

MEDIAWEEK

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TV: Two to a Market?

FCC gets set to relax some of its oldest ownership rules **PAGE 8**

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Dallas Deal Goes South On SFX

Station takes group owner to court

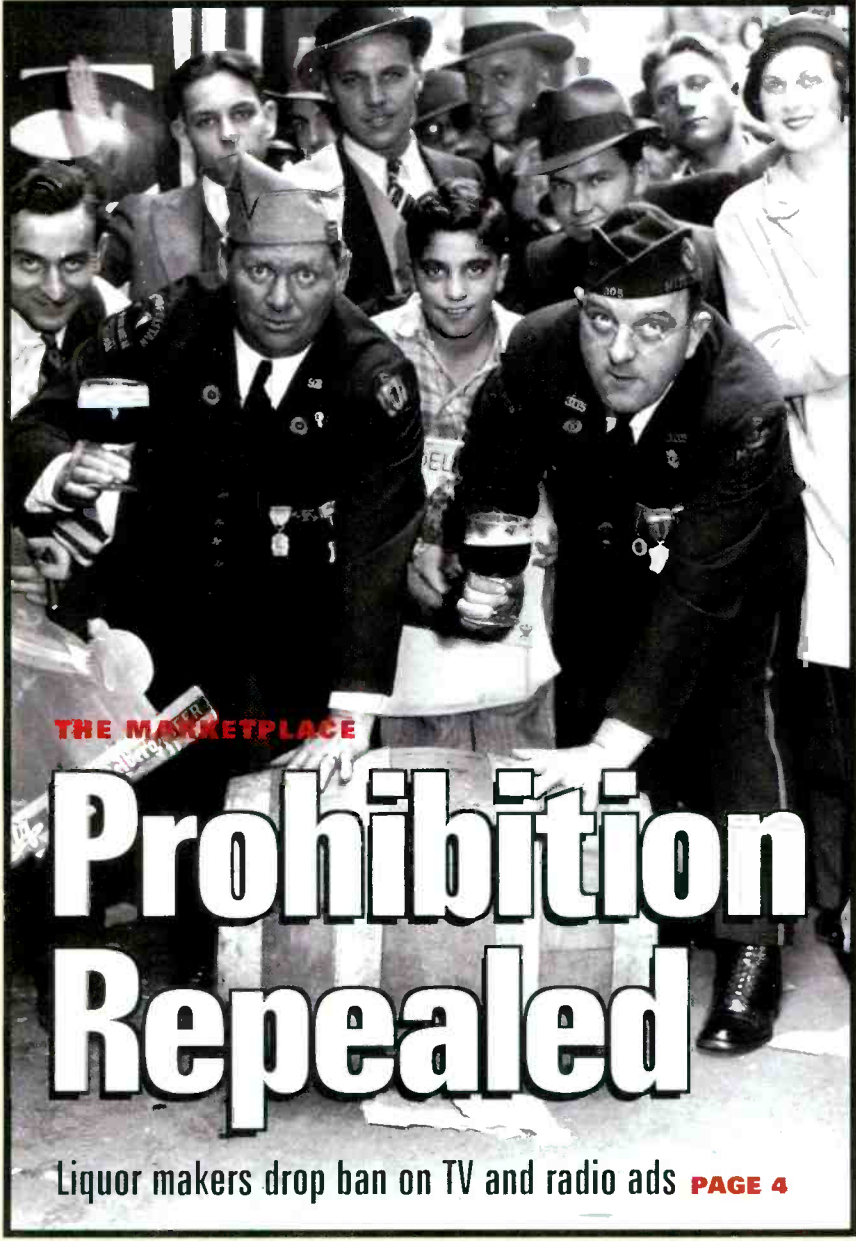
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New York Street Rehab

City swaps \$30M in ad space for new newsstands

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MARKET INDICATORS

National TV: Done

Market taking winter break; almost all net inventory gone. Most clients are looking at their first-quarter commitments. "First quarter will be a seller's market," said one buyer.

Net Cable: Chugging

Last-minute dollars flow into late fourth-quarter scatter. Sellers beware: Agencies say that money will run out soon, which could cause CPMs to go flat.

Spot TV: Soft

Automotive has not come in for new models, with the exception of luxury 4-wheel-drive campaigns. After terrible summer, movies are coming back with some heavy T-giving and Xmas bookings.

Radio: Recovering

Once quiet Northeast showing vague signs of life and station owners are optimistic that first quarter may make up for a slower-than-expected end to 1996.

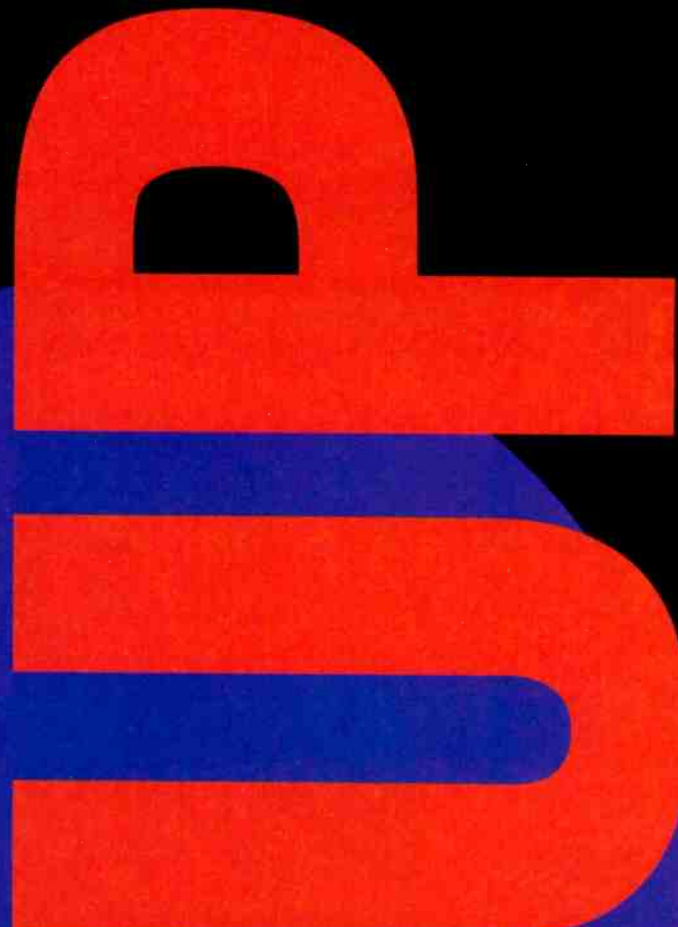
Magazines: Brooding

Titles in booming categories (such as shelter) fighting over advertisers as "classic crunch time" arrives. Said one ad director, "Why didn't I go to law school?"

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Director, Marketing & Media Information Services
Campbell-Ewald Advertising

Laura K. Jones NOV 20 1996

AT DEADLINE

Time Inc. Realigns 'Sunset', 'Progress'

Time Inc. president and ceo Don Logan has reshuffled the leadership structure of two of the company's regional subsidiaries. Tom Angelillo, president and ceo of Birmingham, Ala.-based Southern Progress, will now also oversee operations at Menlo Park, Calif.-based Sunset Publishing Company. Angelillo and Sunset president Steve Seabolt had previously reported to the president of Time Publishing Ventures in New York, Jim Nelson, a former Southern Progress president. Angelillo has been reporting to Logan for several months, said a Time Inc. source, and in the new arrangement Seabolt reports to Angelillo. Time Inc. acquired Southern Progress and its hugely profitable spin-off book division, Oxmoor House, in 1985 for \$480 million. The company, which publishes *Southern Living*, *Cooking Light*, the newly relaunched *Weight Watchers* and two other titles, will approach \$500 million in revenue this year. In 1991 Time bought Sunset Publishing, which produces the southwest regional monthly, *Sunset*, and also includes a book division. Since taking over as Time Inc. president in 1992, Logan, also a former Southern Progress president, has taken many steps to streamline the management structure of the company's titles and divisions.



Angelillo gets Sunset purview

division, Oxmoor House, in 1985 for \$480 million. The company, which publishes *Southern Living*, *Cooking Light*, the newly relaunched *Weight Watchers* and two other titles, will approach \$500 million in revenue this year. In 1991 Time bought Sunset Publishing, which produces the southwest regional monthly, *Sunset*, and also includes a book division. Since taking over as Time Inc. president in 1992, Logan, also a former Southern Progress president, has taken many steps to streamline the management structure of the company's titles and divisions.

USPS Apologizes for Mag Bashing

The United States Postal Service's new ad campaign promoting direct mail marketing by slamming magazine advertising died suddenly last week, thanks to the sharp response of the Magazine Publishers of America, among others. A USPS exec even called MPA president Donald Kummerfeld to apologize. "They realized they made a mistake," said Kummerfeld, adding that he will have further discussion with the Postal Service "to make sure this kind of thing doesn't happen again." The first ad, which ran in *The New York Times* Oct. 21, suggested that magazines aren't effective in targeting demographic groups. The second, which ran the next day in *The Wall Street Journal*, focused on "clutter" at the newsstand that overwhelms readers. On Oct. 23, Kummerfeld issued a statement denouncing the "silly" USPS campaign for "attacking one of their major customers" and

for assuming that "advertisers are only interested in the most targeted audiences, regardless of cost, reach, frequency or other elements of a well-designed marketing strategy."

Media Chief Moves Up at Ammirati

Ammirati Puris Lintas has named chief media officer Mike Lotito to the post of executive director of account services. "We see Mike as one of the future leaders of the agency. We want to groom him for that," said Duncan Pollock, chairman and chief executive of APL's New York office. Lotito, 36, who will retain his title as cochairman of APL's Worldwide Media Board, replaces Mary Herrmann, effective immediately.

Fox to Fight TW's Cable Renewal


After losing a court battle in federal court last week to get its Fox News Channel on government access channels, News Corp., FNC's parent, plans to organize challenges to Time Warner Cable's franchise rights, which are up for renewal. Ads have appeared in New York-area newspapers urging residents to protest TW at public hearings on franchise renewal scheduled for later this month. As well, Fox said it will proceed with its own federal antitrust suit against TW. Meanwhile, New York City officials said they intend to appeal Manhattan federal court Judge Denise Cote's ruling that the city violated Time Warner Cable's First Amendment rights by trying to force the cable operator to put on Fox News Channel.

'Bey' Is Out, 'Jenny' Goes to Jury

The undoing of the syndicated talk-show business continued last week with All American Television canceling *The Richard Bey Show* and Warner Bros. Domestic Television's *The Jenny Jones Show* awaiting the verdict of a potentially damaging murder trial. *Bey* had been averaging a 0.8 rating nationally this season (NSS, Sept. 4-Oct. 20) and at a significantly lower clearance level of 83 markets representing 74 percent U.S. coverage. "The kind of show that we are doing has had its day," *Bey* said. Meanwhile, *Jenny Jones* continues to be among the highest-rated talk shows this season (a fourth-ranked 3.9 rating average), but the TV industry is waiting to see what impact the verdict of a Pontiac, Mich. murder case has on the show.

Addenda: Cablevision Systems Corp.'s \$9.95-per-round offer for the Nov. 9 Mike Tyson-Evander Holyfield fight was drawing four times the buy rate of the Tyson-Pete McNeeley fight last year.

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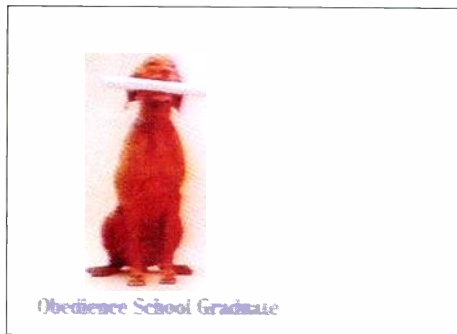
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Shaken, Not Stirred

Distillers raise hackles by ending liquor ad ban



Doggone dilemma: To run or not to run TV spots like these for Crown Royal

NETWORK TV / By Alicia Mundy

The Distilled Spirits Council of the U.S. (DISCUS) may have thought it had chosen the right time to end the voluntary ban on TV ads for hard liquor. But if the immediate reaction from the leaders of Congress (Republican, as well as Democrat) and the chairmen of the Federal Communications Commission and the Federal Trade Commission is any gauge, DISCUS probably should have consulted an astrologer before it threw down the gauntlet, a mere two days after the national election. By Friday morning, the anti-Discus

forces were in full swing. FCC chairman Reed Hundt began with a direct attack on the decision, saying, "Nobody wants these ads on TV." He denounced the liquor industry's interest in "seducing broadcasters" into carrying liquor ads as "dangerous for kids... We've got to do more at the FCC and the FTC and in Congress to deal with this new event." Meanwhile, the Federal Trade Commission was already issuing state-

ments that it would review the DISCUS decision immediately. And over on Capitol Hill, Sen. John McCain (R-Ariz.), who will likely be the new chairman of the Commerce Committee come January, wasted no time getting into the fight, saying he wanted the matter brought before Congress. According to a McCain aide, the Senator will probably resurrect the Communications Subcommittee, which was dormant

under Sen. Larry Pressler (R-S.D.), the former chairman who lost his bid for reelection last week. McCain's choice for the subcommittee chairman will be Sen. Conrad Burns (R-Mont.), he said. "The subcommittee will hold hearings on this issue as its first act in the new term of Congress," said McCain.

For months, Washington lobbyists and alcohol market experts have been alleging that the distilled-spirits makers aren't as interested in getting their ads on TV as they are in getting beer ads off it. DISCUS president Fred Meister did call for "a move to end discrimination against distilled spirits products... There is no difference in the alcohol in spirits, beer and wine," he said, and therefore no reason to treat their advertising differently.

Get real, was the reaction in chairman Hundt's office. He said Friday that he learned in high school, "Liquor is quicker."

Hundt thanked the four networks for refus-



ing to carry liquor ads, and said that the FCC hopes that the refusal will extend to affiliates and cable systems as well, thereby obviating any need for direct action by the FCC and FTC—which, he noted, are going to work together on the matter. The TV networks aren't alone in backing away from this issue. Sources in Washington say that some liquor companies, such as Allied Domecq, have already said that TV advertising just isn't part of their marketing plan.

Staffers for the Senate and House Commerce Committees said that their bosses had already received hundreds of calls against the liquor makers. "If the liquor makers want to pull down the beer industry this way, I don't think we're going to be a part of it," said a veteran aide to the Senate Commerce Committee. "This was not a good time to bring this up," he added, noting that with an election where family values was on both parties' agendas, "Support for the hard liquor industry just doesn't sound good, unless, of course, you're from Kentucky."

"I don't think anyone will actually vote to ban beer ads on TV," says Rep. Jim Moran (D-Va.). "If the hard liquor people push this right now, it will backfire on them." ■

Big Media Say No Way

But some radio stations are willing to give liquor ads a ride

THE REACTION / By M. Freeman, M. Hudis, C. Brodessa, M. Bürgi and S. Dupree

For makers of distilled spirits, the question is not so much whether they want to advertise, it's whether anyone in the broadcast business will let them. An informal survey of networks, TV station groups, radio groups and individual TV and radio stations indicates that, for the most part, booze remains verboten.

All six of the major networks and all of the major cable networks have said they will not accept advertising for distilled spirits. But one senior network sales executive said that perhaps in a year, if the liquor makers offer enough money, "one of the networks will blink," and they'll all take liquor money. But for now, no dice.

The same is true of major TV-station groups. Among those who just say no are Fox Television Stations Inc., ABC Inc. Stations Group, CBS Television Stations, NBC Television Stations Group, Tribune Broadcasting, Cox Broadcasting, Gannett Broadcasting, Hubbard Broadcasting, Hearst Broadcasting, Clear Channel Communications, Sinclair Broadcast Group, Freedom Broadcasting, Paramount Stations Group, Post-Newsweek Stations and New York Times Co. Broadcast Group.

Kevin O'Brien, vp and general manager of Cox Broadcasting's KTVU in San Francisco, said, "One of the reasons why drunk driving accidents and deaths have decreased in this country has been because [of the TV industry's] local public service announcements." He added, "If I were a client from General Motors, I'm not sure how excited I'd be to see my Oldsmobile spot followed by a hard liquor spot."

Said an executive at a major group who would not speak for attribution, "I couldn't imagine the uproar that would be created if major groups like Hearst, A.H. Belo, Paramount, Sinclair, Fox or any of Big Three network O&Os were to accept liquor ads—it would be heresy. Besides being a community issue, this is one about commerce and not rocking the boat for what we still have," meaning beer and wine.

Steven Brock of NBC affiliate WCIV in Charleston, S.C., said, "I haven't lifted *my* voluntary ban. I'd do condoms before I'd do liquor. And I'm 99 percent sure I'm not doing condoms." And Melbourne Stebbins, gm of WTOL, a CBS affiliate in Toledo, Ohio, said, "The distillers are saying there's no difference between liquor and wine or beer. I disagree."

Allen Cartwright, gm of WCSH, an NBC

affiliate in Portland, Maine, said that such ads were simply "not in keeping with our image." And Robert Gluck at WTIC, a Fox affiliate in Hartford, Conn., fears a public backlash, seeing "much more to lose than to gain."

Several station executives expressed concern that local cable operators would eventually accept hard liquor advertising. "Look, local cable operators don't have to carry licenses to operate or worry about facing the scrutiny of the FCC," said one station exec. But a representative from Tele-Communications Inc., the nation's largest cable operator, said TCI systems were approached last June by Crown Royal to carry liquor spots but turned them down. "Our policy continues to be that we don't accept hard liquor advertising. We have no current plans to change the policy," she said.

The same is true of major radio groups, though individual stations and small groups are another matter. "We'll definitely carry liquor ads," said Greg Helm, vp of Conway Commu-

nications stations KSEI-AM and KMGI-FM in Pocatello, Idaho, and KGTM in Idaho Falls. "I do quite a bit of business with bars and lounges, and lot of promotions we run are co-sponsored with liquor distributors." Chuck Sullivan, gm of WRQR-FM in Wilmington, N.C., also is considering running the ads. "It depends on the situation. But in the first quarter of next year, I would tend to say that, yes, we will run ads for hard liquor, because business has been so bad recently."

The magazine business, distracted by the ongoing discussion of possible federal regulation of tobacco advertising, was caught somewhat off-guard by the abruptness of last week's announcement. Although spirits ads account for only 1.5 percent (or \$192 million) of the total ad revenue for magazines, some books, particularly those targeting young men, depend heavily on liquor business. "If I were a magazine, I'd be a bit worried," said Pamela Levine, management supervisor for Media Buying Services. "Some brands will rush to TV. And as soon as one does it, others will follow."

Magazine Publishers of America executive vp Jim Guthrie, already drafting a presentation noting the strengths of magazines for liquor advertisers, said, "We're able to contain better the advertising that could provoke regulators." ■

If Beer Were Banned...

Sports would hurt **NETWORK TV /** By Michael Bürgi and Scotty Dupree

Wine and beer makers are convinced that Seagram and the Distilled Spirits Council aim to stir such a controversy over liquor ads that Congress will ban all TV advertising for alcoholic beverages. If they're right, and Congress does, the sports world is in for some tough times, although the impact of a beer ban would have been far greater several years ago.

Beer makers spent \$737 million last year in the 11 media measured by Competitive Media Reporting, with \$365.1 million going to network, \$172.3 million to spot, \$70 million to cable networks, \$11 million to syndication and \$27 million to radio. This year, the beer makers spent \$496 million through August, with networks getting \$260 million, spot \$11 million, cable \$52 million, syndication \$5 million and radio \$15 million.

If that money were to disappear, the rights fees paid by broadcasters and cable channels would have to be reconsidered. One thing is for



Beer and sports have a long history: The late, lamented Bud Bowl ran during the Super Bowl for several years.

sure: The leagues are not looking for booze ads in their games.

"We will be monitoring what happens on the issue of alcohol advertising," said Val Pinchbeck, senior vp of broadcasting and network TV at the National Football League. "The NFL would not accept that sort of sponsorship," he continued, saying he is confident that it won't be an issue as long as the networks shun the category.

"The criteria for the networks to consider taking liquor advertising is: first, the reaction to the ads on TV; second, the pressure from their beer advertisers to stay away from liquor; and lastly, the softness of the market, which would have to be very soft [for them to take distilled spirits advertising]," said a senior TV buyer at a top-10 advertising agency who would not speak for attribution.

The sports experts interviewed for this story generally concurred that the likelihood of the banning of beer advertising on TV is remote. The broadcasting and cable industries "will address the issues and self-regulate," explained Neal Pilson, president of Pilson Communications and the former president of CBS Sports. "The more the industries police themselves, the better for all concerned. In the short-term, it might make financial sense to take liquor ads but it won't pay off long-term. To the extent the industries do that, the government has far more important issues to tackle."

Barry Frank, president of Trans World International, a TV sports consultancy, pointed out that the major TV media companies fully understand what's at stake. "I don't think the networks will endanger the beer category by taking liquor ads," said Frank. "But it would be shortsighted for the government to punish beer companies for what the hard liquor companies do."

Still, in Washington, anything can happen. And the absence of beer from televised sports could easily force many sports into the realm of pay television because the revenue stream beer provides—though smaller than during the height of the beer wars in the 1980s—remains significant to many leagues. That effect "would be across the board," said Pilson, affecting just about any sport. Within time, that would probably lead to regulation limiting the migration of sports to pay television, a subject visited back in the 1980s when ESPN first got rights to National Football League games.

Frank is more sanguine on the subject, recalling the doom-and-gloom predictions about sports on TV when cigarette advertising was yanked from television in the '60s. "Everyone thought we'd never recover from that, and look where we are now." ■

Fox Shut Out in Baltimore

Handed its first regional defeat, sports cable net heads for court

CABLE TV / By Michael Bürgi

Fox Sports Net, which has been on a roll over the past few months, may have hit a brick wall in the Baltimore/Washington market with Home Team Sports. The regional sports network filed suit in October against the Baltimore Orioles, Washington Bullets and Washington Capitols for rejecting its offer for local broadcast rights. Those broadcast rights, currently held by Home Team Sports, are all up for renewal this year. HTS is owned by Group W Satellite Communications.

Fox is said to have offered the teams \$20 million to \$25 million, more than twice the rights fee paid by HTS in its expired deal. The offer was precipitated by HTS' refusal to become an affiliate of Fox Sports Net, which is actively recruiting regionals into its makeshift web.

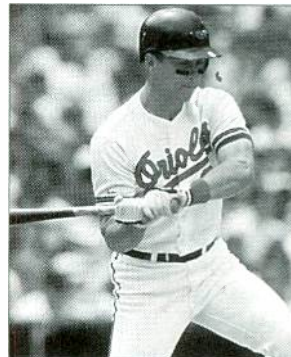
According to sources close to the situation, Fox Sports executives expected that Group W would choose not to match its preemptive offer to the Bullets and Capitols owner Abe Pollin and Orioles' majority owner Peter Angelos. But Group W did counter-offer, exercising its right as incumbent to match any outside bid. The teams are said to have signed again with HTS after their attorneys reviewed both

offers. "We went with what we felt was the legally correct thing to do," said a source at the Bullets and Capitols. "Both deals had advantages and disadvantages, but we felt HTS had matched Fox's offer."

Not so, said Fox Sports. It claims it had other incentives, including joint marketing efforts, on the table and felt that that made their offer sweeter and, therefore, worth more than the Group W deal. Both sides declined comment.

No matter how the suit comes out, Group W wound up having to offer a great deal more to protect its deal—so much, in fact, that it appears unlikely HTS will be able to turn a profit on the three-team sports package. Group W "had to destroy the village to save it, so to speak," said an executive at another regional sports network.

If the suit fails, it leaves Fox Sports without an outlet in the Washington/Baltimore market, for now. It would be its first major defeat in recruiting regionals. In recent months, Fox Sports has signed up affiliates in Arizona and Georgia to add to the group of cable networks it owns jointly with TCI's Liberty Media. The suit, seeking unspecified damages, was filed in federal district court in Washington, D.C. ■



Postseason matchup:
Fox Sports vs. the Orioles

SFX Texas Deal Ends in Suit

Sports station claims big radio group reneged on sale promises

RADIO STATIONS / By Mark Hudis

Dallas-based Cardinal Communication Partners filed suit last week in Dallas County District Court against the radio-group giant SFX Broadcasting, alleging breach of contract and fraud in the sale of a Dallas-Ft. Worth radio station earlier this year.

According to court documents, SFX purchased sports-station KTCK-AM from Cardinal last April for \$8 million plus \$2 million in SFX stock, less than the generally agreed-upon \$15-\$17 million the station was worth. Cardinal

agreed to the discounted price with the understanding that SFX would work to create synergy between KTCK, which was profitable, and SFX's two existing Dallas properties, KRLL-AM and the Texas State Network (TSN), which were losing money. If SFX was successful, it was to pay Cardinal at least \$2.5 million more as well as a share of future profits.

According to the complaint, SFX convinced Cardinal that the synergistic business practices among all three stations would generate substantial revenue in the future, justi-

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NETWORK TV

In the wake of last week's Wednesday lineup shakeup, industry insiders say CBS is preparing to transfer a portion of its Friday lineups to fill the gap. Current plans are to move the critically acclaimed *EZ Streets* to Friday night, anchoring the 10 p.m. block. At 8 p.m. the net is expected to slot in *Jag*, the returning Don Bellisario action hour that was last seen on NBC, and put *Nash Bridges* at 9 p.m. The odd series out is *Mr. & Mrs. Smith*, which CBS is said to be debating keeping or dropping. On Wednesday, a night when other nets target men, CBS is likely to try to attract female viewers by shuffle its comedies. *The Nanny* would remain at 8, *Pearl* would move to 9, with *Everybody Loves Raymond* slotted at 8:30 and *Dave's World* at 9:30. The net would probably follow with midseason replacement *Orleans* at 10 p.m. CBS refused to comment on pending schedule changes, and insiders at the network say no decisions have been made.

Maybe it's the programming. Maybe it's the firmed-up program strategy. Or just maybe it was the baseball. Certainly all the promotion that Fox did for its prime-time schedule during the World Series didn't hurt. Whatever the reason, the net is showing ratings growth in the post-baseball playoff season. A comparison of pre-playoffs ratings to post-playoffs performances shows the net up 17 percent in household share to an 11, and up 34 percent in adults 18-49 to a 12 share. Comparisons were made for the weeks ending Oct. 8 and Nov. 3.

A media legend is taking a rest from the business. "It's time I concentrate on hooking fish instead of media deals," said Dick Hobbs of his retirement from Leo Burnett. Hobbs, the executive vp of worldwide media, will retire effective Dec. 31. Jack Klues, currently U.S. media director, moves up to take the helm for the agency. Klues will be succeeded by Bob Brennan, international media director. Hobbs, who has been with Burnett for over 34 years, is credited with keeping the agency media department, with over 400 employees, in step with the market, winning over \$800 million in media-only business since 1994. —By *Scotty Dupree*

fyng the lower purchase price for KTCK. It also claimed that SFX promised Cardinal to compensate it at the higher station price if SFX decided to sell off any of the stations.

"Almost immediately" after the contract was signed, Cardinal claims, SFX moved to break up the three stations and sell them off in a classic bait-and-switch maneuver. In August, SFX sold KTCK for \$14 million and dumped unprofitable KRLD and TSN in exchange for CBS Radio's profitable KKRW-FM, in Houston. According to the complaint, SFX then claimed the KRLD/TSN sale was a swap, and therefore SFX owed Cardinal no money. SFX paid Cardinal \$1 million after the sale of KTCK, keeping for itself \$3 million in profit.

Lawyers for SFX and Robert F.X. Siller-

man, executive chairman of SFX, would not comment. But John Bickel, partner at Bickel & Brewer in Dallas and counsel for Cardinal Communication Partners, said both he and his client feel cheated.

**SFX convinced
Cardinal to sell KTCK
at a heavy discount
based on promises of
future profits, the
lawsuit alleges.**

"They completely misrepresented" their intentions, he said. The lawyer claims SFX realized that KTCK, a sports station carrying Texas Ranger broadcasts, was underperforming in 1995 due to the baseball strike, and therefore offered less than the station was worth—in exchange for promises of future revenue.

Bickel said last week that SFX had contacted Cardinal and offered to pay an additional \$1 million to settle one of the suit's claims. "They asked for our bank [account] numbers, but we haven't heard from them since," Bickel said last week. ■

Hundt Outlines FCC Agenda

REGULATION / By Alicia Mundy

Reed Hundt, chairman of the Federal Communications Commission, on Friday outlined his goals for the next Clinton administration and the new Congress. Among the generalisms, he hopes to improve civility at the FCC. On the specifics, Hundt says that deregulation in areas such as TV and radio ownership can work only if competition succeeds. The FCC just sent out notices of proposed rulemaking, soliciting comments on three areas: national TV ownership limits; local TV ownership limits and LMAs; and standards for foreign ownership.

This presages good news for ownership-rules relaxation, said Todd Stansbury, a communications lawyer with Wiley, Rein and Fielding in Washington, D.C. "I think the FCC is proposing to scrap the current standards and allow ownership of two TV stations in the same market."

But the outlook is cloudy for local marketing agreements, according to Stansbury. He said it appears that the FCC may increase the restrictions "and treat TV LMAs the same as radio—if you don't own it (the station), you can't do an LMA with it."

Other postelection fallout: The defeat of Sen. Larry Pressler (D-S.D.) will turn the Senate Commerce Committee chairmanship over to Sen. John McCain (R-Ariz.). Though McCain is a conservative Republican, he agrees with Hundt on several key communications issues, especial-

ly the possibility of spectrum auctions for digital TV frequencies. "I think you can expect to see that issue brought up," said a McCain spokesperson. An official in Hundt's office echoed, "I think that's coming back this time."

Campaign reform and more free time for candidates is another area of joint agreement. Said Hundt: "We have developed a Christmas bag on potential solutions" and Sen. McCain is on board here. How can the FCC help effect campaign reform? "With TV and cable converting to digital...so many new licenses, so many new channels," Hundt said, outlining the carrot/stick strategy. "We can strike a different deal" with licensees.

TV violence ratings are on the agenda, but Hundt said the FCC has not decided yet what standards it will use to review the ratings system due to be presented by the TV and movie industries in December. On the HDVT standard, Hundt is not giving ground to the broadcasters and TV industry. "I encourage everyone (computer software makers and Hollywood) to find a compromise..." he said. "I'd like to remind them I recently read that Chairman [Billy] Tauzin (R-La.) and Sen. McCain would like to hold hearings on this issue." Finally, Hundt gingerly confirmed that the FCC is working with the Justice Department in reviewing proposed radio mergers. "When they let us know they are looking into one of these mergers now, we don't act on it until they are through," he said. ■

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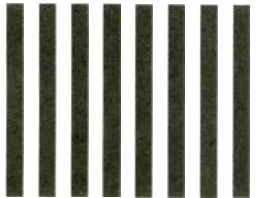
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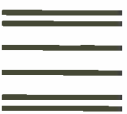
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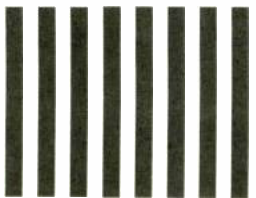
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On the Sidewalks of N.Y.

\$30M in ads seen from city's plan to spruce up newsstands, shelters

OUTDOOR ADVERTISING / By Mark Hudis

The New York City newsstand, a dilapidated yet somehow comforting site to millions of Gothamites, may be an endangered species. Major outdoor companies are vying for a massive franchise contract to replace virtually all the city's newsstands and bus shelters—at an estimated cost of \$75-\$100 million—that could change the look of the Big Apple as soon as 1998.

A request for proposal (RFP) drawn up by the city's Department of Transportation seeks "construction, maintenance and operation of bus-stop shelters, self-cleaning automatic pay toilets...public service structures and to install and maintain newsstands." The 20-year fran-

chise will allow the winner to sell advertising on the uniformly designed structures, including 24-hour back-lit ads on the bus and newsstand kiosks. The city expects the seller will reap a minimum of \$30 million annually in ad revenue, which will be divided in a to-be-determined manner with New York. The RFP calls for 3,300 new bus-stop shelters and 430 newsstands in all five boroughs.

But according to experts, the company to watch is France's J.C. DeCaux, the world's leading bus shelter ad company, which operates 60,000 shelters in Europe. The U.S. currently has about 30,000 shelters operated by several companies. DeCaux won a 20-year franchise in San Francisco in 1993—beating out Gannett—at a cost of \$8 million. That deal saw DeCaux build 90 kiosks and 20 toilets for the city and was essentially identical to the project proposed by New York City, though on a much smaller scale.

"We're also talking with Philadelphia and Seattle," says Suzanne Davis, DeCaux senior vp. The relatively new idea of updating all street furniture, not just bus shelters, is appealing to U.S. cities, Davis says, "because cities in the U.S. don't have money to lease the shelters [as many European cities do]. By updating all street furniture and allowing the updaters to sell ads, the city gets new bus shelters without paying for them."

Rob Bookman, counsel for the New York City Newsstand Operators' Association, estimates that New York will issue the coordinated street furniture RFP by January and will select a contractor by next summer. Construction could begin by early 1998, Bookman says. The project is expected to take several years to complete. New York's city council is scheduled to hold hearings on the project starting tomorrow.

The project, though widely accepted as a win-win situation for the city and the chosen bidder, has caused concern among newsstand owners, who since the days of World War I have licensed their street kiosks for \$500 per year. Bookman says that while that price will likely increase, news dealers will be able to lease the new structures.

No actual kiosk redesigns have been submitted. But Steve Feinberg, ceo of ADshel, says there will be a "generic look, a standard newsstand design, for example, and then a special design for historic districts," designed to preserve the look and feel of those neighborhoods. ■



CORRIS-BETTSMANN

Yesterday's papers: The Big Apple's familiar, dilapidated stands will make way for a new crop festooned with ads

Several major outdoor and outdoor-furniture companies are expected to bid. Among U.S. companies said to be in the hunt are Westinghouse's TDI and Outdoor Systems. More Group Plc., a British firm, and its U.S. division, ADshel, are expected to bid, as is Wall Group, a German street-furniture company, and Beautifying Cities Across America, which recently won an NYC contract to replace wastebaskets.

RADIO


Good news for the radio industry: Despite slow areas, combined local and national spot advertising revenue in September increased 9 percent vs. the same month in 1995. Local revenue increased 7 percent and national spot revenue increased 17 percent, fueled by noteworthy increases in both the West and Southwest, which posted revenue gains of 28 percent and 23 percent, respectively.

Westwood One Radio Networks last week welcomed Charlie Cook as its new vp of programming and formats. Cook will oversee the programming of Westwood One's eight, 24-hour satellite music formats. He has been a partner and senior vp at McVay Media for the last 12 years. Prior to that, Cook was program director at radio stations KLAC, Los Angeles, KHJ, Los Angeles, and WGBS, Miami. Cook has hosted three nationally syndicated shows and several specials as well.

—By Mark Hudis

**NEXT WEEK IN
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TV PRODUCTION

Shannen Doherty, possibly better known for her off-screen tantrums than for her on-screen work in *Beverly Hills, 90210*, returns to television to make her singing debut in a movie of the week called *Friends 'Til the End*. The project, scheduled to run on NBC during February sweeps, includes several alternative-rock songs written especially for the production. Doherty and costar Jennifer Blanc (*Party of Five*) recently finished a week-long recording session in Hollywood, and word is they sound like pros, though neither has sung professionally before. No need for lip-synching. Original music was written by pop performers such as Susanna Hoffs (The Bangles) and engineered by Paul DuGre, who has produced several Los Lobos records. *Friends 'Til the End* follows two sorority women in a popular college band (musician/actors were hired as band members). In a *Single White Female*-type twist, Blanc's character tries to take over Doherty's character's life, with some tragic consequences. Bonnie Raskin and Tana Nugent executive produce the movie, which is directed by Jack Bender. The three teamed on NBC's recent hit, *Sweet Dreams*.

Dana Walden has been named head of drama for 20th Century Fox Television, overseeing such shows as *The X-Files*, *Millennium*, *Relativity* and mid-season replacements *The Practice* from David E. Kelley for ABC, *Buffy the Vampire Slayer* for The WB, and *Fire Co. 132* (formerly *L.A. Firefighters*) for Fox. Walden, who has been with the studio's creative division for two years, also will supervise drama development, working with producers Kelley, Chris Carter (*X-Files*, *Millennium*), Henry Bromell (*Homicide*) and Carlton Cuse (*Nash Bridges*). The drama spot had been open since the summer, when Ken Horton left to become president of Chris Carter's 10-13 Prods. In her new position, she will report to Gary Newman, executive vp of 20th Century Fox Television. Newman has been at the helm since September, when 20th head Peter Roth became president of the Fox Entertainment Group. He is considered a frontrunner to formally land the job, industry sources said. —By T.L. Stanley

CBS Eyes NBA Monday, NFL

New network sports chief will have to get CBS back in the game

NETWORK TV / By Scotty Dupree

With an eye toward recapturing NFL football and NBA basketball, CBS last week announced the replacement of its president of sports. Dave Kenin, the incumbent sports boss, says he is resigning and the network is expected to name Sean McManus, a senior vp at IMG, a sports marketing agency, to the post.

The move had been rumored for months, as preparations will soon be under way for negotiations for the NFL TV contract, which expires at the end of the season. The NBA's national TV contract has two years to go. Among the properties the NBA is interested in selling is the rights to a Monday-night prime-time game package similar to the NFL mainstay on ABC.

Westinghouse ceo Michael Jordan has said repeatedly in the past year that the company intends to win back an NFL franchise. Kenin was not seen as the strongest dealmaker in the industry to insure CBS would land such events. "When he had the marching orders, he could do great things," said one CBS insider. "But he hated fighting with

his management for things," said the exec. Kenin's handling of controversies surrounding golf, the loss of baseball, and the ABC/Rose Bowl/PAC 10 agreement that cut back the number of chances CBS had to air the NCAA college football championship game was also said to hurt him. "Plus the Bornstein thing," said another sports executive, referring to Disney's appointment of Steve Bornstein to run both ESPN and ABC Sports. Other nets also seemed to be on the

move in sports recently. Fox promoted its sports chief, David Hill, to president of the broadcast network. And NBC president of sports Dick Ebersol secured a long-term Olympics deal.

"CBS needs someone who can

negotiate against Ebersol, Bornstein and Hill," said the executive. It's expected that for CBS to get back into NFL it will have to show some creativity in packaging as well as a hefty bank account. Some executives think CBS may try to partner with Turner in an alliance that will split the cable games further. Or it may try to coax the NFL into creating another package for the network. ■



Is Westinghouse's Mr. Jordan (l) ready to make a play for the NBA's Mr. Jordan?



Fewer Readers Read Dailies

Circulation declines, some steep, reported at most papers

NEWSPAPERS / By W.F. Gloede

The circulation declines reported by many newspapers in the Audit Bureau of Circulations FAS-FAX report for Sept. 30, 1996 are due to either a) people who are not reading newspapers like they were last year, or b) publishers who are aggressively cutting so-called "waste" circulation. It depends on whom you talk to. With the rise in the cost of newsprint over the past 18 months, the declines in circulation are not surprising since publishers were trying to make up for the increased

cost of newsprint by cutting distant or unproductive circ. But the long-term trend supports supposition a).

The news at the national dailies, *The Wall Street Journal* (up 1.1 percent to 1,678,532) and *USA Today* (up 4.4 percent to 1,591,629 and over 2 million on Fridays), was better than that from most others. In New York, the *Daily News* was up slightly to 734,277 daily but down 9.1 percent to 888,759 on Sunday. *The New York Post* was up 3.8 percent daily to 429,642 and claimed a circulation of 291,497 for its new Sun-

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Big Bad BeetleBorgs™ and Power Rangers ZEO™. This season, Fox Kids Network is again the place for kids and hits. We're number one, and we've got the stuff to back it up.

CABLE TV

It looks as if U S West will become the country's third-largest cable operator, after all. The Denver-based Baby Bell received Justice Department approval last week to proceed with its acquisition of Continental Cablevision, a deal worth some \$5.3 billion expected to close later this month. With Continental in its fold and including U S West's Atlanta cable systems but not including its 25 percent stake in Time Warner Entertainment, U S West will reach 4.7 million subscribers. That number will drop in the near future, because U S West must sell off Continental systems in its service area.

The Prevue Channel will undergo either a significant or cosmetic overhaul of its on-air look, depending on the results of a few months' of consumer research. The new look for the Prevue Channel—an ad-supported TV listings service that counts 43 million cable and Primestar homes—will be unveiled in March at the cable industry's National Show convention in New Orleans. The change was suggested by new Prevue Networks president Bruce Davis. Davis had been head of TV Guide Onscreen, a rival TV listings service, which was supposed to merge with Prevue (Tele-Communications Inc. owns Prevue's parent United Video Satellite Group and Liberty Media was an investor in TV Guide Onscreen) back in the summer but was called off in September. Davis went to Prevue, and brought along two top TVGOS execs and its development team.

The Cabletelevision Advertising Bureau last week released an analysis of 1995-96 TV season numbers that show basic cable is gaining in share of audience on weekends. From fourth quarter 1995 through third quarter '96, total basic cable captured a 36.7 average share from 1-7 p.m. on weekends, up from 34.7 in the previous year. Over the past decade, basic cable has almost tripled its weekend reach.

MTV and Yahoo! have teamed to develop a guide to music-related Web sites, called unfURLed. It will launch in January and be accessible from Yahoo!'s Web site and from MTV's Web site and America Online site.

—By Michael Bürgi

day paper. *The New York Times* posted slight losses to 1,071,120 daily/1,652,800 Sunday.

In Los Angeles, *The Los Angeles Times* bucked the downward trend daily (up 2.1 percent to 1,029,073) but lost 4.2 percent of its Sunday circ, which is now 1,349,889. The L.A. *Daily News* was flat (200,655 daily/214,472 Sunday). The *Orange County Register* was up 1.1 percent to 353,812 daily and up slightly to 415,553 on Sunday.

In Chicago, the *Sun-Times* posted a daily gain of 1.6 percent to 496,030 and lost 4.3 percent Sunday to 442,905. The *Tribune* was down slightly daily (680,535) and down 3.4 percent to 1,046,777 on Sunday.

In Boston, *The Globe* dropped 5.5 percent

to 471,024 daily and 3.8 percent to 763,135 on Sunday. *The Herald* was down 7.5 percent to 284,794 and down 9.1 percent to 196,442.

And in Denver, *The Post* gained 10.2 percent to 334,436 and 1.2 percent on Sunday to 461,837. *The Rocky Mountain News* lost 4.2 percent daily to 316,910 and 6.7 percent Sunday to 406,473. There also were circulation declines in Miami, Philadelphia, San Francisco, Minneapolis, Dallas, Atlanta and Washington.

Newspaper sales reps are concerned about the declines and the effect they could have on competition with TV, radio and cable in local markets. One wag who works at a newspaper rep firm exuded hope in the face of the adversity: "Hey, at least our audience can read." ■

Sweeps All Year Round?

To blunt stunts and contest, 4As proposes ratings expansion

TV STATIONS / By Claude Brodessa

In an effort to end temporary ratings inflation driven by local watch-and-win contests and stunts, the American Association of Advertising Agencies called last week for Nielsen to replace the traditional month-long sweeps. Instead, the 4As proposed a minimum of 13-week averages be reported four times a year and a system where "any consecutive four-week averages" could be used to determine if ratings guarantees have been met. It also could place a sizable expense on the shoulders of television stations.

Will it happen? Hard to say. "Anything that enhances the reliability of rating systems is obviously desirable. The question becomes however, how will this be financed?" asks Katz Television Group President Jim Beloyianis.

"If Nielsen can pull it off, I'd love to see it," said Peter Bannister, vp/gm of KTNV, an ABC affiliate in Las Vegas. "Something's got to be done. Theoretically, it should pay for itself... The diary system is antiquated. We get back 500 diaries a month in a market of a million people. That's a scary thought. It's got to be addressed."

"The more information a TV station has about its value, the better it'll be," said Ave Butensky, president of the Television Bureau of Advertising. "It's possible that out-of-pocket costs will rise, and may be prohibi-

tive. But I don't want to second guess Nielsen on this. It seems like a natural thing for [ad agencies] to want to happen."

"It'll be tougher for the smaller markets. It's gonna be expensive," said Bannister.

One particularly strong advocate of the 4As' request is CBS evp for Planning and Research, David Poltrack.

"We've been proposing this for years,"

he said. "It started with a Pittsburgh station's [CBS affiliate KDKA] dropping of Nielsen over a contest that a rival station had during sweeps, which led to a distortion in the ratings."

As a practice, Nielsen flags potentially spiked data that came from areas with contests or promotions.

Poltrack said the 4As sweeping recommendations were

in response to the Pittsburgh controversy.

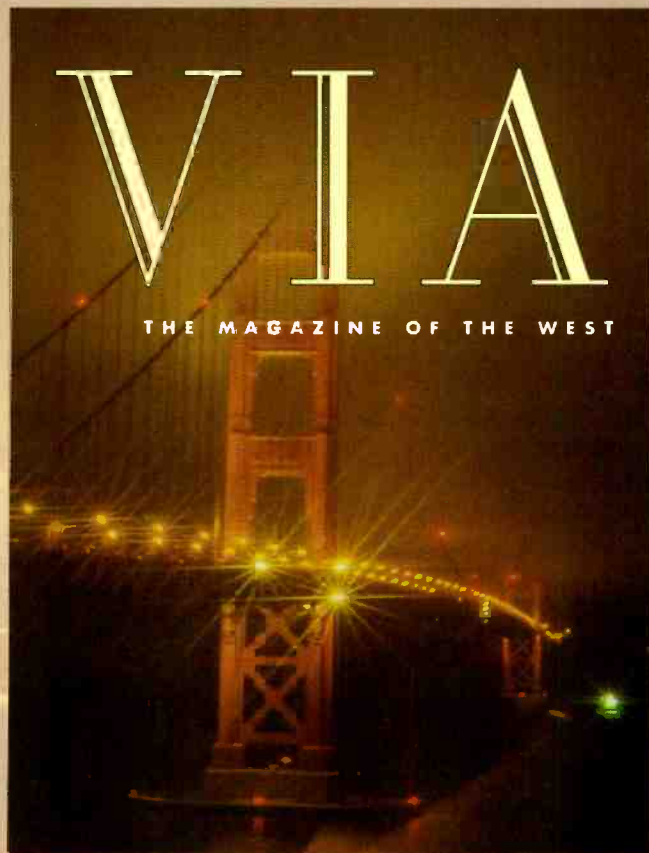
Poltrack sees the current system as "the tail wagging the dog." That is, smaller markets have resisted continuous audience measurement due to its cost. And Poltrack adds that larger markets "pay exorbitant amounts of money, and we get analyzed [in New York] the same way as Des Moines."

"We like the [4As'] idea. The next step is to define *how* we do it," said Jack Lof-tus, a representative for A.C. Nielsen. The association's announcement does ask that "any plan Nielsen implements be mindful of costs." ■

"The diary system is antiquated. We get back 500 diaries a month in a market of a million people."

—Peter Bannister

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LETTERS

To the Editor

Capitalism 101

I am getting sick and tired of reading articles about radio mergers; agencies filing complaints with the Justice Department, the FTC, the FCC, etc. Hello? Are you kidding?

I have been in the advertising and broadcasting business for more than 32 years on both sides of the desk—selling and buying—and I can't believe the tirade going on.

Here's my view: Several years ago, the FCC, in its inimitable wisdom, decided that everyone who wanted a radio station and could qualify for one could have one. The result was that hundreds of radio stations were put on the air—especially in suburban or outlying areas, places that really couldn't support a radio station. The outcome of this over-radioed industry caused almost half of the 10,000 radio stations in the United States to bleed red ink or go into bankruptcy.

An example is right here in Northeastern Pennsylvania. Stations were licensed to Dallas, Pa., and Mountaintop, Pa.—both bedroom communities to Wilkes-Barre, a city that already had too many radio stations for the size of its population. Both stations are now part of mergers or Local Marketing Agreements. Neither could exist profitably by itself. Neither should have ever been allowed to go on the air.

So now the FCC allows broadcasters to merge or acquire additional stations in a market through LMAs, and the advertising community goes bonkers.

Why don't I hear or read any complaints from the advertising community about the monopolies in one-newspaper markets? Have you tried negotiating with a newspaper lately? And how about television? Until cable came along, you had three network stations and an independent station to choose from. So everyone had to negotiate each spot-TV buy and then the buying services came along and skimmed

some more off the top.

No one is holding a gun to anyone's head to force them to buy radio as a medium or to buy a particular station or group of stations in a particular market. If the rates are too high, don't buy it! Or try to negotiate a better rate. If a lot of agencies and advertisers tell radio stations to take a hike, they'll lower their rates or go out of business, the same way other types of business operate in the U.S.

So let's stop the bickering and try to act professionally instead of like a bunch of crybabies. Some people even are saying this entire issue is a case of broadcasters getting their revenge [for years of agencies bludgeoning them for lower rates]. Revenge? It's more like capitalism. In a capitalistic society, one strives to make a profit.

Michael S. Raymond
Director of Media,
Maslow Lumia Bartorillo
Advertising,
Wilkes-Barre, Pa.

"Why don't I hear or read any complaints from the advertising community about the monopolies in one-newspaper markets? Have you tried negotiating with a newspaper lately?"

Thanks for the Vagaries

Many thanks to Sam Pratt for his favorable depiction of *Boston Magazine* as one of the "more prosperous city books" ("The Next Generation," Oct. 14), and for his kind words about new hires such as myself.

For the record, please note that his rendition of my previous experience—though quite flattering—is inaccurate. While at *The New Yorker*, I was an assistant to Tina Brown and an associate features editor under David Kuhn.

Megan Mulry
Associate Editor
Boston Magazine
Boston, Mass.

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HOLLYWOOD
Betsy Sharkey

'EZ Streets' Dodges a Bullet

Producers of the
 critically praised new
 cop drama plot a
 comeback from CBS'
 quick-trigger move



As last Monday was edging toward noon in Los Angeles' decaying and discarded Postal Annex building, where most of *EZ Streets* is shot, Paul Haggis got the word. The new CBS drama of inner-city cops and criminals and corruption

that he created, produces, writes and occasionally directs was being pulled from the network's schedule after barely taking a breath on the air.

The series' two-hour premiere on Sunday, Oct. 27, followed three days later by the first episode in what was to have been its home at 10 p.m. on Wednesdays, was enough to lead many critics to

CBS believes that taking *EZ* off the schedule quickly is the best hope they have of saving it. The network last week pulled the plug on its entire Wednesday 9-11 p.m. lineup, giving *EZ* some time off; sources say that the other two shows, *Almost Perfect* and *Public Morals*, are not likely to return. "If we kept [*EZ*] on the air, it would feel like failed goods," says Anita Addison, CBS vp of dramatic series development. "This was more a scheduling and promotion issue. Creatively, the show is there."

On the set last Monday, there was almost a sense of relief. The frustration has been not that viewers saw and then rejected *EZ Streets*, it's that they never really saw the show in the first place. In its only Wednesday airing (Oct. 30), *EZ* drew a 5.1 rating. NBC's *Law & Order* won the 10-11 p.m. time period in adults 18-49 that

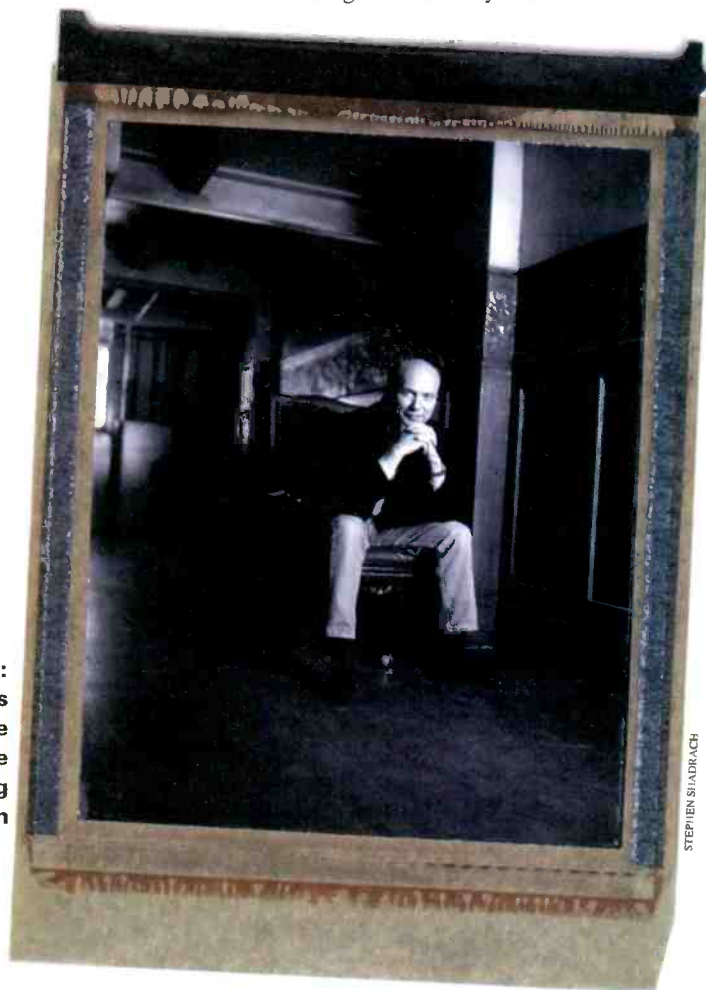
night with a 7.2 rating; NBC's well-entrenched cops-and-lawyers series arguably attracts the same audience that would form *EZ's* core.

"It's profoundly disturbing when you have extraordinary film and no one comes to the party," says Tom Thayer, president of Universal Television, which produces *EZ Streets*. "CBS is very invested in the project and they are fully aware of the quality. This is as good as television gets. If people come in and sample and reject [the show], that's one thing. But if nobody comes in Day One, you still have an opportunity to get the show sampled somehow."

CBS says that pulling the show now will give the network a chance to find an environment for it to succeed. "We always expected that it would build slowly, but it's a show that deserves a substantial lead-in and we have to find that," Addison says. Right now, the relaunch scenario currently in favor would bring *EZ* back in March. Last week, filming continued on the eighth of 13 episodes CBS has committed to.

Haggis is philosophical. "I think about trying to tell a good story and hope that the audience will come," he says. "I have to trust in the intelligence of the American public, because I can't write down to them. It's not in me."

Haggis is a veteran of the television wars. He's written drama and comedy, beginning his career with Norman Lear and then working with James Brooks briefly on *The Tracey Ullman Show*. He went on to win two Emmys while at *thirtysomething*. From there, Haggis traveled through *L.A. Law*, then went on to create, write and produce *Walker, Texas Ranger*, and the short-lived political satire, *City* (both for CBS). His most recent project was the light-



STEPHEN SHADRACH

Alone again:
 Creator Haggis
 has plenty of time
 to tinker with the
 show's recurring
 theme of isolation

single out *EZ Streets* as the best new drama of the season. But the third episode, which was scheduled to air last Wednesday, is on the shelf for now, along with several other installments that are in various stages of postproduction.

HOLLYWOOD

hearted cop-buddy show *Due South*, which concluded a two-year run last season on CBS.

All those shows laid the groundwork for *EZ Streets*, into which Haggis has poured his soul. It is the show he is most proud of, the one that "terrified" him, the one he had to do. "Whether this gets any notice, whether it's canceled in episode 3, I'm very, very proud of this," he says. "Even if I failed, the attempt is what was important, and this is a great attempt."

Isolation—the sense that even in a crowd surrounded by those you believe to be friends, you are alone—is the central theme of *EZ Streets*, the hollow center at the heart of the show. It is a landscape Haggis has saturated with betrayal, a world in which the space between characters is

both emotional and literal and can feel endless. The ensemble cast is layered, complex and extensive. Nothing about *EZ Streets* folds easily into the warm, star-driven "Come Home to CBS" schedule this fall.

"You can go crazy second-guessing your instincts," Thayer says. "Yes, [*EZ Streets*] is very smart. Yes, you have to pay attention. This is not the kind of picture you can come into 20 minutes late. You can't be putting the kids to bed. I think we have paid a price for that, but I refuse to abandon smart film. If this was in a movie theater and you had a captive audience, you wouldn't have these questions come up. It makes you wonder how *The Usual Suspects* would have done on television."

Part of the contradiction in *EZ Streets* is that much of

It's the global market, stupid. In another nod to the growing importance of the international market to the entertainment industry, MCA recently appointed J. Brian McGrath senior vp of international affairs, reporting to Sanford Climan, executive vp of MCA.

McGrath will not be looking at international as merely a secondary

The Backlot...

market for MCA's domestic product, but as a primary market for anything from theme parks to TV shows. McGrath was a top exec with Columbia Pictures during the 1980s, when Coca-Cola owned the studio. Recently, he was president/ceo of ISL Marketing, the sports marketing firm based in Switzerland.

Even before the McGrath announcement, MCA's theme park unit, Universal Studios Tour, announced that it will be truly universal, with a theme park set to open in 2001 in Osaka, Japan. It's Universal's first park outside the U.S.

For The WB, the November sweeps might as well be renamed "Celebrity Sweeps." Just about every WB show this month will have guest stars. Erik Estrada (most famous for his motorcycle-riding *CHiPs* days) will zoom into *Unhappily Ever After* on Nov. 17, playing himself. Other special appearances will be made by Isabel Sanford (*The Jeffersons*), who will drop by *The Steve Harvey Show* on

Nov. 24 to play matchmaker; Jodie Sweetin (*Full House*), who will visit *Brotherly Love* on the 17th; and *Full*



ROBERT ISENBERG/WB NETWORK

Sweetin-er: Jodie will add some spice to The WB's *Brotherly Love*

House's Dave Coulier, who will shake up *Nick Freno: Licensed Teacher* on Nov. 13.

The two magazines that matter most to the Hollywood literati/g glitterati are *Vanity Fair* and *The New Yorker*. So it was no surprise that *Vanity Fair* was in Beverly Hills a week ago at Chanel's Rodeo Drive boutique. The occasion was an exhibition of Karl Lagerfeld photos for *VF*, titled "The Lagerfeld Lens." Among those who made the trek west were *VF* publisher Mitchell Fox. The champagne was cold, the crowd was hot (including Meg and Jennifer Tilly, former *Murder One* star Daniel Benzali and "Downtown" Julie Brown), and the limo lines long as Hollywood put on its best for the party. Later

on the streets of Beverly Hills, it was easy to spot the party-goers, carrying their Chanel goodie bag with its bottle of Allure, the perfect accessory for basic black.

Asia Television and Communications International (ATCL), which is affiliated with Liberty Media Corp. and thus tied to cable giant Tele-Communications Inc., is forming a joint venture with International Family Entertainment to provide media rep services to Asian cable, satellite and broadcast television stations and networks. The new venture, called Asia Television Advertising, has its eye on becoming the Pety or Katz of Asia, not exactly a small piece of the global broadcast pie. ATA opens its doors repping Encore International, which has a 10-hour block of entertainment programming on CCTV8 (China Central Television Channel 8). What ATA's joint-venture parents have throughout the region are relationships—been-there-done-that kind of connections—that ATA hopes to build on. Like Hollywood, Asia is a world where relationships matter.

The Macarena has officially moved from phase to craze to pop icon and now is bordering on boring. Recently spotted doing the M: Regis Philbin on a tennis court, which frankly ought to earn him a double fault. The record, by Los Del Rio, has sold 4 million copies and counting—which no doubt will lead to the next self-help craze: 12 steps to help you stop before you Macarena again.



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THE WAY OUR COMPETITORS MEASURE WEB SITE TRAFFIC.**

It's the digital age. Cyberspace networks and Pentium processors. So why are our competitors still estimating Web site traffic? The fact is only AdCount™, from NetCount/Price Waterhouse, actually counts and reports the exact number of times an ad is seen and clicked on. Maybe that's why NetCount/Price Waterhouse services are fast becoming the industry standard. With reliable third-party service, quick turn-around times and tamper-resistant reporting, the answer is clear. Use NetCount/Price Waterhouse for numbers that measure up.

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FOOD

SEPTEMBER 19, 1996

F O R P E O P L E W

Lush Life

Want to find a
drink recipe straight,
no chasing? Our
Drink File is now
fully searchable –
hard stuff or soft.
Or, consult the
Sommelier



THE WORD OF THE DAY IS HASTY PUDDING, AND I



Ring in the
Jewish food history



TEXT-ONLY INDEX
NEWSFLASH: THURSDAY, OCTOBER 10, 1996
[And now for something REALLY scary](#)

SWOON

dating + mating + relationships

friends MORE

high school confidential

A yearbook is more than a bunch of ugly mugs.
**IT'S A ROSETTA STONE – AND
A SCARY ONE AT THAT.**
Rachel Dobkin looks back in horror
at the Class of '86.

PLUS A former geek wins the popularity
contest at his 10-year reunion.

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epicurious OCTOBER 24, 1996

TRAVEL

YOU'RE VIRTUALLY THERE



to get lost in

SECTIONS

- places
- planning
- play

VOTE IN THE EPICURIUS POLL:
[MUNSTER, IRELAND](#) OR [ADAMS, WISCONSIN?](#)

ing, Relating

Stop

Software

31

INTER

FR

PERS

DAILY SCOREBOARD

VOTE NO

[Trick](#)
or
[Treat?](#)

ANET SWOON

FOR THE ZODIAC MANIAC

FRESH DAILY AND WEEKLY
HOROSCOPES

PLUS: LOVE SIGNS, NUMEROLOGY,
AND MORE

NO ONE
ACCENTS CONTENT ON THE WEB
LIKE WE DO.

CONDÉ NET

WASHINGTON

Alicia Mundy

Legend of the Fall Guys

The story of Dole's
serpentine run for
President may best
be told by the ads
that never ran



The following is a true, but surreal, war story from the 1996 race. Starting around the middle of September, GOP presidential candidate Bob Dole had been featured in not one of his ads—a deliberate decision designed to increase his chances. But by the end of October, losing in the polls by double digits, Dole's coterie said it was time to bring the candidate back into the light. The army of consultants told media man Alex Castellanos to fly to California to film a spot actually using footage of Dole.

"Did you hear? They've packed Castellanos and his camera off to California this morning to shoot Dole," a reporter told a GOP operative in Washington.

"Shoot Dole? That's an interesting strategy," he drawled. "Think it'll help his campaign?"

In retrospect, why not? As the Democratic Convention and a string of commercials using victims Jim Brady, Polly Klass and a tobacco lobbyist who died of lung cancer showed, the sympathy vote can be a powerful force.

Unfortunately, the folks most in need of sympathy after the election probably won't get any. They are the admen on the losing side—the designated fall guys.

As they see it, the Dole campaign was a media consultant's nightmare—Alfred Hitchcock meets Robert Altman. Call it *M*A*S*H*E*D*.

But it should be noted that the media *meisters* can make the case that they were the *only* folks on board—and they kept the proof—unseen commercials and an entire TV and print advertising strategy that never made it past the Robespierre-ian committee running Dole. So in the interest of fairness, *Mediaweek* presents their story: The Media Campaign You Never Saw.

For example, during the campaign, particularly as the conventions neared, everyone—veteran campaign consultants, TV reporters, political scientists, ministers, sociologists—said that First Lady Hillary Clinton would be a significant factor working against the Democrats. So the various media teams (there were four by the end of the race) proposed ways to include reminders, if not outright assaults, on Hillary Clinton in their visuals. Finally, in September, the newly hired trio of National Media's Alex Castellanos, Greg Stev-

ens and Chris Mottola devised a commercial using her, which Castellanos scripted and filmed.

Even a Democrat had to acknowledge that it was a clever ad—showing recent footage of the First Lady addressing a huge, friendly audience, while her husband, the Vice President and Mrs. Gore, sitting onstage nearby, joke quietly to themselves. Hillary wraps up her speech with a flourish, saying: "Among the many reasons you should vote for...Bill Clinton and Al Gore is to see what happens after the election, when Al and I feel totally at ease to be our *real* selves."

Ah, yes. It's the Republican terror and the Democrats' promise, and there it is on tape and in color. Nothing nasty, nothing personal, just a reminder that the liberals really *are* waiting in the wings.

Oh, you didn't see it? Well, actually, the only people to view it were Dole's brain trust and a few intrepid journalists, who deemed it one of the best ads of the campaign. But the American public never saw it



because it made the Dole-ites uncomfortable. So it shares space on a shelf in the National Media offices in Alexandria, Va., with another Hillary ad that didn't make it past the 50-person review committee.

Perhaps you saw the trio of ads showing Clinton promising to cut taxes for the middle class, followed by the cutout newspaper headline about Clinton's 1994 tax increase. The first ad was actually funny, ending with Clinton saying, like comic Steve Martin, "I lieeedd and got caught."

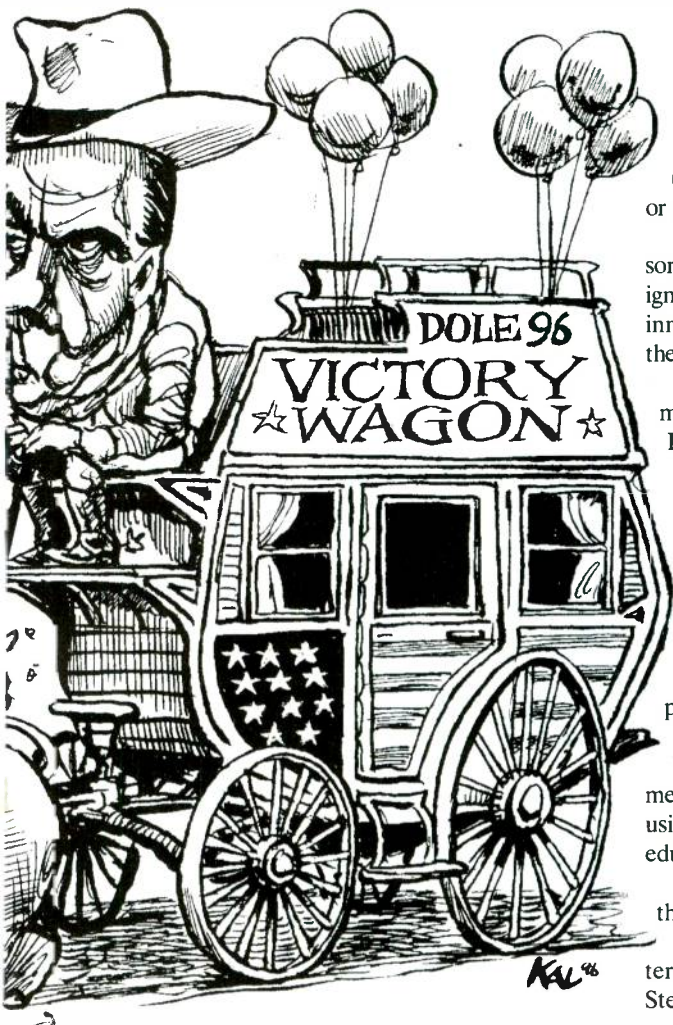
There was a method to the madness here. "The first of these was supposed to be humorous," says Castellanos. "We accuse him of speaking 'liberal' and then of lying outright—but it's done in a comic vein." The key was the joke—once a candidate becomes a joke, he loses momentum. And more importantly, the media team had found a safe way to say what many voters, including Democrats, were already thinking—that President Clinton is (often) a liar.

Ultimately, the strategy was to run these ads early in the fall. "You can't go calling Clinton a liar in the last two or three weeks of the campaign if you haven't laid the groundwork already," says Castellanos. "If you wait too late to go negative, you seem nasty—and then, of course, you look desperate." Which, of course, is how poor Dole appeared in the waning weeks when he himself lashed out at Clinton on the stump.

Didn't see these ads either? Well, as they say on *The X-Files*, "You are not alone." Only one of the TV spots ever ran, and that was after it had been toned down—or as one of media guys says, "de-nuttet."

What was removed? "Lied." Dole's crack strategy and tactics team overruled the media folks on the grounds of "good taste." They did not want to offend Clinton, and according to numerous sources, did not

Dole management made it clear that they didn't want Kemp in any commercials, which is why he virtually disappeared.



feel it was appropriate to call the President a "liar" (a sentiment that was not reflected in daily briefings or in Dole's own rhetoric).

Of course, this what happens when "political advisors" from the Hill try to manage TV tactics. They ignore the more obvious problem, which is that Dole's inner circle could never grasp the concept of packaging the candidate and his ideas for mass media.

The most painful exercise was telling the campaign managers that Bob Dole wasn't a good salesman for Bob Dole—he was untelegenic and unintelligible, and had to be kept *out* of his own ads. Or shown in tandem with Jack "I'm on Fire" Kemp. But the Dole management made it clear that they didn't want Kemp in any commercials, which is why he virtually disappeared from the campaign the day after the GOP convention.

Then there was the gender gap the media men were supposed to address. As any Madison Avenue pro will tell you, if you want the "soccer mom" vote, you show a soccer mom in the ad. But in the Butter-Up Bowl that came to signify the insiders' game, the media teams were urged to make "soccer mom" ads using Elizabeth Dole—Southern belle, rich, Harvard-educated, childless and 60 years old.

All this overlooks the most fundamental fiascos—the hiring and firing of several media teams during the course of the campaign. Dole's trail was littered with the bodies of seasoned ad types—Stuart Stevens, who was active during the primaries; Don Sip-

WASHINGTON

ple and Mike Murphy, who lasted until mid-September; Castellanos, Stevens and Mottola, creative types with their own shops whose candidates for Senate and Congress this year ran up the numbers in the victory column. During the last week, they were pushed aside for Norm Cohen, who prepped Dole for the debates.

Compare that streak with the Clinton camp, which pushed out Jim Carville last year for the firm of Squier, Knapp and Ochs, and never looked back.

According to a source, the Dole people blew roughly \$8 million in aborted buys—markets were targeted and then the ads yanked.

Even when Rasputin-esque advisor Dick Morris was fired amid scandal during the Democratic convention, the campaign team continued in lockstep. The Dole media team(s) found that their biggest opposition wasn't the Clintonites, but the Dole groupies—people looking to their next job and to sweet-talk the candidate. "I never saw the intensity of infighting that I

saw this round," says a Dole friend who had worked on campaigns since 1972. "I'm amazed they got anything at all up on the air."

Another chronic Dole media problem was the constant changing of message. According to several sources, beginning in August, the Dole management folks ordered ad switches nearly every day—breaking the first rule of advertising: Give the spot a chance to work. Instead, if Dole didn't jump 10 points the morning after a media spot was introduced, his aides demanded a new one. Apart from the confusion, this policy *cost*. During the last six weeks of the campaign, according to a source who tracks media buys, the Dole people blew roughly \$8 million in aborted buys—markets were targeted for certain ads, and then the ads were yanked after one or two days.

Which leads to the last problem—what to do with Dole himself? Cohen actually shot two ads featuring Dole where the camera zoomed in on the furrows of his 73-year-old face as his eyes shifted sideways. And *those* ads ran. It was a stunning end to a stunning media adventure. ■

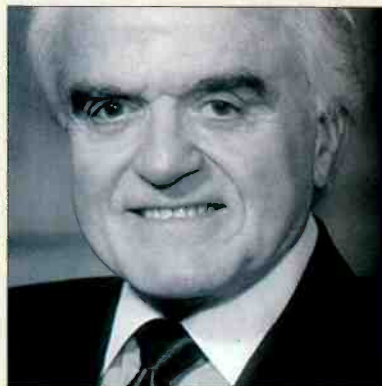
Below the Beltway...

The extent of the gap between Capitol Hill and Hollywood was reinforced on Oct. 2, when Sen. Joseph Lieberman (D-Conn.) and Rep Ed. Markey (D-Mass.) joined Motion Picture Association of America President Jack Valenti in a satellite hookup with 10 of Hollywood's finest TV producers to talk on the necessity of a ratings system for violence. The effect was that of watching Mother Teresa trying to convince Mae West that sex isn't fun.

From the first statements from the producers side, delivered by Steven Bochco, it was obvious that nothing was going to be ironed out that day. Valenti, who was shepherding the two politicians in a Washington studio, was hoping that they would find common ground with producers like Bochco, John Wells (*ER*) and Marta Kaufmann (*Friends*). Unfortunately, the only common ground seemed to be the plot in which the two sides wanted to bury each other.

Bochco began by gently criticizing not the process as much as the goal itself. Not a good sign. Finally, the gloves came off.

Lieberman said he was sick of hearing about "masturbation and orgasms" during the 8-9 p.m. slot, once dubbed the Family Hour. Lieberman has been on a tear about the show *Cybill* and the frank dialogue about men and their shortcomings.



Write the TV violence code? Was Valenti in his right mind?

Writer-producer Lionel Chetwynd finally said the unspeakable, that the political push for ratings is "all a charade... They've made Hollywood a target

of opposition in a political season," he said. And for good measure, he suggested that the ratings system is an attack on the First Amendment.

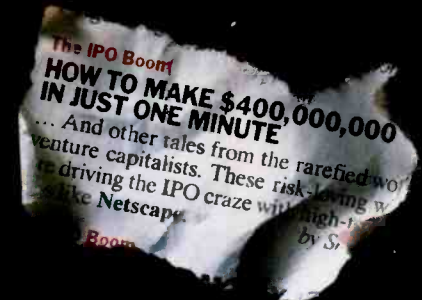
Lieberman struck back with the threat of other, less enlightened politicians. "Folks, if you keep on down this road in a state of denial, there's a group of folks behind me and Markey that don't have the same concern for the First Amendment that we do."

In a recent interview, Valenti denied that he'd lost his mind when he volunteered to help the TV executives come up with an acceptable ratings system. "No, no, I knew that it wasn't going to be easy," he said, rolling his eyes. But he's only got until the end of January to come up with violence ratings that networks, producers, politicians and assorted caretakers of the American character—the PTAs, pediatricians, a half-dozen self-proclaimed family values groups, the Christian Coalition and children's advocates.

"I can say for a certainty that the system will probably be age-specific," Valenti said. "We are concentrating on the most vulnerable group, children up to about the age of 12." Valenti thinks there will be agreement eventually. "Not perfection," he said, "just agreement." ■

**SOME PEOPLE
WILL LIE,
CHEAT, STEAL
AND BACK-STAB
TO GET AHEAD.
AND TO THINK,
ALL THEY
HAVE TO DO
IS READ.**

These days, business success may involve nothing more sinister than reading FORTUNE. With unrivaled access and depth, FORTUNE provides vital insights into today's ever-changing business world. From influential companies, charismatic leaders and powerful ideas, to the realities of business life, FORTUNE explores it all. As for lying, you can save that for when someone asks if you have a FORTUNE magazine they can borrow.



FORTUNE
WHERE BUSINESS IS GOING

It's like brain Only a bit m



photography  Harry De Zitter

YOUNG & RUBICAM, San Francisco, has become a prominent operator in the technology theater. A place where advertising and marketing actions often do mean life or death for high tech products. Not to mention the companies that have grown up around them.

Fast changing technologies demand new understanding, thinking, and communicating at each cut. It's enough to make your hair hurt.

More cerebral.



Chris Dean
SR VP, Group Creative Director

Creative people who don't really understand technology produce those cliché analogies and think they're geniuses. Just look in the books and it's clear that a lot of people don't really understand. And some never will.

To convincingly communicate what it is, why it's important and how it's different, you can't fake it.

As a creative director, it's hard to find writers and art directors who 1) actually get it, 2) don't see their career goal as beer and athletic shoe spots, 3) enjoy the creative and intellectual challenge of understanding complex technology and then raising it to the simplicity of an ad.

If you think keeping up with the ever-changing products, markets, and consumers is a challenge, just add the changing media, and you'll see where my head is.



Jay Dean
Executive VP
Account Managing Director

Technology attracts the best and brightest. Our clients are very sharp people.

To be a good partner, an agency has to be at least as quick. We have to anticipate the market. All of the targets are moving, which makes branding tougher, but all the more important.

We must give our clients new insights into their customers. And, we have to do the hard work of clarifying the simple benefits of complex products.

But still, the products rule. They're the revenue generators.

Traditionally, computer trades have



Cindy Giller
SR VP, Global Media Director

been categorized as product books and newsweeklies. But from what I'm see-

ing, PC Magazine lives in its own space. Based on who's reading it and how they're reading it, it's much more than just a product book.

The edit is appealing to such a broad sector that it's going to start competing with new types of media.

It keeps getting stronger. Go figure.



**THE
BENCHMARK**

New Media

By Cathy Taylor

A former NBC executive is leading UTV's quest to become the "must see" Web site for all things television

Tube Watchers, Unite

He is the guy who rid network TV of its biggest time-waster—using up precious minutes of prime time to run show credits all by themselves on the screen. Thanks to former NBC executive Jeff Rowe, credits these days are largely relegated to part of the screen, so viewers can enjoy a bonus blooper from *Seinfeld* or a few seconds of high-voltage promotion for another program. That mission and others accomplished, Rowe left the network business last June to work on making the Great Convergence of television and the Internet a reality. He is now president

advertising sales, so far has attracted sponsors including switchboard.com, software site 32-bit.com and satellite dish purveyor The Dish Network. UTV got an early boost through its inclusion in @Home, the Internet access and content offering that is part owned by Tele-Communications Inc., Cox and Comcast.

Rowe hopes to eventually integrate UTV into other projects that combine TV and Internet capabilities, such as InterCast, a service that combines a TV signal and Internet access simultaneously on a computer.

UTV's daily news updates feature reports on TV doings such as the *Jenny Jones* murder trial, Regis Philbin's contract renewal and how CBS may deal with *Nash Bridges* star Don Johnson's broken ankle. Visitors are invited to post critiques of shows. It's quite evident that the UTV audience is very enthusiastic about television—already some 9,500 people have registered to participate in the site's chat areas. UTV also is becoming a forum to unload one's TV frustrations. Said one disgruntled viewer of the now-cancelled series *Public Morals*: "Note to CBS: What was that piece of dead air that you broadcast on Wed., Oct. 30 at 9:30 p.m.?"

UTV got its start as a site where people could sound off about things on TV that frustrated them. The idea first came to a cameraman at Los Angeles' KCAL-TV, David Cronshaw, who noted how frustrated viewers became with the way television covered the 1992 riots. Cronshaw, now a UTV vp, collected addresses from local TV Web sites and posted them on a site on the Internet, and the early version of UTV was born. Cronshaw sold the concept and the site last June to J.D. Publishing of Milwaukee. J.D. provides cable listings to Time Warner, Jones Intercable and DirecTV, among others.

While UTV's new owner may make some of the task of gathering content easier, Rowe says it would be a mistake to rely solely on listings information to make the site a success. "It's going to be no one



Tuning in: Ultimate Television keeps tabs on networks and studios

of Ultimate Television, a Web site (utv.net) that is positioning itself as the central clearinghouse for TV information on the Internet. Although UTV is one of a myriad of TV-focused sites in cyberland, Rowe hopes to break his address out of the pack by building in links to other tube-related sites far and wide and making UTV the umbrella site that encompasses it all.

Rowe came to his new job prepared. As chief of programming in the mid-1980s for VH1, and later as vp/new media for NBC Entertainment, Rowe had both the pop-culture sensibility and the new media background to believe in the poten-

tial of an *über* site for TV viewers. For Rowe, one lesson from his TV days remains key to UTV's strategy: Most viewers do not radically increase the number of channels they watch, even when channel capacity increases. Rowe said he has noticed this in his own Net-surfing habits. "I have my half-dozen sites that I visit on a regular basis," he says. Rowe's goal is to make UTV one of a handful of "must see" destinations (yes, he also helped create the NBC slogan) on the Internet.

UTV went up in August. The company, which retained San Francisco-based WebRep to handle

Site.Lines

rollingstone.com

It's a relief to finally see *Rolling Stone's* long-awaited World Wide Web site up on the Internet. In a world where news is posted as soon as it happens, it has been distressing to wait for the biweekly print version of Wenner Media's *Rolling Stone* to weigh in on such seminal music-world events as the death last year of Jerry Garcia. The day we checked out the site, its lead story was on lead guitarist Slash leaving Guns 'N' Roses, a flash that first surfaced when someone representing Slash faxed the news of his split with G'N'R frontman Axl Rose to au courant MTV. Maybe in the future, such faxes will make their first stop rollingstone.com.



thing that makes or breaks us," he says. "It's going to be the totality of the site."

Internet Names

Sorting Out the Web Identity Crisis

What's in a name? On the Internet, there's the possibility of getting involved in a legal dispute over trademark law. This, and the sheer number of entities that are looking to add their voices to the Internet, are prompting a concerted effort to organize the chaos of Internet names.

The Internet Society (ISOC) is forming a committee to review a proposal made earlier this year by the Internet Assigned Names Authority (IANA). For Web developers who have created sites, only to find that the most appropriate moniker for their handiwork has already been taken, a key element of the proposal suggests adding as many as 150 top-level domain (TLD) names to the current list of five or so that have severely limited naming possibilities on the Internet. (A TLD is the three-letter appendage at the end of an Internet address, currently dominated by .com, .net, .edu, .gov and .org.)

In 1992, the National Science

Foundation hired three companies—General Atomic, AT&T and Network Solutions—to manage various aspects of the then mostly nonprofit Internet. The companies, known as the InterNIC, performed many tasks, among them registering Internet names. As the demand for names grew, a fee of \$100 was introduced to register a name for two years.

Yet not only was the number of TLDs too small, the process and the low cost made it all too easy for individuals to buy up domain names (such as mcdonald's.com) that in the real world would be a clear violation of copyright law. Hopefully, with some 150 TLDs, this problem would abate. "It would make it tougher to snatch [names]," says Martin Burack, ISOC executive director. "But it can still be done." If two companies have ownership of the same trademark, but in two different businesses, the new TLDs would give both access in cyberspace to their trademarks.

Burack's suggestion that the process may still contain loopholes raises the question of why the legal aspects of domain-name hijacking aren't taking front and center. It goes to show that rampant proposal-writing does not a jurisdiction make, since no one can claim ownership over the Internet. However, the current initiative is a start.

Burack says that the ISOC committee will be made up of representatives from the World Intellectual Property Organization and the International Trademark Association, along with members from ISOC, IANA, the Internet Architecture Board and the International Telecom Union, who will take real-world law into account in their assessment of the IANA proposal.

Another part of the proposal could also spell the end of the naming monopoly of Network Solutions, the InterNIC member that has been in charge of the process. The decision to hire Network Solutions to register names was made at a time when a mere 500 to 600 domain names were registered each month. How things have changed: As of Oct. 18 of this year, the InterNIC had issued 680,000 names, and the concern is issuing new ones at a rate of 70,000–75,000 per month.

The IANA has proposed that other companies be authorized to issue domain names based on the new TLDs. If all goes as planned, new Internet registries, and new domain names with exciting, new three-letter suffixes, could start popping up on the Net sometime next spring.

Phew! Did anyone notice that we made it through that entire item without once referring to an Internet address as a URL? ■

Magazines

By Jeff Gremillion

The newsweekly
revved up its staff,
printing plants and
a fleet of planes for
an all-night dash to
an election issue

How 'Time' Flies

So it didn't turn out to be the most exciting day in the history of American political journalism—in fact, there were precious few surprises. But who could resist an invitation to sit in on *Time's* Campaign '96 all-nighter—to be a fly on the wall as managing editor Walter Isaacson and his staff wrapped up last week's quick-close edition? By early afternoon last Tuesday, the cement on Bill Clinton's reelection already was beginning to harden, and the *Time* editorial staff was noticeably relaxed about the election issue. At a 1 p.m. meeting, Isaacson made at least as much of the breaking news about

Michael Jackson's love child as he did about the vote, instructing that Jacko be made the lead item in the People section. "It's not every day that Michael Jackson impregnates a nurse," the m.e. noted. There was considerable attention paid to *Slate* editor and

Time contributor Michael Kinsley, a surprise guest at the meeting, who announced: "I'm just sitting here absorbing the thrill of being at a real print magazine."

Time's best-laid plans were already in motion. There was a working cover—a close-up of Clinton taken at a rally a few weeks earlier. (There was no working cover of Bob Dole.) The 16-page centerpiece of the issue—Richard Stengel and Eric Pooley's engaging exposé of Clinton's stunning reliance on polling data—was already in layout, as was most of the issue. The piece, "Masters of the Message," came from reporting inside the President's campaign and interviews given with the promise that the story would not run until after the election.

By 9 p.m., after TV had declared Clinton the winner, *Time's* focus shifted to the congressional races. Isaacson had a special interest in one candidate: Mary Landrieu, the Democrat who narrowly won the Louisiana Senate race, was a childhood friend of his in New Orleans. *Time* writers George Church, Michael Duffy and Nancy Gibbs worked closely with national editor Priscilla Painton to draft in advance three different versions of their wrap-up pieces. "We've written a version that says the Republicans win the House," said Duffy around 9:30 p.m. "We've written the version that says the Democrats take the House back. Now we have to write the version that says, 'By the end of the night

it was still too close to call.'" Painton called the third the "fuzz-ball" version. Duffy knew blessedly early in the night, as it turned out, that the GOP would keep control.

The art and production departments saw the most dramatic action of the night. Picture editor Michele Stephenson had in place an elaborate system of computer transmissions and charter jets to transport film. By early evening, a *Time* photographer had secured his place at the Arkansas State House and sent Stephenson a low-resolution image by computer of a stand-in posing as Clinton at the podium. About 4 a.m., Stephenson, Isaacson and art director Arthur Hochstein elected to replace the planned cover photo with a fresh shot of Clinton from Little Rock.

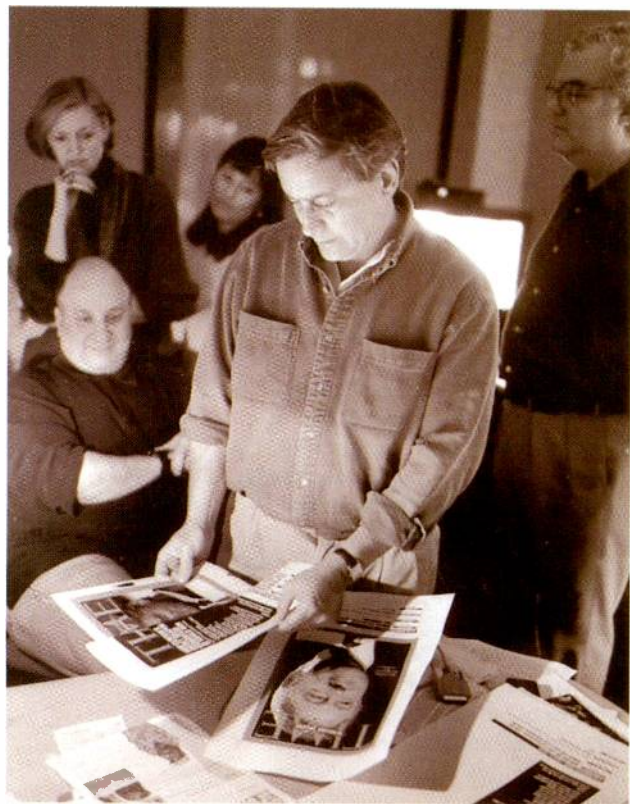
To have 75 percent of the 550,000 newsstand copies (50,000 more than usual) in place by Friday, the production department called on an extra printing plant (for a total of seven). *Time* used nine charter planes for distribution, getting some issues onto stands as early as Wednesday night.

Over at *Newsweek*, similar scenes unfolded in the production of their election special, which also began to hit newsstands on Wednesday (*Newsweek's* was an extra issue; *Time's* was its weekly issue published several days early.) Like *Time*, *Newsweek's* extra was anchored by a massive investigative report—D.C. bureau chief Evan Thomas' 60-page election narrative.

In the heat of competition, there were a couple of key differences: Isaacson treated the *Time* crew to beer and sandwiches, while *Newsweek* enjoyed a hot, but alcohol-free, chicken dinner. And *Newsweek* went to the trouble of producing an alternative cover, featuring Dole and a screamer of a cover line: "The Miracle!"

Exporting 'Maxim' Brit Men's Title Eyes Yank Market

Most experts will tell you that the magazine industry isn't very conducive to launches just now. Produc-



In the wee wee hours: M.E. Isaacson (foreground) sizes up the Clinton covers with (clockwise from left) Hochstein, Stephenson, deputy art director Sharon Okamoto and deputy managing editor Jim Kelly

TOM DALLA/TIME INC.

tion costs are at record levels, and the sharpest business acumen is being directed toward marketing, promotion and franchise development—making the most of existing titles. Still, the list of launches planned for next spring is growing.

In addition to Time Inc. subsidiary Southern Progress' bi-monthly shelter/travel book *Coastal Living*, a few independent start-ups have staffed up and are distributing prototypes and preparing premiere issues. Designer David Carson's new project, an extreme-sports and travel book called *Blue*, and David Getson's multimillion-dollar *Icon* for success-hungry men are both slated for April launches.

Also on tap for April is *Maxim*, a "men's service" book spinning off the roguish British magazine of the same name, owned by Dennis Publishing. Clare McHugh, former executive editor of Hearst's U.S. *Marie Claire*, has been named editor. "I have some experience translating a European product to American," McHugh says, noting *Marie Claire*'s British roots.

Having a woman as editor fits with *Maxim*'s unique editorial slant. McHugh says that *Maxim*'s readers will be "regular guys" around 30, who prefer practical tips about "clothes" over the "fashion" advice found in other men's books. "*Esquire* and *GQ* are too fashion-conscious," McHugh says. "*Men's Health* is too much about health and fitness. *Details* is too young."

Maxim will be a guide to "navigate real-life problems," like finding a suit that fits, choosing the right wine at dinner and understanding the ups and downs of modern relationships, adds McHugh.

Publisher Lance Ford, who joins Dennis after more than a dozen years at *The New Yorker*, *Gourmet* and *Bon Appétit*, says that *Maxim* will use humor and sexy cover photos of female "demi-celebrities" to "get men who don't read lifestyle magazines." Ford says, however, that the U.S. version will be less "overt" than the British title. "We're not importing the nudity,"

he says. "But we are importing the wit." In the U.K., the two-year-old *Maxim*, with a monthly circulation of 140,000, has become a major player in that country's hot men's mag category.

Maxim has 20 full-time staffers working on the launch. Some 350,000 copies will be distributed to newsstands in April. Among the hires are associate publisher Carolyn Kremins, formerly of *Bon Appétit* and *House & Garden*; ad sales manager James Hooper, formerly of *The New Yorker*; fashion director Alan Stiles, formerly of *GQ* and *Esquire*; and art director Anthony Kosner, former a.d. of *Virtual City*, who will be taking on his father, *Esquire* editor Ed.

Dennis, one of Britain's largest magazine companies, has made

two other Stateside forays. The company licensed Ziff-Davis to publish a U.S. version of its successful *Mac User*. Dennis also produces *Blender*, the two-year-old music "magazine" on CD-ROM. In Britain, Dennis publishes 21 magazines covering personal computing, music and sports.

While *Maxim* gears up, a similarly titled Euro-mag for men, *Max*, is apparently no closer to making its U.S. debut than it was last July, when *Spin* editor and publisher Bob Guccione Jr. made public his intention to publish a U.S. version of the Italian young men's book. A *Spin* representative says "contractual negotiations" with Rizzoli, the Italian publisher of *Max*, are crawling along. ■

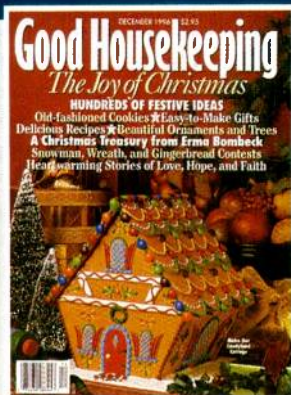
Must-Reads

A subjective compendium of praiseworthy articles from recent issues:

In "**Can James Fallows Practice What He Preaches?**," in a profile of the new *U.S. News* editor in the November/December *Columbia Journalism Review*, senior editor Mike Hoyt continues his exploration of so-called "civic journalism."

"**The Eternal Cuisine of Rome**," Faith Heller Willinger's piece in the November *Gourmet*, on the timeless simplicity of the ancient city's cuisine. With bright, peopled photos by Richard Bowditch.

DESIGN WATCH



Holiday Trimmings

You can almost smell the chestnuts roasting as December's holiday issues are beginning to hit newsstands. An elegant batch of celestial-shaped cookies graces the December issue of American Express Publishing's **Food & Wine**. A wreath of fresh fruit on a carefully accessorized coffee table strikes just the right tone for Southern Progress' **Southern Accents**. And Jenny McCarthy entertains a jollier-than-usual Santa on **Playboy**'s cover.

A few women's service books have the Christmas cover game down to a science. G+J's **Family Circle**, which publishes every three weeks, will milk the holidays for more than two months with three Christmas-oriented issues, the first of which hit the streets on Nov. 1. And Hearst's **Good Housekeeping** returns to an old



favorite, the gingerbread house, for its December number. A candy house has appeared on most of *GH*'s top-selling December covers for decades, to herald the magazine's gingerbread-house contests that thousands enter every year. *GH* editor Ellen Levine says that maintaining the tasty tradition is "our salute to the past."

TV Stations

By Michael Freeman

TV types in the U.S.'
12th-largest market
are wondering who
will end up running
the show at KIRO,
KSTW and KTZZ

Sleepless in Seattle

There are so many TV stations up for sale or swap in Seattle right now that harried local station executives may soon be lining up for spots on Dr. Frasier Crane's couch. In an unprecedented situation for a major market, Seattle has three stations on the sales block at the same time. Speculation is mounting about which group owners will emerge as bidders for the properties. "I don't know of any time when there has been three stations in play in [a] market," says a veteran Seattle station executive who is program director for a Big 3 network affiliate

in town. "This is a strange predicament for Seattle [the 12th-ranked DMA in the U.S.], a place that is predicted to be a top-10 market sometime around the millennium."

Some of the largest station groups are said to be looking at the three Seattle stations as a plum opportunity to add a VHF affiliate to fill out their top-20 market rosters. One persistent scenario

Chris-Craft/United Television, the owner of UPN, is also said to be interested in acquiring KIRO, but the company will likely retreat if Viacom (which has an option to acquire 50 percent of UPN in January) decides that it wants to add the station to its current lineup of 11 UPN affiliates (all in the top 30 markets).

KIRO landed on the block as a result of A.H. Belo Corp.'s deal in

Belo paid \$162 million to acquire KIRO from Bonneville Communications in 1995. The station, a longtime CBS affiliate, switched over to UPN in March 1995. Sources in Seattle say that Belo is hoping to get about \$200 million for the station.

Just a few weeks after Belo laid its claim to KING, Nashville-based Gaylord Entertainment further clouded the picture in Seattle by placing its CBS affiliate, KSTW, on the sales block. Gaylord has said that KSTW's switch from independent to CBS affiliate (also in March '95) has "failed to meet expectations" in reaching desired cash flow levels. Since signing on with CBS, KSTW's sign-on-to-sign-off rating has fallen 10 percent, from an average 9 share to an 8 share.

The CBS Television Stations group is said to be one of several potential bidders for KSTW, along with Tribune Broadcasting Co. and Fox Television Stations. Acquiring KSTW would give the CBS group a total of 15 stations (12 in top-20 markets) and nearly 32.5 U.S. coverage, still below the 35 percent limit. Yet Tribune, which is eager to acquire additional VHF's, and other potential suitors for KSTW could give CBS a run for its money.

Gaylord is expected to command less than \$80 million for KSTW, more than 10 times what the company paid for the station back in 1973 (\$7.4 million).

Also up for grabs is Dudley Communications' bottom-ranked KTZZ, Seattle's UHF (channel 22) affiliate of The WB network. Tribune, which owns 10 other WB affiliates in top-30 U.S. markets, is said to be interested in this station as well.

Senior executives of the station groups did not return phone calls seeking comment on the Seattle situation. Until deals are made for the three stations up for sale, uncertainty will reign in Seattle. "There hasn't been this kind of confusion in the market since the

Seattle's Cloudy TV Picture

With half of its 6 stations on the sales block, the market is on edge

Station (affiliation)	Owner	Sign-On/Off Rtg./Sh. Avg.	Comments
KING (NBC, Ch. 5)	A.H. Belo Corp.	7.0/18	Acquired in purchase of Providence Journal Co.
KOMO (ABC, Ch. 4)	Fisher Broad.	5.0/14	Signed on air in '53; Fisher longest-term owner in mkt.
KIRO (UPN, Ch. 7)	A.H. Belo Corp.	4.0/10	Up for sale; Belo must shed a station due to KING buy
KCPQ (Fox, Ch. 13)	Kelly Broad.	3.0/9	Could lose affiliation if Murdoch makes a play for KIRO
KSTW (CBS, Ch. 11)	Gaylord Broad.	3.0/8	Up for sale; ratings and cash flow have declined since station switched to CBS from independent
KTZZ (WB, Ch. 22)	Dudley Comm.	1.0/3	Up for sale; newest (1985), lowest-rated station in a market starving for larger share of spot dollars

Sign-on-to-sign-off (6 a.m.-2 a.m.) averages are from A.C. Nielsen Co.'s May 1996 sweeps period

has Viacom's Paramount Television Stations group swapping its CBS affiliate KMOV in St. Louis for A.H. Belo Corp.'s United Paramount Network affiliate KIRO in Seattle. A straight swap of stations is unlikely to have any capital-gains tax consequences for either Belo or Paramount.

September to acquire the Providence Journal Co., owner of KING, the NBC affiliate in Seattle. Because of current federal duopoly ownership rules preventing ownership of two stations in the same market, Belo must sell one property (the company decided on the lower-rated KIRO).

affiliation switches of a couple of years ago," says Glenn Wright, vp and general manager of KIRO. "All we can do is wait until the dust settles."

GM Search at WABC
Disney-ABC
Scans Its Ranks
For Flagship Chief

As the top-rated station in the country's largest market, Disney-ABC's WABC in New York could expect to attract a bumper crop of candidates for its soon-to-be vacant general manager post. At least for now, however, Larry Pollock, president of the Capital Cities/ABC stations group, seems intent on keeping the search in-house.

Among the candidates said to be on Pollock's short list is Tom Kane, vp and general manager of sister ABC O&O WPVI in Philadelphia, and Alan Nesbitt, a former gm of KABC in Los Angeles who is now serving as interim gm of ABC O&O KTRK in Houston. Kane is said to have a leg up because he previously worked under Pollock as general sales manager at WPVI (Pollock runs the CapCities/ABC group out of an office at the Philly station). Pollock could not be reached for comment last week.

Pollock is also said to be considering filling the gm post from within WABC. Art Moore, WABC program director and a 25-year CapCities/ABC employee, would be a likely candidate. Moore declined to comment, but a source close to the program director noted that he has "more of a creative bent" and has "little appetite for the day-to-day administrative tasks" associated with a gm post.

Since 1989, Moore also has been executive in charge of WABC's in-house-produced *Live With Regis & Kathie Lee*. There is

talk that Moore would like to parlay that experience into a broader program-development role with Disney-owned syndicator Buena Vista Television (distributor of *Regis & Kathie Lee*). With departing WABC gm Walter Liss slated to take over full-time as chairman of Buena Vista Television in January, it would be fair to say that Moore has a strong booster in the Mouse House.

PBS Programming
WNET Clears
5 Prime-Time Hours
For Health Special

On Nov. 9, PBS flagship station WNET in New York aired an "event" public-health special, *Cancer: A Family Matter*, which station executives hope will serve as a model for other PBS stations around the country that produce substantial amounts of programming.

A five-hour (6-11 p.m.) broadcast, *Cancer: A Family Matter* was a first for the station in length and depth of production (the program included both live and taped segments). Tammy Robinson, vp of national programming for WNET, said that the production budget for *Cancer* was a fairly frugal \$200,000, all of which was underwritten by the Health Insurance Plan of Greater New York (HIP). The special was produced and directed by Wayne Palmer, a 23-year veteran producer of PBS' *The McNeil-Lehrer News-Hour* who lost both of his parents to cancer. Carol Martin, former news anchor and reporter for WCBS-TV in New York, served as the host.

PBS has not discussed the possibility of producing a similar special on a network-wide, national

basis. But Robinson said she has received inquiries from a number of PBS affiliates who find the prospect of producing public-health specials intriguing.

"A lot of stations see this as necessitating a local effort, where we fulfill our mission statements and provide support for our outreach programs," Robinson says. "In terms of doing similar specials on heart disease or AIDS, I could see WNET or any of the other producing PBS stations finding partners in the major regional health networks, local hospitals and major foundations." The other PBS "producing stations" include WGBH in Boston; WETA in Washington, D.C.; KCET in Los Angeles; WTTW in Chicago; KQED in San Francisco; KCTS in Seattle; and WQED in Pittsburgh.

Each of the hours of WNET's *Cancer* special were separated into



Spreading the word: Ex-news anchor Martin hosted WNET's unusual *Cancer*

topical segments on lung, prostate, colon and breast cancers, closing with an hour on how to help terminally ill patients and on current research efforts to find cures. Each segment urged viewers to call "outreach" phone banks manned by volunteers from the American Cancer Society. ■

MOVERS

NETWORK TV

Jeff Shell has been named senior vp of finance and development for Fox/Liberty Networks, the domestic arm of the joint venture established in 1995 between Fox Television and Liberty Media. Shell had served as vp of business development for Fox Television since 1994.

CABLE

International Family Entertainment, owner of the Family Channel, has hired **Tracy Jenkins** as director of affiliate sales and relations, for the Rocky Mountain region. Jenkins comes from cable operator Jones Intercable, where she was most recently director of product management in the marketing department...A&E Television Networks has made several hires and promotions. **Michael Mohamad** was named vp of marketing. Most recently he was president of MSM Advertising. In ad sales, **John Kelly** and **Diane Murray Donohue** were named directors for New York. Kelly comes from CBS, where he was vp of prime-time and late-night sales, and Donohue was promoted within A&E from account exec...**Zack Van Amburg** was named director of development at Game Show Network, which is owned by Sony Pictures Entertainment. Van Amburg comes from CNBC, where he produced *America After Hours With Mike Jerrick*...Odyssey, formerly the Faith & Values Channel, named **Claude Wells** its senior vp of affiliate relations, hiring him away from Court TV, where he was vp of affiliate relations for the central (continued on page 40)

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

The Book of Love

When priests and rabbis are your personal Deep Throats, you're in an interesting line of work.

Lois Smith Brady, the *New York Times* columnist who writes the Sunday "Vows" section, says she gets some of her material

from wedding cake bakers, dressmakers and, yes, priests and rabbis. Each "Vows" installment spotlights a New York-area wedding, featuring anecdotes about the affair, the bride, the groom, their courtship or their family, and uses Ed Keat-

ing's offbeat photography (Uncle Dave in the corner with a leg of lamb, for instance).

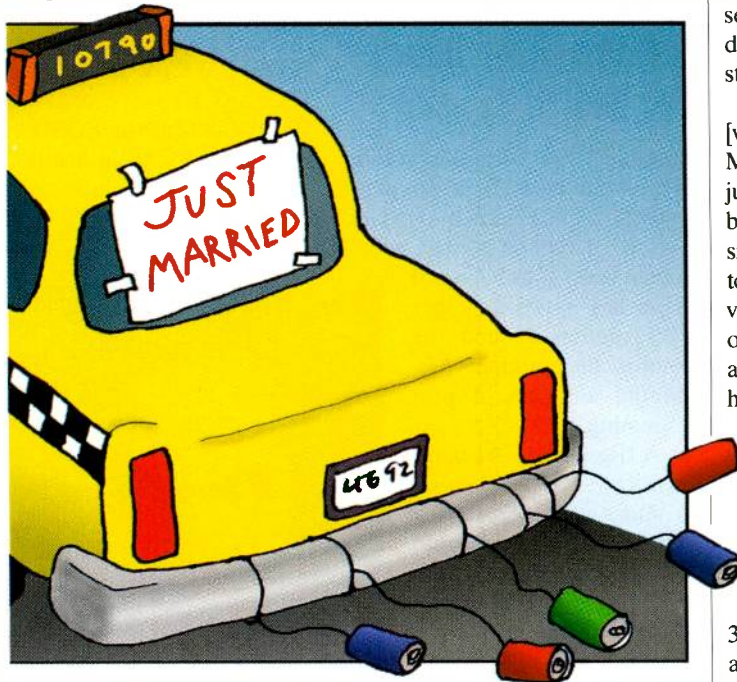
Now, a collection of about 100 "Vows" columns are being bound together in a book of the same name, to be published on Valentine's Day 1997 by William Morrow. Brady, who with *Times* editor Adam Moss started the precursor to "Vows" several years ago at the now-defunct *7 Days*, has some great stories to tell.

"There's one about a [woman] who's walking on a Manhattan sidewalk—she has just broken up with her college boyfriend. It's raining, and she sits down on the curb and starts to cry. Just then, a guy was driving by in a cab, and he jumped out, asked her what was wrong, and when she told him to leave her alone, he followed her for 10 or 11 blocks and got her name and work address. [Eventually] they got married," she says.

Brady suspects that the biggest chunk of her audience is single women between 35 and 50 who read the stories and think, "Oh, it can happen!" she offers. "The stories give a lot of hope to unhappy women [and men] in New York."

Another Brady fave is the tale of a real estate broker whose office overlooked an apartment building. For months, the woman exchanged glances with a single, clarinet-playing father in an apartment across from her office. He finally got up the nerve to ask her out, and the two were eventually married. At the wedding, a fellow real estate broker toasted the union, explaining the key to love was "location, location, location."

For more New York stories, check out the book. —MAH



AMY GOI DBERG

Reiner's Greener Via Eco Radio Spots

The king of golden-era TV is making his way back—to radio. Carl Reiner, father of Meathead and Dick Van Dyke's man behind the curtain, will lend his voice to the first-ever series of environmental public service announcements on radio, due to hit the air early next year.

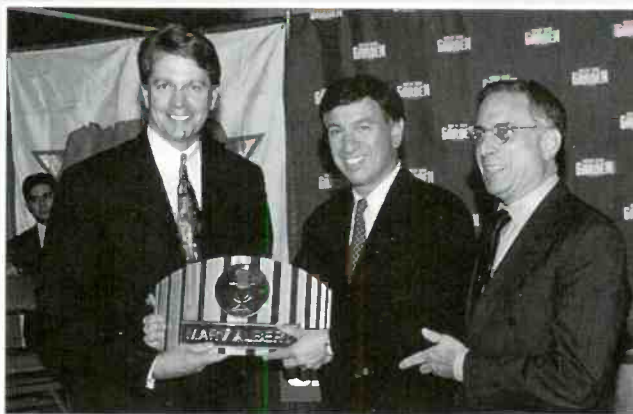
The 30- and 60-second spots, created by environmental group ECO, will run throughout 1997 on 6,000 stations nationwide and be distributed by Westwood One Radio. Norm

Pattiz, chairman of Westwood One and chairman of the ECO radio advisory board, along with some big-name media pals including Ed Begley Jr., Tim Matheson and Alexandra "Baywatch" Paul, will celebrate the spots' launch at the L. A. Museum of Television & Radio later this month.

ECO is no stranger to PSAs. It has produced five theatrical public-service shorts, but this is its first radio venture. Dick Orkin, of the Radio Ranch, will also provide voiceover. —MAH

MEDIA DISH

Albert Inducted Into MSG's Walk of Fame



Sports commentator Marv Albert (c.) was honored last week for his many years of broadcasting from Madison Square Garden with a "Walk of Fame" plaque from MSG president Dave Checketts (l.); MSG Network chief Joe Cohen looks on.

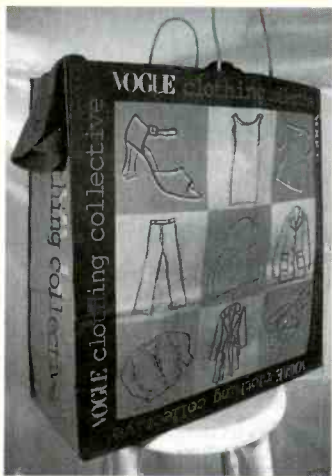
Outdoor, Speedvision on Sponsorship Track



Roger Werner, president and ceo of Speedvision and Outdoor Life Networks (right), joined NASCAR driver Jimmy Foster (second from right) and two of the networks' executives, Roger Williams, evp/coo (left), and Bob Scanlon, svp, programming and production, in Rockingham, N.C., last month to announce the networks' sponsorship of a race team for the 1997 NASCAR Busch Series

Elite Good Cause

Secondhand clothes were never so fashionable. Condé Nast's sixth annual Clothing Collective last month, in partnership with Volunteers of America and ad agencies nationwide, gathered about 50 tons of quality clothing, making it the country's largest clothing drive. CN's *Vogue* added a twist, collecting five tons of "gently worn" apparel from top fashion houses—and even the collection bags were très chic. How can CN top itself next year? Makeovers! Says *Vogue* publisher Ron Galotti: "We're going to solicit beauty companies to donate salon time" for the homeless.



FRANCINE ROMEO

'Cape' Commander in Tight Spot

When he was cast as space shuttle training commander Reggie Warren in the new syndicated sci-fi series *The Cape*, Bobby Hosea braced himself. He knew he'd have to confront his biggest fear.

Sure enough, in his character's first dedicated episode, Hosea, a claustrophobic, had to face a tight space. In the episode, Warren got his first turn on a "shuttle launch." But it was the next scene, in which Hosea had to do a space-walk mission in a lifelike EVA space suit, that really had him sweating bullets.

"There is a blower in our suits, but there was a point where I'm starting to get hot and I'm beginning to panic inside the head gear," relates Hosea, who lists roles on *China Beach* and *21 Jump Street* among his other credits. Suddenly, it came to Hosea to sing a gospel spiritual his late grandmother used to sing to

him when he was a child. "Singing my grandmother's song...kept me from losing it," says Hosea, who ended up setting a production record for *The Cape* by spending 12 hours in the space suit.

"From now on," says Hosea, "when I get in a tight spot, I'll just keep singing."

The episode, appropriately titled "Reggie's Wild Ride," will air during the November sweeps. —Michael Freeman

*Audits & Surveys 1996

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MOVERS



A&E promotes Mohamad



IFE signs Jenkins



Spiers upped at Rodale

(continued from page 38) region. Food Court Entertainment promoted **James Perkins** to president and ceo, bumping him up from coo to replace Stephen Bowen, who resigned. FCE runs Cafe USA, an ad-supported TV programming service found in food courts across the country.

PRODUCTION

MTM Television has expanded its New York production arm with the appointment of **Sandra Katz** as director of program development for the East Coast. Before joining MTM, Katz was director of development for LeFrak Productions in New York.

NEW MEDIA

Larry Carlat has been named senior editor of *Rolling Stone Online*. Carlat comes to RSO from Hachette Filipacchi, where he was editor-in-chief of *Unlimited*, a new men's active lifestyle magazine.

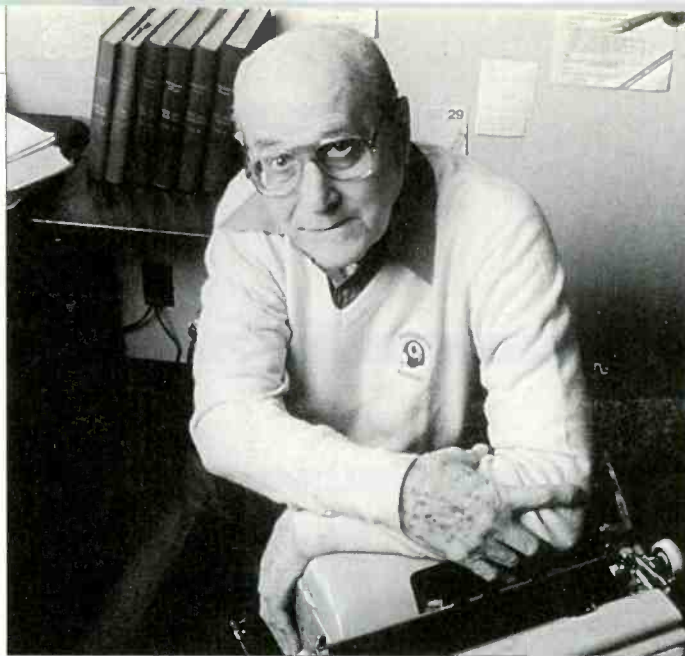
AGENCIES

New hires at Zenith Media: **Lauren Iser**, previously a senior buyer with Campbell-Ewald in Los Angeles, has been hired as senior buyer in Zenith's local broadcast group. She replaces **Karry O'Farrell**, who was named supervisor, local broadcast group. **Shannon Haaz**, previously with McCann-Erickson, has been hired as a junior buyer in the local broadcast group...**Kathy Orr** has been

named media supervisor for Poppe Tyson, Los Angeles. Orr has been with Poppe Tyson for 18 months and supervises the Toshiba Computers account...**Paul Schneider** has launched his own company, Paul Schneider Public Relations. The company will rep SportsChannel New York. Schneider had been vp of communications at SportsChannel.

PRINT

Buzz has tapped **Kim Cohen**, formerly ad sales executive for Editorial Televisa, the largest publisher for Latin America, as fashion and beauty editor. Cohen began her ad career at Hachette Filipacchi, where she was global account manager for Elle International and *Top Model*...**Peter Spiers**, vp of Rodale Press' magazine division and publisher of *Backpacker*, has been named group publisher for Rodale's active titles, including *Backpacker*, *Bicycling*, *Mountain Bike*, *Rodale's Scuba Diving* and *Fitness Swimmer*...**Sally Chew** has been appointed features editor of *OUT*. Chew was most recently editor-at-large at online magazine *Word*, and has served on *OUT*'s editorial board since its inception...**Kathleen Beatty** has joined *Inc.* as San Francisco regional sales manager. Beatty comes over from *SmartMoney*, where she was an account manager.



Coach's coach: Masin is tackling his 601st issue

No Bench-Sitting for 'Coach' Editor

Herman Masin is an 83-year-old publishing legend. The editor of Scholastic Inc.'s *Coach* and *Athletic Director*, a New York-based in-the-trenches monthly for high school, college and professional coaches, last month put his 600th issue to bed.

A humble, friendly man, Masin has made some high-profile pals during his *Coach* tenure. The year he joined the title as editor, 1936, Gene Kelly wrote a piece on dancing and fitness for the magazine. And at Masin's 60th anniversary bash in New York recently, those pre-

sent to honor him (either live or via videotape) included Joe Garagiola, Bobby Knight, Al Davis and Joe Paterno.

Interesting aside: Masin even went to camp with Peter "Columbo" Falk—except Masin was Falk's *counselor*.

But, as Masin explains it, writing and editing were in his stars. "I always knew this was what I wanted to do," says Masin. "In elementary school, we had little albums they gave us when we graduated. In mine, I wrote that I wanted to be a 'journalist', which I find rather amazing." —MAH

Turner at MT&R Luncheon: Ham on a Roll

They don't call him the Mouth from the South for nothing. Ted Turner, the tempestuous vice chairman of Time Warner, has never been able to just zip it. As the featured speaker at a Museum of Television & Radio luncheon for TV-industry heavyweights last Monday, Turner rambled about his life, his accomplishments and his disgust with the industry. Among the memorable lines:

- Amidst a tirade against the excess of violent programming on TV: "The bigger...I've gotten, the more my standards have been compromised for the sake of the almighty dollar."

- In trying to explain when violence is appropriate: "Fifty thousand people died in three days on the battlefield, and we showed just about every one of those deaths." (He was referring to the Turner original film *Gettysburg*.)

- "Now I've got an office in New York...I don't want the media to know I walk from the Waldorf to the office. Rupert [Murdoch] might have someone shoot me."

- "Life's like a grade B movie: You don't want to get up and walk out, but you also don't want to sit through it again."

- Turner's original idea for an epitaph: "You can't interview me here." —Michael Bürgi

EASTERN

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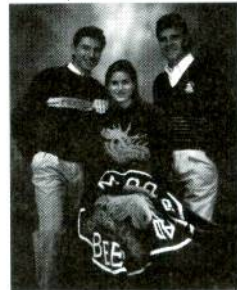
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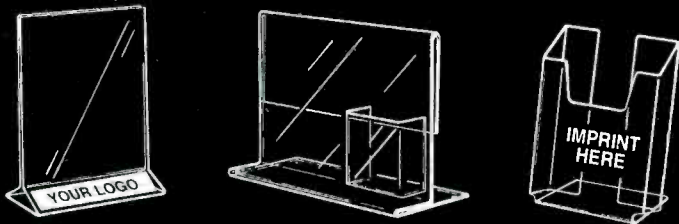
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CSEVE: GO CREATE

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GREYHOUND BUS:

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All copy and artwork must be in *no later* than **WEDNESDAY**. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

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AW 09/96

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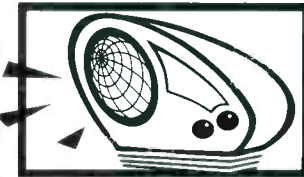
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December Deadline
SERVICES & RESOURCES**

Friday
November 15
3:00 p.m.

All copy must be submitted in writing.

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Call M. Morris
Classified Sales Manager
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PORT AUTHORITY TRANS-HUDSON CORPORATION

REQUEST FOR PROPOSALS

PATH, on behalf of TransitCenter, is seeking proposals from qualified firms for a full range of **Marketing and Advertising Services**. TransitCenter, whose mission is to develop and operate employer-based programs that promote transit, is a public-private alliance of the New York and New Jersey region's transit operators, the business community and the City of New York. It is responsible in the metropolitan area for the marketing and sales of the federally approved transit fringe benefit program known as TransitChek®. It also operates a number of information services for businesses including TransitLink® and is involved in regional efforts to promote transit.

Firms with extensive experience in business-to-business marketing to employers in New York City as well as firms having excellent consumer advertising skills are encouraged to respond.

Responses to the Proposal Due: November 22, 1996

Firms interested in obtaining a copy of the RFP are encouraged to fax their names and addresses, or contact: TransitCenter, Attn: Eileen Heagan, One World Trade Center, 64 North, New York, NY 10048, Tel (212) 435-8100, Fax (212) 435-8115.



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The Editor
Adweek
1515 Broadway, 12th floor
New York, NY 10036

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Small CT ad agency seeks solid AE looking to grow with us. Ideal candidate will have 4-6 years agency experience and strong writing and presentation skills; packaged goods and financial services experience a plus.

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President
ADWEEK Classified, Box 3912
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New York, NY 10036

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Creative ad agency seeks Account Supervisor with marketing mind and strategic problem solving ability. Work directly with president/creative director and senior client people. Candidate should have solid 8+ years ad agency or direct response experience. Credit card experience a plus.

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EARLY CLASSIFIED DEADLINE

Because of the Thanksgiving holiday, our Classified deadlines for the December 2, 1996 issues of ADWEEK, BRANDWEEK, and MEDIWEEK will be earlier than usual.

The deadline for December Services & Resources ads will be Friday, November 15, 1996 at 4:00 pm.

The deadline for Offers & Opportunities and Employment ads in the December 4 issue will be Tuesday, November 26, 1996 at 4:00 pm.

For more information, please call 1-800-7-ADWEEK; in the West, call 213-525-2279. Thanks, and have a great holiday.

FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK

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: \$158.00, 1/2 inch increments: \$79.00 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: \$30.00/week. 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 \$20.00. **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.**

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Our Long Island Headquarters is screaming for a well-rounded, highly organized, deadline-oriented, and yes, creative art director to revamp our entire Graphics division. The result will be an in-house advertising department of which you are the boss, responsible for web design, domestic print ads, establishing and maintaining corporate image standards and consistency, corporate collateral, multi-media presentations and product package design.

► The ideal candidate will have 5 or more years managerial experience including at least 3 years managing a staff of copywriters and graphic designers. Experience in global markets, advertising, direct mail/collateral design, packaging, and copywriting is also required. Computer industry experience is a very big plus.

► Of course, you also need to be familiar with both Macintosh and IBM-PC hardware and software applications, and the WWW.

We offer a complete compensation and benefits package, ongoing professional recognition, and a great working environment!

Please send resume and salary history to:

Cheyenne Software, Inc., Dept. AD, Attn: Manager of Staffing, 2000 Marcus Avenue, Lake Success, NY 11042, fax: (516) 465-5499, or internet: hr@cheyenne.com.

CHEYENNE

www.cheyenne.com/careers

Equal Opportunity Employer M/F/D/V

DIRECT RESPONSE OPPORTUNITIES

Your enthusiasm, talent and drive for success are wanted

Grey Direct is expanding. We are looking for experienced direct response professionals to add to our account service team. Our clients include category leaders in banking, high-tech, telecommunications, financial services, automotive and pharmaceuticals.

ACCOUNT SUPERVISORS

Successful candidates will have the desire and the skills to run a business. With at least 6 years' direct agency experience, you must be a functionally strong person, highly strategic, have demonstrated leadership skills, superior written and oral presentation abilities. You are highly desirable if you have worked on clients in the business-to-business, catalog, high-tech, banking, financial or consumer record club categories. More than a passing understanding of database marketing applications is wanted. Positions in New York and Seattle.

SENIOR ACCOUNT EXECUTIVES

Energetic self-starters, who seek a challenge, possess strong organizational and communication skills, and have solid day-to-day client management experience are wanted. At least 4 years experience in a direct agency, high-tech savvy, and a real desire to grow are required. Excellent written and verbal skills. Positions in New York and Seattle.

ACCOUNT EXECUTIVES

Multifaceted positions require heavy day-to-day client contact and management. You will be expected to participate in strategic planning and development, manage budgets, learn the direct response business. 2+ years direct agency experience, strong high-tech skills, better than usual verbal and written communication abilities. Positions in New York, Seattle and LA.

PRODUCTION

Production professionals with high volume mail, catalog, print production experience. Seeking to fill positions at various levels.

We offer a highly competitive compensation and benefits package. Send your resume with cover letter indicating position of interest and desired salary in confidence to:

George Thomas

Grey Direct

875 Third Avenue, 5th Floor, New York, NY 10022

Or telephone (212) 303-2300

Equal opportunity employer. M/F

Traffic Coordinator

Swiss Army Brands, Inc., a progressive consumer products company, has an immediate opening at our headquarters for a person who can professionally manage the process of producing printed materials on time and on budget.

Essential qualifications include 3+ years of trafficking experience, knowledge of the production process, proofing skills and computer experience. Candidate must also be detail oriented, have excellent communication skills, plus be able to handle multiple projects simultaneously. Production, printing experience and French-reading are a plus.

We offer competitive salary plus an excellent benefit package. Please send resume and salary history, in confidence to:

The Director of Human Resources
Swiss Army Brands, Inc.
One Research Drive
P.O. Box 874
Shelton, CT 06484

Equal Opportunity Employer



Discover The Possibilities

For more than a decade, Discovery Communications has been providing the world's finest non-fiction entertainment. Our exciting growth has created a challenging opportunity for a seasonal professional to assume the role of

MANAGER OF MARKETING & SALES DEVELOPMENT

In this position, you will oversee all aspects of our Sponsorship Program for The Discovery Channel, The Learning Channel and other cable networks. Create and fulfill all sponsorship packages and manage relationships with internal departments.

We are seeking a creative, resourceful professional who possesses a Bachelor's degree and at least five years of related experience including an in-depth knowledge of advertising sales and how sponsorship/integrated marketing plans function. Your ability to identify strategic opportunities and turn them into tangible business proposals will be key to your success. An MBA is a plus.

As a member of our team, you will enjoy competitive salary and a comprehensive benefits package in a stimulating environment. For immediate consideration, please send your resume, including salary history, to: Judy Grune, Discovery Communications, Inc., 641 Lexington Avenue, 8th Floor, New York, NY 10022. Fax: (212) 752-6053

Equal Opportunity Employer M/F



HELP WANTED

**MARKETING/
NEW BUSINESS**

Major U.S. strategic marketing consultancy seeking a senior, experienced new business executive. Must be knowledgeable in selling all areas of strategic consulting services, including corporate strategy, global planning, brand strategy, market research and growth marketing. Must have experience across a broad range of business sectors, including packaged goods, service industries, durables and technology. Fast-paced and exciting environment, looking for an individual who is self-motivated, an excellent presenter and eager to work hard. Send resume and salary requirements.

ADWEEK Classified, Box 3913
1515 Broadway, 12th fl.
1 New York, NY 10036

**WANTED:
ART DIRECTOR**

who can get this ad off the Classified page and onto the "Portfolio" page. Send samples to:

Creative Director

**LevLane Advertising &
Public Relations**

One Belmont Ave. Suite 703
Bala Cynwyd, PA 19004

Please include a resume
and a fresh sense of design.

COPYWRITER

Small downtown shop seeks a copywriter. Prefer large agency experience, with a solid background in print. Great opportunity for someone willing to grow with the position. Reply to:

ADWEEK Classified, Box 3908
1515 Broadway, 12th fl.
New York, NY 10036

JOBHUNTERS:**Find Hundreds of Great
Jobs In Adweek Online!**

Search ads from all six classified regions of Adweek, Brandweek, & Mediaweek.

Call 1-800-641-2030
or 212-536-5319

e-mail: adweek@adweek.com

Reach your ad community in
ADWEEK CLASSIFIED



Leading international agency known for great creative and named Best in the West under \$40 million by the AAF has three positions available. We offer an incredible location in San Diego and an expanding roster of exciting clients.

**ACCOUNT SUPERVISOR
SR. ACCOUNT EXECUTIVE
ASST. ACCOUNT EXECUTIVE
PRINT PRODUCTION MANAGER**

Please mail or fax resume to Natalie Janke
Lambesis Inc.
100 Via de la Valle
Del Mar, CA 92014
Fax: 619.794.6461

MEDIA POSITION

One of Pittsburgh's top five ad agencies seeks senior media professional with 5+ years of experience. Must have solid media planning and buying skills and client experience, including consumer and business-to-business. Media software experience a big plus. Candidate must also have strong communication and presentation skills. Send resume along with salary requirements to:

Katie Bicknell
Blattner/Brunner Inc.
One Oxford Centre, 6th Floor
Pittsburgh, PA 15219
EOE

**FREELANCE
MEDIA PLANNER**

Major worldwide advertising agency headquartered in New York seeks a Freelance Media Planner for approximately 6 months to work on national prestige beauty account. Must have 3-4 years planning experience, with either research or media, heavy print background with consumer magazines, and good computer and writing skills.

Fax resume to:
Human Resources, Dept. 212
Fax: (212) 297-7761
EOE M/F/D/V

USE THE CREATIVITY AT HAND!

We know from experience that our advertisers get better response from our readers when they send their own artwork. A creative ad stands off the page and gets noticed. When placing an ad, send it camera ready!

Call M.Morris
1-800-7-ADWEEK

High Tech/Computer Broadcasting and Publishing Company seeks

**Print or Broadcast
Sales Professional**

(computer industry experience a must) -- prefer Ziff, IDG, or CMP

Must have 2-7 years experience. Relocation to Dallas, have opening in NYC/Boston as well. Unlimited earning potential, entrepreneurial firm, well-known established franchises with new ventures launching soon.

Please fax your resume and cover letter in confidence to:
Mark Bunting 214/741-3607

Planner/Buyer

We're in the leadership business and need a smart and aggressive planner/buyer at our rapidly growing \$20M agency. Min. 4+ years experience in both broadcast and print. Responsibilities include assisting media director in business to business and consumer research, planning, and buying. Computer literacy essential. Fax resume to: **The Anderson Communications Group (Attn: John Parker) 803-686-3711.**

**COPYWRITERS
Magazine Promotion
Department**

Major consumer magazines need creative copywriters - NYC. Must have 3-5 years magazine or ad agency experience. Salary range \$35K-\$50K.

Media Recruiting Group
Fax Resume: (914) 524-9834
Phone: (914) 524-9335

Catch a Creative Genius
**ADWEEK
CLASSIFIED**

**MEDIA
RESEARCH ANALYST**

Parenting Magazine, A Time Warner publication, has an immediate opportunity for a Media Research Analyst who will be responsible for analysis of syndicated research (MRI, J.D. Powers, Intelliquest, etc.), development of category and custom sales presentations, competitive analysis and other sales tools based on research. Emphasis is on interpretation and presentation of data; (light IMS access). Requires 2-3 years related magazine, ad agency or supplier experience; including strong computer skills (Excel, Powerpoint).

Qualified candidates, please mail or fax your resume including salary history to:

Research Director

The Parenting Group
25 West 43rd Street, 20th Floor
New York, NY 10036
Fax (212) 827-0019

EOE

ACCOUNT EXECUTIVE

You have the business, you have the contacts...so isn't it about time you got the deal you deserve? Plus some recognition in the bargain? Not to mention support...and a future. Award winning LI agency looking for someone just like you.

Fax: 516-351-5991
100,000% confidential

COPYWRITER

Young, creative agency on the move, seeks talent with same qualities. We've won awards in various media. We need good thinker with 2-4 years experience and a Strong Book. Send 3 great samples to:

Creative Director
Carroll Advertising
4 North Shore
106 Isabella St., Ste. 201
Pittsburgh, PA 15212

**V.P. MEDIA
SUPERVISOR/\$70K**

7+ years experience in tv/radio required for top New York shop. Excellent opportunity for career growth. Call 1-800-580-3037 or e-mail ggsearch@aol.com

**MARK YOUR CALENDARS
December Deadline
SERVICES & RESOURCES**

Friday
November 15
3:00 p.m.

All copy must be submitted in writing.

HELP WANTED

**Sr. Account Executive
and
Production Manager**

We're looking for a few **Senior Account Executives** with at least 5 years' experience in a direct marketing agency. We need smart, eager people with experience developing strategy, writing, presenting and leading. We need self-starters that never leave well-enough alone but relentlessly seek to exceed client expectations. But the most important characteristic we're looking for is the ability to manage the details on many projects simultaneously without losing your cool.

If you're qualified and up to the challenge we'd love to hear from you. If you have experience in telecommunications or retailing, you have a leg up!

We also need a few **Production Managers**. We're looking for at least 3 years' experience managing all phases of direct mail production from the purchasing of 4 color film all the way through lettershop services. Thorough knowledge of printing, imaging and lettershop is essential, as well as level-headed problem solving skills.

We're an energetic agency in a beautiful part of the country. We have an exceptional list of clients and a great working environment. We offer a competitive salary and excellent benefits which include pension, 401(k), health, dental and life insurance. For instant consideration, please send your resume along with a persuasive cover letter with salary requirements to:

CADMUS DIRECT

Attn: Human Resources/SAE-PM
1123 S. Church Street, Suite 1000
Charlotte, NC 28203
Fax (704) 344-7920
No phone calls please.

**SPORTS MEDIA
ADVERTISING**

New York-based sports magazine and marketing company seeks hungry, hard-charging, self-starter for national account sales position. 2-3 years of selling to sports-oriented advertisers required.

**Fax resume and salary
history to publisher.
(212) 290-1580**

**GREAT AGENCY - CREATIVE WORKPLACE
TOP FLOOR - OCEAN VIEW**

That's about it. Except for the fact that you've got to be innovative, a strategic thinker, enjoy tight deadlines, relish working with top quality clients, have the necessary experience to get the job done and the insight to deliver the best product possible. A sense of humor is also required. Now that you know what you need, here are the opportunities we have available for you to succeed in both Ingalls Advertising and Group 121:



INGALLS ADVERTISING

- **ASSISTANT ACCOUNT MANAGER (NATIONAL RETAIL ACCOUNT)**

- **HIGH TECHNOLOGY ACCOUNT COORDINATOR**

Both of the above positions require the ability to organize and handle budgets as well as adaptability to a fast-paced environment.

- **TRAFFIC MANAGER**

You will need 3-5 years' experience in Print, Broadcast and Direct Mail as well as knowledge of Word and Filemaker Pro. Organization and the ability to handle multiple tasks are essential.

- **IN-HOUSE ILLUSTRATOR**

You will need a minimum of 3 years' experience in storyboard and comp illustrations. Speed and versatility are key to this position.

- **ACCOUNT SUPERVISOR/DIRECT MARKETING**

You will need to be a strategic thinker with the ability to lead an all-star team on blue chip accounts.

- **TRAFFIC MANAGER/DIRECT MARKETING**

You will need 1-3 years' experience and the ability to coordinate between departments and projects in a multi-tasking environment.



- **ART DIRECTOR AND COPYWRITER/DIRECT MARKETING**

You must have strong brand building creative that gets results, and be able to create integrated direct marketing campaigns for consumer and business-to-business accounts.

- **PRINT PRODUCTION MANAGER/DIRECT MARKETING**

You will need 3-5 years' direct mail experience including printing, data processing, lettershop and postal regulations. The ability to troubleshoot, communicate effectively, and adapt new ideas are essential.

Are you ready to make your move to the top?

Ingalls, Quinn & Johnson offers a complete benefits program and the opportunity for excellent career growth.

Mail your resume in confidence to:

Rebecca Sullivan, VP/HR, Ingalls, Quinn & Johnson, Dept. AW, 1 Design Center Place, Boston, MA 02210
or fax to (617) 295-7514. No phone calls, please. Equal Opportunity Employer.

NATIONAL ADVERTISING SALES DIRECTOR

CCI, a dynamic publisher of nationally distributed music and entertainment publications, seeks to appoint a National Advertising Sales Director. Selected individual will be a self-starter possessing a minimum of 3 to 5 years of successful ad sales experience and be able to demonstrate the ability to develop and grow new business. Thorough understanding of consumer media is required, and knowledge/experience in the music industry and consumer electronics a distinct advantage. We are an equal opportunity employer offering an attractive salary/commission/bonus package and excellent benefits program including an attractive salary/commission/bonus package and excellent benefits program including 401(k) Plan and Profit sharing. **Send resume and cover letter to:**

Jayne Engel
Human Resources Director
Connell Communications Inc.
86 Elm St., Peterborough, NH 03458.

You can put the ME in media.

There may be no I in team, but we need individuals. Tall ones, short ones, with or without tasty sprinkles. But most importantly, individuals who can function as **media supervisors** and **media planners** to help out with everything from Nike to Microsoft to hanging dry-wall. Supervisors must have 4-6 years experience and planners need 2-4 years. So fax your resume and a brief -10 word- manifesto outlining how television can be used as a tool of mass manipulation but in a good way to Romney Wyatt at 503-228-8741.

HELP WANTED

Account Supervisor/ Public Relations

Build an empire - please! Join a dynamic strategic marketing company serving prestige international clients in the hospitality and travel business, including a Caribbean destination, a national charter airline, hotels and many more fascinating accounts. Some business in hand, lots pending and the whole world waiting for a savvy, travel industry/destination marketing pro with superior writing skills and terrific media relations. Great opportunity for a hands-on, high energy, ambitious, talented person hungry for new business. Travel necessary; sense of humor mandatory. Send resumes, writing samples and references to: SS group.



Irma S. Mann, Strategic Marketing, Inc.

360 Newbury Street, Boston, MA 02115 FAX: 617-266-1890
email: irma@irmamann.com NO CALLS PLEASE

SR. ART DIRECTOR WANTED: SMART THINKER, QUICK WORKER, GOOD RUNNER

Co-manage the Creative Dept. of a small, dynamic, award-winning full-service Manhattan agency. Bring innovation, brilliance and agility, not ego. Your great ideas will fly--mediocrity and passivity won't.

Fax resume, salary requirements and samples to

CD

212-727-7899

ACCOUNT PLANNERS NEEDED

Creatively driven, award winning advertising agencies seek insightful, out-of-the-box account planners to lead the strategic development process. Opportunities exist in small boutique agencies and hot mid-size to large agencies in NY, SF, Minn., Boston, Florida, & Richmond, VA. Experience required ranges from 2-10 years, depending on opportunity; salary commensurate with ability.

Ada Alpert, Ribolow Associates

(212) 808-0580 Fax (212) 573-6050

PRINT PRODUCTION MANAGER

If you thrive in a fast-paced work environment, please fax me your resume today!

We are a large, well-known agency currently seeking a Print Production Manager with 1-2 years experience, who is energetic, organized and a TEAM PLAYER. Must have thorough knowledge of all phases of print, pre-press and four color film separations. You must be able to juggle a lot of projects at once and maintain a cool head under pressure.

Your job would consist of negotiating with vendors, estimating, scheduling and all other aspects of the print production process.

**Fax your resume to: Denise Kelly at (212) 804-1200
or mail it to: 180 Malden Lane, 38th Floor, New York, NY 10038.**

Looking for the perfect job?

ADWEEK CLASSIFIED

Amazing Media Opportunity

America's leading independent software company is establishing an in-house, world-wide media department at their corporate headquarters on Long Island.

This is an excellent opportunity for ambitious media professionals to get in on the ground floor of fast-growing, multi-billion dollar high tech company. Rated by Computerworld as one of the best places to work in the high tech industry, this company offers generous compensation packages and benefits ad agencies cannot match.

This department will plan and place media in 40 countries. We're looking for media professionals with a minimum of 4+ years experience in print planning. Must have business to business or technology background. Knowledge of the computer/software industry a plus, in addition to familiarity with international media. Should have excellent negotiating skills, be detail-oriented, work well with people and excel in a team-oriented environment.

Send resume with salary requirements to L. Scher at: S/M 641 Avenue of the Americas, 6th floor, NYC 10011 or fax 212-366-6933.

EASTERN SALES REP

BICYCLING Magazine, the world's #1 road and mountain bike magazine, is looking for an aggressive, active enthusiastic Sales Representative in our New York Office. We are seeking the right person to help **BICYCLING Magazine** continue on its successful course,

The ideal candidate should have 2 years ad sales experience and must be able to document quality sales results. In addition to salary and commission, **BICYCLING** offers a strong benefits package. If you're interested in this great opportunity, please send your resume in confidence to:

Human Resources Dept. (AW-ESR)

RODALE PRESS, INC.

33 E Minor Street, Emmaus, PA 18098
E.O.E.

MEDIA PLANNERS:

Do You LOVE Sports?

We do, and we're looking for a fast thinking *media planner* for our new fast paced sports account. If you eat, sleep, and live sports, and want the opportunity to work on the fastest growing sporting goods store in the country, call us. Local broadcast experience and excellent computer skills a must. Fax resume to:

HR-MP (212) 949-0499

NETWORK TV SALES SR. ACCOUNT EXECUTIVE

Leading interactive music television network seeks a high-energy, self-starter to develop key advertising accounts. Based in New York, this individual must have a proven track record in sales, excellent communication skills, agency and client contacts, minimum of five years experience, knowledge of pop culture, music and the ability to package it all for an effective sell. Send resume with cover letter and salary expectations to:

ADWEEK Classified, Box 3914

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

MEDIA PLANNER

Adworks is looking for a media planner w/ 2+ yrs. exp.

- Heavy Retail A +
- Strategic Thinker
- Communications/Computer Skills a Must

Competitive salary w/good benefits, great environ., short walk from Foggy Bottom Metro.

**Fax resume to: Joan Edelin 202-739-8204
or mail to: 2401 PA Ave., N.W., #200, Washington, D.C. 20037**
EOE

HELP WANTED



AT&T
Capital Corporation

INTERNAL COMMUNICATIONS MANAGER

AT&T Credit, an AT&T Capital company is a progressive, growing organization in the equipment leasing industry. In addition to competitive compensation and benefits, we offer an exciting and challenging environment and the opportunity to be associated with a leading international leasing and financing company. We have an immediate opening in the Internal Communications Department located in Parsippany, NJ.

This position is responsible for managing all aspects of the internal communications process including informing, motivating and educating employees domestically and internationally. Specific responsibilities include: writing, taking photographs for and producing bi-monthly employee newsletter and other internal communications; writing executive speeches/presentations and coordinating meetings/events. In addition, you will be working on marketing communications projects, direct mail campaigns and collateral materials.

To qualify, you must have a Bachelor's degree, 4-6 years related experience, exceptional written and oral communication skills, strong detail orientation and project management skills, the ability to work well as a member of a dynamic team and superior interpersonal and interviewing skills.

Interested candidates may send or fax their resume and salary history to: AT&T Credit, Human Resources, 2 Gatehall Drive, Parsippany, NJ 07054. Fax: 201-606-4687. EOE.

Will you be part of The One to One Future?

You will if you join *marketing 1:1*, the thought leadership consultancy founded by Don Peppers and Martha Rogers, authors of the book that *INC.* magazine called "one of the two or three most important books ever written." Through speaking engagements, consulting assignments, seminars and our soon-to-be-launched Web center, we show companies the benefits of focusing on one customer at a time. Our offices, located overlooking a marina in Stamford, offer an informal, intellectually challenging environment that fosters -- and rewards -- groundbreaking work.

Please contact us if you are Web and PC-literate, comfortable with technology and business principles, and an excellent communicator. Above all, you must be versatile and flexible; that is the measure of success in our rapidly changing world. Our current needs include:

Webmaster	Editorial Director of Web site
Web writers (w/ HTML skills)	Art Director for Web site
Database Designer	Account Executive
Publicist	Executive Assistant
Applications Developer w/C++ experience	

Contact: *marketing 1:1*, Attn: BK, 700 Canal Street, Stamford, CT 06902
fax 203.316.5126 email bkasanoff@marketing1to1.com

marketing 1:1
Tools for Competing in the Interactive Age

FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK

ASSOCIATE MANAGER, MARKET RESEARCH

POSITION YOURSELF AMONG OUR LEADING NAMES

Lipton is a name synonymous with achievement in consumer beverages and foods. Our in-demand product lines, ranging from teas, seasonings, dressings, soups and side dishes, owe their success to a founding spirit of innovation and customer responsiveness that flourishes today. Your talents can help perpetuate our market leadership when you assume this challenging position as Associate Manager, Market Research.

In this critical role, you'll help Lipton leverage marketplace intelligence into profitable business strategies. In addition to consulting with Marketing and R&D to establish test objectives and write proposals, you'll design research, write briefs to the research agency, develop questionnaires, and coordinate the execution of studies. You'll also write research analyses and recommendations, present study results to management and R&D, and provide leadership on quality improvement issues. To qualify, you'll need 2-4 years of relevant market research experience including consumer survey research. Corporate experience preferred, but not essential. An MBA or Master's degree in Statistics or the social sciences is a plus.

You will enjoy a competitive starting salary, excellent benefits package and outstanding growth opportunities. For immediate consideration, please forward resume WHICH MUST INCLUDE SALARY HISTORY to: Employee Relations Dept. AMMR, Thomas J. Lipton Company, 800 Sylvan Avenue, Englewood Cliffs, NJ 07632. We are an equal opportunity employer m/f/d/v. *No agency referrals, please.*

Lipton®

FREELANCE OPPORTUNITIES

ACCOUNT EXECUTIVES

Advertising Agency Account Executives with at least 3 years experience needed for clients based in NYC, NJ and CT. MUST have 4-A's agency experience.

DIRECT MARKETING

Direct Marketing professionals for freelance projects. Must have at least 3 years experience working at 4A's agencies or major consumer products companies. Experience in telemarketing, forecasting and Database Management a plus.

MEDIA

Media Planners and Buyers needed for short and long term freelance assignments. MUST have 4-A's agency experience. Computer skills required. Direct Response experience a plus.

TRAFFIC

Traffic Manager for ad agencies and in-house adv. depts. General and Direct Response. Handle print process from concept to production to release. Knowledge of Donovan a plus.

Please mail or fax resume to: PaladIn Interim Staffing, 270 Madison Avenue, New York, NY 10016, phone 212-545-7850, fax 212-689-0881.

Equal Opportunity Employer MFH.

HELP WANTED

DIRECT MAIL ACCOUNT SUPERVISOR

DIMAC DIRECT, The nation's largest vertically integrated direct marketing services company headquartered in St. Louis, MO has an outstanding opportunity for a strong and proven direct marketer. This is a prime position for an individual with high standards and the ability to develop and nurture long-term relationships. Position requires:

- 5-8 years marketing experience with at least 5 solid years in direct marketing.
- Strong business development skills.
- Proven strategic, writing, and presentation skills.
- Strong knowledge of direct marketing research testing and analytical results.
- Ability to develop and manage (direct) creative process.
- Familiarity with direct mail production process.
- Staff management experience.

We will provide a challenging environment and competitive compensation and benefits. If interested, please send cover letter, resume and salary history in confidence to:

D. Nersesian/ASC
DIMAC DIRECT
One Corporate Woods Drive, Bridgeton, MO 63044
EOE M/F/D/V

This opportunity is brought to you by our clients.

Promotion Manager

Meredith Corporation's Midwest Living Magazine seeks a creative Promotion Manager. Successful candidate will have a college degree in Marketing or Journalism and 3-5 years experience developing value-added programs and proposals, as well as event and in-store promotions. Knowledge of marketing promotion and production in the magazine industry is a must. Superior communication and presentation skills, and the ability to prioritize projects are essential.

Location: New York City

Send resume and cover letter with salary history in confidence to:



Mrs. K. Bock, Supervisor, Corporate
Staffing Services/Dept. 181
Meredith Corporation
1716 Locust Street, Des Moines, IA 50309-3023
Fax: (515) 284-2958, E-mail: kbock@dsm.mdp.com

An Equal Opportunity Employer

Account Supervisor – PR/Promotions

Integrated marketing communications agency seeks strategic and savvy account supervisor for pr/promotions group who has a passion for producing great work.

Position requires 4-6 years experience in developing and implementing innovative promotions and events as well as strong media relations skills and contacts. Extensive background in food, wine & spirits necessary—entertainment, fashion or music industry experience a plus. Some travel required. Working knowledge of marketing/advertising is key.

Please send resume and salary history to:

Laura Leinweber
Public Relations Manager
Kirshenbaum Bond & Partners
145 6th Avenue
New York, NY 10013

NASHVILLE DIRECTOR OF SALES

CCI is seeking a Director of Sales to lead and direct the expansion of our Nashville office. The main responsibility of this position is that of product champion for *New Country* magazine.

The ideal candidate must be able to demonstrate a successful career in advertising sales and will have held the post of sales director or equivalent for at least three years. Specific involvement with record labels will be of great value, as well a background in consumer publishing. Knowledge of the country music industry is a must.

The successful applicant will be able to demonstrate the ability to develop strategies for growing core business, handle field sales responsibilities and direct, motivate and manage a team. This is an ideal opening for a self-starter looking for the opportunity to become a key person in our organization.

We are an established, successful publisher of several nationally distributed consumer magazines in the music, video and cable industries and offer an excellent compensation and benefits package, including 401(k) and Profit Sharing Plan. Please send/fax resume to: **Human Resources Director, Connell Communications, Inc., 86 Elm Street, Peterborough, NH 03458. Fax 603-924-7013. EOE.**

AGENCY COMPENSATION ANALYST

The Coca-Cola Company is seeking an Agency Compensation Analyst to work within the Advertising Department in ATLANTA, GA.

The successful candidate will be responsible for the review of compensation agreements with advertising management, negotiation of compensation with agencies, and stewardship of internal senior management approval. This position will also determine and implement improvements to the process worldwide.

Background in developing cost-based compensation proposals for advertising agencies; at least 4 years' analysis experience (financial, marketing or other); and at least 4 years' ad agency experience essential. Must be a team player with strong communication skills. 10% to 20% international travel required. Frequent overtime necessary. Multilingual skills a plus.

The Coca-Cola Company offers excellent compensation and company-paid benefits. For confidential consideration, please send or fax resume to: **The Coca-Cola Company, Attn: SB/USA611, P.O. Drawer 1734, Atlanta, GA 30301.** The Coca-Cola Company is an Equal Opportunity Employer which values the diversity of its employees, customers, and consumers.



Now Hunting For

ARTY CHARACTERS

If you're a creative freelancer, who's nicely specced and knows a good rag, you're our type.

We fill project and interim assignments with marchless graphic designers, art directors, multimedia producers,

web site developers, computer production artists and writers. No light or fluffy types, please.

So please fax your resume and samples to: Artisan, 212.448.0408.



Use ADWEEK MAGAZINES to get National Exposure

Looking for the perfect job?

ADWEEK CLASSIFIED

HELP WANTED

MEDIA PLANNING POSITIONS

MEDIA PLANNING SUPERVISOR

TBS Media Management seeks to hire a dynamic, experienced media professional as a Planning Supervisor. This individual must have 4-5 years experience in media planning either at an advertising agency or media service company.

Candidates should have a strong strategic perspective on media and well developed analytical and communication skills (both verbal and written). Individuals wishing to be considered for the position should be thorough, detail oriented and be able to produce sound work quickly and accurately.

Candidates must be familiar with all major sources of media research, understand their methodological underpinnings and limitations where relevant, be computer literate (PC/Windows) and have the ability to use spreadsheets productively (Excel/Lotus 123).

Candidates should be highly motivated and have a creative flair. Prior experience on retail oriented business would be a plus.

JUNIOR MEDIA PLANNER

TBS's Planning Group is seeking a media pro who can manage a list of assignments and hit the occasional curve ball. Individuals must have 6+ months media related experience and the desire to maximize their potential in this growth position.

Should be capable of managing day to day business on challenging sports accounts with good writing/computer skills. A basic understanding of broadcast, print and online media is required.

Please fax resumes to:
(212) 632-0250
Attn: Planning Director

MARKETING COMMUNICATIONS SUPERVISOR

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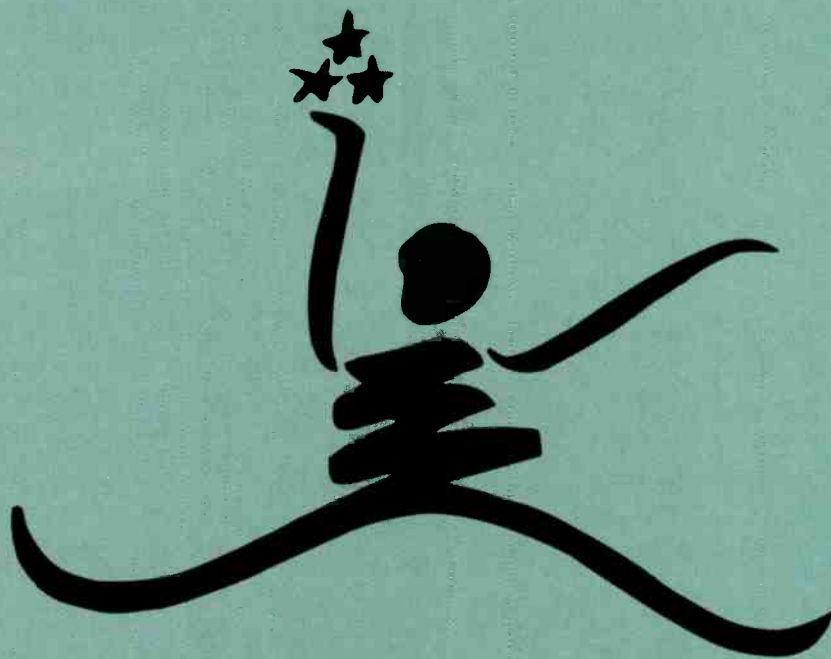
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CALENDAR

The Broadcasting & Cable 1996 Hall of Fame Dinner will be held Nov. 11 at the Marriott Marquis Hotel in New York. Contact Steve Labunski at 212-213-5266.

Audit Bureau of Circulations' 82nd Conference and Annual Meeting, focusing on brand building, will be held Nov. 13-15 at the Royal York Hilton Hotel in Toronto. Contact: 847-605-0909.

The First Worldwide Television Summit Conference, with featured speaker Nobuyuki Idei, president of Sony Corp., will be held Nov. 20 at the New York Hilton Hotel. Contact: 212-759-0303.

Magazine Publishers of America presents a half-day seminar, **"Riding the Next Wave: Internet Publishing Success Strategies for the Late '90s,"** Nov. 21 at MPA headquarters in New York. Contact: 212-872-3700.

California Cable Television Association presents **The Western Show** Dec. 11-13 at the Anaheim Convention Center, Anaheim, Calif. Contact: 202-429-5350.

The National Association of Television Programming Executives will hold its **34th annual program conference and exhibition** Jan. 13-16 at the Ernest Morial Convention Center in New Orleans. Contact: 310-453-4440.

The 19th Annual International Sport Summit will be held Jan. 15-16 at the Marriott Marquis in New York. David Downs, vp programming, ABC Sports, will be among the featured speakers. Contact: 301-986-7800.

Media Notes

NEWS OF THE MARKET

'SI' Inks Yanks

Sports Illustrated Presents, the commemoratives and custom publishing unit of Time Inc.'s *Sports Illustrated*, has published *"The Champs!"*—a collector's issue on the New York Yankees and their 1996 World Series win. The special is on newsstands now throughout the New York area, with a cover price of \$5.95. Additionally, *SI* late last week started distributing 1997 New York Yankees calendars to newsstands.

'Family Life' Ups Frequency

Hachette Filipacchi's *Family Life* will increase its frequency from six to 10 times a year starting next September. The magazine, aimed at the parents of young children, was acquired by Hachette last spring.

World to Launch 'Boating Life'

Winter Park, Fla.-based World Publications will launch a new bimonthly, *Boating Life*, in February. The start-up, to be aimed at boating novices and first-time boat buyers, will have an initial circ of 100,000. World's other titles include *WaterSki*, *Sport Fishing* and *Sport Diver*.

CTW, Clorox Test Baby Mag

Sesame Street Parents magazine, a monthly published by the Children's Television Workshop, will partner with Clorox to publish a quarterly for the parents of new babies. Clorox is underwriting a one-year test of *Sesame Street Parents Special Baby Edition*.

'Amer. Health' Expands Name

The Reader's Digest Association's *American Health* is adding the words "for Women" to its name starting with its December issue. The magazine recently

relaunched in an effort to attract more women readers. Said publisher Susan Buckley, we "wanted to wait for reader and advertiser reaction" before making the change. Time Inc.'s *Health* had charged that its competitor's new logo, in which "American" is smaller than "Health," has caused confusion between the two titles.

Fox Taps Horenstein

Suzanne Horenstein has been named senior vp/scheduling at the Fox Broadcasting Co., reporting to Peter Roth, president of the Fox Entertainment Group. Horenstein, formerly vp of programming and promotion for Fox Television Stations, will oversee scheduling of network programming and help acquire movies. Before her four-year stint at Fox's O&O stations, Horenstein was vp/feature acquisition for Fox, responsible for acquiring, editing and scheduling movies. She also was involved in scheduling network series.

Cox to Carry Your Choice

Your Choice TV has signed an affiliation agreement with Cox Communications, to be distributed across Cox's digital cable systems. YCTV will provide seven channels of popular programming provided by ABC, HBO, BBC, PBS and others. YCTV uses a "time shift" strategy in which TV viewers can purchase a rerun of popular programming for a nominal fee, much like pay-per-view. YCTV, which launches in spring 1997, is a unit of Discovery Communications, of which Cox is a minority investor.

CBS Signs Marketers

Westinghouse/CBS has named Adler Boschetto Peebles & Partners to handle its advertising and marketing for CBS Eye on People, the 24-hour news and personality-driven cable service that will launch next March. Separately, Group W Satellite Communications, which handles sales, marketing and distribution for



MICHAEL LAVINE/FOX

USA Network nabbed the off-net rights to *New York Undercover*, with Malik Yoba (l) and Michael Delorenzo

USA Goes Undercover

USA Network has acquired the off-network rights to *New York Undercover*, a cop drama that has been running on Fox Thursday nights. USA was reported to have paid \$250,000-300,000 per episode for the show, which has averaged a 7.2 rating on Fox. The distributor, MCA Television, will also sell the hour-long show to broadcast stations for a weekend barter window. USA's late-night run of the show begins with the fall 1998 season. MCA currently co-owns USA Network with Viacom.

Media Notes

CONTINUED

Eye on People, has tapped Hispano Marketing to handle trade and consumer advertising for CBS TeleNoticias, the 24-hour Hispanic news service owned by CBS/GWSC.

Disney Dominates Kids Top 10

Disney dominated the list of the top 10 new children's TV shows for the weekend of Oct. 26, according to Nielsen ratings, with *Brand Spanking New Doug* at No. 1, *Mighty Ducks* at No. 2, *Gargoyles* at No. 6 and *Jungle Cubs* at No. 10. Saban weighed in with its live-action *Big Bad Beetleborgs* at No. 3; Hyperion Studio/Fred Silverman's *Bone*

Chillers came in at No. 4; and *Project Geeker* rounded out the top five. *Doug*, taken under the Disney wing when the studio acquired creator Jumbo Pictures, pulled in a 3.5 rating/17 share.

The Early News From WZZM

Rising early has paid off in a nice worm for Tracy Forner at WZZM-TV, Grand Rapids, Mich. Called off his usual reporting duties to be a substitute coanchor for the station's 5 a.m. newscast, Forner performed so well that he was promoted last week to full-time coanchor when anchor Paul Edel resigned to pursue other

interests. Forner will also work on the *13 Eyewitness News at Noon* program for the Argyle Television-owned ABC affiliate. Of the crack-of-dawn newscast, WZZM gm Richard Rogala says: "We can't make people get their news when we want, [so] we've got to find the [new] times when they want it."

Fox Adds 167th Affiliate

Fox Broadcasting Co. has added its 167th primary affiliate nationally (giving the network 95 percent U.S. broadcast coverage) with the signing of JME Media-owned WFXB (formerly WGSE) in Florence-Myrtle

Beach, S.C. Prior to WFXB (ch. 43) going on-air with Fox's prime-time and kids programming in January, the network had gained carriage in the 144th-ranked ADI market on low-power television affiliate WEYB and local cable systems picking up Fox Net. In related news, Fox Television Stations Inc. has promoted Roger LaMay to vp and general manager of WTXF in Philadelphia. LaMay, who had been WTXF's news director since 1985, succeeds Mike Conway, who left the station to take over as gm of Paramount Television Group's WTOG in Tampa, Fla.



UPS Launches Cyber Primer

Connect-Time, a new monthly technology magazine insert to be distributed in newspapers, seeks to demystify all that is cyber in its nationwide Nov. 10 launch with a blend of content "for those not yet connected." A joint venture between United Press Syndicate and Schurz Communications, *Connect-Time* is interactive, with articles based on reader input and involvement, and even boasts its own Web site (www.connect-time.com). With a circulation of 6.5 million via an alliance with 50 newspapers, it is the largest-circulation high-tech publication at launch ever.

TV Rep Firms Go Hi-Tech

The world's largest supplier of media software, Coumbine JDS, has signed agreements with HRP, MMT and TeleRep providing a new package of sales, management and research software for reps and stations. The tools are for use by both sides of the fence: National reps will get a new research and contracting system, while television stations will get a system of electronic communications, order processing and sales tools. Also included: a national EDI TV spot-ordering system and a PC-based sales tool.



Magazine Day in NY

Magazine execs gathered at New York's Grand Hyatt on Oct. 31 for the annual MPA-sponsored event to celebrate the medium. From left: John Heins, president, G+J USA Publishing; Cathie Black, president, Hearst Magazines; Roger Servison, managing director and evp, Fidelity Investments; Wenda Millard, evp, marketing and programming, DoubleClick; and Don Miceli, vp, media service, Kraft Foods.



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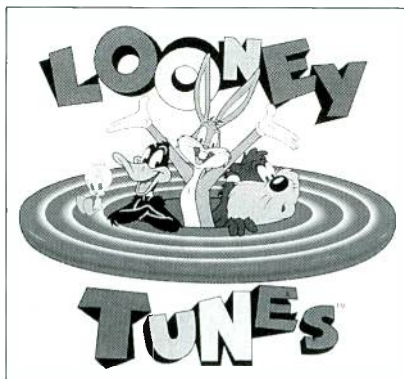
BIG DEAL

TARGET STORES/DAYTON HUDSON

Agency: Martin/Williams, Minneapolis
Begins: Late November
Budget: \$40 million (est.)
Media: TV, print

The Target Stores division of Dayton Hudson Corp. in Minneapolis will maintain its tradition of using singers in holiday advertising and feature young country music star LeAnn Rimes in one TV spot, sharing the spotlight with Warner Bros.' Looney Tunes characters. Bugs Bunny, Road Runner and other Looney Tunes characters carry the holiday message by themselves in other spots. The campaign breaks later this month and is themed "Harmonious Holidays."

Target gave Martin/Williams the



Bugs et al. will deck Target spots

assignment for holiday advertising this year; next year the honor goes to HMS Partners' Minneapolis office.

The department store division of Dayton Hudson will incorporate Charles Dickens' *A Christmas Carol* into its advertising. The Dayton's, Hudson's and Marshall Field stores' advertising will feature the Christmas classic in a campaign by Peterson Milla Hooks in Minneapolis. Nine new TV spots will be introduced after Thanksgiving, including an image spot and product spots, according to Michael Francis, senior vp of marketing and visual advertising. The theme-line of the campaign will be "In the Spirit of the Season."

Dayton Hudson spent \$6 million on the department store group and \$50 million on Target advertising during 1995's fourth quarter. —Ellen Rooney Martin

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

KMART CORP.

Agency: Campbell Mithun Esty, Minneapolis
Begins: Now
Budget: \$40 million (est.)
Media: TV

Penny Marshall and Rosie O'Donnell return for a second holiday appearance for Kmart Corp. in an expanded campaign. Campbell Mithun Esty in Minneapolis has created a pool of 12 TV spots, rotating on a three-per-week basis through Christmas. The first round of spots began airing Nov. 10.

The pair continue their banter about the Kmart shopping experience and promote sales on products ranging from Legos to tree lights. A 60-second spot—a first for Kmart's holiday push—spoofs the "Twelve Days of Christmas." Kmart, which spent \$48 million during last year's fourth-quarter holiday season, would not project 1996 spending.

L'OREAL

Agency: McCann-Erickson, N.Y.
Begins: Spring
Budget: \$10 million
Media: Cable TV

L'Oréal will throw \$10 million in television advertising into the 1997 launch of L'Oréal Kids, a haircare line extension that aims to be "the only kids shampoo marketed to kids."

L'Oréal Kids ships next February, with ads breaking in the spring. The company will pitch the product mainly to youngsters ages 3-10 via spots on Nickelodeon, and will likely leverage its famous slogan, "Because you're worth it" with the new, "We're worth it, too!"

The line will include three shampoo-and-conditioner products designed for a range of hair types, and will come in fish-shaped plastic bottles designed for in-tub play. Flavors include cherry-almond, apricot, and honey-melon, with prices in the \$3 range.

L'Oréal, part of the Cosmair group of personal care companies, is the latest brand to dive into the kids market. Two years ago, Dial launched Dial for Kids, a soap product

aimed at consumers 2-12. In the year ended Sept. 8, Dial for Kids had sales of \$14.3 million, up 4 percent from the year before, per Information Resources Inc. Bath & Body Works, the specialty retailer, recently unveiled some kids' products and is working on more, as is arch rival The Body Shop.

Through such extensions, manufacturers are hoping to boost incremental sales while also generating long-term brand loyalty. Kids have about \$120 billion a year in spending power, according to market research house Kurt Salmon & Associates, N.Y. Personal care products are among the most popular items for youngsters to purchase.



Penny Marshall and Rosie O'Donnell spread holiday cheer for Kmart again this year

Competitive Media Reporting.

In the year ended July 28, L'Oréal shampoo had \$39 million in sales, up 26 percent from the year before, per Information Resources Inc. Its conditioner had \$33.6 million in sales, up 1.3 percent. The company spent \$48 million on its haircare products, which include a range of color treatment SKUs, in the first half of this year, per

—Sean Mehegan

TAMBRANDS

Agency: FCB/ Leber Katz & Partners, N.Y.
Begins: Spring
Budget: \$7 million
Media: TV, print

Tambrands next spring will launch a \$7 million "educational" campaign to convince women that using a tampon overnight is perfectly all right.

The campaign, the first salvo from new Tambrands agency FCB/Leber Katz &

CMR TOP 50

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

Week of Oct. 21-27, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	BURGER KING	V234	76	1,661
2	PEROT FOR PRESIDENT	B181	53	1,158
3	MCDONALD'S	V234	50	1,093
4	SUBWAY RESTAURANT	V234	38	830
5	SATURN CORP	T111	25	546
6	TOY STORY (VIDEO)	H330	21	459
	WENDYS RESTAURANT	V234	21	459
8	KFC RESTAURANT	V234	19	415
	TYLENOL EXTRA-STRENGTH GLTB.	D211	19	415
10	FANNIE MAE FOUNDATION	B189	18	393
11	DURACELL ALKALINE BATTERIES	H220	17	371
	OLIVE GARDEN RESTAURANT	V234	17	371
13	AMERICAN DAIRY ASSN (MILK)	F131	16	350
	HBO HOME BOX OFFICE	V423	16	350
	LEXUS AUTOS	T112	16	350
	TACO BELL RESTAURANTS	V234	16	350
	U.S. ARMY	B160	16	350
18	PHILIPS MAGNAVOX	G561	15	328
19	1-800-COLLECT	B142	14	306
	MGM/UA (LARGER THAN LIFE)	V233	14	306
	U.S. POSTAL SERVICE (PRIORITY MAIL)	B612	14	306
22	EVEREADYENERGIZER BATTERIES	H220	13	284
	GM MASTERCARD	B150	13	284
	WISK AWAY	H412	13	284
25	ACURA AUTOS	T112	12	262
	DORITOS (REDUCED-FAT TORT. CHPS)	F212	12	262
	HALLMARK (GREETING CARDS)	B321	12	262
	KODAK FILM & PROCESSING	G230	12	262
	M&Ms	F211	12	262
	NICORETTE	G120	12	262
	TROPICANA PURE PREMIUM	F172	12	262
	WAL-MART (MASTERCARD)	B150	12	262
33	ADVIL	D211	11	240
	ALKA SELTZER PLUS	D212	11	240
	PIZZA HUT	V234	11	240
	SNICKERS	F211	11	240
	SUDAFED COLD&SINUS	D212	11	240
	TOYOTA AUTOS (CAMRY)	T112	11	240
	UNITED HEALTHCARE INS.	B210	11	240
	USSB SATELLITE SYSTEM	H320	11	240
	WARNER BROS. (SPACE JAM)	V233	11	240
42	AMERICA ONLINE	B143	10	219
	AT&T LONG DISTANCE (RESIDENTIAL)	B142	10	219
	CHEVROLET TRUCKS (BLAZER)	T117	10	219
	DOVE (BEAUTY BAR)	D122	10	219
	LISTERINE (MOUTHWASH)	D121	10	219
	LITTLE DEBBIE (CAKES)	F162	10	219
	NICOTROL	G120	10	219
	NISSAN MOTOR CORP.	T112	10	219
	TYLENOL CHILDREN'S	D211	10	219

Partners, N.Y., and now in the early creative stages, will herald a four-fold spending increase on the "overnight" theme as Tambrands seeks to expand a category that's been declining.

"A lot of women think it's not OK to use a tampon overnight for health reasons," said Sheila Hopkins, vp of U.S. marketing at Tambrands. "In fact, leading gynecologists say it's OK, so this is very much educational advertising designed to change behaviors."

This year, Tambrands is spending less than \$2 million on "overnight" advertising under a creative campaign developed by former agency BBDO, N.Y. A re-edit of that campaign is breaking now and will run through the first quarter of 1997, but the FCB work will take over shortly thereafter.

"It will be strategically similar [to the existing campaign], but executionally different," Hopkins said. "It will be provocative and persuasive advertising."

The overnight effort is designed to overcome a persistently sluggish market for tampons, largely the result of unfavorable demographic trends. September dollar sales for tampons were off 2 percent, the 20th consecutive monthly decline, per Dean Witter estimates. The category had sales of \$633 million in the year ended Sept. 8, per Information Resources, with Tambrands No. 1 with about 50 percent of the category, although its sales of \$313.6 million were down 8 percent.

"The market for tampons is not growing," said Gabe Lowy, principal of the Lowy Group, Pine Brook, N.J. "The category is going to reflect population growth, and that's not going to change."

Tambrands, however, is hoping habits will. According to company estimates, nearly 20 million women switch from tampons to external pads at night. It is those consumers that Tambrands hopes to convert with the 1997 ad push. —Sean Mehegan

Correction: An item on a new campaign for Chiquita Banana North America (*Mediaweek*, Oct. 28) listed the media as TV and print. There is no print component to the campaign.

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's Index=1308, McDonald's ran 1208 percent more spots than the average. Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



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Cutting on the Bias

NOW THAT THE PASSIONS OF THE RECENT ELECTION campaign have begun to fade, Media Person can make a measured assessment of the coverage in order to answer the vital question: How did the media do? Terrible! They sucked! They were biased, stupid, wrongheaded. They undermined our democratic institutions, cheapened and trivialized the public discourse and generally stunk out the joint. (As Media Person has so often said, you can never go wrong dumping on the news media, and besides, it's fun.) To get an idea of just how rancid was the media's performance, just look at what one of our leading newspapers

(MP doesn't want to embarrass anyone by mentioning names, but its initials are *NYT*) said in its actual news columns the Sunday before the election: "Not a vote has been counted, but one return is already in: This will almost certainly be remembered as one of the dullest presidential campaigns in recent times."

Now is that any way to write about an institution at the heart of our cherished democracy? How are our children supposed to develop the patriotism necessary to ensure this nation's survival when they read such negativity?

Besides which, it is inaccurate. This was a campaign that began with President Bill Clinton promising to build a bridge to the 21st century, a feat never before attempted in human history, with or without toll booths. And it ended with Republican challenger Bob Dole, an extremely old and tired man with a history of falling off platforms, pulling four all-nighters in a row, a perilous stunt that would have sent many a younger man (certainly MP) straight into a coma. As Dole told a cheering crowd in Loma Linda, Calif., "I haven't fought for my country around the clock since I was fighting the Nazis in Italy in 1945." That's *very* exciting, you must admit. And remember Dick Morris and all that foot-sucking-\$200-hooker stuff? Hardly dull.

And that's without even mentioning the agitated predictions of Psychotic Party candidate H. Ross Perot, that we will all be facing a full-blown, nation-paralyzing, Watergate-style constitutional crisis as soon as Clinton was reelected.

But despite such a surfeit of fascinating adventures, all the media could find to write about was something called a soccer mom, a kind of mythical suburban creature whose sig-

Peter Jennings and Cokie Roberts had to throw a butterfly net over Brinkley and drag him off camera, still kicking and screaming.

nificance Media Person never understood. Despite all the mentions, not one soccer mom was ever spotted on a bridge to the future, the past or any other tense.

Now here in front of Media Person is another mainstream publication, a famous weekly newsmagazine that MP will not identify except to say it is not *Time* or *U.S. News*. Under the headline "Bored to the Bone," it purports to wrap up the campaign with such smart-ass put-downs as "Voters seemed to greet the breathless endgame with a thundering 'So what?' It was much the same as their reaction all year."

Here we go again—the same subversive message! And did you happen to catch the close of ABC's election-night coverage? The

about-to-retire David Brinkley went berserk after watching Clinton's stirring victory speech and began screaming, "He's boring! He's always been boring! He'll always be boring! He's never had an original thought in his life!"

Peter Jennings and Cokie Roberts had to throw a butterfly net over Brinkley and drag him off camera, still kicking and screaming.

Again the media party line. The campaign was tedious. The politicians were boring. The election was a waste of time. Why was the entire establishment press, supposedly a group of varied, independent organizations, hewing to exactly the same message? Why were Americans being fed the story that our election was boring? Who stands to gain from this propaganda?

You guessed it. Our nation's enemies. If America is seen as boring, foreigners will stop going to American movies and watching American TV shows and our entire economy will collapse.

Here was flagrant media bias in all its fraudulent depravity. Many people (most of them writing in the *National Review* or speaking into a radio mike while wearing pants with a size 63 waist) love to allege that the media is biased in favor of liberals. As evidence, they usually cite some poll that revealed that 97 percent of all newspaper reporters have voted Democrat in every presidential election since 1932.

Big news. Of course reporters are liberals. Everyone knows that. The reasons for it are twofold: First, reporters are smarter than most people, having observed at close range the way things actually work, and second, the people reporters work for are invariably members of the right-wing Rich Bastard Class, such as Rupert Murdoch. Our Founding Fathers knew it would work out that way so they made sure the left-right biases would balance out.

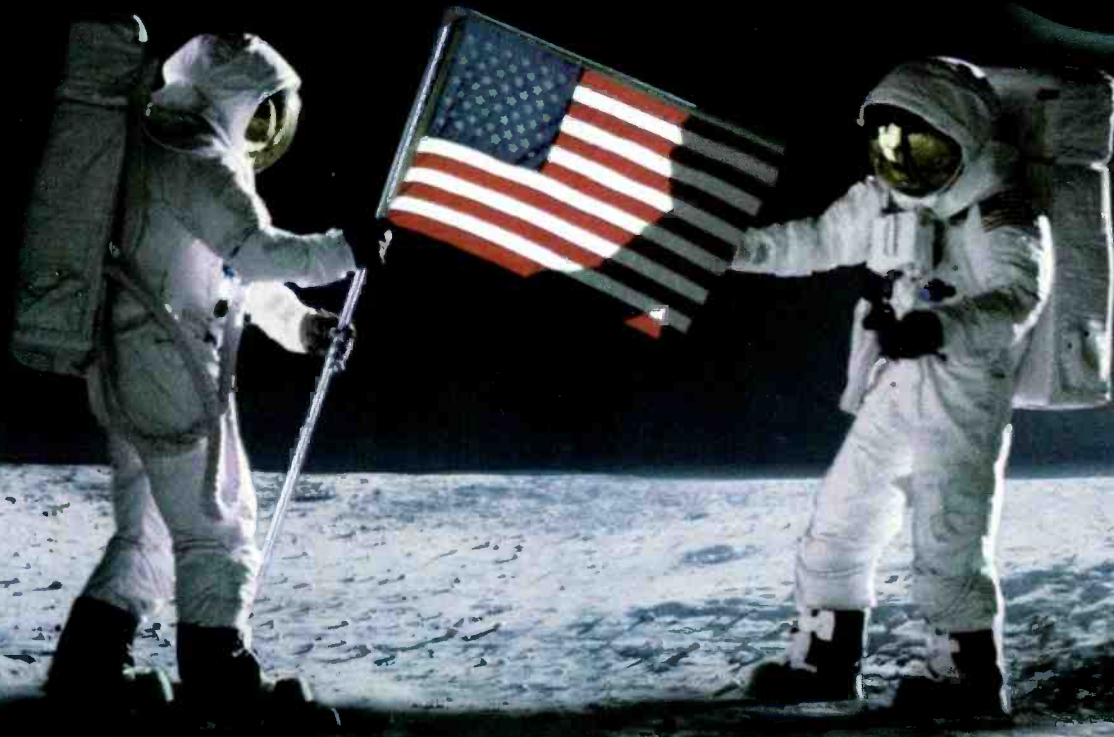
Meanwhile, the real media bias, the desperate need to be constantly entertained and thus to find politics and politicians boring, goes unremarked upon. Except here, where Media Person remains ever vigilant, a lone laser beam of truth piercing the enveloping murk. ■

AN ALL-NEW FAMILY CHANNEL WORLD PREMIERE MOVIE EVENT

APOLLO 11

THE MOVIE

On July 20, 1969, the whole world stopped.
Where were you?



Sunday November 17 at 7PM E/P



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» NEGLECTING YOUR CORPORATE IMAGE
CAN GREATLY AFFECT YOUR COMPANY'S WORTH.
SEE GRAPH BELOW.



A lack of corporate advertising can be devastating to a business. Especially in today's economy. Yet many companies are willing to forgo long-term advertising for the quick return promised by a short-term promotion. Ironically, a promotion designed to get a business off the ground, over time, actually drives a business into it.

Studies conducted on the PIMS (Profit Impact On Market Strategy) database prove that the smaller the ratio of brand advertising to promotion, the lesser the return on investment.¹

Not surprisingly, research by Aaker and

Jacobson found that firms experiencing the largest gains in brand equity saw their stock return average an increase of 30%.²

In addition, original research by Opinion Research Corporation (ORC) found that, on average, 8% of the variance in a company's stock price is accounted for by corporate equity.³

Evidently, nurturing a brand's image is one of advertising's most important jobs. Which makes choosing the media for your message paramount. This is precisely why more and more brands choose The Wall Street Journal. The stature and prestige of The Journal is unmatched by any other publication. Pick

up any issue and you'll witness an impressive list of corporations building brand equity with strong and consistent corporate communications.

That said, some companies will undoubtedly still continue to sacrifice corporate advertising for promotions. Which, admittedly, will pay off in the short-term. And in the long-term?

Refer to graph above.

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¹ Advertising Age, Sales Promotion and Profitability by Bradley Gale & Robert Buzzell. ² Advertising Age 7/18/94. ³ Among sample of NYSE-listed companies with largest market valuations: ORC Longitudinal Image Database.