

MEDIA WEEK

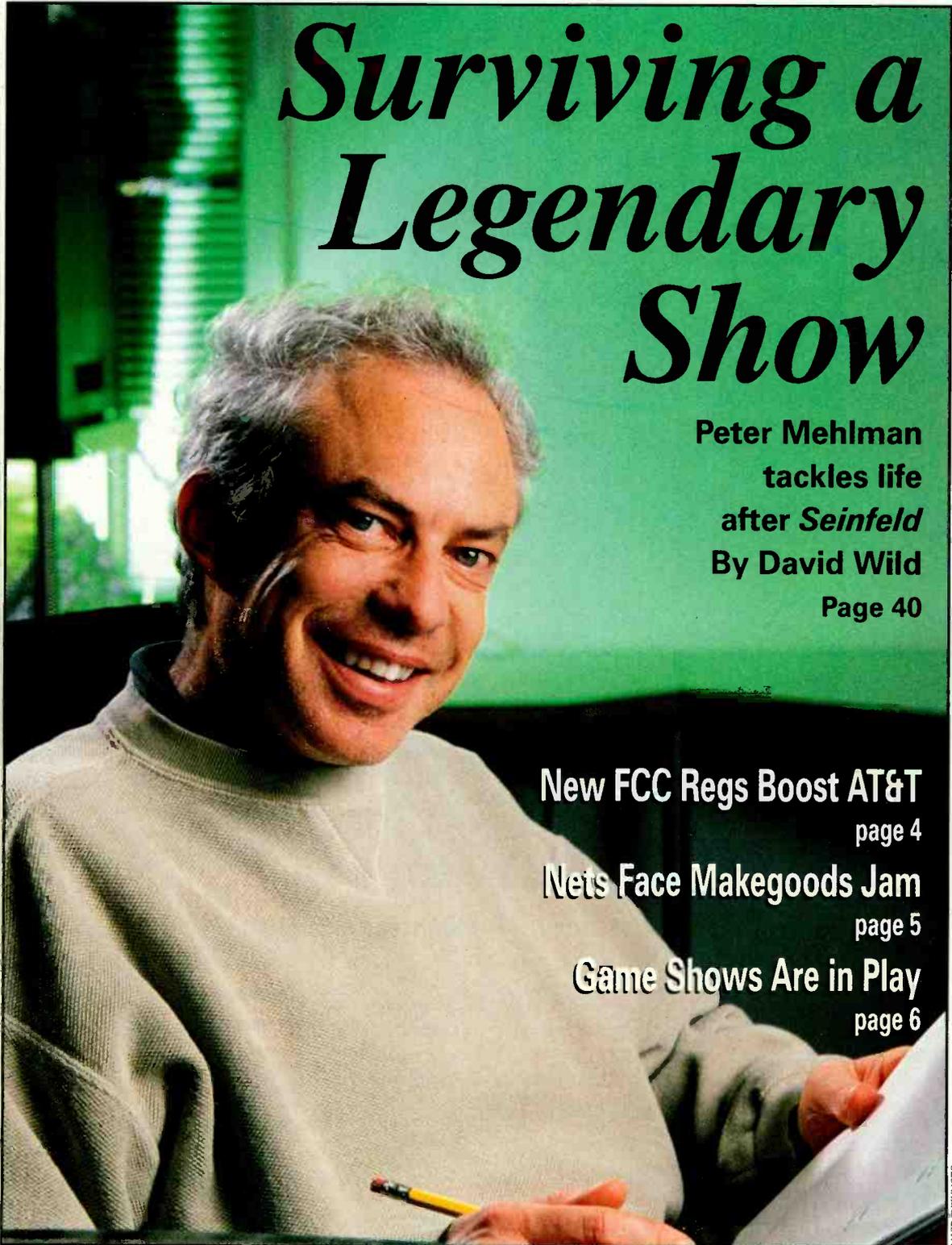
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Surviving a Legendary Show



Peter Mehlman
 tackles life
 after *Seinfeld*
 By David Wild
 Page 40

New FCC Regs Boost AT&T
 page 4

Nets Face Makegoods Jam
 page 5

Game Shows Are in Play
 page 6

MARKET INDICATORS

National TV: Slow
 Buyers are beginning to analyze under-delivery levels on some shows to determine what makegoods they will be owed.

Net Cable: Calming
 Fourth quarter is mostly sold out. Buyers are readying for first-quarter scatter inquiries. Most nets have met delivery guarantees, which means fewer makegoods than broadcast.

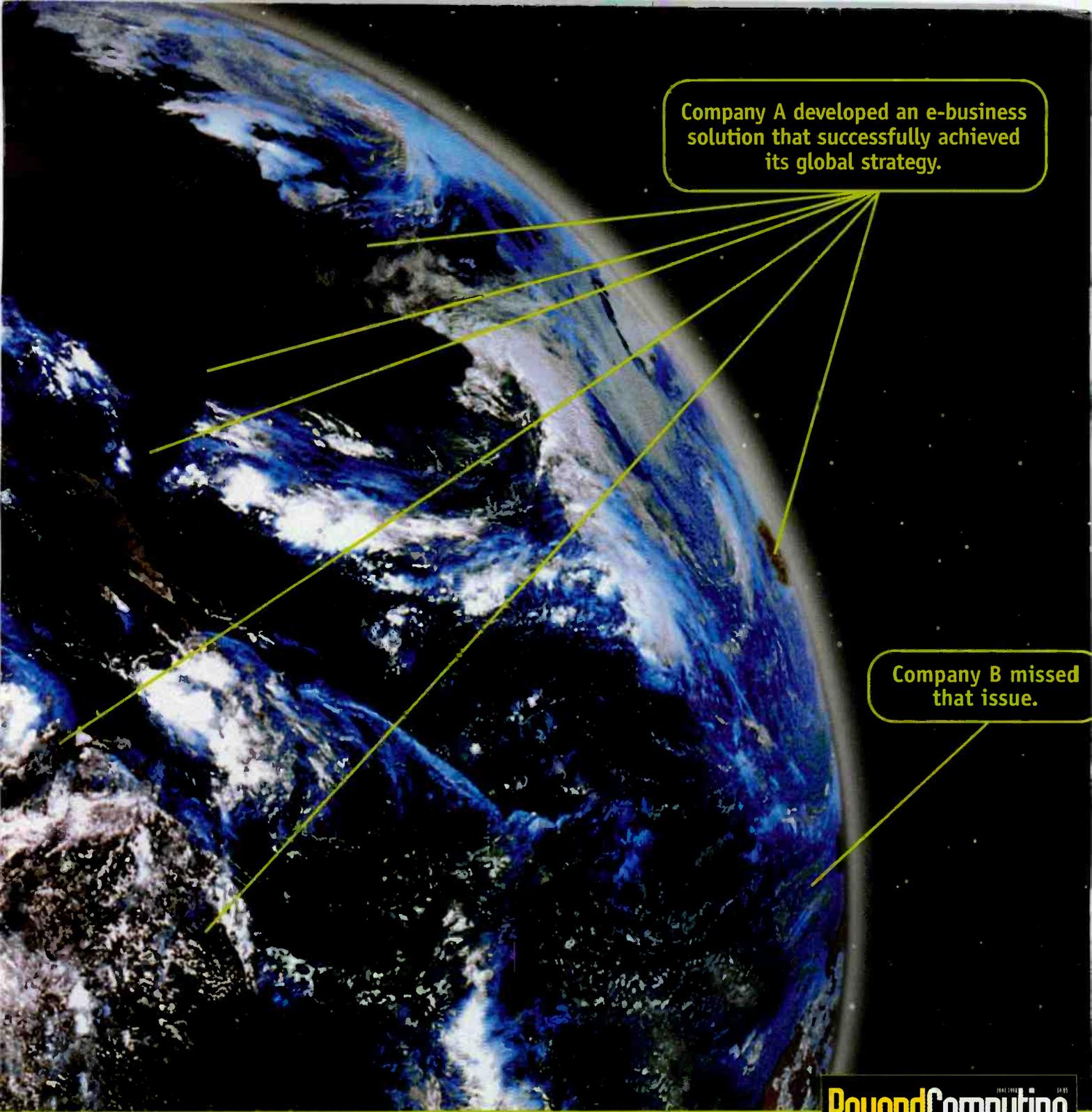
Spot TV: Humming
 High Internet-use markets—Seattle; Anchorage, Alaska; and Austin, Texas—are reaping the benefits of dot.com money. Inventory is tight. Buyers are paying double for news and prime time.

Radio: Tight
 Top markets are sold out through November due to dot.coms and tune-ins for TV sweeps. Some stations aren't even submitting avails.

Magazines: Hot
 As a result of strong market forecasts, luxury ads look promising. Financial-services category should continue to grow in fourth quarter.

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DAVID FUKUMOTO



Company A developed an e-business solution that successfully achieved its global strategy.

Company B missed that issue.

Beyond Computing is about more than just the future of *technology*.
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AT DEADLINE

Liberty Productions Awarded Asheville FM

Liberty Productions of North Carolina, backed by Cumulus Media, on Friday was declared the winner in the Federal Communications Commission auction for WZLS-FM, the Asheville, N.C., station previously operated by Zeb Lee. Biltmore Forest Broadcasting dropped out when the bidding hit \$2.336 million. Steven Yelverton, lawyer for Willsyr Communications, one of the losing applicants, said: "My clients will file a petition to deny" based on prior allegations of misconduct. The tiny class A station, which broadcasts with only 500 watts, is currently operated by the family of the late Lee. (See earlier story on page 14.)

Another Top Exec Leaves KCBS-TV

The departure of Terry Dunning, director of sales at KCBS-TV in Los Angeles, is the latest in a series of resignations and dismissals at the station since John Severino took over as CBS O&O president in July. Severino, who is also general manager of KCBS, has made it clear that he is dissatisfied with the station's poor ratings and weak revenue stream and will do whatever it takes to turn the station around. KCBS ranked fifth in the market in revenue in 1998.

McCain Introduces Minority Bill

Sens. John McCain (R-Ariz.) and Conrad Burns (R-Mont.) introduced legislation last Friday that would give tax deferrals to telecommunications companies that sell properties to, or invest in, minority-owned businesses. The Telecommunications Ownership Diversification Act also would require that the proceeds from such sales be reinvested in small and minority-owned businesses. The National Association of Broadcasters applauded the bill, saying it "will reduce the price that new entrants will have to pay for stations." While broadcasters such as CBS and Clear Channel have spun off properties to minority owners, there has been no incentive to do so since minority tax certificates were eliminated by Congress in 1995.

Manchester Now Longer Prepping

With Fox struggling to find a hit this season, the network has stopped production on the already delayed teen drama *Manchester Prep*. Based on the teen flick *Cruel Intentions*, which, in turn, was based on the critically acclaimed film *Dangerous Liaisons*, the Columbia TriStar series was set to bow in December but had shot only two episodes. The series was originally slotted for Fox's Thursday

8 p.m. time slot; the network has been airing *World's Wildest Police Videos* in that position.

Sale Near for Worcester Telegram & Gazette

Sale of the Worcester, Mass., *Telegram & Gazette*, owned by Chronicle Publishing Co. of San Francisco, is imminent, publisher Bruce Bennett said on Friday. The New York Times Co., Journal Register Co. and Media News Group were said to be bidding as much as \$300 million for the paper. *The Telegram & Gazette* has a daily circulation of 108,769.

Nielsen Preparing Albuquerque for Meters

Nielsen Media Research will launch a meter-based ratings service in 400 homes in Albuquerque, N.M., in October 2000. Three clients have signed on thus far in the nation's 49th-largest television market: Acme Broadcasting's WB affiliate, KWBO-TV; Entravision's Univision outlet, KLUZ-TV; and KAPX-TV, the Pax Net station.

Divorce Rate Rising at Fox O&Os

The success of the syndicated courtroom strip *Divorce Court* has led the Fox-owned stations to take the unusual move of ordering third runs of the show in New York and Kansas City. Fox flagship WNYW-TV in New York, which has aired *Divorce Court* at 10-10:30 and 10:30-11 a.m., is set to add a third run at 5-5:30 p.m., replacing the off-network sitcom *Unhappily Ever After* (produced by Buena Vista Television). *Divorce Court*, which is produced by Fox sibling Twentieth Television, has grown 30 percent since its premiere, to a 3.9 household rating average.

Addenda: **Evan Sternschein**, formerly vp of advertising sales for ESPN, was named executive vp of advertising sales for the newly combined sales units of ABC Sports/ESPN. Also, **Larry Fried**, former executive vp, marketing, was named executive vp of customer marketing... **Selwyn Seyfu Hinds**, editor in chief of *The Source*, resigned last week... **Sinclair Broadcast Group** has filed a petition asking the FCC to consider the European digital TV standard, COFDM, as an alternative to—not a replacement for—the current standard adopted by the U.S., 8VSB... **EchoStar's** Dish Network reports it now has 3 million subscribers.

Corrections: In a photo caption on page 40 of this issue, Peter Mehlman is incorrectly identified. In the Oct. 4 issue, 3 Arts Entertainment was incorrectly referred to as 3 a.m.

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MEDIA WIRE

American Profile Aims to Fill Void in Newspaper Mags

American Profile, a nationally distributed magazine with regional editorial content, plans to launch next April as an insert in small daily and weekly newspapers. The founders of *American Profile* are positioning the title not as a competitor to the leading newspaper magazines *Parade* or *USA Weekend* but as a way to fill a void in the marketplace. "Until now, there has been no truly efficient means to deliver these smaller markets," said publisher/COO Tom Hammond. Most client papers will have circulations of 4,000 or less. "Because it represents virtually unduplicated circulation, it is a logical extension for brands that are already advertising in the national Sunday newspaper magazines," Hammond added.

Ad rates are based on an initial circulation of 857,000, which is projected to increase to 2.6 million by December 2000. Initial rates for a full-page, four-color ad will be \$18,640.

American Profile is being funded by a private group of investors, including the Boston-based Megunticook Fund. Among the magazine's advisory board members are W. Pendleton Tudor, co-founder of *Adweek* magazine; Richard Irvine, former president and COO of Straight Arrow Publishing; and Tom Matlack, former CFO of the Providence Journal Co.

The edition for Midwest newspapers will launch first, followed by editions for five other geographic regions. Each will contain the same cover story but will also feature unique regional news and a special profile of one of the towns in the region. —John Consoli

The Latest Twist: Blushing CosmoGirl! Yanks Column

Did *CosmoGirl!* really look over classmate *Twist's* shoulder in class? No matter. Hearst Magazines' *CosmoGirl!* began running a column called "Blush-O-Meter" last summer after rival *Twist* had been using the same name for a similar column for two years (*Mediaweek*, Aug. 9). And recently, lawyers for *CosmoGirl!* drafted a letter to *Twist's* legal counsel, conceding the point. *CosmoGirl!*, which launched in June, will pull (continued on page 6)

FCC Lets AT&T Do Its Own Math

Telecom giant only has to reduce its size on paper

WASHINGTON / By Alicia Mundy and Katy Bachman

Under the rules of arithmetic, the number 30 does not equal 36.7. But at the Federal Communications Commission, anything can happen. Last Friday morning, after what FCC insiders describe as "intense," "brutal" lobbying by AT&T, the FCC came up with an innovative way to help the telecommunications giant save its \$58 billion deal to buy cable operator MediaOne.

Convergence almost became catastrophe for AT&T when the FCC proposed last month to solidify the rules that limit a cable entity to 30 percent of the national market—the MediaOne deal would have put AT&T at about 40 percent. But the FCC found an escape clause by changing the ground rules by which it defines ownership and measures markets, allowing AT&T to recalculate its share to a lower level.

Now industry analysts and lobbyists are asking: What did AT&T offer to make the FCC willing to twist its regulations sideways? Did it involve flexibility by AT&T on the Internet "open-access" issue, and does it have anything to do with the abrupt resignation last week of Leo Hindery?

Consumer groups were appalled by the FCC's redefinition of the market but equally aghast at the break the FCC gave AT&T on the issue of ownership attribution. After the vote, Harold Feld, assistant director of Media Access Project, fumed, "It's like ignoring the pink elephant in the living room!" Feld was complaining about John Malone. No matter how AT&T restructures itself, Malone sits on the boards of AT&T and its subsidiary Liberty Media as well as on that of Time Warner Entertainment, of which AT&T owns 25.5 percent.

One Wall Street telecom analyst said the FCC "essentially gave AT&T an instruction

manual to find the goal line. They've said, 'Just show us you're not involved in the programming for Liberty and Time Warner.'" Several hours later at a press conference, an AT&T executive said as much.



Armstrong: armed with an instruction manual

AT&T's other break came when the FCC voted to include satellite in the cable universe, thereby enlarging the overall market while reducing AT&T's share. In a statement, the FCC noted that it was keeping the limits at 30 percent, but, using the new market parameters, "that limit is effectively equal to 36.7 percent of current cable subscribers."

When AT&T proposed its MediaOne acquisition in the spring, consumer groups and Internet service providers were apoplectic. They were concerned that AT&T would gain a stranglehold on the growing Internet by controlling access to high-speed cable modems. America Online, the largest ISP, hired a team of lobbyists to take on AT&T's formidable phalanx. Its alliance, OpenNet, gained

Kennard Plans to

REGULATION / By Katy Bachman

FCC Chairman Bill Kennard drew mixed reactions from Capitol Hill when he said in a speech last week at Georgetown University Law Center that he would create an "inter-agency merger team to streamline and accelerate the merger-review process." Kennard said the team would be in place no later than Jan. 3, 2000, just in time to handle a deal like Clear Channel's \$23.5 billion purchase of AMFM (see story on page 9), which isn't expected to close before Jan. 1, 2001.

Sen. Mike DeWine (R-Ohio), who this summer accused the commission of "dragging its feet on the review of mergers," said

support in Congress. Rep. Billy Tauzin (R-La.), normally pro-business, said, "I don't want AT&T controlling all the access to my home—phone, cable and the Internet."

So when the FCC scheduled a vote on the national cable-ownership cap, AT&T went into full-court press. The FCC held an unusual Friday-morning meeting. AT&T executives, in a press conference, confirmed that they spent the week leading up to the hearing on the doorstep of the FCC and brought in reinforcements from their legal staffs.

AT&T's strategy to calm the FCC's fears took the form of private negotiations with AOL, according to ISP sources. AT&T's CEO Michael Armstrong had recently signaled that AT&T's Internet interest was in access, not in content. Any tentative agreement with AOL would have to eliminate @Home's exclusive use of AT&T-owned cable lines.

So when Leo Hindery suddenly quit last week (see related story on page 8), FCC sources said, that was a sign that AT&T was not going to shut out ISPs—or at least not AOL. "What they do with AOL doesn't necessarily include the other ISPs, or even the rest of the ISPs in AOL's group," said an ISP lobbyist.

Furthermore, said the lobbyist, by making a separate peace with AOL, "AT&T can defang their toughest opponent." Most important, he added, it would mean that AOL was no longer all over the FCC, fighting the MediaOne deal and pressing for the FCC to enforce the 30 percent cable cap. "Seeing that AOL might be comfortable with AT&T makes it easier for the FCC to do what it did with the regs," he concluded. Reps from AOL could not be reached for comment. ■

Speed Up the FCC

he was "pleased" with Kennard's decision and happy to see the FCC move in the same direction as Congress.

Rep. Billy Tauzin (R-La.), chairman of the House Telecommunications Subcommittee, naturally was more skeptical. "Anything to move the process along is good news. But it isn't going to slow down our efforts to fundamentally reform the FCC, especially the merger-review process," Tauzin said.

Kennard's announcement comes after a summer of hearings in the House and Senate that criticized the FCC for taking too long to approve broadcast and other media mergers. ■

No Laughing Matter

Sitcoms' ratings declines will require makegoods; delays seen

NETWORK TV / By John Consoli

Just three weeks into the new season, it is already a certainty that some advertisers will be due makegoods for the fourth quarter because of serious ratings shortfalls for many of the networks' veteran

comedies. Because most prime-time advertising is sold in packages, the strong start of many new and returning dramas will offset some of the sitcoms' audience deficiencies. But some buyers are concerned that the networks may have sold a higher level of inventory during the upfront than in years past and as a result will not have adequate time to offer as makegoods in the fourth quarter.

"The buying community always has confidence that the networks will make their advertisers whole, but with less inventory held back, it will take longer to do so and will make scatter time very, very expensive," one buyer, who requested anonymity, said last week.



Friday-night fright: Elise Neal and D.L. Hughley of ABC's struggling *The Hughleys*

For many advertisers, it does not matter much when makegood time becomes available. But some categories—such as retail, movies and automotive, which have time-sensitive products to promote—would prefer to get their time now rather than wait until the first

or second quarter of next year.

"We are now projecting what our ad schedules are delivering, to see how much we will be owed," said another buyer. "It seems like [the networks] did not hold back enough inventory and will not be able to do paybacks until sometime next year."

Adding to some advertisers'

consternation about the ratings dips for returning sitcoms is a sense that the networks took advantage of the strong economy during the upfront last spring to charge high rates for this season's programming.

NBC's comedy ratings are down overall from last season, and a few of the network's sitcoms have downright tanked. But on the strength of returning drama staples *Law & Order* and *ER* and new dramas *The West Wing*, *Third Watch* and *Law & Order: Special Victims Unit*, the network has been able to maintain its overall household and 18-49 ratings compared to the first weeks of last season.

ABC's schedule is of particular concern to buyers. Of ABC's five new shows, only *Once and Again* has clicked with audiences so far. And except for *Spin City* and *Dharma & Greg*, ABC's returning sitcoms are down. The network's shift of its successful Tuesday-night sitcom *The Hughleys* to Friday has been a disaster, with household ratings plummeting nearly 40 percent. Overall, ABC was off 11 percent in households and 8 percent in the 18-49 demo after the first two weeks of the season.

Similarly, Fox, which chose to premiere most of its new shows later than last season, is down 20 percent in household ratings and 14 percent in adults 18-49 season-to-date. ■

In July, the Senate Judiciary Committee reported out the Antitrust Merger Review Act sponsored by DeWine and Herb Kohl (D-Wis.), which would put a "shot clock" on the time the FCC can take to review mergers. A more stringent bill proposed by Sen. John McCain (R-Ariz.) would strip the FCC of that role entirely. McCain's office did not return calls seeking comment.

Kennard also announced he was moving forward with the creation of an Enforcement Bureau and a Consumer Information Bureau, which would be up and running "in the very near future." The new bureaus are part of the chairman's plan released in August called "A New FCC for the 21st Century," which would reorganize the FCC by function rather than media type. ■

MEDIA WIRE

"Blush-O-Meter" from the magazine beginning in December because *Cosmo-Girl!* "takes great pride in its unique publication," Hearst attorney Barry S. Agdem said in the letter.

Staffers at *Twist*, owned by Bauer Publishing, are reveling in their David-versus-Goliath victory. "We are really psyched with the way this worked out," said *Twist* deputy editor Andrea Pyros. "Our readers know what they get in *Twist* they can't get in other publications." —Lori Lefevre

Deal Makes Hearst-Argyle A Pioneer in Multicasting

Hearst-Argyle last week announced a partnership with Geocast Network Systems that could help the television station group recoup some of the investment it is making in converting from analog to digital—and provide an early test of multicasting.

Beginning early next year, Geocast will use Hearst-Argyle's digital broadcast spectrum to deliver customized program services, including local stations' content, directly to PCs.

Under the agreement, Hearst-Argyle invested \$10 million in exchange for an equity interest in the Menlo Park, Calif.-based startup.

Thanks to software developed by Geocast, information and entertainment news can be downloaded from the Internet or stored for later use and zipped back to the PC over the air on the digital spectrum. Congestion encountered on wired systems that slows the process is eliminated, a Hearst-Argyle spokesman said.

"People can start looking at TV stations as not just having digital TV spectrum, but having a wireless broadband-conductivity potential," said Leland Westfield, PaineWebber broadcast analyst.

Hearst-Argyle's stations will join the Geocast system as they launch digitally. Geocast is marketing the system to other station groups and hopes to be in 40 markets by 2002. —Megan Larson

New TV Guide Owner Plans More Targeted Advertising

The sale last week of *TV Guide* to Gemstar International Group, makers of the on-screen programming device VCR Plus, will offer advertisers (continued on page 8)

KWP: Quiet on the Set

Syndicator stuck in slowdown pending merger approval

TELEVISION / By Michael Freeman

King World Productions is mired in an uncharacteristic limbo, as most program development and investment activity has ground to a halt while shareholders weigh the terms of the company's pending merger with CBS Corp. King World, renowned for its aggressive development and deal-making, has temporarily shut its doors to outside programming pitches, talent agency sources say.

While "quiet periods" are commonplace when a publicly traded company like King World is in the process of being acquired, KWP's extended slowdown is in sharp contrast to its traditional hard-charging style. "On the street, the word is that King World is a closed shop right now," an executive of one Hollywood-based talent agency said last week.

Steven Nalevansky, KWP senior vp of program development, recently left the company and has not been replaced. Nalevansky is said to be eyeing a new syndication venture with KWP vice chairman Michael King, who is slated

to leave the company next August. Calls to King and other KWP execs were not returned.

"These are senior development posts that have remained unfilled, and Andy Friendly [KWP president of programming] and Michael [King] simply will not take any new pitches," said a packager of syndicated programming.

King World is said to have told TV stations that the company is developing a courtroom-based strip for a fall 2000 launch.

Since Viacom agreed to acquire CBS Corp. in September, KWP has postponed three shareholder meetings at which a vote was to be taken on the syndication giant's merger with CBS. The next date for the meeting is Oct. 18. King World has said the delays were needed to review financial filings from CBS and Viacom.

While reports have speculated that Viacom might seek to combine its syndication units—Paramount Domestic Television, CBS' Eyemark and King World—a CBS spokesman last week reiterated that chairman Mel Karmazin plans to have the units operate separately. ■

It's Game-Hunting Season

The race is on to develop new game shows for fall 2000

SYNDICATION / By Michael Freeman

Hollywood studios and talent agencies are ramping up development of game-show projects for the fall 2000 syndication season, looking to follow up on the ratings success of ABC's *Who Wants to Be a Millionaire* and Pearson Television's *Family Feud*.

Barry Diller's Studios USA is working on *Jack Cash*, a "virtual reality" game show hosted by a computer-generated donkey. The project is being developed by Mark DeCarlo, the former host of *Studs*. Pearson is developing *Winner Take All*, a game project that would guarantee a \$1 million payoff to contestants on each episode. *Winner* is based on a game show currently on the air in France.

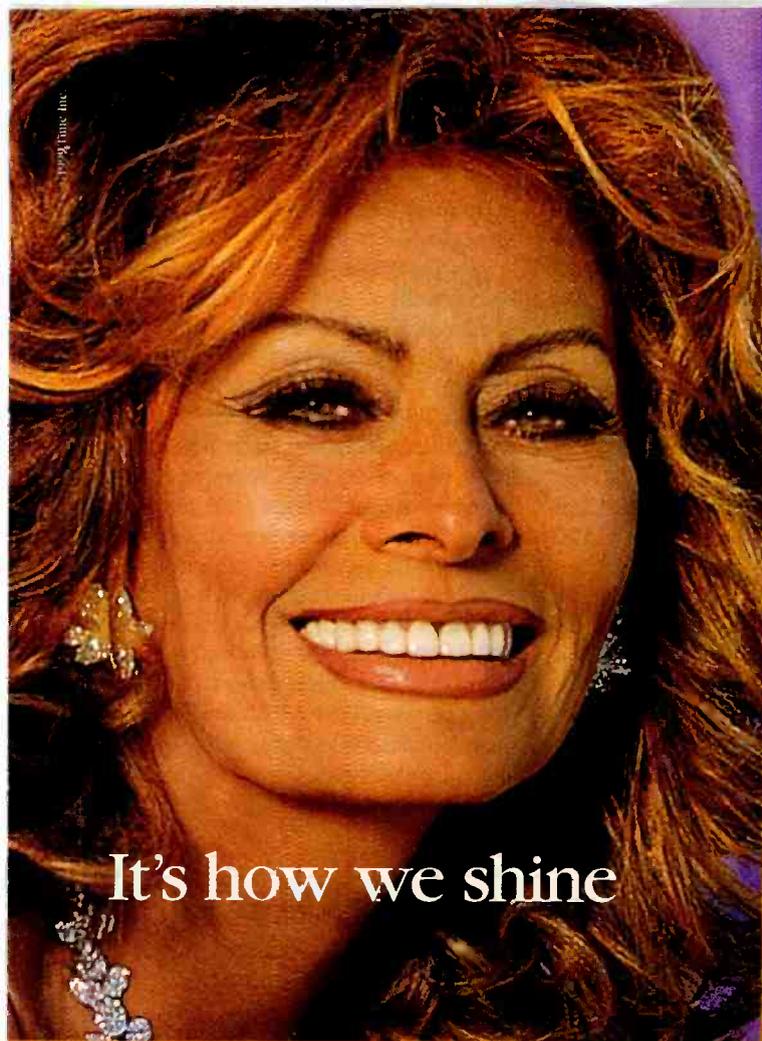


Puck cooks up a project.

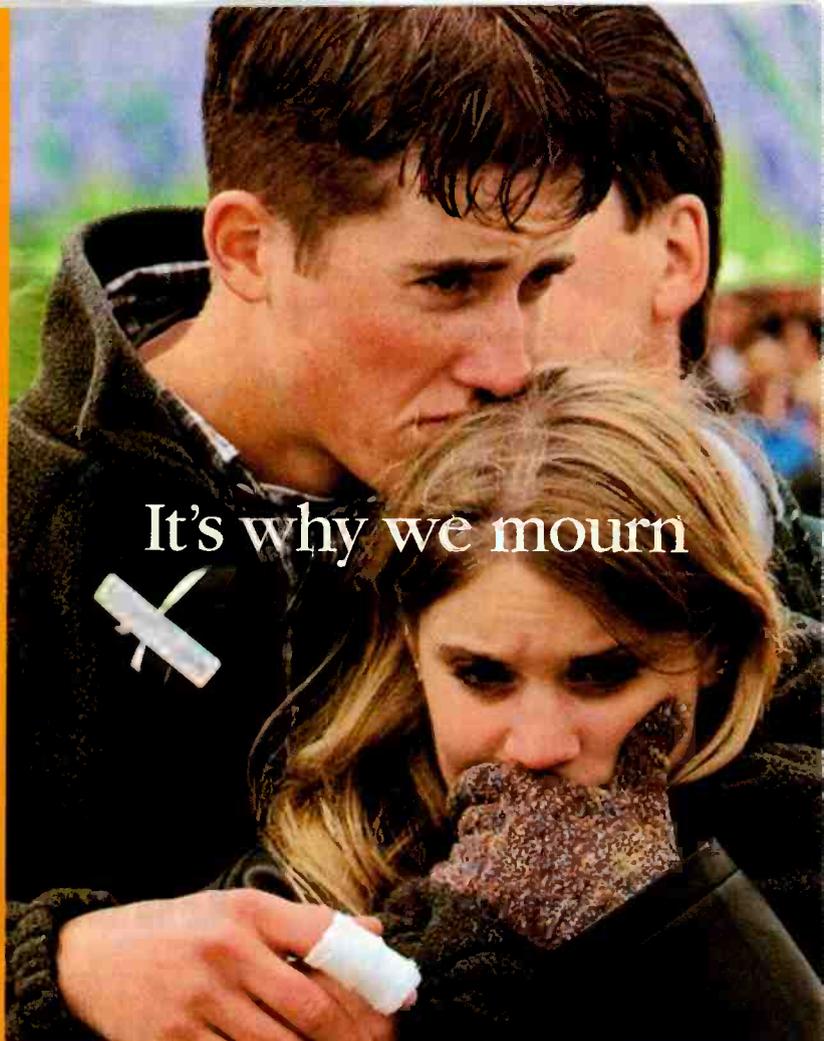
"Ever since *Millionaire* hit, we have had [network and syndication] people calling us to ask what [game-show] concepts we have," said

Gabby Johnston, Pearson vp of light entertainment. In addition to the new *Family Feud*, which has earned ratings increases since its premiere in syndication three weeks ago, Pearson is readying a revival of *What's My Line?* (with partner Miramax Television) for CBS' mid-season prime-time schedule. Pearson, owner of the Mark Goodson and Reg Grundy game-show libraries, is also developing updated versions, with "contemporary humor," of *To Tell the Truth*, *Password*, *Play Your Hunch* and *The Better Sex*, Johnston said.

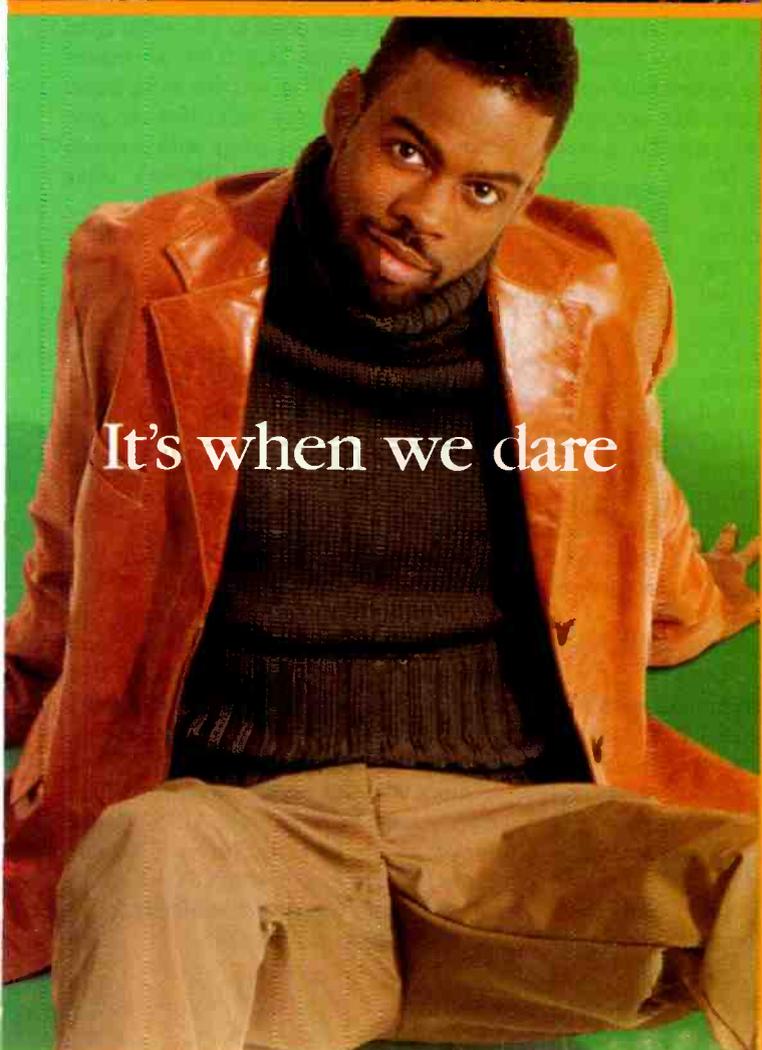
Elsewhere in game land, Carsey-Werner



It's how we shine



It's why we mourn



It's when we dare

Presenting an Oscar at 65, Sophia Loren shows how to stay forever sexy.
Together in grief, the people of Littleton, Colorado, mourn the loss of their loved ones.
Chris Rock takes comedy to the edge and his career skyrockets.
As seen in *PEOPLE*: 5/31/99, 5/10/99, 12/28/98.

People
weekly

It's who we are

MEDIA WIRE

another platform to target readers and viewers. The new company will be called TV Guide International.

The \$9.2 billion deal, expected to close in the second half of 2000, will merge the leading publisher of TV program guides and operator of listings channels with the top provider of interactive TV program guides.

"The magazine continues to be the underlying driver for the franchise and the brand," said Joe Kiener, TV Guide Inc. chairman/CEO. "We will now offer advertisers... the ability to have mass reach in combination with highly targetable advertising."

In March, Rupert Murdoch's News Corp. sold *TV Guide* for \$800 million to United Video Satellite Group, forming TV Guide Inc. Both News Corp. and UVSG's Liberty Media retained a 44 percent stake. With the Gemstar deal, News Corp. and Liberty will each retain a 19 percent stake in V Guide International. —Lisa Granatstein

Web Users Not Turning A Blind Eye to Television

According to two studies released last week, people using the Web are not spending less time with TV and radio. In fact, heavy Web users are likely to use the traditional media more than non-users.

An Arbitron study of 5,500 consumers found that the length of time heavy Web users (three hours or more per day) spend with TV and radio exceeds that of light Web users and non-users. Heavy Web users spend 3.4 hours daily with TV and 2.9 hours with radio, while non-Webbies spend 3.1 hours with TV and 2.4 hours with radio.

A study conducted by Burke Information Communications and Entertainment Research, on behalf of MTV Networks and Turner Entertainment Networks, found that only 1.5 percent of 17,000 people surveyed said they were watching less TV because they spent more time online. More consumers today are multitasking, using the Web at the same time they are listening to radio or watching TV. Thirty-nine percent said they watched TV while on the Web. About 66 percent of those who watch "Web-enabled TV" go to a network's site for more information after watching a program. —Katy Bachman

has picked up development of the videogame-based *You Don't Know Jack*, a game-show concept that was formerly at Warner Bros. Carsey-Werner reportedly hopes to sell *You Don't Know Jack* in syndication or to the Oxygen cable network, in which C-W holds a stake. Paul Reubens (of Pee-Wee Herman fame) is set to host *Jack*.

New talk shows in development for syndication next year include a William Morris Agency project with chef Wolfgang Puck and his wife, Barbara. William Morris is also pitching talk projects featuring Caroline Rhea, a stand-up comedian and cast member of ABC's *Sabrina, the Teenage Witch*; Emme, currently host of E! Entertainment's *Fashion Emergency*, whose talk project is being developed by ABC Daytime and Buena Vista Television; and Internet vixen Cyndy Margolis, whose weekend late-night talker could end up

at Eyemark Entertainment as a companion to the studio's *The Howard Stern Radio Show*.

Also back in vogue are relationship-based shows in the vein of Twentieth Television's *Forgive or Forget*. William Morris is working on *Love Hurts* with Bunim Murray Productions (MTV's *The Real World*) and Columbia TriStar Television. Merv Griffin Enterprises and Columbia TriStar have *Men Are From Mars, Women Are From Venus*, with Eleanor Mondale as host. Studios USA has *Lover or Loser*. Tribune Entertainment is developing *Secrets*, with game-show veteran Jonathan Goodson set to executive produce. But with lackluster ratings so far this season for Paramount Domestic Television's relationship-based Dr. Laura Schlessinger talker and Eyemark's *Dr. Joy Browne*, TV stations' appetites "may be cooling for shrink talk," one station rep noted last week. ■

Changing of the Guard

Hindery bolts AT&T following clash on open-access strategy

CABLE TV / By Megan Larson

Leo Hindery quit last week as head of AT&T Broadband & Internet Services, the victim of a changing environment at the country's largest cable operator. Having finished what he set out to do—merge

Tele-Communications Inc. successfully into the AT&T empire—Hindery only recently found himself out of the loop on the issue of allowing rival Internet service providers open access to AT&T's pipeline.

Hindery overnight became cable's second-most powerful executive in February 1997 when TCI chairman John Malone tapped him to reorganize the multiple-systems operator. He was well regarded for his dealmaking acumen and on-the-fly management style, ingredients vital to making the AT&T-TCI deal happen last March.

But what more was there for him to do? Not much when his boss, AT&T CEO Michael Armstrong, took a different position on the open-access issue. "Leo is a deal guy, and it is tough to be a deal guy when Armstrong is doing the deals," said Dennis McAlpine, media analyst for Ryan Beck & Co.

AT&T has given up ground to the Federal Communications Commission on open-

access regulation in order to gain relief from the FCC in acquiring MediaOne (see related story on page 4). That position is in direct conflict with Hindery's belief that the government should not interfere with business negotiations between cable operators and ISPs.

"There are a lot of little fires out there that are pushing open access," said McAlpine. "AT&T may take a different philosophy on open access [with Hindery gone] because they have been a common carrier, and open access is really the next step to making cable a common carrier."

Hindery's resignation was effective immediately, but an AT&T representative said

that he will serve as an advisor at least until the MediaOne deal is done. "Hindery is dedicated to working with AT&T in that [advisor] capacity on current acquisitions outstanding," said the rep.

Amos Hostetter, an AT&T board member and nonexecutive chairman of ABIS, will take over on an interim basis. Daniel E. Somers, currently senior executive vp/CFO of AT&T, will temporarily assume responsibility for the operational leadership of ABIS. ■



Hindery: deal skills no longer needed at AT&T

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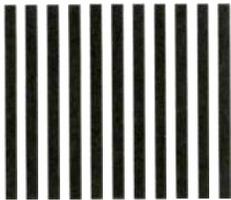
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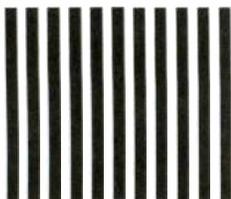
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Bigger, But Better?

Buyers expect higher rates from Clear Channel-AMFM

RADIO/ By Katy Bachman

For Wall Street types, Clear Channel's purchase of AMFM for \$17.4 billion in stock and the assumption of \$6.1 billion of debt is "a combination made in heaven," said Lowry Mays, chairman/CEO of Clear Channel. But for buyers who will have to negotiate with radio's biggest group ever, heaven can wait.

Lucky for them, the new Clear Channel won't happen for another 15 months, Randall Mays, executive vp/CFO of Clear Channel, told investors in a conference call.

The combination creates the largest radio group in history: 948 stations (although many inevitably will be sold off), billing \$3.1 billion in 1998 revenue (according to BIA) and an estimated \$5 billion in 2000, according to Clear Channel estimates.

In addition to radio, Clear Channel owns 425,000 outdoor displays, 19 TV stations, rep firm Katz Media and an interest in 240 international radio stations.

Buyers are understandably nervous. "We know [consolidation] is driving up prices," said Jean Pool, executive vp/director of media services, J. Walter Thompson.

The top 10 owners control nearly 50 percent of the radio revenue, according to BIA. Clear Channel and Infinity together command nearly 35 percent. "We are getting dangerously close to a situation where one owner will control the majority of the revenue and, as a result, we won't have a free and open marketplace in which to operate," said Allen Banks, executive vp/marketing director, Saatchi & Saatchi.

Yet, for buyers of national radio, there may be something to cheer about. With more top stations in big markets than any other network, Clear Channel could rival ABC Radio Networks and Westwood One. "Using the same concept as AMFM, Clear Channel could create a very impressive line network that would have strong affiliations across the top 50 markets," said Mitch Scholar, network group manager, Horizon Media.

"As audiences fragment even more, brand marketers will find fewer outlets to go to. If you can create networks and sell national reach, you can put pricing on something that's scarce," said Lee Westerfield, an analyst with PaineWebber.

A "network buy," for example, across

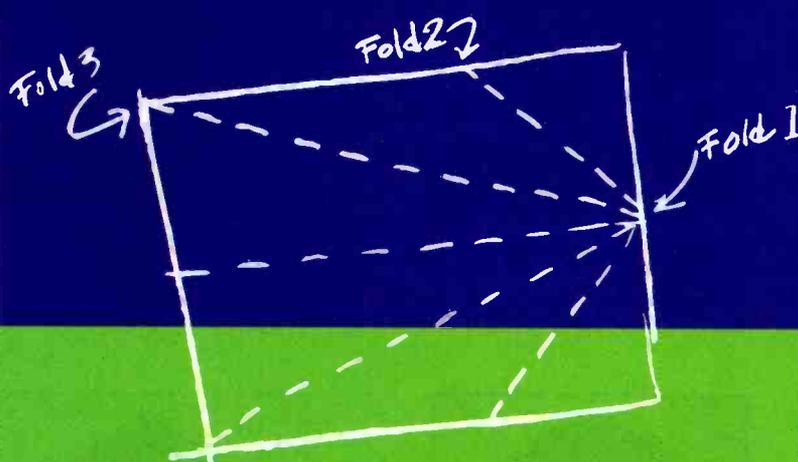
Clear Channel stations would reach listening audiences in 24 of the top 25 markets and about 85 of the top 100. "That's about 20 percent of the stations in Arbitron-rated markets. Any network would kill to have that," noted Mark O'Brien, vp, BIA Research.

But before any of that can happen, Clear

Channel and AMFM will have to shed about 125 stations just to pass the grade at the FCC and the Department of Justice. Those 125 stations alone, valued at \$3.2 billion, according to PaineWebber's Lee Westerfield, have enough combined revenue—\$225 million—to be a top-five radio group. No one thinks the stations will be sold as a group, and Mays has said the company would be looking to spin off stations to minorities, as he did in March, prior to closing Clear Channel's \$4.4 billion purchase of Jacor.

"Historically, spin-off stations have been among the best ones minorities have been

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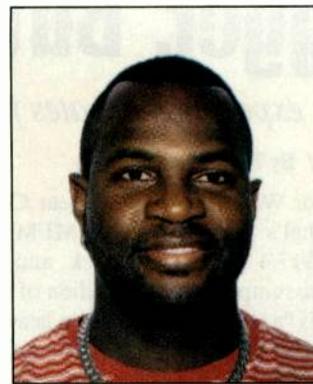
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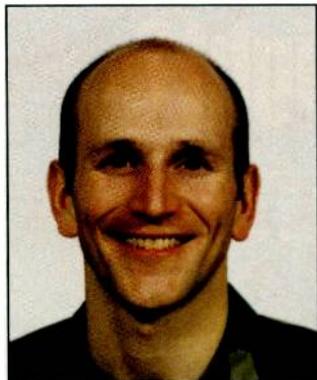
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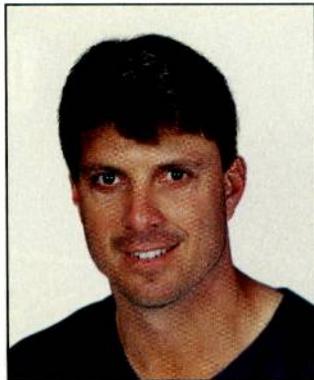
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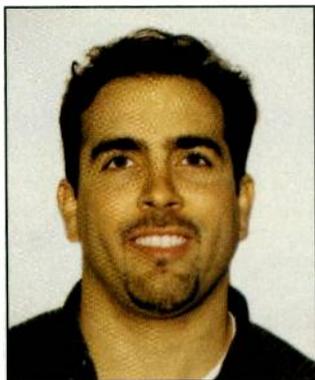
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NETWORK TV

NBC Sports chairman Dick Ebersol said last week that the network's \$51 million deal to wrest horse racing's Triple Crown away from ABC will be "at least break-even" by the time the five-year deal concludes with the races in 2005. Ebersol believes NBC can increase viewership of the races among the advertiser-desired male 18-34 audience by promoting them during the network's NBA coverage. Ebersol said promotion of the Triple Crown during NBA games could increase ratings for the races by as much as 20 percent. He also envisions advertiser packages, including time on both NBA and Triple Crown coverage. Tom Meeker, president of Triple Crown Productions, said a key reason for shifting the races away from ABC was that the network "had not done its best to leverage all its platforms to the maximum to promote its Triple Crown coverage." Meeker also said that going head-to-head against the NBA on NBC had hampered ratings for the races. Although ABC has aired the Kentucky Derby for the past 25 years—and the other two Triple Crown races since 1987—the network did not seem to aggressively pursue a renewal deal. Insiders said ABC bid substantially less than NBC—about \$38 million—and felt paying more than that for the rights would make it hard to turn a profit.

The WB has made it quite clear that all the network cares about attracting is 12- to 34-year-old viewers. And most of its shows are female-skewing. That's why the network's execs are smiling about recent demo numbers from some of its new shows and a few others returning in new time slots. *Charmed*, which was moved from Wednesdays at 9 p.m. last season to the highly competitive 9 p.m. Thursday slot, premiered on Sept. 30 with a 3.7/10 rating and share among women 18-34, second best in its time period. And freshman show *Jack & Jill*, while declining in household rating from week one to week two (2.9 to 2.5), increased a sizable 47 percent among women 18-34, reaching a 2.8/7. *Felicity*, which moved from Tuesday to Sunday night at 8 p.m., another tough time slot, fell in household rating from 4.8 to 4.1 from the first to the second week, but was up 26 percent in women 18-34, to a 2.8/7. —John Consoli

offered," said David Honig, executive director of the Minority Media & Telecommunications Council. "This deal has the potential to be a breakthrough

transaction for minority ownership."

There will be some prime radio real estate for sale in eight of the top 25 markets, including five in Los Angeles. Other prospects for spinoffs include stations in Orlando, Fla.; Raleigh-Durham, N.C.; Richmond, Va.; Albany-Schenectady-Troy, N.Y.; and Grand Rapids, Mich. Buyers could include Cox, Entercom, Emmis, Citadel, Cumulus, Radio One and Hispanic Broadcasting, all of which are realizing stock gains in anticipation.

All eyes are on Infinity. Mel Karmazin

Spinoffs Ahead					
Clear Channel-AMFM holdings in the Top 25 Markets					
Market (rank)	FCC maximum	AMFM	CCU	% of mkt. rev.	No. over limit
Los Angeles (2)	8	7	6	35.1	5
San Francisco (4)	8	7	2	28.0	1
Houston (10)	8	8	8	65.7	8
Phoenix (14)	7	8	4	60.6	5
San Diego (15)	8	2	10	48.5	4
Denver (22)	7	6	8	66.5	7
Cleveland (23)	7	7	6	81.7	6
Cincinnati (25)	7	4	8	67.3	5

Source: BIA; rankings exclude Puerto Rico (market rank 13)

"could offer stations in trade, maybe some tax-free swaps, and we'd see 300 stations in play," said Mark O'Brien, vp, BIA Research.

Even tougher than orchestrating

125 spinoffs is merging two corporate cultures that have previously been very competitive with each other. So far, only Tom Hicks, currently the chairman/CEO of AMFM, joins Mays' team as vice chairman. But what about the fate of two of radio's most colorful adversaries in the biz, Jimmy deCastro, AMFM's president/CEO of AM-FM Radio, and his counterpart at Clear Channel, Randy Michaels, president of Clear Channel Radio? "They're going to let the boys fight it out," observed one source. ■

Counting on Cable

Broadcasters are using the competition to target specific demos

NETWORK TV / By John Consoli

When it comes to promoting fall schedules, the broadcast networks tend to follow the same advice they recommend to their own advertisers: Spend the bulk of your dollars to reach the broader network audiences, but supplement that money with targeted ads on cable.

While the networks began running on-air promotional spots to tout their new fall programming earlier and more aggressively than ever before, most still found it necessary to lure some new cable viewers into the fold.

ABC doubled the budget it spent to promote its fall prime-time shows on cable this year, said Alan Cohen, executive vp of marketing for the ABC Entertainment Group. "We spend money promoting on cable because it is one of the few places other than our own on-air where we can use trailers—sight, sound, and motion—to sell our shows," Cohen explained. "But we use it to target very specific audiences."

ABC, for example, bought time on MTV shows *The Real World* and *Road Rules* to promote its younger-skewing *Wasteland*. ABC also bought time on Comedy Central, E! Entertainment TV and VH1 to promote its returning comedies *Spin City*, *Dharma & Greg*

and *It's Like, You Know...*

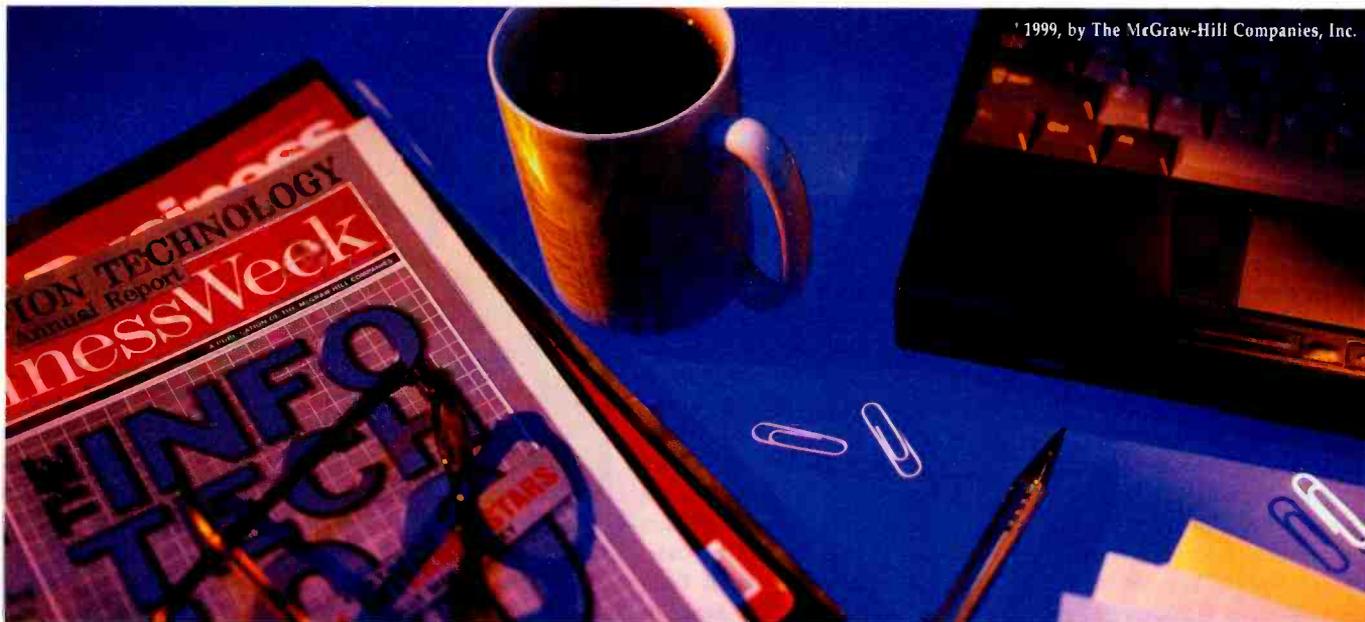
ABC also aired promotional ads on Lifetime—of which it owns 50 percent—for its new drama *Once and Again*. Lifetime also has an arrangement that lets the cable network rerun original episodes of that show three days after it airs on ABC. Lifetime is using ABC-produced trailers to promote the show's run on cable.

NBC bought ad time on kids- and teen-oriented Nickelodeon to promote its new show *Freaks and Geeks*. NBC also promoted itself on ESPN to pick up more of a male audience for new shows *Third Watch* and *Law & Order: Special Victims Unit*, explained John Miller, NBC's president of advertising and promotion.

In total, Miller said, NBC ran spots across 10 cable networks, including TNT, TBS, USA, MTV, VH1 and other networks. NBC also bought time on cable networks through DirecTV.

While NBC used cable primarily to target cable nets from which it could attract potential new viewers to its fall offerings, it also bought some time to tout two returning shows that ended last season with "cliffhangers." Those two shows were *Just Shoot Me* and *Friends*, in which wedding outcomes had

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TV PRODUCTION

In yet another sign that synergy rules, Eyemark Entertainment and TNN, both units of CBS, have begun production on the hour action series *18 Wheels of Justice*. Starring Lucky Vanous (who achieved fame in Diet Coke commercials), Billy Dee Williams and Watergate's G. Gordon Liddy, the series follows a former U.S. Justice Department agent-turned-Good Samaritan trucker. It's shooting in San Diego and set to premiere on the Nashville-based cable network in January. With a 22-episode commitment, the series is TNN's first original drama and the first project that Eyemark has created and produced for a television venue other than syndication.

Now that NBC's *Mike O'Malley Show* is off the schedule and *Stark Raving Mad* is doing just so-so numbers, the network may be looking toward its bench. NBC Studios has begun production on the half-hour comedy *M.Y.O.B.* The series follows teen runaway Riley Veatch (Katherine Towne), whose search for her birth mother lands her on the doorstep of her uptight aunt Opal (Lauren Graham). Executive producing the series is filmmaker Don Roos, who directed the 1998 independent film hit *The Opposite of Sex*. Although Roos wrote and directed the series' pilot, the show has been recast since last spring. Roos is now directing the Miramax feature *Bounce*, so Brian Gordon is taking the helm on the first episode. Roos is set to direct episode 12.

When ABC pulled *Then Came You* from its fall lineup last month, it looked as if 20th Century Fox TV's comedy might never make the air. Never say never. ABC says the series, about a 34-year-old woman (Susan Floyd) who falls for a 24-year-old man (Thomas Newton), is a go for midseason. But as series such as *It's Like, You Know...* slide in the ratings, ABC may call upon *Then* earlier than expected. Sources say the network may be eyeing the comedy for either a Tuesday- or Wednesday-night hammock slot. Now in production on the eighth of 13 episodes, the series is co-created and exec produced by Jeff Strauss and Betsy Thomas. —Alan James Frutkin

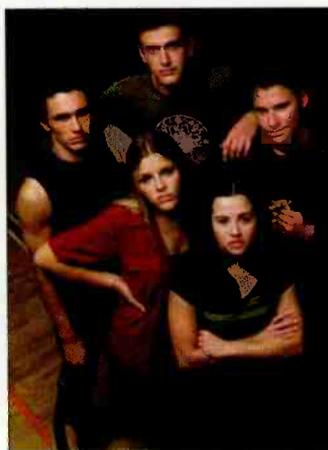
been left up in the air.

Miller said NBC plans to use cable selectively beyond fall-season premieres to promote some of its "big event" programming later in the season.

CBS leans a little more heavily on sibling properties but also buys other cable networks to draw eyeballs. Aside from its own on-air time, CBS uses a sizable amount of radio (much of it bought from Infinity, which is owned by the parent company) to promote its programming and ran some promo spots on VH1, E!, Comedy Central, the TV Guide Channel and Country Music Television (CBS owns CMT too).

According to George Schweitzer, executive vp of marketing for CBS, the network bought time on Comedy Central to promote its Monday- and Wednesday-night comedies. Its spots on CMT targeted women 25-49.

Schweitzer said CBS did not promote its dramas as heavily on cable because it can reach a significant female audience via its own daytime soap operas, and males on its sports and late-night programs. "As the network continues to bring in more viewers, our on-air becomes more effective," Schweitzer said.



CHRIS HASTON/NBC

NBC picked Nick to lure teens to *Freaks and Geeks*.

18-34 demos. It may have paid off in small ways: While *Get Real* has struggled with household ratings season-to-date, it has drawn strong teen demos.

UPN, a big user of cable advertising in years past, ran "very little" this year, according to Paul McGuire, senior vp, media relations. The WB could not make executives available at press time.

While the cable networks generally accept promotional spots from the broadcast networks, they do not accept date-and-time tags. Broadcasters can get around that restriction, however, by buying local cable spots through interconnects cable-rep firms, rather than buying directly from the networks themselves. ■

Lee Auction Leaves Two

But losing bidders are expected to appeal WZLS' new owner

RADIO/ By Alicia Mundy

WZLS-FM, the small Asheville, N.C., radio station operated by the late broadcaster Zeb Lee, has become the unlikely battleground for a wild bidding war at the FCC. After more than 20 rounds at an FCC auction that began Sept. 28, the Lee family has been forced to drop out, and two bidders are locked in an expensive struggle, holding at \$2.36 million.

The FCC asked the parties to conduct eight rounds of bidding on Oct. 8. Cumulus Broadcasting has jumped into the fray on behalf of a company called Liberty Broadcasting. But Biltmore Forest Broadcasting, which is bidding individually, is still hanging on. No matter who wins the auction, the fighting in this 13-year saga will continue, as at least three of the four parties have vowed to appeal.

The bidding was limited to the original

companies that vied for the station in 1987. Willsyr Broadcasting dropped out first at about \$569,000. Willsyr's lawyer, Steven Yelverton, declined to comment. But sources said his clients would probably appeal any victory by the other three because last May 12, the FCC issued an order that put the other three parties (Liberty, Biltmore Forest and the Lee family's company, Orion) on notice that if any of them were the high bidders, there would have to be an FCC review to settle matters related to alleged misrepresentation of site availability or financial statements.

Before the auction, Liberty amended its application to reveal that its bid was backed by Cumulus, which is interested in WZLS because it could become part of a three-station cluster in that area.

Mack Miller, partner to Biltmore Forest's



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owner, has not indicated that he has any outside backers. In 1997, according to sources, Miller was responsible for bringing in Capstar to a programming arrangement when the competitors for WZLS temporarily won license rights. Miller's attorney, Don Evans, couldn't be reached for comment. The Lee family's last bid was \$1 million.

Ironically, one original party that unex-

pectedly declined to bid at all is Congressman Mel Watt (D-N.C.), an investor in Skyland Broadcasting. Watt's involvement was the source of controversy in 1997, when FCC officials, having overruled earlier staff recommendations, took the station away from Lee. There were unproven allegations that Watt's connections to Democrats had caused the unusual FCC decision. ■

Action Hours Look Lazy

New shows are barely meeting already-low ratings expectations

SYNDICATION / By Michael Freeman

The good news for the latest crop of freshmen action-adventure series debuts is that they are holding close to year-ago time-period averages. The bad news is that the ratings bar continues to lower, barely breaking 2 ratings for the top-rated series.

Highest-ranked of the freshman series is

Peter Benchley's Amazon (distributed by Eyemark Entertainment), which is averaging a 2.2 rating/6 share (Nielsen Station Index, Sept. 20-Oct. 3) in Nielsen's metered markets two weeks into the season. *Amazon* is running a hearty 20 percent ahead in share over its

lead-in programming (2.2/5) and year-ago time period average (1.7/5). However, compared to its premiere-week 2.4/6 average, *Amazon's* second-week 1.9/5 delivery showed a 21 percent ratings drop.

Garnett Losak, vice president and director of programming for Blair Television, noted that it is "difficult to measure weekly series due to sports overruns and preemptions bouncing these series around. They just don't get as many of the quality prime-access and prime-time slots as they used to, so that leaves them open for disruptions in early fringe and daytime," she said.

Losak stressed that she is withholding judgment on the shows' early ratings until the October and November sweeps books reveal more on demographic performances.

It does appear, however, that household ratings are slipping a bit week-to-week for

many of the incoming action hours, too.

Paramount's *The Relic Hunter*, which stars Tia Carrère, turned in a 2.0/5 average, down 17 percent from its opening-week 2.3/6 average. However, *Relic Hunter's* 2.1/5 two-week average remains 17 percent ahead in rating over the time period's year-ago 1.7/5 average.



Carrère move: Paramount's *Relic Hunter* is outdueling '98's time-period averages.

(1.5/4) but is off 20 percent in share from lead-in programming (1.8/5).

BKS Syndication's *The Dream Team* suffered a bit more of a nightmare debut, with a 1.3/3 after two weeks. That's off 25 percent from both lead-in and year-ago time periods.

Sir Arthur Conan Doyle's The Lost World, from New Line Television, made its debut the week of September 27 by posting a 1.9/5 average. *Lost World* was off 17 percent from both its year-ago lead-in shares.

Among the returning hours, the newly bannered *Baywatch Hawaii* (distributed by Pearson Television) has averaged a 2.7/6, up 13 percent over year-ago time-period averages. The season opens for Studios USA's *Hercules: The Legendary Journeys* (2.1/6) and *Xena: The Warrior Princess* (2.3/6) were flat compared to year-ago time-period averages. ■

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Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

ATLANTA/RADIO

Cox Adds Station To Local Portfolio

• AS IF IT DIDN'T ALREADY DOMINATE THE Atlanta media marketplace, Cox last week launched WYAP-FM, a brand-new Contemporary Hits station in what is considered an underserved radio market. The hitch is that the station—a “move in” in industry parlance, meaning the signal and license were imported from out of town—is currently armed with only one employee, the general manager and a 10,000-song playlist.

Targeting 18- to 34-year-olds and skewing female, WYAP will play its song list (about four to five weeks' worth) with no commercial breaks, in hopes of making a mark in the fall Arbitron survey. “Right now we're getting requests from kids 16 to 35. We're seeing a dramatic buzz from high schools and the teen audience,” said vp and general manager Lori Rechin-Sheridan.

Cox acquired WYAP in May from Clarke Broadcasting, when the station, WNGC, was licensed to suburban Athens, Ga. The price was a whopping \$78 million, but for a reason. The station came with a construction permit that allowed Cox to relocate it and construct a new radio tower so that the signal would cover metro Atlanta.

Cox has long had a monumental presence in the 12th-ranked radio market. The privately held media conglomerate owns ABC affiliate WSB-TV, daily newspaper *The Atlanta Journal-Constitution* and three other radio stations, including top-ranked News/Talker WSB-AM. By far, Cox is the top-ranked radio biller in the market, with \$53.4 million, or nearly 21 percent of the revenue, according to Duncan's American Radio.

Despite its market domination, Cox's newest station will face some stiff competition from Jefferson Pilot-owned WSTR-

FM “Star 94,” which tied with WSB-AM for the top ratings slot with an 8.9. Star 94, which also defines itself as a mainstream CHR station targeting adults 25-54, has been building its audience for more than a decade, scoring highest with women in all demographics. Mark Kanov, senior vp and

son's Atlanta manager. “Then it would compete more with [Midwestern-owned] WALR-FM and [Radio One-owned] WHTA-FM. But there really isn't another need for an Urban station.”

Nevertheless, agencies, which have not yet been pitched to buy time, are happy to have another station in the market. Said Koslat: “This market needed something to shake it up.” —*Katy Bachman*

LOUISVILLE, KY./TV STATIONS

WB Affiliate Moving In From Bowling Green

• WB AFFILIATE WWWW-TV APPEARED IN the Louisville, Ky., market in the nick of time last Thursday. The night before, Chicago superstation WGN—which was carried locally on Insight cable systems in the 48th-largest TV market—permanently dropped the WB's prime-time lineup from its schedule.

“I heard people expressing concern about where they were going to watch their shows, so I think there is an audience for it,” noted Jackie Allen, broadcast supervisor at Bandy Carroll Hellige Advertising in Louisville, of the new affiliate in town.

The new WB presence in Louisville is arriving in three stages. On Oct. 7, WWWW's prime-time WB lineup was picked up by local cable systems. For the second stage, which kicks off Oct. 18, the cable systems will carry the station's total-day lineup. By November, stage three calls for the station to broadcast over the air, thanks to a translator WWWW is erecting on Floyd's Knob, which is home to Louisville's TV transmitter towers. WWWW is also building a new 5-million-watt station at an estimated cost of \$5 million-\$9 million that should be ready next spring.

It's all part of a long-term plan by WWWW owner American Chestnut Television, which is moving the station's facilities closer to Louisville from nearby Bowling Green, where it had operated under the call letters WGRB-TV. The opportunity was presented when the previous WB outlet in Louisville, traditional Christian station WBNA-TV—which blended the conservative likes of Rev. Jerry Falwell with *Buffy, the Vampire*

Cox's Media Hold on Atlanta

		Audience Share (rank)*	1998 Revenue (in millions)
Radio:			
• WSB-AM	News/Talk	8.9 (1)	\$31.5
• WSB-FM	Adult Contemporary	6.3 (4)	\$15.7
• WJZF-FM*	Jazz	2.7 (15)	\$6.5
• WFOX-FM**	Oldies	3.4 (12)	\$14.4
• WCNN-AM***	News/Talk	0.5 (22)	\$3.0
Television:			
WSB-TV (ABC)		15.0 (1)	\$109.4
Newspaper:			
<i>The Atlanta Journal-Constitution</i>		351,686 circ.	\$203.7

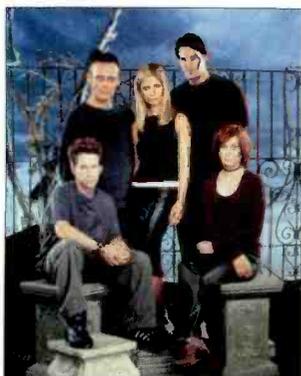
*Radio share: average quarter-hour, persons 12-plus; TV share: sign-on/sign-off, households. **Cox-owned; sales agreement with Midwestern. **Aug. 30 deal with AMFM. ***Midwestern-owned; local market agreement with Cox.

Sources: BIA, Arbitron, Competitive Media Reporting

gm of WSTR, says there's room for both stations. “They're a rhythmic CHR with teen appeal. They'll do well in that younger-end demo,” he said.

Rechin-Sheridan admits WYAP is “evolving” as it goes, but she adds that the station plays a lot of music Star doesn't. “We'll mirror the market in terms of ethnicity,” she said, noting that nearly 25 percent of Atlanta's audience is African American. “We're playing top-of-the-charts music, so there's some rhythmic flavor.” Core artists include Christina Aguilera, Sugar Ray, Smash Mouth, Will Smith and the Backstreet Boys.

WYAP's Urban bent is getting noticed. “It's sounding like it could also be a ‘Churbin’ [a mix of Urban and CHR] format,” said Jackie Koslat, McCann-Erick-



KEVIN ALSTON/WB

Buffy and Jerry Falwell didn't mingle too well on WBNA, the prior WB affil.

Slayer—became a PaxTV affiliate in August, four months before its contract with the WB was up.

Securing advertising this late in the game may prove difficult for WWWB since most buys have already been placed for fourth quarter, some media buyers

said. But general manager Carol LeFever has dispatched two account execs to pitch them.

"For every five clients that have bought ahead, there is an opportunistic one that has niche dollars set aside," said Tim Lucas, vp and group director of Creative Alliance in Louisville.

"Fourth quarter is a chance to provide baseline data for the business we hope to do next year," said LeFever. "In fourth quarter, with meters in place, we can focus on initiating relationships, pick up some dollars, and concentrate on promoting the station and introducing it to everybody."

"There is a lot of indication that the market has room for a good WB affiliate," said LeFever. "I look to see us in those little circulars that the network sends out with the top-10 performing WB affiliates." —Megan Larson

PORTLAND, ORE./TV STATIONS

Radio Deals Proliferate Through the Market

• KGW-TV IS THE LATEST TELEVISION STATION in Portland, Ore., to join forces with radio to gain more leverage in the ultra-competitive local media landscape. The A.H. Belo-owned NBC affiliate recently announced a partnership with Clear Channel's news radio station KEX-AM that lets the two outlets share news resources.

It's too early to tell how successful the joint venture will be. "From a practical standpoint, I can't tell you whether or not there has been any benefit yet, but we hope to have a communication between our assignment desk and their assignment desk," said KGW vp/station manager Ron Longinotti. "If something happens that one of us doesn't know about, we can alert each other [and] perhaps get an earlier shot at a story we weren't planning." Information and news tips will be exchanged behind the scenes, while

reporters do double-duty on-air for both the radio and TV outlets.

But KGW and KEX-AM may be catching up to stay ahead. Other stations in the market—Fisher Broadcasting's ABC affiliate KATU-TV and Lee Enterprises' CBS affiliate KOIN-TV—have already put together their own partnerships with local radio stations.

KOIN is nipping at KGW's heels at 11 p.m., where the NBC affiliate enjoyed news-leader status for three years in the Rose City, according to data supplied by Nielsen Media Research. KOIN lifted itself from third place in households during the May sweeps to first in both the morning and noon dayparts, while KATU is investing heavily in talent and technology to improve its ratings. Fisher also owns music outlets on which KATU promotes itself. KOIN has partnered with Paul Allen's news-radio outlet KXL-AM in a similar fashion to the KEX-KGW partnership.

For KEX, the KGW union is part of Clear Channel's strategy to turn the news outlet into a localized superstation of sorts. "KEX has always been the no. 1 AM station . . . We needed to guarantee future success as the strongest Talk radio station in the market," said station manager Duane Link. "KGW is certainly the most aggressive and most progressive in TV news."

The radio outlet recently inherited popular syndicated fare by Dr. Laura Schlessinger and Rush Limbaugh from sister station K-NEWS, which recently switched to a local talk format. KEX—one of four in Clear Channel's Portland radio cluster—is ranked fifth in the market, with 225,000 listeners.

If the joint news effort proves successful, a door may open for other partnerships involving sales or co-sponsoring community events, Longinotti said. "It has taken months for this to crystallize," he explained. "We are not overly broad in our expectations, but perhaps there will be other opportunities down the road that we haven't thought of that go beyond a news partnership." —ML

KANSAS CITY, MO./RADIO

Entercom to Divest 3 Stations

• ENTERCOM SAID LAST WEEK IT WILL SELL three stations in Kansas City, which will allow the fifth-largest radio group in revenue to close on its \$824.5 million acquisition of Sinclair's 46 radio stations in nine markets. On the block are Oldies KCMO-FM, Talker KCMO-AM and Classic Hits KCFX-FM.

One question mark concerns local radio rights to the Kansas City Chiefs football games, which Entercom held through KCFX

PHILADELPHIA/RADIO

WMMR Bets on Barsky

A lot is riding on Paul Barsky, who signed on Oct. 4 as the new morning man on Greater Media's heritage Rocker WMMR-FM in Philadelphia. He'll be going head-to-head with Howard Stern, who airs on Infinity's Rocker WYSP-FM, the no. 2-ranked station in the market and closest main competitor.

"The addition of *The Barsky Show* is a big change. This gets us back to being a personality-driven station," said Rick Feinblatt, Greater Media senior vp and general manager of WMMR.

The station, which targets an older 25-54 audience than WYSP, has been trailing WYSP in the ratings, with a 3.4 to WYSP's 6.0. The previous morning show, *The Rock n' Roll Morning Show*, was music-intensive

and had a two-year run, scoring a 4.9 mornings versus Stern's 14.0 among 25- to 54-year-olds. "Fifteen radio stations would like to have our ratings, but we've had much more success than that," said Steinblatt, referring to the days when WMMR ruled Philly. "With the heritage we have in this market, we should consistently be a top station."

Feinblatt is betting that Barsky can bring to the market what Stern can't: local appeal. Barsky has been around the market long enough to talk about Philadelphia. His most recent stints were on

WMMR sister station WXXM-FM, before it flipped to a "Jammin' Gold" format in May. Prior to that, Barsky had a five-year run doing mornings on Greater Media-owned WPLY-FM. —KB



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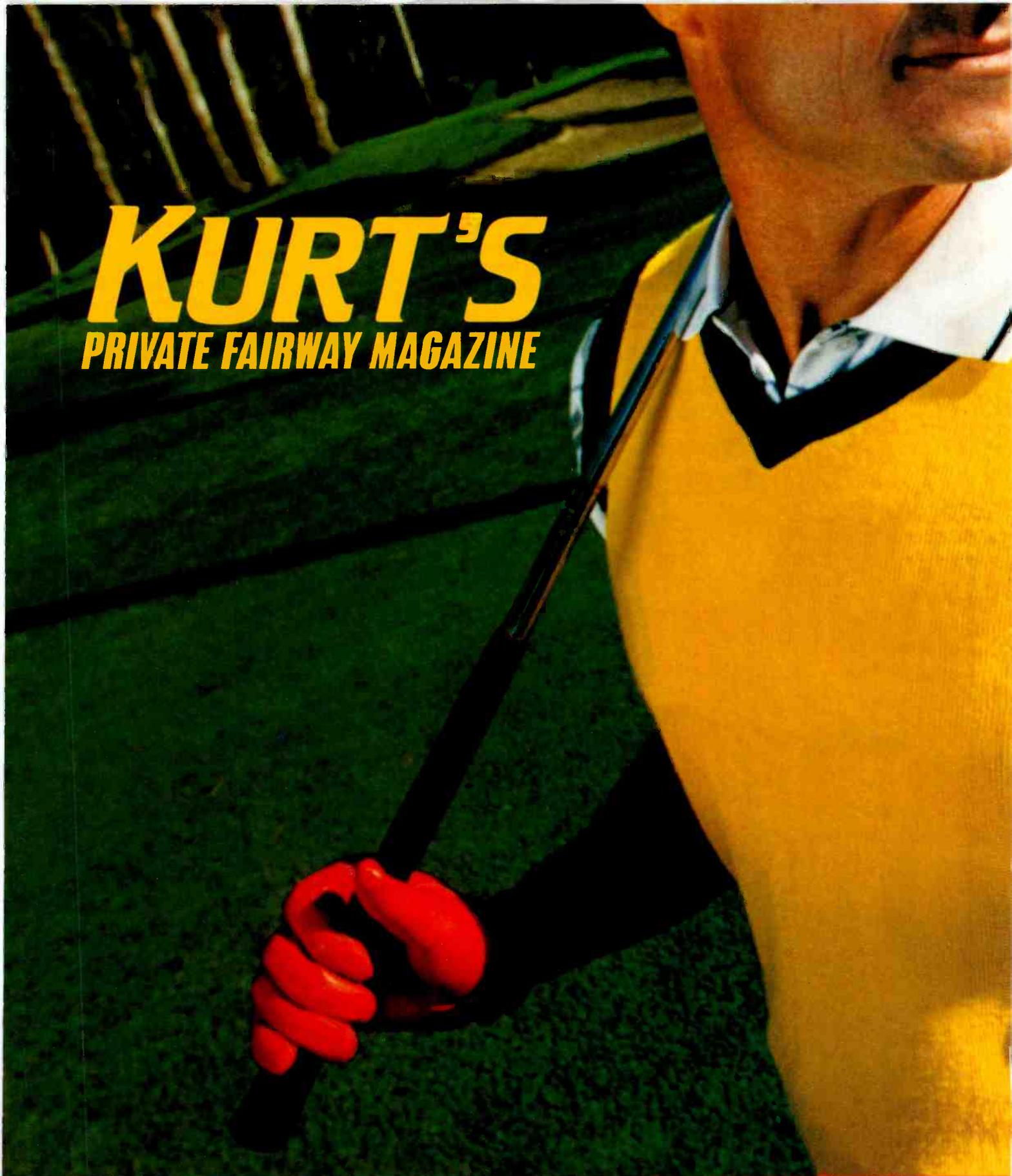
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-Lou Gropp, Editor-In-Chief, *House Beautiful*

I think most young girls in America look at a pumpkin, remember Cinderella, and know that this gnarly fruit could in our wildest dreams become a beautiful coach. Pumpkins offer a lot of food for the imagination.

-Pamela Fiori, Editor-In-Chief, *Town & Country*

They make me think of all the different uses from the 19th century. Pumpkins were used from warding off insects to bringing good luck.

-Nancy Lindemeyer, Editor-In-Chief, *Real Simple*



Pumpkins symbolize a lot of things about America.
Including the wonderful abundance of food. And family.
And, of course, centerpieces.

—Ellen Levine, Editor-In-Chief, *Good Housekeeping*

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through 2002. Entercom may want to keep the rights, since it recently launched KKGM-AM "The Game" as an all-sports station in July. Once all deals are closed, Entercom will own the legal limit of eight stations and the largest radio cluster in the market. The Rock KQRC-FM, Classical KXTR-FM, Jazz KCIY-FM, Soft Adult Contemporary KUDL-FM, Rock KYYS-FM, News/Talk KMBZ-AM, Country WDAF-AM, and Sports KKGM-AM draw a combined 36.9 audience share and 1998 revenue of \$29.1 million, or 35 percent of market revenue, according to BIA. —KB

CHICAGO/RADIO

No Lite-Weight at WLIT-FM

• AS THE VP AND GENERAL MANAGER OF AMFM-owned WLTW-FM "Lite FM" in New York, Rona Landy knows something about getting a station to top ranking. Landy has been picked by AMFM management to act as interim manager of similarly formatted WLIT-FM in Chicago, which has fallen from ratings stardom in one year and knocked general manager Kathleen Cahill out of her job. Compared to a year ago, WLIT fell from 7.1 to 5.2 among its target demographic, women 25-54. Landy is sure she can turn the station around as AMFM searches for the right leadership. "The station still does better than [Bonneville-owned] WNND-FM," she points out. As for the ratings, "they're creeping back up." —KB

ILLINOIS/NEWSPAPERS

Pulitzer Picks Up *Pantagraph*

• PULITZER PUBLISHING, WHICH PUBLISHES the *St. Louis Post-Dispatch* and *The Arizona Daily Star*, said last week it will acquire *The Pantagraph*, a daily and Sunday newspaper in central Illinois, and Illinois Valley Press, a group of seven community newspapers, for \$180 million from San Francisco-based Chronicle Publishing Co. The buy marks the first acquisition Pulitzer has made since spinning off its radio and TV stations to Hearst-Argyle in March.

Expected to close in January 2000, the deal extends Pulitzer's reach in Illinois, where the company already owns the *Daily Chronicle* in DeKalb, outside Chicago.

The *Pantagraph*, with annual revenue of \$29 million and a circulation of 50,100 for the daily and 54,000 for Sunday serving Bloomington and Normal, Ill., will be Pulitzer's third-largest newspaper property. Normal is home to Illinois State University, an area Robert Woodworth, president/CEO of Pulitzer, cited as a "good growth market." —KB

MARKET PROFILE

Minneapolis-St. Paul

BY CARRIE BEYLUS



ANDRE JENNY/INTERNATIONAL STOCK

Separated by the Mississippi River, the Twin Cities of Minneapolis and St. Paul, Minn., have much to share: the giant Mall of America; two symphony orchestras; two daily newspapers; the Twins baseball team, the NFL Vikings and the NBA Timberwolves; and of course, their renowned wrestler/radio host/governor, Jesse Ventura. The foundation of the cities' peaceful coexistence is a shared loyalty to their parent, Minnesota.

"While Mary Tyler Moore's 'Minnesota Nice' thing may be somewhat overplayed, it's still the way we like to live our lives," says Gary Johnson, COO of MSP Communications' monthly *Mpls.St.Paul Magazine*. "We are 2.8 million people living out in the middle of the prairie, where temperatures can reach 20 below zero. There had better be some nice people, and an exemplary quality of life out here."

Twin Cities residents cough up high city and state taxes to maintain their attractive lifestyle, and they pay close attention to how their dollars are being spent. "It's a very news-conscious market," says Ed Piette, general manager of Hubbard Broadcasting's KSTP-TV. The ABC affiliate has had success as the only programmer of news in the highly competitive 6:30-7 p.m. prime-access period. "While there is certainly some advertis-

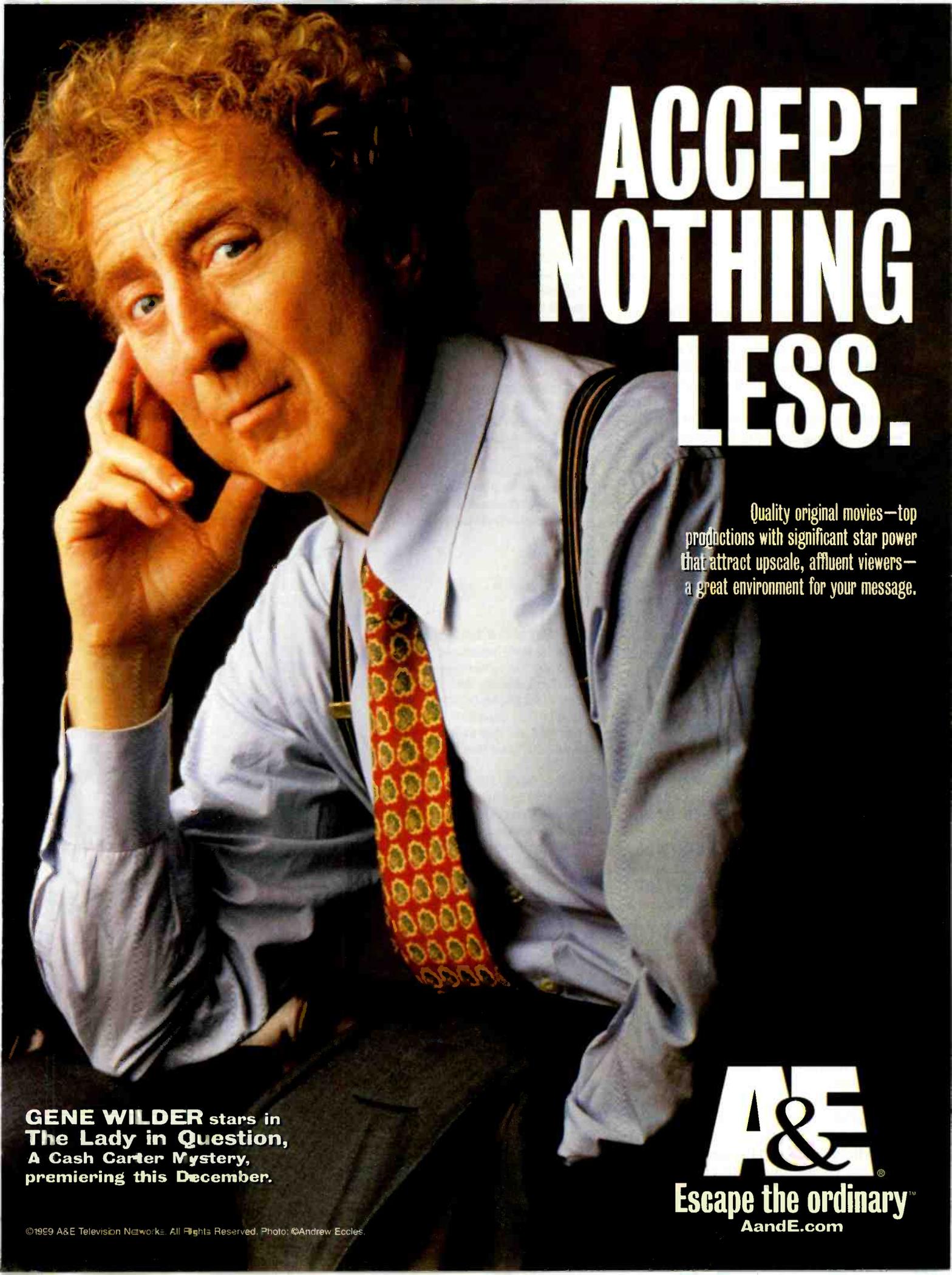
ing revenue we cannot compete for in this time slot, we've found that offering news as counterprogramming does offer solid demographics," Piette says.

Gannett-owned NBC affiliate KARE-TV dominates the 10 p.m. news race with its anchor team of Paul Magers and Diane Pierce, who have been with the station since the early 1980s. KARE's 10 p.m. newscast earned at 15.8 household rating in last May's sweeps, leading CBS' owned-and-operated WCCO, which registered a 14.7. In the key adults 25-54 demo, KARE's 13 rating topped WCCO's 8.

John Remes, general manager at KARE, says demographics are the currency that Twin Cities TV stations trade in. "We are in an upscale, white-collar market, with a lot of quality newscasts," he says. "To be the best, we must reach the viewers that advertisers want and need." KARE focuses on a strong visual product to attract and keep its key baby boomer, 25-54 demo, Remes adds.

In third place at 10 p.m. is KSTP, which has suffered of late from the loss of popular newscaster Colleen Needles, who left the station.

United Television's UPN affiliate KMSP is the only station in the market that airs news at 9 p.m. The hour-long show earned a household rating and share of 5.4/9 in May. KMSP's half-hour news program at 10 p.m.



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runs fourth in the market, averaging a 2.3/4 in households.

KMSP recently expanded its news presence with the Aug. 30 premiere of *Good Day Minnesota*, a 3½-hour morning block of all-local news and infotainment. KMSP's foray into morning news follows other Twin Cities stations' success with the format and a recent slowdown in advertising revenue for weekday-morning children's programming, says Stuart Swartz, KMSP gm.

The station is also hoping to capitalize on CBS' WCCO going national at 7 a.m. with the new Bryant Gumbel network morning program next month. "KMSP has a real opportunity to grow as the only station with local coverage all morning long," says Barb Epstein, president of Marketing Midwest, a regional buying service in Minneapolis.

KMSP's Swartz notes that the station has added 60 new staff members to its news operations. With the start-up of *Good Day Minnesota*, he adds, "we will be offering far more Monday-through-Friday hours of local news than our competitors."

Sinclair Broadcasting-owned WB affiliate KMWB does not program local news, preferring to air syndicated programming that attracts younger viewers who are also fans of the WB's prime-time shows, notes gm Dan Mellon. Last November, the station changed its call letters from KLGT to KMWB to strengthen its ties to the network.

Virtually all of the Twin Cities' TV stations expect to be up and running with digital transmission by the end of the year. "We may be ahead [in the conversion process] by a nose, but the weather and luck will determine which station will be the first with digital transmission in the marketplace," says KMSP's Swartz.

While the hugely popular Vikings National Football Conference games air on Clear Channel Communications' Fox affiliate WFTC, CBS affiliate WCCO is trying a new tack this fall to interest advertisers in its NFL American Football Conference telecasts. WCCO is packaging ad avails on its popular *Rosen's Sports Sunday* show (which features Vikings game highlights and analysis) with its AFC inventory to entice Vikings-devoted advertisers. Rosen is WCCO's 10 p.m. sports anchor, and he also is a part-time host on KFAN-AM. "The AFC's a more difficult sell [in this market] with both the Vikings and the Green Bay Packers playing in the NFC," notes Robert Brister, vp of client services for Marketing Midwest.

ABC affiliate KSTP is aiming to get its piece of Vikings action with a new Monday-night live studio audience show, *Vikings Live*, which leads into the network's *Monday Night*

Scarborough Profile

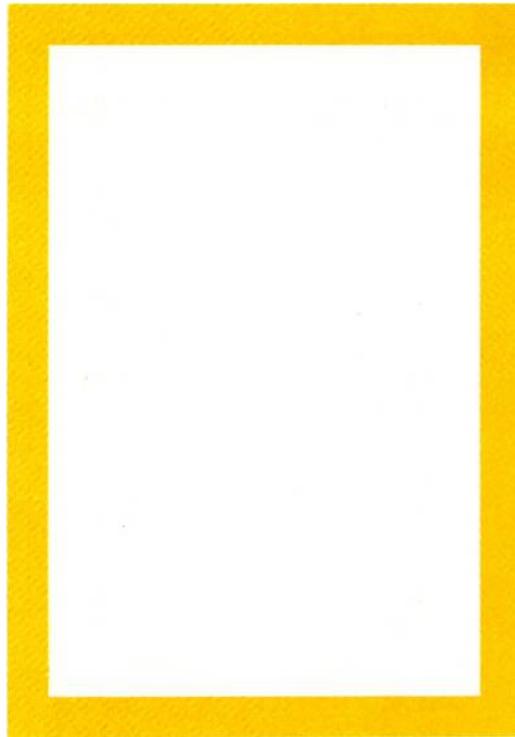
Comparison of Minneapolis-St. Paul To the Top 50 Market Average

	Top 50 Market Average %	Minneapolis- St. Paul Composition %	Mpls.-St. Paul Composition Index
DEMOGRAPHICS			
Age 18-34	32.3	33.3	103
Age 35-54	40.0	40.6	101
Age 55+	27.7	26.2	94
HHI < \$20,000	13.6	10.7	78
HHI \$20,000 - \$29,999	15.5	14.7	95
HHI \$30,000 - \$39,999	16.1	17.0	106
HHI \$40,000 - \$49,999	14.6	17.3	118
HHI \$50,000 - \$74,999	18.1	21.6	119
HHI \$75,000+	22.2	18.8	85
Less Than High School Graduate	11.4	5.8	50
High School Graduate	35.3	36.1	102
Some College	30.5	32.8	108
College Graduate	12.3	15.1	123
Any Postgraduate Work	10.5	10.2	98
Professional/Managerial	21.9	22.3	102
Administrative/Technical/Support	24.9	29.5	119
White Collar	46.8	51.8	111
Blue Collar	22.2	22.3	100
White	82.6	93.1	113
African American	12.4	3.7	30
Hispanic	11.9	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	54.1	95
Read Any Sunday Newspaper	66.9	69.7	104
Total Radio Morning Drive M-F	24.5	26.1	106
Total Radio Evening Drive M-F	18.6	18.4	99
Total TV Early News M-F	29.3	26.8	91
Total TV Prime Time M-Sun	37.2	35.9	96
Total Cable Prime Time M-Sun	10.5	9.4	89
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	73.0	97
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	83.2	104
Total Radio Morning Drive M-F	79.7	81.3	102
Total Radio Evening Drive M-F	73.9	77.5	105
Total TV Early News M-F	67.6	70.3	104
Total TV Prime Time M-Sun	91.7	91.0	99
Total Cable Prime Time M-Sun	52.8	43.2	82
MEDIA USAGE - OTHER			
Accesses Internet/WWW	44.2	45.0	102
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	58.4	103
Shops Using Online Services/Internet	10.5	8.3	79
Office in the Home	13.0	13.1	101
Home Fax Machine	14.5	12.2	84
Pager/Beeper	26.8	17.5	65
Connected to Cable	69.3	54.9	79
Connected to Satellite/Microwave Dish	11.3	13.1	116

#Respondent count too small for reporting purposes

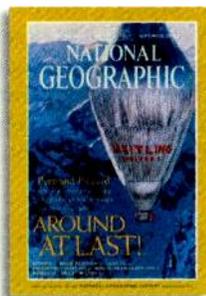
*Media Audiences - Average: average-issue readers for newspapers; average-hour listeners within a specific daypart for radio; average-hour viewers within a specific daypart for TV and cable**Media Audiences - Cume: 1-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable

Source: 1999 Scarborough Research Top 50 Market Report (February 1998-March 1999)

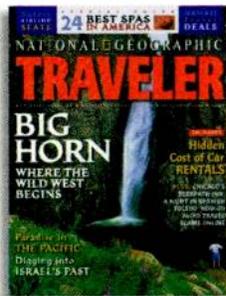


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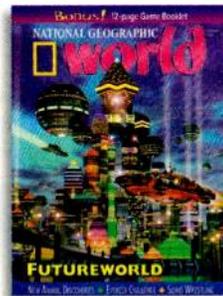
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Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Anoka County: 96,500 Households				
<i>Minneapolis Star Tribune</i>	33,752	63,141	35.0%	65.4%
<i>St. Paul Pioneer Press</i>	7,112	9,321	7.4%	9.7%
Carver County: 22,200 Households				
<i>Minneapolis Star Tribune</i>	8,409	15,153	37.9%	68.4%
Hennepin County: 433,100 Households				
<i>Minneapolis Star Tribune</i>	193,736	296,939	44.7%	68.6%
<i>St. Paul Pioneer Press</i>	13,563	9,428	3.1%	2.2%
Ramsey County: 190,800 Households				
<i>Minneapolis Star Tribune</i>	29,455	47,565	15.4%	24.9%
<i>St. Paul Pioneer Press</i>	84,755	107,332	44.4%	56.3%
Scott County 25,200 Households				
<i>Minneapolis Star Tribune</i>	8,683	18,255	34.5%	72.4%
<i>St. Paul Pioneer Press</i>	194	205	0.8%	0.8%
Washington County: 54,800 Households				
<i>Minneapolis Star Tribune</i>	7,354	13,702	11.1%	21.1%
<i>St. Paul Pioneer Press</i>	28,977	42,433	44.7%	65.5%
Pierce County (Wis.): 11,600 Households				
<i>Minneapolis Star Tribune</i>	411	805	3.5%	6.9%
<i>St. Paul Pioneer Press</i>	3,530	5,832	30.4%	50.3%
<i>Red Wing Republican Eagle</i>	1,038	-	8.9%	-
<i>Eau Claire Leader-Telegram</i>	465	571	4.0%	4.9%
St. Croix County (Wis.): 20,100 Households				
<i>Minneapolis Star Tribune</i>	916	1,904	4.6%	9.5%
<i>St. Paul Pioneer Press</i>	6,000	10,176	29.9%	50.6%
<i>Eau Claire Leader-Telegram</i>	347	474	1.7%	2.4%

Includes counties with a minimum 27 percent daily market penetration by primary daily newspapers
Source: Audit Bureau of Circulations

Football. The station recently completed a new studio set that it is using for *Vikings Live*. KSTP parent Hubbard Broadcasting used some of the proceeds from its recent sale to DirecTV of its direct broadcast satellite service, USSB Satellite Systems, to pay for the new studio.

Hubbard (controlled by Stanley Hubbard), one of the last big media independents in the Twin Cities, also designated some profits from the USSB divestiture as bonus compensation for loyal employees who stood by the company through the satellite company's checkered history.

With Jesse Ventura in the governor's mansion and Vikings owner Red McCombs' continuing crusade for public dollars for a new football stadium, Twin Cities radio hosts are rarely at a loss for something to talk about these days. Talk radio is booming in Minneapolis-St. Paul. "Talk in our market has become pretty much script-less," notes Marketing Midwest's Brister.

Infinity Broadcasting's Talk outlet WCCO-AM, long the No. 1 station in the

market, only recently lost that status to ABC Radio's KQRS-FM, a Rock station. Interestingly, they are the only two properties in the

market that have never changed formats. "KQRS's format has grown and changed for 30 years, right along with its audience," says a spokesperson for the station.

WCCO, which just celebrated its 75th anniversary as the Twin Cities' leading Talk station, is cashing in on the "Jesse phenomenon" with a new Friday-afternoon show featuring the governor.

"Jesse's bounced around a bit, but he remains a talk favorite," notes Dede Antonelli, president of Antonelli Advertising. Several years ago, Ventura was let go by KSTP-AM, and he later left KFAN to pursue his campaign for the state house. Now his WCCO show is a "must-listen," Antonelli says, "and media buyers have to pay attention to any show with that much news and soundbite potential."

Brian Whittemore, who joined WCCO in January as general manager, has introduced several programming changes. The station has introduced 24-hour traffic reports on the 8s and weather updates five times every hour. WCCO is also offering 15-second spots and sponsorships of the new traffic and weather reports, allowing for increased frequencies for advertisers.

On the music front, KQRS-FM's *KQ Morning Show*, hosted by Tom Banard, has been the clear market leader since 1987. AMFM's WRQC-FM signed on for Howard Stern's syndicated show in an effort to challenge KQRS's morning dominance, but Stern's inability to break KQRS's lock on a.m.-drive listeners prompted the station to drop him earlier this year.

In other radio doings in the market, AMFM Broadcasting's WRQC in August

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share (%)	Revenue (in Millions)	Share of Total
AMFM Broadcasting	2 AM 5 FM	30.5%	\$56.0	37.9%
Infinity Broadcasting	1 AM 2 FM	20.4%	\$39.0	26.4%
ABC Radio	1 AM 5 FM	15.3%	\$30.0	20.3%
Hubbard Broadcasting	1 AM 1 FM	9.7%	\$18.8	12.7%
Smith Broadcasting	2 AM 1 FM	1.3%	\$1.4	0.9%
Minnesota Public Radio	1 AM 1 FM	1.6%	\$1.2	0.8%

Includes only stations with significant registration in Arbitron diary returns and licensed in Minneapolis-St. Paul or immediate area
Ratings information provided by Arbitron, Spring 1999 book; revenue information provided by BIA Research, 1999



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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KQRS-FM	Album-Oriented Rock	17.7	7.3
WCCO-AM	News/Talk/Info	13.8	7.3
KDWB-FM	Contemporary Hits Radio	7.0	8.8
KEEY-FM	Country	7.0	8.0
WLTE-FM	Soft Adult Contemporary	5.3	5.9
KQQL-FM	Oldies	4.6	6.6
WRQC-FM	Album-Oriented Rock	4.6	1.9
KSTP-FM	Hot Adult Contemporary	3.9	4.5
KSTP-AM	Talk/Personality	3.8	7.2
KTCZ-FM	Album-Oriented Rock	3.1	3.6
WXPT-FM	Modern Adult Contemporary	3.1	5.1

Source: Arbitron, Spring 1999 Radio Market Report

changed its call letters to WLOL (matching Minnesota's motto, "Land of Lakes") and flipped over to a Classic Hits format.

While cable television's household penetration of 52 percent in the Minneapolis-St. Paul DMA is considerably lower than the top 50 market average (see chart on page 24), penetration in the metro area is closer to 60 percent. "So much of the Minneapolis-St. Paul DMA is rural," notes Roger Werner, general advertising manager of the Interconnect of the Twin Cities. "Country and cable aren't all that friendly. It's our city numbers that we feel are more indicative of our market."

One medium where rural and urban mix effectively, of course, is in the out-of-home category. Clear Channel Communications-owned Eller Media is by far the largest operator in the Twin Cities' outdoor business, which generates an estimated \$30 million in annual revenue. Minneapolis-St. Paul is often used as a test market for out-of-home campaigns.

Several three-dimensional mechanical and rotating outdoor units have center stage in such high-traffic areas as City Center, on Hennepin Avenue in the heart of the shopping and theater district; the Target Center sports arena; and outside the Mall of America in suburban Bloomington.

The Mall of America, which opened in 1992, is the country's largest fully enclosed retail and entertainment complex and boasts more visitors per year than Disneyworld and Graceland combined. Gary Johnson of *Mpls. St. Paul Magazine* says the Mall is a great reflection on the market. "It's a wonderful attraction for the folks from out of town, especially the five surrounding states," he says. "Where else can residents shop and enjoy a carousel ride every day of the year, even in the dead of a Minnesota winter?"

Mpls. St. Paul Magazine is the Twin Cities'

leading regional service publication, with a monthly circulation of 67,500. The title is a consistent leader in national advertising lineage among all city magazines around the country.

"We target a monied audience who are among the most literate and savvy in the nation," Johnson says. Brian Anderson, *Mpls. St. Paul* city editor, has been with the publication for 22 years. Anderson "knows the town and the people and can uncover the information that they want to read about," Johnson adds.

"*Mpls. St. Paul Magazine* is one of the strongest city/regional magazines in the country,"

says Tom McCarthy, director of media operations at Campbell Mithun Esty in Minneapolis. "To the extent that any monthly magazine can compete with a daily, the magazine knows its market and meets its [advertisers'] needs."

Minneapolis-St. Paul is one of the few remaining markets in the country with two daily newspapers—*The Minneapolis Star Tribune*, which was acquired in March 1998 by McClatchy Co. from Cowles Media, and Knight Ridder's *St. Paul Pioneer Press*. The competitors, which both publish morning editions, share a national advertising representative in Newspapers First, a first-of-its-

kind partnership for the newspaper industry.

"While our national dollars are way up, we cannot yet attribute any increases to the partnership with the Tribune and Newspapers First," says Marji Ranes, senior vp of sales and marketing at the *Pioneer Press*. "Our primary focus with the partnership is to pull broadcast dollars, which follow a much longer cycle. We can only begin to evaluate the strategy's success at the earliest this fall."

On the local level, both papers have undergone changes and enhancements in recent months. In August, the *Pioneer Press* (weekday circulation 188,830, Sunday 263,086) began a rollout of changes including a redesign of the paper, expanded Vikings coverage and a stand-alone classified section. The *Star Tribune* (circ 370,532 weekdays, 674,066 sunday) has expanded its sports and food sections.

On Sept. 12, the *Star Tribune* began carrying *Wall Street Journal Sunday*, a four-to-eight-page section produced by the national daily that is running in Sunday papers in about a dozen markets. The *ST* this fall also is introducing *Free Time*, a 56-page tabloid insert, in its Friday edition highlighting what's hip and what's hot. The section, targeted at readers 18-34, is designed to appeal to readers of Stern Publishing's *City Pages*, the 120,000-circulation free weekly that has been in the market for more than 20 years. Stern late last month put *City Pages* and its six other weekly newspapers up for sale. ■

Nielsen Ratings/Minneapolis-St. Paul Evening and Late News Dayparts

Early News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	KSTP	4.1	11
	CBS	WCCO	9.1	24
	NBC	KARE	6.3	17
	UPN	KMSP	3.0	7
	Fox	WFTC	5.0	14
	WB	KMWB	2.0	5
6-6:30 p.m.	ABC	KSTP	5.9	13
	CBS	WCCO	11.4	25
	NBC	KARE	7.5	16
	UPN	KMSP	6.0	14
	Fox	WFTC	4.0	10
	WB	KMWB	3.0	6
6:30-7 p.m.	ABC	KSTP	5.2	11

Late News

9-10 p.m.	UPN	KMSP	5.4	9
10-10:30 p.m.	ABC	KSTP	9.8	17
	CBS	WCCO	14.7	25
	NBC	KARE	15.8	27
	UPN	KMSP	2.3	4
	Fox	WFTC	4.0	7
	WB	KMWB	3.0	6

Source: Nielsen Media Research, Spring 1999

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MOVERS

NETWORK TV

Among several executive appointments at UPN: **Dale Lanier** has been promoted to vp, marketing and special projects. Lanier will be responsible for all original on-air promotion shoots for series launch campaigns, network graphics and IDs, original music creation and other special projects. He was previously executive director, marketing & special projects. **Felicia Green** was promoted to executive director, affiliate marketing. She was previously associate director, affiliate marketing. **Kristine Kunze** has joined the network as executive director, marketing. She was previously associate director, affiliate promotion at Fox. **Pamela Liptek-Kosters** has joined as executive director of marketing operations. She also had been at Fox, serving as director of production, on-air promotion. And **Darren Maddern** has joined as director, current programming, responsible for overseeing all functions of *WWF Smackdown*. He was previously producer of *The Gossip Show* on E! Entertainment Television... **Alan Duke** was named senior vp, business affairs, ABC Daytime. He will be responsible for all business and legal affairs for ABC Daytime programming. Duke was previously senior vp, business and legal affairs, for Walt Disney Television, a post he had held since 1994. Also at ABC, **Roberta Baskin** was named senior producer for the prime-time newsmagazine *20/20*. She joins ABC from CBS News, where she was an investigative consumer correspondent in network news.

CABLE TV

David Zagin was appointed senior vp, affiliate sales, for A&E Television Networks. Zagin will oversee all domestic affiliate sales and local ad sales for A&E Network, The History Channel, The Biography Channel and History Channel International. Prior to joining A&E, Zagin was vp of affiliate sales, local sales and alternate technology at NBC Cable.

TV STATIONS

Adhemar Montagne and **Arly Alfaro** were promoted at New York Univision O&O WXTV-TV to co-anchor the new morning news- (continued on page 32)

The Media Elite

Edited by Anne Torpey-Kemph

Radio City's Unveiling Serves as Fund-raising Op for Lustgarten Foundation

A media star-studded black-tie crowd of 5,400 turned out on Oct. 4 for the gala opening of the revitalized Radio City Music Hall, a property of Cablevision Systems Corp. Industry luminaries gathered at the refurbished Art Deco hall in New York City for an evening of cocktails, music and a fund-raising pitch from the newly established Lustgarten Foundation for Pancreatic Cancer, created to honor Marc Lustgarten, the late chairman of Radio City Entertainment who died recently of the disease. NBC's Tom Brokaw introduced a short film on the subject to help raise awareness of and

funds for the under-publicized cancer. (From left): Howard Stringer, chairman/CEO, Sony Corp. of America; Gerald Levin, chairman/CEO, Time Warner Inc.; Barry Diller, chairman/CEO, USA Networks; James Dolan, president/CEO, Cablevision; Charles Dolan, chairman, Cablevision; and Bob Wright, president and CEO, NBC.



SPOTLIGHT ON...

David Rudolph

Director of Business Development, Turner South and Superstation TBS

You might say David Rudolph is a chip off the old boss. As the point man for Turner South, the regional entertainment and sports cable channel that launched on Oct. 1, 26-year-old Rudolph is looking to redefine the word "localism"—once entirely the domain of broadcast TV stations—the way boss man Ted Turner did when he launched WTBS-TV in Atlanta some 32 years ago.

Rudolph graduated from Georgia Tech in 1996 with a bachelor's degree in industrial engineering and immediately joined Turner Broadcasting System. In his current role, he is carrying out the mandate to create Turner South using his instincts about what Southerners want to watch.

With an emphasis on original programming, one of Rudolph's first moves was to acquire the TV rights to a local country-music institution, The Bluebird Café. The show, scheduled for Tuesday at

8 p.m., features stars like Clint Black and Garth Brooks who perform at the club, as well as the back-stories about the musicians and songwriters who have made their mark there, Rudolph explains.

Also, in keeping with his strategy to "leverage as much of the Turner and Time Warner product and branding as possible," Rudolph is producing a TV version of Time Inc.'s *Southern Living* magazine for a Monday 8-9 p.m. slot on Turner South. He has also created *Kudzu Theater*, a name taken from the pesky vine that twists its way through the Southern states, to showcase the net's B-movies. Short-form interstitial programming is also being peppered throughout Turner South's entire schedule, including commercial-length vignettes on restaurant specials and other events in the 29 Southern cities and six states picking up Turner South's cable feed.

Says Rudolph: "We have taken some brave steps, and if we are [successful], we'd really love to spread this regional model to other parts of the country."

—Michael Freeman

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MOVERS

(continued from page 30) cast, which launched Monday at 6 a.m. Both Montagne and Alfaro joined the outlet last year as weekend co-anchors of the 6 and 11 p.m. newscasts. Joining them are veteran meteorologist Luis Velasco and radio traffic reporter Jack Rico...Mindy Burbano, a correspondent for Paramount's *Entertainment Tonight* syndicated magazine, has joined Tribune Broadcasting-owned KTLA-TV in Los Angeles as an entertainment reporter.

MAGAZINES

Christopher P. Wightman, national sales director general, consumer and travel of the New York Times Co. Magazine Group, has been promoted to vp...At Emap Petersen: **Audrey Arnold**, former vp, publisher at *Mirabella*, has joined *Sport* as associate publisher; **Joe Blaney**, previously vp, sales for NFL Advertising, has been named associate publisher of *NFL Insider*; and **Danielle Mowery**, who ran her own marketing company for the past eight

years, has joined as group marketing director of the company's Sports Group.

RADIO

Edward "Eddie" Martin Jr. was named to the new post of vp, rock sales for AMFM's two Rock stations in Houston, KLOL-FM, which programs current Rock, and KKRW-FM, which programs Classic Rock. Martin comes to AMFM from Guaranty Broadcasting, where he was director of sales for the company's nine stations in Louisiana...**Matthew Yancey** was named regional marketing director of Syndicated Solutions, based in Washington, D.C. Yancey comes from Sports Byline USA, where he was director of affiliate relations in San Francisco...**Tobin Kurtin** was named chief operating officer of BuySellid.com, a developer of online multimedia auctions and classifieds for broadcasters. Kurtin was formerly business director at Oracle Corp....Arbitron is staffing up for its mid-2000 entry into the network ratings busi-



Duke takes care of ABC business



NYT Co. ups Wightman

ness: **Jacqueline Noel** was named national manager, network and syndication radio advertiser and agency services. She had been an account executive in Arbitron's advertiser/agency division. **Michael Powderly** was named senior client service representative, national radio services. He had been a sales specialist at Computer Associates...**Jessamy Tang** was promoted to president and general manager of WEAE-AM, ESPN-Radio in Pittsburgh. Tang had been director/assistant to the president of ABC Radio.

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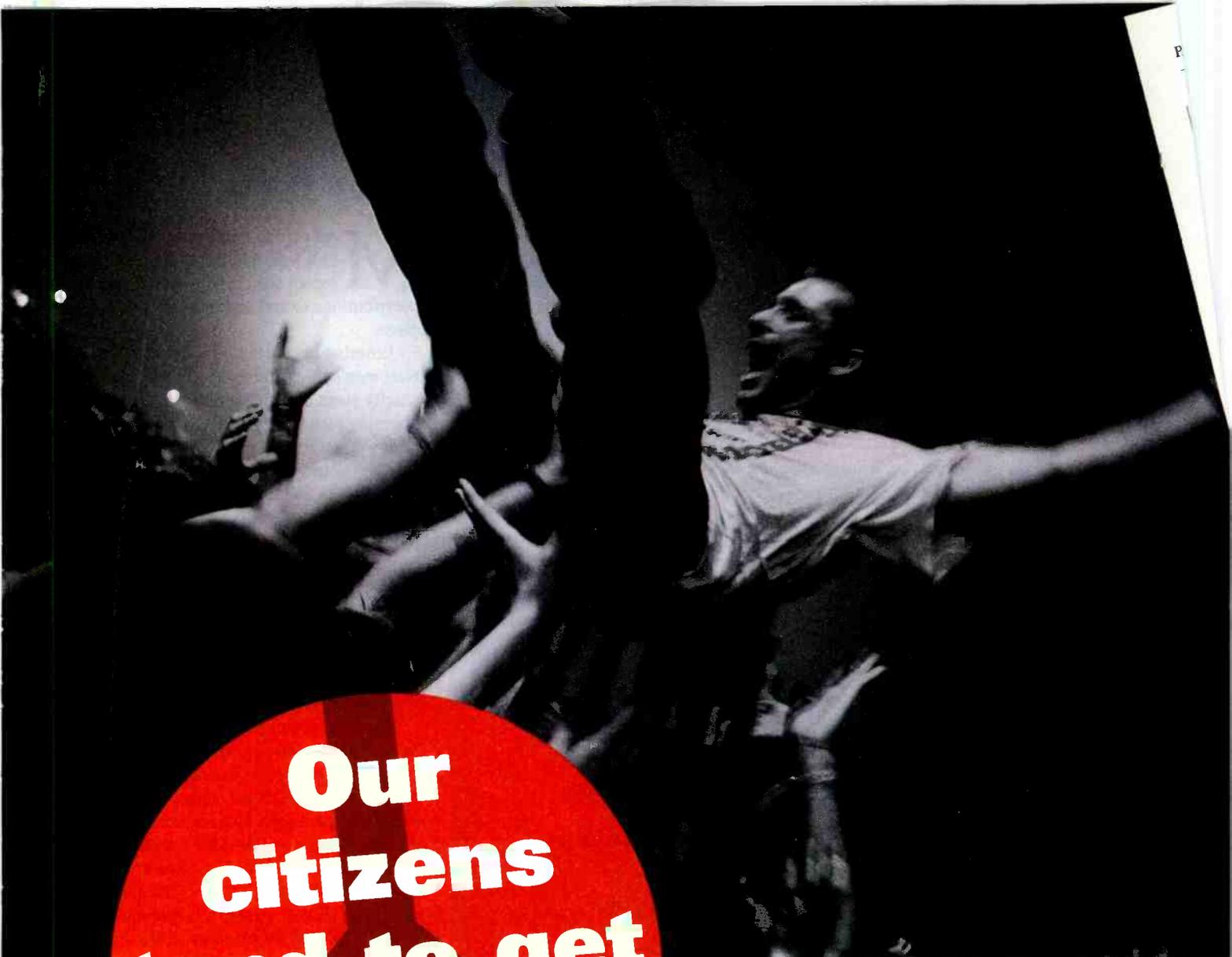
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MEDIA DISH



Copywriter Harold Einstein (l.) and Joel Clement (r.) of Goodby, Silverstein & Partners, San Francisco, took home the top prize in the recent Athena Awards for outstanding creativity in newspaper advertising, presented by the Newspaper Association of America. "Check-mated" between them was NAA senior vp and chief marketing officer John Kimball.

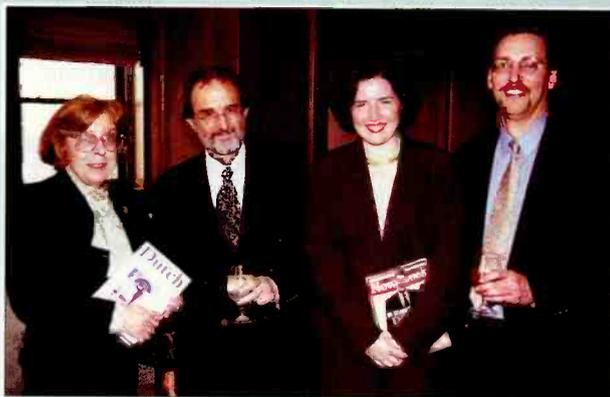
On hand to open *Gourmet's* new dining room at 4 Times Square in New York: (From left) *Good Morning America* co-anchor Charles Gibson; Julia Child, Ruth Reichl, editor, *Gourmet*; Gina Sanders, publisher, *Gourmet*; Sara Moulton, executive dining room chef; (back) Steve Florio, president/CEO, The Condé Nast Publications; master chef Jacques Pepin; and Jacqueline Bobrow, chef, *Gourmet* dining room.



Warner Saunders, anchor and reporter for WMAQ-TV NBC 5 in Chicago (c.), recently received the prestigious Jane Addams medal of honor for distinguished community service. With him were Gordon Johnson, CEO, Hull House (l.); and Larry Wert, president and gm of NBC 5.

ADELE HODGE

Ronald Reagan biographer Edmund Morris was the guest of honor at a recent luncheon held at *Newsweek* to celebrate the mag's excerpts (in the Oct. 4 issue) from the controversial "Dutch: A Memoir of Ronald Reagan." (From left) Barbara Parker, vp, print buyer, Botway Print Advertising; Edmund Morris; Nancy Telliho, New York sales manager, *Newsweek*; and Cooper Botway, president, Botway Print Advertising



Coup for a Cause

Most people think of breast cancer as a women's issue, but *GQ's* recent efforts highlighted men's contributions to and concerns about the cause.

Entering uncharted territory, the Condé Nast men's title sponsored a breast cancer charity event called "Men for the Cure," honoring men who've promoted awareness of or worked toward a cure for breast cancer. The award for out-of-the-box thinking goes to *GQ's* Shelley Cohn, executive director of creative and marketing services, and promotions director Holly Lang, who conceived the event and effectively secured a six-page advertising section from General Motors' Concept: Cure, which raises funds for breast cancer by touring one-of-a-kind cars designed by fashion designers. The insertion marked the first time Concept: Cure advertising ran in a men's magazine.

The L.A. event, hosted by the celebrity-laden Arquette family, whose mother Mardi died recently of breast cancer, honored designer Joseph Abboud, singer Bryan Adams, actor Joseph Fiennes, former Miami Dolphins coach Don Shula, director of the Revlon/UCLA Women's Cancer Research Program Dr. Dennis Slamon and Cleveland Browns athlete Chris Spielman. It raised \$45,000 for Concept: Cure through silent and live auctions.

"We wanted to show that breast cancer not only affects women, but also the children and men who love them," says publisher Tom Florio.

Lang adds, "We hope it will inspire more men to get involved." —Lori Lefevre

DeWitt Ups Vicki

Look for more clever media strategies from some key cable nets. They have Vicki Mendelson on their side. Last week DeWitt Media rewarded the 20-year vet of the ad business with a promotion to a newly created post as executive vp and gave her a spot on the firm's executive committee.

Though she handles an assortment of accounts, she specializes in cable, counting Discovery and Bravo networks among her current clients. In previous posts at McCaffrey & McCall, Grey Advertising, Bates and Alley & Gargano, she handled media tasks for A&E and Showtime.

"It's something that happened by design," she says. —John Consoli

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CALENDAR

Inc. magazine will host its 18th annual **Inc. 500** launch party at the Knitting Factory club in New York City Oct. 13.

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.

A gathering to remember the late **Rich Katz**, former *Mediaweek* senior editor who was last a reporter for *Variety*, will be held Oct. 19 from 6-8 p.m. MTV Networks, which is helping to organize the memorial, will hold the event at The Lodge cafeteria of the Viacom building (1515 Broadway, 7th floor) in Manhattan.

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 headquarters. 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.

The California Cable TV Association will hold its annual **Western Show** conference, dubbed "Wired 2K," Dec. 14-17 at the Los Angeles Convention Center. Contact: 510-428-2225.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Allen Ups Stake in Broadband

Vulcan Ventures, the investment company run by Microsoft Corp. co-founder and billionaire entrepreneur Paul Allen, has sunk \$1.65 billion into a co-venture with cable overbuilder RCN Corp. to form Broadband Partners. The investment ups Vulcan's stake in RCN from 4.5 percent to 27.4 percent, although Allen and Vulcan will hold no more than 15 percent of RCN's voting shares. Using RCN's fiber-optic and coaxial-cable networks, Broadband Partners intends to provide bundled broadband services (including high-speed Internet services) to cable subscribers of RCN and Charter Communications systems.

Leeza Edging Out Freshman Talkers

In a field of ratings-poor freshman talk shows, Paramount Domestic Television's *Leeza* [Gibbons] is showing signs of day-to-day and week-to-week growth. Moving back into syndication after a daytime run on NBC for the last three seasons, *Leeza* posted a 1.6 rating/6 share average (Nielsen Station Index, Sept. 27-29) to move up 14 percent in rating over her 1.4/5 opening-week average (Sept. 13-17). *Leeza* is also the only new talker to hold even with its lead-in (1.7/6) and year-ago (1.6/6) time-period shares.

Squares Renews With CBS O&Os

Hollywood Squares, the sophomore syndicated game show distributed by King World Productions, has been renewed by the 16-market

CBS Television Stations group and six other outside-owned TV stations through the 2003-2004 season. The renewal of *Squares*, a prime-access fixture on the CBS-owned stations, was widely expected given that parent CBS Corp. plans to acquire King World. After postponing three previous meetings, King World rescheduled a shareholders meeting for Oct. 18 to look over pro forma combined financials for CBS and Viacom, which is set to acquire CBS by second quarter 2000.

WWF Creative Team Flips to Turner

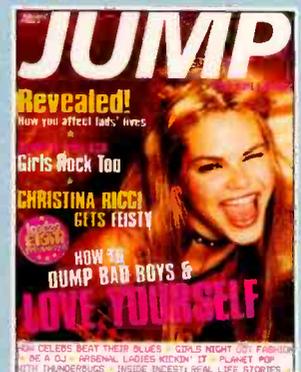
World Championship Wrestling has signed a new creative team to direct the storylines for Turner Network Television's *Monday Nitro Live* and TBS Superstation's *WCW Thunder*. Vince Russo and Ed Ferrara, previously with the competing World Wrestling Federation, assume their new responsibilities Oct. 11. Russo and Ferrara formed a partnership in 1998 as writers for WWF and went on to design the organization's programming.

First Half of '99 Good for Cable, B'cast

The Cabletelevision Advertising Bureau last week reported that national spot cable revenue rose 39 percent for the first half of 1999 over the same period last year. The CAB would not cite a dollar figure. But the Bureau did say the hottest national spot categories included automotive, telecommunications/media/entertainment, dot.coms and home improvement. Separately, the

Jump Steps Overseas

Weider Publications' *Jump* will launch its first international edition in the United Kingdom Oct. 16. The teen monthly, which will have a distribution of 250,000, will be produced by Mollin Publishing. This means good things for *Jump*, which is currently in negotiations to produce additional international versions, according to Joan Sheridan, executive vp and group publishing director. "*Jump* is at the forefront of an emerging trend, of girls who want to be themselves," said Sheridan. The international launch is indicative of the magazine's success in the category, she added. Rebecca Martin, managing editor on the launch of *GQ Active*, will serve as editor in chief of the British edition. The first issue will carry such advertisers as Gap, Sprite and Maybelline.



British leap: Mollin will produce the U.K. edition.

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Inside Media

CONTINUED

Television Bureau of Advertising said that total broadcast ad revenue for the first half of 1999 increased 3.4 percent over 1998 to \$17.5 billion. For the same period, local spot revenue rose 0.8 percent to nearly \$2.2 billion, while national spot dropped 6.3 percent to \$4.9 billion. Syndicated TV rose 9.9 percent to \$1.4 billion and network TV experienced a 9.3 percent gain to \$4.4 billion.

ABC Affiliate Attached to Grapevine

Grapevine Communications said last week that it has completed a previously-announced purchase of Huntsville, Ala., ABC affiliate WAAY-TV from the Smith family for \$52 million.

Chastain Kicks Her Way Into Sweeps

World Cup soccer darling Brandi Chastain has signed on as a correspondent with Raycom Sports' weekly syndicated anthology, *More Than a Game*. She joins CNN/SI senior sports reporter Fred Hickman, who has been with show since its launch in 1997. Chastain will make her debut during the November sweeps, beginning the weekend starting Nov. 5. *More Than a Game* reaches 85 percent of U.S. households and can be seen in the top 42 markets.

Granite Carves WB Station Onto Cable

In conjunction with the WB network, Granite Broadcasting launched a cable-only WB station in Fort Wayne, Ind., last Thursday. The WBFW (Warner Bros. Fort Wayne) is found on the Comcast cable system that serves 35 percent of the market. Granite hopes to reach 57 percent of the market via other cable carriage agreements by the end of the year. The WBFW schedule is comprised of prime-time WB programming, supplemented by Warner Bros.-produced shows such as *Friends* and *ER*. Granite's Fort Wayne ABC affiliate WPTA-TV will provide local sales support. The WB cannot currently be seen over-the-air in Fort Wayne.

WebTV Nets Multiple Program Deals

Microsoft-owned WebTV Networks, a provider of enhanced TV and Internet services, highlighted its presentation of new real-time interactive TV technologies in Los Angeles on Sept. 30 by announcing programming agreements with NBC, HBO, Discovery Channel, Home & Garden Television,

MSNBC, PBS, E! Entertainment, The Learning Channel, The Weather Channel, Columbia TriStar Television (for its syndicated *Wheel of Fortune* and *Jeopardy!* game shows) and Paramount Domestic Television (for *Judge Judy*). The TV programming is being broadcast on a real-time basis with interactive programming elements, allowing WebTV subscribers to get up-to-date information or play along with certain game shows.

WNET Logo Takes a Bite From Big Apple

New York public broadcasting flagship WNET-TV unveiled a new corporate logo last week emphasizing its dial position, 13. The "Thirteen" brand is a moniker long used by the station and, according to president William F. Baker, is synonymous with the quality programming that it produces. Building upon its local presence, the "i" in Thirteen is dotted by a red sphere to invoke the image of another New York symbol, the Big Apple.

ABC Site Makes Room for Wasteland

ABC last week launched a special area of its Web site, ABC.com, devoted to the new hour-long drama *Wasteland*, which premiered at 9 p.m. on Oct. 7. The site features exclusive scenes that are only available on the Web. Users also have access to the personal Web site of one of the main characters in the show, Dawnie, played by Marisa Coughlan, that will consist of her firsthand observations

about her friends, which will tie in to the show's storylines and characters online. Following each TV episode, ABC.com will premiere an exclusive scene via streaming video lasting one to three minutes that will serve as a standalone segment or as an extension of the storyline seen on the broadcast. The site also will include music features on the show, and will let visitors register to get both email from different characters on the show and emails containing sneak peaks at upcoming storylines.

Pax to Rep Cox Cable in Two Markets

Pax TV has signed an agreement with CableRep, the advertising sales division of Cox Communications, in which the Pax sales force will sell national spot advertising for Pax shows that appear on Cox Cable systems in the Las Vegas and San Diego TV markets. Pax does not own stations in those markets. The agreement dates back to Aug. 25 and runs a full year. CableRep will continue to be responsible for the placement of the spots and the specifics of transactions such as invoicing, pricing and terms.

SI for Women Hits Regular Frequency

Sports Illustrated for Women will launch as a bimonthly next March with a rate base of 300,000, announced president Michael Klingsmith. The first issue, which hits newsstands March 5, will have a cover price of \$3.50. The title was tested by *SI* in 1997, and moved to four special issues in 1999. The Time Inc. publication will target 18-to-34-year-old women with an interest in athletics. Sandy Bailey will serve as editor and Paula Romano has been named publisher.

Monster Rancher Expands Its Turf

Bohbot Kids Network's weekend syndication debut of *Monster Rancher*, a Pokémon-like, video game-based animated series, has experienced 43 percent and 50 percent week-to-week growth respectively in the core kids 2-11 and 6-11 demographics since the weekend of Aug. 30. In the latest Nielsen Syndication Service report (for the week of Sept. 13), *Monster Rancher* posted a 1.0 rating nationally among kids 2-11, a 1.2 rating with kids 6-11 and a 2.0 rating with boys 6-11. Compared to the premiere week in syndication for *Pokémon* last season, BKN's *Monster Rancher* is pacing 25 percent ahead in kids 2-11 and 64 percent ahead boys 6-11. The strong early showing for *Monster Rancher* has prompted BKN to order another 22 episodes—from Japanese animator TMS-Kyokuichi Corp.—for a full complement of 48 episodes to air on BKN's ad hoc Bulldog Network lineup (which Bohbot says has 85 percent U.S. broadcast coverage).



BKN's kids ratings grow on *Monster Rancher*.

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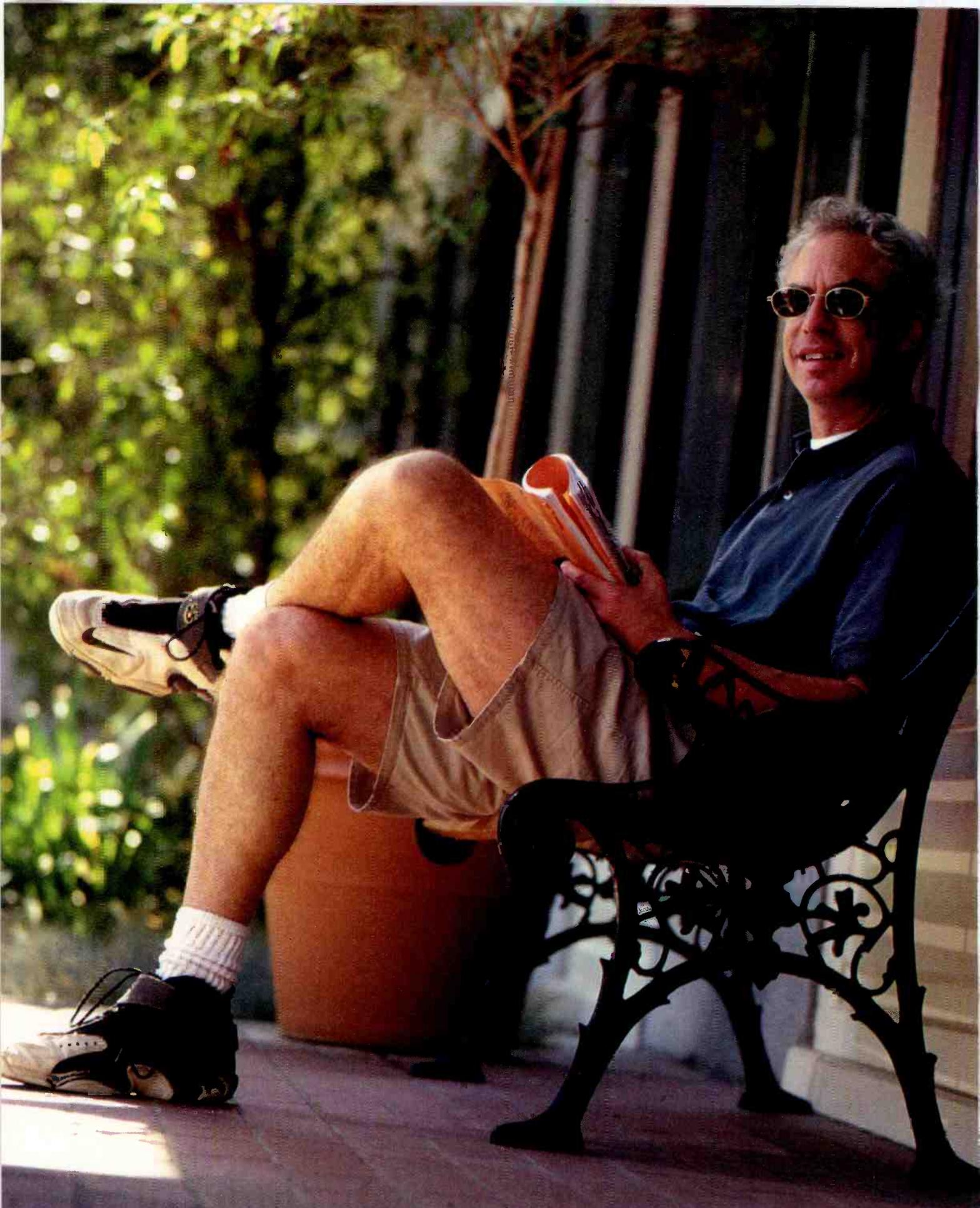
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Larry Charles prefers shorts to suits—
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LARRY CHARLES AND PETER MEHLMAN

LIFE AFTER SEINFELD

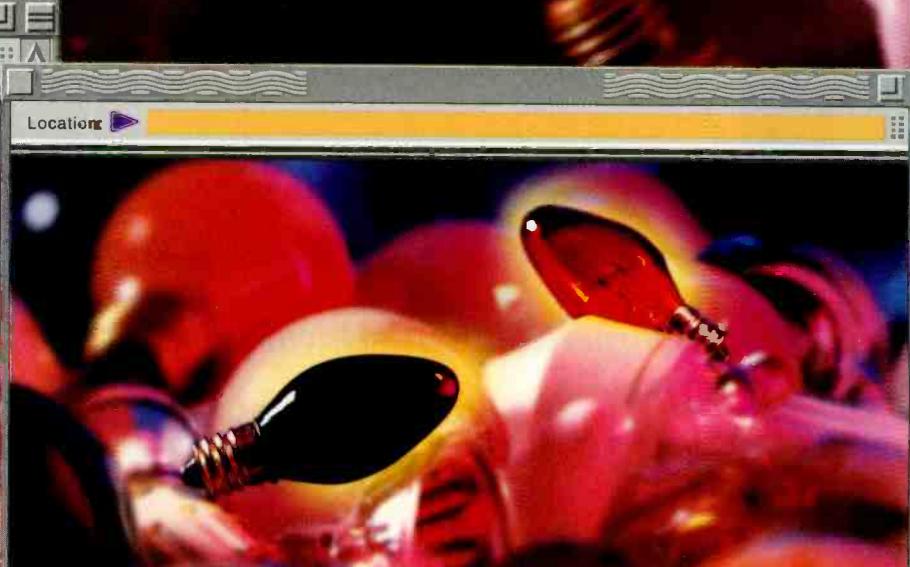
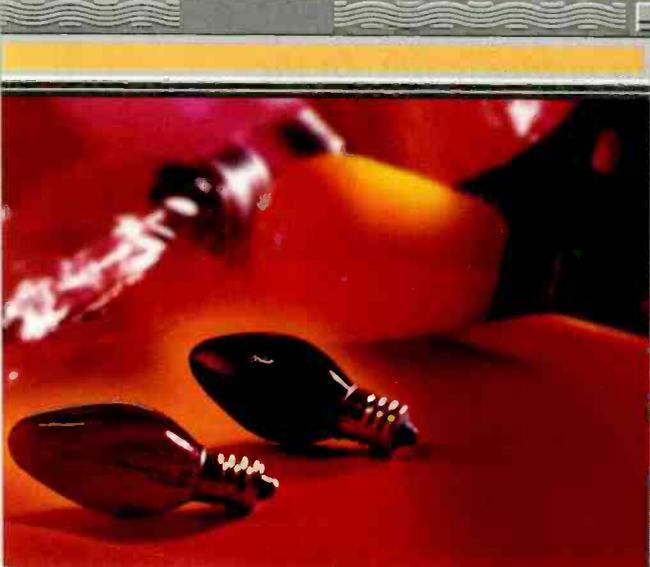
In an excerpt from the new book *The Showrunners*, the author examines how two ex-*Seinfeld* writers deal with adjusting to a world without Jerry. BY DAVID WILD

Is there life after *Seinfeld*? Yes, for better or worse. For most of us, the show's absence means some unfortunate shrinkage in our guaranteed Thursday-night laughter quota. Certainly, though, there is life—not to mention lots of money—for those groundbreaking writers who helped bring Jerry, George, Elaine and Kramer to comedic life. In the new book *The Showrunners—A Season Inside the Billion-Dollar, Death-Defying, Madcap World of Television's Real Stars* (HarperCollins)—David Wild went inside the bunker with many

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of today's top writer-producers to examine the reality of life on the other side of the little screen. Among those who open up in the book are two top former *Seinfeld* scribes who have spent recent years attempting to find their own ways in network prime time: Larry Charles left the show after the fourth season, eventually running *Mad About You*, and is currently at the helm of UPN's *Dilbert*, while Peter Mehlman has created ABC's acclaimed if ratings-challenged *It's like, you know...* They both have tremendous talent and one hell of a tough act to follow.

Over lunch in an Italian restaurant in the Valley that's considerably more ritzy than *Monks*, Ted Harbert and Peter Mehlman sit dressed casually, though it's two different levels of casual. Former ABC boss Harbert—in a polo shirt and jeans—looks like a young CEO on vacation, which in a sense he is. Mehlman, on the other hand, wears khaki shorts and a sweater and looks like a wonderfully mad English professor on some trippy safari. On *Seinfeld*, characters were often identified by their

noteworthy, eccentric behavior—“close-talkers,” “low-talkers,” etc. Were Mehlman to have popped up as one of Elaine Benes' love interests on the show, the gang might have tagged him a “shorts-wearer”—a cool, casual dude, Mehlman even wore shorts to the big pitch meeting at ABC to sell them on *It's like, you know...*

“I just feel like I have more energy in shorts,” explains Mehlman, who's fortuitously landed near the top of one of the relatively few fields of professional endeavor besides tennis and soccer where one can make millions without having to put on big boy pants.

“It's not the first time—all the best writers wear shorts to pitch meetings,” Jamie Tarses helpfully confirms later. “Writers are not known for their inclination to dress formally when they come to the network. Any kind of dress is commonplace.” In fact, another gifted former *Seinfeld* scribe, Larry Charles, is partial to wearing pajamas to work.

For his part, Harbert has worn shorts a couple of times. “I honestly felt like I was this...rebel, this revolutionary,” he says. “The fact that I get to wear jeans to work is unbelievable.”

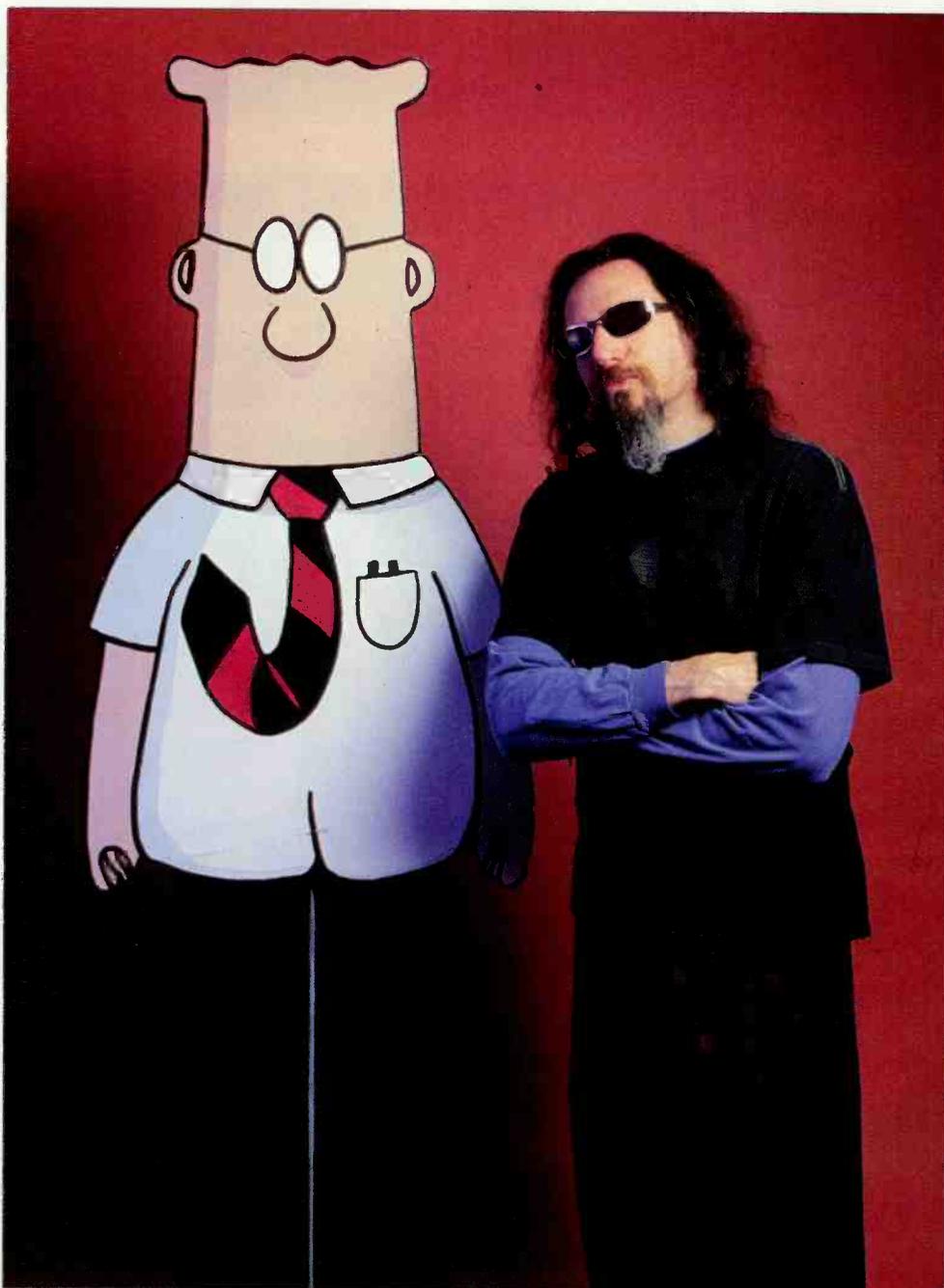
Spoken like a recovering suit.

“Ted's in a great place,” says Mehlman with a grin. “He's gone from the Joint Chiefs of Staff into the Anti-War Movement, and everybody knows where there's more fun and more sex.”

“Yeah,” Harbert says, “I've put on the tie-dye.”

This somewhat odd couple first met in the summer of 1996 at an event at Malibu Golf Course, a fitting beginning for a show that would take as its topic the life of L.A.'s peculiar monied class. Later DreamWorks suggested they get together off the links. “There was a little bit of an arranged marriage of DreamWorks just saying, ‘Gee, why don't you guys go sit in a room and see if you don't kill each other,’” Harbert recalls. “We didn't.”

It's like, you know... concerns a cynical New York journalist, played by Chris Eigerman, who comes to town to write a book about disliking L.A. and finds himself becoming caught up in the strange world of affluent L.A., as he stays with his old college roommate Robbie (Steven Eckholdt), who now lives in the guest house of the wealthy Shrug (Evan Handler). Their Hollywood Hills neighbor is none other than onetime *Dirty Dancing* diva Jennifer Grey, who plays Jennifer Grey, complete with nose-job jokes and stalled career cracks.



Larry Charles, who helped craft a show about nothing, now runs an animated sitcom based on the Dilbert cartoon.

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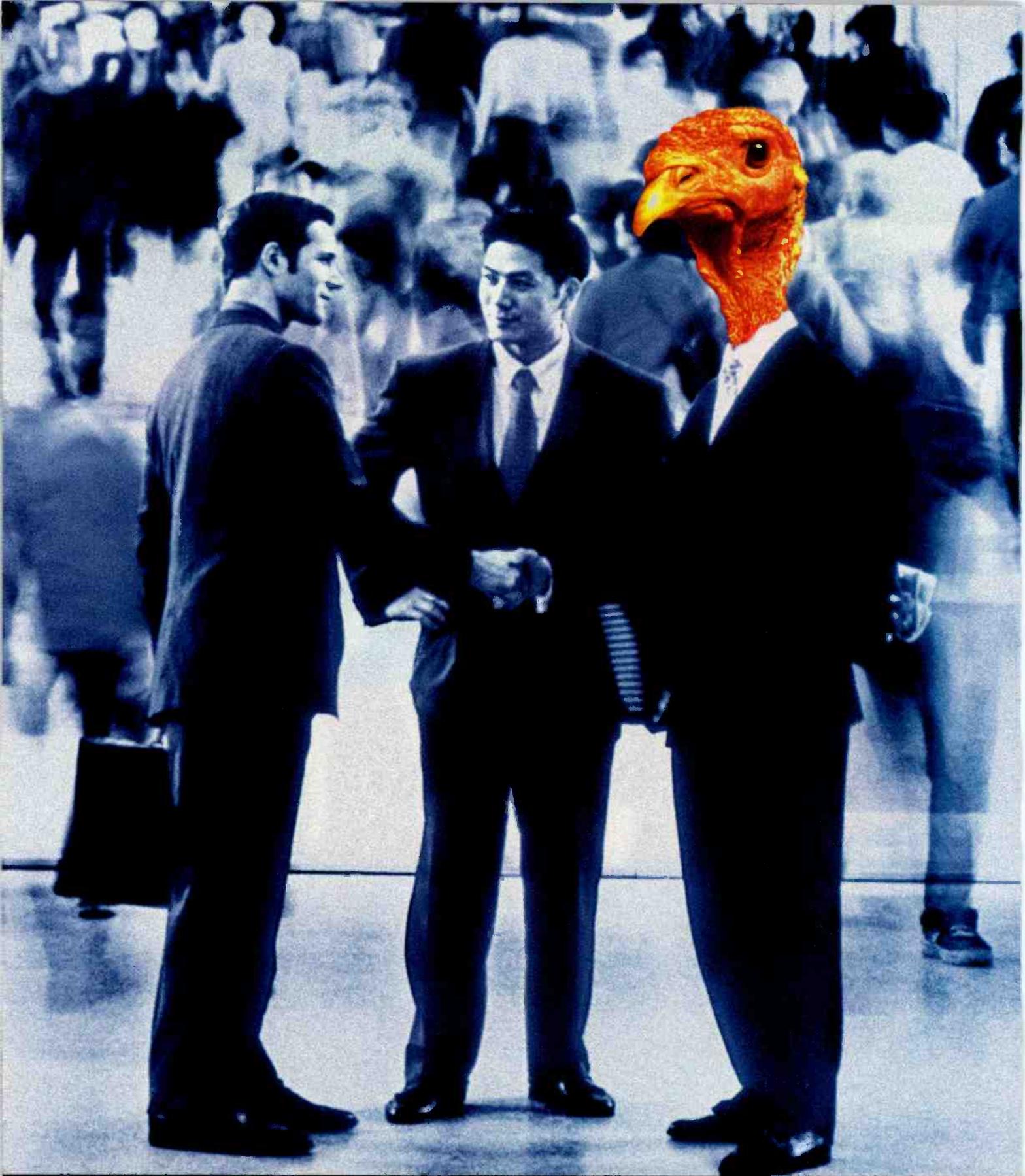
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Then since this is a show about Los Angeles, there's the adorable A.J. Langer—a vet of *My So-Called Life*—as an adorable masseuse/process server/auxiliary babe.

In these still early days, the show's cast appears to be bonding nicely. Grey seems particularly buoyant, at one point doing a little happy, not-so-dirty dancing between takes of a scene in which it's revealed she's going up for a role against former *Golden Girl* Estelle Getty. By all appearances, Mehlman is an especially laid-back showrunner, only growing frustrated when the pace slows for any technical snafus. Harbert says they're trying their damndest not to be a sitcom that shoots late into the night. "No, we have to get to Pinot Hollywood by 11:30 and start drinking," he explains.

In so much as such a fortunate fall is possible, Mehlman fell into becoming a showrunner. After graduating from the University of Maryland, Mehlman wrote for *The Washington Post*, then wrote and produced for Howard Cosell on a show called *Sports Beat*, before becoming a freelance magazine journalist. Looking for a change, he moved to Los Angeles and ran into Larry David—a fellow University of Maryland alum who was starting a little sitcom starring a stand-up comedian named Jerry Seinfeld. Instead of submitting a sample script, Mehlman offered an article he'd written in *The New York Times Magazine*. That was enough to land him a freelance gig and before long a staff job on what would in time become one of the greatest sitcoms of all time.

Unlike most in positions of TV power, Mehlman didn't come up through the creative minors—instead he joined the sitcom equivalent of the 1969 Mets and then became a comic heavy-hitter himself. "I consider myself to have absolutely no network TV experience," Mehlman says matter-of-factly. "I've just been on *Seinfeld*. This is not something aspiring writers in this town are very happy to hear."

Seinfeld would eventually make Mehlman rich beyond his ex-journalist imagination—like others who played a role in the comedy of the Nineties, offers came in from those seeking to acquire some of that *Seinfeld* magic. In Mehlman's case, he signed a deal with DreamWorks in 1997. He cashed in, but hardly jumped the first time he got the chance. "Why would I want to go anywhere else?" he asks. "I didn't care that much about money. I was a freelance magazine writer—that's not a field you go into if you're really interested in money. I was

already making in my third episode at *Seinfeld* I think \$15,000 an episode. So in two episodes I was making more than I would as a freelancer. So what did I care? It was all gravy."

Still, even Mehlman could find room for a little more gravy. "It's basically all a pact with the devil," Mehlman explains, grinning. "They throw this money in your face and the next thing you know you are taking notes from a network and nodding your head."

Mehlman nonetheless takes considerable pride in not being desperate in a system which breeds paranoia and pandering. "To tell the truth, I'm probably a network's worst nightmare because I think I have plenty of money," he says. "I don't really care about syndication. All I care about is putting on the show I want and if it goes, it goes. With that being my attitude, it's nice to have Ted there who does care about those things."

"*Seinfeld* was an unbelievably powerful position for a writer to be in," Mehlman admits. "You were guaranteed people were going to be talking about it the next day. I'm a little spoiled by that." Harbert has seen overall deals explode in his time. "With each new cycle, the starting level has grown to where a million dollars a year for just about anybody is pretty standard," he says.

"If I had waited one more cycle," says Mehlman, "I'd be so rich it would be sick. Looking at it from a slight distance, it's just a pissing contest between production companies, like they're thrilled when they paid X millions of dollars for this guy because the other production companies didn't get him. I basically told DreamWorks, the research you do into these writers is laughable, Any first year MBA student would say, are you kidding me?"

It's like, you know... dissects El Lay peccadilloes in a way not worlds away from how *Seinfeld* brilliantly sliced the Big Apple. While it's no doubt still finding its voice in episode six—a process that took even *Seinfeld* some time—the show aims to take a long quirky look at superficiality and



The experience of putting words in the mouths of Elaine, Jerry and Kramer spoiled Mehlman and Charles.

wealth, at people who order Evian with Perrier ice cubes. Like *Seinfeld*, there's not stooping to conquer, making research-unfriendly references to John Updike and John Irving and "safety schools" within a single episode.

The initial spark of *It's like, you know...* didn't ignite from any cold-blooded commercial ambitions. "This is pretty ass-backwards, but I had the title before the show," admits Mehlman. "It was kind of the tail wagging the dog. I had the title and then I said, well, I guess it would have to be about L.A."

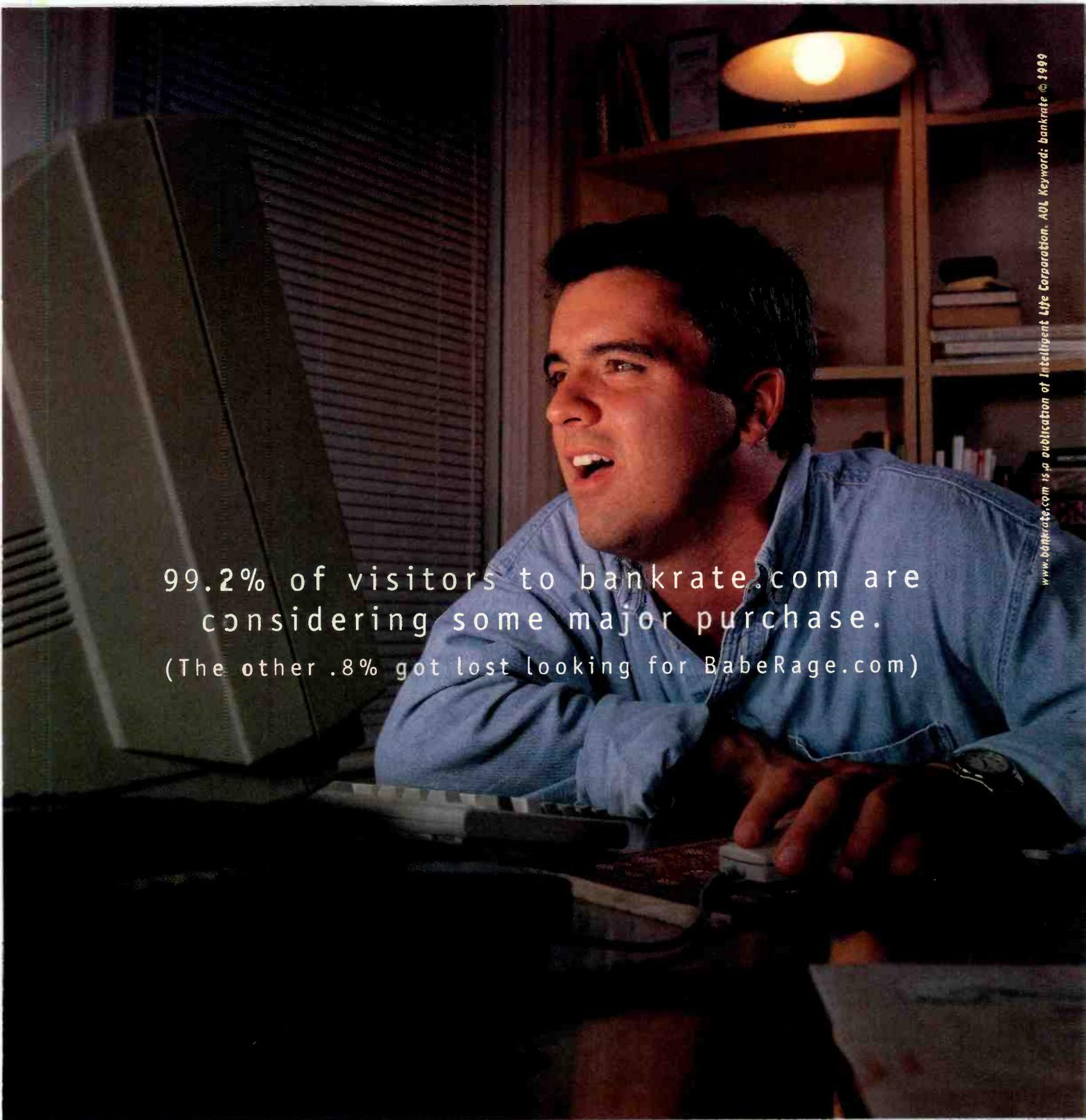
The first time he met officially with Harbert, Mehlman explained he wanted to do a show about wealth—after all, writers are told to write what you know, and being part of the *Seinfeld* juggernaut, Mehlman's on a first-name basis with big bucks.

Tragically, outside of the Hollywood Hills extreme wealth may not be perceived as the most readily relatable experience in TV terms—but hey, it never hurt *Dynasty* or those *Beverly Hillbillies*. Such issues will likely be researched by ABC, though Mehlman's not interested: "Every time they say, 'Yeah, but are people in Ohio going to understand this?' I just go 'yeah.'"

It's like, you know... premieres in March under the weirdest of conditions; it was nearly pre-empted by war in the Balkans. "I'm thinking I can't believe the country's going to war, there's virtual genocide, and all I'm wondering is, 'Will the show air?'"

Reviews are strong, ratings acceptable. Still, the show is not officially picked up until shortly before the May upfronts in New York which Mehlman and Harbert—now in the process of considering executive jobs that will eventually result in him signing up to head NBC Studios—have a blast.

"I was kinda shocked by how euphoric I



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felt," Mehlman admits. The night before the ABC upfront, Mehlman had a wonderful dinner with an old friend, his former boss Jerry Seinfeld. At one point Seinfeld suggested a writer Mehlman should hire; Mehlman insisted he wanted Seinfeld himself to take a job on *It's like, you know...*, even offering him a retroactive co-creator credit. Though Seinfeld declined, it was a great night. "There I was focused on the past," he says, "and the next night I'm right into the present and hopefully the future."

Part of what has moved Mehlman is the realization that there really is life after *Seinfeld*. "It's nice to know," he says. "And to tell you the truth, this is probably the first week I'm really convinced of it."

Larry Charles, 42, isn't wearing his pajamas to work today—not that there's anything sartorially wrong with that.

"Yeah, I don't want to be a walking cliché," explains the former *Seinfeld* writer and the man who can claim credit for making "not that there's anything wrong with that" into a Nineties mantra of comic political correctness. "I mostly wore pajamas when I was at *Mad About You* because I was working 18 hours a day, seven days a week. I'm looking for simplicity, and it's so much easier just to put on a pair of pajamas than to decide what I'm going to wear with what. That already to me was too complicated. When we were on *Seinfeld* we used to talk about how eventually in the future we'll all wear uniforms, and we're looking forward to that day to liberate us from fashion. I found pajamas worked great for me as a uniform. I still wear them, but now I'm out in the real world more and it's like I'm not prepared to do Vincent Gigante quite yet. I have children and they are like 'Dad, you can't come to school dressed that way.'"

Sitting in his already cluttered new *Dilbert* office in Culver City with a homemade shrine of his family across the room and the latest issue of *Tricycle: The Buddhist Review* on a coffee table, Charles is wearing casual pants, a shirt and boots, looking like a lanky, friendly mix of Kramer and Charlie Manson. Charles went on from the first four seasons at *Seinfeld* to serve as a showrunner for *Mad About You* and is currently in the process of creating *Dilbert*, an animated series based on the popular Scott Adams comic strip, set to debut in January on UPN.

Charles was created in the same neighborhood in Brooklyn that produced Mel Brooks, Woody Allen and Larry David. An

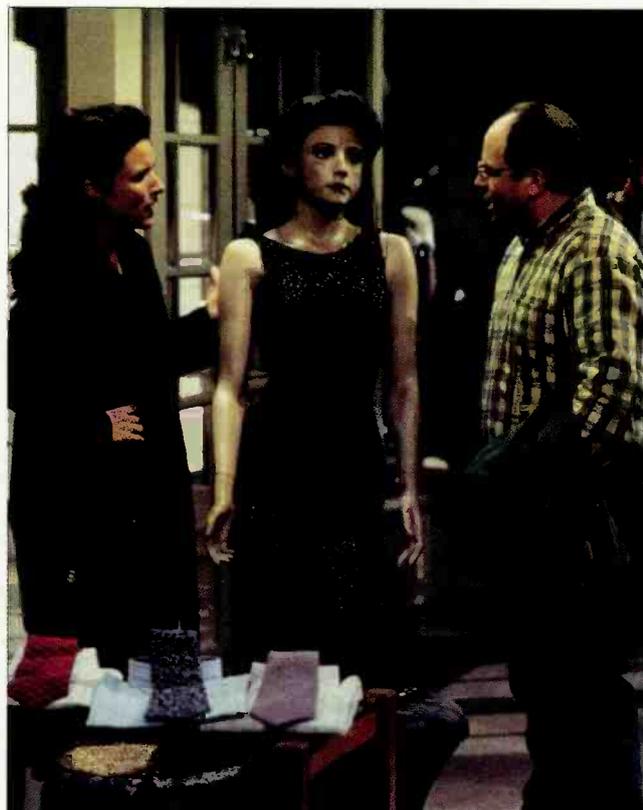
exceptionally well-read fellow with a philosophical bent—the bookshelf behind him includes works of Kierkegaard and Nietzsche, not to mention R. Crumb—Charles' formal education ended after a single year at Rutgers.

After working a variety of odd jobs back East, Charles made his way to Los Angeles in 1976 not knowing anyone. Wanting to break into comedy, he would write jokes and stand in front of the Comedy Store club on Sunset. "I didn't know how to get into show business, and I stood in front like a drug dealer with jokes," he remembers.

As Charles tells it, comedians would try his comedic wares and come out and buy it afterward for ten bucks or so a joke if they liked how something played with the Comedy Store crowd. He believes he sold his first joke to Jay Leno—then the king of the Comedy Store along with another stand-up guy named David Letterman. "They both worked for Jimmy Walker at the time," Charles recalls.

Meanwhile, Charles had yet another connection to the stars. "My mother lived in Florida and Phil Foster from *Laverne & Shirley* had come on to her once in a restaurant," he says. "She told him, 'Look, I'm not going out with you but my son is in Los Angeles. Why don't you sit down with him?'" Remarkably, Foster did just that and invited young Charles over to Paramount where he started hanging out with the *Laverne & Shirley* crew. He was nineteen and felt he was being groomed to be a writer on the show. Yet more a seeker than a careerist, Charles couldn't wait for that break. Instead he had "a self-destructive episode" and left town to follow an old girlfriend.

When he came back to L.A. as the Seventies were ending, Charles called an old associate who was working at *Oui* magazine about writing some pieces for the porno mag, only to discover that her husband had just signed on with a new sketch show called *Fridays* that was looking for young writers. Charles hitchhiked to his interview and made quite an impression. In fact, Charles says, the show's producers fired writers they had just hired so they could hire him instead.



After creating classic *Seinfeld* episodes, Larry Charles took over NBC's *Mad About You*.

Fridays—which debuted in April 1980 and was written off by many at the time as ABC's clone of NBC's *Saturday Night Live*—in retrospect turned out to be an important breeding ground for future *Seinfeld* players. There Charles met Larry David, *Seinfeld*'s future co-creator, and Michael Richards, *The Man Who Would Be Kramer*. "Larry was immediately a mentor to me," Charles recalls.

The *Fridays* job was intense and paid a whole hell of a lot better than his last job—as a bellhop in the Catskills. "It was a gigantic culture shock," Charles recalls. "In the course of a week, I went from making \$150 a week to \$1500 a week. It was also the late '70s or early '80s, the time of great drug abuse in the industry. Everything was like a rock-and-roll dream come true."

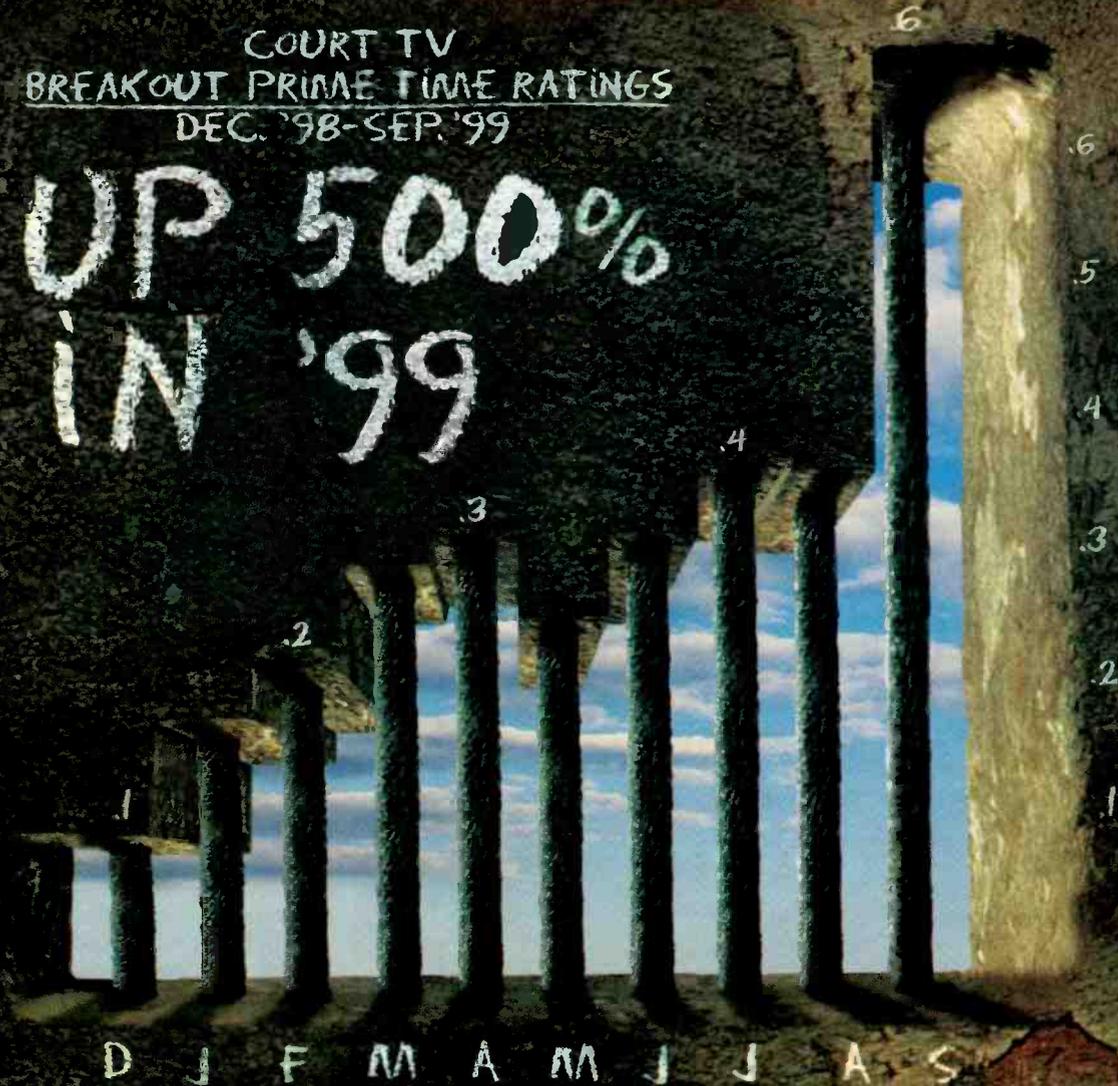
When the dream ended, Charles took time out to "plunge into a depression"—and then from 1982 to 1985 he figured to take the time to learn how to really write "without the deadlines and the drugs," while his longtime girlfriend, whom he married in 1985, brought home the proverbial bacon.

In the years that followed, Charles' own TV writing career stalled in part because agents came and went: one from AIDS, one from drugs, one he says simply "disappeared from the face of the earth," perhaps joining some sort of federal agent relocation

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program. Finally, Charles says, he hooked up with the right, non-disappearing agent and things started to come together for him.

Rather briefly in 1989 they came together for Charles on *The Arsenio Hall Show*.

"I needed a job," explains Charles, who dreamed of penning mind-blowing monologues of the Richard Pryor variety for Hall to deliver nightly. "Arsenio seemed to be into it, then he chickened out a little bit," Charles recalls. "It was too hard for a lot of reasons, not necessarily his fault. I got fired by Arsenio, but it was kind of a mutual thing. I fired him also."

Getting sacked by *Arsenio* turned out to be a blessing in modest disguise for Charles. Around this same time Larry David told him about a sitcom that he and Jerry Seinfeld were putting together. The idea sounded promising, even though David, like Charles, had no sitcom experience and Seinfeld himself had been let go after a brief run as Frankie the governor's joke writer on *Benson*. In the meantime Charles looked for work and got an interview for *In Living Color*. Charles remembers Keenan Ivory Wayans keeping him waiting for an hour, so he walked out, went home and was thrilled when Larry David called offering

'It's all a pact with the devil... They throw money in your face.'

—Peter Mehlman

him the job on what would become *Seinfeld*. Charles jumped at the chance, and only hours later Wayans called offering the *In Living Color* gig.

Charles could hardly be prouder of the *Seinfeld* experience. "Both publicly and privately, *Seinfeld* broke so many rules," he says. "The reason it all happened was that Larry was always true to himself. We both felt, and Jerry did too, we'll do 13 episodes the way we want to do them, then we'll go back to our lives. If you go into this business thinking of job security, it's an absurdity. Nobody cared at that time at NBC. We had a death time slot and our first show

was pre-empted by the Gulf War, so we immediately started on a bad note. Then we were losing to *Anything But Love*, but people were talking about the show in a way that was like unique. Everything was organic, not contrived."

Still, Charles would leave *Seinfeld* relatively early, before David, and start what would become a tradition among the show's writers by signing a cushy overall deal with NBC's production unit—not that there's anything wrong with that either. "I think I had like one of the first deals that was made at that time," says Charles, who'd become supervising producer at

the show. "Now it's like de rigeuer that people get these big deals. I did *Seinfeld* for four seasons—I did eighty episodes, I really poured my heart into it, but I hit the glass ceiling. It was made clear to me that I was never going to run the show."

Though he hardly looks the part of the ambitious company man, Charles admits he was tiring of being perceived as the junior partner at *Seinfeld*. Here as elsewhere in life, Charles chose to follow his instincts—"I'm always willing to throw the dice," he explains—because he felt it was time to leave the nest. Of course, he admits, it didn't hurt any that the overall deal with NBC was going to pay him three times the money he was making to create shows of his own.

Charles then created *Middle Man*, a sort of sitcom for NBC starring Wayne Knight, *Seinfeld*'s own Newman, which Charles fondly describes as "this bleak, Beckett-like pilot about a middle manager at a strange multinational corporation in a California desert. The creative process of *Middle Man* was amazing, I loved it, and of course it was a complete and utter failure."

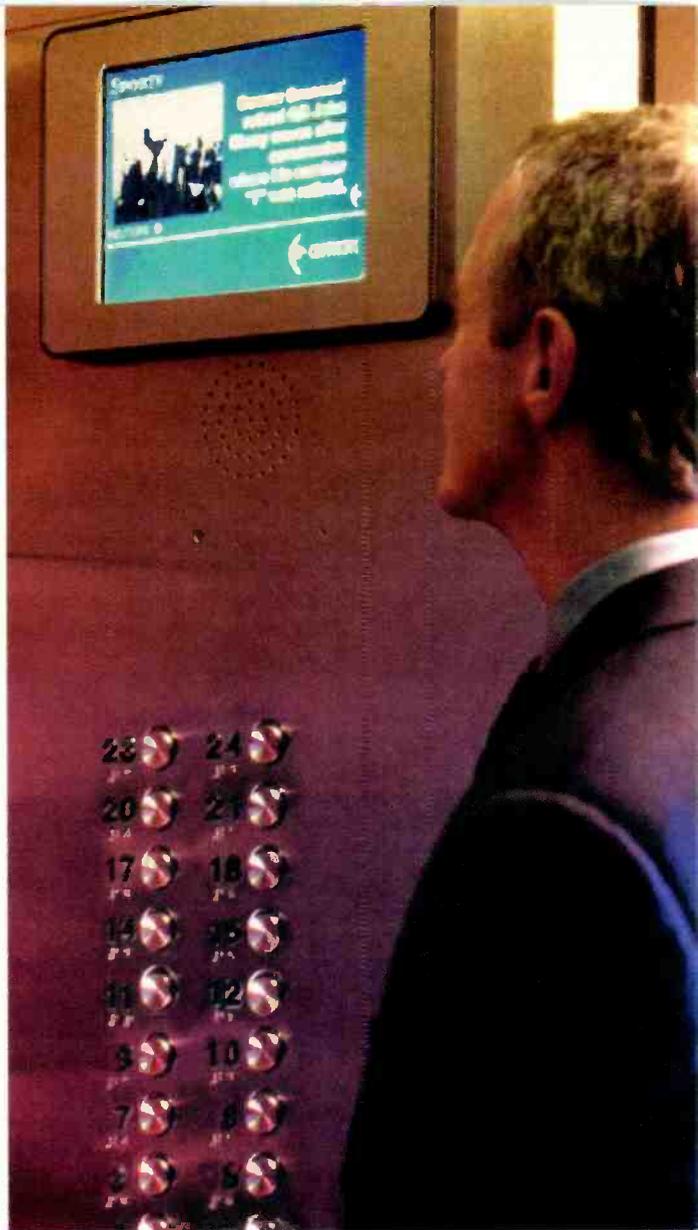
After that, Charles tried a few more projects for NBC, but then in 1995 the network came to him with another proposal. "One of our most important shows is in trouble," he was told. That show was *Mad About You*, starring Paul Reiser and Helen Hunt. "It was a very valuable property to both NBC and Columbia TriStar that had not yet reached syndication," Charles recalls. "It was stumbling for a variety of reasons. The show was already in production—two guys, Pilot and Peesley, joined the show and quit before the first episode, so it was a rudderless ship, a runaway train." The show's co-creator Danny Jacobson, who had gone from the show, had come back, and was



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holding forth until someone new got there to run things.

Charles thought about the offer and concluded that "the difference between *Mad About You* and *Seinfeld* was I would be able to explore more emotional issues, more complex relationships, which is something I was going through since I was married." In that way, the job could mean more to him than simply keeping a runaway train on the TV tracks.

Finally, *Seinfeld*'s other Larry was running a show—if not the show of shows.

"Here I am in pajamas going into these big meetings with the heads of the corporation," Charles recalls. "It was a multimillion-dollar responsibility, particularly at that time when they were trying to get it into syndication. There was a lot of pressure at the time because they were close to saying, it's not going to work out, we're going to cancel it."

He came into *Mad About You* with, he says, "a tremendous amount of vitality and sort of reinvented the show with the cooperation and enthusiasm of Paul and Helen." At the time Charles would tell his assistant that he was going to write a book called *Zen & the Art of Showrunning*.

"You're not so Zen," he was told promptly.

Charles learned that paradoxically, the job requires detachment and involvement at the same time. He also learned the reality of running a show is that "you are totally isolated—it is all on your shoulders. The first thing that struck me was, 'Wow, I can't go home until the job is done,' and the job is never done. So for two years, I did not go home essentially. The system I inherited on *Mad About You* was relatively dysfunctional in a lot of ways—it really did require 18-hour days, often seven days a week, for weeks on end. Coming home I would be just a silhouette climbing into bed as my wife and kids were getting up. We really did not see each other for two years, which was damaging, no doubt about it."

After two exhausting, fulfilling seasons at *Mad About You*, Charles was ready to move on. "I felt like I did with *Seinfeld*, that I had said everything I had to say," he says. His two seasons saw the show hit highs with the surprisingly unflinching look—for a sitcom—at a temporary breakdown of Paul and Jamie's marriage and the couple's subsequent march toward parenthood. "There was nothing more for me to do," he says. "As far as I was concerned, the show ended the day they had a baby."

In working out Helen Hunt's schedule

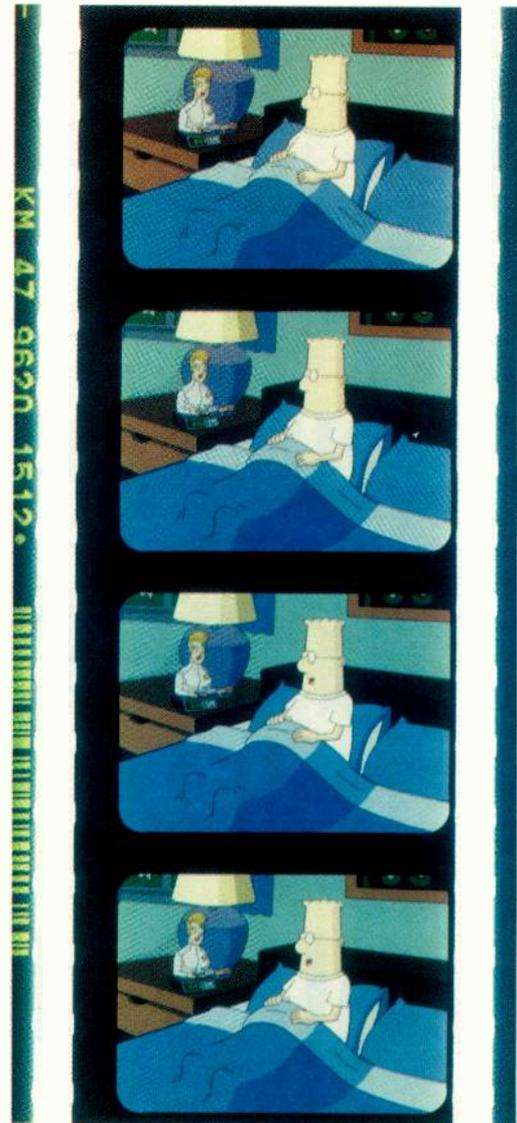
for *As Good As It Gets*, Charles came to know the film's director, James L. Brooks, a TV legend in his own right, with credits like *The Mary Tyler Moore Show* and *Taxi*. When Columbia TriStar offered Charles a deal, part of what spurred him on to take it was the chance to work with Brooks developing a show. As he sits here today in the Dilbert office—he also has space in Brooks' nearby office—that show still has no shortage of developing left to do.

"It's a TV show, but we haven't decided what it's going to be," Charles explains with a fittingly vague smile. "The great thing is I have another mentor like Larry David, I get to sit with Jim Brooks every week sort of like a guru. I sit at his feet and we talk about ideas. Originally that's what I was going to do next, but because Jim's process is very slow, I had time to do other things."

One such other thing, *Dilbert*. A man who wears pajamas to work may seem an interesting choice to turn Dilbert—Scott Adams' wildly popular celebration of the surreality of the modern workplace—into a weekly TV series, but Charles looked at one of the books and, he says, "saw something. It's really this epic vision, philosophy of life. It's very heavy and very complex, very multifaceted and anthropological. I got very excited about this as a TV show. This office is a microcosm for the universe. *Dilbert* is a big Kafka-esque story of a little logical man in a big illogical world."

With talk like that, it's little surprise that when he went to meet with Scott Adams, Charles "wove a spell" and got the job. A spell might have had to be woven since there'd already been a failed live-action *Dilbert* pilot for Fox. The first season of *Dilbert*—just now starting to come back from Korea in near final form—concerns the efforts of Dilbert's employer, The Company, to create and market a new product. Conveniently, that's exactly what Charles and UPN will be doing with the show itself. As for the dysfunctional state of Dilbert's network home, Charles admits, "There were moments when we worried about it, but the truth is that as long as I produced the thirteen shows and it came out the way I wanted, I knew it would have a life somewhere."

Of television's bleak post-*Seinfeld* landscape, Charles says he's not surprised by any lack of network viewer loyalty. "Instead of realizing *Seinfeld* was this incredibly original unique creation, they tried to clone it in a variety of ways," he says. Charles admits leaving *Seinfeld* has been "an adjustment. I'm sure Peter Mehlman would say



Dilbert, who works for The Company, is a logical man in an illogical world.

the same thing. You tend to use *Seinfeld* as the template, as the apotheosis of this experience. It's going to be hard to reach the creative peak of *Seinfeld*...How many times does a thing come along that transforms the culture?"

In pursuit of such transforming excellence, Charles still clings to Larry David's counsel—"If it makes you cringe, don't do it."

"I've tried to follow that," Charles adds. "That's a very simple rule to live by in television."

Simple, but one that could keep one off most network programming.

"Exactly," he says. "Larry taught me this too—it's liberating to say 'No.' You lose power from 'Yes.'"

Perhaps Charles is still working on *Zen & the Art of Showrunning* after all. ■

David Wild is a senior editor at Rolling Stone. He lives in Los Angeles.

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supervisor, wonders
how to reach 18-35
year olds who are
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SPINOFF CITY

Once again, the networks are banking on established characters to carry new shows. **BY MARC BERMAN**



After a decade in decline, the spinoff is making a comeback on network television this season. Five new shows owe their existence to another program: NBC's *Law & Order: Special Victims Unit*, Fox's *Time of Your Life* (from *Party of Five*) and *Ally* (from *Ally McBeal*), UPN's *The Parkers* (from *Moesha*) and the WB's *Angel* (from *Buffy, the Vampire Slayer*). Although

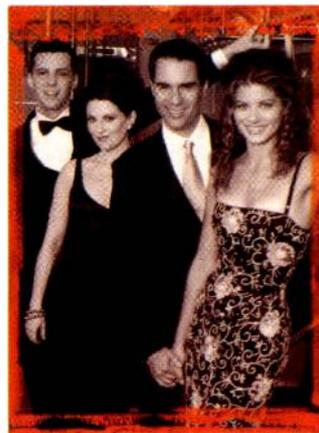
WIN



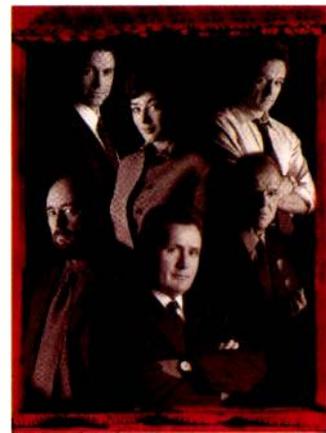
FALL



JUST SHOOT ME outperformed Spin City by +11% in A18-49.



WILL & GRACE was the highest-rated show on Tuesday night in A18-49.



THE WEST WING upped the Wednesday 9PM slot in total viewers by +33%.



LAW & ORDER was the highest-rated show on Wednesday night in A18-49 and A25-54.



FREAKS AND GEEKS won the Saturday 8PM time slot and improved the time period by +78% in A18-49.



THIRD WATCH was #1 in the Sunday 8PM slot among W18-49, A25-54 and W25-54.

For the 4th straight year, NBC Primetime was the #1 overall choice among A18-49 (outperforming the closest competitor by 31%) and all key demos during Fall Premiere week.



NBC.com

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Source: Nielsen NTL average audience estimates data, 9/20/99-9/26/99. Time slot comparisons are versus 98/99 regularly scheduled premiere programming. "All key demos" are A/W/M 18-49 and A/W/M 25-54 "Total viewers" are P2+-. Note: Freaks & Geeks time slot comparison versus 98/99 regularly scheduled Saturday 8pm Wind on Water debut on 10/17/98. Subject to qualifications available upon request.

developing a show around an already established or recently introduced character was a regular occurrence back in the 1970s and, to a lesser extent, the 1980s, the idea of spinning off a series in the 1990s has become less prevalent.

Of course, there are some exceptions. The highest-profile of the current lot, NBC's *Frasier*, relocated the character from Boston to Seattle following the demise of *Cheers* in 1993, and is now the peacock network's most instrumental Thursday-night tool. Fox's young, and suffering, inhabitants of *Melrose Place* (from *Beverly Hills, 90210*) struck a chord among 18-34 viewers. Even one of CBS' current 50+ magnets—*Diagnosis Murder*—was introduced on an episode of *Jake and the Fatman*.

The five new spinoffs pale in comparison to this maneuver in the 1970s. Back then, with a glut of spinoffs, including *Maunder*, *The Jeffersons*, *Archie Bunker's Place*, *Rhoda* and *Lou Grant*, CBS was "movin on up" in the ratings. ABC made a name for itself with a cornucopia of successful spinoff classics, including *Happy Days*, *Laverne & Shirley*, *Mork & Mindy* and *The Bionic Woman*.

In the 1970s, 27 spinoffs aired at one time or another on one of the three networks. Of those 27 series, 19 returned for a second season (or beyond), a success ratio of 70 percent.

The rise of this programming form took a downturn in the 1980s, with 18 spin-offs introduced overall and only five of those series making it past season one. The 70 percent success ratio of the 1970s fell to 28 percent in the 1980s. The biggest ratings grabber of this quintet was the time period dependent *A Different World*, which rode the coattails of *The Cosby Show* for five seasons.

The concept of spinning off one series from another continued to decline in the

1990s, with only 15 introduced in total.

With spinoffs alive this season, the focus has shifted to dramas. Of the five, three (*Law & Order: SVU*, *Time of Your Life* and *Angel*) are dramas. Comparatively, virtually three-quarters (73 percent) of the combined spinoffs in the 1970s and 1980s were sitcoms.

"Quite frankly, in the 1990s there were not as many shows that warranted spinning off a character," said Garnet Losak, vp, director of programming at Blair Television. "Taking *Frasier* from *Cheers* was a logical choice, but other than a few other notable series in this decade, there was nothing that really stood out. Without a producer of the caliber of Norman Lear, or the presence of the MTM hit factory, there is less interest in this programming form."

Taking a core character out of an established series is not always a positive move. When Polly Holliday's Flo, the "kiss my grits" waitress from CBS's *Alice*, was given her own series (*Flo*) in 1980, Nielsen gold did not strike and the parent show was never the same. Other examples include *The Ropers* (from *Three's Company*) and *Fish* (*Barney Miller*). Even Fred Sanford's best buddy, Grady, struck out on his own. While secondary characters like the Ropers were a scene-stealing hoot on *Three's Company*, developing a series around Helen Roper's ill-fated attempts to seduce her husband Stanley quickly wore thin.

Although the television rumor mill has churned with talk of Lisa Kudrow's Phoebe stepping out on her own, the producers of *Friends* have wisely kept the Emmy-winning character in the fold. "With *Friends* the linchpin to NBC's most successful night of the week, taking a core character out...may have been a negative," noted Losak.

"Networks seem more interested in bringing back a familiar actor in a different role," said Brad Adgate, senior vp, director of corporate research at Horizon



Jennifer Love Hewitt moves Sara from *Party of Five* to spinoff *Time of Your Life*.

Media. "This fall's schedule is a testimonial to that, with familiar faces like Tyne Daly, Swoosie Kurtz, David Ogden Stiers, Gregory Harrison, Rue McClanahan, Jaleel White and Victoria Principal returning to the small screen."

Less spinoff programming is also indicative of a changing network landscape.

At the top of the changing environment is the expansion of prime-time newsmagazine shows, with five editions of NBC's *Dateline*, four hours of ABC's *20/20*, and three hours on CBS (*60 Minutes*, *60 Minutes II*, *48 Hours*) clogging up 12 hours of network real estate this fall. In the 1970s, there was never more than three hours a week of prime-time newsmagazines. In today's environment of high entertainment programming costs and potentially small audience returns, newsmagazines are economically a winning move. "Although you may not hit a young adult demographic bull's-eye, you are likely to garner a competitive household rating," said Losak.

Although not present this season, series that are canceled by one network and picked up by another have also become a common 1990s phenomenon. Recent examples include *Jag* (NBC to CBS), *Clueless* (ABC to UPN) and *Something So Right* (NBC to ABC). Needless to say, running with an established show is less expensive than starting from scratch.

So far this season, the odds among network-jumpers look best for the perfectly scheduled *Angel* (Tuesday 9 p.m., following *Buffy*) to strike a chord among teens.

With spinoff success in the air, expect more of the same in the new millennium. This is, after all, an industry where success breeds imitation. ■

Television junkie Marc Berman's daily ratings analysis is available in the "buzz" section of *Mediaweek Online* (www.mediaweek.com). He is based in New York.



Maude, starring Bea Arthur (c.), was a spinoff of Norman Lear's classic *All in the Family*.

WHAT STARTS

AS A

MAGAZINE

OPENS UP

TO SO

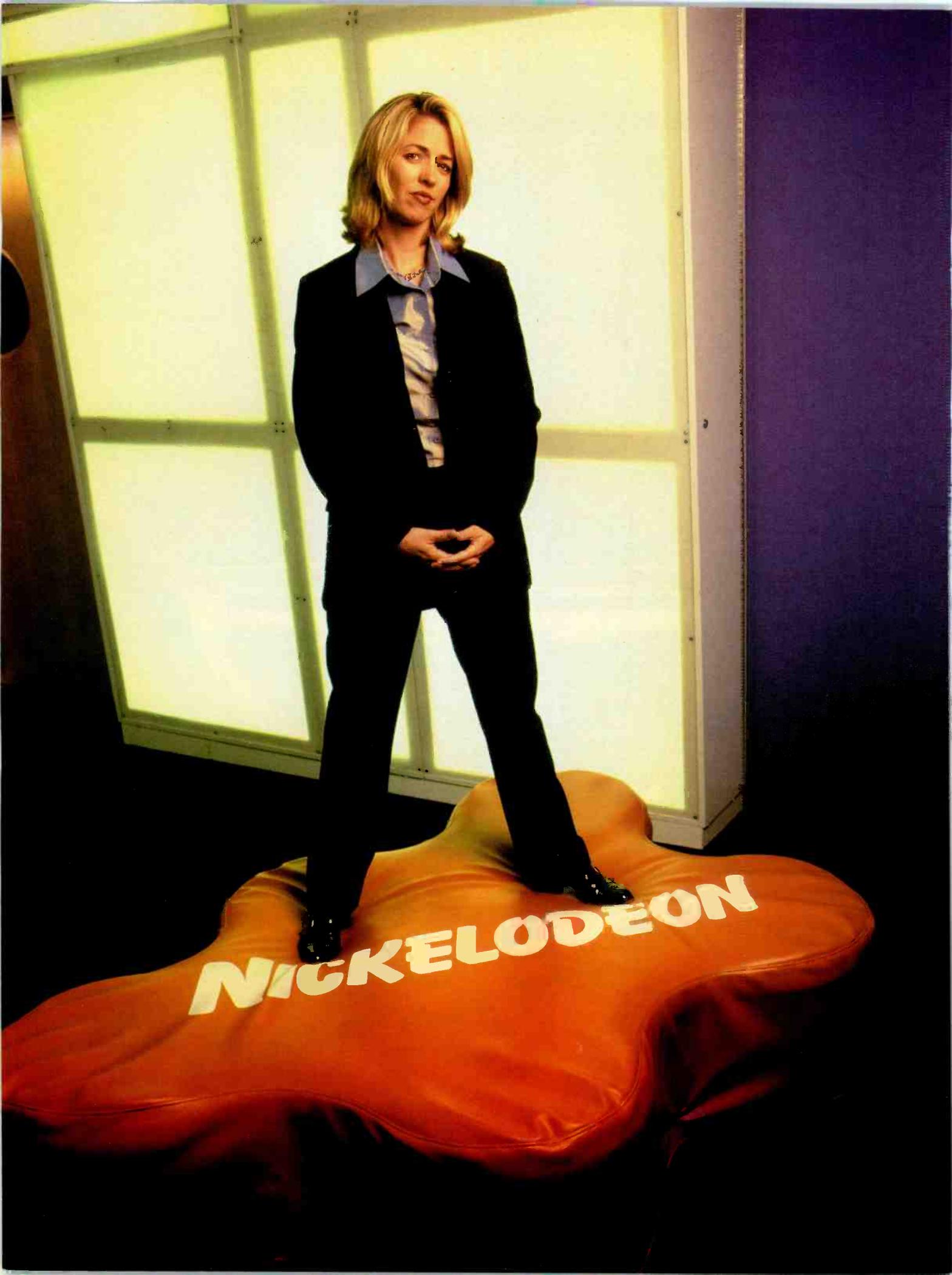
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NICKELODEON

PAM KAUFMAN

KIDDIE COLLABORATOR

NICK EXECUTIVE KAUFMAN COAXED FRESH, DIAL-MOVING IDEAS FROM THE BLUE-CHIP BRANDS ENLISTED FOR THE NETWORK'S CROWN JEWEL, *THE RUGRATS MOVIE*. BY T.L. STANLEY

M

ott's could have taken Baby Dil-sized steps into the world of entertainment cross-promotions, even sensing, as executives there did, that a link with Nickelodeon's *The*

Rugrats Movie could mean a giant leap forward for its business.

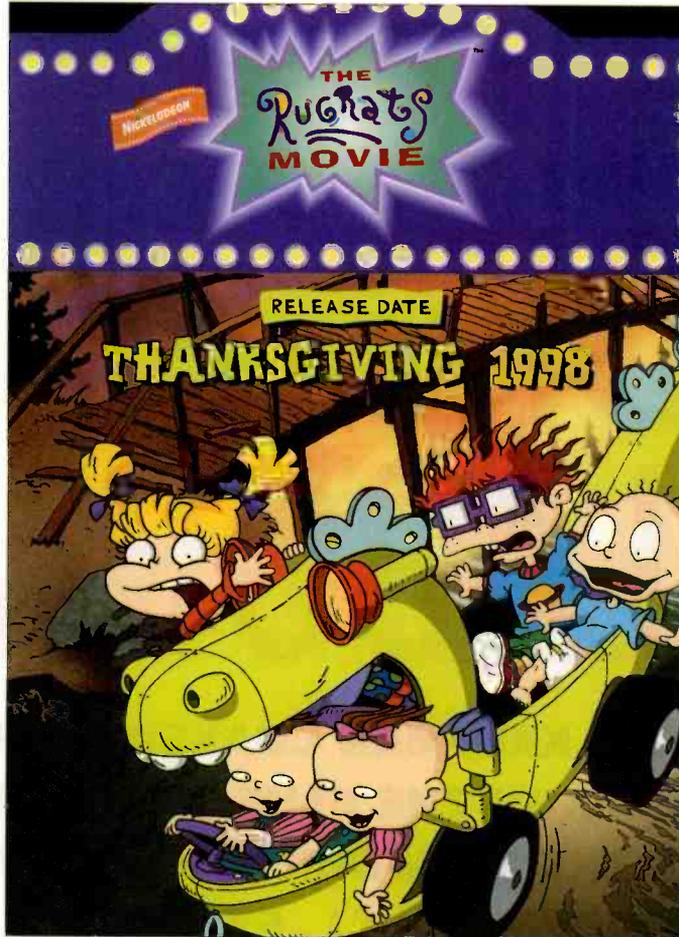
Instead, the Cadbury Schweppes division forged a deal with Nick and film partner Paramount that plastered the kid network's crown jewel property across 50 product SKUs, from juice packs to multiserve applesauce jars, introducing three new

PHOTOGRAPHY BY PETER MURPHY

Rugrats-themed applesauce flavors, and putting a half-dozen different movie scenes on millions of labels. There were tattoos on-pack and a self-liquidating offer for a movie-themed watch. Mott's launched its first advertising campaign that spoke to kids rather than moms, and bought its first media on Nickelodeon, kicking off a strategy that continues today.

Even for a veteran entertainment partner, the commitment would have been considered significant. But for Mott's, a novice and admitted small player in the industry, it was unprecedented. Marketers' reasons for diving in rested on the property itself, with its years of television and consumer-products equity, a strong film script, perfectly matched target demographics, and a Nick executive, Pam Kaufman, who helped smooth what could have been a tumultuous and traumatic journey.

"We got the sense immediate-



ly that she would look after us as a client," said Mike Judlowe, Mott's vp of marketing. "She was the point guard for the relationship, and she very efficiently led us through the Nick organization."

Hand-holding aside, it was Kaufman's power as a salesperson and passion for the property that helped convince Judlowe and his team to stomp on the accelerator, he said. As a result, Mott's became known in entertainment circles, in a matter of months, as an innovator that not only fully supports a property but also creates memorable, clutter-busting programs.

"Pam makes sure you get your marketing needs met, because she knows that if you don't, and if you're not making money, you won't be back for year two and three," Judlowe said.

For Kaufman, named 1999 Grand Marketer of the Year by *Mediaweek* sibling *Brandweek*,

The Rugrats Movie is the biggest event in Rugrats history—bringing television's most popular characters to the big screen in their greatest adventure yet! When the movie opens, every kid and adult in America will hit the theaters to make The Rugrats Movie THE family event movie for Thanksgiving '98!

SYNOPSIS

The greatest adventure in the Rugrats history begins when a new sibling enters the picture of America's Favorite toddlers. While attempting to return Tommy's new sibling to the "hopsical", the Rugrats commandeer the Reptar Wagon (a turbo-charged all-terrain vehicle invented by Tommy's Dad) and inadvertently wind up lost in a scary forest. It's a rollicking, musical ride into a world beyond their backyard as the Rugrats encounter obstacles, challenges and surprises in their quest to get back home. Featuring state of the art digital animation and celebrity voices, The Rugrats Movie is the first animated feature about the very real joys and challenges every family faces with a new arrival.

PRODUCTION HIGHLIGHTS

- A Paramount Pictures and Nickelodeon Movies release
- Created by Elasky Csupo, the award-winning animation studio
- Featuring state of the art digital animation
- Loaded with celebrity voices including Whoopi Goldberg, David Spade, Tim Curry, Busta Rhymes
- Musical Artists include Beck, Jakob Dylan, Lenny Kravitz, B-S-2's, Lisa Loeb, Patty Smith, Davo, Iggy Pop, Lou Rawls
- Soundtrack to be released by Interscope Records

MARKETING HIGHLIGHTS

Nickelodeon and Paramount Pictures are joining forces to put all of their combined marketing muscle (including all Vacom resources) behind this release.

Over \$75 million in marketing support secured to date including:

PROMOTIONS:

- Global Burger King Kids Meal promotion
- Kraft promotions across multiple brands (Post Cereals, Handi-Snacks, Oscar Mayer Lunchables, Kraft Singles)
- Mott's juice and applesauce promotion will create over 100 million impressions

ADVERTISING:

- Teaser campaign began in theaters November 1997
- Second phase of trailer campaign begins Summer 1998
- Multimedia advertising campaign begins October 1998
 - National TV Advertising
 - Radio
 - National Print Advertising
 - Outdoor Campaign
 - Huge Media Campaign On Nickelodeon

RUGRATS FACTS

- Rugrats is the #1 kids show on television!
- Rugrats has the highest Q-Score of any animated program!
- Rugrats merchandise sales are extremely successful
- Rugrats has broad appeal across all age groups and demographics

CONSUMER PRODUCTS

- A full line of The Rugrats Movie merchandise will be in stores for Holiday 1998 including toys, games, apparel, gifts, home furnishings and more
- Rugrats Movie product will be supported with retail promotions and themed boutiques, circular advertising and possible tie-ins with 3rd party promotions.

*Source: Nielsen, N/A, 9/1/97-12/31/97, NSI, 9/1-11/20/97
 **Source: Marketing Communications, Inc., November 1997
 Q-Score among ages 6-11



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were asking them to commit early and quickly to a very big deal," Kaufman said. When BK's spring '98 program highlighting the TV show was a hit, "It took a lot of the pressure off."

For the movie, the restaurant chain launched a \$30 million, all-out promotional assault led by seven national TV spots featuring the distinctive *Rugrats* animation. Its 10,000 locations were wrapped in *Rugrats* POP, *Rugrats*-shaped Chicken Tenders graced the menu, and a dozen different collectible toys were created for Kids Club meals.

Four themed watches were offered as self-liquidators, bringing up a potentially thorny issue. Mott's had already settled on watches as their offer, with Nick's blessing, when BK franchisees said they, too, wanted to do movie-themed watches. Kaufman explained the situation to Judlowe, who said that even though it was a conflict, "I looked at it like this: I'm not as big as Burger King and Kraft, and I'm working with the same property, so I'm in the right place." Ultimately, both offers succeeded, and Judlowe said the experience highlighted two things: the compromise necessary in any such relationship, and Kaufman's consistent "straight-shooter, no game-playing" approach.

Burger King, which has enjoyed its belle-of-the-ball status since McDonald's inked its exclusive 10-year alliance with Disney in '96, was willing to bet on kid powerhouse Nick, not only for its massive numbers but also because Kaufman "has a real solid understanding of her consumer," said Richard Taylor, BK's vp marketing. "And she makes herself an expert in your business, too. She doesn't just throw a bunch of things against the wall. She understands your strategy before she tries to get to the tactics."

BK, able to pick the non-Disney cream of the crop, had partnered successfully, just before *Rugrats*, with Warner Bros.' DC Comics unit for superheroes and 20th Century Fox for *Anastasia*. Its nonexclusive deal with Nick, however, has brought the two closer over time, with the fast feeder taking over rights this past January to one of the network's largest community outreach programs, The Big Help kid volunteer effort, formerly staged with McDonald's. The chain jumped onto Nick's Kids' Choice Awards, its annual event special, with a spring kids meal program that included a

doll-sized version of talk-queen Rosie O'Donnell, the show's host. Burger King also has hyped *CatDog* and, for back-to-school this fall, launched Nick brand-building kids meals with 30 million "splat calculators," "planet pencil toppers" and other school tools tucked inside. In keeping with its themed food offerings, it also created "apple green slime" dipping sauce, a la Nick's mascot substance, for Chicken Ten-

and live action. The car maker also put Villagers in movie theater lobbies, decked out its 2,600 dealerships, took part in *Rugrats* parades and mall events, dropped direct mailers and used its Web site. It was one of the first full-scale acknowledgements by an automaker that kids, in fact, can influence even the biggest-ticket, highest-consideration family purchases. It also gave a nod to the adult appeal of the series, on the air since 1991 and these days attracting a whopping 17.3 million viewers a week. It remains Nick's highest-rated series, and, with its toys, publishing and other merchandise, has turned into a billion-dollar franchise. Production already has started on *Rugrats in Paris: The Movie*, for holiday 2000.

(More fodder for its superstar reputation: Lincoln-Mercury, Campbell's and Mott's linked with *The Rugrats Movie* on video, which shot to the top of the sales and rental charts when it was released in April. Campbell's and Kraft's Post unit have hyped the direct-to-video followup, *Runaway Reptar*, this fall; Kraft was still riding high from its Post Cereals and Oscar Mayer Lunchables ticket giveaways, that accounted for nearly 10 percent of *The Rugrats Movie* box office. Post created Reptar Crunch cereal this fall, and Nabisco, separately, launched *Rugrats* cookies in

August.)

In order to snag the coveted *Rugrats Movie*, a few partners were asked to link with what was then a little-known property, the preschool-skewing *Blue's Clues*. No one knew, in early '97, that they were getting a double-header. Mott's would use the property, which has fans well beyond its target demo (as evidenced by an upcoming teen girl apparel line), as its first themed applesauce. The berry-flavored blue applesauce not only laid the groundwork for the later *Rugrats* program but also opened mass-market retail doors that had been closed before for licensed food products. And Campbell's made *Blue* and the *Rugrats* the centerpieces of its key back-to-school effort, putting the characters on its packaging, with under-the-label games, and creating special SKUs that have become mainstays. *Blue's Clues* is the most-watched preschool show on TV, pulling in 7.1 million viewers a week and spawning several highly rated prime-time specials and hot-selling merchandise.

'There were opportunities with potential partners that we turned down because they wanted to repeat things done before.'

ders.

"There's always a give and take with how to meld the two brands, but Pam consistently comes up with big ideas and creative solutions," Taylor said. "We've found that we mix nicely together because we talk to our targets in the same way."

Kaufman's mandate when arriving at Nick was, first, to bring additional advertising dollars to the network through promotions, and, second, build bridges with category leaders that shared Nick's kid-directed message. *The Rugrats Movie* provided a platform for both, including an element Nick would have had a tough time penetrating on its own: adult-targeted media.

"Nick doesn't talk to parents, ever," Kaufman said. "We needed our partners for that."

Ford's Lincoln-Mercury division revved its marketing machine around the '99 model-year Mercury Villager minivan, weaving in Tommy, Chuckie, Angelica and the other kiddie heroes through its TV and print ad campaigns, its first meld of animation

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BY T.L. STANLEY



Titans of teendom:
WB packagers Goldstein
and Bibb

If ever there were a target for the “shout louder” approach to marketing, it would be today’s teenagers—cynical MTV babies who are accustomed to bigger, better, faster, and are dismissive of anything else. Their mantra, wrapped in ennui: “Impress me.” If you want to reach them, better grab a bullhorn to be heard over the full-volume Limp Bizkit.

PHOTOGRAPHY BY DAVID FUKUMOTO

Channel One Network's
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A comprehensive guide
 about today's teen market

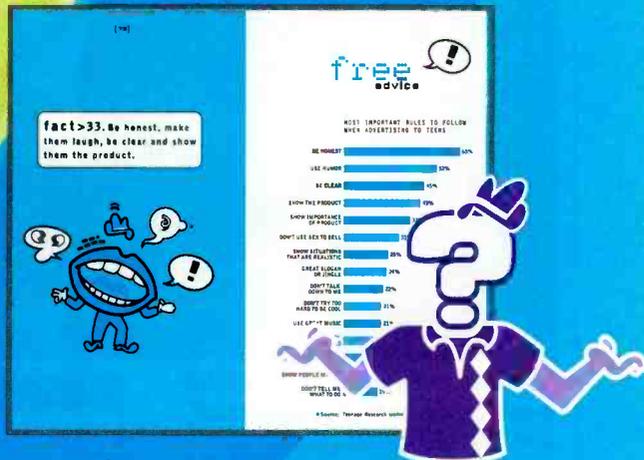
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WHO do they influence?

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WHAT do they know?

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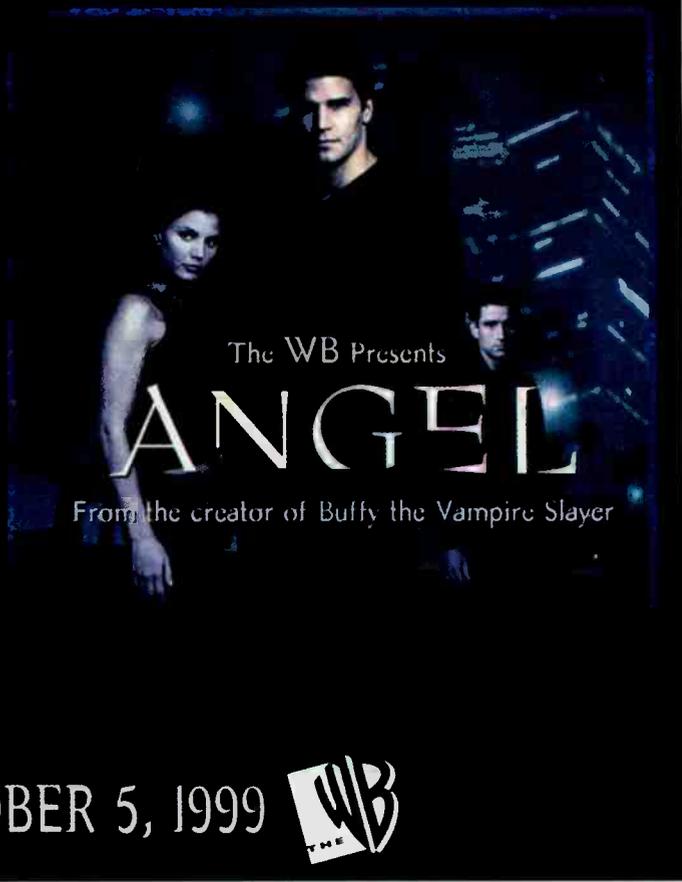
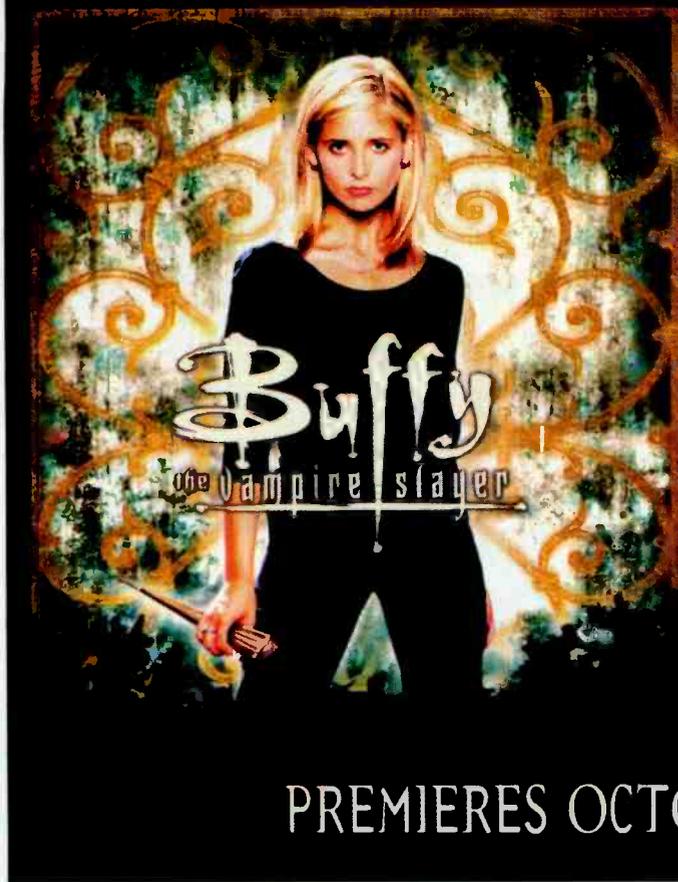
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Cult fave *Buffy* gives life to spinoff *Angel* (top); Fridays get animated with *Mission Hill* (right).

But Bob Bibb and Lew Goldstein, co-presidents of marketing at the WB network, never bought the stereotypes or the prevailing, yet misguided, one-size-fits-all logic. The marketing partners, who have been able to zero in on the Gen Y zeitgeist with pinpoint accuracy, have done so by returning to a tried-and-true tactic that many people believed couldn't work on a tech-fluent and media-savvy consumer: They go for the gut.

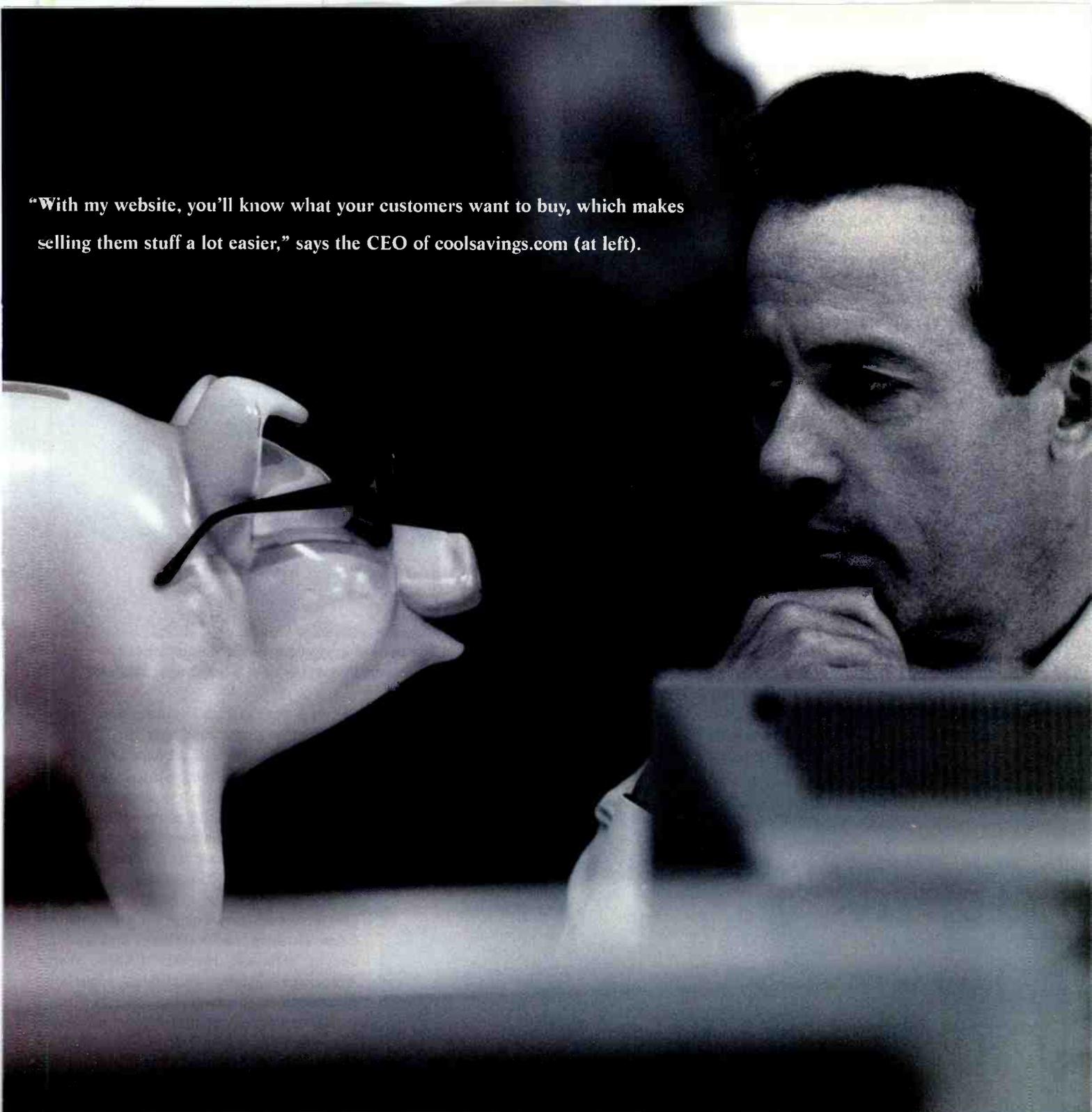
"People think teens are into all that radical, extreme, aggressive, in-your-face stuff," Bibb said. "But if you hit them on an emotional level, they will respond."

Under Bibb and Goldstein's watch, *Buffy* and *Felicity* have become household names, and their series inspire fashion trends, slang phrases and CD sales. Musical artists, both emerging and established, want their songs used on WB shows, a complete shift from the days, not long ago,



when TV airplay was considered far too uncool to be coveted by a current pop band. The music-rich promotional spots that have become the network's hallmark are now widely, if often poorly, imitated. In

fact, the teen genre itself has become so popular that nearly every network, clamoring for its own *Dawson's Creek*, developed series aimed at that group; a number of them made it onto fall schedules. And the



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network's talent, most virtually unknown before their series premiered, have become sought-after movie stars whose modestly budgeted, teen-skewing projects are major money-makers for their studios.

A WB show has a certain, readily identifiable look and feel. It's all part of the trendsetting mandate that executives there have come to embrace.

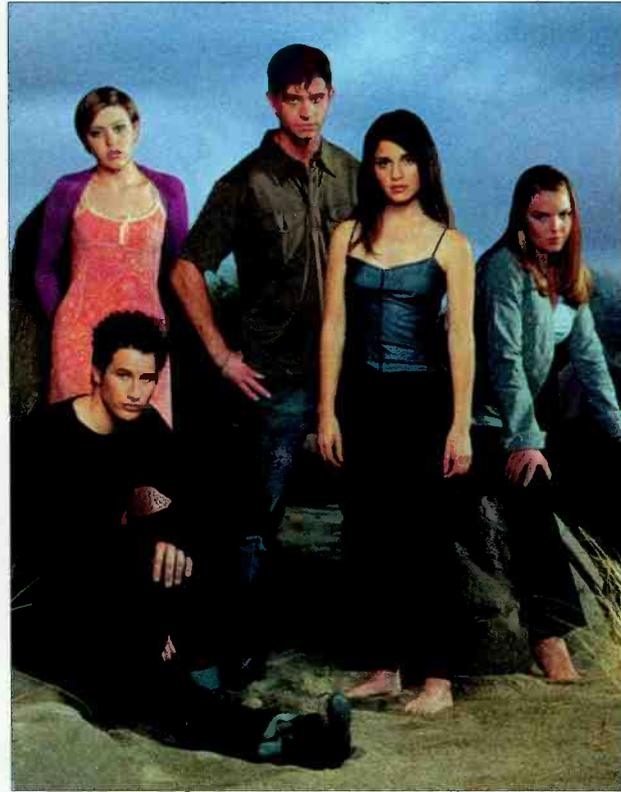
"Networks have always thought it's enough to reflect popular culture; there's no risk involved with that," Bibb said. "But the philosophy here is that we can actually create it."

At a time when viewers are fleeing the traditional networks, Bibb and Goldstein helped launch one. They did the same at Fox back in the '80s, when the TV landscape was only slightly less complicated. The WB has grown like a gangly teenager since its debut in 1994, ramping up its programming and attracting more viewers, ending the '98-99 season as the only broadcast network to show year-to-year gains in young adult demographics and households. In the process, the network has rewritten the rules on ratings; what might be a cellar-dweller according to Nielsen can be uptown digs for advertisers, particularly those with a message intended for difficult-to-reach young women.

Last spring, advertisers stepped up, committing \$450 million during the upfront, a 50 percent jump from the previous season, further distancing the WB from Viacom/Criss-Craft's UPN and allowing it to shed for good the diminutive "netlet" label. The network now programs six nights a week, for a total of 13 hours.

It was a record \$7.2 billion upfront, even though broadcast television continues to lose viewers to cable, the Internet, sports and other entertainment options, with the big four networks showing double-digit increases in ad sales. It's the WB, though, that has become one of the most sought-after platforms for selling everything from soda and fast food to Hollywood films.

"Their dramas click one right after the other with that 12-24, 18-34 audience," said Paul Schulman, president of media buying firm Paul Schulman Co., New York, whose clients include the Gap and Pier One. "It's a fickle, tough audience to get, and they



The teen shared-experience theme takes an otherworldly turn in new alien drama *Roswell*.

deliver it regularly. Advertisers were fighting to get on [during the upfront]."

Bibb and Goldstein, an inseparable duo who have worked side by side for more than 15 years, have taken their advertisers a step further, marrying the network to MCI, Coca-Cola, Ticketmaster and Ford, among others, for cross-promotional deals around the prime-time and kids lineups. They also helped shepherd the agreement that put cast members of *Dawson's Creek* into J. Crew clothing and catalogs, and into a deeper alliance, recently forged, with American Eagle Outfitters, further cementing its finger-on-the-pulse position with its young viewers.

Jamie Kellner, the WB's CEO, said creating a sense of place and personality for the network has been indispensable in its growth. And Bibb and Goldstein are at the forefront of that effort.

"Bob and Lew are more like consumer packaged-goods marketers," Kellner said. "They understand what's required to build a brand."

The three executives worked together on the birth of Fox, when conventional wisdom held that there was no room for four broadcast networks. But by latching onto edgy, fresh programs like *Married... With Children*, *The Simpsons* and *In Living Color*, and crafting in-your-face promotional campaigns to accompany them, the executives went after, and won, an underserved audi-



Numbers for the family-friendly *7th Heaven* soared skyward after a star-centric promo effort.

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ence. Thus, the bad-boy network was born.

"No one was getting risqué, especially in the 8 o'clock hour," Goldstein said. "We knew we had to aggressively go that route."

At the WB, which in its early days offered a mishmash of family and urban sitcoms, finding the niche took time. So did convincing its group of previously independent stations to spend their valuable on-air time to promote what then was a few hours of programming on a couple of nights.

Because Fox began to age up in its target demographic, adding sports coverage and other older-skewing programs, Kellner and his team again decided to go for the underserved—teens—who would be more accepting of a new TV brand and, once hooked, likely to remain loyal. The executives knew that 12- to 34-year-olds, who number 100 million in the U.S., would be gold to advertisers. Not that every show had to be for teens, but they had to be accessible to that crowd of early adopters.

The network's direction began to gel around *Buffy the Vampire Slayer*, created by Joss Whedon, a feature film writer. The series, well-reviewed but underwatched, became a WB signature, an instant cult favorite with a taste-making group of teens and young adults. The audience connection with the young stars gave Bibb and Goldstein ideas about how to sell another struggling drama in the lineup, *7th Heaven*, executive produced by Aaron Spelling.

They created a campaign that highlighted the two oldest teen siblings in the Camden family, played by newcomers Barry Watson and Jessica Biel. The two actors already had become stars with the show's devotees, but turning the focus on them brought in a whole crop of new viewers. The show, which also stars veteran actor Stephen Collins, immediately began to pick up steam. It has since become the network's highest-rated series, and has been much-lauded by advocates for family-friendly programming. "When you get the teens, it gives a show that plasma it needs," Goldstein said. "It buys time for the adults to find it, too."

Then, programmers ordered a half-season of *Dawson's Creek*, a kid-centric drama from *Scream*'s Kevin Williamson, written

to mirror and magnify the angst of teen-dom. All 13 episodes were completed, giving the marketing team a rare opportunity to see exactly where the story headed. It also gave them access to all the footage for promotional spots.

Bibb and Goldstein realized that with

'Networks think it's enough to reflect popular culture; there's no risk in that. The philosophy here is we can actually create it.'

those three shows stacked together, they now had a theme around which to build a marketing message: turning points in life and the universal shared experiences of growing up, making mistakes, being confused, falling in love, getting in trouble.

"The network was building a library of product," Bibb said. "Our job was to make it all look like a matched set."

Dawson's was followed by *Felicity*, which, again, benefitted from advance buzz, generated primarily by media buyers who had an early look at the coming-of-age drama about a girl's tentative first steps away from home.

Each show must have a teen "entry point" that gives Bibb and Goldstein a jumping-off platform. And though they don't pick the programming, they insist that it have the teen hook. When those viewers become fans, as in *7th Heaven*'s case, they'll bring their families.

Bibb and Goldstein, the only marketing team in Hollywood with equal billing, have become known for splashy, theatrical-quality promotional campaigns. Though their advertising and promotional budget pales next to even a small feature film's—"They've always had to do more with less,"

Kellner said—the marketers rely on music-driven on-air spots and character-driven outdoor ads to sear their properties into the popular consciousness. They tend toward warm, expressive colors (they use a lot of orange and gold).

Yet it's more complex than picking out a pop song and putting pretty faces on a billboard, the marketers said. The essence of the show, its emotional core, must be distilled and brought front and center.

"When people say, 'Sell it like a movie,' they think it's all about a big title and mass exposure," Goldstein said. "But you can't just throw it all out there in a barrage; the marketplace is too crowded for that. It's about the quality of the impression rather than the quantity."

Unlike movies, which are sold as stand-alone, self-contained products, TV shows are part of an interlocking schedule in which all the pieces must fit together.

That frequently can be a delicate matter between the marketers and the creative

community, not just at the WB, but across the TV business. Producers entrust their work—their *babies*—to the marketing machine, expecting hype galore. It's up to Bibb and Goldstein to strike the balance, and do the math. There's only so much available on-air promo time, and the network, in any given season, has its set of priorities. There's also only so much money to go around.

"Everybody wants the *Dawson's Creek* treatment," Goldstein said. The show leapt out of the gate in January 1998, propelled by a full-force campaign that took advantage of the controversy swirling around its sexually candid content. That situation was unique, the marketers argue, because early buzz provided a hail of publicity (read: free hype). And the network's lineup was more sparse then, meaning on-air time and promotional dollars were concentrated on fewer projects.

For the new season, for instance, the I-was-a-teen-age-alien drama *Roswell* needs more of a boost than will *Angel*, because the former is a new show featuring unknown actors. *Angel*, on the other hand, is a spinoff of the established *Buffy*, which will be used as a promotional platform.

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Audiences already know David Boreanaz, *Angel*'s star, whose chiseled face has been plastered on dozens of magazines over the past few years. The new drama also benefits from airing immediately after *Buff*y.

While the network has taken its lumps

for the subject matter of such shows as *Dawson's Creek*, in which high-school students spout like philosophers yet can't get their minds out of the gutter, it's something more subtle that must be communicated in both the programming and the marketing,

Bibb and Goldstein said.

"At Fox, we thought youth responded to sex," Bibb said. "Now we realize that's not true, especially for young females. They respond to sex appeal, and so, that infuses everything we do." ■

Dawson's Creek, The Record

It had always annoyed Bob Bibb and Lew Goldstein that network television used soundalikes instead of the real versions of popular music to punctuate and promote its series. "TV shouldn't have to be a cheap imitation of a feature film,"

Bibb said. "It elevates everyone's opinion, and it builds credibility with the audience if you use the real thing."

Plus, the musically inclined Goldstein, who plays the drums, believes music provides that all-important tug on the heart-strings.

"We utilize it as score," Goldstein said. "We always ask, 'Does it reflect the moment?' 'Does it set the mood?'"

For teen-targeted dramas like *Buff*y the Vampire Slayer, *Dawson's Creek*, *Felic*ity and *Char*med, it made sense to use music that mirrored current tastes and, in some cases, introduced new artists to an influential, record-buying crowd.

To that end, the marketers started exploring ways to use music by the original artists, without breaking the bank on licensing fees. They came up with a formula that eventually would give them superstars such as Madonna and emerging talent like Heather Nova. The WB team negotiated with the various record labels, and sometimes with the artists themselves, to use songs at greatly reduced fees. In exchange, the network agreed to run 15-second tags, called end cards, calling attention to the band and specific track, at the end of the episode.

As a nod to corporate synergy, more than half the songs used on the shows, and in their promotional spots, come from parent company Time Warner's Warner Music. Others are culled from the catalogs and new releases of both large and small labels, including BMG, Universal and Sony. Everyone from rock legends the Pretenders and R.E.M. to up-and-comers Sprung Monkeys and Say-So have been featured on the series.

Separately, and following a now-ubiquitous trend, several shows have their own compilation soundtracks: the *Felic*ity soundtrack was released by Hollywood Records, a sister Disney

division of the show's producer, Touchstone Television; it has sold 96,000 copies. Songs from *Dawson's Creek*, a Sony release, went gold, with upwards of 555,000 units sold.

For image spots to launch the new fall season, the WB's marketing and on-air promotional teams sifted through hundreds of songs, going back to the 1940s, looking for material. No genre was left unexplored before the group settled on an Oasis-tinged ballad, "Crawl," by cut-boy band Thisway. The executives often favor new songs because the audience has no previous emotional attachment to them.

Taking it a step further, the network is beginning to commission music from popular bands. Alternative band Cake has created the opening title sequence for the new animated comedy *Mission Hill*, recording an instrumental version of its song "Italian Leather Sofa," from the album *Fashion Nugget*.

Popular shows have spawned popular songs and caused a bump in sales, even for well-known artists. Singer/songwriter Edwin McCain went from relative obscurity to *Billboard*'s Top 10 after his song "I'll Be" was included on *Dawson's Creek* last season. The individual shows'

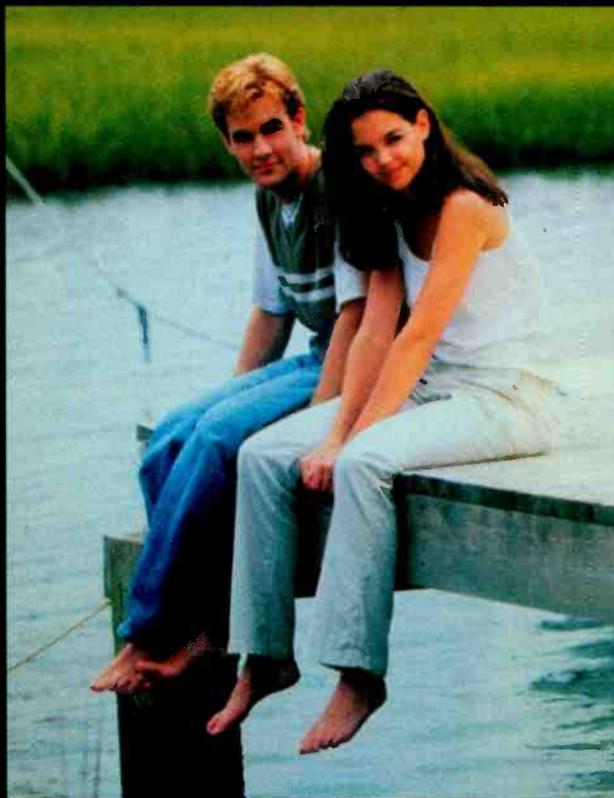
Web sites carry links to artist sites, allowing fans easy access to listen to selections, download an MP3 file and order a CD through CDNow.

As has happened with the WB promotional style, other networks are now copying the musical end-card formula. Fox is offering an end card for music used in its new drama, *Ryan Caulfield: Year One*, and ABC also is trying the tactic.

It's not that the WB has a secret for choosing the right music for the right moment, but, its executives said, the net devotes an inordinate amount of time to the process.

"It's unlike graphics or lighting or any other element in a promotion," said John Long, the WB's music supervisor. "A song is what it is, and it can't be tweaked. It's either right or it's not."

—T.L.S.



Songs from *Dawson's Creek* were released by Sony and sold more than 550,000 units.



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Maybe it's just me, but the thought of technology that enables advertisers to profile my Web usage (albeit anonymously) in order to send me online ads—as Engage Technologies' AudienceNet service will do beginning this week—gives me the creeps. Sure, the service is a boon to marketers looking to better target offers to consumers as well as to Web sites wanting to maximize ROI. However, the specter of a virtual Big Brother that's keeping track of my online habits, preferences and even my dislikes, makes me nostalgic for uninteractive diversions like TV.—*Kipp Cheng*

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Strange Bedfellows?

The interactive ad world was abuzz last week with industry reports that competing New York-based Internet ad networks **DoubleClick** and **24/7 Media** might merge. The news comes as Andover, Mass.-based Internet holding company **CMGI** has been aggressively gobbling up interactive advertising firms such as rival advertising solutions companies Flycast, AdForce and Adsmart. Both DoubleClick and 24/7 declined comment.

Uproar Launches Effort

Online games and entertainment destination **Uproar.com**, New York, today kicks off its \$10 million marketing campaign. The tagline "Let There Be Fun" will appear in print, online and outdoor ads. Two TV spots also break today, with commercials produced by Uproar.com's lead creative agency, New York-based **Grey Entertainment**.

TRUSTe Trusts RD/FOX

San Francisco-based online privacy seal program **TRUSTe** tapped **RD/FOX**, San Francisco, to handle creative and media for its interactive account. RD/FOX will create a campaign to raise TRUSTe's brand recognition among consumers online, with initial work scheduled to break later this year. The budget has not been finalized.

Online Rain or Shine

Billerica, Mass.-based **Weather Services International** tomorrow will unveil **SKIcast**, a ski condition and travel section. SKIcast is an expansion of **Intellicast.com**, an online weather and lifestyle information resource. The new area will feature weather and health, an extensive library of articles and local index maps illustrating weather's effect on aspects of health, including mood, reflexes, aches and pains.

E! Online Repaints Site With Bold Strokes

By Susan Kuchinskas

Entertainment site E! Online goes live with a new look and new content on Wednesday. The Los Angeles-based hub will abandon its cluttered tabloid appearance in favor of strong graphics and plenty of black space. The bolder, more contemporary site was designed in-house.

"Everyone in Hollywood gets a nip-and-tuck, why shouldn't we?" asked editor-in-chief Lew Harris. "The whole idea for the relaunch is, 'Bigger, better, more.'"

The site's content has been reorganized and includes several new features. Foremost are the E! Online Plus sections for music, television and movies containing reviews, news, trailers and clips, and special content such as a weekly play list from radio stations nationwide, audio clips of new tunes, and a primetime grid in the television section.

Another addition in the Plus departments are links chosen by staff editors for interest and relevance; they will not be partnerships or paid placements. "It's a bit like portaling, except we are hand picking the things ourselves," Harris explained. He said his publication did not fear sending users away, noting that "E! Online's place in the community of Web sites is very strong."

Creative director Janine Gevas said she wanted to make it easier for users to see the broad

range of content. "We tried to accomplish that by making the front door shorter in length and more exciting," she said, "with animated elements and Flash, and by laying out the index pages to show related things at a glance."

With new content and design come new on-site advertising opportunities, said Laurel Wyner Dunlea, vice president of marketing. These

include several sponsored buttons found on the front page and throughout the site. "Our goal is that they'll be contextual," Dunlea said. "We hope that, for example, Amazon.com would want to advertise the movies they sell in the Movies Plus pages." Dunlea said ad opportunities such as these are part of an ongoing beyond-the-banner strategy, which also includes the creation of customized mini-sites within E! Online.

An aggressive advertising campaign, leveraging

the site's 200,000 subscribers and affiliation with the E! cable TV channel, will brief consumers on the changes to come. TV spots and banner spots on-site and off will herald the relaunch, while a countdown on the Web page, begun last Friday, links to a splash page listing the new features. A weekly e-mail newsletter will cover the relaunch and on Oct. 12, a dedicated newsletter will be sent to subscribers and registered members. Said Dunlea, "We want to warm people up." ■



E! Online sheds its tabloid look for a bolder, stronger image.

MTV Rallies Together Online Sales Forces

BY KIPP CHENG—MTV Networks Online today is expected to announce the formation of a consolidated advertising sales group, a move the online arm of New York-based MTV Networks hopes will allow it to better address the specific needs of advertisers looking to enter the online space. The new ad sales division will service online subsidiaries MTVi and Nickelodeon Online.

Peggy Mansfield, formerly vice president and publisher of Nickelodeon MediaWorks, is being named senior vice president of advertising sales for MTV Networks Online. Mansfield will oversee the strategic direction for the ad sales groups of the division's growing portfolio of Web properties, including online music destinations vh1.com, mtv.com and sonicnet.com, as well as kids sites nick.com, nickjr.com and kid e-commerce site redrocket.com.

Mansfield said that MTV Networks Online's breadth of offerings would be compelling to advertisers looking to reach markets that ranged from "cradle to older adults." Mansfield will lead the centralized ad sales force to help advertisers make buys across all online properties. She noted that the group would continue to work with the cable TV ad sales groups to create innovative packages for



MTV's Mansfield

advertisers who want to advertise on different platforms, a process that can be confusing to some advertisers.

"I think some advertisers are getting it now, but it's an education process," said Mansfield. "As sales people, we need to be prepared not only to educate our advertisers to all the opportunities that are available on our sites, but also really listen to what their needs are, whether it's creating high-profile events on the Web or doing advanced targeting."

"The opportunity to work with advertisers across all of our businesses and to really understand the unique needs of advertisers in the online space is the reason why we wanted to get these guys together," said Fred Seibert, president of MTV Networks Online. "Peggy comes from a very eclectic background, having worked in print, TV and online. She has not only the online experience, but the traditional media experience that allows her to understand the unique needs of clients in a new space."

Prior to joining Nickelodeon in 1994, Mansfield was advertising director of The Walt Disney Company's *Disney Adventures* magazine. She has also held senior advertising positions at The New York Times Magazine Group and Earnshaw Publications. ■

CityXpress Ups Value Of Coupons with New Offer

BY SUSAN KUCHINSKAS—CityXpress.com launched a new advertising vehicle it says will help e-tailers acquire customers while increasing brand awareness. Xpress Flyers, available on its xpresscoupons.com site, give merchants premium placement among the other electronic coupon offers available there.

"We create them with the colors, look and feel of the advertiser's site," explained product manager Marni Hardin.

Each Xpress Flyer contains multiple offers from a single Web merchant, such as a percentage off a featured item, or gift-with-purchase. Clicking on the offer takes the customer to a special URL that incorporates the merchant's content and design, plus CityXpress.com's technology, which is needed to validate the offer. At the URL, "the customer can redeem the coupon on the spot, save it, or

print it with a bar code that lets it be used once or many times—whatever the merchant decides," said Phil Dubois, president and CEO of CityXpress.com.

In addition to placement on the Xpresscoupons.com site, the Flyers can be placed on the merchant's own site, to highlight promotional items, or used as banner ads. Pricing is on a flat, fee-for-performance model. Regular Xpress Coupons are charged thirty cents per click-through; the Xpress Flyer cost is thirty cents per click and an additional fifteen cents per click for each coupon clipped from the Flyer.

"It delivers the customer right to the point of purchase, with the product and the offer already filled in," Dubois pointed out. "It moves them that much closer to the actual [transaction]." ■

bits

• **Shockwave.com**, the San Francisco-based interactive entertainment center promoting the Macromedia format, is offering a 10 percent discount on rich media banner advertising on its site.

• **Adsmart** is now selling and negotiating advertising space for ISP **Surfree.com's** SurfBar, a new interactive tool which shows users ads in exchange for connectivity time. Both firms are based in San Francisco.

• **The Sony Game Show Network**, Culver City, Calif., will develop interactive games for digital cable set-top boxes on the Los Gatos, Calif.-based **ICTV's** platform, which delivers broadband Internet access to cable-connected television sets. ICTV in turn will provide caching services for the site.

• **CBS**, New York, bought a majority share in Internet portal **iWon.com**. The portal combines search, content and functionality with a cash sweepstakes contest. Iwon.com includes links to several CBS-owned sites, including **CBS SportsLine.com** and **CBS Marketwatch**.

• New York-based culture and technology e-zine **FEED** inked a content partnership with news Web site **MSNBC.com**.

• Online magazine **Salon.com** inked an exclusive year-long sponsorship deal with global information technology services firm **EDS** for [Salon.com's](http://Salon.com) "View From the Top," a new weekly series featuring interviews with top CEOs, chief information officers and chief technology officers. EDS will also receive branding on the "e-mail a friend about this article" option, banner impressions throughout the site, and text ads within the **Salon Technology** newsletter.

• Ann Arbor, Mich.-based discount jewelry e-tailer **Buyjewel.com** launched its Web site, backed by a \$14 million jewelry giveaway. Women's site **iVillage** is promoting

the Buyjewel.com giveaway to its members, with links to the site. Banners for the free jewelry will also run on **FashionMall.com**, **Sony.com**, **Uproar.com**, **Warner Bros. Online**, **WomensForum.com**, and other sites targeting women. The site was developed by **Creative Technologies**, New York, and the interactive and permission-marketing program is being spearheaded by **Beyond Interactive**, a unit of Grey Advertising.

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Slate Helps Save The World Via GreaterGood

BY KIPP CHENG—Microsoft-owned Slate.com, the online 'zine covering news, politics and culture, today announces a strategic partnership with Seattle-based e-commerce network GreaterGood.com, giving GreaterGood.com's charity-related commerce offerings prominent placement in Slate's recently launched Slate Store.

Launched in February, GreaterGood.com has some 60 retailers under its aegis, including eToys.com, OfficeMax.com and Amazon.com. When shoppers go through GreaterGood.com to purchase products, the e-tailers kick back a percentage to the site, which in turn kicks back at least 5 percent of the transaction costs to any of 100 charities such as Special Olympics, the Nature Conservatory, and the Elizabeth Glaser Pediatric AIDS Foundation.

GreaterGood.com has secured anchor tenancy on the Slate site, so shoppers perusing the Slate Store can click through to GreaterGood.com, which offers a portion of its percentage to Slate. The charities get the

same amount they would have had the user gone directly to GreaterGood.com.

"I think GreaterGood.com is a great fit for Slate," said Scott Moore, publisher of the Redmond, Wash.-based Slate. "The kind of people GreaterGood.com is trying to reach—well-educated, relatively high income people who are engaged in socially-conscious investing and charitable giving—those are the types of people that Slate attracts and that's the reason they were interested in us."

GreaterGood.com's executive vice president of marketing and sales, Katherine James Schuitemaker, said target users "are oriented around giving back their time and energy; they care about making a difference."

Slate was initially looking to add 10 to 12 e-commerce partners. "With this one deal with GreaterGood.com [however], we essentially sold out the entire store," said Moore, adding that Slate would make room for more e-commerce partners in the near future. ■



Slate's partnership with GreaterGood.com will benefit some 100 charities.

Preview Travel Offers First Co-Branded Cards

BY SUSAN KUCHINSKAS—Preview Travel launched its first branded credit card in partnership with mammoth credit card issuer First USA. The card offers Preview members reward points for purchases as well as the ability to track their accounts online. Members can get approved online as of today.

"It's definitely a card for the online age," said Christine Petersen, vice president, direct and database marketing for the San Francisco-based travel hub. She characterized the agreement with Wilmington, Del.-based First USA as a multi-year, multimillion dollar deal.

The card will be promoted throughout the site, such as when users make reservations or establish new accounts. Offline, the card will be promoted on ticket jackets. First USA, meanwhile, will promote Preview via credit card statement inserts.

"The nice thing about the terms of this deal," Petersen said, "is, in return for promoting the card, we are also promoting Preview to all First USA card holders. It's a great opportunity for us to cross-sell."

Preview said early last week it would merge with Fort Worth, Texas-based Sabre Holdings' Travelocity, with the new company being known as Travelocity.com. Sabre will retain 70 percent ownership of the new company with the remaining 30 percent owned by Preview stockholders. Preview cards will be issued until the merger is completed, circa first quarter 2000. Preview says it expects First USA cards to be offered under the Travelocity.com name, although final integration issues are pending regulatory and shareholder approval. Preview Travel-branded cards would still be valid. ■

Engage Technology Plays Follow The User

Internet marketing solutions company Engage Technologies this week launches AudienceNet, a new service that the company claims is the first Web-wide profile driven advertising network.

Unlike some online ad placements, which serve advertising to users based upon surrounding content, Engage AudienceNet will help advertisers target potential customers relative to anonymous profiles culled from user behavior online. Marketers can follow users as they click from site to site and deliver relevant ads, as long as users have visited at least one site that subscribes to Engage.

Betsy Zikakis, vice president of marketing at Andover, Mass.-based Engage, said AudienceNet will benefit media buyers, Web sites and networks alike.

AudienceNet could eliminate the guesswork in marketing by allowing both advertisers and media buyers to more closely identify and target their audiences, simplifying the buying process

and increasing overall ROI. Additionally, advertisers will be able to better move excess ad inventory, instead of randomly placing ads in front of uninterested users to fulfill buys. With appropriately targeted ads, Web sites can then, theoretically, charge higher CPMs.

AudienceNet will leverage user information from the Engage Knowledge database, which currently holds over 35 million anonymous profiles. Engage Knowledge categorizes user affinities in either "clusters" or in 800 sub-characteristics. Zikakis said that information can also be derived through users' IP addresses or inferred through behavior.

AudienceNet will utilize the ad-serving technology of sister CMGI ad technology firms AdForce and Adsmart.

Zikakis said that Engage is recruiting sites and site networks to participate in the AudienceNet service. She added that participating sites could be in or out of the Engage network.

The company is finalizing a study that indicates advertising targeted through user profiling received, on average, a 28 percent higher click-through rate than ads served only around content. Zikakis emphasized that the AudienceNet service is meant to supplement, not replace, existing online advertising schemes.

"We're not coming in telling people to change the way that they do business," she said. "What we're saying is that this will augment the way that you're doing business now."—Kipp Cheng

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i am pushing the envelope.

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The logo for snowball.com, featuring a stylized grey swirl icon to the left of the text 'snowball.com' in a bold, blue, italicized sans-serif font.

We are i

bCandid Launches Vertical Communities

BY KIPP CHENG—Internet solutions provider bCandid today launches Productbuzz, the Web publishing arm of the Boulder, Colo.-based company. Productbuzz will focus exclusively on developing online communities aimed at various business-to-business niche markets.

The division's first product targets those working in, or interested in, the home medical equipment market.

According to Alan Stevens, general manager of bCandid's Productbuzz group, the vertical communities being developed are designed to deliver product information and generate sales leads faster and more efficiently than through offline mediums.

"The offline methods of getting product information to people [in niche markets] is really difficult," said Stevens. "Catalogs, trade shows, and talking to colleagues or being in users groups [are] the main point of contact between customers and vendors."

Productbuzz is expected to launch more than a dozen vertical-market, product-centric sites in the next year, Stevens added, with upcoming target groups including the

dental, veterinary and medical-surgical communities. A pharmacy industry site is slated to launch in November with the others to follow at a roll-out rate of one new community per month.

For the current Productbuzz community, located at homehealth.productbuzz.com,

more than 50 medical manufacturers have signed on as charter advertisers, including McKesson HBOC, Sunrise Medical, Camp Healthcare and catalog marketer Alimed.

Community participants will get one-click access to product information, dramatically shortening the time it

takes to generate qualified sales leads, claimed Stevens. Vendors subscribing to Productbuzz can list product and service information at no charge and pay only on delivery of qualified sales leads. During the community site's recent beta test, 6,000 users signed up. Print ads break in trade publications this week.

The company has at-launch partnerships with Google, which will provide integrated search technology, and Headhunter.net, which provides vertically segmented job listings. ■



More than 60 medical manufacturers have jumped on Productbuzz.

SRDS.com Adds Content with ABC Pact, Features

BY SLOANE LUCAS—Starting in November, the Audit Bureau of Circulations (ABC) will make its publishers' statements and audit reports available to ABC members via SRDS.com, the digital version of SRDS. It will provide information such as schedules, rates, media kits, publisher Web sites and contacts' e-mail on more than 60,000 media properties, ranging from newspapers to TV and radio stations.

Separately, also in November, Chicago-based SRDS will allow media staffers to download information from its business and consumer publication databases directly into a spreadsheet. Eventually, SRDS will allow media planners and buyers to not only plan a schedule but generate insertion orders online. Payment would still be handled off-line.

"We're trying to put at the desktop—in one place—all the information that media

buyers would need," said George Carens, vice president of marketing for SRDS.

The ABC deal marks the first time it has made its online content available via a site other than its own, accessabc.com. It is also an attempt to boost ABC's 4,500 member base, since SRDS users have to join ABC before they are given access to the ABC data, according to Bob Parzy, vice president of publisher marketing and sales for ABC.

SRDS will host its subscribers' ABC membership numbers so users won't have to input their ABC password. Other perks: The SRDS listings will offer hot-links to specific reports on the ABC site, allowing media planners and buyers to zip directly to specific information.

SRDS and Adweek Magazines are both units of VNU USA. ■

USADData.com Inks Pact With Arbitron

USADData.com, a marketing information portal, is currently beta testing a new feature granting subscribers access to Arbitron New-Media's Pathfinder survey of consumers' attitudes toward technology and new media. The full rollout is expected by year-end. Arbitron eventually will use USADData.com's back-end system to deliver the Pathfinder data online to Arbitron Web site users.

The Pathfinder data, no relation to the same-named network of sites run by Time Inc. New Media, forms one of several databases on the USADData.com site. The site's mission is to put marketing data at the fingertips of

everyone from brand managers

to ad directors. It's hoped that the data, supplied by companies that gather marketing information, will help level the playing field between data-haves and data-have-nots.

The easy access to information is part of a trend, said Scott Gray, vice president of Web information solutions at New York-based USADData.com. "Information is becoming accessible to everyone in an organization," explained Gray. "It's information empowerment."

Users can now utilize Pathfinder data to run customized reports. Various research studies and cross-tabulated data reports are also available as Arbitron "data-to-go" products (available now), which can be bought via the USADData.com site.

USADData.com boasts a client base of over 1,000 companies, including Microsoft, the National Football League, ABC Television, Sprint, PriceWaterhouseCoopers, Cox Interactive, DoubleClick and Disney.—Sloane Lucas

movers

E-mail marketing company Digital Impact, San Mateo, Calif., appointed **David Oppenheimer** vice president and chief financial officer. He was vp of finance at Autodesk, Novato, Calif. ... **Suzanne Brisendine**, former director of rich interactive marketing programs for Intel, Santa Clara, Calif., joined audio delivery company AudioBase, Sausalito, Calif., as vp of marketing ... **David Gitow**, founder and president of Time Home Entertainment, New York, has been named chief marketing officer of magazine retailer Enews.com, Washington, D.C. ... **Delphine Hixon** was promoted to vice president of Rye, N.Y.-based Lillian Vernon Online. She had been manager of new business development ... Media company Latitude90, Los Angeles, named **Tom Sebastian** chief financial officer; he had been vice president of finance for Fair, Isaac & Company, San Rafael, Calif.



Tool Time

You have your prototypes, models and simulations and now, advises IQ's Michael Schrage, in an excerpt from his new book, it's time you learned to use them.

Jay Chiat strongly believed in drawing clients into collaborations by inviting them into "tissue-filled" rooms outlining themes and concepts for advertising campaigns. It's not that Chiat didn't trust the creativity of his world-class people; he also understood the sociology of world-class clients. They don't want their brand advertising to become a *fait accompli*; they want to be—they need to be—involved in the process of creation. Great advertising is less the product of truly creative individuals than truly creative relationships.

But what are the media to manage those relationships? In the first and final analysis, brilliant ideas in advertising, by themselves, are meaningless. The *representations* of brilliant ideas, however, are priceless.

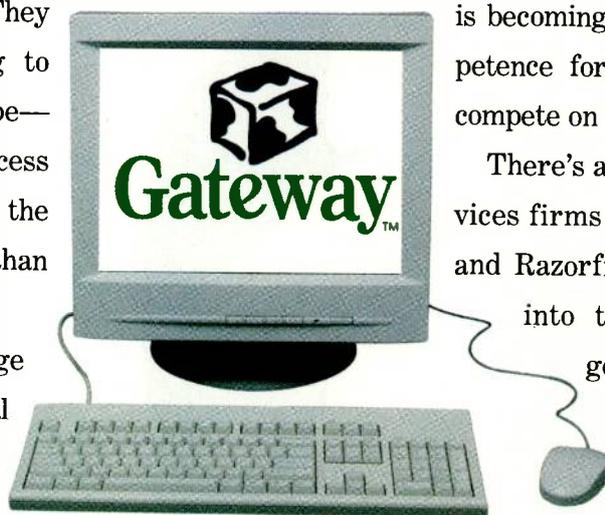
The tissues, the comps, the roughs that capture the ongoing process of creative iteration are, in the broadest sense of the term, the media that give truly innovative agencies the chance to create with and for their clients. And now, just as videotape and non-linear editing transformed how television ads are mocked up and modeled,



the Internet has transformed how clients and agencies alike prototype tomorrow's ad campaigns. These new media may no longer require that agencies pull clients into tissue conference rooms, but new technology is evoking—and provoking—new creative relationships between clients and customers.

Managing the media that manage those relationships is becoming a mission-critical core competence for any agency that hopes to compete on the basis of creativity.

There's a reason why interactive services firms such as Agency.com, Scient and Razorfish have made bold inroads into traditional marketing budgets. Much of their success can be attributed to their willingness and ability to rapid-prototype both the



advertising products and processes their clients declare important. In this excerpt of Michael Schrage's forthcoming book, *Serious Play: How the World's Best Companies Simulate to Innovate* (Harvard Business School Press), he explores several design challenges that confront tomorrow's cultures of prototyping. He argues that companies that want to compete on the basis of creativity and innovation need to fundamentally upgrade and enhance their modeling, prototyping and simulation cultures.





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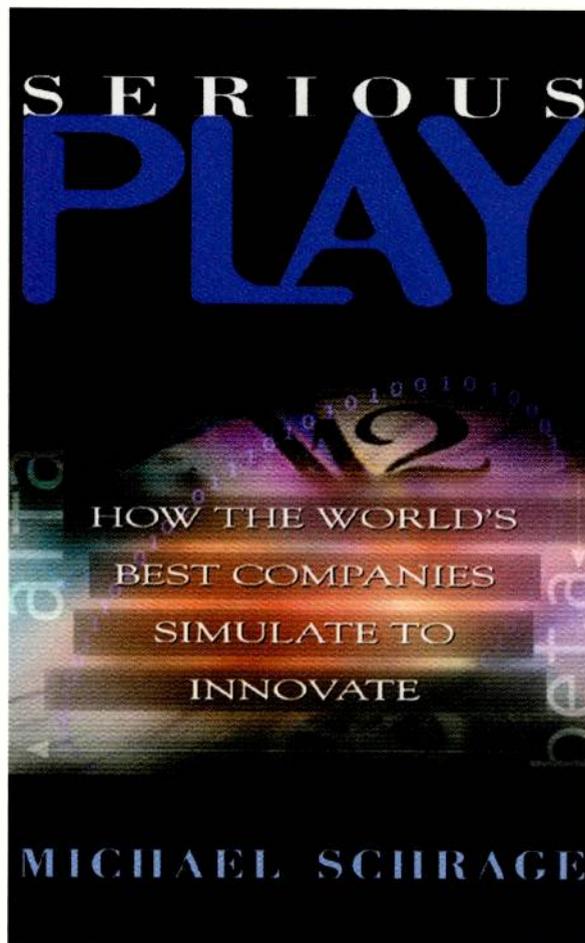
"If we don't want our personal computers to become a commodity then we can't prototype it like a commodity," says one former IBM PC designer. "Unique products come from unique processes; commodity products come from commodity processes." You are welcome to agree or disagree; but there should be no doubt that this design philosophy better reflects internal values than market imperatives.

Much as an investment portfolio betrays personal perceptions of risk and reward, prototype portfolios reveal the values and priorities the internal corporate marketplace holds dear. Prototypes, models and simulations thus become essential tools for managing organizational introspection. This is where their value can have the biggest impact of the enterprise.

This perspective also explains why so many organizations are so dissatisfied with the returns on their prototyping portfolios. They're looking for value through the wrong end of the telescope. They honestly believe that understanding The Problem is more important than understanding themselves. This is a perfectly understandable misunderstanding. Alas, history teaches that there is no clear link between external understanding and self-awareness. Organizations typically find their models reveal the gaps between what firms claim they want to accomplish and what they are actually prepared to do.

In the real world, these models, prototypes and simulations quickly become the tools and technologies of trade-offs. *Should the process be optimized around minimizing costs or maximizing output? ... Which features must be sacrificed to bring costs down 20%? What is the warranty exposure for adding this capability? Does this functional upgrade justify an average 7% degradation in overall performance?... Form or function? ... Design for Manufacture or Design for Maintenance? Should we ship 85% finished to hit the market 90 days early? Or wait ten weeks to get quality up to 98%?*

Essentially, the purpose of a prototype is to either create a choice or to discover ones that didn't exist before. Models, simulations and prototypes are machine tools for producing choice. The best prototypes, models and simulations produce the most



useful and important choices. They define the contexts for trade-offs.

Modeling media are typically more cost-effective than marketplaces for discovering what trade-offs need to be explored. Sometimes, the answers are self-evident. Not infrequently, those self-evident answers are blithely ignored. But make no mistake: these trade-offs—and the negotia-

tions and budget battles that surround them—determine how organizations manage themselves and their innovations. Indeed, these models, prototypes and simulations *are* a surrogate marketplace where economic value gets created and traded.

More starkly, the value here isn't so much in the models themselves, but in the

interactions—the conversations, the arguments, the consultations, the collaborations—they invite. Prototypes and simulations force both individuals and institutions to confront the tyranny of trade-offs. That confrontation forces people to seriously play with the difficult choices they must ultimately make.

Confrontations over trade-offs are always stories about how people interact. Models, prototypes and simulations become characters in these narratives of organizational change. We need to pay close attention to how those characters behave and how people play with those characters.

The design challenge becomes "What kind of interactions do we want to create?" rather than "What kinds of models, prototypes and simulations should we be building?" That question strikes at the heart of strategic introspection. This is the challenge for Disney's designers as much as it is for the innovation communities at a GE Capital, an America Online or a DaimlerChrysler. These models, prototypes and simulations aren't ends in themselves; they are means to an end.

They define how firms play with possible realities. They are how successful organizations get real.

Consequently, the design focus—the value emphasis—must be on the quantity and quality of human interactions that modeling media can support. Who should be working together? What should they be talking about? Who should see the model next?

[Organizations] are **looking** for **value** through the **wrong** **end** of the **telescope**.

What is the internal market for value-creation? How is the value created in that market mapped onto the external marketplace?

In these microeconomies of enterprise innovation, changing the prototype changes interactions; changing interactions leads to changes in the prototype. Properly managed, this becomes a virtuous value cycle.



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IQexcerpt

Mismanaged, the result is a vicious downward spiral of pathological inefficiencies.

What emerges from this discussion is a simple but powerful insight into innovation management: The value of models, simulations and prototypes emerges from how productively people interact around iterations of representations over time.

The design challenge becomes "What kind of interactions do we want to create?" [not] "What kinds of models, prototypes and simulations should we be building?"

Or, more simply, the value of prototyping and simulation comes from how people behave around versions of models.

By changing any or all of these variables

- the people
- the interactions
- the versions/iterations
- the medium of the model/representations
- the time

an organization can incrementally—or dramatically—transform how it creates value. [In changing] the medium of representation from a 2D sketch to a 3D Solid Model CAD an engineering/manufacturing collaboration is transformed. Insist that industrial designers create five versions of a prototype in six weeks instead of two iterations in four weeks and the marketing dialogue expands. Any organization committed to a "speed-to-market" philosophy inherently commits to practicing "rapid prototyping"

if it has any hopes for success.

Professionally facilitate an interaction with external customers and suppliers represented at a product prototype review. Contrast that behavior to a review where only internal managers are present. Change representations, iterations and time, we can change the nature of interactions; change the mix of people, we can change the number of versions and models. Changing the culture of simulation and prototyping *always* changes the culture of innovation.

You can't have a culture of innovation without a culture of prototyping and simulation. What quickly becomes apparent is that the standard notion of "innovation processes" driving the prototype development is often a misleading management fiction. When organizations with effective innovation cultures are examined, empirical observation confirms just the opposite: changes in prototypes and simulations drive the innovation process.

Leaders from the CEO on down must step back and ask: Do we get more value from better

managing our innovation process to get a prototype? Or from better using the prototype to manage our innovation process? Organizations that don't appreciate that distinction understand neither their processes nor their prototypes.

Managers can learn far more about their company's innovation culture by studying its simulation and prototyping artifacts than by analyzing its espoused innovation processes. Forget traditional management theory. In practice, these modeling media consistently turn the conventional wisdom of innovation management inside out.

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RemarQ Looks to mySimon For Value

Community and commerce site RemarQ today announced a distribution deal with Santa Clara, Calif.-based comparison shopping service mySimon, in which RemarQ will refer users to mySimon to find the best deals.

"There's a natural blend there because so many people go to discussion forums to do the research they need to make informed purchase decisions," said Phil Carpenter, director of corporate marketing for RemarQ. "Given mySimon's focus on scouring the Web for great values, it was a perfect fit."

RemarQ, based in San Jose, Calif., has evolved from its roots as a Web interface for Internet newsgroups to an e-commerce enabler. This week it began offering advertisers the opportunity to buy keywords within discussions and to add links to their sites below messages. The relationship with mySimon will provide links to related categories or search results pages on the site.

Neither company would disclose the terms of the deal, except to note that they would share revenue from sales.

"Discussion sites are looking for a way to monetize traffic," said Josh Goldman, president and CEO of mySimon, "and we've been

approached by many companies. We're impressed with [RemarQ's] philosophy." Evidently, he was equally impressed with that of RemarQ's chief competitor, Deja.com of New York, which has the same business model

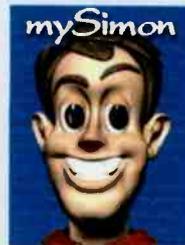
and a similar distribution arrangement with mySimon. Carpenter said RemarQ wanted to partner with "the strongest on the block," despite the Deja.com alliance.

RemarQ also announced beefed-up search capability, which includes the ability to limit a search within a particular news group. Individual discussions are rated with stars (one to four), and users can choose to be notified when a particular discussion has new messages by setting up personal MyRemarQ pages.

The partnership with mySimon does not include any cross-promotion, Carpenter said, but the shopping service will be featured throughout the RemarQ site.

"From the commerce perspective," he added, "we're making it even easier for prospective buyers to get the unvarnished truth. The better the results are, the happier people will be with the service."

—Susan Kuchinskas





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Small Office/Home Office ■ Teen ■ Travel Interest ■ Young Professionals



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Teen Sites by Composition, Aug. 1999 vs. Oct. 1998

TOP TEEN SITES, AUG. 1999

SITE	FEMALES	MALES
Alloy.com	31.3%	3.9%
React.com	22.2%	14.8%
Delias.com	18.3%	3.8%
Backstreetboys.com	18.2%	0.8%
Nsync.com	18.1%	2.2%
Freevote.com	17.8%	10.7%
Gurlpages.com	16.3%	8.0%
Bolt.com	16.2%	8.7%
Onlinesponsors.com	12.9%	7.1%
Astrologynow.net	11.3%	2.5%

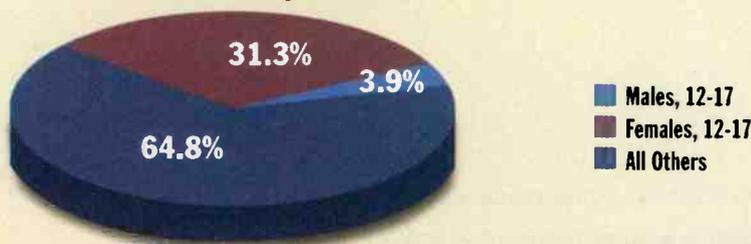
TOP TEEN SITES, OCT. 1998

SITE	FEMALES	MALES
MTV.com	6.9%	11.0%
Collegeboard.org	6.8%	10.2%
Lyrics.ch	6.0%	11.7%
Imusic.com	5.0%	7.9%
CDUniverse.com	4.9%	10.6%
Encyclopedia.com	4.8%	5.6%
lhug.co.nz	4.3%	5.1%
Gap.com	3.9%	2.3%
Egreetings.com	3.8%	2.8%
Fastweb.com	3.8%	1.3%

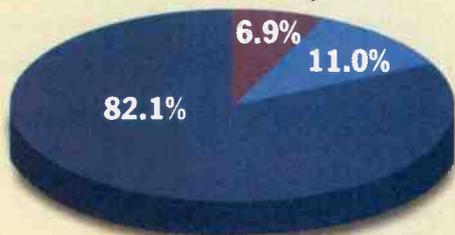
When it comes to teen usage of the Internet, e-commerce and music sites appear to be tops with both boys and girls, according to Media Metrix figures comparing August 1999 and October 1998. The difference, it seems, is that girls make up a higher percentage of visitors to e-commerce sites such as Alloy.com and Delias.com compared to boys. While teen boys and girls represent less than half of the traffic to sites they regularly haunt—the remaining traffic coming from all other age groups, including, gasp!, their parents—they are clearly avid Web denizens. —Kipp Cheng

Composition of Top Teen Sites, Aug. 1999 vs. Oct. 1998

ALLOY.com - August 1999



MTV.com - October, 1998



* 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 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



Teen boys frequented MTV.com last October, while teen girls dug Alloy.com this August.

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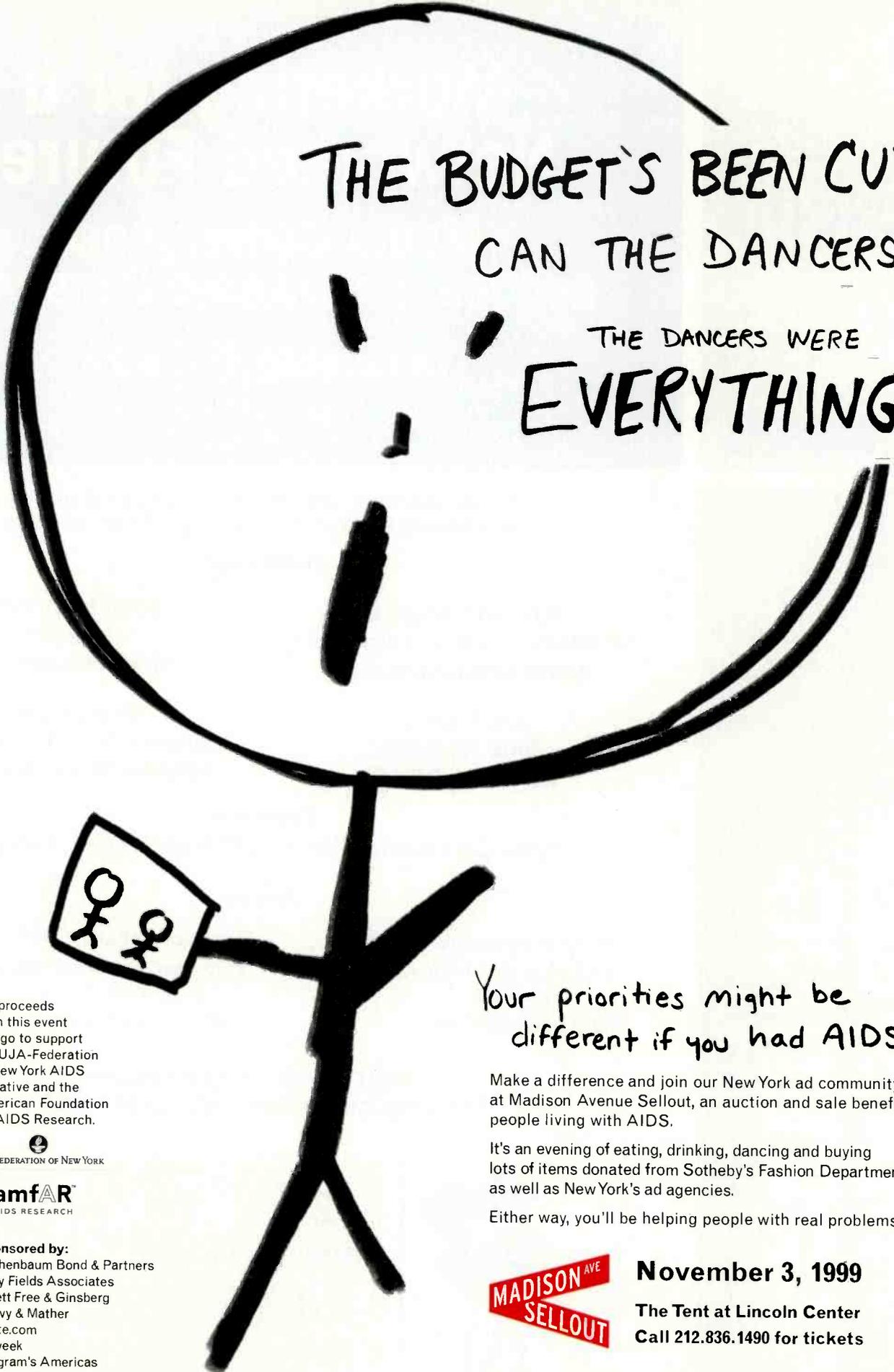


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CULTURE TRENDS

MTV's BUZZWORTHY

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

Week of 10/4/99

Artist/Group: **Eve**
Song/Video: **"Gotta Man"**
Director: **Bishop/Phenomenon**

Philadelphia's Eve Jihan Jeffers got her first break in the record business through a chance encounter with Dr. Dre. She was immediately signed to his label and flown out to LA to record a demo tape. As fate would have it, nothing ever came of her initial recording deal, but that didn't stop Eve. She eventually forged a bond with rising star DMX and the rest of the Ruff Ryders' camp and was invited to join Ruff Ryders Records through trial by fire and quickly proved she had what it takes to go up against the big boys.

Artist/Group: **Jimmie's Chicken Shack**
Song/Video: **"Do Right"**
Director: **David Meyers**

Call Jimmie's Chicken Shack schizophrenic and they won't be insulted. One spin of their new album, *Bring Your Own Stereo*, is all you need to realize that the Maryland-based quartet thrive in their own mildly twisted universe from bluesy rap-infused grooves to hard-rock, this album is just another lesson in diversity from the band with the wacky name.

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The Hollywood Reporter's Box Office

For weekend ending October 1, 1999

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	1	Double Jeopardy	17,018,808	10	47,232,092
2	New	Three Kings	15,847,636	3	15,847,636
3	5	American Beauty	8,188,587	19	18,395,497
4	2	Blue Streak	8,008,574	17	47,745,248
5	3	The Sixth Sense	7,025,098	59	234,547,781
6	New	Drive Me Crazy	6,846,112	3	6,846,112
7	4	For Love of the Game	3,548,930	17	28,408,595
8	New	The Adv. of Elmo in Grouchland	3,255,033	3	3,255,033
9	New	Mystery, Alaska	3,102,191	3	3,102,191
10	6	Stigmata	2,360,738	24	44,300,500
11	7	Stir of Echoes	1,228,061	24	17,686,290
12	8	Jakob the Liar	1,002,114	10	3,733,923

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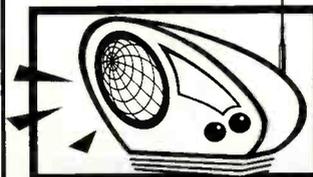


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- Great working conditions in a great city
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- Great growth opportunity

Send resume, references and salary requirements to:

Big Catch Attn: HR

513 NW 13th, Suite 500, Portland, Oregon 97209

Fax: (503) 721-3451

No phone calls please.

Publishing

MAGAZINE PRODUCTION

Full time position needed for Production Dept. at trade magazine. Person will assist in ad trafficking, page transmission and general production duties. Prepress experience preferred. Knowledge of Quark necessary. Competitive Salary and good benefits.

Fax resume to 212-536-6550

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, Att: J.D.

NEW BUSINESS ACCOUNT EXECUTIVE

Rapidly expanding, full service ad agency seeks go-getter with established accounts, to share in our growth. We offer a team environment, a convenient Bergen County, NJ location, a competitive compensation package and benefits, including 401K. Forward your resume, in confidence, to:

S. Jackson, Box 308, 233 Rock Rd.,
Glen Rock, NJ 07452.

RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

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

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

HELP WANTED



Copy Pros

How Creative Are You?

Come join the many creative minds at Doubleday Direct who have helped us become America's leading marketer of popular book clubs.

You'll find the environment here professional, friendly and highly creative. The projects are diverse, challenging and fun. Our book clubs run the gamut - from romance to mystery, self-help to science fiction, military to stage and screen. Of course, your talents will be appreciated and rewarded with a competitive salary and excellent benefit package.

Qualified applicants should have a minimum of 3-4 years experience writing direct mail catalogs and/or other promotional materials, a Bachelor's degree and Mac proficiency. Please send resume with salary history/requirements to **Laura Argila**, Job Code: PC, DOUBLEDAY DIRECT, INC., 401 Franklin Avenue, Garden City NY 11530. Fax # 516-873-4856. E-mail: laura.argila@doubledaydirect.com. Equal Opportunity Employer M/F/D/V.



MEDIA MARKET RESEARCH ANALYSTS

THE WORLD LOOKS TO DOW JONES AND OUR FLAGSHIP PUBLICATION, *The Wall Street Journal*, FOR TIMELY, INSIGHTFUL AND ACCURATE BUSINESS NEWS AND INFORMATION. OUR MARKETING RESEARCH DEPARTMENT IS SEEKING A HIGHLY MOTIVATED SELF-STARTER TO PROVIDE SUPPORT FOR THE NATIONAL ADVERTISING STAFF BY ANALYZING SYNDICATED RESEARCH, AS WELL AS DESIGNING, EXECUTING AND INTERPRETING PRIMARY STUDIES. THE MEDIA/MARKET RESEARCH ANALYSTS WILL BE KNOWLEDGEABLE ABOUT PUBLICATIONS AND THEIR MARKETS AND HOW TO USE RESEARCH TO POSITION THEM.

Requirements include a college degree plus three years experience with syndicated studies such as MRI, Mendelsohn, JD Power and Intelliquest's CIMs. Applicants should have experience using IMS or similar systems to access these databases. Knowledge of primary research procedures, techniques and the ability to analyze and present research results is essential. Applicants must possess excellent verbal and writing skills as well as computer proficiency (Word, Excel and Powerpoint); previous experience at a publication or ad agency is preferred.

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

Dow Jones & Company
Staffing MK/MRA
200 Liberty Street
New York, NY 10281
Fax: 212-416-4290
michael.kiley@dowjones.com
Visit our website at: <http://www.dj.com/careers>
An Equal Opportunity Employer



The world's largest car company needs a fearless test driver. Is it you?

You don't ask for directions, you give them.
The more challenging the road, the more you like it.
You look up "driven," and you see your picture.

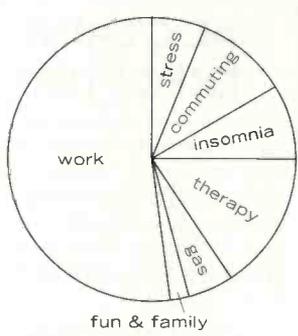
You are the new Sr. VP Research Director for the Detroit office of MediaVest. You will oversee the conception and development of proprietary insights that will help America's largest automotive advertiser get maximum performance out of their multimillion-dollar budget.

With an 8- to 10-year history of developing groundbreaking research for a variety of packaged goods and considered-purchase luxury products, you know your way around.

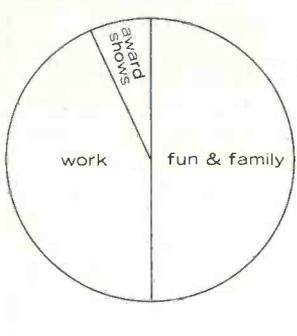
Intrigued? Call Dennis Donlin, Managing Director, MediaVest Detroit, at (248) 458-8594. The keys are in your hand.

MEDIAVEST MediaVest/Detroit • 3310 W. Big Beaver P.O. Box 5012 • Troy, MI 48007-5012 **MEDIAVEST**
EQUAL OPPORTUNITY EMPLOYER

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PORTLAND. HAVE IT ALL.

Call the portland job bank at 503-224-2623 www.portlandjobs.org

Top ten advertising agency has many openings due to promotions:

Account Managers
Assistant Account Execs.
Media Planners and Buyers
Admin. Assts.
Entry-Level

Competitive Salaries and Exc. Bene's Inc. Tuit.
Pls call Amy at 212-499-0759
Or fax 212-499-9164

SALES ASSISTANT

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

Fax resume to
212-505-6899
Att: Marilyn

HELP WANTED

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

MAGAZINE PRODUCTION

Major Magazine Classified Production department looking for 2 permanent team players for newly acquired magazine. Knowledge of Quark necessary. Production for classified pages done on Adtaker and the Managing Editor CLS pagination system, knowledge a plus, but will train. Salary meets industry standards and good benefits; friendly environment with quality work ethics. Fax resume to:

(212) 536-6550

Brand Management

Top office products co has key opening for MBA w/ 2-4 yrs product marketing exp in software &/or internet. Will drive new product efforts. Local candidates only. CT \$80-85K + bonus.

Key positions with major pharmaceutical co for talented MBAs w/ 7+ yrs product management exp. Strong strategic skills & background in CNS &/or cardiovascular marketing a must. International exp a plus. NJ \$90-120K + bonus.

Successful internet start-up seeks key performers w/ 10+ years marketing exp for their management team. In-depth brand marketing, some direct marketing & knowledge of internet and high-tech industry a must. Some financial services exp a plus. Los Angeles \$125K-250K + options.

For these & other opportunities in brand management please contact:

Karen Morgan
(310) 395-4966 tel
(310) 395-4945 fax

karenm@smihan.com
www.smithanley.com

ACCOUNT EXECUTIVE WITH BILLINGS

If you have biz-to-biz or consumer accounts and are looking for top planning, creative and media support, we have the answer. We're an \$11 million Long Island agency with blue chip accounts providing full service. Our work has won Clios and One Show awards in several categories. Respond in full confidence by faxing to:

Ken Rabasca
at 516-694-0018

BET is seeking to fill the following sales positions:

SALES ASSISTANT

Responsibilities include order entry, proofing and maintenance of agency order records. 1+ years office experience is required. Media experience is a plus.

SALES PLANNER

Primary responsibilities are media planning and account stewardship activities. Candidates must have strong multi-tasking skills, detail oriented focus and the ability to work independently in a fast-paced environment. Requirements include 2+ years experience in a Television Ad Sales support role, a working knowledge of media math, an undergraduate degree and proficiency in Excel.

Send resume (indicate desired position and location) and salary history to:

Att: **Human Resources-CH BET**
One BET Plaza/1900 W Place, NE
Washington, DC
20018-1211



No phone calls, please
Equal Opportunity Employer - M/F

CERADINI DESIGN, INC

Package Design & Brand Graphics

Expert package design firm seeks individual to support continued growth. Sol/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

MERCHANDISING MANAGER

WELLA, A LEADING GLOBAL PROFESSIONAL HAIRCOLOR, & HAIRCARE company, is currently offering an excellent opportunity in its dynamic Marketing/Salon Division.

Reporting to the Vice President, Marketing, you will oversee the marketing support function for merchandising and promotional activity for distributors, stores, internal sales and chain salons. You will develop & coordinate business-building programs in support of brand initiatives for multi product lines. Develop/coordinate execution of marketing plans for new products, promotions and special programs. Position involves developing, coordinating, and analyzing all aspects of in-store merchandising activity.

A college degree in Marketing and/or Business Administration, is a must. 3 years of experience in merchandising or marketing, and proven ability to design, develop and execute promotional programs required. Position requires excellent communication skills and the ability to travel about 30% Commutable from Manhattan.

We offer a competitive salary and excellent benefits. Please send/fax resume with salary history and requirements to:



The **WELLA Corporation**
Human Resources
12 Mercedes Drive
Montvale, NJ 07645
Fax: (201) 505-8156

No agency or phone calls please

EOE

COMMUNICATIONS MANAGER

Nikon, a world leader in the distribution of photo optical equipment, has an immediate opening for an experienced professional to direct and manage the marketing communications efforts of select instrument and photo-related departments. This position involves working with outside agencies in developing and executing advertising plans, public relations programs, trade show activities and a variety of collateral material. Ideal candidate will possess strong project management and organizational skills, the ability to work under pressure meeting multiple deadlines, excellent people skills and strong budgeting abilities. BS/BA in marketing/communications, 7+ years of agency or client side experience and ability to travel required.

Nikon offers a competitive salary and benefits pkg. Send resume, which **MUST** include salary requirements and Dept Code HOAB, to: **NIKON, Human Resources,** 1300 Walt Whitman Rd Melville, NY 11747, Fax: 516-547-4025.

No Phone Inquiries or Agencies!



EOE/AA/M/F/D/V



Get a grip on your career and turn it around at Triarc Beverage Group. You'll flip your top over our incredible opportunities for growth and an atmosphere filled with the excitement you'd expect from brands like Snapple, Mistic, Royal Crown and Stewart's. If you're thirsting for a change, then put us at the top of your list.

Brand Director

The candidate selected will possess 7-10 years brand management experience within the beverage/consumer products industry; MBA preferred. Your enthusiasm, positive attitude, strong communication and analytical skills, and results-oriented style required to work on new products as well as existing brands.

We offer a competitive salary and benefits package. For consideration, please send resume and salary history to: **Human Resources, Dept BD, Triarc Beverage Group, 709 Westchester Avenue, White Plains, NY 10604.** Fax: 914-286-4455. E-mail: 4jobs@tribevgrp.com.

To learn more about additional opportunities and/or apply on-line, please see our home page on Hotjobs.com. Diversity creates excitement in our workplace. We will only be able to contact qualified candidates. We are an equal opportunity employer m/f/d/v.

TRIARC BEVERAGE GROUP



ACCOUNT SUPERVISOR

Leading promotions agency in Westchester County, NY seeks aggressive, creative Account Supervisor with successful track record managing diverse promotional programs including radio promotions, event/entertainment marketing and sampling. Requires highly organized hands-on pro with solid team management experience and superior written/verbal communications skills. Competitive compensation, great atmosphere.

Fax in confidence to:

914-696-0801

or Email: mbart@tmpg.com

HELP WANTED

Marketing

Dow Jones & Company is the world's premier publisher of business news and information. Dow Jones Newswires delivers up-to-the-second news and analysis of corporate, financial and political events to financial and media subscribers.

MARKETING DIRECTOR

Dow Jones is seeking an energetic individual to manage and direct our marketing initiatives in ever-increasing ways. The Director works with advertising agencies to build brand images, participates in the creation of collateral materials to educate internal and external customers on existing products as well as supporting entry into new market segments, and takes selective opportunities for special projects that enhance customer partnerships.

The successful candidate will have prior management experience with direct reports, as well as budgetary planning and oversight capability. College degree required. MBA preferred (Marketing, Advertising). A background in Financial Services or News Media is necessary. Excellent oral/written communication skills are a must.

We offer responsible positions with a prestigious publication that is expanding its staff, career advancement opportunities, competitive salaries and excellent benefits.

Send resume with salary history and requirements in confidence to:

Debra Califf
 Harborside Financial Center
 800 Plaza Two
 Jersey City, NJ 07311
 Fax: 201-938-4466
 e-mail: debra.califf@dowjones.com
No phone calls will be accepted.



EOE, M/F/H/V

Sales

Morningstar, a mutual fund/stock research, analysis and publication company, is seeking top-notch sales people with a strong interest in the financial arena for the following position.

INTERNET ADVERTISING SALES

As Morningstar.com becomes the investor's top source for insight and analysis, career opportunities have opened for creative, dynamic, and analytical individuals to join our internet advertising sales team. You will build our ad sales internet business by attracting new clients, servicing an existing client base, and building a national territory. We require excellent sales & presentation skills, and a strong interest in the investment arena. A proven track record in advertising sales is highly desirable, experience in internet sales a plus. A motivated, self-starter work style a must. (Source Code: CTIAS0999)

E-mail your resume to mstar@rpc.webhire.com or using our On-line Resume Tool <http://restrac1.webhire.com/mstar>. Please paste or type resumes in as text in the e-mail message, with comments or cover letter at the end. Or you may fax to: 800-894-9756. Please reference the Source Code in the subject line of your e-mail.



coe m/f/d/v

**PUBLICIS & HAL RINEY
 ENTRY LEVEL IN ACCOUNT SERVICES**

Our NY office is seeking a top-notch admin. who wants to get into advertising. If you have excellent admin. and computer skills (Excel and MS Word) and you are dependable, flexible, self-motivated, resourceful, and know how to prioritize, please rush resume to:

Publicis & Hal Riney
 Attn.: Kristine Kats
 One Park Avenue, 19th Floor
 New York, NY 10016, or FAX: 212-592-2970

**MANAGER
 SALES/TRAFFIC**

Lifetime Television, the dynamic cable network, has an immediate opening for a Manager of Sales/Traffic. This self-motivated individual will be responsible for the management, training and development of Log Staff. Individual will develop and revise working systems as needed, oversee and coordinate the maximization of inventory through commercial spot placement and manipulation, ensure maximum advertiser distribution, develop training scenarios and contingency plans. Additional responsibilities include placement of sponsored promotions, interstitials and vignettes. Position requires coordination with on-air Promotions and Operations departments regarding sponsorships and format issues.

Position requires 5 years experience in a cable broadcast or agency Commercial Traffic environment with a minimum of 2-3 years in a managerial role. Working knowledge of commercial copy application essential. Individual must possess excellent communication and organization skills and must have the ability to set, meet and enforce tight daily deadlines. A high level of computer proficiency in a Windows environment and knowledge of Traffic systems is a must. Gabriel a plus.

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

LifetimeTM
 Television for Women

LIFETIME TELEVISION
 Source Code TTM99
 (Reference Source Code
 TTM99 on cover page)
 Human Resources Department
 Manager Sales/Traffic
 309 West 49th St, New York, NY 10019

Reference Source Code TTM99 on cover page or subject line.
 FAX: (800) 905-8977 • E-MAIL: lifetv@rpc.webhire.com

EOE M/F

Advertising Managers

People En Espanol

People En Espanol, America's best-selling Hispanic magazine and one of People Weekly's most successful spin-offs, is expanding their advertising Sales Staff and has great opportunities available in New York, Los Angeles and Dallas.

We seek sales professionals with 5+ years of experience in developing new business while cultivating current accounts. Effective selling, strong written/verbal communication and interpersonal skills, initiative, creativity and interest in the increasingly influential U.S. Hispanic market are key. Categories of responsibility will vary by region.

If interested, please fax your resume to: HR Dept/CDS, at 212-522-4510. Time Inc. is an Equal Opportunity Employer.

Time Inc.

**DIRECT RESPONSE WRITER:
 Must Know How To Sell!!**

Hard-biting, direct response writer familiar with up-front offers and back-end retention techniques. Several years experience working in a club, continuity or preferably ISP environment. Writing for Direct Mail, DRTV, Direct Response Print, Online and Co-op media a plus.

Fax your resume to:
 Jennifer at (212) 597-9200

HELP WANTED

SENIOR SALESPERSON (Milford, CT or NYC)

Advanstar Communications, a global leader in magazine publication and trade show management, currently seeks a Senior Salesperson to manage an East coast territory for a Telephony/CRM trade magazine.

You must possess strong computer and presentation skills, 5+ years of display advertising sales experience, and a strong history of teamwork. College degree and willingness to travel are essential.

We offer excellent compensation packages, including base salary plus commission and strong benefits package. Please send resume and cover letter with salary requirements to:

Advanstar Communications, Dept. HR/CA
270 Madison Avenue, New York, NY 10016.
Fax: (212) 951-6658.
Email: stracy@advanstar.com
Visit us at www.advanstar.com

EOE

**Find out what Advertising, PR and Maynard, Mass. have in common.**

Like a modern day El Dorado or Shangri-La, the town of Maynard hides from plain sight to all but a chosen few. Here, in our idyllic locale just 20 miles west of Boston, historic mill yards stretch along the Assabet river, housing dozens of businesses within their 2 million square feet of brick and oak — including the palatial digs of HMC. So, how can you get to this enchanted wonderland?

The answers, my friend, are a-blowin' in the wind (and below).

Advertising: Our Advertising division has an immediate opening for an AE with 4+ years' experience in agency or corporate marketing. *Job Code MC1*

We are also seeking a **Production/Traffic** assistant capable of juggling several jobs at once. 1-3 years advertising agency experience is required. In this position you will be responsible for monitoring workflow and production schedules. *Job Code Trft1*

Public Relations: Our PR division seeks experienced Account Managers and AEs to manage all aspects of client relationships. Strong program organization and people management skills necessary. *Job Code PR1*

For complete job descriptions: www.harpell.com

HARPELL/MARTINS & COMPANY

Resume and cover letter to: Susan Duggan, Harpell/Martins & Company, 12 Clock Tower Place, Maynard, MA 01754, or email: sduggan@harpell.com
 No phone calls please. EOE

RESEARCH/MARKETING ANALYST

International publisher is seeking a strong candidate to assist in our research and marketing efforts. Successful candidate will join our advertising division working with the research team, extracting and analyzing syndicated data to develop effective selling points across all advertising categories.

Individuals must possess a minimum of 1 year of experience in the magazine/media industry. Excellent problem solving and communication skills as well as knowledge of print syndicated data resources (MRI, MMR, Powers, etc.) are required.

We offer a competitive salary and comprehensive benefits package that includes health, life insurance, 403(b), retirement & generous leave accrual. Convenient to Metro stops.

To be considered, please send your background information to us by no later than 10/25/99 via one of the following:

e-mail to ngsjobs@ngs.org or fax to 202/857-7741 or mail to:

National Geographic Society

Human Resources/MD, 1145 17th Street, NW, Washington, DC 20036

NO PHONE CALLS PLEASE.

WE ARE AN EQUAL OPPORTUNITY EMPLOYER.

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

MARKETING & NEW BUSINESS

Global branding and design consultancy is expanding its Marketing and New Business Development team. We presently have an opening in our San Francisco office. A firm foundation in branding and package design is essential. This position requires a minimum of three to five years relevant experience as well as strong writing, communication and presentation skills. Please forward a cover letter, outlining specific qualifications and salary history, via efax to:

(603) 372-6945

LOCAL BROADCAST MANAGER TO 120K (NYC)

Once again DBI Media Executive Search has the best jobs. Our client is a large Media Services Co. You will manage a good size staff (No Buying for You). We need a strong leader/mentor with min. 10 yrs exp. in local TV/Radio & Cable. Your POV will be most key as will as your ability to work with the planning dept. and the client. Your expertise will keep all apprised of market conditions.

Contact:

Lee Rudnick, President

DBI Media Executive Search

Ph: 212-338-0808 Ext 5 Fax: 212-338-0632

E-Mail: dbimedia@mindspring.com

PUBLICIS & HAL RINEY**We'd like to put another AE on Saturn**

Apparently, we need a new suit. And not just any old suit will do. We're looking for one that travels well. Specifically, a field account executive to help out in the Northeast developing quality advertising for our Saturn retail partners. You should have a strong retail background. Automotive experience is helpful. And a commitment to making great advertising is a must. If you'd like to come in and talk, just send us a resume, with salary requirements, to the address below.

Publicis & Hal Riney

One Park Avenue, 19th Floor

New York, NY 10016

Attn: Sal Triano

ADVERTISING ACCOUNT MANAGER

Fast-paced rapidly growing full service print ad agency has immediate opening for highly organized, self-directed manager with positive attitude and minimum 7 years experience as A.E. in agency environment.

If you want high-end, prominent client and tremendous growth opportunity, this is it.

Fax resume w/salary req to
 212-582-0770

MEDIA BUYER AND MORE

We're growing like crazy! If you have 2-5 years media buying or sales experience, we'd like to talk to you about joining our fast paced NYC Ad Agency. Opportunity to work on all media with emphasis on Radio and involvement in Account Management. Fax/Mail resume & salary details, in confidence to:

Dept. MAD

PO BOX 1723, NY, NY 10017

Fax: (212) 953-3197

HELP WANTED

MEDIA AND PROMOTION MANAGER

Del Laboratories, a major manufacturer of cosmetics and over-the-counter pharmaceuticals with popular brands such as Sally Hansen and Orajel, has an exciting opportunity in the Advertising Department.

The individual we seek has 4+ years experience in National Media and/or Promotion planning and negotiations, a bachelor's degree, preferably in Marketing or Advertising, and a proficiency in Microsoft Office. Superior organizational and communications skills are essential.

We offer a comprehensive benefits package including health care, savings plans and tuition reimbursement. For immediate consideration, please forward resume and salary requirements to:



Attn: Human Resources

FAX: (516) 577-1035 Email: resume@dellabs.com

178 EAB Plaza, Uniondale, NY 11556

www.dellabs.com

SMITH HANLEY ASSOCIATES, INC.

New York * Chicago * Philadelphia * Connecticut

We specialize in the placement of marketing and advertising professionals into:

**MARKETING COMMUNICATIONS
ADVERTISING ACCOUNT MANAGEMENT**

- General
- Direct Response
- Healthcare/Medical

Send resumes to:

THE ADVERTISING GROUP

nrinaldi@smithhanley.com Fax: (212) 818-9067

99 Park Avenue, New York, NY 10016

*****EXECUTIVE RECRUITERS*****

MARKETING COPYWRITER

Will create b-to-b ad campaigns for an established, award-winning trade publisher in Bucks County, PA. NBS has provided print, electronic and Internet products & services to clients in the promotional products industry for close to 50 yrs. Requires min. 5 years strong b-to-b exp. writing sales letters, product brochures, ads & direct mail. 4 yr. degree req'd. Forward your "personal sales letter," non-returnable business writing samples w/ your resume & salary history to: **National Business Services, 1100 Wheeler Way, Langhorne, PA 19047** Fax: (215)750-3686. Visit us at: www.nbsonline.com EOE

**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

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.

Regional Sales Manager**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 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

The newest land of opportunity.

Coldwater Creek is one of the fastest growing fashion catalog retailers in the country, the result of great products, great service, and great creative. Working in our RETAIL PROMOTIONS department, you'll interact with some of the best writers and designers in our industry to create promotional campaigns. You'll own entire projects, from preliminary concept stages through the final approval point, for direct mail, retail stores, e-commerce, & investor relations. Come join our expanding collateral team in this northern Idaho lake and ski resort community at the foot of the Rocky Mountains. We are currently seeking talented and creative professionals for the following opportunities:

Copywriter

The successful candidate will have a four-year college degree in writing or journalism, at least 10 years project experience within an ad agency, superior ad copywriting skills and a passion for promoting a great brand.

Graphic Designer

To qualify, candidates will have a four-year college degree in graphic design, at least 10 years project experience within an ad agency, superior ad design abilities, and a passion for promoting a great brand. Proficiency on a Macintosh platform and expertise in graphic software.

Send your resumé and samples of your best work to: Coldwater Creek, Human Resources Department, 2 Coldwater Creek Drive, Sandpoint, Idaho 83864; Email: employment@thecreek.com; Fax: (208) 265-3199. An equal opportunity employer.



Coldwater Creek



Are you creative, smart and hard-working? Join the world's #1 and fastest growing motocross and bicycle sports apparel company. Located in Northern California with over 150 employees and growing...

SENIOR PRINT DESIGNER

Direct Print Design team creating motocross, bicycle and sportswear catalogs, advertising, packaging and other collateral items. Create visual communication concepts for all Printed materials. Manage Print designers in all phases of design production. Must have experience in designing major brand, fashion, or mail-order catalogs from concept to finish and all steps in between. Must be experienced expert in Mac-based programs - Quark, Illustrator and Photoshop. Creative, detail-minded and driven to produce the highest level of work on demanding schedules.

OTHER OPPORTUNITIES: PRINT PRODUCTION ARTIST, GRAPHIC DESIGNER

Submit resume and salary history to:
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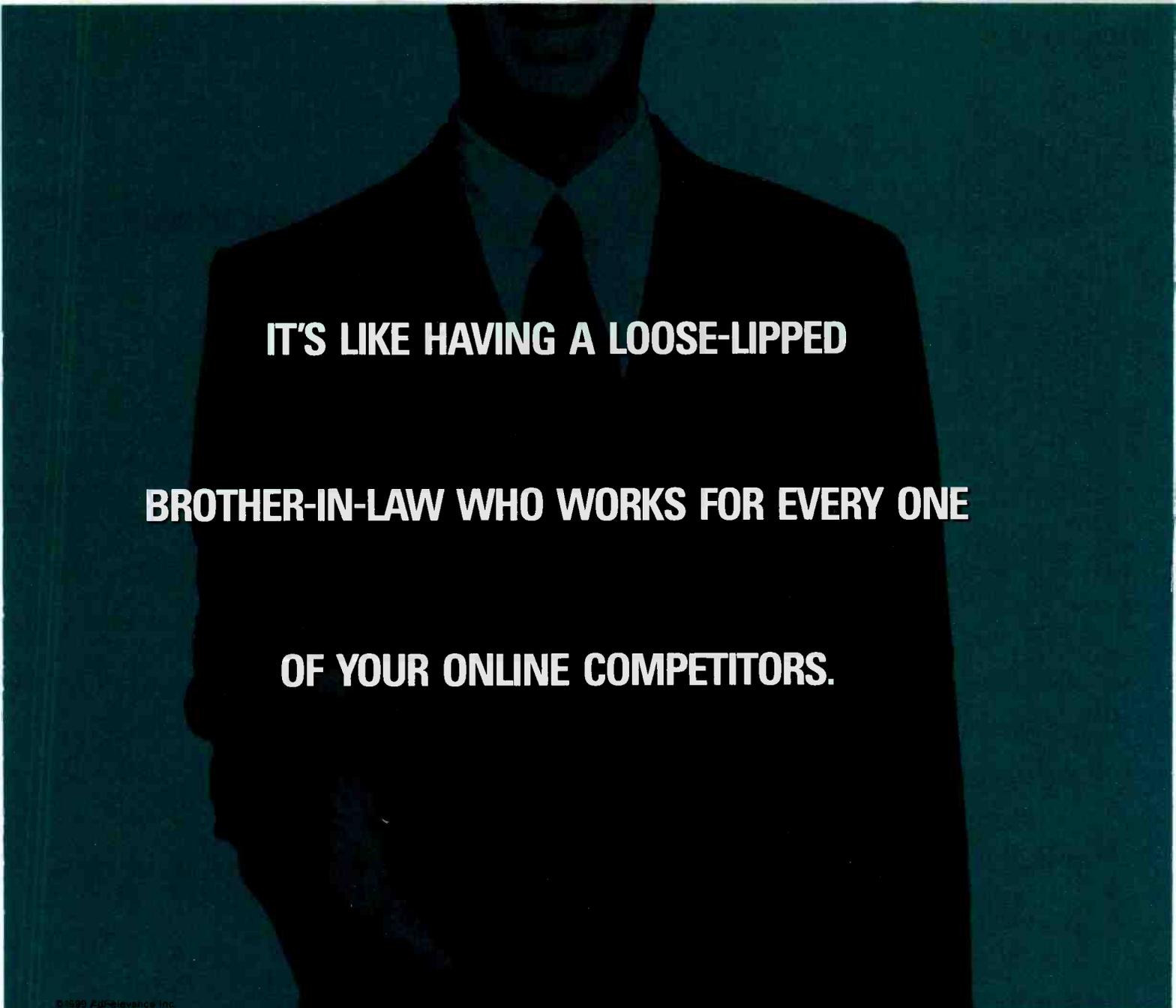
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Magazines

BY LISA GRANATSTEIN

Growing Pains

Two former Time Inc. execs encounter similar problems as indies

When they broke out of Time Inc.'s corporate cocoon to stake their own claims in publishing, Christopher Meigher and Robert Miller were well prepared for the risks. Both executives had run Time Inc. Ventures, the entrepreneurial arm of Time Inc. They knew that empire-building on one's own, where cash flow is a constant concern, is not for the faint of heart. With backing from deep-pocketed investors, the two former colleagues launched their own companies, Meigher in 1993 and Miller in 1996. ♦ The two followed different strategies to build their businesses: New York-based Meigher focused on startups, Los Angeles-based Miller on acquisitions. Meigher Communications introduced *Garden Design* and *Saveur* in 1994, acquired the upscale lifestyle magazine *Quest* in 1995

and last spring launched *Space*, a custom publishing venture with Ikea. Miller paid Time Inc. an estimated \$20 million for *Vibe* in 1996. The following year, his company laid out \$43 million for *Spin*; an estimated \$40 million for the *Where* travel guides; and \$35 million for several New York Times Co. sports titles, including *Tennis* and *Sailing World*. In August 1998, Miller launched *Blaze*, a spinoff of *Vibe*.

Despite having success in turning their start-up firms into multititle publishing groups, for different reasons Meigher and Miller have now hit similar speed bumps on the road to maturity. Both executives are looking to pay down debt, repay investors and improve cash flow by selling off titles.

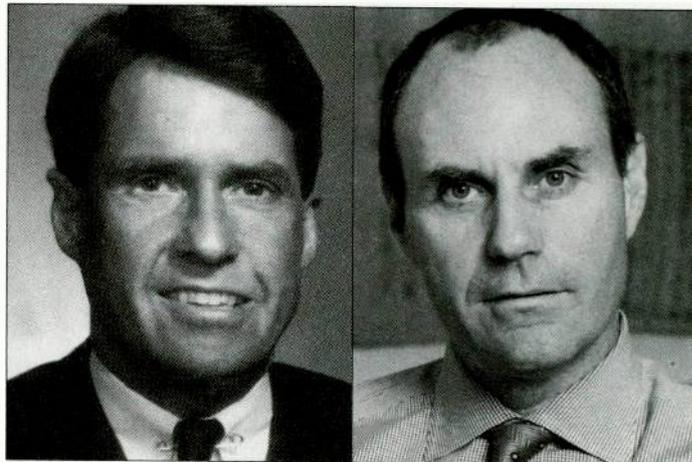
Meigher has held talks about selling his company with Winter Haven, Fla.-based World Publications, publisher of sports and inflight titles, and with BBC Publishing. Meigher has also sought fresh capital from potential investors, reportedly including George Soros. Meanwhile, Miller and his majority owner, the California-based equity firm Freeman Spogli, last week put the company's three music titles up for sale. Miller plans to retain his sports and travel titles.

publisher of small titles is not an easy thing."

For Meigher, the issue has always been cash flow—his six-year-old company is still losing money. "A lot of the dynamics of publishing have been changing, and it's become harder and harder for the smaller companies," says Martin Walker, chairman of Walker Communications. "It's tough to compete with large [publishers] on packaging and added value, and it's tougher to get newsstand [slots]."

Meigher agrees the landscape has changed drastically since he first went out on his own. "Scale became more of an issue than it was when we got into this business," he says. "We thought having three or four titles would give you sufficient scale. We need to get bigger... We can't get big enough fast enough."

Meigher says he and his backers expect to decide on a course of action—a sale, merger or infusion of capital—in the next two months.



On their own: Meigher (left) and Miller built successful startups, but competing against the giants has been difficult.

"They came out of Time Inc. knowing an awful lot of people, including investment bankers, and that's how they raised capital," a current Time Inc. executive says of Meigher and Miller. "But that doesn't necessarily spell profitability. In today's marketplace, with the influx of titles and a lot of different mediums, to be an independent

debt, and it has had difficulty packaging its titles to advertisers as group buys. "Miller's stable is an odd lot of horses and cows," says a magazine industry analyst. "There's no apparent fit of one to the other."

Miller dismisses that notion, and he also brushes off speculation that Freeman Spogli demanded the sale of *Vibe*, *Spin* and *Blaze* be-

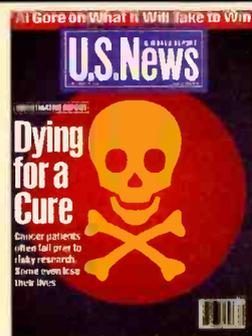
As for Miller Publishing, both *Spin* and *Vibe* are performing well. Through September, *Spin*'s ad revenue was up 22.9 percent to \$31.4 million, according to the Publishers Information Bureau; *Vibe* was ahead 19.3 percent, to \$37.5 million. But Miller's rapid pace of acquisitions has left the company with mounting

Mediaweek Magazine Monitor

Weeklies

October 11, 1999

Many weeklies took a downturn this week, with eight titles suffering double-digit losses over the same week in '98. *U.S. News & World Report*, down 31.61 percent with its Oct. 11 issue, has hit a few bumps in the third quarter. Associate publisher Jeff Ahl sees no cause for alarm since upcoming issues are packed, with the largest one of the year due next week. "[The numbers] are indicative of a weekly, where you have bigger swings on a week-to-week basis," says Ahl. After a strong first half, soft September numbers were a reality check, but they challenged *U.S. News* to finish the year strong, says Ahl. He expects to end 1999 up 150 pages. Currently, the title is flat YTD. —Lori Lefevre



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	11-Oct	118.67	12-Oct	90.99	30.42%	3,512.04	2,960.14	18.64%
Economist, The	2-Oct	63.00	3-Oct	87.47	-27.98%	2,381.10	2,146.75	10.92%
Industry Standard, The ^{L/N}	11-Oct	139.16	N.A.	N.A.	N.A.	1,711.84	389.67	339.31%
Newsweek	11-Oct	51.06	12-Oct	57.40	-11.05%	1,808.30	1,756.90	2.93%
People ^X	18-Oct	84.33	19-Oct	89.59	-5.87%	3,200.71	3,054.71	4.78%
Sporting News	11-Oct	13.80	12-Oct	20.08	-31.27%	685.56	660.14	3.85%
Sports Illustrated	11-Oct	83.40	12-Oct	73.44	13.56%	2,187.17	2,066.41	5.84%
Time ^E	11-Oct	61.83	12-Oct	65.52	-5.63%	2,328.15	1,960.33	18.76%
U.S. News & World Report	11-Oct	34.23	12-Oct	50.05	-31.61%	1418.83	1,403.98	1.06%
Category Total		649.48		534.54	21.50%	19,233.70	16,399.03	17.29%

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
ENTERTAINMENT/LEISURE								
AutoWeek	11-Oct	32.49	12-Oct	32.33	0.49%	1,183.80	1,202.32	-1.54%
Entertainment Weekly	8-Oct	33.83	9-Oct	44.14	-23.36%	1,503.47	1,396.46	7.66%
Golf World	8-Oct	17.16	9-Oct	29.26	-41.35%	1,149.91	1,176.23	-2.24%
New York	DID NOT REPORT							
New Yorker	11-Oct	36.15	5-Oct	45.01	-19.68%	1,353.29	1,353.49	-0.01%
Time Out New York	6-Oct	95.60	7-Oct	73.10	30.78%	2,746.15	2,457.95	11.73%
TV Guide ^R	9-Oct	68.31	10-Oct	58.48	16.81%	2,536.70	2,327.49	8.99%
Category Total		283.54		282.32	0.43%	10,473.32	9,913.94	5.64%

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
SUNDAY MAGAZINES								
Parade	10-Oct	12.13	11-Oct	13.72	-11.59%	477.04	487.64	-2.17%
USA Weekend	10-Oct	15.96	11-Oct	15.08	5.84%	486.40	474.16	2.58%
Category Total		28.09		28.80	-2.47%	963.44	961.80	0.17%
TOTALS		961.11		845.66	13.65%	30,670.46	27,274.77	12.45%

E=ESTIMATED PAGE COUNTS; L=LAUNCHED ON 4/27/98; N=NO ISSUE IN 1998; R=REVISION, X=ONE MORE ISSUE IN 1998

Biweeklies

October 11, 1999

ESPN The Magazine wrapped up the third quarter strong and is up 38.88 percent YTD, but it suffered a decline in its current issue. As with the weeklies, fluctuations in biweeklies' numbers are not exactly red flags, says *ESPN* publisher Michael Rooney. "This week was just a matter of timing," he says. The magazine has enjoyed growth in fashion, fragrance and footwear, says Rooney. Elsewhere, *Fortune* and *Forbes* are running neck-and-neck in YTD totals, with *Forbes* leading at 3,515.30 pages. (Due to a reporting error, MMM misstated *Fortune's* total in the Sept. 13 issue.) —LL



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
BUSINESS/ENTERTAINMENT								
ESPN The Magazine ^{#/N}	4-Oct	55.88	5-Oct	64	-12.69%	1,167.89	840.91	38.88%
Forbes	11-Oct	216.40	12-Oct	259.90	-16.74%	3,515.30	3,462.80	1.52%
Fortune ^R	25-Oct	263.53	26-Oct	230.88	14.14%	3,406.87	3,008.98	13.22%
Inc. Magazine ^F	15-Oct	220.10	15-Oct	209.00	5.31%	1,238.00	1,219.10	1.55%
National Review	11-Oct	26.58	12-Oct	25.99	2.27%	412.79	397.74	3.78%
Rolling Stone ^R	14-Oct	103.34	15-Oct	106.00	-2.51%	1,484.65	1,500.64	-1.07%
Category Total		885.83		895.77	-1.11%	11,225.50	10,430.17	7.63%

F=18 ISSUES PER YEAR; N=NO ISSUE IN 1998; R=REVISION, #=LAUNCH ISSUE WAS 3/23/98

cause his company is stretched too thin. "I raised the first discussion of a sale," Miller says. "I know [the investors] were thinking [we have] a hugely appreciated asset, and the last thing I wanted to do was run a company while the clock is ticking. They did not force my hand."

"We believe in selling things before they reach a peak," says Todd Halloran, a partner at Freeman Spogli. "And we're going to redeploy the proceeds into the other assets that haven't had as much time to develop properly." Halloran hopes Miller will eventually acquire or start up other titles; last year, the company made an unsuccessful bid for *Wired*.

"We have not had an opportunity to bring about the changes we hoped to," Miller says of his sports books. The group has had some difficulty this year. *Mountain Sports & Living*, formerly *Snow Country*, folded in March. And despite a major redesign early this year, *Tennis*' paid circulation fell 8.8 percent, to 707,884, in the six months ended June 30, according to the Audit Bureau of Circulations.

Miller insiders say the company hopes the music titles will fetch as much as \$200 million.

Dunning Exits Moloney upped at Emap

James Dunning resigned last week as chairman/CEO of Emap Petersen, nine months after the sale of Petersen Cos. to U.K.-based Emap. Tom Moloney, who came over from Britain last March as COO of Emap Petersen, is now CEO. Kevin Hand, Emap's group chief executive, was named chairman.

Moloney says he plans to carry through Dunning's strategy of building Emap Petersen into a "marketing solutions" publisher. "That's a vision Emap bought into and is continuing," Moloney says. "We want to be seen as a media company that can help our customers solve the problems of reaching men."

Dunning says that when the \$1.5 billion deal closed last January, there were no formal terms as to how long or in what capacity he would remain with the company. "I stayed here of my own free will to try to effect a smooth transition," he says. Even so, the independent-minded investor/publisher does not like to take a backseat to anyone. "It is hard to do," he admits.

Dunning will be a consultant to Emap Petersen's Gravity Games venture and *NFL Insider*, two projects he was deeply involved in. He also is scouting new investments, and says he may have an interest in Miller Publishing's music titles and Ziff-Davis.



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Bra, Humburg

WASN'T IT HEARTWARMING TO SEE HOW THE ANTICS of The Frivolous Five (Ventura, Buchanan, Beatty,

Trump and Perot) have cheered up the media? *Newsweek* pumped out a happy cover on "The Wild Bunch." *Saturday Night Live* had Ross telling Pat and Donald to go forth carrying his banner because, sadly, he just isn't crazy enough to lead the Reform Party. *Playboy* had a scandalous interview (or is that redundant?) with Jesse. Gail Collins, *The New York Times*' newest op-ed columnist, said the front-runners were feminized women's-vote seekers, leaving a real-

guy vacuum for manly brutes like Donald, Jesse and Pat to exploit, apparently by insulting each other or expressing the hope of being reincarnated as a bra with large cups. Everyone joyfully jumped on Pat Buchanan just because his innovative strategy is to carry the Nazi vote. Hey, give him a break; nobody else was representing them.

But at the same time Media Person felt sorry for the mainstream candidates. They seemed a bit forlorn.

Poor George W. Bush got so desperate for attention that he criticized the Republicans.

This confused his adoring fans, who turned to each other in mid-cheer and whispered, "Say, wait a minute. Aren't we the Republicans?" Fortunately for Bush, it also confused the Democrats. Al Gore's advisers even considered telling the vice president to attack himself. "He's such an easy target!" one aide shouted. "Why should Bradley have all the fun?"

Gore's people have to shout because they've moved the campaign headquarters to Nashville, where it's hard to hear each other over all the country music. Gore says now he can listen to America, but he may end up thinking it's composed mainly of lonely truck drivers whose cheatin' woman broke their heart. In one way, though, the move was a smart tactic. How can you can accuse a guy of

being a Washington insider when he can prove he's from Nashville? On the other hand, running as a hick from a small southern state, Albert may remind people of his boss, and then he's right back where he started.

So the big-party guys are running scared. Oh, they know one of them will win, but it's just so humiliating to be a major candidate for president, make the big, important policy speeches and all and have

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"Aren't we the Republicans?"

no one paying attention except some wonk from *The Weekly Standard*.

Meanwhile, anyone who's a movie or TV star has only to muse that he might be thinking about considering the possibility of contemplating running for president, and right away he's getting tons of publicity and buzz.

In Hollywood the rule is that any star who's been a politician in a movie has the right to run for president. That's the real reason Warren Beatty made *Bulworth*. Cybill Shepherd was just a lowly campaign worker in *Taxi Driver*, but she did attract Robert De Niro, and he was a political genius in *Wag the Dog*, so now there's presidential talk about her. Arnold Schwarzeneg-

ger is married to a Kennedy, so his ticket is punched automatically. If *The West Wing* does well in the ratings, Martin Sheen becomes a viable candidate in 2004.

Look, maybe we should just change the electoral system so that whoever wins the Oscar for best actor becomes president. Don't more people watch the Oscars than vote? (One of you readers go look that up and get back to Media Person.) In all semi-seriousness, wouldn't you rather have Tom Hanks' finger on the nuclear button than Pat Buchanan's? Of course you would. Americans always like to see a war hero in the presidency, and Tom was in a much more popular conflict than John McCain (even died in it, for heaven's sake!), although Pat Buchanan feels that we unfairly pushed Hitler into WWII.

But the celebrity candidates don't really understand the toll that presidential politics takes, and Media Person isn't just talking about having to eat pizza with Rudy Giuliani and George Pataki. The whole appeal of the political outsider in a conventional-politics-hating culture is that he's uncorrupted and tells it like it is (or at least like he thinks it is). Trouble is, if you actually win the election, this starts to change.

Look at Jesse Ventura. Religion is a sham, he told *Playboy*. A crutch for the weak. No big deal for the old rassler. But for a governor to say such a thing, oh my God. It's an outrage! People are offended. People who vote. So Jesse's aides—he has aides now—start spinning, and Jesse starts backtracking. Uh, what I actually meant was that some extremist cult-type religions might occasionally go too far but no disrespect to all you prayer addicts, I mean worshippers, who are the backbone of this great country.

Next thing you know he'll be attending church on Sundays with his wife and a few rented children. Then he'll start growing hair. And Donald Trump? He'll have to stop dating 19-year-old models and go out with someone his own age, like Madeleine Albright. This is why outsiders should think twice about going into politics. You could become a politician. ■



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