine market is highly fragmented, overrun with hundreds of tiny niche publications that don’t run liquor and tobacco ads or go in much for production value. Most deal almost exclusively in advertising endemic to their particular subject matter. They’re too small to appear on the radar screens of major advertisers.

“For young males to pick up a magazine, you have to hit on their interest,” says Rita



BOY TOYS Teen males usually only read about subjects they are interested in. ESPN, while marketed to adults, has gained a following among teens. Niche books have small but loyal readerships.

Eisenstein, executive vp of Starlog Group, a Manhattan-based publisher of more than a dozen teen-boy-targeted niche books covering gory movies, science fiction and wrestling. "Look at our circulation for *Sci-Fi Teen*; it's about 150,000. A big company can't exist on that."

Eisenstein adds that, unlike major companies whose financial structures restrict them to mass-oriented publishing models, scrappy Starlog can add or discontinue titles and increase or decrease frequency of existing books at will. "We can change with the fast-moving trends the kids are following," she says. "We can make decisions and execute them quickly."

There are, however, individual titles and companies that are viable mainstream contenders. They include the hip-hop music books *The Source* and upstart *Blaze* from Miller Publishing, as well as the electronic-gaming titles from the leading computer-publishing companies. And the major niche publishers Times Mirror and Petersen Publishing (acquired in December by the 112-year-old British publisher EMAP) have networks of relative sports-enthusiast titles they successfully sell in efficient packages to non-endemic advertisers.

"We hit 3 million young males a month," says Jeff Jones, associate publisher of *The Source*. "It wasn't easy to get in to see [potential blue-chip advertisers] even as recently as two years ago. But little by little, corporate America has realized hip-hop's not just a passing fad among urban blacks. It's as popular in the 'burbs as it is in the cities."

In addition to its ads from casual-apparel makers, athletic-shoe manufacturers, soft drinks and music companies, the monthly *Source* has recently persuaded Visa and the milk industry to sign on.

The Source, 88 percent of whose readers are teen males, has enjoyed one of the fastest-growing circs in publishing over the past two years. It ended 1998 with a circulation of 425,000, placing it within a rolling stone's throw of Miller's youth-culture books *Spin* and *Vibe*, as well as Condé Nast's *Details*, which benefit from alcohol and tobacco ads.

In response to *The Source's* success, Miller Publishing in August launched its own hip-hop-focused book, *Blaze*, a spinoff of its successful, more general urban-music title *Vibe*. *Blaze* publishes 10 times per year and has a rate base of 300,000.

"There was this whole huge market out there we weren't addressing, this younger subculture to [*Vibe's* readership]," says Leonard Burnett, associate publisher of *Blaze* and *Vibe*. "We have clients looking to reach a younger demographic."

Miller, by offering corporate ad packages across all three of its music books, gives clients the rare opportunity to reach teen boys as part of a large, efficient buy. Early package-deal takers include Sprite.

The top electronic gaming title is IDG's 10-year-old *GamePro*, a fat, full-color teen monthly whose advertising is 90 percent endemic. Non-endemic advertisers include Cherry Coke, Skittles and Oscar Meyer. *GamePro's* circulation is about 500,000. Its chief competitor is Ziff-Davis' *Electronic Gaming Monthly*, circulation 370,000.

Times Mirror's six-title group covers skateboarding, snowboarding, skiing and biking. The group includes *Transworld Snowboarding*, *Freeze* and *BMX Snap*. The books' circ figures range between 35,000 to 113,000 with median ages ranging from 15 to 19. Taken together, all four magazines have a circulation of 380,000—and an estimated pass-around readership of 2.8 million. Each of the magazines have dedicated editorial staffs and sales people focusing on

endemic advertisers; a corporate sales staff reaches out to non-core advertisers, including Union Bay and Timex.

Fran Richards, general manager of the Times Mirror Teen Active Network, says if his company were aggressive, it could double the circ on its small titles to strengthen the books' appeal to large, non-endemic advertisers, such as fashion or fragrance companies. Such a move, however, would be self-defeating. "We'd outprice our core advertisers, whose ads are as important to the kids as the edit," Richards explains. "The kids wouldn't stand for it. We once ran an ad for a Calvin Klein fragrance. We got hundreds of irate letters. One began, 'Dear Cosmo/Transworld, you f--- sell-outs.' We had specialty stores call and cancel the magazine."

"You have to rethink the formal concept of what magazines are all about," adds Richards. "Big publishers typically feel that if they can't roll out a magazine with a half-million rate base right away, it's not viable. But mass publishing doesn't work in this market."

Dick Lague, president of a subgroup within the rival Raw Sports Group at Petersen, concurs. "We're a big company that has to think like a small company," he says. The Raw Group includes some 15 titles covering sports such as biking, skateboarding, in-line skating, skiing and surfing. It also includes the general sports mag *Sport*, the popular basketball title *Slam* and *Blitz*, a football book. Because the Raw Group skews older than Times Mirror's network—16 million males ages 16 to 24, says Lague—it accepts liquor and tobacco ads. "We can afford to not have a shotgun approach with the liquor and tobacco issue," Lague says. "We can accept them for some magazines and refuse them for others."

As quickly as teens find their niche, they slip away into adulthood. "I used to subscribe to *Spin* and *Rolling Stone* and [the independent music mag] *Circus*," says John Benjamin. "But I lost interest in the music they were writing about. Now I like *Maxim* because it's mainly about just taking it easy, and I read *Time* and *Life* to catch up on current events."

"As I get older, I like reading about a wider range of stuff," adds Benjamin. "So I can be more of an all-around kind of guy."

Jeff Gremillion is a contributing writer to *Mediaweek*. ■

SPECIAL REPORT

kids

Talking the talk

Teens know what they like and, more importantly, what they don't

What do teens really think—about school, relationships and how adults communicate with them? If we could get the answers to that, we thought, readers could get some insight into how to market to them. Greenfield Consulting Group in Westport, Conn., conducted these focus groups for *Adweek*, *Brandweek* and *Mediaweek*. A panel of girls and another of boys were recruited from Fairfield County, Conn., and Westchester, N.Y. The girls' group was moderated by Pat Cahill, executive vice president of Greenfield. The boys were led by Andy Greenfield, president and CEO of the consultancy.

Photography By Jim Leynse/SABA

THE GIRLS SPEAK



Damika Spears 17



Daranda Johnson 16



Jessica Binns 16



Lucrecia Dickson 16



Donna Cheung 16



Kerry McGill 15

PAT: If you take a step back and look at the people you go to school with, can you analyze them as an outsider?

JESSICA: You've got the academic kids who are really focused, they really know where they're going. Then you've got your group of grungy ones with the blue hair and the Mohawks and they dress in all black, chains. They want to identify themselves and you know they want to be different. They don't want to be like everyone else, they want to go against the grain.

PAT: Does something like that work?

JESSICA: No. I just don't notice it anymore because it's just beginning to be so normal. Everywhere you look, you see someone like that. They're not individuals anymore. Then you have the really dumb jocks, who just sit in class and their teachers are their coaches who give them all A's so they can keep on playing. And you have the people who like being by themselves and they don't talk to anyone else.

KERRY: In middle school, everyone wanted to be like the jocks. But now, in high school, people don't care about other groups. You're in your group, your little clique, and you don't care about the others. The jocks still think that other people care, that they are like the trendsetters, but they aren't.

PAT: It seems like there are different

things that people are organizing around. What's the glue that holds everyone together?

DARANDA: I find with my friends we're all the same; we all have the same interests and listen to the same music.

KERRY: With my friends, we don't party, we don't drink or like anything like that. We find other things to do that we're interested in. Maybe that's kind of what drew us together.

DONNA: I guess there's just a lot of stuff that we have in common, either it's sports or activities that we like to do together.

JESSICA: I guess what really holds us together is that we all are into our school stuff. We're involved in extracurricular activities. We'll sit on the phone at night and just talk about whatever it is we're doing for homework, that took us 50 hours to do, or talk about what teacher said what that day.

that department 'cause that's just not us.

PAT: What does Tommy Hilfiger represent that you can't go near?

DAMIKA: You can go to another store and see that same shirt for a different price, but it just doesn't have his name on it.

PAT: Where do you like to shop?

DAMIKA: Limited Express and Aeropostale. And brands, pants I got to stick with Mudd.

PAT: Can you give me an example of someone who is not cool?

JESSICA: Well, I had my mom down as not cool.

PAT: Why?

JESSICA: She's just strict and old-fashioned, not so much when it comes to shopping and clothes and stuff but when it comes to boys and other stuff that's on my mind. You just can't talk to my mom about it. She says, "Boys are bad, Jessica. You will have plenty of time for boys when

say, "Why are you dissing on her?" What am I dissing on her for, what are you talking about? And that's what's really corny right there. I would respect him more if he were to say, "Why are you being so mean to her?"

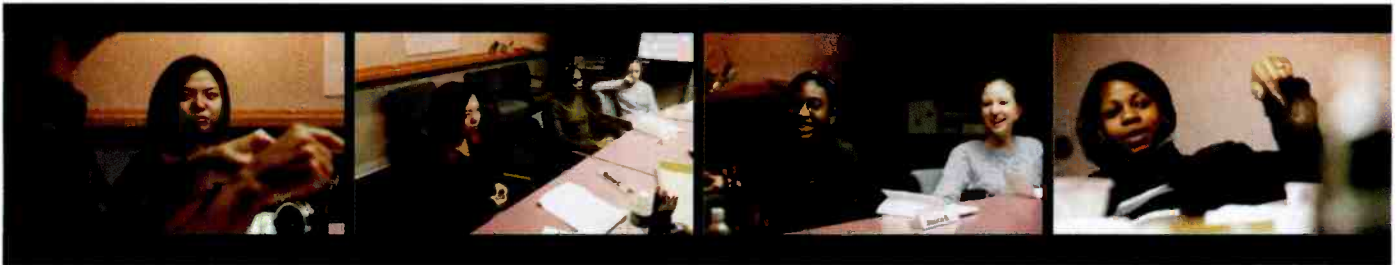
PAT: I want you guys to think of advertising, and give me some examples, where you feel the ad speaks to you on a personal level. You don't feel insulted. And can you think of others that are just trying to hard?

DONNA: The ones that work would probably be the milk ads. They use a lot of celebrities, and it encourages kids who look up to them to drink milk because they drink it, too. The corny ads would be like Mentos commercials.

(Everyone talking at once): Old Navy. Yes, those are the worst.

PAT: Tell me about Old Navy.

DAMIKA: They sing a song, and it's off



LUCRECIA: We talk about going to college. We like to go out and we all like to shop, we love to spend money and we love to make money. We've all got jobs—not that our parents don't support us, because they buy most everything that we have, like our designer clothes and stuff like that. We all have the same taste in clothes. We all wear Donna Karan, Polo.

PAT: Is there something about Donna Karan and Polo that works for the crew that you're hanging around with?

LUCRECIA: I just like the way their clothes fit and I like the design. It's me. I like the style.

JESSICA: It's a sophisticated look. That's how me and my friends dress. We all have the same exact J. Crew sweater.

DARANDA: We go to the same places to shop. We like sports, basketball.

DAMIKA: Me and my friends, we have the same taste in everything. Whatever we do we do it at the same time. We're not going into the Tommy Hilfiger store and stuff like that; we wouldn't go anywhere near

you're done with school. And don't get married until you're 28."

LUCRECIA: Well, I put down my mother as cool because my mother is real understanding and my mother is my best friend. I could talk to her about anything and she'll understand, and I respect her opinion.

DARANDA: For me, not cool is my first-period chemistry teacher, who is too strict, doesn't make it fun. I mean, come on, it's first period.

PAT: A couple of you are talking about the difference between someone who can communicate on your level vs. someone who just lays it out there and says you'll listen.

DARANDA: There's a point of being on our level and being corny because some people think that we think that's funny and we say, it's not.

JESSICA: To me, the corny factor is when they try to talk like us or try to act like they're 16 years old. Like, I have a teacher who swears he's 16. He's more like 65. He'll

key. It's too cheesy.

DARANDA: I like the clothes because they're cheaper. Their commercial doesn't stop me from buying clothes; it just makes me turn the channel.

LUCRECIA: To me, it's corny. But it's funny at the same time.

DAMIKA: Me, I sing the commercial. I like the commercial.

KERRY: It's not the commercials that make you buy the clothes. It's the prices, the styles of the clothes.

PAT: Is there anything you see in TV commercials where you feel like at least, yeah, they're trying to talk to someone who's like me or they're trying to talk to someone who's in my age group?

LUCRECIA: Like this is your brain on drugs.

DAMIKA: With the frying pan.

PAT: An anti-drug ad. Do you think people are going to pay attention to that?

DAMIKA: To a certain extent. Yes.

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DONNA: I think that people who are already on drugs wouldn't listen to it, but the people who are not, who could get talked into it, they'll probably think twice.

DARANDA: There was this one commercial where there was this old woman and she took off her makeup and then her eyelashes, then she took out her teeth. She looked that way because she had used drugs. And that really turned me off because it was really disgusting.

KERRY: In health class, we were watching this commercial that showed smoking can cause impotency in guys. It showed a beautiful woman at this elegant party, and she looks across the room at this handsome man who lights up a cigarette. She walks over to him and just then, his cigarette goes limp and she turns and walks away. All of us cracked up because it was so funny and the guys were like ah, wow.

they're trying to say?

KERRY: Have your own image. Have your own identity.

JESSICA: It doesn't matter what you look like, you can still drink Sprite, anybody can drink it. Commercials like that, when you don't know what it's about until the end, like Calvin Klein commercials, I can't figure them out.

KERRY: I really hate Calvin Klein commercials.

PAT: Why?

JESSICA: There are no words. It's just these people standing there, they're all wearing Calvin Klein and they all look like they weigh 20 pounds.

DARANDA: And they don't have a theme or a saying like, "Obey your thirst."

JESSICA: All of their models look like they're stoned or something.

PAT: Is image important?

(Everyone at once): Yes

JESSICA: Image is very important, and especially for teenagers, I think it's very important. When we talked about the clothes we bought, we all named designer

KERRY: They talk to you on your own level, and this is for the people they are trying to reach. Obviously, it's not for 40-year-olds. Calvin Klein doesn't exactly reach out to teenagers or try to find something that makes them happy. He sees them moping around or whatever.

PAT: So talking to you on your own level is the key difference here between Levi's and Calvin Klein. OK. Let's go to another one.

(Florida Department of Health anti-smoking campaign, "Producer," Crispin, Porter & Bogusky)

PAT: Did anyone get it?

DARANDA: There was too much beeping. Use a real name.

DONNA: First of all, it was like a low-budget commercial. I got their point kind of, but it wasn't really clear because you could barely hear what they were saying.

DAMIKA: I thought it was to tell you the truth about cigarettes.

DARANDA: The Levi's one was much funnier. It got my attention more, and I was in it the whole way. This one was like a dud.



Those kind of commercials make people more aware of stuff like that.

DARANDA: That kind of ad works better than having your mother telling you what not to do. You have to go out there and figure it out yourself.

PAT: Let's look at some TV commercials.

(Sprite, "Trendy Little Place," by Lowe & Partners/SMS)

PAT: Some of you liked it; some didn't. Come on, it was funny. It showed these trendy idiots that none of us want to associate with. How come you didn't like it?

LUCRECIA: It wasn't funny to me.

JESSICA: The people in the commercial, I don't see them around here, so I can't relate to them.

DAMIKA: It was really funny to me. But that's not going to make me go out and buy Sprite.

KERRY: I think they're just trying too hard.

PAT: Well, what do you guys think

stuff. No one said, "Oh, I go to Caldor's to buy my pants." We all named designer stuff, so image is important.

PAT: OK, ad No. 2.

(Levi's, "Dustin/Neighbors," TBWA/Chiat/Day)

DAMIKA: That was funny.

DARANDA: The hair kind of got my attention.

JESSICA: He was talking about people not understanding him and then he slips and says stuff in front of his parents that he shouldn't, and I could relate to that.

DONNA: Yeah, but that has nothing to do with Levi's.

DAMIKA: He was wearing Levi's, though.

JESSICA: He seems real to me because I think that's how some teenagers feel in our society. I think that we don't think we're understood. He's saying, "I'm going against the grain," but a lot of people feel that way.

DARANDA: I think we should get paid for being teenagers. It's hard.

PAT: Do any of you get any impression about Levi's?

PAT: All right. Next one

(Lee jeans, "Buddy Lee/Car," Fallon McElligott)

JESSICA: That is so funny.

DAMIKA: I give it a thumbs up because the first time I saw that, I was laughing hysterically. You remember it.

DAMIKA: It doesn't make me want to go out and buy a pair of Lee Jeans, though.

DARANDA: No it doesn't, but you'll stop just to watch it all.

PAT: I'm sure they were trying to entertain and make people laugh and they succeeded at that. Did they give us any kind of an image or a message for Lee jeans?

LUCRECIA: That Lee jeans can go through anything. They're tough.

PAT: Next one.

(President's Council on Physical Fitness, "Videoboy," Lowe & Partners/SMS)

PAT: (Lots of thumbs up.) People seem to relate to this one.

DAMIKA: Because when I win, I usually do that, if not worse. I'll be jumping



Sci-Fi.

Sci-Fact.

50% increase in average prime rating*



SOURCE: Nielsen Galaxy Explorer, 4Q97 VS. 4Q98, M-Su 8-11PM (Cvg.AA%), subject to qualifications which will be supplied upon request

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around the house. It's funny.

JESSICA: But then, I had to stop laughing, because something was wrong. Then you pay attention. OK, what happened?

PAT: It seems you guys like it because the thing is mostly funny and then they kind of sneak the message in there at the end. Do you get what it is they are trying to say?

DAMIKA: Get in shape.

PAT: If it comes across as serious, what's the effect on you while you're watching it?

JESSICA: That you're telling me what to do.

KERRY: Yeah, don't tell us what to do.

PAT: Last one.

(Mazda, "Cool World," Doner.)

DAMIKA: I like the music.

KERRY: I liked the way they moved in the graphics, and it was there and to the point.

JESSICA: I liked the music, too.

LUCRECIA: The commercial doesn't say anything about me going out to buy a Mazda. It doesn't say what a Mazda has to offer you.

JESSICA: It's something more than your high-maintenance relationship.

CARRIE: Then again, you don't like to just sit and watch commercials that state facts about the car. If you're interested in the car, you'll go to a dealership and find out that stuff.

DONNA: I think they were pointing it toward teenagers because everyone in the car was all young and they talked about the problems they had and they were more like teen problems.

KERRY: And it rhymed.

DAMIKA: And it's catchy, the beat.

PAT: If I ask you to pick one or two of these commercials that seemed to remind you of the people whom you like to associate with, can anybody tell me which ones came closest?

(Everyone talking at once): The Levi's ad.

PAT: Why that one?

KERRY: Because it was funny and it related to us.

PAT: Well, is it true that older people don't know what's up with teenagers? They were all teenagers once. Do you think they're really that clueless?

JESSICA: They weren't teenagers now. That's the difference.

DAMIKA: It's like, they try to compare it.

JESSICA: You can't compare it.

DAMIKA: They say, "We didn't do this, but now you guys are doing what we wouldn't dare do."

LUCRECIA: We're growing up too fast. My grandmother says, "You kids nowadays, y'all grow up too fast. When I was your age, I would come home and do my homework. I would clean and make dinner and have dinner on the table when everyone came home."

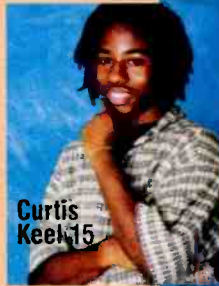
DAMIKA: My grandmother says, "I had to take care of my seven brothers and sisters and my mother."

PAT: It sounds like you all had the same grandmother.

THE BOYS SPEAK



Alex Reyes 16



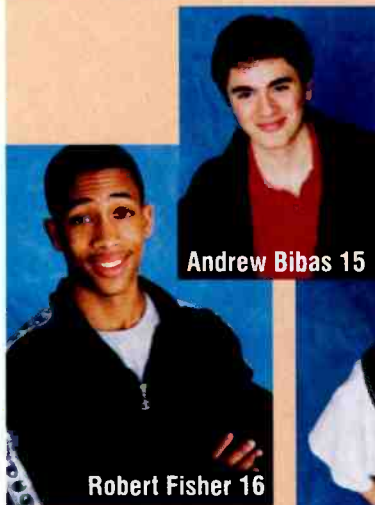
Curtis Keel 15



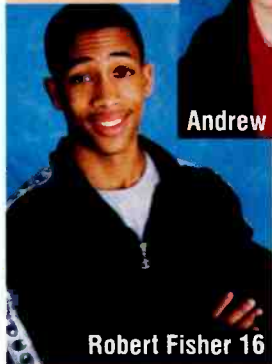
Steven Kesselman 16



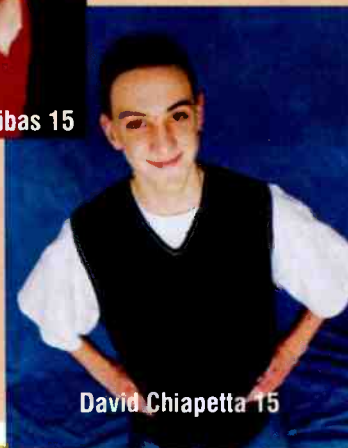
Mike Armstrong 15



Andrew Bibas 15



Robert Fisher 16



David Chiapetta 15



Alan Davis 15

ANDY: How are you guys different from your parents' generation?

DAVID: More laid back.

ALAN: More on our own.

CURTIS: Not as disciplined.

DAVID: Our generation's more laid back than theirs. Like their generation didn't really believe in interracial marriages and in today's society, it doesn't matter.

ANDY: Do you think you guys are doing stuff that's wackier, crazier, more on the edge than your parents did?

ALAN: Yeah.

ANDREW: I mean when they were our age, they probably did stuff their parents thought was crazy. Things we do they think are crazy.

ALAN: It would have been even crazier back then.

CURTIS: Nowadays the things we do, they can't handle it.

ALAN: So we're less restricted is what we're trying to say.

DAVID: A lot more freedom today.

ANDY: You feel that? How about the rest of you guys?

(Everyone talking at once): Yeah.

ANDY: If we made a time capsule and put stuff that would be important for people a hundred years from now, what would you put in it?



Sci-Fi.

Sci-Fact.

High concentration of adults 18-49*
beats the six broadcast Networks
one of the top 3 basic cable networks in prime



SOURCE: Nielsen Galaxy Explorer, M-Su 8-11PM. (VPVH). Full year 1998, subject to qualifications which will be provided upon request

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ROBERT: CD player, sports stuff.

ALEX: Television.

CURTIS: Portable CD players, guns and knives.

ALAN: Important newspapers, laptop computers and CDs.

STEVE: CDs and music, stuff like that, television and computers.

DAVID: The most popular outfits that people are wearing: popular brands like Tommy Hilfiger, Calvin Klein, Mecca. And this may sound weird, but I'd put condoms in there to show that we promoted safe sex.

ANDY: If you were going to put one album into that time capsule what would you put?

MIKE: Dave Matthews.

ANDREW: Bob Dylan, Billy Joel.

ROBERT: Puff Daddy.

STEVE: Metallica.

CURTIS: Tu-Pac.

ANDY: If I gave you guys a day off from school and said it's a totally free day. What would you do?

ALAN: Sleep. See some girls. Go out to a park. Get together with friends. It depends on the money I have.

MIKE: Sleep and get together with friends.

STEVE: Sleep in.

ANDY: Suppose I said next summer I can get you a job at any company you'd want to work for. Where would you want to work?

ALAN: The Senate

CURTIS: NBA.

MIKE: ESPN.

DAVID: MTV.

ANDREW: Military intelligence.

ANDY: Suppose it was a company that made some kind of product. Eight cool companies that come to mind.

(Several guys at once): Nike.

ANDY: Four of you are saying Nike.

Any others?

ROBERT: Nintendo game tester. Good

ANDY: Can you think of an ad that turned you off from a product?

ALAN: New Levi's commercial.

ANDREW: Yeah, new Levi's.

ANDY: Really. Which ones?

ALAN: All of them. The one I really remember is this girl, she's talking about random stuff and then they show a Levi's brand thing in the corner.

STEVEN: Calvin Klein—the starving people walking through the hallways. The heroin chic.

ALAN: Also the Pepsi One commercials. They glorify their product so much—it's just a drink.

ANDY: What I'm going to do is show you some commercials, then I'll ask you for a thumbs up or thumbs down. (*Sprite, "Trendy Little Place," by Lowe & Partners/SMS*)

ANDY: Thumbs up on that? Five up, three down. What did you like about that?

ALAN: They're making fun of everyone who was like those people. They don't want



ANDY: If you were going to put one brand of clothing?

CURTIS: Nike.

STEVE: Tommy Hilfiger.

ANDREW: Armani.

ANDY: In your school, are there these kind of different groups?

ROBERT: In my school, it's mostly popular, unpopular and loners.

ALAN: Preppies and everyone else.

ANDREW: Preppies, jocks, intelligent group, misfits and goths.

ROBERT: There's, like, popular and unpopular. But there are the preppie kids, you know, there are gothic kids, more the hippie kind of kids.

CURTIS: Nerds, too.

ANDY: If they were going to put a label on your group, what would it be?

STEVE: I would say I'm not from any group.

ALEX: Unique.

MIKE: Just a nerd.

ROBERT: Popular.

DAVID: Preppie, popular.

money and fun job.

STEVE: Calvin Klein and CK.

ROBERT: Lexus. A test driver.

MIKE: Coke.

ANDY: Can you think of any advertising out there right now that you think is cool?

MIKE: I like the ESPN commercials, the Nike ads about the basketball season.

ANDREW: The funniest commercials on television are the outpost.com ads, where they release a pack of wolves on the school band and they shoot gerbils at a wall.

ALAN: Taco Bell.

ANDY: Can you think of any ad that actually got you interested in a product?

ALEX: PlayStation.

ANDY: Do you remember what was it about the ad that grabbed you?

ANDREW: They showed the games being played on the commercial.

ROBERT: I liked the graphics.

STEVE: I liked the music.

DAVE: They showed you the product.

to glorify their product, like maybe Pepsi does.

STEVE: They're saying Sprite's just a drink.

ANDY: Who said no?

DAVE: I thought it was pointless. I thought it had nothing to do with Sprite.

ANDY: Let's take a look at another one. (*Levi's, "Dustin/Neighbors" TBWA/Chiat/Day*)

ANDY: Seven thumbs down.

ROBERT: He was just talking about something, then they put a Levi's sign up.

DAVID: What does being homosexual and a druggie have to do with a pair of Levi jeans?

ANDY: OK. Steven was the lone thumb up. What worked for you?

STEVE: Well, I liked the commercial. Yeah, it didn't have anything to do with the jeans, but everybody that was watching it was smiling as if it was a good commercial. It was entertaining.

ANDY: OK, here's another one.



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(Florida Department of Health anti-smoking campaign, "Producer," Crispin, Porter & Bogusky)

ANDY: What's the message there?

(Everyone taking at once): It's against smoking.

ANDY: Do the people who made this commercial know how to talk to you guys?

DAVE: It was hard to understand.

ROBERT: No. They could have done better.

ANDY: What were they missing?

DAVE: They could have showed pictures, what it does to you. They could have shown pictures of people's lungs.

ALAN: Convincing pictures.

ANDY: OK, let's take a look at something else.

Lee jeans, "Buddy Lee/Car," Fallon McElligott

ANDY: I'm seeing a lot of thumbs up

having somebody saying, "Listen, if you sit on your butt all day, you're going to be in crappy shape. So get up and exercise."

CURTIS: They have commercials like that.

Where celebrities talk about what to do.

ANDY: How do you feel about those?

ALAN: You're waiting for it to be over.

ROBERT: Usually, I just change the channel.

ANDY: OK, last one.

(Mazda, "Cool World," Doner)

ANDY: Six up, two down.

ALAN: The music and the graphics stick in your mind. And they used people who looked good; they weren't smokers or drug addicts. They looked normal.

CURTIS: I could care less about the Mazda, the car or whatever. It was just interesting to watch.

ALAN: It's kind of an artsy kind of thing.

ANDY: Tell me which of these advertisers knows how to talk to you guys?

ALAN: Sprite.

ROBERT: Exercise.

CURTIS: Sprite.

ANDY: What does a brand name tell you about clothing?

MIKE: What kind of people wear it. How much it will cost. How long it will last.

STEVE: A clothing brand also describes the person that you are a lot of the time.

ANDY: What if you go to a place where they didn't have any brands. There was just stuff on the shelves?

ROBERT: You'd just have to guess, you wouldn't know what you were getting in terms of quality.

STEVE: A brand also means it's original.

DAVE: Going to a place that has no brands—that's like going to a place where people have no names. We have names because we need to identify each other and we have to know.

ANDY: If there were two stores, both with identical merchandise and prices but one had brand names and the other didn't, which one would you shop in?

STEVE: One with brands.

ALAN: I'd rather see a Levi's tag on something than just any tag. I'd rather buy at



there. What's the message here?

DAVE: The jeans are tough.

ALAN: People like funny commercials because they stick in your mind. The next time you see a Lee product, you're like, "OK, yeah, I remember the commercials."

ANDY: What can you tell about the Lee company from this commercial?

ALAN: They're not all the way serious.

DAVE: They must be laid back.

STEVE: They're not stressing about selling their product.

ANDREW: They're paying good people to make a commercial.

ANDY: You didn't like the Levi's ad.

This one you all like. What was the difference between the two?

(Everyone talking at once): The first one was boring. The first one didn't say anything about the jeans.

ANDY: Here's another ad.

President's Council on Physical Fitness, "Videoboy," Lowe & Partners/SMS

ANDY: All thumbs up. What works?

Would they have been better off just

STEVE: I liked the tobacco one too, once I caught on.

ANDY: OK, let's switch gears. What's the coolest TV show out there right now?

MIKE: Simpsons.

ALAN: X Files.

CURTIS: Wayans Brothers.

ANDREW: Babylon Five.

ANDY: The coolest magazine out there?

ALEX: The Source.

ANDREW: Newsweek.

ALAN: People.

STEVE: Entertainment Weekly.

ANDY: First thing that pops into your head when I say shopping.

(Everyone talking at once): Clothes.

The Mall. Money. Catalogs.

ANDY: In the mall, you can go to one store. You go to what store?

STEVE: Sam Goody.

ROBERT: Champs. Footlocker.

MIKE: Abercrombie.

STEVE: Aeropostale.

the Levi's store than some cheap company.

ANDREW: A lot of people are afraid of the unknown, and they'd be more likely to go into the store with the brand name.

ANDY: I give you \$500 and you've got to spend it on something. What would you spend it on?

DAVE: I'd just go to the biggest mall around and look in every store. If I like something I see, I'd get it.

STEVE: CDs.

ALEX: First thing, clothes, probably.

CURTIS: Clothes.

ALAN: A new amplifier.

ANDREW: Star Wars figures, sneakers.

DAVE: Probably a new entertainment system. Something like a big TV and stereo.

ANDY: The final question: If there is one thing you could change about your life, what would you change?

(Everyone talking at once): Money. Money.

MIKE: The place where I live.

ROBERT: Money.

CURTIS: Money—I'd have more. ■



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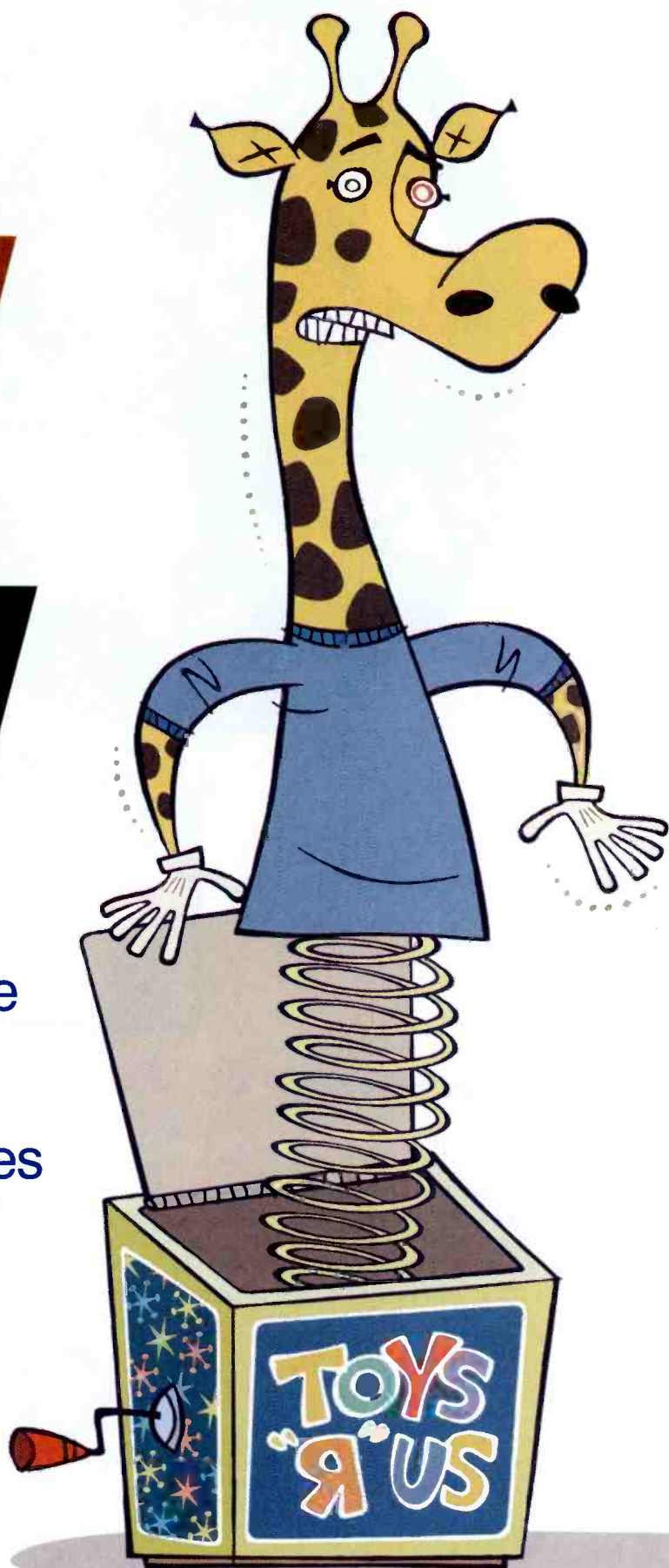
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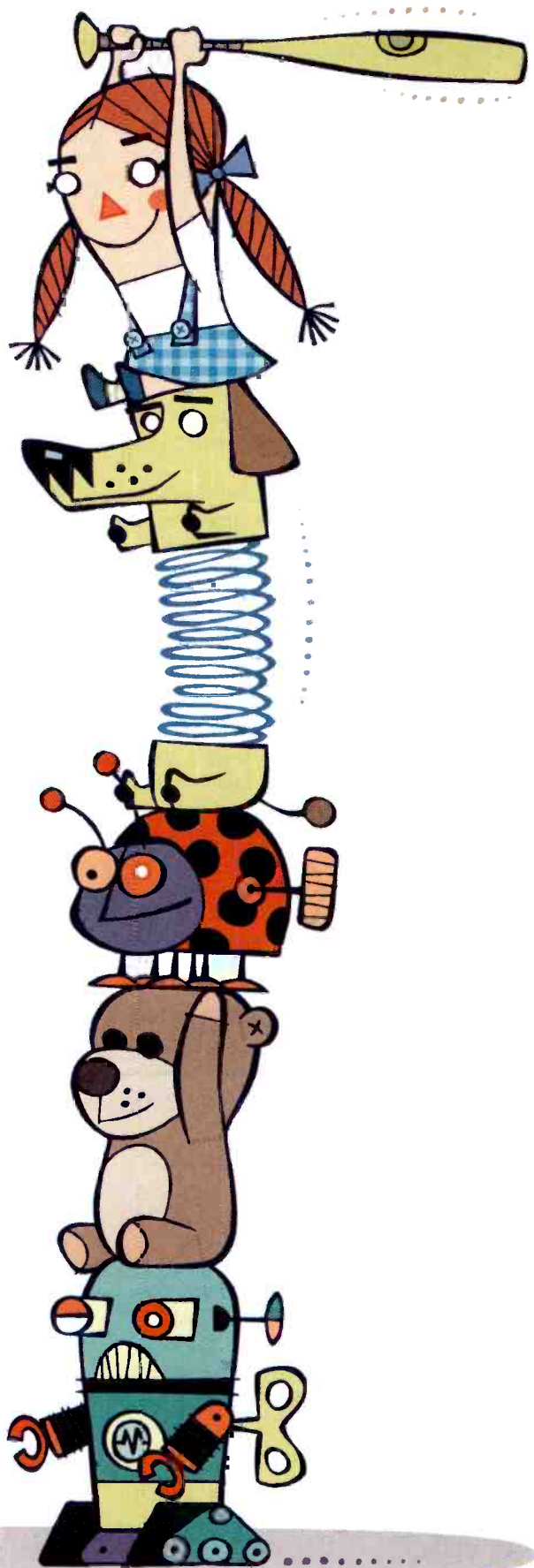
kids

Toy story

As mass marketers gain ground and specialty stores take hold, Toys 'R' Us is getting pummeled. **T.L. Stanley** examines what the toy retailer can do to hold on

Illustration by Terry Colon





It's the Nickelodeon way to let things percolate. Instead of launching a television property and its toys and tchotchkes back-to-back, the top-rated kid's network has fostered a slower rollout, allowing kids to discover the entertainment, embrace it and then clamor for the product.

It's a strategy that has been employed over and over, most recently with *Blue's Clues* and, before that, *Rugrats*. Each time, Nick has looked to specialty retailers such as Noodle Kidoodle and FAO Schwarz as their first-choice partners, knowing they're simpatico in their approach to the market.

"We wanted to position these as long-term properties, like a *Sesame Street*," says Russell Hicks, group vice president, creative and marketing, for Nickelodeon Consumer Products. "And specialty takes such care with how they present your merchandise. They don't just throw up an end-cap; they build an environment."

It is just that level of attention that is causing a shift in the \$22 billion toy retailing business. Where once specialty stores, particularly those with an educational bent, were considered non-players, they now are being watched and emulated by their larger competitors, which are copying everything from their in-store merchandising to their well-trained sales staffs. Specialty stores still make up a fraction of overall toy sales, but industry watchers say they are becoming a force to be reckoned with, especially as they expand and begin to reach critical mass.

"They are meeting a consumer need," says Carl Harrington, vp marketing at K'Nex, a construction toy that records strong sales at both specialty and mass retailers. "They help you navigate what can seem like foreign territory. They have the personal touch."

On the other end of the spectrum, mass marketers such as Wal-Mart, Kmart and Target have become known as the places to go for broad selection and low prices. Aggressive marketing and stepped-up service have made those retailers formidable competitors across product categories, but particularly in toys, giving harried parents a one-stop shop for everything from Barbies to bath towels. Wal-Mart, with its 9.4 percent overall sales jump this past holiday season, has become No. 1 toy maker Mattel's largest single retailer, and many in the industry think it could become the volume leader in the near future.

Watching all this good news from the sidelines is Toys 'R' Us, once king of the industry, whose sales from the critical holiday season dropped 7 percent in the United States, even more than analysts had predicted. The 700-store chain has seen its market share steadily dwindle since 1990, going from 25 percent of all toys sold to about 18 percent in 1998. The company last fall took a \$495 million charge to cover a massive corporate restructuring that includes remodeling its stores to make them more customer-friendly. Apparel and bargain sections will be added, and a wider array of electronics will be stocked in an effort to make the business more year-round and less reliant on the holiday season. Three-quarters of its locations are expected to be updated in the next two years.

But it's going to take more than a bit of redecorating to improve

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marketers' and consumers' perceptions that the store is an impersonal warehouse with hard-to-reach toys and nonexistent sales help. The few stores that have already been revamped have met with mixed results.

As part of this overall rejiggering, the retailer is shuttering 60 stores worldwide, cutting its work force by as many as 3,000 people and slashing inventories, moves that caused shock waves at the country's major toy manufacturers and pointed up how quickly fortunes can rise and fall.

Just a few years ago, "Toys 'R' Us called the tune. All the toy companies could do was dance," says a senior-level Hollywood studio licensing and promotions executive. "Now, the playing field has almost leveled."

Another challenger nipping at traditional retailers' heels is Santa Monica, Calif.-based eToys, an Internet toy store just getting off the ground but posing enough of a threat that Toys 'R' Us stepped up its own Web-based shopping service. Industry watchers say it will be years before online buying will rival even niche retailers, but its numbers are being carefully monitored by the retail market.

In terms of sheer numbers, Toys 'R' Us still leads the way, an essential cog in the wheel of any property that aspires to household name status. But its recent woes are having a profound effect on how toy makers, property sellers and their licensees formulate their retail strategies.

"Mass is where the business is done," says Tim Rothwell, Universal Consumer Products' senior vice president, licensing and

TOP 10 TOY RETAILERS DISTRIBUTION OF DOLLARS

Rank	Retailer	Type	# of Stores	1996	1997
1	Toys "R" Us	Toy	698	18.9%	18.4%
2	Wal-Mart	Discount	2325	15.3	16.4
3	Kmart	Discount	2121	8.3	8.2
4	Target	Discount	800	6.4	7.1
5	Consolidated Stores	*Toy/Closeout	2283	6.2	6.1
6	JC Penney	Department	1246	1.7	1.5
7	Hills	Discount	155	1.3	1.2
8	Service Merchandise	Cat. Showroom	359	1.6	1.1
9	Ames	Discount	297	1.2	1.1
10	Meijer	Discount	111	1.0	1.1

Source: Toy Market Index (TMI) 1997.

* Consolidated Stores include K-B Toys, Toy Liquidators, Toy Works, Odd Lots, Big Lots, and MacFrugal's/Pic'N'Save.

retail development. "But we're taking a more aggressive approach to specialty retail."

Mirroring Nickelodeon, Universal decided to go the specialty route when launching product around the character Curious George, despite the property's 90 percent awareness rate and its long publishing history. "It's still challenging because you're competing against *Teletubbies* and *Blue's Clues* and *Rugrats* that are all on television every day," Rothwell says. "It's absolute war to carve out space."

Universal seeded the property at upscale retailers such as Neiman Marcus and The Museum Store. The first mass merchandise deal, exclusively with Kmart, will put George apparel, accessories and toys on shelves later this year. In all, there are 130 licensees, far outstripping most publishing-based properties.

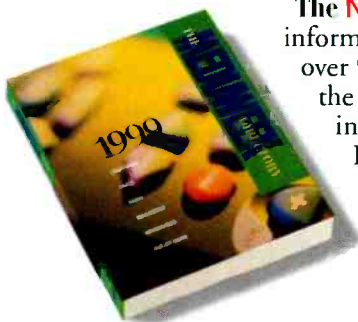
"Specialty retail is looking for that unique hook," Rothwell says, "where everyone else is looking for the sure thing. Mass wants to know how many millions of dollars

you're spending on marketing, who your fast-food partner is, what your packaged-goods alliances are."

Though that likely will happen for George—a feature film from Ron Howard and Brian Grazer is on the horizon—those possibilities were not the primary driver in specialty stores' decision to pick up the property, says Rothwell. Eight new books in '98, the first published in 30 years, and four more planned for this year serve as the backdrop for the newly created product lines.

Consumers and industry watchers say there is much to praise about specialty retailers, such as LearningSmith, Imaginarium and Noodle Kidoodle, which have become increasingly savvy about communicating their point of difference. Their smaller, kid-friendly stores offer such extras as individualized service, interactive play areas and gift wrapping, making consumers willing to pay a premium for a better perceived value. Their product line ranges from sports equipment and con-

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struction toys to CDs and "talking" globes.

Zany Brainy, a 75-store chain based in the Philadelphia area, stages in-store events seven days a week and rigorously trains its "kidsultants" on its supply of science kits, software, art supplies, books and videos.

"Specialty has the cache of high quality," says Irene Ackerman, director of retail and brand management at Scholastic Entertainment, whose book-based properties and related merchandise are specialty mainstays. "They're a real destination for kids. They're on the right side of perception."

While long on evergreen properties such as Disney's Winnie the Pooh and PBS' Arthur, specialty stores increasingly are seen as the only place willing to take a chance on unproven product. Because of the intense competition at mass, where the hot property of the moment rules, specialty retailers are more likely to be patient during the building phase, say those in the industry.

"They're the only ones trying anything new," says Sid Kaufman, evp merchandising at Nelvana, whose animated *Little Bear*—a close second to *Blue's Clues* on the Nick Jr. preschool programming lineup—has built its following gradually over four years on the air. Despite its ratings, mass merchants were not interested in product. "Specialty will allow for a modest, measured buildup."

Little Bear, based on the classic Maurice Sendak book series, first launched its videos in specialty retailers. Based on strong sales, Noodle Kidoodle president Stanley Greenman asked Kaufman about other merchandise, spurring production of what has become a popular line of plush, puzzles, craft kits and activity books. Because of that track record, the videos expanded to mass merchants, and other products in the line are shipping now to such chains as Target and Toys 'R' Us.

Toy manufacturer Bandai America's executive vice president of sales and marketing Brian Goldner likens specialty retail to independent film studios that favor quirky fare. That openness will create opportunity for entrepreneurs and smaller toy manufacturers, he says.

"They will now have a much-needed avenue to show their ideas," Goldner says. "They don't have to have the same kind of advertising and merchandising plan that a mass retailer would require."

Bandai, best known for its still-hot Power Rangers toys, recently noticed a strong-

selling specialty brand, Yomega YoYos, and, working with the company, created a mass-market product that was a holiday hit.

And that is Toys 'R' Us' strength. Because of its size, it can still offer the greatest selection of toys. "Their strongest challenge is Wal-Mart," Goldner says, "which may overtake them as the volume leader. But Toys 'R' Us can still be the destination for a greater selection of licensed goods, if they continue to buy deeper on that product."

Licensed product, though, has been part of the problem for Toys 'R' Us. If buyers at mass merchants had an inkling to stick their necks out, 1998 convinced them otherwise. Several of last year's highly touted "event" properties, among them Sony's *Godzilla* and Universal's *Babe*, failed to meet expectations, making those retailers even more risk averse.

Consumer research shows it's no accident that specialty retail is surging in popularity

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SPECIAL REPORT

kids

DOWN
ON THE FLOOR TIME

these days. Concerned with the state of the country's educational system, and hoping to arm their kids with the tools they'll need to compete in a lightning-fast world, parents are looking for more than entertainment in a toy. They want something that will also educate.

"Consumers are on a knowledge quest," says Robin Sayetta, vp, Discovery Channel licensing and promotion. Discovery, leveraging its cable-TV-based brand, has launched its own specialty retail with a 30,000-square-foot store in Washington, D.C., and is converting its acquired Nature Company stores to Discovery-branded ones. All the stores are stocked with "educational exploration" toys aimed at informing while they entertain.

"There's a renewed appreciation for education now, but the toy category has ignored that," Sayetta says. "Consumers are driving this wave, but the product has to appeal to kids, too. The nag factor is still very important."

And so is carefully created, thought-provoking product, the kind once all but missing from licensees more accustomed to slapping character logos on T-shirts.

"Specialty retail has been looking more at licensing because the product is getting better," says Gary Caplan, president of Gary Caplan Inc., a Los Angeles licensing consultancy. "In the past, licensing was about the property, not the product. Now it's about sound product development, which appeals to specialty."

Another current trend, that of cross-shopping—in which consumers shop everywhere from upstairs department stores to discount mass retailers—has made it more difficult for property sellers to know how to attack the retail marketplace.

"There's no scientific formula," says Scholastic's Ackerman. "The lines have blurred between the different levels of retail, and a strategy that worked in the past may not be valid anymore." As an example, Ackerman points out that *Animorphs*, a book-based TV series that is the focus of much of Scholastic's current efforts, will get its toy line launch later this year at mass market, FAO Schwarz and mid-tier retailers such as Media Play, all at the same time.

And with that kind of launch comes a choice in licensees: large ones for the mass, smaller ones for specialty.

"It's important to develop relationships with licensees that can service each market segment," says John Gildey, Hasbro's vp licensing and promotion. "You want the programs to complement each other, not be cannibalistic."

Those in the industry say it's vital to serve all masters.

"Keep the big boys; they're still 80 percent of your business," says Ronni Pollack, a Los Angeles-based licensing veteran. "But take that other 20 percent and make it more important. It's a lower volume, but it's a higher profit margin."

No matter the business strategy, industry executives say there's no overlooking the impulsive nature of toy buyers, where adults are sometimes as guilty as children of hopping from one fad item to the next in rapid succession.

"As hot as specialty is, everybody still wants the hot toy of the moment," says a studio marketer. "Specialty is filling a niche, but over the holidays, everybody still wanted a Furby." ■



We sit on the floor surrounded by books as Kelsey flips through volumes about the sea, the human body, little lost kittens and pigs eating pancakes.

It's a Sunday afternoon at Zany Brainy in Pasadena, Calif., where an 8-year-old friend and I are experiencing the interactive elements of the store to their fullest. We've been in the costume section, where we put together spangly, sequined outfits topped off with frilly hats and feather boas. We played math games on the computer, created a landscape on a felt easel, and listened to the *Rugrats* movie soundtrack. Kelsey notes astutely, "I think you're having as much fun as I am."

Zany Brainy, currently at 75 stores with plans to hit 100 by year-end, is the largest independent specialty retailer in the country, carrying toys with an educational bent. Winner of the National Retail Federation's 1998 Independent Retailer of the Year Award, the chain prides itself on interactivity: There are juiced-up computers with pint-sized chairs, CD listening stations and a wide variety of battery-powered toys that can be taken for a test run.

The chain was founded about a decade ago by David Schlessinger, who was disappointed at the dearth of nonviolent, educational toys while shopping for gifts for his niece and nephew. The privately held company, whose stores have doubled in number from holiday '97 to '98, is mulling its first national ads. Though it does not release sales figures, analysts estimate that Zany and other specialty retailers saw as much as a 25 percent sales gain this past holiday season.

"Our momentum isn't driven by cartoons or movies," says Keith Spurgeon, Zany's chairman and chief executive. "We try to understand and anticipate what the consumer wants. We edit the selection so they'll know that if it's here, it's OK. They can trust us."

Back to that Sunday afternoon, where Kelsey and I, now deep into the construction toys, aren't thinking about strategies or sales figures. We're building a house with some other kids. Next, we hit the "creative" section, where Kelsey picks out a rubber stamp with her name on it and a Crayola art kit.

I check my watch for the first time and realize two hours have passed. It takes no small amount of urging to end this field trip, but about \$18 later, we're walking out the door, both of us all smiles.—TLS

SING ALONG
Zany Brainy's in-store events get kids involved with the merchandise.

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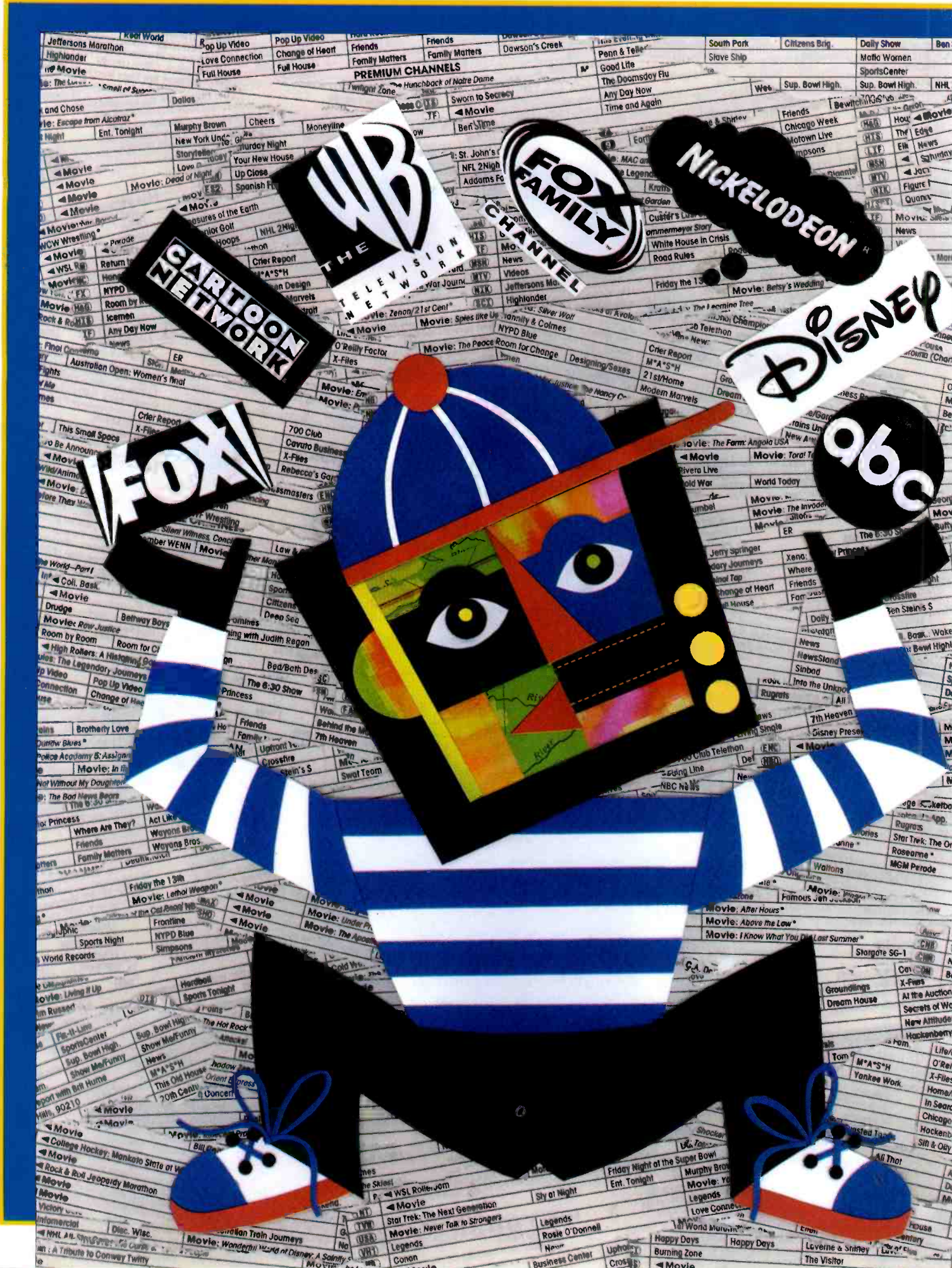
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SPECIAL REPORT

kids

Up **IN THE** pair

In a saturated kids' TV market, reports Eric Schmuckler, it remains to be seen who prevails

Illustration By David McLimans

The children's television business certainly looks prosperous these days. Three of the Big Four players hold assets that are thriving: Viacom's Nickelodeon, Time Warner's Cartoon Network, and Walt Disney Co.'s Disney Channel and ABC Saturday morning block. The fourth, Fox, has made a fair start with its Fox Family cable channel.

Now consider these myriad problems. Audiences are more finely sliced than ever, making it harder to reach a mass of viewers, even as more hopefuls jump in the pool. Domestic kids TV advertising revenues of \$750 million are flat at best. Broadcast networks, syndicators and local stations are all getting hammered. Producers have been squeezed on license fees to the point of real pain; the Disney and Warner animation studios recently made layoffs. A generation of creative legends, including Geraldine Laybourne and Margaret Loesch, has retired from the field, leaving

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several big networks under new or less-tested management. And, oh yeah—kids may be losing interest in TV.

Cable continues to devour the broadcast side, as the strongest kids cable entities seem to be sucking the profits out of the business for everyone else. These nets are clearly doing something right: Nick has been the top-rated basic network in households for three years running. In the homes that receive the service, Toon was the third-highest rated and Disney Channel ranks in the top five.

Among the battered broadcasters, Fox is rumored to be ready to hand back an hour of weekday morning time to its affiliates, leaving them to fulfill those pesky FCC educational requirements. Questions continue to swirl about how long Fox's owned stations will stay in the kids business after their affiliation contracts come due in a couple years. Some thoughtful observers wonder how long Fox, WB and independent stations can endure if spot dollars continue to dry up. "I don't see how broadcasters are going to be able to stay in this business Monday to Friday," says Jon Mandel, co-managing director of Grey Advertising's MediaCom. Even a true believer like WB chief Jamie Kellner is dropping some kids time periods (non-WB, of course) at his Acme Television stations because there's no spot money to support them.

We haven't even mentioned the biennial crisis in kids ratings. Viewing levels dropped by 8-10 percent this season, depending on the demographic. Debbie Solomon, group research director at J. Walter Thompson, reveals that kids viewing hours per day have declined 9 percent over the past decade. Solomon looks to such factors as more young kids in day care, more activities and more homework as the culprits. Growth in the kids population has largely offset these declines, but the behavioral shifts are worrisome.

On the eve of the busy season in kids—the coming months bring new schedules, Toy Fair and, 'round about April, the advertising upfront—here's how the major players hope to stay healthy in this treacherous environment:

NICKELODEON

Nick continued to dominate the field last year, holding on to its 56 percent share of all kids GRPs (specifically, of viewership available for sale as kids rating points). Even so, Nick's rating dropped 6 or 7 percent, depending on the demo. "To me, that's flat," says Cyma Zarghami, Nick's executive vp and general manager. "In a market as saturated as this, it's phenomenal that we've maintained our share."

Nick delivers twice as many kid viewers as its nearest rivals and plans to retain that edge this year with 300 original half-hours. In addition to fresh episodes of its top shows, new series include *SpongeBob SquarePants*, a cartoon about a sea sponge toiling in a fast-food restaurant, and *Stray Dogs*, a live-action dramedy pitched as "My So-Called Teenage Life."

But it's not simply about spending money. Nick's exhaustive focus-group efforts put it in a sort of Vulcan mind-meld with its viewers. "We've been at this for 20 years, fine-tuning our relationship with this audience," says Zarghami. Nick, with its kids-first view, is in no danger of being outflanked by all-family rivals Disney Channel and Fox Family. "It's hard to be all things to all people. That purity has allowed Nick to excel."

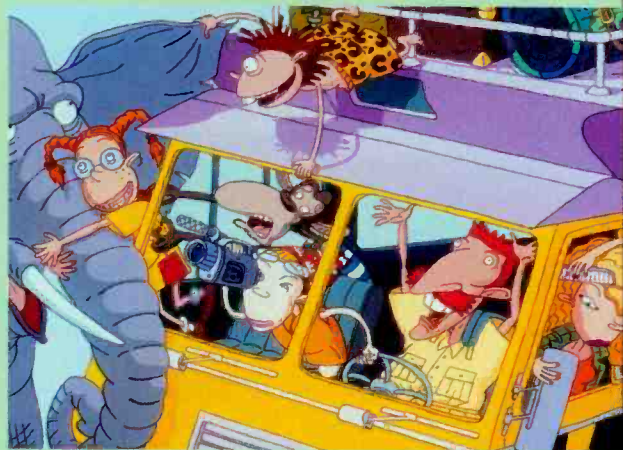
With the network seemingly maxed out, Nick must devise new ways to grow. It successfully annexed another half hour of prime time this season, to 9 p.m., led by new series *The Wild Thorn-*

berries and *Cousin Skeeter*. "Coming off a big initiative on prime time, we're in a great position to scheme and rejuvenate ourselves," says Zarghami. It advanced on weekday afternoons with an original strip, *CatDog*. Soon, Nick will launch two digital networks—Noggin, an educational preschool venture with Children's Television Workshop, and GAS, a games and sports net.

"Last year was the blossoming of the Nick brand," says president Herb Scannell. "The *Rugrats* movie was phenomenal. *Rugrats* and *Blue's Clues* toys were red hot. Four of the top five CD-ROMs were ours at one point." Nick will take *Wild Thornberrys* and *CatDog* out to the market as toys. "TV is the centerpiece of our business," says Scannell. "But with it comes a lot of opportunities."

CARTOON NETWORK/KIDS' WB

Time Warner continued its grand tradition of corporate disharmony as its two kids TV assets ran in opposite directions. Toon took off last year, establishing itself as a serious No. 2 in ad-supported kids



The Wild Thornberrys NICKELODEON

TV. In its universe, Toon increased its total-day ratings by 6 percent in kids 2-11 and by 18 percent in its core target, kids 6-11. With a 17 percent jump in homes, to 55 million, delivery surged by 27 percent and 38 percent, respectively. Not bad, considering the network launched only one original series, *Powerpuff Girls*, in 1998. (Another original, *Ed, Edd n Eddy*, premiered last month.)

"All our originals are hits," says Rob Sorcher, exec vp and general manager. "There are our acquisitions, like the Toonami block on weekdays and our Saturday night movie franchise. All these things are helping close the gap between us and Nick." Agrees one kids TV watcher, "You get a sense that people are having fun there and the network reflects that."

Toon plans three series this year, including *Mike, Lu & Og*, from old *Rugrats* hand Chuck Swenson, and *I Am Weasel*, a spin-off from its current *Cow and Chicken*. But, Mandel says, "Toon has a cultural problem, in that so much of [founder Ted] Turner's success has historically been from library product. Yes, old *Scooby Doos* are comforting, but will they have the will and wherewithal to shift the originals into overdrive?"

"Clearly, we can never have enough original programming, and we can't afford one weak show," Sorcher replies, "but I don't think it's only the amount of originals that brings success. The shows in

Toonami—*Dragon Ball Z*, *Voltron*, *Robotech*—were relatively inexpensive acquisitions. *Batman* was a big acquisition for us. We're getting a new batch of Looney Tunes—we've never had *Roadrunner and Coyote*—and we're getting Tiny Toons in the fall. We didn't need to compete show-for-show against Nick to gain on them last year, and I don't think we'll need to this year either. We're too powerful now to have any one thing stop our progress."

In contrast, Kids' WB hasn't been able to break out of the low 2s during its four Saturday seasons; so far it is at 1.7, down 19 percent. Weekdays fared even worse, tumbling 27 percent to 0.8. *Histeria!*, the ballyhooed educational strip, just had its order cut back.

Last month came word that Jean MacCurdy, veteran leader of Warner's TV animation studio, would no longer double as head of Kids' WB. Although she knew the change was coming, MacCurdy was said to be furious to learn it had happened by reading it in the trades. "We didn't communicate on the timing, and the network

everyone's expectations, including Fox's," says Shelly Hirsch, president of Summit Media, a syndicator. Adds a competitor, "The thing looks like a mess. I'm not getting a sense that there's a plan there."

But there are some hopeful signs. A monthlong Christmas-themed promotion of movies, specials and promotions pushed ratings to a 0.5 and occasionally took a time period against all comers. "I can see them getting to a 0.5, a 0.6, a 1.0 every now and then," says Mandel. "There's hope there, and more than a glimmer."

"We're just about where I expected we'd be," says Fox Family chairman Rich Cronin. "Our biggest goals were to maintain distribution and get the network up and running. Of course we'd like to have had a huge hit out of the gate, but we've already seen growth in ratings." The Christmas promotion worked so well that Fox Family will milk every holiday, starting with a two-week Valentine's Day theme.

Does Fox Family lack a point of view? "It will become more and more clear as time goes on," says Cronin. "We're focusing on being



Cinderella DISNEY

The Powerpuff Girls CARTOON NETWORK



The New Addams Family FOX

takes responsibility," says WB boss Jamie Kellner. "Jean has done a sensational job, but we've never really had a traditional structure with a network staff dedicated to developing and promoting kids."

New prime-time chief Suzanne Daniels will add Kids' WB to her plate. "It's not like she needs more to do," says Kellner, "but she said, 'I'm watching kids programming all the time now [she has two young children] and I really think we could make a statement in the kids business.'" Kellner says Kids' WB has suffered from a lack of focus. "We need to figure out who our core audience should be and strike out in a WB direction."

Strong premiere numbers for *Batman Beyond* may point the way. "It's a fantastic show, and the lead character has a real 'WB attitude,'" he says. "At this point, a new entrant in kids TV has to do exceptional work, be patient and create a relationship with viewers. You can't just put on good cartoons and expect to win."

FOX

A year ago, Haim Saban and Rupert Murdoch bet \$1.9 billion and their respective kids' TV assets that they could make the Family Channel capable of playing with the big kids. In its first few months on the air, Fox Family has delivered a kids rating of 0.4 after guaranteeing advertisers a 1.0. Fox Family has "underperformed

funny, quirky, contemporary family entertainment. The show that most exemplifies it is *The New Addams Family*—it's offbeat, but a good solid family. We've already ordered more episodes." The former Nick at Nite chief is said to be developing more sitcom remakes.

Ratings for Fox's once-mighty broadcast arm have kerplopped, falling by double-digits both weekdays and Saturdays. "They haven't found their balance yet—they're all over the place," says one producer. But Fox remains virtually tied for the top spot on Saturdays and has been No. 1 in boys ratings since 1993, says Cronin, and its *Godzilla* is the season's biggest broadcast hit. "We're focusing on action-adventure and what we call prankster comedy," he says. Fox picked up the *BeastWars* strip when the Cluster syndication house called it quits last month. Its latest iteration of that ol' reliable—*Power Rangers Lost Galaxy* this time—takes off this month.

Murdoch is believed to hold an option to buy out Saban over the next few years at a price dependent on performance, so Saban's game is to increase asset value before cashing out. Can he keep it afloat that long? "Objectively, I don't see how he has a chance," says a West Coast source. "But he's not spending a lot of money. If anyone can turn this massive overextension of resources into profitability, it's Haim—the guy's a magician."

SPECIAL REPORT

kids

DISNEY

After years of weakness, the family entertainment colossus is once again a force in kids TV. The Disney Channel exhibits impressive momentum in subscriber growth and original programming, and Toon Disney, an all-cartoon digital channel, has quickly reached 10 million homes. Says Charles Hirschhorn, president of Walt Disney Television, "We have the No. 1 Saturday-morning lineup [among broadcasters; Nick still leads overall]; the *Wonderful World of Disney* franchise is doing great; we have the No. 1 prime-time series for kids, *Sabrina*; and in home video, *Simba's Pride* was the No. 2 video of the year, behind *Titanic*. We're hitting on all eight cylinders."

Already in 43 million homes, Disney Channel reaches half of the U.S. households with children. At any given minute during the day, it delivered an average of 349,000 kids last year, just behind Toon's 364,000, and topped Toon in some months. Its heavy-duty prime-time movies are increasingly bolstered by original series, movies and specials.

Says president Anne Sweeney: "We've built on our movie strategy with our own movies like *Halloweentown*, which did a 4.5 homes rating in our universe; we'll have an original a month starting this spring. We found a huge gap for kids in music—there's nothing for them before MTV—and we redeveloped our approach there, with specials we did with Brandy, 'N Sync and Cleopatra.

"The third leg of our strategy is our first prime-time series, *So Weird*, launching in January. It's a kind of *X-Files* for kids," she says. Among many other original series are *Rolie Polie Ollie* for preschoolers and game shows *Mad Libs* and *Off the Wall*.

Delivery gains notwithstanding, the channel's kids' ratings are flat or down. "It's a lot of pilots, a lot of shows, but where are the breakouts?" asks a competitor. "I don't see their originals giving them much of a real bite." Sweeney retorts that every original series save one improves on its lead-in.

The channel's increasingly high profile raises the issue of whether it will begin to accept advertising. "We think about it," says Sweeney, "but I don't see any reason in the near term to change the economic model, which is very successful for Disney and for cable operators."

ABC's One Saturday Morning block remains the pacesetter; but things aren't totally rosy: ABC's lineup has fallen off 12 percent and is tied with Fox Kids, which dominates in boys. Some players think Disney rested on its laurels by adding only one new show on Saturday. "It seemed like the right decision at the time, but in hindsight you wish they'd freshened it," says one. Hirschhorn disagrees. "We introduced one new show last fall [*Hercules*], we've got *MouseWorks* this spring and an animated version of *Sabrina* this fall," he says. "That's the right pace if you're No. 1." *MouseWorks* presents the first new cartoons starring Disney's A list—Mickey, Donald, Goofy, et al.—in decades.

UPN, BOHBOT AND THE REST

Disney's syndicated strips have limped along this season, but things ought to improve in the fall when the well-rated *Recess* joins the underachieving *Hercules* and *101 Dalmatians* in a two-hour, Sun-



Biker Mice from Mars BOHBOT NETWORK

day-to-Friday block on the UPN network. "The last time we ran the Disney Afternoon shows in pattern, they were 30 percent higher than the places where they were out of pattern," says Mike Shaw, executive vp of Buena Vista ad sales, which will continue to handle the shows. Mandel questions the UPN stations' promotional commitment: "If done right, it becomes more networklike, but if it's just the bare minimum, then it's just another 1 rating in syndication." Shaw replies that stations that have given over 12 hours of their broadcast week have plenty of incentive to

make this work, and believes Sunday mornings hold great potential.

Strangely, UPN co-owner Viacom is aiding Disney's kids business, and that has left many people at Nick fuming. Cynics believe UPN partner United Television was a prime mover in the deal. "We didn't want any of their kids stuff," says a UPN affiliate. "UPN is just doing it so their O&O's can get a supply of stuff that keeps them in compliance [with FCC educational requirements]. That allows them to do the [cash-rich] Bohbot deals."

Bohbot Entertainment, whose two syndicated weekday blocks each pull a 0.5, has ambitious plans to launch Bohbot Kids Network. The company claims this pair of two-hour, six-day-a-week blocks will reach 90-plus percent of the country; going into NATPE, clearances stood around 60 percent. BKN chairman Rick Ungar rejects the label syndication: "We will be absolutely in pattern as anyone else."

The brains behind the hit *Biker Mice from Mars*, Ungar intends to brand BKN's action block as "Bulldog TV," featuring a Patton-like animated title character who calls viewers "grunts." Series include *Roswell Conspiracies*, an hour-long animated sci-fi epic, and *Starship Troopers* from Columbia TriStar, which owns a piece of Bohbot. The second block, *Classic Cartoons*, is more low-key and girl-appeal.

Company chairman Allen Bohbot typically uses spot advertising commitments to clear his shows, but his biggest media client, Toys 'R' Us, just reassigned the ad manager who funneled so much of the budget to spot. Most observers expect Bohbot will lose the account, and that it will be a mortal blow. Replies Ungar, "I honestly don't think it would have much impact on our clearances."

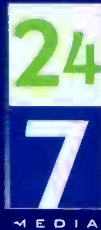
The year he lost Tyco, everyone assumed that was the end, yet he came back with more shows than ever. "It's not about whether BKN wins or loses," he says. "It's whether independent kids programming will survive on broadcast TV. If we don't get a number, those 7-to-9 [a.m.] slots aren't going to be kids' time periods anymore."

The biggest syndicated kids hit of the year has been Summit Media's *Pokemon*—it pulls a 1.5 rating nationally and is the top strip in many markets. Nevertheless, several stations of the powerful Sinclair Broadcast group may drop the show in favor of Bohbot. "Shelly [Hirsch] beat the odds and put on a hit kids show and look what happens," says a kids player. But Hirsch says he's locked up decent clearances in most of those markets, and expects to do business with Sinclair as well. "We look at ourselves as the smartest people in a dumb line," he jokes. ■

Eric Schmuckler is a contributing writer for Mediaweek.

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Because of Internet merger fever, some news items indicative of the Web's coming-of-age have received little notice. One that caught our eye last week was a report that Estée Lauder is suing Excite for trademark infringement because the site has been selling ads to competitors that appear when users type in "Estee Lauder" and related keywords. This type of media buy has become commonplace, but the suit has no legal precedent. What fun!—*Catharine P. Taylor*

@deadline

Yahoo! Acquires GeoCities

Search portal **Yahoo!**, Santa Clara, Calif., will acquire **GeoCities**, Marina del Rey, Calif., the companies said last week. GeoCities hosts more than 3.5 million personal homepages, while Yahoo! claims 35 million unique registered users. Yahoo! will issue 0.3384 shares of its common stock for each share of GeoCities common stock, and all outstanding options of GeoCities will be converted into Yahoo! options.

E! Online Gets Better Delivery

Entertainment news and information site **E! Online**, Los Angeles, said it has tapped **Sandpiper Networks**, Westlake Village, Calif., to improve transmission of its Web site. Sandpiper's Footprint custom Web servers will respond to traffic surges or network conditions by sending E! Online's content through the most efficient routes.

AOL Stock Split, P&G Ads

America Online, Dulles, Va., declared a two-for-one stock split last week and announced its revenues jumped 62 percent to \$960 million in the second fiscal quarter of 1999, which ended Dec. 31. It also has formed a marketing relationship with **Procter & Gamble**, Cincinnati, starting with a Scope Send-A-Kiss Valentine's Day promotion.

Hearst Joins Women.com

Women.com, San Mateo, Calif., and **Hearst New Media & Technology**, New York, announced a joint venture last week to be named Women.com Networks, a group of sites targeted at women's interests. The deal will include online distribution rights for 11 Hearst women's magazine sites, on-air promotion from Hearst's television properties and interests, as well as the inclusion of Hearst's new Astronet astrology site.

Sun Microsystems Heads for Left Field

By Susan Kuchinskas

Sun Microsystems, Palo Alto, Calif., will take its new brand awareness campaign, "We're the dot in dot-com," online, and has hired Left Field, San Francisco, to make it happen. The 2-year-old interactive agency, founded by three Anderson & Lembke alumni, won the assignment, worth an estimated \$5 million in media billings, after beating a field of 10. Other finalists included Santa Clara, Calif.-based USWeb/CKS and Lot 21, San Francisco.



Sun has chosen Left Field for online ads.

According to Sun group advertising manager Karen Becker, the company was looking for an online strategic resource rather than simply an agency to take existing creative and put it online. (The "dot-com" effort launched last November.) "We felt we needed a partnership with an agency whose sole focus was the Web, one that was driving other A-level brands online," she said.

The interactive campaign has three targets, Becker said, including top management such as CEOs and chief technology officers who approve major purchases, IT departments and developers and manufacturers who will be working with Sun's Java technology. Left Field pitched a three-part campaign to appeal to each segment, based on research showing how each group tended

to use the Web.

The interactive agency will work closely with Lowe & Partners/SMS, San Francisco, Sun's agency of record for traditional media, to extend the broadcast and print campaign into new media. The Lowe/SMS campaign includes national cable, high-level business print and IT trade publications.

Kevin Burke, one of the agency's managing partners, commented, "There will be some banner ads, but most important will be innovative ad units online—positions and sizes no one has done before." Left Field has been working with Web publishers individually to develop these unique concepts. "Whether someone makes the [media] plan depends on their willingness to innovate with us," he said.

Burke added that the new business is even more exciting in light of the pending merger between America Online, Dulles, Va., and Netscape Communications, Mountain View, Calif.; Sun is partnering with the new entity.

"They definitely want to be seen as the company that's powering the Internet, the intranet or extranet," he said. "Now, together with Netscape and AOL, that makes their solution broader and deeper. It's very cool." ■

Search	News	Features	Reviews	People	Events
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[INTERACTIVES IN CANDYLAND p. 66](#) | [BMG ONLINE THIRSTY FOR JONES SODA p. 66](#)
[PULIER: MAKE AN IMPACT p. 68](#) | [ETHNIC SITES AWAIT THE GOLDRUSH p. 69](#)

bits

- **Advantix**, Newport Beach, Calif., purveyor of live entertainment ticketing technology, agreed to merge with **Tickets.com**, Marina Del Rey, Calif., an online database for tickets and entertainment information. Under the Tickets.com moniker, the companies will establish a global company to sell entertainment, sports and travel tickets on the Web.

- **Razorfish**, New York, has filed for an initial public offering with the Securities and Exchange Commission. The filing estimated that the stock sale, through an underwriting group led by Credit Suisse First Boston, would raise \$50 million.

- **Showtime Online**, New York, acquired the exclusive online rights to Web-based sci-fi serial *WhirlGirl*. The multi-year agreement with *WhirlGirl* parent **Visionary Media**, New York, provides a first-look option on future output from Visionary. *WhirlGirl* will debut Feb. 28 on Showtime Online with a complete season of 28 weekly episodes.

- **Broadcast.com**, Dallas, has been chosen by three ABC-owned TV stations to provide streaming media services for the channels' content, including selected live and archived video broadcasts of news, sports and locally produced programming. The stations are in Philadelphia, New York and Houston.

- **Lara Stein**, who last year was named president of iXL New York, has been named president of the Enhanced Television Group, East, a unit of iXL focusing on broadband.

- **K2 Design**, New York, will launch **USAccess Bank**, a new around-the-clock electronic bank based in Louisville, Ky., as well as a banner campaign and business-to-business promos.

- Houston-based **Compaq Computer** last week announced the creation of **The AltaVista Company**, which will be based in Palo Alto, Calif. Compaq acquired the AltaVista search engine, the new company's core product, in its purchase of Digital Equipment Corporation last year. Compaq officials also announced plans to establish AltaVista as a publicly traded company, though the timing was not disclosed.

- **Intertainer**, Santa Monica, Calif., formed content deals with **Columbia TriStar Television Group**, **Warner Bros.** and **Cinar Corporation**. Intertainer provides on-demand home entertainment services over high-speed cable or telephone connections. The contracts provide Intertainer with access to first run pay-per-view and library movies, music and concerts.

Interactive8 Sweetens M&M's "Crispy" Web Site

BY ADRIENNE MAND—Interactive8, New York, has just launched a revamped M&M's site and is kicking off a banner campaign promoting the site and a new flavor, M&M's Crispy Chocolate Candies.

The site, m-ms.com, previously known as M&M's Studios, now will be called M&M's Network, a venue with seven online channels ranging from a motor sports-themed area to one that focuses on baking.

"The real goal ... was to take the level of what a brand Web site could be to the max," said Interactive8 CEO Doug Rice. The agency, which created the Studios site in 1996, expanded Hackettstown, N.J.-based M&M/Mars' offline promotions, including its Nascar sponsorship. This and the other sections went live Sunday.

The nascar.com site will include a link with the M&M's characters and lead to the motor sports channel on the site. The baking channel features recipes.

M&M's Studios is now the name for the entertainment channel on the site, which

also includes the adventures of the Spokescandies that have inhabited the brand's TV commercials for several years. A shopping channel sells branded merchandise and custom-colored candies, and offers visitors the opportunity to enjoy a loyalty program. Another channel is Mini's Tube TV, a games area for kids.

Online ads promoting the site relate to spots that aired during Sunday's Super Bowl. They introduced the new crispy M&M's with a spokescandy, Crispy, who is painfully aware that to promote

M&M's means his ultimate demise.

"He knows he's going to get eaten and his whole life is [worrying about] that," said David Lewis, associate creative director at Interactive8. Banners featuring Crispy include lines such as, "Catch the new crispy M&M's." The media buy, done by M&M's traditional agency BBDO, New York, includes banners on Warner Brothers Online, Lycos, Tripod, Sony, E! Online, Yack!, MTV Online and the Hollywood Stock Exchange. ■



One Way or Another: Blondie Jonesin' for Juice

BY ADRIENNE MAND—BUGjuice.com, BMG Online's alternative music site, and Jones Soda Company, have formed a cross-branding promotion that further unites the two entities. It will feature six BMG artists on Jones Soda bottles, as well as Blondie Cream Soda, a renamed version of a popular flavor. The soda's June release is timed to coincide with the summer tour backing the Blondie reunion album, *No Exit*.

The new promotion is the latest in the year-and-a-half-old marriage pairing the Web site with Vancouver-based Jones Soda. The company's brightly-colored sodas are a popular beverage among the extreme sport-loving, alternative music fans that BMG's BUGjuice.com attracts.

"It's anti-corporate for the kids who are sick of having Coca-Cola or Pepsi shoved down their throats," said Evan Harrison, product manager for BMG Online, New York.

Online the promotion will be evident to users who click on the question "Jonesin' for new music?" on the BUGjuice site.

They will be taken to an interstitial ad that explains the relationship with BUGjuice and links to jonesoda.com.

The promotion began with an initial run of 100,000 bottles of lemon-lime soda featuring artists such as the Dave Matthews Band. The flavor was renamed BUGjuice in November, and on the next run it will be called BUGjuice.com. The new bottles, due out in late March, will feature bands including The Flys, Sponge, Babe the Blue Ox and Robert Earl Keen; the compilation *Swing This, Baby! Volume 2*; and the BUGjuice logo.

In addition to the sponsorship, Jones Soda bottles were featured last year as artwork on compilation CDs distributed by BMG. Proceeds from the BUGjuice flavor; described on the bottle as "the fusion of music & pop (soda)," benefit the T.J. Martell Foundation.

Peter van Stolk, CEO and president of Jones, a unit of Urban Juice & Soda, said the brand bonds with its consumers by interacting with them. ■

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Hasbro: "You've Got Scrabble"

If your friends can't come over for a game of Scrabble, how about playing via e-mail? Hasbro Interactive, the Beverly, Mass.-based digital arm of the toy company, will launch the Scrabble Email Game with a real-world promotion, Email Games Day, this Friday, Feb. 5.

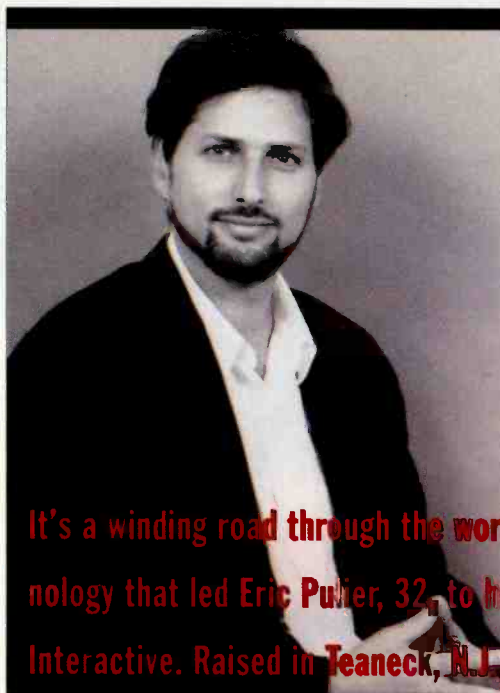
To play, one person needs to have the game on CD-ROM, which they can share with as many other people as desired. That person launches the application and makes the first move; then the application e-mails the game as an attachment, along with a link to a downloadable version on the Hasbro Interactive Web site.

Email Games Day calls for Hasbro to distribute more than 100,000 free copies of the Scrabble Email CD-ROM (which will retail for about \$15) in New York City at heavily trafficked locations such as Times Square. "The premise," said Gale Steiner, director of marketing, "is, every person who gets the free game can initiate as many games as they want with their friends. Once the recipient has a good experience with e-mail games, they're going to want to go out and buy their own." The Scrabble promotion sets the stage for the launch of 11 other e-mail games that will be released later this year, including Battleship and Grand Master Chess.

"It's a great idea," said Garth Chouteau, director of communications for online gaming site Total Entertainment Network (TEN), San Francisco, which has distributed games through the Excite portal. "It's a tried and true concept that works at the most fundamental level of the Internet."—*Susan Kuchinskas*

Movers

Hollywood Online, Santa Monica, Calif., has hired two new employees: **David Safran** was named senior vice president of advertising sales, moving from the same position at the Classic Sports Network, New York. **Evan Gsell** joins as vice president of business affairs; he was director of business affairs for NBC Interactive, New York ... **David Brunel** has been named CEO of Cinebase Software, Los Angeles; he was COO of Ardent Software, Westboro, Mass. Cinebase also tapped former broadcast consultant **Bill Harris** as vice president of marketing ... As part of a company reorganization, SF Interactive, San Francisco, has changed the titles of some key executives: former partner **Bruce Carlisle** becomes president and CEO; partner **Alejandro Levins** becomes COO and CFO.



It's a winding road through the worlds of literature and technology that led Eric Pulier, 32, to his post as chairman of US Interactive. Raised in Teaneck, N.J., the son of a tech enthusiast,

Pulier began programming computers in fourth grade. By high school he had started a database computer company and then it was off to Harvard University as "the only English/American Lit major taking all the hardest computer courses," he says.

After working at the MIT Media Lab and graduating magna cum laude from Harvard in 1988, Pulier knew he wanted to use both sides of his brain in his future career.

"How could I put together an entity that would really combine the artistic side of computers with the technical side?" he recalls wondering. "I was looking for the right mix."

He did some writing, advertising, filmmaking, computer graphics and freelance consulting on Wall Street before moving to Los Angeles in 1991. There Pulier formed PDT, or People Doing Things, where he brought together a group of people from "extraordinarily mixed fields." They focused on addressing health care, education and other issues through technology.

These interests melded into Digital Evolution, the interactive agency Pulier founded in 1994.

"We had a knack for convincing Fortune 500 companies to work with us as opposed to [working with] IBM or Andersen Consulting," he says. The firm's clients included Toyota and its

Lexus division, Microsoft, Intel, Disney and Warner Bros.

During that time Pulier also developed his passion for using the Internet to better society.

"We were never about building Web pages," he says, but "using technology to make a fundamental impact on health-care, education and global brands."

Following investment in 1997 from Microsoft founder Paul Allen's Vulcan Ventures and Trident Capital, Digital Evolution merged with US Interactive in 1998. The company has offices in L.A., New York, King of Prussia, Pa., and Washington, with a Singapore branch slated to open early this year.

In keeping with his vision, Pulier also heads Vice President Al Gore's health care and technology forum, a position he earned after Digital Evolution was tapped to create the Inaugural Technology Exhibition in Washington. He also advises Gore on health care initiatives for the Family Reunion Conference, and works with the Starbright Foundation for children and the New Economy Task Force, which determines appropriate government involvement in areas like the Internet and taxation.

"I care about education and health care," he says. "I feel like it would be an appropriate legacy to do something important there." ■



Insider

VISION THING

By Adrienne Mand



Analysis

Missing the Target

As ethnic sites boom, marketers are still aiming elsewhere. **By Adrienne Mand**

Suppose you're Procter & Gamble and you're looking to advertise Sure antiperspirant on the Web. Your media plan might include key words ranging from "weather" to "health clubs," or rich media banners on major portals. Or a targeted campaign aimed at parents on the new African American site BlackFamilies.com that could deliver a captive audience, as the company's recent media buy indicates.

But online buys targeted to minority audiences are still the exception rather than the rule. Many advertisers use a one-message-fits-all approach even when targeting Internet users of

products from around the world. But marketing more specifically, such as promoting a locally used credit card on a locally-focused site, can boost sales more than the same message received by what he describes as the "white bread, non-ethnic American." Forrester predicts the development of more ethnic portals from expatriates who retain ties to the motherland, Americans who opt out of using English as their primary language, and residents of emerging Internet markets.

Online advertisers have a history of being slow to adjust to shifting online demographics. It took several years before ad spending on women-focused sites caught up with the number of women online.

As with the women's market, the number of ethnically-focused sites is broadening. According to Forrester, foreign sites include: Universo Online (www.uol.co.br), the largest Brazilian portal; Sinanet.com, which targets the 60 million ethnic Chinese who live outside China and Taiwan; English-language site IndiaWorld at www.khoj.com; South Africa's Anazi search site at www.anazi.com.za; and Russian portal www.kulichki.com.

But the sites aren't used optimally either globally or domestically. "I think the ethnic populations in America have been vastly under [marketed] to by the computer industry and high-tech industry," says Al Schreiber, managing partner of True North Communications' New America Strategies Group, New York. Citing the report "The Buying Power of Black America" by Ken Smikle, president of *Target Market News*, he notes that high-tech purchases have increased five-fold since 1993, and for every dollar white American families are spending for online services, African Americans are spending double.

With the rise in affluence and sheer growth of the populations, Schreiber says, technology companies have a prime audience in minorities. "Frankly,

A sampling of non-American-focused Web sites

- Spanish and Portugese-language StarMedia Network (www.starmedia.com), which launched in the U.S. in November
- Universo Online (www.uol.co.br), the largest portal servicing Brazilians
- Sinanet.com, which targets the approximately 60 million ethnic Chinese who live outside China and Taiwan
- English-language IndiaWorld (www.khoj.com), which promotes itself as "all the India you want to know."
- South Africa's Anazi search site (www.anazi.com.za). Its slogan is "We stay South African."
- Russian portal www.kulichki.com

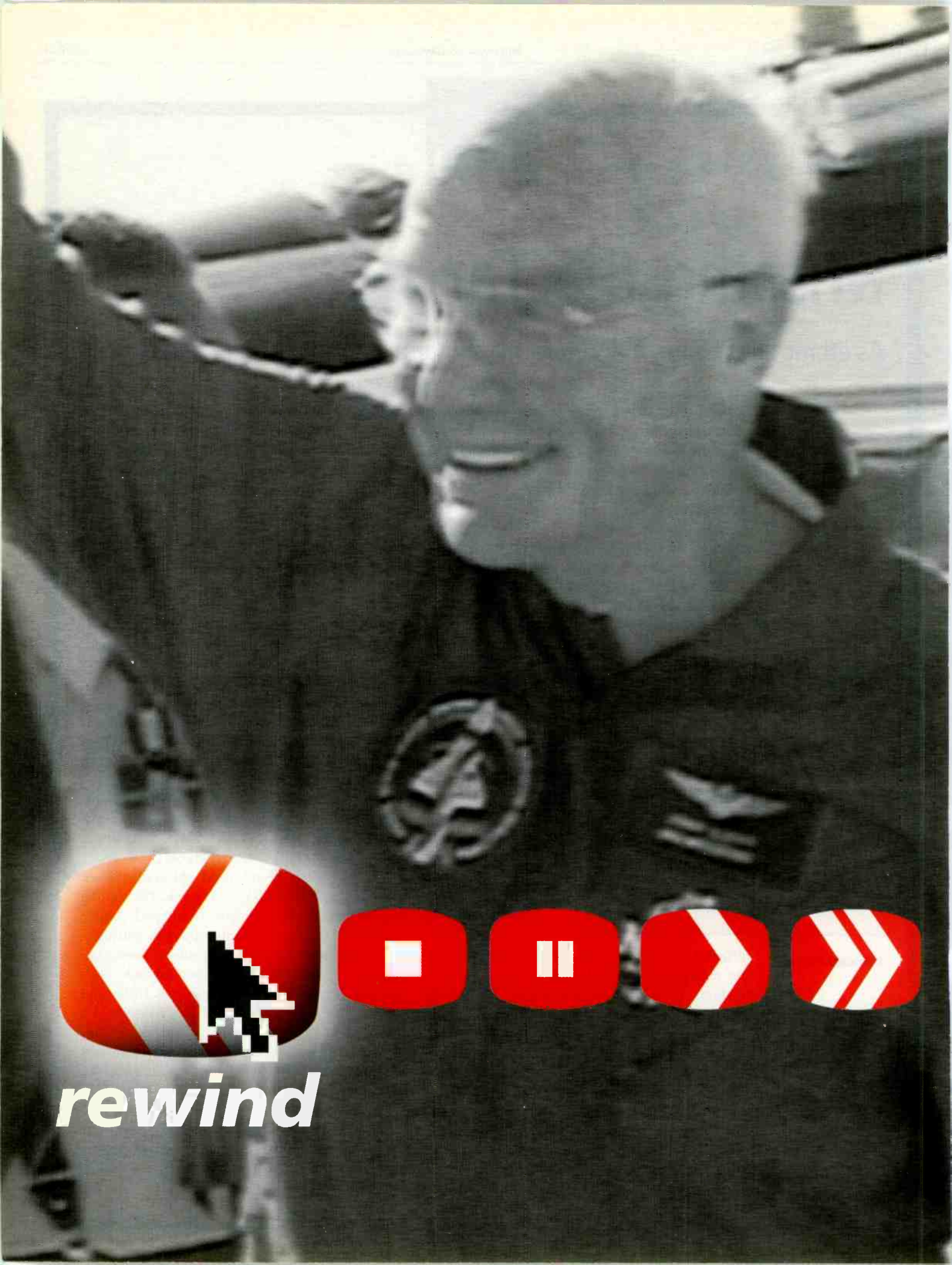
Source: Forrester Research

Ethnically-focused sites are growing, serving online users of every stripe.

different ethnicities, while others don't address the populations at all. It's quite an irony for a medium in which narrowcasting essentially makes every market a minority. Still, ethnic markets are audiences that online advertisers can't afford to ignore.

"The opportunity to market to people's family and cultural and ethnic motivation is something we've just scratched the surface of," says Don DePalma, principal analyst at Cambridge, Mass.-based Forrester Research.

Online consumers, he says, are already buying



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for a lot of people, this is counter-intuitive," he says. "They don't know that it's happening."

But the Internet's community attributes are exactly why it attracts minorities, he says. "What's fascinating to me is that one of the real hallmarks or essences of the multicultural consumer is networking" through professional, civic and church groups, he says. Plus, he believes some minority markets may have a better experience doing such things as shopping online than they might offline. "The equality that's inherent on the Internet is certainly very appealing to people of color," he continues.

Lawrence Tuckett, director of ethnic marketing for TPI, a division of New York agency Interactive8 (which also works closely with the New America Strategies Group) expects two industries in particular to focus heavily on the African American market this year: pharmaceutical companies and financial institutions.

Drug companies can access communities with common health problems, such as high blood pressure, Tuckett says, and financial institutions can serve the growing number of African American business owners.

"I think people are understanding there's a shift in demographics in this country," Tuckett says, noting a Nielsen Media Research statistic that 24 percent of African Americans are on the Internet. That penetration almost matches the U.S. Internet market as a whole, which according to Jupiter Communications, New York, was at 28.4 percent in 1998. "We're moving more toward a minority majority," Tuckett observes.

Though the market is underserved, some major advertisers are catching on. Cox Interactive Media's BlackFamilies.com, which launched two weeks ago, already has advertisers including P&G and insurer/asset manager AXA/Equitable. John Pembroke, brand manager of the Atlanta-based site explains its potential appeal: "We are after advertisers who want to reach the audience that we will deliver: affluent African Americans," he says.

The Hispanic market offerings include LatinoLink, a Spanish-English site with news, analysis and commentary, and Asociados Hispanos,

a Spanish language site providing news, sports, weather, entertainment and media links to all Spanish speaking countries. The newest company to make a foray into the U.S. market is New York's

"The equality that's inherent on the Internet is certainly very appealing to people of color," says True North's Al Schreiber.

StarMedia Network. Armed with \$80 million in private financing, the network services Latin American countries in Spanish and Portuguese and launched in the U.S. in November. According to the company, Internet use among U.S. Hispanics rose 650 percent over the past four years to 4.5 million users, while the Latin online audience outside the U.S. grew to 10 million.

"It's an opportunity for us to offer a U.S.-level growth Internet product, but completely in Spanish, with a high degree [of] reach," says Fernando Espuelas, chairman and CEO of StarMedia Network. The site has about 150 advertisers, including Ford, Chrysler, General Motors, Intercontinental Hotels and Lufthansa.

Ad services supporting the market are starting to spring up. For instance, Woodland Hills, Calif.-based advertising rep 2Can Media created Grupo NetFuerza in November, dedicated exclusively to reaching the Hispanic market. It now represents 13 sites, including LatinoLink, Asociados Hispanos, soccer network Futbol Total and financial site Zona Financiera.

"There was a whole universe out there that was not taken advantage of," says Grupo NetFuerza director of advertising Stan Levinson.

The potential for advertising and commerce in the coming years is great. As New America Strategies' Schreiber notes, "You get the feeling that this is a sleeping giant."

Advertisers who snooze may lose. ■



TPI's Lawrence

Tuckett says the

African American Net

market is becoming a

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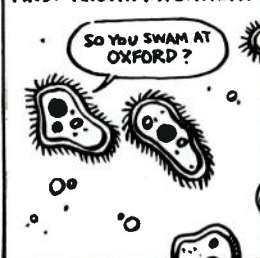
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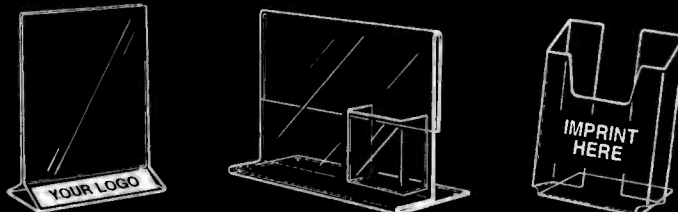
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Time Inc.

EMPLOYMENT

ICON INTERNATIONAL

Stamford, CT

Senior Local TV & Radio Media Buyer

Icon International is a corporate barter company, one of the largest, with a blue chip client list and a professional reputation that is unparalleled in the industry.

We are seeking a senior media negotiator (minimum of five years "buying" experience) to join our team. The ideal candidate will be an excellent negotiator with experience in television, radio and local cable. Knowledge of barter/trade is not necessary as we are most interested in obtaining a strong media buyer who will then "learn" the skills necessary for trade. If you are the type of individual who appreciates a challenge and is looking to expand beyond the traditional, Icon International may be the place for you. Icon is located in Stamford, Connecticut only 35 miles from NYC and Northern NJ. The compensation package will be predicated on individual experience. Along with your resume, include your salary expectation and forward to:

Tom Bartholomew, Director of Local Broadcast

ICON INTERNATIONAL

Two Stamford Plaza, 8th Floor
281 Tresser Boulevard, Stamford, CT 06901

Fax: 203/323-3540

tbarthol@icon-intl.com

Confidentiality will be maintained

Icon International is an equal opportunity employer

ACCOUNT EXECUTIVE Sales Superheroes Wanted

DC Comics seeks proven advertising sales winners! Only apply if you are a student of the art of selling—bold, creative, and able to think outside the box. Responsibilities include: maximizing relationship with current and potential clients, selling advertising space and the "custom comic" concept, creating individualized presentations and developing new merchandising promotions.

The successful candidate will have a BA/BS degree in a related field and 3+ years' advertising sales experience. The ability to analyze and research MRI/SMRB systems is essential. You must also be a team player with strong communications and presentation skills and have the ability to think strategically. Some travel required.

Send resume, along with salary history, to:
Warner Bros., Box-AS, 1325 Avenue of the Americas, New York, NY 10019. Warner Bros. is an equal opportunity employer.



A TIME-WARNER
ENTERTAINMENT COMPANY

DIRECTOR OF SPONSORSHIP

The Franklin Institute seeks an experienced sales/sponsorship professional to manage the nation's leading museum-based sponsorship program.

Responsibilities include managing all aspects of the sponsorship program such as: identifying potential sponsors, developing proposals, soliciting sponsors, negotiating sponsorship agreements, creating and fulfilling benefits, maintaining sponsor relations, and managing budget and sponsorship policy compliance. Must have excellent presentation and follow-up skills, ability to effectively work with senior-level decision-makers and key museum personnel, and creativity in developing individualized sponsorship packages. Should also be highly organized and goal-oriented. Qualified candidate will have 3-4 years of sponsorship solicitation experience and a bachelor's degree.

We offer competitive compensation and benefits package. Please send resume to: VP-HR, The Franklin Institute, 222 N. 20th Street, Philadelphia, PA 19103. EOE



The Franklin Institute
Science Museum

RATES for Employment and Offers & Opportunities

MINIMUM: 1 Column x 1 inch for 1 week: \$170.00, 1/2 inch increments: \$85.00 week. Rates apply to EAST edition. Special offers: Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

1-800-7-ADWEEK Classified Manager: M. Morris

Classified Asst: Michele Golden

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m. If classified is filled prior to closing, ads will be held for the next issue. Classified is commissionable when ad agencies place ads for clients. No proofs can be shown. Charge your ad to American Express, Mastercard or Visa, ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036. 1-800-723-9335 Fax: 212-536-5315.

HELP WANTED

Copywriters

Consumer • Medical • Retail Catalogs

You're in demand in Europe. We're a young creative shop that started with a new idea: support Europe's top ad agencies with North American copywriting expertise to help them serve international accounts. The idea caught on. Our copywriting agency has grown. Today, we're working with many of Europe's biggest international brands and face an increasing demand for copywriters skilled in one of the areas above. Enthusiasm for your work and for living overseas are a must. Beyond that you'll need at least two years' experience and a book full of brilliant ideas. No foreign language skills required. Fax your background and writing samples to David Backman at 011-46-40-97 85 85. We are currently scheduling interviews in Boston, so please respond soon.

DUFFY & Co.
Sweden

PRODUCT MANAGER

Jupiter Communications, a leading New Media research and consulting firm, seeks a Product Manager to direct the marketing efforts for our technology practices. Responsibilities include developing and implementing the overall marketing strategy, analyzing the potential customer base, developing (with sales) target accounts, identifying leads, creating selling materials and monitoring the financial performance of the marketing efforts. Ideal candidate will have 4+ yrs exp in tech or internet consumer and/or sales marketing and excellent communications skills.

Please send resume with salary reqs to:

Amy Bromberg
Jobcode: SPD

Jupiter Communications
627 Broadway, 2nd Floor, NY, NY 10012
E-mail: jobs@jup.com Fax: 212-780-5219

No calls please

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

HOT DIRECT AGENCY WANTS MACWHIZ DESIGNER

Do you make Mac-designer "wannabe's" jealous? You must be a career-driven contemporary AD/designer with intimate knowledge of Quark, Photoshop & Illustrator. You must like working hard, fast and love creating. We're a small creative Direct agency in a glorious loft in SoNo's historic district, 50 min. on MetroNorth from Grand Central. Salary \$40-\$45K plus generous benefits. Job open yesterday. Forward your favorite Creative Direct samples, resume and letter why we should hire you to:

Ilene Tanen
Fax: 203-855-5865
E-mail: ilene@tanendirected.com

WE'RE OUT TO HIRE THE MOST TALENTED SALESPEOPLE IN THE BUSINESS

Juno Online Services

Juno continues to grow at a rapid pace. With over 6,400,000 accounts, we are now the second largest online service in the United States. We are looking for exceptional salespeople in New York City—mid-level, senior, techno-savvy or new to the Internet. If you are a great salesperson with outside sales experience in advertising, the Internet, or direct marketing, we want to talk to you. Fax your resume and compensation history (in strict confidence) to:

M. Iverson at (212) 597-9605



Juno Online Services, L.P.

The World's Leading Online Music Store Just Got Bigger!

CDNOW is the world's leading online music store, offering more than 350,000 music related items and entertainment related products over the Internet. Our success is based on the collaborative efforts of our top-notch staff dedicated to providing convenience, selection, and music authority. We are seeking intelligent, ambitious people to join us as we continue to grow in the following areas:

Corporate Sales and Advertising

- Account Manager, Sales -
(Based in NYC) -
(Dept: Sales/AMS)
- Manager,
Marketing/Promotions -
(Dept: Sales/MP)
- Sales Support Representative -
(Entry Level) -
(Dept: Sales/SSR)

We offer excellent compensation, benefits and a dynamic and challenging work environment where you'll develop your skills with the Internet's Number One Music Store. Please send your resume with salary requirements to: CDNOW, Inc., Attn: Alice Winters/HR, Dept: _____, 1005 Virginia Dr., Fort Washington, PA 19034; Fax: (215) 619-9520; E-mail: jobs@cdnow.com EOE

For specific information about each job,
visit www.cdnow.com

CDNOW

HELP WANTED

As Adam once said to Eve:

Stand back

No telling how big
this thing is going to get.

We grew more than 300% this past year helping clients like AOL, Washington's Airports, WorldCell, Fresh Fields, National Geographic, MicroStrategy and SmithKline Beecham. Now we need some help. **Writer & Art Director**
Account Supervisor
Website Developer
Public Relations
Hurry. We don't know how long we can keep this up without you.

RAINMAKER
attn: Derwood Stevens
11480 Sunset Hills Road
Reston, VA 20190
Fax 703-437-0770
admigos@aol.com



HORIZON MEDIA INC

ACCOUNT SUPERVISOR

Join the fastest growing media services company in the country. As we grow, we need experienced, seasoned professionals to work on high profile accounts. We are looking for an Account Supervisor with 5 or more years of industry experience, preferably strong entertainment/network client service background. Our account service organization is unique. You must have a strategic, marketing orientation, be geared toward client service and have a solid base in media. Complete benefits package offered.

Please fax resume to:
212-309-7919

DIRECT RESPONSE AD SALES REP

THE WALL STREET JOURNAL, DOW JONES' FLAGSHIP PUBLICATION, HAS AN EXCITING ENTRY LEVEL OPPORTUNITY IN OUR MIDTOWN OFFICE FOR A SELF-MOTIVATED INDIVIDUAL TO SELL DISPLAY AND BANNER ADVERTISING SECTIONS VIA TELEPHONE SALES FOR THE PUBLICATION.

The successful candidate will also analyze markets, develop sales proposals and Internet sales proposals, provide forecasts, act as liaison between customer and production, and travel occasionally to trade shows. We prefer a Bachelor's degree plus 1-2 years sales experience.

We offer competitive compensation and benefits plus advancement opportunities. Please mail/fax resume, including salary history and requirements to:

DOW JONES & COMPANY
Staffing AC76731
200 Liberty Street
New York, NY 10281
Fax: 212-416-4290
anne.clarke@dowjones.com
Visit our website at:
www.dowjones.com/careers

DOWJONES

An Equal Opportunity Employer

STRATEGIC GENIUS WANTED

Become a member of the leadership team of a growing, dynamic mid-size 4A's agency. Work closely with one of the most award-winning creative directors in the business to develop unique consumer strategies that help our clients win customers and our agency win clients. Blue chip client roster.

Must have ten years agency experience in account planning, strategic development. Most important, you must be a commanding and provocative presenter. Strong academic background a plus.

Fax resumes to: 212-354-2103

OBSESSIVE COMPULSIVE for TRAFFIC/PRODUCTION

Are you an animal for organization? Can keep track of 8, 10, 12 jobs at once? You should have 2-3 yrs Direct traffic and Direct mail production exp. Be a quick thinker, resourceful, work easily with creatives and reassuringly with clients. You're Mac Word proficient and Quark knowledgeable. We're a small creative Direct agency in a glorious loft in SoNo's historic district, 50 min. on MetroNorth from Grand Central. Competitive salary, great benefits. Forward your resume and letter why we should hire you to:

Ilene Tanen
Fax: 203-855-5865
E-mail: ilene@tanendirected.com

SALES REPS

New York City Retouching and Separation house looking for aggressive sales reps with existing accounts and great track record. Excellent salary and bonus. Call Jeffrey Giniger 212-989-5000.

FREELANCE CREATIVE/ SR. ART DIRECTORS

needed to create print ads and collateral material. Luxury goods experience helpful.

Fax resume/references to:
212-779-9684

MARKETING SERVICES

Meredith Corporation is seeking talented and creative marketing professionals with magazine experience to support our sales efforts. If you are at the associate level and ready for your next move, we have opportunities available at our magazines.

To qualify, experience must include writing proposals and presentations, creating advertiser-based programs, event planning a plus. Min. 2 years experience in a magazine marketing department. Strong copy and presentation writing skills and understanding of research required.

For consideration, please fax your resume with cover letter including salary requirements to:

Human Resources/DM

FAX: (212) 551-6919

EOE

LICENSING-SALES

Licensing and marketing agency specializing in brand extension licensing seeks a mid-level sales and marketing professional with a minimum of 3+ years of related experience. We are a small growing company looking for a creative team player with an entrepreneurial spirit. The candidate must possess strong writing and presentation skills, and ability to aggressively pursue new business relationships and support existing ones.

Please fax resume to:
(212) 687-7942

INVESTOR RELATIONS MANAGER

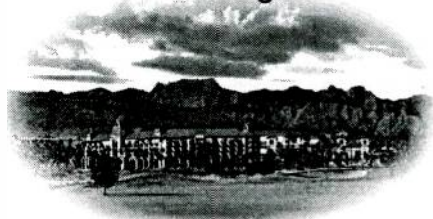
Agency position in-house at S.E. Pennsylvania corporation. IR agency experience a plus; understanding of financial operations at must. Salary commensurate with experience.

Send Mike Geylin a fax at:
**(212) 315-4903 or email at
mgeylin@worldnet.att.net**

CALL 1-800-7-ADWEEK

HELP WANTED

Describe The Premier Destination Resort In Las Vegas.



Establish yourself and help define the success of a new full service ad agency, VENTO MARKETING & COMMUNICATIONS. Based in Las Vegas, the fastest growing city in the U.S. Vento has as its first client The Resort At Summerlin. The agency will be supported in its initial phase by The Resort's parent company, Seven Circle Resorts, and offers a competitive salary, excellent benefits, and a planned share in the business.

Senior Account Executive

A rare opportunity for the right individual to participate in the creation of an agency for the 21st Century. Strategic thinking leader and excellent communicator. Major ad agency or entrepreneurial experience. Assertive and highly motivated team player. Strong organizational and writing skills.

Senior Writer

Well-rounded national experience in print, broadcast and PR. Creative excellence and drive with an award-winning book and reel.

Production/Traffic Manager

We require a skillful manager with a winning attitude to handle traffic flow, scheduling, cost analysis, and quality control. Aid and insure the success of a talented group of dedicated creatives. Established relationships with local and regional vendors a plus.



Send resume and salary history via e-mail to ciovinelli@7circle.com, fax to 702-869-7001, or mail to Group Recruitment Director, Seven Circle Resorts, 1160 Town Center Dr., Suite 200, Las Vegas, NV 89134, EOE

The HOLLYWOOD REPORTER
a BPI publication

WANTED: AD SALES PROS WHO WILL REACH FOR THE STARS

The Entertainment industry is growing and so are we. We're *The Hollywood Reporter*, the entertainment industry's #1 daily trade publication. We're looking to add several motivated, success-minded advertising sales people to our team. This is more than a job - it's a career opportunity to work with a highly successful publication in one of the world's most exciting industries. *The Hollywood Reporter* is a Los Angeles based publication with sister-publications covering virtually every facet of communications. We offer competitive compensation, a full benefit package, and a chance to be a part of the exciting world of entertainment business. Current opportunities include:

Advertising Sales Account Executives

(film, finance, locations, television)

Seeking several individuals to fill entertainment category positions. Publishing experience necessary. Market experience preferred. Proven ad sales track record a plus. Strong existing accounts and huge growth opportunities offer significant financial rewards to self starters and motivated sales professionals. Job Code #001

Jr. Account Executives

Seeking two individuals to fill pivotal sales roles. Positions report to Sales Director, and work hand in hand with senior account executives. Fast-paced environment, heavy workload, and excellent career path of dynamic and goal-oriented team players. Great career opportunity to learn successful sales. Job Code #005

Send cover letter, resume with job code# and salary history in confidence to:

The Hollywood Reporter
Department HE
5055 Wilshire Boulevard, 6th Floor
Los Angeles, CA 90036

Fax: 323-931-0096

No phone calls please.

EOE

JOIN A GROWING COMPANY

US Concepts Inc. the premier on-premise sampling agency in the US seeks several **Account Executives** to work in NY Wine and Spirit Promotion Division. The ideal candidates will have 2-3 years of experience in Ad Agency Account Management in consumer products. Excellent opportunity to contribute and grow. Must have an outgoing energetic personality, excellent communication and writing skills, a detail orientation and computer Word and Excel skills. Please forward resumes to:

US Concepts Inc., Attention: Eric Ravett
16 West 22nd Street, New York, NY 10010

Fax: 212-206-0597

EOE

ADVERTISING SALES

Leading, innovative NYC based National Outdoor Ad Co. seeks experienced self-starters for developing and servicing local/regional accounts. Positions available in NYC and Los Angeles. Travel required. Salary + Commission.

Fax resume and salary history to:

212-727-7444

SALES MANAGER

Excellent opportunity for the right person. Need experienced, highly motivated Sales Manager for Advertising Sales. Experience in the print media (local and national a plus). Position requires management, organization and writing skills. Upscale product. Excellent opportunity and compensation package. Please send confidential resume to: DMS, c/o 1602 Alton Road, Suite 31, Miami Beach, FL 33139.

Would you call a plumber when you have a headache?

Of course not.

Then don't call just any temp service when you need a DM pro. Call DMOC!



The original — and still the ONLY — interim staff service focusing exclusively on direct marketing.

There's too much to risk. So when you need the very best interim database, traditional DM or website marketing help, call the FIRST, the BEST in the business — Direct Marketers On Call.



Tel: 212-691-1942 / Fax: 212-924-1331
visit our website at www.dmoc-inc.com

HELP WANTED

CLIENT SERVICE REPRESENTATIVES

COLUMBINE JDS, a leader in the advertising software industry is looking for TWO experienced client service representatives.

Candidate must possess:

- Minimum 5 years Spot media buying experience at an advertising agency or media buying service.

OR

- Minimum 3 years experience as a Production biller, or in an Accounting position (G/L, A/R, A/P) at an advertising agency.
- Proficiency with advertising software systems. Preferably Adserve.
- Ability to perform demonstrations and client presentations.
- Ability to interpret, translate, and analyze client needs.
- Ability to manage and organize specific projects.
- Assist in product development and testing.
- Superior detail and organizational skills.
- Excellent communication skills.
- Willingness to travel.
- PC literate.

Please forward resume with cover letter to:
CJDS-Mgr. Of Client Services
 Fax: (212) 759-1529
 Email: ddalesio@cjds.com

AGENCY.COM is a full-service interactive relationship management firm based in New York. Founded in January 1995, **AGENCY.COM** also has offices in Vail (CO), Boston, Chicago, Dallas, San Francisco, Portland (OR), London, Paris and Singapore. **AGENCY.COM** provides a complete range of strategic technology and creative interactive services to many of the world's leading corporations.

ACCOUNT MANAGERS, Dallas, Vail, Portland, San Francisco

We are seeking account managers to join our client services team. Bachelor's degree with minimum of 3 years of experience as a marketing or client services professional, knowledge of the interactive industry is a must.

ACCOUNT DIRECTORS, Dallas, Vail, Portland, New York

Lead and guide a client services team in development and implementation of interactive strategies for multiple Fortune 500 accounts. Candidates must have experience in the interactive industry and possess strong leadership skills.

NEW BUSINESS DEVELOPMENT DIRECTORS,

San Francisco, Portland, Chicago

Develop and sell **AGENCY.COM's** Internet-based capabilities to existing or newly identified clients. The ideal candidates will have three plus years in a business development or sales role and experience working within an interactive agency, professional service group or consulting firm.

If you fit any of the above descriptions, please send your resume and cover letter to **AGENCY.COM**

Attention Client Services
 400 W. Erie Street, Suite 504
 Chicago, IL 60610
 Or email to: jobs@agency.com

GROW WITH US!!!

Opportunities of a Lifetime for Promotion Professionals

B-12 seeks Account Executives to manage growing business. Located in SoHo, B-12 is a highly innovative, super creative, completely unstoppable, strategic promotion agency that is poised to redefine the industry.

Account Executives

Do you understand brands? Are you ready to develop ideas and promotions that will stand out in the sea of mediocrity? We're looking for passionate, well-educated executives that will partner with our clients to offer the full range of services for all of their marketing needs. We offer an exciting "team" environment with a great deal of upward potential. You'll need to be quick, multi-talented and dedicated. 2 to 3 years related experience required. Packaged goods experience a plus.

If you have the energy and drive to be part of the future, here's your chance. Find out about B-12 employment opportunities at: www.b-12.com/jobs/ Please fax, mail, or email your resume and salary requirements to:



your daily marketing supplement

B-12
 Human Resources
 561 Broadway 7th Floor
 New York, NY 10012
 Fax: (212) 625-1360
 email responses: jloug@b-12.com

MEDIA DIRECTOR AND MEDIA BUYER

Fast-paced Northern Virginia AAAA's advertising agency is looking for proven professionals to join our successful team. You'll be working in brand new office space located near the nation's capital.

MEDIA DIRECTOR

Detail-oriented, organized Media Director to oversee all media planning, research and buying in broadcast, print and outdoor media. Individual must possess excellent presentation skills, strong negotiation skills and the ability to handle multiple tasks. 8-10 years advertising agency experience in media planning and buying required.

MEDIA BUYER

Detail-oriented, organized Media Buyer to be responsible for selection and integration of media on assigned accounts. Must possess excellent research and communications skills. 3-5 years media buying experience required. Media planning experience helpful.

We offer a very competitive compensation package with excellent benefits. Send resume, cover letter and salary history to **EJWCo.**, 13665 Dulles Technology Drive, Suite 150, Herndon, VA 20171 or fax to (703) 793-1499 Attn: Human Resources.



MARKETING MANAGER

Kiplinger's Personal Finance Magazine seeks a highly motivated strategic thinker with excellent writing skills to join our growing marketing department. Ideal candidates will have 2-3 years of magazine marketing experience and will be able to create effective media presentations as well as other key sales material. Familiarity with syndicated research a plus.

Please fax resume and salary requirements to:
 (212) 768-7841

PUBLIC RELATIONS MANAGER

Agency position in-house at S.E. Pennsylvania corporation. Understanding of all PR areas a must, including product, manufacturing, engineering and marketing communications. A/S experience at an agency or corporate PR a plus. Salary commensurate with experience.

Send Mike Geylin a fax at (212) 315-4903 or email at mgeylin@worldnet.att.net

PROJECT MANAGER

Fast growing research & consulting company seeks motivated, resourceful person to coordinate & expedite our survey projects. Ability to focus & complete projects in a timely way is essential. Knowledge of Word/Excel/PowerPoint is required. Research or traffic experience is a +. 2-3 years working experience.

Send fax resume to 212-768-7750
 E-mail: rlchard@myersreport.com

SALES EXECUTIVE

Award-winning midtown communications agency seeks new business development professional, (Marketing Degree preferred), who enjoys prospecting, can get appointments with high level marketing executives. Must have proven track record of closing business. Report to President. Long term potential for dedicated person. Base + commission.

Resume and salary history to CL
 Fax: 212-490-5985

REACH YOUR AD COMMUNITY WITH ADWEEK CLASSIFIED

HELP WANTED

**ADVERTISING/
MARKETING
MANHATTAN-LONG ISLAND**

JR & SR LEVEL POSITIONS

Contact Us For a Career Appraisal
and Discover Your True Worth.

These key positions offer growth and opportunity that you are not likely to realize with your current company. Don't miss out, contact us today!

- **COPYWRITERS/EDITORS**
(Advertising-Fashion-Catalog)
- **ACCOUNT EXECUTIVES**
(Advertising Only)
- **GRAPHIC ARTISTS**
- **ART DIRECTORS**(Print & Web)
- **ART DIRECTORS**
(Packaging-Fashion-Consumer)
- **TRAFFIC COORDINATORS**
(Advertising Agency Background)

Fax resumes to: #516-425-1097, or e-mail to: myjobs@aol.com, or call 800-592-1884.

**Optimum
Employment, Inc.**
FEE PAID BY CLIENTS/EOE

**CREATIVE
RECRUITMENT
COORDINATOR**

Creative staffing agency seeks highly motivated and proactive individual with at least 2 years office experience to assist recruitment team. The ideal candidate will be very organized, proficient in Microsoft Office, able to communicate effectively with wide range of clientele and able to handle many projects within a fast paced environment. Design or art background preferred. Excellent growth potential.

Please forward resume to:

Wells at Artisan

Fax: (212) 448-0408

Email: artisan1@interserv.com

**Account Supervisor
Financial**

We're looking for a motivated Account Supervisor to manage the national and international advertising for a leading Wall Street securities firm. To succeed, you will need the ability to lead a hard-working team, work effectively with a great client, and demonstrate smart strategic and analytical skills. Please fax your résumé and salary requirements to:

Ted Lawrence

Ryan Drossman & Partners
212 647-5999

WE'RE LOOKING FOR

A DIRECT RESPONSE WRITER WHO LIKES DOING

DRUGS

Rapp Collins, a \$1.2 billion global advertising leader, is currently seeking a talented professional to join our dynamic team. You will do your own research and write long copy articles. If this sounds like you, and you have at least 3 years pharmaceutical experience, please send resume, salary requirements and 3 non-returnable samples to: Rapp Collins Worldwide, Creative Dept/TL, 11 Madison Avenue, 12th fl, New York, NY 10010. Only resumes sent with salary requirements will be considered. We are an equal opportunity employer.

CAREER OPTY'S

Executive recruiter seeks career minded pro's with passion for the strategic and creative process. We represent agency leaders in NYC and throughout the US. These and many other assignments are active and most include relo.

- Interactive Acct. Dir's. (NY/MW)60-80
- Telecom Acct. Dir's (E/SE).....60-110
- P. Gds AE-AS.....40-70+
- FF & Retail AE-MS.....40-90+
- St. Ping. Dir's.....90-130+
- DM Acct. Mgt.....40-90+
- Media Mgr. (Client side NY/NJ).....50-95
- Media Ping.....35-100

Tell us about career objectives, geographic pref and current salary.

Fax or email in strict confidence to:

NDB Associates
717-476-8691
ndbassoc@ptd.net

AD SALESPERSON

Intertec Publishing, subsidiary of PRIMEDIA Inc. (Fortune 1000), seeks aggressive ad salesperson for East Coast territory of fast-growing technology publication. Min. 3-5 yrs. print ad sales exp, excellent communication, negotiation & closing skills, strategic approach req'd. Competitive comp/benefit package, NYC location.

Send resume/salary hist to:

Intertec
HR Dept. GHWRAS
9800 Metcalf
Overland Park, KS 66202
Fax # (913) 967-1846
EOE

**EXECUTIVE
RECRUITER
WANTED**

Looking for a change? Want to increase your earnings substantially? Enjoy helping people realize their full potential & reach their goals? One of NY's most highly regarded strategic planning search firms seeks a dynamic recruiter to add to our growing staff. Advertising agency experience is ideal in any of the following: strategic planning, account management, new media, online branding, market research.

Alpert Executive Search, Inc.

212-297-9009

Fax: 212-297-0818

alpertsearch@worldnet.att.net

WRITERS AND ART DIRECTORS

We're a Milwaukee ad agency with regional and national clients. We were recently profiled in two international publications. We're looking for additional talent for our growing business.

All inquiries will be kept in strict confidence. Send to:

ADWEEK Classified
Box 3694
936 Merchandise Mart
Chicago, IL 60654

**DIRECTOR OF
MEDIA BUYING NYC**

These opportunities come up rarely. #1 NY Agency needs someone to oversee Supervisors and Buyers and coordinate activity with other regional directors. Min. 10-15 years exp. in Radio/TV/Print Buying. This job requires someone with great managerial skills who knows how to get people to do their best work without breathing down their neck.

ALL FAXES MUST INCLUDE SALARY HISTORY TO BE CONSIDERED.

Contact: Lee Rudnick, President

DBI Media, Executive Search

Ph: 212-338-0808, Ext 5

Fax: 212-338-0632

Email: dbimedia@mindspring.com

Visit our Web site at

http://www.dbiny.com

DBI

MEDIA

Executive & Support Staffing Services
A Division of Ciane Bardy, Inc.

**MEDIA BUYER/
PLANNER**

We seek a qualified professional for our growing Print Media department. Applicant should possess strong negotiation and communication skills, proven ability to autonomously manage high profile accounts and excellent relationships within the media community. Active International, the country's premiere barter company and one of the top placers of print media, is located just 20 miles from NYC. We offer an excellent salary/benefits package in a more relaxed setting than Madison Ave.

Please fax resumes to:

Attn: JC/SD (914) 735-0749

NO PRINT PRODUCTION PLEASE!

LICENSING MANAGER

We are an independent Manhattan based entertainment company seeking a licensing professional to manage the most well-known property in the world. Responsibilities include daily supervision of the property, approvals and art direction, forming alliances with major retailers and actively participating in the strategic growth of the licensing division. Minimum three (3) years licensing experience. Please send resume with salary history to:

H.R., GT ENT.

16 E. 40th Street, 2nd floor
NYC 10016

or Fax to: (212) 213-9319

HELP WANTED

ACCOUNT PLANNING

Award winning global and boutique ad agencies seek planners to create innovative consumer & brand strategies. Locations: Boston, Chicago, NYC, Minneapolis, LA, SF.

Account Planners \$30-200K
Account Research Mgrs \$65-70K
Project Directors \$30-150K
Multivariate Database Analysts \$30-100K

Fax resume to Barbara Gilbert

MEDIA

Premiere agencies seek creative, strategic media professionals at all levels in general, direct response and interactive.

Assistants to \$25K
Planners \$35-50K
Buyers \$30-50K
Supervisors \$45-70K
Associate Directors \$60-90K
Directors \$100-175K

Fax resume to Melissa Statmore

ACCOUNT MANAGEMENT

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ADWEEK CLASSIFIED

Magazines

BY LISA GRANATSTEIN AND JOHN MASTERTON

Times Mirror Plugs a Fountain of Youth

CEO Zimbalist aims to net readers early and keep them in the family



Zimbalist



With U.K. publishing giant Emap recently agreeing to acquire Petersen Publishing for \$1.5 billion, there's been much talk about how Emap can use Petersen's prowess in male-oriented niche publishing as a platform to launch Yank versions of its "guy" titles from England, which include *FHM* (nee *For Him*), *Bliss*, *Motorcycle News* and *Classic Car Weekly*.

But even though Petersen, through acquisitions and marketing liaisons, has grown in leaps and bounds in lucrative male niches, it isn't the only publishing company delivering hard-to-reach young males to receptive magazine advertisers.

Through a combination of continuing operations, startups, line extensions and acquisitions,

Times Mirror Magazines has quietly solidified its position as a principal point of access to active male readers, especially youthful ones. While Emap's plans remain sketchy—amid recent high-level executive changes, CEO Kevin Hand failed three times to follow through on telephone interviews arranged through his London office—TMM this spring is

Mediaweek Magazine Monitor



Things don't change much in seven days, and the weeklies that were on an early double-digit pace—both up (*Business Week*, *TV Guide*) and down (*Sports Illustrated*, *The Sporting News*)—kept tempo this week. So far, *BW* (+17.61%) seems to be hitting its 15% high-tech advertising growth target. And a recent redesign may be helping *TVG* (+56.32%) bely its naysayers.

People is a bit sluggish early, but the folks at Time Inc. needn't sweat yet. Although the Publishers Information Bureau ad-revenue champ is up only 1.37%, it's averaging almost an ad page more per issue than at this time in 1998, when it racked up \$626.6 million in ad spending.--JM

Weeklies
February 1, 1999

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
News/Business								
Business Week	1-Feb	62.11	2-Feb	70.29	-11.64%	269.44	229.10	17.61%
Economist, The ^E	23-Jan	57.00	24-Jan	54.74	4.13%	170.00	168.55	0.86%
Newsweek	1-Feb	31.91	2-Feb	32.90	-3.01%	131.38	147.17	-10.73%
People	8-Feb	81.23	9-Feb	70.06	15.94%	335.12	330.60	1.37%
Sports Illustrated	1-Feb	26.78	2-Feb	55.93	-52.12%	147.72	186.67	-20.87%
Time ^E	1-Feb	29.25	2-Feb	32.37	-9.64%	172.20	141.94	21.32%
US News & World Report	1-Feb	45.26	2-Feb	56.32	-19.64%	163.23	148.98	9.57%
Category Total		288.28		316.29	-8.86%	1,225.86	1,204.03	1.81%
Entertainment/Leisure								
AutoWeek	1-Feb	25.19	2-Feb	20.19	24.76%	113.62	116.71	-2.65%
Entertainment Weekly	(No Issue)	30-Jan	N.A.	85.31		85.31	74.15	15.05%
Golf World	29-Jan	39.74	30-Jan	48.84	-18.63%	76.21	94.60	-19.44%
New York								
DID NOT REPORT								
New Yorker, The	1-Feb	15.88	26-Jan	23.93	-33.64%	82.87	87.03	-4.78%
Sporting News	1-Feb	14.65	2-Feb	18.25	-19.73%	56.80	73.12	-22.32%
Time Out New York	27-Jan	59.40	28-Jan	45.00	32.00%	201.20	183.50	9.65%
TV Guide	30-Jan	68.42	31-Jan	47.99	42.57%	322.16	206.09	56.32%
Category Total		223.28		204.20	9.34%	938.17	835.20	12.33%
Sunday Magazines								
Parade	31-Jan	6.16	1-Feb	11.79	-47.75%	46.26	49.51	-6.56%
USA Weekend	31-Jan	8.54	1-Feb	8.89	-3.94%	52.43	53.22	-1.48%
Category Total		14.70		20.68	-28.92%	98.69	102.73	-3.93%
TOTALS		526.26		541.17	-2.76%	2,262.72	2,141.96	5.64%

FOOTNOTES: E = ESTIMATED PAGE COUNTS.

Magazines

launching new magazines designed to underscore its position in the outdoor and active recreation segments.

"I have a lot of respect for Emap," says TMM president/CEO Efrem "Skip" Zimbalist III. "They're very cost-conscious." [Still, some analysts and shareholders blanched at the price tag for Petersen, which in August 1996 changed hands for a mere \$465 million.] "And I expect they'll give us a run for our money in areas where we both compete. But I feel good about our competitive position."

Most recently, the company has concentrated development efforts on male outdoor recreational niches, even though it is better known as publisher of mass titles like *Popular Science* (1.5 million circulation), *Outdoor Life* (1.35 million), and *Field & Stream* (1.75 million). It has turned Oceanside, Calif.-based TransWorld Media—which TMM acquired in two stages in 1995 and 1997—into a launching pad for titles devoted to younger-skewing "alternative" sports like snowboarding and skateboarding. *TransWorld Surf* debuts as a bimonthly next month with 40,000 distribution to complement the 113,000 circulation monthly *Surfer*. *Snowboard Life* was launched two years ago to retain 60,000 older boarders who began as *TransWorld Snowboard* readers. And, at TMM central, the quarterly *Freeze* was launched as a primer title for young skiers whom, Zimbalist hopes, will later graduate to *Ski* and *Skiing* magazines.

"Our aim with TransWorld is to be the primary active sports publications to boys, and to have transitional titles to hold onto them as they grow older," Zimbalist explains. He claims that TMM books control the vast majority of circulation and advertising market share in four key sectors (hunting/fishing, skateboarding, snowboarding and motocross) in which they compete with Petersen.

The company is also using more research to operate its print properties. At *The Sporting News*, for instance, TMM parlayed a November 1997 redesign into an 18 percent gain in ad pages in 1998. Besides better printing quality—which drew a coterie of new advertisers—and a trimmer print size that cut paper costs, Zimbalist says the content of the weekly was adjusted in accordance with reader preferences determined by mail, telephone and focus group research. (Actually, it was *sports fan* research that included not just *TSN* readers but also *USA Today* readers and ESPN viewers.) Fans said the baseball-centric *TSN* needed more football coverage and, post redesign, it now has

Mediaweek Magazine Monitor

Monthlies

This column doesn't really want to be harbinger of bad news, but the minus signs many publishers had feared going into 1999 may be starting to take shape. After a moderately encouraging January, the news in February was more bracing, with 71 of the 143 monthlies that report results for these pages—fully one-half the lineup—showing ad-page losses after two months of action. Sector-by-sector tallies were less stark, with 13 of 20 magazine categories posting ad gains two months in. As with January results, however, it's important to note that it's early yet in a



	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
OO-IT-YOURSELF								
Family								
Handyman ⁹	1,100,000	1,126,939 ^a	53.00	50.67	4.60%	53.00	50.67	4.60%
Today's Homeowner ¹⁰	950,000	955,067 ^a	40.92	34.15	19.82%	40.92	34.15	19.82%
Category Total			93.92	84.82	10.73%	93.92	84.82	10.73%
ENTERTAINMENT								
Premiere	600,000	602,791 ^a	47.69	41.76	14.20%	91.68	94.76	-3.25%
Source, The	400,000	402,040 ^a	83.62	88.33	-5.33%	200.42	194.64	2.97%
Spin	525,000	535,392 ^a	68.00	59.79	13.73%	131.06	117.55	11.49%
Us	00,000	1,101,222 ^a	38.03	37.33	1.88%	74.00	71.57	3.40%
Vibe ¹⁰	600,000	606,237 ^a	75.75	86.93	-12.86%	75.75	86.93	-12.86%
Category Total			313.99	314.14	-0.33%	572.91	585.41	1.32%
ENTHUSIAST								
Audio	None	100,370 ^a	39.82	40.35	-1.31%	96.31	88.02	9.42%
Automobile	600,000	610,346 ^a	76.36	74.43	2.59%	139.34	127.52	9.27%
Backpacker ⁹ (No Issue)	255,000	274,708 ^a				54.06	55.21	-2.08%
Bicycling ¹⁰ (No Issue)	27,000	276,528 ^a				35.21	48.88	-27.97%
Bike ¹⁰	130,000	123,264 ^a	18.77	27.92	-32.77%	18.77	27.92	-32.77%
Boating		208,814 ^a	176.04	152.44	15.48%	334.15	279.98	19.35%
Car and Driver	1,200,000	1,219,708 ^a	96.68	85.47	13.12%	205.34	191.68	7.13%
Car Craft	375,000	385,499 ^a	55.16	35.69	54.55%	110.64	76.89	43.89%
Chevy High Performance	175,000	188,419 ^a		69.21	2.30%	132.47	133.96	-1.11%
Circle Track	130,000	130,016 ^a	102.75	109.60	-6.25%	172.13	179.30	-4.00%
Cruising World	146,000	147,095 ^a	112.06	108.62	3.17%	205.61	202.29	1.64%
Cycle World	310,000	323,854 ^a	55.35	52.89	4.65%	124.12	128.45	-3.37%
Dirt Rider	170,000	179,979 ^a	71.68	81.34	-11.88%	198.92	170.15	16.91%
Flying	None	308,654 ^a	62.31	63.01	-1.11%	126.04	109.02	15.61%
Four Wheel & Off Road	300,000	377,317 ^a	76.25	87.77	-13.13%	147.70	172.31	-14.28%
Golf Digest	1,550,000	1,539,272 ^a	94.80	82.92	14.33%	176.30	168.14	4.85%
Golf Magazine	1,400,000	1,469,078 ^a	95.72	116.43	-17.79%	267.27	201.65	32.54%
Hot Rod	750,000	818,010 ^a	69.15	73.15	-5.47%	137.78	185.90	-25.88%
Motor Boating & Sailing	None	124,470 ^a	193.98	185.67	4.48%	329.10	331.08	-0.60%
Motorcyclist	140,000	240,599 ^a	48.83	43.76	11.59%	93.23	95.89	-2.77%
Motor Trend	1,150,000	1,188,863 ^a		77.07	18.96%	178.71	165.75	7.27%
Petersen's Photographic	200,000	202,308 ^a	88.67	85.60	3.59%	194.40	180.43	7.74%
Popular Mechanics	1,400,000	1,425,396 ^a	51.37	55.28		97.91	103.39	-5.30%
Popular Photography	450,000	454,741 ^a	153.83	150.90	1.94%	330.54	306.77	7.75%
Road & Track	35,000	737,362 ^a	99.65	80.25	24.17%	202.30	189.86	6.55%
Rod & Custom	30,000	136,060 ^a	80.00	81.31	-1.61%	161.26	165.18	-2.37%
Sailing World ¹⁰	60,000	60,138 ^a	37.20	38.58	-3.58%	37.20	38.58	-3.58%
Salt Water Sportsman	150,000	150,354 ^a	101.68	101.25	0.42%	202.62	197.67	2.50%
Ski ⁸	400,000	418,332 ^a	59.67	72.25	-17.41%	150.91	165.43	-8.78%
Skiing ⁷	400,000	401,303 ^a	50.43	61.40	-17.87%	143.54	149.60	-4.05%
Skin Diver	200,000	200,169 ^a	66.38	76.05	-12.72%	135.26	171.73	-21.24%
Sport	750,000	751,059 ^a	29.81	34.11	-12.61%	55.94	64.93	-13.85%
Sport Truck	200,000	200,259 ^a	72.68	65.12	11.61%	140.03	129.68	7.98%
Stereo Review								
Sound & Vision [#]	400,000	400,313 ^a	100.82	48.50	107.88%	159.98	106.83	49.75%
Tennis ^{10x}	775,000	775,935 ^a	65.43	64.02	2.20%	65.43	64.02	2.20%
Yachting	None	132,341 ^a	169.39	145.13	16.72%	299.20	257.52	16.19%
Category Total			2,835.67	2,727.49	3.9%	5,659.72	5,331.81	4.20%
FASHION/BEAUTY								
Allure	750,000	799,373 ^a	64.33	72.52	-11.29%	124.01	150.74	-17.73%
Cosmopolitan	2,000,000	2,581,985 ^a	146.04	170.50	-14.35%	247.41	267.23	-7.42%

Mediaweek Magazine Monitor

Monthlies



long marathon, and that the first two months of the year is hardly prime time in most magazine advertising segments.

One key category is shelter, where 10 books are so far up a collective 4.5%. Runaway shelter leader is *Architectural Digest*, where publisher Pete Hunsinger continues to show why he was just named Condé Nast's publisher of the year. Following two consecutive years of double-digit ad-page

continued on page 76

	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Elle	900,000	941,770 ^a	115.62	105.33	9.77%	176.05	162.17	8.56%
Essence	DID NOT REPORT							
Glamour	2,000,000	2,208,926 ^a	97.65	113.37	-13.84%	201.86	210.82	-4.25%
Harper's Bazaar	00,000	726,582 ^a	87.81	94.40	-6.98%	124.30	128.18	-3.03%
Jane ¹⁰ (No Issue)	400,000	428,670 ^c				58.00	43.16	34.38%
Mademoiselle	1,100,000	1,158,274 ^a	57.68	58.59	-1.55%	106.79	122.56	-12.87%
Marie Claire	650,000	734,841 ^a	65.99	66.45	-0.69%	119.79	116.22	3.07%
Mirabella ^{11/BM}	550,000	553,298 ^a	40.72	N.A.	N.A.	82.31	36.33	126.56%
New Woman	1,175,000	1,181,080 ^a	48.70	51.70	-5.80%	102.40	108.80	-5.88%
Vogue	1,100,000	1,125,585 ^a	181.43	152.80	18.74%	284.17	215.55	31.83%
Victoria	950,000	959,599 ^a	42.65	37.37	14.13%	64.42	64.68	-0.40%
W	400,000	420,727 ^a	114.50	124.60	-8.11%	161.80	183.10	-11.63%
Category Total			1,063.15	1,047.63	1.48%	1,853.31	1,809.54	2.42%
FOOD/EPICUREAN								
Bon Appétit	1,000,000	1,059,028 ^a	53.37	52.83	1.02%	118.98	118.80	0.15%
Cooking Light ¹⁰ (No Issue)	350,000	1,423,400 ^a				91.49	102.85	-11.05%
Food & Wine	775,000	883,381 ^a	44.98	56.04	-19.74%	102.19	98.73	3.50%
Gourmet	850,000	879,331 ^a	119.00	105.66	12.63%	154.45	145.84	5.90%
Category Total			217.35	214.53	1.31%	467.11	466.22	0.19%
GENERAL INTEREST								
Atlantic Monthly	450,000	462,035 ^a	38.32	39.60	-3.23%	72.62	85.45	-15.01%
George	400,000	419,214 ^a	22.28	45.33	-28.77%	58.14	82.00	-29.10%
Harper's	205,000	215,266 ^a	19.67	28.50	-30.98%	45.09	49.67	-9.22%
InStyle	900,000	1,151,024 ^a	118.97	141.04	-15.65%	202.31	197.54	2.41%
Life	1,500,000	1,500,774 ^a	29.73	41.91	-29.51%	72.73	92.23	-21.14%
National Geographic	8,500,000	8,783,752 ^a	28.76	35.00	-17.83%	49.26	57.00	-13.58%
Reader's Digest	15,000,000	14,675,541 ^a	95.78	82.66	15.87%	166.10	151.74	9.46%
Smithsonian	2,000,000	2,088,299 ^a	67.37	43.36	55.37%	125.64	75.05	67.41%
Vanity Fair	1,000,000	1,118,895 ^a	94.81	79.43	19.36%	129.73	128.82	0.71%
Category Total			625.70	536.83	16.17%	921.62	919.50	0.23%
HEALTH/FITNESS (MEN)								
Flex	150,000	152,687 ^a	181.66	166.33	9.22%	324.32	285.65	13.54%
Men's Fitness	300,000	321,364 ^a	53.89	52.50	2.65%	96.75	98.00	-1.28%
Muscle & Fitness	None	452,452 ^a	137.66	132.50	4.62%	262.46	247.82	5.91%
Runner's World	455,000	492,881 ^a	31.20	33.81	-7.72%	63.94	58.23	9.81%
Category Total			404.41	385.14	5.00%	747.47	689.78	8.38%
HEALTH/FITNESS (WOMEN)								
American Health For Women ⁹	000,000	1,004,672 ^a	49.35	54.94	-10.17%	49.35	54.94	-10.17%
Fitness ¹⁰	900,000	1,004,391 ^a	42.67	40.74	4.74%	87.84	81.49	7.79%
Health ⁹ (Jan./Feb.)	1,050,000	1,084,536 ^a	71.00	65.00	9.23%	71.00	65.00	9.23%
Prevention	3,000,000	3,152,814 ^a	74.84	81.18	-7.81%	140.23	156.30	-10.28%
Self	1,100,000	1,149,506 ^a	68.00	81.39	-16.45%	130.00	139.07	-6.52%
Shape	1,100,000	1,106,785 ^a	41.67	87.37	-52.11%	92.17	151.62	-39.21%
Weight Watchers ^{9@@}	1,060,000	1,150,445 ^a	66.21	67.10	-1.33%	66.21	67.10	-1.33%
Category Total			413.74	477.72	-13.39%	636.80	715.52	-11.80%
KIDS								
Boys' Life	1,300,000	1,370,247 ^a	10.41	12.18	-14.53%	17.65	17.38	1.55%
Contact Kids ¹⁰ (No Issue)	300,000	312,249 ^a				3.00	3.00	0.00%
KidCity ¹⁰ (No Issue)	250,000	255,279 ^a				2.00	1.00	100.00%
Sports Illustrated for Kids ⁺	950,000	1,027,703 ^b	20.33	22.83	-10.95%	29.74	36.33	-18.14%
Category Total			30.74	35.01	-12.20%	52.39	57.71	-9.22%

Magazines

more pigskin prose along with the stats its readers crave. "All the things that you want to be up, including renewal rates, are up," Zimbalist says.

But experience—especially painful experience—also guides TMM's hand. For example, the failure of defunct *PopSci* spinoff *Verge* to find an audience among young male gadgeteers in 1997 helped color circulation development plans for *Outdoor Explorer*, which was first conceived in 1996 as a week-end/vacation guide to the outdoors for families and launches on April 22 as a quarterly with distribution of 200,000.

"We're not just putting a new magazine out there and hoping it finds a reader base," explains Jeff Paro, who is president of TMM's Outdoor Company and group publisher of *F&S/OL/OE*. Instead of replicating *Verge*'s nearly complete reliance on single-copy sales for circulation growth, Paro says, *OE* has a seven-pronged distribution strategy; besides the customary newsstand, direct mail and subscription stamp sheet strategies, it will also extract targets from the 14.5 million-strong TMM consumer database. It also expects a subscription boost from a licensing plan with Brand Direct's Trailside Club, an affinity marketing organization whose 350,000-members pay \$60 a year for trip planning help, budget reservations, equipment discounts, etc. The group will be renamed the Outdoor Explorer Club, with \$12 of the annual fee allocated as a paid subscription for members who match the *OE* profile.

"We're a target marketing company, so we're using distribution channels that enable us to find our core readers, and then hand them the magazine," explains Paro. And, in niche publishing, that's the kind of one-on-one touch advertisers look for. —John Masterton

SMRB Survey Pulls Up Lame Misses titles starting with letters E through J

Have you ever had one of those days...? Simmons president and ceo Joshua Chasin sure had one for the books last December. After he and his number two began wrapping up their sales call at *Golf* magazine, they proudly showed off their Spring '99 survey questionnaire that was on its way to respondents. All went well, until

Magazines

Golf's Caren Kabak couldn't find her magazine. In fact, she couldn't find any titles beginning with the letters E through J.

Chasin nearly fell off his chair.

Turns out, a printing error dropped a page from some of the survey booklets. Also among the magazines missing were *Forbes*, *Good Housekeeping* and *Family Circle*.

That didn't bode well for Simmons, which in recent years has fended off criticism for changing methodologies as well as ceos. After only six months on the job, Chasin resigned from Simmons last week, apparently for reasons that had nothing to do with the survey snafu.

And as for the survey, the error "was in a small percentage of booklets," Chasin says. "We contacted those households and sent them the single page in a separate mailing." In all, it affected about 900 out of 24,000 mailings. Of the 900, only 360 responses that are missing the page may need to be tossed out, adds Howard Shimmel, executive vp at Symmetrical Resources, the corporate parent of Simmons, who is also currently acting ceo of Simmons. "Obviously, this is something we should have caught," Shimmel admits. "We made an honest mistake, and we're putting in procedures to ensure that this doesn't happen again."

"Most agencies and publishers don't feel it's a big deal at all, except for Times Mirror Magazines," insists Chasin.

No word from either Simmons or Times Mirror Magazines on whether *Golf* (or any other titles, including *Forbes*) will be compensated for their omission, or whether *Golf* will pull out. In 1996, Times Mirror's *Outdoor Life*, *Field & Stream* and *Today's Homeowner* dropped out of the Simmons study.

Not all publishers are ready to pull the plug. "They didn't need this right now, but that's just the way life happens sometimes," says Barbara Zack, research director at Gruner + Jahr USA Publishing. "Mistakes happen. Unfortunately for Simmons, it's been very public, but it's not necessarily very meaningful."

What remains to be seen, however, is what if any impact this printing error has on the survey results. The key, Zack explains, is to ensure "that they objectively look at these responses when they come in, and make sure that the ones that were sent in the second mailing don't somehow look different than the ones that got the right questionnaire." How could it? By drawing attention to the magazines on that special page. But Zack adds, "It's still a very small percentage of the total pool, so even if they're very different, it may have a nominal impact." —Lisa Granatstein ■

Mediaweek Magazine Monitor

continued from page 75

Monthlies



growth, the 79-year-old title (+15.08%) so far is keeping pace this year.

The year may be young, but some heads—especially of editors—have already starting rolling. Even though her title is +5.9%, *Gourmet* editor Gail Zweigenthal—a 34-year employee—was told last week that *New York Times* dining critic Ruth Reichl was taking over. Even more puzzling was *Spin*, where deposed editor Michael Hirschorn argued publicly that since business was good he shouldn't have been axed. Although the book was flat in 1998 (+0.67%), it is +11.49% in '99. Sister title *Vibe* (-12.86%), however, sustained an early setback in an otherwise mostly meteoric rise.

	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
LIFESTYLE								
Details	475,000	476,290 ^a	49.16	48.83	0.68%	74.47	91.47	-18.59%
Esquire	650,000	672,073 ^a	66.47	61.68	7.77%	114.33	84.72	34.95%
Gentlemen's Quarterly	650,000	700,244 ^a	95.46	112.90	-15.45%	145.46	176.30	-17.49%
Maxim ¹⁰ (No Issue)	450,000	720,000 ^c				62.51	36.19	72.73%
Men's Health ¹⁰ (No Issue)	1,450,000	1,587,573 ^a				50.87	43.78	16.19%
Men's Journal ¹⁰	550,000	566,943 ^a	6.00	53.00	13.98%	60.41	53.00	13.98%
Outside	525,000	541,242 ^a	56.86	62.10	-8.44%	118.54	117.13	1.20%
P.O.V. ¹⁰	220,000	232,180 ^a	37.66	36.00	4.61%	37.66	36.00	4.61%
Penthouse	DID NOT REPORT							
Playboy	3,150,000	3,151,495 ^a	41.97	33.18	26.49%	102.07	67.96	50.19%
Category Total			407.99	407.69	0.07%	766.32	706.55	8.46%
MATURE MARKET								
New Choices ¹⁰	600,000	611,441 ^a	45.96	50.55	-9.08%	45.96	50.55	-9.08%
Category Total			45.96	50.55	-9.08%	45.96	50.55	-9.08%
OUTDOORS								
Bowhunting ⁹ (No Issue)	160,000	160,348 ^c						
Field & Stream	1,750,000	1,757,543 ^a	42.10	36.81	14.37%	80.13	75.72	5.82%
Guns & Ammo	575,000	597,570 ^a	31.71	34.43	-7.90%	77.71	68.08	14.15%
Handguns	150,000	160,829 ^a	28.73	27.75	3.53%	54.78	50.76	7.92%
Hunting	350,000	350,633 ^c	33.03	30.13	9.62%	65.60	57.92	13.26%
Outdoor Life ¹⁰	1,350,000	1,368,023 ^a	44.23	37.33	18.48%	44.23	37.33	18.48%
Sports Afield ¹⁰	450,000	453,292 ^a	47.53	39.09	21.59%	47.53	39.09	21.59%
Category Total			227.33	205.54	10.60%	369.98	311.88	12.49%
PARENTING/FAMILY								
Baby Talk ¹⁰	1,500,000	1,503,382 ^b	43.09	49.22	-12.45%	43.09	49.22	-12.45%
Child ⁺ ¹⁰	832,500	932,958 ^a	64.13	64.22	-0.14%	64.13	64.22	-0.14%
FamilyFun ¹⁰	1,035,000	1,064,789 ^a	53.37	59.16	-9.79%	53.37	59.16	-9.79%
Family Life ¹⁰	400,000	403,659 ^a	42.02	44.33	-5.21%	42.02	44.33	-5.21%
Parenting ⁺ ¹⁰	1,250,000	1,321,207 ^a	97.60	95.02	2.72%	97.60	95.02	2.72%
Parents ⁺	1,725,000	1,843,100 ^a	93.28	106.70	-12.55%	184.89	200.98	-8.01%
Category Total			393.49	418.65	-6.01%	485.10	512.93	-5.43%
PERSONAL FINANCE								
Kiplinger's								
Personal Finance	1,000,000	1,064,461 ^a	68.73	69.89	-1.66%	126.55	140.89	-10.18%
Money	1,900,000	1,935,014 ^a	112.83	105.93	6.51%	179.91	182.10	-1.20%
Mutual Funds ^E	750,000	742,492 ^a	40.15	50.70	-20.81%	81.15	91.70	-11.50%
SmartMoney	700,000	724,495 ^a	88.80	97.37	-8.80%	174.44	195.00	-10.54%
Worth ¹⁰	500,000	540,758 ^a	56.77	56.72	0.09%	56.77	56.72	0.09%
Category Total			367.28	380.61	-3.14%	618.82	666.41	-7.14%
SCIENCE/TECHNOLOGY								
Discover	1,200,000	1,206,745 ^a	36.99	29.51		75.66	69.98	8.12%
Popular Science ¹⁰	1,555,000	1,562,353 ^a	36.21	50.95		73.23	97.85	-25.16%
Scientific American	DID NOT REPORT							
Spectrum, IEEE	None	304,430 ^c	35.22	41.89	-16.32%	101.16	101.92	-0.75%
Wired	400,000	415,256 ^a	77.10	84.13	-7.88%	159.21	193.00	-17.51%
Yahoo! Internet Life	400,000	403,923 ^a	68.54	34.10	101.00%	149.87	72.22	104.66%
Category Total			254.46	240.58	5.77%	559.13	535.98	4.32%

Mediaweek Magazine Monitor

Monthlies



One of the hottest categories on the planet lately has been teen magazines; bolstered by the arrival of *Teen People* one year ago, six books now account for a whopping 7.8 million in paid circulation. But maybe the field is getting a little *too* crowded, since all six titles are down in ad pages two months in.

Wired may have a different problem: a case of the post-five-year anniversary blues. Residual hangover from a landmark January 1998 issue is a somewhat misleading -17.5% mark this time out. No such problems trouble Ziff-Davis' still-ascendant *Yahoo! Internet Life*, which—at +104.66%—is doing a worthy imitation of its namesake stock.—JM

	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
SHELTER								
American HomeStyle/ Gardening ¹⁰	980,000	1,004,943 ^a	39.94	56.40	-29.18%	39.94	56.40	-29.18%
Architectural Digest	750,000	818,185 ^a	148.34	122.51	21.08%	214.25	186.18	15.08%
Condé Nast								
House & Garden	550,000	580,864 ^a	54.05	53.01	1.96%	95.76	90.66	5.63%
Country Living	1,600,000	1,669,609 ^a	87.61	68.39	26.19%	143.24	111.54	28.42%
Home ¹⁰	1,000,000	1,024,238 ^a	81.37	88.13	-1.67%	81.73	88.13	-7.26%
House Beautiful	850,000	864,585 ^a	49.13	47.77	2.85%	87.30	89.15	-2.08%
Martha Stewart Living ¹⁰	2,100,000	2,235,723 ^a	87.73	88.21	-0.54%	87.73	88.21	-0.54%
Southern Living	2,450,000	2,470,000 ^a	113.13	97.91	15.54%	180.33	167.33	7.77%
Sunset	1,425,000	1,464,559 ^a	78.36	78.19	0.22%	149.37	138.56	7.80%
This Old House ¹⁰ @@	525,000	559,272 ^a	50.72	65.06	-22.04%	50.72	65.06	-22.04%
Category Total			790.38	765.58	3.24%	1,130.37	1,081.22	4.55%
TEEN								
All About You ¹⁰	325,000	337,777 ^a	13.33	15.23	-12.48%	13.33	15.23	-12.48%
Jump ¹⁰ (No Issue)	350,000	350,100 ^c				28.33	30.83	-8.11%
Seventeen	2,300,000	2,437,194 ^a	69.80	70.50	-0.99%	121.40	129.20	-6.04%
Teen	1,850,000	1,850,436 ^a	34.96	37.79	-7.49%	65.16	67.50	-3.47%
Teen People	800,000	974,894 ^a	53.70	61.00	-11.97%	53.70	61.00	-11.97%
YM ¹⁰	2,150,000	2,170,687 ^a	39.59	43.98	-11.07%	39.59	43.98	-9.98%
Category Total			211.38	228.50	-7.49%	321.51	347.74	-7.54%
TRAVEL								
Condé Nast Traveler	750,000	789,628 ^a	87.39	92.79	-5.82%	192.40	186.08	3.40%
Travel & Leisure	925,000	1,013,327 ^a	99.88	122.39	-18.39%	173.65	185.76	-6.52%
Travel Holiday ¹⁰	550,000	558,610 ^a	73.30	55.92	31.08%	73.30	55.92	31.08%
Category Total			260.57	271.10	-3.88%	439.35	427.76	2.71%
WEALTH								
Robb Report	None	101,314 ^a	51.00	99.00	-5.06%	227.00	220.00	3.18%
Town & Country	425,000	435,423 ^a	111.55	107.95	3.33%	184.28	174.18	5.80%
Category Total			202.55	206.95	-2.13%	411.28	394.18	4.34%
WOMEN'S SERVICE								
Better Homes & Gardens	7,600,000	7,616,114 ^a	135.58	135.97	-0.29%	212.35	23.48	-4.98%
Family Circle	DID NOT REPORT							
Good Housekeeping	4,500,000	4,517,713 ^a	97.12	106.80	.06%	164.91	175.18	-5.86%
Ladies' Home Journal	4,500,000	4,521,970 ^a	106.82	124.29	-14.06%	180.38	197.85	-8.83%
McCall's	DID NOT REPORT							
Redbook	2,800,000	2,854,448 ^a	87.27	69.81	25.01%	154.71	118.15	30.94%
Woman's Day [#]	4,050,000	4,079,707 ^a	168.92	151.00	11.87%	222.75	220.58	0.98%
Category Total			595.71	587.87	1.31%	935.10	935.24	-0.01%
MEDIAWEEK MONITOR TOTALS			9,654.87	9,586.93	0.71%	17,088.17	16,727.53	2.16%

FOOTNOTES: RATE BASE/CIRC DATA FOR JAN.-JUNE 1998; 11 = PUBLISHED 11 TIMES 10 = PUBLISHED 10 TIMES; 9 = PUBLISHED 9 TIMES; 8 = PUBLISHED 8 TIMES; 7 = PUBLISHED 7 TIMES; @ = PUBLISHED ONE LESS ISSUE IN 1998; @@ = PUBLISHED TWO FEWER ISSUES IN 1998; a = AUDITED BY AUDIT BUREAU OF CIRCULATIONS; b = AUDITED BY BPA INTERNATIONAL; c = NON ABC/BPA TITLE; E = PUBLISHER'S ESTIMATE; E = MEDIAWEEK ESTIMATE; Y = DOUBLE ISSUE LAST YEAR; Z = DOUBLE ISSUE THIS YEAR; + = TOTAL CIRCULATION INCLUDES NON-PAID QUALIFIED CIRC; BM = MIRABELLA WAS A BIMONTHLY IN '98; # = STEREO REVIEW AND VIDEO WERE MERGED IN JAN. '99; ## = 2/1 & 2/16 ISSUES (WD PUBLISHES 17 TIMES A YEAR).

60 SECONDS WITH...



LARRY BUSSACA

John F. Kennedy, Jr.
President/
Editor in chief
George

Q. How has *George* evolved since its launch three and a half years ago? **A.** The coverage has gotten more specifically political. We initially incorporated people outside politics, because what we were trying to do was make it more accessible by using more familiar people and images from pop culture. Also, when we started, *George* had a novel niche, but what has happened was all of a sudden everyone started doing the stories we started to do, perhaps motivated by the Lewinsky scandal... in a way I feel somewhat prophetic, or the magazine is, in anticipating this is the way political coverage was going to go. **Q.** Do you think this magazine matters? **A.** One hopes. Certainly for people who are not inclined to watch the *Hardballs*, and read the *National Reviews*, we give them something no other magazine does. We are the only ones in our niche, for better or for worse. **Q.** February's issue had a tough piece on Eleanor Mondale, former VP Walter Mondale's daughter. Any second thoughts on having run it? **A.** I didn't think it was that tough, I thought it was done in good humor and ultimately complimentary. While Eleanor Mondale, to her credit, comes from a celebrated background, she really lives her life on her own terms. And I think *George* magazine showed an appreciation for that. **Q.** You're revving up for the second annual Newman's Own/George Award for corporate philanthropy in April? How did that get off the ground? **A.** Every magazine has their way of extending their message. *GQ* has its Men of the Year Award, and ours is about honoring corporations involved in social issues and community support. Paul Newman's idea was to find and reward the most generous company in America. We get about 500 nominations; a selection committee chooses 10 finalists; they come to our event where we announce the [winner]. It's stylish and glamorous in a way a magazine event should be, but it also does some good and brings some attention to a good cause. **Q.** So you're the March coverboy for Brill's Content? **A.** I gather! I didn't know I was going to be on the cover. They're going to focus on the magazine and less on me. We welcome that kind of scrutiny. **Q.** Do you think you'll spike Brill's newsstand sales? **A.** I don't know. More than Mickey Mouse, maybe [laughs]. Wasn't he one of the covers? If I do better than Mickey Mouse, I'll be happy. —LG

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Nets in a Sweat

MEDIA PERSON IS DEPRESSED. THE NEWSPAPERS and magazines keep telling him that network televi-

sion is dying. That's so sad. After all, in his life MP has spent more time with network television than he has with human beings. It's hard to lose a loved one and Media Person is having trouble accepting this cruel death. Sure, he sees the signs. *Seinfeld's* gone, *Homicide* and *NYPD Blue* are sliding inexorably into old-series fatigue, *ER's* docs have done every procedure known to medical science, including the very rare emergency circumcision on a tubercular hermaphrodite with a nose bleed, and all efforts to spawn successors have resulted in abject failure. But still, MP is in denial. If HBO can come up with *The Sopranos*, he tells himself, why can't NBC?

As always, Media Person is ready to help. Media Person is ready to step in with the brilliant advice that could save the networks' skin, as well as their internal organs, if only they'll listen. They won't listen, of course, because they're all smart-ass know-it-alls, but that won't stop Media Person from telling them. Why? Because Media Person cares.

But enough raw, searing emotion. Let's get analytical. After close study, Media Person has observed that the key to the whole crisis is the crucial YGD or Young Guy Demographic. It seems that you YGDs are not pulling your weight. You're shirking your prime-time responsibilities. For some reason, you're not sitting at home watching network television night after night, the way so many generations of Americans always have. God only knows what foul depredations you're committing instead...going to lowdown dives that serve alcohol, perhaps, striking up conversations with cheap floozies and plying them with liquor, maybe even enticing them into accompanying you back to your squalid little bachelor pads and once there, after rushing through disgusting physical urgencies, seducing them into

watching some awful cable show with you. The mind reels at the sordidness of it all. Whatever the wretched perversions transpiring under cover of night, advertisers know that YGDs watch less television than other portions of the populace, which is selfish and unfair of them. First, they are depriving the networks of much-needed revenue that advertisers would gladly cough up to have those fresh little not-yet-firmly-brand-loyal YGD brainstems parked

Media Person is ready...with the brilliant advice that could save the networks' skin...Why? Because Media Person cares.

before the TV screen. Second, by remaining unexposed to commercials, the YGDs are not being properly conditioned to carry out a lifetime of vast product consumption, the ultimate duty all of us owe to society. But hectoring these callow young males for their gross immorality, fun though it may be, will not solve the problem. No, if the boys won't come to the nets, the nets must come to the boys. Thanks to scientific research, we already have isolated and identified two fundamental needs of the YGD. They are, in alphabetical order: Babes and mayhem. In the old days, networks understood this necessity and gave the YGDs of an earlier era (who now hold such positions as president of the United States) suitable programs like *Charlie's Angels*, in which beautiful

young starlets karate-kicked bad guys while their swelling breasts and exquisite buttocks jiggled visibly within tight T-shirts and jeans. The starlets', not the bad guys'. But somehow this hard-won wisdom was tragically lost in the mist of time.

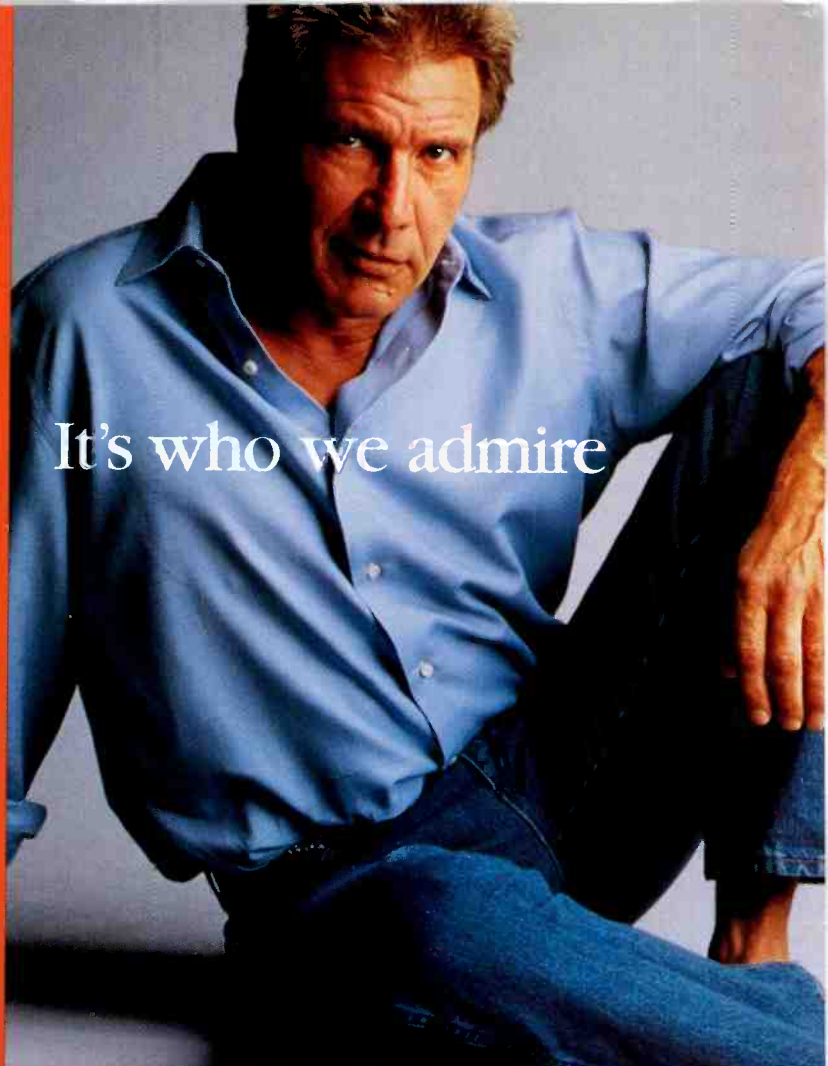
There is some indication that the networks are slowly beginning to remember the compulsory elements for enticing the YGD, but they have a long way to go. The upstart Fox is in the lead with its so-called reality shows such as *When Good Pets Go Bad* and *World's Wildest Police Videos*. Certainly, YGDs are interested in watching pit bulls go foaming berserk and gnaw upon the tibia of helpless tots and seniors. But wouldn't they be even more interested—indeed spellbound—if those rabid pets instead were chasing screaming, scantily clad celebrity babes such as, just for two examples, Yasmine Bleeth or Carmen Electra? Of course a body double would have to be substituted at the last second to avoid damaging valuable celebrity flesh, but never mind the technical issues. The point is that some imagination must come into play if the nets are to recapture the elusive YGD viewer. We can't just keep using the same tired old formulas.

Another network has scheduled an upcoming show titled *Cheating Spouses: Caught on Tape*. Nice, attention-getting title; Media Person concedes that. But here again we see the same problem: Only one of the two major YGD requirements has been addressed. The sex is present (one hopes) but where is the violence? Wouldn't it have at least tripled the ratings if the network had given us *Cheating Spouses: Caught on Fire!*? Similarly, the cop reality shows must renounce their tedious bustings of low-rent, trailer-park brawling alcoholics and move into upscale neighborhoods where attractive cheating spouses shoot each other if they are ever to fulfill their potential. The shows, not the spouses.

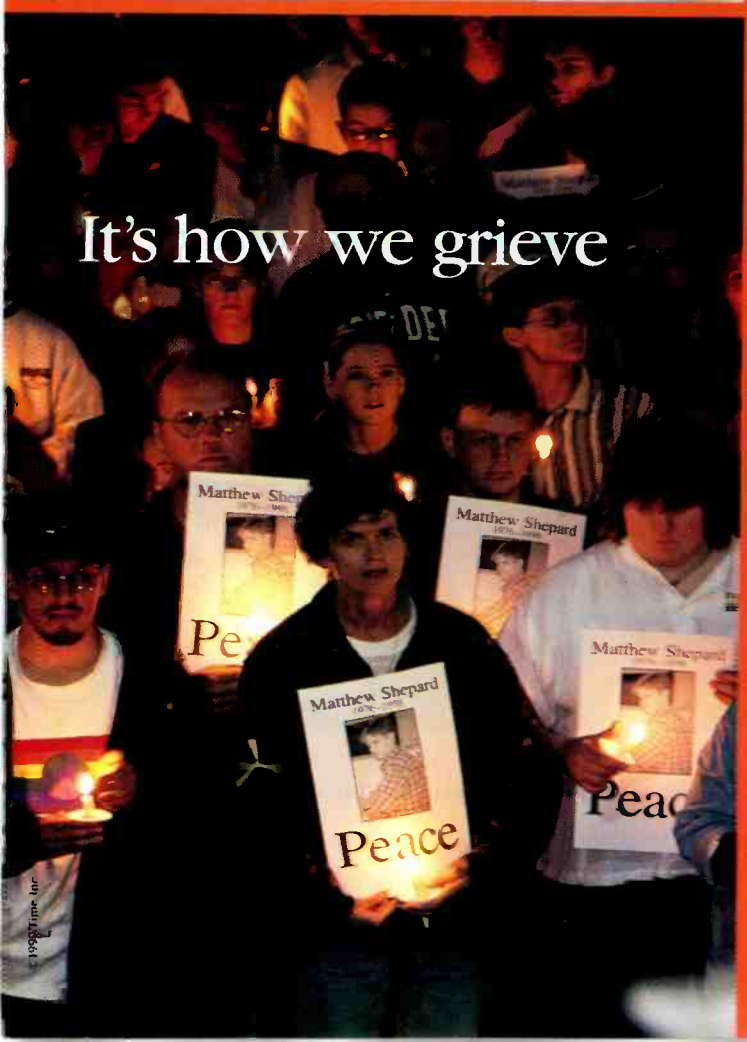
The task will not be easy, Media Person knows, but it must be accomplished if a great institution is to survive. The Marines need a few good men. The networks need about 40 million. ■



It's what we create



It's who we admire



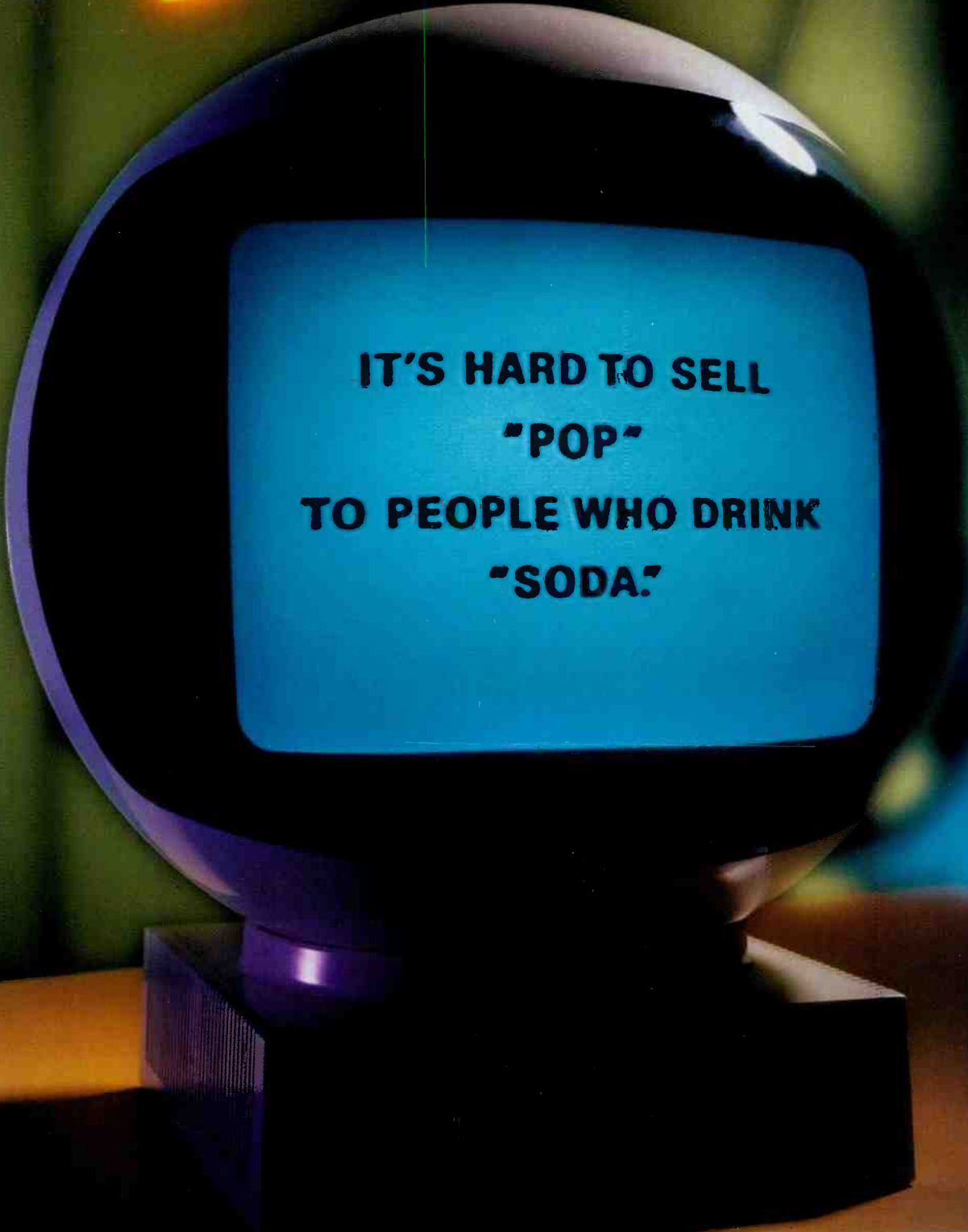
It's how we grieve

Jewelry designer Tarino Tarantino's insect-shaped jewelry has Hollywood abuzz. Sexiest Man Alive, Harrison Ford says he's "an ordinary guy struggling to do the right thing." Fellow students mourn Matthew Shepard - young, gay and brutally murdered.

People weekly

It's who we are

(And who we've been for 25 years)

A vintage television set is the central focus, positioned on a dark stand. The screen is a solid, bright blue color and displays the text "IT'S HARD TO SELL 'POP' TO PEOPLE WHO DRINK 'SODA.'" in a bold, black, sans-serif font. The background is dark and out of focus, featuring a warm, glowing light source in the upper left and a faint silhouette of a person in the lower right. The overall mood is nostalgic and slightly mysterious.

IT'S HARD TO SELL
"POP"
TO PEOPLE WHO DRINK
"SODA."

Every savvy marketer knows that, although they both have identical ingredients, pop and soda are completely different things depending on what part of the country you're in. On local television stations, you can speak to customers in the language they identify with. Local television also allows you to concentrate your message in the areas where you sell the most product. For a better way to connect your brand to local communities, call the Television Bureau of Advertising toll-free at 1-877-486-2529 or see our site at www.tvb.org. **LOCAL TV** A better connection