

SPECIAL SECTION
the upfront report
BEGINS AFTER PAGE 28

MEDIA WEEK

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NEWSPAPER
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Vol. 8 No. 20

THE NEWS MAGAZINE OF THE MEDIA

May 18, 1998 \$3.25

Syndie Upfront Begins

CPM increases average 5%-10% as \$1 billion goes down **PAGE 6**

MARKET INDICATORS

National TV: Soft
June scatter is wide open as nets make their upfront pitches this week. Buyers believe more dollars will be held back from next season's upfront or midseason scatter.

Net Cable: Holding
Earliest upfront deals were signed last week. Deals are on hold this week as buyers eye broadcast skeds. Networks are bullish, buyers wary CPM increases of 6%-11% are most likely.

Spot TV: Percolating
Third-quarter is starting to move, with telecom, autos, movies and politicals coming in "fast and furious." Microsoft Windows '98 launch money is now not expected before June

Radio: Strong
June spots are going fast, with markets pecking ahead of projections. Politicals, movies, soft drinks and autos drive the market.

Magazines: Solid
Viagra and Propecia are giving rise to hikes in the drug category, most notably in men's titles. The khaki war between Gap and Dockers also proves lucrative.

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SATELLITE TV

From Justice, No Peace

Government sues to stop Primestar combination with News Corp., MCI

PAGE 8

NEWSPAPERS

Rewriting Reading Arithmetic

Dailies seek to use readership, but buyers are wary

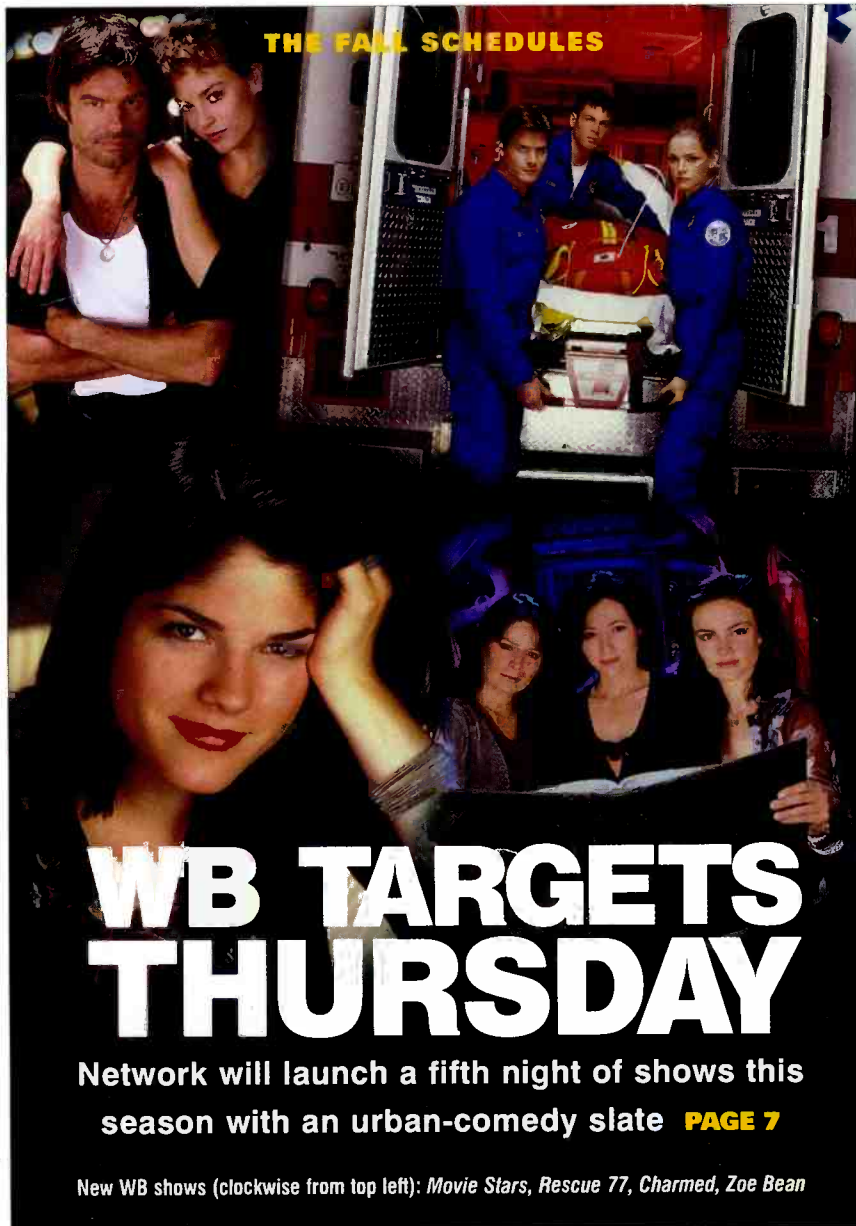
PAGE 8

MAGAZINES

Postal Hikes Held to 4.6%

Publishers laud restraint in new periodical rates

PAGE 10



WB TARGETS THURSDAY

Network will launch a fifth night of shows this season with an urban-comedy slate **PAGE 7**

New WB shows (clockwise from top left): *Movie Stars*, *Rescue 77*, *Charmed*, *Zoe Bean*

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WB TELEVISION NETWORK

NBC



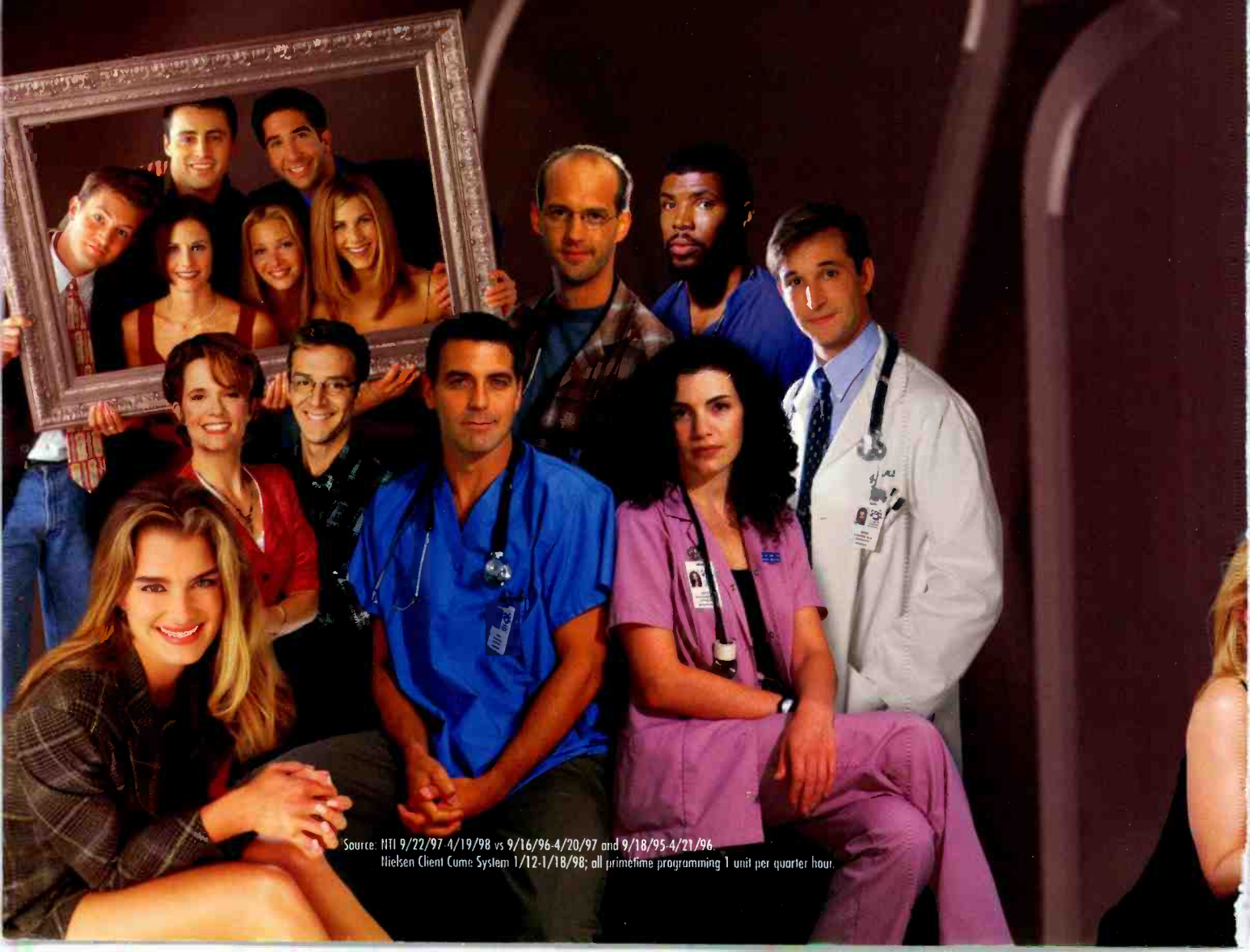
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For the last 3 years, NBC has targeted — and delivered — television's biggest audiences. We've out-performed all broadcast competitors by an unprecedented 34% in reaching the all-important 18-49 demographic. Plus, NBC reaches 71% of adults 18-49 with HHI of \$75K+. NBC remains America's Primetime leader, and your best way to target prosperous, well-educated brand-conscious viewers. They're your most valuable customers... and they're drawn to NBC every week. So be ready. Because we're about to deliver a 4th year as **America's undisputed Primetime leader!**

When you team with



Source: NII 9/22/97-4/19/98 vs 9/16/96-4/20/97 and 9/18/95-4/21/96.
Nielsen Client Come System 1/12-1/18/98; all primetime programming 1 unit per quarter hour.

Laura K. Jones MAY 18 1998

AT DEADLINE

Hearst Disputes Claim It Is Rejoining PIB

Confusion reigned late Friday on whether Hearst Corp., after quitting the Publishers Information Bureau earlier this month in a dispute over multi-title ad pages, had rejoined. Donald Kummerfeld, president of the Magazine Publishers of America, which operates PIB, told journalists that Hearst was back in the organization. But a spokesman for Hearst said: "We have not rejoined PIB." Talks, however, are heading in a positive direction, and Hearst is expected to rejoin soon, the spokesman said, adding: "We are continuing to work with them on finding solutions to reform the current system." A PIB council meeting is set for June 10 to discuss revisions to counting ad pages; one change may include separating outserts, supplements and advertorials from core ad pages. (See related story on page 29.)

To Live and Thrive in L.A.

Times Mirror late last week became an investor in one of its chief local competitors, Garden State Newspapers, which puts out five dailies in the Los Angeles area. Terms of the deal were not disclosed. Garden State Newspapers, through its Los Angeles Newspaper Group (LANG), publishes the *Los Angeles Daily News*, *Long Beach Press Telegram*, *San Gabriel Valley Tribune*, *Pasadena Star News* and the *Whittier Daily News*. Times Mirror also said it was forming a marketing alliance with LANG to give advertisers more effective coverage of metro L.A. and that other opportunities between the two groups may be identified, a spokesman said.

Capitol Hill Asks MSOs on Rates

The chairman of the Federal Communications Commission told reporters last week that he is not going to cap cable rates anytime soon. Still, his agency is sending letters to the nation's six largest cable operators requesting information about pricing. FCC chair William Kennard has said that he wants to use the data for Congress and the agency when they consider whether to end cable regulation next March. Kennard has said that cable rates are rising four times faster than the rate of inflation. The FCC began sending informational requests out a month ago, but it was initially rebuffed by Senate Telecom subcommittee chairman Conrad Burns (R-Mont.), whose aide said the request was "burdensome." But an aide to Senate Commerce Committee Chairman John McCain (R-Ariz.) endorses the move, saying: "It is appropriate for the FCC to collect information about why cable rates are going up so fast."

ABC-ESPN Tout Out-of-Home Viewership

Nearly 26 million viewers watch an average of 5 hours and 37 minutes of television each week in out-of-home locations. That statistic is ammunition for ABC and its sister cable network ESPN, which plan to take advantage of a new Nielsen Media Research survey to help prove a significant amount of out-of-home viewing. While out-of-home locations are not included in the Nielsen syndicated ratings estimates, both networks—with large lineups of sports programming—believe they have more viewers than Nielsen generally records. The survey, conducted between Oct. 2 and Nov. 27, 1997, was funded by the two networks. Nielsen, meanwhile, is mailing a special ratings piece to national clients.

INSIDE



WB's Kellner: A plethora of pilots 7

COMMENTARY 16

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Freeze Rates, County Tells Op

Media General Cable last week had two setbacks in a major market, Fairfax County, Va., where it supplies 235,551 households. The local Board of Supervisors told Media General to freeze rates and stop a planned increase in the basic package. The next day, the FCC announced it would fine MG \$80,000 for operating towers without licenses and evading questions about it, which could delay the county's proposed renewal of the firm's 15-year-old franchise.

Jacor, Clear Channel Buy Outlets

Jacor Communications has bought four radio stations in Medford, Ore. for \$12.5 million: KMED-AM and FM outlets KRWQ, KZZE and KKJJ. The buy increases Jacor's station share in the market from one to five. In San Antonio, Clear Channel Communications bought KSJL-FM for \$15 million.

Addenda: Eric Gertler has been named chief operating officer for *U.S. News & World Report*, *The Atlantic Monthly* and *Fast Company*. Gertler had been the company's executive vp. He joined *U.S. News* in 1992... Stig Karlsen, president/COO of Carat North America, was named CEO of Media Marketing Assessment, the Wilton, Conn.-based research firm of Carat. MMA president Ed Dittus becomes chairman... Gannett Co. has agreed to acquire the *Daily Record* in Morristown, N.J. Terms of the

deal were not disclosed... NBC's *Seinfeld* finale scored a 43.2 rating/57share in the overnight metered markets, and the preceding *Seinfeld* clip show got a 36.9/53. The sizeable audience was expected to fall slightly short of the ratings coup of the *Cheers* finale, which on May 20, 1993 recorded a 45.5 household rating in Nielsen nationwide measured markets.

MEDIA WIRE

Time Gets Personal: Events To Trigger Advice Columns

Time will be adding three editorial pages weekly—one each for health, personal finance and technology—that will all fall under the rubric of Personal Time. The extra pages will be included in all domestic issues, beginning with the June 1 issue. “Two-thirds of each page will be written in a very personal style, playing off an event of that particular week, or what may be happening in the coming weeks,” said assistant managing editor Dan Goodgame. “Columnists will play off that news, but convert it to actionable advice.”

The columnists include science writer Christine Gorman for health; contributor and Pathfinder columnist Joshua Quittner for technology; and *Time*'s Money in Motion columnist Dan Kadlec and hedge-fund guru James Cramer will take turns crafting the personal finance page. Cramer will be added to the masthead as a contributor. Each page will also have news bits and service briefs. —Lisa Granstein

Katz Radio Group Issues Apology for Sales Memo

National ad rep firm Katz Radio Group apologized last week for a company sales memo that described urban radio stations popular with minorities as delivering “suspects, not prospects” for advertisers. The memo caused a broadcasting and civil rights furor in New York, with minority leaders calling for a boycott of 10 companies that they contend do not advertise on stations with large numbers of African American and Hispanic audiences.

“The Katz Radio Group sincerely apologizes for the language and tone of a draft memo which has now been publicized here in New York,” the apology said. “The language used in that document is totally unacceptable and is not reflective of the way we strive to do business.”

The apology listed five actions Katz plans to take to remedy the situation, including a review of its sales materials and a diversity training program for company management.

New York civil rights leader Rev. Al Sharpton said he plans to continue organizing the boycott in the black community unless “Katz plans (continued on page 8)

Syndie Comes Out

Top-shelf shows getting strong CPM increases a.

NATIONAL TV / By Michael Freeman and Jim Cooper

In a flurry, the syndication upfront marketplace took off last week. At least \$1 billion—or some 65 percent of upfront inventory—traded hands. On a far smaller scale, a handful of cable networks squeezed out some early business on the eve of the broadcast network schedule presentations, which take place this week.

Media buyers, seeking to gain a psychological edge as the network upfront market looms, were doing their best to place negative spin on the stronger-than-expected increases being scored in the syndication upfront last week. However, flush with money held over from a weak network scatter market, some buyers rushed in early to buy syndication's most prominent shows.

Although double-digit CPM (cost-per-thousand) increases were reserved for top-tier or growing shows such as Worldvision Enterprises' *Judge Judy* courtroom strip and Twentieth Television's off-net *The X-Files*, most other A- or B-level syndicated series were able to score 5-10 percent CPM increases.

Several barter syndication ad sales executives estimated that 60 percent to 70 percent of the available upfront inventory was sold, with the market estimated to have written between \$1 billion and \$1.2 billion. The Advertiser Syndicated Television Association (ASTA) is estimating the syndication barter marketplace could tally \$2.05 billion for 1998, up 5 percent from last year.

“There seems to be a lot more money in the market and a lot less avails, so that's led to some higher pricing,” said Tim Spangler, senior vp/deputy director of national broadcast for Western International Media.

SFM Media kicked off the syndie market with MCI, spreading out buys among late-night and daytime talk shows as well as with

prime-time weekly series. Tribune Entertainment got a chunk of MCI's dollars; the long-distance provider renewed its charter sponsorship of *Gene Roddenberry's Earth: Final Conflict* and the weeklies *Nightman* and *Malibu High*.

Gary Montanus, Worldvision Enterprises senior vp of marketing, claimed that *Judge Judy* is getting 50-percent CPM increases over last year's price. While Montanus declined to

discuss specific pricing, a competing barter sales exec said that *Judge Judy* was pricing at a \$15 CPM against women 18-49 and women 25-54, putting it close to par with King World Productions' *The Oprah Winfrey Show* (estimated at an \$18 CPM) and Warner Bros.' *The Rosie O'Donnell Show* (\$16).

“We have really spent our time trying to convince buyers of *Judge Judy*'s time period upgrades and its phenomenal ratings growth, and we just can't believe there are still some buyers who come in with offers of 5

percent increases,” Montanus said. “There is no doubt that Judy Sheindlin is advertiser-friendly and is better placed on stations than Jerry Springer.”

Several buyers said their clients are avoiding USA Studios' *Jerry Springer*. Among other talkers, however, they said *Oprah*, *Rosie* and Buena Vista's *Live with Regis & Kathie* were getting 7-10 percent CPM increases despite flat or eroding ratings. Celebrity/comedy talk shows in the vein of *Rosie O'Donnell*, such as King World's *The Roseanne Show*, Paramount's *The Howie Mandel Show* and Columbia TriStar's *Donny & Marie*, were seeking A-tier pricing but were not getting it because buyers see them as unproven first-year offerings.

On the late night front, Twentieth Television's *The Magic Hour* strip (starring Earvin “Magic” Johnson) and Eyemark Entertain-



Better ratings and time slots net big increases for Judge Judy.

Swinging

upfront buying begins

ment's *The Howard Stern Show* were said to be selling well. One veteran buyer said he'd heard that a major brewer had committed to a major portion of *Stern's* limited inventory (a little over 200 units total). This buyer also said a major national apparel brand had bought in as well. This is unusual since Eyemark has yet to make public a list of clearances for the show, which apparently is selling solely on the strength of Stern himself and the CBS owned-and-operated stations that have announced they will carry *Stern*. Executives at Eyemark would neither confirm nor deny either deal.

Meanwhile, cable's upfront market got off to a lukewarm start last week as Leo Burnett's Starcom Media Services, Televest and Zenith signed deals with networks including A&E, Discovery and HGTV. At deadline USA was negotiating at least four separate deals. Buyers said the bulk of their cable business will start breaking after they see what the Big Four have to offer, but the market has begun.

And cable is being bullish. "The intrinsic value of cable is just as good if not better than broadcast," said Bill McGowan, senior vp of ad sales, Discovery Networks. That bullishness has major buyers vowing to stay on the sidelines: Said Western's Spangler, "Buyers are not jumping into cable. Cable is continuing to posture about high increases, but we'll wait to do our business until July if have to."

Buyers and ad sales executives last week estimated cable could realistically enjoy 6-11 percent CPM increases, with very high-end product drawing mid-teen increases. Cable's total upfront market will grow by at least \$500 million, which would take the total market to about \$2.8 billion, by these estimates. Recent upfront markets have experienced about a \$300 million incremental increase. Active categories in cable include automotive, health, movies, hardware and software companies.

USA Networks denied published reports last week that it had cut deals with Leo Burnett at 3-4 percent CPM increases. USA issued a terse statement from John Silvestri, executive vp, ad sales, saying the reports were false. Later last week, confirming that he was in serious negotiations with Leo Burnett, Silvestri said he expected to close deals as early as today "for double digits, not five percent." ■

WB to Jump Into Thurs.

Network to slot four urban comedies in response to affils' pleas

THE FALL SCHEDULES / By Betsy Sharkey

The WB will expand to Thursday nights next season, using a reconfigured block of urban comedies starting with *Sister, Sister* at 8 p.m., followed by *The Wayans Bros.*, *Jamie Foxx* and *Steve Harvey*. All four shows are returning from this season.

WB chairman Jamie Kellner had seriously considered making Friday the network's fifth night of programs. But as he listened recently to executives from the Tribune Broadcasting station group (which owns 22.3 percent of the WB) and other affiliates lament their Thursday-night problems, Kellner decided to take the one genre competitors have virtually walked away from—urban comedy—and consolidate it on Thursday.

One critical decision still on the table as execs headed into the weekend was whether to go to five nights in the fall or wait until midseason, though fall had the clear edge.

Though a review last Saturday by Warner Bros. co-chairman Bob Daly or late moves by other networks may have triggered last-minute adjustments over the weekend, this is the schedule that WB expects to announce tomorrow:

Monday: *7th Heaven* remains at 8, followed by the network's highest-testing new comedy, *Zoe Bean*, at 9 and a still-undetermined new comedy at 9:30. Finding programming compatible with *7th Heaven* and at the same time a vehicle to compete with the *Ally McBeal* juggernaut on Fox has been a major challenge for Kellner and WB entertainment president Garth Ancier. They hope the answer is *Zoe Bean*, which teens in WB's research audience suggested they would choose over *Ally*.

Tuesday: The plan is to keep hit drama *Buffy*, the *Vampire Slayer* at 8, followed by the much-talked-about new drama, *Felicity*.

Wednesday: This night, which had been home to the ethnic comedies, will become the new slot for the midseason hit *Dawson's Creek*, followed by another strong-testing drama, *Charmed*, featuring former *Beverly Hills, 90210* star Shannen Doherty. WB's theory behind the Wednesday move is that Fox's *90210* may finally

be vulnerable, at least among teen and young adult viewers, as its cast and audience gets older.

Thursday: *Sister, Sister*; *Wayans Bros.*; *Foxx*; *Harvey*.

Sunday: The weakest night in the WB's schedule, it will open at 7 p.m. with one of two new dramas. *Rescue 77*, from writer Gregory Widen (*Backdraft*), is about a team of paramedics. *Hyperion*, from *thirtysomething* writer Joseph Dougherty, is about two brothers from a small town. At 9, WB will air *Unhappily Ever After*, followed by a new broad-based comedy, *The Army Show*, a sort of '90s version of *Sgt. Bilko*. Still in flux was 8 to 9 p.m., with the network considering everything from a drama to new or returning comedies.

Among the comedies in contention for a slot on the schedule were *You're on With Kate*, starring Park Overhill, and *Movie Stars*, with Harry Hamlin.

"The mood is terrific," said Ancier following last Thursday's pilot screenings for the Tribune management and some Time Warner execs. "We've never had this number of choices, quality choices, before." Of the roughly 60 projects that were developed, 16 went to pilot stage, with roughly one-third dramas and the rest comedies, an area the WB needs to build up.

"I went into the pilot screenings feeling rich," said Kellner, "with a silver bullet in *Felicity*, which had a 101 percent chance of going onto our schedule."

As for when the move to a fifth night will be made, one plan under consideration would be to open up Thursdays in the fall with the urban comedy block and go dark on Wednesdays until January, holding back *Felicity* and *Charmed*. If WB opts for that strategy, the network would keep *Buffy* and *Dawson's* together on Tuesdays for the first half of the season. The move this past midseason to open up Tuesdays by moving

Buffy and launching *Dawson's* proved successful.

Though the WB's schedule changes are radical, Kellner doesn't expect the network to be alone in making major moves. "I think we'll see some fairly significant changes," Kellner said. "There's a need to shake things up a bit." ■



Felicity star Keri Russell will get a lead-in boost from Buffy.

RICHARD CARTWRIGHT/WB TELEVISION NETWORK

MEDIA WIRE

to talk to us.”

The memo, issued last year to Katz's sales reps, described minority consumers as having a “mediocre qualitative profile.” —*Mira Schwirtz*

Pax Net Adds Original Shows To Stable; Sagansky to Lead

With a \$100 million budget for original programming, Paxson Communications' Pax Net will include two daytime and four prime-time original shows on its fall schedule, set to launch on Aug. 31, said

Jeff Sagansky, the start-up net's new president and CEO. Pax Net announces its fall schedule today.

Sagansky, who recently left his post as co-president of Sony Pictures Entertainment, has a four-year contract with 95 percent of his compensation in equity. The former

president of CBS Entertainment said Pax Net will have a first-year programming budget of \$100 million. As previously announced, most of the shows Pax Net will air during its first season are reruns of off-network programming including *Touched by an Angel* and *Dr. Quinn, Medicine Woman*—shows that were developed by Sagansky at CBS.

Sagansky originally planned only to consult for Pax Net. But after meeting Paxson chairman Lowell “Bud” Paxson, Sagansky said he realized that the network shares his goal of putting “inspirational programming” on the air. —*John Consoli*

Miffed Turner Back in Fold On Court TV-Discovery Talks

Though it was looking pretty terminal last week, there still could be life in Discovery Communications' bid to buy a majority stake in Court TV. That's despite the ire of Time Warner vice chairman Ted Turner when he learned of the negotiations in the press—rather than from Time Warner's partners in the (continued on page 10)



Sagansky: Plans change.

Cabler's DBS Deal Derailed

Justice Dept. suit may send Murdoch in search of a new partner

SATELLITE TV / By Alicia Mundy

When the Department of Justice announced it was suing to block the merger between the satellite company Primestar and News Corp./MCI, its press release read a little like the ads for the new summer monster movie: “Size Does Matter.” They painted a picture of a telecommunications giant gobbling up competitors, stomping on the little people, and threatening to ally with another carnivorous beast. “Look at what they included in their filings—[a] secret talk between [John] Malone and [Rupert] Murdoch,” said a telecom lobbyist who represents one of the many interested companies and who would not speak for attribution. “They’re portraying Malone as Godzilla, who can’t possibly be allowed to join forces with King Kong [Murdoch]. They planned this filing carefully,” he added, noting how the suit emphasized the influence of TCI, Primestar’s major investor.

As a tactic in the regulatory wars in Washington, the move against Primestar was particularly revealing. As an Antitrust Division lawyer who also would not speak for attribution explained, “Note that we didn’t offer a deal publicly first. We went straight to court.”

That seems to have caught Primestar, its president Dan O’Brien and others off guard. O’Brien and TCI, which owns part of Primestar, had been negotiating with Antitrust lawyers working for Assistant Attorney General Joel I. Klein up until the hour when they learned that Klein had called a press conference for the following day, May 12.

DOJ’s alacrity had a purpose, according to

several lawyers involved in all sides of the deal: To show that Justice had already gathered enough evidence and information to successfully fight in court; and to demonstrate to potential Congressional allies of Primestar, TCI or Rupert Murdoch that they would be on the losing side if they became part of any public relations initiative by Primestar.

In a statement, Klein said Primestar’s acquisition of the DBS assets of News Corp. and MCI—the one remaining orbital slot available for high power service to the United States, and two high-power DBS satellites currently under construction—would prevent independent firms from competing against cable. “DBS presents the first real threat to the cable monopoly,” he said. “Cable prices continue to increase rapidly, and unless this acquisition is blocked, consumers will be denied the benefits of competition.”

However, in its suit, DOJ noted that Primestar had done little aggressive marketing for customers, compared to other DBS companies, such as Echostar. The suit leaves Murdoch and MCI/Worldcom either stuck with an unpopular ally, Malone and TCI, battling the Justice Department, or going out again in search of another partner and a different deal more amenable to DOJ.

In a conference call, TCI President Leo Hindery said his company would “take another look at the deal...trying to be responsive.” O’Brien said in a statement, “We are confident that when this transfer is reviewed by the courts, the pro-competitive aspects of this will allow it to go forward.” ■

Deconstructing Circulation

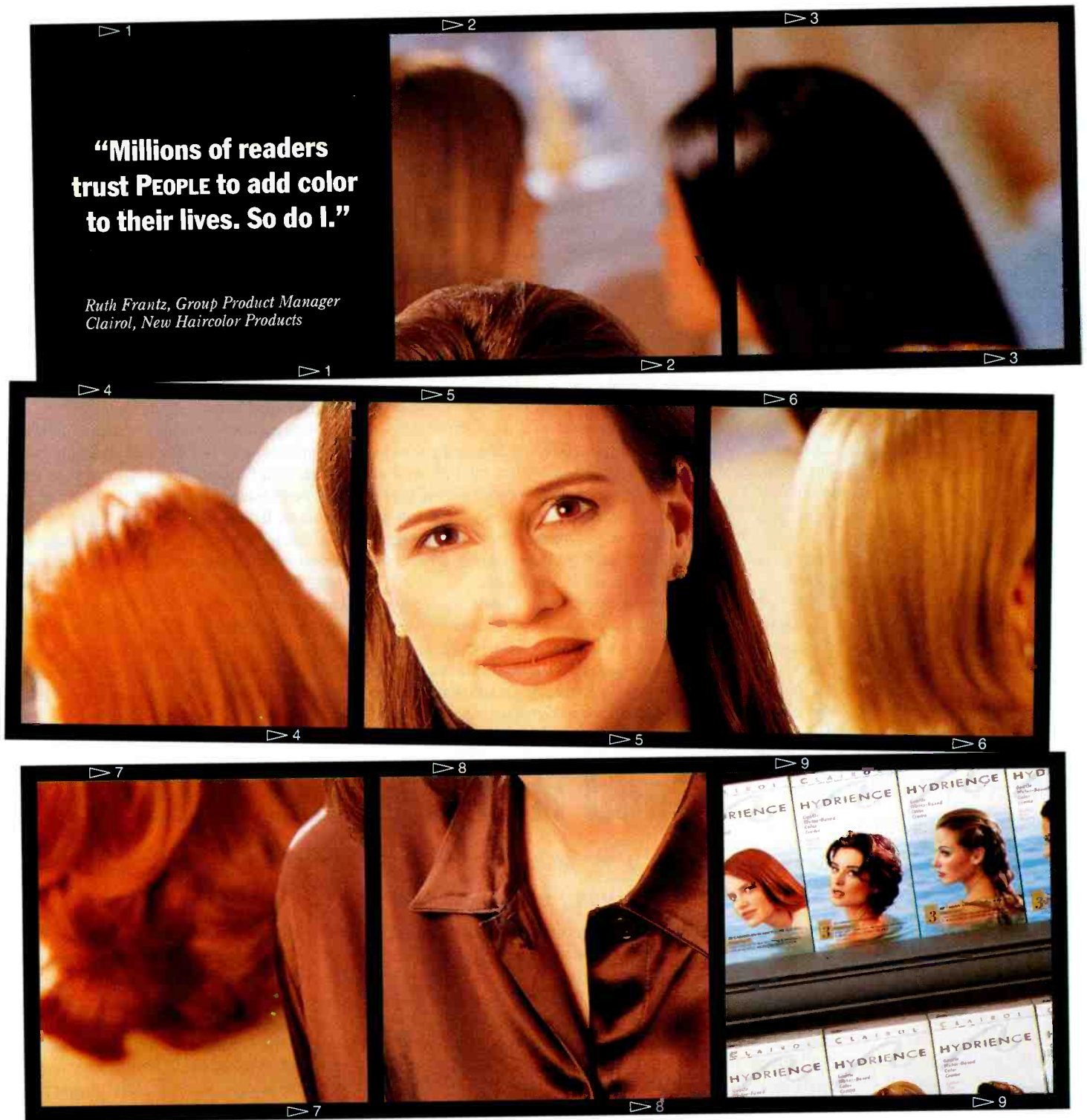
Industry’s new mantra: copies sold vs. readers in the fold

NEWSPAPERS / By Mira Schwirtz and Dori Perrucci

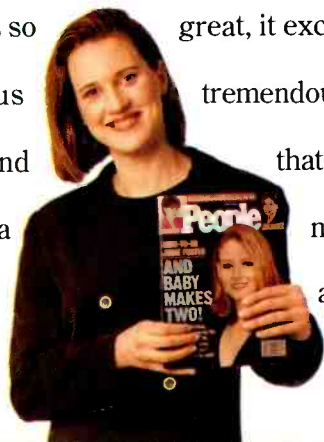
As newspapers zealously push readership statistics buttressed by new studies, media buyers and industry analysts say they aren’t yet ready to abandon circulation as the prime gauge of market effectiveness.

In a move to shore up ad revenue, the Newspaper Association of America last month released a new analysis of market data—the Com-

petitive Media Index—that casts readership as a better indicator of the industry’s health than the traditional measure of circulation numbers. It’s a bold move for an industry that for years has experienced flat circ. CMI results, for example, show the nation’s top 50 newspapers gained 700,000 new readers last year, pushing their popularity past broadcast TV and cable viewing. That gain came despite only a frac-



▶ PEOPLE's colorful editorial on entertainment, glamour and the newest trends is the perfect showcase for haircolor. "PEOPLE's reach is so great, it exceeds that of all regularly scheduled prime-time TV shows. So PEOPLE instantly gives us tremendous impact at retail. We can move products off the shelves the minute we launch them. And that responsiveness is critical to the success of any product." So whether you're launching a new product or sustaining an existing one, call Nora McAniff, our fair-haired publisher, at 212-522-2028.



People weekly **Performs** SM

MEDIA WIRE

ownership of Court TV.

Executives with knowledge of Discovery's efforts to buy Court TV said Discovery was negotiating a \$350 million offer for both Time Warner and Liberty Media's one-third shares of the network (NBC also is a partner.) But for the second time in less than two years, Turner moved to kill a deal to buy out the legal network. Late last week, however, Turner was said to have cooled his anger for being left out of the loop.

While Discovery would not comment, network insiders said there is still a slim chance that Time Warner chairman Gerald Levin, who favors a deal, might persuade Turner to acquiesce.

Last year, Turner blocked a buyout bid from Court TV founder Steven Brill—who had sought to take control of the service with a \$450 million offer. The legal channel's ratings have fallen off as management squabbles and competition from new news networks have hobbled the 38-million subscriber network. —*Jim Cooper*

Amid Discontent, Brill Gives Watchdog Title His Name

Steven Brill last week renamed his media watchdog magazine *Brill's Content* and decided to not go forward with a cooperative newsgathering deal with NBC News.

The publisher/editor-in-chief was forced to change the name of his upcoming title after another publisher came out of the woodwork, laying claim to the name *Content*. San Jose, Calif.-based Syllabus Press filed a motion for a preliminary injunction in federal court in Brooklyn, N.Y., last week. Last October, Brill settled a case with a Savannah, Ga.-based magazine after it filed a complaint against the name.

As for NBC, Brill said he had a change of heart. When news broke that a deal was close at hand, the media came down hard, questioning him on the potential conflict of interest. "After replaying questions in my mind from reporters, I thought about it and decided I was wrong," he said. "This is just one of those instances where perception is more important than reality...I would forever be answering those questions."

The first issue of *Brill's Content* will be on stands at the end of June. —*LG*

tional increase in daily circ and a slight decline in Sunday numbers, according to FAS-FAX circulation figures from the Audit Bureau of Circulations.

"I believe in the CMI to the extent that certainly all that matters is readership, but is it as good as circulation?" asked Robert Broadwater, managing director at investment company Veronis, Suhler and Associates. "I don't think it's as good, but looking at either as isolated numbers won't give you the complete picture."

Ad buyers also remain skeptical of the new survey, citing the NAA's ad campaigns to increase readership as a more valid effort than recrunching research numbers. "Anything that gives us more information is helpful, but it's definitely a way to market themselves in a more appealing way," said Paul Bankert, a buyer for New York-based Zenith Media.

Newspaper companies across the country, meanwhile, are initiating their own surveys as part of a promotional zeitgeist. In January, *The Los Angeles Times* launched "marketing monitoring," a continuous tracking of readers, long used among consumer companies. Initial

first-quarter results of some 2,560 respondents—a size rivaling most papers' annual survey numbers—was presented last Friday to senior management. It showed some encour-

aging results, said *Times* marketing research director Edwin Batson. "There's been real growth in accessing news online," from 15 percent in 1995 to more 34 percent this year. "We're again struck by how well we've evaluated in terms of our national and

international coverage," Batson added.

Representatives from Scripps Howard newspapers met last week at company headquarters in Cincinnati to brainstorm on their own readership initiative, which rolls out this summer. Editor Mike Phillips from Scripps' *The Sun* in Bremerton, Wash., said papers with growing readership showed strong teamwork "that you wouldn't normally find in the newspaper industry. They have an aggressive, 'do it now' entrepreneurial style, and a real absence of arrogance in the newsroom."

"The newspaper industry has always said the reader is important, but they haven't really walked the talk," Phillips added. ■

"It's definitely a way to market themselves in a more appealing way."

Good News in the Mail

Postal commission recommends periodical rate bump of just 4.6%

MAGAZINES / By Lisa Granatstein

Publishers breathed a sigh of relief last week after learning of a smaller-than-expected increase in postal rates. The Postal Rate Commission, which makes recommendations to the Postal Service's board, asked for a 4.6 percent increase for periodicals (8 percent for nonprofit publications, such as *National Geographic*). The proposal would generate about \$1.6 billion in added revenue for the Postal Service, about \$800 million less than what the post office had sought. The last rate increase, a whopping 13 percent, occurred in 1995.

"No one ever wants to see postal rates go up," said Jim O'Brien, director of distribution and postal affairs for Time Inc., the country's largest magazine publisher. "But we're pleased with the commission's decision." Time had budgeted for a 5 percent increase.

The primary reason for the increase is the recent rise in processing costs, despite publishers' attempts to make mailings more efficient through automation and bar-coding. A joint study by the Postal Service and the industry

will soon look into this matter.

Left unanswered is when the new rates will take effect. George Gross, executive vp for government affairs of the Magazine Publishers of America, said the Postal Service may institute the increase as soon as October. The rate commission has asked the Postal Service to postpone the increase until "at least" January. But that date makes some publishers shiver: January is traditionally a heavy month for direct-mail campaigns. Time Inc., which also owns half of American Family Publishers, sends out 840 million pieces of direct mail a year, with a big push in January.

"If the increase happens in January, publishers have two choices," explained O'Brien. "Either put the mail campaigns out during the holiday season and get lower response rates, or do it in January and pay higher postage rates."

There is a 10-day window to allow publishers to voice their opinions. Time Inc. and the Mailer's Council, a coalition of major mailing groups that includes the MPA, will be among those pushing for a 1999 date. ■

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most-recognized network advertising color in broadcast history?



American Broadcasting Company

Big Four's Anti-Cable Pitch

Networks' presentations to agencies effective, but possibly too late

THE MARKETPLACE / By John Consoli

The broadcast networks' newly adopted strategy of aggressively selling against cable networks is being applauded as overdue by many ad agency media buyers. But the last-minute visits by the broadcasters' sales teams may be too little, too late to impact the prime-time

upfront marketplace that will begin this week.

"A lot of the major strategic [buying] decisions have already been made," said Bill Koenigsberg, president/CEO of Horizon Media.

"I applaud the networks for waking up," said Ron Frederick, national broadcast director for J. Walter Thompson. "But cable has

been out-marketing network for the past 10 years. You want to see salespeople throughout the year, not just once a year."

Peter Chrisanthopoulos, president of broadcast and programming at Ogilvy & Mather, said that while the broadcaster presentations have been well thought out, "they will not impact our decisions. It's a supply-and-demand marketplace. Programming is critical. They need to offer the most attractive programs at attractive pricing and our money will be deployed accordingly." Chrisanthopoulos added, however, that the cable networks and syndicators "should not be overly confident" either in this year's market.

Steve Grubbs, executive vp/national TV buying director for BBDO, also believes the networks' presentations have been effective. Cable, he said, has "done a great job getting its story out," and now the broadcasters are "trying to offset the hype and number manipulation that has been rampant" in cable presentations. "Cable's p.r. effort has been very effective," Grubbs said. "If you just read the trade press over the past several months, you would think cable is the dominant medium. When only one side of the story is presented, it's important for the networks to tell their side."

CBS, ABC and more recently Fox have annually visited agencies with informal pre-upfront pitches; NBC joined the parade this year. CBS' new pitch directly attempts to refute some of cable's long-standing selling points to buyers, such as switching money from broadcast to cable does not reduce reach. And while NBC's new presentation attempts to differentiate the "power" of its audience compared to its broadcast-network rivals, it too takes some swipes at cable. "NBC delivers more adults 18-49 on Thursday night alone than TNT, [Fox] Family Channel, FX and VH1 deliver in an entire week," is one example in the presentation. NBC-owned cable networks, no surprise, are not mentioned in the anti-cable pitch.

Neil Braun, NBC Television Network president, said the presentation will be updated throughout the season. "This is something we should have done before," Braun said of the net's decision to get its message out before the upfront. "The volume of noise about buying reach cheaply needs to have a proportionate argument about effectiveness and attentiveness." NBC will tout its new presentation in commercials on CNBC, which Braun said is watched in the offices of all major ad agencies.

Jon Nesvig, Fox Broadcasting president of sales, said his network's pitch is that advertisers don't have to switch to cable to pick up light TV viewers to balance out delivery. "We show how we effectively reach high-income light viewers," explained Nesvig. ■

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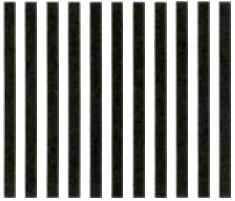
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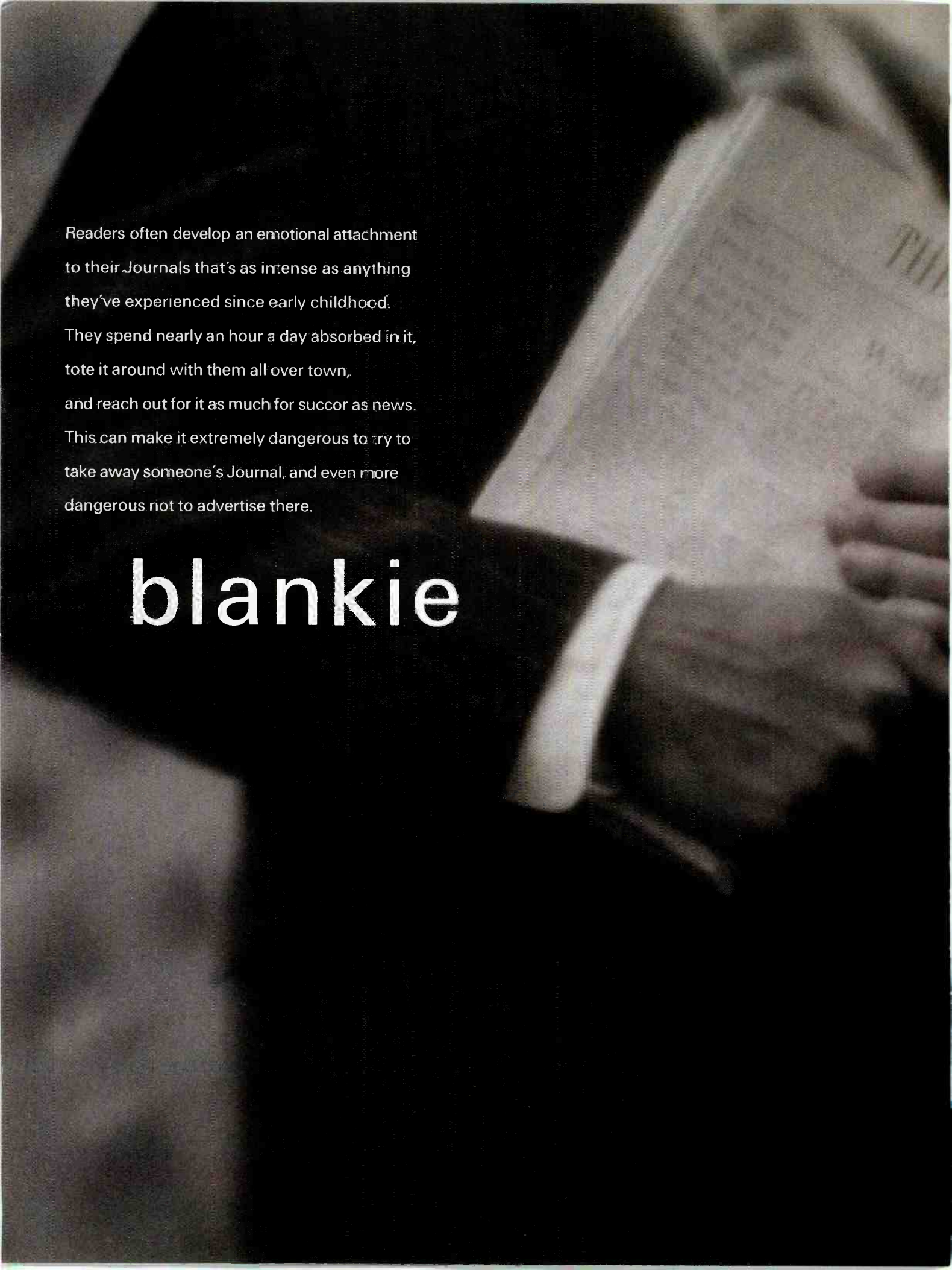
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COMMENTARY

By Catherine Seipp

With Death of 'Buzz', L.A. Dies a Little

A former columnist for the offbeat monthly laments its demise and the state of SoCal's magazine scene

Buzz is dead, at this point deservedly so. For more than a year, the magazine had been, like those *Invasion of the Body Snatchers* pod people, superficially what it was before. But inside it had morphed into something deeply conformist and at the same time weird—a reanimated “It’s alive!” creature patched together from generic magazine body parts: fashion, celebrities, restaurant reviews, received-wisdom Hollywood stories and cute little lists. Suggest anything outside this formula at editorial meetings—especially the idiosyncratic first-person essays the old *Buzz* had built its readership around—and people would basically point at you and scream.

I’m speaking figuratively, of course. Also personally. I was part of the *Buzz* ancien régime, which ended a year and a half ago when founding editor Allan Mayer quit after a falling out with his partner, Buzz Enterprises CEO Eden Collinsworth. Marilyn Bethany, who had been a sub-editor in charge of the fashion, travel and restaurant sections, was promoted to editor-in-chief. As *New Times Los Angeles* put it in its coverage of *Buzz*’s April 28 closing, listing the departures of yours truly and several other writers after Allan left: “talent slid off the masthead like pus from an eye infection.”

Now it’s not every day I’m described as an excretion from a diseased orifice (or at least not every day that it’s meant in a good way), so I hope you won’t think my swelled head has affected my judgment. Still, I’m surprisingly sad at the death of *Buzz*, even though they fired me last year to put my salary to better use—like maybe paying the printer occasionally. Allan, who was quoted in *The Los Angeles Times* saying that the *Buzz* he knew was already dead, told me he is also surprised at how sad he is.

It’s just not happy news that once again the only glossy monthly we have in Los Angeles is

Los Angeles magazine—a publication whose generic mediocrity has for three decades inspired media magnates who thought they could do better. Sometimes they do, but so far never for more than a few years.

Twenty years ago saw the birth of *New West*, which was lively and compelling until it petered out into the amazingly boring *California* magazine. Depressingly, *California* kept coming to the house (bundled, for some reason, into my zoo membership) for months after I cancelled my subscription...until it finally, mercifully died in 1991, a year after *Buzz* was born.

Allan Mayer once told me that the first glimmer of an idea for a new L.A. magazine came to him in the late ’80s when he was here on a trip from New York, visiting his then wife, actress Lise Hilboldt, who was in town for pilot season. Waiting for her to finish up something, he picked up a copy of *Los Angeles* from the

coffee table. It was so excruciatingly mediocre he actually threw it across the room.

Buzz was conceived after Collinsworth, who knew Allan because she had been Lise’s roommate at boarding school, came to him with news that a corporate headhunter had approached her with the notion of starting an L.A. *Spy* magazine.

But *Los Angeles* gets the last laugh. In *Buzz*’s Chapter 11 shutdown late last month, Walt Disney Co.’s *L.A.* bought its rival’s trade-

mark and subscriber list for \$5.3 million. Supposedly they acquired the debts too. One of the early bankruptcy filings said *Buzz*’s creditors would not be paid; the latest filing—which, entertainingly for coworkers, lists all staff salaries—indicates that at least some creditors will get their money, at least up to a point. Those holding the bag range from the printer (owed some \$200,000) to a freelance photographer so frustrated at several thousand dollars of unpaid fees that he recently used *Buzz*’s Federal Express account number to overnight the magazine a bunch of concrete blocks.

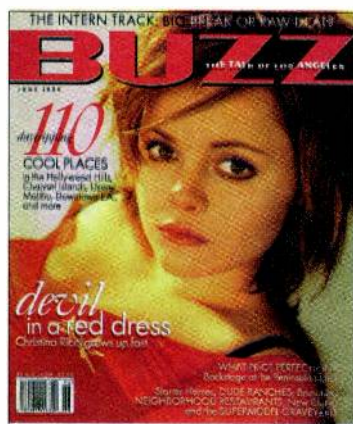
Buzz launched in 1990, but it really became a contender for advertising dollars when it bought and folded *L.A. Style*, another local monthly, a couple of years later. *Los Angeles* went through several shake-ups after *Buzz* began giving it serious competition. First *L.A.*’s longtime editor, the corny, affable Lew Harris, left. Lew was replaced by Robert Sam Anson, who in short order was replaced by Michael Caruso, who was quickly replaced when Disney folded the magazine into its Fairchild group of fashion trade (*Women’s Wear Daily*) and consumer (*W*) publications.

Spencer Beck, current *Los Angeles* editor, seems to have the affectedly above-it-all Fairchild attitude down pat. “Oddly enough, I never thought of *Buzz* as a competitor, and even less so now,” Beck said in *Variety*’s cover story on the closing. “Even less so now”...that it’s dead. Imagine that!

Los Angeles these days is basically a provincial version of *W. Buzz* in its prime attracted a sizeable, sophisticated demographic willing to read a magazine that was actually worth reading. Books that grew out of *Buzz* pieces include performance artist Sandra Tsing Loh’s witty collection of essays, *Depth Takes a Holiday* (as well as Loh’s recent one-woman off-Broadway show, *Bad Sex With Bud Kemp*); *Holy Land*, D.J. Waldie’s brilliant meditation on Southern California suburbia; *Supervixens’ Dymaxion Lounge*, Hillary Johnson’s lurid, fascinating account of her sex life and money troubles; and *The Nightbird Cantata*, a new work of Hollywood fabulism by the late Donald Rawley.

All this was dependent on the munificence of Sondhi Limthongkul, the Thai billionaire who for most of the magazine’s life was *Buzz*’s major investor. Sondhi came to visit in the summer of 1996 and the whole staff went out with him to dinner. His manner was one of grumpy bonhomie. Unperturbed by a rat scampering back and forth across the pergola above his head, Sondhi informed us in a brief after-dinner speech that any sensible American businessman would have pulled the plug on this money-losing proposition years ago: “Lucky for all of you, I am a crazy Asian!,” he said.

Not crazy enough, evidently. Sondhi lost patience with *Buzz* shortly after that dinner,



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COMMENTARY

and that's when all hell broke loose.

I hung on at *Buzz* for a while after Allan's departure, even though things worsened a couple of months later, when Sondhi quit subsidizing the magazine. Morale was not good. The day Allan quit, I poked my head in the office of the magazine's notoriously irritable managing editor, Bob Hofler, to whisper that some of the editorial assistants were crying. "They're like a girls basketball team!" Hofler exploded unsympathetically. "They cry when they win, they cry when they lose, they cry when somebody gets engaged! I'm sick of it!" Bob, however, was the only one with a sense of occasion when the magazine folded, organizing a sign-up sheet for people wanting to keep in touch. Marilyn and Eden were apparently too overcome by the bad news to even make a proper announcement to the staff.

After Sondhi withdrew his funding, Marilyn got a friend, a rich man's wife named Sharon Chadha, to become *Buzz's* new majority owner. But the fabulousness of a front seat at fashion shows eventually wears thin, and Mrs. Chadha tired of her money-losing new

toy. She told top managers of her decision in a closed-door meeting with an armed guard posted outside. Even though the security-escort-out-the-door has become basically the '90s version of the gold watch and thanks-for-all-your-hard-work, I still think there's something a little ugly about this.

Buzz in its prime attracted a sizeable, sophisticated demographic willing to read a magazine that was actually worth reading.

Well, money troubles rarely bring out the best in people. Who knows what the future holds for the world of Los Angeles magazines? *Buzz* was born in the depths of the recession and died at the height of a boom economy. As a friend of mine, a TV writer who sometimes goes slumming in the low-paid world of belles lettres remarked to me last week, leave it to journalists to finesse something like that.

Freelance writer Catherine Seipp wrote the Our Times column, a running critique of The Los Angeles Times, her "favorite newspaper," in Buzz for five years. Seipp penned the column under the pseudonym Mar-go Magee, a character in the syndicated comic strip Apartment 3G, which runs in the Times. This piece originally appeared in the May 11 edition of Salon, the online magazine.

LETTERS

Buying Is Not Only About Low CPMs

Was I in the Twilight Zone when I read Sheldon Kravitz's response (Letters, May 4) to your article on selecting a buying service? I am happy to say that my company, VSM Media, has grown from a start-up to more than \$200 million in billings in a very short time by doing exactly what Mr. Kravitz professes to be "stupid" and "off the wall."

Having an intimate understanding of our clients' business has allowed us to elevate media as a business solution to our clients. It allows us to think about the nuances of media opportunities and how we might be better able to choose between options with a more focused view of a specific client's business. Good media is less and less about the lowest CPMs.

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ing good relationships with the media has evoked more creative thinking from the media and more opportunities for our clients than I can tell you here. And based upon our success in the few bidding situations we have participated in, this partnership approach has not cost anything from an efficiency performance point of view.

I guess that is what makes a horse race. By the way, why can't Circuit City manage their media function from Richmond? Is there something wrong with the water?

*Tom Sassos
Chief Executive Officer
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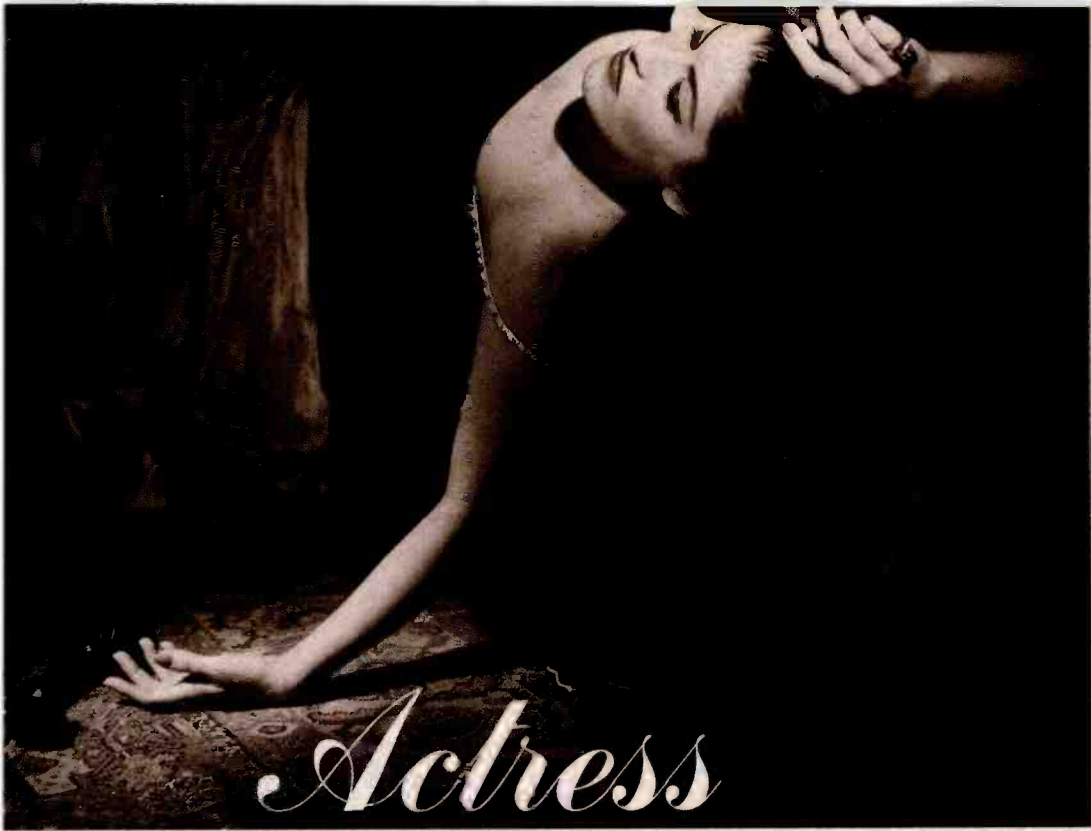
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Trying to Reach a 'Very Steep High'

• SENIOR MANAGERS AT *THE COMMERCIAL Appeal* in Memphis, Tenn., have a ready answer to explain a worrisome circulation slide. "All discounts do is produce faster churn," said Elena Cainas, the paper's recently hired marketing director, referring to deep discounts given in past years.

Harder to grasp, they concede, is the daunting challenge of winning over African American readers in a city that is fully 50 percent black. The Scripps Howard paper attracts only a third of them. "Daily newspaper readership among African Americans is low across the country; that's a very

was a Band-Aid that worked, giddily driving sales upward—and just as quickly plunging them again downward.

Circulation data comparing 1997 figures to the previous year help tell the tale: Daily circ fell nearly 7,000, to 171,442. Nearly 10,000 fewer copies were sold on Sunday, from 263,214 to 253,983.

"The numbers are something we're addressing," said Angus McEachran, the paper's president and editor. "But it's not all negative as far as acceptance goes; the pass-along numbers of the paper are quite high, according to [a recent readership] survey."

McEachran

has some new managers in place to help stanch the circulation decline. In addition to Cainas in marketing, Darryll Jones arrived from *The Rocky Mountain News*, a

sister Scripps paper, a year ago. He has put kiosks throughout downtown and has salespeople going door-to-door in growing northeast and east Memphis. —DP



steep high to climb," said John Malmø, chairman of Archer/Malmø Inc. advertising agency in Memphis. His shop has recently put together the newspaper's first branding campaign: "We're On The Same Page," an effort that includes TV, radio, billboards, in-house ads and rack cards.

Another challenge is the city's 23 percent illiteracy rate, one of the nation's highest, which also may help to explain why Memphis logs in as one of the nation's highest TV-viewing audiences. "Combined with the very high illiteracy rate and the move to the suburbs," that adds up to quite a challenge, Malmø said.

Like many daily newspapers, *The Commercial Appeal* began offering deep discounts several years ago—50 percent off the newsstand price—to attract new readers. It

The C-A billboard campaign goes to bat for literacy.

MEMPHIS/RADIO

Rates Soar in Quest To Woo Black Listeners

• DISGRUNTLED ADVERTISERS IN MEMPHIS, Tenn., are singing the blues while Clear Channel Communications is grooving to greater profits since discovering how to match its music to different tastes among black audiences.

Advertising time on Clear Channel's three stations—also the city's top-rated trio—has become increasingly more expensive since the San Antonio-based firm bought them in 1996. Rates for some dayparts have at least doubled, and in some cases even tripled, buyers said.

"Since Clear Channel came in, they've had a dominant hold on the African American market," said Maury Eikner, a radio buyer for local agency Good Advertising. "I was appalled the first time they quoted me the rates" last year, Eikner said, adding that she's now choosier about what time slots she buys on those stations.

"Considering that half this market is African American, you have to target those stations," said Tena Rutledge, media director at Walker & Associates. Further complicating the issue, she said Clear Channel is pressuring buyers to pay for packages rather than allow them to pull out the dayparts they want.

Black listeners were once grouped under the rubric of r&b. But the popularization of hip-hop has fleshed out ballad-inspired tastes in the younger generation, dividing them from the "old school" gangsta rap camp of the '80s.

Memphis' Clear Channel properties WHRK-FM and KJMS-FM were former competitors that each played hip-hop and rap. No longer. Both have since been retooled to complement the other. WHRK, the No. 1 station, now plays upbeat hip-hop and rap aimed at younger listeners; No. 2 KJMS goes with rhythm & blues hits and ballads aimed at the 25-54 demo. The city's third-ranked station, WDIA-AM, fills in the holes with a mix of "oldies" r&b and morning call-in shows.

In Memphis, where African Americans make up 60 percent of the listening audience, Clear Channel's strategy is particularly successful, with the three stations taking 26 percent of the city's radio advertising, said Bruce Demps, gm of all three stations. "We're able to target the programming to the whole

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spectrum of the African American audience," he said.

Others are also in the hunt for that audience. Memphis-based Flinn Broadcasting started its own hip-hop station last year, ninth-ranked KXHT-FM, to compete with Clear Channel. "In the last couple of years, hip-hop has become its own industry and lifestyle," said Duane Hargrove, KXHT's general sales manager. —MS

MEMPHIS/TV STATIONS

WREG-TV Car Promotion Puts Some on Guard

• THERE'S A NOTE URGING CAUTION NEXT to the ratings numbers showing a spike in WREG-TV's newscasts in Memphis, Tenn. While the lure of "watch-and-win" sweepstakes—in WREG's case, the opportunity to win one of three high-end Toyotas—has given the station a much-needed shot in the arm, industry experts and Nielsen Media Research view the stunt with jaundiced eyes.

In fact, Nielsen has made it standard operating procedure to add special notations both in its full diary rating books and tapes to "red flag" WREG and other stations who run contests during the sweeps, said Jack Loftus, Nielsen vp of communications. Still, the measurement company leaves it up to client advertisers and station rep firms to interpret whether the contests have had an "adverse effect" on ratings, Loftus added.

Others issued harsher words of caution. A general manager at a competing Memphis affiliate, requesting anonymity, suggested that "ad agency buyers are very savvy in judging" whether contests fueled ratings spikes. "Buyers are not the type of people who like to be juked at all," he said.

Ad agencies also know when stations do on-air contests during sweeps periods, a New York-based spot buyer said. "It generally works against the station if it tries to press the issue on pricing, because we'll be all the more guarded about their motives."

As part of a growing tie-in with a local Toyota dealership, WREG weatherman Tim Simpson has been giving programming-related "clues" on the CBS affiliate. Viewers are then instructed to mail in entries to win drawings for high-end Toyota vehicles.

Bob Eoff, vice president and general manager of The New York Times Co.-owned station, suggested that the jump in the ratings was due to a "return in the normal rotation" for the 10 p.m. newscasts, which were frequently preempted by CBS's February tele-

cast of this year's Winter Olympics. "Certainly, there were several factors that have contributed to our gains, but we see these contests as a normal extension of our various on-air promotions," Eoff said.

Midway through the May sweeps (NSI, April 23-May 10), WREG experienced double-digit gains for its 5, 6 and 10 p.m. newscasts. The biggest sweeps-to-sweeps share gain is 38 percent at 5-5:30 p.m., where WREG posted a 11.0 rating/21 share to WMC-TV's 12.5/22 (down 12 percent) for its 5-6 p.m. newscast. WREG's 10 p.m. (a 14.1/21 average) and 6-6:30 newscasts (12.3/20) are up 24 and 17 percent, respectively, as well. —MF

OXFORD, MISS./MAGAZINES

R.E.M., Novelist Grisham Try to Rescue Bimonthly

• BARRISTER-TURNED-BEST-SELLING AUTHOR John Grisham's *Oxford American* is hoping for a boost from another celebrity. This time it's a celebrity band—R.E.M.—that has the 6-year-old regional magazine optimistic about finally hitting its stride. The alternative rockers have donated an unreleased track that will headline a 19-song CD to be packaged with its special double-issue on Southern music, due out at month's end from its Oxford, Miss., base.

Past Southern music issues have had CDs as well as stories profiling participating musicians. Those issues have proven much-needed windfalls for the struggling magazine, said Marc Smirnoff, editor of the bimonthly which offers a literary/intellectual take on the South.

Strong newsstand and ad sales have usually followed, and this year's effort joins a pair of aggressive direct-marketing campaigns designed to boost circ from around 15,000. Last year, with tracks donated by country star Roseanne Cash and others, a 25,000 press run wasn't enough. Thus, this year's run is an impressive 50,000 copies.

But even REM's likely slam dunk won't guarantee success. Nor will the \$7.50 cover price. Said Smirnoff: "We're still suffering through the pangs of a small readership" and unable to land many big, national advertisers—such as Coca Cola and Delta Airlines.

Grisham, best-selling author of *The Client* and other legal potboilers, has invested in the *OA*, which was founded by Smirnoff out of his Oxford apartment. At the time, Smirnoff was a California transplant working in a local bookstore when he talked then-Oxford resident Grisham into writing a piece for free for his first issue. Paths crossed again months later at the local post office. Grisham asked how the mag was doing. Told things were shaky, he asked Smirnoff to get in touch if he needed help. Smirnoff called, and Grisham helped "a whole lot," Smirnoff said. —J.L. Sullivan ■

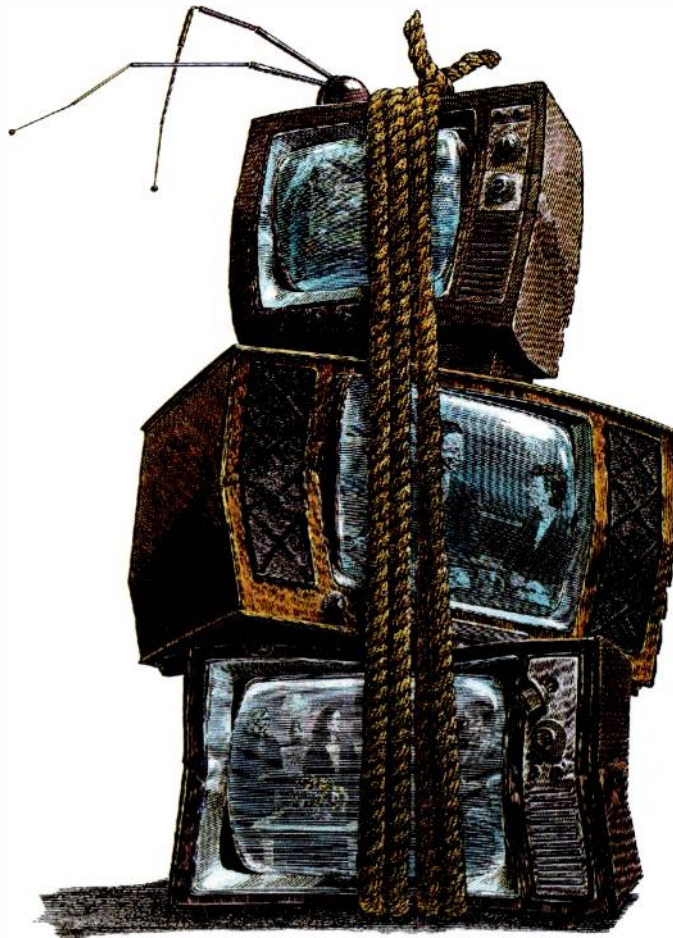
SCARBOROUGH MEDIA PROFILE: MEMPHIS

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

	Top 50 Markets %	Memphis Market %	Memphis Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper—average issue	58.7	49.4	84
Read any Sunday newspaper—average issue	68.5	60.3	88
Total radio average morning drive M-F	25.4	23.3	92
Total radio average evening drive M-F	18.2	16.2	89
Watched BET past 7 days	6.9	15.6	226
Watched Discovery past 7 days	39.6	36.9	93
Watched Lifetime past 7 days	24.8	29.4	119
Watched Nickelodeon past 7 days	16.9	18.7	111
Watched TNN past 7 days	18.2	23.4	129
Watched TNT past 7 days	31.8	38.3	120
Watched USA past 7 days	37.3	43.4	116
DEMOGRAPHICS			
Age 18-34	33.2	33.4	101
Age 35-54	39.4	39.0	99
Age 55+	27.4	26.5	95
Race African American	12.4	35.1	283
HOME TECHNOLOGY			
Connected to cable	69.8	66.8	96
Connected to satellite/microwave dish	6.0	10.8	181

Source: 1997 Scarborough Research—Top 50 Market Report

MORE people read
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That's right, more people read USA WEEKEND than watch the *Today Show*, *Good Morning America* and *CBS This Morning* put together. USA WEEKEND reaches masses of Americans when they're in the mood to plan, to shop, to take action. Deliver your message to 41.5 million Americans every week in a response-oriented environment. USA WEEKEND Magazine. As big as TV. Call Beth Lawrence at (212) 715-2137.



M A Y B E Y O U ' R E L O O K I N G A T T V T O O M U C H

Source: Nielsen NTI, Sept. 1997-Feb. 1998 MRI, Spring 1998

WASHINGTON

Alicia Mundy*Snow Rises in the Beltway*

Nobody outside Fox News Channel gave 'Fox News Sunday' a chance to succeed. Things change.



Bashing the Fox News Channel and its fearless leader Roger Ailes has become a lot like clubbing baby seals: too easy, too cruel and likely to produce a guilt trip. The salient facts have already been well established: Ailes has a super-sized ego and he's made some widely criticized programming decisions. That said, there are a few bright spots on Fox these days, and one of them is *Fox News Sunday*, which just celebrated its second anniversary.

Two years doesn't sound like much when one realizes that NBC's *Meet the Press*, CBS' *Face the Nation* and ABC's *This Week* have cumulatively more than 100 years

on the air. But consider this: Two years ago, *Fox News Sunday* was given no chance of survival by anyone outside Fox. A producer for *Meet the Press* said last week: "I really didn't think they'd last."

A year ago it was hanging on, still developing a format, and still developing its host Tony Snow. And frankly, it was running fifth in a field of four. Many Fox affiliates weren't carrying it. *The Washington Post*, which lists the guests on the Sunday shows in its front section, didn't always mention the Fox show, even though the paper included second-tier CNN programs. And, despite all the p.r. about "balance," the show lurched heavily to the right.

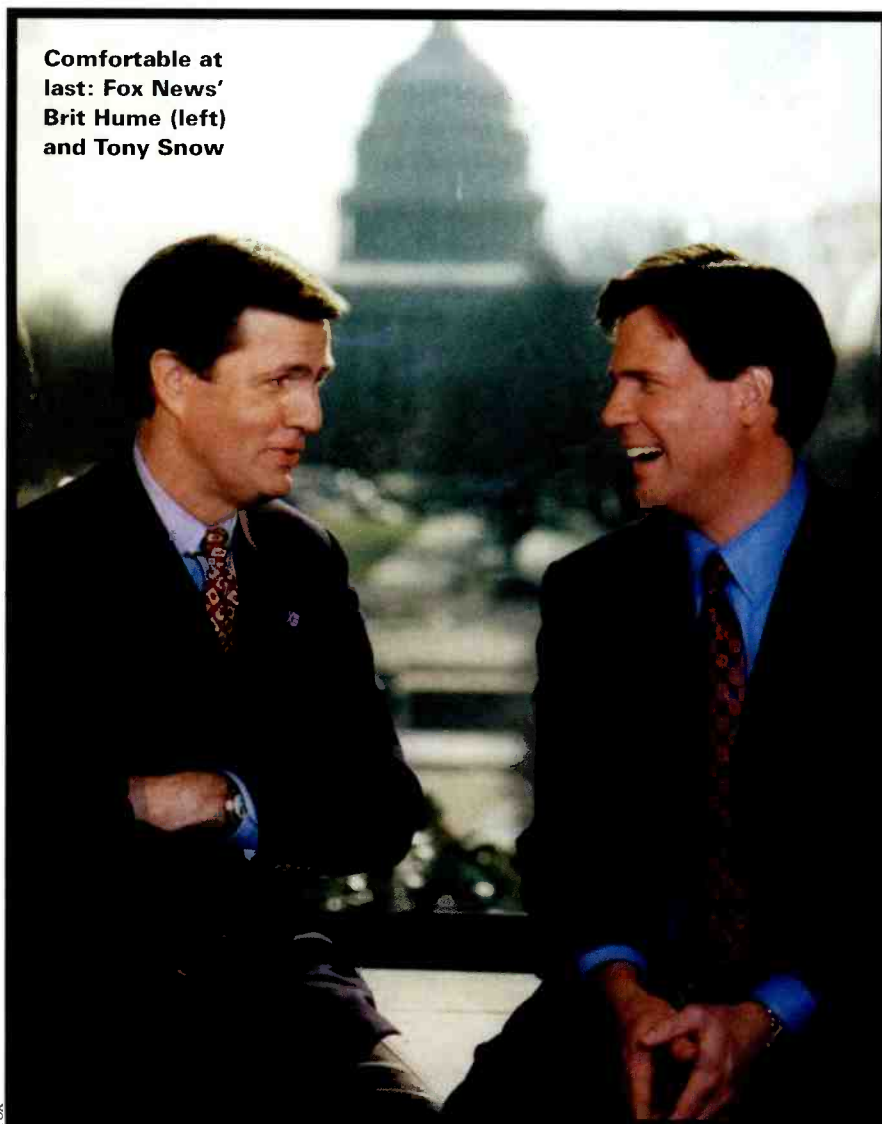
Well, the 1998 update is in. The show is smooth, innovative, irreverent, informative and often entertaining. The telegenic host of *Fox News Sunday*, Snow, has improved 1,000 percent. The addition of veteran Brit Hume has worked brilliantly. As for the ratings—well, some weeks *Fox News Sunday* actually beats *Face the Nation*. In large markets including Dallas and Milwaukee, Fox has crept up into second place. Meanwhile, most Mondays, at least one major newspaper or newscast has to cite *Fox Sunday News* for generating a story. Whether this has happened because of Ailes or despite him, it has happened.

Fox has added serious voices of a more liberal persuasion, such as Mara Liasson from National Public Radio. Two weeks ago, the network signed *Newsweek's* Eleanor Clift, known widely for her pro-Clinton stance on *The McLaughlin Group*. (Ironically, said Clift, "it was Roger Ailes—who was a conservative Republican political operator before he joined Fox—who called me.") Fox has also added Fred Barnes and Morton Kondracke, two of the most widely respected journalists in Washington. Both recently ended their decade-long relationship with *McLaughlin* to do their own show on Fox, and will sub on Sundays, along with Clift.

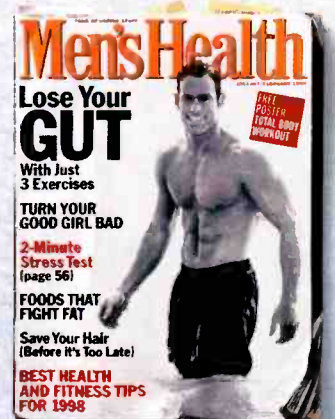
Tony Snow's transformation is a big plus. His hair has gone from high-blown to merely moussed, and he's no longer experimenting with eyeglasses. "There was that deer-in-the-headlights feel during the first year," he said. "I'd never done this before. Now I'm enjoying this. I feel comfortable doing the show."

It shows. On the April 26 segment of *Fox News Sunday*, Snow was faced with the task of interviewing Colin Powell, which means negotiating a series of potential traps. If you get tough with Powell, it looks as though you're bullying Mother Teresa. If you go with the awe-struck, kid-gloves treatment, you produce boring TV. And whatever you do, *don't* get into anything that hints at the issue of race.

Talking around the matter of character in Washington and the White House, Snow asked Powell about Americans' tendency to fabricate facts. Powell



Comfortable at last: Fox News' Brit Hume (left) and Tony Snow



The magazine men live by.

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WASHINGTON

responded cautiously, mentioning the little lies people tell "as a small courtesy."

"You look *mahvelous* this morning, Tony," Powell said with a smile, suggesting one example. Snow replied with a smirk: "Well, I don't know that was little." Then he added: "But it was white."

A Fox staffer behind the scenes said: "I almost choked." But Powell just laughed and said: "That was good." Snow had cleared the minefield, limbs intact.

There's a synergy between Snow and Hume now—when Hume first joined Fox, Snow seemed to shrink,

host Tim Russert is a favorite target in Washington. Russert's taken himself and his platform pretty seriously, which is one reason why *le tout Washington* refers to the show as "Meet the Tim." Russert acknowledged the progress that his competitor has made: "Fox News Sunday has become a very, very good show," he said.

Since David Brinkley departed, ABC's *This Week* with Sam Donaldson and Cokie Roberts has struggled for ratings against Russert. And the war for bookings has stopped just short of the tac-nuke level. Fox, which many in the Sunday-show circuit predicted would have trouble attracting top guests, has been more than competitive. Last Sunday, they had an exclusive interview with the controversial Burton. They've had most members of the Clinton Cabinet. "And I think we will finally get [Secretary of State] Albright," said Hume.

What they lack are powerhouse panelists.

Juan Williams of the *Post* and Liasson are very good, but Fox doesn't have names like the *Post*'s eminence grise, David Broder (who does *Meet the Press*), or Rita Braver and Bob Schieffer of *Face the Nation*. But the signing of veterans Clift, Barnes and Kondracke was a coup for Fox, an ABC news producer conceded: "It gives Fox more credibility—Hume, and now them."

But there's more than credibility at stake. The addition of Barnes and Kondracke's new show adds to Fox's financial base. Though their contracts probably cost Fox close to \$150,000 each according to network sources, their show will generate revenue, and will be rerun. Hume's show already runs three times a day—a cheap investment compared to the return. Throw in the additional ad sales for Fox, which is attracting big Sunday-morning underwriters such as Archer Daniels Midland and various foresting corporations, and the success of Ailes and Rupert Murdoch's plans for Fox's news division doesn't seem so farfetched. True, it doesn't come near the \$25 million that *Meet the Press* netted last year. But said Hume: "It's finally being seen as having potential for profit."

There's still the odd hiring decision to explain—such as bringing on Internet gossipier Matt Drudge and the disgraced consultant Dick Morris. But Hume said: "Morris is not on as a reporter. He knows a lot—for instance, about the tobacco deal... You have to be careful about how you use him." Hume adds: "With *Equal Time* [on CNBC] now using a stand-up comic [Stephanie Miller], why should anyone complain about our using Dick Morris?"

Ann Klenk, creator of *Equal Time* when Ailes was at CNBC (she is also a former producer of *McLaughlin* and is Mary Matalin's TV and radio producer), has seen political talk shows fail by the dozens. She said: "Fox News Sunday is definitely a player now in Washington. Anytime anyone tries to produce a new program, with a different look or a different point of view, they face stiff competition from the established shows, and a lot of resistance 'inside the Beltway.' But it's obvious that outside the Beltway, people want to see this show. Fox took a big chance, and I applaud them." ■

"I hate having to give them credit, but they have improved... they even do some things I wish we could try." —an ABC reporter

deferring to Hume. Not anymore. "Tony's very genial, and that works on the show," Hume said. "No one wants to come on and be like the guest who shows up for dinner and watches the husband and wife get into a fight."

The show moves fast, but there's none of the *McLaughlin* food-fight atmosphere. Panelists actually finish their sentences, and sometimes their thoughts. Little snippets of rock music accompany video shots, poking fun at the subject. A clip of Paula Jones entering the White House Correspondents Association dinner, trying to pull closed the very bare back of her dress, ran with the song "She's Come Undone."

"I like the humor on Fox," said a *Meet the Press* producer who did not want to be named. "We do some humor, but I think we still come across as taking ourselves too seriously."

Inside the Beltway, Fox's success is indeed a surprise and a bit of a threat. The Sunday shows represent a highly stylized ritual in which politicians attempt to make or spin news. The decision process by which Congressional politicians, White House advisors and lobbyists determine which show they will appear on and what tidbit they will drop is slightly more complicated than the rationale with which the Fed sets interest rates. And that's why the ascent of "the other show," *Fox News Sunday*, is of interest and importance. It's another venue, another vehicle.

An ABC on-air reporter conceded, after requesting anonymity: "I hate having to give them credit, but they have improved, and they are here to stay. They even do some things I wish we could try."

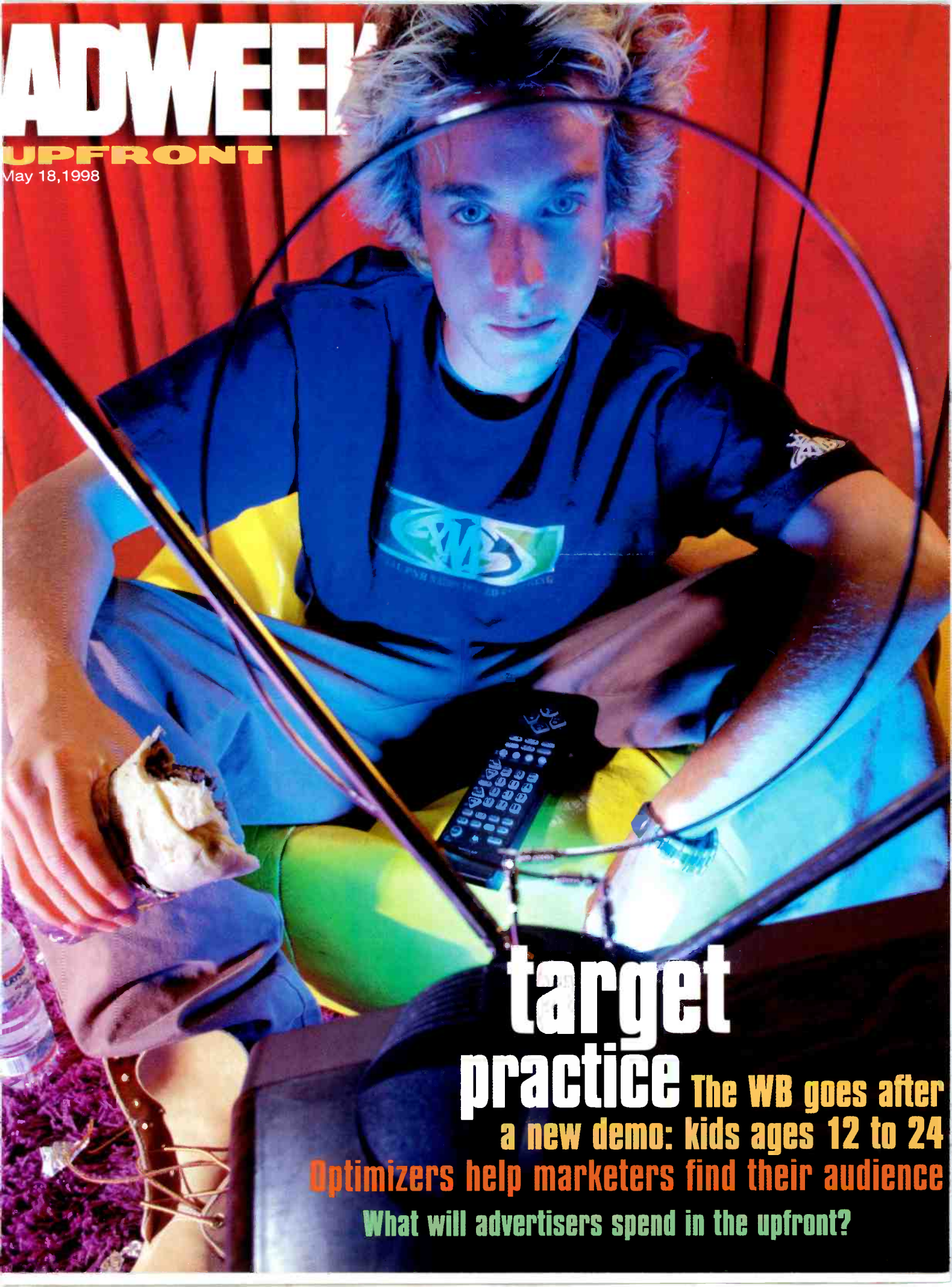
Like "Spinterpreter," a tiny segment in which a clip of a spinmeister in action is run with a "translation" printed at the bottom of the screen. After Rep. Dan Burton (R-Ind.) called President Clinton a "scumbag," Fox ran 30 seconds of White House spokesman Mike McCurry referring obliquely to Burton's handling of the campaign finance probe. Underneath, the translation noted: "I can't believe I'm up here talking about this... I can't believe Burton actually said what he said."

NBC's *Meet the Press* is the top-rated show now, and

ADWEEK

UPFRONT

May 18, 1998



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HOT BUTTONS

- Studios will continue to rely on cross-promotional partners but aren't expected to pull back on their own spending
- Big marketing dollars (all front-loaded) will continue to support big-budget products

OVERALL

Spending flat to slightly up

DARK HORSE

Will high-concept hold its own, or are consumers tired of offerings such as *Mercury Rising*?

By T.L. Stanley

It's common in network television to toss on some repeats when the competition airs the Olympics, the Oscars or the Super Bowl, basically conceding defeat and refusing to program any valuable new shows against those surefire audience magnets.

But rarely does anyone in Hollywood's movie-making community step aside for a rival. The summer of '99 might be the exception to that rule, with the eagerly awaited prequel to *Star Wars*, dubbed *Episode One*, set to hit big screens. From sizing up *Star Wars'* track record—it has pulled in \$460 million between its initial run and its 20-year anniversary re-release in '97, not to mention the \$2 billion worldwide posted by the trilogy—some studios might be convinced to move their major event films and media spending to other windows.

"It's the demilitarized zone," said an executive at a rival studio about the summer of *Star Wars*, which, in addition to the Twentieth Century Fox media spending, will be augmented by the massive multiyear promotional deal with PepsiCo that runs across its beverage, Frito-Lay snacks and Tricon fast-food restaurant divisions.

The season won't be entirely void of other products. Warner Bros., after scuttling *Superman* because of concerns over its thin script and bloated budget, recently announced three major releases: *Wild, Wild West* with Will Smith, *The Incredible Mr. Limpet* starring Jim Carrey, and the animated *Iron Giant*. With the cross-promotional partners it's likely to snag, the studio will take a bite out of media time, especially on network television. Other projects expected to get big media, partner-juiced boosts are DreamWorks' computer-generated image movie *Antz*; Universal's classic property, *The Mummy*, which will get a '90s *Indiana Jones*-style action adventure treatment; and Paramount's

film version of the Comedy Central megahit, *South Park*.

Disney, which plans its 37th animated flick, *Tarzan*, along with a live-action *Inspector Gadget*, could alter the industry's bottom line if it sticks to a plan to trim down its releases to 15 by 1999. The venerable studio released 40 movies in 1997 and plans to release 22 this year. Studio head Joe Roth cites an aging demographic with little time or inclination to see movies as his motivator for the cuts.

Several studios, Fox included, have recently put the brakes on projects its executives deem too costly, showing they are not sold across the board on the big-star, megabudget formula. It remains to be seen if those movies will be replaced by more mid-budget, niche or ethnic-targeted ones, for which cable and other venues are more efficient.

For broad-based event movies, spending patterns aren't expected to shift away from the traditionally heavy focus on network TV, industry watchers said. Much has been made of audience erosion to cable. So new ways have emerged to research advertising's reach throughout the TV universe, causing some media buyers to evaluate cost vs. power of network buys. Still, the nets have some advantages. "The hotter the season, the more the need to cast the widest net, and that happens on network," a studio executive said.

"Movie companies will still be inclined to buy high-rated, high-profile, big-ticket programming," says Audrey Steele, senior vice president, director of strategic resources at Zenith Media, New York. "They need to build reach quickly, and they're accustomed to spending top dollar." Studios aren't likely to mirror other industries, in which Steele says she expects to see a shift to more economical, more targeted cable and syndication media buys.

Holiday '98, as opposed to summer '99, already looks like a battlefield, with DreamWorks betting the farm on its fully animated adult-targeted \$60-70 million *Prince of Egypt*, a pet project of studio principle Jeffrey Katzenberg. Disney stacks up *A Bug's Life*, a CGI retelling of *The Ant and the Grasshopper*, and the big ape tale, *Mighty Joe Young*, which was moved from the crowded summer '98 market. A few sequels are planned: *Babe, Pig in the City*, is a follow-up to Universal's sleeper '95 hit. Paramount will release the second *Beavis & Butt-Head*; *Star Trek*'s ninth feature installment; and the film version of Nickelodeon's top-rated *Rugrats*.

Cable, syndication, outdoor and radio will continue to play a strong role in whipping up consumer excitement for studio films, both large and small. A current billboard and mural campaign for Sony's *Godzilla* compares the mythical beast to huge buildings and landmarks. By industry watchers' accounts, it's helping to entice the target 12-34 year-old demographic to see the much-anticipated summer thriller.

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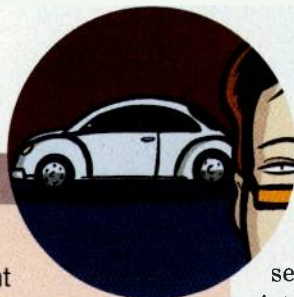
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UPFRONT ■ THE CLIENTS

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auto

**HOT BUTTONS**

- More spending in SUV segment
- Less money being spent on passenger cars as overproduction forces discounting
- Luxury cars still strong in sales and spending

OVERALL

Media spending off slightly as more money channeled into event and relationship programs

DARK HORSE

More auto dollars invested in cable, syndication

spending to double-digits this year to support its 20-percent-a-year growth objective.

Honda, which is one of the few thriving mass-market passenger car brands—up 11 percent in the first quarter—is introducing its first minivan, competing head-to-head with Chrysler. Honda says that almost all customers who trade a Civic or Accord for a minivan now go to Chrysler. Expect Honda to spend at least \$100 million to launch. Mercury and Nissan are also coming out with redesigned minivans—the Mercury Villager and Nissan Quest, which roll off the same assembly line. Villager is likely to get at least \$40 million.

Chevy is trying to develop a new rallying-cry attitude around its slumping passenger cars—Lumina, Cavalier, Monte Carlo, Malibu—in new advertising slated to break in the fall. The idea is to create an upbeat tone and attitude similar to Chevy trucks’ “Like a Rock.”

On the SUV front, Jeep delivers an all-new Grand Cherokee this fall. Jeep sales are flat. The brand has been unprepared for the popularity of compact SUVs such as Toyota RAV4 and Honda CRV, super-sized SUVs Ford Expedition and Lincoln Navigator, and a redesigned GMC Yukon Denali coming this spring. Jeep figures to support Grand Cherokee with about \$60 to \$70 million in media, but is also looking at a series of associative marketing programs with other upmarket brands to gird its leadership position.

Meanwhile, Cadillac is getting into the SUV business in the fall with the launch of the Escalade to try and defend market share it is losing to Lincoln’s Navigator. Look for Caddy to put \$50 million to \$70 million behind the big new truck.

In the pickup truck market, Chevrolet is rolling an all-new Silverado truck and Tracker compact sport utility. Silverado will get almost \$100 million in ad support, while Tracker will receive between \$30 million and \$40 million. Chevy’s truck business grew to a 22.6 percent share in the first quarter. These two new offerings should push sales further, helping make up for its drop in passenger car business. Ford’s truck share was off 2.5 share points despite a recently redone F Series and Ranger.

The Mitsubishi Galant, which was the prize in a recent creative shootout between longtime agency G2 (Grey) and California dealer agency, Deutsch will get about \$60 million of Mitsubishi’s \$150 million budget.

While media spending for new products will be as robust as ever, car marketers are looking increasingly to their media partners for out-of-the-box merchandising programs that don’t just get a message out, but go the extra mile to enhance the relationship between marketer and consumer.

By David Kiley

Advertising in the late summer and fall will be led by car makers introducing vehicles that are new to lineups, such as Honda’s new minivan and Volvo’s large platform sedan, and support for cars meant to attract new buyers to a brand, such as Chrysler’s LHS and E300 sedans.

Overall, auto sales are off between 2 percent and 3 percent so far this year, and that trend is expected to continue until year’s-end. Despite a strong economy, cars are lasting longer, and consumers buying high-quality used cars off-lease are partly to blame for the falloff.

Trucks and sport utility vehicles continue to be hot with consumers. But Detroit is saddled with too much passenger car capacity for the weakening demand. Nissan, for example, has been caught with only its Pathfinder SUV in its stable and is planning on bringing out a new compact vehicle in early 1999.

European luxury brands are still showing strength, helped by the increasing fortunes of their target buyers in the stock market. It wasn’t so long ago that \$30,000 was the dividing line between premium and luxury cars, but with the volumes being sold at the upper end of the market, \$40,000 is quickly becoming the price boundary.

BMW is introducing its all important 3 Series this fall—the company’s entry-level line—which is expected to get about \$40 to \$50 million in ad support from BMW’s estimated \$90 million budget this year because of its importance. BMW, which has been a significant Internet advertiser already, is expected to increase that commitment for the 3 Series to an unprecedented level for both the company and the Web.

Audi is introducing a new wagon, the Avant, and is upping its

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upscale households!

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AUDIENCE**

**UPSCALE
HOUSEHOLDS**

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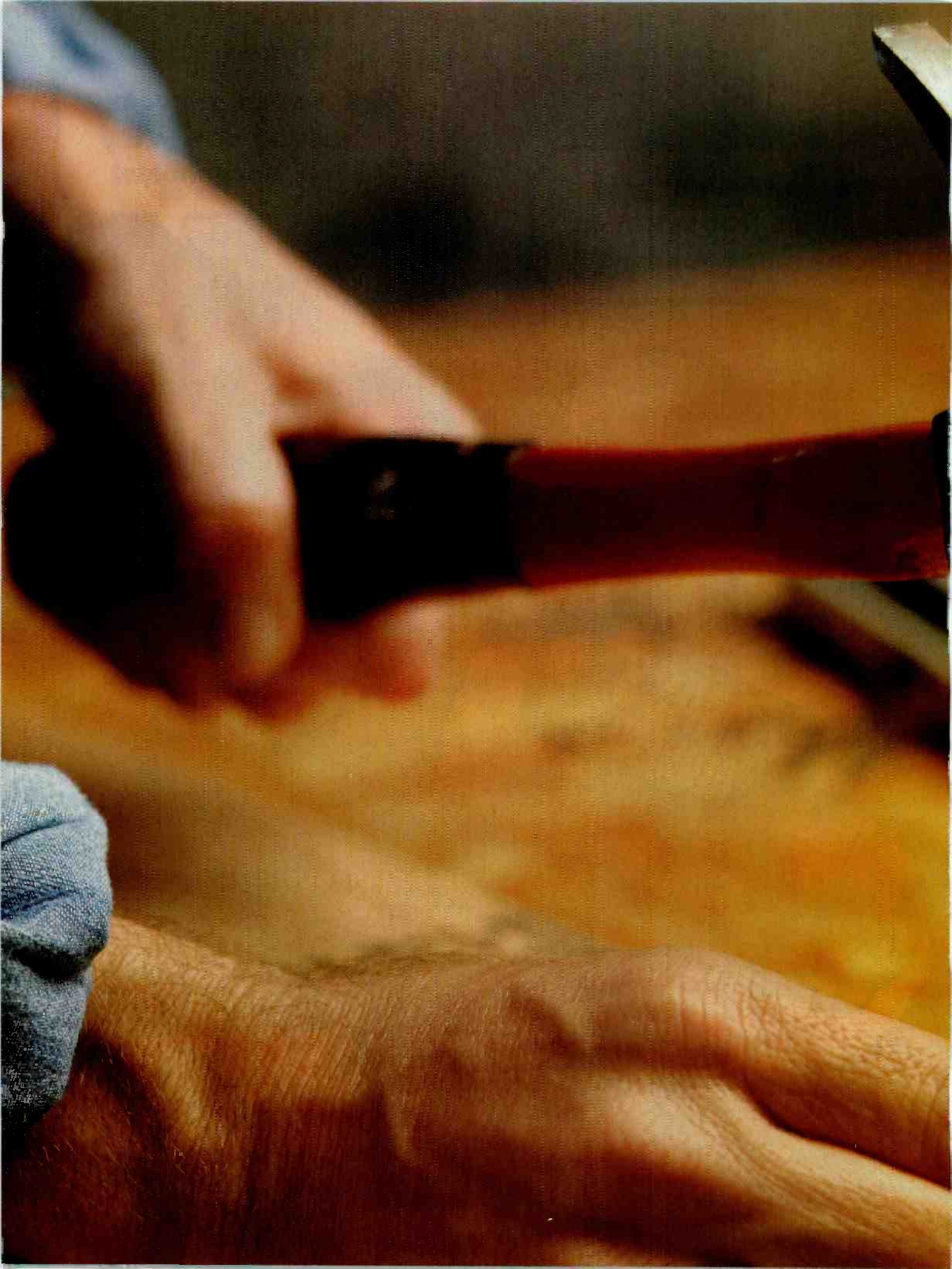
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in delivery of adults 18-49 and
#1 in delivery of women 18-49

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HOT BUTTONS

- Fledgling interactive ventures will boost ad-related expenditures
- AT&T due for major brand relaunch
- MCI/WorldCom merger will set off wave of new brand image advertising

OVERALL

Spending up for targeted marketing efforts

DARK HORSE

When will Baby Bells get approval from the Feds to market long-distance services?

By Tobi Elkin

The past couple of years have proven lackluster vis-à-vis big media spends by the Big Three telecom players, AT&T, MCI and Sprint. But the situation is likely to change within the next year, as the stage is set for some big brand image advertising and significant targeted marketing efforts for interactive services. The Baby Bells, still awaiting approval on plans to market long-distance services in their respective territories, are ready, once they get the green light, to begin massive media strikes likely to threaten the current balance of power.

AT&T, which says it decreased ad spending by more than 30 percent in 1997 from \$547 million to \$388 million, according to Competitive Media Reporting, is expected to continue cost-cutting through 1998. But change is in the offing. Mike Armstrong, the firm's new chief executive officer, is expected to name a new chief marketing officer in a matter of weeks. That person will be expected to lead and unify ad and marketing activities across all of AT&T's divisions and will refocus brand AT&T. A unified brand relaunch could happen within six to 12 months of a chief marketer's arrival. That should set off spending increases, but not wild ones.

Expect dial-around long-distance national advertising from the likes of MCI's Telecom USA subsidiary (the 10-3-2-1 people) to continue unabated, with AT&T fighting back with its own onslaught of price-comparative ads. AT&T is also expected to launch its own dial-around product in the near term.

MCI, which topped off '97 at \$452 million, has also held down

advertising expenditures but plans to continue aggressively hammering its largest marketing initiative to date, Five-Cent Sundays, through year-end. A big wild card, MCI's pending merger with WorldCom, won't be an unknown for much longer. A newly merged company, MCI/WorldCom, will have more resources at its disposal, and should, before December, stage a massive brand image blitz that will send ad spending soaring again. As a consummate leader in consumer marketing, MCI will continue to maintain heavy investments in cross-promotions with all the major airlines.

While MCI has traditionally eschewed national promotional offers and tie-ins with entertainment properties, Sprint is stepping up its commitment in that area, promising more concert tour sponsorships similar to last year's Rolling Stones deal, as well as movie tie-ins. Last year, Sprint was last in spending among the Big Three at \$285 million. It doesn't project much of an increase in the next year, although direct marketing of interactive services stemming from its venture with Earthlink and promotion related expenditures are expected to rise. Also expect Sprint to ditch its trusty, but annoying "Dime Lady," Candice Bergen. The new celebrity spokesperson could be someone in a younger demographic.

AT&T and MCI/WorldCom brand image launches may trigger one from Sprint. Expect each of the Big Three, now in interactive ventures with the best-known Internet service provider brands (Yahoo, Lycos and Earthlink), to launch targeted marketing initiatives with their partners, including online banner advertising, direct mail and telemarketing tactics.

Deep-pocketed Baby Bells, led by SBC Communications, which spent \$183 million last year, Bell Atlantic (\$153 million) and BellSouth (\$130 million) are ready to launch targeted advertising campaigns once they get the go-ahead to market long distance services. Barring further delays, the Bells could cough up nearly double what they spent last year, moving their budgets ever closer to the Big Three. Those monies will fund integrated campaigns that will focus on brand image and speak to the Bells' ability to offer consumers price benefits and quality on one bill. If approvals don't come within a year to 18 months, that money could be spent on marketing new data/voice service bundles or other new packages.

New services stemming from IP Voice (Internet Protocol Voice) technology will result in targeted marketing initiatives from companies such as Qwest and Level III, neither of which are currently on the top 10 telecom spenders list.

total ad spending on network vs. cable—1997

NETWORK	\$(000)	# Spots
ABC	4,109,132	124,342
CBS	3,099,798	121,230
Fox	2,368,606	38,595
NBC	5,230,304	117,871
UPN	168,172	10,520
WB	270,888	16,140
NETWORK TOTAL	15,246,900	428,698
CABLE (top 25)		
ESPN	695,883	164,850
Nickelodeon	493,584	138,412
TBS	469,571	198,227
USA	454,190	192,694
TNT	409,321	154,072
Lifetime	372,769	200,867
MTV	371,365	227,428
The Nashville Network	343,975	147,906
Discovery	278,287	138,991
A&E	266,891	149,844
Cable News Network	266,052	180,192
The Family Channel	199,602	180,505
CNBC	141,476	169,250
FX	117,102	156,802
Headline News	116,759	183,425
The Weather Channel	103,931	185,692
VH1	102,486	216,300
Comedy Central	100,009	178,795
The Learning Channel	91,499	99,695
Black Entertainment Television	83,642	199,825
E! Entertainment TV	80,177	215,053
The Sci-Fi Channel	77,835	172,312
Cartoon Network	68,861	124,062
ESPN2	56,585	137,919
Country Music Television	23,537	162,646
CABLE TOTAL	5,785,395	4,275,764

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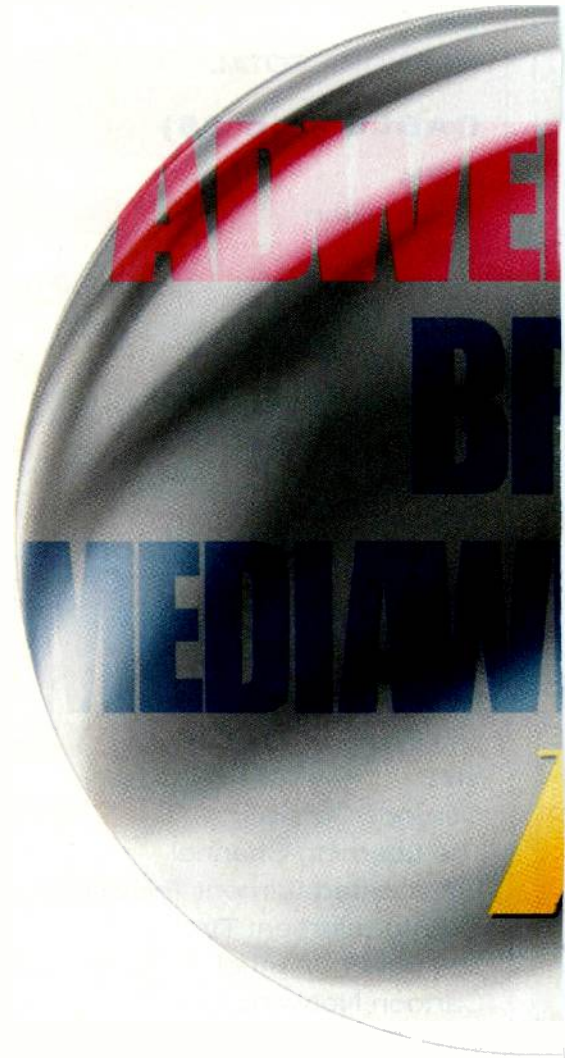
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brands

stores

**HOT BUTTONS**

- Sears continues to pump dollars into market, but splintered messages may necessitate targeted media
- J.C. Penney's upgrading merchandise; could be a big push to counter Sears' "Softer Side" ads

OVERALL

Spending up

DARK HORSE

Will department stores need more targeted media as consumers eschew one-stop shopping?

By Becky Ebenkamp

Despite complaints that they have less spare time these days, consumers are shopping in more stores than ever, a trend that poses concern for department stores aiming to fill baskets with products across a slew of categories. Getting more incremental purchases from a shopper who is spreading dollars over a wider range of stores will be just one issue that affects the marketing efforts of department stores over the next year.

John Costello, Sears senior executive vice president of marketing, says his company will continue to invest heavily in network prime time advertising, where it put \$170 million last year, according to Competitive Media Reporting, more than any other retailer. "Our overall strategy is to provide broad reach for both branding and promotional efforts," Costello says. "We expect advertising to increase in 1999 as we increase emphasis on [both]."

Sears will continue to emphasize soft lines through its "Softer Side of Sears" campaign, as well as key brands such as Kenmore, Craftsman and Diehard.

"Softer Side," the mantra for the company's five-year turnaround, has been tremendously successful in showcasing apparel, drawing in female consumers who had perceived Sears as a hardware store. Now that women think of it as the place to buy both that Kenmore washing machine and their clothing, the next step seems to be reminding them to pick up other kinds of merchandise, as well.

"With 'Softer Side,' they've created a great halo," says

Wendy Liebmann, president of WSL Strategic Retail. "They now need to use media to drive segments of their business. It has to go beyond apparel to other important categories for them," such as cosmetics, home goods and jewelry.

Ad dollars might also flow toward freestanding units the company has developed to sell more narrow product lines, such as home furnishings (HomeLife Furniture), hardware (Orchard Supply Hardware) and automotive products (Parts America). "Their philosophy has been to spin off categories with great potential," Liebmann says. "I would expect them to begin supporting those more aggressively."

Another important trend is the shift toward a more multicultural society, which may mean a more fragmented approach toward Sears' media in the future. A commitment to network aside, these changing demographics could lead to a growing investment in spot and cable advertising to reach different segments of customers. "It's important to use a wide range of media to reach an increasingly diverse customer base," Costello says.

Sears—which some industry sources said spent as much as \$1.4 billion on advertising across all media last year—will also put an increasing emphasis on measuring the effectiveness and impact of those ads. "As we approach the year 2000, I believe that [return on investment] will be as important as CPM in allocating media spending," Costello says.

More so than Sears, J.C. Penney has suffered from consumers who've adopted a schizophrenic shopping strategy: Skewing from midtier department stores, they are opting for a combination mass-luxe approach. Without such a memorable tagline as Sears or as many hot brands—either its own or someone else's—it will be critical for Penney's to define itself in a way that gives consumers a reason to choose it over Target and Wal-Mart's lower prices or Dillard's and Macy's upstairs fashion appeal.

Penney's has begun to upgrade its apparel lines, both name brands and private lines such as its highly successful Arizona Jeans and Crazy Horse, a private line of women's sportswear by Liz Claiborne due this summer. The company has also consolidated purchasing functions to help stores pick up on fashion trends faster to better compete with upscale retailers, which often get designs on their racks weeks before Penney's.

The second half of the battle for identity will likely be fought in the marketing arena: If Penney's is putting more fashion onto its floors, it will surely need to let consumers know it's there. In 1997, Penney's spent \$98 million on network prime time, according to CMR.

Another area where Penney's might invest marketing dollars



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UPFRONT ■ THE CLIENTS

brands

is its Eckerd drug store chain, which the company acquired in early 1997. To date, Penney's has focused on folding its existing drug stores—Thrift Drug and Fay's—into the Eckerd chain for a healthcare presence that comprises about 2,800 outlets stretching from the East Coast to the South and Southwest.

There's a trend of image marketing among drug stores, one driven by Rite Aid's successful bid at aggressively positioning itself as a convenient place to fulfill a wide range of consumer needs. One would expect to see major spending in terms of branding Eckerd, especially now with its close-to-national presence.

In the mass retail realm, the battle continues to get hotter in advertising as retailers realize they need to be good marketers as well as merchants. Wal-Mart, which spent \$53 million last year on national network prime time and considerably more in regional markets, is threatening to concentrate more on an overall image message in favor of its well-established low-price focus.

Target, which has carved a quirky image as an "upscale mass" retailer—a place to buy trend-correct fashions along with practical offerings like housewares, both at a low price—will likely spend more in individual markets. Think of last year's

campaign by Kirshenbaum Bond & Partners, which introduced the brand to the New York metro area through print ads showing whimsical uses for practical products—such as an ad featuring a woman who had crimped her hair with a waffle iron—or local TV that showed the irony of a "nice Midwestern retailer" coming to the rude, brash Big Apple. Last year, Target spent \$46 million on prime time.

Kmart has begun to catch up, with an image overhaul that includes everything from a new direction in advertising to a major facelift for its once-dingy stores. TV ads have pushed specific lines, such as its private label Sesame Street children's apparel or the cross-category Martha Stewart Everyday collection.

For the overall brand image, commercials featuring Rosie O'Donnell and Penny Marshall swapping wisecracks have been offered up on a seasonal basis, with messages ranging from Kmart's low prices to its vast selection. Again, it remains to be seen whether Kmart will give shoppers who stop by to pick up Martha's sheets and towels a reason to stay in the store longer. "I think the message [in those ads] needs to be more targeted," Liebmann says. "It doesn't leave me with a clear message, like Martha Stewart does."

top categories in network prime time—1997

		\$(000)	% TOTAL
1	National restaurants	949,900	10.4
2	Movies	541,223	5.9
3	Domestic cars	518,836	5.7
4	Asian cars	356,885	3.9
5	Light trucks, domestic	301,942	3.3
6	Pain remedies	217,080	2.4
7	Long-distance service	209,153	2.3
8	Credit cards	199,135	2.2
9	Carbonated soft drinks	183,312	2.0
10	Cereals	143,186	1.6
11	Candy and mints	143,073	1.6
12	Cold and sinus remedies	137,426	1.5
13	Shampoos, conditioners and rinses	122,162	1.3
14	Digestive aids and antacids	112,268	1.2
15	Light beer and ale	103,703	1.1
16	Toothpaste and whiteners	93,343	1.0
17	Hair-coloring products	90,509	1.0
18	Department stores	89,498	1.0
19	Prerecorded video	85,417	0.9
20	Skin-care creams, lotions and oils	82,778	0.9

Source: Competitive Media Reporting



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HOT BUTTONS

- Global brand image campaigns by IBM, Compaq and Dell
- Targeted media buys on Web on the rise
- Continued emphasis in advertising on lifestyle rather than price

OVERALL

Spending up

DARK HORSE

Can Gateway cut it in the enterprise market? Will IBM commit to ads for the home PC user?

By Tobi Elkin

As consumer demand for sub-\$1,000 personal computers continues and margins erode further, PC marketers have set their sights on growing the profitable small and medium-sized business segments. They are also launching large-scale e-business ventures, along the lines of IBM's more than \$100 million commitment that began last year. The top marketers are supporting these initiatives with multimillion-dollar, high-gloss brand campaigns that transcend product-driven speeds-and-feeds messaging to deliver a total, solutions-oriented message.

The shift to high-impact, brand-image TV advertising, already well under way, is probably best illustrated by IBM's e-business initiative, which targets businesses using the Internet to conduct all manner of transactions, from order-taking to database management. Using virtually all advertising mediums, the e-business message and motif have begun filtering down through most of Big Blue's divisions, especially its ThinkPad laptop PC and Netfinity server brands. The \$130 million IBM spent in 1997, according to CMR, is likely to double in the next year, as the recently launched ThinkPad and Netfinity brand campaigns and the next phases of e-business advertising, unfurl globally. A brand-image effort linking e-business to the home PC realm and IBM's Aptiva brand could come sometime this year from IBM's Personal Systems Group, which has been off TV for two years. With Aptiva as its linchpin, IBM could fold e-business into a consumer lifestyle type of brand advertising that focuses on home networking, educational and small-office/home-office tools. Look also for IBM to increase its print and interactive media buys and to deploy a more tactical use of radio and outdoor advertising. "We've gotten very aggressive in interactive. Ban-

ner advertising is only the beginning," says Scott Frank, director of worldwide advertising, IBM's Personal Systems Group. "There will be sponsorships with existing [Web] sites, we'll develop our own sites and brand them, set up e-business applications through Web sites and do direct response that links into databases."

Compaq, which last year spent just \$102 million, according to CMR, will spend at least double that as it launches its first global brand campaign in coming weeks that addresses its acquisitions of Digital Equipment Corp. and Tandem. The massive effort, Compaq's first integrated corporate brand campaign, will include high-profile TV and print buys, as well as other media.

It's not known whether Digital will function as a separate brand, but the company spent \$34 million last year on advertising, much of it in a print campaign that launched last fall. However, it's likely that Compaq will make a large TV buy in the fourth quarter to support its consumer products, in a move similar to last year's campaign that hit lifestyle-oriented themes.

Hewlett-Packard, which spent \$107 million last year, much of it to promote its new corporate mantra, "Expanding Possibilities," expects to boost ad spending in the next year to continue evolving the consumer-focused brand initiative. HP rolled out e-business and consumer brand commercials this year and expects to increase spending on high-visibility sports sponsorships, entertainment tie-ins and events marketing.

Weeks away from launching its first global brand campaign, Dell, which racked up just \$43 million in ad expenditures last year, will at least double that figure this year. Wall Street's favorite PC company will land on TV to brand itself as the leader and originator of the "direct" PC and tech services marketing concept.

Packard Bell-NEC spent \$41 million last year and doesn't expect any sharp increases going forward. But the company has stepped up its Web advertising buys to enable it to pinpoint niche audiences more effectively.

After launching its much-anticipated "Think Different" campaign, beleaguered Apple Computer remains in the doldrums but plans to stick with the campaign. Besides the brand campaign, Apple is expected to continue lobbying short, strategically timed TV ads against the Pentium II PC crowd. Don't expect the \$46 million Apple spent in 1997 to swell too much beyond that in the next year, but the company will continue aggressive TV, print and outdoor efforts, as well as targeted marketing to its two most loyal segments: the educational and graphic arts markets.

Besides the brooding intensity of "Think Different," Apple will focus on strategic consumer promotions for the back-to-school and holiday seasons, Web-based marketing, and



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UPFRONT ■ THE CLIENTS

brands

events marketing to its loyal users.

Gateway, which recently launched a more than \$70 million global brand campaign, is expected to sharpen its direct marketing efforts to consumers and focus on building its enterprise business. TV and print will be plentiful, as will Web-based and promotional marketing, like its tie-in with McDonald's Monopoly game. Gateway's Spot Shop, the online merchandising part of its Web site, is a growing profit center for the company. Like the information culled from callers to its 800 number, data from visitors to the Spot Shop will be leveraged as a source of strategic database marketing.

Intel's Space Bunnies hop on over to the digital imaging realm, as the computer chip maker continues to scout out new markets for its processors. Intel's recently announced technology development and marketing venture with Kodak will deliver a \$150 million marketing campaign over three years to support new digital imaging products and services, such as Picture CD. Kodak's Picture CD is due out later this year, and will

be buttressed by at least a \$50 million TV, print and events-marketing campaign by the two companies. The \$150 million, earmarked to promote consumer awareness of digital imaging, is on top of Intel's regular ad budget, which amounted to \$81 million last year.

Microsoft, which racked up just \$34 million in ad spending last year, according to CMR, will continue making hefty print buys to support its Windows CE hand-held and its newly launched palm-sized PC platforms. Microsoft will launch the Auto PC platform, also powered by Windows CE, by late summer with print support. The launch of the Windows 98 operating system, not nearly as hyped as Windows 95, could be delayed for months due to the Justice Department investigation of Microsoft. Delays could result in decreased ad and marketing expenditures not only for Microsoft, but for the major PC marketers as well. However, costs related to Microsoft's continuing antitrust woes aren't expected to break the bank or totally crush its enthusiasm for product advertising and events marketing.

top brands in network prime time—1997

		\$(000)	# Spots
1	Burger King	230,380	2,818
2	McDonalds	213,860	2,569
3	Sprint: residential long-distance	74,507	654
4	Taco Bell	74,076	661
5	KFC	72,007	937
6	Wendy's	65,687	1,060
7	Tylenol Extra Strength Geltab	62,172	694
8	Nissan Altima	58,242	356
9	Red Lobster	54,531	736
10	Pepsi	54,304	444
11	Saturn	52,839	417
12	Coca-Cola Classic	52,580	559
13	Pizza Hut	52,440	431
14	Miller Lite	49,258	366
15	Boston Market	48,199	579
16	Nissan Motor Corp.	47,896	309
17	Coors Light	45,557	175
18	Dominos Pizza	43,974	496
19	Visa	42,803	311
20	1-800-Collect	42,002	685

Source: Competitive Media Reporting

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UPFRONT ■ THE CLIENTS

brands

finance

**HOT BUTTONS**

- Mutual fund companies and brokerages will up spending
- Corporate brand campaigns in the offing
- Ads touting online banking increase

OVERALL

Spending up moderately in late '98; more so in '99

DARK HORSE

If economy falters and new money slows for mutual fund brokers, spending may flatten

By David Kiley

Branding is becoming as important as pricing in financial services. With so much merger activity and so many offerings, consumers have not lost their need for "trust" when it comes to investing. But old-line brands like Merrill Lynch, Chase and Schwab need to pump some new life into their images to keep up with the attractive online upstarts that are competing on price and convenience.

The bank mergers that have become so common, led by the giant Citicorp-Travelers deal, have banks, brokerages and mutual fund companies looking at how they can gird their positions in the face of such bigness through various marketing strategies.

In the financial services sphere, however, big hasn't traditionally meant better when it comes to consumer needs, except in the case of credit cards, where reach and widespread acceptance mean everything. Companies need only to look back at the 1980s, when bank deregulation led to financial institutions offering shelves and shelves of products; back then, customers were dubious of getting the lowest-priced services from just one source.

Almost simultaneous to the announcement of Citicorp's merger with Travelers, the latter broke a new brand campaign, which will run until the merger clears regulatory hurdles. Then its agency will get to work on a corporate effort for the new company, Citigroup, which will likely air some time in 1999. Chase, too, is reviewing its business and is expected to come out of the gate in the fall with a major new ad campaign.

In the meantime, a lot of independent brokerages and mutual fund companies, the two categories the banks are trying hardest to cut into, will continue to put some of their stock market riches into ad campaigns, reminding consumers that they need not shop for their financial services at a supermarket.

Merrill Lynch, for example, is about to choose a new ad agency and expects to be on the air with a new campaign by late

fall or early 1999 with an increase in spending. Merrill has been running ads focusing on its heritage but is expected to change that creative strategy to make its message more "performance" oriented.

Mutual fund companies, which have shown tremendous growth with the climb of the stock market, are competing as vigorously for investment dollars now as brokerages. The Dreyfus Corp. is reviewing for its \$30 million account and is expected to put a lot of that spending into the fourth quarter. Among other things, Dreyfus is looking for a strong theme under which it can run its advertising and develop a major direct marketing program. Dreyfus launched a campaign in East Coast markets last February, featuring the tagline "Rule your kingdom." Print and outdoor executions broke nationally. The work is targeted directly at affluent baby boomers who reject the concept of retirement as an afterthought, embracing it instead as an opportunity for personal rediscovery.

Security Capital Group, Boston, is in the process of hiring its first ad agency to introduce a new family of mutual funds. The initial advertising budget will be in the \$3-5 million range. And Scudder Kemper Investments just picked a new agency, Gotham, New York, to develop advertising that will likely break in the fall with a \$15-20 million budget.

Among credit card companies, American Express, MasterCard and Visa continue to snipe at each other. Spending among the big three is expected to be up about 10 percent, with MasterCard leading the increase with a double-digit hike in ad spending.

The online financial services arena is becoming tougher to compete in because small Internet independents are scooping up bank and brokerage customers, forcing the big institutions to improve their Web presence and entice more customers. TV and print advertising featuring online services figures to be an increasing part of these companies' ad plans. Online Tele-Communications, for example, wants you to bank on them, literally. The country's second-largest cable operator last week linked with BankAmerica and Intuit, the makers of Quicken personal accounting software, to offer banking services over cable via the new digital set-top boxes. The three partners are setting up a new company that will create services allowing cable customers to bank, buy insurance and pay their bills and taxes, all via the TV set.

How hot is online banking and investment buying? During the first month of this year, Schwab's online business amounted to 100,000 new retail accounts and \$10 billion in trading, and the numbers have been climbing since. With half its business pouring in from the Internet and via computer software programs, the firm has been steadily increasing its online advertising budget, spending about \$3 million in 1997. This year, Schwab will bring online ad spending to just under 15 percent of its total ad outlay.

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HOT BUTTONS

- Cereal bars as brand extensions
- Kellogg's Smart Start stakes valuable retail space in saturated market
- Private label cereals squeeze majors on price, forcing more value-added promotions

OVERALL

Spending up

DARK HORSE

Kellogg's Breakfast Mates, if successful, could spark a new premium tier in refrigerated aisle



blamed in part on an exceptionally intense competitive landscape in the U.S. cereal category. In response, Kellogg CEO Arnold Langbo promises analysts that "we plan to be more competitive in our marketing investment for the remainder of the year."

Kellogg, much like its competitors in the \$7 billion ready-to-eat cereal category, will continue to focus a significant amount of its marketing efforts on new product innovation. In 1997, the bulk of the \$283.6 million CMR says was spent on network TV by cereal marketers for new products. But now, partly due to the supersaturation of boxes on cereal aisle shelves, innovation is extending literally outside the box into other areas of the supermarket.

Looking to lay blame for the cereal category's decline, industry analysts have often cited the products' lack of portability in an age of grab-and-go eating. As a result, many are looking to Kellogg's latest innovation, Breakfast Mates refrigerated all-in-one cereal kits, as a possible way out of the conundrum. Breakfast Mates include a single serving of Kellogg's Frosted Flakes, Frosted Mini-Wheats, Froot Loops or Corn Flakes in a plastic bowl with a container of milk and a plastic spoon. It's intended to push cereal front and center in moms' minds by making it an easy, do-it-yourself breakfast for kids in the same way Oscar Mayer's Lunchables eased the lunchtime burden. Because of the unusual placement of a cereal in the refrigerated case, Kellogg is spending more than \$30 million in media beginning in July, much of it on network TV.

Major competitors such as Post are eagerly awaiting the results to determine the viability of a refrigerated cereal kit. Certainly if Kellogg's entry works, we can expect to see a flurry of store brand and national brand copycats in the coming year.

The refrigerated section is only one area of the store where cereal marketers are turning to offer portable alternatives. Due to the booming success of Kellogg's Rice Krispies Treats snack bar, which is up to nearly \$100 million in supermarket sales after only two years, all the boxed cereal players are looking to create grab-and-go versions of popular cereals to complement traditional granola bars. Quaker Oats recently extended its equity in oatmeal with the launch of a new line of Fruit & Oatmeal Cereal Bars. With an estimated spend of \$20 million in trade and consumer support, it's a move clearly intended to battle Nutri-Grain's hold on the better-for-you cereal bar segment. The craze for cereal in a portable bar even has Interstate Bakeries' Hostess brand jumping on the bandwagon with a line of Fruit and Grain Cereal Bars. It's definitely an area to watch.

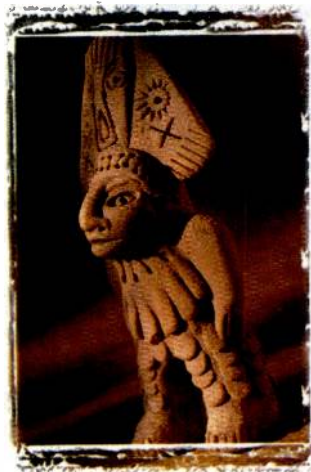
By Stephanie Thompson

As Kellogg's nutritious adult cereal lines have experienced double-digit declines—among them All-Bran, Healthy Choice and Nutri-Grain—the company is looking for ways to revitalize the category. Its latest offering is Smart Start, and Kellogg is putting more than \$30 million in media behind it, more than it has ever spent before on an adult cereal. Compare that with Kraft's spend less than a year ago of a mere \$10 million against a new extension to buoy its lagging Post Shredded Wheat franchise and you have some idea of where media spending for increasingly desperate cereal marketers is heading: through the roof.

As sales continue to decline for some of the best-known blockbuster cereal franchises and competition from both branded and private label entries shows no sign of abating, Kellogg, Post and General Mills are vying for the most consumer impressions for a new product. The frenzy can be seen in surprising innovations such as Oreo O's, behind which Post is committing a whopping \$45 million on network TV and print ads beginning in late August that will reach 95 percent of kids and adults 16 times within the first six months. It is also apparent in a simple line extension such as Marshmallow Blasted Froot Loops, against which Kellogg's has committed at least \$30 million in TV and print ads for this summer. The frenzy begun by Kellogg with its sizable \$40 million push of a simple line extension—the launch of a lightly sweetened, five-color subline of Rice Krispies called Razzle Dazzle last fall—continues because the marketers feel they have no choice if they want to win back wary consumers.

A decline in first-quarter net sales of 3 percent has been

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**HOT BUTTONS**

- Indulgence trend will guide new product intros
- Blockbuster promos will continue to rule
- More daytime buys as marketers target moms

OVERALL

Moderately increased spending

DARK HORSE

Could reformulated low-fat candies make a comeback?

By Stephanie Thompson

Indulgence is in, and that means candy marketers, the purveyors of chocolate and sugary treats, are battling to see who can best meet consumer demands for tasty snacks. In that battle, TV spending will continue to rise slightly as top dogs Hershey, M&M/Mars and Nestlé strive to position their entries as the most irresistible.

One segment that has not fared well is low-fat candies. Despite predictions this time last year that the brands were growing and marketers would invest heavily in spending, Hershey's Sweet Escapes—which was launched in 1996 to the tune of \$15 million—and Nabisco's SnackWells have not lived up to expectations. It seems consumers would rather have the real thing. So, candy marketers are looking increasingly to offer consumers—especially women—products in more portion-controlled sizes. Nestlé will introduce in June its new Treasures: bite-sized versions of its Nestlé Crunch and Butterfinger candy bars as well as peanut-butter-flavored, treasure-chest-shaped pieces that will be supported by heavy daytime TV buys targeted at women.

"Consumers like a variety of brands, and they like having their favorite brands in this form," a Nestlé representative told *Brandweek* earlier this year. "It's what people are looking for: portion control and a reward for themselves."

But Nestlé is certainly not the first to wage battle in the bite-sized candy arena. Some would say Hershey, still No. 1 at the candy counter with total sales of \$4.3 billion last year, staked out

the niche long ago with Hershey's Kisses, a line it continues to support aggressively with ads and promotions. Instead of riding solely on its continually strong core brand, however, Hershey has been innovative with other individually wrapped candy lines, including Tastetations; its Nuggets line, which had sales of \$88 million in all retail outlets for 1997, according to Information Resources; and a new line of Hershey's Classic Caramels that received \$8 million in daytime network media positioning them to moms as a snacking indulgence.

Reaching 18-34-year-old moms looking for a quick (and not-too-damaging) fix has also become important for marketers beyond the top tier. Storck USA, which has a huge presence in Europe but only moderate recognition in the U.S. for its Werther's Original and Werther's Chocolates, will run a \$12 million ad campaign this month to launch Milkfuls, a hard caramel candy with a sweet milky center that has been marketed in Europe for years. Ads, intended to evoke memories of childhood summers, carry the tagline, "Simply enjoy."

While new product introductions, especially indulgence-oriented ones, will continue to get attention in the coming year, candy marketers are still putting most of their effort into core brands, raising awareness of well-known names via increasingly costly and complicated licensing and promotional tie-ins. Hershey raised the bar on promotional spending with last summer's tie-in to *Jurassic Park: The Lost World*, an expenditure it reconciled with reported sales increases of 20 percent. Since then, Hershey has tied in with Century Fox's *Anastasia* and the upcoming summer feature *Godzilla*. It has also inked a deal with Major League Baseball for its nonchocolate candies. Nestlé is unstoppable with movie tie-ins, as well.

M&M/Mars has recently jumped on the promotion bandwagon with a variety of contests. For M&M's, a sweepstakes earlier this year awarded \$2 million to the consumer who found the "Millennium icon" in an M&M's package. This spring, a contest for Starburst called "Chew the Clue" will award trips to Hawaii and other prizes to those who guess the "mystery" flavors correctly. Mars' promotions, like Hershey's, are often heavily supported with media buys. In the case of M&M's promotion, the marketer ran 20 weeks of dedicated print and TV ads estimated at nearly \$20 million. And, industry watchers say, those promotions will be more common.

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HOT BUTTONS

- Core brands rule
- High-end imports seize the moment
- Domestic craft beers retrench

OVERALL

Spending up

DARK HORSE

Will the majors repeat last summer's vicious price-cutting or work instead on affirmative brand-building via ads and consumer promotions?

By Gerry Khermouch

With the major brewers hunkering down to eke out some growth from their core brands, this is not the era for big-budget, spectacular product launches. Instead, the major brewers have refocused on their core brands, lending increased attention, refreshed creative approaches and, often, more lavish media budgets on their core lager and light brands.

Take Anheuser-Busch flagship brand Budweiser. The brand, while growing overseas, has declined steadily throughout the 1990s, despite what might be described as heroic efforts to turn the trend around. Still, with multiple creative approaches failing to exert a decisive impact on volume and industry price cutting accelerating, the brand nearly went dark, mediawise, toward the latter end of 1997, as A-B turned to more direct volume-initiating moves such as cross-merchandising. In 1998, though, that has changed, as a new creative effort generated a favorable response from wholesalers. The company's overall budget was upped by \$70 million, with much of that increase going to prime time buys behind Budweiser; a sharp contrast from the heavy sports emphasis of past ad efforts. A planned \$50 million in prime time advertising, including the four major networks plus some cable networks, represents the highest such budget in the company's history. Along with Bud, the other major recipient of the spending is Bud Light, with double-digit growth it's big enough now to offset the continued declines behind Bud.

No. 2 player Miller Brewing has gone with a radically different media strategy. It has continued to try to derive favorable economies by mustering split buys under which network advertising buys are apportioned among several core brands according to their regional strengths, so that Miller Genuine Draft ads air in the upper Midwest and West Coast, Molson ads in the Northeast, Icehouse ads in the Southeast, and flagship Lite ads

in other regions. At the same time, though, after ruthlessly narrowing its advertising scope to Lite and MGD in 1997, Miller has lent national budgets to a bunch of lesser brands this year including Red Dog, Icehouse, Milwaukee's Best and a restaged Miller High Life. Core brand MGD is also tilting more of its budget to truly national buys.

Coors Brewing, turning in a record year in 1997 despite some predictions that it was most vulnerable to the frenetic pricing battles between A-B and Miller, continues to give the vast majority of its budget to Coors Light. It is also pursuing the turnaround of one-time flagship Original Coors and seeing a modest return on renewed support for its Zima "clear malt" beverage, once the No. 2 recipient of funding after Coors Light.

This was to have been a year that No. 4 player Stroh Brewery marshalled a more significant media budget after years of playing at the margins. But that ran aground when the price war among the Big Three dried up Stroh's margin pool and led to steep volume declines. The result: After successive rounds of budget cuts, Old Milwaukee will stay the course, but other brands will be hard-pressed to muster more than the most nominal ad spending.

With imports booming, it's no surprise that ad spigots are being turned on among most of the major players, including Miller with its Molson and Foster's brands. Heineken USA, with a new agency in place behind core brand Heineken, was re-evaluating its edgy approach intended to raise awareness and consumption occasions among younger consumers, many of whom have been primed by micros for fuller-bodied imports. Assuming the new agency came up with a strategy the client liked, it can be assumed spending will resume at \$20 million-plus. As for the Amstel brand, much of its spending last year was diverted to poorly performing full-calorie siblings, but spending is expected to tilt back to the core light brand this year.

Among importers, Labatt USA, a joint venture between Canada's Labatt and Mexico's Cerveceria Cuauhtemoc, is promoting a variety of Canadian and Mexican brands (as well as domestic specialty beer Rolling Rock). Guinness Import was dialing up support for surging Guinness Stout and considering the first TV effort behind Bass Ale. And rocketing Mexican import Corona was expanding its TV buy via dual importers Barton Beers (western states) and Gambrinus (eastern states plus Texas). With a new ad agency and greater autonomy from its German parent, Beck's North America was also expected to be a more aggressive media force.

Domestic craft brewers, seeing their margins contract amid intense competition and the beginnings of a shakeout, were not expected to spend significantly. The exception is No. 1 player Boston Beer, brewer of Samuel Adams, but with co-founder Jim Koch still not comfortable with the TV effort, it was unclear to what extent Samuel Adams will remain a significant TV presence.

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



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brands

restaurants

**HOT BUTTONS**

- Unit expansion slows
- Themed eateries lose their luster
- National TV spending decreases as local marketing increases

OVERALL

Spending flattens

DARK HORSE

Who will rescue Boston Market?

By Karen Benezra

As fast-food giants chase fickle audiences, the market share game has become a contest of who can make the most noise and draw the most traffic—even if only for short periods.

But as competitors such as McDonald's put more focus on regional and local marketing programs, the media dollars are following suit. That doesn't mean national, entertainment-themed promotional blasts will end anytime soon. Witness this month's replay of the massive Beanie Babies giveaway at McDonald's; if even half as successful as last year, the program will send kids and their parents into a collectible frenzy—and move millions of Happy Meals in the process. Add the upcoming summer-movie themed blitzes from Burger King (with Universal's *Small Soldiers*), Taco Bell (Sony's *Godzilla*) and McDonald's (Disney's *Armageddon*), and the big marketing plays don't change much.

But a shift in focus to more local events will likely mean the typical fast-feeder's promotional calendar will be loaded with just eight national programs, down from the typical 10 or 12. McDonald's trimmed overall ad expenditures to \$580 million last year, from \$600 million, according to CMR. Network and syndicated TV and cable accounted for \$410 million of that spending, with \$144.5 million going to spot TV. Franchisees are likely to spend more heavily on spot TV and radio in the year ahead as they bid for loyalists.

While McDonald's has eased off ad spending, Burger King has stepped up its assault with menu additions such as last month's \$20 million push behind its Cini-mini's breakfast treats. BK's aggressiveness added up to \$427 million worth of ad spending in 1997, up from \$362 million in 1996. Again, national TV accounted for the lion's share of the mix, about \$378 million, narrowing the spending gap against its main rival, Wendy's, whose

spending rose to \$172 million last year from \$156 million, continues to stay above the pricing wars. It is stepping up entertainment-themed links to the National Hockey League and more kid-targeted entertainment fare mixed with rotational sandwich specials. Smaller burger chains, including Hardee's and sibling Carl's Jr., could find their local markets more crowded as the larger chains switch gears, paving the way for more competitive local pricing battles.

As a stand-alone company, Tricon Global Restaurants' Pizza Hut, Taco Bell and KFC units have devoted most of their media budgets to new-product initiatives, with image campaigns taking a backseat to promotions. Taco Bell, whose spending last year rose to \$185.3 million from \$175.2 million, has been faring better of late with the help of TBWA Chiat/Day's "Yo quiero Taco Bell" campaign, headlined by a hungry Chihuahua. The popular pooch has been incorporated into a \$60 million promotional blast for the chain's Gorditas wraps.

KFC, which has been the most consistent performer in the trio, is expected to roll out a new line of sandwiches next year to propel lunch traffic. The company's gains are all the more impressive given rival Boston Market's continuing troubles. The Market's experiments with Boston Carver sandwiches and fresh-wrapped foods have largely been scored as costly failures. Now under new management, the chain has announced plans to cut all spending drastically as it converts much of its system to company-owned units.

Among pizza players, Pizza Hut, whose 1997 menu upgrade produced only limited success, is expected to keep a tighter rein on media spending as the chain works on revamping its dine-in format and closing underperforming stores. Rival Domino's, which has successfully found gains via football and other sports programming, is shifting a portion of its spending to reach more families. The chain is also expected to raise its profile among kids with a new pizza-seeking, proprietary character, "Dr. Cravin."

Meanwhile, third-place Little Caesars is attempting to break out of a two-year sales slump and is expected to look for more efficiencies with its media schedule. Category watchers expect more activity from fast-rising Papa John's International, which will likely build on 1997's first national media effort.

Casual dining chains will again try to rebound after only mediocre performances last year, with Applebee's and Red Lobster employing broad-based image campaigns to drive sales. Still ahead: a spending pullback among midscale competitors, especially entertainment-themed eateries such as Planet Hollywood and Rainforest Cafe. Their unit growth has escalated, but underlying sales remain weak. —with Shannon Stevens



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Catch Us If You Can

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By Karen Benezra

HOT BUTTONS

- Traditional flavors reign
- Energy drinks power up with new product introductions
- Low-end teas and juices vie with premium, all-natural products for media dollars

OVERALL

Spending up

DARK HORSE

Will diet drinks be able to recapture their lost audience?

Despite America's continuing love affair with new beverage ideas—exotic fruit smoothies, nutrient-filled energy potions or funky packaging—powerful brands such as Coke Classic, Pepsi-Cola, Mountain Dew and Sprite remained the undisputed category warhorses in 1997 and will continue to command major attention (read: more media dollars) in the \$55 billion U.S. soft-drink market. Interestingly enough, industry titans Coke and Pepsi are heading into next year with new marketing bosses wielding fattened ad budgets.

Coca-Cola Co., which is closing in on its target of capturing a 50 percent share of the domestic market by 2000, will look to further its lead in the cola segment while giving entries such as PowerAde and Surge added visibility within its core brand portfolio. Just one year on the market, the heavy citrus Surge is trying to connect with teens via a national TV campaign, sampling events and promotional activities, including next month's tie-in with the National Hockey League.

Charles Frenette, who took over as Coke's chief marketing officer May 1, is expected to bring a more cohesive approach to the Atlanta giant's marketing function, with some forecasting a realignment of agency assignments among its 20-plus worldwide roster.

Coke trimmed spending on its "Always Coca-Cola" campaign to \$116 million in 1997, according to CMR, though it will likely dial up worldwide ad support in the year ahead. A portion of those media buys will be keyed to Coke's multimillion-dollar sponsorship of international World Cup soccer events, which for the first time will include a women's tournament in the United States in 1999.

Strengthening flagship Pepsi's market performance is the top challenge at the No. 2 cola giant, which is also looking for a viable replacement for its "Generation Next" ad message. The 2-year-old campaign has come under fire from Pepsi bottlers for hitting too young an audience and underplaying the product's new "globe" icon. Earlier this month, Pepsi's top brass stepped in to take direct control of all marketing efforts, including advertising, promotions and sponsorships, in a move that coincided with the exit of marketing



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chief Brian Swette. PepsiCo boss Roger Enrico has vowed to reinvest in its brands and power up marketing expenditures in 1998 to fill the gap with its chief competitor. Coke's total U.S. media outlay was \$277 million last year, far outdistancing Pepsi's \$198 million spend; of that total, about \$105 million was spent on the flagship brand.

Among other major brands, Dr Pepper/Seven-Up heads into summer with some \$20 million in promotional outlays to drive distribution for its core brands, which are fighting larger rivals for shelf space. For 7 Up comes a prize-laden cross-country jaunt with MTV's *Drive-Thru America*. Fast-growing Dr Pepper goes retro with a contest offering Chevy Camaros and '70s music. At RC Cola, summer marks a return to TV for the first time in four years, with an estimated \$7 million ad effort to drive the brand in heartland markets.

Sports drinks, bottled waters and inexpensive teas and juices will continue to get significant media, but in the innovative premium end of the business, few of the all-natural beverage players are expected to devote much money to ad support. The exception is Triarc, the largest independent player, which made good on its promise to restore the Snapple brand it acquired from Quaker Oats to a national media presence, dispelling distributors' suspicions during the Quaker regime that the brand was viewed primarily as a bicoastal property with little connection to consumers in the heartland. New ads from agency Deutsch, N.Y., budgeted at \$20 to \$30 million, have sought to restore the quirky, individualistic tone of the brand's earliest TV advertising from Kirshenbaum, Bond & Partners, N.Y.

Also getting a modest amount of national spending in the Triarc portfolio is the Mystic line, including a Rain Forest Nectars subline with its own ad effort.

While Coke and Pepsi are expected to back their new-age brands with media, most of this money is going to lower-end brands that are marketed and merchandised as soft drinks. On the tea side, Pepsi's Lipton Brisk and Coke's Nestea Cool brands lead the pack, while in fruit drinks, Coke has begun a national TV schedule behind its restaged Fruitopia line. Should Pepsi decide to roll out its FruitWorks juices in test in the mid-Atlantic states, those, too, will

likely see some national spending. Among sports drinks, Quaker is certain to maintain its high spending levels behind the core Gatorade line and the 18-month-old flanker brand Gatorade Frost. Meanwhile, Pepsi has retreated with its All Sport entry, which is about to be restaged as a kids' brand. Coke, however, is expected to continue to try to build PowerAde into a meaningful competitor to Gatorade. A flurry of activity is expected on mid-priced bottled water brands looking to attain a national presence, which has been rare in a primarily regional business.

Danone's Great Brands of Europe is expected to continue to boost its Dannon water, an apparent hit among grocery customers familiar with its sibling yogurt brand.

At the same time, Pepsi is readying its first TV campaign for its Aquafina purified municipal water. Although Perrier Group of America's Oasis brand was off to a slow start and focusing on building distribution for the rest of the year, it could not be written off as a major player for 1999, with Perrier executives insisting the brand remains a "strategic" entry. ■

—with Gerry Khermouch



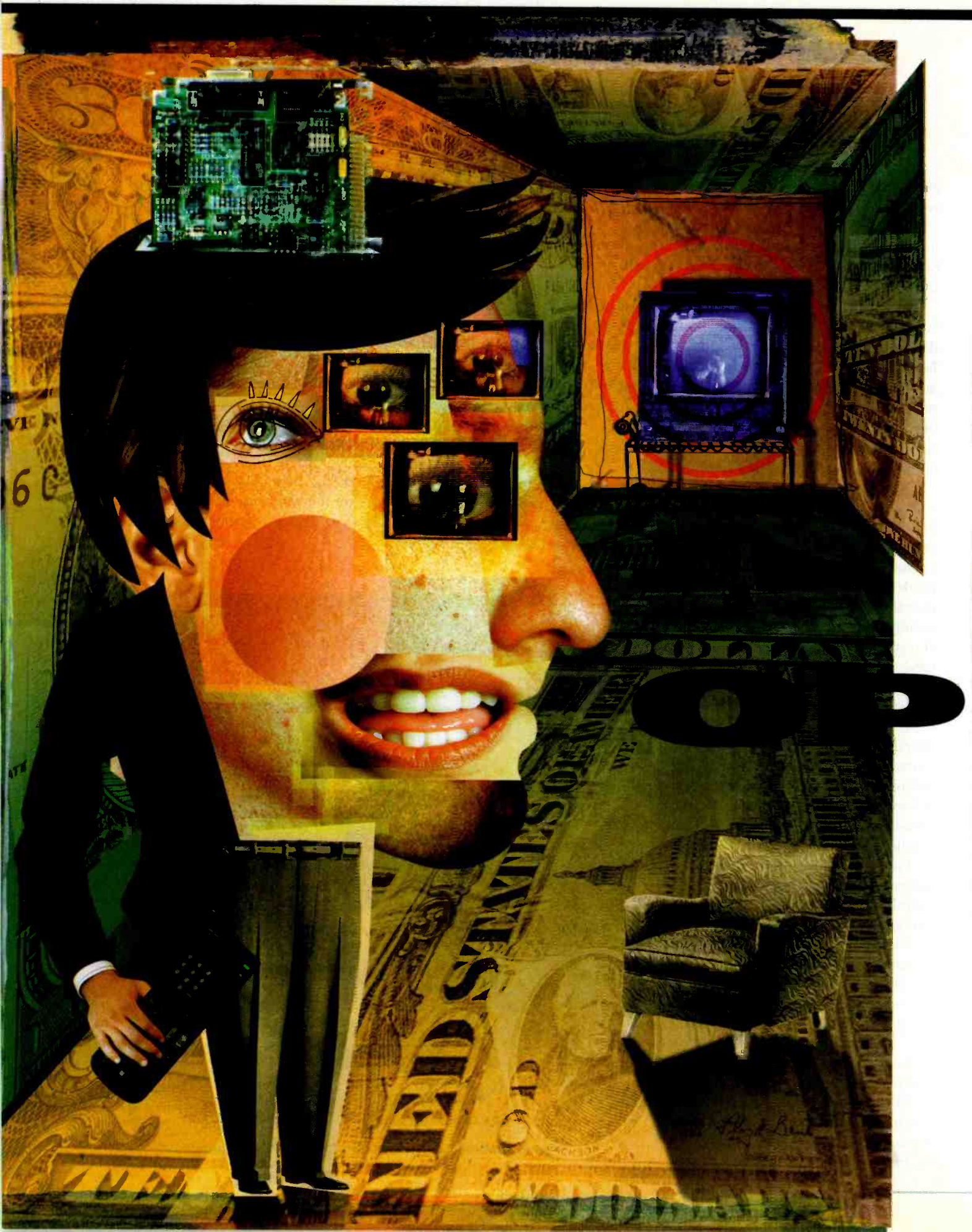
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The term “media optimization” sounds like it was coined by an accountant rather than a marketer. Nevertheless, the notion is about to become the best tool a marketer has when he must meet with the accountants to justify ad spending.

But are optimizers the last word when it comes to reaching consumer targets? While the bustle over optimizers centers on what computer media planning models can do with data recently made available from Nielsen Media Research—in other words, a machine over man breakthrough—some of the people planning and buying media caution advertisers not to lose sight

Optimizers are able to give media buyers specific information about what viewers are watching and when they are watching it.

TIMUM TARGET

of the necessary qualitative aspect of media planning. Computers spitting out the perfect media plan? Advertisers might do well to recall the rhetoric from the computer industry that said PCs would create shorter work days and weeks.

Optimizers are sophisticated computer-based programs that manipulate real-time television audience-measurement Nielsen data to sharpen planning and buying TV time. Nielsen has just made the real-time data available. It replaces an outdated, nearly 10-year-old monthlong study of viewing behavior which media

It should make it easier for buyers to make decisions. But there is danger in relying solely on numbers.

BY DAVID KILEY

ILLUSTRATION BY JON CONRAD

UPFRONT ■ THE CLIENTS

analysis

That's not surprising. Another media buyer, working on packaged-goods business, says: "They [packaged-goods clients] have no interest in qualitative media planning, which is why they have been a prime mover in optimizers. With low-involvement products, the thinking has been that [media] environment is not important, but I think we may see that thinking change some in the next few years."

One of the chief concerns of a marketer feeding his strategy into an optimizer has to be whether the brand is reaching enough people, but, more importantly, enough of the right people. The United States' myriad media choices keep media planners working hard to solve that problem. And while an optimizer helps quantify reach, a computer program may not account for the intangibles that are necessary to build brand equity.

The satisfaction giants such as P&G and General Motors have with the European optimizers has been a prime mover in establishing comparable data collection in the United States. The European optimizers provide clients with more insightful information than is generally available. They can even tie a media plan's effectiveness to a brand's bottom-line performance, something that has been only educated guesswork in the U.S. until now. As they have done overseas, optimizers can spit out what an ideal TV schedule will be for a particular brand.

But not everyone is a big believer in the accuracy of the information gathered at Nielsen households. "An optimizer is an improved, more sophisticated compass for planners and buyers," says Tim McHale, vice president, account media director at SFM Media. "But for optimizers to work at optimum levels, both Nielsen Media Research and A.C. Nielsen need to broaden their sample sizes. ... Up to 20 percent of Nielsen's people meters are said to experience human usage errors. That means throwing out 1,000 of the 5,000 Nielsen sample base used to project audience estimates against a population of 260 million potential channel surfers."

So how should a marketer look at optimizers? Should it be strategically, rather than just as a bigger stick with which to beat down media prices?

For one thing, says Starmedia's Brennan, a marketing chief at a company can, with numbers to back them up, see that it achieves the media pressure from a year ago, but with less spending. That, says Brennan, gives the marketer or brand manager money to use for truly qualitative media plans, such as sponsorships and Internet advertising. "Optimizers will be in full use across the board because clients won't want their competitors to have something they don't, and that makes sense," says Brennan. "Marketers won't want to give up any edge to their competitors." For advertisers not qualitatively driven, adds Brennan, being able to finally quantify the respondents' viewing habits will diminish waste.

Jim McDowell, vice president of marketing at BMW, is curi-

ous about what the new Nielsen data will show when fed into DeWitt's optimizer. He says the flight out of prime-time networks implemented before the data was available has served the BMW brand well. "We came to understand that our customers are 'appointment' TV watchers, not mass TV consumers," says McDowell. "They actually watch little TV, and it is spread out over the week, mostly in cable and sports." BMW also has had the added luxury of not needing a mass audience to get credibility or awareness of its brand, which has widespread aspirational appeal, and a core marketing message that has not changed in 25 years.

If advertisers are looking for optimizers to tell them they don't need to pay through the nose to be on *Friends* and *ER*, but can achieve similar reach on *Touched By An Angel* for a lot less, marketers of mass brands with spotty images will be disappointed. Thursday night on NBC will still be an "environment" coveted by youth and high-involvement categories such as fashion and automobiles, says Brennan. That's especially true for car brands struggling for a mass change of perception, such as Hyundai, Cadillac, Buick, Oldsmobile, Nissan and Chevy. After the optimizer gets done crunching numbers, though, those advertisers are likely to pay even more for top-rated shows, while shows beyond the top 20 will command lower rates.

While the new Nielsen data advances media-planning programs that have been around for some time, the real future of the optimizer is in evaluating all of a client's marketing communications. J. Walter Thompson, for example, is globally implementing a system designed for JWT's Ford client at its Detroit office. Andy Prakken, director of communication services at JWT, Detroit, says he is seeing what the new data does in the agency's Thompson Total Marketing program. The software links different databases, such as Nielsen and Ford's own customer service database, and evaluates not only print and broadcast media plans for effective reach but also other "below-the-line" media such as special events, public relations, product placement and Internet.

"Across the board, this system has allowed us to increase our clients' use of nontraditional media simply by the ability to measure the impact going in and the results afterward," says Prakken. "And by tying together different key data from different data bases into one understandable clearinghouse, and bouncing opportunities off the core brand mission, we avoid unproductive one-off programs that may, on the surface, seem attractive, but in reality, do little for the brand objective."

At a time when every company from GM to the local utility has put branding at the forefront of its priority list, getting a better handle on how to reach customers and potential customers in the best possible, most effective environment, means that optimizers will get more rigorous workouts than ever before.

Still, marketers would do well to keep one eye on the numbers, and the other on the people behind them. ■



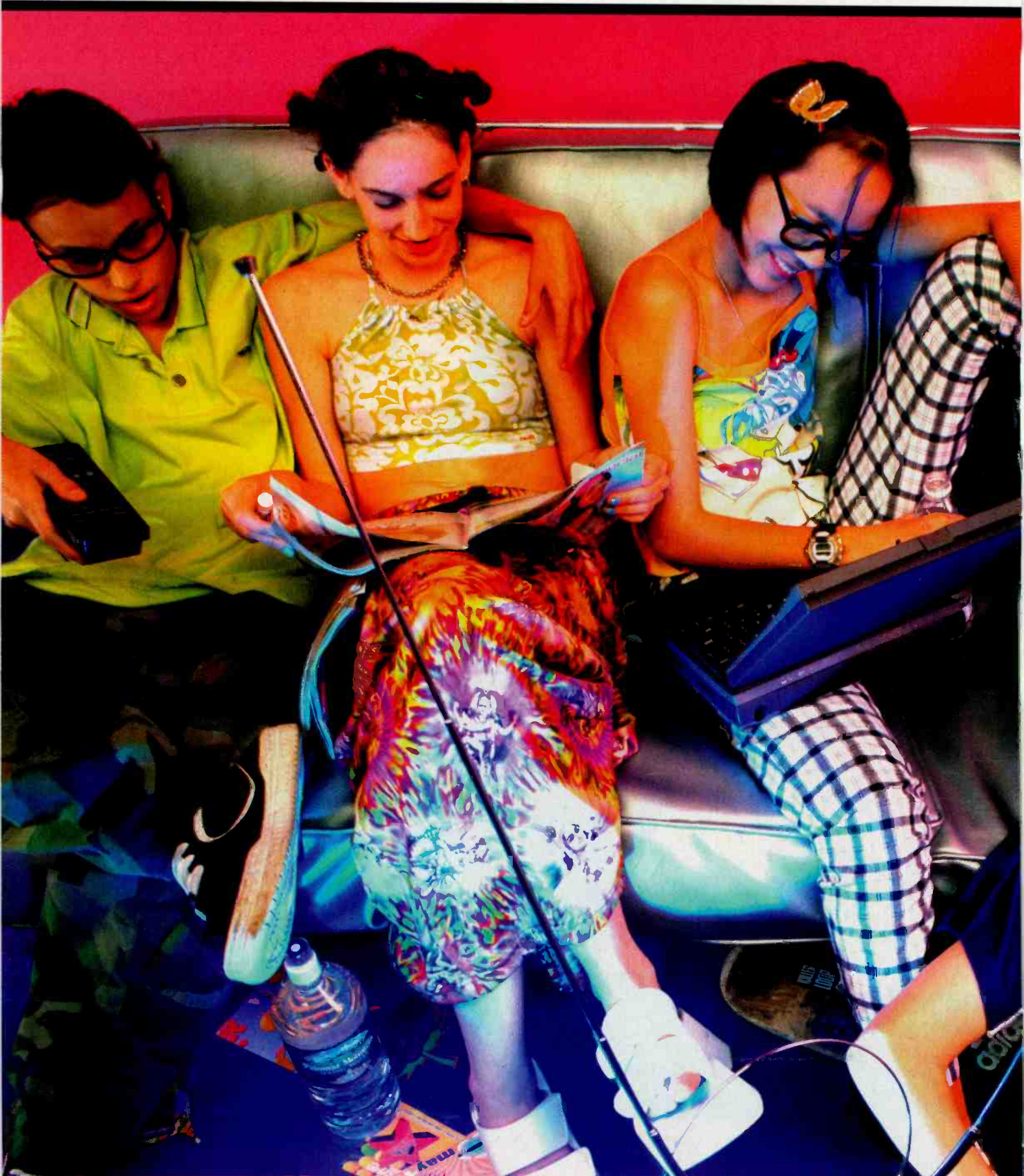
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UPFRONT THE CLIENTS

marketing



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PHOTOGRAPHY BY NICOLE ROSENTHAL

UPFRONT ■ THE CLIENTS

marketing

Meeet the United States' hottest demo of the moment: Body-glittered, tattooed, pierced, they're a highly fragmented, unpredictable group of teenagers who, while tottering on their five-inch soles, voice conservative opinions about sexuality, government, the American dream and an end-of-century commitment to spirituality. They're America's most free-spending, jobless and unskilled laborers

who finance their role as arbiters of cool with ever greater amounts of disposable cash.

This is the "Echo Boom"—a population surge the likes of which has not been seen since their baby-boomer parents—but make no mistake: Their spending power rings loud and clear to a cross-section of marketers who covet the country's most enthusiastic group of young consumers ever, informed from their earliest media-infused days by brand association and entitlement.

While Madison Avenue has always been obsessed with youth, and the early potential to form lifelong brand allegiances, the sheer numbers and spending tendencies of this group—also known as Generation Y—have advertisers focusing unprecedented attention on them. It's a generation marketers and the media have lavished attention on since birth, with stores such as Baby Gap, advertiser-supported in-school network Channel One, magazines such as *Sports Illustrated for Kids* and cable networks such as Nickelodeon. This group of kids, aged 10-19, spent \$91.5 billion in 1997, according to the latest Rand Youth Poll. That amount is 57.8 percent higher than the discretionary spending of their predecessors 10 years ago.

"It's the most prosperous group we've ever seen and they continue to increase in healthy numbers," says Robert Williams, executive director at the Rand Youth Poll, which has surveyed

teenagers since 1953. "They have a higher incremental allowance from their parents, and with the growth in our service economy, they're able to secure jobs easily and at rising minimum wages. They're exposed to so many different products on TV, in the mall and through their friends. It's a generation who grew up with excess as a norm."

"It's the most prosperous group we've seen in healthy numbers. It's a generation"

The most compelling proof, of course, lies in the stunning success of *Titanic* and its soundtrack earlier this year, with the film's more than \$1 billion in worldwide ticket sales fed by packs of insatiable teenage girls who returned for multiple viewings. Big-money earner *Scream*, followed by *I Know What You Did Last Summer*, were the first indications of teens' box-office clout. Now, the writer who created those films, Kevin Williamson, has taken that prowess to television with *Dawson's Creek*. During the last upfront, 30-second spots for the WB program were going for a mere \$35,000. Within weeks of the show's debut last January, it became television's hottest new hit, soaring to No.1 among teens, with the going rate for 30 seconds jumping to \$135,000. For the season's finale, at least one movie studio advertiser is shelling out \$285,000 for that same 30 seconds.

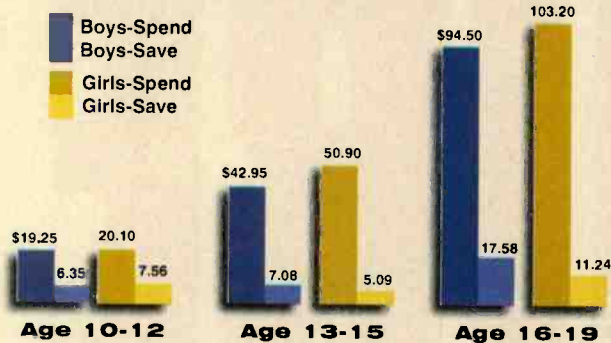
That kind of swift success underscores the vulnerability of the top four networks as they scramble to find the kind of programming that will lure new viewers to their franchises. Their long-held dominance is being questioned like no other time before, with combined audience share projected to slip under 60 percent this season as programming costs reach sky-high levels.

"If you look at this season, WB, with its young audiences around 25, and CBS, with its viewers over 50, were the only networks which didn't see their audiences decline," observes Steve Sternberg, senior partner, TN Media. "The two ends of the spectrum proved to be safer ground, while NBC and ABC found themselves competing in the middle with everyone."

While CBS execs argue against conventional wisdom that says advertisers desire younger viewers, the WB swears by current demographic trends in its favor.

"Advertisers are realizing more and more the value of this consumer," says Jack Wakshlag, head of research at the WB. "With Generation X, there weren't enough of them. With Generation Y, not only are there lots more of them, they have more money to spend. Among the four networks, there's not enough inventory skewing young. That's our whole focus."

Amount Kids Spend Weekly



Source: Rand Youth Poll

And that focus grows increasingly younger than the 18-34 year-old youthful viewers previously targeted during prime time.

"The 12-24 year-old demo is a new phenomenon," says one WB network rival. "Networks like the WB have become niche-like, acting more like cable in targeting a narrower demo. Those kids in the mall have a lot of money to spend and advertisers are

and they continue to increase
who grew up with excess as a norm."

ready to take them on."

Clearly, that's working on Tuesday nights as *Dawson's*, coupled with WB's other big hit, *Buffy, the Vampire Slayer*, have put the fledgling Warner Brothers' network on the map. Unlike adults, teenagers are more prone to experiment as they scan with the remote, looking for programming, unhindered by network loyalties.

While UPN's programmers are still struggling to create some hits—moving from a similar youthful focus to more of an emphasis on urban viewers and now going mainstream family—little of Fox's early success was lost on the WB. For one thing, many of the top management at the new network are alumni of Fox's fourth network start-up in 1987. They knew programs like *Dawson's Creek* could brand the WB with the same youthful cachet *Beverly Hills 90210* did for Fox. The median age of WB's viewers, at 24.2, is by far the youngest of any of the networks. The trick, of course, is to keep that average age down as the WB expands into seven nights of programming. When Fox moved into a full week's lineup, adding sports and other kinds of programming, its median age crept up to the mid-30s.

Assuming the WB can do so, the numbers are on the network's side. America's population of 10-19-year-olds bottomed out in 1992 at 35.2 million, after a 15-year decline, according to the U.S. Census Bureau. Since then, Baby Boomers' offspring have grown by 1 percent to 2.2 percent annually and their ranks are projected to reach 40 million by the year 2000. Their num-

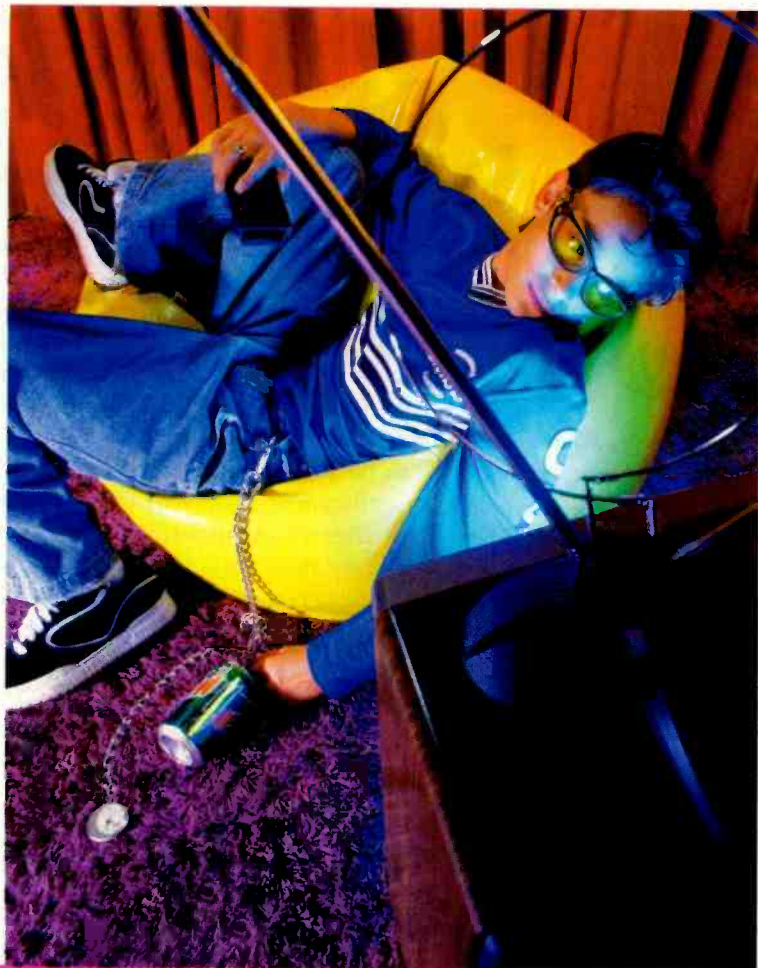


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UPFRONT ■ THE CLIENTS

marketing



“There are no rules for this group. They’re comfortable with products like Snapple’s drink that’s both juice and tea at once.”

bers are expected to increase at twice the rate of the overall population until 2010. It’s easy to see why advertisers are scrambling to find sure-fire hits like *Dawson’s Creek* through which they can connect to viewers.

According to a recent *New York Times*/CBS News poll of teenagers, 49 percent of respondents said they have a part-time job. Not only are those new wage earners spending their cash on traditional splurges like movies, concerts, snacks, clothes and recorded music, they’ve moved into higher ticket purchases—presumably with the help of their guilt-ridden, stressed-out working parents. The *Times* and CBS report that 14 percent of those polled have their own car; 17 percent, their own telephone

number; 18 percent, a beeper or pager; and 66 percent, a TV of their own in their bedroom. These inveterate consumers are also asserting unprecedented impact on their families’ purchasing preferences. Teens’ influence on household spending last year amounted to \$246.1 billion, an increase of 10.3 percent, according to the Rand Youth Poll. Although they represent less than 29 percent of American consumers they account for 46 percent of adult spending on audio equipment and 48 percent on athletic shoes, according to a study from Ladenburg Thalmann & Co.

While such statistics about their spending power are easy to come by, generalizations about teenagers today are tough to make. As consumers, they are arguably more like their boomer parents, who eagerly bought Beatles albums, pimple cream, Landlubbers bellbottoms and spray-on hair lighteners than their cynical, older Gen X-er siblings who reveled in their torn flannels, no makeup and grunge icons like Kurt Cobain.

A change in prevailing sentiment became apparent as girls, inspired by *Clueless*’ Alicia Silverstone, began to glam up again, even as they became fixated on bad hair days, courtesy of their new role models on *Friends*. Now Generation Y, in all its permutations, avidly buy the totems of their association, whether it’s hip hop, new Jack gypsy, rockabilly, rave, rap, hard-core skaters, iconics or 21st century soul.

Then there are those on the younger end of teens, who belong to the various cults of personality, buying anything connected to celebrities of the moment like the Spice Girls or pin-up idols Leonardo DiCaprio and Hansen.

“This is a branded generation. These kids want people to know they’re wearing Tommy [Hilfiger], Ralph [Lauren], Dolce & Gabbana or a Versace shirt, even if it’s not emblazoned with a big logo.

They’ve got to have these brands and they’ll spend whatever they have to for them,” concludes Peter Ferraro, associate publisher of advertising for *The Source*, the hip-hop bible that now outsells *Rolling Stone* on the newsstand.

“Urban lifestyle” magazines such as *The Source* and *Vibe* now get ads from fashion retailers like Hugo Boss, Emporio Armani, Versace and Calvin Klein. Because of the high price points involved with such names, last Christmas some retailers reinstated layaway policies for the clothes. While that occurred primarily in urban neighborhoods, observers expect the trend to now spread beyond those boundaries.

Even while such big, high-fashion marketers have become street fashion, there’s plenty of opportunity left for upstarts.

"These kids are much more fragmented by society, color, sex, region, even by interests like rap vs. rave vs. skaters," observes Irma Zandel of the youth-oriented market research firm, the Zandel Group, New York. "We've never seen such growth in niche brands because of that."

If their parents grew up in the confines of cookie-cutter suburbia, these kids are developing their interests in a world of exploding technological opportunity, learning through computers, video and a bursting array of cable options. This sophisticated, mouse-wielding, joystick-operating group grew up with advanced eye-hand coordination and a low threshold for boredom. Within five years, they are expected to produce term papers with full-motion video. All the conventions that shaped a more traditional past are being left behind as these early adopters rush into ever-changing technology.

"There are no rules for this group. It used to be you never had blue foods. Now you have blue Gatorade and M&Ms," Zandel continues. "With all the media stimulus, things like the Inter-

net, there's no one authority for them. Every voice has equal power and you see more fusion and hybrids. They're comfortable with products like Snapple's drink that's both juice and tea at once."

The exposure to a wider set of influences, sensational news coverage, Jerry Springer and the pervasiveness of provocative programming—*Dawson's Creek's* recent plots have dealt with issues surrounding masturbation and a student who sleeps with his teacher—has made for evermore worldly kids.

"A 12-24-year-old demographic is an odd target that could only be made by the quantitative types at the networks. It's not the way a qualitative person would think about that age group," says planner Nigel Carr, general manager of Kirshenbaum Bond & Partners West.

Still, he says: "It's true there's more and more pressure on kids to act older at a younger age. The media puts a lot of it on kids. It's almost embarrassing for a 7- or 8-year-old to like the things they're supposed to enjoy—dolls like Barbie for instance. If you look at the media images out there, she should



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Circulation: 433,468 Daily 460,938 Sunday
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Los Angeles Newspaper Group

Los Angeles Daily News • Long Beach Press-Telegram
 San Gabriel Valley Tribune • Pasadena Star-News • Whittier Daily News

Sources: ABC FasFax 3/97; 1997 Scarborough Reports.

be chasing boys already."

Adds TN Media's Sternberg: "A typical 10-year-old today is like a typical 14-year-old, 10 to 20 years ago."

And that typical teenager is giving new meaning to the expression "Girl Power" on Madison Avenue. According to Kurt Salmon Associates' 1997 Annual Consumer Survey, only 55 percent of Americans aged 21-62 enjoy shopping, down from 58 percent in 1993. But when it comes to young girls, 88 percent of those between the ages of 13 and 17 say they love to shop, making 40 percent more trips to the malls last year than other shoppers did.

These same girls are good news for the entertainment industry as well, taking in repeat viewings of a film, providing the die-hard core audience for shows like *Dawson's Creek* and buying up all the ancillary products associated with hits. Catalog retailer J. Crew and *Dawson's Creek* just forged an informal, mutual marketing venture: The show's four main characters are prominently featured in the retailer's new catalog and, in return, the hit program gives J. Crew an exclusive credit and dresses the cast predominately in its clothes. Even marketers that might not be such an obvious link to the show's success are aligning themselves with its popularity. *TV Guide*, which doesn't normally skew to younger audiences, made a bid for *Dawson's Creek's* viewers and advertisers when it ran a split-run issue featuring covers of each of the show's four characters.

Thanks to the continuing growth in latchkey households, female teens are also responsible for more of the family shopping. Parental money given to teenagers for family grocery shopping amounted to \$48.8 billion in 1997, according to the Rand Youth Poll. Small wonder then that in the May issue of *Seventeen*, next to the usual ads for Cover Girl and the Gap, are advertisers like Mazola Oil and Sears.

Even as they become more influential in their own homes, teens are developing into one a true global community. Douglas Coupland—the writer who coined the

term "Generation X" in a book by the same title—wrote in a follow-up, *Shampoo Planet*, about a class of young consumers with similar tastes that supercede local interests. They are all increasingly prone to the same influences in music, food and fashion—easily transported across national boundaries through CDs, MTV, Hollywood and multinational franchises. The Internet has only hastened that shift.

"These kids have the same interests whether they're in New York, London, L.A. or a small town in Indiana," says Jeanine Misdom, a principal at youth-focused marketing consultant firm Sputnik, New York. "Kids in the bigger cities may have more direct access to the latest thing, but the others just work a little harder to find out the same things, whether it's through the Internet or in underground magazines."

There is even a boom in mail-order catalogs, such as Delia's, which specialize in the kind of shrunken baby T-shirts, purple body glitter and wild-colored "avalanche pants" that bring

the East Village to that little town in Indiana.

Marketers are finding it necessary to develop such imaginative new means of reaching young consumers who don't watch a lot of TV, read less and pass up radio in favor of recorded music.

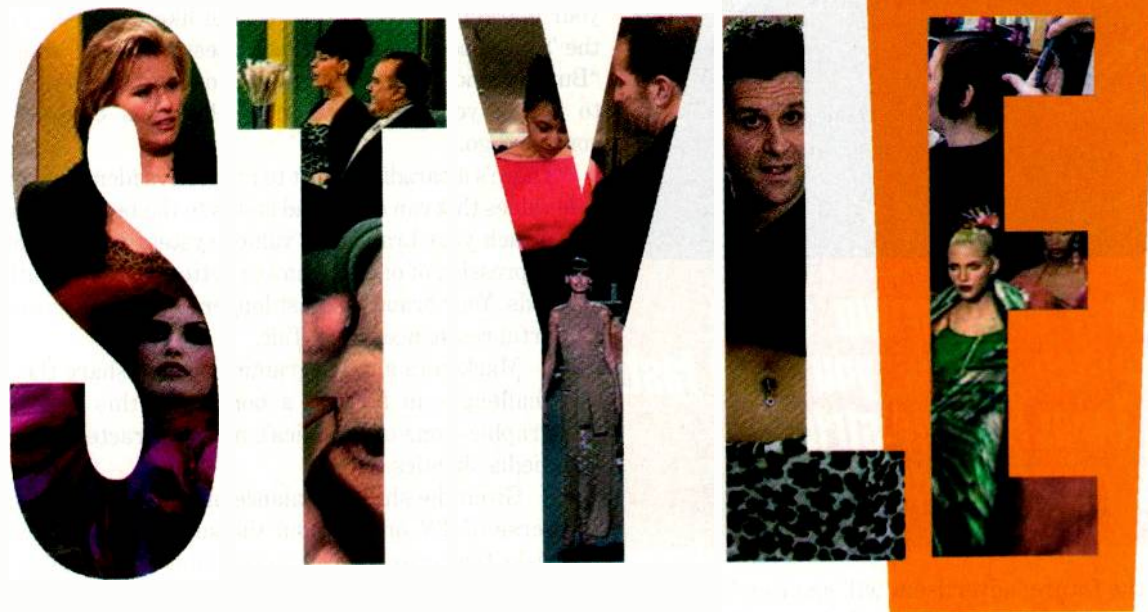
McDonald's, for example, is stepping up its presence on the Internet. This year, Coca-Cola Co., in conjunction with 66,000 retailers, makes its most aggressive push into the teen market

through the offering of a free Coke card, which offers discounts on everything from video rentals and pizza purchases to zoo admissions and golf driving privileges.

MTV now targets kids through registered pagers:

The teens supply MTV with personal information about hobbies, interests and musical preferences and are then beeped between noon and 5 p.m. on Saturdays. After dialing toll-free numbers, they listen to a two-minute message featuring information on upcoming events, concerts and TV programs as well as interviews with artists and MTV staff. They have the chance to win

Dawson's Creek's stars are displayed in the J.Crew catalog. In return, J. Crew dresses the cast.



Whether it's a new hairdo, a mismatched suit or a complete overhaul, Emme and her team of experts can cure any fashion victim on **FASHION EMERGENCY**. It's one of the original programs on E! that reaches the young, upscale viewers you're looking for. And it does it with **STYLE!**

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UPFRONT ■ THE CLIENTS

marketing



"This is a really savvy group. If you connect with them poorly, you'll die fast. If you catch them in their stride, they actually respect you."

prizes and trips. In the future, advertisers will sponsor MTV updates and possibly send follow-up direct mail pieces to beeper holders afterward.

Even infomercials, typically the means for chasing women in their 30s and 40s, have discovered a way to connect with young viewers using slick 30-minute programs on cable. They seldom have the hard-sell of typical infomercial fare.

A couple years ago, Sled Dogs—the maker of in-line skates

for snow—produced an oddball story about a dog chasing a boy, with only a few moments of the ad making a pitch.

SoHo trendmeister Steve Madden, with two stores in New York, sells his outrageous footwear nationally through big retailers. Now he's seeking to extend his reach directly to customers through an eight-page insert in *Seventeen* showing new styles and offering a buy-direct 800 number.

But all involved in youth marketing warn that this generation is the most astute ever in detecting hype in a marketer's message. They get turned off by advertisers trying too hard to ape kids' presumed standards of cool.

"This is a really savvy group. If you connect with them poorly, you'll die fast," says Bruce Tait, group planning director, Fallon McElligott, Minneapolis, who's working on the agency's launch of the new Lee Dungarees campaign. "But if you romance them—catch them in their stride—they actually respect you."

In the past, marketers could target teens through demographics—age, income, place of residence—as key barometers of their consumer interests. Now psychographic elements—such as music tastes, life aspirations, environmental and social awareness—are more telling indicators of which brands can be linked to potential purchasers.

"It used to be you could look at what was "in" and build your marketing around that, sort of like what Pepsi did in the '80s by hooking up with the latest pop star," adds Tait. "But the amount of fragmentation out there makes it hard to attach your brand to just celebrities because they come and go.

"There's a paradigm shift to marketers identifying available values that can command status to the brand. If you can attach your brand to a values system rather than the expression of one, you have a better chance of outliving fads. Your brand will last longer and have a more powerful resonance," says Tait.

Marketers and programmers alike share the same challenges in forging a bond with this new demographic—one of America's most distracted groups of media skeptics.

Given the shifting balance of power within the universe of TV options and the soaring economics and risks the networks face in retaining and building back share, the WB's rivals may do well to pay closer attention to the swelling ranks of younger viewers who can provide the future growth broadcasters need.

"We're a new network that didn't start in the '50s or '60s with an emphasis on mass viewers. When we got into TV, it was a whole new ball game. The average TV home contained 45 channels," declares WB's Wakshlag. "We had to have a clear point of difference. Young viewers are our niche. It's also our brand." ■

A man in a dark suit and tie stands on the left, looking through a large camera lens that dominates the center of the frame. The lens shows a colorful, abstract reflection. In the background, a vintage camera is visible.

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epilogue

The hysteria surrounding the final episode of *Seinfeld* culminated in advertisers paying a reported \$1.7 million for a 30-second spot during the one-hour finale. Some media buyers say it was worth it to spend that much for the show. Others think it's crazy. But, no

matter what people think about the last episode, no one would argue with the fact that for the past nine years, Jerry Seinfeld, Jason Alexander, Julia Louis-Dreyfus and Michael Richards have been NBC's dream team, raking in big ratings and ad dollars.

If you could put together your own dream team—choosing actors from any TV era—to make up a hit series that would be worth what advertisers paid for *Seinfeld*, who would you pick?

I think it's time to bring back variety television, the equivalent of Ed Sullivan and Bill Cosby, with a terrific variety of acts, everything from Cirque de Soleil to Romanian gymnasts. It would be great fun. It's been too long since television has had a prime time variety hour, maybe even two hours.

—Gene DeWitt, president, DeWitt Media

Alan Alda and Lucille Ball. It would be the best of cerebral comedy and the best of physical comedy, the ultimate dream team, the best of the great tradition and the best of the near past.

—Bill Carol, vice president, director of programming, Katz Television Group

Johnny Carson; he's still the best at what he did. As a TV personality, he would do well in prime time. —Jerry Solomon
 president of national broadcast, SFM Media

Two lineups, one from the old-timers in the office, and one from the younger people:

Old-timers: Lucy, Bill Cosby, Robin Williams, Mary Tyler Moore and Carroll O'Connor.

The New Team: Woody Harrelson, Will Smith, Téa Leoni, Kelsey Grammar, Candice Bergen.

—DeWitt Media, buyers and planners

I'd call this "The Really Magnificent Seven:" Lorne Greene, James Arness, Larry Hagman, (from his *Dallas* days), Buddy Ebsen, Henry Winkler, Cheryl Ladd and, to round it out, because *Monday Night Football* has been such a great show for ABC for so long: Howard Cosell in the Yule Brynner role.

—Steve Grubbs, executive vp, national broadcast buying, BBDO

Lucille Ball, Carroll O'Connor, Buddy Ebsen, Henry Winkler, Alan Alda, Bill Cosby, Alf, Homer Simpson and, because I want him to finally have a hit show, Dabney Coleman. —Roy Currin
 senior vp, group director, national broadcast and programming at Ammirati Puris Lintas

I'd call this "Leave It to Syndication," starring: Lucille Ball, Mary Tyler Moore, Carroll O'Connor, Henry Winkler, Bill Cosby, Alan Alda, Ted Danson, "Ally McBeal" and Jerry Mathers as The Beaver. —Marc Berman, associate program director, Seltel

I would choose Alan Alda, Lucille Ball, Milton Berle and Carroll O'Connor. —Bill Croasdale, president of national broadcast, Western International Media



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* Source: Nielsen People Meter Installed Sample, April 1998.

** Beta Research, 1997.

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

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Looks like all our original programming is attracting the A18-49 audience you want to reach. And while Comedy Central has experienced a 57%* ratings growth in the past year, we've still maintained a high concentration of A18-49. Sounds like now would be the perfect time to advertise on Comedy Central. Call David Kohl 212-767-8645 or Gary Merrifield 248-723-0020.



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LOGO

Magazines

By Lisa Granatstein

The MPA sends Hearst a draft of prospective rule changes on how ads in multi-title supplements are counted

Counting on a Solution

If the Publishers Information Bureau has learned anything of value in the last few weeks, it's that rules are made to be reviewed. "Every couple of years, something new comes up and PIB is forced to make a decision," says Richard Jones, managing partner of media research firm the Douglas/Jones Group. "Policies tend not to be created until you have a precedent." ♦ The bureau's recent decision to allow ad pages from Condé Nast's supplement *Currency* to be counted in each of the company's 15 titles, generating a total gain of 507 pages, has triggered the biggest brouhaha over industry data since CN threatened to walk out of Mediamark Research Inc. two years ago over its methodology.

This time around, Hearst Magazines did quit PIB in protest of the decision on *Currency*, and Hearst executive vp Robert Brink resigned as chairman of the PIB Council, the group's ruling body. Hearst and CN, of course, are direct competitors in several magazine categories.

Hearst argues that *Currency's* pages, rather than being counted for each Condé Nast title, should be set aside and included in a special category. "The actual pages that run in the core magazine are sacrosanct," says Brink. "Anything that would be considered a special issue, a supplement, or advertising polybagged with the magazine should be separate and labeled as such."

That's just what Hearst is hoping for in new rules that are expected to emerge from the MPA's current review of PIB's methodology. "This isn't going to be a huge hassle," Brink says.

In fact, Hearst could return to the PIB fold before too long. MPA president Donald Kummerfeld handed over a draft of the new rules to Brink late last week. Brink declined to comment on the proposals. Kummerfeld could not be reached for comment at press time.

Time Inc. and American Express Publishing, which filed complaints about the counting of *Currency's*

pages before Hearst withdrew, have maintained their membership with PIB, which is managed by the Magazine Publishers of America.

Condé Nast is not a quitter either, says Stephen Blacker, the publisher's senior vp of marketing research. "We didn't walk away from MRI like a crybaby," Blacker notes. "You don't quit. We took a stand, but we came forward with suggestions."

Hearst's abrupt resignation has triggered an industry-wide debate on how best to accurately reflect the growth of multi-title supplements and other creative branding efforts. Since calculating ad revenue is virtually a lost cause, with no reliable method of tracking rampant off-the-rate-card pricing, publishers (and to some extent media buyers) have come to rely on ad pages as a measure of a title's vitality.

"PIB numbers can be important in a highly competitive field with very similar titles, like *Forbes* and *Fortune*," notes Pam McNeely, vp and group media director at Dailey & Associates. "A lot of magazines, as part of their selling point, say 'I carry more ad pages.' They are using these numbers to influence you, and publishers do sell [them]. A lot."

So what can be done to address this brave new world of multi-title supplements? "If we show the information already collected by PIB — the directories, the bonus issues and special issues, you can begin to dis-

tinguish and categorize what's really in the magazine and what's really in the specials," says Chris Meigher, president of Meigher Communications and an MPA board member. "Then you will have a far more in-depth and far more accurate look at what's going on in the industry."

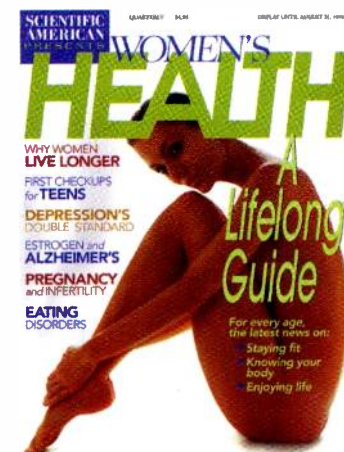
Condé Nast officials say the company is willing to accept any new rules PIB comes up with. "There probably is a need for reform and better accountability," Blacker says. "We just take issue with Hearst overreacting and doing a disservice to the industry in general."

While Hearst execs feel the company needed to take a strong stand on the issue, others in the industry see the publisher's PIB resignation as divisive. "We always enhance our credibility in the entirety of the media community when we're shoulder-to-shoulder," Meigher says. "It's time we got back in lockstep on these standards and measurements and go on about selling magazines instead of going against one another."

'SA' Special Issue

The Science Of Staying Healthy

Scientific American is getting in touch with its feminine side. In an effort to boost its growing female readership, the 153-year-old science monthly has published a single-topic



Stayin' alive: A service issue for a fast-growing reader group

Magazines

Must-Reads

A compendium of noteworthy articles from recent issues:

In "Women Rescued From a Human Zoo," Andrew Drummond chronicles the fate of the Burmese "giraffe women" who were sold into Thailand's tourist trade. *Marie Claire*, June

In "Statutory Rape, A Love Story," Matthew Stadler imparts the jail-house confessions of Mary Kay Letourneau. *Spin*, June

Brad Leithauser's "Into the Blue" takes arm-chair travelers deep into the heart of Iceland. *Travel & Leisure*, May

special issue on women's health.

"Our research told us that a lot of new readers are women," says publisher Kate Dobson. "So we thought we should do an issue devoted solely to women and see what happens."

Since 1990, female readership of *Scientific American* has increased by 41 percent, according to MRI. The magazine says that currently about 30 percent of its readers are women.

Under the aegis of *Scientific American Presents*, the title has expanded this year from one single-topic special issue to four. It's both an ambitious branding effort and an attempt to offer readers more choice.

The four specials also should help boost *SA's* newsstand sales, which dropped by 12.7 percent in the second half of last year, according to ABC. The magazine's total paid circ was flat at 666,629.

"Women's Health," this year's second special (following "Magnificent Cosmos") will hit stands this week (cover price: \$4.95) and will be on sale for three months. The 118-page issue covers the unique medical risks and challenges that women face at different stages of their lives and

offers tips on how to stay healthy.

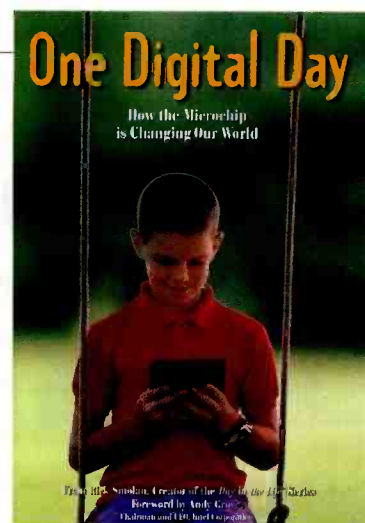
Each of the "Presents" specials has a distribution of 200,000. *SA* subscribers can order the four issues for an additional \$19.80. The other single-topic books for this year will be on Oceans and Intelligence.

'Fortune' Book Excerpt

How Computers Rock Around the Clock

It's all geek to readers of *Fortune's* June 8 issue, due on newsstands today. The Time Inc. biweekly is featuring a 30-page excerpt from *One Digital Day* (Times Books/Random House), the latest installment in Rick Smolan and Jennifer Erwit's Day in the Life series, each of which chronicles one 24-hour period on a given theme. *One Digital Day* explores how the computer chip affects modern life through the lenses of 100 leading photojournalists.

The extra-large issue, weighing in at a total of 324 pages, is *Fortune's* largest offering this year save for April 27's Fortune 500. "We really



Time's biz book takes a slice from Day in the Life's latest.

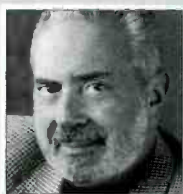
hit a nerve with this editorial platform," associate publisher Michael Federle says of advertiser interest in the *One Digital Day* issue. "Every marketer out there, whether they are in technology, automotive or finance, wants to be seen as related to the technology revolution. It's driving everything right now." Advertisers appearing within the special section are Iomega, Hewlett-Packard, Bell South and Microsoft.

The four sponsors of the *One Digital Day* section are partners in *Fortune's* first foray into integrated multimedia marketing packages. For \$425,000 each, the tech firms got exclusivity in the excerpt and spots on CNN's half-hour documentary on the making of *One Digital Day*. The program will air on May 20 and be repeated three times before the end of this week. The sponsor package also includes a billboard ad that will run on United Airlines' in-flight programming, featuring segments from the CNN show, as well as banner ads on a Time Inc. Pathfinder web site dedicated to the book.

"Advertisers are asking for this," Federle says of the integrated package. "They want strong themes and good ideas that could drive an advertising program that's more than just pages in the magazine."

Tech ads are by far the fastest-growing category for *Fortune*. Through May, the title's year-to-year ad-page count in computer and software has increased by 30 percent, followed by jewelry and optical, up 23 percent. ■

60 SECONDS WITH...



Art Cooper

Editor-in-chief, *GQ*

Q. Why are men's titles so popular right now?

A. It's a very good time for magazines. Magazines in the '90s have replaced what Wall Street was in the '80s. It's seen as a glamour industry

and people want to be in it. People have looked at the success of *GQ* over the years and figured, well, let's get in there with a men's magazine. **Q. Who is more of an early bird—you or Si Newhouse?** **A.** I don't think in 15 years I've ever beaten Si. But I'm probably a close second. I come in at 6:30 a.m. It's great because it gives me a couple of hours to read the papers, watch the morning shows and have time completely to myself. **Q. Are you feeling Susan Lucci's pain after losing again for General Excellence in the magazine awards?** **A.** How can you complain with the success we've had? We were up for the fifth straight year. I was so optimistic about our chances I took song-and-dance lessons after seeing Stanley Donen on the Academy Awards. So I was disappointed that I invested so much time and effort in learning how to sing and dance. They're going to have to wait. **Q. Any hard feelings for Mark Bryant, Outside's victorious editor?** **A.** Mark is a friend. I left him a voice mail the day he won. I congratulated him and told him the next time I saw him I was going to kill him.

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MOVERS

CABLE TV

Julie Wild has joined the Detroit office of Fox Sports Net and FX as an account executive. She will represent all ad sales for national programming on the two Fox cable networks. Previously, Wild was an account executive with ESPN Regional Television.

TV STATIONS

At Tribune Broadcasting-owned KHTV-TV in Houston, **Thomas Ehlmann** has been promoted from director of sales to vp/general manager. Prior to joining Tribune, Ehlmann was general sales manager of KOVR-TV in Sacramento...**Lori Terwell** has been named to the new position of vp, creative services, for Fox Television Stations. Terwell, most recently creative director, advertising and promotion, at CBS flagship WCBS-TV in New York, will analyze each Fox station's on-air presence and incorporate new marketing and promotion techniques into the final broadcast product...**Daniel Mansoor** has joined WNET/Channel Thirteen in New York City as director of development. Mansoor, who previously ran his own nonprofit consulting business, will oversee projects to help advance the public television station's gift fundraising efforts.

AGENCIES

Renowned strategist/futurist **Laurel Cutler** has joined the board of directors of Fallon McElligott, the first board member to be appointed from outside the agency. She will serve as a sounding board to Fallon McElligott management and

(continued on page 35)

The Media Elite

Edited by Anne Torpey-Kemph

SPOTLIGHT ON...

Bennett Zier

VP and General Manager
WBIX-FM, New York

Bennett A. Zier may not be known as the patron saint of ailing radio stations, but he has rescued several from moribund ratings. For his next miracle, he's counting on *Partridge Family* alum Danny Bonaduce to help him resurrect WBIX-FM, formerly known as WNSR-FM.

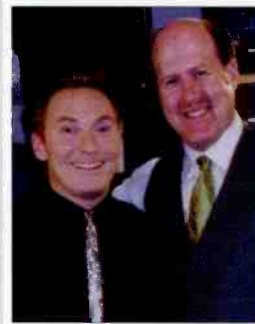
The general manager of the Chancellor Media Corp.-owned New York station is reviving it as the "Big 105" pop hits outlet that its name implies. "We will be a top 10 radio station and then we'll be a top five radio station," Zier promises. Known as "The Buzz" last year and "The Mix" before that, WBIX has changed names as fast as the CDs in its studio player, unable to penetrate New York's market. A change of ownership and several research surveys later, the station has found its niche.

"Women in their 30s needed to find a radio station that they could call their own," Zier says.

Although no ratings are available since the reincarnated station's late January start-up, Zier says ad revenue has doubled in five months, indicating that the ladies are listening.

It's not a new program for Zier, who in his 20-year radio career has helped start or overhaul four stations in Washington, D.C., and Boston. He's followed the same strategy every time: Build name recognition.

"Brand it," he says, describing his vision. "And simplify, simplify."



Zier (right), Bonaduce seek a saving grace.

MARLA KITTNER

Zier is wooing his 25-49-year-old audience fastidiously, with an uptempo contemporary format designed to appeal to suburban moms and the working professional. He's hired Bill Wendell, former David Letterman off-air MC, as the station's top-of-the-hour announcer to make things familiar. And, of course, there's morning host Bonaduce, former child con- niver of T.V.'s most famous rock music family.

"We're going to give listeners exactly what they want—the music we play and fun things to do," Zier says. —Mira Schwirtz



Whenever TV news crews film a water-swept town, there's nearly always one heart-wrenching shot of a dog trying to stay afloat on a log. To remedy such situations, Discovery Network's Animal Planet and the American Humane Society launched the Animal Planet Rescue Wagon at the National Cable Television Association Convention earlier this month in Atlanta. Funded by Discovery, the vehicle's goal is to reach stranded and injured animals after disasters. Almost 80 feet long, the bright green truck boasts an operating room, equipment to reach and carry large animals, and room to sleep six veterinarians.

Bad Flak Attacked

Glen Goldstein is a man with a mission. An independent publicist, he's listened to the media kvetch about his peers' press releases. Now he's decided to do something about it. With the lure of a \$500 prize, he wants reporters and editors to send in the most egregious examples of bad p.r. Submissions can range from the inappropriate (a release about head lice removal sent to *The American Banker*, for example) to the ridiculous (bizarre prose and strange photos). The "worst press release in the world" will be announced June 11 in New York, across the street from the Silver Anvil Awards, which honor the best in the biz. Submissions can be faxed to 212-686-7589. —Lisa Granatstein

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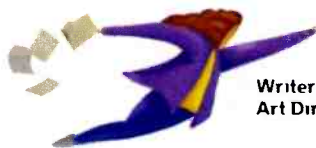
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MEDIA DISH

(Right) Peter Roth, president, Fox Entertainment Group (l.), and Matt Groening, creator and executive producer of *The Simpsons*, celebrated the recent 200th episode of the hit animated show at a bash at Hollywood's House of Blues.



(Left) At MILK Studios in New York for a recent party marking *Esquire's* June "Brothers" issue, David Granger, editor-in-chief, *Esquire*, with Jenny and Bill Murray, who is featured in the issue with his five brothers.

(Right) In Los Angeles at the Getty Center for the recent *Time/CBS News* symposium on the century's most influential artists and entertainers, part of the "Time 100" end-of-the-millennium project, (l. to r.): Norman Pearlstine, editor-in-chief, *Time Inc.*; director Rob Reiner; playwright/actor Anna Deavere Smith; PBS host/moderator Charlie Rose; musician Sheryl Crow; and *Time* art critic Robert Hughes



Here's a Wedding Gift That Can't Be Topped

What newly engaged couple wouldn't be psyched? Rather than spending countless hours fretting over details, you win a prize that plans your entire wedding for you on a budget of \$70,000.

That's what happened to Ericka MacDonald and Brian Gallagher, who entered and won *Bridal Guide's* annual Bride of the Year & Her Dream Home contest.

"You almost just have to show up," says MacDonald, 25, a video editor for ESPN in Bristol, Conn., who entered the contest after Gallagher, 29, a child care worker in Scranton, Pa., asked her to marry him on Christmas Eve last year. Chosen from nearly 2,500 entrants and 10 finalists,

MacDonald submitted an essay as well as a faux cover of the *Globe Communications* title featuring a picture of Gallagher and herself as her entry.

Bridal Guide publisher Susannah Pask

said she found the couple charming.

"All he was concerned about was that she was going to be happy and vice versa," says Pask.

The prize includes the entire wedding package (coordinated by a *Bridal Guide* expert), a honeymoon in the Caribbean, a supply of new china and appliances and a new 1998 Toyota Corolla. —Jim Cooper



The *Bridal Guide* couple: MacDonald and Gallagher

MOVERS



Ehlmann to GM in Houston



Gennett Lopez VP at Crispin

(continued from page 32)

provide strategic counsel to the agency's clients...At Miami-based Crispin Porter & Bogusky, **Sara Gennett Lopez**, director of broadcast production, has been promoted to vp. She has been with the agency for 10 years.

PRINT

Meredith Corp. has tapped **Robin Domeniconi** as publisher of *Country Home* and *Country Gardens* magazines, overseeing all advertising and marketing operations of the two books. Domeniconi had been publisher of Meredith's *Golf for Women* since January 1996...*The Rocky Mountain News* in Denver has promoted several executives in its editorial ranks, upping deputy managing editor **Jack McElroy** to managing editor, **John Temple** from managing editor to editor, and **Robert W. Burdick** from editor to president and general manager...**William H. (Bill) Hall** has joined the Media General-owned *Bristol* (Va.-Tenn.) *HeraldCourier* as publisher, replacing interim publisher Arthur S. Powers. Hall has 40 years of community newspaper experience in Virginia and Tennessee, most recently as publisher of the *Richlands* (Va.) *News-Press*...At *The New York Times*, **James L. Terrill**, vp and controller, has been promoted to vp/chief financial officer. Terrill has held various business positions at the *Times* since joining the paper in 1977...**Pamela Sharif** has been named marketing director of *Parenting*. Most recently, Sharif had been with *The New York Times* as a marketing manager responsible for marketing and strategic planning for the *Times'* Sunday magazine. *Parenting* is published by Time Publishing Ventures, a division of Time Inc.

Media Moguls Attend City Schools for a Day

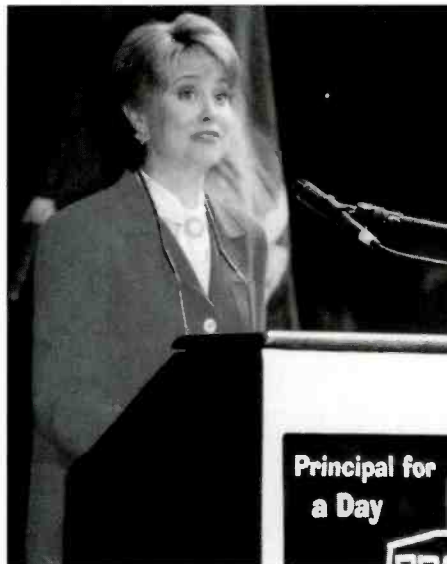
Top newspaper, magazine and television executives were among the 1,000 business, civic leaders and celebrities who went back to school as part of this year's "Principal for a Day" program in New York City.

NBC president and CEO Bob Wright, New York *Daily News* publisher Mort Zuckerman, *Mirabella* magazine founder Grace Mirabella, *New York Times* president Janet Robinson, *Time* magazine president Bruce Hallett and a host of others shadowed principals in the city's elementary, junior and senior high schools from 8 a.m. to 1 p.m. on May 7.

The visitors had the option of teaching a class or addressing an assembly. The day concluded with a town meeting at LaGuardia High School for the Performing Arts, where NBC *Dateline* host Jane Pauley moderated a panel discussion of issues facing the city's schools.

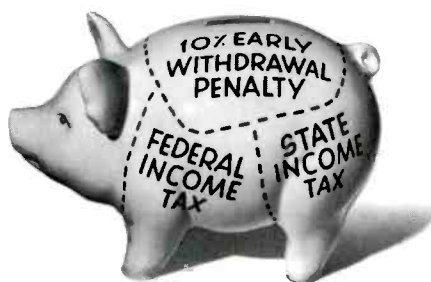
The program is sponsored annually by PENCIL (Public Education Needs Civic Involvement in Learning), with the support

of the New York City Board of Education. The goal is to increase private sector investment in the schools. —*John Consoli*



NBC's Pauley moderates a panel discussion on NYC school issues.

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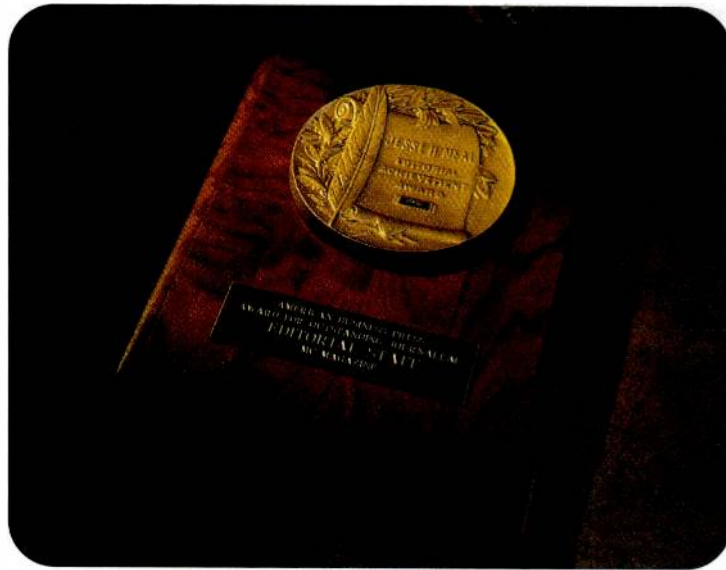
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MC, Adweek Magazines' monthly technology marketing magazine, was recently honored with a Jesse H. Neal Best Single Issue Award in its revenue category for the October 1997 issue. That issue was filled with what readers find every month in MC: articles, interviews, insights, and editorials that tackle the hottest issues in information technology marketing, with depth and integrity.

For more information about MC, please call Ron Kolgraf, Publisher, at (617) 482-0876 or e-mail to ron@marketingcomputers.com. To subscribe, call 1-800-722-6658.





Wired Ventures has enjoyed poking fun at established media. But with the sale of the print product to Condé Nast Publications for about \$75 million, the media industry was reminded that established media still rule. *Wired* co-founder Louis Rossetto maintains that the company's online ventures account for "the greatest percentage of the company's overall revenue growth over the past two years." Still, it will be interesting to watch how Wired Digital fares without its dead-tree cousin. —Catharine P. Taylor

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Princeton Gets Intel

Intel, Santa Clara, Calif., is looking to reach the college and graduate school markets to spread awareness for its Pentium Processor. The chip maker is sponsoring New York-based **Princeton Review Online's** iGuide to Campus Computing and Technology on www.review.com.

Intel Gets American

American Airlines, Dallas/Ft. Worth, is in negotiations to sponsor the July **Intel New York Music Festival**. American Airlines will be promoting a new, direct San Jose to New York flight on the theme of the Alley to the Valley.

Online Art

Binney & Smith's Crayola Crayons, Easton, Pa., has relaunched its Web site, www.crayola.com. Geared toward children from preschool age to 12, it includes areas for them to color and customize the site. Each day has a different feature, including ongoing stories, pets, crafts and food, music and trivia. There also are links to other craft sites, as well as online museums and games.

USI Eyes L.A.

US Interactive, Malvern, Pa., is in negotiations to buy interactive advertising agency **Digital Evolution**, Los Angeles. Digital Evolution's clients include **Disney Online** and **Auto-by-Tel**. Its 1997 revenues were \$8.5 million.

Razorfish Sharpens Teeth With More Acquisitions

By Adrienne Mand

Two weeks after merging with Avalanche Solutions, New York interactive shop Razorfish has acquired two interactive agencies with specialties in design work: London-based Curtis Hoy Beeston Interactive and Plastic, San Francisco. The newly merged, 140-person company will retain the name Razorfish and will operate under Razorfish's current corporate management team. Terms of the deals were not disclosed.

"All three companies really align philosophically," said Jeff Dachis, Razorfish president and chief executive officer.

Razorfish anticipates that revenues will total \$20 million this year after the three companies are merged. Its own work accounts for about \$12 million; CHBI's clients add more than \$5 million and Plastic's workload generates between \$2 million and \$3 million. Although both acquired companies reported being approached by other suitors, they joined Razorfish—part of Omnicom Group's Communicade Group—because each shared similar expansion plans.

"We began to see that we needed to be part of a bigger entity than just the U.K. on its own," said Mark Curtis, strategic solutions

director of the 3-year-old CHBI. He said many of its clients are interested in expanding their business to America, and "frankly, previously we couldn't." CHBI's U.K.-based clients include Royal Auto Club, the U.K. version of AAA; Goldfish, a major credit card issuer; and Telewest, the U.K.'s leading cable company.

Plastic president Len Sellers said the acquisition "feeding frenzy" began about six months ago, though no one

captivated his interest until Razorfish approached. "It was almost like looking in the mirror," he said. "Out of all the companies on the planet, that's the only place I'd lose my designers."

Founded two years ago, Plastic's roster includes Joe Boxer, Chivas Regal and Pacific Gas & Electric. Dachis said he first took notice of the company from its work on Microsoft NetShow, a project Razorfish and Plastic worked on separately.

Of the heightened acquisition activity, Dachis said it marks the onset of Razorfish's plans to attract more West Coast and overseas clients. "We'll continually look for additional talent to hire or acquire," Dachis said. ■



Len Sellers (above) peered in the mirror and saw Razorfish in Plastic's future.

Search

News

Features

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[CONDÉNET GOES TRADITIONAL MEDIA p. 38](#) | [ROOTNET BEARS FRUIT FOR END OF MAY p. 38](#)

[ROI: THE GOSPEL ACCORDING TO PAKULA p. 40](#) | [TV LISTINGS CHANGE WEB CHANNELS p. 42](#)

bits

► **Cadillac**, Detroit, has created a new section on its Catera site dedicated to the car model's sponsorship of a professional mountain-biking race team called Team Catera/Pure Energy. In support of the new section, Cadillac has created a contest running through August on www.catera.com, offering up to \$20,000 in prizes. Banner ads are running on **Women's Wire**, **iBike**, **Microsoft's CarPoint** and **usatoday.com**.

► **AudioNet**, Dallas, has decided to change its trade name to more directly reflect its primary business, Internet broadcasting. The new name will be **Broadcast.com**. The company also reconfigured its site to include channels for on-demand video and audio content.

► **Ronald Perelman**, the chairman of New York-based **MacAndrews & Forbes Holding Inc.**, which owns a variety of businesses including **Revlon** and **California Federal Bank**, has made his first ever investment in an Internet company, **WeddingChannel**, of Pasadena, Calif. Terms of the deal were not disclosed. It marks the second round of financing for **WeddingChannel**.

► **The Knot**, New York, announced last week that it had received a round of financing from **Hummer Winblad Venture Partners**, San Francisco. The Knot plans to use the new funding to build a bridal registry on the site, located at www.theknot.com. Terms of the deal were not disclosed.

► **THINK New Ideas**, Seattle, was hired by **Coinstar**, a Bellevue, Wash., change machine maker, to develop its branding strategy. The assignment is the first new client for the agency's Seattle office, which opened last month.

► **US Interactive**, Malvern, Pa., has been named interactive agency of record for **UNUM**, a disability insurance company in Portland, Maine. USI will redesign its Web site to include electronic commerce features, as well as create a customer support extranet.

► **WhoWhere**, Mountain View, Calif., announced an e-commerce and marketing partnership with **barnesandnoble.com**, New York. WhoWhere will offer its online community partners membership in the **barnesandnoble.com** affiliate network to create online bookstores and book recommendations. WhoWhere is also creating a version of its personal homepage publishing service for **barnesandnoble.com**. That service will be called **Bookplace.com**.

CondéNet Goes Offline to Plug Its Four Online Properties

BY ANYA SACHAROW—With designs on building awareness and ultimately a loyal reader base for its top Web sites, CondéNet, the 3-year-old online publishing division of Condé Nast, will launch its first traditional media campaign. Print ads in trade publications break at month's end; buys for outdoor and consumer publications start in July. CondéNet will spend \$5 million in the second half of the year, the most ever to promote its Web properties.

The campaign, developed by Berlin Cameron & Partners, New York, was conceived to raise awareness for the CondéNet brand as well as the **Epicurious Food** and **Travel** lifestyle sites, the younger-oriented relationship site, **Swoon**, and **Phys**, a nutrition and physical fitness site.

"We could have done it last year or next year," said Sarah Chubb, director of CondéNet. "But when we looked at 1998 planning we felt that this year would be best in terms of things coming together."

The campaign will run in *New York*, *Yahoo! Internet Life*, *The New York Times Magazine*, *Los Angeles Times* and Condé Nast books including *Gourmet*, *Self*, *GQ*,

House & Garden and *Condé Nast Sports for Women*. Media spending for the Condé Nast books alone is worth about \$3 million of the \$5 million total. Ads for **Phys** and **Swoon** will run in postcard racks, subway cars and other unusual media such as airplane banners.

"The sites are full, rich and deep enough that we can put some force behind the campaign," said Tricia Viscardi, CondéNet director of marketing.

"Before now we were so busy explaining what we were talking about. Now we've reached critical mass and can focus on a true brand campaign."

The print campaign begins with ads for **Epicurious Travel**. **Food**, **Swoon** and **Phys** will follow, each getting separate executions.

Epicurious Food and **Travel**, the first CondéNet sites, launched in 1995. The **Swoon** debut was 1996. **Phys** went live last year.

All told, the four sites generate 21 million page views a month, the company said. **Epicurious Food** and **Swoon** draw the biggest crowds, registering 8 million page views and 6 million page views, respectively. ■



Epicurious Travel will be one of the four CondéNet sites promoted in a print and outdoor campaign kicking off later this month.

CKS New York Execs Depart to Launch New Company

BY ANYA SACHAROW—Seth Goldstein, former senior vice president of CKS New York, has left the agency to start a new company, industry sources said. The new venture, called **Root.net**, will be officially unveiled at the end of May. Dan Stoller, formerly director of media at CKS New York, is expected to join Goldstein as the start-up's executive vice president.

Goldstein and Stoller could not be reached for comment, but are said to be planning the day-to-day operations for **Root.net**. CKS New York has a minority equity stake in the venture.

CKS New York, a division of Cupertino, Calif.-based CKS Group, has been a staunch supporter of Goldstein. Last June the company acquired **SiteSpecific**—the interactive ad agency Goldstein founded two years ago—and renamed the company **CKS SiteSpecific**. Stoller was also a founder of **SiteSpecific**.

The two agencies further consolidated earlier this year, renaming the shop **CKS New York** and positioning it to become a more integrated marketing company with specialties expanding beyond online design. Clients include **TheStreet.com**, **Suretrade.com**, **Duracell**, **Lipton** and **Citibank**. CKS New York would not comment on the departures of Goldstein and Stoller.

Sources said that **Root.net** will develop a communications product called **Root** for mobile professionals. The product is expected to function as a sort of digital personal assistant, communicating voice and data messages across telephone, fax, email or other communications devices. It may be similar to the intelligent phone system service called **Wildfire** that seeks out its customers across a variety of phone numbers around the globe.

Root.net does not yet have an office or even a demo version of its product. ■

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British Airways Pitches Soft Sell

While rival airlines continue to fashion their sites into virtual ticket sales counters, British Airways has quietly unveiled the first phase of a new Web initiative to educate leisure travelers about its core market, London.

In the process, the London-based airline wants to avoid using the Web as a tool to fill seats last minute at a discount. Instead it wants to build a definitive source of information for its top travel hubs around the globe.

"It's very much in the kernel phase," said Simon Rendall, distribution project manager at British Airways. "Our focus is really to provide information to our customers. So if it leads to more sales, then so be it."

The "Traveller's Guide to London" was developed by interactive agency of record, Agency.com, New York. It was added to the site at www.british-airways.com/london as part of a soft launch last month without promotional support.

It comes with suggested itineraries, maps and directions, tips on exchanging currency, plus hotel and restaurant reviews from *Fodor's* and British Airways staffers. The guide will start to incorporate more user feedback within the next six months, perhaps through user-generated, London-themed communities, according to Rendall.

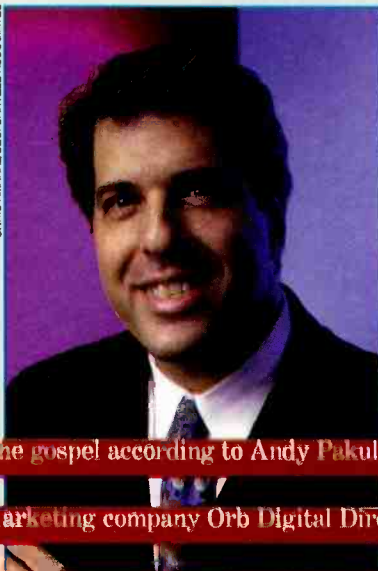
The company doesn't plan on directing visitors to make London reservations on the site or even with the airline. However, with an estimated three-quarters of its air traffic flying through London airports, the company wants to build brand awareness among London-bound leisure travelers by giving them a reason to return to the site, Rendall said.

—Bernhard Warner

IQ movers

Frank Dudley has been named chief creative officer of Viant, Boston. Dudley ran his own media consulting company, FX Dudley Communications, New York, and he is director of the Internet Advertising Bureau ... **Hyo Yeon**, formerly senior creative integrator at Studio Archetype, has been named director of solutions management at Razorfish, New York ... Excite, Redwood City, Calif., named **David Sze** to the post of vice president of network programming and content. Sze had previously been general manager at Excite.com ... **Audrey Weil**, senior vice president, brand marketing of Dulles, Va.-based America Online, was named senior vice president and COO for AOL's CompuServe Interactive Services.

CHRIS AMARAL/CECI BARTELS ASSOCIATES



The gospel according to Andy Pakula, founder of the two-year-old interactive marketing company Orb Digital Direct, isn't exactly popular with the media buying masses. The former agency executive preaches that clients should

expect a return on investment in a medium in which the old-style cost-per-thousand has become the ordained metric. "It's not about brand awareness," insists the 39-year-old president and CEO. "It's about accountability."

With that in mind, Pakula left the new media department of Bozell, Jacobs, Kenyon & Eckhardt in 1995, and, after a brief stop at Interactive Marketing, Inc., started New York-based Orb the next year. Even then, he believed there was too much advertising waste on the Net. He was also convinced the medium, in spite of its potential to be exceedingly accountable, had somehow fallen prey to the old media measurement standards of reach and frequency.

Pakula lays the blame on old-fashioned advertising thinking. "Marketers always wanted this medium as an accountable medium," he says.

Thus, Orb's mission was born: turn excess ad space into revenue—not by having publishers collect ad revenue, but by having them profit on leads delivered to advertisers seeking sales or subscribers from the Web. Orb receives a cut of the resulting leads and sales.

For clients such as Disney, Orb has placed transactional ads for such products as Disney's Daily Blast. The eight-

person shop has also performed some of the creative tasks of an interactive ad agency like building ad banners that link consumers to a mini-site shopping outpost. "We get the user to the transaction a lot faster," he says.

If that sounds like a proclamation from a direct marketing zealot, it's worth noting that roughly half of Pakula's career was spent on the traditional side of the business. After graduating from the University of Hartford, he started his career in media at defunct Wells Rich Greene.

But then he got the target marketing bug, and started his own company, Advanced Marketing Technologies, in the mid-'80s, which ran interactive airport kiosks. He then jumped back into the agency business in 1987 after his Hamptons summer-time roommate, Donny Deutsch, convinced him to join the shop as new business director. That stint was followed by time pitching new clients at New York shop Slater Hanft Martin before finally landing at Bozell.

Now, it looks unlikely that Pakula will return to that world. He's found religion convincing advertising skeptics that the Web should be used for ROI rather than CPM, no matter what the product. "We believe that retailers, food chains, they should all be doing this," he says. ■



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By Catharine P. Taylor





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Channel Surfers Get Their Fix

Personalized television listings are the Net's newest battleground. **By Steve Ditlea**

As its latest attempt at TV/Internet convergence launches with Windows 98, Microsoft will be entering competition in yet another arena of Web content. This time, Bill Gates' multimedia empire will be taking on sites providing one of interactivity's most popular applications online—personalized television program listings. Instead of merely luring away tele-



News America's Matt

Jacobson (above)

says people want to

plan TV watching

ahead—online.

vision viewers, the Web has also offered advanced reference tools for millions of TV fans making viewing choices—a desirable audience for television network, snack food and other advertisers.

Microsoft will try to siphon off some of this audience via software in Windows 98 for downloading local program schedules on screen, a technology adapted from the firm's recent set-top hardware acquisition, WebTV. For the moment, this scheme is at a severe disadvantage, since it requires existing PCs to be fitted with TV tuners and new PCs to include such circuitry—at an extra cost of \$100 or more. The competition shows no signs of panic.

Traffic is exploding on TV-themed Web sites which have taken a page from *TV Guide*, *Entertainment Weekly*, and other print publications by offering more than listings and critics' picks to satisfy the near-insatiable thirst for behind-the-tube information.

Currently, TVGEN (tvgen.com), the online version of *TV Guide*, is the most heavily-trafficked TV Web site, according to RelevantKnowledge, an Atlanta-based Web traffic measurement firm (the company monitors Internet usage but cannot track the Web surfing of the huge America Online audience).

RelevantKnowledge says that site had 1.1 million unique visitors in March, nearly triple its December numbers, and handily above entertainment-centric destinations such as the Disney-funded Mr. Showbiz and E! Online, the online spinoff of the E! cable channel.

For TVGEN, and its parent, Rupert Murdoch's News Corp., the site's current perch at the top of the Web comes after a couple of public embarrassments—in the Web's early days News Corp. pulled the plug on the ambitious guide to the Internet, iGuide, and then created a lackluster TV Guide Online site.

Last year, the site was renamed the TV Guide Entertainment Network, with a range of content including movie, gossip, and horoscope sections. Visitors spend a remarkable average of 22 minutes per visit with the likes of the *New York Post's* Page Six and *Titanic* (also Murdoch properties), but for many the initial attraction is to TV schedules listed more than a week in advance. "In focus groups on the West Coast, pretty consistently we found people planning their viewing a week or two ahead," says Matt Jacobson, executive vice president of News America Digital Publishing, the News Corp. division producing the site.

Another audience study by the Stamford,

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Conn.-based Gartner Group of tvgen.com and its closest online TV listings competitor, gisttv.com, revealed that more than half of the traffic was coming from people's workplaces. According to Gartner senior research analyst Maureen Fleming, "Instead of going off on a break, they bring their coffee in front of their PCs and plan their television viewing." With fast Internet connections at work, visitors to TV-themed Web sites click-through on a fairly regular basis to 60-second promos delivered via streaming video.

Not surprisingly, ABC Television has bought exclusive placement for the current TV sweeps season of promo videos for its prime time shows on tvgen.com's listings; the season's last episodes of *Baywatch* are being promoted in streaming video on gisttv.com. Sites dispensing TV listings also offer a level of customization that would be impossible to achieve in any other medium. TVGEN, for instance, now offers 150 ZIP-code specific editions, and will soon expand to more than 11,000 channel grids for all the local cable systems in the U.S.

Two-year-old Gist Communications, New York-based producer of gisttv.com, quickly established its interactive credentials as first online with 11,000 cable listing grids and further personalization of TV schedules through a registration procedure eliciting viewers' favorite channels, program types and even movie preferences.

With competition for TV listings at a fever pitch on the Web, TVGEN has the financial clout to narrow the field. Parent News Corp. is reportedly in talks to acquire TVSM. The Horsham, Pa.-based company, publisher of *The Cable Guide* in print, owns Total TV, a younger-skewing Web site that would likely become part of the TVGEN fold.

Unable to challenge *TV Guide* head-on for brand recognition, Gist Communications founder and CEO

Jonathan Greenberg has opted for building much of gisttv.com's audience, and revenue, through becoming a branded listings partner on Web portals, the increasingly popular gateway pages greeting Internet users when they first log onto the Web.

The company scored its biggest coup in February by teaming up with Yahoo for co-branded personalized TV listings on the Yahoo TV coverage site (tv.yahoo.com); before the deal, Yahoo's TV listings were supplied by *TV Guide*. It has also made co-branding arrangements with other sites, including usatoday.com, msnbc.com, and Entertainment Asylum, the Hollywood-focused site America Online launched last year. "Without saying anything disparaging about *TV Guide*, we

have a good reputation for service," explains Gist's Greenberg. "A company like Yahoo wants to be treated with the respect it merits."

With the print edition of *TV Guide* having caught some flack for allegedly favoring Fox TV (another Murdoch holding) in its editorial coverage, Gist stresses its own independent status. The strategy has gained fans. "One of Gist's main selling points is that it's not News Corp.," says Mark Mooradian, group director for consumer

"One of Gist's main selling points is that it's not News Corp.," says Jupiter's Mark Mooradian.

content at Jupiter Communications, New York.

With a total of 20 sites now running its content, Gist claimed six million total viewers for its listings in March. And rather than sit still, the gisttv.com site just unveiled a major facelift, with simpler graphics and a single TV topic of the day to make for easier downloading and navigation.

It speaks to the intense competition in this particular Web content category that gisttv.com now finds itself competing with itself, in a sense. The company buys all its schedule information and program summaries from Tribune Media Services, a major supplier of TV listings to America's newspapers both in print and online. The success of gisttv.com prodded Chicago-based Tribune to launch its own direct-to-consumer site, tvquest.com, last month.

Stay tuned. ■

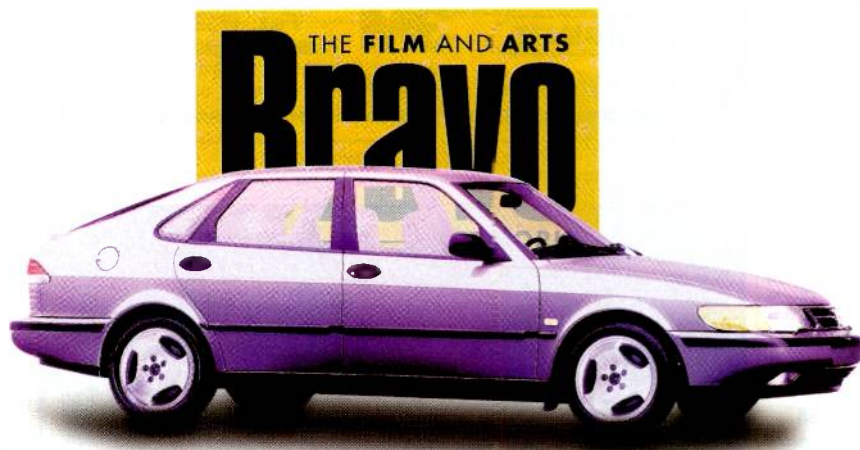
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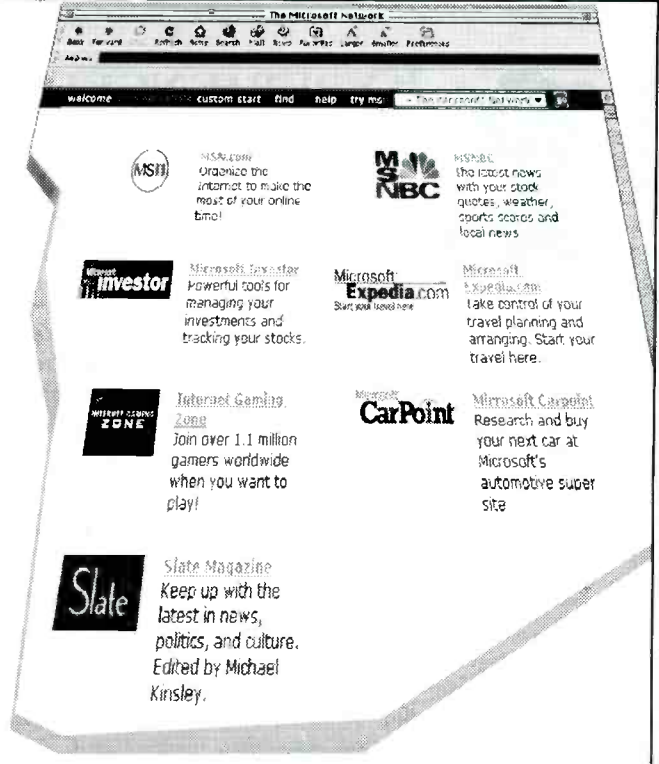
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The Hollywood Reporter, the leading daily entertainment trade publication, is seeking an experienced Sales Manager for its New York office. Supervising the sales efforts of our New York account executives, the ideal candidate will sell as well as manage.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

Mail resume and salary history to:

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

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



REGIONAL SALES MANAGER

Troy, Michigan publishing company with multiple national sports titles - NASCAR, PGA, NHL, USTA - has an immediate opening for two Regional SALES MANAGERS covering South Eastern and North Eastern U.S. for both *Inside NASCAR* and *NASCAR Magazine*. The successful candidate will possess strong communication skills, 3-5 years in advertising sales with significant agency experience and a proven track record. Motorsports background is a plus. Generous compensation package for the right candidate. Fax resume to Scott Bailey at (248) 362-7425 or Phone (248) 362-7400.

Product Manager

Rosenthal, a world leader in the design, manufacture and marketing of fine china and crystal, is seeking a marketing and design oriented individual to join our team as product manager. Responsibilities will include:

- Managing product lifecycles
- Developing and implementing new product business plans
- Conducting analysis of key competitors
- Assisting in the development of marketing and advertising strategies

The ideal candidate will have at least 3 years of product management or marketing experience. This position also requires excellent communication, organizational and interpersonal skills. Project management experience desirable.

We offer a competitive salary and benefits package. For consideration, please fax your resume to: 201-804-0508. Only qualified candidates will be contacted.

E.O.E.



BROADCAST BUSINESS MANAGER

Hot, high-energy agy seeks mgr to bid and negotiate with production companies. Prepare broadcast estimates, purchase orders and contracts. Revise/approve all production expenditures. Finalize production costs. Exp with Donovan system and Windows 95. Salary commensurate with exp. Excell ben pkg. Fax resumes to:

Gotham Inc. 212-414-7105

Senior Broadcast Producer Wanted...

WestWayne, Inc. located in Atlanta is looking for a Senior Broadcast Producer to join the team. We prefer 5-10 years of agency experience in the production of radio and TV commercials. In return for your great work we offer a salary commensurate with experience and a great benefits package including 401(k). Please send a resume and reel to:

**WestWayne, Inc.
1100 Peachtree Ste., Ste. 1800
Atlanta, GA 30309
Attn: Director, Human Resources**

**Classified Advertising
1-800-7-ADWEEK**

HELP WANTED



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You will serve as the primary contact between licensees and **Timberland**, responsible for maintaining licensee compliance against the licensing agreements with respect to Product, Marketing and Distribution. In addition, you will conduct top-line research on prospective categories for potential licensed expansion/new licensed categories.

To qualify, you need a Bachelor's degree or equivalent (MBA preferred) and 5-10 years of front-end experience. Excellent written and verbal communication skills, PC experience in a Windows environment (Microsoft Word and Excel) and the ability to handle multiple tasks are essential. Licensed relationship management experience a plus.

Timberland offers a competitive salary and benefit package, including a 401(k) Plan with Company match and paid time off for community service. For immediate consideration, please forward a scannable resume with salary requirement to: **The Timberland Company, Human Resources, Dept. NF-BW518, 200 Domain Drive, Stratham, NH 03885. Fax: 603-773-1662. E-mail as a text document to: jobs@timberland.com** **Timberland** is an equal opportunity employer.

Timberland 

SALES PROFESSIONAL NEEDED

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

Fax resume & sal. history to:
Daniel at (212) 536-5353

DIRECT MARKETING INTERNATIONAL OPPORTUNITIES

Rapp Collins Worldwide, the world's leading direct and database marketing communications company, is looking for experienced talent in the areas of account management, planning and database management to work in various of our offices in Latin America. Positions currently open in Argentina, Brazil, Chile and Mexico.

Qualified candidates will possess 5-8 years of experience in direct and customer-knowledge driven marketing. A solid background in strategy and concept development as well as execution of results-driven programs is a must. Strong communication skills, leadership, supervisory, and follow-through abilities are essential. Agency experience is highly desirable. Bilingual in Spanish/English is a must.

We reward our valued partners with competitive salaries and comprehensive benefits. If interested in being a part of a rapidly growing organization in exciting developing markets, please send your resume and salary history, in confidence, and tell us why you would welcome the challenge.



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New York, NY 10036

Only replies to this mail address will be considered.

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Join our Westchester, New York headquarters office to lead the development and implementation of DZ's entertainment promotions. You will interface with major television and film companies, toy manufacturers, field operations and our promotion and advertising agencies. Success demands 5-10 years' promotion/marketing experience at an entertainment, consumer products or fast food company with strong promotion development/execution, contract negotiation and communication skills. Kids' marketing background is a requirement.

Enjoy a competitive salary and benefits package including 401(k). For consideration, please forward a resume with salary history to: **Discovery Zone, Human Resources, 6226 S. Cass Avenue, Westmont, IL 60559. Fax: 630-963-9105. EOE**



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If you excel in a fast paced environment, possess an entrepreneurial spirit, are team oriented, and handler of multi tasks, we as an integrated advertising agency, have a career-making Account Manager position for you. We require 1.5 to 2 years experience in account management and a desire and understanding of an integrated marketing environment. Energy and enthusiasm are essential with developed communication skills. Trafficking and knowledge of budgetary requirements are paramount. We offer a comprehensive benefits package and competitive salaries, along with a friendly atmosphere. Please respond as soon as possible w/cover, resume and salary history to:

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rmerhige@frankfurtbalkind.com

HELP WANTED

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NEWSWEEK INTERNATIONAL seeks a highly motivated Advertising Sales Representative for our international editions.

The position is based in New York City but requires frequent travel within the US. Qualifications include a college degree, 5+ years advertising sales experience (preferably in international media) and computer literacy.

We offer competitive compensation and benefits plus advancement opportunities. Mail/fax resume incl. salary history and requirements to:

Jeanne Sakas, Human Resources Dept.
NEWSWEEK INTERNATIONAL
251 West 57th Street
New York, NY 10019
fax (212)445-4575

NEWSWEEK IS AN EQUAL OPPORTUNITY EMPLOYER

CABLE/TV AD MANAGER

The Hollywood Reporter, the leading daily entertainment trade publication, is seeking an experienced salesperson to sell cable and TV accounts on the East Coast and Canada. The ideal candidate will have a minimum 3-4 years advertising sales and publishing experience selling to accounts in these two areas. Must be able to work well under pressure and handle daily deadlines. Competitive compensation package.

Mail resume and salary history to:

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

or fax to:
213-931-0096 / Dept. TV Sales


DIRECTOR OF MARKETING

Mothers Work, Inc., the largest retailer of maternity apparel in the world and the parent company for Episode, the high-end women's specialty boutiques, is currently looking for a Director of Marketing based in our Philadelphia, PA headquarters. Ideal candidate will have 10+ years retail marketing experience including advertising, catalog development, and internet support. Also, brand and licensing development a plus. This multi-faceted position has diverse responsibilities for comprehensive marketing strategies for all divisions, as well as overseeing all store communications, training, and support. Proven track record of marketing and media relations effectiveness, and team management skills required. Must be results driven and action oriented. Excellent communication, organizational, and interpersonal skills are essential. Retail apparel experience a plus. For immediate consideration, please mail or fax resume, cover letter and salary history in confidence to:

(Fax) 215-625-2745

Mothers Work, Inc.

HR - LW

456 N. 5th Street, Philadelphia, PA 19123

No phone calls please.

EOE

Episode is a registered trademark of Episode USA.

NEW BUSINESS

Harvest Communications is seeking an experienced, dynamic professional to generate new business.

Responsibilities will include development and implementation of marketing strategies, positioning of agency and providing guidance on the expansion of the company. A minimum of 5 years experience in new business/sales, as well as advertising agency experience. Candidates need to be resilient, highly motivated and have strong presentation skills as well as developed written and verbal skills. This position offers a competitive salary with flexible compensation options.

Send resume and salary requirements to:
Harvest Communications, Vice President
1185 Avenue of the Americas,
New York, NY 10036



NO PHONE CALLS. ONLY QUALIFIED APPLICANTS WILL BE CONTACTED.

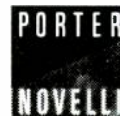
TRAFFIC MANAGER

PORTER NOVELLI, a national PR firm, has an immediate opening in our Washington, DC office for a Traffic Manager to join our growing issue advertising/creative department. The ideal candidate should have 3-5 years work experience with successfully coordinating and tracking multiple advertising projects at various stages, developing schedules and timelines, coordinating production of materials between departments/clients, communicating project status, and meeting deadlines. Ad agency experience and a bachelor's degree in advertising or related field preferred.

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**ART DIRECTOR**

Mid-sized N.J. producer and national distributor of video and audio products is seeking an experienced art director to create packaging, web, print, promo, advertising and licensing from concept through production and direct work with freelancers. Must have thorough knowledge of all aspects of digital production including Quark, Photoshop and Illustrator and experience extraordinary visual organizational, design and typographical skills. Full benefits. Send resume and salary requirements to: **Box 5096, Newark, NJ 07105 Attn: AR.**

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Washington DC Opportunity
Leading Washington agency seeks experienced media buyer to work on exciting clients in a fast-paced environment. Spot TV and/or radio experience required. Salary commensurate with experience.
Please fax resume to 703-683-7296.

CULTURE TRENDS

MTV's Buzz Clip

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

Week of 5/11/98

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

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

Artist/Group: **Fastball**
Song/Video: "**The Way**"
Director: **McG**

With sophomore album *All The Pain Money Can Buy*, the Austin, Texas trio known as Fastball fulfill the potential of their 1996 debut, *Make Your Mama Proud*. By taking an altogether broader view of bright pop hooks and dark lyrical themes, the band has amplified their sound beyond the trademark three-minute outbursts of fuzz guitar and staccato lyrics. This time around they went for a more expansive and mysterious sound.

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending May 11, 1998

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	New	Deep Impact	41,152,375	3	41,152,375
2	2	City of Angels	4,718,049	31	61,851,568
3	1	He Got Game	3,710,911	10	13,234,225
4	6	Titanic	3,178,573	143	569,820,413
5	4	Les Miserables	2,753,148	10	9,083,490
6	7	Paulie	2,551,043	24	18,334,438
7	New	Woo	2,517,263	3	2,517,263
8	3	The Big Hit	2,332,176	17	23,210,659
9	5	Black Dog	2,285,705	10	8,268,605
10	8	The Object of My Affection	2,100,093	24	24,906,627
11	9	Lost in Space	1,496,964	38	64,319,841
12	10	Sliding Doors	1,425,607	17	4,699,521
13	18	The Spanish Prisoner	909,812	38	3,827,878
14	11	Neil Simon's The Odd Couple II	810,752	31	17,411,312
15	12	The Players Club	792,659	33	20,532,692
16	16	Everest	778,800	66	11,668,452
17	15	Good Will Hunting	600,934	157	135,061,674
18	14	As Good As It Gets	560,315	139	145,568,128
19	13	Mercury Rising	551,205	38	30,797,610
20	31	U.S. Marshals	400,818	66	56,289,475
21	20	Barney's Great Adventure	339,268	38	10,034,791
22	21	Primary Colors	313,045	52	37,613,382
23	25	Tomorrow Never Dies	306,063	143	124,565,629
24	28	Grease (reissue)	272,057	45	28,178,209
25	17	Species II	254,005	31	18,404,394
26	24	The Man in the Iron Mask	251,014	59	55,787,411
27	27	The Wedding Singer	244,887	87	75,737,016
28	35	Chinese Box	236,930	24	678,762
29	29	In God's Hands	221,030	17	1,215,026
30	19	Scream 2	206,004	150	99,716,637
31	22	Two Girls and a Guy	196,335	17	1,650,615
32	30	The Butcher Boy	157,125	38	1,388,208
33	54	Mr. Nice Guy	147,652	52	12,357,059
34	26	L.A. Confidential	139,765	234	64,377,578
35	33	Suicide Kings	101,081	24	1,409,880

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CALENDAR

The **International Radio & Television Society** will present an awards luncheon May 19 at the Waldorf-Astoria in New York. Honorees include Leo Hindery, president/COO, Tele-Communications Inc.; television series producer Dick Wolf; and radio personality Cousin Brucie. Contact the IRTS at 212-867-6650.

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

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

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

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

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kempf

USA Signs Improvement

USA Network last week nabbed Buena Vista Television's second-cycle syndication window of *Home Improvement* for \$75 million. The five-year pact has USA paying about \$400,000 per episode, an offer that beat rival bids from TBS and FX. *Home Improvement*, in the midst of its third year of off-network syndication, remains exclusive to broadcast stations through 2002 or 2003, depending of ABC's renewal plans for the show. The second-cycle window is not exclusive to cable and BVT will also be selling show to stations.

Sanders Tests Syndie Waters

The Larry Sanders Show, the critically acclaimed HBO half-hour comedy series, is being teased for a potential fall 1999 off-network syndication launch by Columbia TriStar Television Distribution. A representative for Columbia TriStar declined to comment on a new trade advertising campaign that is running in the trade magazines. Although the cable version of the series is peppered with adult language and humor, series producer Brillstein-Grey Entertainment filmed and edited a toned-down version for broadcast syndication of the 100-plus episodes set for daily stripping on TV stations. HBO this month is airing the final first-run episode of *Sanders*.

A Host for Squares

King World Productions has signed former *Fox After Breakfast* talk-show host Tom Bergeron to serve as host of its revival of *Hollywood Squares*, which is slated for a Sept. 14 syndication rollout. Bergeron most recently served as a fill-in anchor on ABC's *Good Morn-*

ing America. King World had previously secured a commitment from Whoopi Goldberg to appear in the "center square" and be executive producer of the show. *Hollywood Squares* has been sold to 141 stations in markets representing 83 percent U.S. broadcast coverage for stripping next fall.

Space Aliens With Bohbot

Bohbot Entertainment & Media has acquired the worldwide rights to *Roswell Conspiracies—Aliens, Myths and Legends*, an animated sci-fi series to launch in syndication in fall 1999. The

half-hour UFO series is being targeted to kids 6-13 and will enter Monday-Friday stripping as part of the Bohbot Kids Network block, in addition to being marketed as a stand-alone weekly series. Production arm BKN Studios has signed Gregory David Weisman to work on the series, which the New York-based company says is budgeted at \$850,000 per episode.

Revenue Up at Paxson

Paxson Communications Corp., the West Palm Beach, Fla.-based company that is launching a so-called seventh broadcast



Death Match will pit Tim Allen vs. Jerry Seinfeld

MTV's Late-Nite Fun

MTV last week announced five new series to be added to 10 Spot, the network's 10 p.m.-to-1 a.m. weekday programming block. The new shows are: *Celebrity Death Match*, a weekly claymation series that grew out a special that aired in January during MTV's Super Bowl halftime show; *BIOrhythm*, an all-music video, narration-free profile of music legends; *Fanatic*, in which fans interview their dream stars; *Siff & Oily*, starring sock puppets with a twist; and *Super Adventure Team*, a "supermarionation" homage/spoof on the 1970s Saturday-afternoon serials of the same name. The new series will premiere this spring and summer and are the latest pickups from the 20 pilots MTV put into development in January.

Media Notes

CONTINUED

network, Pax Net, on Aug. 31, reported that first-quarter revenue rose 67 percent to \$31.7 million compared to the comparable quarter in 1997.

A Milestone for ESPN

ESPN yesterday aired the 20,000th episode of its signature show, *SportsCenter*. The 90-minute special was hosted by long-time anchors Chris Berman, Dan Patrick and Bob Levy. *SportsCenter*, ESPN's 24-hour sports news operation, has run on the cable network since the service premiered on Sept. 7, 1979. As part of the celebration of the 20,000th edition, Smithsonian Associates, a division of the Smithsonian Institute in Washington, D.C., will host a panel discussion on *SportsCenter's* inside operations tomorrow night.

Documentaries for Showtime

Continuing its push for original movies, Showtime has contracted with NYT Television, a division of The New York Times Co., to produce five one-hour documentary projects. The projects will all be related in subject matter and will run in conjunction with other Showtime originals. The first documentary has a working title of *Ratings, Morals and Sex on TV* and is scheduled to be broadcast on June 7.

History Universe Expands

The History Channel has doubled its local ad sales program in the last six months to include more than 100 systems and interconnects that reach a total of some 7 million subscribers. Cable companies that are set up to insert local advertising on The History Channel include: Comcast in Connecticut; Time

Warner in Houston and Albany, NY; Cox CableRep, San Diego; Greater Boston Cable Advertising and the Minneapolis Interconnect.

BET Buys Rodale Book

BET Holdings has purchased *Heart & Soul*, the beauty/health and fitness magazine aimed at women of color, from Rodale Press for an estimated \$4 million. The bimonthly's circulation was 276,395, up by 12.2 percent, in the second half of last year, according to the Audit Bureau of Circulations. *H&S's* July/August issue will be the first under BET ownership.

Sparks Fly for Chancellor

Chancellor Media Corp.'s Los Angeles oldies station, KLAC-AM, has signed an agreement with the L.A. Sparks to air their second 30-game season this year. It's the women's basketball team's first season on air, set to begin on June 11. The radio station said it expects to gross \$500,000 in advertising revenue from the contract.

April Not Cruel to Print

Total magazine advertising pages grew by 5.1 percent to 21,284 in April compared to the same period last year, according to PIB. Ad revenue grew by 7.4 percent, to \$1.2 billion. Year-to-date, ad pages are up 2.5 percent to 73,634 compared to the same period the year before. Ad revenue jumped 7.7 percent to \$4 billion over the first four months of 1997. The hottest categories in April included Food and Food Products, which was up by 35.8 percent to \$19.5 million; Business and Consumer Services, up by 23 percent to \$18.8 million; and Direct Response Companies,



Lobo soars on and off the court with *Intimate Portraits*

which increased by 20.8 percent to \$17.5 million. Down in April were the automotive, computer/office and drug categories.

Primedia Lands a Live One
Primedia has acquired Brainard, Minn.-based In-Fisherman, publishers of *In-Fisherman* and *Walleye In-Sider* magazines and producers of In-Fisherman Television, a cable program. Other publications include *Bass Guide* and *Catfish Guide*. The fishing enthusiast property also produces *The In-Fisherman* radio show and owns and operates the Professional Walleye Trail fishing tournaments. In-Fisherman will be operated by Primedia's Cowles Enthusiast Media.

Annual City Book Awards
The winners of the City & Regional Magazine Association awards were announced last week. Gold, Silver and Bronze honors were handed out in 19 categories. Top honors in the General Excellence Award went to *Boston* magazine in the 50,000-plus circulation category and *Indianapolis Monthly* in the under-50,000 category. Among the Gold winners were *Con-*

Rosie Lobs for Lobo on Lifetime

Lifetime last week announced that talk-show diva Rosie O'Donnell will narrate a one-hour documentary on WNBA star Rebecca Lobo as part of the network's *Intimate Portraits* series. The profile will air on June 11 as a lead-in to Lifetime's prime-time coverage of the WNBA season-opener between Lobo's New York Liberty and the Cleveland Rockers. The *Portrait* notes that in addition to being a pioneer of women's professional basketball, Lobo has helped her mother battle breast cancer, a cause aggressively championed by both Lifetime and O'Donnell.

necticut magazine for Reporting and *San Francisco* magazine in the Feature Story category.

Mandel Show Staffs Up

The Howie Mandel Show, the upcoming talk/variety strip from Paramount Domestic Television for launch in syndication June 22, has hired: Ivy Alexenburg as senior talent executive; Joyce M. Coleman, formerly of *Home Team With Terry Bradshaw*, as talent executive; Brianne Leary, host of Animal Planet cable network's *Creature Comforts*, as Mandel's sidekick and announcer; and Steve Goldstein, who produced and arranged music for *Primary Colors*, *The Bird Cage* and *The Breakfast Club*, as music director. Paramount has sold *Howie* to TV stations in 170 markets with 95 percent U.S. coverage.

Curley Adds Gannett Duties

USA Today president and publisher Thomas Curley has added the title of senior vp of administration for Gannett Co., the paper's parent. Curley will supervise construction of the company's new headquarters in Tysons Corner, Va., scheduled for completion in 2001.

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BIG DEAL

KRAFT SQUEEZE PLAY FOR MIRACLE WHIP

Advertiser: Kraft Foods
Agency: J. Walter Thompson, Chicago
Begins: June
Budget: Undisclosed
Media: TV

Looking to spark sales in the declining mayonnaise category and draw new, younger consumers to its Miracle Whip franchise, Kraft Foods this June will plug the launch of a new 10-oz. squeeze bottle of the salad dressing/sandwich spread with a hefty ad push that ties the convenience-oriented new package to the overall brand with the familiar tag, "A

sandwich just isn't a sandwich without the tangy zip of Miracle Whip." Although the overall mayonnaise-sandwich spread category has been declining slightly of late, the squeeze segment was up 36% in 1997, a rise due in part to shifts in household size as well as a trend toward convenience, said Tim Calkins, senior brand manager for Miracle Whip. That said, however, the squeeze bottle segment hasn't received much support to date and Miracle Whip hopes to bring some attention to its own introduction with the launch in June of TV ads, via J. Walter Thompson, in its core central and southern states that tout the convenience of the new package and carry the "zip" tagline. In-store support and couponing will continue throughout the summer months. According to CMR, Kraft spent \$20.7 million in media on Miracle Whip in 1997. For the year ending March 29 in U.S. supermarkets, the mayonnaise and sandwich spread category was down 2.3% to \$979.7 million. Kraft Miracle Whip had sales of \$444.2 million, down 1.9%, for a 45.3% share; Best Foods/Hellmann's had \$380 million, down 2.1%, for a 38.8% share.

—Stephanie Thompson



Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

REDKEN 5TH AVENUE

Advertiser: L'Oreal
Agency: Gotham, N.Y.
Begins: May
Budget: \$8 million
Media: TV, print
 L'Oreal will support its Redken 5th Avenue hair-care line with its first TV in 10 years, signalling a higher-profile strategy for the brand, including a tripled media budget for next year. The first creative for Redken by



agency Gotham Inc., N.Y., plays off the 5th Avenue name with quick-edit images of a woman walking down New York City streets and the voiceover, "What's happening on the street? Major repairs. Real innovation. Cutting-edge style. Total transformation." The tag infuses technology with fashion: "Great stuff happens when science leaves the lab and hits the street." The ad, the brand's first TV since the late '80s, begins airing this week nationally during fashion-related shows on VH1, E! and Lifetime. Print in August fashion books will carry the tag and theme, but focus on the Color Extend line of

products for color-treated hair. For L'Oreal, which spent \$2.5 million advertising the brand last year, the return to TV signals a commitment to rebuilding the identity-challenged Redken, which the company acquired four years ago. Advertising will jump to \$8 million across media in 1999 to more closely resemble that of competitor Paul Mitchell.

—Becky Ebenkamp

PATHFINDER

Advertiser: Casio
Agency: Renegade Marketing, N.Y.
Begins: June
Budget: \$2-3 million
Media: print
 Casio will spend \$2-3 million this year advertising its new & improved Pathfinder line of watches for the hiking and biking crowd, the first advertising since 1995. The print campaign, targeting active men and women through outdoor-related titles *Men's*

L'Oreal's Redken: Street Credibility

Health, Outside, Mountain Bike and Backpacker, breaks in July and August issues and runs throughout the year. The ad was created by Renegade Marketing Group, N.Y. The ad features an image of a howling wolf in a forest, labeled "basic instinct," juxtaposed with a shot of the watch surrounded by bullet points highlighting features like a digital compass, altimeter and barometer and touted as "advanced instinct." Casio will advertise on each magazine's Web site and the image will translate to POP in 500 department and specialty stores, such as Sharper Image, West Marine and REI.

—Stephanie Thompson

POPSICLE

Advertiser: Good Humor-Breyer
Agency: Ogilvy & Mather, Chicago
Begins: May
Budget: \$5 million
Media: TV, POP

Good Humor-Breyers is tripling spending against its Popsicle brand novelties this summer, putting an estimated \$5 million against a "Popsicle Zone" promotional campaign. Facing a flat novelty multi-pack category, Good Humor is systematically focusing efforts on its various brands to build them among core consumers. Last year's efforts against Klondike were successful in driving sales among the brand's adult target and now the ice cream marketer is putting similar emphasis on Popsicle to attract kids, developing the first on-pack promotion in six years and creating three new TV spots. "Popsicle Zone," which will hit stores with POP this month, features a points program on Popsicle sticks that dangles such prizes as baseball caps, above-ground pools and trampolines. Packages are flagged "Win Cool Stuff." The new TV ads, via Ogilvy & Mather, Chicago, break this week.

—Stephanie Thompson

CMR TOP 50

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

Week of April 27-May 3, 1998

Rank	Brand	Class	Spots
1	MCDONALDS	G320	73
2	COCA-COLA CLASSIC	F441	56
3	BURGER KING	G320	44
4	NISSAN ALTIMA	T112	33
5	COLGATE --TOTAL TOOTHPASTE	D211	29
	OLIVE GARDEN RESTAURANT	G320	29
7	FANNIE MAE FOUNDATION	B329	20
8	DIAL-10-321 LONG DISTANCE	B221	18
	TACO BELL RESTAURANT	G320	18
10	LITTLE CAESAR'S	G320	17
11	ALL ULTRA LIQUID LAUNDRY DETERGENT	H422	16
	K MART DISC SALES ANNOUNCEMENT	V550	16
13	CADILLAC SEVILLE	T111	15
	MIRAMAX SCREAM 2	B660	15
	REVLON NAIL POLISH	D150	15
	WARNER BROS. QUEST FOR CAMELOT	B660	15
17	AT&T LONG DISTANCE	B221	14
	DREAMWORKS PAULIE	B660	14
	JC PENNEY SALES ANNOUNCEMENT	V450	14
	KENMORE APPLIANCES	H219	14
	VOLKSWAGEN BEETLE	T113	14
22	PEPSI	F441	13
	RED LOBSTER	G320	13
24	PEPCID AC HEARTBURN TABLETS	D531	12
	REVLON TOP SPEED NAIL COLOR	D150	12
	TARGET	V570	12
27	ALMAY STAY SMOOTH ANTI CHAP LIP	D120	11
	CHEF BOYARDEE RAVIOLI	F250	11
	DEXATRIM CAPSULES CAFFEINE FREE	D542	11
	GOODYEAR TIRES	T145	11
	HELLMANN'S SALAD DRESSING	F130	11
	KFC RESTAURANT	G320	11
	MAYBELLINE TRUE ILLUSION	D140	11
	PAYLESS SHOES	V313	11
	TWIX CANDY BAR	F510	11
	ZYRTEC ALLERGY RX	D560	11
37	ALLEGRA ALLERGY RX	D560	10
	DR PEPPER	F441	10
	ETHAN ALLEN	V375	10
	HOME DEPOT	V376	10
	MINWAX FINISH	H630	10
	PIZZA HUT	G320	10
	QUAKER FRUIT&OATMEAL CEREAL BARS	F590	10
	SCOTT'S FERTILIZER	G713	10
	SPRINT	B221	10
	SUBWAY	G320	10
	US ARMY	B313	10
48	AT&T LONG DISTANCE	B221	9
	DIGIORNO RISING CRUST PIZZA	F260	9
	FLORIDAS NATURAL ORANGE JUICE	F420	9

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

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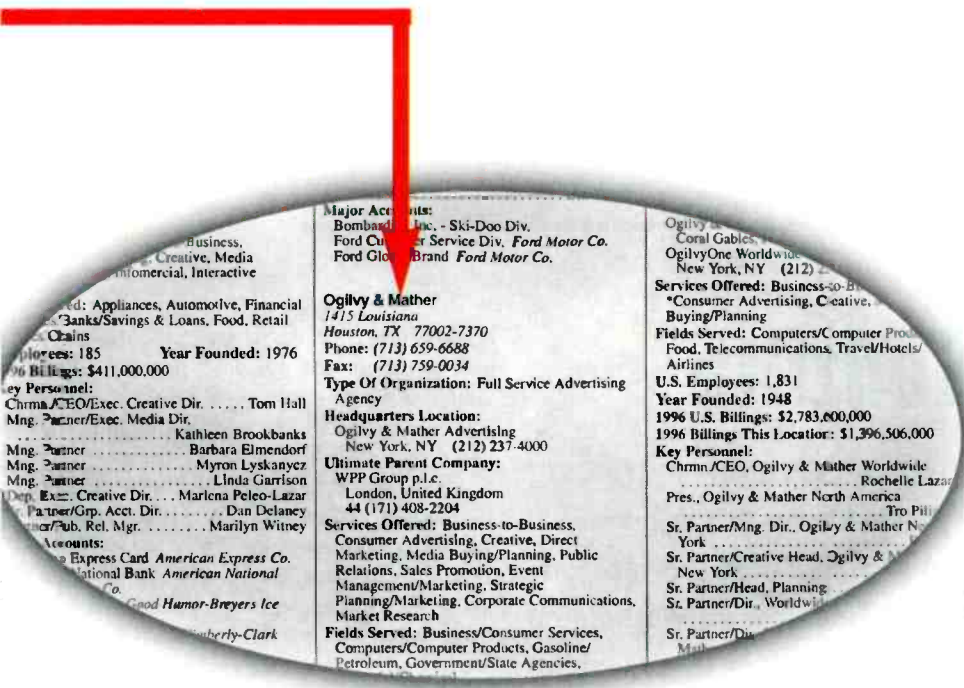
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Media Person

BY LEWIS GROSSBERGER



Oh My Godzilla

THIS PORTION OF MEDIA PERSON'S SUMMER MOVIE Preview is brought to you by Microsoft's Windows 98.

Yes, Windows 98, the software that's so powerful even the U.S. government can't stop it. Sure, they're trying. But what do Washington lawyers know from computers? They haven't even heard about Microload, the exciting new feature that automatically self-installs Windows 98 the next time you log onto the Internet, whether you want it or not, and bills your credit card. Windows 98. It's running on Janet Reno's laptop right now! And now, Media Person's Summer Movie Preview, recently rated by *Consumer Reports* the best summer movie preview in its price range.

Godzilla: A myopic gigantic lizard emerges from the muck of New York harbor, asks the Statue of Liberty for her phone number and wreaks mayhem upon Manhattan in a berserk rage after learning that the Disney store doesn't sell reptile dolls—until it is arrested for jaywalking by Mayor Rudolph Giuliani. Force-fed Prozac and taught to speak (the voice of James Earl Jones) by an idealistic nun (Anne Heche), a rehabilitated Godzilla pens a poignant best-selling memoir and does jailhouse phoners to Oprah Winfrey and Howard Stern to plead for his freedom. But despite an outbreak of nationwide weeping by his heartbroken supporters, Godzilla is left to rot in the slam by the tough-minded mayor. Moral of the story: Sighs don't matter.

The Hoarse Whisperer: Robert Redford stars as an aging, washed-up-but-still-beautiful cowboy who catches laryngitis during the opening credits and has to whisper for the rest of the movie. Unable to stop a depressed former gay sitcom star (Ellen DeGeneris) from being tragically crushed in an industrial accident because his whispers of "Look out for the forklift!" go unheard amid the din of machinery, Redford and his iconic face poignantly symbolize the painful-yet-necessary moth-

balling of the obsolete working class during the world's transition to a high-tech information economy.

Deep Armageddon: Two teams of movie producers race to be the first into space to change the course of a giant asteroid so it will collide with planet Earth and generate enough disaster footage for a top-grossing feature film. But the world is saved when a gigantic lizard who just happens to be emerg-

Forget all that exotic mumbo-jumbo. The New India is now—and how! We're one of the Big Guys and we've got the nukes to prove it.

ing from the muck of New York harbor as the asteroid is about to impact catches it and lobs it back into space. The high point of the film comes when a megalomaniacal Hollywood mogul (James Cameron) straddles the tail of a comet and shouts, "I'm the king of the universe!" just before being sucked violently into a black hole so vast it can actually contain his entire ego.

Media Person's Summer Movie Preview is also being brought to you by the nation of India. Here at India, we're going places and we're going with a bang. What do you think of when you think of India? Elephants? Maharajas? Turbans? Some bald geezer in a diaper yammering about nonviolence? Well, forget all that exotic mumbo-jumbo. The New India

is now—and how! We're one of the Big Guys and we've got the nukes to prove it. And nobody's gonna stop us—not even the U.S. government! India. We're exploding into the 21st century.


The X Files: David Duchovny (Ralph Fiennes) and Gillian Anderson (Emma Thompson) search desperately for a way to tie up all the loose ends that have been accumulating in the TV series for years. All is revealed when they finally catch The One-Armed Man (Chris Farley, in his last screen appearance) while he is engaging in a lewd act.

The Truman Show: While yachting in the Caribbean, Condé Nast editorial director James Truman is shipwrecked on a mysterious post-apocalyptic desert isle whose inhabitants are all named Truman, too. The annoyed-but-plucky editor must decide whether to join the corrupt island regime run by Truman Capote or the rebel forces led by Harry S. Truman. The versatile Jim Carrey plays all the parts.

The Mask of Zorro: The great swashbuckling hero of Old Mexico (Antonio Banderas) wakes from a long siesta to learn that his mask has been stolen by a rascally gringo from Texas named The Lone Ranger (Matthew Broderick). Saddling up his trusty palomino, TrIGGERO (Gerard Depardieu), Zorro rides north seeking revenge, temporarily wearing a paper bag over his head.

Saving Meg Ryan's Privacy: Tom Hanks stars in Steven Spielberg's drama about a family that has already lost four sons to World War II and fears the fifth, a Marine, may be a daughter in disguise. With Morgan Freeman as Franklin D. Roosevelt.

Fear and Clothing in Las Vegas: Assigned by *Rolling Stone* to go to Nevada and find something weird to write about, gonzo journalist Hunter S. Thompson (Johnny Depp) gets so stoned he can't follow his road map and ends up at a convention of Gap store managers in Kansas City. When editor Jann Wenner (Harvey Fierstein) arrives to remind Thompson that he's three years past his deadline, the legendary writer grows so furious he throws a tantrum, quits and goes to work for *Spin*. ■



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