

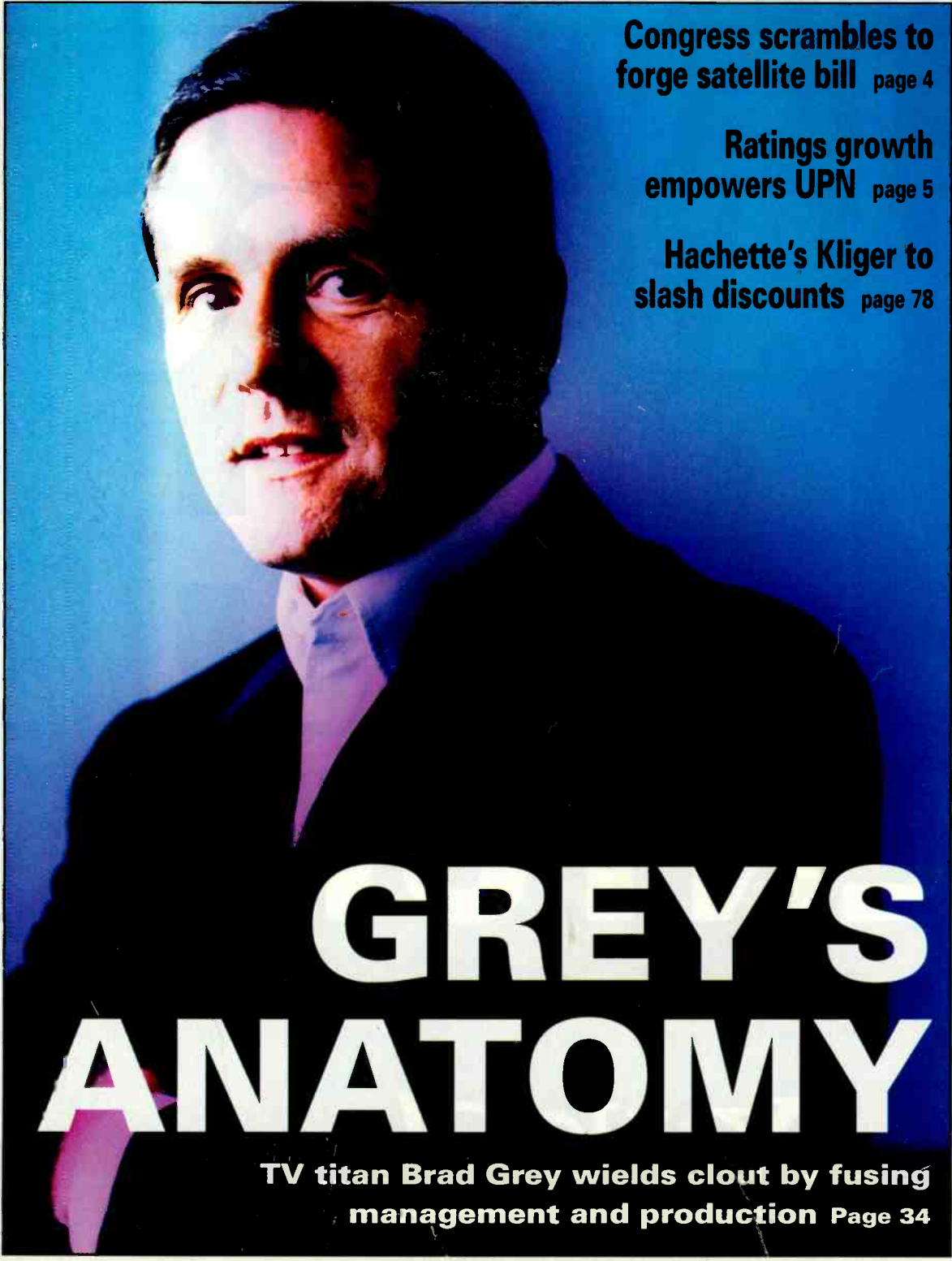
# MEDIA WEEK

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Vol. 9 No. 37

THE NEWS MAGAZINE OF THE MEDIA

October 4, 1999 \$3.50



**Congress scrambles to  
 forge satellite bill** page 4

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 empowers UPN** page 5

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 slash discounts** page 78

## GREY'S ANATOMY

**TV titan Brad Grey wields clout by fusing  
 management and production** Page 34

### MARKET INDICATORS

**National TV: Quiet**  
 Buyers are pleased with the audience levels of most new shows. But eyes are on underperforming returning shows to see where makegoods are needed.

**Net Cable: Clogged**  
 Up to six nets are almost sold out for fourth quarter, thanks to a tsunami of dot.com business. Telecoms and financiers are spending.

**Spot TV: Simmering**  
 The market is soft but tightening up in fourth quarter with holiday buys. Detroit is healthier than it has been. Many TV groups may not meet 1999 projections.

**Radio: Jammed**  
 Big premiums are being paid in Boston, D.C. and Northeast in general, where inventory is gone for October and near sellout through '99. Politicals, dot.coms and auto are spending big.

**Magazines: Diverse**  
 Publishers are seeing growth in non-endemic categories, as advertisers search for less-cluttered space. Men's fashion ads look hot for sports titles.

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THAT'S SO  
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Laura K. Jones OCT 05 1999

# AT DEADLINE

## Baseball Inventory Nears Sellout

NBC has only four or five 30-second units left for each of the first five games of its World Series coverage, which begins Oct. 23 in prime time. While early spots could be had for slightly under \$300,000, those who waited paid upwards of \$350,000, and remaining spots are going for as much as \$450,000, according to sports buyers. NBC will begin Division series coverage Oct. 5 and will also air the National League Championship series. Fox will also air Division series coverage and the American League Championship series.

## Matarazzo, Miller Upped at Hachette

Hachette Filipacchi Magazines president/CEO Jack Kliger announced a corporate restructuring late last week. Nick Matarazzo has been promoted to senior vp/director group publishing and corporate sales from senior vp/corporate sales. In addition to overseeing FHM corporate sales, Matarazzo will be responsible for directing the business operations of the company's stereo and automotive titles. Also, John Miller was promoted to senior vp/group publishing director from senior vp/group publisher of HFM's home group. Miller will oversee the shelter, photography, boating, flying and travel titles.

## Fox O&Os May Sign Ally, Practice

Twentieth Television is close to selling weekend off-network syndication runs of Fox's *Ally McBeal* and ABC's *The Practice* to the 22-market Fox Television Stations group, according to station rep sources. But Rick Jacobson, president of Twentieth, said that barter licensing deals with the Fox group are not done for *Ally* and *The Practice*. "We continue to see everyone as a player, not just the Fox O&Os," said Jacobson, who added that *The Practice* is set for a fall 2000 launch while *Ally* is being considered for a fall 2000 or 2001 rerun rollout.

## NBC Retires O'Malley Show

NBC cancelled its new Tuesday sitcom *The Mike O'Malley Show* after just two weeks. The show, which ran at 9:30 p.m., premiered with a household rating of 7.3/11, with a 5.5 rating in adults 18-49, according to Nielsen Media Research, but fell sharply to a 5.9/9, 4.0 in its second week. A 35 percent lead-in drop from *Will & Grace* doomed the show. NBC plans to air repeat comedies until a replacement is chosen.

## Jackson Asks FCC to Hold Merger Hearings

Federal Communications Commission Chairman Bill Kennard will "take under consideration" the Rev. Jesse Jackson's request that the

FCC conduct a public hearing on media concentration in the wake of the announced Viacom/CBS merger, according to an FCC representative. Jackson, who met with Kennard late last week, said the problem is not that CBS and Viacom broke the law. "The problem is the laws themselves, which allow companies to lawfully propose anticompetitive mergers," he said.


## ABC Shuffles "TGIF" Lineup

ABC shifted its Friday-night lineup after a disappointing start for three of its four sitcoms during week one of the new season. *Boy Meets World* was moved up from 8:30 to 8 p.m. to open the night and will be followed by *Odd Man Out*, which previously aired at 9:30 p.m. *Sabrina*, *The Teenage Witch* retains its 9 p.m. time slot and will be followed by *The Hughleys* at 9:30.

**Addenda:** In another setback for WCBS-TV in New York (see related story, p. 6), Univision Television Group's **WXTV-TV's** Spanish-language newscasts beat the CBS flagship in the 6-7 p.m. time periods for the first time on Sept. 30. WXTV's local *Noticias 41* newscast posted a 2.8 rating/6 share average to edge out WCBS' 6 p.m. news at a 2.0/4. WXTV's network *Noticiero Univision* news (a 3.1/6) also held a 32 percent rating margin over the *CBS Evening News With Dan Rather* (2.1/4) . . . **Steven Spielberg** will create a dramatic series for NBC about the United States Marine Corps. To be produced through Spielberg's Dreamworks studio, the series, titled *Semper Fi*, will be shot this spring for fall 2000 consideration . . . **New York Post** editor in chief Ken Chandler last week took on the added role of publisher of the News Corp.-owned tabloid. Chandler, who started his *Post* career 21 years ago, succeeds Martin Singerman, who is retiring. Chandler retains the paper's top news title, but day-to-day newsroom operations will be headed by deputy editor Xana Antunes . . . NBC late last week signed veteran broadcast journalist **Forrest Sawyer** to be an anchor and contributor to both NBC and sister cable-news network MSNBC . . . A planned Oct. 1 meeting of **King World Productions** shareholders was postponed for the third time, until Oct. 18.

**Corrections:** *Felicity* executive producer J.J. Abrams was misidentified in an article on page 14 of the Sept. 27 issue of *Mediaweek*. Also, a story about *Channel Los Angeles* in the same issue incorrectly reported that Perrier is one of the magazine's inaugural advertisers. Evian is the advertiser, according to a *Channel* representative.

INSIDE



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## MEDIA WIRE

### DirecTV Taking Flight, Launching Airliner Service

Staking out a presence in the friendly skies, DirecTV last week announced it will deliver a news, sports and entertainment programming service for commercial airlines. Called DirecTV Airborne, the new service, premiering this fall, allows passengers to watch up to 24 channels of live television feeds on flat panel screens installed in the back of each seat.

The service will debut on select Alaska Airlines flights and on two new carriers: Legend Airlines and JetBlue Airways. Plans are in the works to expand the service to the major American airlines.

Passengers will be able to watch ESPN, ESPN2, ESPNNews and ESPN Classic, Bloomberg Television, Discovery Channel, Travel Channel, The Learning Channel, The Weather Channel, CNNfn, ZDTV and Animal Planet.

The service will be delivered to planes via in-flight equipment supplied by Live TV, a joint venture of Harris Corporation and Sextant In-Flight Systems. And for those media moguls and 20-somethings flush with extra IPO cash, DirecTV also provides a similar service for private jets via DirecTV Airborne Office Choice, which offers more than 55 networks. —*Jim Cooper*

### Federal Trade Commission Questions Nielsen Deal

VNU's \$2.7 billion purchase of Nielsen Media has hit a snag at the Federal Trade Commission, which has been busy gathering information about a portion of the deal. At question is the competitive impact of consolidating Nielsen's MonitorPlus (about 2 percent of Nielsen's business) and VNU's Competitive Media Reporting (CMR). Both services measure ad expenditures across media in 75 markets.

Agencies are happy about VNU's purchase of Nielsen but wary of what will happen to the pricing of CMR and MonitorPlus. "Prior to MonitorPlus coming into the marketplace, CMR had a lock and the price was high. With MonitorPlus, we got a huge discount in price; I expect that discount will fly right out the window," said Jean Pool, executive vp, *(continued on page 6)*

# DBS Rules Placed On the Fast Track

*As Fox and DirecTV cut first net/sat retrans consent deal*

**SATELLITE TV /** By Jim Cooper and Megan Larson

**F**eeling pressure from consumers, industry players and an end-of-year deadline, Washington lawmakers are scrambling to hammer out a new bill—incorporating pieces from separate House and Senate bills—that spells out the ground rules for the satellite industry to compete more effectively with the cable industry. If all goes according to plan, that merged legislation could end up on President Clinton's desk as early as next week.

As if to show just how much the direct-broadcast satellite industry is itching for a set of definitive guidelines, leading DBS player DirecTV cut the first satellite/broadcast network retransmission-consent deal with Fox last week. The deal gives DirecTV permission to retransmit locally the signals of Fox's 22 owned-and-operated television stations

But the DBS industry needs to know what it can and cannot do, and the conference committee charged with reconciling the House and Senate bills met for the first time last week. Committee Chairman Sen. Orrin Hatch (R-Utah), who's also Senate Judiciary Committee chairman, urged members to pass a comprehensive Satellite Home Viewer Act within seven to 10 days.

That bill must determine how and where local broadcast signals can be received by satellite subscribers, how many of those signals they are required to carry and how broadcasters will handle retransmission-consent negotiations with DBS carriers. Once the conference committee has banged out its version, the Senate and House must approve it and send it to the president, who will have the option of signing the measure into law or vetoing it.

Hatch said he expects passage of the revised bill this year. "I will not support a mere extension of the current license to

put off until later these important reforms," vowed Hatch.

Passing the bill must be a priority for the committee members, who have been besieged with calls from constituents whose broadcast-network signals on their satellite systems have been turned off or soon could be by lapsed satellite laws. The 1988 satellite laws expire Dec. 31.

"I look forward to a productive and speedy conclusion to the conference," said Sen. John McCain (R-Ariz.), chairman of the Senate Commerce Committee, who called for reformed laws that would allow satellite carriers to retransmit local signals into local markets.

However, that optimism was not universally shared. "Is it progress that they met? Yes. Will they get it done as soon as they say? No," said one DBS executive, who spoke on the condition of anonymity.

That attitude seems borne out of the turf battles between various conference committee members as well as powerful lobbying on all

fronts. However, the committee does have an indisputably looming deadline. "Few committee members have the stomach to take this up next year. We're all conscious of the fact that this has to get done before the end of sessions," said one House staffer who asked not to be named.

Realistically, the marketplace can't afford to wait, which is why DirecTV and Fox struck their deal last week. In exchange for granting retransmission consent, Fox has secured a higher circulation tier on DirecTV for Fox News Channel, adding some 800,000 subscribers, said a Fox executive with knowledge of the deal. Fox also has the option to launch a new network with the satellite operator over the next few years. As is typical in retransmission-consent dealmaking, no cash is involved.

Both EchoStar, which is currently beam-



**Hatch wants to pass a new bill by year's end.**

ing local signals into 13 markets, and DirecTV, which recently announced it will deliver local-to-local signals in 20 markets starting this month, are eager for guidelines in order to go after cable. "We look forward to the day when we can begin delivering local channels into local markets," said DirecTV president Eddy Hartenstein. "In fact, the enactment of pro-consumer legislation is the only impediment to our ability to

begin delivering local channels to millions of current and future DirecTV customers."

The DBS players want to ensure, however, that the legislation's terminology does not lessen the Federal Communications Commission's control over monitoring the fairness of retransmission-consent deals.

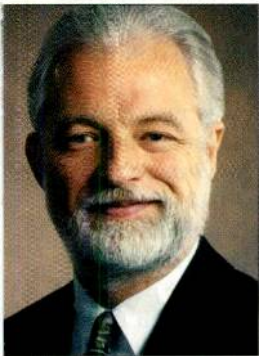
One major concern

is that satellite companies do not end up paying more to retransmit broadcast signals than cable or other carriers. "What we'd like to see survive is the language that says broadcasters shall not be allowed to discriminate in their negotiations with DBS providers in regard to retransmission," said Karen Watson, director of government relations for EchoStar.

"The bottom line is that you want to have two viable industries—satellite and cable—interested in the broadcast signal, rather than just one," agreed Bear Stearns analyst Victor Miller.

The end result? TV stations will gain wider distribution—which would probably boost ratings—and will also have better leverage to negotiate with cable operators, said Miller. "At the end of the day someone may strike a deal with one, then put pressure on the other guy to do the same thing," he added.

Fox and DirecTV's deal has already inspired conversations between other broadcasters and DBS companies. An ABC spokesperson said that the network is currently in talks with DirecTV. Though ABC executives would not comment on the type of agreement they are seeking, the network is expected to seek distribution of the 24-hour soap-opera network parent company Disney plans to launch next year. And DirecTV representative Bob Marsocci said the company is also talking to several other broadcast groups. ■



Hartenstein is eager to offer local-to-local.

# UPN Fills Deficiencies

*Mandelker says makegoods nearly done due to strong ratings*

**NETWORK TV / By John Consoli**

**T**hanks to a strong ratings start this fall season, UPN has been able to wipe out makegood obligations to advertisers the network ended up with during last season's programming miscues. Mike Mandelker, executive vp, network sales, explained last week that UPN has used time on its Monday comedy block and on Thursday night's *WWF Smackdown* to pay back advertisers for last season's audience deficiencies. By the end of this quarter, he said, the network "should be pretty much whole."

UPN has seen dramatic ratings growth on Monday nights over the first few weeks of the season, up 78 percent to a 2.5 average household rating, according to Nielsen Media Research data. *Moesha*, which premiered at 8 p.m. on Aug. 23, has averaged a 2.4, compared to last season's 8 p.m. show *Guys Like Us*, which over its first six weeks averaged a 1.7. UPN's 8:30 p.m. sitcom, *The Parkers*, is drawing an average 2.7, compared to last season's *DiResta*, which got a 1.4. The 9 p.m. Jaleel White sitcom *Grown Ups* is averaging a 2.7, compared to *Desmond Pfeiffer*, which recorded a 1.4 before being cancelled after only three episodes. Most impressive, though, is *Malcolm & Eddie*, which in its 9:30 slot has since Sept. 6 recorded a 2.4, compared to the 1.4 it averaged last season. *Malcolm & Eddie* has obviously benefitted from stronger lead-in flow from the other shows.

"Two things have happened that are better for UPN," said Bob Igiel, who heads the TV buying unit at Y&R's Media Edge. "First, they have a strategy they seem to be sticking with. And second, they're programming better. It's still premature, but I wish them well."

Mandelker gave credit to UPN Entertainment president Tom Nunan for moving *Moesha* from last season's 8 p.m. Tuesday slot to Mondays. He noted that the new Monday block offers a clear alternative to viewers. "There is an advertiser appetite to reach this audience," Mandelker said. "We could have sold another two half hours' worth of spots.

These were our first shows to be sold out."

Nintendo, Nike and several movie companies are among the new advertisers, and McDonald's, KFC and Ford have bought more time than before, Mandelker added.

Another key move for UPN: ratings returns on Thursdays from *Smackdown*, which has averaged a 4.1 rating since premiering Aug. 23. Last season's sci-fi movie compar-

atively averaged only a 1.7 in the time slot. The wrestling show also has achieved UPN's goal of attracting more young males to the network.

The decision by UPN to premiere its Monday comedy block in August this year rather than wait until early October, as it did last year, appears to have paid off. Mandelker, who joined UPN last fall after the schedule was set, admitted that last season's move to introduce new programming at the same time Major League Baseball play-

offs were airing in prime time was not smart. The audience this season was able to sample the shows before the other networks aired their new programming, which helped UPN maintain—even grow—its audiences from the August premieres. On Sept. 20, for example, despite competition from premieres on three other nets, UPN's Monday ratings rose 8 percent in households, 14 percent in adults 18-34, 17 percent in women 18-34, 12 percent in women 18-49, 9 percent in men 18-34 and 17 percent in teens over the previous week.

Similarly, the WB opened its new season with ratings increases. Week one yielded an overall 2.9 household rating, up 12 percent over last season, and WB's average 18-49 rating was up 15 percent. The network showed especially strong gains among women 18-34 and 18-49, helped by strong numbers from the Sunday premieres of *Felicity* and *Jack & Jill* and its switch of last year's Thursday-night ethnic comedy block (*The Jamie Foxx Show*, *The Steve Harvey Show* and *For Your Love*) to Fridays. Another plus for WB was its solid premiere of *Charmed* on its new night—the highly competitive 9 p.m. Thursday slot. In overnight ratings, *Charmed* recorded a 5.5/8 in households. ■



*Moesha's Monday move strengthened UPN's block.*

PHOTO BY NICHOLAS UPN

## MEDIA WIRE

director of North America media services at J. Walter Thompson.

"If we could have the two resources continue to be viable as separate entities, that would be terrific," said Allen Banks, executive vp/media director, Saatchi & Saatchi, and chair of the 4As media policy committee.

The FTC could require VNU—the parent of BPI, which publishes *Mediaweek*—to divest one of the two in order to close the deal. —Katy Bachman

### Capital Publishing Changing Name, Joining Digital Rush

With an eye toward transforming itself into a multimedia company, Capital Publishing is changing its name to WorthMedia, effective by year's end.

The publisher of *Worth*, *Civilization* and *Equity* will be beefing up its media presence in 2000 by entering the Internet arena, said CEO Randy Jones.

"Our two principle driving forces going forward will be to continue to build on our three titles . . . and get deep into the Internet space," Jones said. WorthMedia, which has not ruled out future magazines, will focus most of its efforts and dollars on the Internet in 2000, said Jones. Outside investors have signed on, Jones said, but he declined to name them. Full details will be announced in about two months, he said. —Lori Lefevre

### Barker Hired to Manage Newspaper Ordering Site

W. Blake Barker, former group managing director of the British telecommunications company NTL National Consumer Services, has been named president/general manager of the Newspaper Association of America's new Internet-based ad-ordering system.

The Newspaper Industry Communications Center (NICC)—set to debut early next year—will allow advertisers to use a central Web site to obtain ad data about multiple newspapers and buy schedules in those papers. NICC also will handle billing and customer support. It will not negotiate rates for the 2,200 member papers.

Several newspapers, agencies and advertisers—including the *Boston Globe*, *Houston* (continued on page 8)

# Victimized by Synergy

Ratings falter for Eyemark, King World shows on CBS O&Os

TV STATIONS / By Mike Freeman

For the first three weeks of the new season, the CBS-owned TV stations in New York and Los Angeles have been suffering major viewership declines during the daytime and early fringe dayparts, nearing historic ratings lows. A major cause of the slippage is the underperformance of CBS-owned syndicated programming like *Dr. Joy Browne* (from Eyemark Entertainment) and *The Martin Short Show* (from recently acquired King World Productions).

On flagship WCBS-TV in New York, the year-to-year and August-to-September ratings losses are particularly alarming in early fringe (from 3-7 p.m.). In the 3-4 p.m. time slot, Eyemark's *Joy Browne* has posted a 1.4 rating/4 share household average (NSI, Sept. 13-29), dropping the time period 30 percent from what Paramount's now-defunct *Howie Mandel* talk show turned in the year-ago September period (a 2.0/6). That decline has carried into WCBS' 4-5 p.m. time period, where *The Martin Short Show*'s 1.9/4 average has dropped the time slot 64 percent year-to-year and 89 percent from August, when Paramount's *Judge Judy* turned in a 5.3/15.

With fewer viewers tuning in to *Brown and Short*, WCBS' 5 p.m. newscast sagged 31 percent (to a 3.8/8), its 6 p.m. newscast

plunged 18 percent (3.6/7) and the *CBS Evening News* dropped 20 percent (3.6/7).

"[The CBS O&Os] have willingly become a dumping ground for Eyemark and King World product, and now they're suffering for it," remarked a New York-based station rep, who requested anonymity.

KCBS-TV is also nearing all-time lows. Among the lowlights was *Joy Browne*'s 1.0/5 average at 10-11 a.m., which marked a 41 percent decline from *The Price Is Right*'s year-ago average (3.4/13). The station's effort to reach female viewers at 4-5 p.m., with its recently launched *Women 2 Women* news/talk show, is posting a 23 percent year-to-year time-period decline at a 1.0/3 average.

When he took over as president of CBS Television Stations last July, John Severino inherited a group with chronic rating problems. Severino insists it's "way too premature" to make any scheduling moves to alleviate the current rating declines.

"Like anything else, you have to give new shows a chance to establish sampling and build awareness with the viewers," said Severino. "Where would ABC have been if they pulled *The Practice* after it struggled initially? We really have to review everything six to nine months from now." ■



Losing Judge Judy cost WCBS viewers.

# News Slides and Rides

CNN and CNBC hit ratings skids while Fox and MSNBC rise

CABLE TV / By Jim Cooper

Little in the way of big news and an absence of Monica proved to be bad news for many of the 24-hour cable news networks in the just-concluded third-quarter 1999 ratings period.

CNN's prime-time ratings and delivery in third quarter dipped 33 and 32 percent, respectively, to a 0.8/592,000 (homes delivered) from a 1.2/866,000 during third-quarter 1998. The network's total-day ratings and

delivery also declined, falling 17 and 18 percent, to a 0.5/358,000. CNN's demo delivery was down across the board: Adults 18-49 dropped 15 percent, and adults 25-54 dropped 16 percent in prime time.

CNN news executives were unavailable to explain the ratings slide, but a network representative said the breaking-news cycle of last year's third quarter included the Clinton-Lewinsky fracas, Clinton's apology to the



# Nation

The New York Times has once again officially been anointed a national publication.

# Anoint

Last year, CMR classified The New York Times as a national newspaper. And now Competitrack has come to the same conclusion. That's no surprise to us. After all, 40 percent of our daily circulation comes from outside the New York area. And 76 percent of our advertising is full-run nationwide. You've always thought of us as national. And your instincts have once again been proven correct. The best local paper and the best global paper is also the best national media vehicle. To find out more, call Jyll Holzman, Senior VP, Advertising, at 212-556-4058, or E-mail her at [jholzman@nytimes.com](mailto:jholzman@nytimes.com).

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**The New York Times**

Source: ABC Publishing Statement for six months ended 3/99  
Daily Display Advertising July 1999

## MEDIA WIRE

*Chronicle*, BBDO/New York, Grey Advertising and Dillard department stores—are testing the system.

“Speed and efficiency . . . were the watchwords we wanted to have, and NICC brings that to bear for newspapers and agencies,” Barker said.

Steve Maietta, senior vp/associate media director of the agency Bates USA/New York and newspaper committee chair for the American Association of Advertising Agencies, thinks NICC will “revolutionize” newspaper ad buying, which he said is “fraught with obstacles and pitfalls for every agency.” —*Tony Case*

### Former Parade Exec Hicks Named *Premiere* Publisher

Jennifer Gallo Hicks, formerly Parade Publications senior vp/advertising, has been named vp/publisher of *Premiere*, replacing veteran Steven Aaron, who left the magazine last week.

While paid circulation continued to grow, increasing 3.9 percent, to 626,232, according to the Audit Bureau of Circulations, ads through October skidded 5.8 percent, to 468 pages, reported the *Mediaweek Magazine Monitor*. Hicks joins the movie monthly this week.

Prior to her two-year stint at Parade, Hicks held a number of positions at Hearst Magazines, including associate publisher of *Cosmopolitan* and ad director at *Esquire*. —*Lisa Granatstein*

### Latest *New Republic* Editor Will “Make Case for Ideas”

The revolving editor door spun again at *The New Republic* last week when senior editor Peter Beinhart was named to succeed Charles Lane, effective Nov. 1. Lane resigned last week when word reached him that owner Martin Peretz was about to replace him with 28-year-old Beinhart.

Beinhart joined *TNR* as an associate editor in 1995, following his Rhodes Scholarship to Oxford. “What the magazine has to do is to try to do what it’s always done,” says Beinhart. That is, “to make the case that politics is still a compelling drama at the level of ideas, not simply a kind of second-rate Hollywood, with a few personalities and a little glitz.” —*LG*

nation and air strikes against Iraq, which drew near-record ratings for CNN. The representative said the ratings dip was a

natural correction for a light news quarter. He added that CNN’s year-to-date ratings, flat at 0.5 (with homes delivered rising 5 percent to 399,000), are consistent with last year’s trends. The representative also pointed out that CNN outdelivered by 43 percent all the other 24-hour news services combined.

CNN sibling *Headline News* continued to struggle with double-digit declines in prime-time household ratings as well as delivery of adults 18-49 and adults 25-54 in total day and prime time.

Over at business-news network CNBC, total-day ratings dropped 40 percent over 1998, to a 0.3/238,000 from a 0.5/306,000. Like CNN, CNBC attributes the drop to an unusually high-rated third quarter last year. In prime time, CNBC saw its ratings decline by 47 percent, to a 0.4/299,000 from a

### BATTLE OF THE 24-HOUR NEWS CHANNELS

#### Third-quarter total-day ratings and delivery

Network	1999 Rating/ Delivery (000s)	1998 Rating/ Delivery (000s)	Percent Change
CNN	0.5/358	0.6/437	-17%/-18%
CNBC	0.3/238	0.5/306	-35%/-22%
Fox News	0.2/104	0.2/72	0%/44%
MSNBC	0.3/147	0.3/141	0%/4%
Headline News	0.2/142	0.2/161	0%/-12%

Source: Turner Entertainment research using Nielsen Media Research data

0.8/535,000. CNBC also saw double-digit declines in delivery of adults 18-49 and adults 25-54 in both total day and prime time.

Fox News Channel and MSNBC enjoyed better quarters than their bigger competitors. Fox News Channel achieved double-digit gains in total-day and prime-time delivery, although household ratings were flat. FNC’s demo delivery was also up among adults 18-49 in total day and prime time, and adults 25-54 in total day (prime time was flat).

“When impeachment [proceedings were] over, we covered things like the China spy crisis, election 2000 and campaign finance that CNN and CNBC were late in getting to,” said Bill Shine, FNC prime-time senior producer.

While MSNBC saw its prime-time ratings drop 20 percent, to 0.4/212,000 from a 0.5/201,000, and was flat in total-day ratings, the network did enjoy solid increases in delivery of adults 18-49 and adults 25-54 in total day and of adults 18-49 in prime time. ■

## FCC Advocating LPTVs

*Bill Kennard says rule change would enhance “diversity”*

**TELEVISION STATIONS/** By Katy Bachman

**A**nother low-power battle is heating up between the FCC and the National Association of Broadcasters. Only this time, it’s over television. Based on a petition from the Community Broadcasters Association (CBA), which represents low-power TV stations, the FCC last week issued a Notice for Proposed Rule Making to create a Class A status for qualifying low-power TVs.

Since 1982, all 2,200 LPTV licenses have been classified as “secondary” and, as a result, can be easily displaced by full-power TV stations that receive facility upgrades. The future of LPTV stations has been clouded because the FCC has made no provisions for awarding them digital spectrum.

While some of the details in the rule remain open-ended, qualifying LPTVs would receive Class A status—and be allowed to convert to digital—if they met the FCC’s public interest obligation, aired at least three hours of local or specialized programming and did not interfere with digital TV conversion.

Those who have followed the point-coun-

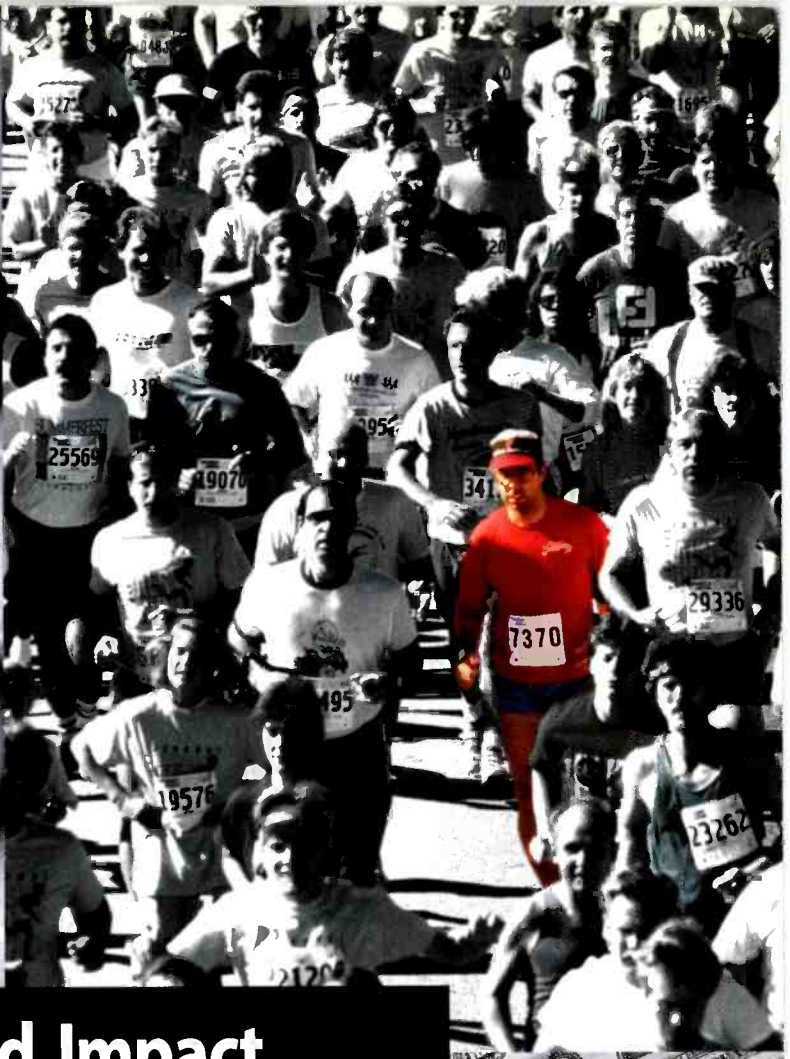
terpoint in the low-power FM radio controversy will recognize a similar debate unfolding in the proposal to establish a permanent class status for LPTVs. The FCC sees the proposal as a way to preserve a diversity of voices and minority ownership in TV, while the National Association of Broadcasters is concerned about interference.

In a statement, FCC Chairman Bill Kennard lauded the LPTV segment for becoming an outlet for “unserved and underserved audiences” and enhancing “diversity of ownership in the broadcast industry.”

LPTV owners want more respect. “We do things in our area no one else does, yet the financial community does not look at us as permanent and it’s difficult to get funding,” said Eddie Owen, CBA president and general manager of WKAG-LP in Hopkinsville, Ky.

As in radio, the NAB is concerned about possible interference. “When LPTV licenses were granted, it was understood it was a secondary service. Now that we’re going to digital, we don’t want that transition to be put at risk,” said NAB senior vp Dennis Wharton. ■





**Focus and Impact.**



# Main News

# Sports

# Health & Fitness

# Food


# Business

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# Networks Hit Paydirt

Amid major ratings spike, NFL football a seller's market

**TELEVISION/** By Mike Freeman

**N**ot quite a month into the new football season, NFL rights holders CBS, ABC and ESPN are realizing double-digit rating increases. CBS and ESPN are benefiting from 18 and 31 percent household rating gains, respectively, versus last season.

A similarly unexpected reversal of fortune for teams in the American Football Conference appears to be heightening viewer interest, much to CBS Sports' delight. Even though the Denver Broncos and New York Jets—two preseason favorites—have losing records, the emergence of several surprise teams

has re-energized the AFC.

"There are some exciting QBs in the NFC, like Brett Favre [of the Green Bay Packers], but the hot young guns—such as Drew Bledsoe [Patriots], Peyton Manning [Colts] and Mark Brun-

nell [Jaguars]—are in the AFC," noted Bob Igiel, executive vp and director of national broadcast buying for Media Edge. "Going into the scatter market, CBS could be a first buy because they have the most traction right now."

CBS has capitalized on a larger number of regional games and marquee national AFC contests—compared to Fox's relatively lighter early-season slate of NFC regional games. Through three weeks, CBS' 9.9 rating/23 share household average (NTI, Sept. 12-26) has posted a healthy 18 percent jump over the comparable year-ago period. Most notably, CBS' 7.6, 8.3 and 9.0 ratings in the core men 18-34, 18-49 and 25-54 demographic groups, respectively, posted 23, 17 and 15 percent year-to-year gains.

Tony Taranto, CBS' vice president of NFL sales, cites the league's decision to start the season one week later—abandoning the traditional Labor Day launch—as having a "stronger feeding effect" in building audience sampling rather than having many people "enjoying summer-ending vacations." While acknowledging the poor performance of the injury-plagued Jets and the two-time Super Bowl champ Broncos may have hurt sampling in those two key

markets, Taranto also suggests that the rise of other teams had an impact.

ESPN has also benefited from a heavier dose of AFC matchups in its second full season of Sunday-night games (since capturing exclusivity from TNT in 1998). After three weeks, ESPN jumped 28 percent over year-ago

to a 9.4 rating average in its subscriber universe (averaging 7.2 million households). Its 7.2 rating average in the total TV universe represents a 31 percent jump. The channel's Sept. 19 Bills-Jets matchup scored an early-season-best 10.7/17 (8.26 million homes), making it the fifth-highest-rated cable telecast ever.

ABC has seen *Monday Night Football* move up 10 percent to a 14.9/25 this season, while key male demos are up 8 percent on average. Despite fairly lopsided scores in the early weeks, ABC officials are quick to credit the move up one hour with rebuilding viewership. Meanwhile, Fox's game telecasts are up a



GARY WIEBERT/PT

**Buffaloed: Jets swoon, but AFC ratings soar for nets.**

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## NETWORK TV

**With the first week** of the 1999-2000 TV season wrapped, NBC Entertainment president Garth Ancier last week gave a prognosis for some of the net's key shows. Despite a somewhat disappointing first-episode audience for new Thursday-night sitcom *Stark Raving Mad*, he said the network is banking on the show catching on. *Mad* recorded a respectable 12.3/19 in households and a solid 9.2 in adults 18-49 in its premiere episode, but those numbers were down significantly from *Veronica's Closet*, which aired in the time slot last season. The show also lost more than 20 percent of its *Frasier* lead-in audience. He attributed the slow start to the genre, noting that comedies take longer to click than dramas because they're more dependent on the audience getting into the characters, and it takes an episode or two to establish their identities.

Ancier also defended another Thursday-night show, *Jesse*, which did a 13.9/22 in households and an 11.3 in 18-49 at 8:30, but lost more than 20 percent of its lead-in audience from *Friends*. Ancier acknowledged the show performed "below par" last year but said that production company Bright/Kauffman/Crane brought in *Friends* producer Wil Calhoun to revamp it. "It's an improved show, but the audience just hasn't caught up with it yet." Ancier was not as willing to defend another new NBC comedy, the *Mike O'Malley Show*, which he simply called "disappointing."

**CBS** has significantly improved its 18-49 audience on Monday nights after the first two weeks of the new season. The boost is attributable in part to *King of Queens* moving to 8 p.m., replacing the older-skewing *Cosby*. But *Everybody Loves Raymond* gets more of the credit: In its same 9 p.m. time slot, it increased its 18-49 audience by a whopping 40 percent, to 6.7.

**ABC's goal** of drawing more adults to its Friday-night TGIF block by moving *The Hughleys* into the lead-off slot did not work during premiere week. The sitcom, which averaged an 8.8 in households in its previous Tuesday-night berth, recorded a paltry 5.6/11, 46 percent lower than the show's opening-night rating last season. It replaced the cancelled *Two of a Kind*. —John Consoli

slight 1 percent year-to-year to a 10.2/23 average for three weeks, while its trio of male demos is up an average 5 percent despite a relatively thinner slate of regional games.

Prior to the start of the season, says Ed Goren, Fox's executive producer of NFL telecasts, the network's research had projected a 3 to 5 percent ratings decline.

Noting the networks' relatively conservative projections for this season, several ad buyers, including Media Edge's Igiel and BBDO Advertising's Larry Novenster, suggest the

networks "sold short" on upfront inventory through November. They believe the networks will try to make up for the over-delivery situation in the scatter markets, but the networks acknowledge there is not much inventory left. Novenster even suggests that some buyers may make a grab of scatter inventory from DirecTV's all-encompassing Sunday Ticket slate of games, which is being sold by Columbia TriStar Advertiser Sales.

"It's safe to say the NFL is always a sellers' market," Igiel said. ■

## Go West, Young Net

*Eyeing Internet biz, CNBC opens San Francisco sales office*

**CABLE NETWORKS /** By Jim Cooper

**C**NBC has established a San Francisco-based ad-sales office in order to better service its dot.com client base and hired an ad director to concentrate primarily on the burgeoning Internet industry in Silicon Valley.

NBC Cable Networks, which also handles ad sales for MSNBC, recently hired Kelly Sole, the former national sales manager for the *Los Angeles Times*, as director, Northwest ad sales and Western region ad sales and marketing.

Sole's hire comes at a time when CNBC continues to aggressively cover the tech/dot.com revolution with its own staffers and via *The Wall Street Journal's* bureaus in San Francisco and other high-tech centers on the West Coast.

CNBC president Bill Bolster says having a permanent West Coast sales and marketing director will help coordinate customers and their agencies, which are often in different areas. Charles Schwab, for example, is located in San Francisco, while its agency is in Los Angeles.

"We want to have customer relationships as well as agency relationships. We want to have answers for customers and be part of the equity community up there," said Bolster, who hinted that an ad-sales office in Washington state would not be out of the question.

"Equity markets, traditionally controlled out of Wall Street, because of dot.coms are now being redistributed, and we want to service them as they are being reconfigured," said Bolster, who said CNBC was one of the first networks to have dot.com ads from companies like etrade and Fidelity.com.

Based on recent industry reports,

CNBC's West Coast expansion could be well timed. According to Myers Mediaenomics, online marketing dollars will grow by 80 percent, to \$4.3 billion, in 2000 from \$2.4 billion this year. The report charts online ad revenue climbing above that of cable to \$16.5 billion



**Bill Griffith hosts special Power Brunch.**

in 2003 and challenging the broadcast networks in 2005 when it reaches \$32.5 billion.

"Now is the time to be establishing relationships in Silicon Valley," said a rival ad-sales vp, fresh from a weeklong tour of the Bay Area.

CNBC is also taking one of its signature shows on a West Coast trip. From today, Oct. 4, through Friday, Oct. 8, *Power Lunch*, the network's live two-hour midday show hosted by Bill Griffith, will be traveling through San Francisco and Silicon Valley and become *Power Brunch* for the week. The hour begins its weeklong road-trip live on the Stanford University campus, the incubator for such powerhouse companies as Hewlett-Packard, Sun Microsystems and Yahoo!. ■



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## CABLE TV

**Shifting its focus** to New York alone, Cablevision Systems last week announced it is looking for a buyer for its Boston, Cleveland and Kalamazoo, Mich., properties. The systems serve 354,000, 311,000 and 49,000 customers, respectively. Based on the \$4,600-per-subscriber price AT&T paid for MediaOne subscribers in May, Cablevision's subscribers could be worth \$3.2 billion. The major-market systems in Boston and Cleveland would be highly desirable to the handful of media companies rapidly hoarding broadband infrastructure. In Boston, possible buyers for Cablevision include Comcast, Paul Allen's Charter Communications and Adelphia, all of which have spent billions in the past year to acquire cable pipes. In Cleveland, Comcast and Adelphia could be possible buyers. Time Warner has a presence in both markets but so far has not been an aggressive system buyer. In Michigan, Charter and Adelphia might snap up the Kalamazoo subscribers.

The system sale is the latest move by Cablevision toward becoming a one-system operator, serving its 2.8 million subscribers in the New York metropolitan market with cable service supported by its entertainment and local-sports holdings. Cablevision's New York-based interests include Madison Square Garden, Radio City Music Hall, the Knicks, the Rangers, the WNBA Liberty, Clearview Cinemas, The Wiz, New12 networks, Fox Sports Net New York, MSG Network and the Metro-Channels. The company also hopes to roll out new digital, Internet, telephone and video services and create live and televised local content.

**CNN Newsource Sales** and *Entertainment Weekly* last week joined forces to create what the two Time Warner divisions hope will be the definitive entertainment news feed. Called Daily News from *Entertainment Weekly*, the feed, which will be market-exclusive and produced by a special Los Angeles-based CNN Newsource production team, will premiere in January. Stations licensing the fee will receive 30- to 60-second packages as well as customizable bumpers and open animation. —*Jim Cooper*

# GOP Talking Big Again

*With 2000 elections looming, Republicans turn to talk radio*

**RADIO /** By Katy Bachman

**R**adio talk-show hosts are ready to turn up the volume in the upcoming political elections, and, once again, it may be the Republicans who speak the loudest. "Talk radio was the most important thing in getting the Republicans a [Congressional] majority in 1994," said Rep. Tom DeLay (R-Texas). "We had fourteen hundred conservative talkers on our mailing list, so we are great believers. But then we dropped the ball. We're trying this year to resurrect that contact."

DeLay, the majority whip, joined more than two dozen radio talk-show hosts in Washington, D.C., last week to participate in a forum: "Talk Radio—What important issues should Congress tackle this session?" Hosted by *Talkers* magazine and The Heritage Foundation and aired live on Talk America Radio Network, the panel included some notable politicians-turned-talkers, such as former U.S. Senator Phil

Arthurhultz, now a talk-show host on WJIM-AM in Lansing, Mich., and former Rep. Bob Dornan from California, who has a new syndicated show with Talk Radio Network.

While the Republicans sent one of their highest-ranking members, the Democrats offered Rep. John Larson (D-Conn.), a freshman Congressman who repeatedly reminded

the audience of his status, even as he chimed in. "Talk radio hosts do an outstanding job that's important for a democracy to flourish," he said.

But more often than not, talk-show hosts say they've seen more

candidates from the right than from the left, such as Steve Forbes and Pat Buchanan. "Where the hell is Al [Gore]?" said former New Hampshire state rep—and self-proclaimed liberal—Arnie Arnesen, now of WSMN-AM in Nashua, N.H.

Perhaps, Larson suggested, members and candidates "don't avail themselves [of talk radio] when they're in danger." ■



**Heritage Forum: talk radio in the spotlight**

# Bravo Beefs Up for Fall

*Original programming and marketing are net's new focus*

**CABLE NETWORKS /** By Alan James Frutkin

**A**mong a growing number of cable nets unfazed by the fall-season fanfare at the broadcast networks and trumpeting their own special offerings is Bravo. The film and arts network is raising the applause meter with more original programming and its largest marketing campaign to date.

On Oct. 1, Bravo premiered its latest original series, *Louis Theroux's Weird Weekends*. Co-produced with Great Britain's BBC and hosted by Theroux, son of journalist and travel writer Paul Theroux, the series explores American subcultures ranging from

neo-Nazis to the hardcore-porn industry. For the launch episode, Theroux spent a day on the pro-wrestling circuit. Not what you might expect from a network aimed at an upscale 25-54 demo, but the network sees the show as a perfect fit.

"It's challenging, it's cutting-edge, and it's in keeping with the overall style and feel of the network," said Bravo's programming senior vp, Frances Berwick. The net is promoting the Theroux series heavily in its new marketing campaign, spending between \$7 million and \$10 million on consumer advertising in the fourth quarter and into the





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first quarter of 2000, said Caroline Bock, senior vp of marketing and public relations.

The campaign includes major print buys, spot buys on cable systems and wild postings—a guerrilla marketing tactic in which everything from construction sites to telephone poles is blanketed with posters—in New York, Los Angeles and Chicago.

Last September, Bravo converted from a pay-cable service to a commercial one, a move that Berwick said motivated the network to do more original programming. Two other original series have earned promising numbers within the cable universe. *Inside the Actors Studio* and last season's *The Awful Truth*, the Michael Moore political satire show, are averaging a .05 and .07, respectively, in total U.S. households. Other originals in the works include *Smack the Pony*, a British-produced all-female sketch comedy set for a Nov. 10



**Bravo's *Weird Weekends* explores subcultures.**

debut, and a documentary on the collaboration of Burt Bacharach and Elvis Costello, titled *Because It's a Lonely World*.

As of June 1999, the network was available in less than half the country, reaching approximately 40 million homes. Plans are to grow by another 6 million to 8 million households over the next year, according to Bock. With a strong presence in the top 20 markets already, she said, the network will focus on the next 25 markets in its second push for distribution.

“Our tactic is to increase the investment in original programming, increase our marketing . . . and thus increase consumer demand to have Bravo on more cable systems.”

As for the new Bravo fare coinciding with all the network noise, Berwick says: “What we’re doing is different [from the networks]. And we will stand out.” ■

# Radio Embracing EDI

*Big chains leading push to move beyond the dark ages*

**NETWORK RADIO/** By Katy Bachman

**N**etwork radio revenue is soaring, marking up 15 percent—plus gains month-after-month, but the business is hindered by its reliance on old-fashioned invoicing methods. A movement is under way to speed up radio's reliance on electronic data interchange (EDI), which industry insiders believe could help the industry grab an even bigger slice of the advertising pie.

“Buying network radio is cumbersome. If you saw it you would just give up,” said Natalie Swed-Stone, vp, network radio manager, The Media Edge, who has embarked on a crusade to encourage networks to speed up the EDI process. In a letter sent to all radio network executives earlier this month, Swed-Stone said she would like to see the process start with invoicing and later include contracts and proposals.

“Cable has been the pioneer. And as we all know, everyone likes to buy cable. It's painless,” Swed-Stone said.

Unlike with every other electronic medium, the process of buying network radio remains entirely manual. “We have people whose sole purpose is to input data,” said Mitchell Scholar, network group manager, Horizon Media, who helped spearhead the cable industry's move to EDI when he was at Schering-Plough.

Keeping those people is not easy. “The network radio industry has suffered a loss of knowledgeable buying professionals over the years,” added Swed-Stone.

Radio networks are warming to the idea, some quicker than others, such as AMFM Radio Networks and ABC Radio Networks, which already does some electronic invoicing. “We're working on it. It speeds up the buying and selling process and makes network radio more likely to be used,” said Traug Keller, senior vp, advertising sales, ABC Radio Networks.

“We'd like to do it—it's not a cost factor. We're just making sure everything is compatible,” said David Kantor, president, AMFM Radio Network. ■

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## RADIO

# Arbitron Adds Cumulus Markets

•CALL IT THE CUMULUS FACTOR. ARBITRON announced last week it will add six new radio markets to its Fall 1999 survey. Five of the markets are being added at the request of Cumulus Media, a company that is aggressively acquiring and operating radio stations in smaller and mid-sized markets.

The six new markets for fall will be Columbus-Starkville-West Point, Miss.; Mankato-New Ulm-St. Peter, Minn.; Florence-Muscle Shoals, Ala.; Mason City, Iowa; Rochester, Minn.; and Jonesboro, Ark. Arbitron sold the Jonesboro market independent of a group deal. It

brings the total number of markets measured by Arbitron to an all-time high of 276.

For Cumulus, having Arbitron measure listening in previously unrated markets where it has purchased stations means more dollars. "Arbitron-rated markets have more access to national ad dollars because buyers who are not familiar with the market can get objective information. It legitimizes the market," said Richard Weening, executive chairman of Cumulus. "Wall Street believes stations in Arbitron-rated markets are more valuable," he added.

Formed in May 1997, Cumulus Media is still building its radio group, which now stands at 261 radio stations in 48 markets, pending the close of recent deals. In the last two weeks alone, Cumulus announced deals in Green Bay, Wis.; Killeen-Temple, Texas;

and two markets in North Carolina.

In Green Bay, Arbitron market No. 182, Cumulus has an operating agreement (with a three-year option to purchase) with Green Bay Broadcasting's two stations—WQLH-FM, which programs Hot Adult

Arbitron's new markets for Fall 1999

Market (rank)	Counties served	Persons 12-plus pop.
Rochester, Minn. (229)	Dodge, Olmsted and Wabasha	124,900
Florence-Muscle Shoals, Ala. (240)	Colbert and Lauderdale, Ala.	116,500
Columbus-Starkville-West Point, Miss. (247)	Clay, Lowndes and Oktibbeha	100,000
Mankato-New Ulm-St. Peter, Minn. (255)	Blue Earth, Brown and Nicollet	92,400
Mason City, Iowa (269)	Cerro Gordo, Floyd, Mitchell and Worth	67,800
Jonesboro, Ark. (271)	Craighead	61,600

Source: Arbitron

Contemporary, and WDUZ-AM, which programs Sports. That leaves four owners in the market: Bay Lakes Valley, Woodward Communications, Midwest Communications and Cumulus.

The shift in ownership also sets up Cumulus—with a five-station cluster—to go head to head with Midwest Communications, which also owns five stations. But Cumulus has a long way to go to catch up to Midwest's dominant position in both ratings and revenue. Midwest's five-station cluster captured a 34.1 combined share of the 12-plus listening audience for \$7.45 million in 1998, according to Duncan's American Radio. Even adding its two new stations, including WGLH-FM, the No. 2 biller in the market, Cumulus still gets only a 24.3 audience share and 1998 billings of \$3.3 million.

In four separate transactions valued at \$9 million, Cumulus entered its seventh Texas market, 149th-ranked Killeen-Temple. From KenCannon Communications, Cumulus is getting Christian station KLTD-FM. From Harker Heights, Cumulus bought third-ranked Oldies KYUL-FM. Sheldon Communications is selling its Adult Contemporary KOOC-FM, ranked fourth in the market. And Centroplex Communications is selling fifth-ranked Country KOOV-FM. The four stations draw a combined audience share of 18.5 and \$2.725 million, or 46 percent of the market's 1998 radio revenue, according to BIA.

In North Carolina, Cumulus purchased a six-station cluster from Cape Fear Radio, a third-generation family-owned group, for \$47 million. The two stations in Wilmington (market rank No. 177), WGNI-FM and WMNX-FM, will give Cumulus a seven-station cluster. The other four stations (WQSM-FM, WFNC-AM/FM and WRQC-FM) mark Cumulus' entry into Fayetteville (market No. 125).

In Wilmington, Cumulus will have top billing power. The two Cape Fear stations are first- and second-ranked in revenue, at \$4 million, according to Duncan's American Radio. The cluster will account for nearly 63 percent of the market revenue, which may lead to some Department of Justice-mandated divestitures. Fayetteville is another new market for Cumulus. According to Duncan's, the four stations Cumulus is purchasing had 1998 revenue of \$5.2 million, or more than 30 percent of the market revenue. —Katy Bachman

## MICHIGAN/NEWSPAPERS

### Several Big Companies Eye 21st Century Group

•THE PUBLISHER OF A STRING OF DAILIES AND weeklies in the Detroit area has hired investment bankers to look for a buyer or partner. Mount Clemens-based 21st Century Newspapers—publisher of dailies *The Oakland Press* in Pontiac, *The Macomb Daily* in Mount Clemens, and *The Daily Tribune* in Royal Oak—enlisted Goldman, Sachs & Co. to "investigate strategic options." The com-

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pany also owns the Greater Detroit Newspaper Network, an ad-sales group in Royal Oak.

21st Century president/CEO Frank H. Shepherd—who once headed Stauffer Communications and was vp/newspaper operations with Scripps Howard—said in a statement that he plans to retire. Shepherd did not return calls seeking comment. Shepherd started the company in 1995, snapping up the Pontiac daily from Capital Cities/ABC and the Mount Clemens and Royal Oak papers from Independent Newspapers of Mount Clemens.

John Morton, a newspaper analyst with Morton Research, said a partnership between the suburban publisher and one of the city's two big dailies—Gannett's *Detroit News* and Knight Ridder's *Detroit Free Press*—was unlikely because of Federal Communications Commission rules barring multiple-newspaper ownership in a single market. He said the Newhouse family's Advance Publications—whose Michigan dailies include the *Bay City Times* and *Ann Arbor News*—is a potential buyer. Other possible bidders include Canadian publisher Thomson Newspapers and Hollinger Inc. and Wheeling, W.Va.-based Ogden Newspapers, which also publish papers in the state.

Todd Rankin, media director with BBDO/Detroit, whose print clients include local Dodge dealers and Standard Federal Bank, said an ownership change isn't likely to affect business much. "We want to make sure any purchase is a good investment on behalf of our clients," said Rankin. "I don't think anybody would ignore a merger, buy-out or sale in any medium. But as long as we're getting what we're guaranteed [in terms of ad rates], we're fine."

The *Oakland Press*' circulation—82,000 weekdays and 99,000 Sunday—was flat during the six months ended March 31 compared to a year earlier, according to the Audit Bureau of Circulations. The *Macomb Daily*'s weekday sales of 56,700 were also flat, and its Sunday circ dropped 1 percent,

to 83,000. The *Daily Tribune* suffered the steepest declines of the group, selling 17,600 copies through the week, down 9.4 percent, and 19,900 on Sunday, an 8 percent decline. —Tony Case

## ROCHESTER, N.Y./TV STATIONS

# Weekend Anchors Get Called Up to Main Slots

• AS WEEKNIGHT NEWS PERSONALITIES DEPART Sinclair Broadcast Group's Rochester, N.Y., Fox affiliate WUHF-TV, weekend anchors are stepping into the spotlight. Ten o'clock news co-anchor Tom Butler and meteorologist Howard Bernstein are leaving WUHF to seek out larger-market jobs, said general manager Matt Kreiner. Their contracts expire this month.

Weekend anchor Sherman Burdette will join co-anchor Donna Deedee—who also doubles as news director—at 10 p.m. Michael Gouldrick, weekend meteorologist, also moves up to the weeknight slot. The station is currently looking for weekend replacements.

Separately in the Rochester TV market, NBC affiliate WHEC-TV and ABC affiliate WOKR-TV in Rochester received a \$480,000 grant from the Department of Education—a three-year grant of \$80,000 per year—to expand real-time captioning on their news programs. The service will be added to the morning and late newscasts, as well as some weekend shows. WOKR launches its expanded service today; WHEC will begin its real-time captioning Oct. 25.

"We are really excited about this," said WOKR's station manager Kent Beckwith, who added that his station was the first in New York state to offer live close-captioning back in the mid-1980s. "We realized the need in the community," Beckwith said. The Institute of Technology's National Technical Institute for the Deaf is located in Rochester.

Both WHEC and WOKR began offering real-time captioning during the 6 p.m. news last year—paid for largely by sponsors—but the deaf community wanted more, said WHEC gm Arnold Klinsky. —Megan Larson

## LOS ANGELES/NEWSPAPERS

# Times Rolls Out Latest Regional Section

• THE LOS ANGELES TIMES LAST WEEK rolled out another of its neighborhood sections aimed at attracting targeted adver-

tising and providing more coverage of specific community news.

*Inland Valley Our Times*, published Monday through Saturday, with an initial print run of 45,000, goes to a dozen towns in eastern L.A., including Chino, Ontario and Pomona. The section is published by Times Community News, a subsidiary of Times parent Times Mirror Co. In the last two years, the paper has introduced several such sections in districts as diverse as Crenshaw, Irvine and Santa Monica.

The Inland Valley section expands upon the paper's *Ontario Our Times*, which was launched last year in another L.A. neighborhood. It is the first section to be published six days a week; the others are published Monday through Friday, twice weekly or once a week. The section features spot news and coverage of local governments, politics, education and entertainment.

Patricia Barnes, former city editor of the *Desert Sun* in Palm Springs, was named editor of the section, overseeing an editorial staff of 30. The newsroom, advertising, circulation and customer service all operate out of the *Times*' regional office in Ontario.

*Times* spokesman David Garcia described the Inland Valley as "a discernable, desirable market of more than 1 million people." The sections appeal not only to small local businesses, which have neither the budget nor the need to advertise throughout the paper's entire circulation area, but also to larger advertisers that are



The *Times* digs deeper into the suburbs.

looking for very targeted demographics.

"More and more, we're getting into micro-marketing with so many of our clients," said Ron Bazanno, media director of DMB&B in Los Angeles, which handles accounts including Australian Tours Commission, Blue Cross/Blue Shield of California and NBC Television. "If you have editions [of the newspaper] where you could literally carve out neighborhoods, it's very beneficial." —TC



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## TV STATIONS

**Belo Buys in Seattle, Phoenix**

• A.H. BELO WILL EXERCISE ITS OPTION TO purchase Seattle independent KONG-TV and Phoenix WB affiliate KAWS-TV as soon as the Federal Communications Commission approves the deal, the company announced last week. The total cost for acquiring both is less than \$20 million.

The Dallas-based broadcaster owns Seattle NBC affiliate KING-TV and operates KONG under a local marketing agreement with the Zeus Corp. In Phoenix, Belo announced earlier this year its intention to purchase indie outlet KTVK-TV from MAC America Communications, which currently operates KASW via an LMA with Brooks Broadcasting Co.

Recent FCC deregulation has cleared the way for LMA purchases in many cases. Belo owns 20 TV stations—and manages an additional four via LMAs—that reach 13.6 percent of U.S. TV households. —ML

## IDAHO/BROADCASTING

**Stations Sue Over Ad Law**

• THE IDAHO STATE BROADCASTERS ASSOCIATION filed suit in a district court to remove an archaic statute that bans TV or radio stations from accepting casino gambling advertising. The action was fueled by a recent Supreme Court decision that allows gambling advertising in states where it is legal.

According to current Idaho state law, it is a misdemeanor to air advertising that could “encourage or aid gambling,” but it has not been enforced in several years. Since June, when the Supreme Court decision was handed down, some Idaho stations have accepted gambling ads for the JackPot hotel and casino in Nevada. Other broadcasters have chosen not to risk being sued.

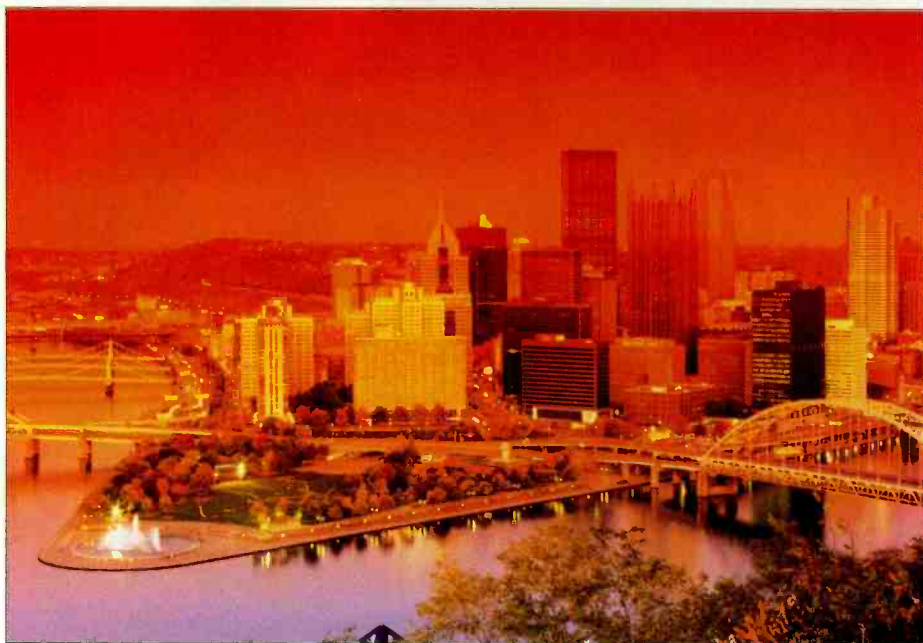
Smaller-market broadcasters, such as those in Idaho, can’t afford to incur fines or retain lawyers to counter charges that might be brought against them, explained Jeff Anderson, chairman of the Idaho State Broadcasters Association and general manager of Boise CBS affiliate KBCI-TV. Anderson wants to clear the path for all broadcasters to feel comfortable about accepting gambling advertising.

“The individual county prosecutors are the ones charged with enforcing these laws,” said Anderson. “But the attorney general has said [there are] two court precedents that say it’s unconstitutional and a restriction of commercial free speech, so don’t bother” charging stations with breaking the law, he added. “We just want Idaho code [to be] in compliance with current law.” —ML

## MARKET PROFILE

**Pittsburgh**

BY MIRA SCHWITZ



JOHNNY STOKES/SHOOTER/INTERNATIONAL STOCK

**P**ittsburgh is a traditional town, one where steel has always been the biggest jobs provider, where pierogies are the customary bar food, and where CBS O&O KDKA-TV has always been the hometown source for local news.

The city, however, is changing, and so are its tastes. Steel is taking a backseat to smaller manufacturing companies and Internet start-ups. Pierogies now appear at upscale restaurants as gourmet appetizers. Even KDKA, although still a ratings winner, may be loosening its grip.

“They’re still No. 1, but the gap has been closed somewhat. It’s more of a three-horse race now,” said Richard Koris, media director at Blattner/Brunner.

Media observers say change was inevitable once Nielsen placed meters in Pittsburgh, the country’s 19th-largest television market, four years ago. The numbers confirmed what KDKA’s competitors had thought all along—that viewers were reporting in diaries that they watched KDKA’s news more than they actually did.

“Actual viewership was nowhere near what was reported in diaries,” Koris said. “The name was ingrained in viewers’ minds.”

Today, KDKA is No. 1 in households at 6 and 11 p.m., but its late-night numbers are being challenged. Cox Enterprises-owned

NBC affiliate WPXI has been the winner with adults 25-54 for “some time,” according to the station’s vp/gm John Howell. In the May book, WPXI scored a 9 rating in the demo at 11 p.m., while both KDKA and Hearst-Argyle-owned ABC affiliate WTAE had a 7.

The contest underscores the makeup of Pittsburgh’s population: A high proportion of its residents are older than the national average. In fact, Pittsburgh’s home county of Allegheny has the country’s second-oldest population among major metro areas, after Florida’s Dade county, according to *Pittsburgh Magazine*.

As one of the oldest names in commercial broadcasting (KDKA was the call of the country’s first commercial radio station, founded in Pittsburgh in 1920), the station’s heritage and the conservative packaging of its newscasts naturally appeal to an older generation. That leaves its competitors to fashion their own identities. WPXI touts its investigative reporting. WTAE is somewhere in between the two, buyers say.

For Sinclair Broadcasting-owned Fox outlet WPGH, the line is fine between its youth-targeted lead-in programming and the news audience it has to serve. As an adherent, according to news director Tom Burke, of the “alternative Fox philosophy” in news presen-

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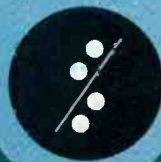
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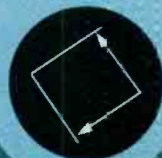
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tation (fast-paced, an emphasis on storytelling and roving camera work), the station is gradually hoping to strengthen its numbers with younger adults. WPGH's ratings have remained fairly static, Burke said, garnering a 3 rating with the 25-54 audience at 10 p.m. for the last several rating books.

"We suffer because we skew younger," Burke said. "We think our biggest selling point is our time period. We're optimistic it'll come out in the ratings in a few years."

Nevertheless, KDKA isn't likely to topple soon. The station has more depth in its viewership than its competitors may want to acknowledge, said Gary Cozen, vp/gm of KDKA.

"The competition has some of the oldest demos in the market. Sure, we have older viewers, but we're No. 1 [in] 25-54," Cozen said.

Pittsburgh is one of six markets where both CBS and Viacom, which recently announced a proposed merger, own TV stations. The recent acquisition of CBS by Viacom gives the cable giant control over long-time CBS O&O KDKA and WNPA, a UPN affiliate bought by Viacom subsidiary Paramount last February.

"It's too early to say what would happen if ownership is approved. One can only surmise there would be opportunities to grow WNPA into an independent-type station," Cozen said.

Until recently, WNPA has been simulcasting much of the programming of Paramount-owned WPSG in Philadelphia. This month it began airing its own syndicated programming independently in access. Average overnight ratings show the station gets a 1 for *Divorce Court* from 6 to 7 p.m., according to Mike Wolff, WNPA's general sales manager.

Like its television, Pittsburgh radio has seen little noticeable change in recent years. In the wake of radio consolidation, the only detectable movement among radio groups has been the streamlining of their stations' formats.

The most significant of these changes is a format flip on AMFM-owned WPHH-FM. After its switch last winter from teen-targeted modern hits to Hot Adult Contemporary music, targeting women 25-54, the station has moved up to a second-place come audience in the demo.

Although it lags well behind the market's No. 1-rated female-skewing station, CBS-owned Top 40 outlet WBZZ, WPHH hopes to exploit its own niche. "There's no station that clearly owns the Hot Adult Contemporary hill," said Bob Roof, gm of WPHH.

"I think WPHH would like to take some of [WBZZ's] listeners, but I think they'll have

## Scarborough Profile

### Comparison of Pittsburgh To the Top 50 Market Average

	Top 50 Market Average %	Pittsburgh Composition %	Pittsburgh Composition Index
<b>DEMOGRAPHICS</b>			
Age 18-34	32.3	27.9	86
Age 35-54	40.0	37.3	93
Age 55+	27.7	34.8	126
HHI \$50,000 - \$74,999	18.1	16.6	92
HHI \$75,000+	22.2	12.0	54
Less Than High School Graduate	11.4	11.0	96
High School Graduate	35.3	45.4	129
Some College	30.5	24.9	82
College Graduate	12.3	10.4	84
Any Post Graduate Work	10.5	8.4	80
Professional/Managerial	21.9	16.0	73
Administrative/Technical/Support	24.9	21.8	88
White Collar	46.8	37.8	81
Blue Collar	22.2	22.5	101
White	82.6	92.5	112
African American	12.4	5.6	46
Hispanic	11.9	**	**
<b>MEDIA USAGE</b>			
Read Any Daily Newspaper	56.9	61.6	108
Read Any Sunday Newspaper	66.9	71.2	106
Total Radio Morning Drive M-F	24.5	24.0	98
Total Radio Evening Drive M-F	18.6	17.1	92
Total TV Early News M-F	29.3	30.9	106
Total TV Prime Time M-Sun	37.2	42.8	115
Total Cable Prime Time M-Sun	10.5	15.2	145
<b>MEDIA USAGE - CUME AUDIENCES</b>			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	78.8	104
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	83.3	104
Total Radio Morning Drive M-F	79.7	79.1	99
Total Radio Evening Drive M-F	73.9	72.7	98
Total TV Early News M-F	67.6	73.3	108
Total TV Prime Time M-Sun	91.7	93.4	102
Total Cable Prime Time M-Sun	52.8	62.3	118
<b>MEDIA USAGE - OTHER</b>			
Access Internet from home or work	44.2	30.8	70
Used Yellow Pages past week	42.4	39.7	94
Bought from Mail-Order Catalog/Other Mail Adv.	60.1	62.7	104
Used Cents-off Coupons past week	35.1	44.1	126
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	56.8	46.2	81
Shop using Online Services/Internet	10.5	6.9	66
Office in the Home	13.0	7.9	60
Home Fax Machine	14.5	10.4	72
Pager/Beeper	26.8	15.4	57
Connected to Cable	69.3	77.8	112
Connected to Satellite/Microwave Dish	11.3	10.7	95
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	46.9	54.8	117
Accesses Internet/WWW	39.8	42.6	107
Shops Using Online Services/Internet	8.5	9.7	114
Connected to Cable	69.0	70.5	102
Connected to Satellite/Microwave Dish	10.2	12.4	121

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

am·fm



**66 million listeners**

[ PER WEEK ]

SOURCE: ARBITRON SPRING 1999

## Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Allegheny: 525,100 Households</b>				
<i>Beaver County Times</i>	2,564	3,015	.5	.6
<i>Greensburg Tribune Review</i>	25,875	33,043	4.9	6.3
<i>McKeesport Daily News</i>	22,631		4.3	
<i>New Kensington, Valley News Dispatch</i>	11,163	10,912	2.1	2.1
<i>Pittsburgh Post-Gazette</i>	192,027	309,295	36.6	58.9
<i>North Hills News Record</i>	14,561	14,107	2.8	2.7
<b>Beaver: 73,200</b>				
<i>Beaver County Times</i>	39,193	46,530	53.5	63.6
<i>Greensburg Tribune Review</i>	638	517	.9	.7
<i>Pittsburgh Post-Gazette</i>	6,567	12,070	9.0	16.5
<b>Butler: 63,500</b>				
<i>Butler Eagle</i>	28,523	29,602	44.9	46.6
<i>Greensburg Tribune Review</i>	687	1,174	1.1	1.8
<i>New Kensington, Valley News Dispatch</i>	1,550	1,520	2.4	2.4
<i>Pittsburgh Post-Gazette</i>	7,502	15,697	11.8	24.7
<i>North Hills News Record</i>	2,162	2,027	3.4	3.2
<b>Fayette: 56,900</b>				
<i>Connellsville Courier</i>	7,418		13.0	
<i>Greensburg Tribune Review</i>	3,072	10,324	5.4	17.8
<i>Monessen Valley Independent</i>	2,019		3.5	
<i>Pittsburgh Post-Gazette</i>	1,411	3,404	2.5	6.0
<i>Uniontown Herald Standard</i>	26,034	28,774	45.8	50.6
<b>Washington: 80,300</b>				
<i>Greensburg Tribune Review</i>	1,811	8,053	2.3	10.0
<i>Monessen Valley Independent</i>	8,678		10.8	
<i>Pittsburgh Post-Gazette</i>	1,034	1,077	1.3	1.3
<i>Uniontown Herald Standard</i>	29,930	32,221	37.3	40.1
<b>Westmoreland: 148,500</b>				
<i>Connellsville Courier</i>	3,169		2.1	
<i>Greensburg Tribune Review</i>	49,378	79,172	33.3	53.3
<i>Standard Observer</i>	7,983		5.4	
<i>The Tribune-Democrat</i>	923	970	.6	.7
<i>McKeesport Daily News</i>	961		.6	
<i>Monessen Valley Independent</i>	6,058		4.1	
<i>New Kensington, Valley News Dispatch</i>	12,529	12,342	8.4	8.3
<i>Pittsburgh Post-Gazette</i>	11,559	24,297	7.8	16.4

Source: Audit Bureau of Circulations

a hard time doing that," said Dorine Tucci, local broadcast director at Western Initiative.

The final piece of WPHH's transformation was the introduction of a new morning team two months ago: *Lindsay and Mike*, featuring native Pittsburgher Lindsay Cipzic and former Houston radio personality Mike McCulloch. That show will be a direct challenge to WBZZ's team: *JohnDaveBubba&Shelley*, which also targets women and has been tops with that audience for 19 years.

"Building a morning show takes time, but our outlook is optimistic," Roof said.

Working to get another part of its house in order, AMFM changed its Smooth Jazz station WJJJ-FM to a disco Oldies outlet three months. Like the company's Jammin' Oldies FMs in New York and L.A., WJJJ is programmed specifically to get the best ethnic reach in Pittsburgh's market. Trend information indicates the station has found success with a mostly mainstream audience by playing Top 40 from the '70s. The station's overall ratings have jumped from a .7 last winter to a 1.3 with listeners 25-54 this

spring. The station is now fifth in the demo, up from 12th place as a Smooth Jazz station.

"We expected it to pop, and I honestly

didn't expect it to be this good," said Nancy Ackerman, the station's general sales manager.

The value of a hometown franchise on cable has not been lost on Pittsburgh media operator Cox Communications. The Atlanta-based cable and television producer expanded the programming from its Pittsburgh NBC outlet WPXI to its Pittsburgh Cable News Channel. A local news/talk outlet, the cable channel airs the 6 p.m. WPXI news as well as its own live newscast at 10 p.m., produced out of the WPXI studios. Although the channel beats other cable programming at that time, said station manager Mark Barash, it has a ways to go before it seriously challenges the only news contender at 10 p.m., Fox affiliate WPGH.

"Fox has too big of a lead-in," Barash said.

For now, the cable channel is doing its best to offer local original programming like *Night Talk*, a one-hour news/talk and call-in show at 9 p.m., and *The Fedko Fone Zone*, a sports-talk show hosted by WPXI sports anchor John Fedko.

Currently, the channel owns no rights to any live sports, but the likelihood of a franchise coming on board "strongly exists" Barash said. "We're currently in negotiations," he added.

The channel has about 700,000 subscribers. Cable has an 80 percent household penetration in the market—the highest among the country's top 20 markets, according to Barash. The prime operators are AT&T-owned TCI Media and Adelphia Cable.

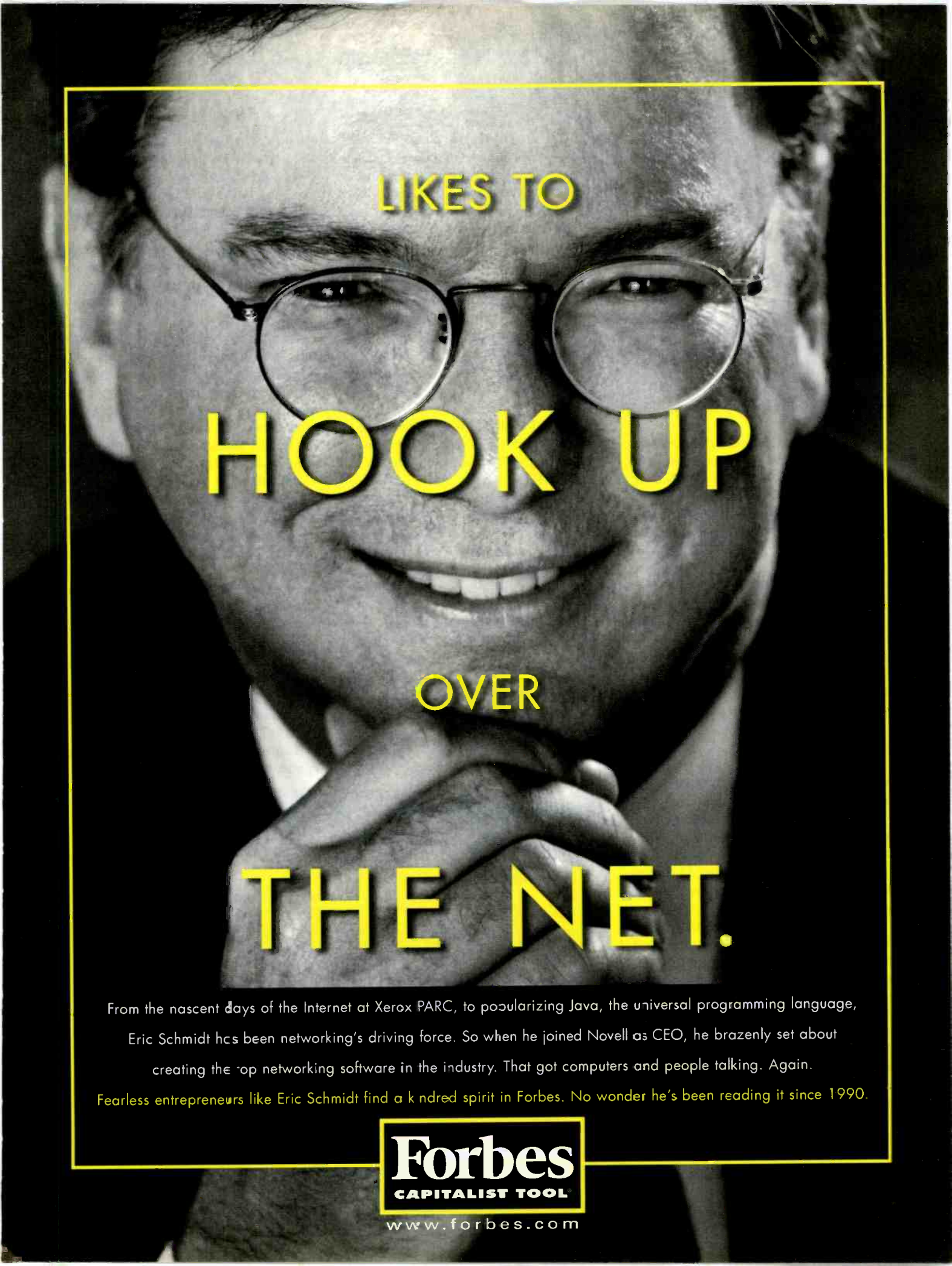
The newspaper market is fairly healthy. Since the demise of *The Pittsburgh Press* after

## Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share (%)	Revenue (in Millions)	Share of Total
AMFM	1 AM 5 FM	26.4%	\$33.9	36.8%
CBS/Infinity	1 AM 3 FM	28.2%	\$33.4	36.3%
Renda Broadcasting	2 AM 1 FM	10.6%	\$6.2	6.7%
Steel City Media	2 FM	7.2%	\$6.0	6.5%
ABC/Disney	1 AM	1.6%	\$5.4	5.9%
Sheridan Broadcasting	1 AM 1 FM	4.4%	\$3.3	3.6%
Salem Communications Corp.	1 AM 1 FM	1.6%	\$1.9	2.1%
Calvary, Inc.	1 AM	1.2%	\$1.2	1.3%

Includes only stations with significant registration in Arbitron diary returns and licensed in Atlanta or immediate area. Ratings information provided by Arbitron, Spring 1999 book; revenue information provided by Duncan's Radio Market Guide 1999





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## Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KDKA-AM	News/Talk	16.4	7.3
WDVE-FM	Rock	10.1	8.2
WXDX-FM	Alternative	7.7	5.3
WDSY-FM	Country	7.4	8.8
WBZZ-FM	Mod. Adult Contem.	6.2	5.8
WRRK-FM	Classic Rock	5.6	2.8
WSHH-FM	Soft AC	4.0	3.9
WWSW-FM	Oldies	3.8	5.8
WJAS-AM	Nostalgia	3.8	5.5
WLTJ-FM	Soft Rock	3.7	3.7

Source: Arbitron, Spring 1999 Radio Market Report

a painful strike in 1992, the *Pittsburgh Tribune-Review* has emerged as a competitor to the long-established *Pittsburgh Post-Gazette*. An outgrowth of Westmoreland County's *Greensburg Tribune-Review*, the paper competes directly with the 213-year-old *Post-Gazette* for morning readers. The *Tribune*'s average six-day circulation of 56,500 in Pittsburgh pales next to the *Post-Gazette*'s 245,235, but the *Tribune* has been aggressively campaigning to increase its circ, with offers of \$10 subscriptions for delivery four days a week. Although buyers say they are impressed by the paper's efforts—"They're spending some money and investing in the product," said Nick Nascone, media planner at Elisco Advertising—breaking the city's print market is far from easy.

"They're trying to appear as a Pittsburgh paper, but most people still think of it as a Greensburg paper," Nascone said.

The *Tribune*, however, is targeting what Ed Harrell, president of parent company The *Tribune-Review*, believes is the *Post-Gazette*'s Achilles heel: its meager 24 percent penetration of the metro area, the lowest in the nation, according to SRDS.

*Post-Gazette* executives say they aren't ruffled by the challenge. The paper's heritage and reputation for editorial excellence—it has been named Pennsylvania's best newspaper for the last three years by the Pennsylvania Association of Newspaper Publishers—puts it in a league of its own, said executive editor John Craig. The paper's circ, however, has remained fairly flat for the last two years and may yet be impacted by the *Tribune*'s circ drive, Craig admits. Yet Craig says he doesn't see the *Tribune* as any more competitive than several of the other dailies that compete with the *Post-Gazette* in each of Pennsylvania's close-knit communities.

"[The *Tribune*] is not our preoccupation. All these papers are our preoccu-

tion," Craig said.

Pittsburgh's alternative weeklies are also in a fierce competition. *In Pittsburgh Newsweekly*, published by Philadelphia-based Review Publishing, is a 16-year-old arts and entertainment-based weekly that also features news and profiles of local personalities. The paper is known for edgy columnists and an irreverent, humorous style. The free paper distributes 71,000 copies a week.

Its competitor is *Pittsburgh City Paper*, a free weekly acquired last year by Michael Frischling, whose family media company, Steel City Media, is the parent of Pittsburgh FM radio stations WLTJ and WRRK.

Under Frischling's stewardship, the paper has expanded its editorial space and hired three new reporters this year. Founded in 1991, the paper is attempting to best its older counterpart by expanding its entertainment listings and focusing on movie and concert reviews.

The 18-year-old *Pittsburgh Business Times* is part of the Charlotte-based American City Business Journals chain. It covers all of the city's industries, from manufacturing mainstays to Internet start-ups, and has an all-paid weekly circ of 13,198, according to publisher Alan Robertson.

*Pittsburgh Magazine* is a 30-year-old lifestyle book owned by public television sta-

tion WOED. The magazine lists the public station's schedule, and its pages reflect its well-known faces, such as children's TV host Fred Rogers, who writes a parenting column. The magazine's circ is 55,000, including 40,000 PBS contributors. The book focuses on features about the city and includes a business section covering economic development.

New on the scene is *Pittsburgh Boomers*, a niche newsweekly targeting the baby-boomer generation. Founded by Pittsburgh publisher Harvey Kart (whose other publications include *Pittsburgh Hospital News*), the paper focuses on issues important to people hitting their 50s, like returning to school, switching careers and estate planning. Kart said he got the idea for his paper after turning 50 last November and realizing he had passed outside the target demo of his favorite weekly *In Pittsburgh*.

"Of all these wonderful papers, and all those niches out there, there was no niche for me," Kart said. "I'm niching the niche."

The paper has gotten notice from advertisers and after a February debut averages 48 pages in length. Kart prints 30,000 copies, available at 600 distribution points around the city.

Serving Pittsburgh's African American readers for 90 years, the *New Pittsburgh Courier* is a community-based newsweekly with a partly paid circ of 37,000. It covers national and local news, profiles of local people and entertainment. The paper is reportedly on the block.

Lamar Outdoor is the leading billboard operator in the area. ■

## Nielsen Ratings/Pittsburgh Evening and Late News Dayparts

### Early News

Time	Network	Station	Rating	Share
5-6 p.m.	ABC	WTAE	6.7	14
	CBS	KDKA	8.5	18
	NBC	WPXI	9.2	20
6-6:30	ABC	WTAE	7.3	15
	CBS	KDKA	12.2	24
	NBC	WPXI	9.1	18
	FOX	WPGH	3.3	7
	WB	WCWB	3.3	7
	UPN	WNPA	0	0

### Late News

10-11 p.m.	FOX	WPGH	3.1	5
11-11:30	ABC	WTAE	10.7	18
	CBS	KDKA	14.0	24
	NBC	WPXI	12.4	21
	FOX	WPGH	3.3	6
	WB	WCWB	1.7	3
	UPN	WNPA	1.2	2

Source: Nielsen Media Research, Spring 1999

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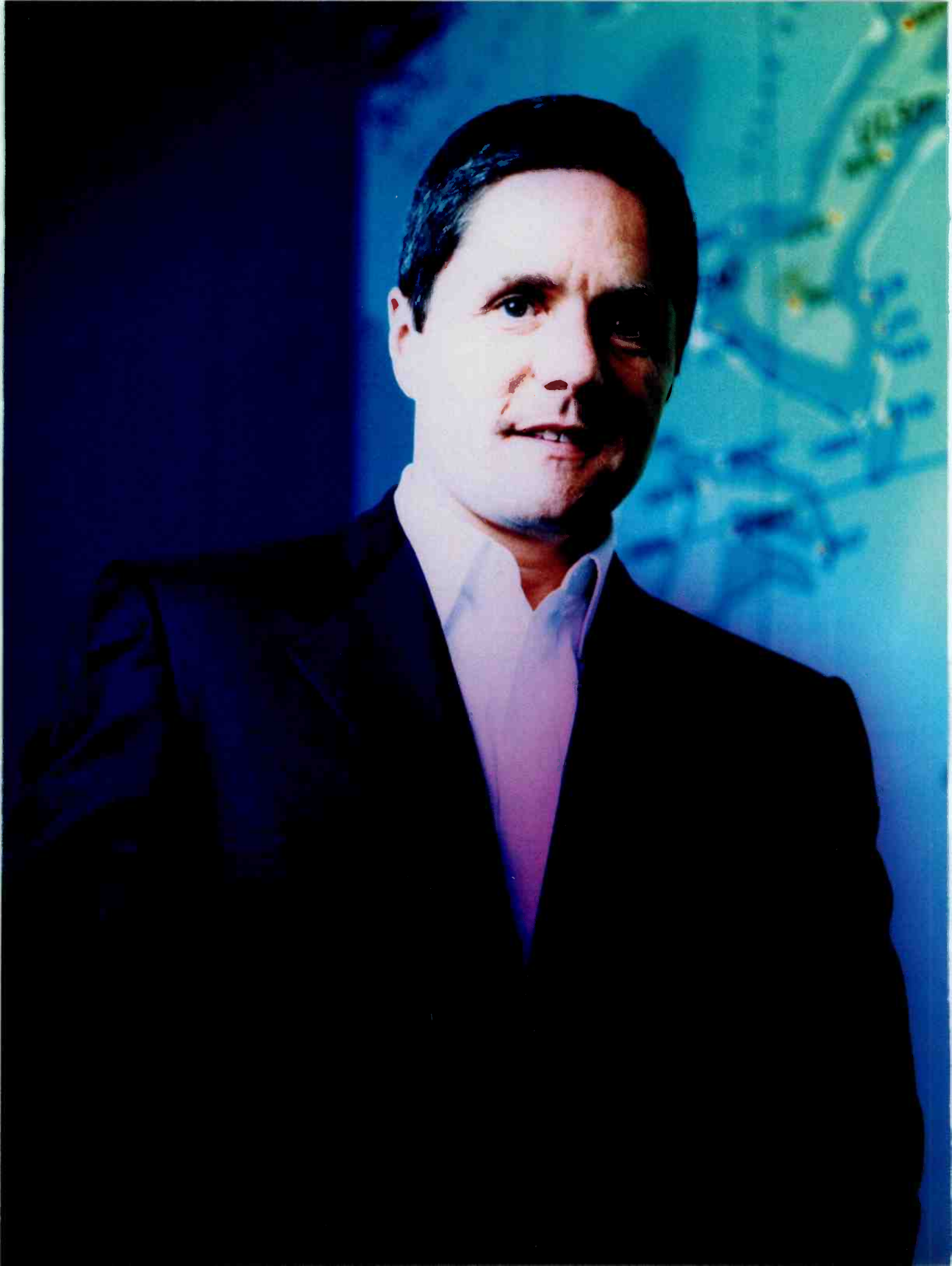
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# SHADES OF GREY

**Brad Grey is quietly redefining the role of the Hollywood power broker**

BY ALEC FOEGE

**B**RAD GREY LIFTS A VASE OF SURREALLY OVERSIZED blood-red flowers from the coffee table and transfers it to the side of the room. "Here, let me get these out of the way," he says softly, lugging the unwieldy bouquet. "I don't even know what kind they are—my wife sent them as congratulations."

And then . . . well, actually, then nothing. For one long, uncomfortable moment, the chairman of Brillstein-Grey Entertainment is completely silent.

PHOTOGRAPHY BY DAVID FUKUMOTO



Looking conservatively casual in a windowpane dress shirt and navy linen trousers, he finally manages a faint smile. From there, the man some call the new Michael Ovitz sinks into a plush chair in his large, sparsely decorated office. All blond woods and muted colors, it overlooks Wilshire Boulevard in Beverly Hills. Resting on the etagere, glinting in the afternoon sun, are framed photos of his three children and a multivolume *Oxford English Dictionary*. He'll make no further mention of the flowers.

Unlike Ovitz, once Hollywood's brashest agent, Brad Grey apparently sees value in acting humble.

This can't be easy, since Grey certainly has plenty to boast about right now. Already one of the hottest manager-producers in show business, the 41-year-old executive just reached a new pinnacle this morning, when *The Sopranos*, an edgy show about a New Jersey mafioso, was nominated for more Emmys than any other program. (It would

later win only four, in secondary categories, prompting the usual debate about the awards' stodginess.) "Today was a good day for us," he says between swigs from a liter bottle of Evian. "We're a small company that believed in this idea . . ."

His voice starts trailing off again. Indeed in nearly every attempt to tout his accomplishments over the course of a two-hour interview, Grey practically wilts. One can't help thinking the guy is genuinely bashful.

Then again, maybe there are simply too many accomplishments to choose from. After all, his star-encrusted client roster, which includes Adam Sandler, Brad Pitt, Nicolas Cage, David Spade, Courtney Cox, Bill Maher and Dennis Miller, is about as A-list as Hollywood gets these days. And as a TV producer, he is responsible for ABC's *Politically Incorrect*, hosted by Maher, the WB's *The Steve Harvey Show* and NBC's *Just Shoot Me*. With Garry Shandling, he developed *The Larry Sanders Show*. Just last week, he took on rap music titan Sean "Puffy" Combs.

Then there's the dizzying array of co-ownership deals he has made in the last five years, with three different partners—ABC, Universal and Sony. The most recent is a joint venture with Sony's Columbia TriStar television division, which will pony up \$15 million to \$20 million a year for new shows to BGTV, Brillstein-Grey's television production arm. His fledgling motion-picture division recently struck a first-look deal with Disney's Miramax Films.

Appearances aside, Brad Grey obviously has the power to make things happen in Hollywood.

It's no wonder, then, that everyone wants to do business with him. "Brad is one of the best salesmen in the entertainment business, but he also has a lot to sell," said Ted Harbert, the former head of ABC's entertainment division, who was recently named president of NBC Studios. "He is the perfect partner," agreed Chris Albrecht, HBO's vice president for original programming. "He has the

unique ability to take care of his clients and at the same time make the buyer understand that he's got their interests in mind, too."

*Sopranos* creator David Chase recalls how Grey stood tall at a crucial moment for his baby. "In Hollywood," Chase said, "as soon as something has the smell of death on it, people run the other way and dissociate themselves from it. Brad never did that. He's just not afraid."

Grey, a neat, trim man who stands about 5'6", is more modest in describing his abilities. "I grew up in the business of representing talent," he said. "So I don't see these new businesses in any different way, whether it's the television division, the motion-picture division, or our new-media division. To me, the goal is much the same: Bet on certain talent, and then contribute to whatever your goal is. The model is a very simple one."

But the clout wielded by Grey and others like him is coming under increasing scrutiny.

Two years ago, Shandling dragged the ordinarily low-profile Grey into the media spotlight. Shandling, the star of *The Larry Sanders Show* and once a close friend, filed a suit against Grey for \$100 million, accusing him of executing millions of dollars' worth of deals with other partners without properly compensating Shandling. Grey later countersued for \$10 million, seeking to dissolve their partnership, citing the comic's alleged "aberrant and irresponsible behavior."

In July, Shandling settled out of court for a fraction of the initial claim, according to press reports. According to a joint statement, Grey and Shandling traded "certain interests in various television programs."

Some industry observers viewed the incident as a direct challenge to the new way of deal-making exemplified by Grey. The *Los Angeles Times* wrote that the lawsuit "put a spotlight on the increasingly powerful and dual roles that managers play."

Welcome to Hollywood's brave new world.

**W**hen Michael Ovitz lorded over the studios as the head of CAA in the late 1980s, it was as a licensed agent. Prohibited by law from producing films or television shows, he made big bucks by ransoming talent for expensive so-called packaging fees. But Grey is a personal manager, a job that does not need a license. (Ovitz is pursuing a similar strategy.) Therefore, he is also permitted to produce, opening up other income sources, such as the lucrative syndication market. This is because agents are deal-makers, whereas managers can theoretically only provide their clients with advice.



ANTHONY NESTER/HBO

**Tony Soprano (James Gandolfini) found a home on HBO when the networks balked at the concept.**

## Kim Polese, Superstar

A Silicon Valley phenom gets her 15 minutes of fame. But some minutes last longer than others

Mercury News Wire Services

So here I am with Kim Polese, the currently most famous person in Silicon Valley having recently scored a Time-Newsweek double play, and all she wants to talk about is her company.

Is this any way to be famous?

Shouldn't she drop names and talk about how long in coming her notoriety was and how bored she is with the boorish press and why not just take a month and split for Monaco?

Instead, she talks about Marimba's Castanet changing online shopping and how it's helping the Human Genome project.

"I want to build great products," says Polese, who helped steer Sun's Java team.

Sheesh. I want to talk about how Kim Polese (rhymes

See **POLESE**, Page 5B

## The boom back as demand for Silicon profits pound

you slice it, it was a terrific quarter, and there's enough momentum that the next quarter should look better than this one."

"Technology is leading the way," Hill added, noting that the tech portion of the S&P 500 had profits increase by 48 percent.

The Silicon Valley 150, which is dominated by technology companies, appears to have had an even greater rebound in the latest quarter, with total profits increasing to about \$3.3 billion, from \$2 billion last year.

Much of this increase is due to Intel Corp. of Santa Clara, which comprises roughly half of the 102 companies' total profits. While Intel saw its earnings decline in 1998, it reported a 57 percent increase in April.

But the valley's profit gains went beyond one company. After losing money in 1998, the disk drive sector's earnings rose to reach tech leaders daily, 408-278-3484, 120 percent in the latest quarter. Computer makers' earnings jumped 161 percent, though the valley's biggest company, Hewlett-Packard Co. of Palo Alto, has yet to report its results for the quarter.

Of course, these numbers do not include one-time charges that many com

## Loan to open space

Redwood park: Money will allow purchase

BY PAUL ROGERS

Mercury News Staff Writer

In a historic move to establish a new redwood park on Silicon Valley's doorstep, the Midpeninsula Regional Open Space District has received a \$10 million contribution toward a deal that will allow it to buy the old Alma College property in the hills above Lexington Reservoir.

The open space district's board is scheduled to vote tonight on a \$25 million purchase plan. If approved as expected, the deal will create the 1,065-acre Bear Creek Redwoods Open Space Preserve along Highway 17 south of Los Gatos.

The agreement also would end 20 years of battles, negotiations and lawsuits between developers and environmentalists over the largest piece of private property remaining in the Lexington Basin. The property, thick with redwoods and oak trees, and a habitat for deer, bobcats, red-tail hawks and other wildlife, was home to a Jesuit seminary from 1934 to 1970.

As recently as March, it appeared the district would be able to buy only part of the site from its owner, Arlie Land and Cattle Co., based in Eugene, Ore., because of funding shortages.

The company planned to sell lots for about 50 luxury homes and seek county approval for a golf course. But this week, a non-profit environmental group, the Peninsula Open Space Trust, based in Menlo Park, took out a \$10 million loan

Former Alma College property



MERCURY NEWS

## S.J. council OKs contracts exempting from wage r

PHOTOGRAPHS BY LEE DAVIS  
MERCURY NEWS

BY BARRY WITT  
Mercury News Staff Writer

SAN JOSE — Seven months of pay of low-skilled workers under contracts exempting them from the new 9-hole minimum wage law.

One contract will allow workers in Jose for 25 years. The new law is the new 9-hole minimum wage law. The new 9-hole minimum wage law.

The council's decision was the result of discussion after the council's election last year. The council had lobbied for the new law.



This razor-thin distinction, however, leaves a glaring financial loophole. Obviously, when a manager acts as a producer of a project starring his client, the various interests can easily get entangled. Conflicts are not only possible but often inevitable and rampant. Perhaps this is the real reason why Grey acts so demurely when trumpeting his successes. He does not wish to draw too much attention to the fact that he's developed a legitimate way to charge multiple commissions.

Running a hand through salt-and-pepper hair, Grey gently dismisses this notion. "The key is to recognize that in the entertainment business there are conflicts every day," he said. "So what you want to do is deal with them more honestly, and with some morality and some integrity. And if you do that, my experience has been, other than that one time, that these things generally work out."

Clearly, the Shandling suit was bad publicity for Grey, who banks heavily on his reputation for honorableness—and anonymity. But in a broader sense, it merely underlined an industry-wide controversy that has been brewing for some time. Besides, in an era of increased corporatization, manager-producers fill a genuine niche as boutique operators who bundle top talent with promising projects and then sell the package to the studios and networks.

"We break through the clutter," Grey says.

Using his background as a manager, Grey initiates this process just as any other entrepreneur would, by introducing and establishing a brand. Usually, that means acquiring a quality writer or actor as a client and then nurturing that person's talent in the same way as a traditional manager.

In an earlier era, personal managers were taken less seriously, regarded as an indulgence for actors, essentially professional hand-holders. But as the entertainment world has become more cutthroat, a good manager has become as indispensable as a capable lawyer or agent. "If studios are making eight pictures [a year], instead of 15 or 16, and the competition to get those roles is much greater," Grey says, "then artists are looking to have as much help as they can to get them those opportunities."

Nowadays, managers behave as overall architects of a long-term strategy for their clients. Grey describes his own foray into producing as a logical extension of that function. Whether he is backing an actor, a writer or an idea, the game is still betting on talent and developing that talent toward a goal. "I think if you have a strong instinct for talent, you're going to be strong in the

production business," he said.

"They're separate entities for us," he added. "So if you look at our shows, most have nothing to do with management clients at their inception."

He cites the example of David Spade, the former *Saturday Night Live* star who now appears on NBC's *Just*

*Shoot Me*, a sitcom Grey produces. "I made an overall [deal] with [*Just Shoot Me* creator] Steve Levitan, who was working on *Frasier* and *Wings*. Steve develops the show. We shoot the show. The show's not working—and I have a relationship with David. It's very unlikely that David is going to want to jump into a situation comedy, but because we were involved in it, David said, 'All right, let me look at this.'"

*The Sopranos*, by contrast, has no Brillstein-Grey clients in its cast.

In fact, many of Grey's clients view his production muscle as an added bonus. Bill Maher, for one, directly credits Grey with having translated *Politically Incorrect* from cable to a late-night network show. "Brad was very instrumental in getting ABC interested from an early stage," Maher said. "Just saying: 'Are you aware of this show on Comedy Central that's getting all this press and is nominated for Emmys?' Because people at networks have blinders on."

Difficulties often arise when Grey must play different tunes for opposing masters. The Shandling suit exposed the inherent problems with the emerging system, centering on Shandling's claim that Grey prematurely released two writers—Paul Simms and Steve Levitan—from *The Larry Sanders Show*—to benefit his own business interests. (Simms moved to *NewsRadio* and Levitan to *Just Shoot Me*.) While Shandling refused to comment, one of his attorneys asserts that Grey, in taking such actions, reneged on his fiduciary obligations to Shandling. "Garry could have made some money in those deals," said William Isaacson of the Washington firm Boies and Schiller. "And instead, Brad Grey was on both sides of those deals."

But Miramax co-chairman Harvey Weinstein, a longtime friend of both parties in the



Bill Maher, host of *Politically Incorrect*, says Brad Grey was "instrumental" in convincing ABC to gamble on the show.

suit, defends Grey's actions. "I was very vocal about Garry Shandling because I was there at the beginning and I watched Brad nurture Garry."

Grey, sworn to silence by the settlement, says only, "That entire episode was more of an emotional and personal issue than it was a business issue."

In recent years management-producer shops, from 3 a.m. to More-Medavoy, have become relatively common. Even Ovitz, who once typified the super-agent, is running a management-production company: Artists Management Group. In this realm, Brillstein-Grey stands out as one of the most successful and powerful manager-producers.

"I think Brad is a terrific entrepreneur who's got very broad relationships," said Jon Feltheimer, who recently resigned as president of Columbia TriStar Television, adding somewhat ominously, "When a show is delivered to us, we assume that it's been delivered in an appropriate manner based on the legal and business ethics that we would approve."

Such high-stakes gunplay seems a far cry from Grey's humble origins, and yet while no one grows up wanting to be a manager, this Bronx-born tyro came pretty close. While still a student at the State University of New York at Buffalo, he got his first break as an unpaid runner for Harvey Weinstein, then a local concert promoter. The experience energized the young communications major, who grew up in Spring Valley, N.Y., and Long Island.

"It was fantastic," Grey said. "I would get to be involved in the advertising and the booking and be at the Billy Joel concert, which was great."

After graduating in 1979, Grey was hired by Weinstein. They later started a



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management company together in Buffalo. "I was struck by his energy and his patience," said Weinstein, recalling how his former employee would sit all night in comedy clubs, watching his clients sink or swim for a few measly dollars in commissions. "When he believes, he believes all the way."

The job was a dream come true for a guy who spent his childhood memorizing episodes of *The Honeymooners* and staying up late on school nights to watch Johnny Carson. "I just always knew, from the time I was a young kid," Grey said, "that that was a way that I would want to spend my life. Not as a performer, but in this world."

Among Grey's first clients were Bob Saget, whom he still represents, and Shandling.

Based in Buffalo, hardly an entertainment hub, he learned the importance of being aggressive. HBO's Chris Albrecht, at the time a booker for The Improv, a Manhattan comedy club, recalls Grey coming into town on the hunt for fresh talent. "I recently teased Brad that I never used to help him out a lot because, of course, he was looking to take my acts up to Buffalo on the weekends, when I needed them the most," said Albrecht. "And when I told him that, he responded, 'I hadn't thought of that.' I said, 'Well, that's the last mistake you ever made.'"

In the early 1980s, Grey split amicably with Weinstein and made the move to Los Angeles with his wife, Jill, whom he had met in college. Though he knew practically no one in Hollywood, Grey came bearing a list of young comedian clients—lucky for him, the country was knee-deep in a comedy craze. Working out of the couple's cramped Westwood living room, the manager began growing his business. "In every city there were these clubs," he said. "I would book these guys in there for three or four hundred a week, and I'd get 15 percent . . . I'd get my 60 bucks from each of them."

Grey, one of three children of a manufacturers' rep in the garment business, was earning \$175,000 a year by his mid-20s. Never the partying type, he spent those early years developing his signature discipline. Even now he jogs upwards of 30 miles a week. Meanwhile, he watched clients such as Dana Carvey and Dennis Miller slowly rise from obscurity—and concluded that he had an instinct for spotting future headliners. "And I recognized they had some belief in me, as well," he said. "I knew comedians."

It was fate, however, that launched his

own career into the comedy stratosphere. In the mid-1980s, while accompanying Shandling to an appearance at a TV convention in San Francisco, Grey was introduced to legendary manager Bernie Brillstein, and the two became fast friends. Brillstein, whose clients included Muppets creator Jim Henson as well as *Saturday Night Live* stars John Belushi, Dan Aykroyd and Gilda Radner, saw Grey as a younger version of himself. And Grey recognized in Brillstein all that he craved.

"He would invite me to come to his house to play tennis every now and then," Grey said. "And that was always fun, because I was living in this little apartment."

But the fun quickly turned to business when Grey eyed a choice opportunity. He asked the older man to hire him. "You know, Belushi had passed away.

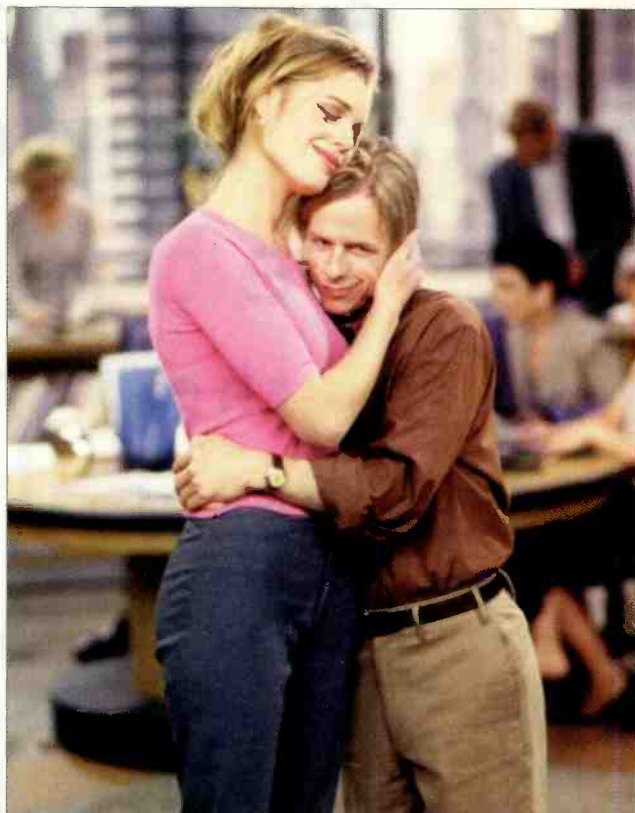
It was kind of a slow time in his company's life," Grey recalled. "I really thought I could build the company." Brillstein agreed, making Grey one of his star managers.

By the time he was offered a partnership in 1991, Grey had put together his first major production deal with Sony-owned Columbia Pictures. "Columbia approached me to take a job there," Grey recalled. "And when I wasn't interested in doing that, I said, 'Here's what I am interested doing.'"

Under the deal, unusual for the time, Columbia financed the deficits on Brillstein-Grey's TV shows for the next five years, up to about \$200,000 per episode for network sitcoms and \$150,000 an episode for cable programs. In return, Columbia was granted the rights to sell the shows in syndication and collect a percentage of the distribution fees, a virtual gold mine in the case of hits. The arrangement spawned *Larry Sanders*, among others.

The arrangement also gave Grey an unusual amount of leverage. "I thought it was an interesting way to build a business," he said, "because if I could produce for the budget, I knew I would never have to go into our pockets or secure another financing component above the deficit-funding number and the network licensing fee."

In 1994, on a similar model, he made a deal with ABC. In this instance, however, the network agreed to bankroll Grey's shows in



**David Spade wound up on NBC's *Just Shoot Me* because of his connection to Brad Grey.**

exchange for co-ownership and the first shot at their initial broadcast runs. "We were looking to get access to Brad's clients for television shows and Brad as the producer of those shows," said Ted Harbert, the former head of entertainment at ABC.

But when the Walt Disney Company bought ABC a year later, it balked at the co-ownership arrangement. In 1996, Disney was even less pleased when Grey sold half of Brillstein-Grey Entertainment to MCA's Universal for \$100 million, on the strength of the ABC deal. "We had a very good television business," recalled Ron Meyer, Universal's president/COO, "but one that needed to be jump-started a bit, certainly in the comedy area."

Disney, not interested in financing shows to be co-owned by Universal, settled with Grey, retaining small stakes in certain shows. Universal sold most of its television interests to USA Networks a short time later. Soon, Grey found himself paired with a studio that, in essence, was no longer in the television business.

More job offers ensued. But rather than join the corporate ranks, Grey sold Columbia TriStar on a deal similar to the one he had struck with ABC.

A proud contrarian in a town of conventional wisdom, Grey has since established himself as Hollywood's reigning maverick. He's also earned the industry's

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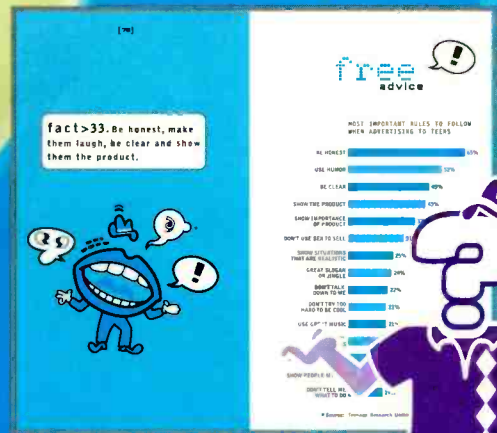
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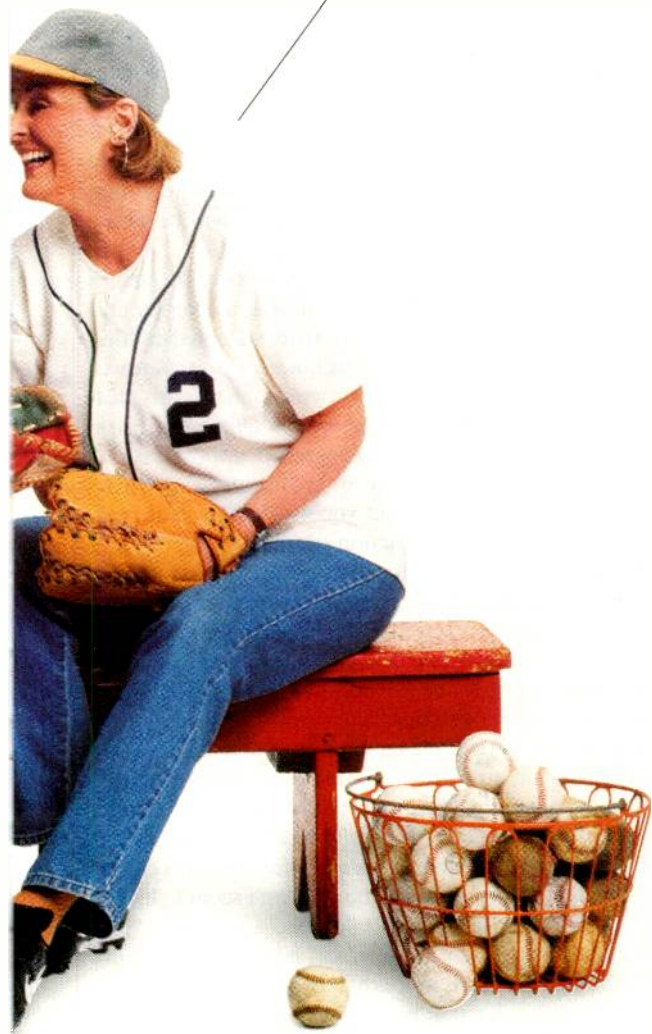
—Diana Murphy, Editor-In-Chief, *Gardener*



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brass ring—the ability to pursue essentially any project he pleases. “I have some friends who are very successful producers that seem to have a real pulse on what the country would be interested in watching,” Grey said. “I just trust my instincts as to what I would find interesting.”

**T**he evening after the Emmy nominations are announced, Grey makes an appearance at the Television Critics Association dinner. Held in the grand, gilt-arched Viennese Ballroom of the posh Ritz-Carlton in suburban Pasadena, it is the class act of TV awards ceremonies. Grey arrives late in a halo of buzz surrounding *The Sopranos*, but in this crowd his entrance goes virtually unnoticed. The ceremony's attendees also include wunderkind David E. Kelley (*Ally McBeal*, *The Practice*) and Aaron Sorkin, creator of *SportsNight*, who both later take home awards.

Craig Kilborn, this year's host, lampoons the event's elitist air by buying a round of lime Jell-O shots for the room—“as an icebreaker,” he blithely quips. He's got a point: A feeling of seriousness and power hovers like a storm cloud.

But while clearly in his element, flanked by *Sopranos* stars James Gandolfini and Lorraine Bracco at the front-and-center table, Grey, dressed in a gray banker's suit, hardly leaves much of an impression. He spends most of the night with his head attentively cradled in his hands. And when his table heads to the stage, to accept the award for outstanding

achievement, Grey lurks in the shadows like a dyspeptic caterer. Called to the podium, he comments only briefly. “I firmly believe you can't do these things, you can't follow your passion and actually get lucky every now and then,” Grey whispers, “unless there's a great team.” At the ceremony's end, Bracco wraps her arm around his shoulders almost protectively, as if greeting her kid brother.

No doubt Grey will always impress TV insiders with his behind-the-scenes meticulousness and the respect he gives actors and writers. The question remains whether Grey can stake a bigger, long-term future on this philosophy.

Even Miramax's Harvey Weinstein, who touts upcoming collaborations such as Steve Hunter's *Medal of Honor* (with Ben Affleck and Billy Bob Thornton) and *View From the Top*, says his partnership with Grey in part happened out of a sense of duty. “I said to him, ‘You guys make a lot of deals with major studios, and then your stuff gets developed but not produced because it's risky, edgy material,’” said Weinstein. “So I'm doing it for him because I want to realize that company. I believe they'll create a standard.”

But is Hollywood really ready for a mogul with taste and restraint? On one hand, there is Grey's whole manner, from the low voice to the unassuming demeanor, which practically screams, “Don't look at me, look at what I am doing.” On the other, the brave new world of entertainment conglomerates is begging for its millennial Sammy Glicks.

Perhaps like Ovitz, Grey will eventually fly too close to the sun, in fast pursuit of some impossibly perfect, white-hot alliance. His latest deals, like the Miramax partnership, certainly suggest he may be nearing a saturation point, but that outcome seems unlikely, given Grey's conspicuous lack of hubris. Besides, Grey believes quality content will be an important distinguishing point in

the next century. “Obviously, there are going to be more outlets, more venues to do all kinds of huge programming—they say digital technology will afford us 2,000 channels,” he said. “And then we're not even going to get into the fact that we're gonna be supplying content for the Net soon, which is going to take us to a whole other dimension.”

Already he's imagining the movies that he produces—like the upcoming *City by the Sea*, starring Al Pacino, and a remake of *Charlie and the Chocolate Factory*—being broadcast on a Brillstein-Grey “channel” to be developed by his burgeoning new-media division.

In this light, Grey most resembles MCA's Lew Wasserman, who rose from music manager in Chicago to king of fifties TV to studio mogul in the '80s and '90s, eventually living happily ever after in Beverly Hills—quietly wielding power through a career's worth of contacts. It may be the ultimate cliché, but relationships remain the key to success in Hollywood. More than most, Grey sees the structure of independence as a virtue.

“The reality of our business is that we have more failures than hits,” he said. “You gotta keep swinging the bat and hope that your instinct is right—and it will be wrong more than right.”

This is where Grey's respect for artists comes in handy. Shandling aside, his creative partners seem truly indebted to him. David Chase recalls how *The Sopranos* was rejected by the networks just as his deal with Brillstein-Grey was about to expire. Unfazed, Grey suggested another try at HBO. “Maybe you don't understand this,” said Chase, “but you'd never get that from another production company.”

For now it seems true: At least on this night, the fragrant air fairly reeks of possibility. Even after its disappointing showing at the Emmys, *The Sopranos* remains the envy of the TV community, a quality, edgy show with buzz.

After the ceremony, sipping a Diet Coke on an outdoor piazza, Grey waxes eloquent on the parallels between Tony Soprano (played by James Gandolfini) and Jackie Gleason on *The Honeymooners*, two classic TV characters who just can't seem to hit the high notes. He talks like a true fan. “*The Sopranos* is comedic,” he said, “but I think it's much more than that.”

Then at precisely 10 p.m., Grey glances at his watch and says, “Gotta go.” Home to his family, he quietly explains.

*Alec Foege is a senior writer for People magazine. He's based in New York.*



**Brillstein-Grey is now realizing mega-buck profits from NewsRadio in syndication.**

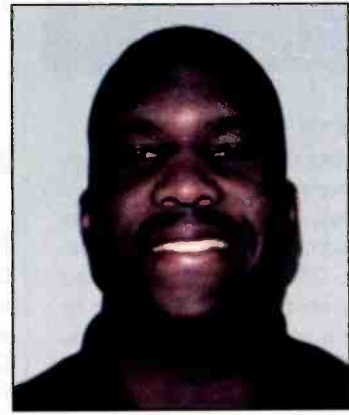
ALICES HALL/ABC



NAME: MARIANO RIVERA  
AGE: 30  
CITY: BRONX, NY  
OCCUPATION: PORTFOLIO MANAGER



NAME: CHIPPER JONES  
AGE: 24  
CITY: PINEHURST, GA  
OCCUPATION: SALESMAN



NAME: VINCE CARTER  
AGE: 31  
CITY: TOPEKA, KS  
OCCUPATION: FIREFIGHTER



NAME: LARRY BIRD  
AGE: 26  
CITY: ELKHART, IN  
OCCUPATION: YOUTH PASTOR



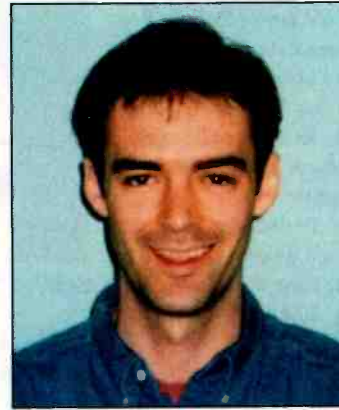
NAME: LISA LESLIE  
AGE: 26  
CITY: PORTLAND, ME  
OCCUPATION: PHOTOGRAPHER



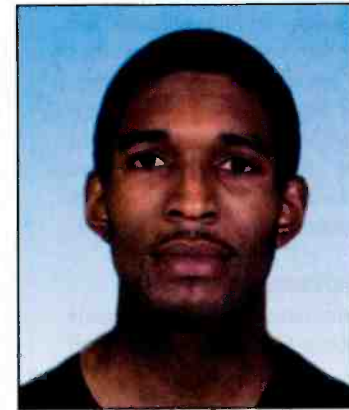
NAME: RANDY MOSS  
AGE: 31  
CITY: BEND, OR  
OCCUPATION: VICE PRESIDENT



NAME: JEFF GORDON  
AGE: 27  
CITY: COLUMBUS, OH  
OCCUPATION: ATTORNEY



NAME: JASON KIDD  
AGE: 28  
CITY: MANSFIELD, TX  
OCCUPATION: PROGRAMMER



NAME: JOE SMITH  
AGE: 25  
CITY: MINNEAPOLIS, MN  
OCCUPATION: POWER FORWARD

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## MOVERS

### NETWORK TV

**John Gray** was promoted to senior vp, business development, CBS Television Network sales, and **Linda Amster** was named to succeed Gray as vp, West Coast sales, CBS Television. Gray had held the vp post since 1988. Prior to that, he held a variety of sales positions at CBS in New York. Amster rejoins CBS from Lifetime Television, where she had been vp, western region sales, since July 1994...In moves designed to solidify the WB network's comedy department, **Tracey Pakosta** has been promoted to vp of comedy development and **Belisa Balaban** has been named director, comedy development. Pakosta, upped from director of comedy development, has been with WB since shortly after its launch in 1995 and is credited with shepherding the WB's first animated series, *Mission Hill*. She also oversaw development of *The Steve Harvey Show* and is prepping another animated candidate called *The Oblongs*. Balaban most recently served as manager of development at Comedy Central cable network (since 1997), where she oversaw the East Coast production of *The Upright Citizens' Brigade*, *Pulp Comics* and *Viva Variety*.

### TV SYNDICATION

**Mark Dvornik** has been promoted to senior vp and general sales manager of Paramount Domestic Television. A 14-year studio sales veteran, Dvornik will oversee program sales for Paramount's stable of 12 first-run syndicated series, including the libraries of Rysher Entertainment and Worldvision Enterprises (as part of Spelling Entertainment Group). Dvornik most recently served as vp, Southwestern regional manager.

### TV PRODUCTION

Among several executive appointments at Sony Pictures Family Entertainment: **Bob Higgins**, most recently vp of creative affairs for Sony-owned Columbia TriStar Television Children's Programming division, was named senior vp of creative affairs; **Stacey Attansio**, who comes over from The Meyers/Shyer Co. (a Burbank, Calif.-based production house), was named senior vp of production; **Joe D'Ambrosia**, previously director of dev- (continued on page 50)

# The Media Elite

Edited by Anne Torpey-Kemph

## Kaitz Foundation Books Room for 2,000 to Honor Cable Leader Bresnan

Cable pioneer William Bresnan was this year's guest of honor at the recent Walter Kaitz Foundation Dinner, which annually honors an industry leader whose efforts parallel the foundation's mission of diversity. Throughout his 40-year career, the Bresnan Communications president has championed the cause as a member of the Floyd Patterson Children's Fund and a board member of the Emma Bowen Foundation for Minority Interests in Media. At the New York Hilton & Towers (l. to r.) Barry Babcock, vice chair, Charter Communications; Deborah Lathen, chief, Cable Services Bureau, FCC; Leo Hindery, president/CEO, AT&T Broadband & Internet Services; FCC chairman Bill Kennard; Bresnan; FCC commissioner Susan Ness; John Hendricks, CEO, Discovery Communications; Gilbert A. Cedillo, assemblyman, State of Calif.; and Spencer Kaitz, president and general counsel, Calif. Cable Television Ass'n.



## SPOTLIGHT ON...

### Mike Scully

Executive Producer/*The Simpsons*

**W**hen Mike Scully was growing up, his goal was to be a TV writer like the Rob Petrie character on *The Dick Van Dyke Show*. When he moved to Los Angeles in 1982, he dabbled in standup comedy as a precursor to becoming a comedy writer.

Nearly a decade later, he joined Fox's animated hit, *The Simpsons*, as a writer/producer and has been there since.

"When I first joined the show, I thought I was getting in on the tail end. My first episode was about number 70 for the show. Now we're getting ready to record our 250th episode."

Scully has been *The Simpsons'* executive producer and show runner since 1997, during which time the show has continued to thrive among viewers. In its recent premiere episode for the show's 11th season, *The Simpsons* recorded an 8.0 rating/13 share

(according to Nielsen data), against some formidable Sunday night competition.

Scully initially wrote several episodes as a member of a team but has had less time to do so since taking over production. He wrote this season's premiere and is working on another that will air in May. But Scully is quick to praise his 15-member writing staff. "They make my life easier," he says.

Because each episode of *The Simpsons* takes about nine months to produce, at any given time 6 or 7 different shows are in development.

Scully says his goal in taking over the show was "not to wreck it." He believes the show still works for audiences because it's funny, high-quality animation that has picked up a whole new generation of fans, including many who weren't alive when the show first launched.

Though his contract expires after next season, Scully plans to develop shows for 20th Century Fox Television after he leaves *The Simpsons*.—John Consoli



Scully: 'Toon guru



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# MEDIA DISH



Fox Family Channel kept the magic going after the taping of *The World Magic Awards* by throwing a party at Pimot Hollywood. From left: Magician Andrew Goldenhersh shows off his sleight of hand to Eytan Keller, executive vp, reality programming and specials, Fox Family Channel; Chris Leary, host of *Fox Family Countdown*, and Bob Saget, host of *The World Magic Awards*, which will air Oct. 22.



SAM BARNES

At the recent Toronto International Film Festival, *Premiere* magazine hosted film-industry luminaries at a dinner at Prego Della Piazza to celebrate the title's "Vanguard" issue and its sponsorship of the festival. Flanking *Premiere* editor in chief Jim Meigs (c.) were actors Randy Quaid and Tim Roth.

Mediamark Research Institute celebrated its 20th anniversary by establishing the Alan J. Tessier Research Internship, honoring the contributions of MRI's founder. Joining Tessier (right) recently in MRI's New York office were the first two recipients of the paid internship, Benjamin Murray and Karenza Carroll di Siena.



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# In Remembrance

**R**ich Katz, a longtime media reporter and former *Mediaweek* staffer, died of a severe asthma attack at his New York City home last Tuesday. He was 33.

Rich covered the network television beat as a senior editor at *Mediaweek* from January to December 1997, when he left to cover broadcast and cable TV for *Variety* and *Daily Variety*. Respected by his journalistic peers and TV-industry executives, Rich was also feared and loved (a rare combination) by the industry's public relations handlers, who always returned his calls, knowing that he had the scoop on the next day's news.

A film aficionado and avid William Burroughs fan, Rich also possessed a practically encyclopedic knowledge of the punk-rock scene and regularly went to shows in New York with his wife, Julie, who has been teaching at a public school in the south Bronx.

After graduating from NYU, Rich started his career in 1988 as an intern at *Channels* magazine. He proved early on that he not only was a hard worker but also could schmooze with the best of them, and soon was named assistant editor. After *Channels* ceased publication in December 1990, Katz went to *Cablevision* magazine, working there until 1996, when he shifted to sister publication *Multichannel News* as programming editor. He left *Multichannel* to come to *Mediaweek*.

A memorial service was held last Thursday in Spring Valley, N.Y. Katz's family is asking that contributions in his name be sent to Cable Positive, the cable industry's AIDS action organization. —*Michael Bürgi*



Times Mirror Magazines, whose stable includes *Ride BMX*, *Skiing* and *TransWorld Snowboarding*, recently hosted a day of biking and rock climbing for clients and friends at Snow Summit Mountain Resort in Big Bear Lake, Calif. From left: Matt Vujovich, guest of Nissan; Laura Pilafidis, senior planner, TBWA Chiat Day; Warren Schaffer, director, TBWA Chiat Day; Andrew Polsinelli, model line planner, Nissan Motor Corp.; Andy Amill, vp corporate sales, TMM; and Andy Clurman, publisher and president, The Skiing Company, TMM.

### Bookmarks

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# MOVERS

(continued from page 46) elopment at Nickelodeon, comes aboard as executive director of creative affairs; and Tara Polacik, a manager of creative affairs at CTTCP since 1997, has been promoted to director of creative affairs.

## CABLE TV

Lifetime has hired **Jessica Marshall** as senior vp and gm, Lifetime Online. Marshall will oversee all editorial content, business development and e-commerce ventures for Lifetime's Web site. Most recently, she was senior vp and gm for TV Guide Online. Marshall also launched and managed Web sites for *People*, *Entertainment Weekly* and *Teen People*...TNT has named **Nicholas Bogner** vp, development for TNT Originals. Previously, Bogner ran development for Cruise-Wagner Productions, where he supervised writers and collaborated with directors and talent on films such as *Mission Impossible: 2* and *Without Limits*...**Robert Baxter** has been named

senior vp and CFO for Odyssey. Baxter, previously vp and CFO, is responsible for all financial, administrative and management information systems for the network's L.A. and New York offices. He joined Odyssey in February from the House of Blues organization, where he was vp and controller.

## AGENCIES

**Terry Reilly** was promoted from media director to senior vp/media director at Indianapolis-based Young & Laramore. Also at Y&L, **Anne Beriault** and **Jim Giesler** were promoted to vp/management supervisor and director of administration, respectively.

## TV STATIONS

A.H. Belo's Dallas ABC affiliate WFAA-TV has promoted **Annette Smith** to executive news producer. Smith currently produces WFAA's *News 8 Update* at 10 p.m....At Harrisburg, Pa., ABC affiliate WHTM, **Angela Davis**, producer of *News at Noon*, has joined the promotions department as



**Marshall joins  
Lifetime Online**



**Y&L expands  
Reilly's role**

writer/producer/editor. **Melissa Dayok** will switch from producing *News Daybreak* at 5:30 and 6 a.m. to producing the newscast at 5 p.m. And **Tara Houser**, associate producer of *News Daybreak*, will assume Dayok's position as producer.

## MAGAZINES

**Drew Schutte**, associate publisher of Condé Nast's *Wired*, has been promoted to publisher. He replaces **Dana Lyon**, who has been named to the new position of executive publisher.

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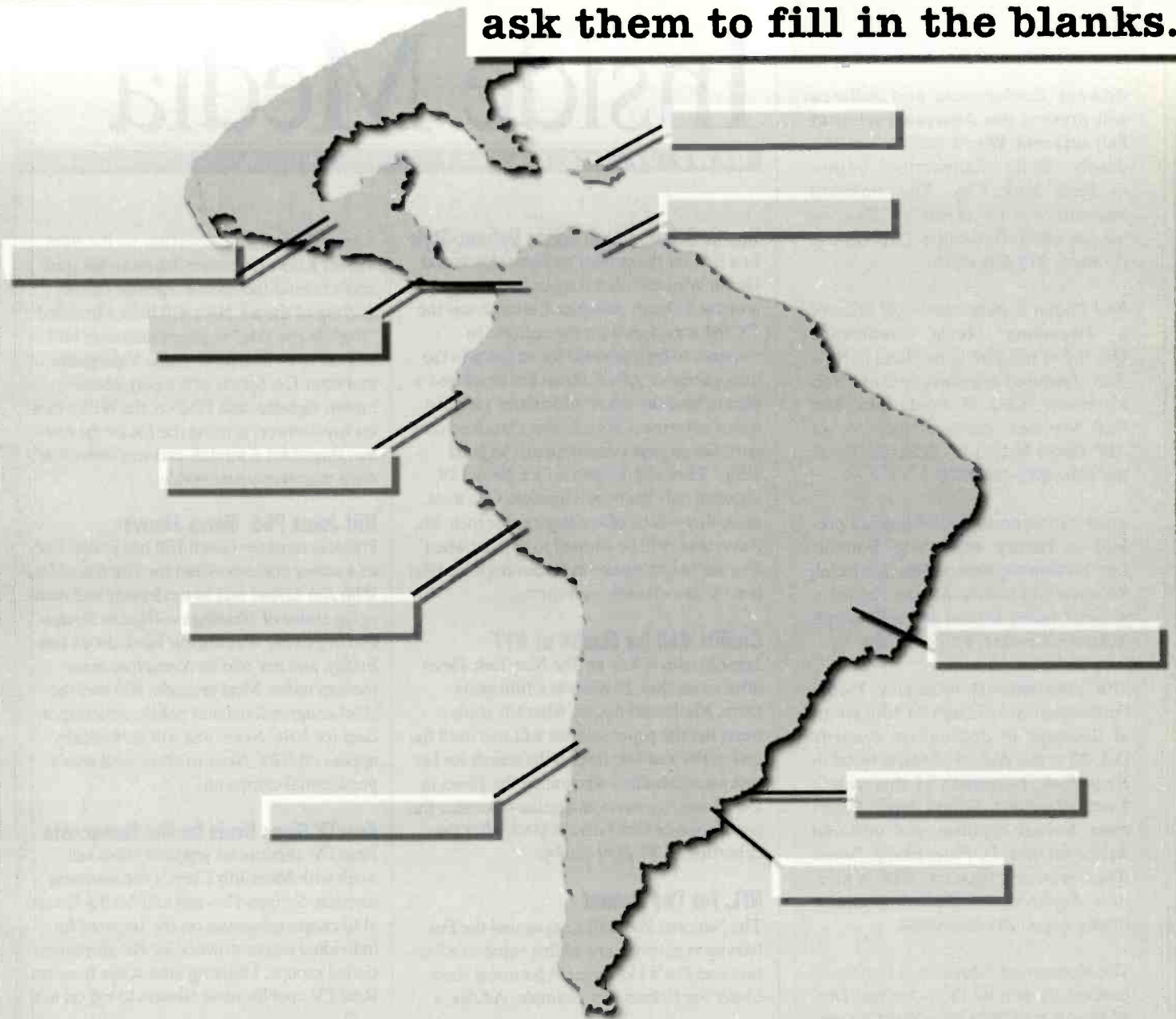
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## CALENDAR

Adweek Conferences and Adforce will present the **Adweek Forum at Fall Internet World** Oct. 4-5 at the Jacob Javits Convention Center in New York City. The opening keynote will be given by Oxygen Media chair Geraldine Laybourne. Contact: 212-536-8810.

Paul Kagan & Associates will present a **Streaming Media Conference** Oct. 6-7 at the Park Lane Hotel in New York. Featured speakers include Bob Markowitz, CEO of eYada.com, and Rick Mandler, general manager of ABC Radio Networks. Contact: Timothy Akin, 831-624-1536.

American Express Publishing will present a **Luxury Marketing Summit** Oct. 17-19 at the Arizona Biltmore Hotel. Panelists will include Marian Salzman, director, brand futures group, Young & Rubicam. Contact: 212-706-1630.

The International Women's Media Foundation will present its 10th annual **Courage in Journalism Awards** Oct. 20 at the Waldorf-Astoria Hotel in New York. Honorees at this year's lunch event will include Peggy Peterman, former reporter and editorial writer for the *St. Petersburg Times* (Fla.), who will receive IWMF's Lifetime Achievement Award. Contact: Shelly Cryer, 212-665-0588.

The Museum of Television & Radio will present its annual radio festival Oct. 25-Nov. 5 at MT&R's New York City site. The event will feature seminars, live broadcasts of local and syndicated shows, and live performances. Contact: 212-621-6710.

The MPA and ASME will present the **American Magazine Conference** Oct. 28-31 at the Boca Raton Resort & Club in Boca Raton, Fla. Contact: 212-872-3700.

The Southern Cable Telecommunications Association will present its **1999 Eastern Show, Cable Conference and Exhibition** Oct. 24-26 at the Orange County Convention Center in Orlando, Fla. Contact: Patti Hall, 404-255-1608.

# Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

## Hearst Selling Oprah Space Upfront-Style

In a first for the publishing field, Hearst and Oprah Winfrey will sell space in the as-yet-unnamed Oprah magazine the same way the TV industry does it for the upfront. In response to high demand for ad space in the mag, publisher Alyce Alston has developed a plan to have the top 50 advertisers, plus five major advertisers in each major business category, bid on page commitments "in good faith." They will do this on Oct. 18 and 19, knowing only the book's mission. One week later, they will be offered spaces for their ads. Advertisers will be allowed to pull out when they see the prototype in December. The title is set to launch early next spring.

## Credits Roll for Maslin at *NYT*

Janet Maslin is leaving *The New York Times* after more than 20 years as a film critic there. Maslin did not say what her plans were, but the paper said she will stay until the end of the year and help in the search for her successor. Maslin—who joined the *Times* in 1977 from *Newsweek* magazine—became the paper's senior film critic in 1993, after the departure of Vincent Canby.

## NFL, Fox Pad *Helmet*

The National Football League and the Fox television network are adding value to advertisers on Fox's kid-targeted Saturday show *Under the Helmet*. For example, Adidas, a

league sponsor and advertiser on the show, will air a new Keyshawn Johnson/Adi spot and a behind-the-scenes segment on the making of the ad. Nike will have a branded "Back in the Day" segment featuring NFL stars in their formative years. Videogame marketer EA Sports gets a play-of-the-month vignette; and Hasbro, the NFL's master toy licensee, is using the *Under the Helmet* theme for a scratch-and-win contest at mass merchants nationwide.

## Ifill Joins PBS' News Shows

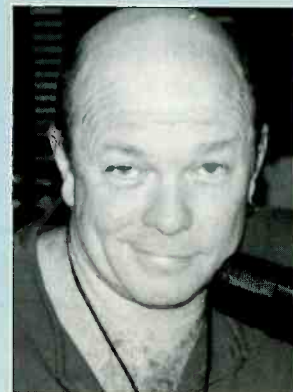
Political reporter Gwen Ifill has joined PBS as a senior correspondent for *The NewsHour With Jim Lehrer* and as moderator and managing editor of *Washington Week in Review*. Ifill began her *Washington Week* duties last Friday, and her role on *NewsHour* commences today. Most recently, Ifill was the chief congressional and political correspondent for *NBC News*. She will periodically appear on *NBC News* to cover next year's presidential campaign.

## ReacTV Signs Deals for Net Newscasts

ReacTV announced separate deals last week with Meredith Corp.'s broadcasting division, Scripps-Howard and Media General to create newscasts on the Internet for individual stations owned by the aforementioned groups. Utilizing interactive features, ReacTV enables news viewers to log on to a

## Extending Hendrie

Phil Hendrie's off-the-wall humor and nearly 100 distinct character voices have landed him a national radio show with Clear Channel-owned Premiere Radio Networks. The show premieres today on 24 AM and FM stations, including WINZ-AM in Miami; WXRC-FM in Charlotte, N.C.; KTBR-FM in Eugene, Ore.; and WOAI-AM, Clear Channel's flagship station in San Antonio. Airing from Cox-owned (soon to be AMFM) KFI-AM in Los Angeles, the show fills a need for syndicated programming in the 7-10 p.m. (PT) slot (10:00 p.m. to 1:00 a.m. ET), for which Hendrie has been pulling strong ratings, especially among men. He scored a 4.3 men 25-54 and a 6.0 men 35-64 in the last Spring Arbitron book. Check out Hendrie's unofficial Web site at [www.shuckandjive.com](http://www.shuckandjive.com).



**Phil-er: He's dropping into 7-10 p.m. slots.**

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# Inside Media

CONTINUED

station's Web site and customize the newscast to suit their interests. Services of the San Francisco-based company initially include: VideoNewsPlus, which posts an outlet's local news stories accompanied by interactive features that access additional footage and "sidebar" stories; and a service that combines local news with national and international news. The latter, due out later this year, will allow users to register and receive custom newscasts from all news spectrums. Meredith's CBS affiliate in Phoenix, KPHO-TV, will be the first to implement ReacTV, followed by WGNX-TV, the CBS affiliate in Atlanta; KVUU-TV, the Fox affiliate in Las Vegas; and WNEM-TV, the CBS affiliate in Flint, Mich. Scripps and Media General will roll out service at the end of the year.

## Fla., Ariz. Join Clearing House Fight

Two more states, Florida and Arizona, have joined the fight to stop Publishers Clearing House's marketing tactics. Both states have filed charges that the subscription company used deceptive means to sell magazines. The complaints say that the company gave misleading information about the consumers' chances of winning its sweepstakes. The states join Washington, Wisconsin, Connecticut and Indiana, which have suits pending against PCH. A settlement is expected soon in a similar Illinois class-action suit.

## Priest Has Designs on In Style Portfolio

Robert Priest, former design director at Hearst's *Esquire*, has been named design consultant for Time Inc.'s In Style Portfolio 2000. He will oversee art direction for the four quarterly magazines *In Style Weddings*, *In Style Makeover*, *In Style Entertaining* and *In Style 'The Look.'* They will hit newsstands in January 2000. Priest left *Esquire* in July.

## A&E to Launch 'House Beautiful'

A&E Network will launch a new weekend series, *House Beautiful*, this Sunday, Oct. 10, at 11 a.m. Hosted by journalist/actress Donna Hanover, the series will bring the pages of Hearst Magazines' *House Beautiful* shelter title to A&E, which is partly owned by Hearst. The hour-long show, produced by Hearst Entertainment, will give viewers an insider's tour of the world's most famous homes.

## Hugger Upped at Katz

Michael Hugger was promoted last week to executive vp of the Katz Television Group. The 24-year company veteran was most recently president of Katz Television, where he handled both the American and continental TV divisions. As executive vp, Mr. Hugger will oversee all Katz Television Group companies, which include American Television, Continental Television, Seltel and the new Eagle Television Sales, which is set for a Nov. 1 launch.

## Clear Channel Buys Two More in Ohio

Clear Channel has expanded its Ohio radio holdings with the recent buy of WSRW-FM, which programs Country, and WSRW-AM, which programs Gospel, from Highland Broadcasting Co. The cost was estimated at \$2.5 million. The two Hillsboro, Ohio, stations are about 40 miles outside Cincinnati, where Clear Channel has eight stations and nearly 50 percent of the radio revenue, according to Duncan's American Radio. Including announced transactions, Clear Channel has 510 radio and 19 television stations in the U.S.

## Westwood Completes Metro Nets Buy

Westwood One radio networks closed on its \$1.2 billion stock purchase of Metro Networks, making it the No. 1 provider of traffic news and pushing Westwood's stock to an all-time 12-month high of 52. The company, which is managed by CBS' Infinity, wasted no time in signing up new affiliates from the Infinity stable, including newbie talker

WNEW-FM and Sports WFAN-AM in New York. The company also announced the following have joined its board of directors: David Saperstein, former chair and CEO of Metro Networks; Dennis Holt, a former director of Metro; and Joel Hollander, president/CEO of Westwood One.

## CBS Cuts Dot.com Deal No. 11

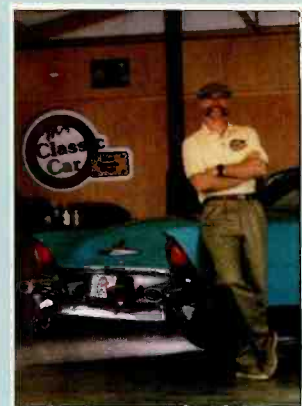
CBS' Internet portfolio continues to grow with the announcement last week that it has acquired a 40 percent stake in Women's Consumer Network, for \$50 million in advertising and promotion over five years across CBS' media properties. The Women's Consumer Network went online in November 1998 as a national membership-based consumer service targeting women ([www.womensconsumernet.com](http://www.womensconsumernet.com)) and plans to launch a redesigned site next month. Run by women for women, the site offers members discounts and deals on products and services aimed at women. As part of the agreement, Infinity Broadcasting will receive a pro rata share of the investment, and CBS will hold two positions on WCN's board of managers. CBS' 11 dot.com deals so far this year add up to \$770 million, all in trade for advertising and promotion.

## Radio Disney Restructures

Radio Disney has decided not to replace Buzz Powers, who resigned recently as director of owned stations operations. Instead, ABC will split the responsibilities for the 15 stations between its two group presidents for ABC Radio, Mark Steinmetz, based in Minneapolis, and Mitch Dolan, based in New York. The move follows the exit of Radio Disney vp/general manager Scott McCarthy, one of the original architects of the kiddie net, who also recently resigned.

## Car Takes Syndie Turn

Promark Television, a Los Angeles-based syndicator, has acquired the rights to *My Classic Car*, an enthusiast show that ran for the past four seasons on cable's The Nashville Network. Billed as *Martha Stewart Living* meets *Bob Vila's Home Again*, *My Classic Car* is being prepped for spring and fall 2000 rollout in syndication with Dennis Gage as host. Promark is starting to pitch the weekend half hour to stations, aiming to clear 25-35 percent of the U.S. markets for spring and the remaining markets for fall 2000. Promark is offering the show on an even three-minute national and local barter advertising split. A Promark representative said *My Classic Car* also has signed auto-parts catalog giant Hemmings Inc. as a participating sponsor.



Promark is shopping *Classic* for spring rollout.

LARRY COHEN



Watch POWER LUNCH become  
**Power Brunch**  
all this week live from  
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I	O	N	B	C	N	B	P	N
O	P	O	C	I	B	O	O	C
N	N	O	C	P	C	I	N	B
C	B	I	P	C	I	P	C	P
C	C	N	O	B	P	N	C	O
B	O	P	I	N	C	C	B	N
P	P	N	C	C	O	P	P	P
P	I	P	B	O	C	N	B	C
C	N	B	I	C	B	O	C	I
P	C	O	N	P	C	I	P	O

[ The seven most important  
letters in the Silicon Valley. ]

LOOK no further LOOK no further LOOK no further LOOK no further LOOK  
PROFIT from it PROFIT from it PROFIT from it PROFIT from it PROFIT from it

THE ALL-MEDIA DIET

On the  
NET!



MEDIAWEEK

daily  
news

## NUTRITION FACTS

### The All-Media Diet

Serving Size: All you can eat

Servings per container: 1

Total Fat.....	0%
Sodium.....	0%
Protein.....	0%

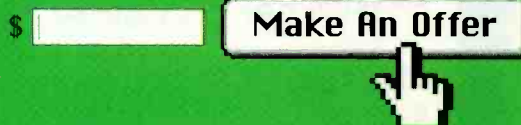
### % Minimum Daily Requirement (MDR)

Broadcast TV	100%
Syndication	100%
Cable	100%
Newspapers	100%
Magazines	100%
Radio	100%
Internet	100%

Ingredients: media news, buzz, opinions, statistics, predictions, innovations, personalities. NO PRESERVATIVES.

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**Dot.coms**, it seems, will use any excuse to throw a party. At *IQ* this week, we've received no less than 10 invites to various new media shindigs in Manhattan, timed alongside various Web conferences. Not a bad thing, per se. After all, the too-under-appreciated "schmoozing and boozing" skill that's often left off résumés may actually be the most relevant skill for any new media type pursuing the ever-elusive contact. As for my own dance-card, I'll be the guy nursing the ginger ale at the CNET bash this Wednesday at the China Club. Party on, dudes!—Kipp Cheng

# interactivenews

## @deadline

### Agency.com Eyes Traffic

Internet services kingpin **Agency.com** is in talks with **i-traffic** about possibly acquiring the New York-based interactive media firm, sources said. Both companies declined comment. Agency.com is in a quiet period following its Sept. 3 announcement that it plans to go public.

### Discover Lands Deal

New York-based **Discover Card** is now the default credit card for San Diego-based **EntryPoint's** eWallet. The eWallet is a free downloadable application that lets users enter their shipping and credit card information, for easy and secure use when they shop online.

### Commerce via Clique

**Clique.com**, an e-commerce solutions company that targets content providers, launches its service this week. The Seattle-based firm's first customer is **Forbes.com**, for which it is building a customized online store.

### RCA Backs Charity

Redwood City, Calif.-based **Liquid Audio**, a digital music solutions provider, will offer exclusive downloads of music clips from a live performance by the **Dave Matthews Band**, courtesy of **RCA Records**, New York. Four unreleased songs can be pre-viewed and purchased online beginning tomorrow at [liquidaudio.com/dmb](http://liquidaudio.com/dmb). Proceeds benefit VH1's "Save The Music," promoting music literacy in high schools.

### DrDrew Draws Teens

Online health and lifestyle destination **DrDrew.com** officially launches today targeting Gen Y users. DrDrew.com will feature personal health advice, as well as live cybercasts with celebrity guests from the site's headquarters in Old Pasadena, Calif. The site has already garnered 20,000 pre-registered users during its beta period.

## Paramount Launches "Titanic" Effort Online

By Sloane Lucas

**P**aramount Home Video this week is launching an online marketing initiative to both support the release of a *Titanic* Collector's Edition gift set, available as of Oct. 5, and drum up interest in *Titanic* DVDs and videos for the holiday season. The video distribution unit of Paramount Pictures has enlisted the help of Luminant-owned interactive shop Brand Dialogue, New York to craft a series of banner campaigns targeting teen girls and women.

"One of the successes of *Titanic* among teen audiences was the fact that young girls saw the film 15 times in theaters, and most of them already own it on video," said Michael Arkin, senior vice president of marketing, PHV. The challenge was to also spur interest in the Collector's set, which includes a video of the 11-time Oscar-winning film, a framed film strip featuring a scene from the movie, a 24-page color photo album on the movie, and a keepsake box to store it in.

Focus groups had determined that girls often fantasized about what could have happened differently in the film. "We wanted to play into that," explained Arkin.

To that end, banners will run on teen-focused sites Sony.com, Teenmag.com, Girlson.com, Seventeen.com, and MTV.com, among others. PHV has also bought key words on search engines such as Lycos, Yahoo! and Infoseek.

Users click through to a jump page off the

Titanicmovie.com site. Girls will be asked questions such as "Where do you think Jack [played by teen heartthrob Leonardo DiCaprio] would have gone if he hadn't won passage on the Titanic?" or "What if Jack and Rose [played by Kate Winslett] had made it back to America? What would have happened to them?"

Women-targeted banners on sites such as Women.com feature an animated version of the movie's "Heart of the Ocean" necklace; users are

driven to a jump page listing *Titanic* products as gift ideas. (For the past month, men have also been lured by an animated buoy banner on sites, such as CBS SportsLine and Broadcast.com, that morphs into a DVD disk; they are sent to a jump page advertising DVDs.)

The online effort is one of only a handful of initiatives PHV has launched to

experiment with new media as a marketing medium. "We're somewhat of a new advertiser on the Internet," explained Arkin. "But its becoming increasingly important." None of the jump pages have e-commerce capability, nor will there be links to other e-tailers.

Online efforts complement a fourth-quarter TV and print push. Spots will run on network, syndication and cable in early morning, prime time and late-night parts. Print ads will run in *Seventeen*, *Teen People*, *YM*, *People*, *Entertainment Weekly*, *InStyle*, *Premiere*, *Movieline*, *Woman's Day* and *TV Guide*. ■



Paramount's new online push for *Titanic* product eventually takes users to the movie home site.

# CTI's Interactive Games Get Multi-level Ad Push

**BY KIPP CHENG**—In support of today's official unveiling of the interactive TV versions of popular game shows *Jeopardy!* and *Wheel of Fortune*, Columbia TriStar Interactive is launching a multi-platform marketing campaign with the tagline "Watch! Play! Win!" The multi-million dollar marketing effort will include a mix of on-air, print, retail, online and sweepstakes components.

"I think this is the first campaign of this kind, of this magnitude, to promote interactive programming," claimed Andrew Schneider, vice president of programming at Culver City, Calif.-based CTI. The company has partnered with WebTV and Sony Electronics, which will provide prizes for winners of the interactive games and sweepstakes contestants.

Beginning today, the interactive versions of *Jeopardy!* and *Wheel of Fortune*, which allow consumers to play along with the TV shows, will be available through WebTV Plus set-top box units.

The enhancements for the two programs, which will be accessible to viewers

five days a week in syndication, were developed by CTI and Los Angeles-based Mixed Signals Technologies, a developer of interactive TV tools.

Schneider said that the enhanced programs are produced to meet the specifications set forth by cross-industry group the Advanced Television Enhancement Forum, allowing any future set-top units which comply to the specs to carry CTI's interactive programming.



The interactive TV version of *Wheel of Fortune* will enjoy integrated ad support.

Interactive *Jeopardy!* and *Wheel of Fortune* will also appear on cable channel Game Show Network, which is owned by Sony Pictures Entertainment.

Schneider was not able to name specific advertisers, but said, "We're looking for ad partners to come on board and participate with us and see what works best. I think we've created a compelling direct-marketing vehicle through our registration database and the game play itself."

WebTV is expected to launch a complementary marketing campaign with the tagline "Interact to Win!" ■

# Acquisition Begets New Kana Software Offering

**BY SUSAN KUCHINSKAS**—The new Kana 4 software product is being released today, the first by-product of the acquisition of San Mateo, Calif.-based e-mail marketing software maker Connectify by e-marketing applications provider Kana Communications.

Kana 4 includes an upgraded release of the Palo Alto, Calif.-based Kana's flagship product, Kana Response, which provides automated customer service, as well as two new products, Kana Commerce, a transaction-oriented series of applications, and Kana Connect, which embodies Connectify's technology.

Kana CEO Michael McCloskey said Kana 4 is a full online communications system for current and future clients.

"The added functionality is very important for us," said Lowell Knighton, project manager for Convergys of Cincinnati, a Kana client

which beta-tested Kana 4. The company provides customer support for large corporate clients. "Savings vary by client," he said, "but we've seen anywhere from a 50 percent to a 400 percent increase in efficiencies."

Kana 4 is available either as a licensed application or through the service bureau model. Pricing starts at \$5,000 a month for Kana Online or \$50,000 for the software package.

The Connectify acquisition took only a few months, according to former Connectify president Joseph Ansanelli, now vice president of marketing for Kana. "We had referred customers to each other and did some co-marketing, and it made a lot of sense to bring the companies together." Kana paid 15 percent of its stock to Connectify, and all Connectify employees are now on staff at Kana. ■

## bits

• **Amazon.com**, Seattle, launched three e-commerce initiatives: zShops allows any retailer to build an online store and offer items for

**amazon.com**

sale to Amazon.com's more than 12 million customers; Amazon.com

Payments allows e-tailers in the zShops network to piggyback on the site's 1-Click payment system (Amazon.com charges the buyer's credit card and makes a direct deposit into the seller's checking account); and All Products Search offers a shopping-only search engine that scours the Net for items.

• **<kpe>**, a New York-based interactive development firm, launched <kpe>Films, a feature film production company. <kpe>'s new division will create and produce filmed entertainment content for distribution through traditional film distribution channels as well as advanced IP-based systems such as cable modem networks, video game consoles, enhanced television, broadband and digital set-top boxes. The shop will also develop online marketing concepts to promote their feature releases.

• **Flycast Communications**, San Francisco, was acquired by CMGI in a stock-for-stock merger valued at approximately \$700 million.



**flycast**  
network

The Andover, Mass.-based investment company will add Flycast's direct response advertising capabilities to its stable of interactive marketing properties, including customer profiling

company **Engage Technologies**, targeted advertising companies **Adsmart** and **AdForce**, and search portal and free ISP **AltaVista**. The merger is subject to formal approval by Flycast shareholders, and is expected to be completed in January 2000.

• **CNET**, the San Francisco technology information and commerce network, launched CNET Investor Channel, in conjunction with the recent debut of CNET News.com, a related technology investing television program to air on **CNBC**. CNET Investor combines news, research and opinion about the technology industry.

• **WeddingChannel.com**, the Los Angeles-based resource for wedding planning and purchases, will create a co-branded content

**WeddingChannel.com**

area for the wedding sub-center of **GO**

**Network**, the Sunnyvale, Calif.-based joint venture between **The Walt Disney Company** and **Infoseek**. The sub-center is scheduled to launch by year's end and will feature links to WeddingChannel.com's retail partners.

“My ad has multiple personalities.”

Case Number: 286      Date: Sept. 1999      Name: Sandy Herndon  
Company: American Airlines      Title: Manager, Interactive Marketing

Reason for Visit:

Subject hoped to attract travelers with a variety of personality traits.



Treatment:

Specialized therapy sessions on DoubleClick Travel sites and AltaVista gave subject a strong "business travel" identity. Banners and intensive keyword association led wayward travelers to visit AA.com for fare quotes, reservations, and AAdvantage account information. DoubleClick Spotlight tracked subject's progress and measured customer response during therapy.

Results:

Subject reported a "single-minded focus on new customers," thanks to success of ads on the DoubleClick Network and AltaVista.

See complete patient file at  
[www.doubleclick.net/AA](http://www.doubleclick.net/AA)

Online Ad Therapy.

**DoubleClick** Network  
[www.doubleclick.net](http://www.doubleclick.net)

Case #286: AA.com

# Ovitz-backed Commerce Site Launches Ad Effort

**BY SLOANE LUCAS**—Monday marks the first major consumer marketing push for CheckOut.com, the commerce and content site backed by Hollywood mogul Michael Ovitz. CheckOut.com targets the entertainment aficionado with reviews and other content that bolster the site's sales of CDs, DVDs, videos and games.

Ads, which span TV, print, radio and online, run the tagline "Check it out" and feature people smashed up against a glass wall, presumably users desperately trying to "check out" what's on the site.

CheckOut.com went live in the beginning of August; the campaign runs through December to spur sales during the holiday season. The amount of the "double-digit" budget was not disclosed.

CheckOut.com COO Alan Kipust said the site's content helps target people who are passionate about entertainment, setting it apart from pure commerce sites. "If users are at all interested in what they are buying, we offer another experience," he argued. If visitors want to find more downloads or items about a favorite topic, for example, they can use Scour.net to surf the Web. Or if users want to find others



CheckOut.com's new ad effort via DDB relies on humor and hyperbole.

with a similar passion, Talk City is the site's community connection. (CheckOut.com is backed by The Yucaipa Companies, which is also an investor in both Scour.Net and Talk City.) Users can also get audio and visual downloads via RealNetworks technology.

The Los Angeles-based firm is also introducing an affiliate program. Promotional efforts are underway in conjunction with West Coast supermarket chain Ralphs, offering users Ralphs gift certificates for shopping at CheckOut.com.

Offline creative is handled by DDB, Los Angeles, with online creative overseen by sister shop DDB Digital, New York. Western Initiative Media Worldwide is handling offline media buying, with DDB Digital as online agency of record. Promotional work is handled by Heil-Brice Retail Advertising in Los Angeles.

Among other recent developments, CheckOut.com was given permanent space on the RealNetworks RealJukebox download, making CheckOut.com its main e-tailer and giving CheckOut.com users access to RealJukebox. CheckOut.com is also the exclusive commerce provider for Entertainment Boulevard's network of sites. ■

# Veon and Excite@Home Forge Broadband Pact

**BY KIPP CHENG**—Extending its reach into the burgeoning rich-media advertising space, broadband technology solutions provider Veon today inked a distribution agreement with broadband media company Excite@Home.

Veon's VeonPlayer will be integrated into the new version of @Home's client software, enabling Excite@Home subscribers to view and interact with rich-media ads. Additionally, Redwood City, Calif.-based Excite@Home has agreed to co-market the Veon solution to advertisers and content creators. (Advertising partners will be named in the near future.)

Today's deal marks the first distribution and marketing deal for Veon with a broadband provider. Joanna Shields, CEO of San Francisco-based Veon, said agreements with other broadband providers will follow.

Advertisers still face limitations in today's

Web environment, said Shields. "It's very difficult to play a full commercial with interactive links, based on the limitations of bandwidth and the limitations of various video players that are out there in the narrowband world. Working with Veon on the @Home system, they'll be able to deliver a full-screen, full-motion video ad with interactive links. It's much more of the television model."

With Veon's technology, advertisers and content creators can execute interactive video programming for broadband, enabling multiple avenues for video and e-commerce transactions without leaving originating sites. Veon also offers tracking and measuring tools. Said Shields: "Everything that the user clicks on, we can log, and be able to deliver to advertisers powerful information about what works and what doesn't work." ■

## bits

• **Chipshot.com**, the Sunnyvale, Calif.-based online golf store, is offering its first branded line of custom-made golf clubs, designed and



manufactured in-house. The move marks the company's evolution to original equipment manufacturer, as opposed to being just an aggregator or distributor.

• Online women's network **Women.com**, San Mateo, Calif., and Hearst Publishing's *Cosmopolitan* magazine, New York, partnered to create a new Web site at **cosmomag.com**. The joint venture culls content from the Hearst title, with interactive goodies such as an "Undress Your Date" feature.

• **Ancestry.com**, the Orem, Utah-based resource for tracing family histories online, was named the primary partner for **genealogy** across all of Dulles, Va.-based **America Online** brands, including CompuServe, AOL.COM, Netscape Netcenter and AOL Hometown, AOL's homepage community.

• **Mondera.com**, the New York-based company selling diamonds, fine jewelry, and luxury gifts online, was named the exclusive seller of wedding bands and gemstone jewelry for wedding supersite **The Knot**, also New York.

• **Accrue Software**, the Fremont, Calif.-based provider of electronic business analysis software, today introduces **Accrue Vista**, a new application to provide segmentation and analysis of site visitor logs, so that e-tailers can determine such things as who their best customers are and what parts of their site users visit. The product has a subscription pricing model starting at \$1,000 per month.

• Providence, R.I.-based **Bungo.com**, a provider of online work e-tools, last week launched a suite of Web-based information exchange tools. The free-to-user services allow users to maintain personal desktops on the Web to store and manage their files. Users can also share information stored on Bungo.com with other users as well as with out of network users through e-mail. With its built-in publisher, users can broadcast their content on the Web or to private groups.

• **Launch.com**, Los Angeles, produced a micro-site for fashion chain Emporio Armani, New York. Throughout October, DJs will perform live at the stores, and their music will be featured on the site. Besides fashion stills and streaming video of fashion shows, the site will also offer user contests.





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# Click2Asia.com Targets Web-Savvy Asian Users

**BY KIPP CHENG**—Click2Asia.com, a new Los Angeles-based company that develops online communities aimed at the global Asian market, today will soft-launch its North American Internet presence.

The official premiere, expected next week, will be an American-version Web site presented in English, with eventual in-language rollouts of Click2China.com, Click2Taiwan.com and Click2Japan.com.

Click2Asia.com was formed, in part, by the recent merger between KoreaLink.com and the Asian Buying Consortium Web site, formerly located at ABCFlash.com.

The new vertical portal will initially address the interests and needs of Asians throughout the U.S. and Canada. Chinworth Yao, co-founder and executive vice president of business development at Click2Asia.com, said he expects the core audience for Click2Asia.com will be English-speaking Asian Americans in their 20s and 30s.

The site will feature news of interest to the Asian-American community, celebrity profiles, and entertainment channels with music and multi-player online games, among other products. An e-commerce area is expected to launch in fourth quarter and a premium paid area, which will feature personals and educa-

tional services, will roll out next year.

"The ultimate goal," Yao said, "is to eliminate language barriers and allow Asians to connect ... around the world." To that end, the company will eventually introduce a multi-lingual technology that performs real-time translation, allowing a user in a chat room typing in Japanese to converse with someone typing in Chinese.

"Traditionally, advertisers have targeted the Asian market through in-language newspapers," added Yao. "But the demographics of Asians in North America are changing."

While Asians represent only 3 percent of the American popu-

lation, according to a report from Cambridge, Mass.-based Forrester Research, 64 percent of those households use the Internet. Asian Americans collectively have the highest median household income among all groups that are online, and an estimated 41 percent of Asian-American households shop online, compared with 28 percent of the general population.

"It's a highly attractive audience for advertisers to target online," said Yao. "The statistics and the dollars thrown into the Asian Internet space is only going to continue an upward trend." ■



CLICK 2 ASIA

# Guidance Gears Up For New Focus, Identity

**BY SLOANE LUCAS**—Guidance Solutions is undergoing a metamorphosis designed to change the e-commerce solutions company from a fee-for-service model to an equity-sharing one. The Marina del Rey, Calif.-based company is dropping the "Solutions" from its moniker and will focus on offering wannabe dot.coms its e-commerce expertise in return for an ownership stake.

All partnerships will be with firms that are pre-IPO or pre-sale. Since Guidance is 90 percent employee-owned, with no VC funding, profits go back to the 135-member staff. "Everybody is rooting for our businesses because if the companies are successful, we all benefit," said Robert Landes, chief executive of Guidance, which will work for cost-plus-overhead until a site is profitable and then

take a portion of the profits thereafter.

Founded in 1993, Guidance began as a systems integrator for a Fortune 500 client list that included IBM, Bank of America, Boeing and Taco Bell, among others. Guidance first began forging Net venture partnerships with established and startup companies in 1996.

Current ventures include eNutrition.com, eProperty.com, MrsBeasley.com, RightStart.com, CelebritySightings.com and StreetZebra.com.

Guidance is planning its first ad effort—a print campaign in various trade and consumer business publications, via Santa Monica-based Baker Designed Communications—for first quarter 2000. The Guidance site will re-launch with its new logo and identity on Nov. 1. ■



## movers

**James Murdoch** has been named executive vice president of News Corporation, New York.



In the new position, Murdoch will oversee the company's global digital media assets. Murdoch had served as president of News America Digital Publishing, the digital media

arm of News Corporation, since the division's inception in Nov. 1997. **Jon Richmond** was



named president of the newly re-named News Digital Media group. Richmond was formerly president at Fox Interactive, Los Angeles ... USWeb/CKS hired **Alan Segal**, former

director of new media strategies for Saatchi & Saatchi, Los Angeles, as senior creative director for its San Francisco office. **Darrell Hayden**, former principal of the Hayden Group, Portland, Ore., joined as a partner in USWeb/CKS' Pacific Northwest office ...

Internet game provider pogo.com, San Francisco, named **Nick Rush** to the new post of vice president of programming. He had been vice president of programming at Berkeley Systems, Berkeley, Calif. ... Uproar.com, the online gaming destination, named **Kenneth Cron** as chief executive officer. Cron, who was formerly president of publishing and a director at New York-based technology media company CMP Media, succeeds Uproar.com founder **Michael Simon**, who continues as chairman of the board of directors ... **Lisa Protter** took the new post of vice president, business development at Portland, Ore.-based CyberSight. She had the same title at THINK New Ideas, New York ... Redmond, Wash.-based imandi.com named **Daniel Conde** director of business development.

Conde was previously a product manager for Santa Clara, Calif.-based NetIQ. The company also recently appointed **Blake Park** to the position of vice president of marketing. Park is currently leading the company's agency search. [Adweek, Sept. 27] Prior to joining imandi.com, Park served as director of interactive marketing at PhotoDisc, Seattle ... About.com, New York, appointed **Alan Wragg** president of International and **Jon Spaet** president of advertising sales. Wragg has been with About.com since the service launched in 1997. Spaet joined from MSNBC, New York ... **Betsy Greenway Murphy** has joined youth marketer Snowball.com as vice president, sales and marketing, from her previous position as vice president, associate publisher at U.S. News and World Report, New York. Snowball.com also added **Tim Armstrong** as vice president, sales, from his former position as the director of integrated sales and marketing at ESPN Internet Ventures, a division of The Walt Disney Company, Los Angeles.

**WWW.SPIKERADIO.COM**

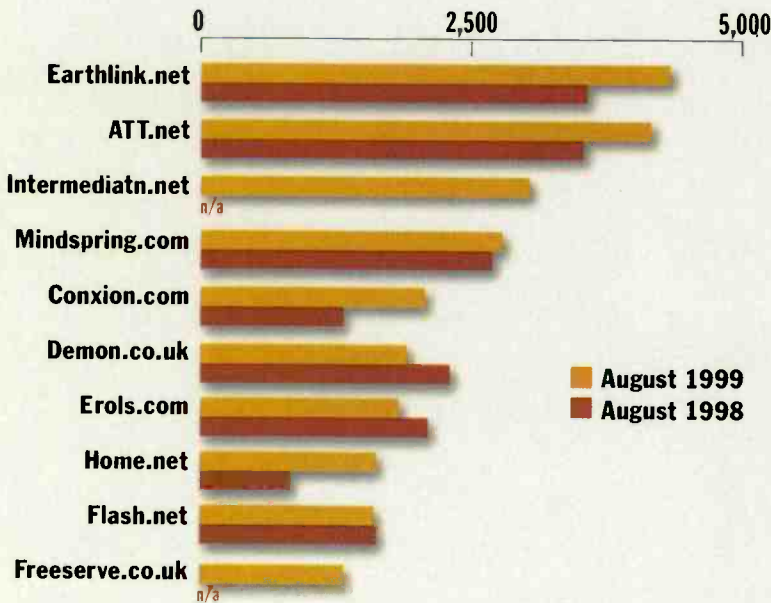
**24.7.360°**

WATCH IT WITH A FRIEND

IQdata

# Top Tier ISPs Way Behind AOL

## Unique Visits to Internet Service Providers, Home/Work\* (000s)



## Unique Visits to ISPs, Home/Work\* (000s)

SITE	AUGUST 1999	AUGUST 1998
<b>TOTAL WWW</b>	<b>63,135</b>	<b>56,585</b>
Earthlink.net	4,334	3,565
ATT.net	4,156	3,532
Intermediatn.net	3,033	N/A
Mindspring.com	2,783	2,689
Conxion.com	2,070	1,316
Demon.co.uk	1,904	2,300
Erols.com	1,829	2,101
Home.net	1,623	836
Flash.net	1,603	1,626
Freeserve.co.uk	1,328	N/A

\* The Home/Work sample represents unduplicated users who visit the same Web site both at home and at work. 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.



In the race among Internet service providers, Dulles, Va.-based America Online has galloped far ahead of its competition in recent years. Despite the planned merger of pioneering ISPs Earthlink Network and Mindspring Enterprises, their newly combined reach of nearly 3 million subscribers is considerably less than AOL's mammoth 18 million-plus membership. Competition, however, for the country's new second banana ISP—to be known simply as Earthlink and operate out of Mindspring's Atlanta headquarters—may not come from AOL at all, but from Internet services brought to you by those scalawags at AT&T or that little start-up known as Microsoft. For many, AOL has become the de facto gateway to e-commerce, with 25,000 newbies shopping online through AOL since it launched its Shop@AOL initiative last month. To make it even easier to shop online, AOL will ship version 5.0 of its software this week, featuring one-click shopping from the welcome screen.—Kipp Cheng

## Unique Visitors, AOL Channels, (000s)

SITE	AUG 1999	NOV 1998
<b>AOL CONTENT TOTAL</b>	<b>20,254</b>	<b>19,305</b>
News	13,951	13,901
Entertainment	11,599	8,749
Personal Finance	9,684	7,695
Shopping	9,509	8,232
Teens	8,766	4,370
Sports	8,464	5,746
Computing	8,220	6,531
Games	7,468	5,018
Travel	7,253	4,507
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IQcooltool

# 'Cards From The Edge

Digital audio postcards speak louder than words. By Kipp Cheng

*Cool Tools is a new column that takes an in-depth look at online marketing applications used by advertisers on the Web today.*

Since the advent of online advertising, e-marketers have tried to convey relevant messages to potential customers in ways compelling enough to retain attention and promote action. The difference, after all, between a successful online campaign and a big waste of time and money, is merely a mouse click away.

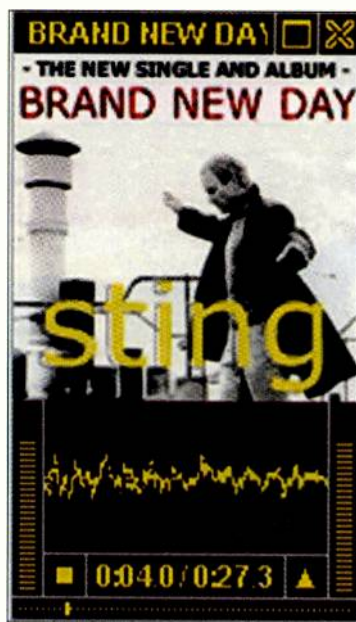
In an effort to break through the clutter, a crop of cool e-marketing tools have surfaced. The latest contender is Los Angeles-based Internet marketing company GMO's digital audio postcard, or DAP [*Adweek*, Sept. 20]. Like its e-marketing precedes-

the Net's perennial killer app.

"The whole idea was to create some eye- and ear-candy that invites immediate download and provides hyperlink pathways to two or three e-commerce sites or e-tailers," said Ralph Simon, GMO chairman.

DAPs are delivered via opt-in e-mail; e-mail lists are either harvested from relevant databases or provided by clients. DAPs contain fully digital audio bites that generally range from 30-second to 10-minute clips. A resident Web link directs recipients to either an e-commerce offer or information site, while an updatable text box embedded into the DAP window delivers ad messages.

The beauty of the postcards lies in the technology's simple elegance: not only are



DAPs are being "dropped" into fan e-mail boxes to promote Sting's American tour, which is being sponsored by Compaq.

DAPs as "permal" e-marketing tools, a clever take on permission-viral marketing.

Since the company's launch in 1995, GMO has amassed a client roster that includes music companies, car manufacturers and television networks.

GMO recently released a DAP to promote Sting's American tour, in conjunction with tour sponsor Compaq. Simon said that GMO has developed a series of DAPs that are being "dropped" in fan e-mail boxes during Sting's touring program, and are tied into Compaq's broader marketing plans.

Perhaps GMO's biggest success story thus far has been DAPs developed for veteran rock band Yes. According to Yes' management company, Los Angeles-based The Left Bank Organization, the DAPs were enormously helpful in promoting the band's upcoming concert tour and pre-selling the album, *The Ladder*, online. When the Yes DAP was sent out in August, it received an astonishing 27 percent click-through rate, with over 6,000 downloads of the full single through a partnership with Redwood City, Calif.-based digital music solutions company Liquid Audio. Jordan Berliant, general manager at The Left Bank Organization, said that the Yes DAPs also helped to sell-out nearly a third of Yes' concert venue in Los Angeles.

"For a band like Yes, which has had success [spread out] over the past 30 years, it's virtually impossible to reach an audience the way that Ricky Martin reaches his audience," said Berliant. "Pop radio is not a tool for us. Our audience is older, but we know from research that they were four or five times more likely to use the Internet than the average music consumer." ■

**"For a band like Yes, it's virtually impossible to reach an audience the way Ricky Martin [does]."**

—Jordan Berliant, The Left Bank Organization

sors, GMO's digital audio postcard technology provides advertisers with the opportunity to target messages and offers to specific online constituencies. DAPs, however, can also pull off an e-marketing hat trick by giving consumers content and e-commerce opportunities, and advertisers desktop branding all delivered through e-mail,

the e-mailed file attachments relatively small (resulting in fast downloads), the self-playing, cross-platform DAP doesn't require any additional plug-ins or even a proprietary player to launch the files.

Also, claimed Simon, "the coding architecture allows for a whole market research tracking component." Simon described



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IQexcerpt

# Model Behavior

In his new book, *IQ's* Michael Schrage examines the impact of digital modeling media in a world that moves at warp speed.

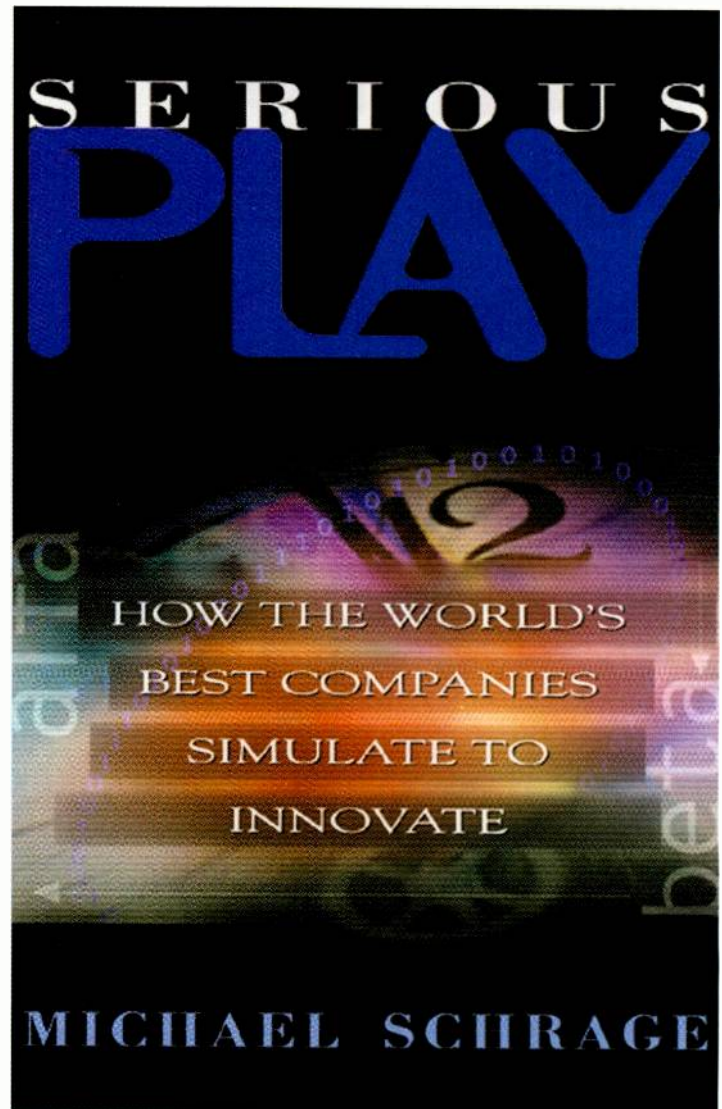
**G**reat advertising is *not* about great ideas. Great advertising is about the *representation* of great ideas. How a theme, a campaign, a brand is represented on paper or onscreen is at the heart of its effectiveness.

Consequently, advertising ideas don't just evolve; their representations do. Increasingly, these representations are digital.

Just as software spreadsheets like VisiCalc, Lotus 1-2-3 and Excel radically transformed how people modeled finance, a new generation of digital technologies are transforming how people model advertising. These digital modeling media encompass everything from technologies that allow commercials to be produced more quickly to chat technologies that allow online focus groups to be conducted more efficiently.

Without question, the World Wide Web is the greatest mass medium for modeling, simulation and prototyping in history. Rapid prototyping and just-in-time modeling are integral parts of what has made this new medium so flexible, innovative and pervasive.

The biggest impact of these technologies, however, isn't the speed by which new ideas can be created, but, rather, the impact they have on how individuals and



organizations behave. Do they use these media to “automate” the advertising development process? Or do they use new media to better play with new ideas? Are clients involved earlier in the design and evolution of a theme? Or is the ability to integrate client—and customer—input ignored?

These are just a few of the questions explored in *IQ* contributing editor Michael Schrage's new book, *Serious Play: How the World's Best Companies Simulate to Innovate* (Harvard Business School Press). The following excerpt, which starts on page 74, explores several of the key design criteria that innovative organizations will confront as they increasingly rely upon digital modeling media to play with their ideas.



## IQexcerpt

**I**n industry after industry, in market after global market, the rise of digital modeling media has led to a collapse in development cycle times and radical reductions in costs. The numbers don't lie; the benefits are there. Unfortunately, the fundamental dynamics have been wildly misunderstood. Contrary to management mantras, speed and cost-reduction are not the ultimate destinies of these digital media; they are just the beginnings of the journey.

In fact, speed and cost-reduction are what make modeling media commodities. Just as spreadsheet software commoditized financial modeling, digital design media commoditize the compression of development cycles. As digital technologies slide down their cost curves, more organizations reap the benefits of faster development cycles. That's inevitable. But tomorrow's issue ultimately isn't about developing ever faster at ever lower costs; it's about getting greater value from the time and money saved. What happens to competitive advantage as cycle time differences between rivals narrow and their offerings hit the market at comparable times? Even worse, what happens when development cycles go faster than customers are ready, willing or able to absorb?

Speed for the sake of speed is as valueless as innovation for the sake of innovation. That's not business; that's self-indulgence. The challenge for just-in-time managers is to treat speed, cycle time compression and all their savings less as the ultimate ends and more as a creative means.

Speed to market isn't just a source of competitive advantage; it is a resource enabling innovation and differentiation. The need for speed is not the same as a greed for speed. The digital experience confirms that organizations from GE to IBM to Procter & Gamble have to rethink the role of speed in shaping their value propositions. They invariably discover that new modeling media demand new behaviors. Traditional distinctions between tactical and strategic trade-offs blur. They find they must constantly ask themselves hard questions and then decide whether or not to reorganize around their answers.

Consider a simple "thought-experiment" to illustrate the tensions and trade-offs digital modeling present organizations. New media for modeling enable a company to double the number of development cycles its product teams can run. Under the old system, new product teams could perform 10 cycles during their ten-month development window.

Now, for the same cost, the teams can run up 20 full iterations. Think of those extra cycles as currency: Each additional cycle can "purchase" either a product improvement, a cost-reduction or a speed-up.

Each cycle is as valuable as any other cycle. Unspent cycles are monies saved.

Just how should the team "spend" or "invest" those 10 extra cycles? What expenditure will give the best returns? Should these innovation teams:

- Spend all their cycles on speed to come to market in half the time?
- Spend their cycles on improvements and come to market with a product that's 50% "better" after ten months?
- Spend their cycles on cost reduction to be able to cut prices by 30%?

the team allocate its new cycles? Should Design get three; Manufacturing get three; Marketing get three; with the tenth held in reserve for emergencies? Or does the product manager "own" the cycles budget? At what point should key customers and suppliers be brought in to help spend those cycles? From the very beginning? Towards the end? Which customers and suppliers? Or should doubling the number of cycles have no impact at all on the way the firm manages its design relationships with suppliers and customers?

In truth, productively spending new cycles may prove a greater management challenge than successfully investing new money. Development cycles aren't quite as fungible as cash. The ability to model, simulate and prototype more options in less time ultimately becomes a different orga-

## Speed for the sake of speed

is as **valueless** as innovation

for the sake of **innovation.**

That's not business;

that's **self-indulgence.**

- Spend all ten cycles on the ideal blend of speed, price and quality? Just what *is* that optimal blend? Why?
- Bet a couple of cycles on an intriguing but risky enhancement?
- Use a few cycles to test an alternate design approach?
- Save a couple or three cycles to keep the development costs down?
- Take those ten cycles to develop an entirely new product concept?

There are no inherently right answers. Even worse, these *thought-experiment* questions are too simplistic. They lack the menace of organizational conflict that managers confront when hard choices have to be made.

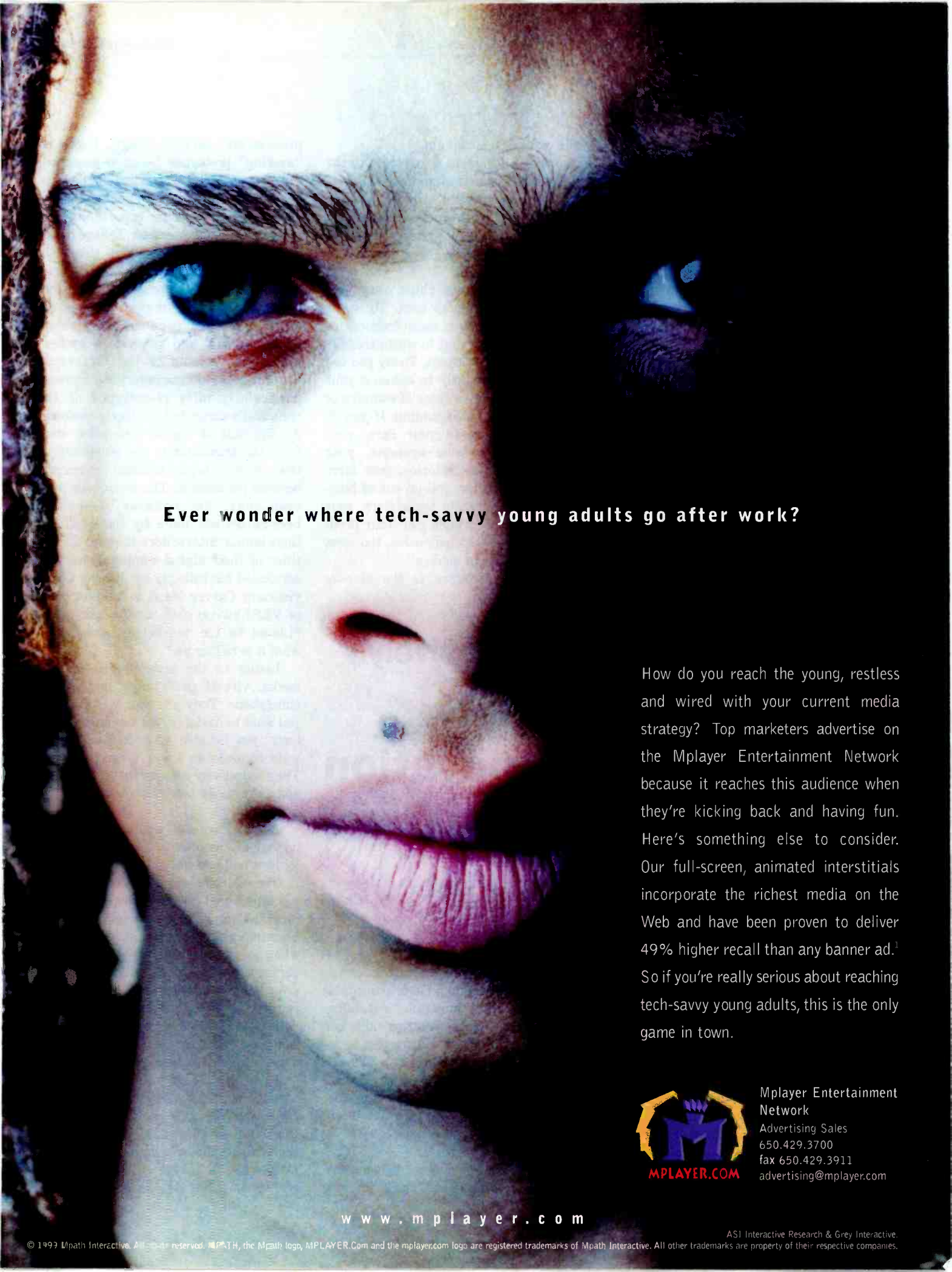
Should a development team use those extra cycles to focus on particular product features or specific cost reductions? How will

nizing principle for managing value creation. Of course, one could unhappily arrive at a "Parkinson's Law of Prototyping" where, instead of "Work expanding to fill the time available," endless iterations of prototypes and simulations soak up time like sponges while offering little but the dross of diminishing returns. "*We have the time...let's do another iteration/simulation/prototype?...*"

That's a genuine concern.

Is the 50th iteration of a prototype or simulation dramatically more valuable than the 35th? The 60th? The 110th? Or are the insights and information gleaned merely marginal? How do you know? Do the design discussions fundamentally shift? Or do they simply become more refined?

Do design assumptions harden? Or do they become less constraining as the cost of testing them contracts? Those questions are



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## IQexcerpt

neither hypothetical nor simplistic. They are at the white-hot center of management decision. Are we creating value? Or are we just futzing around?

These cycles—call them virtual rehearsals or seamless simulations or prototyping practices—are ultimately a form of innovation *capital*. How the firm invests that capital reflects how the firm negotiates its own values with what the marketplace values. More cycles mean more capital means more choices.

The more choices you have, the more your values matter. The more your values matter, the surer you must be of why you hold them so dear. Or why they must be discarded.

How will you waste us?

George Gilder [economist, author and *Forbes* contributing columnist], one of the more enthusiastic technology commentators, persuasively argues that there comes a moment when innovation vaporizes the economic assumptions the market has grown up with. "From time to time," he writes, "the structure of nations and economies goes through a technological wringer. A new

the silicon design paradigm.

Electronics designers were forced to put all their traditional design methodologies through the technological wringer.

"As industry guru Andrew Rappaport has pointed out," Gilder writes, "electronic designers now treat transistors as virtually free.

"Indeed, on memory chips, they cost some 400 millionths of a cent. To waste time or battery power or radio frequencies may be culpable acts, but to waste transistors is the essence of thrift. Today you use millions of them slightly to enhance your TV picture or to play a game of solitaire or to fax Doonesbury to Grandma. If you do not use transistors in your cars, your offices, your telephone systems, your design centers, your factories, your farm gear, or your missiles, you go out of business. If you don't waste transistors, your cost structure will cripple you. Your product will be either too expensive, too slow, too late, or too low in quality."

*To waste transistors is the essence of thrift.*

process and service design. Ingeniously "wasting" prototypes becomes essential to risk management. Throwing simulations at design problems becomes vital to detecting errors and discovering opportunities. The more models the merrier. Failure then to wring new productivity from this embarrassment of virtual riches isn't just an embarrassment; it represents a post-industrial tragedy of epic proportions.

To treat this population explosion of "free" models and innovation cycles as intriguing variants of the "Information Revolution" is akin to describing humans as particularly nifty phenotypes of DNA: technically accurate but utterly misleading. As the unit of digital innovation evolves from the transistor to the computation to the model, organizational perceptions become paramount. The economics matter even more. The cultures of simulation become defined more by the qualities of their human interactions than by the quantities of their digital computations. Gilder concluded his colloquy by quoting CalTech visionary Carver Mead, a brilliant pioneer of VLSI silicon chip design, who advises, "Listen to the technology...and find out what it is telling us."

Listen to the technologies of digital media, virtual prototyping and seamless simulations. They ask that you know what you want to model before you model it. They insist you be able to articulate what you want to model in a way it can be modeled. They seductively whisper that if it's so cheap and easy to do yet another iteration, then just do it.

Again. They ask, what are you going to do with all those free cycles?

How will you waste us?

They tell whoever will listen that managing interaction between people is essential to managing interaction between models. Most important, they say, Don't be surprised when we surprise you. We can have lives of our own. We can be as idiosyncratic as you are. Be warned: there are as many risks as rewards to building and using us.

It's up to you to manage us accordingly. But your behavior matters even more than ours. Garbage in; garbage out, right? ■

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## George Gilder ... persuasively argues that there comes a moment when innovation vaporizes the economic assumptions the market has grown up with.

invention radically reduces the price of a key factor of production and precipitates an industrial revolution. Before long, every competitive business in the economy must wring out the residue of the old costs and customs from all its products and practices."

Gilder's favorite example of the "technological wringer" is the integrated circuit; the microchip that reduced the price of electronic circuitry by a factor of over one million. That technology-driven economic transformation completely changed

That begs the question: For organizations where speed, design, innovation and differentiation are essential to creating value and competitive advantage, could wasting simulations be the essence of thrift? Consider another play on Gilder's words: "If you don't waste *simulations & prototypes*, your cost structure will cripple you. Your product will be either too expensive, too slow, too late, or too low in quality."

What "free" transistors are to electronic design, "free" digital models are to product,

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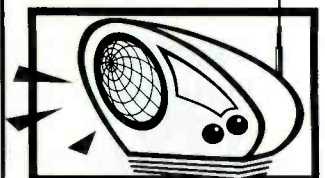


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ART ASSISTANT**

Responsible for trafficking all print production & other client projects; proof read materials; cost projects thru final approval, ability to assist art director with scanning artwork/prints, create layouts in photoshop, Illustrator & Quark.

Must be resourceful & proactive, have good organizational & communication skills; be able to learn quickly & work under deadlines on multiple projects. Comp skills - Mac A+/2-4 yrs exp in advtg environment.

**Fax resume to:  
212.633.2119**



## HELP WANTED

**Internal Communications Leader**

Our client is a *Fortune 200* company and a global market leader with 20,000 employees in 30 countries.

Continued growth and expansion have increased the need for an experienced, professional communicator. This person will play a key role in helping to develop strategic direction and worldwide implementation of programs and activities to facilitate internal organizational growth and cultural change.

The position reports to the Vice President, Corporate Communications & Brand Strategy at the company's Midwest world headquarters. The successful candidate will be energetic with strong writing, verbal and presentation skills. A degree in journalism or communications is a must, along with at least ten years of related experience.

Excellent interpersonal skills and the ability to interface with and regularly support senior leadership are key requirements. Planning, analysis and coordination of the company's internal communications on a global scope are the primary responsibilities.

Salary and benefits are competitive and the opportunity for personal growth exists.

If you're the right person for this growth opportunity, e-mail (Word file) your resume with salary history today to:

**Dewine Marketing Resources**

[dewinemktg@aol.com](mailto:dewinemktg@aol.com)

FAX: 518 274 6903  
(No phone calls please)

**ACCOUNT MANAGER**

IMS, a leading provider of media/marketing software, has an oppty for an Account Manager in our New York Client Services Dept. Responsibilities include providing client service for our agency/advertiser/publisher accounts, including phone support, account mgmt, on-site software installation & training, client consultation & technical troubleshooting for IMS' print, broadcast & flowcharting software. Some travel req'd.

Qualified candidates must have a min of 3 yrs agency media planning or media research exp; knowledge of IMS software & syndicated research data (MRI, Simmons) a +.

We offer a competitive bnfts pkge. Please forward resume & sal reqs. to:

**B. Kardas/IMS**

5 Penn Plaza, 16th Floor, New York, NY 10001

No phone calls please.

**orientation.com**

Orientation.com is the world's fastest growing network of local country and regional portals. A multicultural company, speaking tens of languages, our mission is to become THE local market Internet portal in every country beyond North America and Western Europe. At the same time, Orientation.com is positioning itself to be THE window to the world's most important emerging Internet markets, for consumers in North America and Western Europe.

**We are seeking outstanding candidates for the following positions:**

**Corporate Communications Director****Key Responsibilities**

- ~Ensure Orientation.com is in and stays in the news, world-wide.
- ~Manage the activities of our PR agency based in New York City for North America & Western Europe.
- ~Maintain effective internal communication for a company that is growing at rocket speed.
- ~Develop and implement knockout strategies to make Orientation.com the darling of analysts and the financial markets.

**Requirements**

You are a PR superstar with Internet smarts. You understand that the Internet permeates far beyond the traditional markets of the US and Western Europe, and believe in the potential of each country to become a thriving Internet market. You can work at the highest level but have no problem rolling up your sleeves and stuffing press kits that need shipping to South Africa the following day. You also take a genuine interest in culture beyond the familiar western world.

**Vice President Regional Sales****Key Responsibilities**

- ~Develop advertising and sponsorship revenue from leading multinationals that need to build global brands.
- ~Work with our local in-country partners to help them sell advertising and sponsorship to local companies.
- ~Build a regional sales team to help you do this

**Requirements**

You will have several years of international sales and management experience, including selling in an Internet environment. You can function equally with a CEO over breakfast or in the office, with your sleeves rolled up, making end-to-end phone calls. You can do business with people from any culture. If you have lived and worked abroad, that will help convince us.

**Please send your resume to the attention of Phil Ingram to the address below, by email to [phil@orientation.com](mailto:phil@orientation.com) or by fax to +1.212.966.5554.**

**Orientation Global Network**

250 Lafayette Street 3rd floor t: +1.212.966.5553  
New York, NY 10012 USA f: +1.212.966.5554

## HELP WANTED

## COPY EDITOR

Adweek Magazines is looking for a copy editor to work on two of its Internet and tech-oriented marketing and media publications. The position requires at least two years of previous experience copy editing and proofreading in a weekly or daily news environment. Candidates must be meticulous, fast, and able to work under deadline pressure. Knowledge of AP style and Quark CopyDesk required. Tech experience preferred. EOE.

Please e-mail resumes and cover letters with salary requirements to:  
slucas@adweek.com or mail them to  
Dept. SL, 1515 Broadway, 12th Floor, New York, NY 10036

## SENIOR REPORTER

IQ, the Interactive section of Adweek Magazines, is looking for several senior reporters to cover online media. We are looking for candidates with strong editorial skills who can develop a beat and uncover news before it hits the wires. Reporters will be responsible for filing daily news to the Adweek.com Web site, as well as news and feature stories for a print weekly section and a print bi-monthly feature issue. Requirements include strong news and feature-writing skills, preferably covering Internet-related topics. Knowledge of Quark preferred. EOE.

Please email resumes and cover letters with salary requirements to:  
slucas@adweek.com  
or mail them to Dept. SL, 1515 Broadway, 12th Floor, New York, NY 10036

COMMUNICATIONS  
SPECIALIST

## WE HEAL NEW YORK

## Continuum Services

Seeking an experienced writer, editor and project manager for the communications division of its busy public affairs department. Develop content, and coordinate budgets, photography, design, printing and distribution. Requires a bachelor's degree, 5 years experience in public relations or corporate communications, and the ability to work independently and meet rigorous deadlines. Must have demonstrated abilities in managing and producing multiple publications including employee bulletins and newsletters, program brochures and other communications. Proficiency with QuarkXPress on a Macintosh platform essential.

Submit resumes  
for consideration to:

I. Hernandez

Human Resources Department Job  
Code IHCS-9945

555 West 57th Street, 19th Floor  
New York, NY 10019

Fax: 212-523-7193

E-mail: lhernandez@sirhc.org

EOE M/F/D/V

Qualified minority candidates  
are urged to apply.

MEDIA DIRECTOR  
TO 100K

## Unusual Opportunity!

Our client, one of the top web shops, is looking for someone who can stand out in the new media culture while bringing in a sound traditional media background with 5-7 yrs. exp. in traditional and internet media.

Please send resume  
& salary history:

Lee Rudnick, President  
DBI Media Executive Search  
212-338-0808 ext. 5

FAX: 212-338-0632

E-Mail:

dbimedia@mindspring.com  
www.dbiny.com



IMAGE CREATIVE SOLUTIONS

## Account Executives

— GREATER NYC • FAIRFIELD COUNTY, CT • TORONTO —

Image Creative Solutions (ICS), is an experienced provider of promotion and packaging design and pre-press products for leaders in the consumer package good industry. New ICS facilities in northern New Jersey, Fairfield County, Connecticut, and Toronto, Ontario, are seeking Account Managers/Account Executives to establish and build relationships with major corporate clientele. Qualified candidates should have a minimum of 5 years experience selling/account managing to the promotion or package design industry, ability to drive the development of outstanding creative, thorough understanding of promotional vehicles and services, evaluate alternative marketing solutions, be flexible to client needs, detail oriented with excellent verbal and written skills. Compensation is base salary plus commission. Full benefits package available. Please submit resume and salary history to: Paisley Wixted at Image Creative Solutions, P.O. Box 812, Branford, CT 06405, Fax (203) 481-5901 or e-mail to: jdeacon@georgeschmitt.com. EOE M/F/D/V

PRODUCTION  
ASSISTANT

Culver Amherst, a hot Manhattan outdoor advertising company, seeks aggressive, organized Production Assistant to manage all production and posting. The company offers a dynamic work environment and opportunity for advancement.

Please forward resumes to:

PT at (212) 505-6899

Email: pault@culvermedia.com

www.culveramherst.com

Media Planner  
(Marketing Research Analyst)

sought by Advertising Agency in Manh. To research Japanese media to determine potential sale of advtg & to establish research methodology & dsgn format for data gathering. Must have BBA in Int'l Mktg, Mktg or related fields. Respond to: Attn: Ms Noh (Ref. #KO 121), Kang & Lee Advertising, 315 5th Ave, NY, NY 10016.

SEE YOUR OPTIONS MAKE  
MOVE BROADEN YOURSELF  
NEW CHALLENGES MAKE A  
DIFFERENCE READY TO STEP  
UP SEE YOUR OPTIONS MAKE  
A MOVE BROADEN YOURSELF  
NEW CHALLENGES MAKE A  
DIFFERENCE READY TO STEP  
UP SEE YOUR OPTIONS MAKE  
A MOVE BROADEN YOURSELF  
NEW CHALLENGES MAKE A  
DIFFERENCE READY TO STEP

your path to career success

Sklar & Associates

national specialists  
for the placement of  
media professionals  
in traditional and  
new media careers

Sklar Associates  
search consultants

national: 877-467-4608 312-467-4600  
fax: 312-467-4664 email: patricia@sklarsearch.com  
www.sklarsearch.com

MEDIA  
ASSISTANT / PLANNER

Greenwich, CT full service advertising agency looking for a Media Asst/Planner to start immed. Must have at least 1 year experience. Knowledge of Macintosh, Word, Excel & Filemaker Pro + as well as familiarity with Internet. Please fax resume with salary requirements: 203-629-8027

GENOVA  
PARTNERS

## MEDIA PLANNER

Philadelphia ad agency seeks Media Planner with one-plus years of solid media planning and buying experience. Must be a strategic thinker with good writing, interpersonal and presentation skills. interactive experience a plus. EOE. Fax resume and salary requirements to: 215-351-4298, Attn: J.D.

DM DATABASE  
MANAGER

Fast-growing New Jersey DM Agency seeks person with exp. in DM databases to manage projects from start to finish. Access/SQL competencies required. Client contact exp. a plus. Send resume to:

G&M

Attn: Ron Gianettino

788 Morris-Essex Turnpike

Short Hills, NJ 07078

E-Mail:

RonG@GandMAdAgency.com

Fax: 973-376-3492

ASSISTANT TO  
PUBLISHER/SALES

Publisher of weekly trade magazine for advertising industry seeks organized, detail oriented, PC proficient assistant. Great interpersonal skills and ability to juggle many tasks a must. General administrative support for publisher + 2 salespeople plus opportunity to grow into space sales for right person. College education. Knowledge of Word/Word Perfect/Excel and ACT! a plus.

Forward letter/resume/  
salary history to

ADWEEK MAGAZINES

1515 Broadway, 12th fl.

NY NY 10036

Att. Linda

FAX: (212) 536-5353

- no phone calls.

## SALES ASSISTANT

Fast growing advertising sales company seeks highly person to assist in sales support. Great growth potential in sales, admin. & market development.

Fax resume to

212-505-6899

Att: Marilyn

HELP WANTED

# MARKETING DIRECTOR

Lifetime Television, the dynamic cable network, seeks a Marketing Director to develop brand management and marketing efforts for Lifetime by creating brand position and strategy through all aspects of advertising and promotion in a variety of media including television, print, radio and events. Specific responsibilities include: consumer marketing plan development and management; serving as liaison with both internal and external agencies/vendors on consumer marketing programs to oversee strategic focus and ensure creative direction of project or campaign(s) are on strategy; working with Marketing Manager on event and promotional tie-ins and sponsorship programs; monitoring of demographic trends and research relating to the network's core target audience; development of innovative consumer marketing events and programs to maximize off-air brand exposure and sponsor partnership opportunities; post-analysis and evaluation of marketing programs and events; working with research division on consumer studies, reports, testing; manage and plan budget for consumer marketing and promotion; work closely with National Ad Sales and Affiliate Relations on marketing programs; serve as synergy contact with parent companies to maximize promotion and marketing potential. Will supervise Marketing Manager and Coordinator.

This position requires a BA/BS degree and 7-10 years of consumer marketing experience. Entertainment industry experience is a plus-cable preferred and/or advertising agency experience in account management. Individual needs to be a creative thinker, have superior communication skills, both written and verbal, exhibit strong organizational skills and be self-motivated.

Lifetime offers a competitive salary and an excellent benefits package. Please mail, fax or e-mail your resume with salary requirements to:

**LIFETIME TELEVISION**  
 Source Code BWAAMD99  
 (Reference Source Code BWAAMD99 on cover page)  
 Human Resources Department  
 Marketing Director  
 309 West 49th St, NY, NY 10019

**Lifetime**<sup>TM</sup>  
*Television for Women*

Reference Source Code BWAAMD99 on the cover page or subject line.  
 FAX: 1-800-905-8977 • E-MAIL: [lifetv@rpc.webhire.com](mailto:lifetv@rpc.webhire.com)

EOE/M/F

## SALES

### Classified Advertising Sales Representative - Real Estate

Dow Jones & Company, publisher of *The Wall Street Journal*, is seeking an Inside Sales Representative for our Classified Advertising Department located in our Silver Spring, MD office.

Duties include selling advertising space, telemarketing, preparing and processing ads, working on direct marketing campaigns, contract sales and mailing systems, as well as acting as a liaison between client and credit/production departments.

The successful candidate will have excellent typing, filing, word processing, PC experience and good communication skills. MS Office, Quark and database software experience is a plus. College degree desirable. This is a fast-paced environment that is ideal for someone who can work with a team to achieve results.

We offer a competitive salary and excellent benefits. For consideration, please forward your resume with salary requirements to:

**Dow Jones & Company**  
 Classified Advertising - JE  
 11501 Columbia Pike  
 Silver Spring, MD 20904  
 Fax: 301-680-2955  
 Email: [deborah.falcone@dowjones.com](mailto:deborah.falcone@dowjones.com)



EOE

## SENIOR BRAND PLANNERS

The largest independent agency in the Southeast is growing its staff of brand planners from ten to twelve. We're looking for one Senior Brand Planner for our Atlanta office, and one for our Tampa office.

We need people who want to uncover, discover and recover the souls of our brands. You should have 3 to 5 years of planning experience and an insatiable thirst for the insightful, the trivial, the sublime and the ridiculous. Background and competency should encompass both quantitative research methods and exploratory qualitative techniques. Experience with non-traditional research (anthropology, sociology, observation, immersion or other bases) a plus.

Interested candidates should forward their brand positioning, support points and personality. Mere resumes will also be accepted.

## WESTWAYNE

1100 Peachtree Street NE, Suite 1800  
 Atlanta, GA 30309 Attn: Recruiting Manager

No phone calls, please.

## "Upper management respects all people."

—Producer, Lot21

Ah respect. Now there's a concept. At Lot21 Interactive Advertising our people get more respect than they can handle. You have an idea; we listen. You have experience; we'll put it to use. You want to have fun; we'll make sure you do.

Lot21 is a world class interactive advertising agency in San Francisco. We offer a competitive compensation package including stock options, health benefits, 401(k) and

- Account Supervisor
- Account Executive
- Assist. Account Executive
- Media Planner
- Media Coordinator
- Assist. Media Planner
- Producer
- Technical Designer
- Jr. Technical Designer
- Sr. Research Analyst
- Research Analyst

R-E-S-P-E-C-T. Get it all at Lot21.



Go to [www.lot21.com](http://www.lot21.com) for more info. Send a cover letter and resume to [jobs@lot21.com](mailto:jobs@lot21.com) or fax to 415-227-2147. EOE.

## HELP WANTED

**FIELD MARKETING MANAGER**

Coors Brewing Company is a family-owned business dedicated to crafting high quality beer for over 125 years. We're proud of our products and our community. Join an American original. Join Coors.

This position is located in the Mid-Atlantic Field Business Area Office in Chantilly, Virginia (Washington D.C. area). The Field Marketing Manager is responsible for contributing to the achievement of the Field Business profit and volume goals through the execution of national and local market strategies and tactics.

The successful candidate should have 3-5 years of experience in advertising and marketing, preferably field-oriented, and should possess the following skills: Client service oriented, excellent multi-tasking abilities and communication skills, project management skills, and the ability to work independently in a fast-paced environment.

For immediate consideration, please fax resume to: (703) 502-4299, Attn: Nicole Bowlin.

Coors Brewing Company is an equal opportunity employer.


**COPYWRITER/  
PROJECT MANAGER**

needed for world's largest Jewish philanthropy. Work with senior staff to create broad range of fund raising, endowment and constituency brochures, advertising and direct mail. Looking for a person with great concepts, great writing, and great people and organizational skills. \$55K to \$60K. Excellent benefits.

Please send resume, salary history, and cover letter to:

Fran Sommers  
UJC - Suite 11E  
111 8th Avenue  
New York, NY 10011  
FAX: (212) 284-6859

**CERADINI DESIGN, INC**  
*Package Design & Brand Graphics*

Expert package design firm seeks individual to support continued growth. Sal/bnfts/401k

**Account Executive**

Prospecting & development of new clients; mgmt of new/existing client projects. 3-5 yrs exp. advert or design. mid-\$40k's + bonus.

Send resume to: 1123 B'way, Suite 307, NYC, NY 10010  
Fax: 212-255-3705

**Catch a Creative Genius**  
**ADWEEK CLASSIFIED**

**ACCOUNT EXECUTIVE/  
NEW BUSINESS DEVELOPMENT**

High-end promotional packaging company seeks experienced account executive to build and maintain relationships with Fortune 500 clients. Must be thoroughly familiar with the creative process, art direction and production. If you would like to be part of a stimulating, non-corporate entrepreneurial environment,

fax us at 212-769-3225

or E-mail  
PackageWorks@MSN.com

**Creative Director**

Ann Burnside Love & Associates is an energetic, 20-person MD agency with two growth areas: one focused on high tech and industrial biz-to-biz clients, and one focused on the rapidly growing senior care industry. If you have solid marketing savvy, strong team-building skills — oh, yes, and great creative! — you could be the catalyst to take our very good agency to the next level.  
301-663-1239

**CAREER  
SURFING?**

[www.rga-joblink.com](http://www.rga-joblink.com)

Roz Goldfarb Associates  
(212) 475-0099

# MEDIAVEST

Invest your future with us.

Cutting edge, world class media. Build your career with some of the world's leading clients like Procter & Gamble, Coca Cola, Mars, Burger King, Pillsbury, Kraft, Continental Airlines, and Avon. Work in the heritage of the best — combining the media planning smarts of DMB&B and NW Ayer and the negotiation savvy of Televest.

**Jump-start your career:**

**Assistant Media Director:** A challenging opportunity for someone with an expertise in the Hispanic consumer market to work on Coca-Cola. Must possess knowledge of the general market. Must have 4+ years media planning experience.

Opportunity no longer knocks — it e-mails at: [Jobs@mediavestww.com](mailto:Jobs@mediavestww.com)  
Or send fax to 212-468-4130.

MediaVest offers competitive salaries and a full benefits package.  
EOE M/F/D/V

**JUNIOR  
ACCOUNT  
EXECUTIVE**

Lifestyle Marketing Group, a division of Cox Enterprises and one of the leading companies in the areas of **SPORTS & ENTERTAINMENT** marketing, promotions, events and sponsorship consulting is seeking a bright, organized, detail oriented individual with extremely strong computer, verbal and writing skills. The ideal candidate must have some marketing experience and should enjoy working in a fast-paced environment. Excellent opportunity for growth in a dynamic company.

Please FAX resume, cover letter and salary requirements to:

David Minasian  
Fax: 212-685-0757

**Promotion Manager**

Fashion trade publication seeks a creative, detail-oriented promotion manager. Conceive and execute sales promotion materials, presentations, special events, client ads, etc. Strong writing and computer skills required. Previous promotion experience in publishing/advertising or with a fashion/beauty manufacturer a must. Ability to achieve results in a deadline intensive environment is also required. Please fax resume and salary history to Box NP, Fairchild Publications, (212) 630-4295 or apply online at [www.fairchildpub.com](http://www.fairchildpub.com).

**Fairchild  
Publications**

EOE

**ACCOUNT  
EXECUTIVE**

Dynamic mid-town ad agency looking for take charge Account Executive with some financial background. Excellent opportunity to be part new, highly visible piece of business at agency. Total marketing partner with Client; well-organized, all-around player.

Please fax resume to:  
212-354-1002

**Hands-On  
SF Media Director**

**US:** Rapidly growing, innovative media planning & buying agency in need of seasoned San Francisco based media director with experience in all aspects of media buying.  
**YOU:** A "hands-on" media pro with 10+ yrs experience, ready to perform & grow in a professional environment with interaction with top-notch clients.

Fax Resumes to:  
G. Douglas (310) 571-1829

**CREATIVE MANAGER**

kate spade  
NEW YORK

Manage print production and traffic for in-house creative department. Please fax cover letter and resume. Attn: Human Resources 212.206.8015

**ASSOC BRAND MGR  
or BRAND MANAGER**

needed for growing Long Island, NY company. Minimum 3 years exp needed. MBA a plus. Call Susan Harris

203-227-5700 or e-mail  
[Susan.Harris@snet.net](mailto:Susan.Harris@snet.net)

## HELP WANTED

# MARKETING MANAGER

Lifetime Television, the dynamic cable network, seeks a Marketing Manager to drive brand management and marketing efforts through the following duties and responsibilities: development and execution of strategic promotional opportunities and programs that provide Lifetime unique marketing presence and off-air exposure to support programming and brand initiatives; support in the preparation of marketing plan, strategic goals, budget preparation including cost tracking and project management; management of key projects which can include strategic project planning and drafting of creative briefs, collateral stewardship, events, merchandising and assistance on research programs; monitoring of the competitive marketplace especially in the areas of promotion, off-air events and on-line promotion; serving as a liaison on assigned projects with other internal divisions/groups such as programming, public affairs, creative services and operations; and support synergy efforts with parent companies to manage promotional and marketing exposure/opportunities.

This position requires a BA/BS degree and 5-7 years of consumer marketing experience, some of which must be in the entertainment industry - television/cable preferred. Advertising agency experience in account management a plus. Individual needs to be a creative thinker, have superior communication skills, both written and verbal, exhibit strong organizational skills and be self-motivated.

Lifetime offers a competitive salary and an excellent benefits package. Please mail, fax or e-mail your resume with salary requirements to:

**LIFETIME TELEVISION**  
Source Code BWAAMM99  
(Reference Source Code  
BWAAMM99 on cover page)  
Human Resources Department  
Marketing Manager  
309 West 49th St, New York, NY 10019

**Lifetime**™  
Television for Women

Reference Source Code BWAAMM99 on cover page or subject line.  
FAX: (800) 905-8977 • E-MAIL: [lifetv@rpc.webhire.com](mailto:lifetv@rpc.webhire.com)

EOE MF

## REGIONAL CIRCULATION MANAGERS

The New York Times is seeking regional circulation managers, who will be responsible for developing and implementing sales and marketing initiatives supporting The Times' national expansion strategy. Openings are available in several geographical areas around the country, with relocation possible for the most qualified candidates.

Responsibilities include retail and home delivery sales and operations through a wide variety of sales channels. Managing and motivating a staff is a key element of this position, as well as working with outside vendors and third-party partners to increase daily and Sunday circulation.

College degree plus a minimum of five years of circulation management experience preferred. Ability to develop and execute strategic initiatives, as well as marketing, promotion, negotiating, and distribution skills are highly desired. Must be PC-proficient, and able to use Microsoft applications well.

For consideration, please email or fax your resume including salary requirements to:

[hrrresume@nytimes.com](mailto:hrrresume@nytimes.com)

**The New York Times**

Expect the World™ [www.nytimes.com](http://www.nytimes.com)

FAX: (212) 556-4011

Equal Opportunity Employer

## ADVERTISING SALES

National Sales Manager needed for IBM's magazine, Beyond Computing (and associated web site). Established account list plus logical potential advertisers. E-business type advertisers targeting our top management/top IT management audience. Works closely with publisher and management team. High visibility position.

Position requires 2-3 years ad sales experience and a good knowledge of technology. Excellent presentation and writing skills a must. Hard working, team atmosphere. Some travel necessary.

We offer a generous compensation package, (salary + commission), 401K, profit sharing and benefits. You must be able to work from our Somerset, NJ office (55 minutes from NYC, Rt. 287, exit 12).

Please email resume and cover letter to:  
[lvisconti@hemnet.com](mailto:lvisconti@hemnet.com) or fax: 732-764-0255

## CAREER MOVE from ADVERTISING to COMPUTERS

Growing Fort Lee NJ company specializing in software for top tier advertising agencies and media buying services offers two Customer Support positions. Broadcast buying and/or Production experience is a must. The right individuals are knowledgeable, independent and thorough. The job involves user training, software testing, client meetings, documentation writing, and phone support. Some travel required. Send resume, including salary requirements, to

Personnel Mgr

**Datatech Software**

1355 Fifteenth Street, Fort Lee, NJ 07024  
or email [personnel@dtsoft.com](mailto:personnel@dtsoft.com)

## MARKET RESEARCH OPPORTUNITIES

**Symmetrical Resources**, the parent company of Simmons Market Research Bureau, Advanced Analytic Solutions, Symmetrical Global Information Systems and Transactional Data Solutions, is leading the industry in providing the newest, most dynamic information tools — and you can be a part of it! We have several outstanding opportunities for those exceptional candidates who want to be an integral part of delivering our new data and services to the industry. If you are energetic, enjoy diversity, and desire a position with a powerful organization, then Symmetrical is for you. Current opportunities are:

### ACCOUNT MANAGER

Soliciting and consulting the electronic media, print media and ad agencies. Responsibilities may span all operating companies. Candidates must possess excellent communication skills and be motivated by the sales process. Minimum 3 years market research/media experience in sales/service position required. Experience with syndicated studies and data analysis a plus.

### DATA SERVICE SPECIALIST

Client service position, providing support to the operating companies' sales staff and client base with emphasis on data analysis/custom projects. Minimum 2 years data analysis, methodology and/or syndicated market research experience required. PowerPoint and Excel expertise needed.

### SALES ASSISTANT

Entry-level position, BA or BS plus industry related internship or employment required. Provide internal support to our advertisers and agencies working with the sales representatives.

Qualified candidates, please fax resume and cover letter stating position in which you are interested and your salary requirements to:

(212) 373-8918 Attention: Maureen

No phone calls, please

## HELP WANTED

## MasterCard International



MasterCard International, with headquarters in Purchase, NY is a global payments company with one of the world's most recognized and respected family of brands. We are dedicated to helping more than 23,000 financial institutions provide their customers with a variety of payment options.

### DIRECTOR, MARKETING PROGRAM MANAGEMENT

Lead the conception and development of consumer and business-to-business marketing communications to build brand and meet business objectives. Establish strategic marketing and creative direction, manage external agencies, analyze results and recommend new business building initiatives.

In order to effectively see the big picture without missing the make-or-break details, you must have a Bachelor's degree (a Master's is preferred) and 15+ years experience in marketing communications, preferably with corporate and agency background. Extensive supervisory experience, complex problem-solving and communication skills are also essential. **DEPT MPM**

### DIRECTOR, EVENT & TRADE SHOW MARKETING

Develop an annual event/trade show strategy to maximize industry impact via research, planning and internal collaboration, evaluate trade show selection and scheduling, and manage external agency resources in execution and tracking.

We require a Bachelor's degree, a Master's is preferred, and 7-10+ years experience, including event marketing. **DEPT. ETSM**

**MasterCard International is committed to creating a diverse work environment that values and recognizes the diversity of our employees, customers and business partners. We encourage all those who share this commitment to apply.**

MasterCard offers a dynamic work environment, competitive salary and superior benefits package. For immediate consideration, please send resume indicating **DEPT. CODE** of position desired and salary history/requirements to:

#### MasterCard International

2000 Purchase St, Purchase, NY 10577-2509

Fax: (914) 249-4128. Human Resources

Internet Home Page: <http://www.mastercard.com/jobs>

Equal Opportunity Employer M/F/D/V

### EXECUTIVE DIRECTOR (MEDIA) TO 150K

If you have an excellent media background with a minimum of 5 yrs. exp., know traditional media planning and strategizing plus have a good grounding in interactive (Internet) planning, our client wants to talk to you. A top 5 agency that is equally strong in traditional and interactive.

### INTERACTIVE PLANNER TO 50K

This is not a start-up. We repeat, this position is not in a start-up interactive shop. This media management co. is one of the top 5 in the U.S. Must have a good knowledge of internet planning on a strategic basis, not just buying banners. Knowledge more important than yrs. exp. Great room to grow.

### MEDIA PLANNING: ENTERTAINMENT TO 55K

Ready for a great career move? Our client, a large media mngt company, has an extremely well known entertainment client. If you have good broadcast print & outdoor exp. (Natl. Broadcast not req.), can work well with clients, interact with Media Services people, and can work autonomously, contact us immed. This type of planning job is hard to find, and most likely more exciting than your current assignment.

Please Send Resume & Salary History:

Lee Rudnick, President

DBI Media Executive Search

212-338-0808 ext. 5 Fax: 212-338-0632

E-Mail: [dbimedia@mindspring.com](mailto:dbimedia@mindspring.com) [www.dbiny.com](http://www.dbiny.com)



### Building the infrastructure for eBusiness marketing

*We are looking for people with interactive advertising experience to join our team in both our*

*San Francisco & New York offices.*

*Available positions include:*

**Vice President, Media - Req. #23100**

**Interactive Associate Media Directors - Req. #23300**

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- heavy client interface
- report directly to president
- must thrive in fast paced, entrepreneurial environment
- 9-5 types need not apply

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- CHARLOTTE, JULY 29, 30
- NEW YORK, AUGUST 4, 5
- MINNEAPOLIS, AUGUST 12, 13
- ROCHESTER, AUGUST 19, 20
- SAN DIEGO, AUGUST 26, 27
- WASHINGTON D.C.,  
SEPTEMBER 13, 14
- NASHVILLE, SEPTEMBER 16, 17
- DENVER, SEPTEMBER 23, 24
- CHICAGO, SEPTEMBER 29, 30
- ATLANTA, OCTOBER 7, 8
- NEW YORK, OCTOBER 13, 14, 15\*
- DALLAS, OCTOBER 20, 21, 22\*
- DYNAMICS OF GLOBAL MEDIA OCT. 26
- SEATTLE, OCTOBER 28, 29
- BOSTON, NOVEMBER 4, 5
- ST. LOUIS, NOVEMBER 11, 12
- SAN FRANCISCO,  
NOVEMBER 17, 18, 19\*
- TAMPA, NOVEMBER 18, 19
- NEW YORK, NOVEMBER 30,  
DECEMBER 1
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# CULTURE TRENDS

## MTV Around the World

Week of 9/6/99

### MTV Asia

Artist	Title
1. Ronan Keating	When You Say...
2. Sugar Ray	Someday
3. Ricky Martin	She's All I Ever Had
4. C. Aguilera	Genie In A Bottle
5. Code Red	What Good Is A Heart

### MTV Latin America (South Feed)

Artist	Title
1. Diego Torres	La Ultima Noche
2. Fito Paez	Al Lado Del Camino
3. Ricky Martin	Bella
4. Los Fab. Cad	La Vida
5. BSB	Larger than Life

### MTV India

Artist	Title
1. BSB	I Want It That Way
2. Sonu Nigam	Ab Muje RaatDin
3. Jagit Singh	Shaam Se Aankh Mein
4. Harbhajan Mann	Oye Hoye
5. Shubna Mudgal	Ab Ke Sawan

### MTV Australia

Artist	Title
1. Killing Heidi	Weir
2. Tal Bachman	She's So High
3. Fuel	Sunburn
4. Smashmouth	All Star
5. Lou Begga	Mambo #5

## Billboard's Top 15 Country Singles

Compiled from a national sample of airplay. Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	15	Something Like That	Tim McGraw
2	6	2	18	Ready To Run	Dixie Chicks
3	2	1	25	You Had Me From Hello	Kenny Chesney
4	7	4	10	I Love You	Martina McBride
5	3	3	19	Little Man	Alan Jackson
6	4	1	26	Amazed	Lonestar
7	5	4	22	The Secret Of Life	Faith Hill
8	8	2	23	Lesson In Leavin'	Jo Dee Messina
9	11	9	12	What Do You Say To That	George Strait
10	10	10	22	I'll Still Love You More	Trisha Yearwood
11	9	1	30	Single White Female	Chely Wright
12	12	12	18	Now You See Me	Lee Ann Womack
13	14	13	14	I'm Already Taken	Steve Wariner
14	13	13	16	She's In Love	Mark Wills
15	17	15	18	Lonely And Gone	Montgomery Gentry

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## Billboard's Top 15 Albums

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

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	-	1	1	EVE Let There Be... EVE--Ruff Ryders' First Lady	EVE--Ruff Ryders' First Lady
2	2	1	18	Backstreet Boys	Millennium
3	3	1	4	Christina Aguilera	Christina Aguilera
4	1	1	3	Dixie Chicks	Fly
5	4	4	14	Santana	Supernatural
6	5	5	38	Kid Rock	Devil Without A Cause
7	7	1	13	Limp Bizkit	Significant Other
8	6	1	36	Britney Spears	...Baby One More Time
9	12	9	4	Lou Bega	A Little Bit Of Mambo
10	-	10	1	Ol' Dirty Bastard	N***a Please
11	8	1	19	Ricky Martin	Ricky Martin
12	9	9	46	Juvenile	400 Degreez
13	13	2	4	Puff Daddy	Forever
14	11	6	15	Smash Mouth	Astro Lounge
15	-	15	15	The Beatles	Yellow Submarine ST

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# CULTURE TRENDS

## MTV Around the World

Week of 9/6/99

### MTV Mandarin

Artist	Title
1. Kit Chan	Changeing Weather
2. Faye Wong	Splendid
3. Valen Hsu	I'm So Happy
4. Gigi	Fresh
5. Shino Lin	Your Love Is Not

### MTV Latin America (North Feed)

Artist	Title
1. Lou Bega	Mambo #5
2. Jaguares	Fin
3. Moenia	Manto Estelar
4. Limp Bizkit	Nookie
5. Aleks Syntsk	Sexo, Pudor, Y Lagrimas

### MTV Brazil

Artist	Title
1. Red Hot Chili Peppers	Scar Tissue
2. Madonna	Beautiful Stranger
3. Britney Spears	Sometimes
4. Skank	Mandrake E Os Cubanos
5. Silverchair	Anna's Song

### MTV Russia

Artist	Title
1. Ivan Kupala	Kostroma
2. Mel C	Going Down
3. Ricky Martin	She's All I Ever Had
4. Tom Jones	Burning Down the House
5. Del'Fin	Ja Buda Jit

## 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.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	15	Unpretty	TLC
2	2	2	9	She's All I Ever Had	Ricky Martin
3	7	3	10	Smooth	Santana/Rob Thomas
4	6	4	6	Mambo No. 5	Lou Bega
5	3	1	13	Bailamos	Enrique Iglesias
6	4	1	14	Genie In A Bottle	Christina Aguilera
7	9	7	14	Someday	Sugar Ray
8	8	4	20	All Star	Smash Mouth
9	12	9	18	Scar Tissue	Red Hot Chili Peppers
10	56	10	4	I Need To Know	Marc Anthony
11	16	11	5	My Love Is Your Love	Whitney Houston
12	10	4	23	Where My Girls At?	702
13	13	13	13	I Do (Cherish You)	98 Degrees
14	5	3	12	Summer Girls	LFO
15	62	15	4	We Can't Be Friends	Deborah Cox With R.L.

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## Billboard's Heatseekers Albums

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

This Week	Last Week	Wks on Chart	Artist	Title
1	1	26	Train	Train
2	4	23	Staind	Dysfunction
3	-	1	Iyanla Vanzant	In The Meantime...
4	3	12	Slipknot	Slipknot
5	2	16	Moby	Play
6	5	16	Tal Bachman	Tal Bachman
7	15	4	Jimmie's Chicken Shack	Bring Your Own Stereo
8	12	24	Static-X	Wisconsin Death Trip
9	5	2	brahim Ferrer	B V S Club/I. Ferrer
10	8	14	Oleander	February SonI
11	New		Vitamin C	Vitamin C
12	9	3	Boyzone	Where We Belong
13	10	22	G. Love & Special Sauce	Philadelphonic
14	12	20	Systems Of A Down	Systems Of A Down
15	11	21	Brad Paisley	who Needs Pictures

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"Mean Joe Greene," Coca-Cola, 1979

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"Hct's," IBM Personal Computers, 1984

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# Magazines

BY LISA GRANATSTEIN

## Jack, Be Nimble

New Hachette CEO Jack Kliger is moving boldly to energize his brands

**J**ack Kliger knows the knock on his company. For years, ad buyers have come to expect deep discounting from the various Hachette Filipacchi magazines—including *Mirabella*, *Woman's Day* and *Premiere*. And while the strategy won the company business, it also caused publishers to leave money on the table. But Kliger, who moved from Parade Publications to become president/CEO of HFM in June, vows to increase the value of his titles by pursuing more aggressive pricing. ♦“HFM has to stand for something different than just being the cheapest game in town,” Kliger says. “Our products don’t deserve that.”

Although many major publishers discount their rates, Hachette historically has gone as far as 60 percent off card, according to media buyers. Reversing that trend may prove difficult, and buyers greet the news with understandable skepticism. “How do you back off [the discounts] and still keep your pages up and keep your relationships with clients?” wonders Roberta Garfinkle, media director of McCann-Erickson. “It’s an interesting tightrope to walk.”

Kliger sees the pricing issue as key to his larger goal of energizing the company’s brands. “My strategy for the next year is a CPM strategy, but not the traditional CPM strategy,” explains Kliger. “We’re going to invest in circulation, we’re going to invest in product and we’re going to invest in marketing, and that’s what the new CPM will mean at Hachette.”

Kliger’s honeymoon was short-lived. Soon after he joined the company, the death of

John Kennedy Jr. diverted Kliger’s attention, forcing him to spend more time considering the future of *George*, the struggling Kennedy/Hachette political monthly. Even before Kennedy’s death, the partners had been discussing various options.

Kliger says he is committed to *George*. HFM recently announced the magazine’s rate base will increase from 400,000 to 450,000 next February, the subscription rate will be slashed by half to \$9.97 and the number of issues will be cut to 10. “The staff is optimistic that the magazine’s going to go on. That’s something no one’s doubting,” says a *George* staffer. “It’s really more what shape it will take

going forward.” Kliger still has not hired a new editor in chief or a publisher but expects to fill both posts soon.

Kliger, the former publisher of Condé Nast’s *GQ* and *Glamour*, wants to create greater corporate synergy among the Hachette magazines. “We’ve operated too much like a Bosnia-Herzegovina, and I’m

here to create the United Nations,” Kliger says. “I think the whole area of marketing has been an underleveraged area and we need to be more aggressive.” He wants to improve cross-selling, particularly among the HFM shelter and fashion books.

As part of Kliger’s desire to create “a well-organized marketing operation . . . with a clear reporting structure,” last Friday he promoted Nick Matarazzo to senior vp/group publishing and corporate sales and John Miller to senior vp/group publishing director.

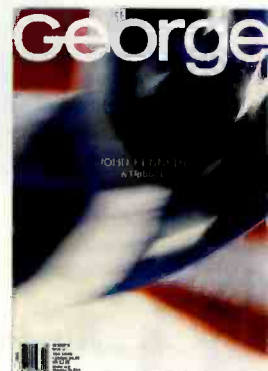
The appointments follow several other key personnel changes. In August, Web exec Donald Perri joined Hachette as vp, new media, succeeding James Docherty, and last month, Raymond Dreyfus, vp, business development, also left the company. Kliger has also replaced *Mirabella*’s publisher and *Premiere*’s top exec, installing Susan Blank, formerly vp/corporate sales at Condé Nast, at *Mirabella* and hiring Jennifer Gallo Hicks, most recently *Parade*’s senior vp/advertising, at *Premiere*.

As Kliger begins to implement his grand strategy, he will keep a close watch on *Mirabella*, which fell short of its 550,000 rate base. Paid circulation fell 3 percent, to 536,486, according to ABC.

Kliger also will focus on the company’s core prestige books—*Elle*, *Woman's Day*, *Car and Driver* and *Road & Track*—which Hachette execs say have been undervalued. “They will get the largest amount of attention going forward, in terms of investment, product, circulation and marketing efforts,” says Kliger. “Those are the ones that need to be healthy if the company is to go anywhere.”



**Hard line: Kliger vows to reduce discounting at HFM.**



**George: safe for now**

# Bradley's Sea Change

## Boosts NJ with Atlantic

The sale of Mortimer Zuckerman's *Atlantic Monthly* to *National Journal* owner David Bradley for \$10 million has rocketed Bradley's Washington weekly beyond the beltway. His 7,000-circ minnow swallowed a 464,000-circ whale, and that may open *NJ* for new business.

The two books are not dissimilar, given the 142-year-old *Atlantic's* predilection for social and political commentary. And advertisers may find cross-selling enticing, given the company's new consumer arm. "It takes the

*National Journal* to another level of publishing," notes Roland DeSilva of DeSilva & Phillips, a mergers-and-acquisitions firm. "It's an excellent move. It gives the *National Journal* the ability to do combination [ad] sells."

Though *The Atlantic* has been marginally profitable during its 20 years in Zuckerman's stable, Bradley believes he can make it a more financially successful franchise, using the lessons he's learned from *NJ* and targeted spinoffs such as *Government Executive*, a primer for bureaucrats that's loaded with airline and insurance ads. Since purchasing *NJ* from Times Mirror in 1997, Bradley has invested \$1 million in overhauling the magazine and lured well-regarded writers such as political maven Charlie Cook and legal analyst Paul Taylor, as well as editor Michael Kelly, who was widely hailed for enlivening *The New Republic*.

*NJ* publisher John Fox Sullivan last week

was named president/ group publisher of *The Atlantic*, which is expected to remain in Boston. Kelly replaces *Atlantic* editor William Whitworth, who will remain with Zuckerman's publications, which include *U.S. News & World Report*. *National Journal* deputy editor Charles Green becomes the magazine's new editor.

"I don't have a five-point plan in my pocket to remake the magazine," Kelly said. "What I'm not thinking of is radically turning *The Atlantic Monthly* into something else."

Bradley may be testing the waters with his new acquisition. He says he would like to launch a general-interest news magazine someday. "Everybody tells me it's a fool's errand," he says with a laugh. "Maybe they're right."

# An In-Depth Interview

## Monthly mines its past

*Interview* magazine goes back to the future with October's 30th-anniversary issue, on newsstands now. Double the usual size, the 358-page edition celebrates its avant-garde celebrity/fashion heritage with a selection of interviews by founder Andy Warhol.

Along with archival Q&As with figures such as Christopher Reeve (from 1978) and Jim Carrey (from 1984), the issue also features a portfolio of 30 "brightening, enlightening, and sometimes even frightening" superstars-in-the-making. The "Hot Pop 30," all shot by famed photographer David LaChapelle, includes an interview with hip-hop maestro Sean "Puffy" Combs by comedian Ellen DeGeneres and a Q&A with *Sex and the City's* Sarah Jessica Parker by Dustin Hoffman.

By delving into the monthly's archives, "I felt that I could be true to its past and true to its mandate, which is about the future," says editor in chief Ingrid Sischy, noting it was *Interview* that first introduced the likes of Tom Cruise and Johnny Depp into public consciousness. And because the magazine pushed the design envelope, fashion advertisers (as well as editors in pursuit of hot ideas) often bought into *Interview's* concept of blending fashion, celebs and pop culture.

Not surprisingly, through the years other publishers caught on. *Interview* had an opportunity to cash in on celebrity, "but they missed the boat," says magazine guru Martin

# Mediaweek Magazine Monitor

## Weeklies

October 4, 1999

*The Economist*, a big mover with its Sept. 25 "World Economy" issue, is reaping the rewards of increased brand marketing, says ad director Paul Rossi. With a YTD of 2,318.10 ad pages (up 12.57 percent), the book has seen growth in technology and corporate sectors. New advertisers, such as Intel and Motorola, and increased schedules from Compaq and IBM have contributed to page totals. —Lori Lefevre



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
<b>NEWS/BUSINESS</b>								
Business Week	4-Oct	162.30	5-Oct	122.86	32.10%	3,393.38	2,869.25	18.27%
Economist, The	25-Sep	107.20	26-Sep	57.00	88.07%	2,318.10	2,059.28	12.57%
Industry Standard, The <sup>L/DD</sup>	4-Oct	105.33	5-Oct	31.67	232.59%	1,572.68	389.67	303.59%
Newsweek	4-Oct	36.58	5-Oct	59.37	-38.38%	1,757.24	1,699.50	3.40%
People <sup>X</sup>	11-Oct	83.41	12-Oct	96.87	-13.89%	3,116.38	2,965.12	5.10%
Sporting News	4-Oct	15.72	5-Oct	20.06	-21.64%	671.76	640.06	4.95%
Sports Illustrated	4-Oct	52.93	5-Oct	53.95	-1.89%	2,103.77	1,992.97	5.56%
Time <sup>E</sup>	4-Oct	92.99	5-Oct	55.49	67.58%	2,266.32	1,894.81	19.61%
US News & World Report	4-Oct	26.30	5-Oct	44.98	-41.53%	1,384.60	1,353.93	2.27%
<b>Category Total</b>		<b>682.76</b>		<b>542.25</b>	<b>25.91%</b>	<b>18,584.23</b>	<b>15,864.59</b>	<b>17.14%</b>
<b>ENTERTAINMENT/LEISURE</b>								
AutoWeek	4-Oct	28.60	5-Oct	25.36	12.78%	1,151.31	1,169.99	-1.60%
Entertainment Weekly	1-Oct	31.17	2-Oct	45.14	-30.95%	1,469.64	1,352.32	8.68%
Golf World	1-Oct	42.99	2-Oct	15.75	172.95%	1,132.75	1,146.97	-1.24%
New York	<b>DID NOT REPORT</b>							
New Yorker	4-Oct	47.44	28-Sep	34.49	37.55%	1,317.14	1,308.48	0.66%
Time Out New York	29-Sep	68.50	30-Sep	78.20	-12.40%	2,650.55	2,384.85	11.14%
TV Guide	2-Oct	78.71	3-Oct	72.37	8.76%	2,468.69	2,269.01	8.80%
<b>Category Total</b>		<b>297.41</b>		<b>271.31</b>	<b>9.62%</b>	<b>10,190.08</b>	<b>9,631.62</b>	<b>5.80%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	3-Oct	19.37	4-Oct	17.77	9.00%	464.91	473.92	-1.90%
USA Weekend	3-Oct	14.12	4-Oct	13.17	7.21%	470.44	459.08	2.47%
<b>Category Total</b>		<b>33.49</b>		<b>30.94</b>	<b>8.24%</b>	<b>935.35</b>	<b>933.00</b>	<b>0.25%</b>
<b>TOTALS</b>		<b>1,013.66</b>		<b>844.50</b>	<b>20.03%</b>	<b>29,709.66</b>	<b>26,429.21</b>	<b>12.41%</b>

E=ESTIMATED PAGE COUNTS; L=LAUNCHED ON 4/27/98; X=ONE MORE ISSUE IN 1998; DD=DOUBLE ISSUE IN 1998

# Magazines

Walker. "The mainstream *People* came along and did extraordinarily well."

Time Inc.'s *People*, which launched in 1974, borrowed the celebrity concept but attracted a mainstream audience from the start, growing into a 3.6-million-circ juggernaut. In contrast, *Interview* never grew beyond its hip roots. Its paid circ through June fell 1.3 percent to 158,161, according to the Audit Bureau of Circulations.

"People always say, 'You guys are sitting on a gold mine, so why aren't you 2 million readers?'" says Sischy. "In order to keep it a magazine that's really free and nonformulaic, a magazine that photographers really want to work for and artists want to be in, we need to keep it very undiluted."

## Moving in the Right Direction

### Primedia picks new CEO

Media analysts and industry execs reacted favorably last week to the naming of NBC's Tom Rogers as Primedia's chairman/CEO. The disparate publishing giant, owner of *New York* and *Seventeen* as well as a slew of trade and specialty magazines and the Channel One network, is in dire need of direction.

In hiring Rogers, Primedia is banking on the NBC Cable president—who helped launch CNBC and MSNBC—to blaze a trail in new media while making sense of the company's motley group of properties. "I had the opportunity [at NBC] to develop some extraordinarily important new-media properties, and over time the TV industry realized just how important new-media diversification was," Rogers says. "The magazine industry is going to go through a similar evolution . . . Those that execute well and develop the right synergies between traditional media and new media will be really strong companies."

"Tom has a reputation for being very bright, creative and aggressive. Our expectation is that the pace of change at Primedia should start to accelerate," says Trace Urdan, a media analyst at Deutsche Banc Alex.Brown. ■



Primed: Tom Rogers

# Mediaweek Magazine Monitor

## Bimonthlies

September/October 1999

September/October is traditionally a strong time for bimonthlies. But this year, many of the luxury bimonthlies are enjoying the added benefits of a booming economy, says William Ridenour, associate publisher of *Travel & Leisure Golf*. "The money is out there and everyone is spending," says Ridenour. *T&L Golf* is up 50.66 percent this month, contributing to its 103.99 percent increase YTD. It was also a strong month for *Elle Decor*; its annual "Modern Glamour" issue was its biggest ever, increasing by 35.51 percent, to 228.64 ad pages. The shelter book acquired a host of luxury ads, including Infiniti, Lincoln LS and Holland America. —LL



	RATE BASE (1ST HALF '99)	CIRC. (1ST HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
American Heritage <sup>8</sup>	310,000	319,725	40.90	46.45	-11.95%	288.64	236.97	21.80%
American Photo	250,000	250,837	46.38	49.95	-7.15%	144.72	144.68	0.03%
Audubon	450,000	473,841	84.439	70.856	19.17%	318.56	303.776	4.87%
Bride's	None	440,511	425.00	410.9	2.42%	3,386.87	3,155.30	7.34%
Civilization	275,000	277,181	51.82	44.81	15.64%	229.68	200.75	14.41%
Coastal Living	350,000	350,000 <sup>c</sup>	123.30	87.08	41.59%	474.24	346.45	36.89%
Colonial Homes	500,000	520,647	58.72	44.56	31.78%	225.86	194.16	16.33%
Country Home <sup>8</sup> /@@	1,000,000	1,005,695	91.36	141.47	-35.42%	612.43	533.99	14.69%
Country Journal <sup>R</sup>	None Claimed	134,000		13.47	56.50%	74.12	88.22	-15.98%
Country Living Gardener	475,000	481,584		34.58	-16.05%	148.82	147.71	2.13%
Crayola Kids	550,000	581,860	67.82 <sup>^</sup>	54.68	24.03%	244.45	167.9	45.59%
Custom Classic Trucks	None	112,516 <sup>c</sup>	73.38	59.28	23.79%	257.70	251.95	2.28%
Departures	315,000	388,836 <sup>b</sup>	194.66	135.12	44.06%	629.97	559.85	12.52%
Elle Decor <sup>7</sup>	425,000	427,246	228.64	168.73	35.51%	768.8	729.64	5.37%
Garden Design <sup>8</sup>	None	438,975	64	61.64	3.83%	487.26	414.16	17.65%
Golf for Women	348,000	349,805		70.98	-6.59%	350.66	399.41	-12.21%
Healthy Kids	None	155,457 <sup>d</sup>	42.733	35.301	21.05%	195.56	175.8	11.24%
Healthy Living <sup>@</sup>	None	235,000 <sup>e</sup>	60.68	37.5	61.81%	241.3	159.78	51.02%
Kit Car	None	52,043 <sup>c</sup>	21.42	28.73	-25.44%	111.28	127.7	-9.31%
Mature Outlook	650,000	699,297	67.64	64.73	4.50%	272.61	254.11	7.28%
Metropolitan Home	600,000	601,573	183.13	149.63	22.39%	379.65	328.88	15.44%
Midwest Living	815,000	825,278	115.32	112.21	2.77%	559.96	526.65	6.32%
Modern Bride	None	401,748	478.15	394.82	21.11%	2,780.51	2,608.82	6.58%
Modern Maturity	1,000,000	20,369,590	40.19	40.61	-1.03%	163.56	160.22	2.08%
Mother Jones	150,000	147,334	35.67	37.19	-4.09%	153.33		6.86%
Motorcycle Cruiser	None	61,150 <sup>c</sup>	33.30	24.18	37.72%	215.48	179.30	20.18%
Muscle Car Review	None	61,298 <sup>c</sup>	19.03	40.91	N.A.	111.58	69.1	N.A.
National Geographic Traveler <sup>8</sup> /@@/S	715,000	728,541	48.98/111.14	61.13	N.A.	481.74	340.77	41.37%
Old House Journal	140,000	154,796	65.00	75	-13.33%	240.00	263.00	-8.75%
Organic Gardening <sup>##</sup>	600,000	602,725	20.11	24.15	-16.73%	115.33	226.26	-49.03%
Petersen's Rifle Shooter	None	56,085 <sup>c</sup>	33.33	17.27	92.99%	124.03	63.55	95.17%
Powder <sup>7</sup>	None	103,000 <sup>c</sup>	47.21	N.A.	N.A.	199.04	N.A.	N.A.
Saveur <sup>8</sup>	375,000	392,928	72.11	97.96	-26.39%	419.54	439.48	-4.54%
Showboats International	50,000	52,440 <sup>b</sup>	186.50	103.50	80.19%	461.00	386.60	19.24%
Ski <sup>8</sup>	400,000	402,211	167.92	152.05	10.44%	382.88	390.07	0.74%
Skiing <sup>7</sup>	400,000	402,909	129.97	129.73	0.18%	327.47	322.9	1.41%
Snowboarder <sup>8</sup>	None	110,000 <sup>c</sup>	103.80	N.A.	N.A.	529.61	N.A.	N.A.
Southern Accents	360,000	366,795	166.64	154.64	7.76%	399.59	372.36	7.31%
Sport Rider	100,000	106,700	44.98	43.42	3.59%	254.92	266.91	-4.49%
Traditional Home	800,000	820,389	141.62	125.75	12.62%	586.83	524.35	11.92%
Travel & Leisure Golf <sup>@</sup> /@@	300,000	300,000 <sup>c</sup>	79.58	52.82	50.66%	322.9	158.29	103.99%
Walking <sup>R/e</sup>	600,000	658,521	59.1	49.5	19.39%	292.87	280.6	4.37%
Women's Sports & Fitness <sup>##</sup>	475,000	546,753	79.75	75.72	5.32%	323.05	484.15	-33.27%
<b>CATEGORY TOTAL</b>			<b>4,156.45</b>	<b>3,623.01</b>	<b>14.45%</b>	<b>19,288.40</b>	<b>17,111.09</b>	<b>12.72%</b>

FOOTNOTES: RATE BASES ARE FOR JANUARY-JUNE 1999; ALL CIRCULATION FIGURES REPORTED BY AUDIT BUREAU OF CIRCULATIONS, EXCEPT b = CIRCULATION REPORTED BY EPA INTERNATIONAL; c = CIRCULATION REPORTED BY PUBLISHER; e = PUBLISHER'S ESTIMATE; R = REVISION, S = SEPARATE SEPTEMBER AND OCTOBER ISSUE IN 1999; 7 = PUBLISHED SEVEN TIMES PER YEAR; 8 = PUBLISHED EIGHT TIMES PER YEAR; @ = ONE MORE ISSUE IN 1999; @@ = TWO MORE ISSUES IN 1999; ## = TWO MORE ISSUES IN 1998.



QUESTIONS. ANSWERS.

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BEFORE THE RAT RACE BEGINS.

DAILY NEWS ON THE NET.

# Media Person

BY LEWIS GROSSBERGER



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## In Deepest Doodoo

IT'S NOT FAIR. IT'S NOT RIGHT. MEDIA PERSON IS unable to keep up with East Timor, Bill Bradley's health-insurance proposal and Edmund Morris' new career as a novelist because he's become obsessed with elephant dung. It's not his fault. This is all the New York media seem able to prattle about lately. Pachyderm poop.

The Brooklyn Museum of Art, which, for those who have never visited the institution (all of you, for instance), is an art museum in Brooklyn, announces it will open an exhibit titled "Sensation: Young British

Artists from the Saatchi Collection." As this exhibit contains works of modern art, the museum very considerably advises that viewing it may cause fainting, vomiting, hallucinations and mysterious crying jags that last up to a decade.

The only danger it fails to mention is violent mayoral eruption, an unfortunate oversight, because that's the very first thing that has happened. So powerful is the exhibit that the mayor doesn't even have to see it to become agitated. A man of action as well as esthetic sensibilities (not to mention ambitions for higher office), Rudy Giuliani declares he will yank the museum's municipal subsidy; the law prohibits him from revoking its art license. Editors immediately call up the large-sized, ultrablack headline type. Pundits are placed on red alert.

So far, all is routine. But now comes the bizarre focus on elephant dung. Out of all the works in the collection, including some very elegant and colorful arrangements of rotting hog carcasses and maggots, all that anyone can talk about is the elephant-dung picture. The mayor asserts it is an anti-Catholic picture. So do some of our finest columnists.

Media Person is not convinced. Though the painting is titled "The Holy Virgin Mary," it actually looks more like a portrait of

Whoopi Goldberg in a sari. The elephant dung in question, a small but no doubt pungent mound, has been applied to the body of the woman. Floating behind her appear to be reproductive organs. Oddly, these are seldom mentioned; only the dung, which in the media is usually described as "spattered" on the painting, though for all these inattentive observers know, it may have been carefully placed. After all, many artists believe that one

**Many artists believe that one poorly balanced heap of animal feces can throw off the whole delicate composition of a painting.**

poorly balanced heap of animal feces can throw off the whole delicate composition of a painting. At any rate, it is the large-mammal droppings that have captured the public imagination and inflamed the senses.

So you have Virgin Mary and elephant dung brought into juxtaposition, and the one is accused of dissing the other. Media Person can't help wondering: Is this really what the artist intended? Despite his vast erudition, MP must confess he hasn't the foggiest idea. A *New York Times* article on the suspect, one Chris Ofili of London, England, sheds some light on this crucial point though he himself evades the subject other than to say: "The people who are attacking this painting are attacking their own interpretation of it, not mine."

The article, which is rather long, also states that Ofili is Catholic, that he was greatly influenced by travel to Zimbabwe, and that elephant dung (which he obtains from the London zoo) is a frequent motif in his work, so much so that some critics call him "the elephant man." There is no mention of any history of attacks on Catholicism, animism, snake worship or other religions. In a TV news interview, a museum spokesperson says Ofili regards elephant dung as "nourishing."

But the mayor continues his anti-dung crusade and a poll shows a majority of New Yorkers backing him. Even those opposing, such as the wife of a prominent national president, always say something like, "I wouldn't go see this sort of thing myself, but the First Amendment blah blah blah." Not even Charles Saatchi, the annoyingly rich ad guy who owns the picture, has stepped forward to defend his doo-doo.

Where, Media Person asks, is the brave soul who will say, "Damn, I like elephant-dung art!?" Elephant dung is a good thing, not a bad thing. It's enriching, it's fertile. It helps plants grow and is a vital part of the ecology. OK, the testicles in the background, those I could live without."

And where is the accountant who will point out that the "taxpayer" issue cuts two ways? If you can say, "I don't want my tax dollars spent on elitist art that hurls elephant dung in my highly offendable face," MP can say, "Well, I don't want my tax dollars spent paying the salary of a showboating, art-suppressing, philistine mayor."

Yes, but you may be asking, as William Safire and every other conservative commentator worth his salt has, what if the museum displayed a sculpture of Moses, Sammy Davis Jr. and Ehud Barak wearing swastika-pattern ties and a dab of ostrich guano on their yarmulkes? Or a watercolor of a nude Oprah Winfrey with the word "kike" emblazoned across her breast? Wouldn't Media Person be offended? Wouldn't he demand a tax refund?

Actually, he'd kind of like to see that show. Though not if he has to go to Brooklyn. ■






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