

# MEDIA WEEK

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**REGULATION**

## Congress Closes in On Cable Industry

*Washington is tightening its focus on subscription rates, HDTV and new digital tiers*

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**CHILDREN'S TV**

## Kids Market Grows Up

*Big CPM jumps of past years are leveling off in slow upfront market*

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## Where Those Liquor Spots Are Running

*Tourism markets, big college towns are seeing highest levels of ads, CMR analysis finds*

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# HEAVY METAL

*Tina Brown and Jann Wenner lead the list of winners at the National Magazine Awards*

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## MARKET INDICATORS

**National TV: Mixed**  
Kids upfront is finally in gear, but second-quarter scatter is still available at buyers' prices.

**Net Cable: Strong**  
Second-quarter scatter is strong. Web site buys are particularly hot. Buyers expect low-double-digit CPM hikes. Early upfront deals discussed.

**Spot TV: Steady**  
Politicals are still going strong. But Justice Dept. investigation of Microsoft may delay ad blitz for Windows 98 planned for June.

**Radio: Quiet**  
Second quarter is leveling off. Heavy season for recruitment ads by all industries. Summer movies and pharmaceuticals are buying.

**Magazines: Holding**  
Personal computers and digital telephony ads picking up speed. Second-quarter athletic footwear is falling flat.

## SPECIAL REPORT

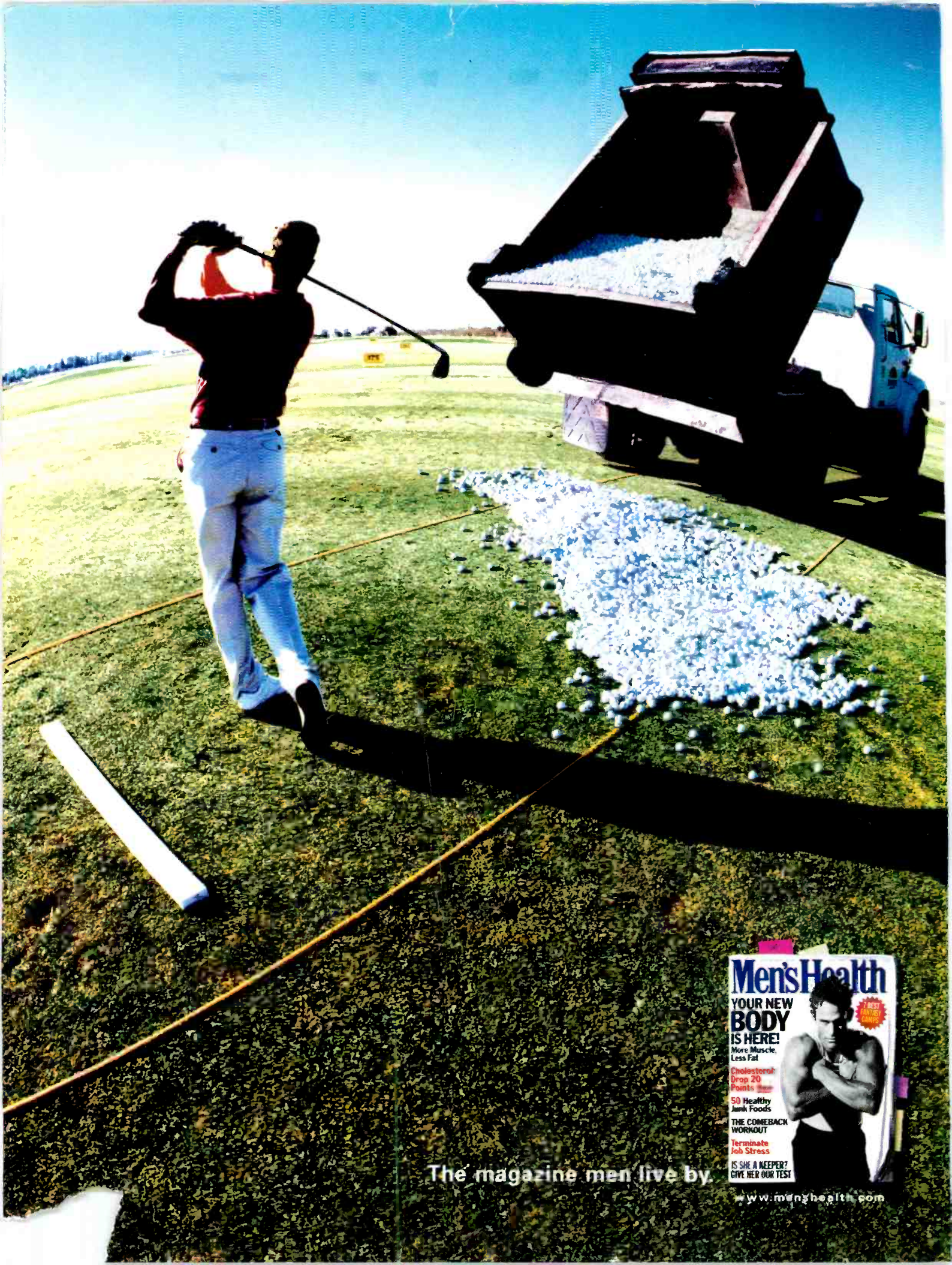
# Cable Under Fire

**CONGRESS AND COMPETITORS DOG THE MSOs** Section begins after p.32



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COURTNEY GRANIER



**Men's Health**

**YOUR NEW BODY IS HERE!**

More Muscle, Less Fat

**Cholesterol Drop 20 Points**

**50 Healthy Junk Foods**

**THE COMEBACK WORKOUT**

**Terminate Job Stress**

**IS SHE A KEEPER? GIVE HER OUR TEST**

**BEST SATURDAY NIGHT**



The magazine men live by.

[www.menshealth.com](http://www.menshealth.com)

Laura K. Jones

MAY 05 1998

# AT DEADLINE

## Western International Goes After Fine Print

Western International Media has created a new print negotiation division to handle newspaper and magazine buying for its clients. The new division will be based at Western's Los Angeles headquarters and headed by executive vp Bruce Hoenig. The company will also add print negotiation specialists at its New York office. Western currently handles roughly \$5 billion in ad billings.

## Mutual Funds Magazine to Time Inc.

Time Inc. has expanded its Business Information Group with the acquisition of *Mutual Funds Magazine* and its publisher, The Institute for Econometric Research. The deal, which adds the magazine and the Institute's nine financial newsletters to Time Inc.'s business group, is set to close later this month. The price tag was not disclosed. The Time Inc. group is already home to *Money*, *Fortune* and *Your Company*. "We have been actively looking outside Time Inc. for thriving, successful publishing entities, and what caught our eye has been the circulation growth of *Mutual Funds Magazine*," said Michael Pepe, Time Inc.'s BIG president. "[The magazine] also reflects a great brand name." The personal finance title, launched in 1994, has a 750,000 rate base.

## Count Currency, PIB Rules

The Publishers Information Bureau has overturned a PIB Council ruling that disallowed Condé Nast supplement *Currency's* ad pages and revenue to be included in the ad count for each of the company's 15 titles. Time Inc. and American Express Publishing last month sought to prevent Condé Nast from tacking the total 507.9 ad pages that *Currency* accounted for. Currently, the PIB has no specification for how dollars should be counted on multi-title supplements. While the issue could not be resolved last week, discussion centered on the need to do so, said Magazine Publishers of America president Donald Kummerfeld. "We've started a process that will get us more comprehensive and sophisticated measurement of what we see to be a movement of brand extensions."

## Fox TV Taps Battista for New Unit

Richard Battista has been named executive vp of Fox Channels Group, a new division of Fox Television that will encompass wholly and partially owned Fox programming services. Battista, 33, formerly was executive vp, Fox/Liberty Networks and head of Fox Sports International.

## Gadzooks! Merlin Times 100,000

*Merlin* not only delivered giant ratings for NBC last week, a 21.5 rating/32 share average with some 56 million viewers tuning in for all or part of the miniseries, it also created a video sales bonanza. For the first time the network, which has been quietly experimenting with videocassette sales of its event movies, created a specific strategy and on-air ad to sell *Merlin* on home video. The response exceeded the net's wildest expectations, according to NBC West Coast president Don Ohlmeyer. The network said it has been inundated with orders—100,000 thus far—for the \$29.95 video.

## Marcus Takes Helm at Chancellor

As expected, Chancellor Media Corp. last week named Marcus Cable founder Jeffrey A. Marcus as its new president and CEO. Marcus, 51, is set to assume his new responsibilities at Irving, Texas-based Chancellor on June 1. He replaces Chancellor chairman and interim president Thomas O. Hicks. Marcus' contract allows for him to stay on as president of Dallas-based Marcus Cable, purchased last month by Paul Allen, until a replacement is found. Marcus is expected to lead Chancellor, the nation's second-largest radio broadcaster, into small- and middle-market radio, TV and outdoor markets. He has served on Chancellor's board of directors since 1995.

## Kilborn to Late Late Show

Craig Kilborn, host of Comedy Central's *The Daily Show*, will leave cable to host CBS' *The Late Late Show*. Tom Snyder announced last week that he will depart the show sometime before his CBS contract expires in September 1999. David Letterman's Worldwide Pants Inc. tagged the former ESPN anchor for Snyder's job late last week. Kilborn's contract with Comedy Central ends in August 1999.

**Addenda:** Unilever last week consolidated its network ad buying by appointing **The Botway Group** to handle all the business, which Botway had been sharing with J. Walter Thompson... DreamWorks SKG has signed actor/comedian

**Denis Leary** to a two-year, first-look deal that includes both film and TV projects. DreamWorks is specifically committed to creating a TV series for Leary to star in... **Marta Stewart** is developing a new TV show called *Everyday After School*, targeted at children 5 to 12. "Children can come home from school and turn on the computer and the TV. The show will guide them through specific projects," Stewart said.

## INSIDE



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## MEDIA WIRE

### For USA, CityVision Debut May Become a Double WAMI

USA Broadcasting is set to launch a localized format at its new TV station in Miami. On June 8, the station group's WYHS-TV will change its call letters to WAMI-TV and begin presenting the "CityVision" programming format that will focus on the Miami region. Promos for the independent station will brand it simply as "Miami."

Adam Ware, USA Broadcasting executive vp, declined to give specifics about WAMI's prime-time programming but said the station will not borrow from the group's cable-network sister, USA Network. "If anything, it could be vice versa, where USA could take some programming produced by the station," Ware hinted.

WAMI's sign-on is timed to coincide with the late-night debut of the syndicated talk show *The Magic Hour* (hosted by Earvin "Magic" Johnson), which Barry Diller's USA group picked up from distributor Twentieth Television. A local newsmagazine, called *City Desk*, will tie in with the *Miami Herald* newspaper. WAMI has also picked up the entire Fox Kids Network lineup for weekday and weekend carriage and has a rights deal to carry some prime-time Miami Heat NBA games starting next season.

Ware said that the station's local and national sales effort has just begun. USA is seeking "annuals" rather than quarterly buys from advertisers, and there's "strong response for charter positions" from some, he said. —*Michael Freeman*

### L.A. Suicide Prompts Review Of Breaking News Coverage

News directors in Los Angeles and around the nation are reviewing how they cover breaking news after the grisly, live video feed of a protest last Thursday that ended with six Los Angeles TV stations broadcasting footage of a man shooting himself in the head with a rifle. On some local broadcasts, shouts from producers to pull back or cut away could be heard just as the man put the rifle to his head.

But it was too late. All eight stations that broadcasted all or part of the stand-off and ultimate suicide, which shut down two major (continued on page 6)

# Cable in the Cr

## Congress keeps close tabs on rates, on HDTV

**REGULATION** / By Alicia Mundy, John Consoli and Jim Cooper

**A**s the cable industry gathers today in Atlanta for the National Cable Television Association's national convention, the real action could be going down in Washington. There are several issues regarding cable to which members of Congress on both sides of the aisle have turned their attention. First is cable rates, and the industry faces a distinct possibility that lawmakers may again seek to regulate what they charge customers. Second is high-definition broadcast television and how it will be carried by cable systems.

On rates, it is clear that the mail lawmakers have received about rising cable rates has hit its mark. Rep. Billy Tauzin (R-La.), said late last week that in about a month he will introduce a bill "to insure that consumers have a choice in what they pay for on cable." Besides the general increases in cable rates, Tauzin is concerned about the so-called bundling of cable channels into tiers for which systems

operators can charge premium prices. Neither Tauzin, chairman of the House Subcommittee on Telecommunications, nor Rep. Ed Markey (D-Mass.), who also serves on the committee, nor Senate Commerce chairman John McCain (R-Ariz.) is satisfied with the cable industry's argument that program costs are driving consumer prices. "When operators say their programming costs have gone up, too often they're talking about their own company which provides programs raising the rates," said Tauzin. "This is just moving money from one pocket to another, and using it as an excuse to pass along rate increases to the consumer."

The other issue, HDTV and cable, could prove more contentious. Questions remain about how cable will pass along HDTV signals or the multiple channels that could be transmitted over a single digital signal by local TV stations through multicasting. Amid rumors that the Big Four networks had made a pact with big cable systems operators to provide HDTV sig-

nals for telecast on a pay digital tier before many stations have begun HDTV broadcasting, both Tauzin and Markey have made it clear that Congress will do everything it can to protect both TV stations and consumers. Tauzin said one of his goals is to protect the "traditional relationship between stations and networks." And a spokesman for Markey said, "The congressman is interested in how the affiliates, independent broadcast networks and public TV stations will fare in light of some of the new relationships being proposed."

Several local station owners have talked with Tauzin and Markey recently, and one who requested anonymity told *Mediaweek*: "We see the digital tier as a way that we and the consumers both will be hosed."

**"When operators say their programming costs have gone up, too often they're talking about their own company which provides programs raising the rates." —Rep. Billy Tauzin**

Tauzin said that while he likes seeing the networks and cable working together to come up with a solution to must-carry, he will not support a digital tier if it means higher prices for consumers. And, his spokesman Ken Johnson warned: "We don't want a situation where the only people getting HDTV are those paying for cable. That's not why we gave broadcasters the digital spectrum."

Network executives are taking Tauzin seriously. ABC president Robert Iger and ESPN president Steve Bornstein visited Tauzin last Wednesday afternoon to assure him that the latest rate hikes for operators that carry ESPN were not related to the cable network's \$600 million NFL deal.

An executive at one of the Big Four networks who also would not speak for attribution said the tier option possibility was floated by Tele-Communications Inc. chairman/CEO John Malone at a TCI investors conference about a month ago. "As I understand it, in market areas where there is initially no digital feed, TCI would offer it as a complementary, paid service to allow those consumers who want to purchase a high-definition TV set to be able to receive a network's HD programming before a local station offers those capabilities," the net-

# sshairs

*d on new digital tiers*

work exec said. But right now, he said, nothing is on the drawing board. "Nobody has established a deal of any kind," he said, but any discussions in this regard "do not mean we are going to leave our affiliates out in the cold. We are not going to screw our affiliates."

The executive added that Jim Hedlund, president of the Association of Local Television Stations, who has expressed concern over the digital tier proposal, "is trying to create pressure to assure that the stations he represents are carried by the cable companies. I understand that. Many of those stations are not aligned with the Big Four networks and do not have the clout to exert this pressure."

Besides the notion of a new digital tier, key issues remain between broadcasters and cable companies concerning HDTV and how cable set-top devices will handle the broadcast signals. Leo Hindery, TCI president/COO, stands by his recent testimony on digital TV before the Telecommunications Subcommittee that the cable boxes will be able to handle all broadcast digital signals at the desired resolution. "Cable will not be, as some have falsely asserted, a bottleneck to digital," Hindery testified. At deadline, TCI was maintaining that position.

"We will follow where the marketplace leads," said TCI representative LaRae Marsik, adding that TCI is waiting for broadcasters to "streamline their plans as a collegial group."

Many industry observers say the big cable companies like TCI and Time Warner have little choice but to attempt to strike an alliance with broadcasters and avoid legal wrangling. "I think the last thing they want is more regulation," said Bill Croasdale, president of network broadcast for Western International Media.

Several executives at major cable companies, speaking on condition of anonymity, said they are concerned that digital must-carry will be forced on cable. "We're going to get screwed again," said one top-10 MSO vp of programming who asked not to be named.

According to the Big Four network executive, before anything concrete can be discussed, "Tauzin or [NAB president] Eddie Fritts must specifically define what digital must-carry means," he said. "Is it only the primary network signal or does it include all the split services that local stations may offer?" ■

# Kids Market Grows Up

*CPMs flatten out in soft upfront; Kids WB, ABC make gains*

**CHILDREN'S TELEVISION** / By Eric Schmuckler

**T**he much-delayed kids TV upfront finally broke last week, and the market turned out to be much more balanced than many players had anticipated. CPMs at most major networks inched a few percentage points up or down compared to last year's levels. Total dollars were also expected to finish relatively flat with 1997's estimated \$750 million. Many kids advertisers were said to have shaved a point or two off their CPMs while upgrading their schedules.

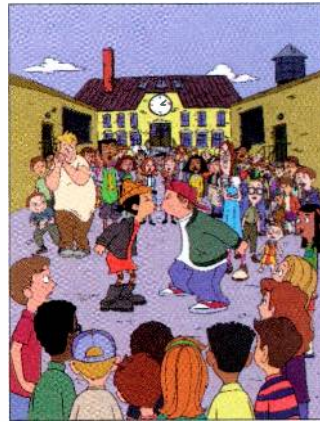
After years of steady double-digit increases, one major buyer bellowed that this kids upfront is a "bloodbath" for sellers. "Yeah, it's a bloodbath if you're used to getting plus-29 [CPM hikes]," Jon Mandel, Grey Advertising senior vp, said with a laugh. "With all those big swings, kids has never been a rational, even market. This year it's been a grown-up market."

Weakness at big toy makers Mattel and Hasbro, along with the retreat of Galoob and the disappearance of Sega, have combined to keep the kids market soft this year. Leo Burnett was said to be less of a factor this year because clients Kellogg and McDonald's were heavily committed to deals with Disney/ABC in syndication and for Happy Meals promos, respectively. On the upside: robust budgets at PlayStation and Bandai. And Grey placed the budget for client Hasbro, including its newly acquired Tiger Electronics Unit, although a sales executive with knowledge of the deal said the incumbent Summit Media was protected by a one-year contract.

At press time last Friday, precise dollar and CPM figures for the big kids players could not be determined, and some business was left to be done. But some clear winners and losers had emerged. The big winner was Nickelodeon, in large part because the kids giant had socked away the bulk of its '98-'99 inventory last year via two-year deals. At an average 9 percent CPM increase, Nick handily led the market in the range of \$270 million to \$290 million. Yet increased competition and flattening ratings could end Nick's winning streak next year, buyers observed. Some said Nick has been quite willing to rearrange existing deals to bring in new dollars; the network is said to have

enticed a few advertisers into re-upping for another year, and it continues to pursue extensions.

Kids WB and ABC made out well. WB was said to have averaged CPM increases in the 3 percent range. WB has much lower bases than its broadcast competitors and offers an upside with its new WeB cable coverage. Kids WB increased its upfront take to an estimated \$70 million this year, up \$10 million.



**Recess and other ABC Sat. a.m. shows are in demand.**

ABC's CPMs were said to be flat or down a point, but the network's strong ratings growth is expected to push up unit prices significantly. ABC's kids take could rise to \$55 million, from \$45 million last year. Many buyers upgraded their ABC schedules, trading less-desirable shows for the net's top-rated *One Saturday Morning*. ABC broke new ground in announcing it would accept 15-second kids units.

One buyer quipped that the move will help the net "get all those Disney home video spots on the air."

Cartoon Network improved its position, though there was wide disagreement over where the network stands; estimates varied from \$70 million to \$100 million in business. Cartoon absorbed most of the kids money that had been on sister Turner networks TBS and TNT, but at Toon's lower CPMs. Buyers said Turner had hopes for more. "We had a real solid year," said Karl Kuechenmeister, Cartoon sales vp. "Our revenue continues to grow faster than our rating increases."

At Fox Kids' broadcast arm, CPMs were estimated to have fallen 2 percent to 5 percent from last year. Factor in the network's ratings decline of nearly 30 percent, and Fox Kids' broadcast-dollar take dropped from the \$160 range to perhaps as low as \$120 million. The network's revamped Saturday slate did little to boost ratings. And buyers say the going has been tough over at the fledgling Fox Family Channel. Hasbro has laid in a tidy base, but Fox Family is said to be having trouble getting its price.

CBS is expected to pull in just \$3 million for its Nelvana-produced educational lineup.

In syndication, Disney was expected to see some falloff from last year's tally of \$40 million, according to sources on both sides of the table. Disney execs could not be reached. ■

## MEDIA WIRE

freeways for hours, offered apologies. At least two set up counseling help lines for viewers.

KNBC's apology was typical: "We did not anticipate this man's actions in time to cut away, and we deeply regret that any of our viewers saw this tragedy on our air." KCBS had switched to a wide shot because of the man's behavior. As Larry Perret, the station's news director, said: "You have to be ready to pull back immediately."

Nevertheless, with fierce competition in L.A. among newscasts, few expect live coverage of even the most volatile breaking situations to abate. The stations have said they would not rebroadcast footage from the shooting, and all are evaluating protocol for handling such events.

Meanwhile, the Radio-Television News Directors Association last Friday offered to "provide any support necessary for news professionals to evaluate the issues raised by the incident," said RTNDA president Barbara Cochran.

Earlier last week, KDKA-TV in Pittsburgh apologized for airing a local suicide attempt. The footage was aired on its noon newscast April 25, prompting protest calls from viewers. —*Betsy Sharkey*

### Despite *Detour* Pub's Sign, \$20M in Red Silences *Buzz*

*Buzz*, the struggling Los Angeles-based entertainment magazine, took its final bow last week. The 138,475-circulation monthly filed for Chapter 11 bankruptcy protection and shut its doors on April 28. The trademark and subscriber list of the 8-year-old publication were sold to competitor *Los Angeles* magazine for \$5.3 million. *Buzz* hemorrhaged an estimated \$20 million in the last five years. The last issue will be on newsstands May 15.

The *Buzz* sale to the Disney-owned monthly drew the ire of John Evans, president and CEO of *Detour* Magazine Inc., who said he made an offer following extensive negotiations. Evans said his company would have offered *Buzz*'s majority owner, Sharon Chadha, shares of its stock rather than cash. The *Detour* exec said his plan was to keep *Buzz* alive, adding it to his growing stable of magazines that includes *Detour* and *Milton*, a recent purchase. "We were going to put \$5 million into keeping it alive, (continued on page 8)

# Where the Liquor Ads Run

*Stations in college towns, tourist areas carrying the most spots*

**TELEVISION** / By Michael Freeman

Advertisers of hard liquor on television appear to be targeting markets with high concentrations of college students and popular tourist destinations, according to a Competitive Media Reporting analysis commissioned by *Mediaweek*. The 10 TV stations that accepted the highest levels of hard liquor spots in 1997 are all in markets with large college-age populations and heavy vacation traffic, the study found. The markets are Boston; New Orleans; Las Vegas; Tampa and Orlando, Fla.; Colum-

bus, Ohio; and Syracuse, N.Y. agreed to sell the station to Emmis Broadcasting. Steve Carlston, president/CEO of SF, said the group did not have a policy against accepting liquor ads. Carlston noted that WVUE aired the liquor commercials only after 11 p.m.

In Columbus, home of giant Ohio State University, NBC-owned WCMH-TV, Dispatch Broadcast Group's WBNS-TV and Sinclair Broadcast Group's WSYX-TV all ran TV spots last year for Cool Temptations liqueur. In Syracuse, home of Syracuse University, Sinclair's WSYT-TV took in \$24,000 in buys last year for Kahlua Mudslide.

George Hacker, director of the Alcohol Policies Project for the Washington-based lobbying group Center for Science in the Public Interest, contends that liquor marketers are specifically targeting markets with large numbers of college students as well as

#### TOP 5 TV STATIONS IN LIQUOR ADVERTISING, 1997 (75 largest markets)

Station	Market	Brand	\$ Billed	No. of Units
WMUR	Boston	Chivas Regal Whiskey	\$59,200	72
		Crown Royal Canadian Whiskey	\$61,900	74
WVUE	New Orleans	TGIFriday's Frozen Drinks	\$54,100	143
		Crown Royal Canadian Whiskey	\$7,200	33
KVBC	Las Vegas	TGIFriday's Frozen Drinks	\$55,400	97
WOFL	Tampa, Fla.	Kahlua Mudslide Liqueur	\$48,200	77
		Cool Temptations Liqueur	\$6,300	21
WCMH	Columbus, Ohio	Cool Temptations Liqueur	\$28,800	35

Source: Competitive Media Reporting

bus, Ohio; and Syracuse, N.Y.

The station that accepted the most hard liquor advertising last year, according to CMR, is WMUR-TV in Manchester, N.H., which is in the Boston DMA. An ABC affiliate owned by Imes Communications, WMUR accepted a total of \$121,100 from Seagram Cos. for its Chivas Regal and Crown Royal Canadian whiskey brands. WMUR officials could not be reached.

In New Orleans, Fox affiliate WVUE-TV last year accepted \$54,000 worth of spot buys from TGI Friday's for its line of frozen drinks and \$7,200 for Seagram's Crown Royal. WVUE owner SF Broadcasting last month

"youth-oriented" tourist markets like New Orleans, Orlando and Las Vegas for TV buys. "From a policy perspective, as stations accept more hard liquor [ads], it should lead the FCC and Congress to examine the effect of all alcohol advertising on young people," Hacker said.

Of the estimated \$2.34 million in spot buys made within the top 75 markets by distillers in 1997, only \$320,000 was spent on spots for alcoholic products, according to CMR. The remaining \$2.02 million was placed for Kahlua's Kalu-accino, a non-alcohol, dry-mix additive. Hacker called those spots "a covert effort by Kahlua to gain brand awareness for its liqueur product." ■

# Circ Shows Daily Bred

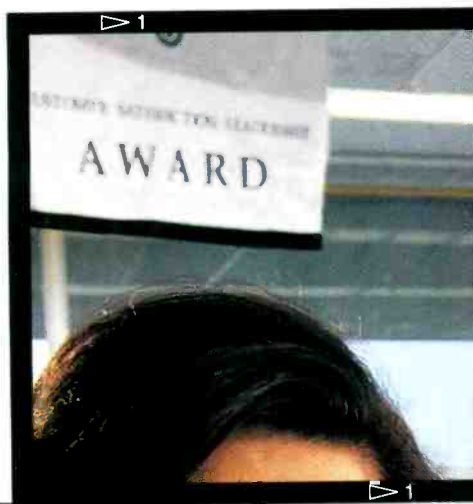
*Weekday numbers climb, but Sunday remains a major chore*

**NEWSPAPERS** / By Dori Perrucci

Circulation increases at many of the nation's newspapers are being credited to an absence of price hikes and improved news products. According to the latest figures from the Audit Bureau of Circulations, eight of the top 12 largest newspapers

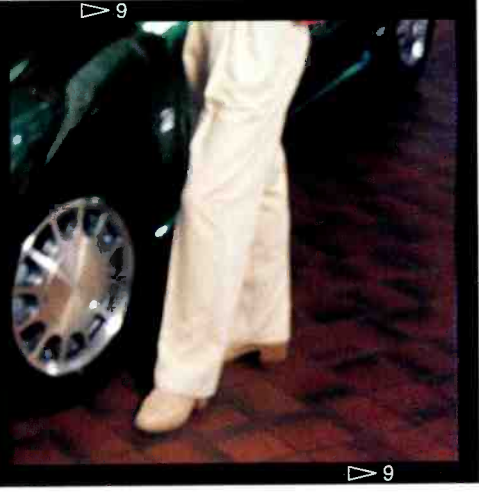
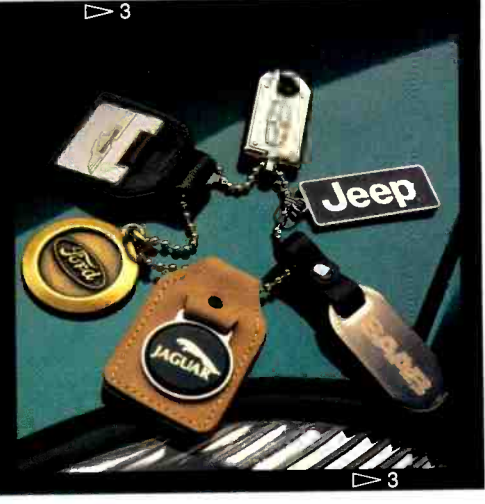
showed increases in daily circ—some as high as 3 percent to 4 percent.

"It looks as if the newspaper industry is slowly pulling itself up," said John Morton, an industry analyst at Morton Research Inc., of Silver Spring, Md. While the industry "has never



**"If you want to sell cars,  
it helps to have  
a good relationship  
with PEOPLE."**

*Irma Elder, Owner  
Troy Motors, Troy, Michigan*



► Irma Elder, one of the nation's leading automotive dealers, attributes her success to her personalized approach to selling. "If you make a personal effort to understand your customers' needs, they'll come back. PEOPLE reaches so many readers in the same way. Its human approach to the news makes it the trusted friend readers turn to, week after week." So if you'd like to give your product the advantage of a personal introduction to nearly 38 million readers, call our publisher, Nora McNiff, at (212) 522-2028.



**People** weekly **Performs** SM

## MEDIA WIRE

not \$5 million to kill it, which is what *L.A.* did," Evans said. —LG

### Male-Order Issue Reveals Mysteries of *X-Files* Movie

If the truth is out there, *X-Files* need look no further than the June issue of *Details*. While *Seinfeld* is plastered on the cover of just about every other magazine, the Condé Nast monthly serves up an exclusive, behind-the-scenes report from the hush-hush movie set of *The X-Files*. The film, which will be a bridge to the Fox show's sixth season, is set for a June 19 release. "This is perfect for our audience," noted Michael Caruso, *Details* editor-in-chief. "Our demographic is 18 to 34, largely male, and that is the exact same demographic of *The X-Files*."

The cover has a sleek head shot of actress Gillian Anderson—who sat for three hours as layer upon layer of make-up was applied. In the corner is a cool David Duchovny/alien hologram. "It seemed like the perfect thing to do," said Caruso. "We were toying around with fun, gimmicky things, and I thought David Duchovny...hologram... Yes!" —LG



**Anderson dons layered look.**

### ABC Radio Cuts Katz Loose Due to Tie With AMFM

Rather than further one of its biggest competitors' bid to gain more radio dollars, ABC Radio Network has severed its decades-long, \$60 million relationship with rep firm Katz Media. The rep firm's president, Stu Olds, said that ABC Radio was disgruntled over the challenge to its industry dominance by the recent introduction of AMFM Radio Network, which like Katz is owned by Chancellor Media Corp. Katz executives also said ABC was upset because AMFM has siphoned off a large number of ABC employees in recent months. ABC declined comment. —Mira Schwartz

never shown ebullient growth," he said few price increases and a strong economy have given newspapers a better performance than in previous years.

Overall, according to the ABC figures, 43.2 percent of the newspapers had increases in daily circ. The largest papers had the biggest daily gains, with two-thirds of the 500,000-plus-circ newspapers experiencing growth in the last year. Those eight papers, according to the ABC, were: *USA Today*, (3.2 percent); *The New York Times* (0.27); the *Los Angeles Times*, (2.45 percent); the *New York Daily News*; (0.36 percent); *Newsday* (2.15 percent); the *Houston Chronicle* (0.64 percent); the *Chicago Sun-Times* (0.50 percent); and *The Republic* in Phoenix (4.27 percent).

Newspapers are not out of the woods, however. For the year-to-year period ending March 30, 1998, circulation among all the nation's newspapers was flat, while Sunday circ actually dropped less than 1 percent. In New York, however, the *New York Post* added 78,975 copies, to 369,507, after launching a Sunday edition and dropping its price to 25 cents.

Among major newspapers losing circ in both daily and Sunday editions were *The Washington Post* (down 9,347 copies daily, to 808,884, and 12,602 Sunday, to 1,110,703); and

the *Chicago Tribune* (down 9,065 daily, to 655,522 and 11,316 to 1,034,440 Sunday).

*The Wall Street Journal* fell slightly from 1,837,111 to 1,820,186.

Commented John F. Sturm, president and chief executive officer for the Newspaper Association of America: "Circulation trends are better than they have been in awhile, but they're far from perfect yet. My sense is that there haven't been any price increases."

Sturm expressed optimism that after 10 years of steadily declining numbers, the turnaround, however slight, is still good news. Moreover, Sturm said, a truly accurate barometer of market penetration is readership surveys—not the number of newspapers sold.

Sturm said the ABC is moving toward audience measurements and is exploring the best way to include readership and audience measurements in future reports.

In Denver, arguably the nation's most competitive newspaper market, the *Post* maintained its daily and Sunday lead over the *Rocky Mountain News*, with both papers picking up almost identical numbers. The *Post* added 4,272 daily, up to 354,102 and 20,357 Sunday, to 490,738; the *News*, meanwhile, gained 3,851 daily, up to 325,320 and 19,699 Sunday, to 434,951. ■

## Headline News Cuts Staff

*Though execs claim it's cosmetic, troops feel the hand of Kaplan*

**CABLE NETWORKS /** By Jim Cooper

**C**iting rising costs and increased competition, CNN executives are cutting 23 percent of the 300-person staff of Headline News. The move will save about \$2 million and modernize an outdated news-gathering infrastructure. Staffers who are faced with being laid off privately say the cuts are also motivated by fears among the Turner Broadcasting brass that CNN's core viewers are being diverted by HLN.

Howard Polskin, a CNN representative, denied that the cutbacks are related to anything other than bringing the network up-to-date. "This is all about using new and more efficient technology," said Polskin, noting that HLN has used the same infrastructure since '82.

CNN's critics point to the outdated look of the two services when competition from Fox News Channel and MSNBC has grown. But the general feeling among staffers is that the moves are the result of CNN president Rick Kaplan's concern that Headline is diverting viewers from CNN. Kaplan could not be reached.

The eliminated positions will involve about 70 people across all departments at the network, including anchors. HLN is also adopting a digitized, live-to-tape format working off the Avid editing system, which reduces newsroom staffing from 10 to 20 to between four and six. The live-to-tape format is modeled after a Time Warner local news network in Tampa that works off an Avid computer system, which requires fewer active staffers in the newsroom.

The operational changes were made known during a mandatory, all-hands meeting in late April when the network's staff met with Bob Furnad, president of Headline News, and Jack Womack, the network's executive vp. It dealt with distancing the network from CNN, a mandate that many at Headline see as a Kaplan directive. "They said they want to look as different from CNN as possible," said a staffer who spoke on condition of anonymity. The following Monday, technical and editorial staffers met with direct supervisors and were told that more than 70 people would lose their jobs. ■



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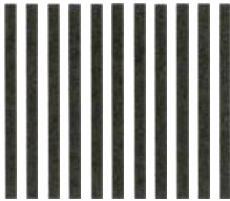
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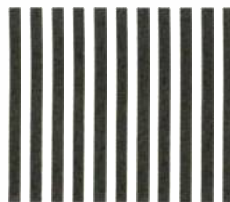
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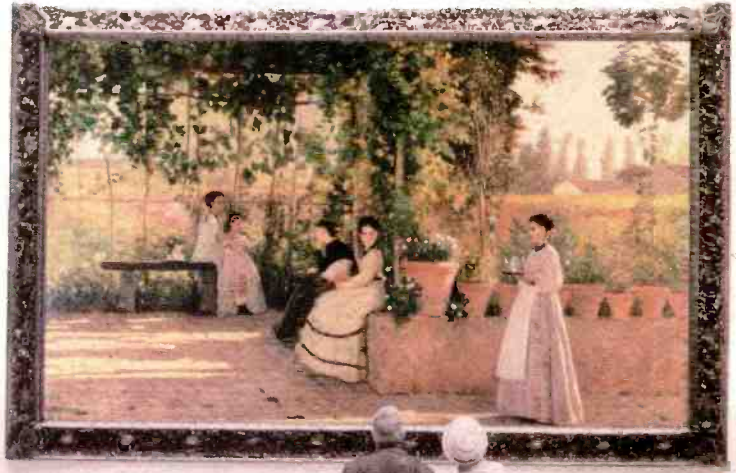
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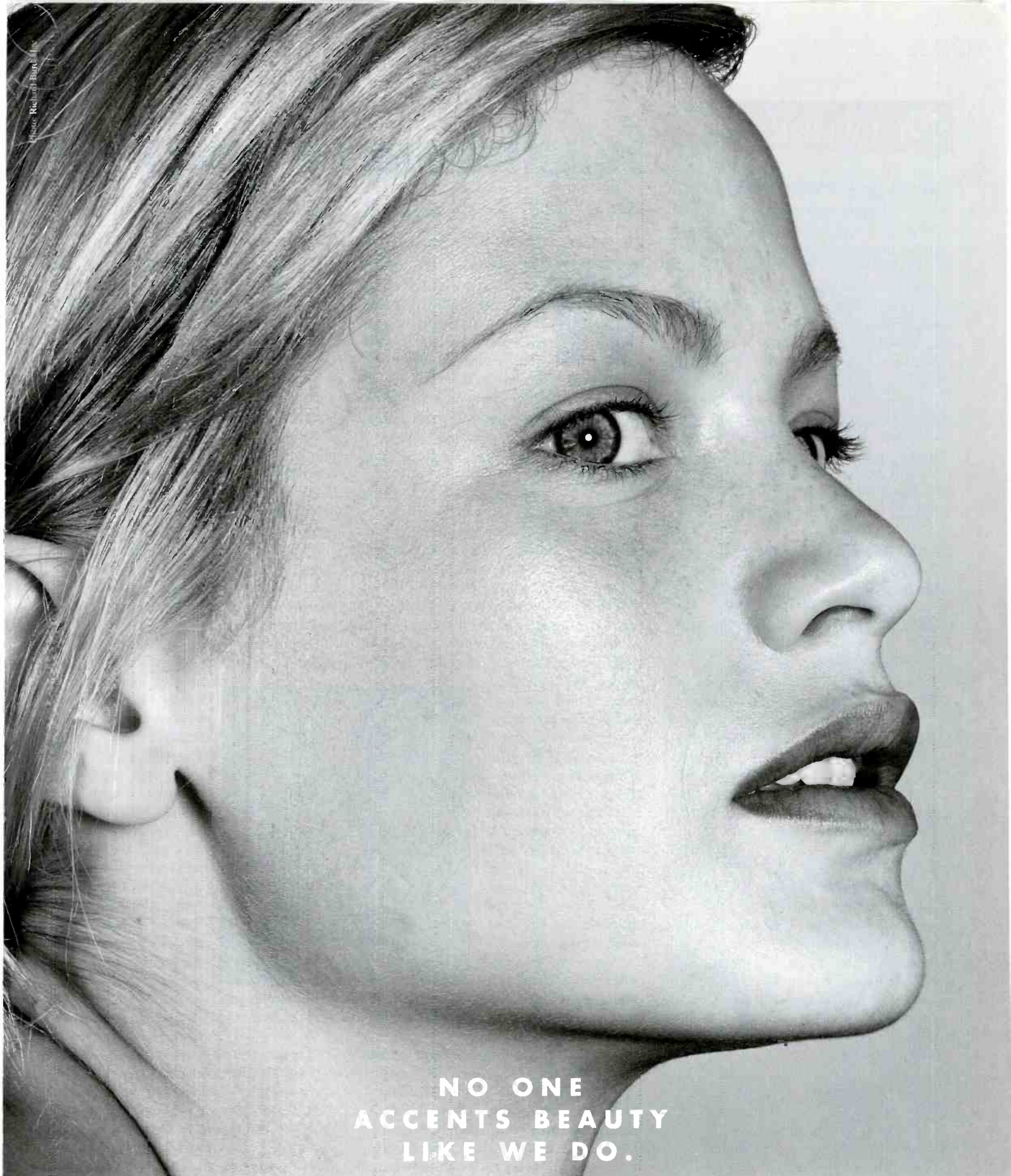


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## NETWORK TV

### Ratings for the Winter Olympics in

February may not have met projected levels in the U.S., but the Games were broadcast in more countries than ever before and the total global TV audience is expected to reach 10.7 billion cumulative viewers. The International Olympic Committee recently released its preliminary TV coverage results, noting that record audience levels in Asia-Pacific and some other regions where the Games aired extensively for the first time made up for the lower-than-anticipated U.S. and European viewership. Countries where the Olympics audience reached record levels included Japan, China, Korea, Australia, New Zealand, South Africa, Brazil, Mexico, Canada and Spain.

### Linda Lavin and Steve Landesberg

can be added to the list of former TV series stars returning to prime time. The pair will join Mark Feuerstein, who plays a copywriter at a Manhattan-based advertising agency, in *Conrad Bloom*. A pilot is being shot for NBC on May 9. Lavin is best known for her role in the sitcom *Alice*, which aired on CBS from 1976-85. Landesberg played a dry-humored detective on *Barney Miller* (ABC, 1975-82). Several former TV series stars—including Tony Danza, Tom Selleck, Ed Asner and Shelley Long—have not fared too well with viewers in their recent returns to prime time.

**Gene Wexler**, son of CBS 2 New York account executive Karl Wexler, played a lead role in the recent CBS movie *Nicholas' Gift*. Gene played a California boy who is killed while on a family vacation in Italy. The telefilm, which aired on April 26, scored a respectable 12.1/20 to finish as the week's ninth-rated program. *Gift's* time period, 9-11 p.m., was won by NBC's movie *Merlin*, which posted a 21.7/32.

**ABC** is the latest network to pounce on the popularity of prime-time animal reality shows. On May 7 from 8-9 p.m., the network will air *The Puppies Present Incredible Animal Tales*. Hosted by five live "spokespuppies," assisted by computer-enhanced imagery, the show will feature animal feats and crazy canine tricks. —John Consoli

# Felicitations for *Felicity*

Media buyers buzzing about WB drama pilot set at NYC college

TV PROGRAMMING / By Betsy Sharkey

**W**hen veteran media buyer Paul Schulman saw the screening tape of the new WB pilot *Felicity*, he was convinced he'd just seen next season's new breakout star in Kari Russell, the drama's lead. "She's great—she just flies off the screen and it's a very strong pilot," Schulman said. "A year ago I was gaga over Jenna Elfman [of ABC's hit freshman comedy *Dharma & Greg*]. I think there's no question that [Russell] will be a star."

Word is that creative executives at ABC, who also saw the pilot, agreed, and made it clear to the show's production company, Ron Howard's Imagine Entertainment, that if the WB could not find a place for the series on its schedule next season, ABC would.

There's no chance of that happening, said one WB executive, who like the other network executives interviewed declined to speak for attribution because the fall prime-time scheduling process is in its final stages. "This was the first pilot to come in, and everyone was blown away," the exec said. Another WB executive offered: "*Felicity* is an absolute lock for next season—no question. But whether it will go in the fall, or we'll hold it off like we did *Dawson's Creek* and launch it away from the crush of the fall, that hasn't been decided yet."

People in the network, media buying and production communities who have seen the pilot are saying that the drama is one of the strongest to emerge in recent years. "The buzz on *Felicity* has been very good," said Bill Carroll, Katz Television vp/director of programming. "It's been described as a young *Ally McBeal* [the Fox hit], and if they have achieved that, then they will have a home run. The folks here who have seen it have been saying 'breakthrough'."

The show, created by J.J. Abrams and Matt Reeves, explores the lead character's life after an incident during her high school graduation changes everything—from the college she

chooses against her parents' wishes to her decision to drop pre-med for a major in art. Set in Manhattan at NYU, *Felicity* is at turns funny, sensitive, introspective and heartbreaking. There is not the fantasy of *Ally McBeal*. In fact, what works about *Felicity*, beyond its extraordinary cast of young actors, is that at its core it feels real.

But what may be the most intriguing aspect of the pilot is its very unconventional road to prime-time television. *Felicity* did not travel down the traditional network-development path; it simply arrived, nearly fully formed, which may well be why the end result is making such a strong creative impression.

"Matt and I were having dinner and I mentioned an idea for a story about a girl who never came out of her shell in high school and she suddenly makes a decision that changes her life," said Abrams.

The partners have spent their whole careers in film—Abrams as a writer/producer, Reeves

as a producer/director. They most recently worked together on *The Pallbearer*, which starred *Friends'* David Schwimmer. "We thought about doing it as a movie," said Reeves, "but it felt like the beginning of a very, very long story that we wanted to tell over time."

Abrams developed a script, which Reeves directed. Throughout, while they wanted *Felicity* to land on TV, the plan was to take it from a filmic point of view, from the language to pacing to the visual texture and tone.

The two knew nothing about the development cycles of TV until they handed the script to their agent last year. They had missed the window when networks order pilots, and the script gathered dust for five months. Reeves and Abrams also made it clear that they would walk away from the project unless they could find a network that would give them the creative freedom to do *Felicity* as they believed it should be done.

At Imagine, Tony Krantz, a top TV packaging agent from Creative Artists Agency who had joined the company to build its TV busi-



This year's model: Kari Russell may be headed for breakout stardom.

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## CABLE TV

**Fox Family Channel** plans to spend \$125 million on original movies for its prime-time schedule. Fox Family, which is set to launch Aug. 15 to about 74 million households, said last week that the outlay will buy 26 films featuring talent ranging from Darryl Hannah to George Hamilton. Among the 26 originals: *Addams Family Reunion* (starring Tim Curry as Gomez and Hannah as Morticia), *Richie Rich: A Christmas Story*, *Earthquake in New York* and *Sasquatch*.

**A&E** last week expanded its original programming slate with a deal for five new movies to be created in partnership with Robert Halmi Sr./Hallmark Entertainment, Granada Media Group and Gene Wilder. The movies will premiere during the 1998-99 season and will include new *Biography*-branded films as well as new mystery movies. Wilder co-wrote and will star in *Murder in a Small Town*, which A&E developed and co-produced with Granada Media Group. Granada also worked with A&E on *Dash and Lily*. Produced by Stan Margulies (*Roots*, *The Thorn Birds*), *Dash and Lily* portrays the passionate relationship between literary luminaries Lillian Hellman and Dashiell Hammett. The Halmi/Hallmark originals will include a film based on the life of P.T. Barnum and an adaptation of Edgar Allan Poe's *The Murders in the Rue Morgue*. A&E will also produce 130 new profiles for its 11th season of *Biography*.

**Cox Communications** and Tele-Communications Inc. last week expanded their clustering strategies with a 50-50 joint-ownership pact for systems serving 270,000 customers in Oklahoma. Cox, which has 120,000 subscribers in the Oklahoma City area, will now manage about 150,000 TCI customers in and around Tulsa. Terms were not disclosed.

**Viacom last week** reported first-quarter net profit of \$1.4 million on revenue of \$3.1 billion. The company's revenue-sharing position in the \$1.6 billion theatrical blockbuster *Titanic* and strong performances from MTV Networks and Blockbuster were behind the better-than-expected performance. Both MTV and Nickelodeon recorded ad sales growth for the quarter. —Jim Cooper

ness, immediately embraced *Felicity*. "Tony started naming a number of networks we could go to and the one place that appealed to us was the WB," said Abrams. "The word on the street was that they were allowing filmmakers to do what they do."

"And they wanted to do exactly what we wanted," Reeves said. "Since they're an emerg-

ing network, we thought they would give *Felicity* a chance to grow and that we could grow with the network."

The duo have pledged to stay with the show for at least its first season, with Abrams doing the writing and Reeves directing. "Now what's left is to see if it will be able to find an audience," Abrams said. ■

# Content: Hail From the Chief

Clinton gives media-watchdog title a big publicity jump-start

**MAGAZINES** / By Lisa Granatstein

**S**omewhere, a publisher is smiling. The biggest promotional budget in the magazine business couldn't buy the publicity Steven Brill picked up for *Content*, his upcoming media-monitoring monthly. At the White House Correspondents Association dinner in Washington on April 25, President Clinton threw his considerable heft behind the magazine in his annual toasting and roasting of the media. On hand for Clinton's *Content* plug were 2,650 reporters and media execs, a few celebs and C-Span's cameras.

"I thought it was terrific," said Brill, editor-in-chief/publisher of *Content*. "It's nice to have a magazine that doesn't exist be talked about so much."

Editors mingling at the affair were sputtering in amazement afterward about how "you couldn't pay for a plug like that."

"Well, I can tell you that I didn't," laughed Brill, who added that he had no advance knowledge of Clinton's endorsement.

Though rumors have swirled that the president happily gave a thumbs-up to *Content* in anticipation of the magazine's first cover piece (an extensive examination of the media's handling of l'affaire Lewinsky, to be penned by Brill), the reality is much more innocent.

"I'm not even aware of the cover story," said Mark Katz, a New York-based speechwriter who has crafted all of the president's speeches at the correspondents' dinner since 1993. "We used [the magazine] as a 'coat hanger' to incorporate a lot of ideas about the press corps. Last year, we did a run on the Newseum. *Content* just seemed timely."

In the middle of his speech, Clinton waved a dummy copy of *Content* featuring the magazine's prototype cover. The president drew big

guffaws when he intentionally mispronounced the title ("Con-TENT"), giving it a new, positive aura. "Why would anyone want to call a magazine about the news media that?" the prez wondered aloud.

Clinton read the table of contents from his "advanced copy," which included a piece on "Makeover Tips," by John King, the former Associated Press reporter who last year crossed over from the print world to CNN. King "has undergone a remarkable metamorphosis," Katz quipped. "He looks like a million bucks now—God bless him."

Clinton's *Content* story lineup also included Northern Ireland peace-broker extraordinaire George Mitchell writing on "the prospects of lasting peace between Barbara Walters and Diane Sawyer"; "Six Lip-Smacking Summertime Recipes for Harvest Burgers," by David Brinkley (who shortly after retiring from ABC began shilling for cattle-feed giant Archer Daniels Midland); "A

Retrospective: CBS News From Murrow to Molinari"; "Buddy Got What He Deserved," by *The New York Times'* Maureen Dowd; and an article called "Waiting in the Wings," co-written by Al Gore and NBC's Brian Williams.

The president "got a real kick out of" the speech, Katz said. In fact, Clinton was so impressed with Katz's work that after the rehearsal he invited the speechwriter back to the White House to watch the film *Dangerous Beauty*.

Brill, of course, is also quite pleased. "What we have to do now is keep our mouths shut," the *Content* founder said, "because we're raising expectations so high there's almost no magazine that will meet them, let alone [our] first issue."

The first edition of *Content* is scheduled to roll out on June 25, with a guaranteed circulation of 150,000. ■



**Pitchman No. 1: The prez hawks his new fave mag.**

C-SPAN



# Nick, CTW Put Noggin Together

MTV Nets plans to add service to its digital package, *The Suite*

## CABLE PROGRAMMING

By Jim Cooper

**T**he latest kids programming venture from the cable industry brings together Nickelodeon and Children's Television Workshop, who last week introduced Noggin, a jointly produced, commercial-free educational network. An answer to the recent call for improved kids educational television, the 24-hour service will launch in January 1999 with library programming from both partners, including 3,000 hours of *Sesame Street* and *The Electric Company* from the 30-year-old CTW and *Blue's Clues* and *Nick News* from Nickelodeon. CTW has largely produced noncommercial programming, while Nickelodeon has produced entertainment for kids designed to draw large kids audiences to sell to major advertisers.

"Too many TV networks pay lip service to the idea that television can be a place where children can learn and grow," said Herb Scannell, president of Nickelodeon. "Out of the gate, Noggin will have a strong preschool component that will be supplemented by older-targeted programming as the channel develops." Scannell added that Noggin is expected to roll out original programming early next year.

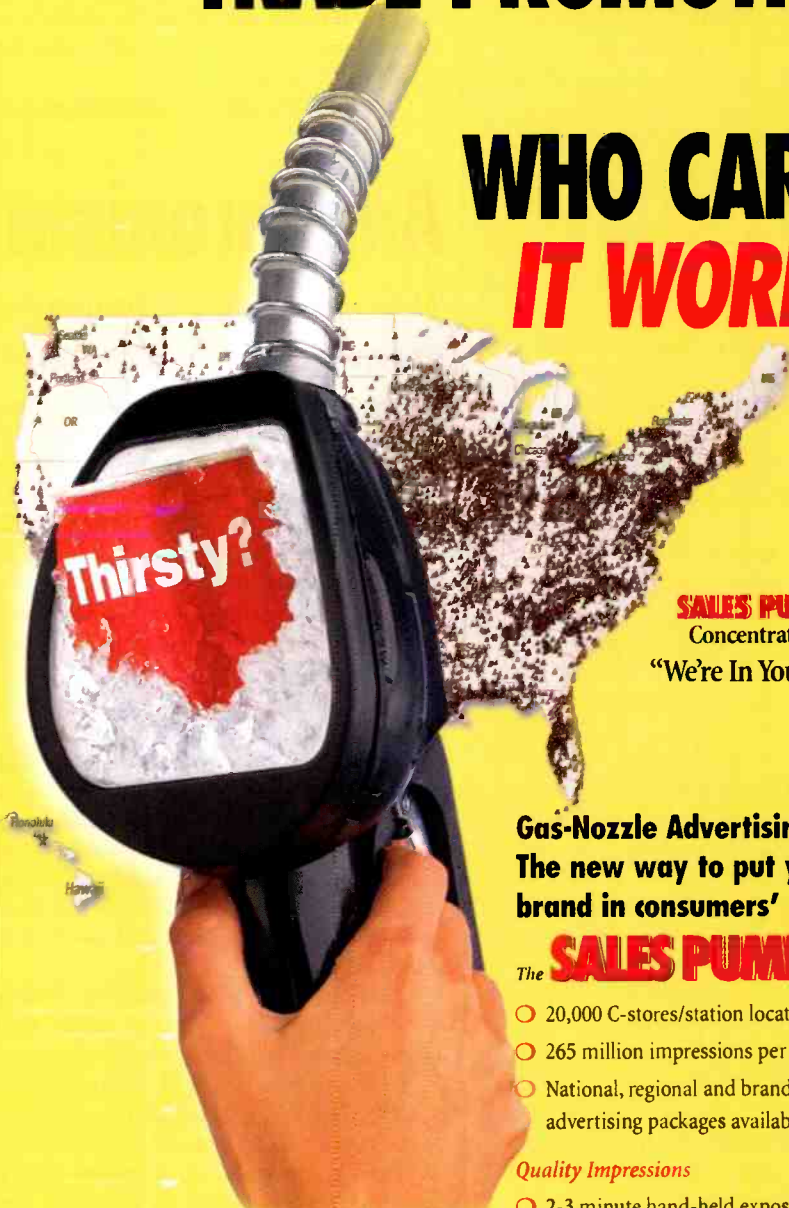
Noggin will play an important role in MTV Networks' digital strategy. Until last week, MTV's digital plan consisted of seven genre music services called *The Suite*. Noggin and at least two new Nickelodeon services expected to be announced this week will be folded into it. A total of 10 digital networks will be offered to cable operators off one transponder, with Noggin and M2 driving MTV Nets' digital platform.

"It's clear to us that what [operators] want more than ever before is to offer their customers a range of programming genres on a single digitally compressed transponder," said Mark Rosenthal, president/COO of MTV Networks.

Operators await details from Nickelodeon about deal points and programming plans for the new kids service. Many are eager to know how long Noggin will remain commercial-free and how the service will program in prime time and overnight. Operators also wonder how Noggin will both teach and entertain. "I've always felt there is room on television for quality kids programming, but it's always a difficult balancing

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## SYNDICATION

**Twentieth Television** reports it has concluded the first wave of off-network sales for the Fox hit *King of the Hill*. All 22 of the Fox-owned TV stations have picked up the animated sitcom for fall 2001. The Fox O&O group is estimated by station rep sources to have paid between \$1.3 million and \$1.5 million per episode as a cash license fee; Twentieth will retain 1.5 minutes national barter ad time under the initial four-year contract. The group fee, according to Seltel associate program director Marc Berman, could put *King of the Hill* on track to shatter the \$4 million-per-episode cash license fee for the 1988 off-net rollout of *The Cosby Show*, which at the time was syndicated by Viacom. The Fox O&O group's payment for *King* surpassed the \$1 million-per-episode fee it paid for the launch this fall of Carsey-Werner's *3rd Rock From the Sun* (prior to that show's ratings dive this season when NBC moved it to Wednesday nights) and is similarly ahead of Tribune Broadcasting Group's \$1 million-per-episode deal with Warner Bros. for the fall rollout of *Friends*. The Fox O&Os' buying spree of late has also included deals for Columbia TriStar's second cycle of *Seinfeld* and Warner Bros.' *The Drew Carey Show*.

**Worldvision Enterprises'** hit courtroom strip, *Judge Judy*, has earned positive ratings results from key upgrades into early-fringe and prime-access time periods in San Francisco, St. Louis, Pittsburgh and Baltimore. Topping the list is KRON-TV in San Francisco, where the show's move to 4:30-5 p.m. improved the time period for that station by 28 percent in share from February, with a 4.6 rating/13 share average in Nielsen's April ratings book.

**Tribune Entertainment** is preparing to bid adieu to *The Geraldo Rivera Show* with a special retrospective to be taped May 7 and broadcast the next day nationally. The finale of *Geraldo* will look at Rivera's 30-year broadcast career, with snippets from his days at WABC-TV in New York and clips from *Rivera Live*, which he will continue hosting for CNBC. More than 2,000 episodes of *Geraldo* have been produced since the show's 1987 syndication premiere. —Michael Freeman

act. The challenge for the network is where they draw the line between education and entertainment," said Phil Laxar, senior vp/programming for Jones Intercable. Noggin is "potentially a strong driver for digital," Laxar added.

Rosenthal declined to discuss specific carriage fees for Noggin. "It really depends on the level of carriage the operator is giving us. It's cents, not beyond that," he said.

Cable and DBS operators lately have warmed



to kid-targeted networks. Marcus Cable, EchoStar and DirecTV last month all launched Toon Disney—which was originally planned as a digital service—on basic platforms.

Separately, The Suite's current lineup is being tweaked. "MTV Indie," which was considered too close in

theme to M2, has been dropped. Two of the remaining five networks have been renamed: MTV Rocks becomes MTVX and MTV Ritmo becomes MTVS. ■

# Anachronism or Cash Cow?

*Three networks' integration fees still a sore subject with agencies*

**NETWORK TV / By John Consoli**

**B**roadcast commercial integration fees, an anachronism to many agency TV buyers but a cash cow for the Big Three networks, has moved to the front burner of issues to discuss at the next meeting of an Association of National Advertisers' television committee. While the issue is not expected to be resolved at the meeting, which has yet to be scheduled, feelings are running strong to kill the fees.

Like commercial clutter, integration fees is an issue that has nettled agency execs for many years, resurfacing from time to time but never quite getting resolved. Around since the early days of television, integration fees cover the cost of manual labor for inserting commercial spots into a broadcast. Nowadays, however, virtually all commercial insertion is handled by sophisticated mechanical equipment.

Carat North America is attempting to rally other ad agencies to join the public fight against fees, but most shops would rather work behind the scenes. Bob Igiel, Young & Rubicam executive vp for broadcast programming, believes that "if enough advertisers decide they don't want to pay integration fees [and] if enough pressure is put on the networks, they will change it."

CBS, NBC and ABC are the only networks charging the fees, which average from about \$50 per commercial for overnight programming, to about \$550 per spot in prime time. For the Big Three, the fees bring in \$60 million to \$70 million a year per network. Sales executives at the networks did not return calls seeking comment.

Last month, O. Burtch Drake, president/

CEO of the American Association of Advertising Agencies, again threw down the gauntlet in a speech at the 4As annual meeting. Calling the fees "hidden media charges," Drake said it is time for the networks to drop them.

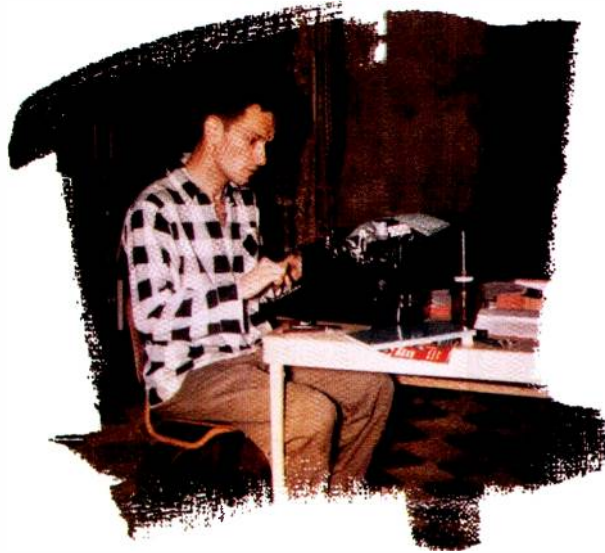
It was a reprise of Drake's action two years ago, when he contacted the three networks seeking a written explanation of the basis and justification for the integration fees. Only ABC responded. Robert Wallen, ABC senior vp of finance and administration for the sales division, described the integration fees as "modest" and "appropriate." Calling commercial integration "an immense function," Wallen said "for our clients' protection, as well as a high-quality on-air look, we still physically integrate commercials into our programs, with the exception of live events, for which we build composite reels."

Buyers remain skeptical on the need to continue imposing the fees. If integration fees are so vital, they say, why are they not levied by Fox, UPN, the WB or any of the cable networks? "When we got started 10 years ago, it didn't make sense for us to do," said Jon Nesvig, president of national sales for Fox. "I'd love to see somebody pay me a surcharge for every spot they run, but it would complicate the negotiation. At this point, we are not going in that direction."

"It's an archaic charge that was put in by the networks when there was some extra work involved," said Joseph Ostrow, president of the Cabletelevision Advertising Bureau. "Now, in an era of audience erosion, they can't possibly move it into their basic pricing structure because it would make a bad buy look even worse." ■

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## LETTERS

### Picking Buying Services: A How-To

**Y**our cover story "On the Spot" [March 30] is the most ludicrous cover story I have ever read in any publication. You may recall that while serving [in the 1980s] as TWA's vp of advertising/consumer marketing, I had to weather a hailstorm of invectives from the big agencies when I decided to separate the advertising marketing media planning functions from the media purchasing functions.

In selecting a media buying service for the domestic part of our program, I developed bid specifications for radio and TV. I defined the demographic and psychographic targets for business and leisure passengers. To preclude lowballing, I insisted that the competing buying services guarantee delivery and I prohibited unwired network submissions. It was all very simple.

The agency then developed a media plan which was submitted to each competing buying service and, notwithstanding the media plan submitted, each media buying service was invited to submit its own plan—if they believed the plan would deliver more value. It's all very simple.

I conducted this exercise for five different domestic flights before selecting a media buying service. Lo and behold, the buying service we selected was the one that consistently came up with the lowest rates, the most reach and frequency, and the greatest value added.

After reading [his] article, I have to question Michael Alvear's experience, talent and credibility as a media maven. He obviously does not understand that most if not all reps work on a commission. The amount of love they profess to feel for a media buyer is in direct proportion to the rates the buyer is willing to pay. For [Alvear] to place weight and proffer credibility on media reps' opinions of buyers and buying services is the most naively stupid way to judge the efficacy of a buying service or buyer that I have ever heard!

The media buyers and buying services the reps like least are without exception the best negotiators who deliver the most media for the least media dollars. They may dislike these buying services and buyers, but they respect them, and to an advertiser that kind of respect should be far more important than love.

Alvear has all the right buzzwords but unfortunately an intimate knowledge of buzzwords is insufficient to stretch a

client's media budget.

Why Alvear would think that a buying service should have a "deep understanding" of a client's business is off the wall. It is about as ludicrous as Circuit City's belief that its buyers sitting in Richmond, Va., can reasonably plan a national/regional spot program cost-efficiently and purchase it cost-effectively.

*Sheldon J. Kravitz*  
President

*Plus Media Buying Services*  
New York

### Clamping Down on Clutter

**Y**our March 16 cover story, "A Crescendo of Clutter," might leave one with the impression that everyone is complaining about clutter but no one is doing anything about it. This is simply not so.

At Media That Works, we have been factoring clutter into our proprietary CAT Factors planning model since its introduction in 1992. The "C" in CAT, in fact, stands for "clutter" (the "A" for "attentiveness" and the "T" for "targetability"). Our CAT Factors model weighs all nonprogramming clutter in a television show and reflects that in our evaluation of the show's value to our clients: the higher the clutter, the lower the value. We believe in holding the broadcast and cable networks, and syndicators, responsible for their decisions to whittle away at program time in all day-parts, not just prime time.

The overriding principle governing our media planning is cost/value: Every element of a media plan must pay its own way by contributing value greater than its cost. Outside sources, including advertisers, research suppliers and media industry thought leaders, repeatedly have praised our rigor and discipline.

The notion that everyone complains about something but no one does anything about it should be confined to the weather. With regard to television clutter, something is being done. And we've been doing it for years.

*Susan E. Bentzinger*  
Senior VP & Partner, Chief Strategic Officer  
Media That Works  
Cincinnati

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# THE GUITAR IS MIGHTIER THAN THE SWORD



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**FITNESS BONUS**

- Shape Your Legs
- Get Flab-Free Arms
- Walk Off Pounds

**Your Secret Fears**  
How to Beat 'Em

A photograph of a woman with dark hair, smiling and looking towards the camera. She is wearing a blue sports top and a white waist tie. The background is a solid blue color.

# Local Media

WEST PALM BEACH-BOCA RATON-FORT PIERCE, FLA.  
RALEIGH, N.C. • EVANSVILLE, IND. • BAY CITY, TEXAS

TV STATIONS/CABLE  
Michael Freeman

PRINT/NEW MEDIA  
Dori Perrucci

RADIO  
Mira Schwirtz

## WEST PALM BEACH-BOCA RATON-FT. PIERCE, FLA./RADIO

### Giant Steps: Rates Seen Soaring

• WEST PALM BEACH, FLA., RADIO REVENUE IS projected to skyrocket by 2001, and the industry's major companies are moving swiftly to gain tighter control. Higher ad rates are sure to follow, industry observers predict.

Clear Channel Communications Inc.'s announcement last month that it will buy six stations from Fairbanks Communications Inc. for \$85 million—and then swap three of those channels with James Crystal for the newly built WTPX-FM and \$47 million—marks the most recent series of maneuvers by the powerful conglomerate to shore up their presence. In all, Clear Channel will cluster seven stations.

Consolidation “is going to allow Clear Channel to put their stations together and say to advertisers, ‘Here, if you want this station, you have to buy these others or the rates are higher,’” said Valerie Staggs, account director at Southland Advertising in West Palm Beach. “But it’s the same changes happening around the country.”

CBS Radio made a successful first strike in the area only weeks before when it purchased two outlets from American Radio Systems as part of a \$1.6 billion buyout.

Industry analysts also believe that the entry of Mel Karmazin and Lowry Mays, CEOs of CBS and Clear Channel, respectively, into the market likely means more dollars flowing into radio—but at a higher price for advertisers.

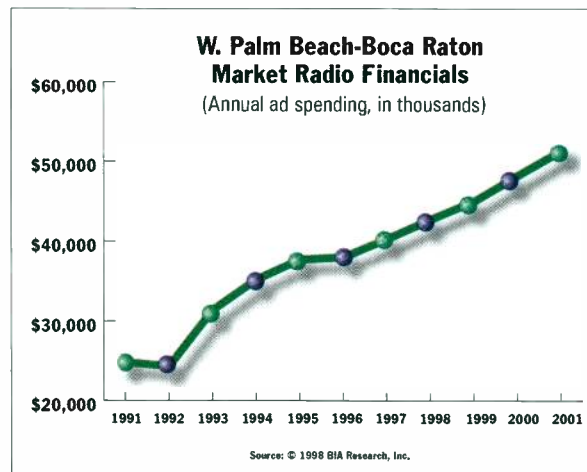
“Given the roster of owners, you’re going to have good growth in radio,” said Peter Bowman, vp of BIA Media, an industry resource. “You have Karmazin and Mays, who can drive sales and bring their expertise in the top 10 markets to bear. Radio will increase its percentage, but you’re going to see a gradual increase in rates.”

Advertisers say they’re prepared for rate hikes after years of stagnant prices. “The times

are changing in that West Palm is a market conglomerates are looking to get into on the ground floor,” said Staggs.

With local radio revenue projected to hit \$51.4 million by 2001—double 1991’s \$25 million total—the area of approximately 900,000 listeners over age 12 seemingly is one of radio’s prize purses.

Clear Channel set its sights on Florida six years ago, when the company bought the first of its 55 stations in the state. The company’s Florida assets now account for almost 30 per-



Ad revenue has been growing exponentially.

cent of all its radio holdings.

“Palm Beach County is a fast-growing market, well educated and affluent,” said Sharon Kitroser, gm of sales at WRMF-FM, one of the stations Clear Channel is exchanging with Crystal. “This is a place you can walk down the street and see Donald Trump. Of course Clear Channel wants to be here, James Crystal wants to be here. It’s a fabulous place.” —MS

## BOCA RATON, FLA./NEWSPAPERS

### In Land of the Wealthy, A Reversal of Fortune

• PREMIER ESTATE PROPERTIES, BUILDER OF \$1 million-plus luxury homes, has found a new one—in its local paper. So have others selling to the lux crowd, including Cartier and Louis Vuitton. They’re all flocking to advertise in the new, expanded *Boca Raton News*.

In January, after years of declining circulation, Knight Ridder sold the small daily to Community Holdings Inc., owned and backed by pension fund Retirement Systems of Alabama. At that time, according to the most recent ABC figures, circulation was a paltry 13,670 daily and 17,563 Sunday. It didn’t take long for Community to change that, however. It expanded the *News* from two sections to four in February with new emphasis on business and sports. Then came a splashier feature section focusing on the high-profile charity fund-raisers that drive Boca’s social life.

Ad rates, meanwhile, were held stable, a canny move that a *News* exec said has helped drive retail ad lineage and preprints up 20 percent and 25 percent, respectively—double

the industry average.

“We’re extremely pleased,” said Premier Estate’s owner, Joseph Liguori. “We don’t want to read about crimes 50 miles away,” he said, adding that from an advertiser’s standpoint it’s “very important we have a newspaper that reflects our community.”

Liguori’s 5-year-old company now takes a double-truck ad each Sunday and each month buys a full-page advertorial, as well as the real





# NBC LATE NIGHT ADDS MUSCLE TO YOUR MESSAGE.

Start with Jay Leno's heavyweight numbers. They continue to make him the reigning champ with everyone from frequent flyers to frozen food buyers. They're just some of the biggest fans of *The Tonight Show with Jay Leno*, and all the shows of NBC Late Night.

So listen up advertisers: our viewers are your most valuable customers, they dominate the competition against higher income consumers, and they have boffo buying power. Go with a champ. Be a part of NBC Late Night.

**CLEARLY A PRICELESS AUDIENCE.**

THE TONIGHT SHOW WITH JAY LENO LATE NIGHT WITH CONAN O'BRIEN LATER FRIDAY NIGHT SATURDAY NIGHT LIVE

**NBC LATE NIGHT** 

Source: Simmons Fall 1997. NAD 9/29/97-2/22/98 HHs w/\$75k+ income.

## SCARBOROUGH MEDIA PROFILE: WEST PALM BEACH, FLA.

How West Palm Beach adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	W. Palm Beach Market %	W. Palm Beach Market Index (100=average)
<b>MEDIA USAGE</b>			
Read any daily newspaper—average issue	58.7	68.1	116
Read any Sunday newspaper—average issue	68.5	80.7	118
Total radio average morning drive M-F	25.4	24.6	97
Total radio average evening drive M-F	18.2	18.6	102
Watched A&E past 7 days	35.2	46.2	131
Watched CNN past 7 days	37.9	59.9	158
Watched ESPN past 7 days	32.2	41.9	130
Watched Lifetime past 7 days	24.8	30.6	123
Watched TNT past 7 days	31.8	38.5	121
Watched USA past 7 days	31.6	38.9	123
Watched The Weather Channel past 7 days	37.3	60.6	162
<b>DEMOGRAPHICS</b>			
Age 18-34	33.2	24.8	75
Age 35-54	39.4	32.4	82
Age 55+	27.4	42.9	157
Retired	13.5	24.8	184
<b>HOME TECHNOLOGY</b>			
Connected to cable	69.8	85.6	123
Connected to satellite/microwave dish	6.0	4.4	74

Source: 1997 Scarborough Research—Top 50 Market Report

estate guide's cover. And as the paper pushes west of Boca's suburbs into the growing market of young, upscale professionals, Liguori will double his budget, he said.

In attracting Liguori and other advertisers, Community Holdings has repositioned the daily as a community newspaper. "If it's not important to Boca, we're not going to cover it," said Ralph J. Martin, the firm's president and CEO. "There's a high penetration in this market by *The Wall Street Journal* and *The New York Times*—we had to find a different approach.

That "second read" stratagem is clearly working. A new circulation manager has staff going door-to-door. About 1,900 new subscribers are paying \$1.40 weekly for the paper, up from the 99-cent rate offered by Knight Ridder, leading to an 8 percent circ increase since February. On the sales front, a commission-only program is now in place and revenue is also up, said Michael Martin, the paper's new gm and Ralph's brother.

More changes are in the offing. By May 30, a redesign and an expanded "World and News" section will offer readers 30-40 daily synopses of regional and international news, with a dozen or more "referrals" to full stories in metro dailies or Web sites, a *News* exec said. "We see our job very humbly. It's to be this community's paper," said Martin. "Boca is changing, and we intend to change with it."

The changes in Boca don't seem to have

changed much at the Cox-owned *Palm Beach Post*, (circ 159,923 daily; 208,300 Sunday). Boca Raton, which is covered in the paper's South County zone with Boynton Beach and Delray Beach, is "really on our southern fringe" and not a major part of the paper's coverage, said *Post* gm Lon Danielson. —DP

### WEST PALM BEACH/TV STATIONS Call It 'Turnover City,' With Filling to Come

• CHANGES IN THE OLD GUARD AND OWNERSHIP for five of West Palm Beach's six commercial television stations, due in considerable degree to hometown millionaire Lowell "Bud" Paxson's asset-swapping bonanza, has left the market in a state of flux. Save for Scripps Howard Broadcasting's ongoing ownership of top-rated NBC affiliate WPTV-TV

and Freedom Communications' operation of second-ranked CBS affiliate WPEC-TV, everything else is up for grabs in this tony seaside community.

But even WPTV isn't immune to change. Longtime gm Bill Brooks is making way (to a vp of government relations job at Scripps Howard) for the new guy in town, Bob Jordan. The turnover in management and ownership in West Palm Beach, according to Jordan, is "not reflective of any sort of sudden economic weakness" in the 43rd largest U.S. market.

"This station has many things going for it because of the reservoir of goodwill Bill Brooks established in this market with community service," said Jordan, who moved 200 miles east from Scripps Howard-owned WFTS-TV in Tampa to become WPTV's new gm. "This has been and will continue to be the leading station in the market."

As for Hearst Corp. buying into WPBF-TV and Paramount Stations Group taking ownership of WTVX-TV, Jordan said: "It goes part and parcel with the consolidation of the [broadcast] business and expresses their strong interest in the market."

Much of the change is due to home-grown multimillionaire Lowell "Bud" Paxson. In assembling a ragtag group of stations to build an infomercial broadcast empire, Paxson has also suddenly turned the market upside down as he cobbles a "family-oriented" network, called PaxNet, set to launch Aug. 31. He owned ABC affiliate WPBF and held a major stake in UPN affiliate WTVX before selling them last year to Hearst and Paramount Stations Group, respectively. (The two station sales earned Paxson a reported \$119 million on an initial investment of \$44 million.)

Paxson subsequently used some of those proceeds last March to buy a 90 percent interest (with Hispanic Broadcasting Inc. holding the remaining 10 percent) in month-old startup WHBI-TV, rebannered as WPXP-TV as part of PaxNet.

"Because of the recognition Bud Paxson has gained in the marketplace, particularly in Palm Beach County, local retailers and other national advertisers are very positive

### WHERE THE DOLLARS GO IN WEST PALM

Local ad spending by media (in millions)

	Newspapers	Spot TV	Total
JAN.-DEC. 1996	\$67.0	\$104.5	\$171.0
JAN.-DEC. 1997	\$97.6	\$106.3	\$203.9

Source: Competitive Media Reporting, BIA Research

MORE people read  
USA WEEKEND than  
watch 60 Minutes.



In fact, more people read USA WEEKEND than watch 60 Minutes, 20/20 or Dateline NBC. USA WEEKEND reaches masses of Americans when they're in the mood to plan, to shop, to take action. Deliver your message to 40.8 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, Fall 1997

about our plans for family-oriented programming," said Jay Hoker, president of the PaxNet station group.

Last November, Doug Barker was replaced as gm by Victoria Regan, previously gm of Hearst's WDTN-TV in Dayton, Ohio.

Change also is evident elsewhere. On April 14, Raycom Communications—backed by pension-fund giant Retirement Systems of Alabama—bought Malrite Communications and its Fox affiliate WFLX. Just prior to the deal, Murray Green, 72, a 17-year vp/gm of WFLX and 48-year broadcast executive, retired his post to John Spinola. —MF

## RALEIGH, N.C./TV STATIONS

### No. 3 WNCN-TV Gets A Ward to Win Ratings

• AS ONE OF NBC TELEVISION STATIONS' newest and youngest properties, WNCN-TV in Raleigh-Durham, N.C., has been struggling to build a news presence in the 29th largest U.S. market. Enter someone whom NBC thinks is a turnaround specialist extraordinaire: Mike Ward, a former news director at NBC O&O WMAQ-TV in big-market Chicago and vp of creative services at NBC's WCAU-TV in Philadelphia, who gets the nod as WNCN's new president and gm.

In replacing gm Adam "Bud" Polacek, who is resigning due to health reasons, Ward takes over WNCN as two other senior news execs are also resigning, in an apparent housecleaning. Tom Rosenbaum, WNCN vp/news director, and executive producer Helen Pasakarnis will leave this month.

WNCN, the youngest of the NBC-owned station properties, signed on in 1988 and only launched news operations in September 1995. Since being bought from Outlet Communications, NBC has seen WNCN mired far back in third place among the Big Three network affiliates in the local news dayparts. WNCN's 4-6 p.m. newscasts chronically have averaged share points of 1-2 and only a 4 share in the bread-and-butter 11-11:30 p.m. nightly newscast race. Across town, CBS affiliate WRAL-TV averaged a 31 share and ABC affiliate WTVD-TV a 23 share last February.

"Undoubtedly, being that WTVD and WRAL are two very strong, established stations in the market, we'll have our work cut out for us," said Ward, a 13-year NBC stations division veteran. "While this is a very young property in the market, we do feel the station is in position where there is nothing but opportunity ahead." —MF

## EVANSVILLE, IND./NEWSPAPERS

### Press Future Doubtful As Operating Pact Ends

• EVANSVILLE, IND., IS ABOUT TO BECOME A one-newspaper town. While management at the a.m. *Press* is mum about the paper's future, the p.m. *Courier* is preparing to launch new columns and features in a bid to win over subscribers before the papers' joint operating agreement ends on Dec. 31.

A Sunday edition, with about 110,000 circ, has been published jointly since 1986. But daily circ is a different story, with the a.m. *Courier* at about 60,000, nearly three times the afternoon *Press*' daily numbers.

At the *Press*, executives are tight-lipped about the future and several newsroom staffers contacted deferred the matter back to their superiors. Said Bill Jackson, *Press* editor and president: "We haven't made any announcement on what plans we have for the end of the year and we probably won't be ready with that for some time."

However, others believe the *Courier*'s days are numbered. Said Robert Quick, president of the city's chamber of commerce after noting that he's seen no sign that the paper is taking steps to secure facilities beyond year's end: "There are a lot of people who can understand why it might close, but others like the competitive situation."

The JOA was formed nearly 60 years ago, when a flooded Ohio River forced the *Courier* from its offices and the *Press* offered to share its facility. The two papers liked the economies of scale and kept the arrangement going.

In 1986, the E.W. Scripps Co. bought the *Courier* from local owners and sold the *Press* to Robert Hartmann, a former executive with the Cincinnati-based chain who remains the afternoon paper's owner and publisher. In 1993, the *Courier* told the *Press* that it would not renew the JOA in compliance with federal law requiring a five-year notice period.

Scripps executives, meanwhile, are careful to mention that they aren't presuming their rival's demise. Still, they unabashedly tout the new features and news columns that they believe will help win over *Press* subscribers in a post-JOA world.

"The *Press* has fallen victim to the afternoon syndrome that newspapers all across the country have," said E.W. Scripps spokesman Mark Kroeger. "We knew in 1986, when we made the swap, that afternoon circulation was declining. We felt it would continue to decline, and it has. Obviously, we want to make sure the *Courier* has some added value, something to offer *Press* readers when the JOA ends." —J.L. Sullivan

## BAY CITY, TEXAS/RADIO

### Station Owner's Tall Tale Leads to Swan Song

• FACED WITH BANISHMENT AFTER MOVING his tower closer to Houston, a small station owner resorted to what he thought his only possible option: He lied to the FCC. "I was in a desperate situation," said Don Werlinger, owner of KFCC-AM in Bay City, Texas, 60 miles outside Houston with 15,000 inhabitants. "It wasn't just going to destroy my little business, but the efforts of all kinds of people

were being destroyed. When they said, 'Shut it down,' I just couldn't do it."

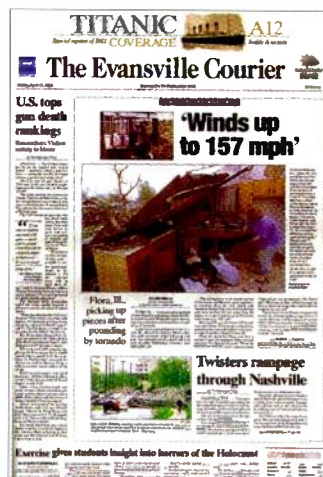
Responding to the agency's first license revocation in five years, Werlinger acknowledged not adhering to orders to take his international broadcasts off the air after they interfered with another station's signal. But he said that the FCC didn't take into account his contracts with programmers who expected him to deliver.

Werlinger bought KFCC in 1995 with the intention of moving it closer to Houston, agency records show. He received special FCC permis-

sion to move to Missouri City, a Houston suburb, after misrepresenting that the Bay City location was unusable. FCC rules required that Werlinger use an existing radio tower for any broadcasts from his new locale. But Werlinger built a new tower instead, telling the FCC that it had existed all along. The agency says he was lying, plain and simple.

"I thought it was pretty damn creative myself," Werlinger offered.

Noting that it could be a few years before the station exhausts its appeal options, an FCC spokesman said the vacant license would be open to applicants interested in operating out of Bay City, and only Bay City. —MS ■



Paper plans new columns to win *Press* loyalists.

# What Are You Getting For Your Ad Dollars?

**WHETHER YOU WANT BRAND AWARENESS OR GREATER PRODUCT SALES, YOU GET MORE FOR YOUR MONEY ADVERTISING IN *INVESTOR'S BUSINESS DAILY*!**

If you're a national corporate advertiser, the trends shown by these charts should be a wake-up call. Are you advertising in the same publications you did 10 years ago? It could be costing you big money ...50% more, for less image ... and a pull per 1,000 readers that may be much less than *Investor's Business Daily's*.

## The Dell Story

In 1994, Dell Computer tested an ad campaign in both *The Wall Street Journal* and *Investor's Business Daily*. Same ads, same frequency. Result: *IBD* pulled 23% of the leads, with only 11% of the *Journal's* circulation at the time. Today with 14.5% of the *Journal's* circulation, *IBD's* pull would equal 30%.

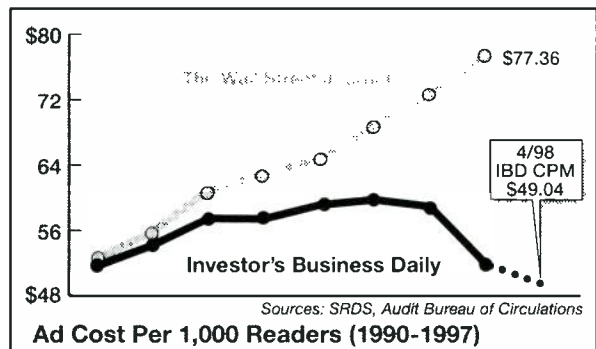
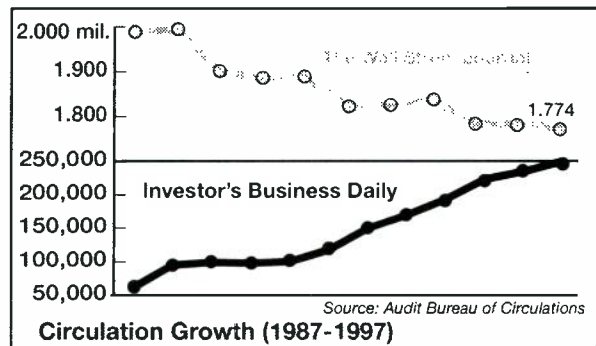
Also since 1994, *The Wall Street Journal* has continued to raise their ad rates\* even as their circulation declined.\*\* *Investor's Business Daily* intentionally sets ad rates to give you more for your money.

### Why does *IBD* pull so much better?

- A higher percentage of *IBD* readers are corporate CEOs — 15.3% vs. 12.9% for the *Journal*. Your CPM for these influential decision-makers with *IBD* is less than half of the *Journal's*: \$95.33 vs. \$195.59, based on Monroe Mendelsohn's 1997 survey.
- *IBD* has an expanding loyal audience that really reads the paper. They are more affluent, influential, entrepreneurial and responsive. And **75%** of them do not read the *Journal*, according Readex Inc.!

If Dell can sell its computers two to three times as efficiently in *IBD* as in the *Journal*, it follows that you can probably sell your product and **increase your brand awareness** for substantially less money as well.

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## MOVERS

### TELEVISION

**David Rotem** was promoted to vp/director, ABC News, early morning and late-night sales. He moves to his new post from ABC Sports, where he has served as an account executive since 1994...At Buena Vista Television, **Julie Piepenkotter** has been upped from executive director of research to vp of syndication research...At NBC, **Barry Leffler** was named vp of retail operations and consumer marketing, East Coast. Leffler was most recently director of creative services and marketing for NBC Europe. In his new role, he will be responsible for overseeing the network's New York-based retail, merchandising and consumer marketing activities, including the expansion of the NBC store and tour, and NBC's online and mail order catalogs.

### TV STATIONS

Paxson Communications has named general managers for four of its TV stations. **Jeffrey Myers** was named general manager of Washington, D.C., station WPXW TV-66. Myers was most recently general sales manager for WARW-FM, the CBS-owned station in D.C. **Mike Berman** was named general manager of Detroit station WPXD TV-31. Previously, he was station manager for WB affiliate WXON-TV in Detroit. **Carol Healey** has been named general manager for PaxNet of Boston and will oversee the marketing plans and sales strategies for both of the group's Boston stations, WPXB TV-60 and WBPX TV-46. Healey was formerly the

*(continued on page 30)*

# The Media Elite

Edited by Anne Torpey-Kemph

## Fitness M.E. Lives Up to Her Title

**S**ee Tish run. Tish Hamilton, managing editor of Gruner + Jahr's *Fitness*, just racked up her 16th marathon (Boston), and she says she'll keep running so she can keep indulging (daily) in espresso chip ice cream and red wine.

Hamilton, who logged a respectable time of 3:42:29 in her most recent 26-miler, says she thrives on "the process," having something to plan and build up to. "There are definite similarities to closing a magazine," notes Hamilton, 36, whose also-runs husband is *Sports Illustrated* designer Eric Marquard. "The secret is to never think about all the steps—or all the pages—but to break down the goal into manageable segments." So she approaches each marathon with a 5-miles-at-a-time attitude. Last November Hamilton applied that thinking times 10 when she tackled the JFK 50-miler, the best known ultramarathon in running circles. Next on her super-goal list: The Comrades ultra, in South Africa, "for my 40th birthday."



**Miles to go: Hamilton gets her kicks after-hours.**

## SPOTLIGHT ON...

### Kayne Lanahan Senior vp, News Corp. One

**I**f News Corp.'s new integrated media and marketing division can be considered a one-stop-shopping place, then the company must think of Kayne Lanahan as the queen of the combo buy. Just signed three weeks ago to head News Corp. One, Lanahan's mission is to guide advertisers to cost-efficient buys and

Thompson and five as director of North America media at Coca-Cola. Ideal qualifications, according to Jon Nesvig, president, sales, Fox Broadcasting, who oversees the division. "She was familiar to a lot of people in our organization," Nesvig said. "We had a lot of dealings with her when she was at Coca-Cola. She's...well-thought of in the industry, and knows a lot of people and has good relations with them."

*Mediaweek* caught up with Lanahan last week between West Coast flights. "Based on a client's objectives, we can search our database and create a customized list of opportunities to help them sell more product via our linked divisions," she said. "We will then assemble a team [one person from each division] to get it fleshed out,



**She has eyes to optimize buys across News Corp.'s businesses.**

promotional efforts across News Corp.'s more than 35 media properties.

Lanahan has a tall order, to bring shape to what is now merely a concept, but she was News Corp.'s first choice for the job. No Fox insider pulled up through the sales ranks, she's been on the agency and client side for 15 years, including 10 years at J. Walter

negotiated and executed." Lanahan already has had some client meetings around the country and says she expects to have "concrete results" within a few months. Other members of her team include Kevin McAuliffe, formerly of NBC and Pepsi, and Mark Stroman and Spencer Moseka, both from Fox Broadcasting.

—John Consoli

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## Monica Changes Intern-al Affairs at Princeton Agency

Interns never seem to get any respect. And now that former White House intern Monica Lewinsky helped “redefine” this rite of passage for America’s youth, the job title has become somewhat of a joke. That’s why the incoming May crop at Princeton Partners, a New Jersey ad agency, will be part of the company’s newly named “student associate” program.

“Had the Monica Lewinsky thing just blown over, we probably wouldn’t have done it,” said creative director Dawn Cariello. “I

was just tired of hearing about ‘Intern-gate’ and intern scandal and then dealing with them here during the day.”

Cariello said Princeton Partners’ program is not your average coffee-and-copy experience. Paid positions are available in public relations, as well as creative and advertising account management. “‘Student associates’ better represents the way we treat our, uh, interns—it’s hard not to say it,” Cariello said. The new job title “seems to be a nicer way of saying it.” —*Lisa Granatstein*



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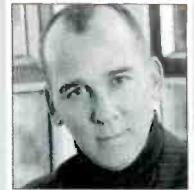
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## MOVERS



**Whitworth**  
upped at CNN



**Christopher**  
moves at *MH*

(continued from page 28)

director of marketing for DC Partners in Philadelphia, a company specializing in broadcast acquisitions.

### CABLE TV

Wendy Walker Whitworth has been promoted to senior vp of CNN. She has been with the network since its debut in 1980, helping the top-rated *Larry King Live* for the past four years with responsibilities for overall planning and production...E! Entertainment Television has named David Bernath director, program planning, up from manager, program planning. Bernath will help supervise all aspects of program scheduling...Romance Classics, the American Classics spinoff net, has named Laurie Scheer vp of programming and scheduling. Scheer, who will help direct the production team in the creation of original programming, started her career in the development and marketing departments at ABC and most recently taught television and film business at Northwestern University.

### PRINT

*Men's Health* has named Warren Christopher to the post of style editor, with responsibilities including a 30-page "Guide to Looking Good" section in the Rodale Press title's 10th anniversary issue in September. Christopher had been *MH's* clothing and grooming editor...Suzanne Coppola will join Hearst's *Marie Claire* as director of fashion/retail advertising on May 11. Most recently fashion director of *Vogue*, she also served a stint at *Allure* as international fashion director...Randy Moore has been named national advertising account manager for *USA Today's Baseball Weekly*. Moore had been a senior account executive for national accounts at Time Warner.



## Insight Invite Makes D.C. Dinner Sticky

**W**hen *Insight Magazine*, the newsweekly published by the conservative *Washington Times*, invited Paula Jones to the White House Correspondents' Dinner on April 25, few could have foreseen the split that it would cause.

On the morning of the event, *Insight* editor Paul Rodriguez received a terse memo from a senior *Times* editor, complaining that inviting Jones was too much of an insult to President Clinton, even for the controversial newspaper.

Rodriguez was told he could not bring Jones to the *Times*-hosted pre-dinner cocktail reception at the Washington Hilton. A *Times* reporter queried about Jones'

attendance at the dinner politely replied, "She's not with us." Columnist Cal Thomas explained: "We can't complain that Clinton doesn't treat the office of the presidency with respect if we bring Jones to a dinner where he's the guest of honor."

Jones and her Svengali, Susan Carpenter-McMillan, and Jones' husband, Steve, refused to stand during "Hail to the Chief."

The *Times* got the last word. In its story on the dinner, with a

Page 1 picture of Jones, the paper noted, "Mrs. Jones (a guest of *Insight* magazine, which, though owned by the owners of the *Washington Times*, is entirely editorially independent of the newspaper)..."

—Alicia Mundy



Guest of dishonor



**Beam-counters:** Signing the steel at the recent ceremonial completion of Condé Nast's new headquarters at 4 Times Square were (l. to r.) CN chairman S.I. Newhouse; Charles Gargano, chairman, Empire State Economic Development Corp.; Jody Durst, The Durst Organization; and New York City Mayor Rudy Giuliani. Said Newhouse: "Having read *The Fountainhead*, one of my ambitions was to build a great building, but my life took a different turn. This is as close as I will ever get." Condé Nast's move-in date is summer 1999.

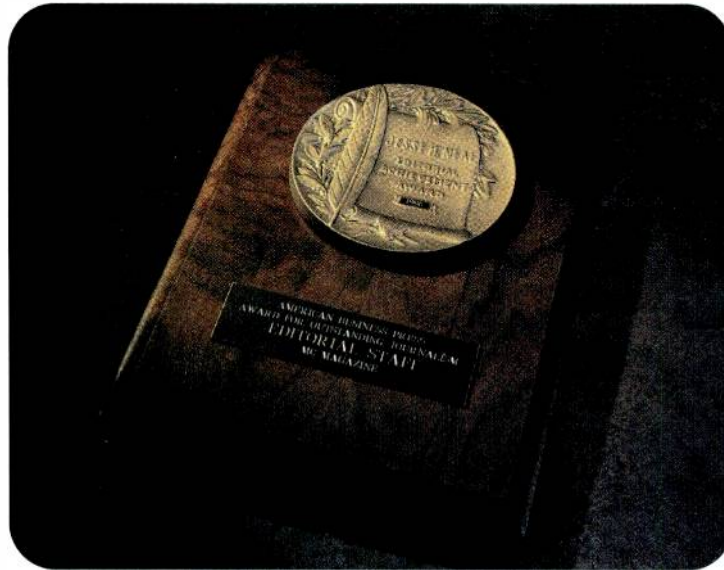
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# ADWEEK

May 4, 1998

CABLE REPORT

## Kay Koplovitz

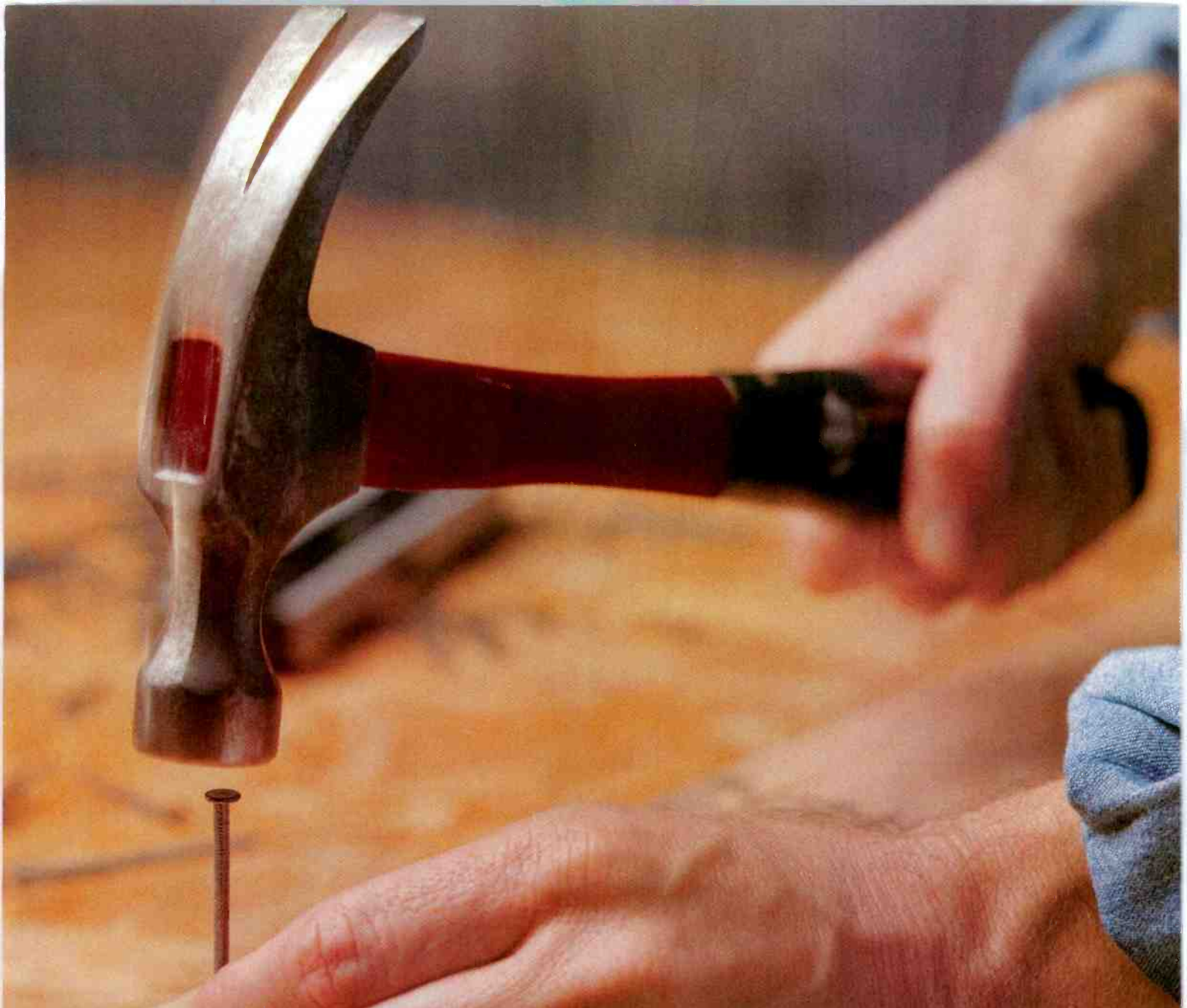
New challenges  
beyond USA

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## EDITOR'S NOTE

## a warning

In our cover story, "Hung Out to Dry?" Rep. Billy Tauzin (R-La.) tells *Mediaweek* Washington bureau chief Alicia Mundy why he has been warning the cable industry that regulation could happen—again.

"A few years ago," says the chairman of the House Subcommittee on Telecommunications, "my dad's cable bill went up \$2 a month. He complained and was told his operator was adding new channels. My dad didn't want them. The cable operator told him that it was part of the package. So my father just stopped getting cable. He got himself a [satellite] dish. There he was, in his 70s, getting up on top of the roof to fix the antenna. But he was not going to put up with new cable rates."

Tauzin's story, writes Mundy, is the sort of thing "that sends shivers down the spine" of people like Decker Anstrom, president of the National Cable Television Association. Cable is getting pressured from all sides. Besides angry subscribers and the competition from satellite companies, the FCC and network broadcasters are concerned about cable's ability to handle HDTV. And Congress is doing everything it can to encourage competition.

It's an uphill battle, admits Anstrom, but cable is fighting back, trying to gain respectability after several years of hubris. Better customer service, more choices for subscribers, rate discounting—it's a start. But cable has a long way to go before it can get Congress off its back.

The industry will face Congress later this spring, when the Senate Commerce Committee holds hearings on cable rates. Tauzin will testify, and says he will tell cable operators that choice is what people want. If cable can't deliver, he says, "watch out."

Patricia Orsini  
Editor, Special Reports

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## Q&amp;A

In June, Kay Koplovitz steps down as president of USA Networks, making room for new owner Barry Diller. Koplovitz looks back and talks about what's ahead.

4



## COVER STORY

Consumers are angry over rate increases and Congress is threatening re-regulation. But the cable industry may be its own worst enemy. Also: Satellite gives cable a run for their money.

8

## PROFILE

For the sports fan, Fox Sports Net could be the best of all possible worlds, combining regional broadcasts with national events. For Lou LaTorre, Jim Martin and Arthur Smith, it's the best of all possible jobs.

22

## TECHNOLOGY

The @Home Network offers Internet connections over cable lines. It's fast, it's relatively inexpensive, but it's not easy to get.

36

## BUSINESS

Consolidation in the cable industry is growing as the largest cable operators are buying and trading systems to gain geographic strongholds.

44

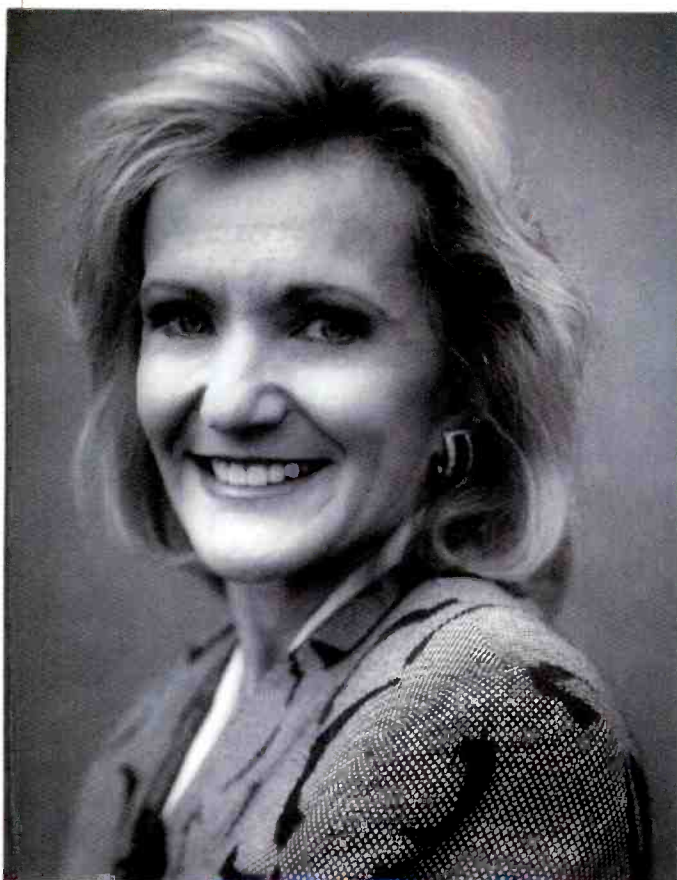
## DEBATE

Could the telephone companies end up dominating the cable industry?

46

# cableReport

Q&A



**W**ith her last upfront market pending this month, Kay Koplovitz, founder of USA Networks, plans to push hard to have the network she spent 20 years building in good shape for new landlord Barry Diller.

Koplovitz has moved to end animated series and boxing on USA and has picked up the Universal action programs *Hercules* and *Xena, Warrior Princess* to attract more of the 18-49 demographic she successfully brought in with *La Femme Nikita*. When she's finished, she will climb Mount Kilimanjaro in Kenya with her husband and come back and sort through the 100-plus offers that have come her way since abruptly resigning last month as USA chairman and president. What she will choose is unclear. What is certain is that she wants equity in her future, something she didn't have at USA. Koplovitz considers herself a builder, someone who can make something from nothing. Both USA and Sci-Fi Channel stand as proof of her claim. Until her June departure, Koplovitz finds herself in the position of looking back over her accomplishments at USA while pondering her next move. We asked her to talk about her past and her future.

**JIM COOPER:** Looking back over your past with USA, what are you most proud of?

**KAY KOPLOVITZ:** I'm very proud of the growth and the vitality of the company, and me taking it from nothing—from an idea—to a \$3.5 billion valuation. And I think it has a long, prosperous growth period ahead of it. I think I've been instrumental in launching an industry. And I'm extremely proud of that, but I'm equally proud of the quality of USA.

the USA  
according  
to Kay

**WHEN SHE LEAVES  
USA NETWORKS IN JUNE,  
KAY KOPLOVITZ WILL SAY GOODBYE  
TO THE CABLE STATION SHE BUILT  
FROM THE GROUND UP 20 YEARS AGO**

**BY JIM COOPER**  
PHOTOGRAPHY BY HENRY LEUTWYLER



**What could we possibly do  
to make the best business news  
on TV even better?**

# cableReport

## Q&A

I'm proud of the quality of the company that it is. It's a very high quality company with very strong individuals running different areas, as well as a company that has a very good work environment. I think that's quite an accomplishment and I'm very proud of it.

**JC: With all that behind you, your resignation seemed very abrupt.**

**KK:** It wasn't abrupt.

**JC: What happened?**

**KK:** You can't start a company, run it for 20 years and not be emotionally attached to it. But the company's been sold, it's been bought by a new company and it's a key element of that new company. Barry Diller has control of USA Networks Inc. and has the right to run it the way he wants to do it. No, it wasn't abrupt. We talked about it for a number of months. So it was an evolutionary process. The fact that I'm here still running the company probably indicates that.

**JC: As a programmer, are you concerned at all about having Stephen Chao [the new co-president of USA] program the network, something in which you have taken an intimate role?**

**KK:** I think it is USA Network's property, and I think they have to do with it what they want to do with it. I wasn't always able to do the things that I wanted to because of needs of the previous parent companies. I'm really quite confident that USA has potential yet for high growth and I expect it to flourish.

**JC: Have you and Mr. Diller discussed his plans?**

**KK:** He's a program risk taker, and I think he will come up with new twists on programs that have been done and some new ideas that will have some freshness to them in the marketplace. I think we created a new sensibility on programs like *Silk Stalkings*. It's a show that has a slight edge to it. It's a crime

show, yes, but it has a very stylistic presentation. You look for new ways to present stories to people, or comedy, or whatever you're trying to present. But in my conversations with Barry, I do believe that focus will now be more on the dramatic side than it will be on the comedy side.

**JC: What is your opinion of the state of cable programming?**

**KK:** I think cable programming, if you take the entire breadth of it, offers enormous choices to the American public. The strength of the programming on cable has grown so dramatically over the past five years. It is really quite spectacular. And it's not that everybody likes everything, but I think there's a wide array of quality work and successful commercial shows being done by a number of cable networks. That's why the audiences are flocking to cable.

**JC: What would you like to see USA evolve into?**

**KK:** USA still has a voice connected to some of the sports that we do and we have them secured for the next five years. I think the quality of the dramatic formats we present is a legacy of USA. I hope the company will continue to be the first to bring new programming and fresh programs. If you go out and survey the American public, which we do about what they expect from USA, they like the movies that we present to them. They like the Sunday night series that we have on the air now [including *Silk Stalkings*, *La Femme Nikita* and *Pacific Blue*]. They expect USA to bring them something a little bit surprising. I think there is room to sharpen that focus, and under one owner I think the process can be accelerated. My legacy for USA is that it is established as one of the key viewing choices among the American public.

**JC: When you leave this company, are you going to be able to have that**

**same sort of excitement for something that is not television?**

**KK:** I have to like what I do when I get up every morning. You can rest assured that I will be doing something that is exciting to me. I like new ideas, I have always been attracted to the unknown and I got into cable programming in the first place because it hadn't been done. I feel exceptionally fortunate to have been able to accomplish all of that. And we're in a period where there are enormous changes taking place again. I'm confident that I will do something that interests me, excites me. What is it? I'll let you know.

**JC: Do you see any fertile areas?**

**KK:** I see a lot of opportunities, but I really haven't had enough time to concentrate on myself. I've been trying to keep the company together through some very difficult and rigorous times. Because of changes of ownership, we've been through some very, very difficult times in the past three years. I think the company's never been in better shape, and now I will have some time to spend on myself.

**JC: How do you think advertising sales are going to be affected by your departure?**

**KK:** We have a very strong story to tell, and I think we'll be turning out a very strong upfront performance this year. First quarter was very robust; second quarter is also robust. We'll be over budget in second quarter's scatter. I'll be here until June and I really want to leave with the company on solid ground.

**JC: One more question: Do you think cable will achieve parity with broadcast?**

**KK:** I think there are stronger arguments being put forth by a number of people including USA, Turner and Discovery. There's more strength across the board among cable networks in their selling stories this year and I like that. ■





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h





# ung out to dry?

**IT SEEMS AS IF EVERYONE IS OUT TO GET CABLE OPERATORS, BUT THEY MAY BE THEIR OWN WORST ENEMY**

If ever there were a moment that illustrated how far behind the eight ball the cable industry is, that instant came at noon on April 13. The National Cable Television Association's president, Decker Anstrom, had called a press conference to hype the "big story" of cable's success. The NCTA had laid out a spread of tony sandwiches and upscale cookies to lure 10 reporters to a briefing by one of America's most respected (and pricey) pollsters, Peter Hart.

Whipping out three charts, Anstrom and Hart announced that some 90 percent of all cable customers are happier now with their provider than a couple years ago. How on earth, reporters mumbled to each oth-

**BY ALICIA MUNDY**

ILLUSTRATION BY COURTNEY GRANNER

# cableReport

## COVER STORY

er, did Hart come to this conclusion when every member of Congress is besieged by complaints from Americans about cable?

Hart was prepared for such skepticism. "Look," he said, waving a chart on customers' attitudes toward service, "82 percent gave us a positive rating for courtesy . . . 75 percent gave us high marks for keeping appointments." The reporters didn't seem enthused. "So, uh, you're saying on this one chart that 65 percent of your customers are glad the cable operators now answer their phone?" asked one reporter.

"Yes," Anstrom interjected firmly. "We couldn't tell this story a few years ago. Now we can!"

Strangely enough, Anstrom was right. Still, there was a sense that Anstrom and Hart were like the fabled dinner hosts who refused to acknowledge the large elephant sitting in the middle of their living room. In this case, the elephant was cable rates, and Hart couldn't ignore it forever.

"Have you done any polling about whether customers are happy with their rate increases?" he was asked. Yes he had, but he wasn't ready to share those numbers yet.

"I'm not surprised," Rep. Billy Tauzin, a Louisiana Republican, chortles when told about the press conference later. The powerful chairman of the House Subcommittee on Telecommunications added: "What is Decker going to say, that customers are pleased that their rates are going through the roof? How can they answer that with a poll? . . . Did they really show some statistic that people are happy their cable operators are *answering the phone*?" he asks, laughing hard as he shouts to an aide, "Hey, you gotta hear this . . ."

The cable industry's leaders and lobbyists don't seem to have found the humor in this scene. It's no wonder. The customer revolt on price hikes is building steam. Stalwart free marketers in Congress have begun murmuring the dreaded R words—rate regulation—again. Senators who usually demonstrate little grasp of detail have suddenly discovered "bundling"—and they're against it. Satellite is sucking up to cable customers, and politicians on Capitol Hill have vowed to do anything they can to help direct broadcast satellite compete with the cable industry. Telephone companies are finally beginning to offer wireless

cable in some areas, forcing incumbent operators to make concessions to keep customers. Influential advocacy groups in Washington, D.C., are suing cable operators over rate increases.

And the digital age, which just a year ago was causing rivals in the broadcast business so much heartburn, is now turning sour for cable. The Federal Communications Commission will soon take on the "must carry" controversy, ruling whether cable operators will have to transmit all their current channels while ceding bandwidth for high-definition television signals.

From broadcasters, Congress, the FCC, telecom lobbyists and public interest groups, there is an alarming perception that when it comes to transmitting HDTV, cable will be the hair clog in the tub—and angry mobs are marching on the industry armed with plungers, snakes and heavy-duty Drano.

Anstrom isn't sure he likes being attacked by a wild pack of plumbers, but he is amused by the mental picture it conjures. "Yes, you can say they're all just trying to fix the problem," he says. "But the trouble is that they see us as the problem, and it's just not true."

But, he concedes, "we are fighting an uphill battle."

Part of that is history that pre-dates Anstrom. This mild-mannered lobbyist was brought in as the antidote to his predecessor, James Mooney. Until his departure in 1993, Mooney was Mr. Cable in Washington, where he was known for his ability to alienate almost anyone and his insistence on a high salary.

Mooney assiduously courted key players in Congress. But by the early

1990s, the cable industry treated its customers so badly that about half the callers to Congress mentioned that they couldn't get their local cable companies to pick up the phone. Cable operators' record on repairs and service interruptions helped prompt hard-core Republicans to vote for rate caps.

Then came John Malone of Tele-Communications Inc., whose apparent contempt for Congress and Washington set the tone of the cable industry's relationship with the Clinton Administration and then-FCC Chairman Reed Hundt. It took the Republican revolution of November 1994, to start undoing the damage cable had done to itself.

**FREE MARKETERS  
IN CONGRESS HAVE  
BEGUN MURMURING THE  
DREADED 'R' WORDS—  
RATE REGULATION—AGAIN.**



**Congressmen Billy Tauzin and Edward Markey confer during a session earlier this spring.**

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\*Source: AAAA/ANA Commercial Monitoring Report; RDP Associates; AC Nielsen.

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# cableReport

## COVER STORY

Anstrom's arrival and his low-key style worked wonders, too. He schmoozed the press and smoothed over many of the rough spots in Congress. And he initiated several customer relations campaigns, encouraging, chiding and kicking cable operators into action.

One smart idea was the OTG—On Time Guarantee. Your service shows up as promised, or you get \$20. Cable companies became more visible in community services and charities. Many formed partnerships with local school districts to wire classrooms and provide educational TV. When the landmark Telecommunications Act was passed in 1996, it signaled the end of cable regulations and a bright new era of cable capitalism in the digital age. So what has happened?

"The cable companies have become an unregulated monopoly. Period," says Sen. John McCain, one of the foremost free-market proponents in Congress. The Arizona Republican, chair of the Senate Commerce Committee, plans to hold a "no-holds-barred" hearing on cable rates this spring, and his lead-off witness will be Congressman Billy Tauzin.

In an interview, Tauzin says he will be proud to testify before McCain's committee and was already sharpening what he would say: "You know I am against regulation. But if I had one message

to send to the cable industry right now, it would be to tell them that where you are a sole provider, a monopoly in your community, look at what you can do to give the customers more of a choice. Not everyone wants all these packages that cost so much. They want different mixes at lower prices. So I would tell providers in communities where they are the only services: Watch out."

Anstrom concedes, "There's a lot of concern about pricing policy, a lot of people in Congress asking, 'How can we create more competition to cable?'"

That is an understatement. During the last week of April, Tauzin, his Democratic counterpart Ed Markey from Massachusetts and McCain were publicly begging satellite services, phone companies and everyone but Domino's pizza drivers to deliver TV services to American homes to force down cable rates.

On April 23, Tauzin concluded a hearing on digital TV and cable by reminding the cable CEOs present, "In communities where there is competition to cable, the rates have dropped 25 percent."

Congress is looking at all cable practices with a gimlet eye these days. Politicians unable to program their VCRs can spout out theories on interlaced vs. progressive scanning and cable box pass-through, vertical integration and TCI's stock prices.

**TAUZIN, MARKEY AND MCCAIN WERE BEGGING EVERYONE BUT DOMINOS PIZZA DRIVERS TO DELIVER TV SERVICES TO HOMES TO DRIVE DOWN CABLE RATES.**

## satellite ups the ante BY KAREN HUDES

FOR DECADES, CONSUMERS COULD EXPAND their broadcast television choices in one direction: cable. In recent years, however, direct broadcast satellite television has become an increasingly viable alternative. Extremely young and rapidly evolving, the satellite industry is pushing regional, technological, and legislative boundaries, morphing before our eyes.

After a sluggish first half of 1997, the satellite industry woke up to huge autumn gains that continued into 1998, making for record sales in the first quarter. *SkyTrends*, an annual report for the industry, tallies small-dish sales for the first quarter at 615,000, a 12 percent gain from the same period last year, and reports that as of March 1, the DBS business surpassed 6.6 million subscribers. (In the direct-to-home category, C-Band claims an additional 2.1 million homes. Meanwhile, cable boasts 67 million subscribers.)

With the higher numbers come new demographic trends. Small dishes have spread into the

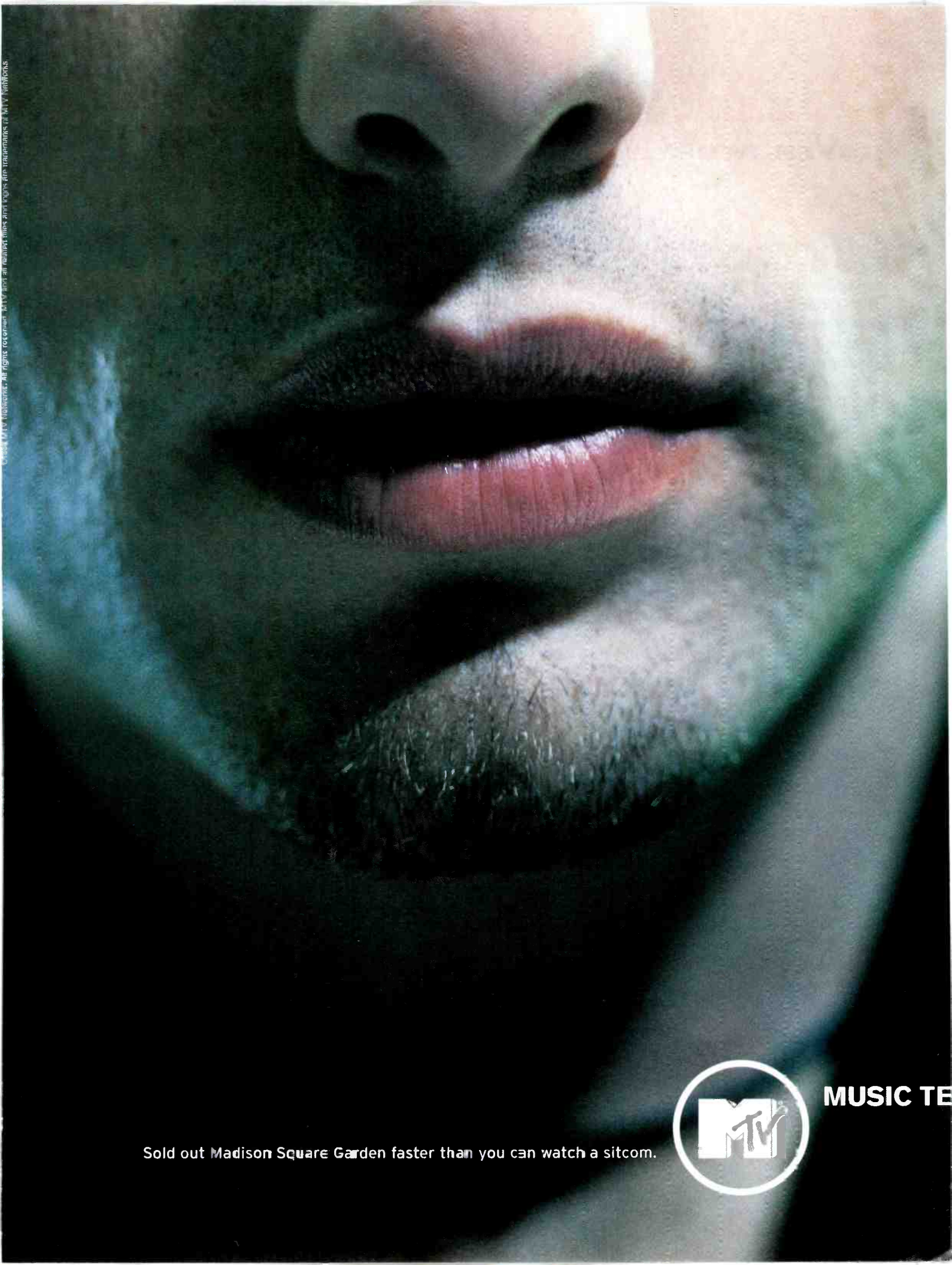
suburbs and through the Midwest and Pacific Northwest, making big strides in Washington, California, Texas and Michigan. Whereas only Montana, Wyoming and Vermont had a satellite penetration of 10 percent or greater in 1995, today 29 states have reached that mark.

Aside from new, aggressive campaigning by satellite companies, the "mushroom effect" is at work in booming pockets across the country, according to Evie Haskell, director of Media Business Corp. and editor of *SkyTrends*.

Chuck Hewitt, president of the Satellite Broadcasting and Communications Association, also cites the growing awareness of the expansive choices available through satellite television and the high customer satisfaction rate—88 percent, as measured by the Yankee Group—as major factors in the industry's growth. The SBCA is launching an industry-wide certification program to maintain that level. Remarking on its competitor's image problems,



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They are keenly aware of divisions in the industry: Markey can expound on the "lower" quality of TCI's system, its lack of capital investment in equipment and digital delivery, and how it differs from Time Warner's more "advanced" operation at the drop of a hat.

At least two senators noted, off the record, that the NCTA ranked only 51st as an influential Washington interest group, compared with 18th place National Association of Broadcasters in *Fortune's* list of top lobbyists. And, as random calls to representatives from Oklahoma and Nebraska showed, politicians and their staffers can recite the rate raises of their constituents without pausing for breath.

"Rate increases are our No. 1 issue," Anstrom acknowledges. But to combat attempts to regulate rates, Anstrom admits he must overcome the perception of his industry as a rapacious absentee landlord. "It's a fundamentally different industry than when we took a political caning in 1991 and 1992," he says. Too many "short-term financial players like Jack Kent Cooke, flipping businesses overnight, did more to hurt our image. These people are not players anymore. We have realigned ourselves with policy mak-

ers, with the FCC and with the public advocacy community."

That's why Anstrom and his deputy, Torie Clarke, a former Republican political consultant, are, as they say, "cautiously optimistic." Despite calls for rate caps, "There are no hearings scheduled for any bill in the House, no companion bill floating in the Senate, no markup," Anstrom says. "That's an enormously different picture from 1992."

But Markey, the ranking Democrat who could take over the Telecom Subcommittee if the Democrats take back Congress in November, has already proposed a bill that would keep cable rates under some form of regulation past March 1999, when the Telecom Act had intended all cable regulation to end. Tauzin has said that while he considers Markey's move "premature," he'll support it if cable rates have not begun decreasing by then.

That may seem antithetical to a conservative such as Tauzin. But he had a bit of an epiphany that shaped his views of cable rates and bundling, thanks to his father.

"A few years ago," he says, "my dad's cable bill went up \$2 a month. He complained and was told his operator was adding new channels. My dad didn't want them. The cable operator told

**ANSTROM ADMITS HE MUST OVERCOME THE PERCEPTION OF THE CABLE INDUSTRY AS A RAPACIOUS ABSENTEE LANDLORD.**

Hewitt says, "We don't want to get caught the way cable got caught."

As cable rates rise at four times the rate of inflation, according to the Federal Communications Commission, the cost of satellite dishes has dropped dramatically in four years, from about \$850 to as low as \$149.

"What cable has working for it is the law of inertia," says Haskell. She adds that 12 percent of the national population moves each year, and that's when many of satellite's new customers sign up. Still, the well-cabled Northeast remains a tough region to crack.

The satellite industry has yet to resolve the problem of currently being unable to carry local signals. Hewitt says the main challenge is to educate consumers about the quality of reception through off-air antennae. Meanwhile, EchoStar Communications, the smallest player in the field, has already begun to carry local signals and is initiating a major legislative push in that direction, an effort that has received little support among the other players.

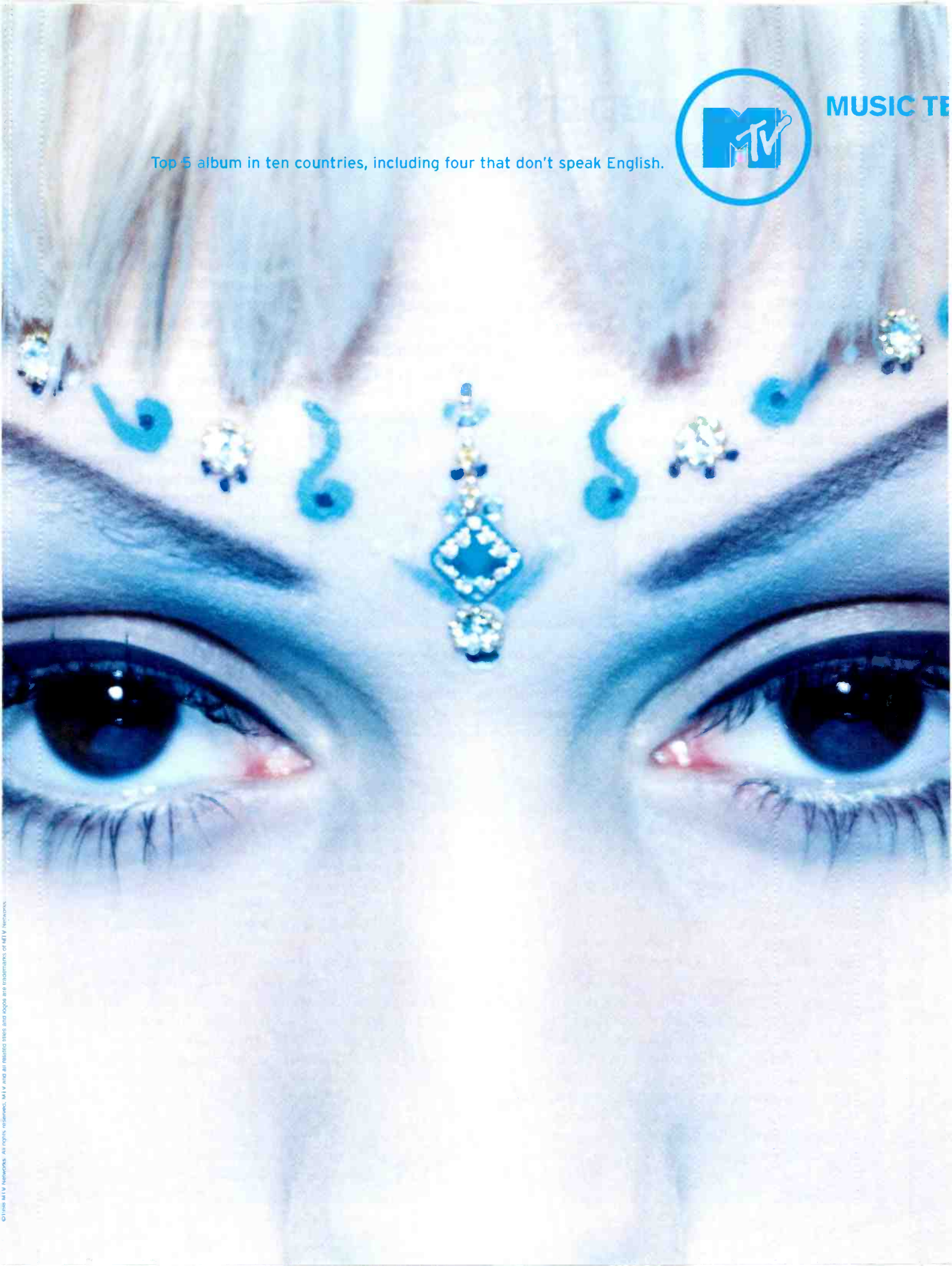
Satellite is arming itself as cable sets out to upgrade its services to deliver HDTV, Internet access and high-speed data by developing its own data delivery services and Internet connectivity. The industry is also battling with several government issues, including a copyright fee that comes to a much higher per-customer rate than cable's, the burden of local taxes, and the "must-carry" obligation to devote 7 percent of broadcast capabilities to public service, a demand that satellite providers view as infeasible.

Currently, DirecTV (in partnership with U.S. Satellite Broadcasting) stands as the market leader, EchoStar the scrappy underdog, and second-place PrimeStar the player in transition.

DirecTV, which claims more than half of the satellite market with 3.5 million subscribers, was launched in June 1994, backed by Hughes Electronics. Today, it comes off its sixth record quarter in a row (signing up 227,000 new customers in first quarter 1998) and is forging ahead with an auspicious set of alliances. The company has just announced a partnership with GTE, Southwestern







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him that it was part of the package. So my father just stopped getting cable. He got himself a (satellite) dish. There he was, in his 70s, getting up on top of the roof to fix the antenna. But he was not going to put up with new cable rates."

This is the kind of anecdote that sends shivers down Anstrom's spine. "Bundling sounds like a good villain," he says. "But we need to educate Congress about how bundling supports cable and helps consumers."

Noting the balance between advertising and subscriptions that pay for cable, Anstrom says: "If an operator gives customers the option to drop some channels which are expensive, but popular, it affects the support of smaller channels on the cable system. Rates may have to go up to keep the smaller channel available without the more expensive channel, like ESPN, to help support it."

But Gene Kimmelman, president of the Consumers' Union, which is suing the cable industry at the FCC, disagrees. "Our studies have shown that the jump in cable rates to consumers is

**"THE CABLE COMPANIES HAVE BECOME AN UNREGULATED MONOPOLY. PERIOD," SAYS SENATOR JOHN MCCAIN.**



way out of proportion to the increase in programming costs to operators. Furthermore, the argument that the bigger channels buoy up the littler ones is bogus. Stations like ESPN can demand that they be part of the basic package, and because of the programming ownership crossovers and the other financial interests that media companies and [broadcast] networks have, they get their way. But that's a form of monopoly pricing, and Congress is starting to see that."

Both Tauzin and McCain, not to mention dozens of their more liberal colleagues, have begun complaining about "ownership concentration" among cable operators and programmers. McCain and Tauzin have said they will address this issue at the cable hearing. And Markey, according

to his spokesman, David Moulton, "has already begun a study of the crossover ownership in cable and the financial entanglements it presents to Congress and consumers."

Cable lobbyists are pursuing a strategy of selective cooperation on other matters in order to forestall a complete disaster

Bell and Bell Atlantic in which the telephone companies will be able not only to offer DirecTV to their customers but to schedule installation and bundle in the bill. The phone companies will also offer the option of leasing the dish.

With a \$150 million marketing budget, DirecTV is currently engaging in an aggressive campaign against cable. "Four years ago, we didn't have the brand recognition or awareness to do that," suggests Bob Marsocci, senior manager of communications, who says the company's marketing efforts initially focused on consumer education.

Changing the tagline from "Satellite TV at its best" to "What are you looking at?" is part of the new marketing approach, which positions DirecTV not so much as a superior choice in the satellite market ("too niche-oriented," according to Marsocci) but as a superior alternative to cable. (One spot shows a man coming free from a tangle of cable wire to the song "Please Release Me.") Marsocci says two out of three new subscribers live in areas with cable, typically the suburbs.

With such customized options as video-on-

demand and the NFL Sunday Ticket Package, DirecTV is emphasizing "convenience and control," Marsocci says. The company now offers a dish and installation starting at \$299 and provides a 24-hour customer service line. It also keeps its sports and movie roster full, and will launch a series of made-for-DirecTV action-adventure movies in the fourth quarter.

DirecTV is currently growing by 1 million subscribers a year, and Marsocci expects that the new phone-company alliance, and the upcoming offering of channels in HDTV in the fourth quarter, will accelerate that growth. As cable undergoes the process of upgrading its services, Marsocci says, "We have a tremendous window of opportunity to bring in customers and keep them."

While PrimeStar has faced some daunting technological and legal obstacles in the last few years, the company has invested its assets in building a strong and pervasive brand awareness based on customer service. The runner-up in the market with 2.1 million customers (up from 1 million in January 1996), PrimeStar spent \$200 million over the past three and a half years and launched its \$150 mil-

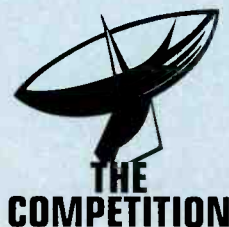




Photo: Jeff Bark

VOGUE



Photo: Janella Weaver

Mademoiselle



Photo: Michael O'Neill

Gourmet



Photo: Michael O'Neill

GO



Photo: Michael O'Neill

SELF



Photo: David Roth

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Traveler



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Details



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CONDÉ NAST  
House & Garden



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GLAMOUR

THE ACCENT IS ON

**content.**



Photo: Lance Staedler

GO

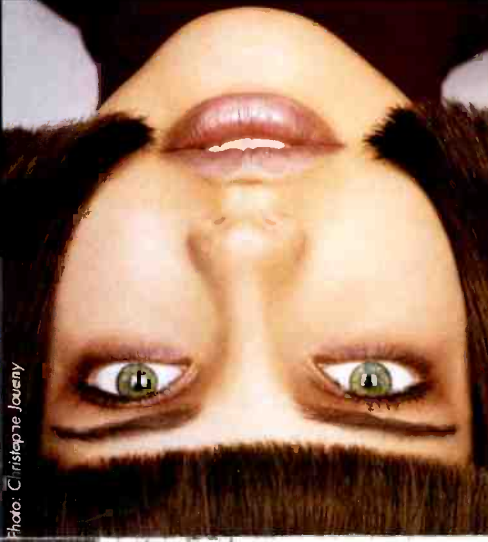


Photo: Christophe Jouveny

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VANITY FAIR



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Photo: Ben Watts

BRIDES



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House of Garden  
CONDÉ NAST



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Gourmet



Photo: Christian Witkin

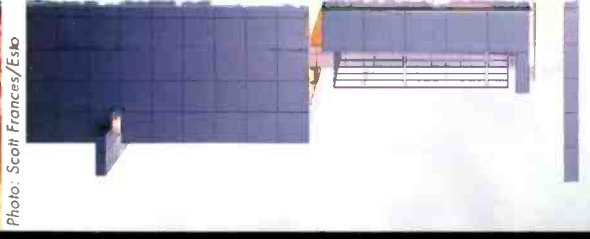
Sports + FITNESS  
GOLD NAST WOMEN'S



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**Traveler**



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**allure**



Photo: Gabriella Imperatori-Pann

**BRIDE'S**

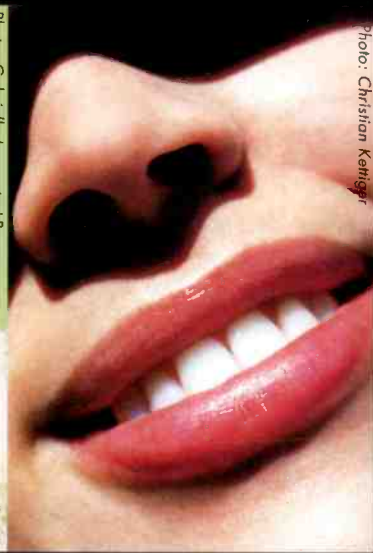


Photo: Christian Kerfiger

**allure**



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on rate hikes, bundling and ownership.

"That's one lesson we've learned dealing with Washington," says Anstrom. The result: The NCTA did not oppose reducing the new copyright fees for DBS operators, and in 1996, did not oppose the phone companies getting into cable.

Sources in the cable lobby say it was assumed that phone companies would be tied up in the local and long-distance phone market wars. But recently, Ameritech, BellSouth and others have waded into cable competition, which pleases Congress. One of them, BellSouth, set up shop in New Orleans, Tauzin's home base. Tauzin says excitedly, "And it's caused cable rates to buckle!" Well, not exactly, counters Anstrom. "Their services now cost \$5 more than the local cable company."

"Subscribers are clamoring for it!" retorts a lobbyist for one of the phone companies involved. "Yep, it's \$5 more because we're offering more—including a clearer picture. Cable's had to change its offerings there to try to compete with us."

**"WELL, AT LEAST HINDERY PROMISED THAT TCI WOULD MAKE ITS BOXES TRANSMIT 1080 I," SAYS TAUZIN. "NOW, HE'LL HAVE TO DELIVER."**



That is also what apparently happened in Chamblee, Ga., an Atlanta suburb, which has become extremely popular with politicians looking to foment cable competition. In Chamblee, the new BellSouth service coincided with the incumbent cable operator proffering free cable for extended periods of time. By the time McCain's hearing begins, "Chamblee!" will have become a rallying cry in Congress.

Phone providers pose other problems for cable. Like DBS, they want access to programs. Congress may be willing to help cable's competitors fight for that right.

"Exclusivity is a major concern here," says Ken Johnson, Tauzin's aide. "It hurts any chance of promoting competition." A McCain staffer

adds: "We are concerned about using volume discounts as a form of program control, another monopoly policy. We are reviewing whether volume discounts are being abused."

The last week of April, Fox lost an FCC decision in Washington, in which the FCC ordered Fox's basic cable channel FX

lion 1998 campaign with a spot on the Super Bowl. The campaign touts PrimeStar's No. 1 ranking in the J.D. Power and Associates, 1997 Cable/Satellite Customer Satisfaction Study, and features the tagline, "PrimeStar...It's that good."

Denny Wilkinson, PrimeStar's senior vice president, marketing and programming, says he has viewed the business from the beginning as "a marketing challenge, rather than a technological challenge."

Backed by a consortium of cable companies, PrimeStar was launched in 1991 and went digital in 1994. A midpowered satellite company that emerged in the market at a time when dishes could cost up to \$1,000 to buy, PrimeStar was a pioneer in making the service affordable by allowing customers to lease dishes. Customers may currently sign on for the service starting at \$99.

PrimeStar has always offered a free maintenance plan, and Wilkinson says that it continues to innovate its services in a consumer-oriented way. For example, it simplified its year-old, 165-channel system by creating "pods" of programming

(movies, sports, family) that corresponded to a color-coded remote control.

Now at a pivotal point in its development, the formerly regionally operated PrimeStar rolled up into a national, private entity this April. The company is set to merge with News Corp./MCI (which dropped out of a deal with EchoStar last year) for the purpose of attaining 28 high-powered orbital slots. The new slots would work with small dishes as well as new satellites with more transponders, and also enable interactive data delivery. Such capabilities, Wilkinson says, would "level the playing field."

PrimeStar currently has an initiative before the Department of Justice and the Federal Communications Commission as it looks to finalize the News Corp./MCI merger. At issue is whether the partnership would violate antitrust laws. Wilkinson says the government has argued that cable-backed PrimeStar has not built in areas where cable is dominant, but he contends the system was rebuffed in the suburbs due to the large dish size. PrimeStar anticipates that a decision will come by the end of June.



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to make itself available to Ameritech. It's a crucial case, because it strictly limits when cable systems can enforce exclusivity contracts.

Where does digital fit in? Nowhere—at least now. Cable leaders are being backed into a corner on digital. And each statement that indicates a reluctance to go all the way with HDTV gives members of Congress another excuse to pounce on cable rates and structures.

At the digital hearings, Tauzin politely hammered Leo Hindery, president of TCI, about digital cable boxes.

"It was like trying to chase Jello," Tauzin said afterward.

Tauzin and Markey kept asking Hindery whether TCI's set top boxes would degrade the HDTV signals. Hindery emphatically denied cable would dilute HDTV, but diligently avoided explaining how or when TCI's boxes would be altered to accept 1080 I. He also wriggled when Markey tried to pin him down on the issue of whether cable systems would interfere with set top boxes that electronics businesses, such as Circuit City, hope to sell. Annoyed, Markey took the opportunity to poke him about cable rates "in this period of deflation." Markey didn't get an answer, but then, he was

just sending out a warning shot.

"Well, at least Hindery promised publicly that TCI would make its boxes transmit 1080 I," sighs Tauzin. "We got that much. He's said it. Now, he'll have to deliver."

"Everyone will be watching Hindery and TCI to see if they try to slip out of this," says Richard Wiley, a former FCC chair-

man and prominent telecom lawyer. In recent years, Wiley has been a lobbyist for CBS; he also ran the grand alliance that produced the digital TV agreement. Wiley's skepticism isn't unique, and his longstanding relationships with Republicans and Democrats means that neither Hindery nor the cable industry will find their statements immediately accepted on Capitol Hill.

A veteran staffer at the FCC, who asked for anonymity, says, "It's really

strange. It seems like yesterday we were all banging on broadcasters—you know, corporate welfare, the spectrum giveaway, too few PSAs. I guess the NAB thinks they're very lucky right now."

A top lobbyist at the NAB, who declined attribution, agreed. "You can tell your guy at the FCC we're loving every minute of this. We had our turn. Now it's cable's." ■

**"I GUESS THE NAB THINKS THEY'RE VERY LUCKY RIGHT NOW," SAYS AN ANONYMOUS FCC STAFFER.**

Ron LaMorte, an analyst at Lehman Brothers, notes that the leasing model has made it harder for PrimeStar to maintain its subscriber base, but says if the company is permitted to purchase high-powered satellite slots, it will be "in a much better position to offer a competitive product."

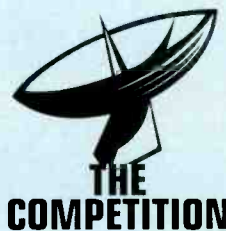
EchoStar, third in the category with 1.2 million subscribers on its DISH network, which was launched in March 1996, almost went bankrupt last year when plans to merge with News Corp./MCI fell through. But the company executed a strong comeback. LaMorte says EchoStar, which also operates a technology division, has done particularly well in keeping costs down and making technological progress, such as in the design of receivers and the uplink of local signals via a new satellite. LaMorte adds that although PrimeStar is second in the market, EchoStar currently ranks second in new subscriptions.

Ever the renegade, EchoStar chairman and chief executive officer Charlie Ergen is currently challenging Congress over copyright fees and regulations

regarding the retransmission of local signals. His plan faces serious opposition from broadcasters and cable operators who won't support it unless EchoStar accepts the same must-carry obligations as cable.

At SkyForum, the industry convention held in New York on April 15, Ergen said that with 60 percent of satellite customers living in rural America, the industry must make advances if it is going to penetrate urban markets. "The DBS business is only a niche player, and it's never truly going to be a competitor or alternative to cable unless we do many of the things cable can do." The primary thing, he says, is the delivery of local signals, "what our customers watch two-thirds of the time."

Ergen says EchoStar is prepared to invest hundreds of millions of dollars to make that possible, but says the lack of support from the industry has hurt the effort. He says that while the other players are not in a position to take advantage of that opportunity right now, if the law is passed, they will "jump on the bandwagon." ■



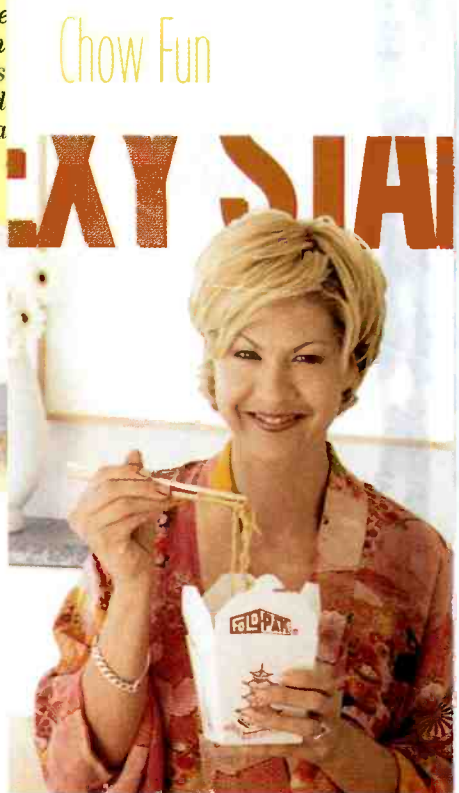
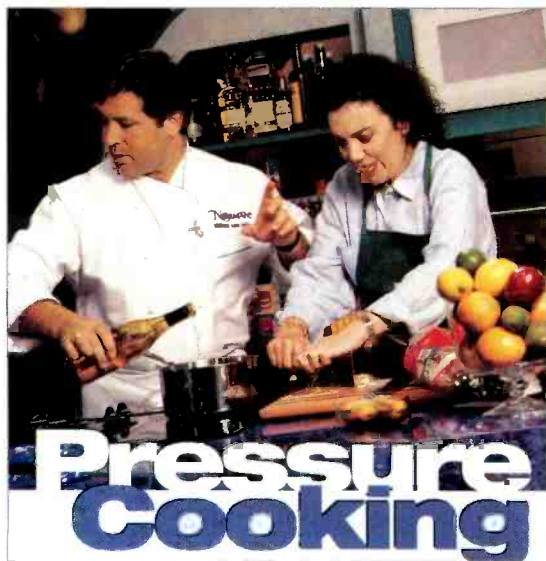
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# Cont

## Charming Bouquet



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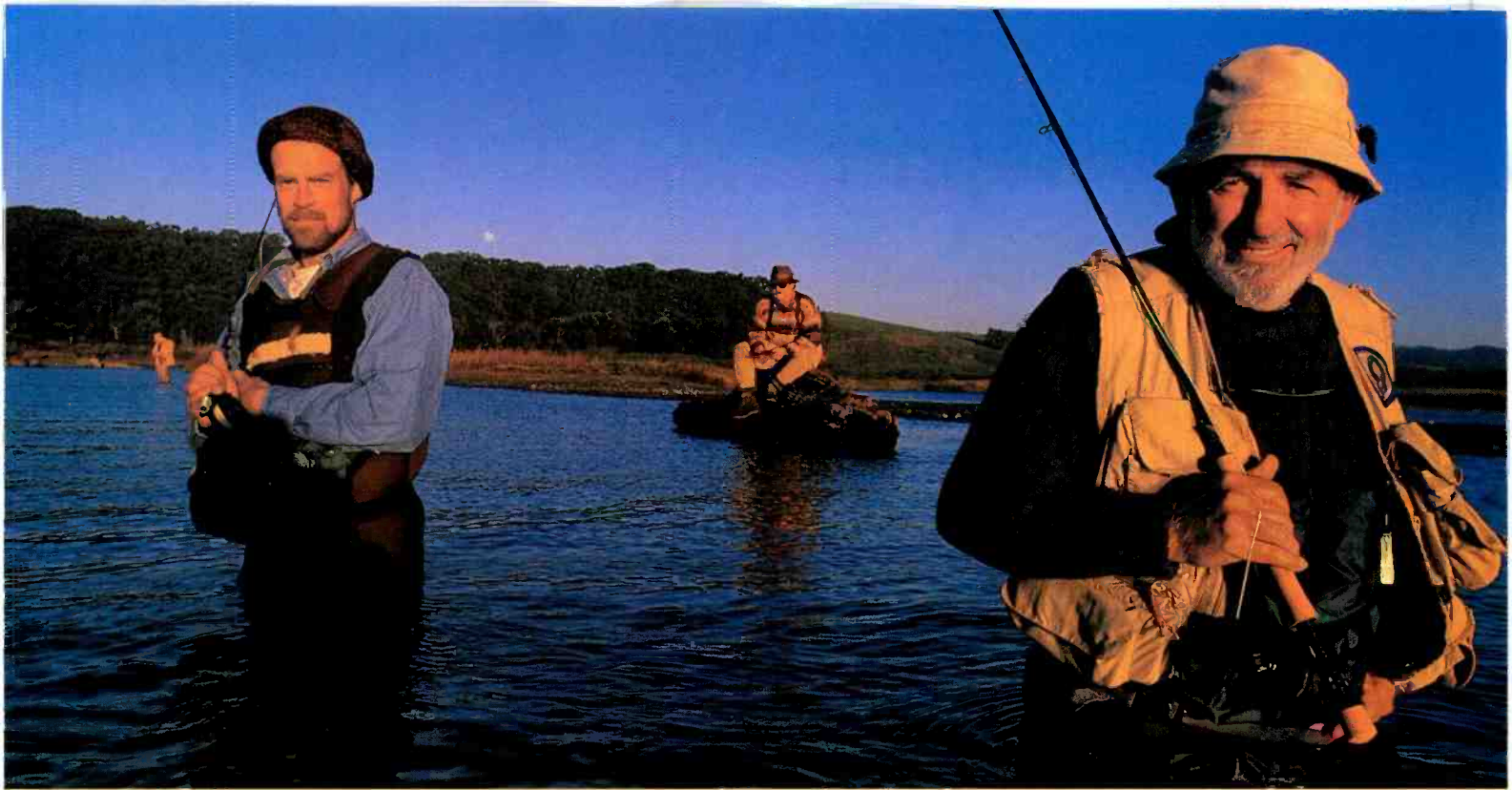
# leveling the playing field

**BY CREATING A NATIONAL NETWORK OF REGIONAL SPORTS CHANNELS, FOX SPORTS NET IS CHANGING THE RULES OF THE TV SPORTS GAME. THREE EXECUTIVES ARE MAKING IT WORK.**

**F**ox Sports Net is exploring. In smithing a regional web of networks that are bound by national programming, ad sales and branding, the network is off in uncharted sports-television territory. The network is patterned loosely on national broadcasting companies that have a national image and local affiliates. The difference is that rather than creating, buying and programming a general blend of entertainment, news and sports like the big three networks, Fox Sports Net will apply that formula just to sports. There is a lot of ground to cover, but there's also an established competitor—ESPN—that Fox Sports Net is up against. The network's ownership is complicated: it is jointly owned by News Corp., Liberty Media and Tele-Communications Inc. (represented together as the Fox/Liberty Networks partnership) along with Cablevision System's Rainbow Programming. Its mission is to program itself uniformly market by market and nationally, sell ads and grow through acquisitions while dealing with ever higher rights fees.

While the network has the considerable resources of Fox/Liberty and Cablevision behind it, Fox Sports Net and its president and chief operating officer, Tony Ball, have a lot riding on a few key executives.

Chief among them is Jim Martin. The executive vice president, head of business operations, Fox/Liberty Networks, Martin is the network's transactions guy, facing off with rights, distribution and acquisitions. Programming will also be a vital part of the experiment, and Arthur Smith, executive vice president, programming and production, is creating the network's schedule and its design nationally and across 22 local affiliates. Finally, creating an ad sales strategy that will tie the diehard local fan base to a national buy is the job of Lou LaTorre, president of advertising sales. Together, these three executives form the heart of Fox Sports Net. —*Jim Cooper*



*\*1997 Beta Research Subscriber Study*

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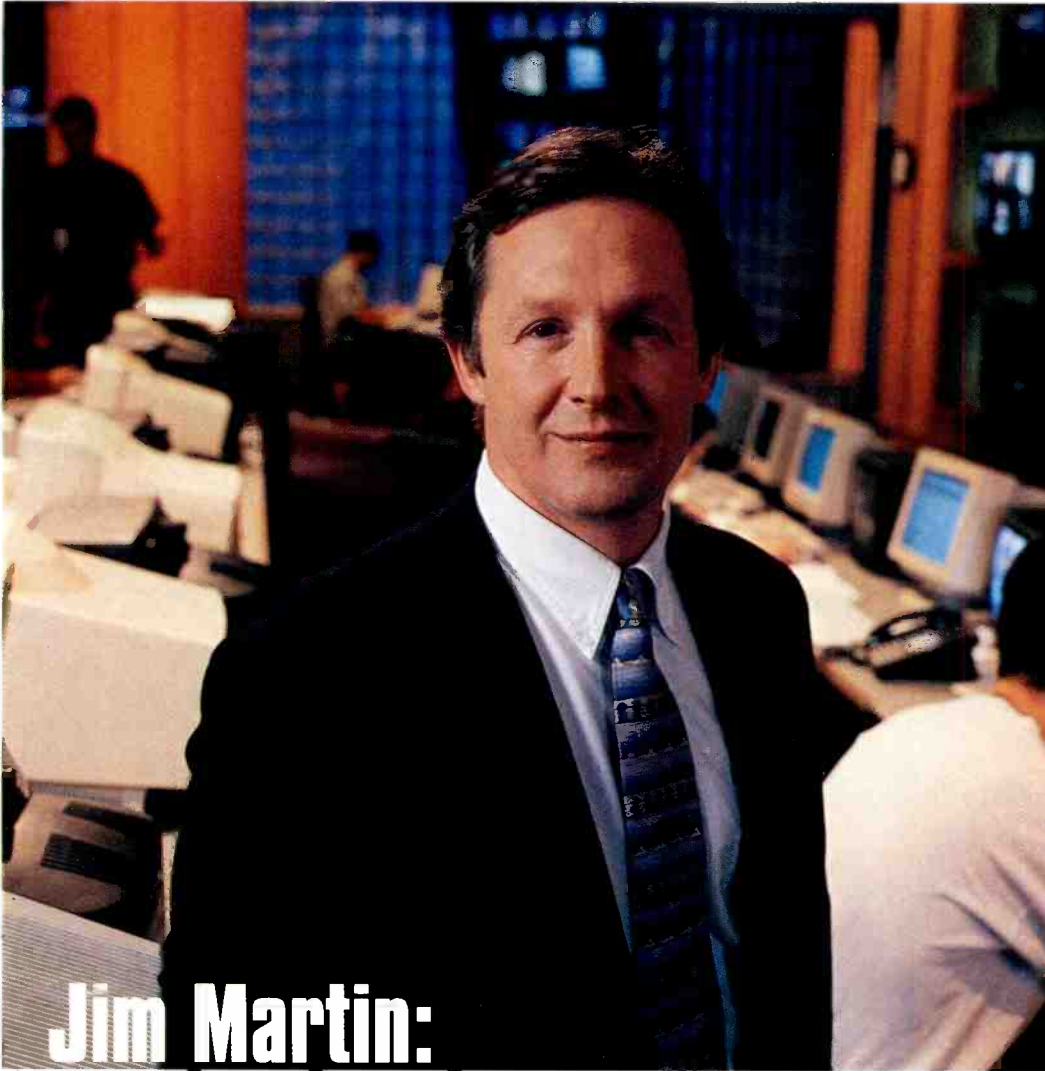
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# cableReport

## PROFILE



## Jim Martin: master juggler

By Jim Cooper

**Jim Martin likens his job** to the carnival game "Mash the Mole," where you have to bring a big rubber mallet down on the head of the six or so plastic vermin as they rapidly, and randomly, pop out of little holes. To score well, you have to be fast and have a sense of how the moles work.

As the executive vp, head of business operations, Fox/Liberty Networks, Martin has a lot of moles to mash.

Martin handles the daily operations for Fox Sports Net, Fox/Liberty's group of regional sports networks, FX and other domestic Fox/Liberty interests such as Fox Sports World, Fox Sports Americas, Speedvision and Outdoor Life.

He oversees distribution, which means having a soup-to-nuts

understanding of all 22 regional networks. He also has to deal with rights acquisitions, the area of cable television that is raising subscriber bills and lawmakers' interest in regulation. And if that isn't enough, he deals with team relations and directs Fox/Liberty's corporate transactions such as business investment and acquisitions. All this makes Martin's world far more complex than his peers at national networks. "There's not an overall box you can put it all into," says Martin.

One would expect a man with that many balls in the air to be electrically charged, perhaps manic. But Martin's slightly gruff voice rarely changes pitch. He affords himself a chuckle, but only a few, as if his reserve is limited.





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Perhaps he is pacing himself.

Bob Thompson, executive vice president, rights acquisitions and regional network operations for Fox Sports Net, has worked with Martin since the early 1990s and has come to appreciate Martin's multitasking abilities. Thompson says Martin, in his present role as the transactions guy at FSN, also has a knack for negotiations. "He knows when to push and when to pull, but he also knows when to stop" in order to close a deal, says Thompson.

Martin now faces a marketplace where sports rights are going through the roof for both broadcasting and cable. While his network is not in the running for astronomical national rights, he sees rights to local sports going up as well. That's a dangerous game to play as the Federal Communications Commission turns its eye to cable-bill bumps. What makes this bad news for the regionals is that historically they have not attracted advertising. A Kagan Media study commissioned early this year by the National Cable Television Association found the typical regional sports network gained less than 30 percent of its revenue from advertising. The vast majority of revenue for regional networks comes from license fees, a revenue stream that could easily be dammed by regulation.

Martin has to ensure that affiliate deals make business sense for his company in the face of rising costs without creating enemies at cable systems across the country and in Washington. "It's getting more expensive for us all the time, but having local teams, especially local collegiate and even scholastic teams, on our systems is really important," says one top 10 cable company programmer who requested anonymity.

Raised in Seward, Alaska, Martin graduated from the University of Wyoming with a degree in accounting, then got his law degree from Notre Dame in 1980. His first media job was in 1990 as a corporate lawyer for Tele-Communications Inc., where he first started touching sports deals while handling mergers and acquisitions for the giant cable operator. A year later, Martin attracted the attention of Peter Barton, the former head of TCI's Liberty Media and a notoriously aggressive contract negotiator, who offered him the job of vice president and COO.

"He rescued me from the legal profession," says Martin, who spent the next four years working with Liberty Media's growing sports businesses.

In 1995 however, finding himself eager to work in the field, Martin took the job of president of regional network operations for Liberty Sports. In his new gig, Martin managed Liberty's owned-and-operated Prime Sports regional networks and other regional channels owned by Liberty.

At that time regional sports networks were a jumble of various services with different ownership, programming, mar-

keting and image. Uniting them had long been the goal of Barton, and TCI/Liberty had acquired 10 regionals that were being operated independently. Martin's job was to consolidate the regionals under one management.

In October 1995, Martin helped create Fox/Liberty Networks and in 1996 was named COO of the merged regional services managed by Fox. Less than a year later he was promoted to his present position. The next move was to create his network of networks. "There were two major players, us and Chuck Dolan at Rainbow, whom we had partnered with on two networks in Chicago and San Francisco," says Martin.

After several years of talks, Fox/Liberty and Cablevision in January agreed to reconfigure their existing regional sports networks under the Fox Sports Net name, which is equally owned by Cablevision's Rainbow Media and Fox/Liberty.

The joint network presently serves almost 60 million subscribers across the country, up from just 22 million at the end of 1996.

"From a programming perspective this allows us to do a lot more than we could ever do as a bunch of maverick sports services," says Martin. "It gives us

**THE REGIONAL NETWORKS ARE PROFITABLE, AND AS AN OVERALL VENTURE, FOX SPORTS NET IS BEYOND BREAK-EVEN.**

the critical mass that will let us acquire the programming that will take us to the top level."

But beyond programming that attracts passionate viewership from regional fans, Martin knows that Fox Sports Net has to surround local games with quality national programming that will attract the size audience advertisers want to see from a national service.

Martin says the national network has yet to break even, but is close. The regional networks are profitable, and as an overall venture Fox Sports Net is beyond break-even.

"Margins are being squeezed because of the sports-rights situation, but it is already a positive venture for both partners," says Martin. Looking forward, Martin says the company needs to finish the consolidation of the regional business by bringing new markets into the fold and being open to further acquisitions of sports niche programming. He'll also have to deal with some competition in the form of ESPN. The national sports network has entered the regional game with an L.A.-based network.

While his job seems hectic, Martin says having to constantly put out fires in dozens of different markets while keeping an eye open for new acquisitions keeps his job fresh. "You have to have an instinct for what's happening," says Martin. Like knowing where the next mole is going to pop up.



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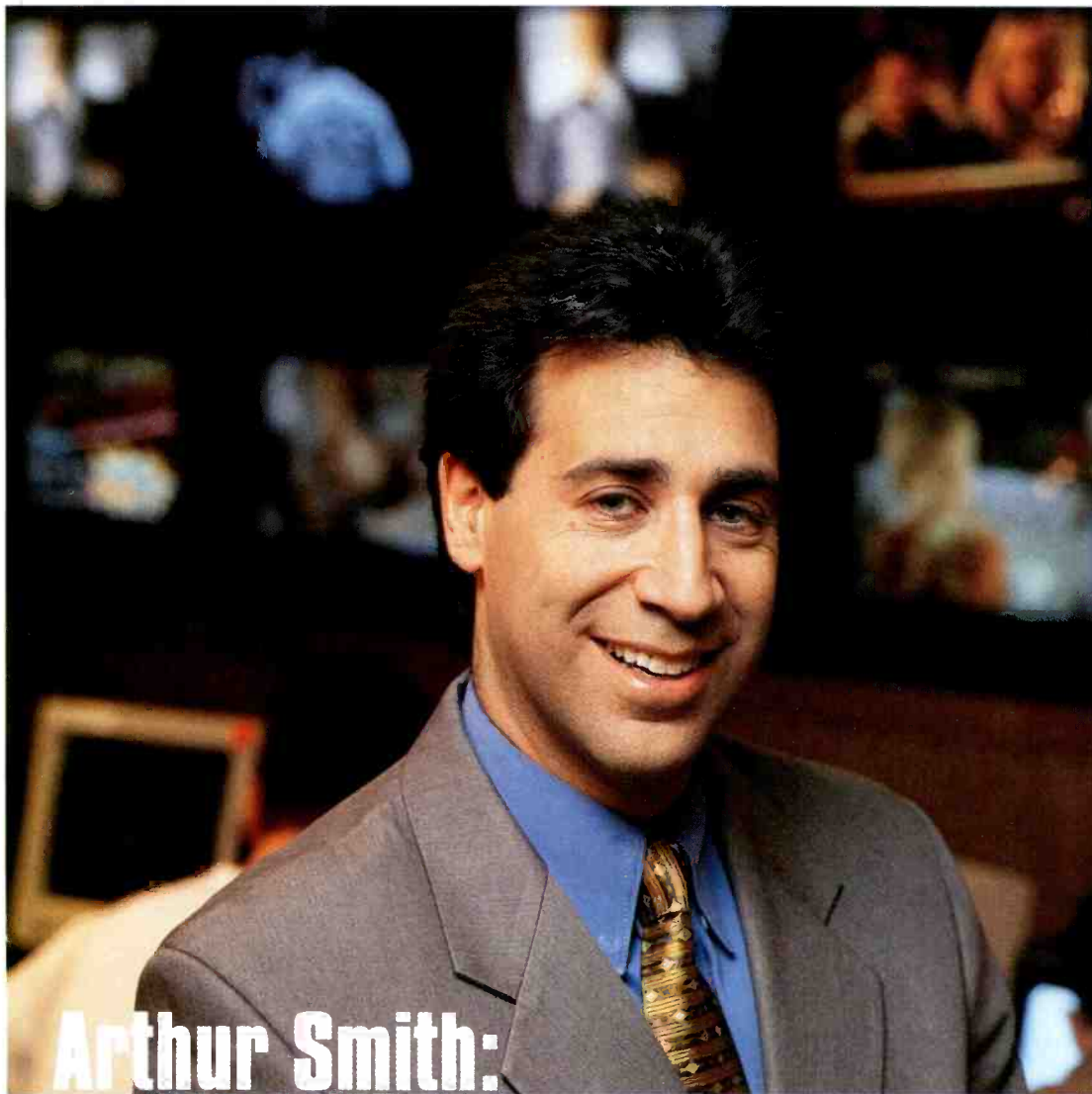
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**Catch Us If You Can**

# cableReport

## PROFILE



## Arthur Smith: it's showtime

By Mark Lang

**The first thing that comes across** when talking with Arthur Smith is his exuberance: The dude *loves* his job.

The executive vp, programming and production at Fox Sports Net is responsible for developing what goes on the air: "News, live events, studio stuff—how it's produced and scheduled, its look and design," he says, describing his duties at the ever-growing cluster of cable networks. These days, FSN, the three-year-old cable sports arm of Fox/Liberty Networks, consists of 22 regional nets (in cities including Chicago, Detroit, New York and the San Francisco Bay area) that provide more

than 7,500 hours of programming per year, covering more than 3,000 events and reaching about 60 million homes.

Hey, what's not to love? Rupert Murdoch and John Malone throwing oodles of money at the business; scooping up rights for baseball, football, hockey, college and high-school sports, boxing, auto racing, tennis, and golf; and supplying the latest technological innovations. Of course, Smith still has to *do* something with all this manna from heaven.

"To maximize success," he explains, "we wrap strong national programming around local pro team coverage. We bring



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## PROFILE

our critical mass, brand name, obsession with quality and technical knowledge to the regional level." In this way, Smith has helped cobble together a coherent and consistent strategy for the disparate FSN cable empire. The look, say, for baseball coverage is the same for a weekday Dodger game on Fox Sports West as it is for a Saturday afternoon tilt between the Red Sox and Yankees on Fox Broadcasting—the Fox Box (score and game-situation graphic in the corner of the screen), radar gun (to chart pitch speeds) and Pitch by Pitch (graphic that shows how a pitcher works a batter) can be found in both places. Smith's "strong national programming" features a daily work in progress.

"Fox Sports News is our franchise show," he says about the ESPN SportsCenter-like program that highlights the day's happenings. "In the coordination room in L.A., three or four producers integrate each night's events and games over the course of five hours," Smith says. "The news goes live to every time zone, and it's regionalized [to fit the audience]." For instance: The Knicks may be the lead story on Fox Sports New York at 10 p.m. EST, but three hours later, the Lakers run first when Fox Sports West joins in, with the Knicks falling to third. A living entity airing 10 p.m. to midnight in every time zone, *Fox Sports News* changes before the viewer's eyes.

Smith's career has metamorphosed more than a character in a Franz Kafka novel. Raised in Montreal, he became "totally absorbed" by television and fascinated by the entertainment business at an early age. A child actor, he performed in TV commercials, worked as a radio deejay and even appeared in a film (*Pinball Summer*). Like most Canadian youngsters, he played ice hockey, as well as football and golf. But "my love is television," he insists. "I'm a TV junkie first, sports fan second."

After receiving a bachelor's degree in radio and television from Toronto's Ryerson Polytechnical Institute in 1982, Smith found work with the Canadian Broadcasting Co., producing the network's prime-time Summer and Winter Olympics coverage in the 1980s. His work for the Canadian Football League featured new game looks through graphics and animation and integrated halftime magazine shows. As head of sports for the CBC, he rejuvenated the net's programming lineup by securing the rights to a number of different events, including the 1992 Winter Olympics, Indy auto racing and world figure skating.

Joining Dick Clark Productions as senior vice president, television programming in 1990, he produced *The Cable ACE Awards*. He also developed entertainment programming for both broadcast and cable television, including *The American Great 18 Golf Championship*, *When Stars Were Kids* and

*The USA Music Awards*. A short stint at MCA TV allowed Smith to develop a number of first-run network specials and projects for syndication.

Then along came a tempting offer: the chance to program a fledgling cable sports entity. "I didn't know if I wanted to go back to sports, but I sure was impressed with Fox," he says. That was November 1996, and Smith has never looked back.

From the start, he pushed for original programming such as *Hardcore Football*, a weekly NFL roundtable; the Emmy-nominated *NFL Total Access*, a behind-the-scenes look at profes-

sional football; *The Last Word*, a nightly bicoastal sports debate show; and Smith's baby, the weekly sports magazine *Goin' Deep*, hosted by sportscaster Joe Buck.

A hybrid of *Entertainment Tonight* and ESPN's *Outside the Lines*, *Goin' Deep* mixes sports entertainment news with hard-hitting investigative reporting. "Recently, we've taken on issues such as the rise of religion in the locker room, the increase of concussive injuries in

**TO MAXIMIZE  
SUCCESS, STRONG  
NATIONAL  
PROGRAMMING IS  
WRAPPED AROUND  
LOCAL PRO TEAM  
COVERAGE.**

contact sports and [the pros and cons of] aluminum bats in baseball," says Smith. "With our original programming, with shows like *Goin' Deep*, we're trying to get the hardcore fans to tune in. We don't let up when the home team isn't playing."

Just who is the FSN fan? The 18-49-year-old male, the same guy who watches ESPN. Although Smith prefers not to mention the rival net by name, nearly everything he does is meant to hammer away at the folks in Bristol, Conn. *Fox Sports News* starts an hour earlier than *SportsCenter* in the east. The success of Fox Sports West, home to the Lakers, Kings and Dodgers, has forced ESPN/Disney to start its first regional network, ESPN West, which carries the Angels and Mighty Ducks. FSN is also creating made-for-TV "events" ("We have three or four big ideas," says Smith) to challenge the X Games in 1999. Smith is even skewing toward the younger-than-18 audience during the late afternoon; he calls it the "rush-hour extreme daypart."

But the focus remains prime time, and Smith is excited about the future. "In this age of choice and programming on demand, we're giving people what they want," he says. "We are the evolution of cable sports television. Nobody moves like Fox."

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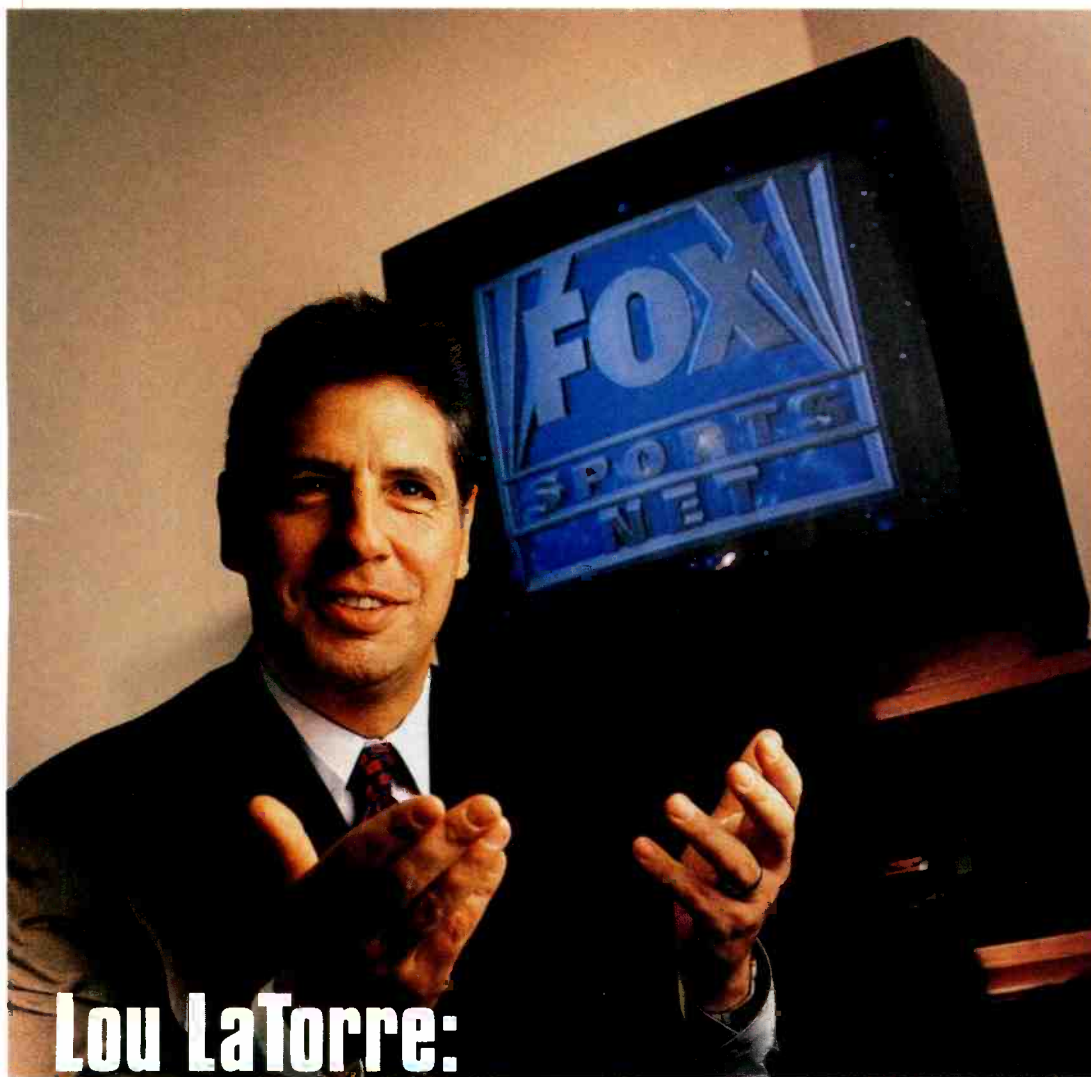


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## PROFILE



## Lou LaTorre: home field advantage

By Michael Bürgi

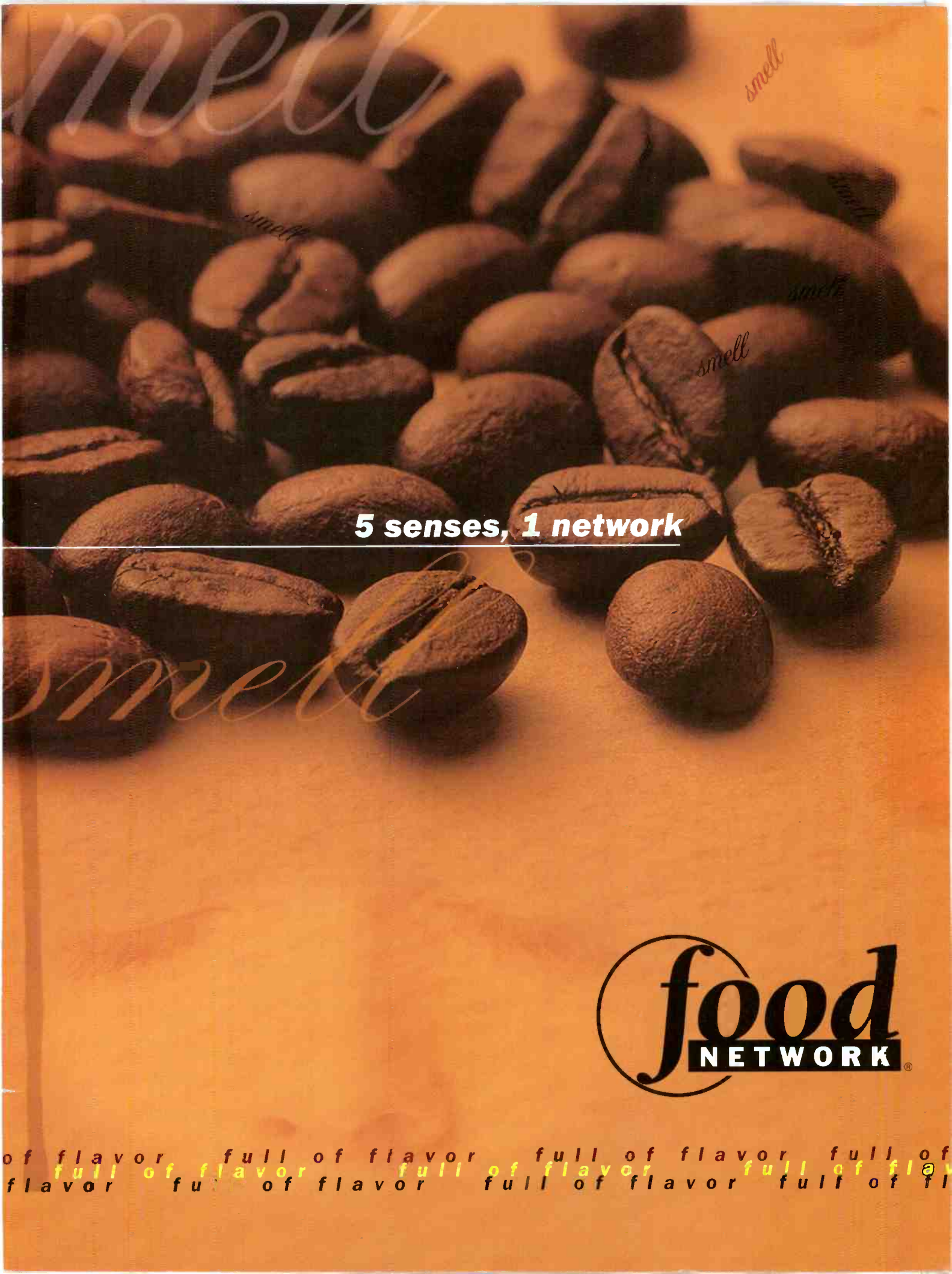
**If you thought pulling together** an alliance of regional sports networks across the country to form a credible national competitor to ESPN was hard, try selling it to a skeptical media buying community that's seen more than one predecessor fail. That's the kind of pressure Lou LaTorre, president of advertising sales for Fox/Liberty Networks, the holding company behind Fox Sports Net, faces every day. But LaTorre, a 20-year veteran of the TV ad sales business, believes his experience makes him the right man for the job.

Fox Sports Net is an expensive undertaking. The rights fees alone stretch into the high hundreds of millions of dollars.

Affiliate revenue can only carry the company so far in an era when consumers complain that cable rates are rising too fast while operators blame the programmers that raise their license fees. Monetary concerns place even more pressure on the sales department to generate revenue. At last count, Fox Sports Net controls some \$400 million in national and local inventory.

LaTorre and company's approach is a bit unusual. The underlying principle behind their sales strategy is to take advantage of the inherent appeal and ratings strength of the local home team at the 22 regional sports networks under





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## PROFILE

FSN's umbrella and sell it to national advertisers. And in TV sales, it's rarely been done successfully.

The difference this time is that Fox Sports Net goes to market armed with national ratings that include local games. "The credibility we now have is in the NTI [Nielsen TV Index] ratings," explains LaTorre. "For the first time, we have national ratings for all those local properties."

Media buyers agree that having national numbers provides the key to making this concept work. "They came in and asked us what [media] buyers wanted," says one major sports media buyer who declined to speak for attribution. "I said I wanted NTI ratings. They showed they can execute a buy in those parameters. It was a major step."

Others have tried to harness the power of the local team into a national sales pitch but failed. The most notable example is Rainbow Sports Media, which in the early 1990s had just under 10 regional sports nets—the Sportschannel services in New York, Chicago, San Francisco and other major markets—under one sales banner. But it was never able to pull together credible national ratings. Those Sportschannel services now serve as Fox Sports Net affiliates and have been renamed to reflect the brand uniformity. Rainbow's parent, Cablevision Systems Corp., has a small stake in FSN.

"Everything was locally oriented at the time," explains LaTorre about Rainbow's attempt at what FSN is now doing. "They [had the wrong] infrastructure, little research and not enough syndication knowledge. Everything now is organized both vertically and horizontally."

On any given pitch, LaTorre's team offers up 68 out of 75 home teams comprising Major League Baseball, the National Basketball Association and the National Hockey League as well as loads of college sports. His team of ad sales executives includes Randy Freer, his executive vp of Fox/Liberty Ad Sales, overseeing national and unwired sales and the company's in-house spot rep firm; Guy Sousa, executive vp of entertainment ad sales for FX, a national entertainment and sports cable network that carries a portion of Fox's rights deal with MLB; Greg McCastle, the senior vp who oversees all local ad sales for the owned-and-operated regional nets; Gary Mancuso, director of sales for Fox Sports World; and John Maloney, director of sales for Fit TV.

There's a second benefit to selling local spots strung across all the sports networks to national advertisers, LaTorre explains. The local sales executives at each of the networks don't always sell out 100 percent of their inventory. Even though local inventory would sell at a higher cost-per-point

than a national spot, "it brings in dollars we wouldn't otherwise get if the spot didn't sell at all, and it tightens inventory. So we raise the floor, which eventually raises the ceiling," he says.

LaTorre has spent the last two decades honing his skills to a level that gives him the confidence to accomplish this task. His days as an ad sales executive at Turner Broadcasting Sales (from 1981 to 1993, when he left the company as executive vp of sales of Turner Entertainment Group) gave him experience at launching new networks and handling local

sports inventory. At the time, SportSouth, a Turner-owned regional that served the Atlanta area, fell under LaTorre's domain (it's now Fox Sports South). He also supervised local sales for WTBS-TV, the Atlanta station that Turner turned into the TBS Superstation.

"This job now is different in that I've got multi-regional cable networks, over-the-air ad sales and unwired sales to think about. I didn't

have to worry about that at Turner," notes LaTorre, sitting in a spacious office on the 31st floor of the New York skyscraper that News Corp. calls its U.S. headquarters.

Following brief stints in related businesses in the middle 90s, LaTorre joined New World Sales and Marketing as its head of sales, becoming president and chief operating officer before it was disbanded when Fox parent News Corp. bought the New World station group in 1996. New World, explains LaTorre, was a "similar model, only on a smaller scale," of what FSN is now: selling network, spot, unwired and local TV time and effectively acting like a rep firm.

This helps to explain why LaTorre downplays the rest of his company's focus on ESPN as its principal competitor. "Sure they're a competitor, but so is TNT or TBS, or ESPN2," says LaTorre. "Anyone who's getting syndication, cable or network money is our competitor."

The very need for a competitor to ESPN in the advertising marketplace may be one of the main reasons FSN moves forward. "We want them to succeed," explains the media buyer. "We want to have a wedge against ESPN, which is raising its rates to the point where it's becoming more expensive to buy than broadcast network sports." ■

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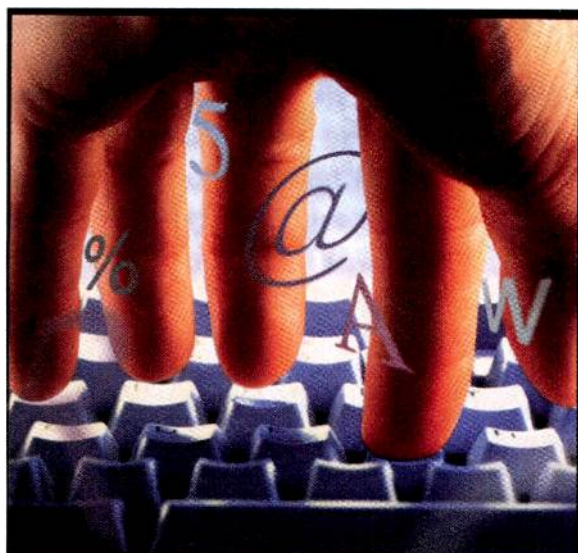
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## TECHNOLOGY



# cable for geeks

**THE @HOME NETWORK  
OFFERS COMPUTER USERS  
QUICK ACCESS TO THE INTERNET  
THROUGH CABLE LINES.**

**USERS LOVE IT, BUT FOR NOW,  
THAT'S A SELECT GROUP.**

BY DAN FOST

**C**able operators don't just bring television into the home any more. The industry wants to be your Internet service provider. Almost every ISP, from little locals to America Online, offers its services over telephone lines. But as those narrow wires create a World Wide Wait, cable operators think their fat pipes can break the logjam. Cable has its own hurdles, though, including wires installed for one-way television delivery and the lack of an industry standard for cable modems.

For the past year, however, in an increasing number of select communities, the @Home Network has offered Internet connections over cable lines. And if you talk to people who have connected to @Home, you start to believe that the future of the Internet will arrive on cable.

It's a place where Web sites pop up on screens like television channels. Where large digital files—video, audio, text, software—can be downloaded in minutes, if not seconds. Where cyberspace runs all the time, without ever having to dial a service provider.

"It's the best thing since sliced bread," gushes Rodger Kilo of Petaluma, Calif., a product support network specialist at Autodesk, a large software company in Marin County, Calif. "I wish I had this throughput at work—and I'm at Autodesk, and the throughput here ain't bad."

The appeal is the speed. It's 75 times faster than ISDN. It runs at least at 1.5 megabits per second—the speed of a T1 line—and can reach speeds of 4 megabits per second. And the price is right. Connecting your computer to cable is about \$45 a month, more expensive than a standard \$20 a month Internet service provider; but much less expensive than ISDN lines or even vaunted T1 lines, which can cost upward of \$600 a month.

"I talk to my friends that have ISDN connections, and they pay in one week what I pay in a month," says Shaan Hurley, 31, who also works at Autodesk and lives in nearby Petaluma.

The @Home Network was slow in getting off the ground, and it's still only available in select markets. Recent first quarter 1998 results show the company—which is publicly traded on the Nasdaq exchange—serves 100,000 people in 26 U.S. and Canadian markets. Revenue for the first quarter of 1998 was up 616 percent, to \$5.8 million, but the company has a long way to go before turning a profit, posting a loss of \$95 million. Of course, with investors such as Motorola and Sun Microsystems; cable operators Tele-Communications Inc., Comcast, Cox Communications, Cablevision Systems, InterMedia Partners and Marcus Cable; and Canadian cable operators Rogers Cablesystems and Shaw Communications, @Home has bought itself some time before it has to balance its books.

With many telecommunications titans jockeying to see who will rule the emerging Internet market, @Home's initial experience provides the first real taste of what cable can bring to the table. Time Warner offers a similar service called Road Runner, which performed impressively when rolled out in Portland, Maine. Analyst Michael Harris, president of Kinetic Strategies of Phoenix, a broadband Internet research firm that publishes Cable Datacom News online, says that in less than a year, Roadrunner became the second-largest ISP in Portland behind AOL, with 7 percent market share. "And that's not a techno-savvy market," Harris adds.

A key difference between cable Internet access and ISPs' telephone modem service is that you don't need to dial in to get online. You're on. All the time. Checking email takes seconds. Surfing becomes spontaneous. Harris, who has @Home at home, says that when he travels and is forced to use dial-up services, he finds them "barbaric." He wonders: "What is

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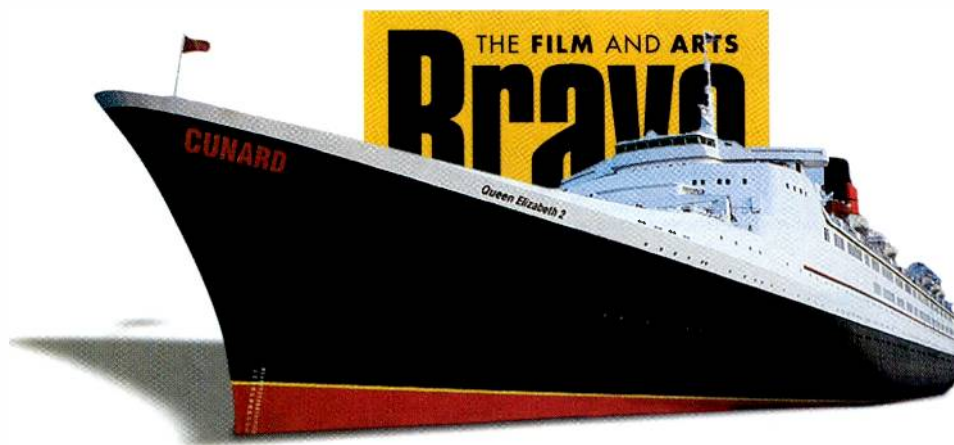
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## TECHNOLOGY

this beep-whiz-hiss-crackle slow thing?"

Installation is easy. Users say it cost about \$150. Hurley says that even though he already had cable, a pair of technicians came to his house and, in 90 minutes, had him ready to go. Sometimes, a special networking card is inserted into the computer. Users find few drawbacks with the service. Kilo says he's had some unexpected late-night down times, and he's seen some Canadian users post gripes about spotty usage. He also has occasionally been put on hold for up to 20 minutes on the company's toll-free tech support line. Matt Brown, 33, of Fremont, Calif., says in a few instances his email was delayed, but he's never been without service.

In addition, users will either hit a site with a slow server or one jammed with visitors. In those instances, @Home can do nothing. "It doesn't matter if you've got a race car or a Volvo if you're stuck in rush-hour traffic," Kilo says.

"The only limitation is the other server," says Hurley. "If the Web page is on a slow server, it's a slow transfer. But a lot of the big sites have really big transfers."

One feature that @Home offers is the caching of popular files. When a fellow @Home user in your region visits a Web

site, that data is stored on a local @Home server. When you click there, the cached information shows up instantly—then gets refreshed invisibly.

Once they've surfed at cable's blazing speeds, @Home users say there's no turning back.

"I had never been on a machine that fast," says Hurley. "It was like you've been riding a bicycle and now somebody's handing you a Ferrari." Going back to a telephone modem, says Brown, would "be like being given gourmet food for six months and then going back to bread and water."

Daniel Spisak, 22, a student at the University of California, Santa Cruz, who moonlights as a systems engineer for an Internet service provider, says @Home has run into some security concerns. One issue is that users on the same local network may be able, using specialized software, to snatch passwords and other items off fellow users' Internet communications. Even worse, hackers could find their way into users' hard drives, although Spisak says there's an easy solution that customers can implement. "I know @Home is educating users about it," he says.

Lauren Meller, a spokeswoman for @Home, says the company has instituted some security measures. "Obviously, noth-



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ing is foolproof, but it would take a very powerful computer to get around the security," she says.

Still, Spisak says his main concern is that the service is not widely available.

That is a problem, says Kinetic Strategies' Harris. "Patchy availability is frustrating for the power users who want the bandwidth," he says. But access is up to the local cable provider. Some cable companies could choose to use @Home, while others make cable modems available. Modem makers, including 3Com, plan to release cable modems by the end of the year. Customers can buy their own at retail, instead of renting one, as they do through @Home. That could bring the cost down to \$30 a month, Harris says—a much more attractive price for competing with telephone ISPs.

Cable companies face some challenges in marketing the service, but they also have some advantages. The people Harris calls power users understand that at \$45 a month, "it's a screaming good deal. The less techno-savvy consumer has got to figure out why it's worth twice as much as their ISP. As the companies pass by the easy low-hanging fruit, it's a harder sell."

A cable system that blankets an area has the advantage of areawide marketing, such as direct mail and TV advertising. But Cox can't do that in Phoenix, for instance, because it only offers @Home to 250,000 people in a market of 1 million customers, and such ads would frustrate people who can't yet sign up.

@Home has been focusing its marketing at demonstration

## "IT WAS LIKE YOU'VE BEEN RIDING AND NOW SOMEBODY'S

events, which Harris says is the best way to make a sale. "People can see streaming video, surf the sites they normally use and see how fast they come up. The normal reaction is a gaping mouth," he says.

Danny Rimer, an analyst with Hambrecht and Quist in San Francisco, says he's not concerned with whether cable companies can sell the service. "The service sells itself. It's just a matter of getting enough people whispering in order for it to spread like wildfire," he said. The main issue is how fast cable companies can get their systems upgraded to carry @Home. "There's a lot of

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frustration between when you see it and when you get it. That's what the cable companies have to work on."

Some people will go to great lengths to live where the service is offered. Sean Hoffman, 23, was moving to Silicon Valley to take a temporary job at Intel. He found an apartment across San Francisco Bay in Fremont, increasing his commute time just so he

## A BICYCLE, HANDING YOU A FERRARI"

could connect to @Home. "That sounds so geeky," he says. Now that he's moving back to Washington state to finish school, he's looking for a place in West Seattle, where the service is available.

Hoffman's computer runs on a Pentium 90 chip with 40 megabytes of RAM—not nearly as loaded as some newer models. And the service still flies. He downloaded the 24 megabyte Internet Explorer 4 browser software in less than a minute. "It takes less time [to download] than it does to install it," he says.

Once Autodesk solves some security issues, employees like Hurley and Kilo will have a handy way to telecommute.

Autodesk deals in large architectural software files, but a fat pipeline makes it a breeze to move them across a network.

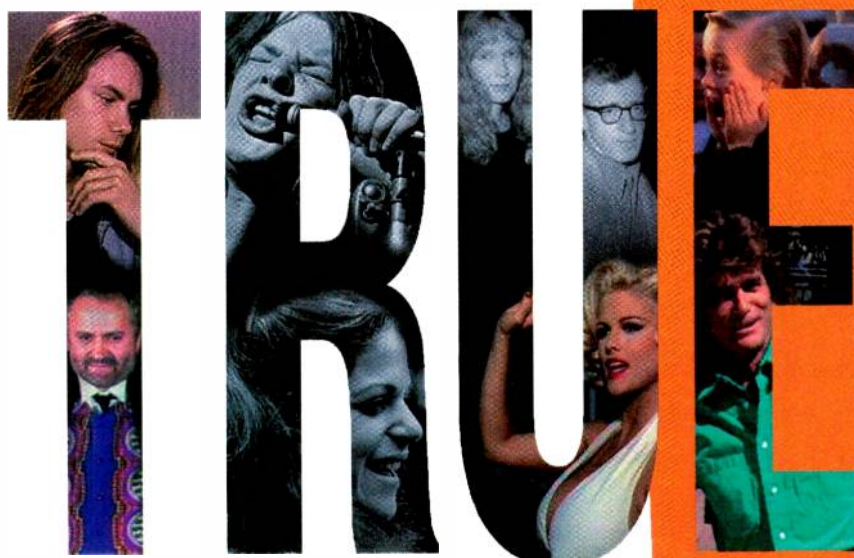
Hurley has a side business designing Web site graphics. "Now, instead of uploading a whole site in an hour and a half, it takes a couple of minutes and I'm off the machine," he says.

Matt Brown says his home is a destination for Web-surfing friends. "I've got one buddy, it takes him half an hour to get here," Brown says. "He looks through the Net, downloads what he needs, burns it onto a CD-ROM or saves it on a disk and drives home. It's still faster than if he tried it on his home computer."

Movie trailers that Brown once downloaded overnight now come up in minutes. The @Home homepage features video and audio clips to showcase the service.

Other users say the service enables them to spend less time online. "I'm able to find what I want immediately," says Kilo, 40. "I do a lot of shopping, and you have to go through a lot of different screens. It takes you forever on an ordinary modem."

The users almost can't believe the testimonials they offer. "I have no vested interest," Hurley volunteers, before slipping back into superlatives. "It's so revolutionary. It's so neat." ■ Dan Fost writes about technology and lives in the San Francisco Bay area.



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# Mike Drexler

**Company:** Bozell Jacobs, Kenyon & Eckhardt, Inc.

**Title:** President BJK&E Media Group

**Job:** Responsible for over \$1.2 billion in annual media expenditures.

**Experience:** Started at Ogilvy & Mather in 1960. Made VP seven years later and Media Director in 1970. Joined Doyle Dane Bernbach, 1974, rose to EVP Worldwide Director of Media. Joined Bozell in 1986. Serves on Corporate Board of Directors. Formed the independent Media Group in 1992.

**Spare Time:** Writer of numerous magazine articles. Contributing author: *Marketing in an Electronic Age*, Harvard Business Press. Jogging. Weight lifting. Gets a kick from karate.

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# cableReport

## BUSINESS

### The largest cable operators are swapping, partnering and buying subscribers to gain geographic strongholds

BY JIM COOPER

**O**ver the past two years, the map of U.S. cable systems has been changing more than the borders in Eastern Europe. To achieve economies of scale regarding customer service, lock up spot ad sales, and gain a more clearly defined audience for local programming and new media, the nation's largest cable operators are swapping, partnering and buying up subscribers in geographically consolidated pockets.

"It's the current focus of the industry to rationalize its existing assets," says Bill Fitzpatrick, executive vice president, group development for Tele-Communications Inc.

Beyond the basics of advertising and programming, new players to cable, such as Bill Gates and Paul Allen, see cable as a hot commodity. Stitching together a group of systems could be the fastest way to deliver new multimedia as well as interactivity and shopping. The ink was still wet on Paul Allen's pact to buy Marcus Cable when he said he was looking for other systems to buy.

More consolidation is likely, and the price tags for systems seem to be headed north. Just last month Prime Cable was bought by Cox Communications for \$1 billion. The jewel of the deal was Prime Cable's system in Las Vegas, one of the nation's largest in a booming market.

All this comes as the Direct Broadcast Satellite, phone companies, wireless communications, market overbuilders such as RCN and even the utilities want to eat cable's lunch. In the face of competition, "clustering is the right thing for cable to do now," says Drew Scheckler, senior vice president, operations for Jones Intercable.

In general, these clustered markets tend to be where cable companies are experimenting with the next level of service. Among others, Jones Intercable has a large cluster of systems serving about 425,000 subscribers in the Washington, D.C., area. The system has been the test bed for everything new out of the Denver-based MSO, says Scheckler.

Recently TCI, Time Warner and Cablevision Systems have been the more active system swappers, but most top 10 cable companies are playing along.

## TCI & Time Warner & Cablevision & Comcast

Cablevision Systems has aggressively swallowed up operations in and around the New York metropolitan area, where it presently serves about 2.5 million customers, the nation's largest regional cluster. Cablevision also has market clusters in Boston and Cleveland.

Time Warner operates a massive system in New York City, with smaller system consolidations in cities such as Tampa Bay, Fla.; Houston; and Milwaukee. "We're working on inventory all the time," says Time Warner representative Mike Luftman.

Comcast has been pursuing a clustering strategy for the past five years. Through system acquisitions of Scripps Howard and Maclean Hunter Limited, Comcast has created major clusters in places such as Philadelphia, north-central New Jersey and Greater Detroit. It also has clusters in Florida, Tennessee, Alabama and Southern California.

In addition to its purchase of Prime Cable, Cox has nine clustered markets that make up 85 percent of the companies' customers, who pay cable bills to Cox in Phoenix; New England; Pensacola, Fla.; Omaha, Neb.; Oklahoma City; San Diego; Hampton Roads, Va.; New Orleans; and Orange County, Calif.

MediaOne's delivery of its broadband cable and tech services depends on future clustering. The Denver-based MSO has large customer bases in suburban Boston, Atlanta, suburban Chicago and Minneapolis/St. Paul. Adelpia has seven clusters in 10 states, including New York, Pennsylvania, Virginia, Ohio and New Jersey.

TCI's Leo Hindery has been aggressively clustering. The giant cable company has a large cluster in the Chicago market, made bigger last month when TCI bought the Jones systems in suburban Chicago. The company also has large clusters in metro areas, including Pittsburgh, Seattle and San Francisco. Part of Hindery's plan includes national spot advertising. Based in part on its clustering strategy, TCI in February teamed up with Grey Advertising and Kraft to do one of the first national cable buys.

TCI's Fitzpatrick says that in the past year and a half, TCI and other cable companies have tried to use their less strategically placed systems for swap or shared ownership deals or have sold them outright for the revenue to add to their growing clusters. TCI has made about 28 system transactions, including partnerships, exchanges and sales. Right now TCI's top 10 markets account for 70 percent of its subscribers, compared with 44 percent a few years ago. With that concentration, TCI can realize economic benefits through general uniformity of customer service, programming and marketing as well as drive advanced services.

Clustering creates a "host of efficiencies" that, when combined, help our financial performance on both the revenue and expense sides, says Fitzpatrick. ■



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# cableReport

## DEBATE

**The old Baby Bells** are destined to own the cable business. The reason: It makes no sense for more than one wire to enter the consumer home, particularly in the age of wireless communication.

A quick look at the financials tells the story. Bell Atlantic is a \$30.2 billion company in terms of 1997 revenue. It carried long-term debt of \$13.3 billion at the close of last year. Among the other Bells, the story is much the same. In contrast, Time Warner, now the nation's largest cable operator, posted \$13.3 billion in revenue and carried debt of \$12.4 billion. TCI's cable unit had \$6.4 billion in revenue and \$12.8 billion in long-term debt. Another major cable operator, Cablevision Systems, did \$1.9 billion in revenue and carried a burdensome \$4.7 billion in debt. The cablers have been struggling to pay for their hybrid coaxial/fiber-optic equipment; the Bells have been quietly and systematically laying fiber-optic cable over their main trunk lines and, in some cases, into neighborhoods. Coax is nearly obsolete; fiber optic can carry far more

data. It is safe to say that the cable companies will not be buying the phone companies, nor will they have the capacity to compete with them.

The telcos' move into cable is still some years off, many analysts believe, mostly because they have more pressing business to attend to. The chief aim of the old Bells is to get into the long-distance business, which is bigger and potentially more profitable than cable. The Federal Communications Commission has yet to approve a single Bell application to provide long-distance service because, the agency claims, the Bells have not sufficiently opened their regional networks to competition in local phone service. Interestingly, cable operators are among the companies seeking to enter the local phone business.

In the end, after the cablers have sufficiently paid down their debt and the effects of competition from direct broadcast satellite and high-definition TV broadcasting are better understood, the Bells will move. It's only a matter of time. —*Bill Gloede*

## WHICH WIRE?

**Telephone and cable industries are now offering many of the same services. In fact, they already compete in some areas. Does that mean one will eventually dominate the other?**

**Yes, says Bill Gloede, Mediaweek editor, and it will be the telcos that come out on top. Michael Bürgi, Mediaweek news editor, says no. Telcos and cable will be competing for years to come.**

**Size, in this case,** doesn't matter. It will be decades before the telephone company giants bother to eye the cable industry as a business to get into or take over. The long distance and regional phone business revenue—in the hundreds of billions compared with the \$40-plus billion the cable industry generates—will keep them satisfied with their existing business.

Perhaps the biggest obstacle to the notion of one wire into the home is the 1996 Telecommunications Act, which opened the door for the regional Bells to get into long distance and for the long-distance companies to plunder the regional phone business. It was designed to stimulate competition in the video delivery business. Big business—and the consumer—is best served by competition among video providers to the home, not consolidation. Unlike with the banking mergers, the government seems to be endorsing diversity, not conglomeration.

Besides, telcos already *are* in the cable business. US West is the third-largest cable operator. Ameritech, BellSouth and SBC are rolling out wireless overbuilds of cable systems in several major markets,

including Atlanta, where the incumbent cable operator is ... US West.

The burgeoning field of high-speed Internet access to the home suggests that cable and telcos will keep to their respective camps and simply compete. The cable industry is moving to consolidate the forces of its Internet provider services, @Home and Road Runner. The phone companies have the ability to compete, but they're not going to buy @Home to do so.

Lastly, the failed marriage between Bell Atlantic and TCI and the subsequent deals that were called off in its wake—remember when Southwestern Bell (as SBC Communications was called in 1994) was set to merge with Cox?—proves the industries will remain across the street from each other for some time to come. They took a look at each other and realized their operating styles would never meld and went back to their respective headquarters, leaving a lot of investment bankers high and dry. Those bankers will stay that way, at least when it comes to telco acquisitions of cable operators.—*Michael Bürgi*





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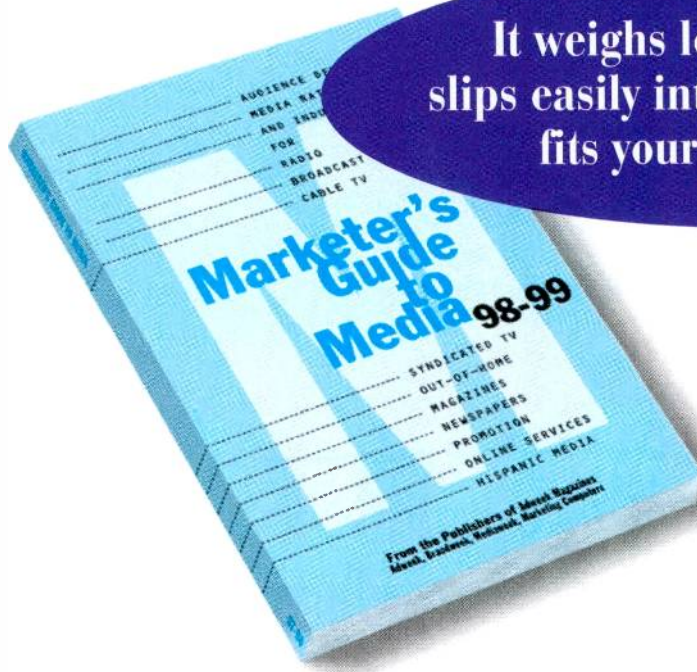
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\* Source: Nielsen People Meter Installed Sample, April 1998.

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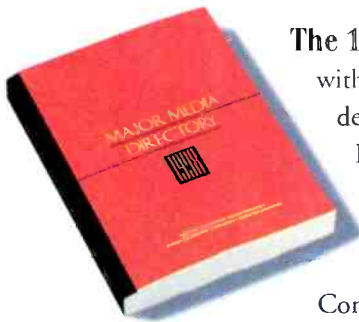
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# THE STORIES BEHIND THE



**Stone rolls:** From left, Jann Wenner, Robert Love and John Colapinto

# STORIES THAT WON

*The winners of the 1998 National Magazine Awards include perennials such as 'The New Yorker,' 'The Atlantic,' 'Harper's' and 'The Sciences.' But also among the winners are 'Rolling Stone,' 'Outside,' 'Entertainment Weekly' and 'The Sporting News' Online.*

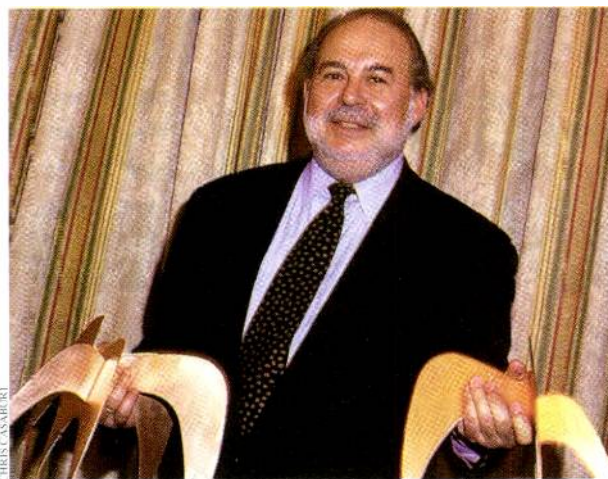
In the magazine trade, they're called the ASMEs, for the organization that sponsors them, the American Society of Magazine Editors. The National Magazine Awards are the culmination of a year's work by writers, designers, photographers and editors at making their magazines relevant, moving and provocative. To win one is the ultimate honor for an editor; the metal elephant designed by Alexander Calder after his statue in Chicago is prized almost as much as a big circulation increase.

The 1998 National Magazine Awards were announced April 29 during a luncheon ceremony at the Waldorf-Astoria Hotel in New York. Jann S. Wenner, editor-in-chief and publisher of *Rolling Stone* and *Men's Journal*, led the list of winners with three, his best year ever. He was followed by Tina Brown, editor of *The New Yorker*, who added two awards to the 23 the magazine has won in past years, the most by any magazine. Another multiple winner was James Seymore, managing editor of *Entertainment Weekly*.

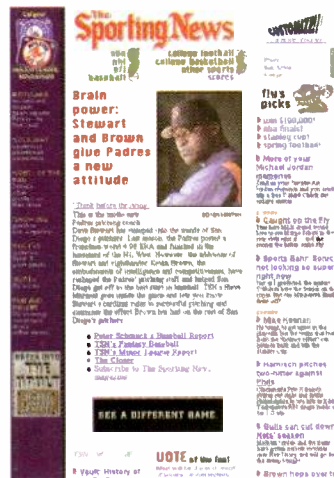
By category, the winners are:

General Excellence: Under 100,000 circulation, *Double Take* for its spring, summer and fall issues; 100,000 to 400,000 circulation, *Preservation* for its January/February, July/August and September/October issues; 400,000 to 1,000,000 circulation, *Outside* for its April, October and December issues; Over 1,000,000 circulation, *Rolling Stone* for its June 12, November 13 and December 11 issues. Personal Service: *Men's Journal*, for "Don't Tell My Heart," April; "The New Erector Set," May; and "The Ache a Guy Aches: My Hernia," December/January. Special Interests: *Entertainment Weekly*, for "Thanks for Nothing, The Seinfeld Chronicles," May 30. Reporting: *Rolling Stone*, for "The True Story of John/Joan," December 11. Feature Writing: *Harper's Magazine*, for "Driving Mr. Albert," October. Public Interest: *The Atlantic Monthly*,

for "The Computer Delusion," July. Design: *Entertainment Weekly*, for June 27-July 4, October 31, December 26-January 2 issues. Photography: *W*, for March, April and November issues. Fiction: *The New Yorker*, for "People Like That Are the Only People Here," January 27; "A Visit," August 25-September 1; and "Brokeback Mountain," October 13. Essays & Criticism: *The New Yorker*, for "Who Owns Anne Frank?," October 6. Single-Topic Issue:



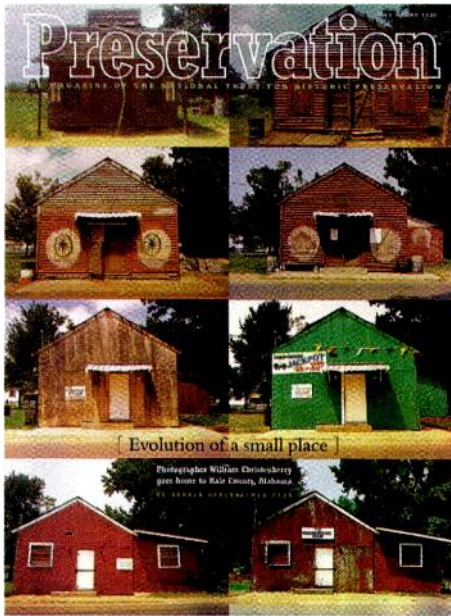
CHRIS CASABURI



**Entertainment Weekly's James Seymore, above, with his two awards. Left: The Sporting News Online takes the ASME for General Excellence in New Media.**



CHRIS CASABURI



**Preservation** was perhaps the most surprising winner of the day.

*The Sciences*, for "The Promise and Peril of Cloning," September/October. General Excellence In New Media: *The Sporting News* Online.

While no one was surprised at *The New Yorker* winning two awards since the magazine almost routinely chalks up multiple awards, there were surprises among the winners. Most notable was the magazine *Preservation*, the title, subject matter and origin of which were a mystery to many in the audience at the awards luncheon. The answers to all three may be found in its origin: The National Trust for Historic Preservation.

There was another unexpected moment, at least for the people seated at the Times Mirror table, the occupants of which shot up in ecstasy at the announcement of the winner in the New Media category: *The Sporting News* Online.

Following are the stories behind the stories at three of the winners: *Outside*, *Harper's Magazine* and *Rolling Stone*.

*House & Garden*, *GQ*, *Spin* and *The New Yorker*. What the award says is that each month, the Mariah Media title consistently delivered its readers precisely what it had set out to do when it was founded 20 years ago.

After folding Jann Wenner's *Outside* magazine into his own sports adventure book, *Mariah*, founder Larry Burke pioneered the outdoor/adventure genre, blending his passion for the world with a healthy mix of sports, travel, people, the environment and adventure.

*Outside* grew organically, never straying from its premise that an active outdoor lifestyle enhances one's life. The key to keeping this mission alive, explains editor Mark Bryant upon accepting the top honor, has been "to get obsessed and stay obsessed."

What's helped preserve this obsession was the monthly's move four years ago from Chicago to Santa Fe. Surrounded by New Mexico's arid hills, parched-red mountains, and its fresh piñole-scented air, staffers can practice what they preach, tapping into an active lifestyle and, in turn, writing with a clear, credible voice. "Readers realize that we are the real McCoy," Burke says. Being removed from New York's publishing world also allows the editors to focus on the magazine "and spend less energy on schmoozing and dealing with gossip," Bryant adds.

Though this Valhalla of adobe homes, scenic views and top-shelf margaritas may seem inviting, the work has been intense. "It sounds like we're living the great 10-to-4 lifestyle and mountain-biking every day," says feature editor Hal Espen. "But it's more like working in a magazine biosphere, where the standards are high, ambition is high and where we're intensely focused. It's unremitting labor."

In fact, 1997 was a tough year for the edit staff. With its circulation climbing by 5.6 percent to 544,510 in the second half of last year, according to the Audit Bureau of Circulations, and ad pages skyrocketing almost 20 percent, to 1,221, the staff was stretched to the limit with more edit pages to fill than ever. And as a brand, *Outside* continued its expansion with the publication of family, vacation and travel buyer's guides, a relaunch of *Outside Kids* and the development of *Women Outside*, which will premiere on newsstands in September with a 225,000-copy test issue.

Amid these consuming projects, the staff also turned out its three award-winning issues—April, October and December—which highlight the magazine's devotion to literary journalism, feature photography and intelligent service pieces. In April, the magazine published its Camping Special, with outdoor icon Paul Petzoldt offering a slew of back-country tips to make happy campers out of one and all and a number of pieces that reflect *Outside's*

# TREE HUGGERS WHO HAVE A SENSE OF HUMOR

*'Outside' captures its third consecutive National Magazine Award for General Excellence with a mix of stories ranging from adventurous to bizarre. By Lisa Granatstein*

**F**or good luck, award nominees have been known to cross their fingers. Others may pray. But at this year's National Magazine Awards ceremony, Table 11's mojo beads work like a charm. For an unprecedented third year in a row, *Outside* wins the General Excellence Award for a magazine with a circulation between 400,000 and 1 million. There's no telling if those fuzzy little bags of beads—picked up by deputy editor John Tayman on his visit to New Orleans' Marie Laveau House of Voodoo—really help whip such stiff competition as *Condé Nast*

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**Obsessed:**  
**Outside** editor  
**Mark Bryant**

JAMES LEVINE/SABA

particular brand of humor. In "It's Hard to Eat Just One," contributor Ian Frazier details the epicurean delight of sampling bugs—complete with nine vivid color photos displaying larvae, ants and butterflies resting on the tongues of some hapless souls. "From an art-direction standpoint, the temptation would be to do an illustration," says creative director Susan Casey. "But I just wanted the reader to get the visceral feeling of having a bug in their mouths." Another story, written by Debra Shore, chimed in with a look back on the horrendous weather cycle of 1996's "Epic floods! Drought-induced wildfires! Frozen sheep!" in "Continued Cool, With Occasional Tsunamis." "We love the world we cover," notes Casey.

"But we don't take the world too seriously. Or ourselves."

The magazine has a fresh approach to tackling its tales. Though *Outside* launched during a granola-sensible time and to some degree embraced this earnestness, its voice has grown increasingly irreverent. "We prefer challenging the readers' assumptions," Bryant says. "When we've taken environmental groups to task, we get this resounding cry of 'My God! We thought you were one of us!' But everybody needs some policing at times."

"We tend to have a little bit of a hard-boiled journalist streak," adds Espen. "We're leery of religiosity and self-congratulation that tends to tint nature writing. And yet we're as passionately committed to the values and struggles of wilderness preservation as the environmental movement."

The stories are crafted by a range of writers that have included novelists, literary journalists, fiction writers and historians. *Outside's* masthead lists an impressive group—John Krakauer, of Everest fame; Daniel Coyle, who this year was nominated in the feature writing category for his story on Exxon Valdez captain Joe Hazelwood; and David Rackoff, who last December scored an exclusive—and hilarious—interview with El Niño. Also noteworthy was Mike Grudowski's "My Name Is Bill. I'm an Aquamaid," a cheeky feature on teen synchro swimmer Bill May.

While Larry Burke tops the masthead as editor-in-chief and publisher, he is also the magazine's visionary and spiritual leader. And though he is said to never meddle in editorial affairs, completely entrusting Bryant with autonomy, he does occasionally weigh in with

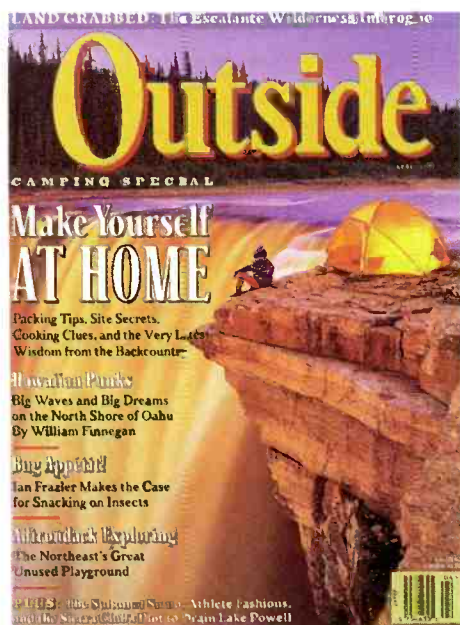
his thoughts when the magazine veers too sharply into the dark side. "He's like any reader," says Bryant. "He reacts immediately to the stories. It's nice to be asked about something after the risk has been taken."

Burke fell off his chair after picking up the December issue. Correspondent Mark Levine wrote "Mourning in the Land of Magic," about a sorcerer in Indonesia who killed 42 women and then drank their saliva to achieve invincibility.

But perhaps *Outside's* greatest achievement was its jam-packed 20th Anniversary October issue. "Several of us really blew a gasket over this one," laughs Casey, who became ill in the aftermath. The work was grueling, with staff often working 12- to 14-hour days for months. The October issue, a 264-page behemoth, was loaded with 23 features (on average the title publishes eight to 10), including pieces by *Outside* editors-at-large Tim Cahill and David Quammen. "It was the best we could ever hope to do," Casey says.

It would be easy for *Outside* to shift into cruise control after walking away with its troika of General Excellence Awards, but that won't likely happen—not with Bryant at the helm. "What worries me is staying on top of our game," he explains. "I worry about being complacent."

And though he carried his magic bag of beads to the podium to accept the Ellie, he claims voodoo played no role. "I don't rely on any forms of witchcraft. But maybe I am just superstitious or cynical about making a good magazine for readers. I think if you do that, good things will follow." Well then, let's chalk it up to kismet.





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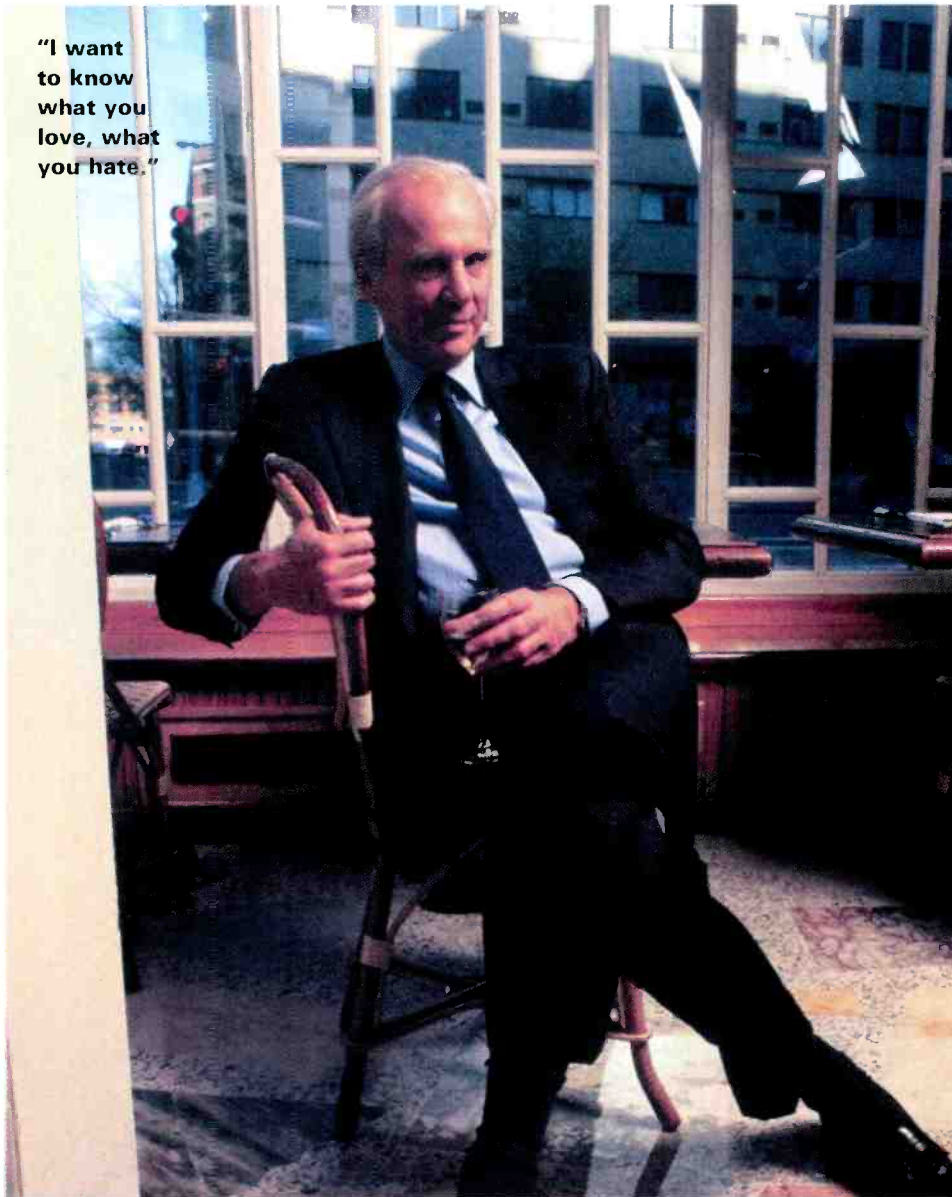
-Editor's comment on draft #1, "World-class Sprint-er," 2/23/98.

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PETER MURPHY

# LEWIS LAPHAM'S THEORY OF RELATIVITY

*For the 'Harper's' editor, great writing is all about getting the reader to feel the author's emotions. An unusual tale about Einstein's brain fit the equation perfectly. By Alicia Mundy*

**H**arper's. It's a *Seinfeld*-free zone. No Travolta covers. No nudes. No rock 'n' roll. No fashion shoots of men who prefer socks to sex. No in-depth interviews with shallow models. No pacans to peccs. How does this magazine survive?

The same way it always has. With its writing. Harper's' Ellie-winning entry in the features category was a bizarre tour de force with a rather off-putting title: "Driving Mr. Albert—A Trip Across America With Einstein's Brain." And at about 17,000 words, it's not for the faint of heart. But author Mike Paterniti's prose yanks you in immediately, sounding like Stephen Hawking on acid, with a bombastic capsule history of the universe and Einstein's place in it. Then he takes off on a cross-country road trip with the master's brain in a Tupperware container in the trunk of his rented Skylark—sort of like Jack Kerouac, but with a purpose. Along for the ride is Dr. Thomas Harvey, a former pathologist from Princeton who performed the autopsy on Einstein and walked off with the contents of his cranium in the 1950s.


The whereabouts of Einstein's brain has been "an urban myth," says Paterniti, who heard when he was a kid that the elusive gray matter was in a garage in Saskatchewan. Close. It was in a garage in New Jersey, where Dr. Harvey was preserving it in a solution of formaldehyde and faith. He sent little pieces of it to various researchers as gifts, and the rumors of those bits of brain floating around reached Paterniti. When he decided to go find the brain, he naturally thought of Harper's.

"This is the only magazine that would publish this kind of story," Paterniti says. His editor, Colin Harrison, recalls: "Mike said he heard about pieces of Einstein's brain being sent all over. He followed several bad leads—England, Japan. And then it turns up in Jersey."

Harvey was a sometime neighbor of wild-man writer William Burroughs, who gave Harvey's phone number to Paterniti. It took about a year of calls to get Harvey to meet him. Then Harvey decided, at the age of 84, it might be time to visit old friends, ex-wives and relatives around the country—with The Brain, of course.

"Mike called me up, really excited, and said, 'I know I've already blown my expenses, but this guy wants to drive across America with Einstein's brain, and he'd like me to drive,'" Harrison says. "How many times will I get to commission a story like this? We had a good writer, a good trajectory, a narrative, and Einstein's brain in the trunk. How bad could it be?"

Where else could an editor blow \$7,000 on expenses alone on a "maybe" like this one? That's the way things work at Harper's, where editor Lewis Lapham is in love with words. "This is a writer's magazine," Lapham says. "I publish what I'd like to read...send writers



>this story is intrinsically  
weak.nothing new.no analysis.  
just facts aboutthe airline  
industry juxtaposed with quotes.

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-Editor's comment on draft #2, "Lofty Alliances," 1/12/98.

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PHOTO BY CAROLYN BAUMAN  
FORT WORTH STAR-TELEGRAM

>100-YEAR-OLD GEORGE DAWSON WAITS  
ON THE PORCH EVERY SCHOOL DAY FOR  
HIS TEACHER TO PICK HIM UP.

# L I F E I S

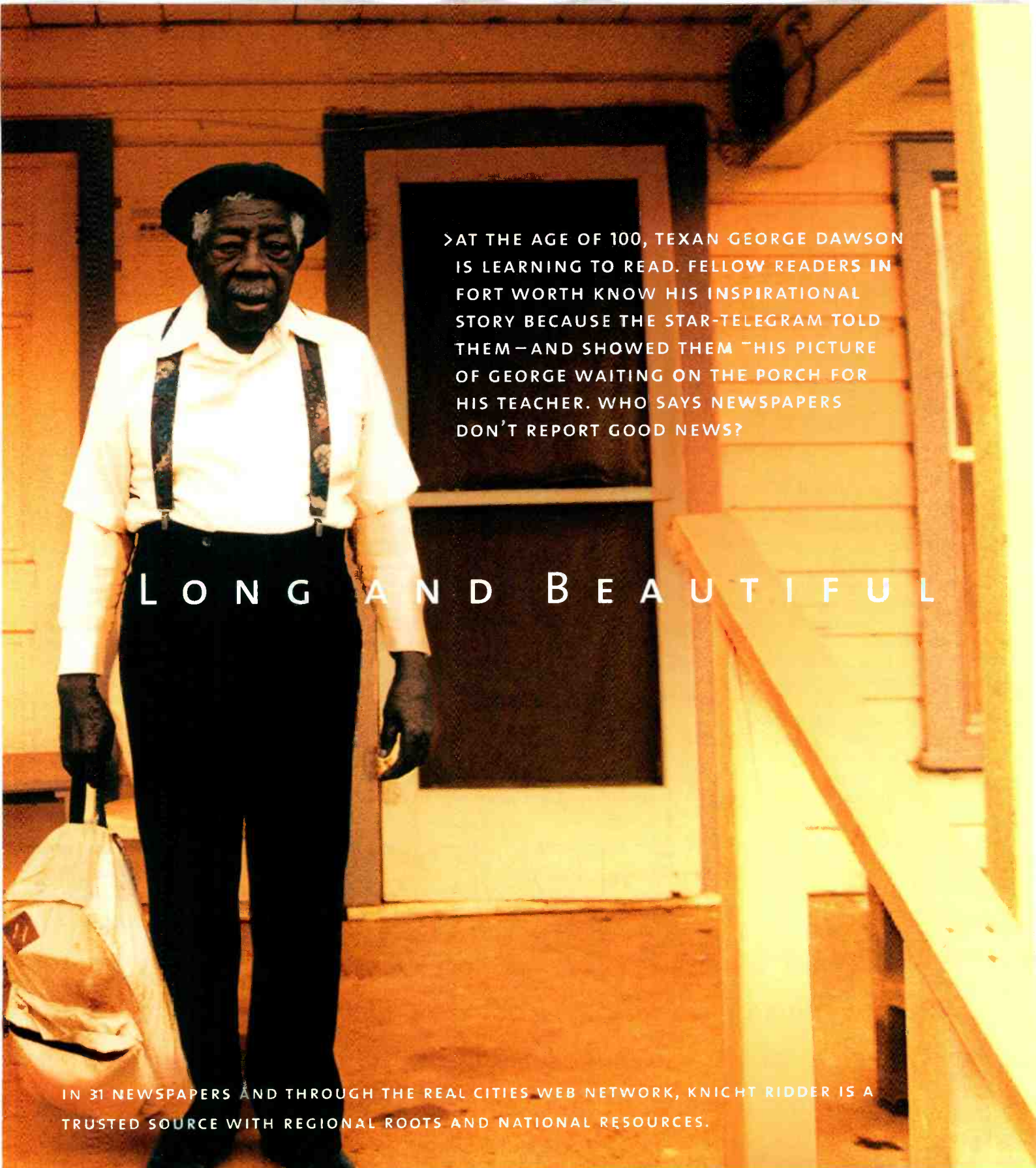
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> AT THE AGE OF 100, TEXAN GEORGE DAWSON IS LEARNING TO READ. FELLOW READERS IN FORT WORTH KNOW HIS INSPIRATIONAL STORY BECAUSE THE STAR-TELEGRAM TOLD THEM — AND SHOWED THEM THIS PICTURE OF GEORGE WAITING ON THE PORCH FOR HIS TEACHER. WHO SAYS NEWSPAPERS DON'T REPORT GOOD NEWS?

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The *Harper's* crew celebrates the award at NoHo Star, site of the piece's final edit.

where I'd like to go. I'm thinking about my audience—not about marketing.”

Perhaps that's why this year's award—*Harper's*' fifth since 1994—is so comforting. For one thing, the Einstein's Brain issue “died on the stands,” notes Lapham. And the piece won recognition in an era when “niche” magazines and celebrity cover/profiles are almost the only path to commercial success.

“I want to know what my author gets excited about,” Lapham says. “I want to know what do you love, what do you hate.” And he wants those answers plainly visible in a piece.

That's what makes “Driving Mr. Albert” so captivating. On one level, the story is about the power of relics. “We've all heard about pieces of the True Cross floating around,” says Harri-

son. “Well, this is in a way the True Cross of the 20th Century.”

That's certainly Paterniti's take. He writes with unrestrained intensity about what the brain represents: mankind's potential. Einstein's brain is nothing less than the icon of our age. The history of this time, this land, is inextricably wound up with the story of Albert Einstein. Paterniti exudes a reverence and awe for Einstein, and for the grayish lobes pickled in a Tupperware bowl, interspersed with strange comic episodes (the visit to Las Vegas alone would make a story). The tale ends at the pink-tinted Flamingo Hotel in Berkeley, Calif., where Einstein's 56-year-old granddaughter and Paterniti are left for a day with The Brain, and can't resist, well, playing with it. Believe it

or not, you actually wish the story were longer.

Paterniti developed a friendship with Harvey during their trip west. Nonetheless, he had mixed emotions about this doctor who had simply absconded with the brain of the greatest genius of the century, who passes out postcards of himself, who alternately brags and becomes highly secretive about his treasure. Paterniti says: “It was essential that the story present Dr. Harvey carefully, not as a crazy old man, not as a villain.” But not, adds Harrison, too sympathetically, either. Harvey's best moment comes towards the end, when, asked what it was like doing the autopsy on his hero, he replies: “It made me feel humble and insignificant.”

The final edit took place in Manhattan's NoHo Star restaurant, where Harrison spent hours with Paterniti reading the story out loud.

Soon after the October issue appeared, Paterniti was besieged with book offers. He's signed with Dial for the full treatment of the trip. He also bagged a nice at-large contract with *Esquire*. There's even been some talk of a movie, although, as Paterniti notes, “You'd lose the words, the language.”

Meanwhile, Lapham is off on other crusades. He has sent a writer to Sentinel Island, off the coast of the Bay of Bengal. It's inhabited by a primitive tribal nation that has had no exposure to modern man—in fact, it's essentially under a blockade by India. One can easily imagine the piece's editor explaining a \$10,000 expense account, not to mention the fee, for a lengthy article about an island the author never set foot on. Lapham is unfazed. “*Harper's* doesn't deal in news,” he says. “We deal in insight.”

# 'ROLLING STONE' SHATTERS A GLASS HOUSE

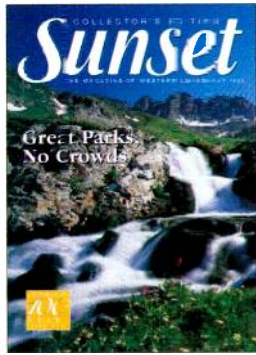
*The doctors thought they had the answers when a botched circumcision led them to make a woman of a man. Writer John Colapinto found the man and proved them wrong. By Mira Schwirtz*

**W**hat sounded like a drum roll is building in the New York offices of Wenner Media. A few hours after its flagship, *Rolling Stone*, won the ASME for General Excellence among big magazines, people are pounding desks, walls, anything they can get their hands on. The pounding gives way to a sudden burst of howling, a primeval response

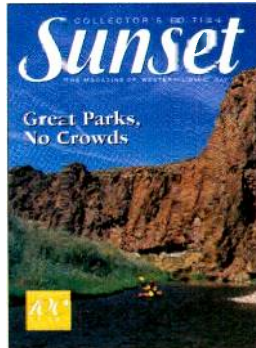
not to editor/publisher Jann S. Wenner or the three elephantine-shaped brass awards he brought home. It is the case of Veuve Cliquot coming down the corridor.

It's a good afternoon to drink: After five failed nominations for general excellence, the magazine finally brought it home in the year of its 30th anniversary, beating out *Martha Stewart Living*, *National Geographic*,

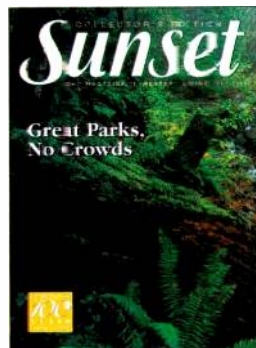
*Vanity Fair*, and *Vogue*. Wenner fusses over managing editor Bob Love's office coffee table, grouping the award and this year's six nominating plaques with two more awards, one for reporting at *Stone* and a personal service award for Wenner's *Men's Journal* and topping off the arrangement with the ceremony's program in the center. He proclaims the ensemble picture-ready.



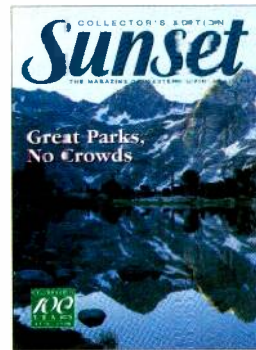
MOUNTAIN EDITION



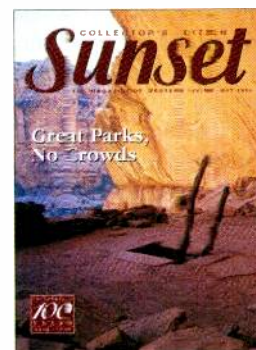
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As *Sunset* steams into its second century, we'll continue to keep pace with our readers' interests...and to inspire them to enjoy the best of our region. So if you want to reach the most desirable consumers throughout the West, your choice couldn't be easier.



WITH SPECIAL THANKS TO



"I was surprised, but I felt we deserved it," Wenner says about his wins. "Certainly when they said the nominees, I had my fingers crossed under the table."

If it's luck, Wenner is on a great run, with the three this year—the most awards his company has won in one year—increasing his collection to eight.

"Good journalism—it stands for something," Wenner says. "We're trying to do a good magazine and we've got a lot of good people. Listen to all the howling in the halls." Shouts erupt again, possibly more appreciation for the Cliquot, but certainly the sort that telegraph camaraderie. "We have a kind of a mission," he concludes.

Although Wenner won't say exactly what that mission is, it's apparent it's patterned

we've kept that perspective."

Love compares the piece with other seminal *Stone* stories such as "The Malignant Giant," about Karen Silkwood, published in 1975, and the magazine's 1985 two-part series on AIDS, published before the virus had become a standard flash point in the news.

Love says he selected Colapinto, a highly regarded writer at the magazine and author of some of its most heavy-hitting pieces, because "I knew he would see this struggle of identity between male and female."

But before the story could be found, Colapinto had to locate John/Joan. The *Times* report did its piece on John/Joan's refutation of his sexual reassignment based on a report in a scientific journal. The

gy before his meeting with Diamond so "I could throw around terms like congenital-adrenalhyperplasia," he says. "I made sure I knew what this man's work was about."

As it turned out, Diamond was more interested in writing his own book about people raised as the opposite gender than helping Colapinto. He did, however, pass on *Rolling Stone's* request for an interview to John/Joan, who accepted after meeting Colapinto in New York.

Colapinto says he believes it was John/Joan's desire to get his story out, and his belief in the magazine's purpose, that made him choose *Rolling Stone*. "I guess the simple answer [he accepted] is he's a rock 'n' roll fan," Colapinto says.

Colapinto spent more than 20 hours meeting with John/Joan in a small motel room near John/Joan's suburban home, where Colapinto would meet with him after he finished work late at night and talk until the early morning. "They were the most emotional, amazing, and moving conversations I've ever had with anyone," Colapinto recalls. "You really hung on his words because they seemed so profound, they seemed oracular."

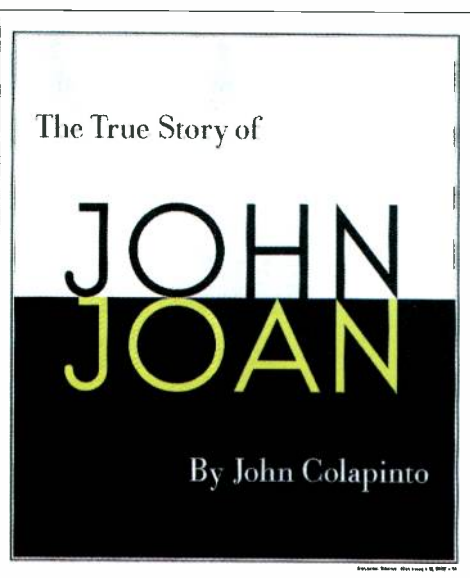
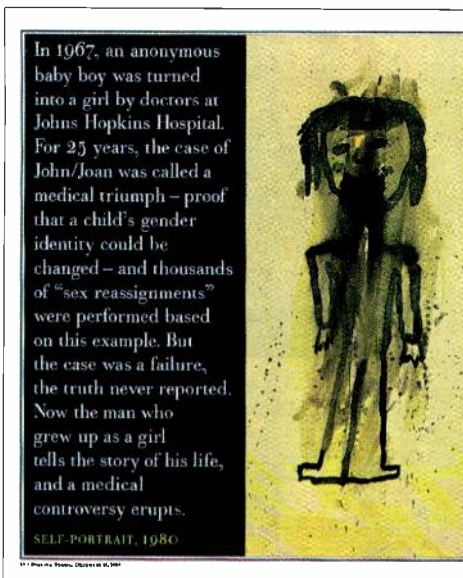
Colapinto also studied his subject's childhood track record of therapists' notes, IQ tests, and medical and psychological records, enough data to nearly overwhelm any writer. There was also the tricky situation of subjecting Baltimore's renowned Johns Hopkins Hospital to scrutiny concerning its role in establishing the accepted medical practice of sexual reassignment based on one misinterpreted example.

"I had so many balls in the air: a scientific feud, the journey of this kid from boy to girl and back, and the whole issue of sexual psychology," Colapinto confesses. "But I didn't have a problem writing the story. The words just poured out of me."

After several rewrites of his draft, Colapinto and Love showed Wenner a 17,000-word version of the story. Already long by industry standards, Wenner demanded more, giving Colapinto space for an additional 3,000. In Colapinto's opinion, it couldn't have happened at any other magazine.

"You realize that this maniac running by with champagne still expresses his vision and passion," Colapinto says, nodding at Wenner's hurtling figure as it flashed by the office door, bottle in hand. "He's not afraid to raise a little hell."

Colapinto has since completed several months' worth of more research, enough to fill the book he has contracted to write for HarperCollins for \$450,000. Half that money will go to John/Joan. Wenner gets the statue. ■



after the kind of outsider spirit represented by rock music and counter-culture.

The story that won the award for reporting is a prime example. It could have sprung forth from a Lou Reed lyric. As it happened, it leapt off the front page of *The New York Times* at Wenner. "Here was a case of a kid born as a boy, raised as a girl," Wenner recalls. "It led to this amazing story of a medical cover up."

"The Story of John/Joan," by John Colapinto, appeared in the magazine's Dec. 11 issue. It reveals the medical politics surrounding the sexuality of John/Joan, who was brought up as a girl after his penis was irreparably damaged by a botched circumcision.

"The reason it's a *Rolling Stone* story is that it's essentially the story of an outsider struggling to make his voice heard against the established structure," says managing editor Bob Love. "I think one of the reasons we won a General Excellence is because

report's authors were keeping his whereabouts secret. They were receiving a flood of calls for interviews from around the world, including an offer by an Italian television program to fly John/Joan and his family to Italy for a week, and a British news team's offer of \$30,000 for a half hour interview. Wishing to live anonymously with his wife and children, the 31-year-old John/Joan had turned them all down, though he did make a disguised appearance on *Prime Time Live*. All *Rolling Stone* had to go on was the University of Hawaii location of Milton Diamond, the scientist who wrote the report on John/Joan's return to the male sex.

"Bob just said get on a plane and hang with Diamond for a week," recalls Colapinto. "It was kind of terrifying for a journalist because the real reason I was going there was to get to John/Joan."

Colapinto says he read about 10 books and more than 50 articles on sexuality, feminism, developmental psychology and sociolo-





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**Lycos is set** to join fellow search engine Yahoo in launching an online service in conjunction with an ISP. It's enough to make one nostalgic for the days when industry pundits thought the online world would be ruled by America Online, CompuServe and Prodigy. Now, however, with the Internet and the pundits older and wiser, and AOL the victor of that competition, it's worth wondering whether a new era of consumer online services, with an almost entirely new cast of players, is about to dawn. —*Catharine P. Taylor*

## @deadline

### House Music

Entertainment Asylum, a property of **America Online**, Dulles, Va., is bringing production of its music site, called **Music Axis**, in house. **RVision**, Santa Monica, Calif., created and produced Asylum's Axis.

### Impulse Commerce

**Impulse Buy Network**, Burlingame, Calif., launches its real-time commerce service on **Yahoo** this week. Some 40 merchants, including **Wal-Mart**, Bentonville, Ark., and **J. Crew**, New York, have signed onto the service for a \$1,000 monthly fee. Participating retailers and manufacturers will flash offers for discounted merchandise on 100 sites by month's end including **The Mining Company** and **iVillage**.

### New Sony Site

**Sony**, New York, tapped **EDS**, Dallas, to build a site called **Metreon Online**. The site will introduce San Franciscans to Metreon, a Sony entertainment mall due to open in the Bay Area this spring.

### Measurement Tool

**TN Technologies**, Westport, Conn., which owns **Modem Media** and **R/GA Interactive**, has created an agency-based system for management and measurement of Web advertising. Called **TNToaster**, it will use **IMGIS'** AdForce technology, and will allow interactive ad and banner campaigns for the agencies' clients to be served directly from the agency to media properties.

# Heads Up: Avalanche Rolls Into Razorfish

By **Adrienne Mand**

**T**hree months after Razorfish acquired a majority stake in fellow New York new media company **Avalanche Solutions**, the two firms have merged into one entity, **Razorfish Inc.** Terms were not disclosed.

The new company, with nearly 100 employees, officially starts operations today, with the former **Avalanche** employees moving into the two-floor loft space **Razorfish** has in SoHo.

"It will be one brand, one management team, one focus," said **Jeff Dachis**, president and chief executive officer of **Razorfish**.

**Peter Seidler**, chairman and chief creative officer of **Avalanche**, becomes chief creative officer of **Razorfish**, and **Troy Tyler**, **Avalanche's** executive vice president, chief operating officer, serves as executive vice president of the new company. **Razorfish's** current management team will remain in place.

The new entity, with an estimated \$12 million in combined revenues, creates a larger company for **Razorfish** stakeholder **Communicade Group**, a division of **Omnicom Group**, New York. The move is part of an expansion plan, with additional offices expected to open both in the United States and Europe.

**Razorfish** clients include **CBS**, **Charles Schwab**, and the **Smithsonian Institution**. **Avalanche** brings **Casio**, **Carnegie Hall**, **NBC**, and others to the venture. **Dachis** said the merged company would seek new clients focused on business solutions, not advertising.

**Seidler** anticipates a smooth transition. "We've been working with **Razorfish** closely on a number of projects and on strategy," he said, adding, "We're going to have a lot more resources to serve our clients."

**Razorfish** also has an entertainment arm, **Razorfish Studios**, and a **Razorfish Subnetwork** of original content.

The **Avalanche** name could find a home in a similar forum. "We plan to do something very creative with the **Avalanche** brand," **Dachis** said, though he wouldn't give details.

While several new media companies have partnered with non-Internet companies strictly to obtain capital, **Dachis** sees the merger of **Razorfish** and **Avalanche** as a union of talent.

"The whole run-amok financing thing is fine," he said, but he described the merger as "the best talent, the best people, getting together." ■



**Jeff Dachis**, **Razorfish** CEO, now presides over a shop with \$12 million in revenue.

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[BARDETTI: GATORADE'S ONLINE GUN p. 52](#) | [AD COUNCIL EXPANDS WEB ACTIVISM p. 54](#)

# bits

▶ An audit by **RelevantKnowledge**, Atlanta, has found that media buys over **Flycast Communications'** network of more than 350 Web sites potentially reach 81 percent of the United States Web audience. Flycast, based in Chicago, provides real-time ad buying and selling for interactive advertisers.

▶ **Sandler New Media**, New York, a development and marketing company, has become part of **US Interactive**, Malvern, Pa. Susan Sandler, president of Sandler New Media, is now vice president of digital brand strategies at US Interactive.

▶ **First USA**, Wilmington, Del., has entered into a deal to offer its credit cards in various neighborhoods on **GeoCities**, Santa Monica, Calif. As part of the one-year deal, First USA cards will be offered to homesteaders and visitors through keyword searches and through banner ads in 40 special interest areas on GeoCities.

▶ **Kaufman Patricof Enterprises**, New York, has opened a Los Angeles office specializing in high bandwidth audiovisual content for set-top and cable modem users. The firm, founded in 1995 as a stand-alone company of **Grey Advertising**, New York, focuses on entertainment and media-related Web sites and online events.

▶ **Forbes**, New York, launched a new site for advertisers at [www.forbesmedia.com](http://www.forbesmedia.com). The site functions as an online media kit for all the Forbes publications including Forbes Digital Media and special interest publications. Advertising information, video clips and contests all reside on the site.

▶ **AdKnowledge**, Palo Alto, Calif., released its monthly Online Advertising Report for April, revealing the average gross Web ad rate for March was \$36.63—a decrease of 6 percent over the last 12 months. Technology sites such as **CNET's News.com** and **Ziff-Davis' ZDNet** showed an increase in ad rates.

▶ Last week **Lycos**, Waltham, Mass. acquired **WiseWire Corp.**, Pittsburgh, Pa., for \$39.75 million in stock. WiseWire produces software for customized and user-preference searching capabilities. Lycos, which also recently acquired **Tripod**, will integrate personalized search into its directory. New directory features will also include more picture-based search results. Lycos officials said that by buying WiseWire, they expect their search product to be larger than Yahoo's by July.

## CliqNow Lands Consumer Associated Press Site, The Wire

**BY ADRIENNE MAND**—To support its first packaged consumer news presentation, the Associated Press has chosen CliqNow, New York, as online advertising rep company for The Wire, its real-time news Web site.

Ads began running last week on the site, which relaunched with a new design last month. It was previously part of the New Century Network, a network of local newspaper Web sites which folded in March.

"We highlight the AP's offerings, as well as its member relationships, to the advertising community," said Calvin Norman, advertising consultant for the AP's multimedia services. "We're looking for [CliqNow] to both highlight us specifically as a leading brand name, as well as to take advantage of the networks they have in place."

Scott Paternoster, president of the CliqNow sales group, said the AP will be one of the company's "premium sites," both as part of the network and on its own, with sponsorships and other deals. The site's division into categories, such as sports, business, health and technology, adds to the targetability, he said.

"The brand name is tremendous," Paternoster said. "It's a very viable site for us to represent."

The Wire is co-branded with more than 200 of the AP's members who have news on their Web sites. Users who visit <http://wire.ap.org> must select a member

news organization's site, through which they can enter The Wire's content.

"The advantage to this site is we are the original source for virtually every major story, print or broadcast," said Jim Kennedy, the AP's

director of multimedia services.

AP members originally were permitted to sell ads on their own, but many of the spaces were underutilized, Kennedy said. A pilot program was started last fall to gain national ads, and advertisers including 1-800-Flowers and BigYellow were quick to get on board.

"They told us they liked the AP brand name, they liked the geographic reach of all the members," Kennedy said.

Now, members can sell 50 percent of their ad inventory locally and the other half is marketed nationally, with the AP sharing part of the revenues. ■



## That's a Wrap: Disney Completes Starwave Purchase

**BY ANYA SACHAROW**—Following a year-long trial marriage of sorts, the Walt Disney Co. announced its acquisition of Bellevue, Wash.-based Starwave last Thursday. Starwave was fully acquired by Disney and will be subsumed under the Buena Vista Internet Group, parent company of Disney Online, ABCnews Internet Ventures, ESPN Internet Ventures, and ABC.com. ABCnews.com and ESPN SportsZone were joint ventures with Starwave. What had been Starwave's Bellevue headquarters now becomes technology headquarters for BIG. Patrick Naughton, formerly the president of Starwave, is now chief technology officer of BIG, reporting to Jake Winebaum, chairman of BIG.

In April of last year, Disney bought what was believed to be a one-third stake in Starwave, with an option to buy the rest of the company from Paul Allen, the Microsoft co-founder who launched

Starwave, within five years. At the time, Disney gained operating control of Starwave through a majority representation on its board.

"We can do everything that we've been doing for so long with less stress and more leverage," Naughton said. "The sales organization can sell across all the sites."

In a statement issued last week, Winebaum said the purchase allows Disney to expand its suite of Internet sites. The sites will also now leverage a common technology platform, and Disney will deliver common navigation and services across all its sites. Advertisers will also be offered network advertising opportunities.

"We have broad content ambitions and will continue to take advantage of those in whatever ways we can," Naughton added. "Our goal is to get the content distributed as much as possible. ... There's no explicit strategy to do anything different." ■



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## INSIDER

GATORADE'S  
ANTI-GEEK

By Bernhard Warner

Gatorade's advertising manager, Liz Bardetti, is an "I'm a total non-techie," Bardetti, 28, says with pride. "We have a great agency. They thoroughly understand the technical ins and outs of the Web." Despite her lo-fi outlook, Bardetti has been online for three years, just as long as Gatorade. The brand is considered an aggressive Web veteran among packaged goods products.

project shop, Mojo Unlimited, both Chicago, walk on the wired side.

Gatorade has participated in a volley of sponsorships on such online sports enclaves as ESPN SportsZone, NFL.com, and CBS SportsLine's Michael Jordan site. The Gatorade.com Web site has also been a crucial component of new product launches: The

company built a video game for its edgy, new, younger-skewing drink, Midnight Thunder, due to be launched on its site this month. "There's certainly a lot more interaction with a video game versus us putting an ad out there and hoping for a response," Bardetti says.

Two years ago, Bardetti jumped to the client side when she left an account supervisor position at Bayer Bess Vanderwarker (which merged with FCB in 1996), where she worked on the Gatorade brand. She wanted her say in where the marketing dollars are spent, and she's learned a thing or two in the process.

"Moving from the agency to the client side was a smooth transition," she

recalls. "The hardest part, I think, was understanding that you have to focus on advertising within a broader picture."

That means Bardetti had to learn to weave the Web site and the online advertising into Gatorade's overall branding strategy. The result has been to combine analog and digital marketing tools onto the site, ranging from video games to background information about commercial shoots. The company has also sponsored a fantasy basketball league on NBA.com, reminding active 18-to-24-year-old men—a core Internet audience—that Gatorade is all about sports and fitness.

Bardetti sees such seamless integration of audience and message as just another evolution of consumer marketing. "A lot of people find online work intimidating. But if you understand your target ... it's just one more tool in your marketing toolbox," Bardetti says. ■

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DELIVERING THE POWER OF VIDEO TO THE INTERNET



# Click Here If You Care

The Ad Council brings its roster of causes to the Web. **By Steve Ditlea**

**S**mokey the Bear, McGruff the Crime Dog, the Crash Test Dummies. These ubiquitous characters, which have taught generations to put out forest fires, fight crime, and drive safely, have thus far not been nearly as evident on the

lost in the fragmented digital age, and that they can be distributed rapidly, economically and with targeting that hasn't been possible before.

Rich LeFurgy, chairman of the influential industry trade group the Internet Advertising Bureau, which has been helping the Ad Council, recognizes that running such PSAs allows "some valuable unused inventory to be put to good use."

Of course, the Web hasn't gone through its life being ignored by cause-related organizations. Non-profit groups and their distinctive .org site addresses have actually been on the Web since its inception, along with links to favorite causes from personal home pages. Nonetheless, until the Ad Council's current initiative, banner ads on commercial sites haven't been widespread, and thus, most causes publicized on the Internet have been exercises in preaching to the converted, who were interested enough in going to public service sites without being prompted.

"Unlike traditional advertising media, online never started with a commitment to public service," notes Donna Feiner, senior vice president of the Ad Council. Indeed, radio and television broadcasters were originally sanctioned in the "public interest" by the federal government, yet the publicly-funded Internet evolved with few medium-wide thoughts about social responsibility.

However, Feiner believes the Internet may be the best medium yet for disseminating its messages. "The Web is such a perfect medium for public service. There's an activist mentality: People want information and they want it now."

Therefore, the IAB, representing 200 member companies, and the Ad Council, on behalf of nearly three dozen campaigns, have been working since November on a joint effort to secure 5 percent of commercial sites' ad inventory on a space-available basis for public service announcements. According to Feiner, donated media support from Internet sites which reported carrying



ROBERT SINIKO

**DoubleClick's Lee Nadler (above) notes the Council is learning about its campaigns' online pull.**

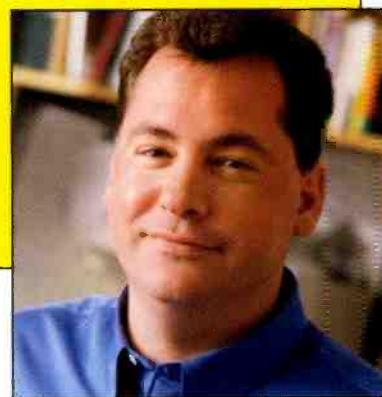
Internet as they are in traditional media. But the time is coming when public service advertising campaigns produced by the non-profit Advertising Council will become online fixtures, as the organization expands its ability to disseminate banners across the Web.

To increase its campaigns' online presence, the New York-based Ad Council is combining its usual pleas to the media to run its ads with technology that will ensure rapid-fire distribution of banners about the Council's panoply of causes. In so doing, it is ensuring that its messages don't get



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— Dan Borislow, CEO, Tel-Save



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the Council's banners totaled \$5 million in 1997—up 43 percent over the previous year. In 1998, the presence of online PSAs may be on par with the donated inventory totals for consumer magazines or newspapers.

While such pleas to the media have been an Ad Council standby for decades, its current program has all the trappings of sophisticated online ad placement. Patterning distribution of its banners after ad networks such as DoubleClick, the organization has partnered with ad management specialists NetGravity, San Mateo, Calif., to ensure that when spare space pops up on the Internet, an Ad Council banner is ready to take advantage of the opportunity.

"We've created the world's first public service ad network for the Ad Council," explains Eduardo Samame, NetGravity's director of business development. Using the firm's AdServer Network software, the Council is also able to target ads and generate ad performance reports. In addition, electronic delivery of public service ads provides savings in comparison to traditional media, where a significant portion of the Council's operating budget is consumed by physical duplication and delivery of ads.

As another way of using the Web more effectively, the Council unveiled a major makeover of its Web site by US Interactive, last week. Its focus is to serve as a distribution point for material from off- and online Ad Council campaigns. "It's been redesigned as a business-to-business site, to make it easy for for all

media to use," says Feiner. Now radio and TV spots can be accessed as streaming feeds with RealAudio and RealVideo software. However, the biggest draw will be to online aficionados, who can download ad banners, apply for affiliation, and even make monetary donations to the site.

Still, it's the performance reports that may give the Ad Council's online efforts the greatest advantage over its offline campaigns. With much of its traditional media efforts relegated to untargeted late-night TV, and the rotation decisions of station managers, the accountability of the Web has proven revelatory. Recalls Lee Nadler, director of global marketing for DoubleClick, New York, a recent competition among five agencies to submit a banner for the Partnership for a Drug-Free America demonstrated just how illuminating online performance reporting can be.

"The ad that got the most incredible click rate had the sneakiest message. It was a flashing banner with the words, 'Warning: possible memory loss,'" he says. DoubleClick has also assisted the Council in setting up its network.

Another online Ad Council hit? A recent banner featuring a drawing of a sperm under a microscope and the words, "What it Takes To Be A Father.

Click here to find out what it takes to be a dad." It has drawn exponential growth in traffic to the National Fatherhood Initiative's site.

With the ad delivery system having proven itself on such high-traffic sites as usatoday.com and CNET.com, it is being expanded to full capacity with automated links to as many sites as possible. NetGravity's Samame expects that at capacity, which he hopes to achieve within the next month, online users will begin to definitively notice the Council's banners. At that point, the network will be delivering 50-75 million ad impressions a month—on par with a site such as Pathfinder.com, which generates about 60 million impressions per month.

Says Feiner, echoing the Ad Council's famous campaign for the United Negro College Fund: "A Web page is a terrible thing to waste." ■

"... [the] online [medium] never started with a commitment to public service," notes Donna Feiner of the Ad Council.

Banners such as the ones below, promoting a variety of Ad Council causes, are available for sites to pick up on the Council's Web site and place where they wish.



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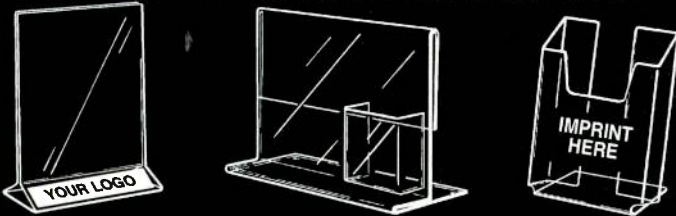
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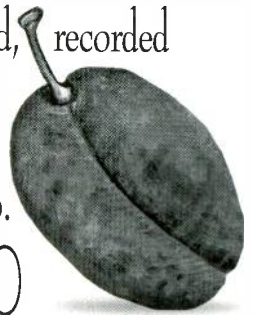
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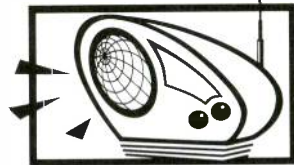
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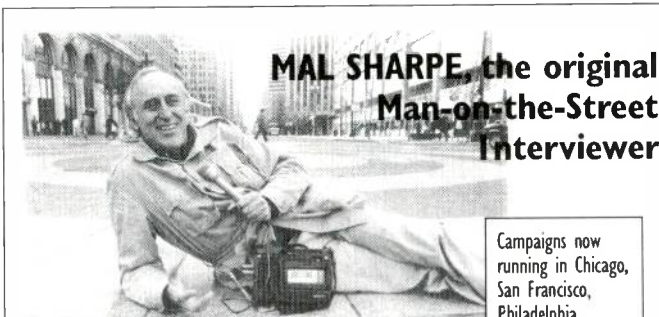
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03D0130

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We're looking for someone who has experience managing and motivating creative talent while challenging client assumptions. The ideal candidate will have a strong foundation in multimedia and the Internet, and possess strong leadership skills.

### - MEDIA STRATEGIST, NEW YORK OR VAIL

We're looking for a leader in the field of online advertising to work in our expanding client service department. The ideal candidate will be a strategic thinker who understands that online media is more than just CPMs and click-through rates. Two plus years previous experience with online media is required and a traditional media background is preferred.

If you fit either of the above descriptions, get our attention—send your resume and cover letter to: Eagle River Interactive, Attn: Nancy Izzo, 400 West Erie, Suite 504, Chicago, IL, 60610, fax (312) 867-5940, or e-mail to [employment@eriver.com](mailto:employment@eriver.com).



EAGLE RIVER INTERACTIVE

Bozell Worldwide, a major international advertising agency, is seeking experienced, enthusiastic, team players to service and support several diverse accounts.

### Senior Level Strategic Planners

Preferred qualifications include a bachelor's degree with additional course work towards a master's degree in a related field; five-plus years experience as a strategic planner in an agency or on the client side; proven expertise and facilitation skills with collaborative problem solving and idea generation; and experience with both qualitative and quantitative consumer research methodology. One of the positions requires food service background.

### Media Planning

Openings exist for experienced **Planning Supervisors, Buyers/Planners, and Assistant Buyers/Planners**. All positions work with diverse accounts, but food service will be the focus. Preferred candidates for the *Planning Supervisor* positions should have seven years of national and local media planning and buying experience at supervisor level or above with three years experience with food service clients. *Buyer/Planners* should have proven analytical, strategic thinking and communication skills; a clear understanding of the media process with well-defined media planning and buying skills; and the ability to work under pressure. Applicants for *Assistant Media Buyer/Planner* will be proficient with a computer and various software applications; possess analytical, strategic thinking and communication skills; and have one year of agency media experience preferably on a food service account.

### Account Management

Positions exist on various accounts including automotive, food service, and public utilities. A satellite office located in the Pittsburgh area seeks an experienced **Account Representative** to work in association with the account supervisor on development and implementation of annual advertising and marketing plans for a key automotive account. Must be able to relocate to the greater Pittsburgh area. A senior level **Account Executive** position is available in the international automotive group. This position requires three to four years progressively more responsible agency experience; degree in business, marketing, advertising, or communications; experience processing client billing, and development of advertising. Knowledge of foreign languages helpful. **Other account management positions** are open which require excellent verbal and written communication skills, highly developed interpersonal skills, and experience-based budget planning and cost control practices; solid organizational skills; extensive client contact; a bachelor's degree with progressive experience in an advertising agency environment. All positions include heavy involvement in the coordination of the creative development process and firsthand experience in print and broadcast production. Please submit your resumes, including salary history or requirements to:

Joyce Ryan

Bozell Worldwide

1000 Town Center, Suite 1500, Southfield, MI 48075-1241

or fax to: 248.358.8874

EOE/IAA

MFHV

## INSTANT PRODUCT MANAGER TEXAS LOTTERY COMMISSION

(Position No. 040698) \$3,644-\$4,884/mth. plus State of Texas Benefits  
Application Deadline - May 15, 1998, 5:00pm

Manages all activities related to the development, advertising, marketing, promotions and scheduling of the instant game product. Monitors sales activities by game and develops overall game strategy to maximize instant ticket sales. Oversees the Instant Ticket Vending Machine (ITVM) project, including placement and approval. Bach. deg. in Marketing or rel. field (Brand mgmt. or rel. marketing exp. may be sub. for coll. on a yr.-for-yr. basis); and 3 yrs. brand mgmt. or rel. marketing exp. is required. To apply, submit a State of Texas application to the Texas Lottery Commission, Human Resources Department, P.O. Box 16630, Austin, Texas 78761-6630. Applications may be obtained at Lottery Claim Centers or Texas Workforce Commission offices statewide. For specific information, please call 1-800-395-JOBS (5627). From a telecommunications device for the deaf (TDD) call 1-800-375-3646 between the hours of 7:30am-4:30pm. Proud of our Diversity - Committed to Equal Employment Opportunities

## SALES PROMOTION ACCOUNT EXECUTIVE

The WINS Promotions Group, the full-service promotion marketing division of CBS Radio in New York City, is seeking an individual with experience creating and executing integrated consumer and trade promotions. The ideal candidate will have a minimum of 2 years experience in the sales promotion or related field. This is an excellent opportunity for an aggressive, self-motivated individual with a desire to join an entrepreneurial division of a major company. Please forward resume and cover letter to:

Michael Barnett  
email: [barnett@ny.cbs.com](mailto:barnett@ny.cbs.com)  
fax: 212-315-7018

CBS is an equal opportunity employer



## TWO MORE CREATIVE DIRECTORS NEEDED!

Berks County, PA ad agency ready to hire  
our next team of superstars!

### CREATIVE DIRECTOR - ART

Looking for a C.D. with the proven ability to provide strong concepts/strategies and solid creative direction. A passion for high design, excellent leadership qualities, and superb presentation skills a must.

### CREATIVE DIRECTOR - COPY

Are you a concepting guru, super wordsmith, detail freak, and a quick study? If so, show us your stuff. Minimum 10 years agency experience required. Financial services and medical products background a plus.

Beautiful country location. National accounts.

Send resume, salary requirements, and sample work to:

P.O. Box 2398, Reading, PA 19608

We want the best!

## NATIONAL BROADCAST BUYER

Fast paced media group seeks National Broadcast Buyer with a minimum of 2 years national broadcast buying/negotiating experience; who's ready to take the next step. Candidate should be good under pressure, a self starter, and a relationship builder with a desire to succeed. If you can demonstrate your past victories and are ready for a new challenge, forward resume to:

National Broadcast Buyer

PO Box 896, Madison Square Station, New York, NY 10159

or fax to (212) 889-0983

## HELP WANTED

## LEADERSHIP, STRATEGY AND PASSION

MARC ADVERTISING, nationally recognized for outstanding creative thinking, products and services in a leading edge team environment, is one of the country's fastest growing full-service agencies. Due to our tremendous growth, we are currently seeking a high-energy, enthusiastic and dedicated advertising professional for:

## VP MARKETING STRATEGIST

MARC Advertising has a challenging opportunity for a proven leader, strategic planner and creative thinker to work on an exciting and growing national account.

The primary responsibilities of this position is to utilize exceptional leadership skills in order to strategically guide the client's marketing strategies, champion the client's views and yet work within the Agency's processes. This position must have the ability to partner with various disciplines at MARC.

The successful candidate must be able to efficiently communicate with senior executives and effectively solve marketing problems. To be successful, this person must be able to actively listen, proactively plan, conceptualize and utilize research to drive and achieve results.

Position requirements include a graduate degree in Marketing, Advertising, Communications or related field; 15+ years retail and packaged goods experience, especially in the beauty and health care categories and sensitivity in marketing to female markets.

Interested and qualified candidates should send a resume and cover letter indicating salary history to:

SVP - HR  
MARC Advertising • Four Station Square, Suite 500  
Pittsburgh, PA 15219-1119  
Member American Association of Advertising Agencies  
Equal Opportunity Employer  
No Telephone Calls, Please



Yoyodyne, the #1 interactive promotions powerhouse on the Web, seeks a senior level account manager to develop and manage a relationship with a Fortune 500 client.

The right person must have a minimum of 2+ year(s) agency experience in account management, have excellent communication and relationship building skills, be personable, have high energy, and be well organized. Experience in "new media" a plus. Comfort in an entrepreneurial environment a must.

Top MBA preferred, but a track record is even more important.

Please fax resume and recent salary history to  
Attn: Account Manager at (914) 591-7971



## AD SALES

Natl B-to-B pub seeks NE Sales Rep. Cand is college educated w/strong computer skills & 3-5 years print media sales exp, agency bkgd a +. Home ofc supplied, strong base of existing accts. Earnings potl 80K+exps & bits. Fax resume to VP Sales 203 655-2807.

## MEDIA SALES REP

Extraordinary oppty. for motivated independent with experience in home furnishings.

PinPoint Media, Inc.  
Fax resume 212-582-4684

## Seattle Media Opportunities

Here's an opportunity to work in one of the hottest markets in the country, combining the Pacific Northwest lifestyle with an energetic work environment. EvansGroup Seattle, the city's largest ad agency, seeks media professionals to join our growing team. We're looking for the following:

- **Senior Media Planner:** an individual with at least 4 years in media who has retail experience, strong planning background, and presentation skills that have been developed through a healthy amount of direct client contact.
- **Senior Broadcast Buyer:** an individual with at least 4 years broadcast buying experience. Excellent negotiation skills a must, along with a familiarity with both Top 10 as well as smaller markets.

Each position offers a high degree of independence as well as the opportunity to have input regarding the future growth of the media department. Send resume and cover letter to:

Media Director  
EvansGroup Seattle  
190 Queen Anne North, Seattle, WA 98109  
fax: 206-283-2018  
NO PHONE CALLS PLEASE

evans  
group

Strategic | Creative Solutions

## WANT AN OPPORTUNITY TO GROW WITH THE BEST?

A leading Hispanic communications agency is looking for a **Senior Account Executive** and/or **Account Supervisor** to staff its East Coast operation (New Jersey base). The candidate must have 5+ years of advertising experience, be fully bilingual, self-motivated, excellent presentation skills, and have a passion for this business. We offer a competitive salary, excellent benefits, and lots of room to grow. If you are this person, please fax your resume to:

Ingrid Otero-Smart (714) 851-0427. Please, no phone calls.

RESEARCH/  
MARKETING  
COORDINATOR

Fast paced, growing direct marketing co. located in Greenwich, CT. - Madison Direct Marketing has an immediate opening for a Research/Marketing Coordinator.

This position will perform general & specific tasks related to the development and implementation of various marketing projects including research, presentations, advertisements, sales materials, and media placement.

Successful candidates must have strong analytical skills, oral & written communications and computer skills (Word & Excel) 1-3 years previous work exp related to advertising, marketing/marketing research required. College degree plus knowledge of the Internet, MRI, and Powerpoint preferred.

We offer a competitive compensation & benefits package. Please mail or fax resume with salary history and requirements to: (please, no phone calls - We will respond to qualified candidates only)

Attn: Human Resources-FC  
MADISON DIRECT  
MARKETING, LTD.  
10 Glenville Street  
Greenwich, CT 06831  
Fax: 203-532-9314  
EOE M/F/N/D

1993 — Intern:  
Grow Rite Fertilizer Account

1994 — Jr. Copywriter:  
Grow Rite Fertilizer Account

1996 — Copywriter:  
Grow Rite Fertilizer Account

Working on just one account can be a bunch of... well pretty boring.

All right. Time to face facts. Being pigeon-holed into one account, no matter what it is, just plain stinks. Fortunately for you, at Austin Knight, our **copywriters** get the chance to work on a variety of accounts at an agency that produces a product unparalleled in the industry. Austin Knight... so much opportunity, you can't help but step in it.

Austin Knight Inc.

800-394-0883

www.austinknight.com

EOE

Classified Advertising  
1-800-7-ADWEEK

**HELP WANTED**

**MEDIA SERVICES ASSISTANT**

Excellent opportunity reporting to SVP-Media Services Worldwide. Responsibilities will include assisting international media, non-media and client services dept., traffic, interface with clients, maintain databases, heavy phones and generate dept. reports. Looking for a computer savvy individual that is professional, highly organized, responsible and can juggle. Minimum 2 years experience in related field. Salary commensurate with experience.

**SENIOR PRINT BUYER**

Extremely busy dept. is seeking individual that has a strong print background with client service and sales ability. Candidates should possess superior negotiating skills, be motivated and detail oriented. Knowledge of other forms of media and/or barter experience a plus. Competitive package and benefits. No print production.

**FAX RESUME ONLY TO:  
ATWOOD RICHARDS INC.  
NY OFFICE  
ATTN: MARIA RIVERA  
FAX: 212-599-2525**

**ACCOUNT PLANNERS**

Oppty's at award winning ad agencies for **account planners** skilled in developing insight based, brand-building communication **strategies**. Levels range from 3 yrs. to senior; salaries range, from \$60-175K+.

**Ada Alpert  
Alpert Executive Search  
212-297-9009 Fax: 212-297-0818  
E-mail:  
alpertsearch@worldnet.att.net**

**ADVERTISING SALES**

**MOUNTAIN BIKE** Magazine, a Rodale Press publication, a leader in sports and fitness publishing is seeking a Non-Endemic Sales Representative in our New York office.

The ideal candidate must have a successful background in print advertising sales. Experience with non-endemic (non-cycling related) East Coast accounts a plus! **MOUNTAIN BIKE** offers competitive salaries and excellent benefits including 401K plan.

Please fax or send cover letter and resume to:

**RODALE PRESS, INC.  
Bill MacLeod, Mountain Bike Magazine  
2101 Rosecrans Ave., El Segundo, CA 90245  
fax (310) 615-0867  
E.O.E.**

Visit our website at [www.rodalepress.com](http://www.rodalepress.com)

**Knock. Knock. Knock.**

Award-winning NJ ad agency seeks talented Jr. Art Director and Jr. Copywriter. AD must be brilliant designer, proficient on the MAC in Quark, Photoshop and Illustrator. Copywriter must have agency portfolio and be able to write ads for anything. Great salary, benefits and people. No hacks. Fax: 973-984-3633.



No Phone Calls Please

**PRODUCER WANTED**

Television, Radio, Audio Visual  
Manhattan agency with local and national accounts  
Flex-Time OK  
Fax resumes to:  
**212-576-1541**

**Ogilvy & Mather**

**WE'RE GROWING!**

*Due to recent expansion in our Dallas office, we have several positions open for talented studio and production people with direct mail experience:*

- Two experienced Mac/Production Artists with an eye for typography who want to play a key role in building a new studio.
- An experienced and pedantic Typographer/Proofreader with a studio/typesetting background.
- A Traffic Manager with 5-8 years experience to traffic all work in the Dallas office.
- A Traffic Coordinator to route concepts and distribute traffic work on schedule.
- A Creative Services Manager to organize freelance work, source and buy photography, coordinate assignments between offices and manage work flow in creative.
- A Senior Print Production Manager with 8-10 years heavy Direct Mail experience to help build the Production Department and estimate work on DM pieces.

Please mail resumes to **Bobbie Foster:**  
**Ogilvy & Mather,**  
1845 Woodall Rodgers  
Dallas, TX 75201.

Or fax Bobbie at (214) 740-1201.

*We respectfully ask applicants not to telephone the office.*

**NASSAU BROADCASTING OF NEW JERSEY  
ACCOUNT EXECUTIVES**

Largest radio company in New Jersey needs AE's at all levels to sell advertising in Monmouth/Ocean Market #47. The Jersey Shore has one of the best local retail bases in the country, and Money Magazine ranks the area 3rd of 200 to live in. College Degree or equivalent experience required-list and income dependent on experience.

**COPYWRITERS**

Make the move to radio! Why? Better income, improved quality of life, diversification of writing styles, direct client involvement, and huge opportunity for advancement. Ability to handle large writing capacity, organizational skills, and open minds are musts. College Degree or equivalent experience required-income dependent on experience.

Send letters, resumes, writing samples, and evidence of success for both positions to:

**Josh Gertzog, Director of Sales  
Nassau Broadcasting, Box 927, Toms River, NJ 08754**

*We are an EOE--Women and minorities are encouraged to apply.*

**THREE AUDIENCES  
FOR THE PRICE  
OF ONE**

For one low price, your Classified ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIWEEK Classified.

**THREE FOR ONE . . . , not a bad idea.**

Call M. Morris at 1-800-7-ADWEEK  
or just Fax it to: (212) 536-5315

## HELP WANTED

## PRODUCT MANAGER

*Demand Planning Experience Required*

Join AIM's creative marketing team that's revolutionizing the packaged goods marketing industry.

Applied Information for Marketing, Inc. designs customized marketing and sales software systems that optimize marketing strategies, reduce costs and maximize profits for today's leading consumer product companies, such as Bristol-Myers Squibb, Cadbury Beverages, ConAgra, General Mills, James-River, Kraft-Foods and Unilever. AIM's product suite, PROMOMAX®, TRADEMAX™, PRICEMAX® and COUPONMAX®, is changing the way Fortune 500 companies market products around the world. Our tremendous growth has created an exceptional opportunity at our Headquarters in WESTPORT, CT.

In this exciting role, you will assess clients' needs, including software design/specifications, drive products through development to completion, manage product roll out and ensure products meet quality standards. The ideal candidate should possess expertise in demand and logistics planning, statistical modeling as well as relational database technology skills in a client/server environment.

We offer **COMPETITIVE SALARY, BONUS, PROFIT SHARING and FULLY PAID BENEFITS, including MEDICAL, DENTAL, LIFE INSURANCE & LONG-TERM DISABILITY, 100% TUITION REIMBURSEMENT and 401K PLAN.** Submit resume and cover letter indicating position of interest to:



**Applied Information for Marketing, Inc.**

HR Dept ADWK50498, 15 Ketchum St, Westport, CT 06880  
FAX: 203-227-8969 • EMAIL: erikson@aimmax.com

EOE

## ADVERTISING MANAGER

A leading investment banking firm located in midtown Manhattan seeks experienced, smart, savvy, tenacious professional to help develop strategies and implement plans to steward company image. Knowledge of creative and media procedures necessary. Must possess excellent written and oral communication skills and ability to work effectively with top management, in-house staff and external vendors. Financial or business-to-business experience required; advertising agency background preferred.

We offer a competitive salary and excellent benefits package.

**Please send resume and salary requirements to:**

**ADWEEK Classified, Box 4065**

**1515 Broadway, 12th fl., New York, NY 10036**

**or fax to: (212) 272-3249**

*Equal Opportunity Employer*

## ART DIRECTORS

Ambrosi & Associates is one of the country's largest retail advertising agencies with 650 employees in offices in major markets. We offer our clients the power of a big agency combined with all the attributes of a small shop: customer focused, employee empowered and totally entrepreneurial. Sound appealing? Let's talk.

We are seeking Art Directors with a flair for retail who are conceptually strong and can artistically communicate with our clients. Can you think strategically while at a retail pace, too? We'll listen.

Our explosive growth has opened new opportunities for several key individuals with backgrounds in the home furnishings and general retail categories.

Your minimum of 5 years experience in art and design plus strong communication skills will qualify you for this exciting, fast paced position. We offer complete medical, dental and vision insurance benefits, 401(k) and a competitive compensation package.

Please forward your resume and salary history to:

**Director of Recruiting  
Job Code ADABD4A**

**Ambrosi & Associates, Inc.**

**1100 West Washington Blvd.**

**Chicago, IL 60607**

**Fax: 312-666-3353**

EOE

## PROMOTIONAL DESIGNER

Capital Publishing, a leading consumer magazine publisher targeting the top of the market is looking for a Promotional Designer to join our innovative marketing team.

You will oversee projects from inception to completion including the creation and production of in-book advertising sections, brochures, promotions, presentations, invitations, media kits and company logo and business cards.

To qualify, you must have a design degree and related experience with Quark XPress, Photoshop, Illustrator and scanners. Some basic production knowledge is required, as well as familiarity with printing for buying and negotiating.

*For consideration, please fax resume and salary requirements to:*

**F. Cohen at (212) 832-4053.**

EOE M/F/D/V

## DIRECTOR OF MARKETING

Leading national children's product co. is seeking an experienced Director of Marketing with a strong sales and marketing focus. Must have solid experience in brand management, planning, and executing sales and marketing strategies and be a superior communicator. An extensive background in consumer products a must.

We offer an excellent salary and benefits package. Relocation to our new Headquarters in the beautiful desert southwest is required. Please send your resume and salary history/requirements to:

**Director of Marketing  
The Lisa Frank Company  
P.O. Box 50127**

**Tucson, Arizona 85703-1127**



The Brand Kids Demand!™

## NEW YORK-BASED ADV. SALES MGR.

to launch eastern sales efforts for this award-winning, rapidly growing, LA-based DVD magazine publisher. Content published on DVD with web site links. Applicants should possess a solid track record in interactive media, broadcast or print sales. Established contacts are a must.

For immediate consideration, please send/e-mail resume to Jennifer Rapp, Advertising Director: jrapp@earthlink.net, 2014 DVDMAGS, 2014 Pacific Avenue, Venice, CA 90291, 310-821-9843, fax 310-821-7846.

## VICE PRESIDENT COMMUNICATIONS

Manage marketing, advertising, public relations, and graphic identity for Teach For America, the national teacher corps. Seeking entrepreneurial, driven individuals from all racial backgrounds with 5-10 years experience who want the challenge of impacting the visibility and image of a mission-driven organization.

**Contact: Rebecca Barreras  
TEACH FOR AMERICA  
20 Exchange Place  
New York, NY 10005**

## ATTN: ADWEEK CLASSIFIED ADVERTISERS:

ADWEEK Classified closes on **Wednesdays at 4:30 p.m.**

All copy and artwork must be in **no later than WEDNESDAY.** Copy received after Wednesday will be held and run in the next available issue.

We appreciate your cooperation.

# USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.

**HELP WANTED**

**ART DIRECTORS  
COPYWRITERS**

Freelance Art Directors and Copywriters needed to work on urban sports & hip hop related accounts. Very edgy stuff! Send resume & non-returnable samples to:

Nitrous

345 Park Ave South, NYC 10010  
or Call 212-779-6630

**AD SALES**

Tokion, a young, stylish, internationally distributed magazine seeks a national ad rep for it's newly opened U.S. office. Please contact

Adam Gilckman at 213-262-8036  
or kneehighus@earthlink.net

**SENIOR PROJECT DIRECTOR**

Growing New York office of a publicly-held marketing services company, renowned for its ethnic market research, is looking for a proven performer to lead all types of market research projects - both qualitative and quantitative. As Director, you will play a lead role in shaping this capability within our NY office. This position will require you to be a pro-active self-starter capable of demonstrating creativity, initiative and sound business judgement, while coordinating the activities of our project teams.

The ideal candidate will have three plus years in marketing research, and must be bilingual (English/Spanish). S/he will have moderated at least 50 plus focus groups in Spanish and must also have excellent English communication skills. Quantitative research experience and presentation skills needed. Some monthly travel is required. As part of our high-energy team, you will be expected to work hard, contribute freely and assume ownership of our joint goal of building an industry leading company.

If this seems like your kind of challenge, please send your resume to:

**CulturalAccessWorldwide**  
Fax: 212.421.4924

**PREMIER OUTDOOR  
MEDIA COMPANY**

Looking for Salesperson to work in New York City contacting ad agencies & clients

If you have 5 years sales experience and a proven track record, we invite you to think about joining our team!

Salary plus Commission  
**call (970) 968-0330**  
for a personal interview

Classified Advertising  
1-800-7-ADWEEK

★ ★ ★ Classified Advertising M. Morris at 1-800-7-ADWEEK ★ ★ ★

**THE CONVENIENT CLASSIFIED CONTACT FORM**

USE THIS HANDY COUPON TO FAX OR MAIL YOUR AD

**ADWEEK  
BRANDWEEK  
MEDIWEEK**

CLASSIFIED MANAGER: M. MORRIS

MAIL TO : ADWEEK CLASSIFIED 12TH FL.

1515 BROADWAY, NEW YORK, NY 10036

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

REGION: East \_\_\_ New England \_\_\_ Southeast \_\_\_

Midwest \_\_\_ Southwest \_\_\_ West \_\_\_ All \_\_\_

CATEGORY \_\_\_\_\_

\*FREQUENCY: 1x \_\_\_ 2x \_\_\_ 4x \_\_\_

MORE: (Specify) \_\_\_\_\_

\*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_ FAX \_\_\_\_\_

**PAYMENT**

CHECK  MASTERCARD  VISA  AMER.EXP.

Signature \_\_\_\_\_

Cardholder's Name \_\_\_\_\_

Card # \_\_\_\_\_ Expires \_\_\_\_\_

**JOBHUNTERS:**

**Find Hundreds of Great Jobs  
In Adweek Online!**

Search ads from all six classified regions of  
Adweek, Brandweek, & Mediaweek.

Visit our Website at: <http://www.adweek.com>

Call 1-800-641-2030 or 212-536-5319

e-mail: [adweek@adweek.com](mailto:adweek@adweek.com)

**THREE AUDIENCES  
FOR THE PRICE  
OF ONE**

For one low price, your Classified ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIWEEK Classified.

THREE FOR ONE . . . , not a bad idea.

Call M. Morris at 1-800-7-ADWEEK

or just Fax it to: (212) 536-5315

# 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 4/27/98

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 April 28, 1998

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	New	The Big Hit	10,809,424	3	10,809,424
2	1	City of Angels	9,010,662	17	46,556,083
3	2	The Object of My Affection	5,161,304	10	17,094,017
4	4	Titanic	4,938,575	129	560,615,350
5	5	Paulie	4,382,728	10	10,789,657
6	3	Lost in Space	4,012,765	24	58,090,451
7	7	Neil Simon's The Odd Couple II	2,477,913	17	14,072,734
8	8	Mercury Rising	2,158,180	24	27,891,395
9	9	The Players Club	2,034,303	19	17,351,589
10	--	Scream 2	1,790,792	136	98,104,519
11	6	Species II	1,573,525	17	16,633,222
12	New	Tarzan and the Lost City	1,110,564	3	1,110,564
13	11	As Good As It Gets	1,054,333	125	143,556,984
14	15	Good Will Hunting	1,033,604	143	133,038,103
15	14	Barney's Great Adventure	851,806	24	8,690,742
16	New	Sliding Doors	834,817	3	834,817
17	12	Primary Colors	833,400	38	36,379,432
18	25	The Spanish Prisoner	745,720	24	1,681,164
19	18	Everest	735,361	52	9,204,220
20	10	Major League: Back to the Minors	662,143	10	3,181,822
21	New	Two Girls and a Guy	649,423	3	649,423
22	17	The Man in the Iron Mask	557,046	45	54,885,059
23	New	In God's Hands	555,342	3	555,342
24	16	Grease (reissue)	478,222	31	27,497,448
25	20	L.A. Confidential	447,428	220	63,693,874
26	13	My Giant	402,200	17	7,312,894
27	19	Wild Things	310,100	38	28,717,692
28	24	The Wedding Singer	287,759	73	75,070,741
29	23	U.S. Marshals	258,654	52	55,588,168
30	22	Suicide Kings	258,345	10	1,016,633
31	26	The Apostle	222,310	131	20,076,189
32	21	Nightwatch	196,302	10	1,017,457
33	27	The Newton Boys	173,510	31	9,917,309
34	35	Tomorrow Never Dies	168,812	129	123,760,142
35	28	The Butcher Boy	161,269	24	849,526

© 1998 The Hollywood Reporter



# CULTURE TRENDS

## MTV Around the World

Week of 4/27/98

### MTV Europe

Artist	Title
1. Spice Girls	Stop
2. Madonna	Frozen
3. Savage Garden	Truly, Madly Deeply
4. Sash	La Primavera
5. Celine Dion	My Heart Will Go On

### MTV Latin America (North Feed)

Artist	Title
1. Chumbawamba	Amnesia
2. Madonna	Frozen
3. Plastilina	Mr. P Mosh
4. Natalie Imbruglia	Torn
5. Mecano	El Club De Los Humildes

### MTV Brasil

Artist	Title
1. Savage Garden	Truly Madly Deeply
2. Oasis	Stand By Me
3. Green Day	Time Of Your Life
4. Madonna	Frozen
5. Celine Dion	My Heart Will Go On

### MTV Japan

Artist	Title
1. Madonna	Frozen
2. Spice Girls	Stop
3. Janet Jackson	I Get Lonely
4. Eric Clapton	My Father's Eyes
5. Hanson	Weird

## Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports.

May 2, 1998 Provided by Sound Scan.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	12	Too Close	Next
2	5	2	12	You're Still The One	Shania Twain
3	3	2	9	Let's Ride	Montell Jordan Feat...
4	2	1	6	All My Life	K-CI & JoJo
5	4	2	7	Frozen	Madonna
6	7	6	11	Body Bumpin' Yippe-Yi-Yo	Public Announcement
7	8	1	22	Truly Madly Deeply	Savage Garden
8	11	8	3	Everybody	Backstreet Boys
9	6	6	12	Romeo And Juliet	Slk-E. Fyne Featuring Chill
10	10	8	4	Sex And Candy	Marcy Playground
11	19	11	8	It's All About Me	Mya With Special Guest Sisqo
12	12	7	13	Gone Till November	Wyclef Jean
13	16	13	9	I Want You Back	'N Sync
14	9	1	15	Nice & Slow	Usher
15	15	3	23	No, No, No	Destiny's Child

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## Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts.

May 2, 1998 Provided by Sound Scan.

This Week	Last Week	Wks. on Chart	Artist	Title
1	New	New	Clutch	The Elephant Riders
2	16	6	All Saints	All Saints
3	5	4	Sylk-E. Fyne	Raw Sylk
4	10	9	Jagged Edge	A Jagged Era
5	8	11	Edwin McCain	Misguided Roses
6	9	10	Beenie Man	Many Moods Of Moses
7	6	3	Fuel	Sunburn
8	3	2	The Suicide Machines	Battle Hymns
9	4	6	Jimmy Ray	Jimmy Ray
10	12	16	Sevendust	Sevendust
11	7	2	Davina	Best Of Both Worlds
12	14	3	Pulp	This Is Hardcore
13	11	4	Cledus T. Judd	Did I Shave My Back For This
14	13	10	Mono	Formica Blues
15	15	40	Michael Peterson	Michael Peterson

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# CULTURE TRENDS

## MTV Around the World

Week of 4/27/98

### MTV Asia

Artist	Title
1. Celine Dion	My Heart Will Go On
2. Hanson	Weird
3. Aqua	Lollipop
4. Madonna	Frozen
5. Spice Girls	Stop

### MTV Latin America (South Feed)

Artist	Title
1. Leon Gieco	El Imbicil
2. Natalie Imbruglia	Torn
3. Rolling Stones	Flip The Switch
4. La Renga	Lo Fragil De La Locura
5. Autenticos Decadentes	El Gran Senor

### MTV India

Artist	Title
1. O Jaane O Jaane	Piar Kiya To Dama Kya
2. Mere Mehboob	Dublicate
3. O Jaane O Jaane	Jab Pyar Kisi Sehota Hai
4. Dil To Pagai Hai	Sil To Pagai Hai
5. Ajooba	Jeans

### MTV Mandarin

Artist	Title
1. CoCo Lee	Perfect In Eveyway
2. Daniel Chen	Lonely Night
3. Chyi Chin	Blurred
4. Alex To	Loving All My Life
5. Wu Bai & China Blue	Back To The Hometown

## Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.  
May 2, 1998 Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	15	You're Still The One	Shania Twain
2	1	1	16	Bye Bye	Jo Dee Messina
3	6	3	20	Two Pina Coladas	Garth Brooks
4	4	4	10	The Kiss	Faith Hill
5	7	5	14	Dream Walkin'	Toby Keith
6	9	6	9	Out Of My Bones	Randy Travis
7	10	7	13	I'm From The Country	Tracy Byrd
8	3	2	20	Then What?	Clay Walker
9	5	1	16	Perfect Love	Trisha Yearwood
10	12	10	9	Holes In The Floor Of Heaven	Steve Wariner
11	13	11	14	Too Good To Be True	Michael Peterson
12	8	3	22	If I Never Stop Loving You	David Kersh
13	22	13	3	I Just Want To Dance With You	George Strait
14	16	14	8	One Of These Days	Tim McGraw
15	14	14	14	To Have You Back Again	Patty Loveless

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## Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports.  
May 2, 1998 Provided by Sound Scan.

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	19	Soundtrack	Titanic
2	2	22	Celine Dion	Let's Talk About Love
3	7	3	Soundtrack	City Of Angels
4	5	53	Savage Garden	Savage Garden
5	4	36	Backstreet Boys	Backstreet Boys
6	3	2	Soundtrack	I Got The Hook-Up!
7	8	44	K-CI & JoJo	Love Always
8	9	7	Madonna	Ray Of Light
9	17	24	Shaina Twain	Come On Over
10	10	6	Natalie Imbruglia	Left Of The Middle
11	14	5	Soundtrack	The Players Club
12	15	59	Macthbox 20	Yourself Or Someone Like You
13	11	6	Eric Clapton	Pilgrim
14	12	21	Will Smith	Big Willie Style
15	6	2	Goodie Mob	Still Standing

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CALENDAR

IDG will present an all-day "Global High-Tech Marketing Briefing" for marketers and ad agencies May 12 at the Marriott Marquis Hotel in New York. Agenda includes sessions on international marketing strategies and emerging markets. Contact: 888-755-5283.

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

The Newspaper Association of America will present NAA Connections '98, its cooperative marketing/sales conference, May 19-21 at the Marriott World Center in Orlando, Fla., to be followed by the NAA Marketing Conference May 21-24 at the same location. Contact: 703-902-1737.

Women in Cable & Telecommunications will hold its 1998 National Management Conference July 19-22 at the JW Marriott Hotel in Washington, D.C. Utilizing a case-study format, the event groups participants into teams according to 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-Kemph

### RDA Taps AmEx's Ryder as CEO

Reader's Digest Association last week named Thomas Ryder chairman and CEO. Ryder, president of American Express' Travel-Related Services International unit, is credited with building up AmEx's publishing unit (which includes *Travel & Leisure* and *Food & Wine*) in the late '80s. He joins RDA after a period of sagging profits and stagnant readership of its flagship general-interest magazine. Ryder succeeds George Grune, whom the RDA board brought back from retirement last summer to boost the company's performance. Grune will stay on as a director. A replacement for Ryder at AmEx had not been named by press time.

### USA, Kiplinger's Guide Investors

*USA Weekend* and *Kiplinger's Personal Finance Magazine* have formed a marketing partnership to produce the *Smart Investing Guide*, which will be published with the Sept. 20 issue of *USA Weekend*. The guide will be written by *Kiplinger's* editors and will be included in the "Pull and Save" section of *USA Weekend*. The newspaper magazine is published by Gannett Co., which publishes 86 daily newspapers and owns and operates 20 television stations. *Kiplinger's* is published by the Kiplinger Washington Editors.

### MSNBC Hits 41 Million

MSNBC last week announced it is now seen in 41 million cable homes, according to Nielsen's April subscriber information. The 24-hour news network, a partnership between Microsoft and NBC, launched in 1996 with the sub base from NBC's America's Talking network. MSNBC reported it added 1.6 million

subscribers in April and is eyeing 60 million homes by 2001. The network also said that its Web site, which is directly linked to MSNBC's programming, gets about 4 million visitors per month and was rated the top general-news Web site in March by Media Metrix, the Internet-traffic measurement company.

### Cartoon Net Has Record Month

Turner Broadcasting last week reported record-breaking April ratings for its Cartoon Network, which is close to having 50 million subscribers. Cartoon increased its total-day household delivery by 48 percent and its prime-time household numbers by 38 percent year-to-date, Turner said. For kids 6-11 the total-day delivery grew by 72 percent and 48 percent in prime time.

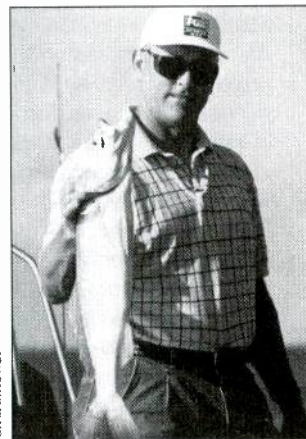
Cartoon's 1.0 total-day rating was a 25 percent improvement from April 1997, bringing Cartoon into a three-way tie with USA, TBS and TNT for second among all basic cable networks.

### ESPN Goes Local

ESPN in July will introduce affiliates to *Local Bottom Line*, a twice-hourly, two-minute local version of *Bottom Line*, the 24-hour national sports ticker that runs on ESPN spinoff ESPNNews. The ticker joins *Local Sports Break*, the 30-minute Saturday-morning block on ESPN2 that allows affiliates to produce their own regional sports programming in the ESPN schedule.

### Knight Ridder Is Calif. Bound

Aiming to expand its role as an online content provider, Knight



Fox Sports West has hooked Ryan to front its bass fishing tourney.

## Prized Programs

In the first case of a cable network offering a cash prize for its own originally produced and televised tournament, Fox Sports West will offer \$2 million in cash and prizes in amateur fishing and hunting tournaments to be held this spring and fall. The regional network's Texas Outdoor Adventure Series will start in May with the Big Bass

Championship Series. Nolan Ryan, major league baseball's all-time strikeout leader and current Texas Park and Wildlife board member, will serve as the series' official spokesperson. The \$1.7 million purse is the biggest ever for bass fishing. The network will create a one-hour special on the tournament, to air in the fall, and continue the series in October when hunting season starts.

# Media Notes

CONTINUED

Ridder is moving its corporate headquarters from Miami to Silicon Valley in California. The nation's second-largest newspaper publisher announced last week it will move a third of its corporate staff from its Miami headquarters to the San Jose area over the next several months. Among its media businesses, Knight Ridder owns four papers in California, including the *San Jose Mercury News*, and operates 33 Web sites.

## Washington Tops Blaze

Jesse Washington has been named editor-in-chief of *Blaze*, *Vibe* magazine's spinoff that will be devoted to hip-hop music and culture. Washington had been the managing editor of *Vibe* since 1997. Prior to that he had been the Associated Press' assistant bureau chief in New York City. Len Burnett has been promoted to associate publisher for both *Vibe* and *Blaze*. Burnett had been *Vibe*'s advertising director since 1995. Vibe Ventures will launch *Blaze* in August.

## GH Show Coming to HSN

The *Good Housekeeping Show* will premiere on the Home Shopping Network live on June 4 at 9 p.m. The hour-long show will feature merchandise that carries the *Good Housekeeping* seal. The *GH* seal symbolizes the Hearst magazine's consumer policy, which offers protection and confidence when buying products. Carolyn Forte, associate director of the *GH* Institute and director of its home care department, will appear on the program with the HSN host.

## Petersen Acquires InLine Pubs

Petersen Cos. has acquired the InLine Publications of Sports & Fitness Publishing. The maga-

zines acquired by Petersen include *In Line*, which covers all aspects of inline skating; *Box*, for aggressive skating; *Gravity*, the magazine for extreme sports; *InLine Hockey*, a title dedicated to the sport of roller hockey; and *Gravity Industry News*, the monthly trade magazine for the inline dealer and industry.

## Rocky Gets Racy

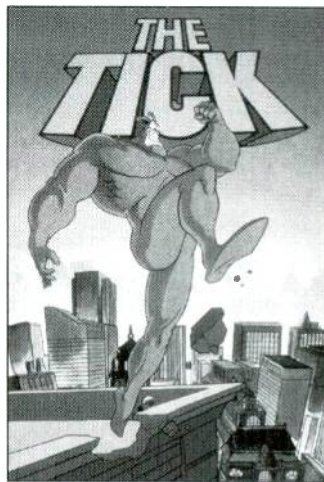
The *Rocky Mountain News* recently launched "Motorsports," a new section devoted to local and national racing coverage. The section, published on Fridays in the Scripps Howard Co.-owned Denver daily, includes driver profiles, features, weekend previews, schedules, statistics and inside information from *News* writers Scott Stocker and Jim Jensen.

## Medialink Goes Global

Medialink Worldwide and the Associated Press have reached an agreement extending Medialink's video corporate news distribution to an international network. For 11 years, the two companies' joint venture, called Medialink/AP Express Newswire, has delivered text advisories for Medialink video and radio projects to 700 TV and 250 radio newsrooms in the U.S. Under the new agreement, video news releases will be sent via satellite to TV news outlets around the world through APTV, AP's television arm.

## Sunrise TV to Buy Meyer

Sunrise Television Corp., the small- and middle-market station group owned by fund investor Hicks, Muse, Tate & Furst, has agreed to acquire the assets of Meyer Broadcasting of Bismarck, N.D., for \$64 million. Meyer's holdings consist of five NBC affiliates, all located in



SUNBOW ENTERTAINMENT

Access to series like *The Tick* drove the Sunbow deal.

not disclose financial terms of the deal. But it allows Sunbow, whose animated series production credits include *The Brothers Flub* for Nickelodeon and *Salty's Lighthouse* for PBS and The Discovery Channel, to maintain its banner and operate independently of Sony Wonder, with C.J. Kettler continuing as president. Ted Green, president of Sony Wonder/SMV, said Sunbow's program library, overseas distribution and production expertise figure heavily in Sony Wonder's plans to expand its menu of direct-to-home video, broadcast TV and audio offerings.

North Dakota: primary stations KVLV-TV in Fargo and KFVR-TV in Bismarck and satellite stations KMOT-TV in Minot, KQCD-TV in Dickinson and KUMV-TV, serving Williston. Pending FCC approval and the expected fourth-quarter completion of the deal, Sunrise will own and operate 13 stations in 10 markets.

## GMs Named in Houston, Phoenix

New TV station general managers were appointed last week in Houston and Phoenix. Tribune Broadcasting promoted Thomas Ehlmann, director of sales since 1996, to vp and gm of KHTV-TV in Houston (the 11th-ranked U.S. market). Fox Television Stations Group has named Kevin Hale as vp/gm of KSAZ-TV in Phoenix (17th). Hale had been vp/gm of Fox O&O WHBQ-TV in Memphis.

## CD Radio to Add Classics

In anticipation of the launch of a new satellite late next year, CD Radio announced it will add a

## Sony Acquires Sunbow

Sony Wonder, the children's and family home video division of Sony Music, has agreed to acquire Sunbow Entertainment, L.L.C., as expected (*Mediaweek*, April 20). Competing children's programming suppliers estimated the deal at \$13 million to \$15 million;

Sony Wonder would

disclose financial terms of the deal. But it allows Sunbow, whose animated series production credits include *The Brothers Flub* for Nickelodeon and *Salty's Lighthouse* for PBS and The Discovery Channel, to maintain its banner and operate independently of Sony Wonder, with C.J. Kettler continuing as president. Ted Green, president of Sony Wonder/SMV, said Sunbow's program library, overseas distribution and production expertise figure heavily in Sony Wonder's plans to expand its menu of direct-to-home video, broadcast TV and audio offerings.

new channel of classic radio to its 50-channel assortment of music and talk news. Channel 44 will be devoted to segments of *The Shadow*, *Dagnet*, *The Green Hornet* and other favorites from radio's early days. New York-based CD Radio owns one of two satellite licenses awarded by the FCC last year. Once the satellite is launched, subscribers will pay \$10 per month for 30 commercial-free music channels and 20 talk radio broadcasts, heard anywhere in the country.

## Telemundo Pushes Music Series

Spanish-language TV network Telemundo and Warner Bros. Domestic Pay-TV, Cable & Network Features just kicked off a promotional sweepstakes touting Hispanic music series *Tu Ritmo Presentado Por AT&T* (*Your Rhythm Presented by AT&T*). Mountain Dew, in one of its first investments in Hispanic media, has signed up as sponsor. *Tu Ritmo* runs on Telemundo Saturdays at 4:30 p.m., with a repeat on Sundays at 11:30 p.m.



# *Way to go, Sid!*

Congratulations, Sid Holt, former managing editor, on Rolling Stone's Award for General Excellence\*.

*From your  
new colleagues at*

**ADWEEK MAGAZINES**

\*National Magazine Awards, General Excellence, Circulation over 1,000,000. Jan S. Wenner, editor and Publisher; Sid Holt, managing editor, for June 12, November 13 issues; Robert Love, managing editor, for December 11 issue.

## BIG DEALS

### Gillette for Women

**Advertiser:** Gillette Co.  
**Agency:** BBDO New York  
**Begins:** Now  
**Budget:** \$40 million  
**Media:** TV, print

The Gillette Co., Boston, today breaks a branding effort gathering its various women's shaving products under one marketing banner: "Gillette for Women." The North American and European efforts include TV and print advertising, promotion and point of purchase. Spots in 45- and 30-second executions carry the tagline "Gillette for Women. Are you ready?" and depict active, bare legged women perching in trees, jumping on beds and shaving with various Gillette products. The efforts will help market: SensorExcel for Women refillable razor; Sensor for Women refillable razors; the Agility disposable razor; Satin Care Shave Gel in a can and "soft touch" bottle; Satin Care Skin Replenishing Creme; and Satin Care Body Wash.

#### Smooth execution

North American spending is \$16 million, with \$11.4 million allocated for television and \$4.6 million put aside for print.

—Sloane Lucas



### Mystic Cliffs Varietal Wines

**Advertiser:** Canandaigua Wine  
**Agency:** Trone Advertising, Greensboro, N.C.  
**Begins:** August  
**Budget:** \$35 million  
**Media:** TV, print

Making its first concerted foray into premium wines, Canandaigua Wine this August launches Mystic Cliffs varietals as the first entries from its new Riverland Vineyards unit in Gonzalez, Calif. Starting with a 1997 Chardonnay, 1995 Cabernet Sauvignon and 1996 Merlot, the varietals will be backed by \$35 million in ads/promos over the first 18

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### MILLER LITE

**Advertiser:** Miller Brewing  
**Agency:** Fallon, McElligott, Minneapolis  
**Begins:** Late May  
**Budget:** \$10-15 million (est.)  
**Media:** TV, radio, print

Following its quirky bliss, Miller Lite will anchor the crucial summer schedule with a promotion in which consumers can tell what they've won by the smell wafting to them from the can of beer they're about to consume.

Miller Brewing's "Smells of Summer" promo, structured in two waves around the Memorial Day and July 4 holiday periods, calls for 3.5 million cans to get stickers under plastic caps that consumers can scratch and sniff to see whether they've won such prizes as a day on a *Sports Illustrated* swimsuit issue photo shoot.

The promo is backed by ironic TV, radio and print ads—say, a radio ad flagging a July 4 prize of the *SI* swimsuit shoot in which supermodel Rebecca Romijn pleads for sympathy for those with fragrance intolerance.

—Gerry Khermouch

### BUMBLE BEE SOLID WHITE TUNA

**Advertiser:** International Home Foods  
**Agency:** Phillips-Ramsey, San Diego  
**Begins:** Mid-May  
**Budget:** \$8 million  
**Media:** TV, print, radio

International Home Foods' Bumble Bee Seafoods is spending \$8 million on a new marketing campaign for its solid white tuna brand this spring that features the theme, "It's gotta be Bumble Bee."

The campaign is the first for the brand since 1987 and is designed to highlight Bumble Bee's improved quality in a category recently shopped solely on price. TV, print and radio in New York, Boston, Miami, Hartford and Philadelphia will tout the benefits of the improved albacore tuna, showing how "It's Gotta Be Bumble Bee" because it helps consumers, "Bee Better," "Bee Healthy," etc. —Stephanie Thompson

### GENTILE AL PALATO EXTRA VIRGIN OLIVE OIL

**Advertiser:** Bertolli USA  
**Agency:** Gianettino & Meredith, Short Hills, N.J.  
**Begins:** Summer  
**Budget:** \$7 million  
**Media:** TV, print, radio

Olive oil marketer Bertolli USA will spend more than \$7 million on the launch of its new subtler-flavor Gentile al Palato extra virgin olive oil. Print, cable TV and radio ads beginning this summer will carry the tagline, "Tradition has a new taste." Print ads will begin in August issues of publications such as *Food & Wine*, *The New York Times Magazine* and *House & Garden* with cable and radio ads beginning in October. The campaign is Bertolli's most aggressive ever. —Stephanie Thompson

### EVIAN WATER

**Advertiser:** Great Brands of Europe  
**Agency:** Messner Vetere Berger McNamee Schmetterer/EURO RSCG, N.Y.  
**Begins:** Late May  
**Budget:** Undetermined  
**Media:** Print

Great Brands of Europe this year will continue with its year-old, print-only ad cam-



#### Evian pursues print-only.

paign behind Evian water, but new executions breaking this month adopt a less cerebral approach while dialing down the French Alps imagery in favor of an actual package shot.

The effort comes as the super-premium brand tries to maintain its cachet amid a welter of competing brands, including lower-

# CMR Top 50

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

Week of April 13-19, 1998

Rank	Brand	Class	Spots
1	MCDONALD'S	G320	73
2	COCA-COLA CLASSIC	F441	56
3	BURGER KING	G320	44
4	NISSAN AUTOS--ALTIMA	T112	33
5	COLGATE--TOTAL TOOTHPASTE	D211	29
	OLIVE GARDEN	G320	29
7	FANNIE MAE FOUNDATION	B329	20
8	DIAL-10-321 LONG-DISTANCE RESIDENTIAL	B221	18
	TACO BELL	G320	18
10	LITTLE CAESAR'S	G320	17
11	ALL--ULTRA LIQUID LAUNDRY DETERGENT	H422	16
	KMART--SALES ANNOUNCEMENT	V550	16
13	CADILLAC AUTOS--SEVILLE	T111	15
	MIRAMAX--SCREAM 2 MOVIE	B660	15
	REVLON--NAIL POLISH	D150	15
	WARNER BROS.--QUEST FOR CAMELOT MOVIE	B660	15
17	AT&T--LONG-DISTANCE RESIDENTIAL	B221	14
	DREAMWORKS--PAULIE MOVIE	B660	14
	JC PENNEY--SALES ANNOUNCEMENT	V450	14
	KENMORE--MAJOR APPLIANCES	H219	14
	VOLKSWAGEN AUTOS--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--HOUSEHOLD	V570	12
27	ALMAY--STAY SMOOTH ANTI-CHAP LIP COLOR	D120	11
	CHEF BOYARDEE--RAVIOLI	F250	11
	DEXATRIM--REDUCING CPSLS CAFFEINE-FREE	D542	11
	GOODYEAR--AUTO TIRES	T145	11
	HELLMANN'S--SALAD DRESSING	F130	11
	KFC	G320	11
	MAYBELLINE--TRUE ILLUSION LIQUID FNDTN	D140	11
	PAYLESS SHOE SOURCE--WOMEN	V313	11
	TWIX CANDY BAR	F510	11
	ZYRTEC--ALLERGY RX	D560	11
37	ALLEGRA--ALLERGY RX	D560	10
	DR PEPPER--SOFT DRINK	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--LONG-DISTANCE RESIDENTIAL	B221	10
	SUBWAY	G320	10
	U.S. ARMY	B313	10
48	AT&T--LONG-DISTANCE INT'L RESIDENTIAL	B221	9
	DIGIORNO--RISING CRUST PIZZA	F260	9
	FLORIDA'S NATURAL--RTS ORANGE JUICE	F420	9

priced national efforts such as GBE's own Dannon, while not neglecting to reinforce the water's convenience and pure natural source. In 1997, Evian eked out 1.2 percent growth to \$185 million at wholesale, per Beverage Marketing, N.Y., and GBE execs say cannibalization by Dannon has been small.

This year, though, the ads are "more grounded," said marketing director Will Waggaman, so that the ads work whether or not consumers read the fine print. Characters are shown in greater context, and separate panels dealing with the users and the source tied together more tightly.

The new ads breaking in June fashion, health and travel books will "tell directly that we're not just a natural spring water, but the ultimate natural spring water," Waggaman said.

With French Alps imagery literally molded into the Evian bottle, GBE execs felt they could drop that from the ads for now in favor of showing the package in a usage context. —Gery Khermouch

## DOMINO'S PIZZA

**Advertiser:** Domino's Pizza

**Agency:** Campbell Mithun Esty, Minneapolis

**Begins:** Late May

**Budget:** \$3 million

**Media:** TV

Domino's Pizza is putting \$3 million behind a two-month ad push aimed at 6-10-year-olds, the company's first kid-targeted effort as part of its ongoing strategic shift toward families rather than the bachelors and coeds targeted in past years.

The cheesy camcorder-filmed ads star "Dr. Cravin," a red-haired action figure/mad scientist obsessed with intercepting Domino's deliveries, which he monitors from his lair on his "Pizza Tracker 2000." The kids push was a necessary component to Domino's current strategy, as research showed that 78 percent of parents complied with kids' requests for specific food brands.

The campaign airs May and June on Nickelodeon, ABC and Fox kids blocks and Cartoon Network. Domino's is also mulling Dr. Cravin licensed merchandise and giveaways with delivery. —Shannon Stevens

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

# Media Person

BY LEWIS GROSSBERGER



Gothenmic@aol.com

## Say What?

TIME ONCE AGAIN HERE AT THE MEDIA PERSON column for one of our most popular features, the

Media Person Cultural Vocabulary Builder. MPCVB helps you learn the new words and concepts necessary for meeting the challenges of our fast-changing world and, more importantly, helps you to fake a conversation on any topic currently under discussion in the media. The following terms are bound to come up in your life within the next few hours. Memorize them, practice saying them in front of a mirror, then use them with confidence!

**Euro:** New unit of currency that in 1999 will replace francs, marks, drachmas, rupees, moolas and other national monetary units in the 11 countries of the European Union. The one-Euro bill will bear the portrait of Leonardo Da Vinci and the five-Euro bill the portrait of Leonardo de Caprio. A croissant will cost approximately two Euros and 45 peans. A calculated risk, the new currency will either unite the continent into one vast, efficient dynamo rivaling the United States in economic power or plunge us all into World War III; no one has any idea which. What is certain, however, is that Italians will benefit most since they'll no longer have to use a wheelbarrow to carry enough lira to buy a newspaper.

**Koko:** A talking gorilla who recently held an electronic chat-room discussion with members of America Online, demonstrating amazing communication skills. For instance, when a woman in Wyoming asked, "Do you like bananas?" Koko immediately replied with the sign language symbols for "sex" and "skateboard" and her human interpreters typed, "What Koko is telling us is, 'I believe the conversion to the Euro is an important step forward for the international monetary system.'"

**NATO:** (Pronounced NAH-noo.) An obsolete military organization whose purpose is to repel invasion from a country that no longer exists.

Yet it keeps getting bigger and no one knows why. NATO also has a large women's auxiliary, TOMATO, well known for its covered-dish suppers and bingo games.

**Krav Maga:** (Correct pronunciation: I KEEL-you-you-BAHS-tard!) Trendy Israeli martial art form now sweeping America. Incorrect Usage: "Neanderthal man was preceded by Krav Maga man." Correct usage: "You're still into tai chi? My KM master can whip your tai chi master

**"You're still into tai chi? My KM master can whip your tai chi master any day, you pathetic fool."**

any day, you pathetic fool." Krav Maga dispenses with the esoteric spiritual shtick and rituals of Asian-based combat systems and substitutes an ingenious new concept: fighting dirty! While the opponent is bowing and adjusting his black belt, you knee him in the groin. And speaking of groins, we have...

**Scumbag:** A popular new political term, once considered too tasteless and crude for public usage (except in New Jersey) but now acceptable even for formal occasions, thanks to Congressman Dan Burton who recently applied it to President Clinton, apparently in a negative sense, not as praise for practicing safe sex. Though the word may be freely utilized at home, in school or before the Supreme Court, it still may not be used in the pages of

*The New York Times*, where it must be replaced with the phrase, "a euphemism for a dirty thing the mention of which offends our delicate sensibilities."

**Teletubbies:** Title characters in a popular new children's television show, these sweet adorable innocent plump little babylike creatures are so charming and appealing that upon first seeing them you feel an overwhelming desire to squash them underfoot like cockroaches. (Never say "scumbag" within hearing of a Teletubby, by the way. They burst into tears.)

**Chimera:** Formerly a mythical animal that was part lion, part goat and part dragon. (You could milk one in a lactose emergency, but it was dangerous.) Now "chimera" is a term for real gene-spliced creatures combining different species that actually can be assembled in the laboratory. OK, what do you get when you put together Bill Clinton and a goat? Give up? Pretty much the same president you have now.

**Globalization:** A theoretical concept under which the power and sovereignty of national governments gradually disappears while multinational corporations usurp their functions, eventually becoming the true masters of human affairs. Essentially a laughably outlandish science-fiction fantasy, this scenario could never really take place.

**Tankini:** Not a cocktail for armored-vehicle crew members but a fashionable, new two-piece swimsuit consisting of a tank top and a

bikini bottom. It may be worn on the beach, at a NATO pool party or in the bedroom one hour after your husband or boyfriend takes...

**Viagra:** The greatest pill ever invented in the history of mankind. Twenty times hipper than aspirin and much sexier than Prozac, Viagra has begun to transform our entire culture. Already 85 percent of all American men carry a Vi or two in their pocket at all times, according to the latest Media Person-*Penthouse* poll. Steam-powered, piston-driven mechanical erectile pumps have quickly faded into oblivion as the Viagra market expands. *USA Today* has added a fifth section to cover Viagra news. The Navy hands out a daily Viagra ration to enlisted personnel. Media Person chews them like candy. Is this a thrilling time we live in or what? ■





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