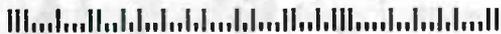


MEDIA WEEK

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Vol. 9 No. 15

THE NEWS MAGAZINE OF THE MEDIA

April 12, 1999 \$3.50

CD Radio's David Margolese leads an assault on the radio industry

Space Invaders

By Katy Bachman • Page 26

MARKET INDICATORS

National TV: Active

Buyers are beginning to put down money for a third-quarter market that is tight due to makegoods and fewer cancellation options being exercised.

Net Cable: Steady

Broadcasters mount challenge to cable's recent ratings success with quad analysis research as the upfront market draws near. Dot com business remains robust.

Spot TV: Healthy

Tech business drives buys in Denver and Northwest. L.A. station reps expect 2QTR to be up 4 percent from last year. Small southeast markets report growth.

Radio: Tight

In major markets, even ratings-challenged stations are raising rates as demand heats up due to May TV sweeps. June is available, but it's filling up early.

Magazines: Holding

While tech toys and E-commerce ads remain hot in endemic magazines, general-interest titles have yet to get their fair share.

CHRIS CASABURI

● Networks and affiliates clash
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● Turner recasts cable networks
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● NBC, P&G at odds over soap
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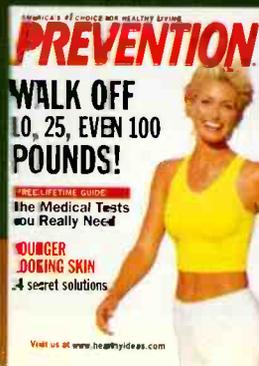
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AT DEADLINE

UPN Extends Olive Branch to Affiliates

Looking to capitalize on growing affiliate disunity with the Fox and ABC networks (see story on page 4), UPN is returning 45 30-second commercial units during the May through July period as a "way of saying thanks" to stations for sticking with the fledgling network. While current UPN affils are estimated to be getting \$500,000 worth of units on the national spot market, UPN officials expressed the hope that the move could attract disgruntled Fox, ABC and other network affiliates in medium- and small-sized markets. "There are the FOBs, the friends of the Bill Clinton, and there are FOAs at UPN, the friends of the affiliates," quipped UPN COO Adam Ware.

Wenner Taps Former Agency Exec

Ad exec John Berg has been tapped as Wenner Media's new vp/group publisher. Berg, a former BBDO executive vp and managing director, will oversee ad sales and marketing for *Rolling Stone*, *Men's Journal* and *Us*. The move ends a farflung industry search that followed the departure of Wenner vet Dana Fields eight months ago. Publishers of Wenner's three titles will report to Berg, and Berg will report to Kent Brownridge, senior vp/general manager. Though the BBDO vet has no publishing experience, he is considered a branding guru, having successfully revitalized the Pizza Hut and Bayer brands. Meanwhile, Fields joined Emap Petersen last week to work on magazine development, where her expertise in the music and men's category will be handy as Emap begins to make preparations to import *FHM*, a men's title, and possibly launch a music magazine.

New Sitcom Blazes HDTV Trail

Production began last Friday in Los Angeles on what is being billed as the first high-definition television sitcom, *Sam N' Ella's*. Described as a "dysfunctional restaurant sitcom," the series is being executive produced by Robby Cohn and directed by Josh Baerwald (*Friends*, *Caroline in the City*, *Frasier*), a protege of director Jim Burrows. The sitcom, which has not been bought by a network yet, is being shot on Sony HDW-750 cameras in the high-definition 720-progressive format, according to a representative for RC Productions.

Magazine Revenue, Ad Pages Soaring

Year-to-date magazine advertising revenue was up an impressive 8.9 percent through March to \$3.15 billion, according to the Publishers Information Bureau. Ad pages grew 2.1 percent to 53,805 over the same period last year. In March, ad revenue closed at

\$1.3 billion, an increase of 11.6 percent over last year; ad pages for the month grew by 2.2 percent to 21,225. Almost all of the PIB's 13 major ad categories saw sizable gains in ad revenue, including a 30.5 percent hike in technology (\$125.6 million), a 20 percent jump in drugs and remedies (\$94.3 million) and a 26.2 percent increase in media and advertising (\$51.6 million).

For VH1's *Divas Live*, the Bitch is Back

Proving once and for all that "Diva" describes a state of mind rather than a gender role, Elton John will be the surprise Diva on Tuesday night during the second incarnation of VH1's *Divas Live* concert from the Beacon Theater in New York. John will join Cher, Tina Turner, Whitney Houston, Brandy, LeeAnn Rimes, Faith Hill and Mary J. Blige. Last year's *Divas Live* was VH1's highest-rated special ever and produced tales of epic cat-fighting behind the scenes, spawned by disputes over who had top billing and the most solo time on stage.

Minority Stations' Power Grows

Spanish and urban contemporary stations targeting minorities are getting a larger share of the advertising pie, according to a new study from Miller, Kaplan, Arase & Co. The annual "Power Ratios" survey shows urban stations power ratio is up to 0.93 from 0.72 in 1998, meaning that an urban station can expect to bill 93 percent of the value of its ratings. Spanish stations increased to 1.07 from 1.00. While the power ratios are up, Spanish and urban still rank 11th and 12th in billing power among all formats. Sports (1.61) remains the No. 1 format in billing power, followed by adult contemporary (1.41) and classic rock (1.33).

Addenda: Seattle-based **Ackerley Group** last week announced the launch of Digital CentralCasting, which will allow the company to supply all its properties in a given area with digital programming transmitted from one source... **Douglas Brenner**, formerly editor of *Garden Design*, has been named deputy editor of *Martha Stewart Living*... Now in its second year, the **PBS Sponsorship Group**, the outlets' national rep firm, garnered \$18.3 million in

program underwriting for the quarter ended March 31—a 30 percent increase over last year.

Clarification: An article in last week's issue mischaracterized the creator of *Baywatch*. Douglas Schwartz, Greg Bonann and Michael Berk created the show.

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ANDRÉ SOUTOURN

MEDIA WIRE

Major Advertisers Unite To Push Family-Friendly TV

The advertising community is beginning to put some money behind its efforts to motivate the broadcast networks to offer more family-oriented programming on their schedules. On Sept. 9 at the Beverly Hilton Hotel in Beverly Hills, Calif., the Forum for Responsible Advertisers will sponsor the first Family Programming Awards, honoring shows and individuals who are involved with family programming on the networks. The group is also encouraging young writers to gear their efforts toward family programming.

Co-sponsoring the Family Programming Awards with the ad consortium is the Association of National Advertisers, the American Advertising Federation and the Association of American Advertising Agencies.

"[Our involvement] says we believe in the same philosophy, are endorsing their actions and are encouraging our members' support," said Robin Webster, ANA vp.

Charter members of the coalition, which was formed last year at the urging of Andrea Alstrup, vp for advertising at Johnson & Johnson, and Robert Wehling, corporate officer for global marketing at Procter & Gamble, include J&J, P&G, Coca-Cola, Ford, Sears, General Motors, Warner-Lambert, IBM, McDonald's and Nestlé. Twenty-three companies now support the effort. —*John Consoli*

Liberty Consolidates Assets To Form Interactive Division

Liberty Media Corp. last week moved to meld its interactive and Internet holdings into TCI Music Inc. On completion of the deal, the company will have assets of about \$1 billion and be renamed Liberty Digital.

The new company, to be run by Lee Masters, will include Liberty's Internet investments in priceline.com, iVillage, SportsLine USA and Drugstore.com. and likely will be joined by new interactive and Internet-based investments. Liberty Digital also will control the rights to deliver interactive services over AT&T Broadband systems that could eventually reach 12-million subscribers served by upgraded connections to be offered by AT&T. In exchange for the Internet/inter- (continued on page 6)

The Gloves Come Off

Relations sour as Fox, ABC defy affiliates

TV STATIONS / By Michael Freeman

Under siege from declining ratings and a lack of profit, two of the Big Four networks last week decided to unilaterally impose new business plans on affiliated stations that will provide the nets with new revenue at

the expense of the affiliates. News of the moves by Fox and ABC wafted through the industry like the odor of a spoiled egg. Fox is taking back prime-time ad inventory from affils, and ABC is starting a cable channel on which it will rerun its daily melange of soap operas.

"It's not them [Fox] just using leverage...it's a frigging sledgehammer," said a midwestern Fox affiliate general manager who asked for anonymity.

"Instead of talking about it, they [ABC] are imposing it," said Alan Bell, president of Freedom Broadcasting, which owns three ABC affiliates. "It's just typical of Hollywood where they hit you on the head with a truncheon and tell you to shut up and take it."

The Fox affiliates were incensed over a memo from Larry Jacobson, president of Fox Television, notifying affiliates that Fox would be seizing 20 of 90 prime-time weekly 30-second commercial units worth some \$150 million, effective July 1. In an apparent effort to soften the blow of this news, Fox is extending an "option plan" under which Fox affiliates have until May 1 to negotiate a buyback of the 20 units at "somewhere just below market value", along with an extra 15 units from network prime-time inventory. The catch to getting the total 35 units in the option package is that Fox gets a 25 percent cut from affiliate

sales revenue from those spots.

News of the plan immediately stunted the stock of Sinclair Broadcast Group, itself a notoriously hard-nosed negotiator. Shares of Sinclair, a Baltimore-based group owner of 24 Fox affiliates, fell 23 percent to 11¹/₁₆ in heavy trading on April 8. The company told analysts that its preliminary agreement to exercise the option could cost the company up to a \$10 million reduction in its pre-tax broadcast cash flow. Still, Paul Sweeney, a media analyst for Salomon Smith Barney, pointed out that Sinclair may only lose 3-4 percent from its estimated 1999 cash flow of just over \$330 million. "Investors may have initially overreacted, but there is ongoing concern



Fox's Jacobson is pleading poverty in taking back ad time from stations

over the networks looking to seize additional financial control over their affiliates' revenues," he said.

Nick Trigony, president of Cox Broadcasting, whose group owns the San Francisco Fox affiliate KTVU-TV, termed the Fox memo "the most devastating and disastrous event in the state of network-affiliate relations since the Larry Tisch era." During the 1980s and early 1990s, CBS—under Tisch's ownership—repeatedly cut affiliate compensation. Trigony added that the decrease in stations' cash flow "has the potential to greatly reduce the value of our stations over the long-term."

In the memo to affiliates, Jacobson defended the plan as being "necessary to make an adjustment to the economic relationship between the network and Fox affiliates to take into account the ever-widening imbalance in

profits between us.”

Fox claims that TV station owners are realizing 40-50 percent profit margins. The Fox network posted an operating loss in 1998 due to ever-increasing program license fees (including \$500 million per year for NFL football rights) and continuing costs of converting to digital television. “Look, we know that Fox has a certain debt load and a lot of network overhead, but they, like the other networks, are not the paupers they make themselves out to be,” noted a southeast-based Fox affiliate gm who requested anonymity.

Several affiliate executives interviewed for this story said they believed Fox is looking to “deflate” the value of Fox-affiliated stations just as News Corp./Fox chairman Rupert Murdoch is lobbying Congress and the FCC to lifting the cap on station ownership from 35 percent coverage of the U.S. to 50. Presumably, this line of thinking goes, Murdoch would be able to buy Fox affiliates at lower prices since his network just took millions out of their cash flow. “All I know is that this can do irreparable harm, and this should be a real warning sign to the FCC and Congress over what is the network’s real ulterior motive here,” Trigon concluded.

At ABC, talks between the network and its affiliate board broke down last week over issues of program exclusivity and affiliate contributions to the cost of *Monday Night Football*. The Disney-owned network then abruptly announced the launch of the Soap Channel, slated to start up in 2000. “I recognize the inevitability of building choices, and I have no problem with competing against myself [with the soap operas], but there was no mention of where our place on the table is,” said Freedom’s Bell. —with Megan Larson ■

TNT Seeks Broader Appeal

New program slate puts big bucks behind push for higher ratings

CABLE NETWORKS / By Jim Cooper

TNT last week continued its aggressive investment in big-budget original programming with a \$100 million-plus production slate aimed at a broader and more female audience. The 1999-2000 development schedule unveiled at TNT’s joint upfront with TBS includes 12 original movies, five prime-time specials and a four-hour miniseries, *David Copperfield*.

The new slate signals “mass audience and quality are not mutually exclusive,” said Brad Siegel, president TNT. The projects and the talent associated with them continue TNT’s spending spree on original and broadcast-window theatrical rights. They also suggest an expansion from western and bible story projects of the past and a full spectrum move away from *WCW Thunder*, the net’s pro-wrestling gold mine.

“They doing more of it [originals], because they’ve found it works. If ratings are any indication of anything, it confirms what they’re doing because they’re growing,” said Stuart Schlossman, senior vp/associate director of national broadcast for DDB Needham.

According to Turner, average year-to-date ratings for TNT’s originals are up 68 percent

in households and 85 and 77 percent for adults 18-49 and 25-54, respectively, from 1998.

TNT’s most expensive project is Robert Halmi Sr.’s \$24 million adaptation of George Orwell’s *Animal Farm*, with the voices of Patrick Stewart, Julia Louis-Dreyfus and Kelsey Grammer. Among the other TNT original movies: *A Christmas Carol*, starring Patrick Stewart; *The Virginian*, starring Bill Pullman, and *Don Quixote*, starring John Lithgow, Isabella Rossellini and Venessa Williams. The five specials included a *Tribute to Bob Marley*, and an hour-long profile of the winners of the Congressional Medal of Honor.



JONATHAN HESSTON/HALLMARK ENT. & TBS

Actor Alan Stanford with sidekick Napoleon the Pig in *Animal Farm*.

Sister service TBS also announced four original movies: *Con Road*, a prison break thriller; *Sinkhole*, a disaster thriller about a giant sink hole swallowing New Orleans; *Home*, a contemporary western, and *Thrill Seekers*, a time travel adventure. TBS will also premiere *The Chimp Channel*, an original half-hour series featuring chimpanzees spoofing movies.

Both networks also signed a deal with DreamWorks to become the exclusive cable home for its theatrical productions. The multi-year agreement will begin in 2002. ■

ESPN Bestows \$75 Million in Airtime Upon Affiliates

CABLE NETWORKS / By Jim Cooper

Extending an olive branch to cable operators who have long-bemoaned the cost of carrying ESPN on their systems, the cable sports giant last week announced it would expand its local avails by a minute for every live, regularly scheduled hour of *SportsCenter*. In recent discussions with affiliates, the network was told “that the most substantive thing ESPN could do for affiliates was to increase inventory in *SportsCenter*,” said Sean Bratches, senior vp, affiliate sales and marketing for ESPN. The two 30-second spots would be available starting in March next year. The new ad time will fill the gaps left by the network’s *Sports Century* special programming and will bring \$75 million in ad revenue to the cable companies.

ESPN runs *SportsCenter*, which grew its fourth quarter ratings last year by 17 percent, live four times each weekday and five

times on Saturday and Sunday. Citing a study by Bortz Media & Sports, Bratches said ESPN and ESPN2 generate 20 percent of all local advertising on cable systems and that the additional time makes ESPN the largest generator of local ad revenue among basic cable networks. According to Bortz, the expanded inventory, 6,000 30-second spots per year, could add 10 cents per cable subscriber, per month to cable operators’ books.

While welcoming the increased ad time, several operators said they would have to shave off a lot of the ad revenue to rep firms and that time cut out of the national feed for local sports programming might have more value. “Of course a freeze on license fees would be even better,” quipped one programming vp at a midsized cable company. ■

MEDIA WIRE

active assets, Liberty will boost its stake in TCI Music to 96 percent from about 86 percent with the issuance of 128.7 million new common shares.

Alan McGlade, president/CEO of The Box Worldwide, called the deal "a consolidation of assets" in order to use each group to best advantage. —*Jim Cooper*

Cosmogirl Will Give Hearst Foothold in Teen Category

Hearst Magazines will kick off *Cosmogirl* on June 29, the first of three test issues slated for this year. The *Cosmopolitan* spinoff is expected to have an initial run of 850,000 newsstand copies with at least 50 advertisers on board, including Tommy Hilfiger and L'Oreal.

Overseeing *Cosmogirl's* editorial is Atoosa Rubenstein, senior fashion editor of the flagship monthly.

Donna Kalajian, *Cosmo* publisher, is busy making the rounds, giving media buyers a sneak preview. Buyers have been assured that the teen magazine, which will target kids ages 12 to 17, will have a safe, PG rating. "That was one of our concerns," said Roberta Garfinkle, McCann-Erickson senior vp/director of print media. "We've been told it would deal with relationships, but it would not be as sexually explicit as *Cosmo*." Stories will cover all the teen bases, including peer pressure, school issues, and surely some angst.

Hearst is hoping to ride the teen tsunami that Time Inc.'s *Teen People* has enjoyed since its 500,000-circulation launch in January 1998. The *People* spinoff, published 10 times per year, now has a rate base of 1.2 million. Still leading the pack are Emap Petersen's *Teen* (2 million circ), Gruner+Jahr USA Publishing's *YM* (2.2 million) and Primedia's *Seventeen* (2.4 million). —*Lisa Granatstein*

Revamped Disney Units Melded With 'Global View'

The Walt Disney Co. last week reorganized its New York-based book and magazine publishing businesses. Under the new arrangement, Disney U.S. publishing subsidiary Buena Vista Publishing Group, publisher of titles including *Discover* and *Family Fun*, will expand to become Disney Publishing Worldwide but will remain part of the (continued on page 8)

P&G, NBC in a Lather

Daytime's biggest spender lobbying hard to save 'Another World'

NETWORK TV / By John Consoli

NBC executives are feeling some pressure from Procter & Gamble as they near a decision on which of the network's daytime soap operas to cancel to make room for *Passions*, a new series that will premiere in July. P&G is the producer of the long-running *Another World*, one of two ratings-starved soaps NBC is considering for the chopping block.

While P&G has not said publicly what action it would take if the network pulls the plug on *Another World*, insiders say the company has dropped hints to NBC that it might withdraw most or all of its daytime ad budget. P&G, daytime TV's largest advertiser, spent \$238 million in the daypart in 1998, according to Competitive Media Reporting. An estimated \$50 million of the total went to NBC, according to agency executives.

Bob Wehling, global marketing officer for P&G, said last week about his most recent meetings with NBC: "I've done all I could to lobby for *Another World*. I'm very proud of it. I hope it makes it." While Wehling would not comment on the company's likely reaction to a cancellation of *Another World*, another P&G exec said last week: "We have a plan."

NBC executives did not return calls seeking comment.

Buyers said that if Procter & Gamble were to pull out a sizable amount of inventory, it might not damage NBC too seriously

because P&G is a bulk buyer that gets deep discounts for its commercials. A release of some of P&G's inventory would put NBC in position to try to sell it at higher CPMs. However, demand for daytime spots is not nearly as keen as it is for prime-time inventory. Johnson & Johnson, the second-largest daytime advertiser, spent \$70 million in the daypart last year, far behind P&G's total.

P&G insiders say that if NBC cancels *Another World*, the company would probably not shop the soap to another network because any interruption in continuity would further erode ratings. For the week ended April 4, *Another World* posted a 2.4 rating/9 share in households, according to Nielsen Media Research. That number ranked *World* only ninth among the daytime soaps, but well ahead of the other NBC soap being considered for cancellation, the last-place *Sunset Beach*.

A more damaging statistic for *Another World* is that its prime audience, women 18-49, has declined by more than 25 percent in both rating and share this season. While *Sunset Beach* has never posted numbers as high as *Another World*, NBC execs view *Sunset* as being on the rise and *World* in decline.

Another World, which premiered in 1964, is NBC's longest-running soap. *Sunset Beach*, produced by Aaron Spelling in conjunction with NBC Studios, premiered in January 1997. *Passions*, like *Sunset*, is expected to attract much younger viewers than *Another World*. ■

Clutter Climbs Higher

Advertising time hits new records on broadcast and cable networks

TELEVISION / By John Consoli

Commercial loads are at an all-time high on four of the Big Six broadcast networks, according to the 1998 Television Commercial Monitoring Report released last week by the 4As and the ANA. ABC last November became the first network to average more than 10 minutes per hour of network commercials (10:19) according to the report, which monitored commercial time during the November sweeps period. ABC ran 9.5 percent more network commercials per hour in November 1998

than it did just one year earlier. ABC also ran the most total non-commercial time per hour (16:27) among the Big Four nets last November, up 5 percent over November 1997.

NBC had the largest percentage increase in commercial minutes at 10.7 percent, jumping up to 9:18 per hour in November 1998. CBS increased its network commercial minutes to 8:54, up 5 percent from the previous November.

Fox was the only network to reduce its commercial and non-programming minutes per hour year-to-year. Fox's network com-

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MEDIA WIRE

Consumer Products Division. Hyperion, Disney's trade book division geared to adults, will become a unit of ABC, which also includes Fairchild Publications, publisher of *Jane, W* and *Women's Wear Daily*.

Steven Murphy, formerly senior vp of Buena Vista Publishing, has been promoted to senior vp and managing director of Disney Publishing, Worldwide. Murphy's responsibilities now include all international and domestic publishing businesses within the Consumer Products division, plus the Disney Children's Book Group.

The restructuring "allows us to create product with a global view to publish across regions and across formats in a way we've never been able to before," Murphy explained. "It also combines the children's magazine category under one roof, an entity that now has a readership of over 50 million weekly, which would give us a huge opportunity to cross-market." —LG

Mayors Association Wants To Turn Trash Into Cash

Major advertisers may be coming to a garbage can near you. In conjunction with the National Conference of Black Mayors, New York-based AdBrite Corp. is offering cities a potential new revenue source in the form of the AdBrite Illuminated Waste Receptacle (AIWR). Advertisers can lease a well-lit side, depending on market size, for \$250-\$750 a pop. Caesar Passannante, president and CEO of AdBrite, believes the new venture could generate up to \$250 million next year.

Mayors representing 466 cities, from San Francisco to Savannah, have signed on for the free receptacles, "It helps every mayor maintain a clean and harmonious community," said Mayor Jesse Norwood of Prichard, Ala., a NCBM vp. "It's a win/win."

Cities net 5 percent of the ad sales. Ten percent goes to the NCBM—potential earnings are estimated at \$13,846 per week, Passannante said—with \$1,846/week going to a scholarship fund for children in the participating cities. So far, McDonald's in Washington, D.C., is the only advertiser committed to the project. But Chuck Hamrick, president of AdsAGlo, said his sales staff is talking to key players such as Coca-Cola and Levi-Strauss & Co. —Megan Larson

mercial time fell to 8:35 from 8:37, while total non-programming minutes dipped from 15:54 to 15:37.

In daytime, NBC increased its commercial minutes in November by 6.2 percent, from 13:56 to 14:41, and its total non-programming minutes by 1 percent to 20:40, both record levels. ABC cut its daytime commercial minutes by 1 percent but increased its daytime non-programming minutes by 1 percent.

CBS was the least-cluttered daytime network in November, with 19:08 of non-programming per hour.

In cable, TBS and E! tied for the most-

cluttered networks over the course of a day, averaging 18:01 minutes per hour of non-

programming in November 1998, up a whopping 18.3 percent and 9.8 percent from November 1997. TBS had an average of 13:12 of total commercial time per hour, up 29.6 percent from the 10.12 per hour it averaged the previous November.

Among the cable nets that decreased their non-programming time were

CNBC, from 14:49 in November 1997 to 13:51; ESPN, from 13:26 to 12:29; Lifetime, from 16:03 to 14:47; TNT, from 15:03 to 13:21; and USA, from 16:00 to 14:43. ■

Non-Programming Minutes/Hour, Nov. '98

MOST-CLUTTERED PRIME-TIME SHOWS	
<i>Sports Night</i> ¹ (ABC)	19:13
<i>Boy Meets World</i> ¹ (ABC)	19:09
<i>Beverly Hills, 90210</i> ² (Fox)	17:53
<i>Saturday Night Movie</i> ³ (ABC)	17:45
<i>Will & Grace</i> ¹ (NBC)	17:43
<i>Just Shoot Me</i> ¹ (NBC)	17:43
LEAST-CLUTTERED PRIME-TIME SHOWS	
<i>Touched by an Angel</i> ² (CBS)	12:24
<i>Martial Law</i> ² (CBS)	12:40
<i>Party of Five</i> ² (Fox)	13:06
<i>King of Queens</i> ¹ (CBS)	13:40
<i>Profiler</i> ² (NBC)	14:01

¹=half-hour show; ²=hour show; ³=two-hour show
Source: 1998 Television Commercial Monitoring Report

Groups Thinking Small

Station transfers heat up for major players in lesser markets

RADIO / By Katy Bachman

Just because Chancellor Media recently took itself off the sales block doesn't mean radio consolidation has come to a halt. Last week, Cumulus Media, Barnstable Broadcasting and Jacor Communications all inked deals for stations in midsized and small markets totaling about \$84 million. "If initial consolidation was the remodeling and expansion phase, this is the dusting-and-cleaning phase," observed station broker Gary Stevens.

While last week's acquisitions may not be "beachfront property" for a Mel Karmazin, Cumulus Media executive chairman Richard Weening believes middle markets are where the action is now. "The midsized cities are growing faster than bigger markets as more people make living there a lifestyle choice," Weening said. "As a result, retailers and fast-food chains are building out in those markets."

Cumulus, which went public last July, has been gobbling up stations in Arbitron-rated markets that Weening characterizes as "the broad middle class of radio." In keeping with that strategy, Cumulus last week agreed to purchase a cluster of five stations from HMH Broadcasting in 107th-ranked Lexington, Ky.: WLRO-FM, WLTO-FM, WXZZ-FM, WV-LK-FM, and WVLK-AM. After agreeing to the \$44.5 million deal, Cumulus took control

under a local marketing agreement as it awaits FCC approval of the deal. Cumulus also is picking up six stations for \$14.8 million from Phillips Broadcasting in 231st-ranked Eau Claire, Wis.: WORB-FM, WATQ-FM, WBIZ-AM/FM and WMEQ-AM/FM.

Privately held Newton, Mass.-based Barnstable Broadcasting will add to its 14 stations in four midsized markets with the purchase of WFOG-FM and WGH-AM/FM in Norfolk, Va., from Sinclair Broadcasting for \$23.7 million. At the same time, Sinclair, which had those stations plus WVKL-FM in a trust to satisfy FCC regulations, will swap to add WVKL-FM to the three other stations it owns in Norfolk, Va. market No. 36.

Even stations in unrated Arbitron markets are becoming attractive to groups such as Jacor, which last week agreed to pay \$800,000 for WBZY-AM in New Castle, Pa., to complement its stations in the Youngstown, Ohio area.

Last week was fairly typical of what the business is expecting for the rest of the year, in contrast to the megadeals of 1998. In the first quarter, 296 stations worth \$998 million traded hands, a fraction of the 1,741 stations that went for \$13.05 million last year, according to BIA Research. "We may see [megadeals] again, but it'll be the exception rather than the rule," predicted Mark O'Brien, vp of BIA Consulting. ■

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Land of the Rising Shows

Japanese imports are catching on at broadcast and cable nets

TV PROGRAMMING / By Alan Frutkin

The television business has long looked to Japan for its hardware needs. Now it's looking to the East for software as well, as a flow of Japanese imports is making its way onto broadcast and cable networks' programming menus. This month, ABC premiered *The Big Moment*, reality-show wizard Vin Di Bona's latest home-video fest, which is based on a popular Japanese game show. The WB has hit big this season with its Japanese-import kids cartoon, *Pokémon*. This fall, cable's Food Network will launch *The Iron Chef*, a Japanese cooking show that will have both subtitled and English-dubbed versions.

Is American TV suddenly turning Japanese? "It's cyclical," says Maureen Smith, general manager of Fox Kids Network, which continues to score in the ratings with its five-year-old, Japanese-based *Power Rangers* franchise. "When I was growing up, I watched [Japanese imports] *Kimba*, *The White Lion*, *Speed Racer*, and all the *Godzilla* movies."

Networks' surging appetite for Japanese fare underscores a more far-reaching trend in the business—the need for more quality programming as channels proliferate. "The television market is becoming global," Smith says. "In addition to our Japanese product, we work with French production companies, and we have German partners."

High-concept shows that can catch on quickly with finicky American viewers are in demand—no matter where they come from. "You're going to see more and more programming from throughout the world in the U.S.," says Steve Grubbs, director of national TV buying at BBDO Worldwide. "As the number of cable channels increases, not to mention the introduction of digital channels, you will need to go somewhere outside the U.S. to secure programming to fill up that air space."

And at a time when viewers and programmers are in constant search of something new, the current fascination with Japanese programming specifically may be simply the result of its "other-ness," says Richard Brustein, executive producer of *The Big Moment*. "There is a certain wackiness to a lot of Japanese television," Brustein notes.

That wackiness doesn't always translate well. For Di Bona's smash *America's Funniest Home Videos*—also based on a Japanese program—Brustein says that the American ver-

sion's clips differ markedly from Japan's in their physicality. "In Japan, there are a lot of shots of people getting hit in the groin—they think that's funny," Brustein says. "We don't think that's as funny."

Di Bona, whose relationship with Tokyo Broadcasting System dates back to 1987, says that pitching Japanese programming to American TV executives is a relatively easy sell. "Japan happens to be TV-innovative, and they seem less worried about what everybody else is doing," Di Bona says. "That's what makes their programming more hot,

more in touch with people...It's unique."

Norman Grossfeld, executive producer of *Pokémon* and president of 4 Kids Productions, the New York-based company that imports the show, says that the growing fascination with Japanese programming may have as much to do with the bottom line as with unique content. Although turning around a typical episode of *Pokémon* for the U.S. mar-



Big guy: Brad Sherwood, host of Di Bona's new entry on ABC.

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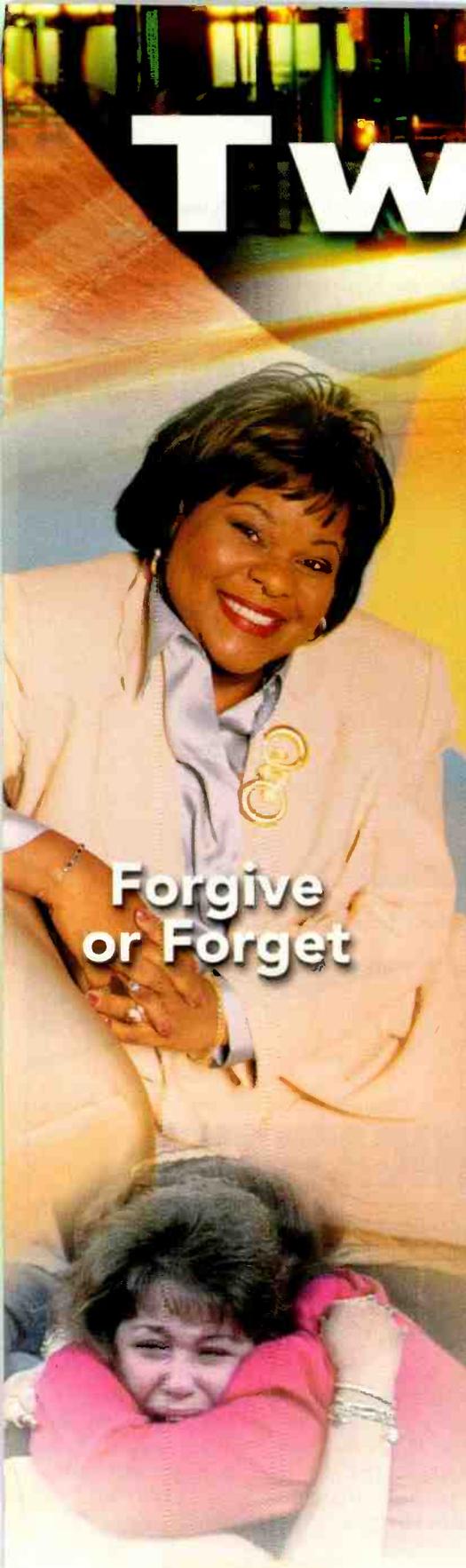
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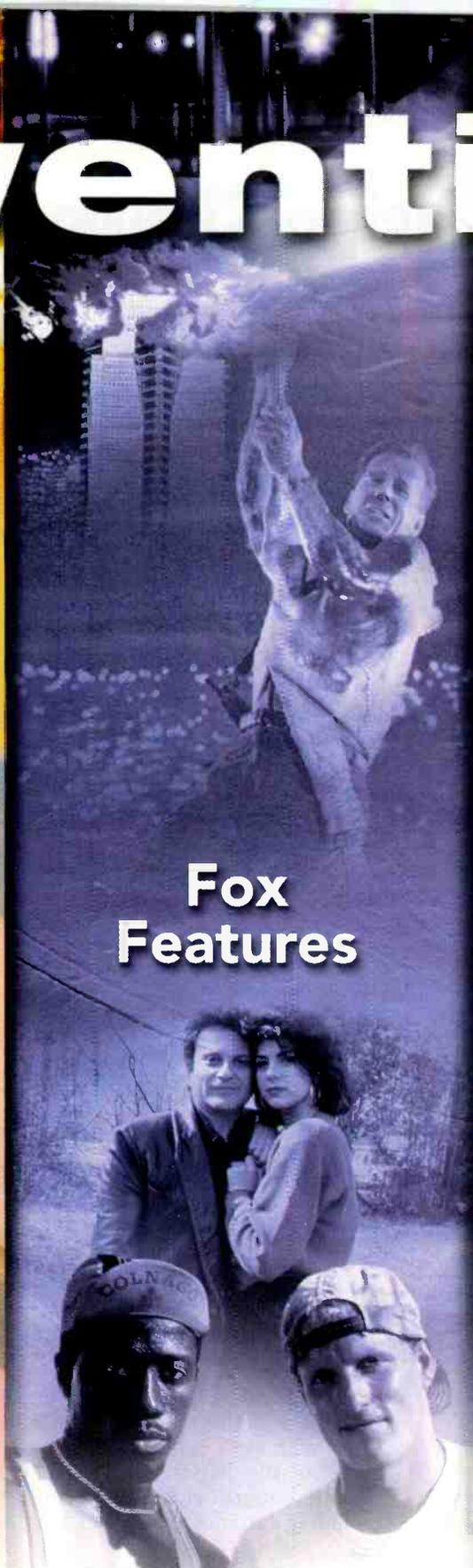
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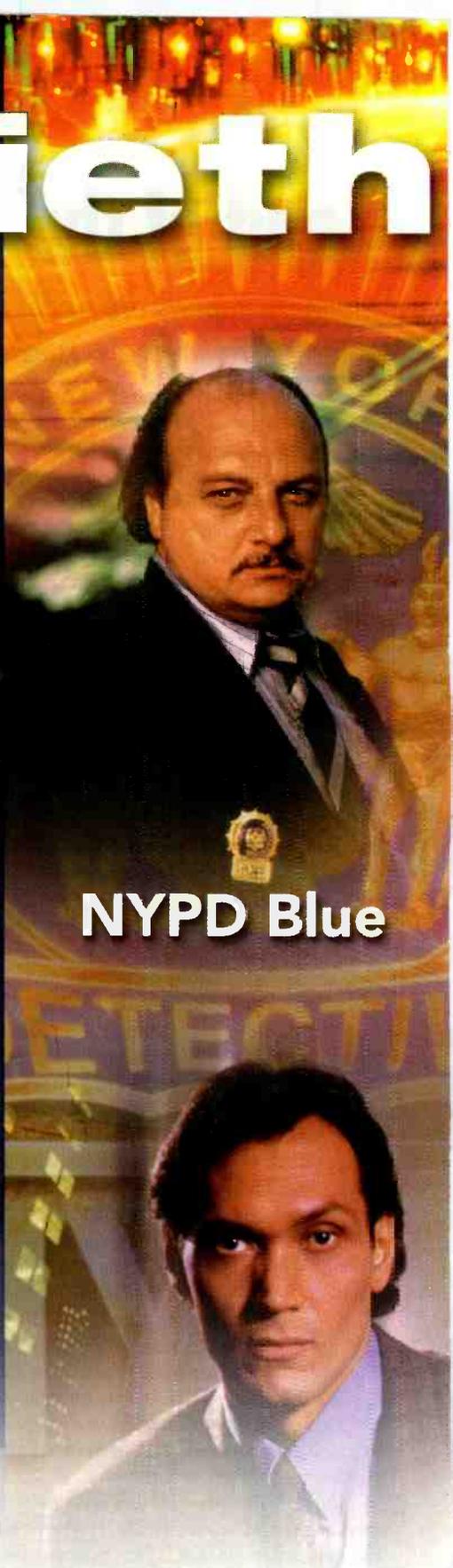
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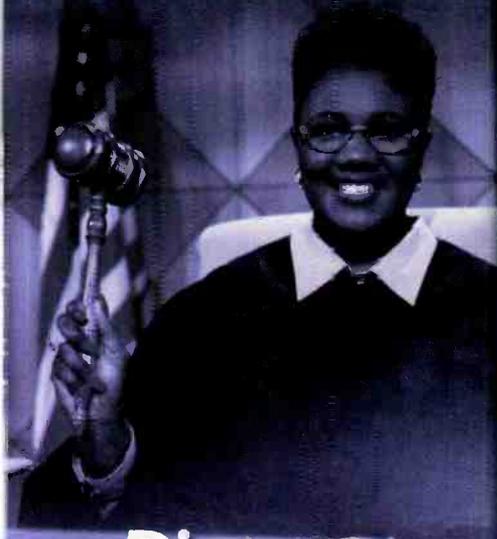


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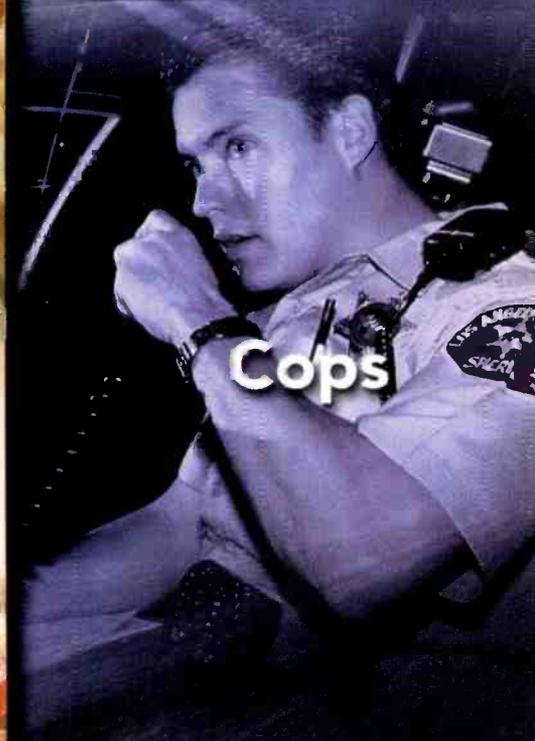
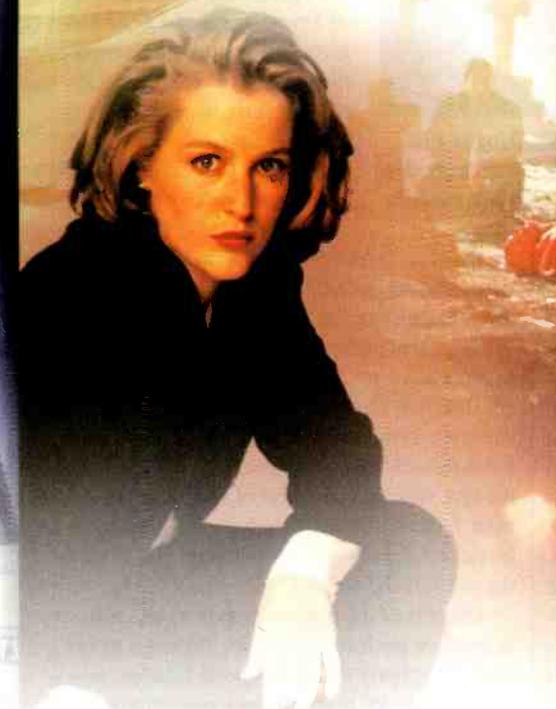
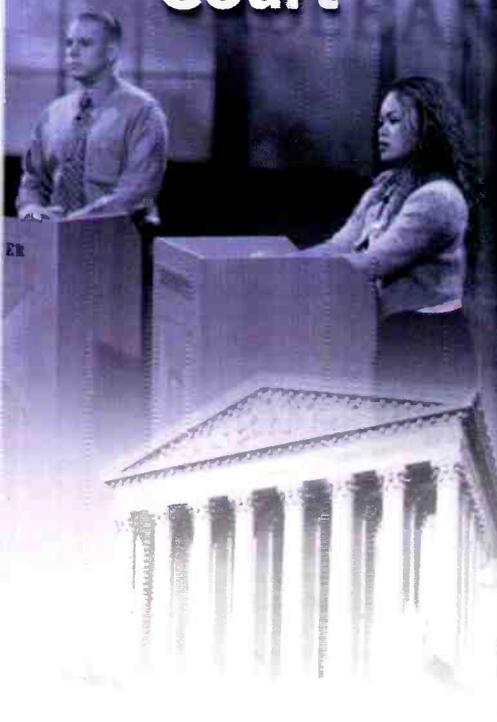
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ket involves Americanizing both the script and music to reflect Western sensibilities and modifying the visuals to delete references to Japanese text, it's still considerably less of a capital investment than producing a completely new original animated program.

"It's extremely cost-effective to not have to produce a show from scratch," Grossfeld

says. "Japanese producers typically produce for their own market and cover their budgets just within Japan. So anything else they are able to do is, in general, gravy for them. From an American perspective, to get a show at a decent price that has a chance to be a success is extremely attractive, versus the cost of producing a show from scratch." ■

DBS: The Sky's the Limit

Dish execs project continued growth despite cable's countermoves

SATELLITE TV / By Jim Cooper

Buoyed by continued subscriber growth and the likelihood of being able to offer local broadcast signals soon, direct broadcast satellite executives expect the industry's uptick over the last four quarters to continue into 2000 and beyond.

At the annual Skyforum conference in New York last week, both Eddy Hartenstein (president of DirecTV, the country's largest DBS provider with 5 million subscribers) and Charlie Ergen (chairman/CEO of EchoStar, the No. 2 player with 2 million plus), said they signed up new subs at record levels in the first quarter. Hartenstein said DirecTV added 304,000 subs in the company's best quarter

ever; the tally for March alone was 120,000, up 60 percent from March 1998. Ergen reported that EchoStar has added more than 100,000 customers per month for the past five months. "We're seeing a much-increased awareness and word of mouth," Hartenstein said.

Both DirecTV and EchoStar are lobbying federal officials in Washington and fighting local court battles to gain clearances to deliver local broadcast signals, in order to make their programming lineups more competitive with cable. Ergen said EchoStar is now serving 13 markets with a two-dish system that carries local signals, and is "losing a lot of money doing it."

Ergen said EchoStar hopes to serve 30 to 40 cities with either a one- or two-dish system for "meaningful delivery" of broadcast stations carrying local news, sports and weather. Ergen believes a combination of such local programming with EchoStar's digital channels plus an interactive program guide will prompt more cable subscribers to switch to DBS.

"There isn't a cable company in the coun-

try that can match that service," Ergen said. But the EchoStar boss noted that satellite providers "haven't articulated that to the American people."

Ergen called for a three-year window for implementing any satellite must-carry rules and one year for the meting out of any retransmission consent rulings on a "non-discriminatory" basis. "We shouldn't have to pay more than cable," he said.

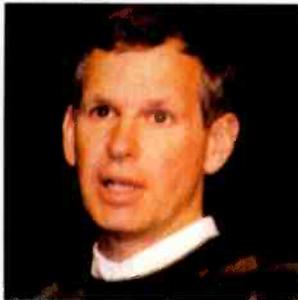
The recent consolidation of Primestar and USSB has given a lift to both companies. DirecTV is rolling US-SB's premium package into one of its services, and both it and EchoStar will likely pick up Primestar subs.

Analysts at Skyforum predicted that the DBS universe will more than double between 2002 and 2005 from the present 7 million subs to 20 million. Over the same period, cable's 65-million universe is expected to grow just 1 to 2 percent.

DBS is a "better, cheaper and deeper product than comparable cable, especially when local-to-local is concerned," said Rob Kaimowitz, managing director of ING Baring Ferman Selz. Kaimowitz said he expects local broadcast signals will be delivered by DBS by the end of this year.

Despite all the positive growth signs, cable's aggressive push to expand its offerings to include telephony and high-speed Internet service is likely to make it more challenging for DBS to poach subscribers in the future. "We talk very seriously about the digitization of cable. Our challenge is to stay one step ahead," Hartenstein said.

"It's going to be difficult for DBS to compete with bundle cable," said Doug Shapiro, vp of Deutsche Bank Securities. ■



Ergen says EchoStar is adding subscribers at the rate of 100,000 per month.

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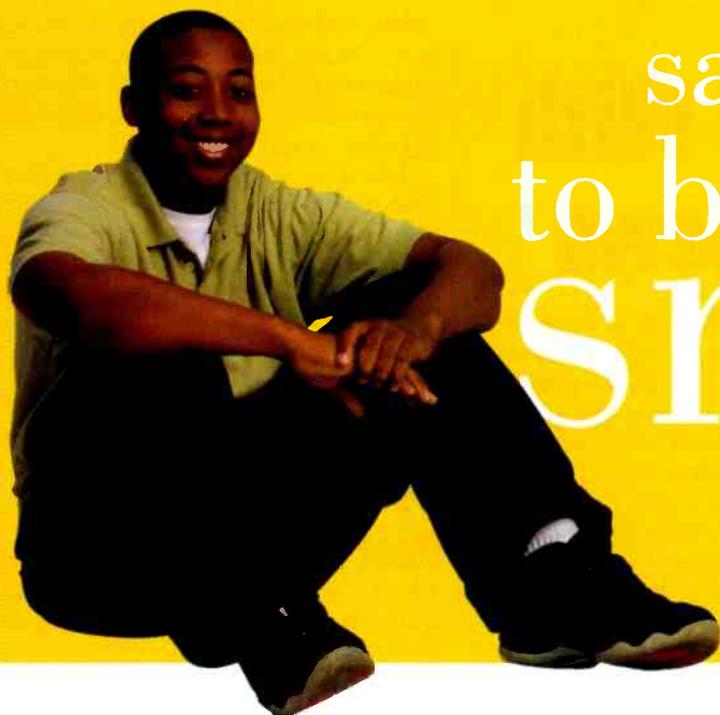
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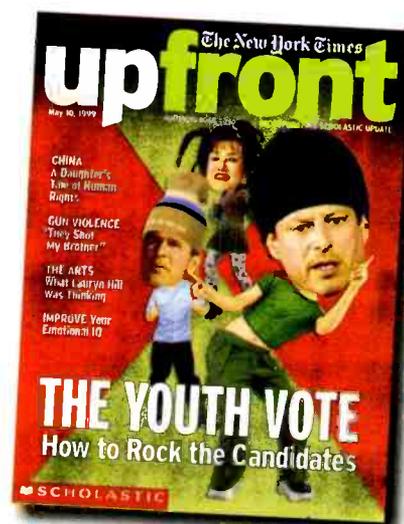
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PHILADELPHIA/RADIO

WWDB Gets Gross With Farnack for A.M. News

• WWDB-FM IN PHILADELPHIA made radio history 25 years ago when it became the first FM talk station. On April 2, the Beasley Broadcasting-owned station broke new ground again, adding a morning news block from 5 to 9 a.m., co-anchored by former CBS evening talker Gil Gross and former KYW-AM radio morning anchor Pat Farnack, who was just hired away two weeks ago. Following news, the rest of the day is talk with Dr. Laura Schlessinger, Rush Limbaugh, Kent Voss, Rollye James and John Ziegler.



Ex-CBS talker Gil Gross now handles WWDB's a.m. news.

The station didn't make the changes to make history, but rather to boost its lagging 25-54 ratings in morning drive. "Many of our current listeners go to KYW mornings. We're trying to stem the tide," said Dennis Begley, general manager, WWDB. The station's 4.4 share is only three-tenths of a point below Infinity-owned KYW's 4.7, but among adults 25-54, KYW handily beats WWDB by more than two share points. In morning drive, KYW's lead widens even more, scoring an 8.0 among 25-54 adults to WWDB's 2.2.

"Forty percent of our audience has been sampling KYW for news," said Jim Casale, WWDB program director, who was brought on last August to find a solution. Casale, who consulted for some of radio's biggest news/talkers, including ABC's KGO-AM in San Francisco, saw an opening in the Philadelphia market for a news/talker. "Our research showed that listeners were loyal to KYW out of habit but had no particular attachment to the product; it was the place to go for traffic and weather," noted Casale.

WWDB is doing more than just traffic and weather. It increased its news staff from four to 16 and forged alliances with The Weather Channel, Metro Traffic, *The Philadelphia Business Journal*, Comcast Sports Network, and the Wall Street Journal Radio Network. A deal with a local TV station is also in the works, added Begley.

Instead of turning over headline news every 20 minutes like KYW, WWDB inserts a pair of three-and-a-half minute segments in the hour called "Beyond the Headlines," which gives Gross the opportunity to use "his phenomenal rolodex," said Begley. On baseball opening day, for example, Gross talked with the owner of the Phillies. Last week Sen. Rick Santorum (R-Pa.) and Dr. Joyce Brothers were among the interviewees.

While WWDB is trying to get back its own listeners, Roy Shapiro, KYW's vp/gm, shrugs off the competition. "We see the competition as 300 hours a day, from cable [and] TV, and that's not even counting the Internet," said Shapiro. "WWDB just added another 20."

WWDB also took a page out of KYW's book and adopted a commercial schedule to avoid long spot blocks. "The perception was that KYW wasn't doing many commercials even though they air up to 22 minutes an hour," said Begley. The most any listener will hear is two spots in a row and even then, WWDB is putting a tidbit of news or liner in between the spots.

"Single-pod units is a big deal," said John Seitz, managing partner, MayoSeitz Media, which buys for Mailboxes, Etc., Philadelphia

Phillies, and Comcast Metrophone. "No one likes to be last and the more you can be surrounded by content, all the better. KYW has been an animal, dominant for so many years and relatively sold out."

Like Seitz, Joanne Harmelin, who as president of Harmelin Media buys for Today's Man, U.S. Healthcare and *The Philadelphia Inquirer*, welcomes the competition. "There's room in the market, but the success will not be overnight. If they take a few share points, it could impact the market." —*Katy Bachman*

ST. LOUIS/NEWSPAPERS

Post-Dispatch Moving Past Penniman Period

• AFTER COMPLETING THE \$1.15 BILLION sale of its broadcast operations last month, newly focused Pulitzer Inc. plans to spend some of that windfall to acquire more papers. But before that happens, executives are working to ensure a smooth transition of power at flagship newspaper the *St. Louis Post-Dispatch* in the wake of the retirement of longtime *Post-Dispatch* publisher Nicholas G. Penniman IV.

The company formerly known as Pulitzer Publishing announced last May that it would unload its broadcast properties and create a new publicly traded company called Pulitzer Inc., focusing solely on newspaper publishing. The sale put Pulitzer in a favorable cash position. New president/CEO Bob Woodworth—who assumed CEO duties from chairman Michael Pulitzer last January and came from the Knight-Ridder newspaper chain—says the company is in acquisition mode, with an eye on mid-sized market dailies. The *Post-Dispatch* is exploring local partnerships to "leverage the strength of the newspaper franchise," said Woodworth.

However, that core franchise has lately seen some tumult, having lost its top manager in Penniman, an employee since 1975. Penniman also held the titles of senior vp of newspaper operations at Pulitzer and president/CEO of Pulitzer Community Newspapers, which publishes a dozen dailies and eight weeklies in small markets in the Midwest and West. Penniman, 60, will continue consulting for the paper and Pulitzer's *Arizona Daily Star* in Tucson. His successor at

Hearst editors on

Baseball

I think the stock market has become America's favorite spectator sport. People watch it on TV. They read about it. And, unlike professional baseball, they can all play in it.

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Woodworth (inset) wants to "leverage the strength of the franchise."



the *Post-Dispatch* has not been named. General manager Terrance C.Z. Egger is now the paper's top executive.

The paper has sustained upheaval in its newsroom leadership. Three years ago, William Woo left after almost a decade as editor, followed by Cole Campbell, formerly of the *Virginian-Pilot* in Norfolk. More recently, managing editor Dick Weil was promoted to executive editor and Amie Robbins was promoted from deputy editor to managing editor.

Penniman says while his specialty was cost control, the emphasis of Egger and Woodworth is to build market share. "You need vigorous top-line growth if you're going to be successful, and that's what [the company] needs at this time," Penniman said.

Penniman, who is going back to school to study anthropology and plans to teach down the road, explained that "it was a good time for me to step aside. I'm at a good point to do it financially. The paper is doing well financially, [and] circulation has stabilized."

The *Post-Dispatch* is the city's only daily newspaper. During the 1980s, longtime rival *St. Louis Globe-Democrat* folded, and a start-up tabloid, Ralph Ingersoll's *St. Louis Sun*, appeared and disappeared. The paper's weekday and Sunday circulation have been on a rollercoaster ride throughout the decade, but more recently the trend has been positive. Weekday sales were 340,694 for the six months ended September 30, 1998, up a dramatic 9.7 percent from the same period the previous year, according to the latest Audit Bureau of Circulations figures. Sunday copies numbered 518,977, essentially flat from 1997.

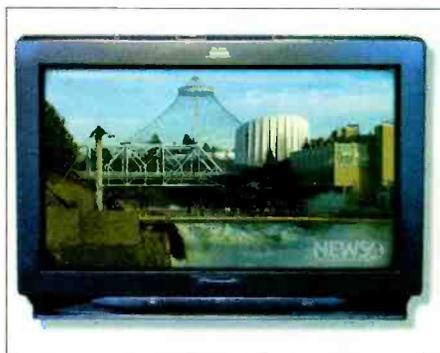
In 1997, the *Post-Dispatch*, a broadsheet, took the unusual step by converting its Saturday edition to tabloid format. Coleman Steele, media director at Veritas Advertising, described the tabloid idea as "forced. Readers have not been real responsive to it." He added, though, that the paper has succeeded in making its weekday and Sunday editions "more reader friendly." —Tony Case

SPOKANE, WASH./TV STATIONS

ABC Affil Goes Digital Years Before It Has to

•ALTHOUGH MANY OF ITS CITIZENS DON'T know it, Spokane, Wash., got its first taste of digital TV programming two weeks ago. Though KXLY-TV, the ABC affiliate in the 72nd largest TV market, is not required to broadcast high-def until 2002, the pioneering station began transmitting its signal to digital TV sets in local electronics stores on March 26.

"We're a small progressive company, so we're able to move quickly," said Teddie Gibbon, station manager at KXLY, of the small station's ability to pull off the expensive and labor-intensive feat. "We're investing in our



Spokane electronics stores are showing high-definition TV, courtesy of KXLY-TV.

future [and] providing leadership in the market." He adds that to secure healthier profit margins in the future, Gibbon believes the station must invest heavily—and perhaps cut into the bottom line—now. KXLY is owned by the KXLY Broadcast Group.

Using a rented Sony HD camera, the station shot scenes of Spokane and outlying areas. The 18 and a half minute reel of footage runs on low-power digital frequency KXLY-

DT/Channel 13 24 hours a day. The station is at least weeks away from being able to translate its analog programming into a format that would be understood by a digital TV set. That said, KXLY expects to have its all-digital facility up and running by this summer. Meanwhile, Cowles Publishing NBC affiliate KHQ-TV will break ground in May on its new 53,000-sq.-ft. digital studio. —Megan Larson

HOUSTON/TELEVISION

Nielsen Does Full Cable Book

•ADVERTISERS AND CABLE OPERATORS HOPE the expanded cable ratings report now being offered by Nielsen Media Research will be a boon for the Houston market. Effective with the February sweeps period, the report—twice the size of the standard local book—increases the listing of cable channels and breaks out ratings and share for specific shows rather than just the daypart activity on a given network. "Cable can now be competitive on a DMA cost-per-point basis," said Ray Purser, vp, ad sales for Time Warner Communications. "We're able to justify cable as any broadcast property."

Cable sellers in Houston had long possessed the data in the new book, but agencies did not, a situation that made advertisers wary of buying certain networks, said Tami Weitkunat, a media buyer for Houston-based Mediacomp. The book "will put everyone on the same playing field," she said.

With 700,000 homes, TWC is Houston's dominant cable operator, representing 700,000 homes. The system is sponsor of the Nielsen report. The 500 page cable tome will arrive at agencies in a few weeks. Wired cable penetration hit 56.8 percent in Houston in February, according to Nielsen. Houston is the fourth market to get such detailed ratings. —ML

WJLA-TV Tries 2 Female Anchors

Among other local-news changes, Allbritton's Washington, D.C., ABC affiliate WJLA-TV is bucking the traditional male-female anchor desk at 6 p.m. by pairing Maureen Bunyan, solo anchor of the 11 p.m. news, with 5 o'clock anchor Kathleen Matthews, starting today. "We get so formula driven," said news director Jim Lemay of the old way. "You have to put the right people in at the right time. It's not a gender thing...we're playing to our strengths." The move is due in part to strong ratings generated by local favorite Bunyan: In the six weeks she has been on the air at 11 p.m., WJLA's household share has grown 7.5 percent over the same period last year. But Lemay also wants to court the high count of influential D.C. women in media and politics. To capitalize on the "Oprah crowd," as Lemay put it, the 5 p.m. newscast has been reformatted to include a local entertainment segment. Matthews stays at 5 p.m. and is joined by Del Walters, formerly at 6 p.m. Melissa McDermott, former co-anchor at 6 p.m., remains at WJLA as consumer investigative reporter. —ML

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Scarborough Profile

Comparison of Miami to the Top 50 Market Average

	Top 50 Mkt (Avg. %)	Miami Composition (%)	Miami Composition Index
DEMOGRAPHICS			
Age 18-34	33.2	28.6	86
Age 35-54	39.4	36.3	92
Age 55+	27.4	35.1	128
HHI \$50,000+	36.5	31.9	87
College Graduate	12.1	11.5	95
Postgraduate	10.3	8.6	83
Professional/Managerial	21.5	15.5	72
White	82.9	81.5	98
African American	12.4	16.5	133
Hispanic Origin/Descent	11.2	35.0	312
MEDIA USAGE			
Read Any Daily Newspaper - (Average Issue)	58.7	54.1	92
Read Any Sunday Newspaper - (Average Issue)	68.5	70.5	103
Total Radio Average Morning Drive M-F	25.4	25.6	101
Total Radio Average Evening Drive M-F	18.2	19.6	108
Total TV Average Early News M-F	30.5	34.0	111
Total TV Average Prime Time M-S	42.4	44.8	106
Watched A&E past 7 days	35.2	35.0	100
Watched BET past 7 days	6.9	8.4	122
Watched CNN past 7 days	37.9	43.5	115
Watched Discovery past 7 days	39.6	45.8	116
Watched ESPN past 7 days	32.2	31.5	98
Watched Lifetime past 7 days	24.8	27.9	112
Watched MTV past 7 days	16.4	16.5	100
Watched Nickelodeon past 7 days	16.9	15.8	94
Watched TNN past 7 days	18.2	13.2	73
Watched TNT past 7 days	31.8	33.1	104
Watched USA past 7 days	31.6	33.3	105
Watched The Weather Channel past 7 days	37.3	39.4	106
HOME TECHNOLOGY			
Owns a Personal Computer	50.0	40.7	81
Accesses Internet/WWW	28.0	26.4	94
Shops using Online Services/Internet	4.9	2.9	60
Connected to Cable	69.8	75.1	108
Connected to Satellite/Microwave Dish	6.0	5.1	85

Source: 1997 Scarborough Research Top 50 Market Report (Release 2 1997, 12-month database)

a big tourist business and a fashion-driven celebrity culture, Miami enjoys an exuberant market. Yet the city's pocket-size ethnic neighborhoods are so tightly niched that a broad-based ad campaign is difficult to anchor and expensive to buy, local buyers say. The city's highly targeted media charges high rates to reach their individual audiences.

"There was a time when it was the fondest wish of the affiliates to stretch their appeal across the market," said Seth Gordon, founding partner, Gordon Sloan Diaz-Bacart. "The market is getting chopped up. Everybody is making tough

choices on who they want to appeal to."

"It makes it so fragmented you pay similar costs as in Atlanta (broadcast market No. 10)," Rivera said. "You'd think more competition would make it less expensive, but in fact all the stations are competing for a smaller part of the population."

With Univision-owned WLTW's soap opera-style telenovellas and 10 p.m. news pulling in 80 percent of the Hispanic audience, the station "crushes everybody" said Marta Davies, media supervisor at JL Media. That leaves Telemundo's WSCV "doing whatever it can—it's such a distant second it's not even on the radar screen,"

said Mike Poller of Poller & Jordan Advertising.

Under new owner Sony, WSCV instituted Spanish adaptations of mainstream programming last fall. "Ratings so far are saying it's not a success," said Rosario Cuellar, director of client services at Sanchez & Levitan.

Observers say Barry Diller-owned newcomer WAMI expected to make the most of local production and radically new programming targeting younger, bilingual viewers when it premiered last summer. Instead it "fell fairly flat," said Laurel Welch, president/partner of JL Media. "It wasn't good content." The station confirmed it has cut back on its variety of local magazine shows but added a half hour of news at 10 p.m. and more regional sports, with rights to Miami Heat basketball and, as of January, Marlins baseball, said station manager Chuck Budt.

One station that has been successful attracting a crossover audience is Fox affiliate WSVN. Its quick-cut, calamity-fueled local stories ("They love fire," said one ad exec) has made the station's eight hours of news very popular with white and Hispanic viewers. Its only competitor for the late night news hour at 10 p.m. is the WB's WBZL, which launched a half-hour late newscast in January 1997 and is doing about half the ratings of its competitor.

NBC's WTVJ is first with English-speaking viewers at 11 according to the February Nielsen reports, its third time at the top of the book. The station's emphasis on community-oriented service pieces appears to be pulling audience away from the previous No. 1, ABC affiliate WPLG. Struggling CBS affiliate WFOR replaced its primary anchor at 5, 6 and 11 p.m. this year, but the newscasts—other than its noontime winner—struggle to generate numbers.

The entrenched, narrow options in Miami broadcast make cable much more attractive to buyers. Cable zones allow advertisers to pinpoint their target audiences out of the crazy-quilt of Miami neighborhoods "with little or no waste," said Jason Hall, media director at Crispin Porter & Bogusky Advertising. Last month's buy of Media One by Comcast Communications will make Miami cable "a much better buy," he added. "Before, we had to call six, eight, upwards of 10 different cable companies. Now, with one call you can get Miami, Ft. Lauderdale and parts of Palm Beach," Hall said.

About 75 percent of Miami/Ft.

Lauderdale households have cable, according to Comcast Communications' Fort Lauderdale office. Other operators include Adelphia Cable Communications, which serves North Miami and Key Biscayne, Gold Coast Cablevision operating in Miami Beach, and Jones Intercable of Davie serving Fort Lauderdale.

Like the Hydra, Miami radio has too many heads, buyers say.

"You've got way too many radio stations in this market—45 to 50 when you should have 25 to 30," said Baird Thompson, president of Baird Thompson Inc. "Listenership is so fragmented, you can't buy two stations and get away with it; you've got to scatter all over the market."

"There's 20 to 30 stations you look at to do a buy," said Marta Davies.

While Spanish-language radio has proliferated in step with the city's various ethnic communities, Spanish ballad station WAMR-FM (Heftel Broadcasting) has consistently taken the top berth with listeners 12 and up for the past two and a half years. Its closely imitative competitor, Spanish Broadcasting

Systems-owned WRMA-FM, trailed at second, and more recently third, in the ratings.

One station that has tweaked its format to woo English-speaking women aged 25 to 44 in the last year is Clear Channel-owned WPLL-FM, a modern-rock station that adopted an adult hits format early last year.

"Before they were trying to appeal to everybody and now they're fine-tuning to be more specific. I think they're going to grow," said Lisa Branigan, media director at Zimmerman & Partners.

Sports/talk station WQAM-AM trounced longtime male favorite WIOD-AM when it signed away highly popular talker Neil Rogers in December 1997 and then grabbed contracts with Marlins baseball, Panthers hockey, and just last year, Dolphins football. QAM maintains a top position on AM with men 25-54 and is third in the demo behind rock FM stations WZTA and WBGG.

"They've grabbed the niche as the market's sports station," said Lisa Scheinberg, media director at Izard & Leone.

In the younger demos, Beasley

Broadcasting's powerhouse dance station WPOW-FM scores high ratings across ethnic lines with listeners aged 18-34, although it is most popular with Latinas. It's outdistanced, however, by Chancellor's urban station WEDR-FM, which scores heavily with African Americans and is the market's No. 1 station with listeners 12 plus.

The daily *Miami Herald* and its Spanish offshoot *El Nuevo Herald* are twin towers in the market's print media. The *Herald's* Monday-to-Saturday circulation of 341,528 gives it 42 percent penetration in the market, according to the paper. The *Nuevo's* circ is 78,263, but the newspaper claims a readership of 306,000 in Miami. The *Sun-Sentinel*, serving Ft. Lauderdale, has a Monday-to-Saturday circulation of 243,950.

The Cuban-oriented *Diario Las Americas*, with a Monday-to-Saturday circ of 69,139, is the largest alternative Spanish-language daily. Its audience is considered older and more conservative than *El Nuevo's*. The *Miami New Times*, the city's alternative free weekly, distributes 107,000 copies in Dade. The Broward-West Palm

Miami by the Numbers

Newspapers: The ABCs

Dade County: 752,800 Households

Newspaper	Daily	Sunday	Daily	Sunday
	Circulation	Circulation	Penetration	Penetration
Miami Herald	243,998	314,294	32.4	41.8
El Nuevo Herald				
Ft. Lauderdale Sun-Sentinel	2,622	3,048	.3	.4

Broward County: 625,000 Households

Newspaper	Daily	Sunday	Daily	Sunday
	Circulation	Circulation	Penetration	Penetration
Miami Herald	94,887	121,786	15.2	19.5
El Nuevo Herald				
Ft. Lauderdale Sun-Sentinel	189,956	287,443	30.4	46

Nielsen Ratings

Evening and Late Newscasts—Miami/Ft. Lauderdale

EARLY NEWS

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WPLG	5.8	12
	CBS	WFOR	2.1	5
	NBC	WTVJ	3.8	8
	FOX	WSVN	7.2	15
5:30-6 p.m.	ABC	WPLG	5.8	12
	CBS	WFOR	2.4	5
	NBC	WTVJ	4	8
	FOX	WSVN	6.6	13
6-6:30 p.m.	ABC	WPLG	6.8	13
	CBS	WFOR	2.7	5
	NBC	WTVJ	5	9
	FOX	WSVN	6.6	12
6:30-7 p.m.	FOX	WSVN	6.1	11

LATE NEWS

Time	Network	Station	Rating	Share
11-11:30 p.m.	ABC	WPLG	7.7	14
	CBS	WFOR	5.1	9
	NBC	WTVJ	7.9	14
10-11 p.m.	FOX	WSVN	7.1	11
	WB	WBZL	2.7	4

Source: Nielsen Media Research, February 1999

Beach *New Times* has a circ of 70,000.

The Miami magazine market is arguably too soft to support a general-interest, English-language book. *South Florida* magazine, owned by New Jersey-based Micromedia Affiliates, survived several incarnations until it dropped its general-interest format in December 1997 after 21 years. Four months ago the *Herald's* Sunday magazine, the city-focused *Tropic*, folded altogether.

South Florida was redesigned and relaunched in January 1998 as the hipper, South Beach-insider guide to Miami Metro, with a circ of nearly 50,000. Its Spanish-language counterpart, *Miami Mensual*, has a monthly circ of 30,000. The Bronson Media Group's formerly named *Fashion Spectrum*, with a circ of 50,000, also attempted to recreate itself with a name change last fall to *Channel*. A consistent success is the 6-year-old, privately owned *Ocean Drive* magazine, which makes the most of a celebrity-focused formula. The glossy has a Miami circ of 46,000, according to Media Audit.

Outdoor advertising, along the Palmetto Expressway in Dade county, I-95 in Broward, and I-95, U.S. 1 and the Florida Turnpike in both, is controlled by four companies: National companies AK and Outdoor Systems, and regionally based Republic Industries and Carter Outdoor



DUSTY WILLIAMS/INTERNATIONAL STOCK

Cable zones enable pinpointing audiences out of the crazy-quilt of neighborhoods.

Advertising. As one of the most highly congested road systems in the U.S. in a relatively affluent market, South Florida's outdoor advertising is in high demand. The average monthly cost of a 14' by 48' poster

rented for four months in Miami is \$4,800, \$800 more than the same lease in, say, Atlanta, a city of relative size and comparable traffic density, according to Outdoor Systems spokesman Tom Wise. ■

Miami by the Numbers

Radio Listenership

STATION	FORMAT	AVG. QTR-HR SHARE MORNING DRIVE, 12+	AVG. QTR-HR SHARE EVENING DRIVE, 12+
WAMR-FM	Spanish Contemp.	6.6	3.7
WBGG-FM	Classic Rock	6.0	2.3
WHQT-FM	Urban AC	6.0	4.8
WEDR-FM	Black	5.9	8.5
WAQI-AM	Spanish Variety	5.4	3.5
WCMQ-FM	Spanish Contemp.	4.4	2.0
WPOW-FM	Contemp. Hits	4.4	6.4
WZTA-FM	Album Rock	4.0	3.8
WLYF-FM	Adult Contemp.	3.8	5.4
WKIS-FM	Country	3.4	3.4

All information provided by Arbitron, Fall 1998 Radio Market Report

Radio Ownership

OWNER	STATIONS	AVG. QUARTER-HOUR SHARE(%)	REVENUE (IN \$ MIL.)	SHARE OF TOTAL
Clear Channel Comm.	2 AM	18.2%	\$50.4	26.0%
	5 FM			
Beasley Brcdstg.	2 FM	11.9%	\$33.3	17.2%
	1 AM			
Cox Radio Inc.	2 FM	8.1%	\$18.1	9.3%
	2 FM			
Heftel Bcstg Corp.	2 AM	12.7%	\$28.3	14.6%
	2 FM			
Jefferson-Pilot	2 FM	8.4%	\$21.3	11.0%
	1 AM			
Spanish Broadcasting Sys.	4 FM	9.2%	\$23.2	12.0%
	1 FM			
Chancellor Media Corp.	1 AM	8.3%	\$13.4	6.1%
	1 AM			
Marlin Brcdstng	1 FM	3.1%	\$4.7	2.4%
J. Crystal Enterprises	1 FM	*	\$1.4	0.7%

Ratings information provided by Arbitron, Fall 1998 book.

*Stations did not meet Arbitron's minimum reporting requirements.

Revenue information provided by BIA Radio Market Report, 1999 and Duncan's Radio Market Guide, 1998.

Ratings information provided by Arbitron, Fall 1998 book.

Revenue information provided by BIA Research, 1998.

STILL SHARP



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two hours this February Sweep.

First-Run Weekly Action Hours February '99

	HH RTG%
HERCULES	4.6
XENA	4.6
Star Trek: DS9	4.4
VIP	3.5
Baywatch	3.4
Earth: Final Conflict	3.0
Stargate SG-1	3.0
Pensacola	2.7
The Crow: Stairway To Heaven	2.6
Mortal Kombat Con	2.5
Outer Limits	2.4
Night Man	2.3
Honey, I Shrunk The Kids	2.1
Highlander: The Raven	1.9
Viper	1.8
Psi Factor	1.7
Air America	1.6
SOF: Special Ops Force	1.5
Poltergeist: The Legacy	1.4

Source: NSS Explorer; First-run weekly hours. Feb. 4 - March 3, 1999. GAA%.
(Excludes sports.)

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MOVERS

CABLE TV

Terry Connelly has joined The Weather Channel as senior vp, programming and production. Connelly, a 25-year broadcast news veteran, had been vp of news at Allbritton Communications in Washington, D.C.

RADIO

Oscar Thompson was named director of marketing for AMFM Radio Networks, reporting to Martin Raab, vp/marketing and promotions. Thompson was most recently director of sales promotions for Service Broadcasting-owned KKDA-FM/AM and KRNB-FM in Dallas...Chancellor Media's Chancellor Marketing Group opened up a New York field office last week and named **Michael Neuman** and **Laura Braider** business development managers. Neuman was formerly vp of marketing partnerships and strategic alliances for Arnold Communications. Braider comes to CMG from Emmis Communications-owned Revenue Development Systems, where she was a consultant...Among promotions in Arbitron's radio station services division, **Scott Musgrave** has been upped to senior vp and general manager, Arbitron Domestic Radio, from vp/sales. **Frank Stanitski** has been promoted to vp, group marketing from eastern regional manager. **Tom O'Sullivan** was named Northeast regional manager for radio station services, from group manager...**Richard Uliano** has joined CNNRadio as a news correspondent in Washington, D.C. He had been a Washington-based correspondent with the Associated Press...**Paul Gregrey** has

(continued after special advertising section)

The Media Elite

Edited by Anne Torpey-Kemph

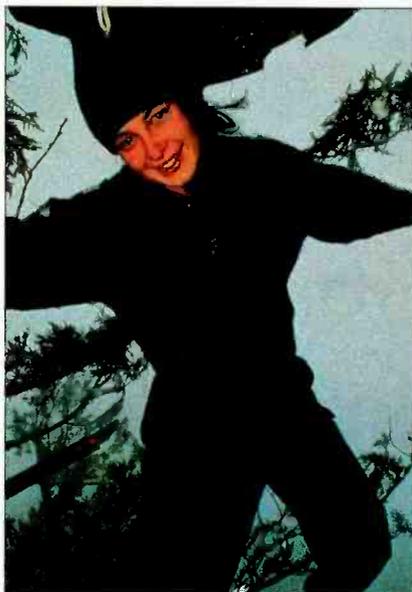
Green Scenes

You'd think someone on a permanent perch atop a giant redwood would have trouble networking. But for environmental activist Julia "Butterfly" Hill, living in the clouds to protect Northern California's old-growth trees has only heightened her exposure.

Through a production partnership between the Outdoor Life Network and Act Now Productions, Hill will offer commentary on a new prime-time newsmagazine show, *The Thin Green Line*, set to premiere on Outdoor Life at 9 p.m. on Earth Day (April 22).

It's the first series deal for Act Now, co-founded by former *People* L.A. bureau chief Todd Gold and Adam Werbach, who at age 23 headed the Sierra Club, the nation's

oldest and largest environmental group. Now 26, Werbach will host the show as it profiles people who have spent their lives fighting to improve the environment. Hill will file her commentary from her natural high-rise home. —*Jim Cooper*



Hill: Branching out in Outdoor series.

NBC Taps Powell for Publicity

Shirley Powell last week was named senior vp, NBC Entertainment Publicity, replacing Pat Schultz effective April 19. A veteran of cable PR, Powell's first broadcast job reunites her with Scott Sassa, NBC Entertainment president, with whom she worked in the mid-'90s at Turner Broadcasting System. Powell was vp of media relations at Cartoon Network and Sassa



"It's all TV."

headed all Turner entertainment nets. Most recently, Powell held the same title at Disney Channel. She also worked in PR for Nickelodeon's Orlando studios from 1990-92. As for her neophyte status on the broadcast side, Powell is taking in stride. "It's all television," she says. "If I'm going to work in network TV, I'm happy it's at the No. 1 network...with Scott and Garth [Ancier, incoming NBC Entertainment president]." —*Michael Bürgi*



'In Style' Joins John's Cause

What's left after all the Gucci gowns and Harry Winston jewels are put away and the Oscars are shelved? For *In Style*, it's the satisfaction of having helped raise more than \$300,000 for Elton John's AIDS Foundation. The Time Inc. celebrity-themed mag has sponsored Elton's annual AIDS Foundation Oscar party for the past three years, this year doing the staging and fund-raising at Pagani restaurant in West Hollywood. Pictured with pop-rocker John (c.), Lou Cona, publisher, *In Style* (l.); and Mark Miller, vice president, Jaguar, which donated an S-type auto that was raffled off at the event.

On Cable

1999  MARKETING PROFILES



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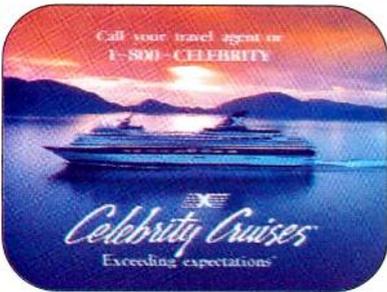
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Designer Sohrab Habibion

Illustrator Peter Coleman

Production Director Lou Seeger

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CELEBRITY CRUISES**
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SAILING INTO RECORD GROWTH

Celebrity Cruises celebrates gains after launching a new campaign and shifting its TV dollars into cable.

In the crowded seas of today's cruise vacation market, Celebrity Cruises steamed ahead to a 20-percent gain in passenger bookings last year. Fueling the increase were a new image campaign and a media plan that put much of its firepower in cable.

Nine-year-old Celebrity offers a variety of seven- to 14-day cruises. Its five ships sail from Miami to points throughout the Caribbean and from Grand Canal and Europe to Alaska, depending on the time of year.

Each Celebrity ship has its own onboard art gallery featuring works by such noted artists as Andy Warhol, Pablo Picasso and David Hockney. Celebrated London chef Michel Roux supervises the cuisine and ships carry the company's trademark Aqua Spas.

Celebrity's image campaign, *Exceeding Expectations*, intermingles shots of the art galleries, cuisine and spas with exotic scenes, from sunsets and pyramids to glaciers. "We focus on these elements to set us apart from our competitors," says Karon Cullen, Celebrity Cruises vice president of marketing.

In each spot, a voice-over challenges the cruise line: "Don't just satisfy my needs...fulfill my dreams," "Don't just stir my emotions...steal my heart," and "Don't just make a difference in my day...make a difference in my life." To each of these entreaties, the voice-over responds: "There is a cruise line that can do that: Celebrity."

Celebrity had primarily been using broadcast spot TV to reach potential customers, but made a switch as it readied its new *Exceeding Expectations* campaign. "The national reach we needed to have could be most efficiently accomplished on cable," says Mel Roth, executive vice president and group account leader at Ft. Lauderdale, Fla.-based Harris, Drury Cohen.

Celebrity targets educated professionals, primarily adults 35-54, with annual household incomes of \$75,000 or more. Honeymooners and active seniors also represent sizable markets.

In matching the campaign to cable networks, Celebrity used a three-tier strategy, matching networks' audiences to different segments of Celebrity's customer base. "We want to place our major buys in the programming environments that are most aligned with a consumer's frame of mind at the time he or she is watching cable," Roth says.

Key networks include The Travel Channel, which attracts viewers naturally inclined to hit the road or the high seas, and The Food Network, a haven for people excited about food.

So synergistic are The Food Network and Celebrity that the two are collaborating in a sweepstakes designed to benefit both partners.

The partnership ties Celebrity with one of The Food Network's highest rated programs, *Hot Off the Grill*, hosted by New York City restaurateur Bobby Flay of the Mesa Grill. Thirty-second promotional spots are

airing on The Food Network, leading up to a May drawing that will send five winning couples on a cruise in October. During that cruise, The Food Network will produce a 30-minute related *Hot Off the Grill* segment that will air in November and December.

"The Food Network partnership offers us the opportunity to more fully explain and demonstrate Celebrity's cuisine," Roth says, adding that Celebrity is considering similar partnerships with other cable networks.

Along with travel and food enthusiasts, Celebrity targets its advertising to what Norm Olson, executive vice president and director of media services, calls the "sophisticated traveler who is intellectually driven and has strong interests in the arts, entertainment and history." To reach that group, he and his team buy schedules on A&E, The History Channel, Discovery and The Learning Channel.

They add spots on Lifetime, a network Olsen says is almost in a class by itself, because of its direct route to the female audience. Lastly, they include schedules on CNN, CNBC and MSNBC in order to reach viewers with a "high interest in topical programs that we think are more intensively viewed than the average program," Olsen says.

Along with its ability to reach different segments of Celebrity's audience, cable offers a more flexible environment than broadcast, Olsen says. "We have found the cable networks far more willing to develop some extraordinary opportunities in the most sought after programs," he says. "We continue to find cable has important advances compared with broadcast. While some

of our competitors might use broadcast, we find that cable delivers for us the higher-end sophisticated audience."

In May, Celebrity's cable campaign will shift its focus from the Caribbean to promote its inaugural season in the European cruise market. Its itineraries sail through the Mediterranean and northern Europe. The new itineraries will bring more growth, Cullen says. Celebrity plans to launch a new ship in June 2000, another in 2001, and two more by 2004. The additions will nearly double the company's size over the next four years, Cullen says.

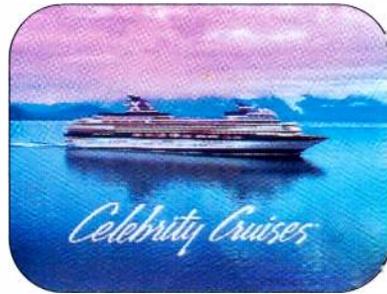
To supplement its cable campaign, Celebrity uses broadcast spot TV in such Florida cruise-friendly markets as Palm Beach, Miami and Ft. Lauderdale, plus New York, Washington, D.C., Baltimore, and San Francisco. It also uses daily newspapers on a weekly basis in 26 markets and buys insertions in several consumer magazines and travel trades.

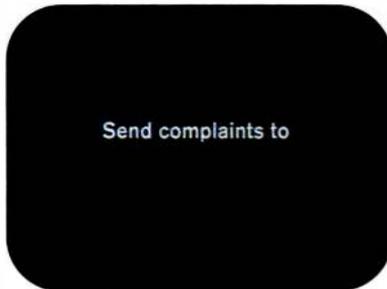
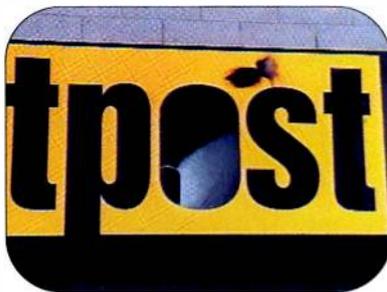
"TV is an awareness medium and can't tell the whole story, but it delivers a sense of what the experience is," Cullen says. "We are big believers in the power of cable. With our goal to reach the smart and sophisticated traveler, we feel that cable talks up to the traveler, and our cable buys help us reach that person."

With another year of the Celebrity ad campaign to go, Cullen expects cable to play an important role in another growth spurt for the cruise line. "We track awareness levels throughout the year and we're confident the mix is right," Cullen says. "Cable helps move the needle for us." •

"Cable moves the needle for us."

—Karon Cullen, vice president of marketing, Celebrity Cruises





GETTING FAMOUS FAST

Outrageous commercials and a strong cable connection brought big sales gains to Cyberian Outpost Inc.

After successfully establishing itself as an on-line marketer of computer products, Cyberian Outpost Inc. was ready for a higher profile in the burgeoning world of e-commerce. Its mission, as the 1998 Christmas season approached: to get famous fast. The means: a Monty Python-esque TV campaign teaming humor and the outrageous, and a media plan that capitalized on the strong connection between cable TV viewership and on-line usage.

Cyberian wanted its first-ever TV campaign to stand out from the growing crowd of computer-related commercials on TV, says Louise Cooper, Cyberian Outpost vice president of worldwide marketing.

"We believe that most consumers don't pay much attention to television advertising. We wanted to separate ourselves from the clutter and to imprint the Outpost.com brand on consumers. To accomplish this, we opted for the direct approach—and cable."

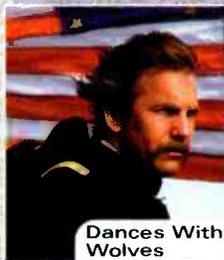
The campaign, created by Cliff Freeman and Partners, centers around a trio of spots featuring helpless gerbils, fun-loving teenagers and innocent toddlers in tongue-in-cheek, "I can't believe I'm watching" vignettes. "We hit the three domains you're not supposed to touch, but we wanted to play up the absurdity of each situation," says Cliff Freeman and Partners senior vice president and creative director Eric Silver.

Each spot begins with a conservatively dressed Alistair Cooke-type host sitting in a PBS-style mahogany paneled living room outfitted in leather wingback chairs and a tufted sofa.

"We want you to remember our name, Outpost.com," the host says warmly, then segues into the action. In the first spot, squirming gerbils are dropped one at a time into a cannon aimed at a barricade with the "Outpost.com" logo. "That's why we've decided to fire gerbils through the "o" in Outpost," the host explains soothingly. One after another, the little rodents are loaded into the cannon and fired at the target. Many bounce off the wall and hit the ground, while the host smiles warmly and comments appreciatively: "Cute little guy." When the gerbils miss the target, he directs: "Fire. And again," until finally, bells and whistles signal a successful hit and a gerbil disappears into the "O."

A second spot shows a high school band, assembled on a football field in the shape of the Outpost.com logo and practicing an upbeat tune. Suddenly, a pack of snarling wolves races onto the football field, and mayhem ensues. "That's good stuff," the host chortles while viewing the chaos on his TV monitor.

AMERICA'S FAVORITE SUPERSTATION JUST GOT BETTER.



Dances With
Wolves



The Fresh
Prince of Bel-Air

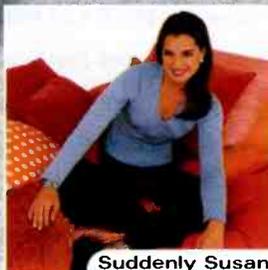


Caroline in the City

Pretty
Woman



Clueless



Suddenly Susan



The Cosby
Show



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

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

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

Call Mark Gall at
212/210-5903

WGN
entertaining
america

GETTING FAMOUS FAST

The third spot features cheerful toddlers whose peaceful pre-school day turns tearful when a tattoo artist invades their classroom and chisels the Outpost.com logo onto their foreheads.

Each commercial concludes with the tag line: "Send complaints to Outpost.com—the place to buy computer stuff on-line." On-line complaints flowed in by the thousands, but so did orders, to the tune of \$250-\$300 per average sale.

Cyberian Outpost wasn't as diabolical as the spots might have led viewers to believe. The gerbils being fired out of the cannon were rubber facsimiles, the wolves were actually trained police dogs and the pre-school youngsters were cast for their ability to cry easily.

The eight-week campaign launched during the last two weeks of November and spanned the Christmas holidays. It had a broad, powerful demographic in mind—adults 25-54, but its psycho-demographic target was equally important.

"Our research has shown that those who are on cable are also more likely to be on-line and to make purchases on-line," Cooper says, describing Cyberian's target audience as "news-oriented viewers, well educated self-starters who know how to configure what they want to buy. To reach them, Cyberian bought news and information networks, such as CNN, CNBC, MSNBC, CNN Headline News and E! Entertainment Network. It added Comedy Central to communicate with youthful intellectuals; folded in Discovery and Sci-Fi for

their access to science-technology buffs; and included The Weather Channel to reach "the rest of the info junkies," Cooper says.

Cable represented the majority of Cyberian Outpost's budget, but it supplemented that part of its media plan with NFL games on Fox in order to heavy up on male viewers.

It also used print during the campaign, including full page ads in a dozen daily newspapers in major markets, and such national newspapers as *The New York Times*, *USA Today* and *The Wall Street Journal*.

Cyberian Outpost logged \$33 million in sales for the quarter ending Feb. 28, up from the previous quarter's \$23.5 million. An estimated 70,000 new customers joined the Cyberian Outpost fold in the same three-month period. Today, the company has 280,000 customers from 150 countries.

Prior to the cable campaign, all of its marketing had been done on-line with the help of 10 strategic partnerships—including AOL, USATODAY.com, Time Warner New Media, Lycos-Bertelsman, CNET, MSN and Excite. Those marketing affiliates will continue to be the foundation of the effort, Cooper says, but the company plans another cable-based campaign for the holidays.

"Cable gave us the national reach we were looking for—fast," Cooper says. "It has proven to be a cost-effective way to drive business to our bottom line."

"We wanted to separate ourselves from the clutter and to imprint the Outpost.com brand on consumers.

To accomplish this, we opted for the direct approach—and cable."

—Louise Cooper, vice president of worldwide marketing, Cyberian Outpost Inc.



570 Lexington Ave.
36th Floor
New York, NY 10022 USA
Spring 1999

International Channel Connections

AD SALES — YOUR LINK TO REACHING ETHNIC MARKETS



Dear Advertisers,

I'd like to welcome all of our advertisers, especially our new advertisers from first quarter (MCI Worldcom, Disney Home Video, Lucky Dog, Government of India Board of Tourism, Primus Telecommunications, Money Gram, Ford Motors (Southern California) and the Massachusetts Department of Health Anti-Smoking Campaign) to this edition of International Channel Networks' ad sales newsletter. You are a part of our growing group of valued clients. Each quarter you can look forward to receiving a copy of this publication, which contains exciting information on what's happening at International Channel Networks.

International Channel (IC) is a multi-ethnic, multi-lingual cable network offering a variety of programming 24 hours a day, seven days a week. Our programming targets the nation's rapidly growing Asian, Middle Eastern, South American and European populations. IC offers outstanding in-language programming, including global news, sports and entertainment. It is the channel ethnic groups throughout the United States turn to for programming in their native tongue. As a domestic broadcast cable television network, we provide a true marketing platform for advertisers by offering added-value opportunities. Our Web site, specially produced vignettes and special marketing promotions make IC a valuable advertising tool.

May is Asian Pacific American Heritage Month. International Channel is proud to recognize Asian and Pacific-Island Americans with special programming throughout the month of May. Advertisers can contact their International Channel ad sales representative to discover more about our special sponsorship opportunities.

International Channel is your link to ethnic consumers nationwide. I look forward to continuing our relationships with current advertisers and working with new clients to provide marketing opportunities in the rapidly growing ethnic marketplace.

Sincerely,

Paul Singman, Vice President of Advertising Sales



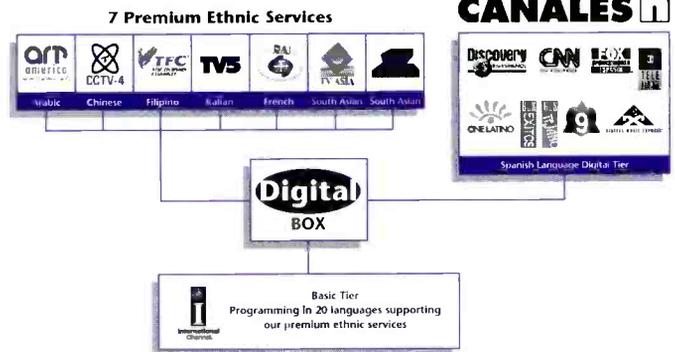
Paul Singman

Asian Fast Facts

- Asian Americans rank the highest of all ethnic groups in the U.S. for ownership and use of personal computers with CD-ROM drives and subscriptions to online services. (Simmons, Spring 1998)
- The majority of Asian American consumers (64 percent) are between 18 and 34 years old. (Simmons, Spring 1998)
- Forty percent of Asian Americans have a college degree or higher qualification. (Simmons, Spring 1998)
- More than 45% of Asian Americans hold management and professional positions. (Simmons, Spring 1998)

International Premium Networks

Soon it will be easier to reach your target market. In addition to our basic cable service, International Channel has launched a new 24-hour digital platform of single-language premium channels. Operators can choose any combination of channels depending on the demographics of their market. These channels are now available for distribution nationwide with advertising opportunities right around the corner. Call your International Channel ad sales representative for more information.



Visit us at our Web site

Find out more about International Channel and the exciting opportunities we offer our advertisers at www.i-channel.com.

- Reach a large, culturally diverse audience
- Use a promotional campaign to strengthen your brand image
- Sponsor one of our pages
- Discover how cost effective banner ads truly are
- Create links to your Web site and other related sites

Log on and discover a whole new world of advertising possibilities.



Did you know?

If the world's population was a village of 1,000 people: There would be 584 Asians, 124 Africans, 84 Latin Americans, 95 Eastern/Western Europeans, 55 (former) Soviets, 52 North Americans, four Australians and two New Zealanders. There would be 330 children and only 60 people over the age of 65. The professions would include seven teachers and one doctor.

(Source: The World Village Project)

▲ More types of fish swim in Brazil's Amazon River than in the entire Atlantic Ocean.

▲ The Arabic language has 350 words for "sword."

Around the country

Check out these upcoming events and festivities to see what's happening in your market.

TEACHER APPRECIATION DAY (DALLAS) – International Channel and the local TCI cable provider are sponsoring this annual event organized by the Greater Dallas Asian American Chamber of Commerce. The event recognizes 120 Asian teachers in the Dallas Public School system.

SEATTLE INTERNATIONAL CHILDREN'S FESTIVAL – International Channel and the local TCI cable system are sponsoring this annual week-long event.

UNION, NEW JERSEY, CANALES ñ LAUNCH EVENT – International Channel will host a reception in May to raise awareness of Canales ñ in Union, New Jersey. The guest list includes Hispanic community leaders, local political leaders and Comcast executives.

CANALES ñ

COMMITTEE OF 100 – The Committee of 100 is a national non-politically aligned organization that pools the resources of prominent Chinese Americans from a diverse range of fields. International Channel, along with its sister companies Encore Media Group and Encore International will be Global Leadership Sponsors at the Eighth Annual Committee of 100 Conference in New York, April 30 – May 1. This year's annual conference will celebrate the contributions of Americans of Chinese heritage in global commerce. Participants include the Chinese Ambassador to the U.S.; the U.S. Ambassador to China; the president of World Bank Group; co-founder of Yahoo!, Jerry Yang; Dr. David Ho, leading AIDS researcher; and Iris Chang, the author of *The Rape of Nanking*.



TUNE IN TO KIDS AND FAMILY WEEK – International Channel will participate in the National Cable Television Association's annual Tune in to Kids and Family Week in June. This industry-wide initiative demonstrates cable's long-standing commitment to family and children's programming.



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Ext. 205

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Los Angeles
310-268-2258

Mark Dubas
Los Angeles
310-268-2264

EXPAND your market

International Channel is your link to reaching ethnic consumers nationwide. By advertising with IC, your ads are available to 8 million subscribers in all of the top ethnic markets in the United States, including New York, Chicago, San Francisco, Los Angeles, San Diego, Dallas and Houston. You're also reaching universities across the country such as Boston University, Harvard University, Johns Hopkins University, MIT and Stanford University.

EXCEPTIONAL advertising opportunities

As a bonus to our advertisers, International Channel offers added-value opportunities to help you reach your market. We will air originally produced vignettes with your sponsorship, assist you in Web site production, create in-language banner ads for all related Web sites and assist you with translation and subtitling. Our goal is to make it easier for you to spread your message.

Consider Canales



The Hispanic community represents more than 10 percent of the total U.S. population. Immigrants and native-born Spanish speakers are a growing market and have demonstrated a strong demand for a specialized in-language television service. **Canales ñ**, a package of 24-hour Spanish-language channels, is the answer to that demand.



Reach the Spanish-speaking community by advertising on **Canales ñ**.

Canales ñ is now available in 50 cable systems nationwide, representing 1.4 million subscribers, more than 2 million homes passed and 600,000 Hispanic homes passed. It offers viewers of all ages a wide variety of programming including original educational and informational programming in Spanish (**Discovery en Español**), Spanish-language newscasts (**CNN en Español**), and high-quality sports programs (**Fox Sports World Español**).

Fox Sports World Español will carry the Copa América soccer tournament, and Canales ñ will promote this tournament with special campaigns in select markets. **Toon Disney** will join this tier this spring — just in time for summer vacation.

Call your International Channel ad sales representative to take advantage of this powerful advertising market.



International Channel Networks is a service of International Cable Channels Partnership, Ltd., a company owned by Liberty Media Corporation (90%) and JJS Communications, Inc. (10%).

Thank you to all of International Channel's current advertisers.

TAKK ASANTE KITTOS
MERCI DANKE GRACIAS



BANKING ON BUSINESS CABLE

For its high-impact image campaign, First Union chose the unusual route of going deep with key cable shows.

It is the sixth largest bank in the U.S. and the eighth largest brokerage house, but until last year, First Union Bank was hardly a household name. Frustrated by its low profile, it went to its two-year agency of record, Publicis & Hal Riney, which crafted the bank's first national TV effort.

The surreal image campaign, created by agency chairman Hal Riney, took a radical departure from the typical warm and fuzzy approach to branding banks. Another big shift came in the media plan, which eschewed the traditional route of direct mail and business print in favor of one heavy on cable TV.

Riney collaborated with George Lucas' visual-effects house, Industrial Light and Magic, to create *Financial World*, a series of four 60-second spots in which business-suited masses churn around skyscrapers made of financial symbols in a fantastical, Metropolis-like city on a continent shaped like a dollar sign.

The commercials portray a futuristic, macabre cityscape of bizarre financial icons, through which a huge, gleaming First Union tower rises above the disturbing chaos. Each spot winds up with the tagline: "Come to the mountain called First Union, or if you prefer, the mountain will come to you," spoken by Riney over an original score performed by the London Philharmonic.

Along with its break-out creative, First Union had some ambitious media goals. "Our job was to make First Union appear to be a major player in the financial industry quickly in areas where no market presence existed," says Doug Seay, Riney & Publicis senior vice president of TV buying. First Union also wanted to be perceived differently from other financial institutions, so it had to behave differently, he says. "The whole story was about their scale, so we wanted impact."

As they were building the media plan, Seay and his team looked at how big brands like Coca Cola, Visa and Anheuser-Busch had built their national images. They found a common denominator had been using TV, including national sporting events.

A key for First Union's campaign, however, lay not just in reaching a broad audience but the top three percent of the U.S. population in terms of income, a difficult assignment for broad-based TV or mass media. "The conventional wisdom for financial institutions was to use business print and direct mail to target high-end investors," Seay says, "but our mission statement called for a high-impact environment. One of the things we realized is that cable TV is an extraordinary way to brand and we needed to do it in a big way." On broadcast TV, Seay and his team picked must-see TV shows, such as major sporting events, the Academy and Tony awards shows, primetime news and Sunday morning news shows and more than anything else, business cable.

BANKING ON BUSINESS CABLE

On cable, they bought time during the upfront season on CNN, CNBC, Bloomberg, MSNBC, Fox News and A&E, using a variety of different kinds of programming to catch investors at different points in their day. Buys on CNN included primetime, plus early morning shows like *Business Day*, and *Sports Tonight*, as well as business shows like *Moneyline*.

"We did stock market updates and we bought a lot of *CNN Newstands*," Seay recalls. On CNBC, First Union spots appeared in *Today's Business*, *Squawk Box*, *Power Lunch* and *Market Wrap*, as well as other shows and on MSNBC, commercials aired during *Morning Line*, *Time and Again*, *Imus* and *InterNight*. Fox News Channel shows included *Financial World*, *O'Reilly Factor*, *Cavuto Business Report*, *The Crier Report* and *Hannity and Colmes*.

With many of the cable buys, Seay and his team bought sponsorship positions and billboards along with their schedules. "The idea of running more than one unit and billboards is an effective way to brand and makes you look like a big player," Seay says. "People try to capture news while they are on the run. So for us to buy multiple units of a show is an effective way to cover all the environment and not get overkill."

Initially, Seay and his team wanted to focus on primetime in cable, but they learned they could effectively reach First Union's target audience in lots of dayparts. "We found it's better to buy CNN, for instance, without any preconceived notions of what constitutes prime," Seay says. "The Wall Street types want to know how the financial markets are doing before they get into work. We found that early morning daypart an excellent way to reach that three percent we needed to reach."

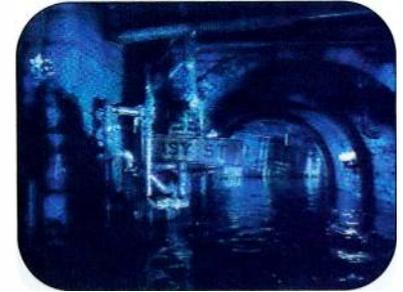
Along with buying news, business news and sports programming, First Union chose some cable entertainment shows. An association with A&E's *Biography* series included on-air spots and a tie-in with the magazine.

Research showed national awareness of First Union tripled in the first few months of the campaign, and Riney is working on five more spots to use this year.

"Cable provided us the opportunity to hone in on the upscale viewer," Seay says. "It's a testament to cable that if you have a branding campaign, cable can effectively deliver that high-end audience that conventionally is found only in print for the financial, banking and insurance industry." •

"Cable can effectively deliver that high-end audience that conventionally is found only in print for the financial, banking and insurance industry."

—Doug Seay, senior vice president, Publicis & Hal Riney



Important moments in music history



last friday
10:02 PM Austin

It's Friday night and we know where to find everybody you're looking for.
The Box Music Network is home to a 78% concentration of 12 to 34 year olds.*
They call it home because **The Box Music Network** is the only 24 hour,
interactive all-music channel...which is exactly what they want.

Your message could be the last thing they see just before leaving the house
to conquer the world with their purchasing power....which is exactly what you want.

The Box Music Network. Everybody's here...where are you?

music everywhere

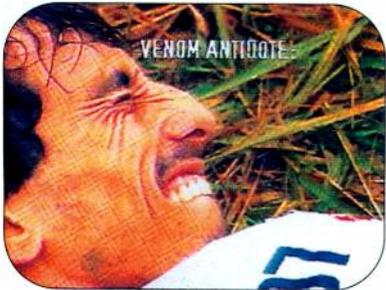
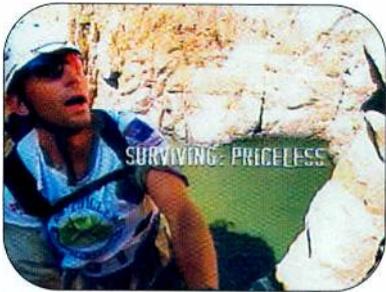


music network
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LA: 310.441.8425 x223

NYC: 212.253.1720 x31



SHARING THE LIMELIGHT

MasterCard reaches competitive, achievement-oriented consumers by tying in to annual endurance race.

No one can accuse MasterCard of using mundane settings for its ads. As a major sponsor of the Discovery Channel's annual Eco-Challenge endurance race, the credit card company has incorporated death-defying sequences into versions of its Priceless image campaign.

It's all part of a strategy to zero in on, and market aggressively to, key groups of potential customers, according to Larry Flanagan, MasterCard vice president of advertising.

With more than 200 million cards in circulation in the U.S., MasterCard's primary marketing goal is to put its cards in the wallets of more consumers.

"Programming like the Eco-Challenge dovetails with our strategy of using cable to go narrow and deep rather than merely wide," he says. "That capability is one of the things cable does best."

The two year old Eco-Challenge, created by Discovery, takes place each year in some of the world's harshest settings, such as Australia in 1997 and Morocco last fall. Races generally occur in the fall, and Discovery airs four or more hours of edited coverage the following spring. This year's coverage is being telecast April 11 and 12 from 9-11 p.m., with repeats at midnight-2 a.m. and on April 18 and 25 from noon-4 p.m.

The telecasts show how fifty-five four-person teams traversed a 315-mile long Moroccan course ending at the legendary city of Marrakech. En route, they competed at camel riding, coasteering (running through coastal waters, no matter what the barriers such as reefs, rocks, etc.), ocean kayaking, hiking, canyoneering (navigating through deep canyons, using maps and compasses to find the best route), rappelling down cliff faces, horseback riding and mountain biking. During the event's eleven days, the men and women (each team had to include at least one member of the opposite sex, and several had more females than males) had to overcome exhaustion, hypothermia, dehydration, gastroenteritis and altitude sickness.

While participants, particularly those that finished the course, bask in the accomplishment of completing their extraordinary rounds, advertisers like MasterCard garner lots of reflected glory, both before and during the race.

In a mall tour promoting last year's race, for example, MasterCard went along, setting up climbing rock walls consumers could try to surmount. If the mall had a Discovery Channel store, the company set up a booth where people could sign up for MasterCard cards.

All along the way, local media covered the mall events and on the *Today* show, Katie Couric and Matt Lauer scaled the MasterCard wall and talked about the race.

To further associate itself with the race, MasterCard adapted its Priceless image campaign with new spots incorporating the Eco-Challenge theme. Priceless features consumers faced with buying

ACCEPT NOTHING LESS.™

For 15 years, A&E™ has provided quality programming, such as Biography®, that attracts upscale, professional adults with plenty of purchasing power.

Biography

The people you thought you knew.

Susan Sarandon
premieres this fall.



Escape the ordinary™

www.aandE.com

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SHARING THE LIMELIGHT

decisions that have a lot more than material gain riding on them.

In *Father/Son*, for example a father takes his son to a baseball game. The father uses his MasterCard to pay for tangible items such as two tickets (\$28), two hot dogs, two popcorns and two sodas (\$18) and one autographed baseball (\$45). What's best about the day, however, is the opportunity to have a real conversation with his 11-year-old, something that in his mind is priceless. "There are some things money can't buy," the tag line concludes. "For everything else, there's MasterCard."

The Eco-Challenge spot features actual footage of competitors in a variety of precarious situations and depicts some of the items they had to buy to be prepared: "harness and helmets (\$235), super durable raft (\$1200), venom antidote (\$2), last-minute change to will (\$150). The spot culminates with the thought: "Surviving: Priceless," and the tagline: "MasterCard: the Official Card of the Eco-Challenge and admirer of those daring enough to attempt it."

Along with the TV campaign, which aired on broadcast as well as cable, MasterCard extended its Eco-Challenge advertising into print, buying full page ads in *Sports Illustrated*, *Outside* and other sports and vigorous activity magazines. MasterCard placed Discovery Channel Eco-Challenge mentions in an upper right-hand window in *USA Today's* Life section (space the company purchased for a year). It bought banners, ads and logo hot links on Discovery Online and had a presence in Discovery Dispatch, which reported highlights of the race on-line. It even brought Eco-Challenge competitors to its Purchase, N.Y., headquarters to talk to employees—one of several extras Discovery provided as part of the advertising package.

"It was a great way to stimulate employees to recognize the importance of teamwork," explains Flanagan.

Along with all the exposure, Eco-Challenge allowed MasterCard to tie in with all of the ideas behind the race, from team work to meeting extreme challenges. "This race really appeals to males, 25 to 44, who can relate to the extraordinary demands participants face, and the equally-important realization that success is not possible without extraordinary teamwork," says Steve Moynihan, vice president and group media director of the Austin, Texas advertising agency GSD&M, which handles MasterCard's media planning and buying.

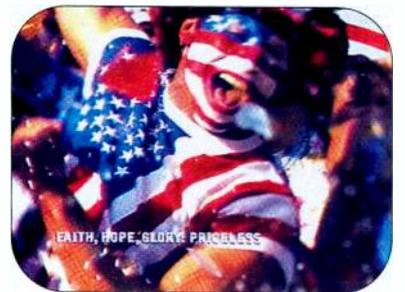
Other cable vehicles provide routes to reaching different segments of the credit-card using public. "We use cable to support very specific strategic priorities," MasterCard's Flanagan says. "Two of our biggest are sports and youth." To reach sports enthusiasts, MasterCard has a big presence on ESPN, where it sponsors hockey, golf, major league baseball and the PGA tour, as well as this year's millennium-related documentary series, *Sports Century*.

Other niche audiences find MasterCard spots on CNBC's small business report, CNN, HGTV, Lifetime, USA and VH1. The company puts about 30 percent of its annual TV budget into cable.

Next fall, when Eco-Challenge takes place in the southernmost Argentina province of Patagonia, MasterCard hopes to be there. "It's a unique event, something that's much more than just a good place to have an ad," Flanagan says. "It's a fully integrated marketing opportunity, with on-air as well as on-line, print, and retail opportunities. It's proven to be a great means of reaching out to consumers we really want to reach." •

"Programming like the Eco-Challenge dovetails with our strategy of using cable to go narrow and deep rather than merely wide."

—Larry Flanagan, vice president of advertising, MasterCard



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SEGMENTING THE DIVERSE HISPANIC MARKET

Cable provides programming alternatives, and targeted events, for Miller's efforts to woo Latino beer drinkers.

In the intense competition for the loyalty of beer drinkers, Hispanic men are an increasingly vital target. For Miller Genuine Draft and Miller Lite, both leading brands among Hispanic beer drinkers, the challenge is to stay in the front ranks, despite competition from archrival Budweiser and Mexican imports like Tecate and Corona.

Miller's Hispanic customer base is, for the most part, men of legal drinking age up to about 34. It targets them with ad campaigns that deliver the same brand messages as its general market campaigns, but reflect the Latin culture through the use of relevant situations and Hispanic talent.

"We have to be consistent in the communication of our brand essence, because some of our viewers go back and forth between Spanish- and English-language media," explains Monica Gadsby, vice president and director of Hispanic Media at Leo Burnett's Starcom Media Services.

Gadsby uses a mix of TV, cable, radio and out-of-home to reach Miller's Hispanic audience. Increasingly, cable plays a role in zeroing in on key segments of the diverse Latino market.

"The Hispanic market encompasses a whole spectrum of different consumers, with foreign born, largely Spanish-speaking individuals at one end and U.S.-born, generally bilingual consumers at the other," Gadsby says. "Miller is competing to win the loyalty of Latino beer drinkers from one end of this spectrum to the other."

Reaching this diverse group through television involves picking the right combination of sports and entertainment vehicles, says Gadsby, who in addition to using Spanish language broadcast networks, has been adding in a growing number of events on Galavision in recent years.

One of them is Mexican League Soccer, which, particularly during finals, captures an audience share of up to 20 percent against Univision and Telemundo. "That's an



unbelievable success story, when you consider that it's one Spanish language cable network scoring a tremendous advantage against two long-time Spanish-language broadcast powers," Gadsby says.

About 64 percent of U.S. Spanish speaking residents have a Mexican heritage, Gadsby says, so Mexican League Soccer offers "an opportunity for many sports-loving viewers to stay in touch with their culture."

Another key Galavision vehicle is the bilingual standup comedy programming it runs on Sunday evenings. *Que Loco* features Latino comedians doing standup in both English and Spanish. It recently replaced another standup series, *Comedy Picante*, in which most of the jokes were told in English. "It's very unique," Gadsby says. "Other networks offer occasional specials in English that are targeted to Latinos, but Galavision is breaking ground by offering it on a regularly scheduled basis."

Such programming is critical for reaching the bilingual, bicultural Hispanics who were born here in the U.S., she says, adding that Miller Lite, in particular, has "capitalized on the opportunity to reach this audience that is so important to us."

Miller has used Galavision for a least four years, says Gadsby, who notes that the

network has posted double digit growth in subscribers each year. Between 1995 and 1998, for example, Hispanic cable penetration jumped from 49 percent to 58 percent, Gadsby says, while Galavision's Hispanic household reach swelled from 19 percent to 38 percent. In 1997, Galavision became the first Spanish-language cable network to be measured by Nielsen.

The oldest Spanish language cable network in the U.S., Galavision offers alternative programming options that leave advertisers less dependent on the broadcast networks Univision and Telemundo, says Gadsby, who looks forward to more Spanish language options from cable in the coming decade. Among those already being marketed to cable operators is Canales ñ, Liberty Media's package of nine networks including CBS Telenoticias, Cine Latino, Canal 9, and Spanish-language versions of Discovery, CNN, HBO and Fox Sports.

"The U.S. Hispanic population is growing rapidly, Gadsby says, "and cable provides an opportunity for extended reach at affordable rates."

"Cable plays a key role in influencing consumers' decisions to choose a product," Gadsby says. "It is able to do this because it provides an engaging environment through unique niche programming." •



"The U.S. Hispanic population is growing rapidly, and cable provides an opportunity for extended reach at affordable rates."

—Monica Gadsby, vice president and director of Hispanic Media, Starcom Media Services.

**we set out to have
a management
conference and ended up
having the lunch
of our lives.**

**for some reason,
nobody complained.**

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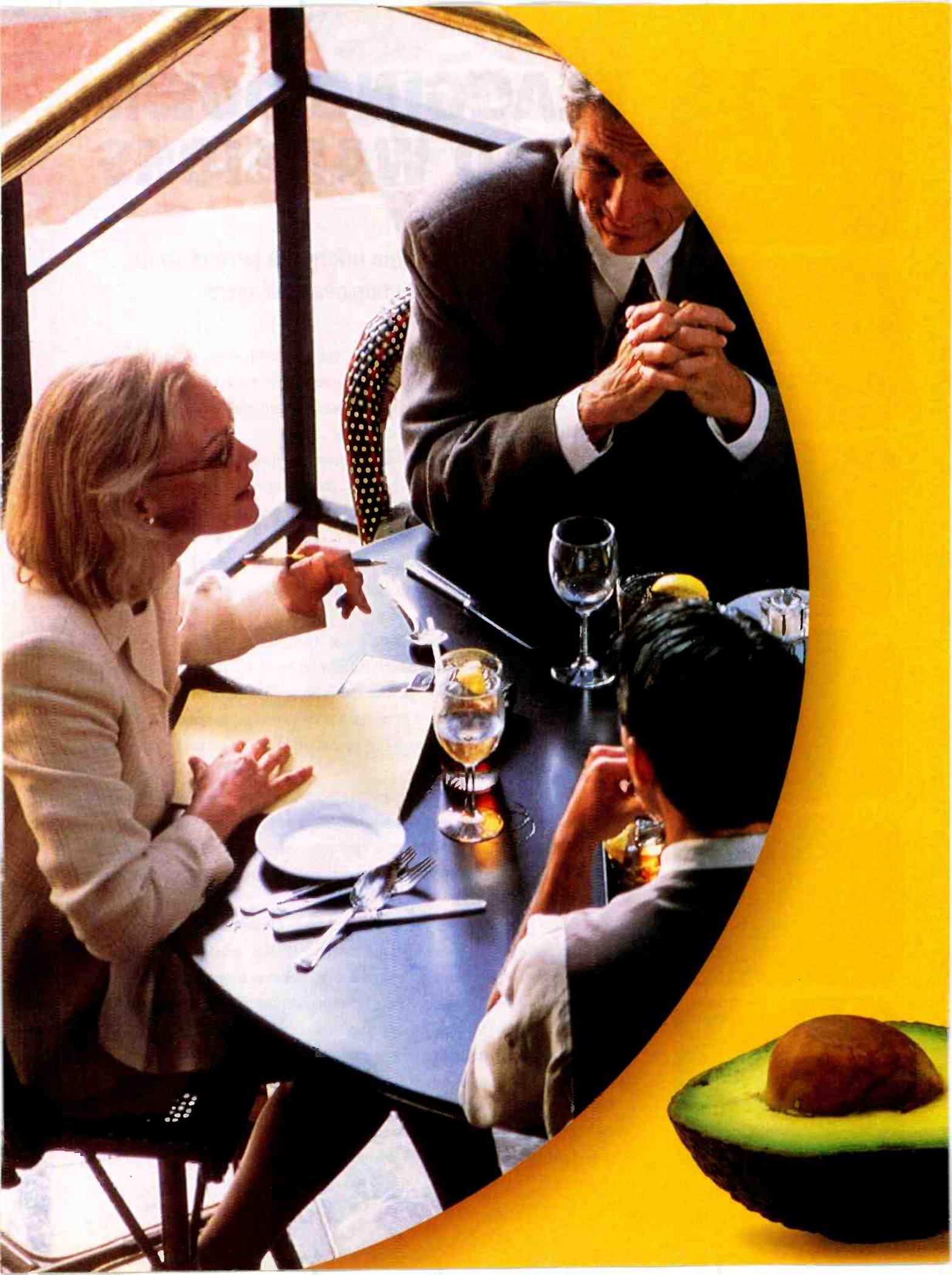
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FLAGGING DOWN ROAD WARRIORS

Red Roof Inns finds cable offers the perfect route to its economy-minded business travelers.

It isn't literally raising hundreds of roofs, but Red Roof Inns has plenty to celebrate. Revenues and comparative net income showed impressive gains in fiscal year 1998. Part of the credit, according to vice president of advertising Brenda Eddy, must go to a highly targeted, cable-dominated ad campaign.

With 300 properties, and many more on the way, economy-priced Red Roof has long outpaced the occupancies of its competitors, Eddy says. The nationwide hotel chain has two prime marketing goals: To drive more traffic to its hotels, and to create a positive image so potential franchisees will want to fly the Red Roof flag instead of another brand's.

Franchisees today account for less than 20 percent of Red Roof locations, but the company looks to that path for expansion. By year's end, Eddy anticipates the number of Red Roof sites will rise to close to 400.

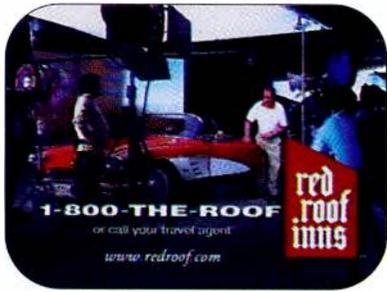
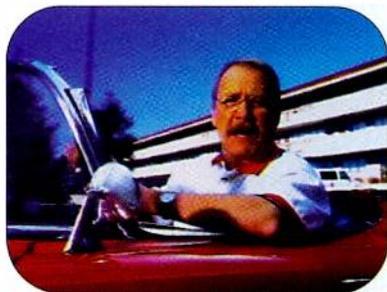
When Eddy joined the company in 1997, it was relying heavily on spot TV to promote its locations. She brought much of the advertising effort in house, but knew she needed outside help with media planning and buying. She chose Media First International because of its experience in the travel industry and its approach to media buying. "They brought a very goal-oriented look to the business, and were very specific about what we could do to stretch our budget," she recalls.

Once on board, Media First president and CEO Richard Kostyra and partner George Mahrlig, both firm believers in extensive research as the basis of any media plan, began studying Red Roof's clientele. What they found was an almost uncanny match between a group of business travelers and some key cable TV programs, most of them completely different from those typically used to reach business travelers.

"Our studies showed that the people Red Roof needs to reach are the proverbial 'road warriors,' heavy business travelers who drive from place to place, and for whom Red Roof Inn's room rates mesh well with their limited travel and entertainment budgets," Mahrlig says.

"These are not executive travelers, flying between cities and booking in at midtown Hyatts or Sheratons. Executive travelers not only enjoy larger travel budgets, but tend to watch less total television, and when they do tune in, they choose very different programs than those chosen by people who patronize economy brands such as Red Roof."

Economy lodging patrons "index at 120 for cable viewing," Mahrlig says, and what they tune in most frequently is sports, news and weather. Even their sports preferences differ from those of other business travelers, with a tilt toward college rather than professional football and



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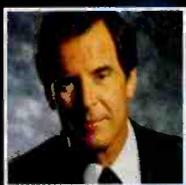
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"I SAID, 'WHO WAS THAT?' AND SHE SAID JUST ONE WORD—'ELVIS.'"

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FLAGGING DOWN ROAD WARRIORS

basketball, and their hometown baseball teams.

"These are very intense team followers rather than event watchers," Kostyra says. "They would rather watch a few-minutes summary that they know will cover their team, than try to search out details about their home teams from newspaper sports sections or local TV news in distant cities."

Because of this, ESPN's *SportsCenter*, which offers a late night and early morning solid summary of teams all over the country, emerged as an ideal venue. The premium-priced show might appear extravagant for an advertiser with a budget that will top out at about \$8 million this year, but because of its unusual pull with Red Roof's target audience, "it's a pretty good deal," Kostyra says.

Spots on CNN Headline News, placed as close as possible to sports segments, targeted the same group of travelers, as did spots on *CNN Sports Illustrated*. Other cable sports venues include "all dimensions of NASCAR, from races and repeats of races to *RPM Tonight*."

To catch travelers as they checked up on the weather conditions they'd be driving through, Red Roof Inns bought spots on The Weather Channel. Here, the advertiser won extra visibility with billboards and placement of its logo on the weather map during *Weather Center* programs throughout the day.

At Media First's recommendation, Red Roof shifted all of its TV dollars into cable. "Red Roof needs the national coverage since its guests come from virtually everywhere," Mahrlich says, noting

that its patrons have signed in from zip codes within every market except Palm Springs. "We can buy the whole country on national cable for what scattered spots would cost. Cable simply provides a better return on Red Roof's capital."

This year, the Red Roof campaign, which continues to feature the droll Martin Mull delivering short, sometimes quirky messages, will shift from a mix of 30- and 15-second spots to all 15s.

Planned March-through-July and September-through-November campaigns will feature as many as five dozen early morning and late evening exposures. Promotions will include a \$5 cash refund at check-out in exchange for a discount coupon appearing in *USA Today*.

"For years, everyone looked at the business traveler as one entity, but the fact is that the sector is large and diverse," Kostyra says. "The economy lodging portion represents just a quarter of the whole, but that quarter is very different. To reach that audience, cable makes a great deal of sense because it lets you accurately target its needs and preferences, and it lets companies with less than huge budgets attain national exposure targeted at the precise people they most want to reach."

Eddy adds that it's been easy to see the cable campaign's results. "We carefully track call center activity whenever one of our commercials airs," she says. "During the past year-and-a-half, we've seen an upswing in reservation requests right after the ads appear. We appreciate what on-target ads can accomplish." •

"Cable simply provides a better return on Red Roof's capital."

—Richard Kostyra, president and CEO, Media First International



IT CAN TRAVEL AT
300 MPH.
BUT FOR A LOT
OF PEOPLE, IT
CAN'T GET TO
OUR NETWORK
**FAST
ENOUGH.**



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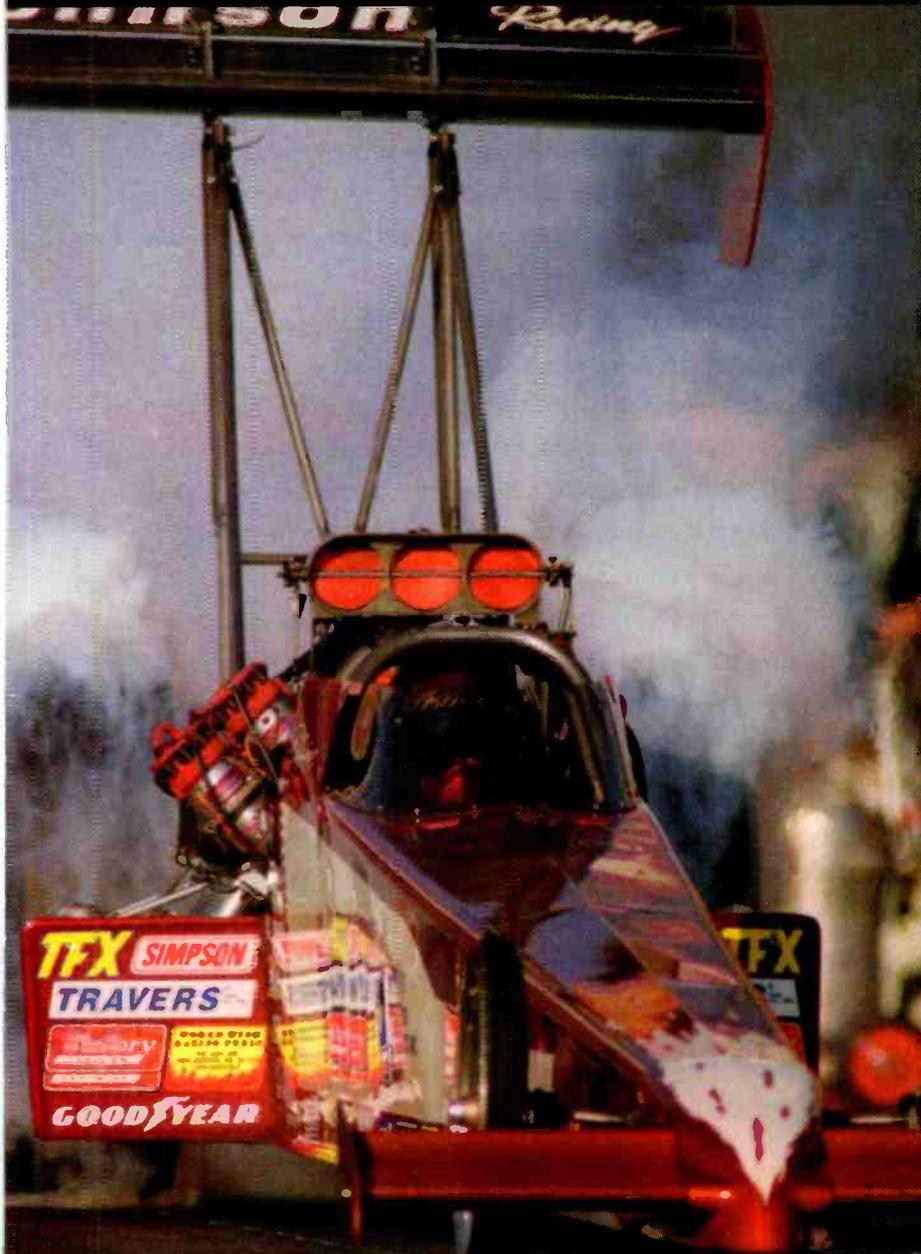
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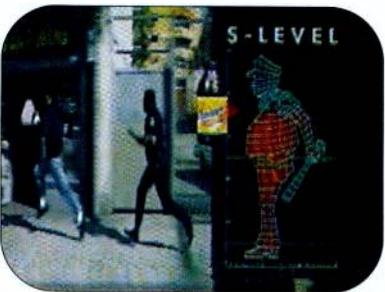
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Over 118 million adults participate in activities related to Speedvision programming.
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AHEAD OF THE PACK

Snapple breaks through with some unusual advertising and promotional campaigns created with cable networks.

The tea/juice category has had a single bright spot in the past year: Triarc's Snapple. The premium beverage brand has jump-started sales with some unusual advertising and promotional campaigns—developed with cable networks—that place Snapple in venues not already crowded with competitors.

"We've always sought to be in areas where you don't find traditional advertisers," says Steve Jarmon, Snapple vice president of communications, who estimates Snapple spends about half its TV budget on cable.

To bring its latest promotion to life, Snapple teamed up with Turner Broadcasting to create a six-week national tour titled, *The Joke's On Us*. The tour is a grass-roots promotion that ties a down-to-earth, good-for-you brand to a fund-raiser for more than 500,000 homeless people in key Snapple markets.

Jarmon originally took the idea for the joke tour to a number of different networks, but chose Turner's TBS Superstation because its proposal included a unique combination of extensive cross promotion and extras like billboards and specially-produced vignettes.

"They tied in with cable multiple system operators to bring the tour to the people," Jarmon says. Each participating local operator is lining up a local sponsor for its stop on the tour. Turner's TBS Superstation is producing 30-second spots that can be tagged with that local sponsor's identity and that local affiliates can air during the two weeks leading up to their tour stops.

Other extras from Turner include a half dozen 30-second vignettes, produced by TBS, that will update viewers with funny highlights of the tour as it heads across the U.S. TBS's web site will also carry hotlinks to a special Snapple web site related to the tour.

On Snapple's end, the tour is tied to a *Joke's On Us* under-the-cap game, kicking off on the West Coast in May and winding up on the East Coast in June with a "joke-off." At each stop, a Snapple comedian and brand spokesperson Wendy Kaufman take turns running a "comedy challenge" among local companies and individuals.

Snapple will donate \$100,000 to Comic Relief for use in healthcare for the homeless projects in all of the tour cities.

Each event is staged by a five-person team at lunch time in areas crowded with people out for a break from work. Team members invite people to bring in Snapple caps and win a chance to tell a joke and be eligible to win cash prizes, tee-shirts, sipper bottles and other Snapple merchandise plus free drinks.

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AHEAD OF THE PACK

The tour is tied to a major media buy on Turner and includes promotional spots and product placement/promotional opportunities on its TBS Superstation's popular Friday night hosted flick, *Dinner and a Movie*. Each day's events on the tour, including filmed highlights, are downloaded on to Snapple's tour web site, which also features Wendy reading a joke of the day.

This spring's joke tour isn't the first promotion Snapple has developed with cable networks. Last year, it teamed with Turner in a promotional campaign tied to TBS's *Goodwill Games* that included a media schedule plus extensive signage and other exposure in New York, where the games were held and where Snapple is headquartered. Snapple even created a special bottled water to be used as the official thirst quencher for athletes competing in the games.

"We were looking for special events, and Turner came to us with a proposal for the *Goodwill Games*, which we knew had a national interest and it was taking place right in our back yard, so there was tremendous awareness for it," Jarmon says. "It was an opportunity to blow out all that the brand is. It was a great opportunity for us to get exposure all over New York and integrate our brand name with the event without looking like we were slapping logos all over everything."

Turner produced three, 30-second Snapple vignettes that aired in a pod with *Goodwill Games*

spots and aired the combos on all Turner networks, including CNN and TNT.

Other promotions it has cooked up in the past with cable networks have included an appearance by Kaufman on MTV's popular *Beachhouse* summer program block.

Snapple airs its core *The Best Stuff is in Here* campaign on a variety of cable networks. Along with MTV, it uses E! Entertainment to reach young people. "We like the highly targeted nature of their programming," Jarmon says. "E! is a natural fit to our brand personality. It's quirky, offbeat and doesn't take itself too seriously."

As an alternative brand with alternative values, Snapple finds a good fit in advertising on cable, Jarmon says.

"When we look at cable we see the ability to reach all sorts of audiences. Cable gives us a flexibility we can't get from the broadcast networks, such as billboards and vignettes that are part of developed programming.

"It gives us more for our money—the diversity, the choices—when we target our demographic group of 16- to 34-year-old viewers, as well as those up to 44 years old," he says.

"We have found that by using cable, our money goes further than on traditional channels. With cable, there is more flexibility and creativity and we tend to get more presence than with a traditional ad buy."



"By using cable, our money goes further than on broadcast channels because there is more flexibility and creativity and we get more presence than with a traditional ad buy"

—Steve Jarmon, vice president of communications, Snapple

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Marilyn Monroe, 1953

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American Movie Classics



DIALING UP AMERCIA

An association with the Cartoon Network's *The Jetsons* and strategic use of TV, cable and print won a big market share for Sprint Store at RadioShack.

The idea of a store where consumers can fulfill all of their telephone needs, from buying equipment to signing up for long distance or wireless phone service, packs a punch in today's hotly competitive telecommunications marketplace. So when Sprint, Sprint PCS and RadioShack decided to create a nationwide string of such stores in 1997, they wanted an ad campaign that would break through right away to lots of Americans with a simple message: that the Sprint Store at RadioShack can simplify the process of buying complicated products.

Young & Rubicam's The Lord Group, the agency chosen to develop the campaign, came up with a compelling, two-word solution to the marketers' challenge: *The Jetsons*. "They were the original 21st century family," says Jim McDonald, RadioShack vice president of marketing and advertising. Not only did *The Jetsons* symbolize modern technology, but their family offered a variety of roles, from George, the everyman befuddled by confusing technology, and Jane, the savvy shopper, to daughter Judy, who lives on the phone and young Elroy, the precocious budding scientist. "My favorite foil is Astro the dog, with all his wonderful mispronunciations," McDonald says. "He helps carry the message that RadioShack can make confusing technology accessible to everyone."

The partners secured the right to use *The Jetsons* from Time Warner's Turner Broadcasting, which airs the show on its Cartoon Network and owns the characters. The Lord Group, where McDonald worked at the time as account director for RadioShack, produced the initial campaign. TV spots featured different Jetson family members discovering how easy it is to shop at the Sprint Store at RadioShack, while eight-page newspaper inserts used the characters to help describe the different products and services available.

On Sept. 24, 1997, 6,900 RadioShack stores closed for 15 minutes, and then reopened to cut ribbons on their new Sprint Stores within. In New York's Times Square, Jetsons characters landed in a "spaceship" and became the first "customers" at a Sprint Store at RadioShack.

The week of the grand opening, the partners kicked off a massive, eight-week TV and cable campaign accompanied by 42 million eight-page Sunday newspaper inserts distributed across the U.S. "We wanted to reach more than 90 percent of the U.S. with a frequency goal of 14 plus," McDonald explains. "We needed to tell as much of America, all at once, that something dramatic had changed at RadioShack."

Along with that message, the campaign had to punch through with the idea that consumers could buy a whole new family of Sprint-branded telecommunications products. "A company that had heretofore been known primarily as a long distance company was now selling Sprint-branded corded phones, wireless phones, fashion and designer hands-free phones and other equipment, along with long distance service and Internet access, at RadioShack," McDonald says.

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DIALING UP AMERICA

To get that message across, a major broadcast TV and cable campaign targeted a variety of different kinds of customers. Broadcast primetime aimed at reach women, who make up about 60 percent of the phone-buying public, while heavy doses of *SportsCenter* and football on ESPN and TNT helped reach sports-hungry men. For men not interested in sports, the partners bought primetime on USA, TNT, Discovery and Comedy Central, and to reach African Americans, it bought time on BET.

RadioShack had long used cable's top networks to compliment its broadcast buys at Christmas season, McDonald says, but for the Sprint Store campaign, it increased cable's share of the TV buy. "With the continued fracturing of the audience, cable is increasingly important to all of our media plans."

Just a few weeks after the massive campaign began, it was obvious it had scored a major hit with consumers. Testing showed that 85 percent of Americans were now aware of the Sprint Store at RadioShack, McDonald says, "and we were enjoying huge sales gains as well."

Since then, the Sprint Store partners have expanded their Jetsons-centered campaign. During 1998, when Sprint PCS wasn't yet a national service, the characters promoted the service in a local TV campaign that included spot cable buys in 10 top markets. More recently, the Sprint Store at RadioShack launched a print campaign featuring *The Jetsons* in a comic strip, and boosted their presence in TV and cable campaigns aired during key buying seasons in the spring, fall and at Christmastime. They've also used *The Jetsons* in in-store displays.

From June through November, Jetsons characters holding Sprint products will festoon the Cartoon Network Wacky Racing Car, a popular NASCAR competitor on the Winston Cup Circuit.

An accompanying campaign will air on the Cartoon Network and appear on the network's web site.

"The Cartoon Network has a broader reach than just kids," McDonald says. "It also delivers key adult segments adults fairly well and there's a natural synergy because we're using *The Jetsons*."

The car sponsorship will also get the Sprint Store exposure in TV coverage of the races, which appear on CBS, The Nashville Network and ESPN. "This is a natural extension of *The Jetsons* into event marketing, and thanks to Cartoon Network's powerful promotional capabilities, it allows us to be on TV with NASCAR, something that has heretofore been prohibitively expensive."

The Sprint Store/*Jetsons* relationship "is one of those partnerships that gets better year after year," McDonald says. "Extensions keep flowing."

Since January, the Sprint Store partners have used the characters in a number of print campaigns and a big TV campaign is about to break for Sprint PCS products.

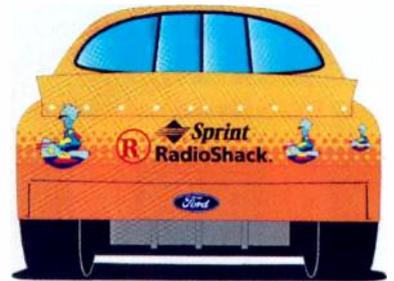
McDonald sees lots of possibilities for *The Jetsons* in a millennium-related fall campaign and looks forward to an online campaign with the Cartoon Network that may feature hot links to locations on the RadioShack web site.

"With our increased use of broadcast network and cable TV, we've seen a significant lowering in the cost of our customer acquisition in the wireless phone category," McDonald says. In addition, the campaign put RadioShack in the lead by a large margin in telephone equipment sales, a business where it was previously in front by only a hair.

"RadioShack has become America's telephone store," McDonald says. "We have a 70 percent market share at retail for wireless phones. Nobody sells more wireless phones than RadioShack." •

"With the continued fracturing of the audience cable is increasingly important to all of our media plans"

—Jim McDonald, vice president of marketing and advertising, RadioShack



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EXTENDING THE MESSAGE

Cable adds punch to Whirlpool's image campaign.

It's one thing to be the world's leading manufacturer of home appliances. It's another to have a reputation for keeping up with the increasingly active and mobile lifestyle of the American consumer.

Whirlpool Corp. can lay claim to both, thanks in part to a brand building campaign that reinforces two ideas: that Whirlpool appliances are designed to meet consumers' changing needs, and that they consistently outperform the competition. Cable networks have been winning an increasingly important role in carrying this message to consumers, in part because of the ways they've partnered with the manufacturer to add impact to its campaign.

With the results-oriented theme of *A Job Well Done*, the Campbell-Ewald-created campaign launched in the fall of 1997 and was renewed this past fall. It targets active, outgoing baby-boomer women whose families' own their own homes and who have above-average educations.

Spots promote the idea that Whirlpool products allow busy women to get tasks around the house done quickly, so they can move on to something more fun. Reinforcing the campaign's theme is a music bed in most spots highlighting the lyrical mid-1960's Temptations hit, *The Way You Do The Things You Do*. Then there's the tagline: "Whirlpool helps you do the things you have to do so you can do the things you want to do."

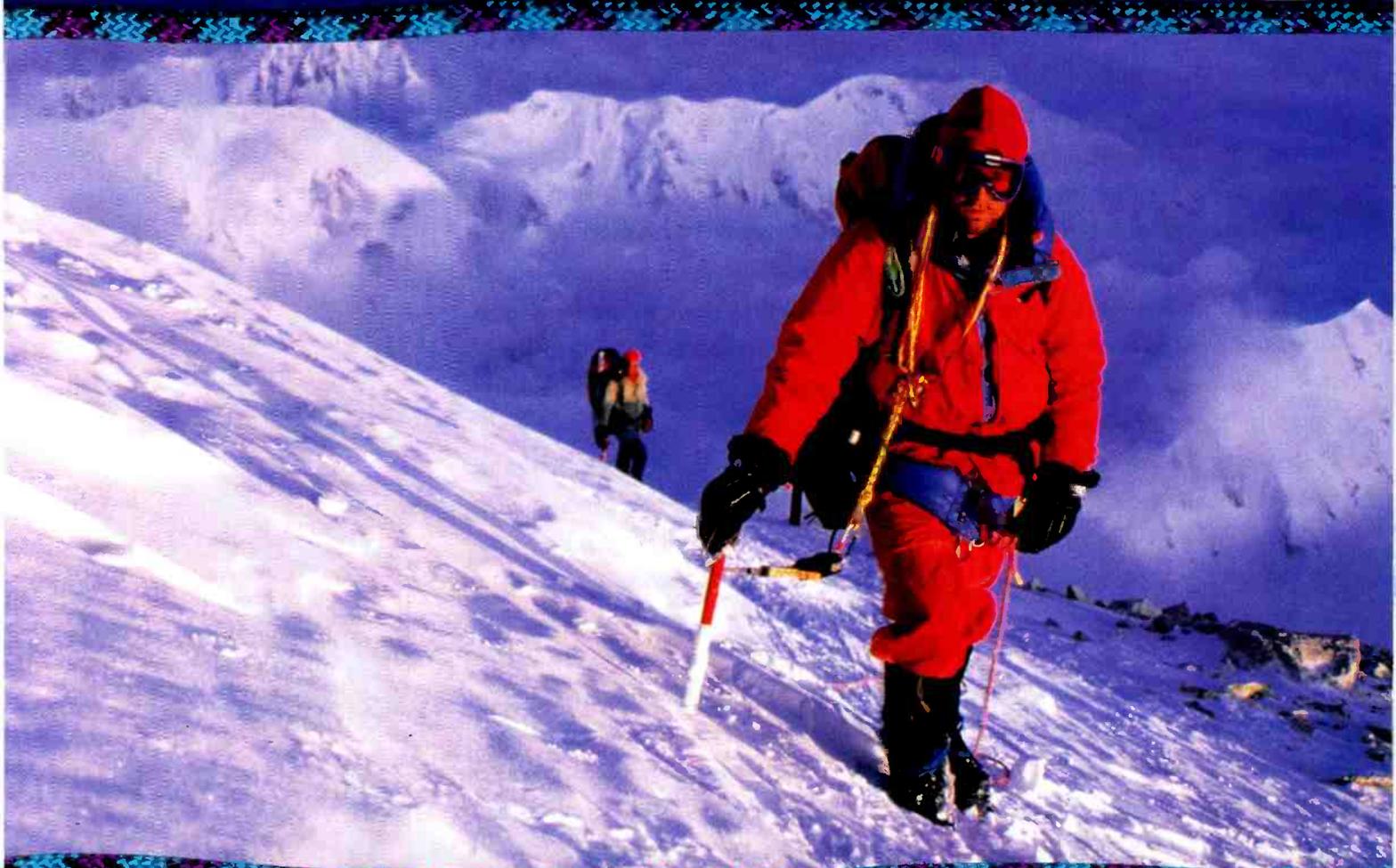
The initial campaign was so successful that Whirlpool expanded it when it re-introduced *A Job Well Done* in October. It also added more cable into its media plan. "Based on the positive results of the initial campaign, we have redoubled our efforts in this latest buy," says Tom Talbert, senior vice president and media manager at Campbell-Ewald.

The current campaign promotes a trio of new Whirlpool products: the Power Scour dishwasher, the AccuBake range and the Ultimate Care II washing machine.

Along with cable, Whirlpool uses broadcast network TV, consumer print and interactive media to reach consumers. Cable grabbed what Talbert calls "a significant portion of the media buy" because of its ability to tie its theme to certain kinds of programming and because cable networks have provided some promotional extras not available in other media. "The cable networks have thoroughly embraced [the campaign] and promoted it," Talbert says. "That's why it is so important."

Talbert's cable buy starts with networks reaching a broad audience, such as TBS, TNT, CNN, USA and Lifetime. To these, he and his team add entertainment-oriented networks like The Nashville Network, E! Entertainment and Comedy Central. Rounding out the buy are networks carrying home improvement programming, from Home & Garden TV and the Food Network to The Learning Channel and Discovery.

IT SEEMS OUR VIEWERS
DON'T MIND SPENDING A
LITTLE MORE FOR APPAREL.



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

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 Chicago, 312-832-0808
 Los Angeles, 310-268-2100

EXTENDING THE MESSAGE

"Cable provides not only an audience that makes sense, but also programming that makes sense," says Judy Sawyer, senior vice president and director of national broadcast at Campbell-Ewald. Some cable networks, in fact, have added extras to the campaign, including specially-produced vignettes tying Whirlpool to key programming events and interactive promotions.

"We worked closely with the advertising executives at Turner Sports to explore ways the Whirlpool brand can be associated with figure skating, which has a target audience closely aligned with our target consumer," says Sawyer. Turner produced customized 30-second vignettes that highlight some of the outstanding performances that have occurred during the event in which Whirlpool spots are airing. Carrying the tagline: "A recognition by Whirlpool of a job well done," the vignettes have been appearing in eight figure skating programs on both TBS and TNT during the 1988-99 season.

A similar series of vignettes appears on The Nashville Network, a key vehicle because of the number of female viewers it attracts. In the TNN vignettes, Whirlpool salutes great performances by country music artists. They appear primarily in TNN's *America's Country Hits* and the popular talk show, *Crook & Chase*.

Another special opportunity came last year when Whirlpool was the lead advertiser in a special TBS

figure skating broadcast: Whirlpool Presents a *Holiday Festival on Ice*. The manufacturer got extra exposure in a series of spots promoting the event and airing across all Turner networks. Promotions for the special also appeared on Turner web sites, while print ads appeared in *TV Guide*, *Entertainment Weekly* and newspapers in the top 10 markets.

With some cable networks, Whirlpool has linked audience participation to its advertising campaign. This spring, for example, it has tied into The Food Network's popular *Ready Set Cook* series with a sweepstakes.

Billed as TV's only cooking game show, *Ready Set Cook* pits a pair of world class chefs against one another in a contest to whip up a gourmet dish in 18 minutes. Each chef works with a team of contestants to create a dish from the same list of ingredients.

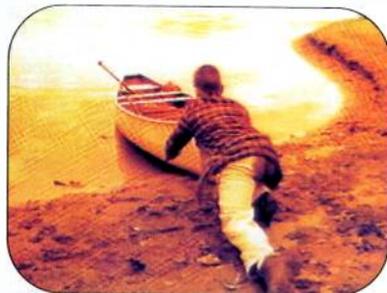
A panel of audience members judges the winner at the end.

During the show, and in spots aired elsewhere on the network, viewers are encouraged to visit the Food Network's web site and enter in the Whirlpool: Ready Set Cook sweepstakes for the chance to win new appliances.

Selective programming that appeals to target audiences, and a willingness to extend the Whirlpool brand name through sponsorships and promotions can be found in cable television, according to Talbert and Sawyer, who note that together, they add up to an effective marketing environment. •

*"Cable provides not only an audience that makes sense,
but also programming that makes sense."*

—Judy Sawyer, senior vice president and director of national broadcast, Campbell-Ewald.



TOOLS USED TO BREAK INTO THE MOST EXPENSIVE HOMES



Fig. 1

Used to thwart security systems.



Fig. 2

Used to pick tricky locks.



Fig. 3

Used to pry open locked doors.



Fig. 4

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Bravo has television's most desirable audience.**

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TOP 10 CABLE TV CATEGORIES IN 1998 (\$ MILLIONS)

CATEGORY	JAN-DEC 98	JAN-DEC 97	DIFFERENCE	% CHANGE
AUTOMOTIVE, AUTOMOTIVE ACCESS & EQUIPMENT	648,331.00	580,866.00	67,464.90	11.6
MEDICINES & PROPRIETARY REMEDIES	440,532.00	351,053.00	89,478.60	25.5
FINANCIAL	423,949.00	299,521.00	124,427.00	41.5
TELECOMMUNICATIONS	348,460.00	192,483.00	155,977.00	81.0
MEDIA & ADVERTISING	318,819.00	303,404.00	15,415.00	5.1
GAMES, TOYS & HOBBYCRAFT	300,332.00	247,777.00	52,554.80	21.2
RETAIL	273,271.00	247,505.00	25,765.80	10.4
COMPUTERS & SOFTWARE	248,564.00	144,278.00	104,286.00	72.3
RESTAURANTS	220,732.00	220,578.00	153.70	0.1
PREPARED FOODS	218,577.00	208,759.00	9,818.40	4.7
MEDIA TOTAL	3,441,567.00	2,796,224.00	645,342.00	23.1

TOP 5 CABLE TV ADVERTISERS IN EACH CATEGORY (\$ MILLIONS)

AUTOMOTIVE, ACCESSORIES & EQUIPMENT

PARENT COMPANY	JAN-DEC 98
GENERAL MOTORS CORP	175,806.70
DAIMLER/CHRYSLER AG	85,228.80
FORD MOTOR CO	62,507.70
TOYOTA MOTOR CORP	39,451.80
HONDA MOTOR CO LTD	33,969.50

MEDICINES & PROPRIETARY REMEDIES

PARENT COMPANY	JAN-DEC 98
GLAXO WELLCOME PLC	40,223.10
JOHNSON & JOHNSON	40,209.50
MERCK & CO INC	33,268.00
AMERICAN HOME PDTS CORP	30,935.00
SMITHKLINE BEECHAM PLC	27,594.00

FINANCIAL

PARENT COMPANY	JAN-DEC 98
AMERICAN EXPRESS CO	58,277.00
VISA USA INC	26,129.00
COUNTRYWIDE HOME LOANS INC	19,176.60
MASTERCARD INTL INC	18,975.80
FIRST USA BANK	18,550.90

TELECOMMUNICATIONS

PARENT COMPANY	JAN-DEC 98
MCI WORLDCOM	153,298.80
SPRINT CORP	68,841.20
AT&T CORP	45,285.30
NEXTEL COMMUNICATIONS INC	9,820.50
QUINTEL CORP	8,017.60

MEDIA & ADVERTISING

PARENT COMPANY	JAN-DEC 98
TIME WARNER INC	51,468.70
WALT DISNEY CO	43,988.60
NATIONAL AMUSEMENTS INC	40,089.10
NEWS CORP LTD	22,462.20
SONY CORP	20,674.30

GAMES, TOYS & HOBBYCRAFT

PARENT COMPANY	JAN-DEC 98
MATTEL INC	83,140.50
HASBRO INC	75,752.80
NINTENDO CO LTD	24,741.80
SONY CORP	16,533.80
MACANDREWS & FORBES HOLDINGS	13,076.40

RETAIL

PARENT COMPANY	JAN-DEC 98
GAP INC	21,430.50
NATIONAL AMUSEMENTS INC	20,368.10
HOME DEPOT INC	17,563.80
AUTOZONE INC	17,022.30
WALGREEN CO	15,702.70

COMPUTERS & SOFTWARE

PARENT COMPANY	JAN-DEC 98
MICROSOFT CORP	25,626.20
GATEWAY INC	20,263.80
IBM CORP	15,509.60
AMERICA ONLINE INC	15,182.10
DELL COMPUTER CORP	14,340.20

RESTAURANTS

PARENT COMPANY	JAN-DEC 98
MCDONALD'S CORP	51,094.30
DIAGEO PLC	50,429.30
TRICON GLOBAL RESTAURANTS IN	28,579.70
DARDEN RESTAURANTS	16,403.20
WENDY'S INTL INC	15,591.80

PREPARED FOODS

PARENT COMPANY	JAN-DEC 98
KELLOGG CO	54,087.20
PHILIP MORRIS COS INC	46,606.00
GENERAL MILLS INC	42,619.80
CAMPBELL SOUP CO	19,814.60
QUAKER OATS CO	9,524.70

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If This Represents The Cable Advertising Success Stories In This Section...

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Celebrity Cruises, Cyberian Outpost, First Union Bank, Mastercard, Miller Brewing, Red Roof Inn, Snapple, Sprint and Whirlpool—all profiled in this special section—are just nine of the hundreds of major advertisers who are making cable networks an integral part of their media plans. And their ranks are growing faster than ever. In fact, investments in national cable network advertising will exceed \$7.5 billion in 1999, up 14% from the year before.

Cable offers national advertisers the power of choice. Its unparalleled programming quality and diversity give marketers the power to target desired audiences with minimum waste and maximum impact. For more information on how cable television will increase the effectiveness of your national advertising budget, call the Cabletelevision Advertising Bureau at (212) 508-1200.



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www.cabletvadbureau.com

MOVERS



Connolly joins Weather net



Rocky rules King Features

(continued from page 24) joined Westwood One as senior vp/western sales. He comes to Westwood from a similar post at AMFM Radio Networks.

TV STATIONS

Effective early next month, **Terry Mackin** will join Hearst-Argyle Television as executive vp. Most recently, Mackin was president and COO of London-based StoryFirst Communications, where he managed two TV networks, eight radio stations and eight TV outlets in Russia and the Ukraine. Mackin also served as executive vp, COO and director of Atlanta-based Ellis Communications and as vp/manager, syndication and cable network sales at Columbia Pictures Television Distribution.

PRINT

Hachette Filipacchi Magazines has promoted the associate publishers of three shelter titles to the new position of publisher: at *Home*, **Edward Abramson**; at *Metropolitan Home*, **Anne Triece**; and at *Elle Décor*, **Tracy Gavant...T.R. "Rocky" Shepard** was named president of Hearst's King Features Syndicate, overseeing the distribution of editorial features to newspapers, among other responsibilities. Shepard has been with Hearst since 1978, most recently as senior vp, ad sales, Hearst New Media & Technology's HomeArts.com...**Sandra Ourusoff**, formerly vp and group publisher of Where Magazine International, has been named publisher of *Scientific American* and the magazine's quarterly spinoffs, succeeding Kate Dobson, who left to become publisher of *Information Week*...Novelist **Bret Easton Ellis** has joined *Gear* as a movie critic.

MEDIA DISH



At the Russian Ambassador's residence in Washington, D.C., for *Smithsonian's* recent client weekend, (l. to r.) Tammy Peters, travel marketing manager, Foote Cone & Belding; Elise Boeger, sales representative, *Smithsonian*; Maggi Vale, vp management supervisor, O'Leary, Clarke & Partners; and Kendall Crolus, senior vp, McCann-Erickson.

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THE NEXT WAVE

Satellite radio services are poised to challenge AM and FM for listeners and ad dollars

BY KATY BACHMAN

David Margolese understands the pioneer's precarious life. Nearly 20 years ago, the Canadian-born entrepreneur dropped out of college to place a bet on the emerging cellular telephone technology. When he went to Merrill Lynch for funding, the venture capitalists assured him that the industry would never amount to much.

"Merrill Lynch said maybe a few CEOs and diplomats would use it," he recalled.

But Margolese had the last laugh. In 1980, when cellular was little more than a dream, he convinced Ameritech to invest in his company, Cantel. Then came the boom. As phones and service gradually became affordable for average people, cellular revolutionized the world—and Margolese got rich.

But can he catch the next wave in radio?

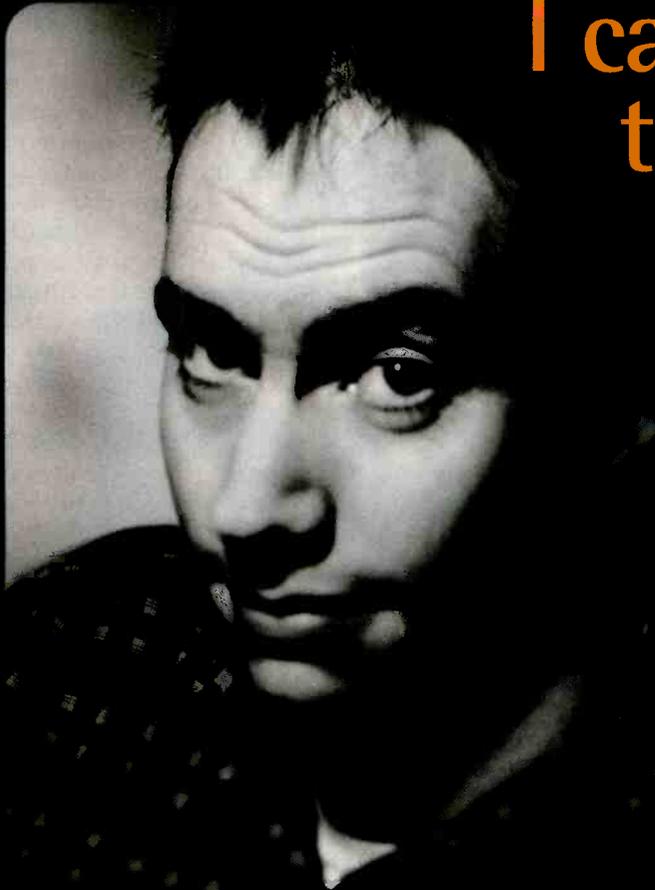
Flush with some \$2 billion in cash from the sale of his Canadian cellular company, Margolese turned his eyes (and ears) to the sky in 1990. After meeting Robert



***CD Radio's David Margolese:
Can he do what he did with cellular?***

CHRIS CASABJRI

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Gary Schechner
Product Manager
Hewlett-Packard

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MSN Signs with Broadcast.com

Audio and video netcaster **Broadcast.com**, Dallas, signed a marketing agreement with **MSN Internet Access**, Redmond, Wash., making it a preferred ISP on Broadcast.com's Internet music, video and live event Webcasting hub. The MSN ISP is multi-cast enabled, providing better reception for Broadcast.com's multicasts. The deal includes promotions in gateway ads and program channels.

IGN Inks Exclusive Deal

Electronics Boutique, a Westchester, Pa.-based online provider of interactive entertainment software and peripherals, signed on as the exclusive online games retailer for Brisbane, Calif.-based gaming network **IGN.com**. With the agreement, EB will let IGN users pre-order game titles online before they are available in retail stores. EB will also license content from IGN for inclusion in a co-branded news section of the EB web site.

Free-PC Lands Ad Support

Amazon.com, **Beyond.com**, **CarsDirect**, **Citibank**, **Cyberian Outpost**, **eBay**, **eNews**, **eToys**, **Internet Shopping**, **Network/FirstAuction**, **KidsOnline**, **New Line Cinema** and **PCFlowers** have all signed on as charter advertisers to be integrated into the desktop environment of the first 10,000 free computers shipped by Pasadena, Calif.-based **Free-PC**. Ads will appear as rotating, targeted banners and fixed, direct access buttons.

Two RPI Sites Go Live

Rubin Postaer Interactive, Santa Monica, Calif., this week launches two consumer Web sites, one for Portland, Ore.-based **Gardenburger**, coinciding with a \$15 million TV effort via rpi parent Rubin Postaer and Associates, and a second for La Palma, Calif.-based gasoline chain **Arco Products**.

Maybe we're just being too sensitive, but in the endless battle to prove whose Web site is the biggest and best of them all, one form of hype appears to us to be eternally distasteful: corporate press releases which shout out how an epically tragic event is making their sites' hits go the roof. The practice continues unabated with the war in Kosovo. Even if such releases weren't in bad taste, are advertisers really turned on by placing themselves next to bad news?—*Catharine P. Taylor*

Schwinn Rides the Net Via ClickShot Creation

By Susan Kuchinskas

Rich media startup ClickShot is set to launch an online advertising technology that its founder hopes will take words like "plug-ins" and "downloads" out of the interactive vocabulary.

Through a patent-pending technology called the Playmercial—Java applets that create interactive experiences on the Web—the Tustin Calif.-based company will see its first project reach the Web

today, in the form of a virtual test drive of a mountain bike produced for Boulder, Colo.-based Schwinn Cycling & Fitness. The ad lets visitors to the Schwinn site ride a virtual bicycle over rough terrain,

attempting to stay on the trail as they encounter obstacles such as a cow or a flying saucer.

Playmercials have tiny file sizes—the Schwinn applet typically takes 10 seconds to launch—despite their interactivity. To accommodate the majority of surfers, ClickShot does all testing on 28.8 modems.

"It's pretty immersive," said Schwinn senior vice president of marketing and product development Gregg Bagni of the company's Playmercial. "That's a marketing geek word, but it is immersive. Of course, it's not meant to [replace] an actual test ride, but at the same time anything we

can do on our Web site to get them involved and stay longer, we're interested."

Playmercials can interface with advertisers' database and e-commerce applications, so that users can make purchases, request information or win a coupon from within the banner. For example, one ClickShot demo lets users drag topping items onto a virtual pizza, which could connect to a pizza retailer's online ordering system.

Concept, creative and development for the Schwinn project were handled in-house by the ClickShot team. The company's services are being marketed not only

directly to advertisers, but to interactive agencies, and the company plans to later sell a toolkit.

"We keep publishers happy because click-throughs are not required," said ClickShot president Kiem Tjong. "The biggest asset for publishers is eyeballs, but the more successful a [banner] ad is, the more likely they are to lose eyeballs."

The mountain bike Playmercial will remain on the Schwinn site for at least four weeks. "People who want to buy a bike want to go out and have fun on it and this is a nice way to have fun online, so the two connect well," Bagni said. ■



Schwinn's site boasts rich media from ClickShot.

Search

News

Features

Reviews

People

Events

[PHASE2 FOR OMNI-NET p. 34](#) | [SPINNER.COM GOING ONCE, TWICE ... p. 36](#)

[JAIN: TRIGGER MAN p. 38](#) | [BOLT SITS BACK, LETS TEENS DRAW ADVERTISERS p. 39](#)

bits

• **Universal Music Group** and **BMG Entertainment**, both New York, unveiled a joint e-commerce site, **GetMusic.com**, which links



to both Universal's site and BMG's existing genre-specific sites Peeps

Republic, BUGJuice, Rock Universe, Twang This! and Connect2Music.

• **MSN Hotmail**, San Jose, Calif., last week rolled out localized versions of its free e-mail service in French, German and Japanese.

• **Adsmart NetFuerza**, the Hispanic-targeted ad network division of Andover, Mass.-based **Adsmart**, added over 30 Web sites to its roster, including the Spanish-language version of **Bankrate.com**, Internet directory **Latin World.com**, **Peru Online**, **Latino Beat.com**, **Brasil Online** and **Musica Cubana**.

• **Hollywood Online**, Santa Monica, Calif., launched an in-theatre ad campaign. A new animated trailer called "Love at First Site" will run before shows on more than 18,000 screens for a 10-week flight.

• **Encyclopedia Britannica**, Chicago, tapped New York multimedia shop **Razorfish** to do online development for the expansion of Britannica's Web service. Razorfish will be responsible for the major development functions associated with the site, including design, information architecture and database integration.

• Toronto-based **Webpersonals.com**, a companionship destination, launched an associate program to drive traffic to its site. Associates receive commissions on any business generated by guests who came from the associate's site.

• **Healthshop.com**, a San Francisco-based natural health e-commerce site, this week links its HealthPlanner personalization tool to a new product offering. Consumers who use the HealthPlanner will be offered a tailored regimen of Everyday Solution Packs, which are vitamin and mineral supplements.

• *IQ's* April 5 issue misspelled **Procter & Gamble** and incorrectly identified **Disney** as a sponsor of P&G's new Cheer Fun Factory site.

If at First: Omni-Net.com Becomes Phase2Media

BY SLOANE LUCAS—Former Turner Interactive sales executive Richey Glassberg is launching internet sales firm Phase2Media. Glassberg hopes Phase2 will be a global phoenix rising from the ashes of Omni-Net.com, the defunct ad sales firm that he joined earlier this year.

Phase2Media has forged an alliance with San Mateo, Calif.-based NetGravity which will provide its AdCenter ad management technology, and Glassberg boasts 25 "handshake agreements" with Web sites. Additional investors should be announced this week.

In January, Glassberg left his post as general manager of Time Warner's Turner Broadcasting Sales, New York, to join Omni-Net.com, which was owned by Los Angeles-based Enhanced Services. When Enhanced couldn't secure adequate funding, Glassberg offered to buy the assets—the name, the URL and his own contract.

The only tangible asset Phase2Media has kept was the sub-lease of its offices near Manhattan's Grand Central Station. "We felt it was important to make a clean

break," said Glassberg of the name change, although Phase2's ownership of Omni-Net prevents anyone from "resurrecting" the company. Phase2Media will officially open its doors on May 1.

Unlike his competitors, Glassberg has no plans to develop proprietary software. "I want to build the best sales team," he said. "I don't want to be a technology company."

NetGravity CEO John Danner described his company's alliance with Phase2Media as "a preferred partnership."

While the NetGravity alliance is not exclusive, "It's certainly a preferred partnership," said NetGravity chairman and CEO John Danner. The agreement with Phase2Media will "allow us to get a lot more mid-tier accounts than we have in the past," he continued.

Two of the sales veterans who have joined the company are Tom Mannion, formerly Eastern regional director of sales for Sunnyvale, Calif.-based PointCast, as the firm's senior vice president of ad sales, and R. Scott Ford, previously executive vice president of Deja News in New York, who becomes senior vice president of network partnerships and business development. ■

Imagine Targets Youth, Consolidating Networks

BY KIPP CHENG—Leveraging its large share of users age 12-29, Imagine Media Publishing, Brisbane, Calif., today will spin off four of its teen/young adult-oriented Web properties to create Affiliation Networks, which will develop content aimed at the so-called "Internet Generation." The Web site networks included in the venture are femme-powered ChickClick, gaming network IGN, entertainment site The Den and the Power Students Network.

"The spinoff is about bringing these properties together and developing synergy by having [them] co-associate with each other," said Mark Jung, president and CEO of Affiliation, which is moving from Brisbane to San Francisco next month. The synergies will include operational, as well as strategic alliances, whereby the networks

will share in ad sales, media planning and targeting and hosting of sites.

Jung said the "network of networks" will reach a highly prized audience for advertisers. According to Jung, there are more consumers age 12-29 than ever before, and half are online. On the back end, each network will share common products like e-mail and homepage technologies. For advertisers, it will allow for wider reach across a coveted target market.

Advertisers can buy within specific sites, within specific networks or across all the properties. There are also opportunities for co-branded sponsorships, like ChickClick's current promotion with Esprit.

Said Jung: "This new generation is developing different patterns of consumer behavior and this is the correct medium to reach this audience." ■

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TALK CITY
Communities Online

Spinner.com Adds Auctions

Internet music service Spinner.com is the latest Web player to give auctions a whirl. Today the Burlingame, Calif.-based company will announce an alliance with CityAuction, a geographically-targeted online auction site that is a wholly-owned subsidiary of Pasadena, Calif.-based Ticketmaster Online-CitySearch. CityAuction and Spinner.com have created a co-branded, person-to-person marketplace for music, audio equipment and memorabilia accessible from the Spinner.com front page.

"We have a huge base of customers and we want to sell them things,"

explained Scott Epstein, senior vice president of marketing for Spinner.com. The site, which lets users listen to digitized music from a selection of chan-



nels dedicated to different genres, reports 1 million unique visitors a month.

So far, Spinner.com's commerce has been limited to a "Buy this CD now" partnership with Amazon.com, and a special holiday store. "This signals our move into other forms of commerce," Epstein added. Under consideration are tickets to live events and music offerings on a pay-per-download basis.

The site is now supported by audio and banner ads, and the sale of co-branded versions of Spinner.com's audio player, called FacePlates.

CityAuction's technology lets sellers specify a geographic location for the item to appear, or to offer the item nationally or globally. "Imagine if you were auctioning off your car and the winning bidder was in Philadelphia," said CityAuction CEO and founder Andy Rebele. "If it was really rare you might want that, but for most cars that's useless."

Rebele said partnerships are a central part of CityAuction's distribution strategy and Spinner.com will be a showcase. "They are the leaders in streaming media," he said. "They were the first people we talked to in music and they were excited, so we didn't have to go to No. 2."

As part of the co-branding agreement, Spinner.com will display CityAuction banner ads on its site and music players, run rich media ads with audio messages, and display links on its site to relevant CityAuction music categories.—*Susan Kuchinskas*

IQ Data



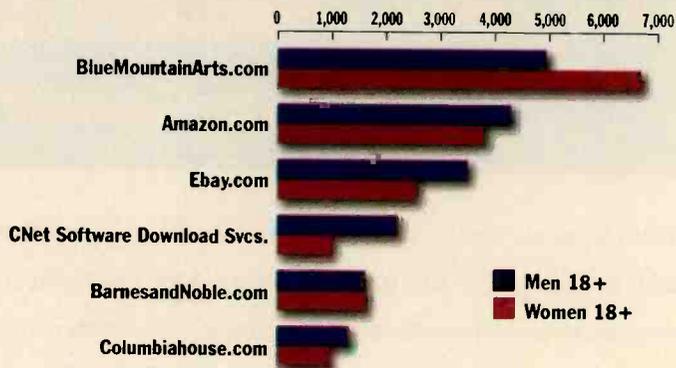
Women Download Savings, Not Software

As has been noted in this space before, men are at least as likely to shop online as women. But the data below detailing the top online shopping destinations by gender shows that the two groups soon split into tried-and-true segments. Men go to CNet's downloads area about twice as often as women, and coupon sites such as CoolSavings and ValuPage rank high with women and nowhere in the top 10 with men.

Top Shopping Sites by Gender, February 1999

Unique Visitors, Males 18+ (000s)			Unique Visitors, Females 18+ (000s)		
1	Bluemountainarts.com	4,940	1	Bluemountainarts.com	6,681
2	Amazon.com	4,296	2	Amazon.com	3,810
3	Ebay.com	3,500	3	Ebay.com	2,568
4	CNet.com*	2,219	4	Barnesandnoble.com	1,636
5	Barnesandnoble.com	1,620	5	Valupage.com	1,386
6	Egghead.com sites	1,459	6	Coolsavings.com	1,094
7	CDnow.com	1,388	7	123greetings.com	1,029
8	Columbiahouse.com	1,315	8	CNet.com*	1,014
9	Classifieds2000.com	1,315	9	Columbiahouse.com	971
10	Onsale.com	1,253	10	Musicblvd.com	958

Comparison of Top Shopping Sites by Gender, February 1999



*Refers only to CNet Software Download Services. Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



“My ad has performance anxiety.”

April 12, 1999



Priya Verma
Interactive Media Supervisor
Saatchi & Saatchi

Case Number 332: Subject hoped to increase consumer confidence through one-on-one encounters in a variety of interactive environments.

Treatment: Prominent placement on coveted "New Car Pricing Page" of Kelley Blue Book, a leading DoubleClick Select Site in the Auto category. Link to details on the subject's attractive new traits for 1999. Powerful word association on AltaVista, where the subject's image is projected when visitors search for automotive-specific sites.

Results: Subject on the road to recovery thanks to accelerated click-through rates on AltaVista and DoubleClick Auto sites.

See complete patient file at
www.doubleclick.net/toyota

Online Ad Therapy.

DoubleClick Network
www.doubleclick.net

Case #332
TOYOTA

everyday

Sony Music Thinking Ahead

As advertisers eschew jingles in favor of licensing new and vintage recordings, New York-based Sony Music Entertainment is looking to take its share of this burgeoning market. As such, the company this week is launching Sony Music Licensing, a password-protected extranet division of its corporate site.

"Our idea was to create a private, confidential tool where prospective clients can search for music by artist, type of music or what have you," explained J. David Waldman, Sony vice president of new technology and business development. Based on ThinkMap, a proprietary software tool developed by New York-based Plumb Design, the site provides a relational database which allows a more intuitive approach to music selection than was previously possible.

"When someone's trying to find a piece of music it's a creative process; they have to be able to slip into an intuitive frame of mind where they don't have to think too much about what they're doing," Waldman explains. "ThinkMap allows them to more or less slip into an unconscious state of free association."

The tool—based on theoretical principles of gravitation and magnetism—features a kinetic display that enables information on songs and artists to be pushed and pulled around at the user's whim. Clients will also be able to interact online in real time with Sony Music representatives, and sample recordings, which can be streamed over the Web.—*Ken Coupland*

Movers

Larry Weinstein signed on as vice president of strategic projects for Berkeley, Calif.-based Cybergold. He was executive vp of Greenleaf Technologies, Austin, Texas ... At Paramount Digital Entertainment, Hollywood, Calif., **Steven Benson** was promoted from senior attorney to vp, business affairs and legal; **Charles McColgan** was promoted from director; technology, to vp, technology; and **Seth Skolnik** became vp, development and e-commerce; he had been a consultant ... **John Geoghegan**, currently general manager of J. Walter Thompson, San Francisco, will join San Francisco-based Internet startup CareGuide.com in mid-April as its CEO ... Razorfish's Los Angeles office has added **Claire Browne** as solutions manager and **Ian Rhett** as executive producer. Browne was director of new business development at CKS, New York, and Rhett was a co-founder of MRD New Media Entertainment, Van Nuys, Calif.



Insider

DEAL MAKER

By Susan Kuchinkas

Is Naveen Jain the Donald Trump of the Internet? "I enjoy cutting deals," admits the president and CEO

of Redmond, Wash.-based InfoSpace.com. His company, launched in 1996, makes a profit off delivering some of the least sexy content on the Web—yellow and white pages listings, classified ads, maps—to computers and information appliances like cell phones and pagers. The company's success comes from a simple insight: Utilitarian information is called utilitarian because people want it.

InfoSpace.com became profitable within a year of launch because it had to. The \$250,000 in seed money came out of Jain's pocket. No venture capital crossed his palm. "The way most people look at it," Jain says, "since a company's market capitalization is 20 times revenue, for every dollar you earn, you've made 20. But I think, if I spend a dollar, I want a \$1.10 back. We became profitable because we did deals to make money instead of doing deals to lose money."

Jain, 39, originally left his native India after being recruited from the MBA program at Xavier Institute of Management near Calcutta by Unisys in New Jersey; he soon headed west for the warmth of California. A few failed startups led him to Microsoft, where he was program manager for Windows 95, then group manager for Microsoft

Network. He learned, among other things, that it's OK to be aggressive.

In fact, you could call Jain brash. One of his favorite anecdotes recounts a meeting at a very major Internet company. "I sat down in a room with about 20 people, and I said, 'I'm here to do a deal. Can anyone in this room sign off on a deal?' They all shook their heads, so I said, 'Well, then, what are we sitting here for? Get someone in here who has the power to make the deal.'"

Jain insists most are not put off by his approach. "The people I talk to are CEOs, they have as little time as I have. By respecting other people's time and being upfront and honest, deals get done much faster."

Bill Gates, the god of Redmond, is invoked frequently in Jain's discourse. He says, "Bill is probably my idol, probably the smartest guy I know of." That only makes Jain's success sweeter. "Bill said that on the Internet, content is king. I said distribution is king, that those who own distribution will own the Internet. Now guess what? All the Microsoft properties are paying InfoSpace.com to distribute their content."

Donald Trump might do well to take Jain's advice: "Do a deal that's a win/win situation. Leave the last penny on the table." ■



Analysis

Teens Build Web Dream

Teen site Bolt lets its target market do the talking. **By Steve Ditlea**

What do teenagers want online? That could be called the \$63 billion question—at least that's how much Northbrook, Ill.-based Teen Research Unlimited says they spend in a year. With the realization that teens are flocking to cyberspace, ad-sponsored sites are scrambling to reflect the tastes of today's Net-surfing adolescents.

Making its debut this week is the fifth version in two years of the successful teen-themed Web site, Bolt. Judging from its latest incarnation at www.bolt.com, what teens want today is a personalized portal with online calendars, auctions and horoscopes—but mostly they want to read each others' words.

Around 95 percent of the site's content is written by teens themselves. At Bolt parent company Concrete Media's offices in New York's SoHo, the adult staff is responsible for editorial decisions and professional page design, but otherwise these Web pages are all targeted at 15-19 year-olds. There isn't even any grown-up censorship; rather, the self-regulating community occasionally ousts one of its own for abusive language. Teens' words appear as comments accompanying numerous online opinion polls, through stringer and eyewitness reports of news events and even in a section for

budding journalists' items banned from their school newspapers. There's also plenty of room for views on everything from the latest hot singer's video to which professional wrestling organization is the most awesome.

The result is high credibility and loyalty among its target audience, according to Dan Pelson, Concrete Media CEO. "Teens are tough to get to subscribe to anything, but here we are with 700,000 registered users, over half coming to Bolt at least once a week," he said.

And he's not just talking nerdy

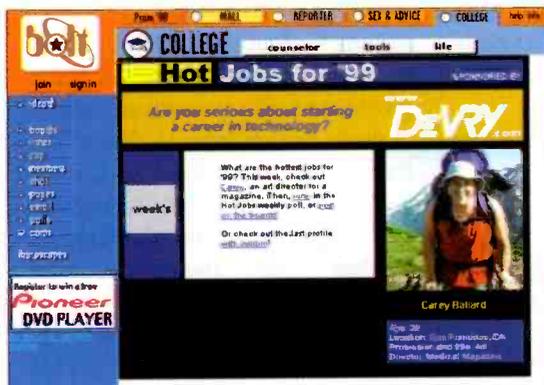
Pelson, at 33, a veteran of several well-known Silicon Alley startups, is accustomed to evolving content to adapt to the shifting interests of the audience. He was co-creator of Word, one of the first Internet-only magazines, and followed that up with Charged, a site for extreme sports. He also directed the production of over 20 custom online properties, including sites for CBS News, Saab and London Records.

Bolt embodies a teen obsession of Pelson's: his regret at not having gotten direct feedback from students at a prospective college before making his own poor choice of schools.

For advertisers, the teen-toned format, as they say, is "da bomb." Current advertisers include Coca-Cola, which has done little online media buying, Intel and Clinique. "A year ago you couldn't talk to the large brands about reaching teens on the Internet," Pelson notes. "It all started to turn around about nine months ago. Now advertisers under-

stand the importance of reaching out to the consumer segment moving fastest to new media and away from traditional ones. A lot of what we're running are first-time ad campaigns for teens online."

Adding to advertiser appeal is the customization possible from asking teen members just three



While a group of grown-ups in New York oversees Bolt, 95 percent of its editorial product is written by the teen market the site targets.

guys or geek grrls. Bolt skews about equally male and female, drawing teens sharing concerns not always voiced in traditional media; it has 1.7 million unique visitors a month. "When we started, the number one concern was the environment," he recalls. "Now it's health issues related to AIDS."



questions: age, sex, and ZIP code. "Using data base information, we've targeted ads to teens in just New York City and the South for a Bell South promotion. Another advertiser wanted to reach women over 18 for a free beauty CD," he recalls.

Among those trying out the online advertising environment is the Exact brand of acne medication, a print advertiser in *Seventeen* and *Teen* magazines. "We looked at what the print publications are doing online and decided to go with Bolt instead because it's edgy, like the Web," explains Gerard Matthews, director of marketing at The Lander Co., the Englewood, N.J.-based maker of Exact.

Currently in the third week of its two-month test buy, Exact has banners on Bolt's pages devoted to Prom '99 and to horoscopes, leading to a pop-up screen identical to an ad running in print. "The number of hits is already higher than we anticipated," he says.



Advertisers on the Bolt site include Clinique, Coca-Cola, Exact Acne Medication and Intel.

Matthews has no problem with Bolt's freewheeling format: "We're not involved with what people say in chat areas. We're in control of our ad content and can do what we're trying to—market our product."

As Version 5 attests, Bolt didn't

connect with teens out of the blue. Its history of revisions reads like a case study in development by trial-and-error. Bolt started out as a glitzy, designer-driven site that required downloading multimedia software, a drag to youthful surfers.

Version 2 dropped flash for substance, with original content from its staff, but Dan Pelson soon learned: "You can't stay on top of trends if you aren't a teen." So the next revision began offering extensive teen-created content.

By Version 4, the database was in place for customizing advertising messages, with a little tweaking still needed. Animated graphics touting content were being misinterpreted as ad placements and file-card-sized screens limited navigation. If Version 5 looks more like Yahoo! or Go, the portals of the moment, it's because that happens to be the current wisdom on the Web for attracting eyeballs.

Distinguishing Bolt from the start has been an emphasis on college-bound teens (also, not at all coincidentally, those most likely to succeed online). The site began promoting itself with strategic partner The Princeton Review, New York, the college test prep firm.

Since then, membership has largely grown by word-of-mouth, but the college section has remained a Bolt fixture, complete with online diaries of freshman turmoil and triumph. "Bolt is about

the transition to college. A first-year student in college has a lot in common with high-schoolers," says Pelson, who argues for a redefinition of teen demographics. "The

"A year ago you couldn't talk to the large brands about reaching teens on the Internet," says Concrete Media's Pelson.

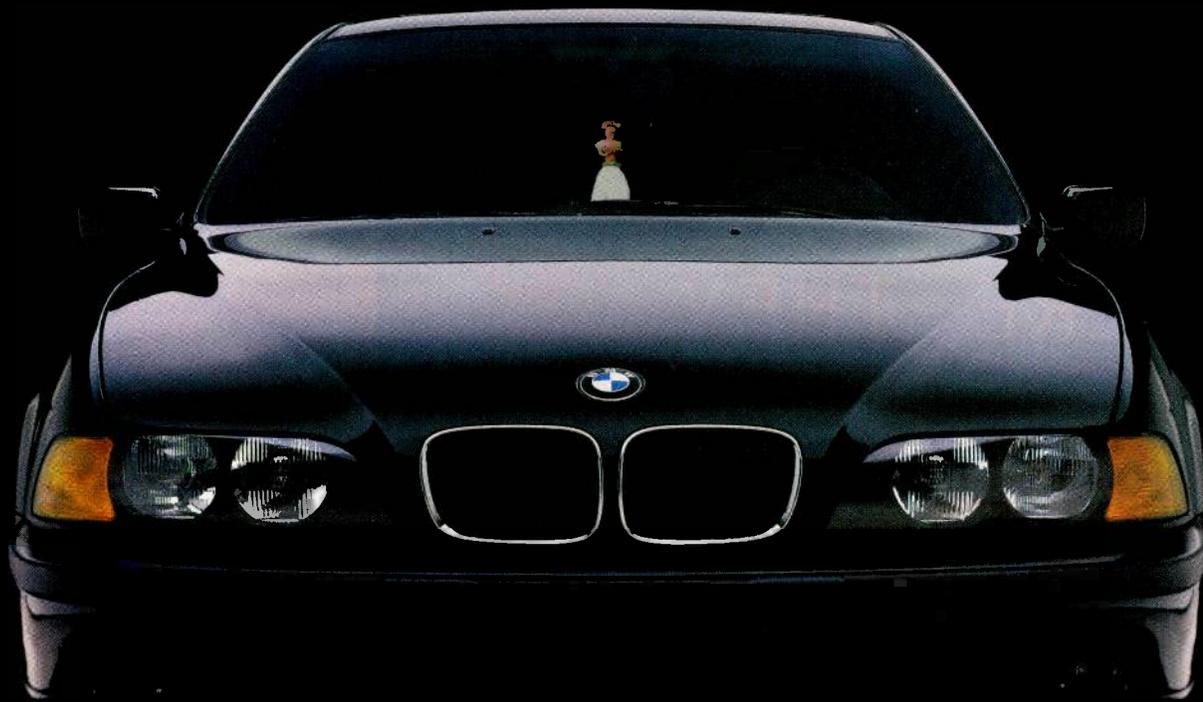
age cutoff should be 19 or 20, not 17. Why does Media Metrix have to divide it into the traditional age group of 13 to 17?"

In fact, in Media Metrix's recent surveys, more total teens 13-17 are visiting entertainment-oriented sites like nickelodeon.com and mtv.com, yet Bolt is among the leaders among teen-specific Web sites. Other sites aiming for the same segment include alloy.com, ParadeNet's react.com, teen.com, and the online version of *Teen People*, which shares Bolt's teen correspondent format. It appears only on America Online, which has about half of the teen online audience in its membership.

From the beginning, when Bolt was just another four-letter word, Pelson has had one goal: "to become the largest brand for teens on the Internet."

But Pelson doesn't want to stop there. "Eventually we want Bolt to be a top brand in all media," he says. Could a Bolt magazine and TV show also be what teens want?

Stay tuned. ■



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CULTURE TRENDS

The Hollywood Reporter's Box Office

For 3-Day Weekend ending April 10, 1999

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	New	The Matrix	27,788,331	5	37,352,672
2	New	10 Things I Hate About You	8,330,681	5	11,521,216
3	New	The Out-of-Towners	8,224,215	3	8,224,215
4	2	Analyze This	6,332,089	31	78,536,130
5	1	Forces of Nature	6,200,540	17	36,466,898

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MTV's BUZZWORTHY

BUZZWORTHY are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos that MTV designated as BUZZWORTHY, the vast majority have been certified gold or platinum.

Week of 4/5/99

Artist/Group: **Ricky Martin**
Song/Video: "Livin' La Vida Loca"
Director: **Wayne Isham**

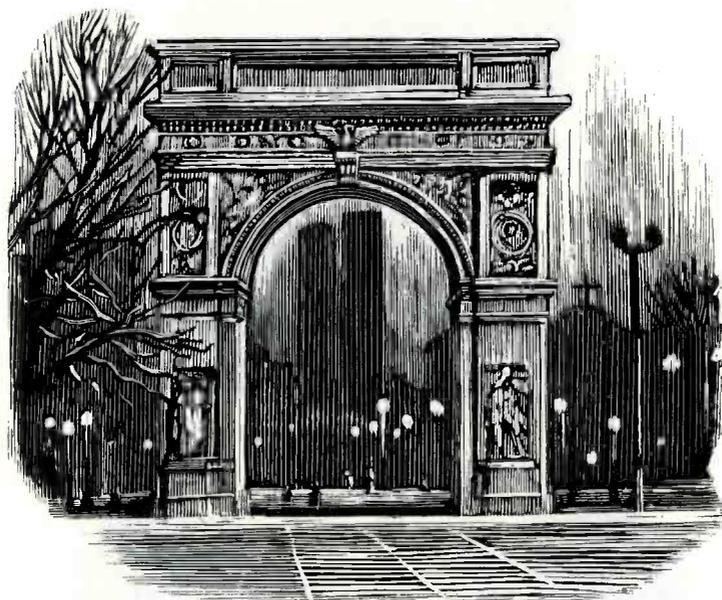
Although he's a new face on MTV in the United States, Ricky Martin is by no means a newcomer to the music industry. Performing professionally since the age of twelve as the youngest member of the world famous boy group Menudo, Ricky's had plenty of time to hone his craft and turn himself into a multi-platinum, international cross-over sensation. He's also done time in General Hospital. Is there anything this boy can't do?!

Artist/Group: **Baz Luhrmann**
Song/Video: "Everybody's Free"
Director: **Bill Barminski**

Australian film director Baz Luhrmann's single "Everybody's Free (To Wear Sunscreen)" is heating up the country. The song, featuring the spoken word "Sunscreen Speech" originally written by Chicago Tribune columnist Mary Schmich as a mock graduation address, was turned into a song by Luhrmann for inclusion on full-length CD, *Something For Everybody*. The record celebrates a decade of innovative film, theater and opera productions created by using remixed songs from Luhrmann's passed soundtracks, such as *Romeo & Juliet*, *Romeo & Juliet 2*, *Strictly Ballroom* among others.

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Magazine Publishing
Thurs. 6-8 p.m. May 6
NYU Midtown Center, Room 416

Film
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Loeb Student Center
Top of the Park

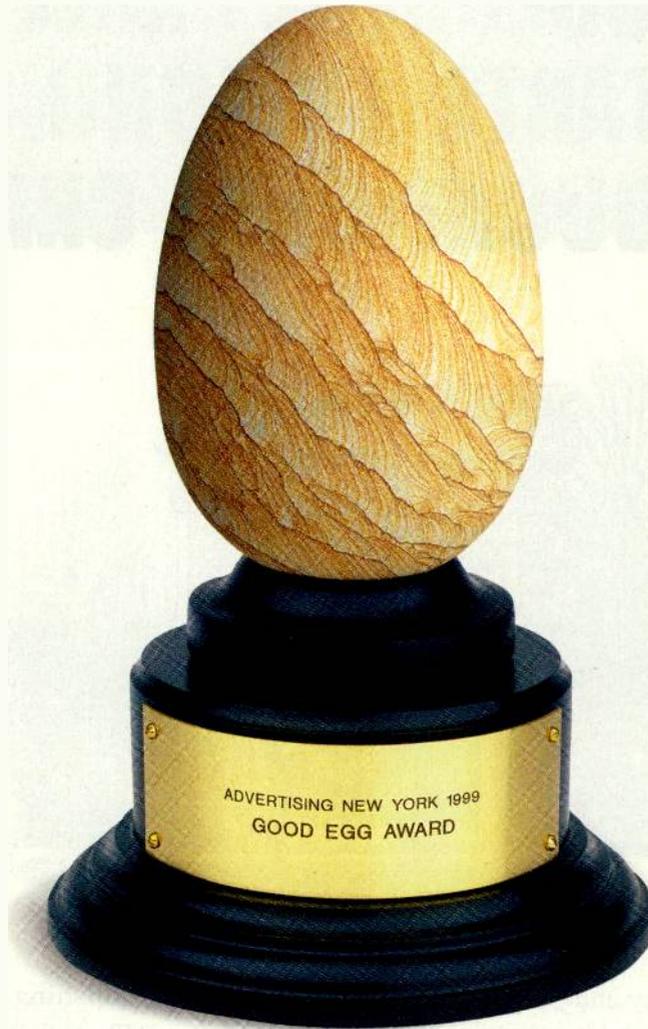
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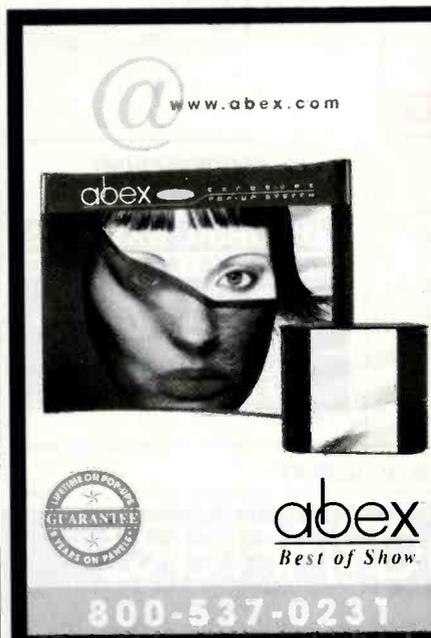
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COMDEX Spring
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National Association of
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Las Vegas NV • April 17-22

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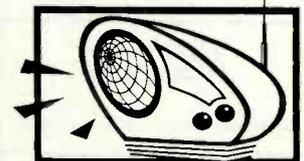
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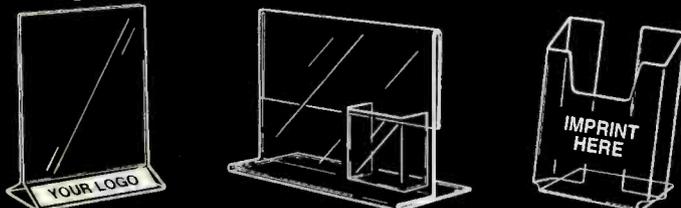
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2. PR/PROMOTIONS MANAGER

PR Manager position with 2-4 years prior experience in corporate or marketing communications. Must have strong media relations, writing and project management skills. Position also requires some event marketing and promotions experience.

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Requirements include 2-3 years online ad sales experience, demonstrated ability to meet revenue goals, hefty dose of initiative, well-developed negotiation skills, and ability to close a deal. Compensation package includes base + commission. Plenty of opportunity for growth. If you think on your feet, love people, and want a fun and challenging environment, you want to join the Uproar team!

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Job Code: SLS2

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Job Code: SLS3

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Director, Advertising & Sponsorship Development (NY)

The Director will manage the day-to-day operations of the NYC and Chicago Sales offices and develop, generate and maintain new and existing business for the network in the Eastern and Midwest regions. The qualified candidate will have at least four years experience in ad sales with at least one year in Internet ad sales, a strong understanding of Internet advertising models and interactive advertising Agency/Client needs, with broad consumer client/agency relationships. Must have superior verbal and written communication skills, the ability to meet aggressive revenue goals and to successfully manage, lead, and grow a sales team. Travel required.

Sales Associate (NY)

The Sales Associate will support the New York division of E!Online's advertising sales staff. Candidate must have very strong organizational skills. Excellent written and phone skills required. General understanding and a strong interest in the internet are required. Interest in graduating to a sales position is preferred.

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The Traffic Assistant will assist the E!Online advertising traffic staff in Los Angeles. Candidate must have a general understanding of MS Word and Excel. This individual must be extremely detail-oriented. Prior work experience required in customer service. Candidate must have excellent phone skills, a general understanding of the internet, and a strong interest in learning more about the Internet/Advertising Sales business.

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Help plan and execute mass market licensing program. Minimum three to five years licensing and/or consumer products marketing experience. Bachelor's degree in Marketing, MBA a plus.

ASSISTANT LICENSING MANAGER

Help plan and execute licensing program for the Christian market. Two to three years licensing and/or consumer products marketing experience. Bachelor's degree in Marketing.

No phone calls please. Fax or mail resumes to:

BIG IDEA PRODUCTIONS
Human Resources
168 N. Clinton, 6th floor
Chicago, IL 60661
Fax: 312-466-8432



www.bigidea.com

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SALES/MARKETING DIRECTOR OF CLIENT SERVICES

Industry leader in providing media research info seeks Director of Client Services to oversee client support, training and marketing activities for its Print/Advertiser/Major Advertising group. Must have knowledge of media research and its sales applications. 5+ years of progressive marketing/research exp in media/advertising agency field. Degree in marketing or research preferred. Competitive benefits package. Loc at our Manhattan headquarters office.

Fax cover letter, resume with salary reqs to
HR Dept-CL 212-789-3650

**REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**

HELP WANTED

Internet Sales and Marketing Manager

Fairchild Publications seeks an effective manager to oversee development and implementation of strategic Internet sales and marketing initiatives for consumer magazines *W*, *Jane*, and *Los Angeles*, *Women's Wear Daily* and related retail trades. This includes developing a coherent business plan, and building diverse revenue streams including advertising, e-commerce, and subscriptions.

Must have at least five years' applicable on-line experience, a proven track record in management, branding, and establishing content relationships. Previous experience in customer service on the Web and excellent interpersonal/communications skills are necessary. A background in relevant magazines and/or fashion/retail is preferred.

Send resume and salary requirements to, Fairchild Publications, Box NM, 7 W. 34th St., New York, NY 10001. Fax to 212/630-4295. Apply on-line at www.fairchildpub.com/jobs

**Fairchild
Publications**
EOE

MARKETING DIRECTOR

The Penguin Group's new Consumer Products Division seeks a Brand Marketing Director to develop and manage consumer marketing activity for all Beatrix Potter's *Peter Rabbit* and *Spot* licensed and multi-media merchandise in the U.S. Duties include: developing marketing strategies, identifying/initiating new business opportunities, planning advertising and publicity programs, and working with agencies. 7-10 years experience and excellent communication and organizational skills required.

Please fax resume to:

Carly Guthrie
at 212-366-2930
EOE

MEDIA RESEARCH

Adweek's Top 10 magazine P.O.V. seeking Media/Marketing Research Associate. 1+ years exp using MRI/syndicated research required. Subscriber study and Polk exp a plus. Responsibilities also include research for nightlife & college supplements & quarterly industry trending etc. Resume to:

Sherri Hayes, Fax: 212-367-8289
Email: shayes@povmag.com



Sales/Account Management

PDS/Worldwide offers customized marketing support solutions, including product, promotion and information management, to our expanding client base. We are seeking qualified Account Managers to support our growth.

Successful candidates will have demonstrated expertise in the sales of business services, preferably in e-commerce, fulfillment or promotion management. The Account Manager will be responsible for prospect identification and development, as well as long-term relationship management.

Qualified candidates must have previous relevant experience and a bachelor's degree or equivalent. If you are interested in this exciting opportunity, please mail or fax your resume to:

PDS/Worldwide-AM
Human Resources Director
2 Acera Data Drive, Farmington, CT 06085
FAX (860) 678-1644
visit us at pds-worldwide.com
No phone calls please.



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ACCOUNT MANAGER

Host Communications/Universal Sports America has sales position available with **Seton Hall Sports Marketing Department**. Sales responsibilities include radio, print, television, signage and promotions for university's athletic teams. Strong client relations and solid relationships with NY & NJ ad agencies needed and 4+ years of broadcast experience preferred.

Start immediately. FAX RESUME TO: Mr. Sandy Diamond at 201.842.2310.

**Host Communications/
Universal Sports America**

NYC Account Exec: Print Sales

CLEGG, the leading designer and manufacturer of talking print, talking magazine inserts, and structural packaging is seeking a talented, experienced NYC Account Executive with 5+ years of calling on ad agencies, sales promotional agencies, and publishers. Fax resume to Timothy at:

310-768-2026

19220 S. Normandie Ave, Torrance, CA 90502
Sal/Com/Bnfts



ADMINISTRATIVE ASSISTANT

New York based major entertainment organization seeks an experienced (minimum 3 years) administrative assistant with strong business affairs/legal background. Knowledge of IBM software (WordPerfect 6.0 and Lotus Organizer) essential. Type 65+ wpm with accuracy. Must be detail-oriented with an excellent phone manner, strong organizational and communication skills. Should be a proactive, self-starter with the ability to prioritize in a fast-paced environment and interact with clients. Knowledge of broadcast news industry a plus. Must have ability to research on the internet and Lexis/Nexis.

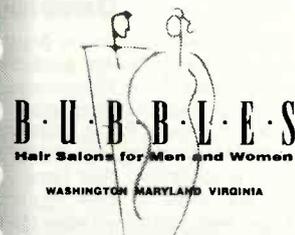
Equal Opportunity Employer

Please fax resume/cover letter to
212-556-5603

Marketing Manager

Creative Hairdressers, the largest privately held salon organization in the world, has an exciting opportunity for a Marketing Manager for Bubbles Salons. Are you a dynamic marketer with 3 to 5 years experience? Are you a well-rounded team player who can plan and implement advertising, point of purchase, special events, customer loyalty and community relations programs? Are you a highly motivated individual looking for an environment where creative thinking is encouraged? Yes? Then get your resume to us TODAY!

Creative Hairdressers Inc.,
2815 Hartland Rd., Falls Church,
VA 22043. Fax: 703-876-5907
Attn: Dee



SR. MEDIA BUYER/PLANNER

We seek a qualified professional for our growing Print Media department. Applicant should possess strong negotiation and communication skills, proven ability to autonomously manage high profile accounts and excellent relationships within the media community. Active International, the country's premiere barber company and one of the top placers of print media, is located just 20 miles from NYC. We offer an excellent salary/benefits package in a more relaxed setting than Madison Ave.

Please fax resumes to:

Attn: JC/SD (914) 735-0749

E-mail:

sdarc@activeinternational.com

NO PRINT PRODUCTION PLEASE!

New Jersey Based MEDIA MANAGER

Us: Rapidly growing, innovative media planning agency in need of a seasoned professional in all aspects of media buying.

You: Media expert with 15 years experience, ready to perform and grow in a professional environment with daily client contact.

Please send resume to:
(310) 571-1827

HELP WANTED

SWB

Successful new business programs and expanded assignments have created the following opportunities:

Account Executive: Strategic thinker with 5-7 years of account service or client side experience is needed to join our Account Service group. SWB provides account executives with the opportunity to manage day-to-day activity on growing and diversified accounts. Candidates should have strong written and verbal communication skills.

Senior Art Director and Senior Copywriter: We are seeking an experienced, concept-oriented art director and copywriter to join our award-winning Creative Department. The selected candidates will be active participants in the creation and presentation of work. Should be able to work in a team environment and have a passion to do great work.

Senior Media Planner: Innovative media planner is needed with 3-4 years related agency experience in a media planning/buying role. Will be responsible for all aspects of media planning from research to presentation and implementation. Excellent communications skills, a detail oriented nature and computer skills a must.

SWB is a fast growing, \$30 million, 4A's advertising agency located in Bethlehem, PA – an hour from Philadelphia and 1½ hours from New York. Our clients are national or international and mostly business-to-business. We offer excellent salaries and comprehensive benefits. If our environment interests you, send resume and salary history via e-mail to darrue@swb.com or mail to:

Manager, Office Services
SWB
P.O. Box 25187 Lehigh Valley, PA 18002-5187
www.swb.com

We appreciate your interest in SWB and will contact applicants who meet our requirements.

ADVERTISING/MARKETING RESEARCH MANAGER

Runner's World magazine is looking for a high-energy, creative Advertising/Marketing Research Manager to join the Runner's World staff in our Emmaus, PA office. Our candidate will be responsible for using syndicated magazine research, tracking running markets trends and researching consumer purchasing habits to support our advertising sales efforts. Candidate will have a college degree, adept computer skills and five or more years of marketing/research experience.

Rodale Press offers a pleasant employee-oriented work environment, competitive salaries, and excellent benefits including 401 (k), and on-site fitness and day care centers.

Send cover letter, resume and salary requirements to:

Human Resources Dept. (AW-AMRM)
RODALE PRESS, INC.
33 E Minor Street, Emmaus, PA 18098
FAX: (610) 967-9209

E.O.E.

Visit our website at www.rodalepress.com.

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I could see every stitch on the ball,
hear every fan, and I knew I'd just
ruined the pitcher's day.



Those little details. At NIKE, we know all about them. Because we have the same focus and drive as the athletes we represent. If you know what it takes to win and can prove it every day, get off the bench, and get in the game.

We're looking for an International Media Director to join our Global Media Team. This position would be responsible for overseeing the media planning & buying in the Asia Pacific & Americas regions (including Canada). This includes managing the agency resources, remuneration, gaining maximum efficiency, and creativity. You'll also assist the Global Media Director on key projects including media training, budgeting and reporting.

Show us 8 years' media planning and buying experience in a major advertising agency (with a degree) or 10 years' experience (without a degree). Experience in the Asia or Latin markets is critical, as well as exposure to youth and sports marketing. The ability to speak Spanish or Japanese is a plus.

Think you've got what it takes? If so, indicate job # MAAWMA5756 and email your resume to jobs@nike.com in plain text or ASCII format, no attachments please, fax it (in fine or high resolution mode only) to (888) 767-9855, or send it to NIKE, Inc., Human Resources Service Center, One Bowerman Drive, Beaverton, OR 97005. NIKE employs opportunity equally.

www.nikebiz.com



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REACH YOUR AD COMMUNITY
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HELP WANTED

MARKETING

CONSUMER RESEARCH MANAGER

The Wall Street Journal, THE COMPANY'S FLAGSHIP PUBLICATION, IS SEEKING A WELL-ROUNDED HANDS-ON RESEARCHER TO HEAD CONSUMER RESEARCH ACTIVITIES, REPORTING TO THE DIRECTOR OF RESEARCH.

This position develops and manages primary and secondary research in the areas of customer profiling, strategic positioning, customer satisfaction, media use trends, and competitive intelligence, working with senior management to use this intelligence to formulate circulation advertising and marketing strategies.

Responsibilities include vendor management, questionnaire development and data analysis, internal report and presentation development, presentations to upper management and marketing staff, dissemination of competitive intelligence and consumer trend information, including circulation and advertising trends among business and financial information providers (print, broadcast, on-line).

Requirements: 4 or more years consumer marketing research experience, qualitative and quantitative research experience, understanding of the business and financial news and information marketplace, proficiency in Excel and PowerPoint, familiarity with on-line information gathering and syndicated research sources. College degree required. Publishing background helpful.

Dow Jones offers excellent salary, benefits, and outstanding career growth opportunities. Please mail/fax/e-mail your resume and salary requirements to:

DOW JONES & Company
Staffing MK62058
200 Liberty Street
New York, NY 10281
Fax: 212-416-4290
e-mail to: michael.kiley@dowjones.com
Visit our website at:
<http://www.dowjones.com>

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INTERNET START-UP

PR MANAGER opportunity with highly acclaimed online retailer. Primary responsibilities include the management and execution of on-line print, television and radio public relations initiatives and special events; work in conjunction with marketing team for online promotions. 4-5 years publicity and promotional experience; preferably with pr agency representing national consumer brand. Knowledge of Internet industry a must and investor relations a plus. Forward cover letter & resume/salary requirements:

Email: jobs@bluefly.com
Fax: (212) 354-3400

RAINMAKERS

Wash. DC Ad Agency looking to open the floodgates. Seeking entrepreneurial **Acct Supervisor**, **Acct Exec**, **Art Dir** (2-5 yrs exp), **Copywriter** (3-8 yrs exp) and **Prod. Artist** (2 yrs exp). Large ad agency exp. preferred. Transportation, healthcare and packaged goods exp. a plus. F/T or freelance. Fax to (202) 986-2908 or Email to: wbrowne@pulsaradvertising.com



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For Classified Advertising Rates

Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK

ADVERTISING/MEDIA

Midsized Global Advertising agency is seeking a Media Planner to work on Fortune 500 account. Candidate will have 2+ years traditional media planning experience, writing/planning skills, must be MAC literate, and fluent in English--second language a definite plus.

We offer a competitive compensation and an excellent benefits package.

Send your resume and cover letter with salary reqmts. to:

Human Resources, YAR Communications
FAX: (212) 726-4020 Email: ejon@yar.com
220 5th Ave., NYC 10001
www.yar.com

SENIOR SALES EXECUTIVE OPPORTUNITY

Leading trade magazine company has a top NY based sales position open for a dynamic, energetic self-starter. 4 years + selling experience; an understanding of consumer media desired (i.e. magazines, tv, radio, new media). Creative thinker, great presenter, hard worker and proven go-getter all required. Some travel required. Good compensation & benefits package for right person.

Fax resume & sal. history to:

Sonja at (212) 536-5353

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 - **Graphic Artists.....To 45K**
Must have Quark, Photoshop and Illustrator
 - **Computer Graphic Designer.....To 40K**
 - **Assistant Art Director..To 35K**
 - **Business Manager Broadcast Talent.....To 45K**
if you have this exp. this is for you
 - **Financial Coordinator..To 30K**
 - **Accounting AP Clerk..To 30K**
plus OT datatrak a plus
- Lee Rudnick-President
Hyla Solganick,
Director, Media Services
DBI MEDIA
PH: (212) 338-0808 Ext. 5
Fax: (212) 338-0632 or
dbimedia@mindspring.com

MANAGEMENT SUPERVISOR

Lifestyle Marketing Group, a division of Cox Enterprises and one of the leading sports marketing, sales promotion and sponsorship consulting companies is seeking a Management Supervisor with 10-15 years experience (Agency or Client related position) with an emphasis on developing promotional tie-ins between Fortune 1000 companies and developing property sponsorship proposals. The ability to write proposals, create and present new promotional concepts and evaluate and manage sponsorship programs are a must. Candidate must have exceptional verbal/written communication, presentation, organization and negotiation skills. Candidate must also be computer literate. Sports marketing, entertainment marketing and/or media background is plus but not required.

Please FAX resume, cover letter and salary requirements to:

Mark Rothenberg
Fax: 212-685-0757

MAC PRO WANTED

Freelance Designer with some existing business. Join our agency, work on our print ads, collateral, web sites and c.d. presentations. Must be proficient in Illustrator, Director etc., great retouching skills and good sense of design and type.

Fax resume to:

Executive Creative Director
212-869-7249

MEDIA DIRECTOR NEW YORK CITY

Hispanic agency is looking for the right person to spearhead media department. Candidate must demonstrate management skills and knowledge of all media related matters. Client presentation skills a must. Offer great benefits and growth.

Fax resume to:
201-568-6010

RECRUITMENT ADVERTISING MANAGER

National magazine seeks recruitment advertising sales manager with at least one year management experience to launch new section. Will be responsible for strategy, sales, and hiring. Compensation includes salary, benefits and commission. Send resume, cover letter and salary requirements to

Fax: 212-302-0847 or email
natriell@universitybusiness.com

Call M. Morris
1-800-7-ADWEEK

HELP WANTED

INTERACTIVE MEDIA PLANNER

Venture Direct Online has immediate openings for experienced Interactive Media Planners in our NYC office. Develop and implement creative and intelligent interactive media plans, while providing analysis during and after campaigns. You must be able to present media plans and analysis as well as work with media vendors to develop effective Online media strategies.

This position requires 1 year of interactive or at least 2+ years of traditional media planning experience. Strong oral and written communication skills along with analytical/statistical ability are a must. You should also be very computer and Internet savvy with knowledge of some media planning tools.

Fax resumes to 212-655-5303

Attn: Planners

or you can e-mail us at ccefaro@ven.com

Check out our web-site, www.venturedirect.com

ADVERTISING SPACE SALES

ADWEEK DIRECTORIES has an exciting entry-level inside sales opportunity for you to sell advertising in our directories serving the advertising, marketing, traditional media, and new media industries. You must love to cold-call, be able to bring in lots of new business, deliver great customer service, and have the intelligence and imagination to work on ad programs for some of the largest and most innovative companies in the business. This is a telephone sales position, but "boiler-room" telephone reps need not apply; you must be comfortable with the smart, customer-focussed, consultative sales approach. Here's a chance to make your mark with some terrific proven products. Competitive salary, excellent commission package and benefits.

Fax resume, cover letter, and salary history to:

Harold Iitzkowitz 212-536-5315

Resumes without cover letters will not be considered.

EOE

New Jersey Based Senior Media Planner

Us: Rapidly growing, innovative media planning agency in need of a seasoned professional in all aspects of media buying.

You: Media expert with 6 years experience, ready to perform and grow in a professional environment with daily client contact.

Please send resume to:
(310) 571-1827



ARTIST REP

Needed for growing NYC office of leading agency representing comp/animatic/ storyboard artists. Should have ad agency/commercial production experience; strong communication & organizational skills. Must be Mac proficient and a self-starter. (This is a perfect opportunity for an art buyer/traffic person looking for a new challenge.)

Fax resume: 212-980-0851 or
email: corey@famousframes.com
(No phone calls please!)

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A COMMUNITY OF CARE A WORLD OF OPTIONS

Mountainside Hospital a member of Atlantic Health System, one of the largest health care systems in the state, has the following opportunity available:

PUBLIC RELATIONS MANAGER

Working in partnership with hospital management and the marketing/public relations team, you will develop and administer marketing/communications plans that support principal business objectives of hospital and system, which will include advertising, publicity and publications. Additional responsibilities include building/maintaining relationships with local press; assisting management with internal/external communications; organizing special programs/events; and assisting with marketing/public relations budget.

To qualify, you must possess a bachelor's degree (master's preferred) in journalism, communications, marketing, public relations or related field. Minimum of 5 years' experience in a hospital-based acute care setting with excellent interpersonal, writing and PC (word processing/desktop publishing) skills. Knowledge of public relations theory/practice along with substantial exposure to all aspects of print communications (printing, graphic arts, photography), media/community relations and advertising.

For consideration, please forward your resume with salary requirements to: Andrea Holm, Atlantic Health System, 325 Columbia Turnpike, Box 959, Florham Park, NJ 07932-0959. For more information, see our website: www.atlantichealth.org EOE.



Are you a highly motivated and energetic self-starter with an interest in sports and/or entertainment?

Miller Publishing (Sports & Music Groups) is seeking an organized, efficient, and detail-oriented individual to provide research support for the national advertising and marketing staffs. Candidate must have working experience with syndicated research studies such as MRI, J.D. Power, and MMR. Experience with using IMS, MEMRI or similar media analysis programs is required. Must possess computer proficiency of Word, Excel and Powerpoint. Previous experience at a publication or ad agency preferred.

Please send/fax your resume to:

FAX: (212) 448-7400

Attn: Belle Fu

ADWEEK Classified, Box 4082

1515 Broadway, 12th fl., New York, NY 10036



amfm interactive, a new internet division of Chancellor Media has opportunities in 20 large markets for Internet Content Directors and Managers. Degree or Equiv. Experience; 5+ yrs Mktg/Sales/Mgmt in Radio/Internet/Media industry. Mkts in: NY, Ill, Tx, Ca, Ga, Az, Oh, Co, Fl, Ma, Pa, Mn, Mi, DC. Send resume' to : amfmih@com

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Send Us Camera Ready Art Work. Your ad will stand out from the others and get better results, if you are creative and design an ad that sells your jobs to potential employees. Call 1-800-7-ADWEEK and get the details.

COPYWRITER

Freelance, long-copy specialist with experience in brochures/fact sheets for the telecommunications and data communications industries. Some travel. D/M experience helpful. Fax resume, compensation requirements to:

RK @ 212-388-9771

CULTURE TRENDS

MTV Around the World

Week of 4/5/99

MTV Europe

Artist	Title
1. Britney Spears	Baby One More Time
2. 2Pac	Changes
3. Cher	Strong Enough
4. G. Michael	As
5. Liquido	Narcotic

MTV Latin America (North Feed)

Artist	Title
1. Blondie	Maria
2. Cardigans	Erase/Rewind
3. Control Machete	Si Senior
4. Offspring	Pretty Fly
5. The Cranberries	Promises

MTV Brazil

Artist	Title
1. N'Sync	Tearing up My Heart
2. Backstreet Boys	As Long As You Love Me
3. Shank	Saideira
4. A. Morissette	Uninvited
5. Nativus	Liberdade Para Dentro

MTV Russia

Artist	Title
1. Britney Spears	Baby One More Time
2. Scorpions	To Be No.1
3. Orgy	Blue Monday
4. Blondie	Maria
5. Rozochka	Lyapis Trubeetskai

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. April 10, 1999

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	8	1	8	No Scrubs	TLC
2	1	1	17	Believe	Cher
3	3	3	14	Every Morning	Sugar Ray
4	4	4	5	What's It Gonna Be?!	B.Rhymes/Janet
5	2	2	16	Heartbreak Hotel	W.Houston/F.Evans & K.Price
6	6	5	10	Kiss Me	Sixpence None The Richer
7	5	4	10	I Still Believe	Mariah Carey
8	7	1	19	Angel Of Mine	Monica
9	9	9	10	All Night Long	F.Evans/P.Daddy
10	11	10	7	Stay The Same	Joey McIntyre
11	10	5	11	All I Have To Give	Backstreet Boys
12	16	12	3	When I Close My Eyes	Shanice
13	12	4	19	Angel	Sarah McLachlan
14	13	8	29	Slide	Goo Goo Dolls
15	15	15	5	If You (Lovin' Me)	Silk

©1999 Billboard/SoundScan, Inc./Broadcast Data Systems

Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. April 10, 1999 Provided by *SoundScan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	2	12	Sixpence None The Richer	Sixpence None The Richer
2	4	3	Beth Orton	Central Reservation
3	5	5	Lit	A Place In The Sun
4	9	7	Los Tri-o	Nuestro Amor
5	-	1	Cassandra Wilson	Traveling Miles
6	6	50	Elvis Crespo	Suavemente
7	-	1	Mac Mall	Illegal Business? 2000
8	7	11	Les Nubians	Princesses Nubiennes
9	8	22	Sara Evans	No Place That Fa
10	-	1	Pope John Paul II	Abba Pater
11	13	27	Lee Ann Womack	Some Things I Know
12	14	37	Trin-i-tee	Trin-i-tee
13	11	31	The F'lys	Holiday Man
14	18	9	Divine	Fairy Tales
15	10	22	Shakira	Donde Estan Los Ladrones

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CULTURE TRENDS

MTV Around the World

Week of 4/10/99

MTV Asia

Artist	Title
1. Britney Spears	Baby One More Time
2. Mariah Carey	I Still Believe
3. Madonna	Nothing Really Matters
4. Blondie	Maria
5. Offspring	Pretty Fly

MTV Latin America (South Feed)

Artist	Title
1. Sugar Ray	Every Morning
2. Blondie	Maria
3. Los Cabellos	Avanti Morocha
4. Bersiut Vegarabat	Yo Tomo
5. The Cranberries	Promises

MTV India

Artist	Title
1. Shankar	Breathless
2. G. Michael	As
3. Jasbir Jassi	Dil Le Gayee
4. Sonu Nigam	Ab Muje Raat Din
5. Pankaj Udhas	Aahista Kije Baatein

MTV Australia

Artist	Title
1. Britney Spears	Baby One More Time
2. Silverchair	Anthem for the Year 2000
3. Shawn Mullins	Lullaby
4. Savage Garden	Animal Song
5. 2Pac	Changes

Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.
 April 10, 1999, Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	73	Shania Twain	Come On Over
2	2	1	61	Dixie Chicks	Wide Open Spaces
3	3	2	4	George Strait	Always Never The Same
4	4	1	19	Garth Brooks	Double Live
5	-	5	1	Lila McCann	Something In The Air
6	-	6	1	Patty Loveless	Classics
7	8	4	7	E.Harris, L.Ronstadt, D.Parton	Trio II
8	5	2	49	Faith Hill	Faith
9	6	5	4	Kenny Chesney	Everywhere We Go
10	7	3	20	Soundtrack	Touched By An Angel
11	9	6	54	Jo Dee Messina	I'm Alright
12	10	5	5	Tracy Byrd	Keepers/Greatest Hits
13	11	1	95	Tim McGraw	Everywhere
14	13	8	47	Mark Wills	Wish You Were Here
15	12	4	83	Martina McBride	Evolution

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Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports.
 April 10, 1999 Provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	3	1	11	Britney Spears	...Baby One More Time
2	2	2	5	Eminem	The Slim Shady LP
3	1	1	5	TLC	Fanmail
4	4	1	31	Lauryn Hill	The Miseducation Of L.Hill
5	6	2	73	Shania Twain	Come On Over
6	7	2	19	The Offspring	Americana
7	8	7	20	Cher	Believe
8	9	4	61	Dixie Chicks	Wide Open Spaces
9	-	9	1	BLACKstreet	Finally
10	5	5	2	Ginuwine	100% Ginuwine
11	11	9	26	Everlast	W. Ford Sings The Blues
12	15	2	53	'N Sync	N Sync
13	10	10	2	Soundtrack	Life
14	13	1	26	Jay-Z	Vol. 2... Hard Knock Life
15	14	1	14	DMX	Flesh Of My Flesh Blood

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Why are men so reluctant to talk about prostate cancer? Much like breast cancer in the 1970's, it's still not considered a subject for 'polite' conversation. As women, we've seen the benefits from lifting this wall of silence. Now it's time men took a page from our book.

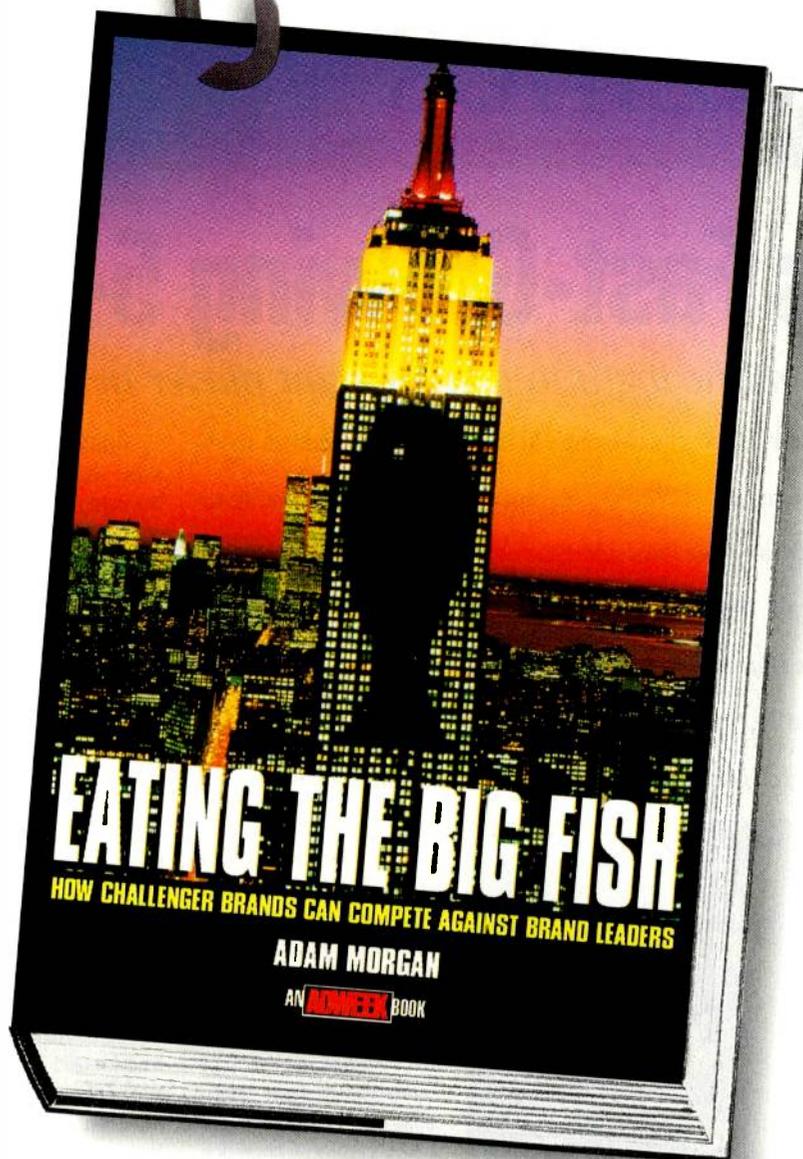
Prostate cancer is a leading killer of men over 50. This year alone some 180,000 men will be diagnosed with the disease. Many thousands more have the disease and don't know it.

ARE WOMEN BETTER EQUIPPED TO DEAL WITH PROSTATE CANCER THAN MEN?

So the Cancer Research Institute and the American Cancer Society have joined together to form *The Prostate Cancer Initiative*. It's a national program designed to increase awareness among men (and women), provide patient care and fund the latest clinical research into harnessing the power of the body's immune system to fight the disease.

To learn more about prostate cancer, call the American Cancer Society at 1-800-ACS-2345, or write to *The Prostate Cancer Initiative*, care of Cancer Research Institute, 681 Fifth Avenue, New York, NY 10022.





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—Steve Goldstein, V.P. Marketing & Research, Levi's Brand U.S.A.

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Magazines

BY LISA GRANATSTEIN

Hearst's Fast-Growing 5-Year-Old

'Marie Claire' is maturing into a significant player in the women's field

Nearly five years after its successful launch in the U.S., *Marie Claire* is showing no signs of slowing down. With its offbeat editorial approach and innovative business programs, the Hearst fashion monthly continues to inch closer to the category's "big girls"—Hearst sister title *Cosmo* (2.7 million circulation) and Condé Nast's *Glamour* (2.1 million circ). In the second half of 1998, *Marie Claire's* paid circ jumped 19.7 percent to 840,186, according to the Audit Bureau of Circulations. Much of that growth came from newsstand sales, which advanced 22.4



ANDRÉ SOROUCHON

Global perspective: MC editor Bailey serves up regular features on women's lives and cultures around the world.

percent. *Marie Claire's* strategy of distributing its issues to newsstands five days earlier than its competitors each month clearly has not hurt.

"Our big achievement is on the newsstands," says Glenda Bailey, *MC* editor in chief and international consultant. "People are more aware of *Marie Claire* and what it stands for—a woman who is just as interested in fashion and beauty as much as with what's going on in the world. She sees the magazine

as one-stop shopping." On the advertising front, *Marie Claire's* ad pages are up by 4.8 percent this year through April to 378, according to the *Mediaweek Magazine Monitor*. Founded in France by industrialist Jane Proubost in 1937, *Marie Claire's* editorial approach from the beginning has been to couple life's realities with the glamour of fashion and beauty. In 1994, Hearst formed a joint venture with France's *Maire Claire Album S.A.* to launch the U.S. edition (Bonnie Fuller, now with *Cosmo*, was the founding editor). Over time, *Marie Claire* has blossomed into 27 editions, as far flung as South Africa. Bailey, who was founding editor of the U.K. edition in 1988, plays up the magazine's global approach with regular features on women's lives and cultures around the world. "When I first arrived in the States, some editors told me the magazine was terrific—if only I'd get rid of the international stories," Bailey says with a laugh. "They've turned out to be one of the most popular things we do."

While *Marie Claire*, like almost every magazine these days, jumps at the chance to put a hot celebrity on its cover, those cover girls must do a little something extra to earn the spotlight. Simply plugging their latest film or TV show won't do—Bailey demands more from the stars than just coffee talk. *ER's* Julianna Margulies posed as a man on last October's cover; inside, she relayed her account of sneaking into an exclusive New York men's club, where she came face to face with *Law and Order's* Jerry Orbach, clad only in a Speedo. For the May issue, Bailey shipped actress Ashley Judd off to Suriname, South America for a stint in the Peace Corps—sans running water or makeup.

Beyond the obligatory fashion spreads and beauty tips, *Marie Claire* offers the type of investigative pieces that are more typically found in newspapers, including exposés on travel packages that offer up virgins to men and a look at two unsuspecting American women who landed in a Peruvian jail for drug smuggling (the latter feature has been optioned for a film). In 1997, *Maire Claire* won an Amnesty International award for journalism for its coverage of women's human-rights struggles. "These sort of articles are very challenging and not for everybody," says Bailey. "And that's what sets us apart."

Media buyers agree. "*Marie Claire* is a magazine with a very different point of view," says Publicis media director Matina Karadiakos, whose clients include L'Oreal and Lancôme. "It focuses on women's issues a little more seriously—and it's not just about American women."



Roughing it: Judd's Peace Corps piece.

Despite sluggish overall spending in the beauty and fashion categories in the first half of this year, *Marie Claire* continues to hold its own. Cindy Lewis, *MC* vp/publisher, says her ad pages through June will show 10 percent growth. *MC* has an advantage over its mature competitors in being a still-young title with room to grow. And Lewis says *MC* has been able to blunt the effect of the beauty/fashion slowdown by marketing itself horizontally. "We speak to both product and price points," Lewis says. *MC* "is just as desirable an environment for mass [beauty and fashion] as it is for prestige." The publisher notes that *MC* is also getting business from previously untapped categories, having landed pages from Starbucks for June and Carter for September.

One marketing coup is the recent opening of the first *Marie Claire* Recommends boutique, at Bloomingdale's flagship store in New York. For the next six weeks, Bloomies has cordoned off a *Marie Claire*-bannered section offering a swath of spring and summer apparel featured in the magazine's pages. *MC* retail merchandising editors will be on hand to offer shoppers personal wardrobe tips.

"We've been so exhausted by pretty fashion shows, or what's traditionally called the dog-and-pony shows," Lewis says. "The concept is to truly bring the layout of the fashion pages to retail."

Refocusing on The Target

Business Week makes over a key demo edition

Business Week is relaunching its demographic edition aimed at small business professionals in this week's issue. The three-year-old supplement, formerly known as *Enterprise*, has been renamed *Frontier*. Rick Green, a *BW* senior editor, is managing editor of the monthly section, which goes to 225,000 of the title's total

circulation of more than 900,000.

Along with its weekly full-run package of business and financial news and features, *BW* has long offered special sections targeted at various demo groups. Call it a "channelization" strategy, says Stephen Shepard, the title's editor in chief. "We keep the big horizontal franchise of a million-plus around the world, and then we segment by target audiences for those that require a little more detailed information."



The new Frontier: *BW*'s redesigned small-biz supplement.

Business Week's three demo editions are *Frontier*, which increased its frequency this year from eight times to monthly; *Elite*, which goes to 325,000 subscribers 21 times a year and targets upscale audiences identified

via zip codes; and *Industrial Technology*, published 28 times yearly for 270,000 subscribers who work in information technology, manufacturing and other industries. *IT*, the oldest supplement, has been around for more than 20 years.

So why the name change on the small-business edition? "We did some branding research, and the *Enterprise* name wasn't resonating and was confusing," explains *BW* publisher David Ferm. Readers in the technology community mistook *Enterprise* for a supplement on large corporations. "What we're really targeting is a segment of small business defined by professionals in companies of 100 employees or less that use information technology to a high degree, like a small consulting group or a virtual accounting company," he adds.

The relaunched and expanded *Frontier* will have 36 edit pages per month and will feature its own cover within *BW*'s pages.

The demo editions have helped *BW* attract incremental business from advertisers looking to reach specific readers. American Express and Hewlett-Packard have used the small-business supplement to pitch potential customers; advertisers in the reformulated *Frontier* will include Kinkos, Onsale.com and Canon.

Ferm says ad revenue from *Frontier* alone is expected to hit \$6-\$10 million this year, with most advertisers signing on for exposure in both the supplement's print and Web versions.

For this year through its April 12 issue, *BW* overall had a total of 1,014 ad pages, up 8.9 percent from the same period in 1998, according to the *Mediaweek* Magazine Monitor.

Last month, the McGraw-Hill title launched *Business Week e.biz*, a supplement that explores the issues and trends of E-commerce. Though it launched as a quarterly, Ferm says *e.biz* will publish four times in this year's second half and monthly in 2000. "The market is ready for it," Ferm says.

Also in the works at *BW* is a redesigned personal business section, set to appear in the issue that hits stands on May 14. The section will feature expanded coverage of personal finance, Shepard says, and will be split into two parts: *Business Week Investor* and *Business Week Lifestyle* (the latter focusing on travel, consumer products and health).

Business Week's paid U.S. circ remained flat at 908,953 in the last six months of '98, according to ABC. The biweekly *Forbes* was flat as well, at 785,065. Time Inc.'s *Fortune* saw its paid circ rise 2.1 percent, to 781,883.

Willie, Mickey And the Duke

Sporting News, NBC team for baseball show

Times Mirror Magazines' *The Sporting News* is teaming up with NBC for the April 24 broadcast of *The 100 Greatest Baseball Players of All Time*, based on TSN's recently published book. "Advertisers have been telling us they're anxious to do integrated programs," says TSN publisher Francis Farrell. "What [the NBC special] does is weave the magazine advertisers in with TV programming and the Web." Kodak is title sponsor of the broadcast; other advertisers include MasterCard, Nike and Honda.

For the next two weeks leading up to the airdate, *The Sporting News* will feature special baseball sections, related content online and a Kodak-sponsored poll to appear in the magazine and on the Web.

The 90-minute show will be hosted by NBC's Bob Costas. John Rawlings, TSN senior vp/editorial director, will also be on hand.

100 Greatest is TSN's first network TV special. The magazine first extended its franchise to television two years ago with baseball and football season-preview specials on regional cable sports networks and in broadcast syndication via Raycom.

Next up for TSN and NBC will be *The 25 Greatest Moments in Baseball History*, a book tie-in show that is set to air on Oct. 23.

Magazines

60 SECONDS WITH...

Mike Soutar

Editor in chief, *Maxim*



Q. Do you plan on breaking away from the 'Maxim' formula? **A.** I'm not preaching change so much as fast evolution. I've seen so many magazines that rise really quickly and when they get to a certain point, everyone says 'We got there, we've got the formula, stay the same.' They fail to realize the reason they have arrived at the place they are is because they took risks. So what's really important at this point is we keep that spirit. There are some great things about the magazine—the tone, the core of wanting to create mischief with everything you do, is fantastic—that's the baby sitting in the bath. I'm sure we'll refresh the bath-water on a very regular basis.

Q. Which issue will be your first? **A.** I'm moving over [from London] in the beginning of May. So the first issue that I'll have any real impact on is September. By the end of the year, I'll probably start to feel that it's my magazine. **Q.** In what ways will you have to approach the American market differently from the U.K., where you edited *Emap's FHM*? **A.** I recognize that I've got a lot to learn about the American market. It would be gauche of me to say I know what's best. But what I do know well is that being a guy is a universal thing. We're all proud on the outside and a great big mass of insecurity on the inside. We can't do things in the house very well, and we can't resist juvenile pranks. I'm quite a populist, and I'm a real magazine technician. I understand what makes men tick.

Q. Were you approached by *Emap* to launch the U.S. edition of 'FHM' this fall? **A.** I'm kind of the father of *FHM* in the U.K.—I became editor when *Emap* acquired it. I suppose the form *FHM* has today was created by myself and those there at the time. It's not a huge leap of imagination to suppose they might have conversations with me. **Q.** Did 'Maxim' owner Felix Dennis make you sign away your firstborn in case you ever choose to break your contract? **A.** Well, luckily I've already got two children. The firstborn I had to sign off to *Emap*. But Felix has full world rights on any other children I might spawn.

Mediaweek Magazine Monitor

Weeklies

April 12, 1999

While *Time* and *Newsweek* went to war on their covers, *Entertainment Weekly* turned to the phenomenon of professional wrestling as personified by Goldberg, who goes by that name only. For many of the books, this week was a downer, but the annual growth rate of between 3.5 and 4.5 percent seems to be holding up under the stress. What looks like a big falloff at *U.S. News* actually is not; the comparable issue last year carried the magazine's annual travel guide. This year's guide is slated to run in the issue of 4/19.



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	12-Apr	77.33	13-Apr	61.77	25.19%	1,013.95	931.09	8.90%
Economist, The	3-Apr	43.83	5-Apr	57.25	-23.44%	795.12	791.61	0.44%
Newsweek	12-Apr	44.50	13-Apr	40.91	8.78%	639.32	605.58	5.57%
People ^X	19-Apr	77.99	20-Apr	62.65	24.49%	1,098.33	1019.15	7.77%
Sports Illustrated	12-Apr	52.94	13-Apr	37.82	39.98%	732.92	764.13	-4.08%
Time ^E	12-Apr	71.98	13-Apr	108.97	-33.95%	745.69	710.03	5.02%
US News & World Report ^T	12-Apr	32.85	13-Apr	49.65	-33.84%	542.30	532.95	1.75%
Category Total		401.42		419.02	-4.20%	5,567.63	5,354.54	3.98%

ENTERTAINMENT/LEISURE

AutoWeek	12-Apr	29.18	13-Apr	28.48	2.46%	419.98	422.64	-0.63%
Entertainment Weekly ^X	9-Apr	31.18	10-Apr	18.50	68.54%	505.29	431.92	16.99%
Golf World	9-Apr	23.97	10-Apr	27.60	-13.15%	352.33	408.92	-13.84%
New York	DID NOT REPORT							
New Yorker, The	12-Apr	40.48	6-Apr	46.93	-13.74%	434.84	472.55	-7.98%
Sporting News	12-Apr	23.50	13-Apr	13.91	68.94%	232.75	244.31	-4.73%
Time Out New York	7-Apr	70.30	8-Apr	63.00	11.59%	850.95	752.60	13.07%
TV Guide	10-Apr	74.19	11-Apr	48.67	52.43%	1,019.12	911.63	11.79%
Category Total		292.80		247.09	18.50%	3,815.26	3,644.57	4.68%

SUNDAY MAGAZINES

Parade	11-Apr	10.24	12-Apr	11.44	-10.49%	190.14	182.40	4.24%
USA Weekend	11-Apr	18.96	12-Apr	8.85	114.24%	187.39	179.75	4.25%
Category Total		29.20		20.29	43.91%	377.53	362.15	4.25%

TOTALS 723.42 686.40 5.39% 9,760.42 9,361.26 4.26%

E=ESTIMATED PAGE COUNTS; X=ONE MORE ISSUE IN 1998; T=TRAVEL GUIDE IN ISSUE LAST YEAR.

Biweeklies

April 12, 1999

Based on the category totals, it would seem it is a good time to be publishing magazines every other week. The group as a whole is up nearly 25 percent this year, led by huge gains at *ESPN* and more modest, yet still impressive, increases at *Fortune* and *Rolling Stone*. *Forbes* is running slightly behind last year's pace, and *National Review* is holding pretty much steady. The first appearance of the *Forbes* ASAP supplement since February was up slightly over last year's comparable issue.



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
BUSINESS/ENTERTAINMENT								
ESPN, The Magazine ^{#/5}	5-Apr	61.25	6-Apr	45	36.11%	385.46	152.5	152.76%
Forbes	5-Apr	89.60	6-Apr	94.30	-4.98%	847.90	900.98	-5.89%
Forbes ASAP (Supplement)	5-Apr	42.30	6-Apr	41.52	1.88%	86.30	103.20	-16.38%
Forbes (Total)	5-Apr	131.90	6-Apr	135.82	-2.89%	890.20	942.50	-5.55%
Fortune	12-Apr	115.74	13-Apr	112.73	2.67%	1,011.75	827.90	22.21%
National Review	19-Apr	29.37	20-Apr	23.25	26.32%	151.22	153.43	-1.44%
Rolling Stone	15-Apr	97.08	16-Apr	79.08	22.76%	495.32	420.34	17.84%
CATEGORY TOTAL		435.34		350.88	24.07%	2,933.95	2,344.17	25.16%

#=LAUNCH ISSUE WAS 3/23/98; 5=FIVE MORE ISSUES IN 1999

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What Do Viewers Want?

12:30 - 2 pm

Can Latino TV afford to break with convention? Can it afford not to? Join the debate on whether Spanish-language programs and lingering themes of machismo and melodrama square with U.S.-Latinos.

Mike Robles, Host, "Comedy Picante," Galavisión • **Maria Perez-Brown**, President, Perez Minton Productions • **Raul Mateu**, Agent, The William Morris Agency • **Lucia Ballas-Traynor**, General Manager, Galavisión • **Yolanda Foster**, Vice President, Programming and Promotions, GEMS International Television • **Eliz Gazarian**, Director of Acquisitions, Telemundo (*invited*) • **Moderator: Simon Applebaum**, Senior Editor, CableVision

Advertising: The \$380 Billion Question

2:15 - 3:45 pm

Why do advertisers hold out on Latino media when it delivers 30 million pairs of eyeballs? Media cognoscenti survey the gamut of U.S.-Latino subcultures and the growing market they represent.

Charles Fruit, Vice President, Director of Media & Presence Marketing, The Coca-Cola Company • **Ana Maria Fernandez Haar**, President & CEO, The IAC Group • **Daisy Expósito**, President, Chief Creative Officer, The Bravo Group • **Douglass Alligood**, Senior Vice President, Special Markets, BBDO NY • **Tim McNeal**, Vice President, Drama Development, Warner Bros. (*invited*) • **Moderator: Augusto Failde**, President, TropiX Media

Coffee Break: 3:45 - 4 pm

From Caricature to Portraiture

4 - 5:30 pm

How far have we come since Ricky Ricardo? A look at what's happening in Latino film, TV, radio, print and the Internet—and what it says about future trends.

Ligiah Villalobos, Vice President, Creative Affairs, Esparza/Katz Productions • **Sandra Guzmán**, Editor-in-Chief, *Latina* • **Rodrigo Salazar**, Editor-in-Chief, *Urban Latino* • **Carey Davis**, General Manager, Mega 97.9/Amor 93.1 • **Joe Wiscovitch**, President, Wiscovitch Associates Ltd. • **Moderator: Ed Morales**, Staff Writer, *The Village Voice*

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Dogging the Wags

WAR HAS ALWAYS BEEN A WEIRD BUSINESS AND IS getting weirder still. Killing people is illegal and immoral when it's one on one, but do it in an organized group and you can win a medal. Everyone's against war, but no one's ever been able to figure out how to end the practice. And nobody ever starts a war; it's always the other guy's fault. In the U.S., we can't legally go to war unless Congress declares war; but Congress never declares wars anymore yet somehow we still find ourselves fighting them. We have a Defense Department but no Offense Department, so how do we manage to

attack? And now in the Balkans (which some day should be made the site of the War Hall of Fame) we seem to have discovered a new weirdness: How to lose a war without taking any casualties. (Or, more astonishing, we may even be winning. Who knows?)

War is not only weirder now but much more complicated, especially for civilians. The soldiers, as always, simply have to go fight the war, which is pretty much straightforward. You just show up, they give you an assault rifle or a Stealth bomber and tell you who to aim it at. For us at home, it's a lot harder. During the Vietnam conflict, we all realized that we were no longer just passive cheerleaders. For the first time, we could actually decide whether we liked the war or not! This has become the rule. Now everyone has to figure out for himself whether the war is just or unjust because you never know when the polls might call and ask you. It's also your responsibility to argue your opinion, whatever it may be, with friends, relatives and acquaintances of a different mind. This can really stress out a country. Unlike being bombed, which history shows has a unifying effect on the populace (or so Media Person keeps reading), arguing is divisive and makes people angry.

Thus, modern war can be very upsetting.

After due consideration, Media Person decided that the current war is OK, though not until he had, like our President, done some reading up on the country we're at war with. (It's a good thing we Americans are quick studies because it's a big world, we are notoriously weak on geography and the first couple of days we're never quite sure exactly where the war zone is or who

You want to be able to compare Milosevic to Hitler, Mussolini, Saddam Hussein or, at the very least, Latrell Sprewell.

we're fighting.) Even though it's all terribly complex, there is in fact a bad guy here and his name is Slobodan—but you can call him Slob. Having reached this decision, Media Person then had to argue with a lot of people online. (And isn't it odd how everyone who takes a position antithetical to yours turns out to be an ignorant moron?) It was MP's duty and he accepted it gracefully but frankly he's now getting exhausted and could use some R&R.

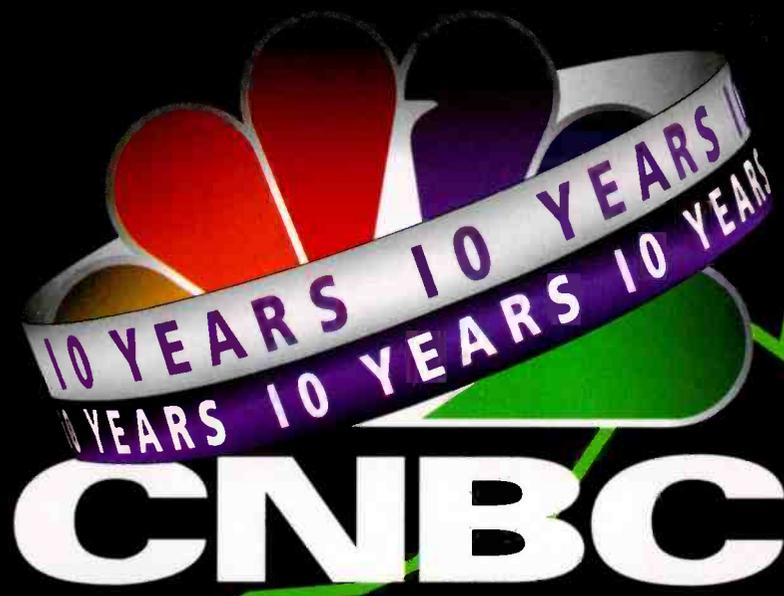
In defending your position, the first necessity is learning the region's history and, indeed, all military history everywhere. This is because historical analogies make for irresistible arguments. In just a

few weeks, Media Person has seen so many past wars and massacres trotted out to defend and attack this one, you could extract a year's worth of *Jeopardy* questions from them. If you're for the war, like Media Person, you want to be able to compare Milosevic to Hitler, Mussolini, Saddam Hussein or, at the very least, Latrell Sprewell. If you're anti, you'll require a working knowledge of the diplomatic maneuvers leading to World War I, the scorched-earth strategy of General Sherman's march through Georgia and the entire history of the Ottoman Empire. (And by the way, wouldn't that make a great name for a furniture store?) Indeed, if there's one date that every American now has permanently tattooed on his memory, it's 1389. We may not remember in what century our own Civil War took place but by God we know that in 1389 the Turks defeated the Serbs in Kosovo, giving them a bone they could happily gnaw on for six centuries. At any time during your arguments, feel free to proclaim, in hushed tones: "For the Serbs, Kosovo is *sacred ground*."

It's also important to be able to wield the current military buzzwords with agility. If you do this well, you could even be asked to go on TV as an expert, though it helps if you're a retired general. You must know by now, for instance, that we don't blow up the enemy, we degrade their military infrastructure. And of course it is always necessary to precede the word "troops" with "ground," presumably to distinguish them from air, sea and space troops.

Diplospeak is even better. "Hegemony" is a splendid word for befuddling your adversaries but for a real cruise missile of a term, Media Person loves tossing in "irredentism." This can cause an opponent to totally panic, maybe even cease talking for several crucial seconds. And if he should blurt, "What does gum disease have to do with it?," congratulations. You have won the debate. ■

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