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Others' Eyes Are on USA

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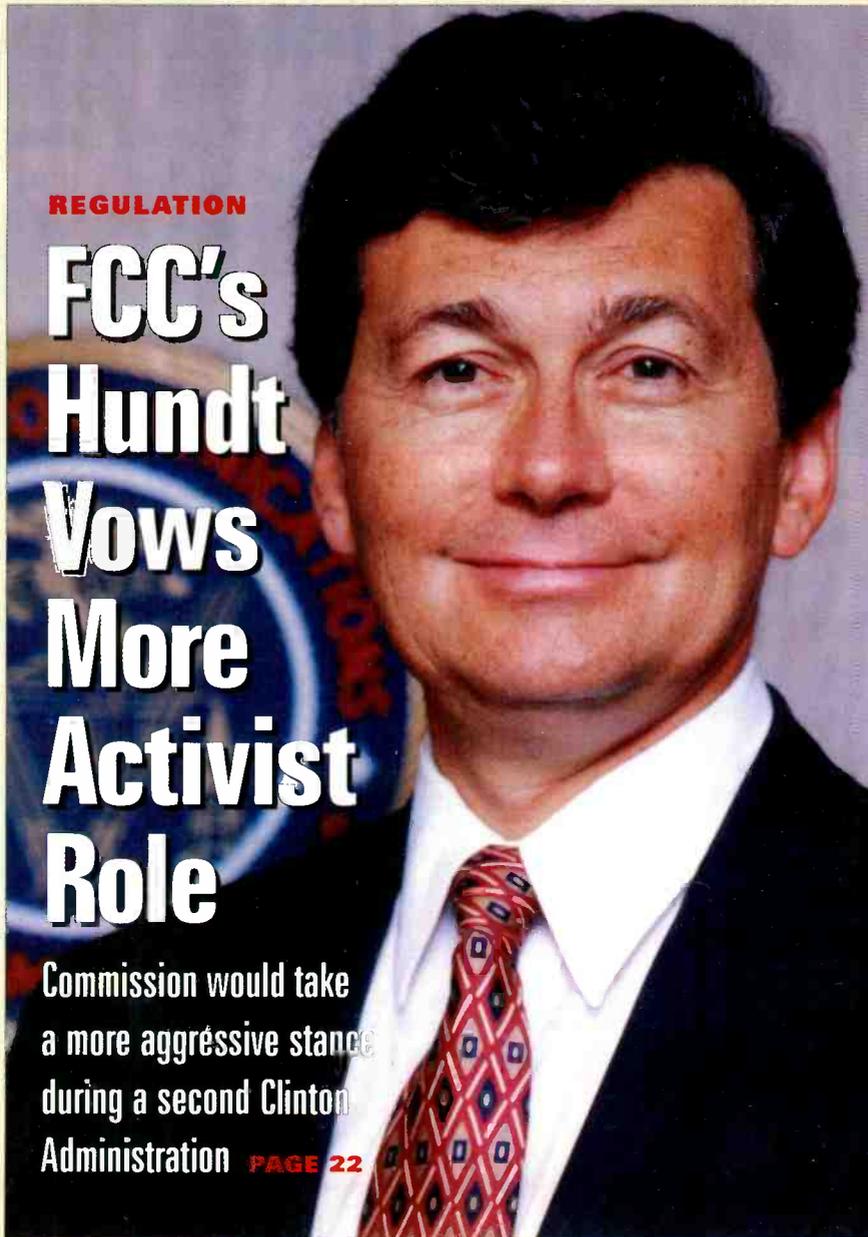
Rotating sports signage company to get new owner

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REGULATION

FCC's Hundt Vows More Activist Role

Commission would take a more aggressive stance during a second Clinton Administration **PAGE 22**



MARKET INDICATORS

National TV: Quiet

Available inventory is at a 15-25 percent premium. Although there is money in the market, CBS and The WB are out of sale; other nets are juggling inventory to find spots for those with dollars to spend. First-quarter options are looking strong and scatter may begin early.

Net Cable: Moving

Several million dollars are working in fourth-quarter scatter, but networks are filling up. As inventory tightens, CPMs are up, with increases at 5-7 percent above upfront rates.

Spot TV: Moribund

Politicals are surprisingly slow coming into Election Day, particularly in the Northeast.

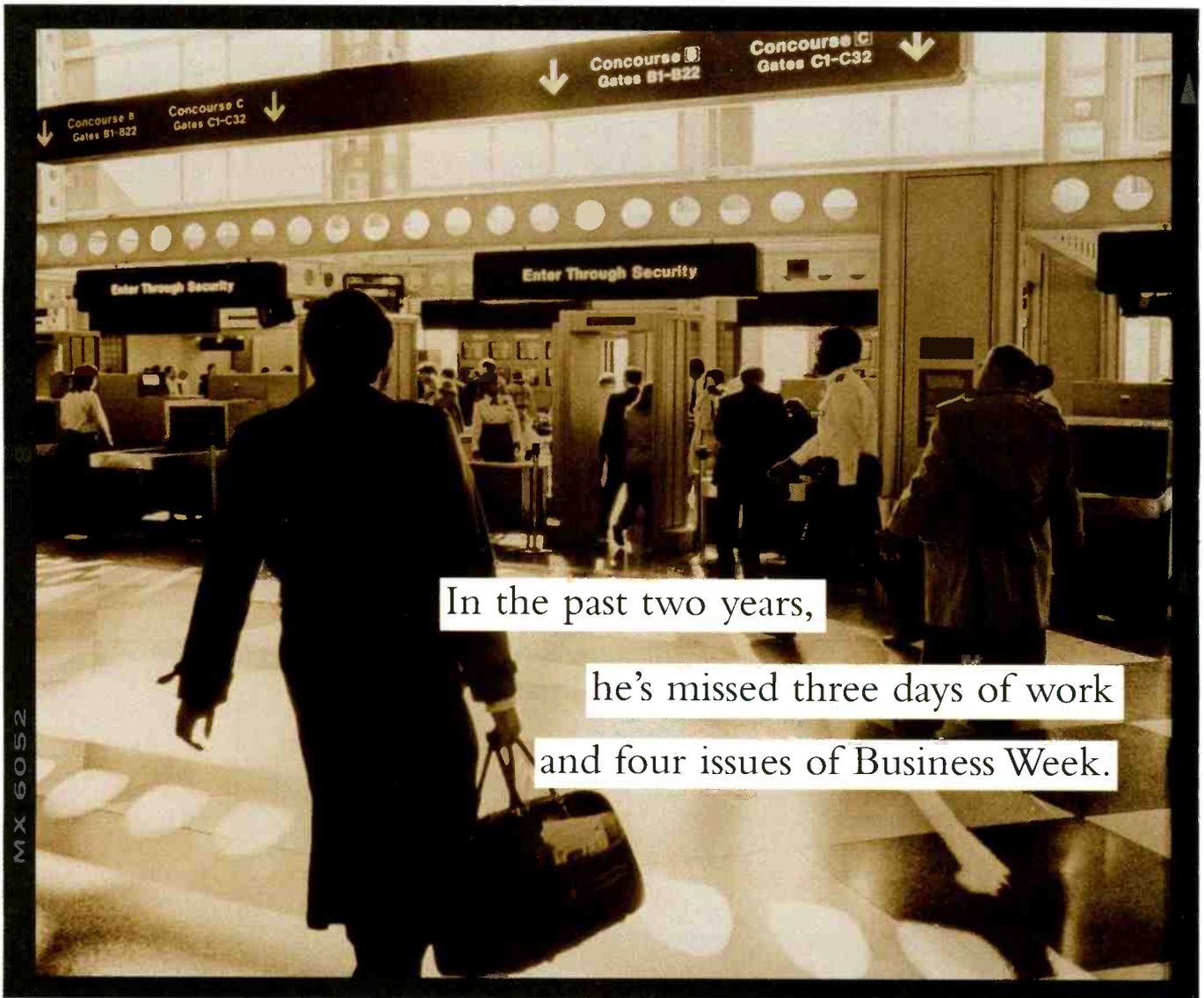
Radio: Slow

Despite Hollywood's winter-movie kickoffs, most markets remain sluggish. The Northeast, particularly, continues to disappoint. Political ads, which dry up tomorrow, helped a bit.

Magazines: Upbeat

There is renewed confidence that automotive will stay strong through '97. European cars, says one mag exec, "are hot as a pistol right now."





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he's missed three days of work

and four issues of Business Week.

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Laura K. Jones

NOV 12 1996

AT DEADLINE

Animators' Labor Contract Expires

Hollywood's cartoonists were locked in negotiations Friday with reps from animation studios over terms of a new contract. The previous contract for the 2,000-plus-member Motion Picture Screen Cartoonists Local 839 expired last Thursday. The talks are taking place against a backdrop of increased competition for hot animators. Where Disney once owned the field, other studios, including DreamWorks SKG, Fox, Pixar and Warner Bros., are becoming active in the genre. Salaries, meanwhile, have more than doubled in the past several years. A spokesman for the cartoonists' union would not comment on details of the negotiations.

Netscape Looks to Wall St., Again

Netscape Communications Corp. last week filed a plan to raise an additional \$96 million as it continues to battle with Microsoft for Internet supremacy. The offering calls for 5 million shares to be sold at \$47 per share. Three million of those shares are coming from four early investors in the company, all of which bought shares just before Netscape's initial public offering in August 1995. The companies selling shares are: Knight-Ridder, Adobe Systems Inc., Tele-Communications Inc. and Hearst.

Emmis Expands in St. Louis

Emmis Broadcasting Corp. last week announced its acquisition of WKQB-FM and -AM and WKKX-FM, all serving the St. Louis market, from Zimco Inc., a division of Zimmer Radio Group, for \$42.5 million. Emmis also owns and operates KSHE-FM in St. Louis. The acquired stations will be subject to a time-brokerage agreement that will take effect on or about Dec. 1.

Hanna-Barbera Gets New 'Toon Boss

The top animation executive at Warner Bros. Television is expanding her responsibilities to include Hanna-Barbera, as Time Warner continues to mesh its company with newly acquired Turner divisions. Jean MacCurdy, president, Warner Bros. TV Animation and head of Kids WB, takes on 60 TV series and 1,500 classic shorts from Hanna-Barbera now on the air on cable and broadcast networks.

Fox Sports Finds a Home on WBIS+

Fox Sports Net, which launched last Friday, has struck a deal with WBIS+, a New York City TV station that will become a super-station next year, to carry 25 hours of Fox Sports News programming per week. FSN also plans to cement affiliation deals with

SportSouth in Atlanta (to be renamed Fox Sports South) and the Sunshine Network in Florida. The deals will increase the reach of FSN from the current 20 million subscribers to 30-35 million.

The WB Sees 25% Spike in October

October was a good month for The WB. Metered-market affiliates of the part-time net saw a 25 percent rating increase and a 40 percent share increase over the previous year. The WB scored an average 4.5 rating/7 share last month compared to a 3.6/5 for October '95. The numbers increased despite an added night of programming on Monday. The biggest bump came on Sunday, where the year-to-year rating and share jumped from 2.9/4 to 4.5/7.

Pink Slips for 200 New Worlders

New World Entertainment has sent notices to about 200 non-contract employees that their positions will be eliminated as a result of News Corp.'s pending acquisition of the company. The layoffs, widely believed to be spread out among New World's network production, syndication (New World/Genesis Distribution) and station divisions, will not take effect until mid-January or later—when the FCC is expected to approve the transfer of station licenses to Fox Television Stations Inc. New World, however, is asking some employees to stay on after the closing date to help with the ownership transition.

India to Curb CNN, ESPN, MTV

The Indian government has barred foreign media companies from doing business in the country and told some satellite channels operating there that their activities may be curbed. Among the channels that may be affected by government restrictions are News Corp.'s STAR TV, Viacom's MTV, Time Warner's CNN and Disney's ESPN. "This is to safeguard the sovereignty and integrity of the country," an official said.

Addenda: In one of those blink-of-an-eye Condé Nast personnel switches, Deborah Fine has been moved from *Glamour*, where she was associate publisher, to become the new publisher of *Bride's*. She replaces Roger Antin, who resigned.

Fine has worked in ad sales for *Family Circle* and *Vanity Fair*. Ann Zehern was named associate publisher of *Glamour*... Paramount Network Television has named Scott Vila to the new post of vp, drama development, and Brett King to vp, current programs. Vila will oversee creation of new drama series; King will oversee shows such as *Almost Perfect*, *JAG*, *Viper* and *The Sentinel*.

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USA, Now in P

Failed deal between Viacom and Seagram has others eyeing the network

CABLE TV / By Michael Bürgi

As the lawsuit between Viacom and Seagram, the owners of USA Networks, turned more acrimonious last week, interested outside parties have begun contacting both companies expressing interest in acquiring the flagship USA Network, one of the most widely distributed and highest-rated cable networks.

In the week following the failed accord that would have split the Viacom-MCA partnership that owns USA Networks (the deal would have sent USA to Viacom and the Sci-Fi Channel plus \$1.45 billion to MCA parent Seagram), it appeared that news accounts of that proposal had put USA and Sci-Fi in play. The total price tag placed by the accord was about \$4 billion. Both Westinghouse and Disney are said by sources close to Viacom and USA to have contacted both corporate parents about getting in on the deal if Viacom and Seagram go their separate ways. And it is likely, given the tenor of the court proceedings, that the current setup between Viacom and Seagram *won't* stay the same. Kay Koplovitz, USA founder and chairman, told staffers at an in-house manager's meeting last week that anything but status quo is to be expected in the coming weeks.

Neither Koplovitz nor representatives for Viacom or Seagram would comment.

The \$4 billion price tag for USA and Sci-Fi together at first glance seems a bit steep, considering revenue and cash flow. Analyst Paul Kagan Associates puts 1996 revenue for the USA Network itself at \$581.5 million and operating cash flow at \$180 million. The price set in the failed accord would amount to about 17 times cash flow.

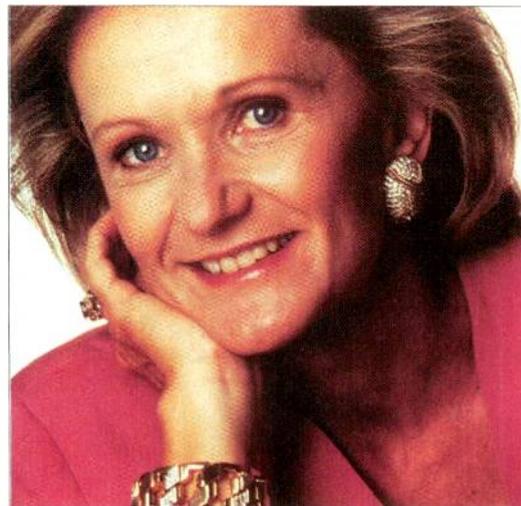
One source close to Westinghouse said that even though several outside companies would love to own USA, either alone or with Sci-Fi, "no one can get their hands on it" unless the two parents let a third party in. However, if a large enough price were offered, both companies would be forced to consider it based on their responsibility to maximize value for their

Top 10 Cable Networks

All audience figures in 000s

Network	Households
1. TBS Superstation	70,500
2. CNN	70,494
3. ESPN	70,294
4. USA Network	70,102
5. Discovery Channel	70,044
6. TNT	69,636
7. Nickelodeon/Nick at Nite	68,704
8. Nashville Network	67,807
9. Family Channel	67,414
10. A&E	67,350

Source: Nielsen Media Research, November 1996



public shareholders. There is one certainty, said the source: Control is everything. "Fifty-one percent of control is worth 20 percent more than 50 percent of control."

Meanwhile, the court case continues. Frank Biondi, chairman of MCA and the for-

mer coo of Viacom, is expected to take the stand early this week on Viacom's behalf. Both Edgar Bronfman Jr., Seagram's chairman, and Sumner Redstone, Viacom's chairman, accused each other of breaking their word in testimony last week. Redstone took Seagram

'S.I. for Kids' Headed for the Tube

TV PRODUCTION / By T.L. Stanely

Eyemark Entertainment and Sports Illustrated Television plan to launch an FCC-friendly weekly series based on the Time Inc. magazine *Sports Illustrated for Kids*. The show, expected to launch in fall 1997, will mark Sports Illustrated TV's first regular series and Eyemark's first children's product.

"It was pitched to us, and I was familiar with the magazine," said Ed Wilson, president of Eyemark, the Westinghouse-CBS programming unit. "The show will be designed to reflect the tone and scope of the magazine." The show, aimed at children 8 and older, could end up on CBS, a cable network such as Nickelodeon, in syndication, or in a split syndication/cable run.

The half-hour, live-action *SI for Kids Show* will use sports stars to promote literacy, education and values. It would qualify as educational, meaning a broadcast network could count it among its three hours of educational kids programming a week required by the FCC.

NBA Entertainment produces a half-hour magazine show aimed at tweens as part of the TNBC block on NBC's Saturday morning. *NBA Inside Stuff*, now in its seventh season, includes highlights and lifestyle features on sports stars.

Eyemark executives recently previewed *SI for Kids* for foreign buyers at MIPCOM and said there was so much interest that they are considering selling it as a format show or creating a version specifically for the international market.

ay?

to task for putting "lousy" programming from its MCA vaults on USA and for underselling the network in the ad market. Observers said Redstone was better than Bronfman on the stand, especially since Bronfman admitted during cross-examination that he agreed not to sue Viacom over its launch of Nick at Nite's TV Land if Redstone let Biondi out of his contract at Viacom.

Separately, E! Entertainment TV, owned by Time Warner Entertainment, Tele-Communications Inc., Cox Communications, Comcast Cable and Continental Cablevision, has had its buy-sell option triggered by the cable operators. The operators have asked Time Warner, which manages E!, to place a value on the 42 million-subscriber network. According to Lee Masters, president of E!, Schroder Wertheim has valued E! at \$750 million. He also said all the partners want to increase their stakes. Time Warner owns about 58 percent of E!; each operator holds a 10 percent stake. The balance of ownership is in private hands, including Masters' ■

**SA chairman
ay Koplovitz
es changes
oming at
ie network**

CBS Enterprises Division, Eyemark's parent company, holds worldwide rights to the series. Paulette Douglas, a multiple Emmy winner for producing and directing the 1984 Olympics and creating sports documentaries, will be executive producer of the show. Jim Dauphinee, Eyemark senior vp, programming and development, is in charge of production.

Time Inc.'s *Sports Illustrated for Kids* has had strong growth since its launch in 1989; the title's current total paid circulation is 1.1 million. Sports Illustrated TV has produced the CBS telefilm *Never Give Up: The Jimmy V Story*; the *Sports Illustrated Olympic Special*; and *From the Pages of Sports Illustrated*, among other shows.

Eyemark Entertainment produces and distributes the syndicated *Psi Factor*, *Day & Date*, and *Martha Stewart Living*. The company plans a fall '97 launch for a daytime talk show hosted by journalist Gayle King. ■

Making Good on Kids TV

What to do with advertisers who need ratings, not cash back?

CHILDREN'S TELEVISION / By Scotty Dupree

With the surprising shortfall in kids ratings this season, kids programmers are scrambling to accommodate advertisers that need gross rating points in the all-important fourth quarter.

Networks are seeking various alternatives to boost the value to clients, from going into the market and arranging for time on other programs owned by corporate affiliates to stunting with top kids shows to moving clients into other dayparts at a one-for-one trade. All these new arrangements are in addition to the networks giving cash back to advertisers that have not reached guaranteed audience levels.

Ironically, the inventory shortfall has driven pricing for available ad units to 40 percent above upfront prices, said buyers and sellers.

So far this season, CBS' ratings are off by 45 percent in kids 2-11, ABC is down 9 percent, and The WB is down 20 percent. Fox is flat in Saturday-morning programming but is down 25 percent Monday-to-Friday. Kids syndication ratings are down nearly 30 percent, with Disney, often considered the animation leader in daily kids programming, no exception.

The situation is so bad that CBS is reportedly ready to throw in the towel on Saturday-morning entertainment programming for children.

Giving cash back to advertisers is a quick fix, but not for long, broadcasters said. To boost ratings, The WB and CBS have both stepped up promotional and scheduling efforts to drive ratings through Christmas and beyond.

The WB, which revamped its Saturday-morning lineup two weeks ago with promising results, is expected to announce soon that it will add a run of *Waynehead*, the successful Damon Wayans cartoon, to the Friday-afternoon block. *Waynehead* earned a 9 share in its Oct. 19 premiere, and its ratings give WB executives hope that it has some potential as a lineup-saver. Meanwhile, CBS will pull *Felix the Cat* and double run



Like Sylvester, kids TV on WB is in precarious straits

The Mask through the middle of December. Last week, The WB was said to be considering the creation of an "unwired network" to create inventory into which they could move clients. (Fox has done this in the past.) But The WB decided that the better option was to revamp the program lineup instead, a network official said. ■

Liquor Ad Ban 'Ludicrous'

Texas station owner vows to take fight for Seagram ads to D.C.

TV STATIONS / By Michael Freeman

Amid claims that liquor advertising on TV entices children to take up drinking, a local broadcaster who is airing spots for Seagram in defiance of the voluntary ban on hard liquor ads on television predicts that a major constitutional battle is in the making.

"What scares me is that the government has already banned cigarette advertising on TV, the networks have succumbed to pressure with a voluntary ratings system and the FCC has pushed through a three-hour requirement

on children's educational programming," said T. Frank Smith, owner and general manager of KRIS-TV in Corpus Christi, Texas. (There is no ban on cigarette advertising; cigarette companies, under government pressure, agreed to stay off TV in 1971.) "We've given the government the proverbial yard and more, and they just keep pushing to control more aspects of our everyday lives."

Smith's NBC affiliate KRIS, along with another Texas outlet (KNWS in Houston) and a pair of New Hampshire stations—WNDS in

Derry and WMUR in Manchester—are among at least four TV stations airing the Seagram spots for Chivas Regal Scotch. Federal Communications Commission chief of staff Blair Levin sent letters to stations last week seeking copies of the Seagram commercials as well as logs of when the spots aired. A pair of Boston-area cable channels as well as two other stations in Texas (reported to be in Laredo and Harlingen) are also said to be running Seagram spots. Other station owners declined comment last week.

Smith of KRIS said that he received the FCC letter and will submit a log. But he added that he may not have to turn over the taped spots because Seagram owns copyrights to them. Smith also said that Seagram has booked spot time on his station until the end of the year and that he has “no intention” of yanking the remaining flight of ads. Smith is one of the first broadcasters to come out publicly saying he will enlist other broadcasters to fight a ban on hard liquor ads on First Amendment grounds.

A new anti-liquor ad salvo came last week from Rep. Joseph Kennedy (D-Mass.), who charged that Crown Royal Whiskey TV ads featuring a peacock and dogs are “directly targeted at children.” Kennedy said that all alcohol advertising on TV should be reexamined by the federal government. “Beer and wine companies have had unrestricted access to the TV airwaves...to the point now [that] Budweiser frogs are more readily identifiable to fifth-graders in this country than Tony the Tiger or Bugs Bunny and a whole array of cartoon characters,” Kennedy said.

“The next thing the politicians will be telling us is that the use of the Pink Panther commercials may lead children to go out and buy outlawed, asbestos-filled insulation,” said Smith. “It’s even more ludicrous to suggest that Seagram or any other distiller would seek to target kids, especially when logic dictates that legal-age adults are the sole consumers of alcoholic beverages.

“What irks me the most is the hypocrisy of Joe Kennedy calling for an end of these on-air liquor spots,” the station owner said. “Maybe he feels guilty about the fact the Kennedy fortune was built around the family being the biggest bootleggers on the East Coast during Prohibition.”

The FCC is said to be facing intense lobbying pressure from Mothers Against Drunk Driving. The group is said to be particularly incensed that the two New Hampshire stations, which are within the Boston coverage area, have not stopped airing the Seagram spots.

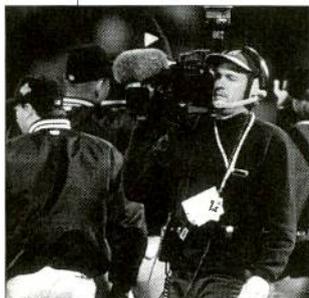
Seagram last week also asserted its intention to broaden its TV and radio buys. ■

Fox Sees Series Profit

Execs claim they made money, and network won the week to boot

TV SPORTS / By Scotty Dupree and Michael Freeman

So how much did Fox make—or lose—on the World Series this year? Fox TV chairman Chase Carey has been widely quoted as saying that the network made a profit on baseball this year. That’s baseball, not just the World Series, said a Fox Sports official, who noted that while the Fall Classic is crucial to the profitability of the sport, the network did not lose money on its regular-season package. But Fox officials will proffer nothing more specific.



Picture this: a profitable Series

Ad buyers find the profit claim for the whole season suspect, based on the rates they paid for time in Fox games. “Even at \$250,000 a unit, which they didn’t get from everyone, they’ll only clear \$80 million,” said one broadcast negotiator. “That’s a long way from the \$120 million just in rights fees they paid.” Advertisers are sure that the network was counting on local-station revenue to make up that shortfall, or at least bring the jelly a little closer to the lamb. “If Fox only loses \$50 million on baseball, that’s break-even,” said one buyer who believes the glory and the ratings were worth it—with the Series, Fox won the ratings week for the first time. Conventional wisdom in the sports

market says that post-season play should account for some 90 percent of revenue.

Whether Fox’s baseball was profitable overall or not, the Series was without a doubt. Jon Nesvig, president of Fox sales, said that he bet Carey that the Series would make a profit. If it did, the prize would be Election Day off for the sales department. Fox officials say that they sales staff would not be working tomorrow.

World Series sales at the affiliates and the owned-and-operated stations were apparently good. But Fox flagship WNYW in New York, according to media buying sources, came into the Series in a weaker bargaining position due to lackluster overall ratings this season. One major New York agency spot buyer, who requested anonymity, said that WNYW came into the upfront seeking as much as \$75,000 per unit for the Series, but as the Yankees entered the postseason, the rate was negotiated down to about \$40,000 per unit for one of the source’s clients. “The problem [for WNYW] was that a lot of the money from the major advertisers had been committed early, before the Yankees had proved they were a strong postseason contender,” the buyer noted. “I also heard that WNYW had been caught with an excess of pre- and post-game inventory.”

A station sales consultant who would not speak for attribution said: “Overall, most of the Fox affiliates I talked to felt they did well [with the Series]. There was a lot of money used in the upfront, but there were accolades from the Fox stations in the lower markets.” ■

TCI Goes Back to Primestar

Pie from the sky is elusive for cable giant; News Corp. deal iffy

SATELLITE TV / By Michael Bürgi

Surned by the Federal Communications Commission in its efforts to break into the high-power direct broadcast satellite business through Canada, Tele-Communications Inc. has shifted the emphasis of its DBS strategy back to Primestar Partners, for now.

Last week, only a day after TCI got the bad news from the FCC, Primestar announced that it plans to launch a high-power satellite service next year, using one of two TCI satellites

licensed to Tempo, an affiliate of TCI. That high-power DBS service can accommodate 70 to 80 channels, which will be doubled if new compression technology can be applied by launch time in February. The dish used for the second service is just over 1 foot wide, smaller—and more appealing to consumers—than the medium-power dishes Primestar currently uses, which are 2-3 feet wide.

For the long-term, TCI is not prevented from seeking other high-power DBS options,



Anaheim

Hot



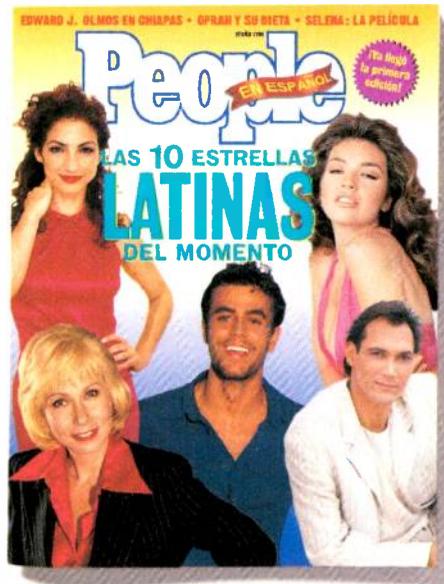
Jalapeño

Hotter



Habanero

Even Hotter



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People
EN ESPAÑOL

NETWORK TV

If programmers are wondering

where all the kids have gone, they've gone to their rooms. At least that's what Statistical Research Inc. is finding might be part of the problem in measuring kids' TV viewing. SRI, which studies viewer habits in-depth to aid in developing better measurement methodology, figures that since 48 percent of homes with children under 12 have three or more sets, kids aren't necessarily watching Saturday-morning cartoons on the set that is measured. The kids are more likely to be in a different room, where parents who fill out diaries can't see what they're watching. In a survey of 466 homes with children under 12, SRI found that 34 percent have TV sets in kids' bedrooms. And the older the kids are, the more likely they are to have their own sets. Only 24 percent of homes with kids under 6 have sets in the kids' room, but 41 percent of homes with kids aged 6-11 allow their children private viewing privileges. SRI also found that the incidence of kids having their own TV sets increases with the presence of video games and is more common in homes that are headed by less-educated parents—and less common as education levels of parents rise.

ABC has put the final touches on its marketing A-Team with the hiring last week of Kris Coontz as vp of advertising and media planning. Coontz comes from The WB, where he oversaw the media plans that launched the network. Before that, he was a media planner at DMB&B. Coontz will coordinate ABC's on-air and off-air media plans to promote programs in all the network's divisions. While most networks have media planners looking after the scheduling of on-air promos, Coontz is unique in that he will guide promotion efforts for all dayparts and will oversee placement on radio, cable, outdoor, print and other media. "It makes sense for someone doing this to understand paid advertising as well as the on-air" value that the network has at its disposal, Coontz said. Coontz added that some of the network's more successful shows are potential first targets of promo campaigns. —By Scotty Dupree

such as trying another time to join in News Corp./MCI's American Sky Broadcasting satellite service, slated to be up and running by the end of 1997. ASkyB is reportedly suffering some development pains, which could open up some bargaining room for TCI. The bad news on that front is that News Corp./MCI were the most vocal opponents to TCI's effort to get FCC permission to beam in satellite-delivered programming to the U.S. via Canadian satellites, so it's unlikely the partners will let TCI in now.

The cable giant also was rumored months ago to be seeking a setup in Mexico similar to the deal it had been pursuing in Canada in partnership with TelQuest Ventures. TCI president John Malone has entered into various partnerships with Emilio Azcarraga, chairman of Televisa and Mexico's most powerful communications executive. But TCI executives admitted that the Mexican alternative no longer looks promising. "We're always interested in any business opportunity," said Lloyd Riddle, coo of Primestar by

TCI, a division of Primestar. "But right now our high-power focus is on launching at 119 degrees," the slot at which the TCI satellite will operate.

Wall Street analysts still want to see TCI move beyond Primestar. "I don't think they have any other options" aside from obtaining a piece of ASkyB, said one Wall Street media analyst who declined to speak for attribution. "I'd much rather have them be in a high-power venture on their own."

Primestar plans to launch a second satellite for its current service, which will open channel capacity another 50 channels, to 150.

Primestar, the No. 2 direct broadcast satellite service in the country, is owned by a consortium of cable operators that includes TCI, Time Warner Cable, Cox Communications, Comcast Cable and Continental Cablevision. Primestar at last count provided satellite service to some 1.5 million subscribers, who lease the equipment from the company rather than purchasing the equipment as they do with industry leader DirecTV. ■

Deal for Dorna Almost Done

Spinner of ad signage in sports arenas to be sold to Van Wagner

OUT-OF-HOME / By Terry Lefton

Dorna USA, the rotating electronic signage company, is being sold by its Spanish parent to outdoor ad company Van Wagner Communications. The deal is expected to close within 45 days.

Sources close to the deal said that New York-based Van Wagner, which operates more than 30 of the fanciful outdoor advertising signs in Times Square, along with transit signage, plans to expand Dorna's activities to include the NASCAR auto-racing circuit and National Football League venues. The company is expected to retain the Dorna name. Already out of the picture is Jerry Cifarelli, Dorna president and ceo for the past two years, who has resigned.

Cash-strapped Spanish parent Dorna Promocion del Deporte has been shopping the U.S. unit for several years. Under Cifarelli, the company became profitable and pushed its rotational signage systems into 20 National Basketball Association arenas, behind home plate in 19 Major League Baseball parks, and into eight National Hockey

League rinks and college basketball events including the postseason NIT at New York's Madison Square Garden.

Dorna's clients include Foot Locker, Starter, IBM and AT&T. Van Wagner's only other sports venture is the National Basketball Network, through which corporate spon-



Flipping around: The new owner plans to bring Dorna's rotating signs to the NFL and NASCAR

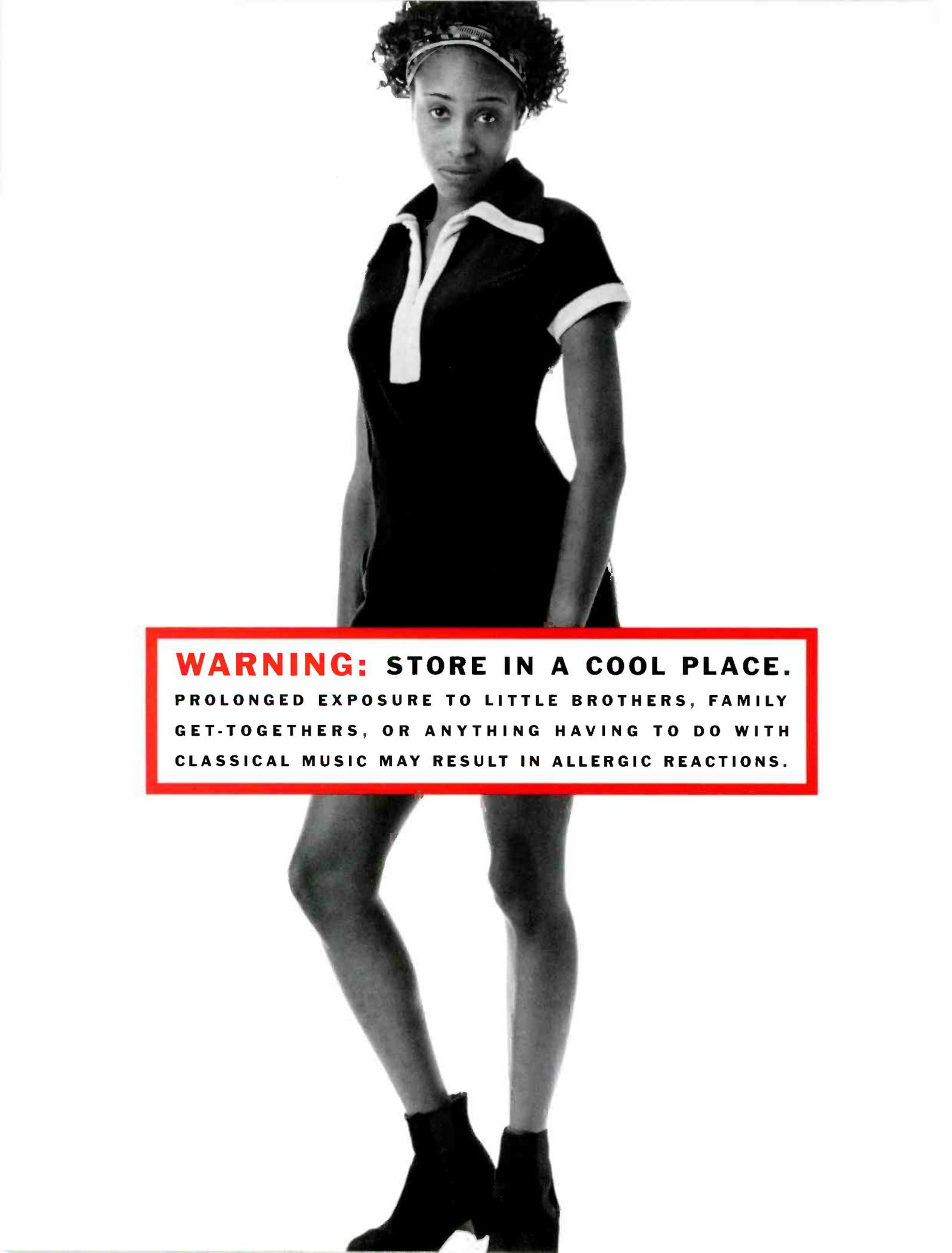
sors give basketball equipment to school districts to replace damaged sets. In return, the corporate donors get their logos printed on the backboards. ■



WARNING: CONTENTS UNDER PRESSURE.

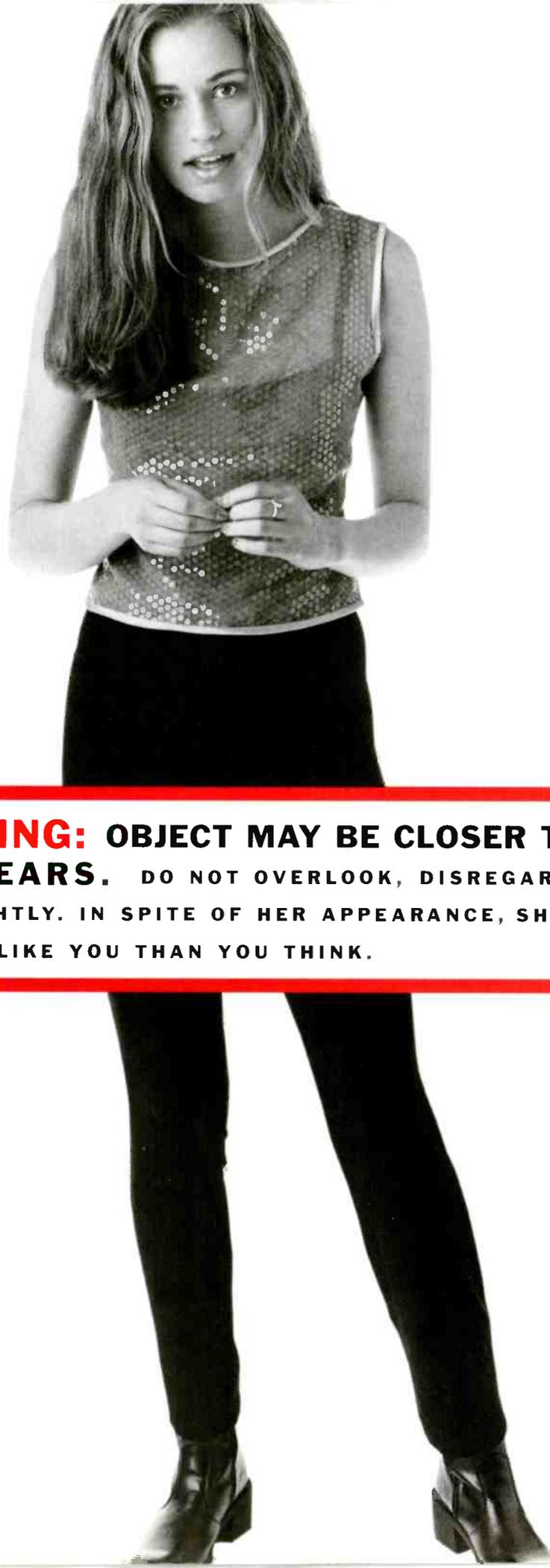
DO NOT PREACH TO, TALK DOWN TO, OR TREAT LIKE A CHILD.
EXPOSURE TO DIRECT ORDERS MAY CAUSE SPONTANEOUS
COMBUSTION.





WARNING: STORE IN A COOL PLACE.

PROLONGED EXPOSURE TO LITTLE BROTHERS, FAMILY
GET-TOGETHERS, OR ANYTHING HAVING TO DO WITH
CLASSICAL MUSIC MAY RESULT IN ALLERGIC REACTIONS.



WARNING: OBJECT MAY BE CLOSER THAN
IT APPEARS. DO NOT OVERLOOK, DISREGARD, OR
TAKE LIGHTLY. IN SPITE OF HER APPEARANCE, SHE MAY
BE MORE LIKE YOU THAN YOU THINK.



WARNING: IGNORE AT YOUR OWN RISK.

SHE SPENDS MORE THAN \$2 BILLION A YEAR ON COSMETICS AND FRAGRANCE, \$4 BILLION ON APPAREL, \$1 BILLION ON FOOTWEAR, AND WHEN SHE'S NOT SHOPPING, SHE'S GOT HER NOSE BURIED IN YM TO FIND OUT WHAT SHE WANTS TO BUY NEXT.

Let's face it, she may be difficult at times. an audience you can't afford to miss. How yourself in the one environment she can things she wants to hear. In a language she just read our magazine. She lives by it. circulation we're the fastest growing title interested in a real relationship with a very the sooner you connect with us, the sooner

But with all the money she has to spend, she's can you be sure to get through? Simple. Put easily relate to. YM. We speak to her. About can understand. And as a result, she doesn't Which is why at more than 2 million in in the young women's market. So if you're valuable audience, choose YM. Because she'll connect with you.

SHE BUYS INTO US, SHE'LL BUY INTO YOU.

ym
YOUNG & MODERN

Election-Night Alternative

UPN snubs election coverage with a night of its own device

NETWORK TV / By Scotty Dupree

On election night, UPN will have the dance floor to itself. As the only broadcast network airing original programming on Tuesday, UPN will broadcast a two-part *Moesha*, special episodes of *Homeboys in Outer Space* and *Sparks*. Between the shows will be specially produced comedy sketches making fun of politics and of the competing network fare that viewers are missing.



UPN's Sullivan looks for a bounce

cial advertiser sponsorship for the night. "It would have had to be planned before the upfront," said Michael Sullivan, head of programming for UPN. "This event wasn't planned that far in advance." But if the numbers bounce high enough, Sullivan said, advertiser support may be sought in the future. Fox stages a number of similar events each year and has had much success with sponsorship programs built around special programming.

Among the UPN sketches are "Homey Improvement," featuring *Homeboys* star Flex; former heavyweight champ Joe Frazier in a send-up of *Frasier*; the Kelsey Grammar comedy; and *Malcolm & Eddie* star Eddie Griffin in "BROsanne," a take-off of *Roseanne* that will also feature legendary disc jockey Casey Kasem in the role of the sitcom's youngest character, DJ. Get it? ■

This is not the first time that UPN has been able to take advantage of political gridlock on the other networks. But this election night is the first time that UPN has been able to run a full slate of original programming unopposed. ABC, CBS, and NBC have each scheduled a full night of national and local election coverage. Fox will air the feature film *Beethoven*, a movie that the network chose for its "collapsability," meaning the ease with which it can be edited to make room for cuts of local and national election results.

UPN normally programs Tuesday night, which played a big part in the network's ability to stage a night the network is calling "Politicked Off." UPN did not look for spe-

Scaring Kids for a Living

Hollywood is scrambling to find the next 'Goosebumps'

TV PRODUCTION / By T.L. Stanley

Spooky TV shows aimed at family audiences are getting hotter in Hollywood, as everyone searches for a formula that will give their kids lineup the next *Goosebumps*. The success of the Fox Kids Network's *Goosebumps*, which has become a ratings and promotional bonanza, has revived the family fright genre and set off a flurry of development.

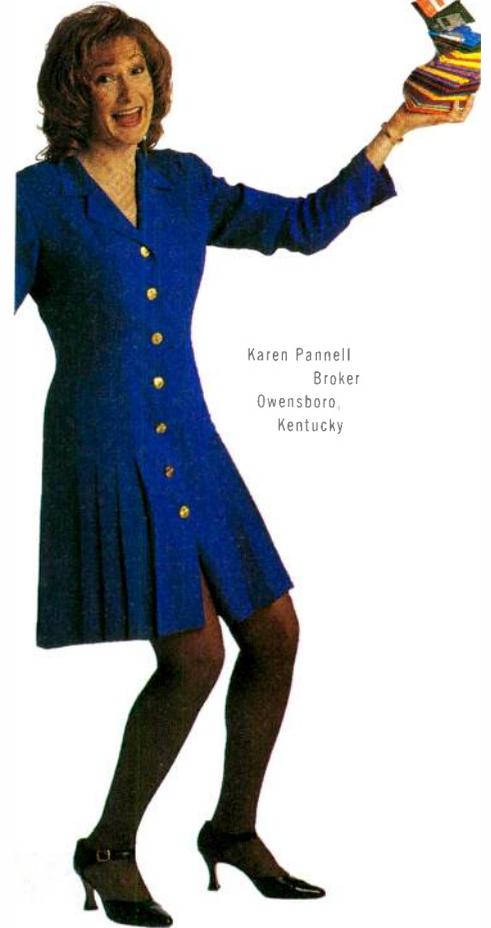
Among the most recent efforts is a Lynch Entertainment two-hour movie based on *The Shadow Zone* book series, which was produced for Showtime and aired last week. Lynch's deal with the cable network calls for at least two more movies for '97, and the project could become a regular series. And there is *Bone Chillers*, a Saturday-morning ABC series also

based on hot-selling books. It quickly has become one of the top five-ranked new shows this season. In syndication, filmmaker Ivan Reitman and DIC Entertainment plan a fall launch for *Mummies*, an animated strip series, and the *Ghostbusters* franchise will be reinvigorated by Reitman and Columbia TriStar Television with *Extreme Ghostbusters* for the '97-98 season. Reitman will executive produce the 52 half hours of *Mummies*.

While new series keep creeping up, returning stalwarts such as Nickelodeon's *Are You Afraid of the Dark?* are still going strong.

"These shows are popular because kids like to be able to package their fears in a TV show that they can turn on and off," said Robby London, senior vp of creative affairs, DIC En-

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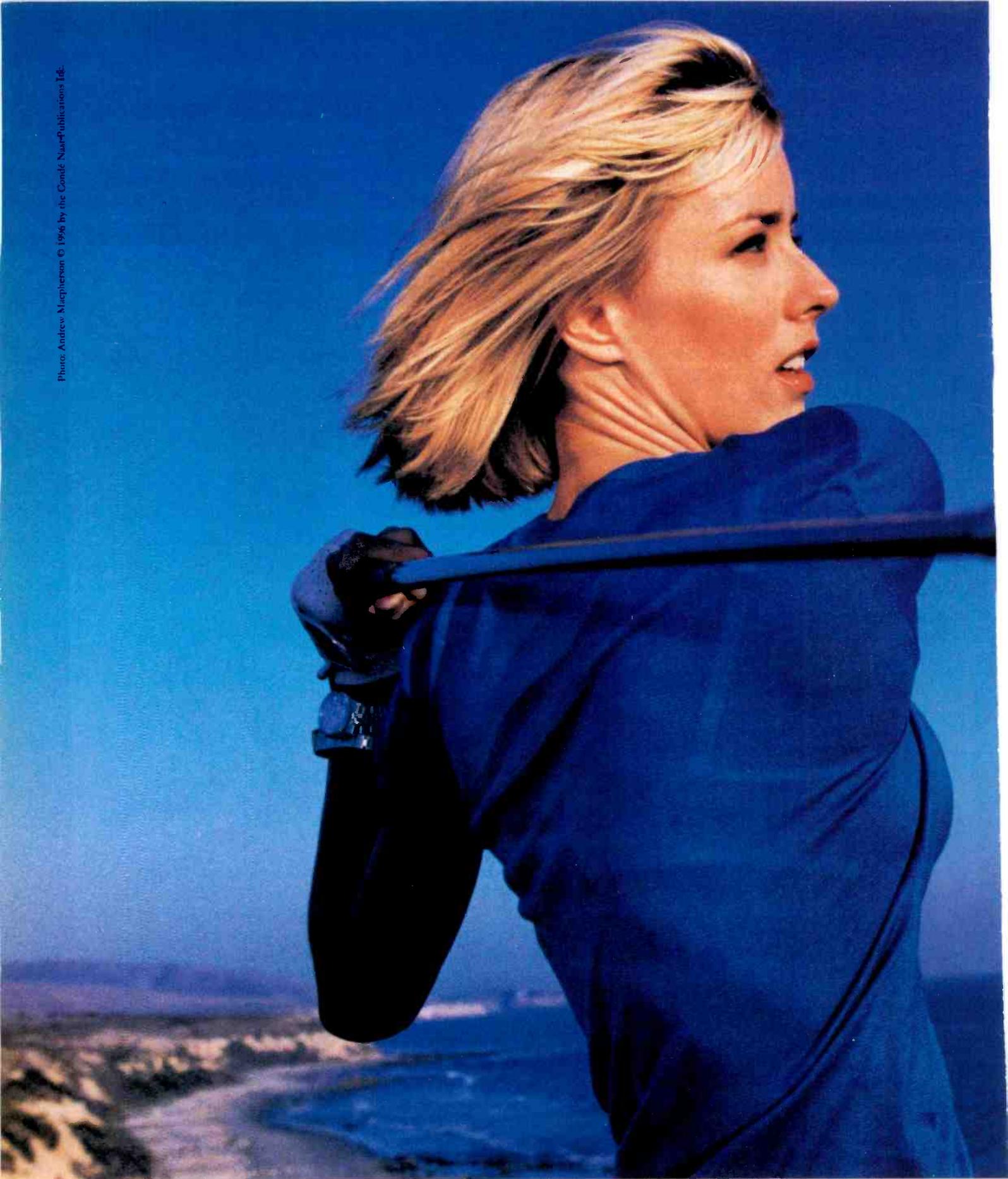
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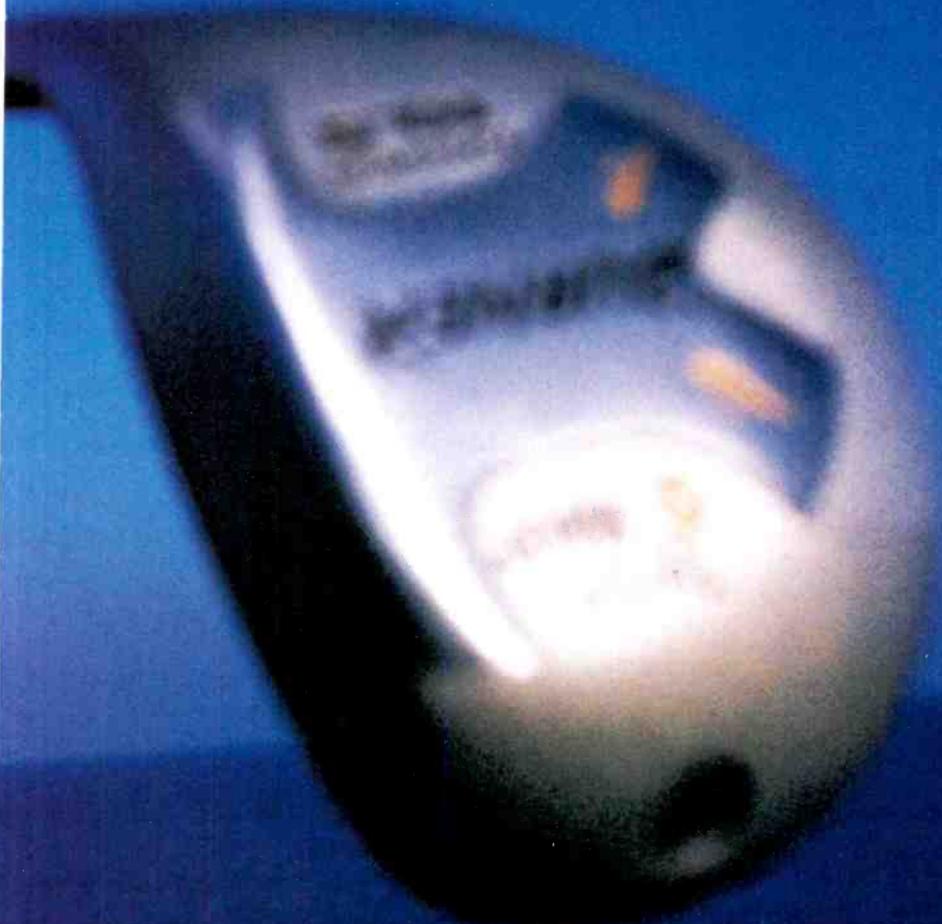
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TV PRODUCTION

The rush for grown-up cartoons for prime time continues, with HBO, NBC and Castle Rock joining the fray in separate deals with Popular Arts Entertainment, producer of Comedy Central's *Dr. Katz, Professional Therapist*. Popular Arts is developing an animated series for HBO with comedian Wendy Liebman. Additionally, HBO is launching its own animation unit to help step up its profile in the arena. Other Popular Arts deals include an NBC/Castle Rock project for a live-action comedy that centers around a 3-D animated character. *Boston Common* coexecutive producer Kevin Rooney will be involved in production of the 3-D series. A deal still in the works will have Popular Arts produce animated shorts for the FX cable network that could become full-fledged series. Several networks, including UPN, the WB and MTV, are readying animated series for their prime-time schedules. Comedy Central has renewed *Dr. Katz* for a fourth season.

Is Brandon Tartikoff bucking for the King of All Media title? Tartikoff plans to launch new projects across three media simultaneously as part of a recent deal he forged with America Online. The first project is *Beggars & Choosers*, which will premiere on AOL as a serial, on Showtime as a movie and as an Avon book. The story, which launches in spring '97, is set in the harried world of a last-place TV network. Also in development under the 18-month deal with AOL is a game show for kids and an interactive pop culture magazine. Tartikoff recently founded the H. Beale Co., which has a six-episode commitment from ABC for a sitcom to be produced with filmmaker Spike Lee.

Though Daniel Benzali was dumped from his starring role on ABC's *Murder One*, he will re-emerge on the creepy Showtime series *The Outer Limits*, which recently secured a two-year renewal on the premium cable channel. Benzali joins several other prime-time and feature-film stars, among them Natasha Henstridge, Howie Mandel and Fred Savage, who will make appearances on the sci-fi anthology series. Steven Weber (*Wings*) will direct and star in an episode, and Helen Shaver (*The Craft*) will direct a segment called "The Last Supper." —By T.L. Stanley

tainment, which will produce *Mummies*. "We walk a fine line creatively because we don't want to give kids nightmares, but we have to use the right amount of fear."

London thinks that *Mummies* will set itself apart from the pack with its mix of comedy and fright. The Emmy award-winning writing staff—Eric and Julia Lewald and Mark and Michael Eden—have worked on the action-packed *X-Men* and the darkly comic *Beetlejuice*.

Producers said interest in the genre is cyclical, currently fueled by the popularity of such adult-targeted shows as *The X-Files*, and by *Goosebumps*, which has hit \$100 million in sales annually in books, videos and licensed goods. A *Goosebumps* feature film is in the works.

Tom Lynch, president of Lynch Entertainment, said he first became interested in fam-

ily fright projects because of a dearth of scary movies he could watch with his kids. "They love to be scared, and so does the child within all of us," Lynch said. "But the movies available were way too graphic."

"Kids love to be scared...but the movies available were way too graphic."

A number of networks and Hollywood studios that passed on kid fright projects are now looking for them, producers said. Many, like Showtime, are interested in branching out beyond Saturday morning and putting the shows on during prime time. Fox plans three more prime-time *Goosebumps* specials between now and May.

"The family audience is there, and it's under-served," Lynch said. Tom Wilhite, executive producer of the live-action *Bone Chillers*, agrees, but cautions, "Buyers are very discriminating," he said, "and the shows have to be distinct. You can't just do a variation on *Goosebumps*." ■

Murdoch's Dynamic Duo

The boss creates new post for Chernin—plus a brain trust

THE INDUSTRY / By Scotty Dupree

News Corp. chairman Rupert Murdoch last week refashioned his executive corps with the appointment of his chief movie man, Peter Chernin, to the new position of president and chief operating officer of News Corp. Chase Carey, chairman of the Fox Television Group, was named co-coo of News Corp., also a new title; he will retain his current Fox title. In the realignment, Carey both reports to Chernin and shares a title with him. News Corp. did not explain the anomaly in its

announcement. Murdoch, News Corp. chairman and ceo, also created an office of the chairman, a sort of executive brain trust, which includes Chernin, Carey, cfo Dave DeVoe and general counsel Arthur Siskind.

The appointments of Chernin, who had headed Fox Filmed Entertainment, and Carey to higher posts follow the recent elevation of David Hill to president and coo of Fox Television, a move said to free up Carey to concentrate on News Corp.'s satellite TV operations in Europe, Asia and the U.S. ■



Peter Chernin
President, COO,
News Corp.



Chase Carey
Chairman, Fox TV
Group; co-COO,
News Corp.

Dave DeVoe
Chief Financial Officer,
News Corp.

Arthur Siskind
General Counsel,
News Corp.

Bill Mechanic
President,
Fox Filmed
Entertainment

Anthea Disney
President,
HarperCollins

Chase Carey
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SYNDICATION

Despite speculation about an imminent sale of the company, Multimedia Entertainment has been pushing major market renewals for its two highest rated talk shows, *Sally Jessy Raphael* and *Jerry Springer*. After suffering from last year's advertiser and viewer backlash against so-called "Trash TV" talk shows, *Springer* has nonetheless been picked by NBC O&O WCAU in Philadelphia in a multi-year deal beginning next fall. Losing the rights to *Springer* will be Paramount Station Group's WPSG (a UPN affiliate), which has been double-running the show at 10 p.m. (averaging a 3.2/5 rating and share in October) and 11 a.m. (1.3/5 average). The move from WPSG to WCAU takes *Springer* from the sixth-ranked to the second-rated station in the Philly market. CBS O&O KYW also extended an unspecified multi-year renewal to *Sally Jessy* (a 4.9/20 at 10 a.m.). Multimedia also sealed a major renewal deal with

A Nourishing 'Breakfast'

Fox's new morning show gets a ratings bump out of October

TV PROGRAMMING / By Michael Freeman

The new Fox morning show, *Fox After Breakfast*, registers as a mere blip on the ratings radar. But in a business where survival is measured in tenths-of-a-rating-point increases, *FAB*—as its producers call it—appears to be making headway in the metered overnight markets.

As the network's first general programming in daytime, *FAB* has posted a modest 1.3 rating/5 share season-to-date (household average in Nielsen's 34 metered markets since its premiere 12 weeks ago. *FAB* is performing about 29 percent below programming that aired in the 9 a.m. period locally a year ago (1.8/7). That's the bad news.

The good news is that in October, *FAB* moved up roughly 20 percent in rating and share, from a 1.2/5 average the first two weeks to a 1.4/6 during the last week of the month.

Progress is small but, Peter Faiman, executive producer of *FAB*, says that he was "buoyed" by "spikes" in the ratings in metered-markets Dallas (2.7/9), Atlanta (2.3/9), Tampa (2.1/9) and St. Louis (3.1/12).

"The bottom line is that we have continued to post [ratings] growth and have yet to make any backward movement," Faiman said. "Hopefully, there will be continued improvement in the ratings to support our assertion that a talk/variety show of this nature is a long-term build."

Not coincidentally, the four markets Faiman cited are stations that air local news as lead-ins. In St. Louis, where KTVI is the highest-rated *FAB* station in the nation, Fox's East Coast live feed at 8 a.m. follows its top-rated local news.

In most markets, however, *Fox After Breakfast* remains handicapped by a preponderance of affiliates that air long-standing kids pro-

Winning battles weeknights at 9pm

Real History has
increased male
delivery by 84%!*
*Source: Nielsen 3Q96 Real History
M-F, 9-10pm vs. 3Q95 time period

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*Source: Nielsen 3Q96 Real History
M-F, 9-10pm vs. 3Q95 time period

gramming as a lead-in to the show.

According to a clearance sheet provided by a studio syndication source, only 13 out of the top 100 ADI markets provide local news-cast lead-ins to *FAB*. Moreover, Fox affiliates in 62 markets still air Fox Kids Network or syndicated children's programming leading into *FAB*. The remaining two dozen Fox market affiliates lead in with either sitcoms or syndicated talk shows.

"Clearly, the show is still hobbled by an abundance of affiliates who continue to air children's programming and are reluctant to produce local news programming in the mornings," said Bill Carroll, vp and director of programming for Katz Communications, the New York-based station rep firm. "Despite persistent encouragement from Rupert Murdoch, affiliates are still balking at the huge investment involved in starting up 7-9 a.m. news operations. And that reti-

cence is chocking off the necessary adult demos for *Fox After Breakfast*."

When asked what tack Fox might take with affiliates to encourage them to start up news operations or possibly re-schedule *FAB* in later time periods, say 10 or 11 a.m., Faiman declined to be specific. "The network will do whatever it takes to make us more competitive in certain market situations," Faiman said.



FAB three: Tom Bergeron, Bob the puppet and Laurie Hibberd

TIMOTHY WHITE/FOX

In the meantime, Faiman says he is still confident that *Fox After Breakfast* can grow to a 1.9 rating average—a mark that he says Buena Vista Television's *Live With Regis & Kathie Lee* set at the end of its first season on the air in 1991. (*Regis & Kathie Lee* ratings in October were roughly three times those of *FAB*.) If *FAB* is going to make inroads on *Regis & Kathie Lee*, Carroll says it will most likely happen by attracting the 18-34 and 18-49 demos. ■

SYNDICATION

Young Broadcasting-owned KCAL in Los Angeles, where the show has been averaging a 3.7/9 at 11 p.m. The most recent push for major market renewals comes as the company's parent, Gannett Co., is reported to be prepping a sale of Multimedia's talk show properties (including low rated freshman strips *Pat Bullard* and *Crook & Chase*) to MCA or another major outside syndicator.

The first sitcom to be placed in syndication off the WB, *Sister, Sister*, has been sold in 74 markets representing 70 percent U.S. broadcast coverage, distributor Paramount Domestic Television said. The fall 1998 off-network entry, which has been sold in 19 of the top 20 markets, has locked deals with Tribune Broadcasting's KTLA in Los Angeles and KSWB in San Diego as well as with Chris-Craft/United Television's KMSP in Minneapolis. —Michael Freeman

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*Source: Nielsen 3Q96 Science Frontiers
M-F, 10-11pm vs. 3Q95 time period

FORUM

What direction would regulation of the television and radio businesses take during a second Clinton Administration?

Jim Major

*VP/General Manager,
WFTS-TV (ABC), Tampa, Fla.*

"If Clinton is reelected, we can look for new areas of increased regulation. Not to blame him, but that just seems to be the Democratic way of doing things. The talk of limiting local marketing agreements [LMAs] is interesting. From what I understand, it's a little bit like trying to put Humpty Dumpty back together again. The buildings are sold, the staffs are gone. It would be very difficult to turn back the clock [in that arena], but it can be done. That's certainly something to watch for."

Erwin Krasnow

*Partner, Verner, Lipfert;
former general counsel,
National Association
of Broadcasters*

"In recent years, there has been a consensus among Republicans and Democrats both in [the White House] and in Congress on core communications issues. The changes will be minimal. I see a continuation of basic telecommunications policies, which are...try to decrease the amount of regulation but at the same time take steps to assure that there is effective competition. For broadcasters, what will be particularly critical will be who Clinton appoints as the fifth member of the FCC. There will continue to be deadlocks among the four existing members, so the fifth member will be a critical swing vote."

Steve Baboulis

*VP/General Manager
WNYT-TV (NBC), Albany, N.Y.*

"While it's tough for the broadcasting industry to determine who's truly a friend nowadays, the feeling is that Clinton is less hostile than Dole on

some key issues. No matter what happens with the presidential election, the FCC and broadcasting will have some tough going, whether it's [with] hard liquor advertisements or advanced [digital] TV discussions. Between now and the end of the century, we're going to have some major challenges. There's a tendency in

Washington to try to exert control over the broadcast industry, and it's up to us to stand up for ourselves."

Steve Mauldin
*VP/General Manager
WTSP-TV (CBS)
St. Petersburg, Fla.*

"I see more of the same, and I think that's good. This has been a pretty decent ad environment. The economy is good. We continually have to work through the maze of regulations no matter who's up there [in Washington]. Broadcasters have to be on the ball about our special interests, but I don't find those people to be totally unresponsive to our efforts to communicate with them. I'm okay with Clinton being reelected. I think that's okay for our industry."

Darrell Brown

*VP/General Manager
KGTV (ABC), San Diego*

"The obvious concerns are whether we're going digital, and where does that play in the broadcasters' fight to get adequate distribution of our signal when we do go digital. The FCC has already assigned channel numbers, so I'm concerned."

"If the Democrats take control of Congress, there will be a completely different picture—a new environment. If Clinton wins and we have a Democratic majority in Congress, clearly there could be some change."

Mike Ferrel
*President and COO
Multi-Market Radio*

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HOLLYWOOD

Betsy Sharkey*Daytime Goes to the Beach*

Aaron Spelling will bring sunshine and sand to set-bound soap operas with his new 'Sunset Beach'



Except for a nasty cold, Aaron Spelling couldn't be in much better spirits. He's spent most of the day with his office crammed full of wardrobe racks and cast members from *Sunset Beach*, the first daytime drama that

Spelling Entertainment has ever done and the first daytime drama to be introduced on network TV in eight years (1989's *Generations* was the last—and it didn't).

"We brought in 12 racks of clothes," says Spelling. "I think fashion is as important to a serial as anything else." Fashion sets the tone. It defines the palette. The length of

how to handle fame, should it be lucky enough to come.

He has issued his no-hair-changes dictum—*Sunset* cast members had better be happy with the style and color they start the show with, because Spelling isn't about to let them confuse a new audience with a makeover any time soon. It is a long-standing rule for a Spelling show, and his staff knows that he's deadly serious about it even if some of the awestruck actors don't—yet.

On Jan. 6, *Sunset Beach* will hit the air. "The series is a critical component of NBC West Coast president Don Ohlmeyer's plan to make the network's daytime schedule as potent as its prime time. NBC is in third place in daytime, though the net is up 20 percent this season and is closing in on second-place ABC. Ohlmeyer has his sights set on first, which CBS now owns.

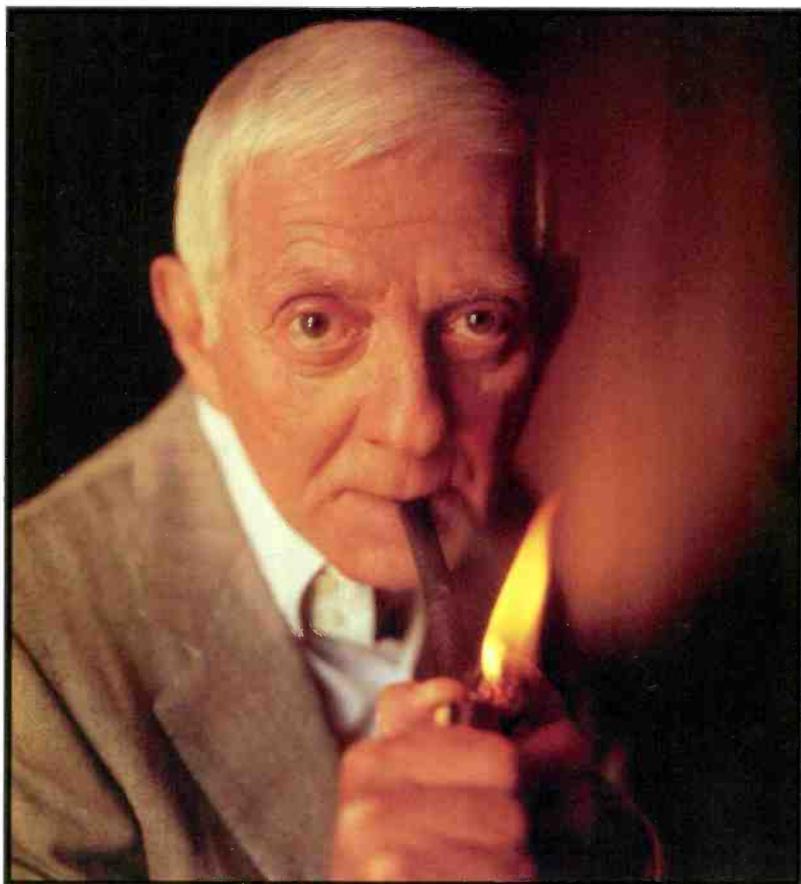
"With *Sunset*, we have something new and hot and exciting," Ohlmeyer says. "[In] the '80s, NBC daytime basically disintegrated. We are in the process of rebuilding, but we have to deliver the goods. That's how we've built prime time, with distinctive programming.

"There hasn't been a successful soap launched in 10 years. It's very difficult to do, but with Aaron's touch and looking at the cast we have, we think it's worth the effort. Some of our affiliates are very receptive [to the show]...some, we're in the process of kidnapping their children."

On Stage 11 at NBC Studios in Burbank, carpenters and set designers are working late into the night to complete the sets that will form the primary backdrop for the show. The small community of Seal Beach, roughly a 90-minute drive south of Los Angeles, has been scouted nearly grain by grain of sand. It will be the exterior home for *Sunset*, and unlike most daytime soaps, the location will be a frequent player. Last week, readings and the first of three weeks of shooting exteriors began. The Santa Anas—California's devil winds—stirred up the sand, making it sting on the skin. The water, which is never warm at Seal Beach, was even colder than usual. But no one was complaining.

The 22 actors who will give shape and form to *Sunset Beach* are a beautiful bunch indeed, a canvas of racial diversity plucked

from the talent pool in New York, Los Angeles and other cities including Philadelphia, the hometown of Spelling Entertainment president Jonathan Levin, who went back for that casting session. They are also young faces, part of the strategy to make *Sunset* a daytime soap for younger



Fired up: Spelling is anxious to have as big an impact in daytime as he has had in prime

a skirt, the style of jeans, can tell the viewer volumes about a character before the first word of dialogue is spoken.

Spelling already loves the *Sunset Beach* cast—their names have been added to his annual Christmas party list—and on this day he is doling out advice to them on everything from buying a new car to renting apartments to

SAVI JONES/OUTLINE

HOLLYWOOD

viewers, to do for daytime drama what Ricki Lake did for talk, at least in terms of attracting a new audience.

Spelling is considered a master at casting, instinctively knowing which faces will work together as a couple, which actors will have that all-important element of chemistry. Now the virtually unknown *Sunsetters* are all in front of him, many meeting for the first time, and the air is electric.

"One of my favorite sports is finding new people and combining them with other people, and I had used so many people from daytime on our soaps," says Spelling, whose legacy includes such prime-time legends as *Love-boat* and *Dynasty*. The company is currently on prime time with an unprecedented four dramas: *Melrose Place*; *Beverly Hills, 90210*; *Savannah*; and *Seventh Heaven*.

Sunset has been 18 months in the making, and Spelling is like a proud papa, surrounded by actors whose future he has just secured. The series, which is co-owned by Spelling and NBC, has a one-year commitment from

the network. That's 51 weeks of shows, 255 hour-long episodes guaranteed.

"I wouldn't tell Candy, my wife, for a week after the show was sold, but my daughter Tori is a daytime addict, and she kept saying, 'Do it,'" says Spelling. With four shows already on the air, he has little time. Launching a daytime soap would siphon off even more of it. "I don't think it hit me for a while. On *Melrose*, we wrap on the 22nd of November and don't come back until January 5th. The actors and writers get a chance to rest. This is never-ending. But it's been a strange, great experience."

Worldvision, which sells Spelling's shows internationally, already has 10 countries signed on for *Sunset* without one scene shot, based on a four-minute video that outlined the premise of the show and included Spelling talking about it. The foreign sales are important, as is NBC's share in the financing. Mounting a daytime drama from scratch is a massive undertaking.

"It requires the logistics of mounting a military

Men *Behaving Badly*, which wallows pretty successfully in its own brand of political incorrectness, is kicking off its November sweeps episodes this week with an installment in which Kevin (Ron Eldard) tries to rescue Jamie (Rob Schneider) from a case of head-over-heels love.

The starting point for the NBC show,

The Backlot...

which has drawn both viewers and critical attention in its Wednesday 9:30 time slot, is a simple premise: men are slob. To celebrate this notion, NBC is issuing *Men Behaving Badly* boxer shorts—appropriate attire, the network suggests, for optimal viewing of the show.

The promotional boxers have the show's title in blue stamped all over the white background. The "y" at the end is etched in red and is barely hanging on. But then, at times, aren't we all?

In support of failing upwards: Rhino, which has made a name for itself repackaging nostalgia on records and videos, is at it again. Rhino's home-video division has just released a special box-set edition of the greatest worst films with a collection of three of filmmaker Ed Wood's clas-

sics, packaged, appropriately enough, in imitation pink angora.

The collection includes *Plan 9 From Outer Space*, widely celebrated as the sin-



Here's to the worst: Rhino salutes the fuzzy filmmaking of Ed Wood

gle worst movie of all time; *Glen or Glenda?*, which explored Wood's own cross-dressing proclivities; and *Bride of the Monster*, starring an aging Bela Lugosi.

Tim Burton popularized the 1950s *worsterkind* in his film *Ed Wood*, starring Johnny Depp and Martin Landau, who won an Oscar for best supporting actor for his characterization of Lugosi.

The Wood video pack should give new hope to TV shows that are being slammed from all sides this season.

Maybe, just maybe, one or two will be bad enough to resurface in a few decades as bankable kitsch.

The house of American icons has linked with one of America's top icon-makers—the Smithsonian Institution has gotten itself an agent. Creative Artists Agency will represent the Smithsonian on all fronts, from education and research to film, TV, new media and merchandizing.

The museum just wrapped up its first nationwide touring exhibition to celebrate its 150th anniversary, putting everything from moon rocks to Lincoln's hat on display.

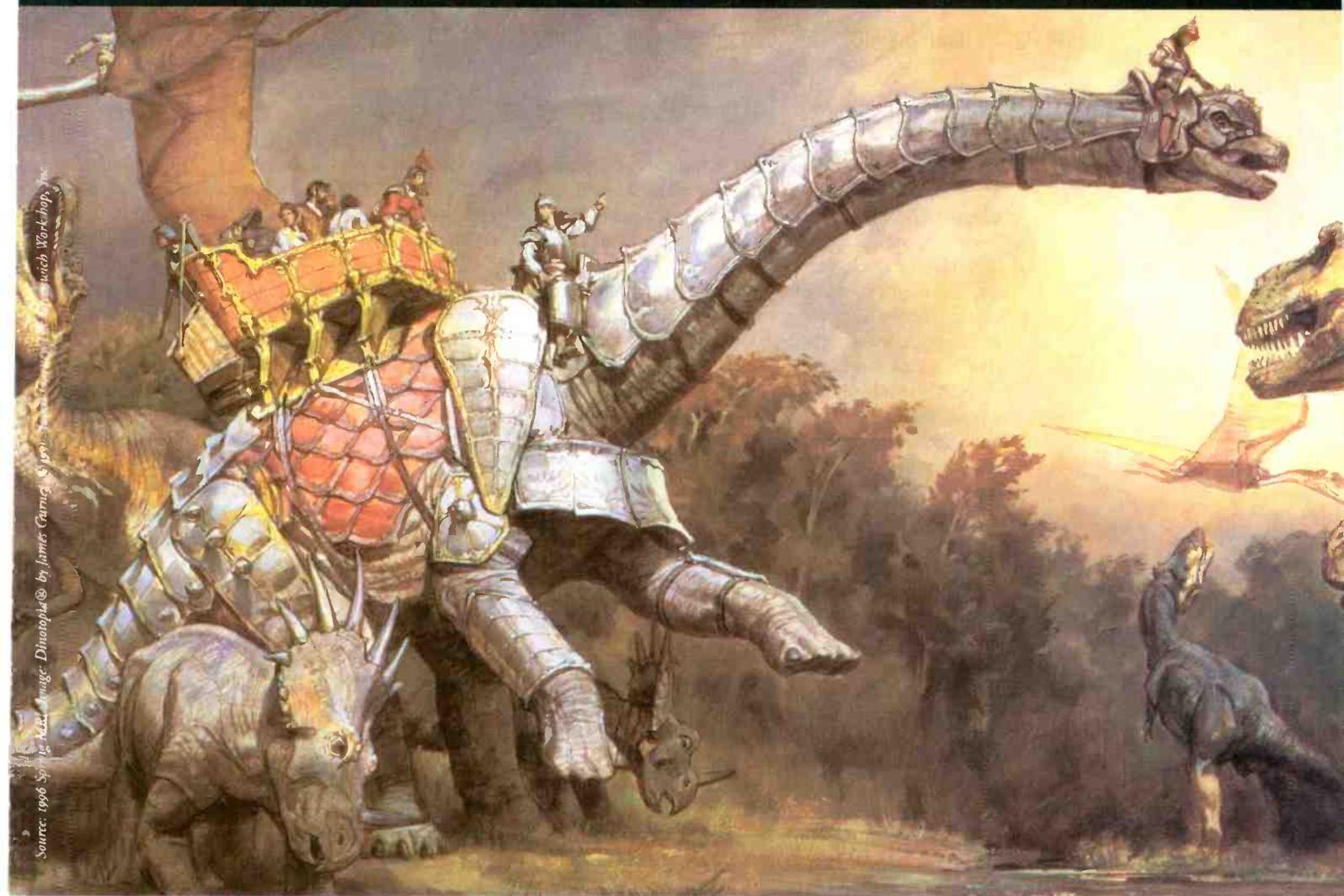
CAA intends to help further connect the Smithsonian to the public, and also to establish a direct link to the entertainment industry.

"This is a great opportunity for the Smithsonian to come center stage before an ever-widening audience," says the Smithsonian's Marc Pachter, who with CAA's Bruce Vinokour will serve as co-directors of the venture.

Spoken like a true Hollywood veteran.

From the November 'Buzz', worth noting: Hollywood personal assistants have organized. The Association of Celebrity Personal Assistants (ACPA) has 250 members. And in true Hollywood style, another 500 wannabes subscribe to the ACPA's newsletter, *The Right Hand*.

Our pages are graced
by dinosaurs. Not read by them.



"Dinotopia!" September 1995, Page 70

48% of Smithsonian readership:

Baby Boomers (Age 30-49 years)

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Smithsonian
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HOLLYWOOD

campaign," says Levin. "There's huge construction, there's an enormous amount of lighting, tremendous casting, wardrobe problems. It's not like prime time, when you see life in a kind of episodic way. Daytime is an endless stream of programming that, once it's begun, can't be stopped."

Ohlmeyer puts the production investment alone at

"There hasn't been a successful soap launched in 10 years," says

Ohlmeyer. "With Aaron's touch... we think it's worth the effort."

about \$50 million. "Then there's the cost of launch, advertising and promotion—it's a major commitment on our part," he says. "With daytime, you're not really going to know anything concretely for 18 months. I feel we're very much on track. We've done this in a really organized way in terms of laying out target dates, scripts in by here, cast in place by here, task force working on clearances... to this point we're right on schedule. That still doesn't change the pucker factor."

NBC was initially looking at four ideas, Spelling's idea among them, for a daytime soap. Spelling's concept originally was loosely defined as "*Melrose Place* at the beach." When they began to look seriously for a title for the new show, Spelling ran a title contest in-house. The winner would get \$200. There were dozens of suggestions, but the most serious contender, *Never Say Goodbye*, came from an unlikely source: Viacom chairman Sumner Redstone, who suggested it during a dinner with Spelling.

"I loved the name—it says romance, which this show is all about," says Spelling, whose company is part of Viacom. But in testing, viewers were drawn to the "beach" motif more than anything else, Spelling says.

Executive producer Gary Tomlin (*Santa Barbara*) and Robert Guza Jr. are the people on the front line of the creative side of *Sunset Beach*. The initial groundwork on the series was done by Chuck Pratt, who was an executive producer on *Melrose Place*, and Guza, whose work everyone knew from Spelling's *Models Inc.* Together they wrote a nearly 400-page bible outlining *Sunset's* premise, characters and storyline. Spelling remembers the bible for *Melrose Place* being closer to 40 pages.

Unlike most daytime dramas, which tend to build their

storylines around families and family rivalries, *Sunset Beach* is about young singles and couples who have been drawn to the town, and the relationships that emerge as the action unfolds. The producers also created an underlying mythology about the town as a place where one can find true love. "We loved the idea of creating a town and making the town a character," says Guza, who is cocreator and head writer. "[With] *Sunset Beach*, you get to create this world and these characters, and then you get to screw up their lives."

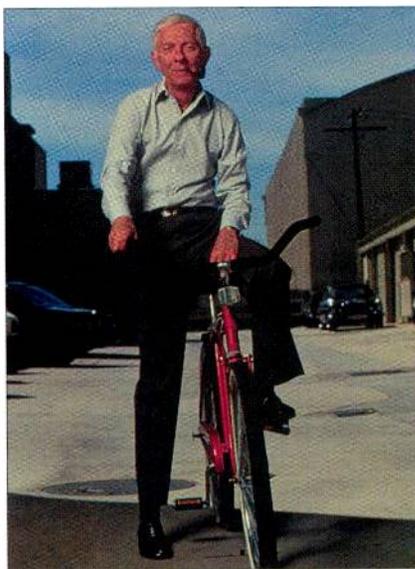
Sunset Beach is being written at a faster pace than traditional daytime dramas. It's a delicate balancing act to move action through each episode without losing the audience. "We would love it if people watched five days a week, but they don't," says Tomlin. Three days is more typical. "We have to make certain they're able to pick up where the story left off and that it hasn't moved so rapidly that they can't figure it out."

The show is also being designed to allow room for cameos by big-name prime-time stars. Spelling wants to give viewers as compelling a reason as possible to tune in to *Sunset*. "On top of needing to have a terrific show, you are fighting against viewer habits that are long, long ingrained," says Levin. "It is very difficult to change the loyalty of the daytime viewer, and we're talking about shows that have been on for 30 years. That's one of the reasons we're targeting young viewers—they're the most available and the most flexible in their viewing habits."

Then there is the station lineup. Affiliates exert their independence far more in daytime than prime time. NBC says that *Sunset* is cleared on 85 percent of its affiliates; the network expects to reach 90 percent by the premiere. With the cast now in place and the first rolls of tapes being produced, the network knows that stations that are wavering at least will have something concrete to see.

"Will we get sufficient coverage—that's a constant battle," says Levin. "Will the local affiliates elect to air the show in desirable time slots that will afford us the best opportunity to be sampled? These are things we are lobbying for but ultimately we don't control."

Spelling and NBC executives hope that *Sunset Beach* will be scheduled to follow *Days of Our Lives*, which has made a dramatic turnaround. "Over the last 18 months with that show, it's been unbelievable, going from being in the middle to the top," Ohlmeyer says. "If we can get that kind of performance from *Another World*—and we think we're finally on the right track there—with *Sunset Beach* we could have a solid three-hour block." ■



Riding to the rescue? Spelling's show could lift NBC from 3rd place

BOB LEVENS/OUTLINE

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Photograph © Jonathan Atkin, 1995, NYC.

Source: 1996 Spring MRI.

"Here Come The Bladerunners" September 1995, Page 69

Education of Smithsonian readership:

81% college educated

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Back in The Hundt

When the election is over, the FCC chairman plans to launch a campaign of his own: Activism in Media **By Alicia Mundy**

What a difference a day makes, especially in the life of one Reed Hundt. After laying low through most of this political season, Hundt, on numerous fronts, has drawn what George Bush would call "a line in the sand." On these fronts, Hundt, "Vlad the Impaler" to the communications industry, basically has issued a warning: Activism is in at the Federal Communications Commission, the organization of which Hundt is chairman.

On a chilly Monday morning in Boston last week, Hundt, speaking at the annual confab of the American Academy of Pediatrics and flanked by Rep. Ed Markey (D-Mass.), spoke words that will surely strike fear in the hearts of many, "The impact of popular culture on kids is, of course, at the core of my job description."

Hundt proceeded to list areas in which he intends to make progress: educational TV for children, TV violence ratings, closed captioning, TV in the public interest (he wants to set aside at least five percent of the capacity of new media such as satellite and digital TV for public interest programming) and free TV time for

political candidates. He then attacked what he called "liquor companies" for breaking the 50-year-old voluntary ban on distilled spirits advertising on TV and radio. At the same time, letters were dispatched from Washington to four TV outlets in Texas and New Hampshire and to the Telemundo Group in New York saying ominously that the FCC "is in the process of gathering information about [liquor] ads" that they aired. (In Washingtonese, this is called "fact finding," which is the first step in an administrative law proceeding). Meantime, back at the National Association of Broadcasters office in Washington, staffers were in a dither over Hundt's stunning decision to reopen the supposedly settled issue of a technical standard for High Definition Television (HDTV). Frothing that Hundt had unfairly allowed Bill Gates and Microsoft to insert themselves into what was considered a done deal on HDTV, NAB officials, as well as Neil Braun, president of NBC News, stormed the FCC late Monday only to be greeted and dismissed by Hundt's general counsel, Julius Genachowski.

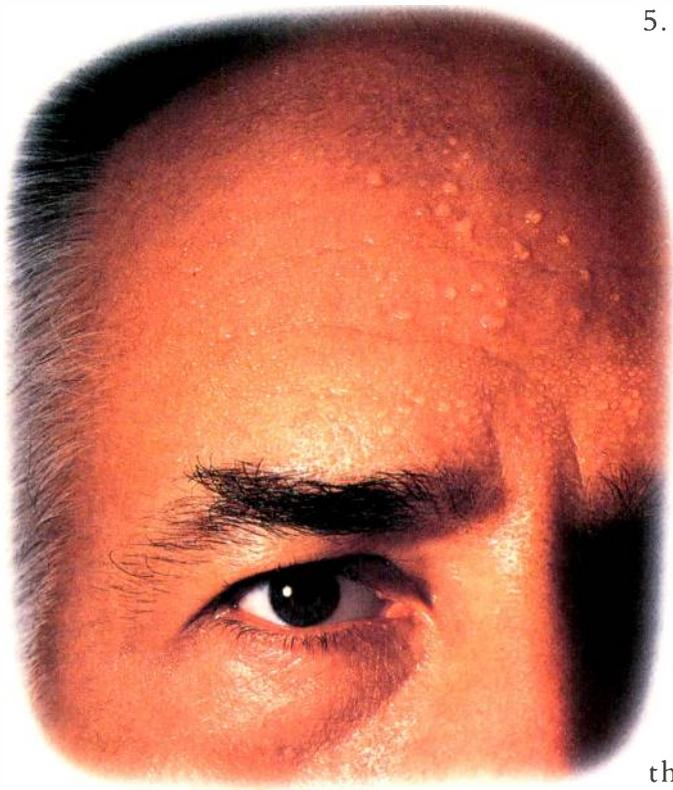
Finally, having arrived back in Washington after his speech to the pediatricians, Hundt, in an interview with *Mediaweek*, happily revealed that on Oct. 22 he had met with Bob Pitofsky, chairman of the Federal Trade



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Commission. The subject was "their mutual concern" about liquor ads on TV. If the Association of National Advertisers and the American Association of Advertising Agencies were counting on a jurisdictional battle between the FCC and FTC over TV liquor ads, they'd better brace themselves—joint action is the more likely outcome. "Reed and Pitofsky working together—that's got to be the ANA's worst nightmare," laughed an FCC spokesperson.

There is safety in numbers, says the adage. If that's true, then Bill Clinton's numbers in recent polls must

"Every commissioner, every staff member, should ask with respect to every decision—what is the public interest?"

have made Reed Hundt damn near untouchable. Hundt, chairman of the FCC, has been (choose one, depending on your political leanings) A: Fulfilling the mandate of the FCC to guard the public interest; or B: Taking his social philosophies into areas where the FCC doesn't belong. Either way, the crusader with the boyishly innocent grin is becoming what is politely called an Empire Builder. And in the current political climate, he can and will get away with it. It's only a matter of weeks before Hundt will show up for work in a T-shirt that says, "I'm an Activist—Get Over It."

Don't ask Hundt to apologize for his increasingly pro-active stance. He'll tell you it's all in the rules. In his speech to the pediatricians, he stated, echoing a rallying cry not heard since Eugene McCarthy was running for president, "Every commissioner, every staff member, should ask with respect to every decision—what is the public interest? What do the American people want and need from us?" He's no less forceful in the interview. On reviewing the appropriateness of liquor ads on TV, he says adamantly, "Americans support [the ban] 100 percent...The President has asked

"I've talked with [FTC chairman] Bob Pitofsky . . . and I don't think our jurisdictions are in conflict here."

Seagram to withdraw the ads." Does he think the move by the Seagram Company is intended to lead to limits on beer commercials on TV, thereby leveling the competitive field among marketers of inebriants? "I've had people suggest that there are sinister ploys afoot, but based on [what I know of] the Bronfmans, I reject that." In fact, he refuses to get drawn into the issue of beer advertising. "That's a red herring. The new thing is the liquor ad—let's not get distracted."

Getting the liquor makers to stick to the voluntary ban on TV ads might be difficult, he admits. But "my

informal poll of the American people" shows "they think we don't need [liquor ads]."

When told that sources in the ad industry say that Seagram's Chivas sales have increased in markets where the ads have run, he says slyly, "Oh, then advertising works." He chuckles, making the unspoken point that protests that TV ads don't really entice buyers are bogus.

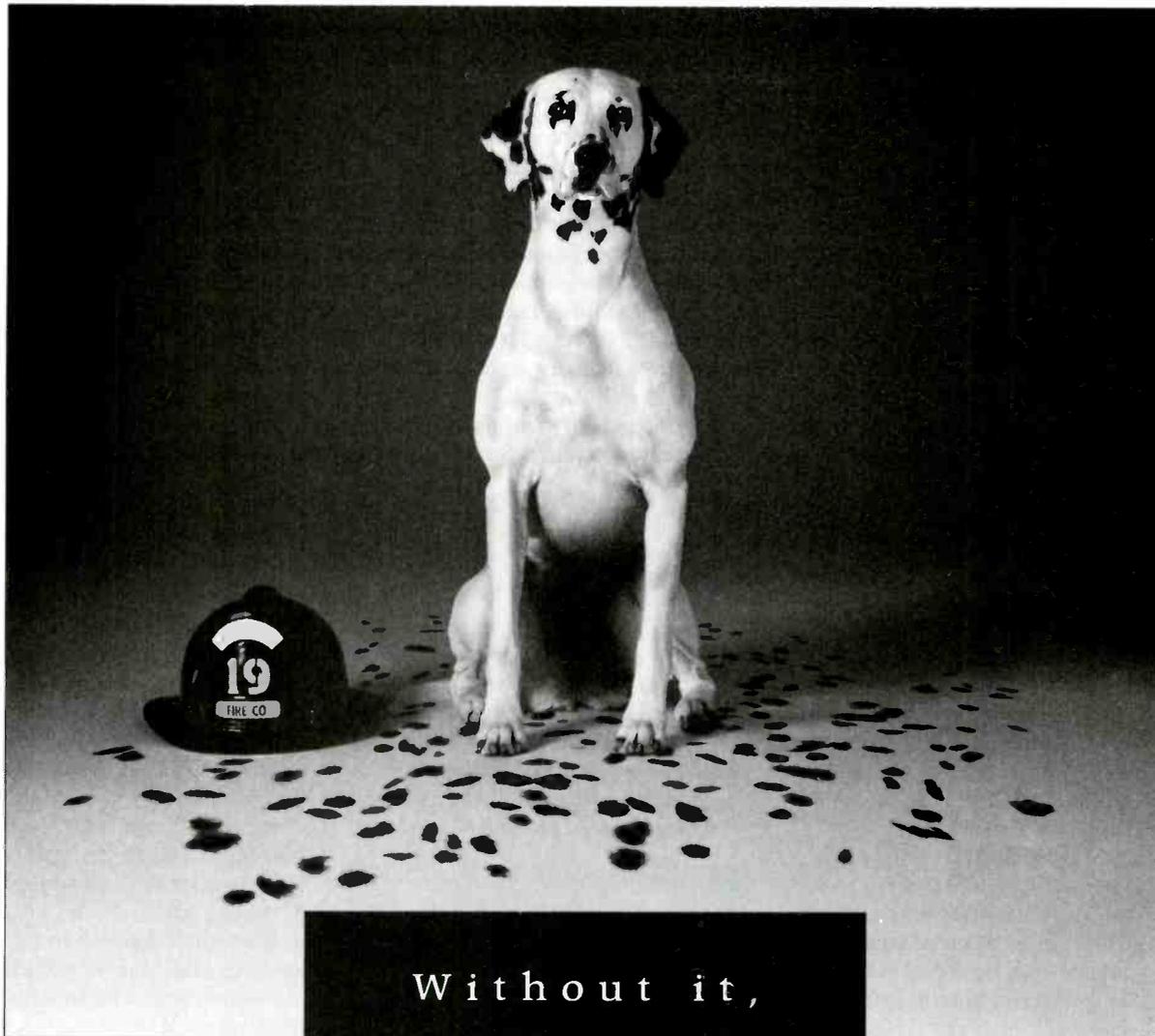
Allied with Pitofsky and the FTC, Hundt intends to box the liquor makers into a corner. "I've talked with Bob Pitofsky...and I don't think our jurisdictions are in conflict here." And if advertisers are looking for other ways out, Hundt's already been at work on the Hill. "I've talked with some Congressional leaders," he adds. "I have not been in touch with all of them. But, as soon as this election is over, I intend to be." It makes some on Capitol Hill and in TV long for the good old days when Hundt's political clumsiness would trip him up. Not anymore.

Hundt then turns to the issue of the day, the HDTV standard. "We *should* include the computer industry in the standard." And "They're happy to have someone be part of that process," he adds, meaning, of course, Bill Gates.

Ahh, Bigfoot Bill as the NAB sees him. That's better than what they think of Hundt: The Antichrist. The latest battle between the NAB and the FCC, and more specifically between NAB President Eddie Fritts and Hundt, is the HDTV standard over which the NAB and more than a few members of "The Grand Alliance" feel betrayed. For eight years various communications experts and lawyers had worked on HDTV, and they had included companies such as Apple, IBM and Digital in their work. Last October, at the last meeting of the joint development commission chaired by communications attorney and former FCC member Richard Wiley, a brand new member showed up as Hundt's guest. It was Microsoft. The situation went downhill after that.

In November, 1995, the commission presented a compromise proposal that included both interlaced scanning and progressive scanning technology, thereby trying to meet the needs of both the television industry, which had previously agreed with the computer makers on a standard, and the sudden new player, Microsoft. Hundt waited until May to bring the matter up for adoption, and then swerved sideways. He had been reluctant, his staff says, to endorse a standard. That's news to us, say some members of the HDTV coalition, which thought it had a standard six months earlier. In July, Hundt issued a statement saying, in effect, that no standard was necessary. The coalition was flabbergasted.

Wiley, who has been working with the coalition, explains that precious time is being squandered



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while technologies are being adopted in Europe. The danger is that the European technologies will become the de facto standard while the coalition bickers with Hundt and Microsoft. "I think it's important that the commission [FCC] set the standard here, and I hope that the commissioner will move this matter along...and it's going to involve compromise," says Wiley. He believes that Hundt is likely to sit on the matter until April. "I think they—the NAB and the broadcast industry execs—have got to put pressure on the FCC," he says.

And if that doesn't work, the industry will have to appeal to Congress. One commissioner, Susan

Ness, has urged the coalition and Microsoft to agree on a standard and get back to the FCC by the end of this month. This is not likely.

So, if the polls are correct, and the Clinton Administration sweeps into a second term with Congress behind it, the media industry will face an FCC that has the backing of the president, the unconditional support of the vice president, and the total commitment of Ed Markey, who would become chairman of the House Subcommittee on Telecommunications.

All politics aside, such a vision involves radical change from the FCC's course over the past 20 years. And that suits Reed Hundt just fine. ■

Below the Beltway...

The Washington media is buzzing about *The Washington Post's* recent revelation that it withheld a story about Bob Dole during the height of the campaign season. Nowhere is the buzz louder than inside the *Post*.

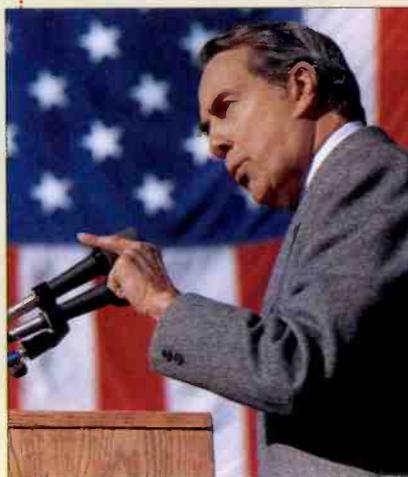
The affair first came to light on Oct. 24, when *The City Paper*, the leading alternative newsweekly in Washington, revealed that the *Post* had sat on a story concerning a long-term extramarital affair Dole had had back in the 1960s.

Two days later, on a Saturday, the *Post* ran a lengthy story on the campaign, which began on page 1. The story jumped to page 16, where it included a report of how Dole had lost his temper at a rally in Houston. Toward the end of the piece, there was a report that someone had shouted out a question to Dole about an item in the *New York Daily News* saying that he began a long-term, extra-marital affair in 1968, four years before his first marriage ended. The piece also mentioned that *The National Enquirer* was preparing to run a similar story.

The Dole campaign issued a terse statement that didn't deny anything but noted that the *Enquirer* had recently "published stories on deep-sea diving monkeys and a cross-dressing school teacher."

At this point in the article, the *Post* exploded a tiny nuke: "After

extensive inquiries beginning in August, *Washington Post* reporters confirmed Dole's relationship with the woman, who still lives in the Washington area." The story went on to say that in early October, executive editor Leonard Downie had decided



Were *Post* editors protecting Dole as "one of their own?"

not to run it.

"After completion of our reporting and extensive discussion with senior editors and reporters, I decided that the information we had about this personal relationship 28 years ago was not relevant to Robert J. Dole's current candidacy for President and did not meet our standards for the publication of information about the private lives of public officials..." said a

statement attributed to Downie in the *Post's* report.

The *Post* has routinely published detailed stories about politicians' private lives in recent years, including the life of Bill Clinton.

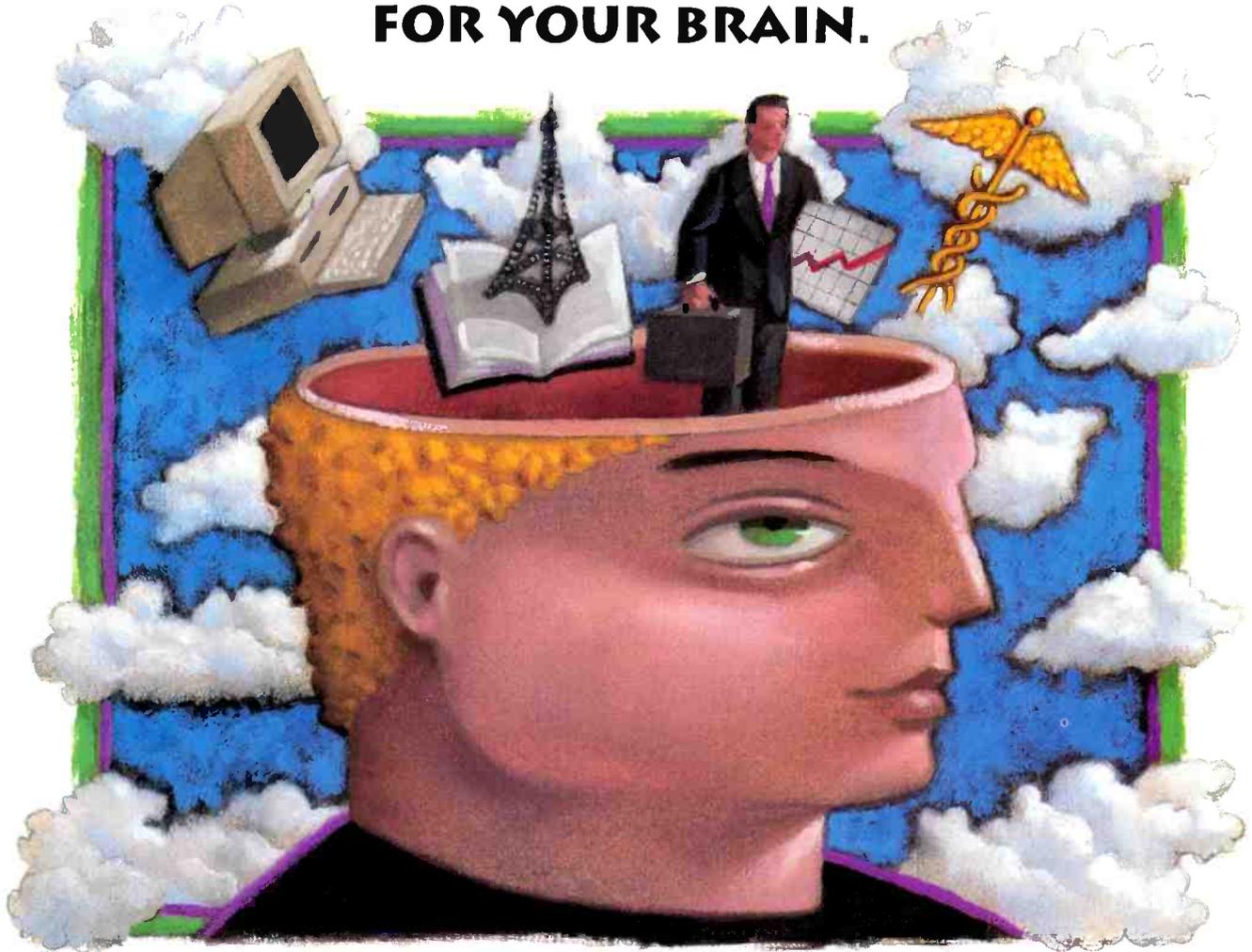
High-level reporters and editors at the *Post* were divided on the decision to hold the story at the time the decision was made. Particularly in favor of running the story were several women, who contended that a reluctance to print this was a case of "guys protecting guys."

One editor assigned to election coverage said, "I don't understand the calculation here. I mean, I don't think we should have made a major story of it, or played it up. But it is part of his character. We wrote a huge piece on how his first wife didn't even know he was divorcing her."

Then he added, "I think it goes to the culture here... [Dole is] really part of the Washington crowd, more than Clinton," he said. "I think that Len just felt uncomfortable dealing with sex when it's one of the guys we've worked with so long. You know, an 'insider.' And you know we hate to go messing in the bedrooms of one of our own."

Steve Carr, Editor of *The City Paper*, said, "What really bothers me about the decision to kill the story was that reporters were saying, 'They can't run a story like that at this point in the campaign—it would be like clubbing a baby seal.' It was [the press] deciding that it didn't want Dole writhing on the ice, instead of just reporting the news." ■

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Cable TV

By Michael Bürgi

The company is moving high-tech gizmos such as cable modems to the future and concentrating on TV

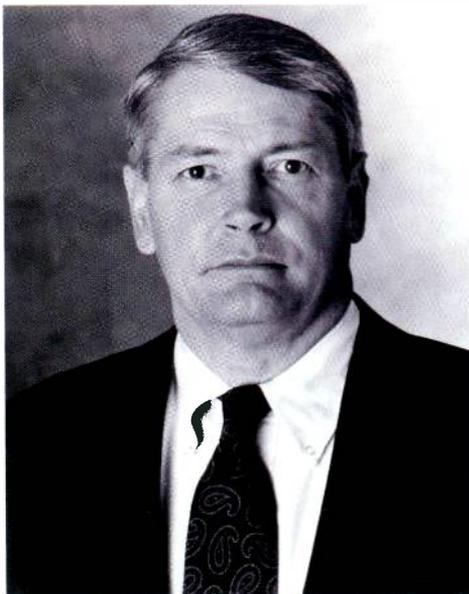
A New Tonic for TCI

The doctor, it seems, is back in. John Malone, the president and ceo of Tele-Communications Inc., has been on the stomp recently in an effort to convince Wall Street of the wisdom of TCI's new strategy: Meet the enemy where the enemy is. TCI has shifted from competing with a phalanx of telcos, broadcasters and Bill Gates to dealing with the enemy of the moment, Direct Broadcast Satellite. At first, Malone's prescription caused a rash, as the stock price of the company fell to less than \$12 per share on Oct. 24. As of Oct. 29, the price was back up to \$13 a share and seemed to be headed north.

TCI, along with other cable operators, has been blindsided by the popularity of DBS services, which in aggregate have signed up nearly three million homes. What DBS offers over cable is more cable than cable can deliver, i.e., more networks, more digital music, more movies and a better picture—in most instances for a lower monthly fee. So rather than building the TV system of the future, a la Time Warner's failed Full Service Network, Malone has decided to operate the TV system of the present—low-tech but with plenty of choice. (TCI also is in the DBS business, via its stake in Primestar, the No. 2 DBS provider behind DirecTV). At least for the near term, the company is scaling back its costly upgrade of physical plant to accommodate blue-sky services such as cable modems and telephony. TCI is instead going to concentrate on delivering television. It will thus roll out digital set-top boxes, which more closely compete with DBS, instead of offering new ways to access the Internet.

Mark Riely, a principal of Media Group Research, is impressed with the change in strategy. He points out that TCI is banking on the fact that the tele-

phone companies have stumbled in their efforts to get into the TV business, which has given TCI the breathing room it needs to concentrate on DBS.



Malone is getting TCI's focus back on the core business: television.

"I agree with them competitively on the DBS issue," says Riely. "If TCI offers digital boxes for a couple of bucks a month," at least TCI can compete more effectively.

It's already happening in Hartford, Conn., which is now the prototype for the TCI system of the near future. On TCI's Hartford system, subscribers can now choose

among 25 pay-TV channels, 18 special-interest services such as The Golf Channel and Turner Classic Movies, 40 digital (audio) music channels, 37 enhanced pay-per-view channels with half-hour start times and addressability by remote (rather than phoning in the order) on top of 77 basic cable networks.

The question remains whether the majority of consumers even want the level of service offered by DBS. Since 1994, when DBS service began, almost three million households have signed up for it. The DBS industry hopes that that number will increase to 20 million by 2000. However, growth has slowed this year, and those projections might have to be scaled back. In that case, maybe the old-fashioned, coaxial cable system is all anybody wants after all.

The City Politic A Matter of Access, Part XXXI

If the slugfest among News Corp., Time Warner and the City of New York over whether the Fox News Channel will ever be carried by the city's largest cable system has any significance beyond New York's borders, it is in the area of public access. For the uninitiated: Time Warner won't carry the Fox Channel, and New York Mayor Rudy Giuliani wants to put the channel on one of six public-access outlets the city controls. The matter is now in court. Art Harding, a partner at Fleischman and Walsh, a Washington, D.C.-based law firm, is rooting for Time Warner, because if the city wins, the very existence of public-access cable could be in jeopardy. Says Harding, "The case could create...an incentive for channels to make deals with City Hall." That's not what Congress had in mind when it mandated the channels in 1984. ■



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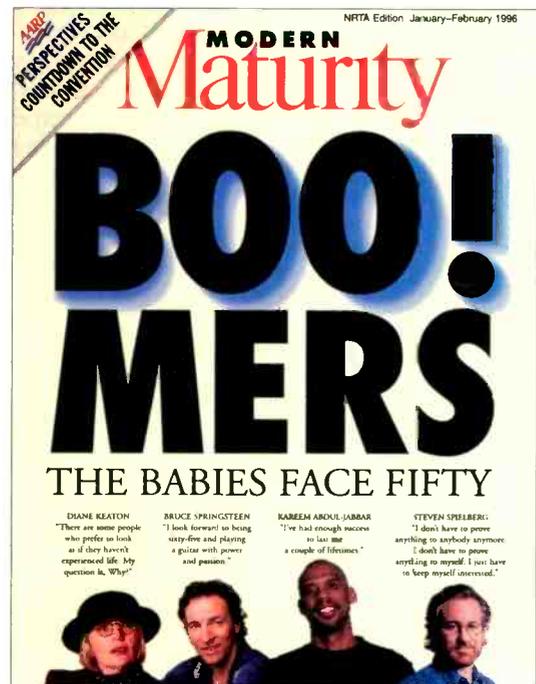
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Magazines

By Jeff Gremillion

Brand-conscious publishers are shopping for marketing and promotion execs from outside the magazine biz

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The magazine business' current fascination with brand-building is bringing new outside talent into publishers' executive suites. High-ranking managers from the packaged goods, retail and merchandising fields are signing on to lead magazines' efforts in franchise development. The senior marketing officials at brand leaders such as *Reader's Digest* and Time Inc.'s *Sports Illustrated*, for example, have years of development experience in other industries. In the last few weeks, Playboy Enterprises and the New York Times Co. magazine group have brought in top executives

with merchandising backgrounds.

"There seems to be an interest among publishers in attracting marketing and promotional experience from other industries," says Jim Guthrie, executive vp for marketing development of the Magazine Publishers of America. "I don't want to suggest that we don't already have that talent in our own ranks. Some magazines have been doing this for years.

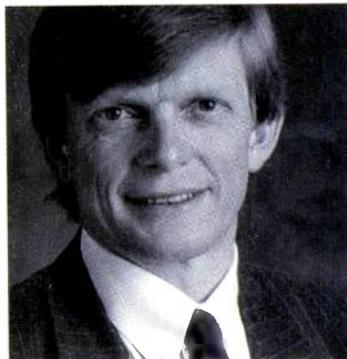
"But, as industries, packaged goods and retail have been very mature, slow-growth, highly fragmented," adds Guthrie. "They have been forced to grow by producing line extensions for decades. The magazine industry has just come to this advanced stage."

The Times' magazine unit, publisher of titles including *Golf Digest* and *Snow Country*, hired Kenneth Watson as its new vp and consumer marketing director. Watson came from Kmart Corp., where he was executive vp for marketing and product development. And Playboy, one of the most recognizable brands in all of publishing, has hired as executive vp of marketing and corporate development Robert Perkins, former senior vp of licensing and marketing for Calvin Klein.

Perkins "brings to Playboy an abundance of experience in working with brands, as well as in direct marketing, creative advertising and international product licensing," says

Playboy ceo Christie Hefner.

"I have real experience in brand building," says Perkins. "I know how to exploit a brand and make it grow. Today, the brand Playboy is much bigger than just publishing. It's about products. It's about addi-



Perkins: From Klein to Playboy

tional channels of distribution—cable TV, video, the Internet. It's about broadening your relationship with your subscribers."

The new vp says Playboy is a brand with "global potential," and that international licensing will be among his top priorities. Perkins says that basic line extensions—"putting the rabbit head on other products," such as Playboy clothes and the recently launched Playboy cigars—will continue.

"This is an exciting time for this business," Perkins says. "It's a time when great brands can get even bigger and greater."

'Art & Auction' Redesign Bringing the Masters, And Much More, To the Masses

Art & Auction, which calls itself "the *Vanity Fair* of the art world," has a new look and a broader editorial reach, reflecting a shift in the art market, says publisher Jill Bokor. "Suddenly, our readers stretched beyond the wealthy collectors," Bokor says. "We noticed a lot of first-timers looking to buy that first etching or portrait."

Recent movies like *I Shot Andy Warhol*, *Surviving Picasso*, and *Basquiat*, a biopic about the late New York graffiti artist, indicate there is a greater interest in art as pop culture, particularly among young people. "There was a boom in collecting in the '80s," says Tony Arefin, *Art & Auction* creative director. "Then the stock market crashed and the art world crashed right behind it. It's coming back now, and there's much more pluralism. We wanted to look at a broad range of collectors...to have the entire art world become our franchise. We still cater to our core audience. But we want more readers, younger readers."

Arefin says the newly redesigned *Art & Auction* will continue covering the "old masters" and offering advice to readers who collect works that cost \$1 million or more. But the Magazine Publications L.P. title, which publishes 11 issues per year, will have a newsier, less exclusive feel, with a mix of items accessible to the new breed of collector—those who buy art in the \$5,000 range.

The redesign features a new logo, new departments and more "contentious" features, Arefin says, such as a piece in the November issue that questions the artistic judgment of New York's Metropolitan Museum of Art. *Art & Auction's* rate base is 30,000.

Art & Auction's competitor, the independently owned, 95-year-old

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June Okamoto, Interactive Marketing Manager, Toyota
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RESULTS: Client site averages more than 1.5 million impressions per day. Goal of 14 million impressions reached in only ten days.

CLIENT COMMENTS: "Timing is everything. SOFTBANK was able to lock in the dates for the promotion on Yahoo! which coincided with the national launch of the new 1997 Toyota Camry. We achieved our goal of heightening awareness for the Camry with over 14 million impressions on the Internet."

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Magazines

Must-Reads

A subjective compendium of praiseworthy articles from recent issues:

"Seasoned Rites,"

Patrick J. Dunne's essay on Southern holiday traditions—with pictures by Charles Walton IV—in the November/December *Southern Accents*

No dubious achievement: *Boston's* first annual **Golden Turkey Awards** (November), a witty roundup of screwups and shenanigans in Beantown

Richard Smith's "**Do You Remember the Last Time You Made Love?**" November *Cosmopolitan*. Warns Smith: It's been too long if to you "kinky sex means a threesome: you, Ben and Jerry."

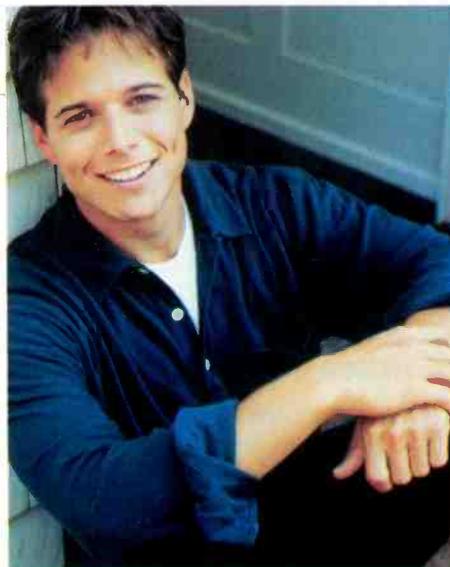
ARTnews, over the summer made some editorial changes of its own in an effort to attract more with-it readers. Among the changes: a new "WebSight" column covering the intersection of online technology and art. The 11-times-per-year *ARTnews* has an average paid circulation of 73,000.

Looks Like, Reads Like...

Let Us Now Praise 'Vanity Fair'

Art & Auction isn't the only title that is invoking comparisons to Condé Nast's *Vanity Fair* these days. A while back in this column, *Los Angeles Magazine* editor Michael Caruso described his book as "part *Vanity Fair* splash." Naturally, *Vanity Fair* keeps track of such flattery—here are some other recent examples the magazine has collected:

Hachette's *George* was called "the *Vanity Fair* of politics" in the *Chicago Sun-Times*; David Lauren's *Swing* was described as "a young



JEFFREY TURNER/FOX

Sitting pretty: Scott Wolf of TV's *Party of Five*, one of the *YM* beauties

Vanity Fair" in Memphis' *The Commercial Appeal*. *Wired* was dubbed "a computer geek's *Vanity Fair*" by *Columbia Journalism Review*. *Worth* is "the *Vanity Fair* of personal finance," according to an industry trade magazine. And *Si* magazine, said *USA Today*, is "*Vanity Fair* with a Hispanic twist."

Mitch Fox, publisher of the Condé Nast monthly, can't resist the obvious comment about the comparative compliments: "Try as they might, there's still only one *Vanity Fair*."

'50 Beautiful Guys' *YM* Hunks Under the Tree

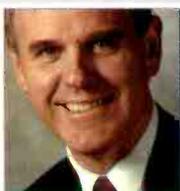
YM is where the boys are this winter. The G+J book's December/January issue, due Nov. 26, will lead with its second annual "50 Most Beautiful Guys in the World" list. "This is like our Fortune 500," says *YM* editor Christina Ferreri. "This is our end-of-

the-year holiday gift to readers."

This year's list includes some regular suspects: Brad Pitt and Matthew McConaughey, for two. There are some unknown, uh, cuties in there, too, such as soap star Diego Serrano and model Thom Gwin. "This is a great break for some of these guys," Ferreri says.

YM publishes 10 times a year; its total paid circulation is just under 2 million, according to ABC. That makes the title second in the category behind K-III's *Seventeen*, which has total circ of 2.3 million. ■

60 SECONDS WITH...



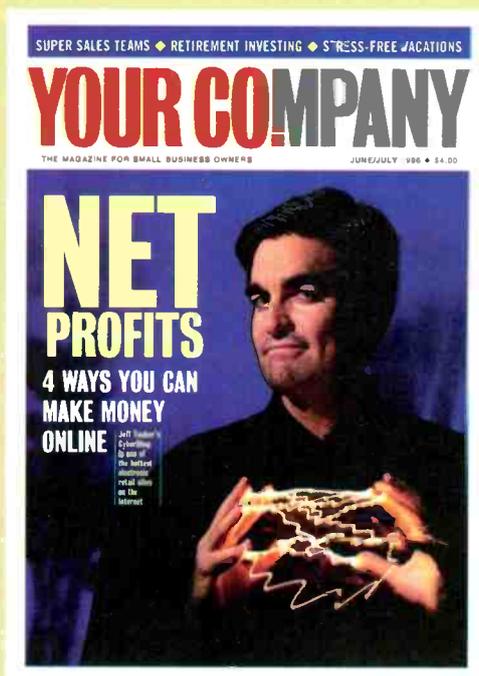
Maynard Parker

Editor of *Newsweek*

Q. You're doing two issues this week—your regular issue, and a special post-election issue for

Thursday. Are you ready? **A.** We're always ready. This is a finely honed machine. **Q.** Time has gotten a lot of attention this election with the Dick Morris story. What has set *Newsweek* apart this time? **A.** We have a superb lineup of people. And we have been quick on the issues. Witness our cover [Oct. 28] on the Asian connection in Clinton's campaign financing. **Q.** How will you remember this election? **A.** For all the years I've covered these elections—two decades now—this has been the most dispiriting. The economy's good; we're not facing any foreign crisis. Dole hasn't managed to define himself as a candidate. It hasn't been very exciting. **Q.** On a panel at the American Magazine Conference in Bermuda last month, [*Newsweek* columnist] Joe Klein concurred with [*Time* managing editor] Walter Isaacson

and [writer] Peggy Noonan that the media has undercovered the Clinton "Filegate" scandal because of liberal bias. **A.** I don't agree with that at all. We have an investigative team on it now. When it comes to this kind of story, we in the press cover it with the same kind of tenacity, no matter who's sitting in the White House. **Q.** The last six months have been wild for *Newsweek*. First, there was Admiral Boorda's suicide. Then Klein came out of the closet as Anonymous. Do you feel besieged? **A.** Running a weekly magazine is like a long baseball season. You shouldn't be surprised if there are a few bumps along the way. **Q.** You've caught a little grief over your recent light cover story on JFK Jr.'s new bride. **A.** It sold extremely well. I've never believed that if everybody's talking about someone, that's a good reason not to write about them. We've got the whole spectrum of life to cover, and we cover it. **Q.** Now that Klein has announced he's going to The New Yorker, do you feel betrayed for having stuck by him through the Primary Colors scandal? Or is it good riddance to bad luggage? **A.** The only thing I'd say is that our bench is so strong, his leaving hardly puts a dent in it.



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New Media

By Cathy Taylor

AOL answers the
doubting Thomases
about whether its
startling ad sales
claims are inflated.
Is "no" enough?

AOL: In Self-Defense

How could \$27 million in ad revenue pass through the still-fairly small marketplace of Internet advertising without anyone in the industry knowing about it? That's the question on the lips of many new media execs since America Online announced that it had booked that much advertising business in the first 45 days of its new sales initiative. The initiative began in July, and AOL first went public with the number in September. Since then, much of the industry has been accusing AOL—off the record, of course—



AOL's Berlow: The other interactive guys are just jealous

of hyping the amount of its ad sales figure. At best, say the execs, AOL is using an extremely broad definition of the term "advertising revenue" to give its ad sales efforts the aura of success. Why would AOL want to put the best possible spin on its revamped advertising sales strategy? Because AOL has decided that advertising revenue is key to the online giant's future financial health.

The service wants advertising to account for 25 percent of revenue

within the next two years, an ambitious goal since in the quarter ending September it accounted for 5 or 6 percent of revenue. In comparison, MSN projected that its ad revenue would approach a more modest 10 percent of the network's annual gross by the year 2000.

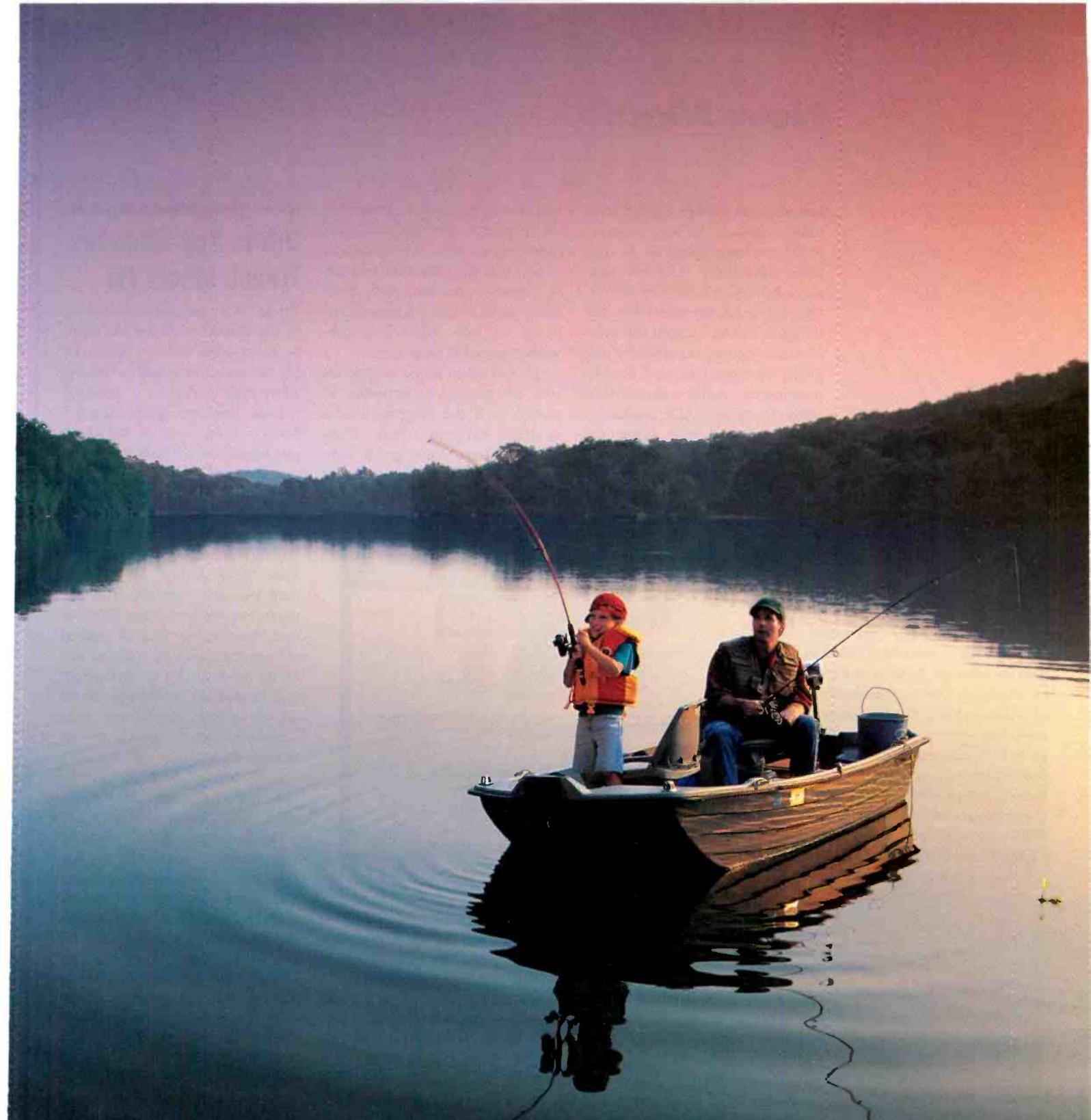
The vast majority of the \$27 million in ad business will go to AOL's bottom line during the current fiscal year, which ends on June 30, 1997. (The company concedes

that two multiyear deals are also included in that figure.) The ad figure includes revenue from the AOL Web site; some of WebCrawler, an AOL search engine; and the service itself; but not GNN, the AOL Internet access brand, which is about to be merged into the AOL brand. Advertisers include AT&T, online-financial network PCFN, Chase Manhattan, Citibank and Reebok. Myer Berlow, the AOL vice president in charge of the strategy, refuses to say if the company is also negotiating a long-term ad deal with Procter & Gamble, as has been rumored, and also declined to specify how much each advertiser is paying.

By the estimates of Forrester Research, the total number of advertising dollars expected in the 1996 marketplace is \$80 million, with \$200 million predicted for next year—meaning \$27 million worth of business would represent a huge portion of the marketplace in a single set of hands. The Greek chorus of interactive media professionals says it is virtually impossible—unless AOL is using all sorts of outside revenue and counting it as ad money. On the Internet, such deals are common. Companies such as Netscape, which charges millions of dollars annually for certain prime linking opportunities on the site, consider that cash advertising revenue. Skeptics also wonder if AOL is also counting advertising on content sites that is sold by AOL. Eventually some of the revenue must be given to the content provider where the ad runs.

But AOL throws cold water on all of these theories. "This is all cash advertising from advertisers," Berlow insists. AOL, a publicly traded company, doesn't appreciate the sniping. Berlow claims the \$27 million figure is bona fide and that others are simply jealous of AOL's success. "There is an answer to that, and it's clear," he says of the skeptics. "We have six million people in our system."

Berlow confirmed that AOL is considering offering up its popular



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A GAYLORD ENTERTAINMENT COMPANY

New Media

chat areas as sponsorship opportunities, although he says that no deals have been signed yet. In fact, some advertisers' requests have exceeded AOL's inventory desires. One major retailer offered to buy the AOL welcome screen for several million dollars, but thinking that giving the advertiser that kind of prominence would overcommercialize the service, AOL declined.

Berlow says that there are three items included in AOL's ad revenue count: banner advertising, sponsorships and custom sites

had already begun to migrate content providers over to fixed compensation schemes, it is unclear as to how that will affect the revenue of content providers that, until now, have been compensated based on how much time subscribers spend in their areas.

In the near term, skepticism over ad revenue is expected to persist until the company's next quarterly earnings report comes out. AOL and some rivals have been criticized in the past for hyping their membership roles.

More Than Meets the Eye Orb to Rep Sites for Travel, Movie Tix

While AOL has positioned itself as the online media for the masses, many other sites are busy carving out niches intended to bring in advertising dollars precisely because they are tightly targeted. Four of those sorts of sites have just signed on with Orb Communications & Marketing, a New York-based rep firm that specializes in merchandising across different media. The sites are: thetrip.com, a site from the U S West Media Group, for independent business travelers; loci.com, partly owned by Barnes & Noble and devoted to a book-reading college clientele; the official site of the New York City Marathon; and MovieLink, a Web site devoted to giving moviegoers both schedules and the ability to buy tickets online.

"We really search for properties that can offer advertisers more than 'drop a banner here,'" says Laura Berland, Orb executive vice president. Loci.com, the college-focused site, is an example. Offering students content such as *College Bowl*-style trivia games, discussions on sex, and an ongoing chat environment that pits the conservative *National Review* against the grassroots liberal *Mother Jones*, it is associated with Barnes & Noble's 300 college bookstores, which are named for the schools at which they're located. Now in its second year, and going through a relaunch, the site hopes to cross-promote advertisers through the stores themselves.

The trip.com site, which Orb is also representing, focuses on another fairly narrow target: independent business travelers, who have to or—who knows?—like to book their own travel reservations. "It's a whole concierge approach," says Berland. "You give it a personal profile and it knows how to serve you." ■

Site Lines

www.thecorporation.com

Were you fooled by a site called thecorporation.com, which claims to own the Internet? Actually, the site, run by a company called Cybernautics out of Sausalito, Calif., aims to corner the market on Internet humor, under the guise of an ultra-powerful corporation. Our favorite section is "The Iconnect Gallery," which offers cut-and-pasteable taglines such as "Carpal Tunnel Site of the Week" and "Made in the USA by Illegal Immigrants."



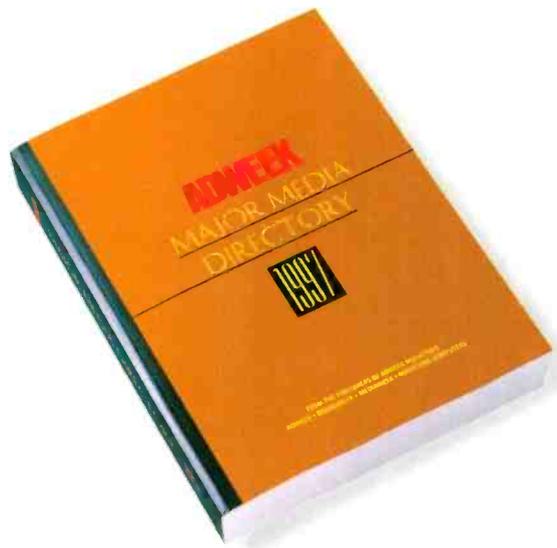
built on behalf of some companies such as PCFN. The custom sites could make the tally rise fast. According to one executive familiar with AOL, special deals such as Oldsmobile's sponsorship of the nightly "Celebrity Circle" series could account for as much as \$1 million annually.

Just as AOL is seeking to sell itself as the world's first online mass-media buy, it has been facing increasing pressure in other revenue streams. Last week, it matched its online service competitors by offering subscribers \$19.95-per-month flat-fee pricing, among other flat pricing options. Because AOL built its business on charging for access time, historically those fees have been its main revenue stream. While AOL CEO Steve Case said last week that it

"I'm not going to say that AOL is not renowned for accounting creativity," says Bill Bass, a senior analyst at Forrester Research and a sometimes-critic of AOL. But even Bass concedes that such success might at least be possible. "Do I think that between this summer and next summer that AOL could make \$20 million in ad revenue?" he muses. "That would be a stretch, but it wouldn't be unreasonable."

Meanwhile, AOL last week hired Robert Pittman, best-known as one of the creators of MTV and its first CEO, to head a new division, AOL Networks. That division, and another new spin-off, AOL Studios, headed by Ted Leonsis, were created apparently to counter MSN's aggressive content development plans.

1/2



1/2

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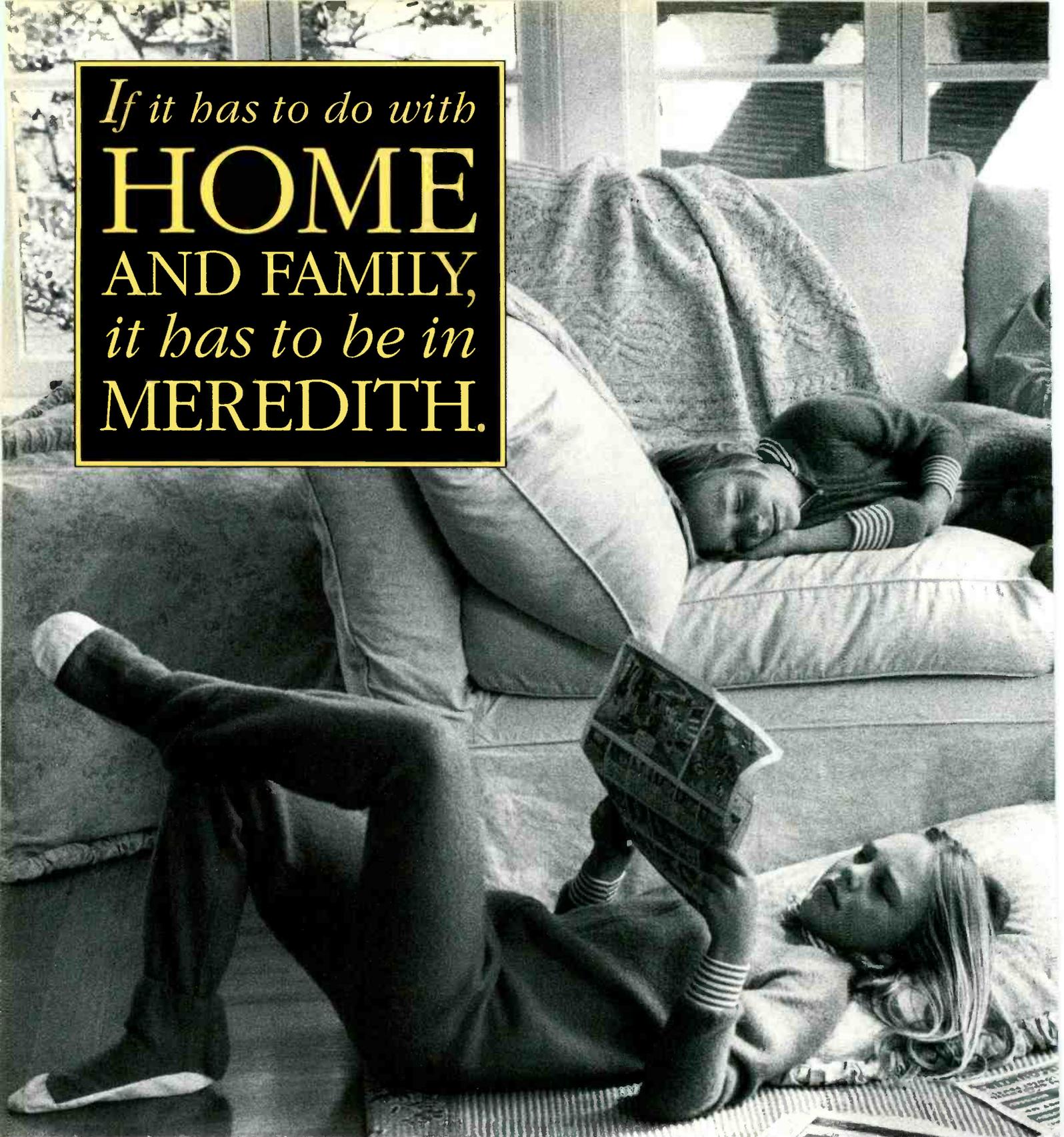


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MOVERS

NETWORK TV

Noreen Harris has been promoted to manager of talent relations for NBC Entertainment. Harris most recently served as administrator, NBC talent relations, a position she held since 1993...**Angela Bromstad** has been upped to vp of miniseries and motion pictures for television, NBC Entertainment. She had been director of miniseries and motion pictures for television since May 1994.

CABLE

Larry Lieberman has been named vp of new business development and interactive for Comedy Central. He joins the cable network from Time Warner's Pathfinder Internet service...**Jeff Edwards** has been appointed Detroit sales manager for Rainbow Sports Sales. Edwards was previously vp and radio marketing specialist for The Interep Radio Store...**Bob Thompson** has been named senior vp for rights and acquisitions and regional network operations for Fox Sports Net. Thompson had been senior vp of regional network operations for Liberty Sports Inc...**Dawn Tarnofsky** has been named senior vp of programming and production for Lifetime Television. Tarnofsky joins from 20th Century Fox Television, where she was senior vp of creative affairs since 1994...**Eric Eggleton** has been upped to vp of Discovery Kids, a division of Discovery Networks.

TV STATIONS

Steven Gigliotti, most recently vp and gm of River City Broadcasting's KOVR in

(continued on page 50)

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

Name That Salesman

Leave it to implacable TV sales veteran Sandy Frank, whom some industry watchers have described as syndication's Willy Loman, to come up with a new way to sell his longtime *Name*

That Tune game-show property. Frank, ceo of New York-based Sandy Frank Entertainment, has just partnered with Quincy Jones' production company (QDE) to develop a contemporary revival of *Tune* for

possible domestic distribution by fall 1998. However, unlike during the past decade, when Frank handled sales calls himself (sometimes threatening to lie down in the station gm's office until a clearance deal was signed), he says he'll use an outside distributor this time around.

"I have been very active with international sales for some time, but I have no plans to get back into domestic sales," says Frank, who shopped *Tune* domestically during the late '80s and is now pursuing deals overseas. "Look, if I've already conquered Mount Everest, why would I want to do that again?"

Tune, which aired on the networks (1953-54, 1974-75 and Jan.-Jun. '77, NBC; 1954-59, CBS) and then in syndication (1974-80), has been sold in more than 70 countries, according to Frank. In fact, he toots, it's the top-rated game show in Russia, airing on the Ostankino broadcast network. Says Frank: "It's almost as big as caviar over there." —Michael Freeman



Frank (center, in dickie) and *Tune* contestants in his DIY days

'GQ's Beckman, Phil Collins Compare Noses

Richard Beckman, publisher of *GQ*, called it "an interesting mingling of culture," particularly Barbara Walters and James Brown hobnobbing backstage. Culture coalescence aside, the made-for-VH1 (air date to be determined) *GQ* "Men of the Year" event at Radio City Music Hall last week certainly was lavish. With performances by Phil Collins plus a list of celebrity attendees that included presenter Tyra Banks, honorees Mel Gibson and Darius Rucker, and

host Kirstie Alley, the bash celebrating the best in 11 culture and media categories was clearly one of the spiffiest magazine fetes in recent memory—even if eight out of 11 awardees couldn't make it.

Beckman, by all accounts (including his own) a striking Phil Collins look-alike, was point man for the party. Backstage, after Collins' performance, Beckman asked the pop star if anyone mentioned how much he "looks like Richard Beckman." Phil, surprisingly,

said no. *GQ* staffers even accused Beckman of booking Collins "because he looks like me," Beckman says.

Kirstie Alley had herself an unabashedly touchy-feely good time presiding over the festivities (she told the audience early on that one of the reasons she took the job was so she could "cop a feel"). So how'd she do? According to the *Cheers* siren, besides getting close to the no-chopped-liver honorees, of the 36 gorgeous-boy Armani models roaming backstage, she grabbed "25 out of 36 butts." Not a bad percentage. —MAH

ABC/Disney's Laybourne Takes the Cake

Modesty isn't a prerequisite for a Sara Lee Frontrunner Award, but Geraldine Laybourne has that base covered just the same. Laybourne, president of ABC/Disney Cable Networks, now joins media sister Kay Koplovitz (ceo USA Networks) as a recipient of the \$25,000 award (the money is donated to a charity of the winner's choosing), which honors women whose "outstanding achievements make a difference in society."

For Laybourne, the award gives her the opportunity to spot-

light CityKids, an organization of young performers and artists (in their teens and early twenties) that gets kids "excited about life," she says. "These kids have done the most amazing things," including educating lawmakers about the effects of emotional abuse on children.

Laybourne is proud to be in such high-caliber company: past Frontrunner winners include poet Maya Angelou and Supreme Court Justice Ruth Bader Ginsburg. This year's awards will be presented on Nov. 13 at New York's Plaza Hotel. —MAH

Elite Recording

Ladies and gentlemen, don your headphones and light your doobies. Later this month, Margaritaville Records will release a recorded, dramatic reading-version of Hunter S. Thompson's classic *Fear and Loathing in Las Vegas*, featuring the dulcet tones of several media favorites. Among those lending their pipes to the audio recording, which was pressed to celebrate the written tome's 25th anniversary, are Wenner Media's esteemed namesake, Jann Wenner; *ER* newcomer Glenne Headly; *Roseanne*'s Laurie Metcalf; and *The Simpsons*' voice man Harry Shearer. Should be quite a trip.



Wenner piped up for *Fear and Loathing* audiotape

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MOVERS



Rainbow Sports taps Edwards



Thompson joins Fox Sports



Gannett ups Spano-Erdos

(continued from page 48)
 Sacramento since March 1995, has been named vp and gm of E.W. Scripps' ABC affiliate WMAR in Baltimore. Gigliotti previously served as station manager of KCBS in Los Angeles from 1990-95 as well as local sales manager and general sales manager of WCBS in New York from 1982-85.

NEW MEDIA

David Miller has been named vice president of sales for the AdOne Classified Network. Previously, Miller had been senior director of sales and client development for Tele-Publishing Inc. AdOne is a network of classified ads on the World Wide Web that are culled from approximately 200 print publications.

RADIO

ABC Radio Networks has promoted Merrilee Cox, a 14-year vet of ABC, to gm of pro-

gramming. She had been director of news programming and executive producer of the feature unit since 1994.

PRINT

Lori Spano-Erdos, formerly general manager of Gannett Outdoor Network, has been named *USA Today* travel advertising director. Spano-Erdos replaces Linda Mallin, who was promoted to director of international ad sales for the publication. Spano-Erdos joined Gannett in 1993 as senior vp of sales for the outdoor ad division...Lee Wilcox has been named director of strategic sales and marketing for *Los Angeles*. Wilcox had been vp of marketing for fx Networks...Elaina Richardson has been named editor of *Elle*. Richardson, the former deputy editor of the magazine, had been managing editor of the title since 1993. Before joining *Elle* in 1990, she was a senior editor for *Mirabella*.

MEDIA DISH

'The Jerusalem Report' Hosts Advertisers



At a breakfast for advertisers of 'The Jerusalem Report' at New York's Regency Hotel, (from left): Deborah Kenny, vp advertising, 'TJR'; Charles Bronfman, host and 'TJR' co-owner; and Peter Coluzzi, director of advertising, Tourneau

'WSJ' Fetes New Real Estate Page



On hand to launch "The Property Report," the new 'Wall Street Journal' page on business real estate published on Fridays, were (from left): Douglas Durst, president of the Durst Organization; Donald Trump; Paul Steiger, 'Journal' managing editor; Michael Wilson, 'Journal' classified advertising director; and Dan Austin, vp and general manager of the 'Journal'.

'Prevention' Party: All Aboard

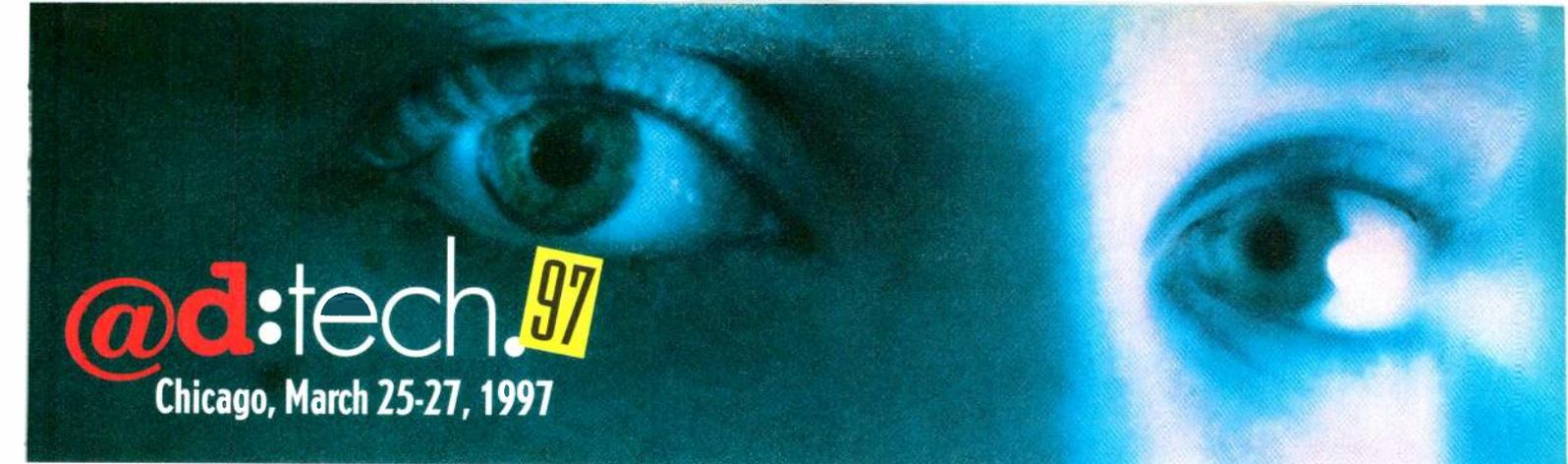
At the third annual Boat Party at Boom Island in Minneapolis: Steve Gianetti, 'Prevention' associate publisher, with Barb Moeller, Campbell Mithun Esty



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Making Magazines

Condé Nast held its third annual seminar on magazine publishing for young media planners on Oct. 25 at the company's headquarters in New York. Senior executives spoke to the group on an array of subjects including editorial content, creative direction, manufacturing, distribution, circulation and marketing. The day was capped off with a reception and "graduation" ceremony.

Photos by Lisa Crumb



Naomi Katz (left), a media planner for DMB&B; and Judy Mooney, consumer products director for 'Glamour'



From left: Michael Clinton, executive vp, Condé Nast; Catherine Viscardi Johnston, senior vp/group sales and marketing, Condé Nast; Kathy Stevenson, Arnold Advertising; Orestes Carter, Ziccardi & Partners; Mary Donahue Quinlan, corporate sales director, Condé Nast; and Tanya Onefater, FCB/Leber Katz Partners



From left: Steve Hiel, Young & Rubicam; Leslie Barnett, account manager, 'Bride's'; Trish Levine, Ammirati & Puris/Lintas; Carol Campbell, advertising director, 'Bon Appetit'; and Michelle Thorpe, luxury goods director, 'Self'



From left: Tina Juliana, ODB/Needham; Julie Pinkwater, beauty market manager, 'Allure'; Wanda Kato, Lowe & Partners/SMS; Jennifer Cole, eastern advertising manager, Condé Nast Group Sales; and Stephanie Zacharias, BBDO



Lee Doyle (left), senior vp and group media director for Ammirati & Puris/Lintas; and John McCarus, eastern advertising manager, Condé Nast Group Sales

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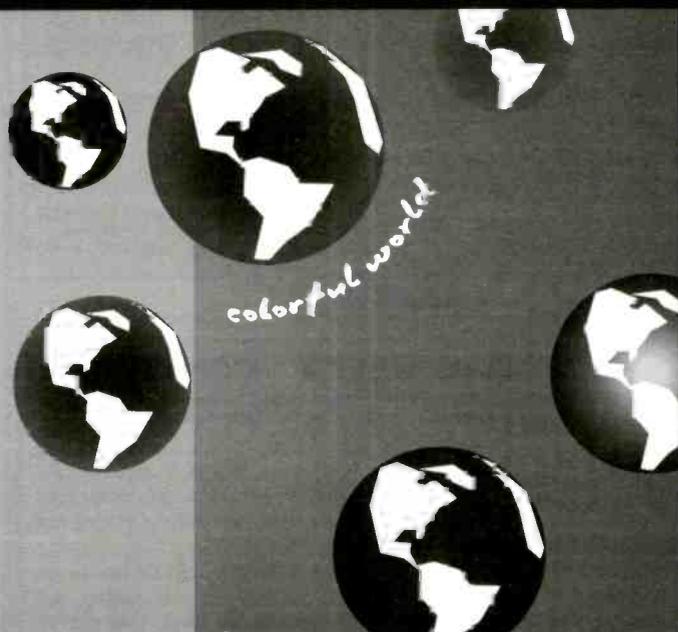
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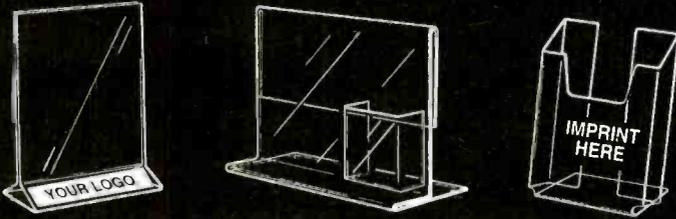
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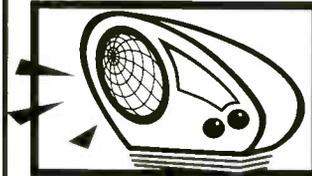
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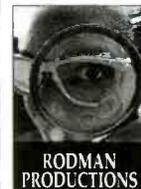
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**Associate Media Director
Spot Broadcast**

HMS Partners, one of the top 50 independent full-service agencies in the nation with over \$200 million in billings, seeks a media broadcast leader in our Miami office. This is a high profile position including heavy client contact, building constructive relationships with the media community, leading four broadcast buying teams (8 people) and institutionalizing a standard of broadcast buying excellence. Initially, the position directly controls over \$50 million in spot broadcast spending with the opportunity to grow into even greater responsibility.

Successful candidates will have a minimum of 8 years broadcast buying experience with at least two years of supervisory experience. Must possess leadership ability, be able to collaborate and train others, articulate media strategies and build external media relationships.

Our agency offers comprehensive career development programs, competitive salary with comprehensive benefits and long term career growth, plus the opportunity to work on national and regional accounts in one of the largest media departments in the Southeast.

Please fax or mail resume and salary requirements by November 8th to:

Terry Fink
Executive Vice President/Managing Director

HMS · PARTNERS

1201 Brickell Avenue · Miami, FL 33131 · FAX (305) 358-5280

**FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK**

EMPLOYMENT

O

UR SUCCESS IS ACADEMIC

Retail Marketing Manager

Scholastic Inc, one of the most progressive and respected names in educational publishing, is seeking a Retail Marketing Manager for Scholastic Productions. You will work directly with the vast retail community across the country (department stores, mass merchants/discounters, and specialty stores) in order to support our Licensees' efforts in selling-in, promoting and selling-through Scholastic branded licensed products (i.e. Baby-Sitters Club, Goosebumps, Clifford and more). You will also design, develop and execute impactful presentations and consumer promotions at retail, and work with the Director of Brand Management to execute other brand specific initiatives. Extensive travel is required.

To qualify, you must have a minimum of 2 years advertising, sales marketing/brand management retailing or another appropriate business endeavor experience, and a Bachelors degree in Marketing, Advertising or Business Administration (MBA in Marketing preferred). Excellent presentation and speaking skills are required. You must have the ability to think quickly, flexibly and creatively, and be able to synthesize information to create new business opportunities.

We are offering a base salary plus a generous incentive plan commensurate with experience, and extensive benefits. For immediate consideration, please send your resume including salary requirements to: Human Resources, Dept KR/RMM, Scholastic Inc, 555 Broadway, New York, NY 10012. (Only those we are interested in interviewing will be contacted.) Equal Opportunity Employer.

PUBLISHING WHAT'S IMPORTANT
TO CHILDREN FOR OVER 75 YEARS



ATTENTION MEDIA PLANNERS...

You've experienced the problem. Now help launch the solution! We're MSA, a leader in the development of analytical systems and business process automation software. Our latest development is ADiantis™ - a workgroup computing application designed by media planners for media planners. ADiantis employs the latest in client/server and relational database technologies. Its unique capabilities have captured the attention of some very important industry visionaries.

We're looking for energetic, computer savvy media professionals to join our product launch team. Immediate openings in account mgmt and client support.

Come be a part of the solution!
Send us your resume w/salary history.
E-mail: inovacek@msasystems.com
Fax: 212-398-9121
Management Science Associates. EOE.



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

EMPLOYMENT

CW SEEKING PARTNER

SCW, 28, creative, fun, in Northwest agency seeks experienced, strong creative, AD, any age, to share days (and some nights?) mixing general and direct response advertising for consumer and business to business. You're sensitive to dynamic marketing issues, have at least 3 years experience and are looking for a real partner.

Send resume and non-returnable samples to

Cole & Weber

ATTN: CDD

115 NW First Ave., Suite #400
Portland, OR 97209

ADVERTISING SALES

We are a fast growing NY office for large national magazine representative, looking for an experienced sales person to handle a major arts and entertainment magazine. Experience in selling to advertisers of luxury goods is preferred. We provide a competitive salary, complete benefits package, and expenses. Resumes can be sent to:

Vince DePierro

James G. Elliott Co.

885 Third Ave., Suite 2829
NY, NY 10022
or fax to: 212-230-3269

SR. COPYWRITER'S DREAM JOB

Do the best work of your career, laugh, learn, teach, grow and be very well paid. We're an award-winning direct response advertising agency that specializes in greatness. If you're ultra-talented, honest and nice, write to Robert Rosenthal, Rosenthal Direct, 148 Linden St., Ste. 205, Wellesley, MA 02181 or fax us at 617-431-0170 or email Robert at drdirect@tiac.net

CALL 1-800-7-ADWEEK

AD SALES ASSISTANT

Major publishing company is seeking an Ad Sales Assistant to work for very high profile beauty/fashion magazine. The successful candidate must be brilliantly creative, detail oriented, able to prioritize work and take initiative, and handle a fast-paced office. To qualify, you must have 3 years' work experience, excellent people skills, and superb computer skills.

Interested candidates are invited to fax resumes to: (212) 265-1849, attention Connie. Our corporation will provide reasonable accommodations for otherwise qualified individuals with disabilities.

EOE M/F

ACCOUNT EXECUTIVE

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.

Fax resume and salary requirements to:
203-629-8027

SALES REPRESENTATIVE - ADVERTISING

Prestigious visitor market publication seeking exp Sales Professionals for the Baltimore and Washington D.C. markets. Min five (5) yrs outside selling experience, a proven record of developing new business and exp selling multiple products required. Ad sales and/or publishing experience are a plus. Exc compensation & benefits. Send FAX resume with salary history to:

Human Resources Dept.
Guest Informant
21200 Erwin Street
Woodland Hills, CA 91367
FAX (818) 716-7583

Account Supervisor Account Executive

Are you a "Sports Enthusiast?" Are you looking for a challenge? Mid-town Agency with exceptional client list is looking for an Account Supervisor and Account Executive. Must have a minimum of 1 year retail experience. The ideal candidates will have strong written & verbal skills, outgoing personality, and complete understanding of managing a business!!

Please send or fax resume and salary requirements to:

Publicis/Bloom
304 East 45th Street
New York, NY 10017
Attn: HR-AS
Fax (212) 949-0499

BRAND/PRODUCT MANAGER

Orlando based national promotions firm needs Brand/Product Manager to create and manage proprietary promotional programs and products. Our ten years young, fast growing company is the leader in promotions for perishable food products and grocery chains. We seek an imaginative, fun and organized team member with at least five years experience in consumer promotions and POS. BS/BA in business/marketing or similar degree required; MBA desired. Comprehensive benefits package. Drug-free workplace and EOE. Send resume and salary requirements to: Human Resources - Brand Mgr., P.O. Drawer 2248, Apopka, FL 32704-2248 or fax 407-884-0809.

TIRED OF THE COMMUTE?

Leading Fairfield County Ad Agency seeks A.E./Asst. A.E. 3 to 4 yrs. exp. and media knowledge a must. Computer literacy a plus. Should be bright, energetic and looking to move up in fast-growing agency. Pls. send resume and salary requirements to:

Diane Fontana
Human Resources
CDHM Advertising Inc.
1 Dock St., 6th Floor
Stamford, CT 06902
Or FAX: (203) 967-2620

CREATIVE MARKETING DIRECTOR

REMINGTON PRODUCTS CO., L.L.C. is an int'l mfr, distributor, & retailer of consumer products. 7-10 yrs. exp. in creative marketing project mgmt. for consumer products req'd. B.S. Marketing or other business discipline req'd. Must be seasoned in consumer products packaging, sales promotion, displays, & trade shows. Exc. computer skills in APPLE based software req'd. We offer an exc. sal & bnfts pkg. Send resume incl. sal. req's in order to be considered:

Asst. Human Resources Mgr.
REMINGTON PRODUCTS CO. L.L.C.
60 Main St.
Bridgeport, CT 06604
EOE

EDITOR

Adweek seeks editor for special editorial sections and features. Minimum 4 to 5 years experience editing copy. Knowledge of advertising, marketing, media or related fields a plus. Duties include assigning stories, working with writers, developing concepts with the art department and photo editors, rewrite when necessary. Must be able to manage editorial flow of sections from creation to close. Experience in working with bureaus a plus. Please send resume and include salary requirements. No faxes or phone calls

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

ADVERTISING SALES REPRESENTATIVE

BOATING Magazine, The World's Largest Marine Magazine, has an immediate opening in our New York office to cover our regional sales territory. 5 years of ad sales experience required. Knowledge of "marine" or "special interest" category sales is preferred but not essential. Please forward your resume and cover letter to:

ADWEEK Classified, Box 3907
1515 Broadway, 12th fl.
New York, NY 10036

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.

RATES for Employment and Offers & Opportunities

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.

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

Classified Asst: Michele Golden

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.

HELP WANTED

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. MIF***GOODBYE PLANES, TRAINS & AUTOMOBILES (AND PORT AUTHORITY!!)****PLANNER/ANALYST**

An extremely hectic product development/direct marketing company is desperately seeking a planner/analyst type to evaluate all marketing venues. The position is directly responsible to book and forecast results for television, print, package insert, and catalogue programs.

Position requires someone who can wear many hats and chew gum at the same time! You must be very hands-on, and never utter the words "that's not my job" (at least not in front of someone).

This is a small (in staff), but very profitable, company conveniently located in New Jersey's Morris County. We get back what we pay for in our marketing-and our employees!

A minimum of two years experience and industry contacts is **DESIRED**. Polished excel skills and an amazing ability to crunch number **RE-QUIRED**.

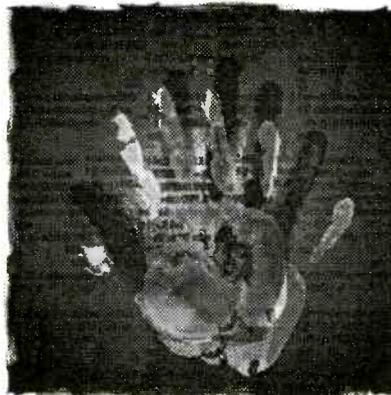
Please mail or fax resume (with salary requirements) to:

Tristar Products

Dept. SDR-AW

4 Century Drive, Parsippany, NJ 07045

FAX: (201) 683-1001

NO PHONE CALLS WILL BE ACCEPTED!!!!!!!**You've always thought YOU could do it better.****So do it at Microsoft.**

Unconventional, creative thinking is our future. And it could be the key to yours. Our Desktop and Business Systems Division (DBSD) would like you to use your innovative marketing mind to help market their product lines including Windows and BackOffice. The following career opportunities are now available:

**Product Manager
Marcom - Advertising**

You'll develop and manage communication programs including advertising, brand management and naming for DBSD's product lines. This includes defining specific strategies for ad campaigns; developing creative assignment briefs; managing agency resources; evaluating media strategies; and securing management buy-off on creative direction. Qualifications? Minimum 4 years of solid communications experience. Strong customer focus and a bent for technology and business-to-business communication.

**Product Manager
Marcom - Interactive Marketing Lead**

Lead a team to provide both online Web publishing and traditional support to BackOffice and Windows NT Workstation. This includes managing Internet presence with the goal of being the #1 source of information for IS professionals; architecting the overall electronic communications framework; advising individual product marketing groups on their product-specific efforts; and spearheading our direct marketing efforts to include direct mail, electronic mail, and other communications. Qualifications? Minimum 5 years marketing experience and 2 years online publishing and marketing experience. In-depth knowledge of information publishing technologies and direct marketing principles. An MA/MS degree or equivalent experience.

Microsoft offers a competitive salary and excellent benefits. E-mail your resume in ASCII text format to: resume@microsoft.com (Indicate Dept. A05v1-1104 in the subject header) or mail to: Microsoft Corporation, Attn: Recruiting A05v1-1104, One Microsoft Way, STE 303, Redmond, WA 98052-8303. No phone calls please.

We are an equal opportunity employer and support workforce diversity.

Microsoft®www.microsoft.com/jobs/

HELP WANTED

**RESEARCH ANALYST /
PROJECT MANAGER**

Major cable network group based in NY looking to fill two newly created positions in research/marketing department. Both positions require media experience at a broadcast/cable network or agency.

ANALYST Seeking an analytical thinker with 1-2 years experience. Must have knowledge of research materials and an understanding of how to retrieve data from research systems. Ideal candidate is detail oriented, can undertake multiple projects, and work well with numbers. Responsibilities include: generating rating tracks, pulling together information for competitive sales pieces, and involvement in the estimating process.

PROJECT MGR Looking for a strategic thinker with 4-6 years experience. Must be able to effectively manage projects from start to finish, creatively translating numbers into presentable sales stories. Ideal candidate can manage multiple projects and provide strong leadership. Responsibilities include: generating competitive sales/positioning pieces, supervising the interpretation of syndicated media studies for use by sales, and evaluating custom research studies.

Candidates for both jobs should be proficient with PC, work well under deadlines, and possess strong verbal and written skills. Mail resume to:

ADWEEK Classified, Box 3910
1515 Broadway, 12th Fl.
New York, NY 10036

Art Director

Sought by custom publisher to produce magazines. 3-5 years experience in 4/C and proficiency in Quark XPress and Adobe Photoshop is essential. Experience in magazine publishing and/or proficiency in other software programs is gravy.

Send résumé and samples to the address below c/o Executive Art Director. Hurry! (No calls please!)



101 Huntington Ave. 13th Floor
Boston MA 02199
Fax 617.424.8905

**MARKETING
VICE PRESIDENT**

Kaplan Educational Centers seeks a leader for the marketing efforts of our New York City-based private education firm.

The ability to thrive in a fast-paced environment is essential for the results-driven candidate we select. Qualified applicants will have at least a bachelors degree from a top-tier school and a minimum of 8 years of marketing management experience in a highly competitive industry. MBA preferred. Requires superior strategic and analytical ability, demonstrated creativity, disciplined organizational and process skills and highly developed leadership and interpersonal communication skills.

Ideal candidates have proven results and knowledge of advertising, sales, direct marketing, media, customer loyalty programs, budgeting, production, competitive analysis, research, on-line, promotions, events and operations.

Kaplan, a subsidiary of the Washington Post Co., is a dynamic, fast-growing leader of the emerging education industry. Kaplan is dedicated to supplemental education for students from kindergarten to adulthood, delivered in 170 centers around the nation and thousands of schools, companies, and institutions.

Fax resume with salary history to:
212-492-5860

**Research Director**

The Newspaper National Network, a newspaper industry initiative developed to plan and sell customized national newspaper programs, seeks a highly motivated, multi-tasked-oriented research director. The ideal candidate should have a Bachelor's degree, 3-5 years media research experience, preferably with a newspaper management background. Candidate should have hands-on experience with Claritas Compass, Scarborough, Simmons, MRI, Intelquest, IMS, Polk, LNA and a working knowledge of spreadsheets and database management. The position offers competitive salary and excellent benefits. Send or fax your resume along with salary requirements to:

Newspaper National Network
711 3rd Avenue
NY, NY 10017
Fax: 212-856-6343

ADVERTISING SALES

Leading young adult consumer magazine seeks liquor sales professional. Major client contacts a plus. Fax resume & salary requirements to:

212-633-9041
No phone calls.

**Retail Promotions/
Merchandising Manager**

At NationsBank, the fourth-largest financial institution in the U.S., you can play a key role in guiding the development and launch of new promotional and merchandising programs to promote the growth of in-store banking, nationwide.

Working at our Charlotte corporate headquarters, you'll develop this new retail channel in banking by creating various innovative and interactive promotional and point-of-sale programs. To qualify, you must have 5-10 years' experience in retail sales promotions and/or merchandising and a record of success developing programs for 200-500 store chains. In addition, you must be a creative thinker with proven project management and negotiation skills. Knowledge of interactive technology, non-traditional retailing and marketing is preferred. Some travel is required.

To learn how fast you can join our team in Charlotte, send a letter-quality resume, indicating Ad Code number #AD96-0003235, by mail to: NationsBank Recruiting Manager, NC1-007-21-10, 100 N. Tryon St., Charlotte, NC 28255. We'll forward your resume for immediate consideration. An Equal Opportunity Employer M/F/D/V.

NationsBank®

NationsBank is a registered trademark of NationsBank Corporation.

**BUSINESS
DEVELOPMENT
SPECIALIST****Boston & San Francisco**

International ad agency is looking for a strong sales person with the confidence to work with both Fortune 500 companies and start-ups. We are a major player in the advertising, recruitment, direct response, marketing and online communication markets, offering a broad range of communication services. As a critical member of our dynamic Sales and Business Development Group, you'll utilize creativity and business acumen to customize the service mix and meet specific client needs. We offer an aggressive compensation package and unlimited reward potential. If you have that rare blend of entrepreneurial drive, direct sales experience and capacity to work in a constantly changing environment, we'd like to meet you. Please contact our consultant, Bob Perodeau, directly: 800-221-6663, fax: 800-451-1451, e-mail: 71407.1757@Compuserve.com. All responses will be treated with the strictest confidence. EOE.

**ACCOUNT EXEC/
NEW BUSINESS**

Join dynamic, NY-based production company and help expand impressive client list selling corporate sales meetings, interactive presentations, product launches and web sites. Experience & Degree required.

Fax resume & cover letter:
212-685-8832

**D.M. PRODUCTION
MANAGER**

Dynamic marketing and promotions agency, selected as Promo Magazine's 1996 Agency of the Year, is seeking a detail oriented individual with a minimum of 2 years experience as a production manager at a direct mail agency. Ideal candidate must have heavy direct marketing experience. Must understand electronic files and separations. Experienced in press approvals, both sheeffed and web. Estimate and purchase print materials. Strong negotiating skills.

We offer our employees an excellent salary and benefits package. For consideration, please send resume, cover letter and salary requirements to:

Dugan Valva Contess Inc.

Attn: HR/DM/PM
10 Park Avenue
Morristown, NJ 07960
or fax: 201-285-3078

**LOOKING FOR A
STRATEGIC
THINKER**

Major 4A's agency is seeking a unique individual to become part of our competitive thinktank for our fast-paced, innovative technical client.

If you are a strategic (out of the box) thinker who's intrigued with discovery, projections and business in the future we'd like to meet with you.

Responsibilities will include competitive marketplace research and overviews, industry intelligence, prediction and trends analysis.

Qualified candidates must have 5 years of related agency experience (account management, media research/planning), excellent written and oral skills, and the ability to juggle many projects at once.

Send resume and salary requirements to:

ADWEEK CLASSIFIED
Box 3909
1515 Broadway, 12th fl.
New York, NY 10036

**MARKETING
RESEARCH ANALYST**

Scarborough Research, a leading provider of syndicated research is seeking a marketing research analyst for its newspaper division. Ideal candidate will have 2-3 years exp in print media research and sales applications. Exp with on-line and PC-based media software required. Please send resume with salary requirements to:

Scarborough Research
11 W. 42nd St.
New York, NY 10036
Attn: HR Department-STS

HELP WANTED

Media Openings

HMS Partners, one of the top 50 independent full-service advertising agencies in the nation with billings of over \$200 million has openings in our Miami office Media Department:

Spot Broadcast Buyer:

Minimum of 2 years buying experience in Spot Television and Radio. Must be organized, detail oriented and a tough but fair negotiator.

Media Planner:

1 to 2 years of well-rounded planning experience. Must be detail oriented, good communicator, assertive and a team player. Strong problem solving skills required. Ideal candidate should be proficient in Microsoft Word, Excel and Powerpoint.

Media Assistant:

Entry level position. Must be able to handle multiple tasks, and have a strong desire to grow and succeed. Ideal candidate should be proficient in Microsoft Word, Excel and Powerpoint.

Our agency offers comprehensive career development programs, competitive salary with comprehensive benefits and long term career growth, plus the opportunity to work on national and regional accounts in one of the largest media departments in the Southeast.

Please mail or fax resume and salary requirements to:

J. Eric Bethel
Media Director



1201 Brickell Avenue · Miami, FL 33131 · FAX (305) 358-5280

Doubleday Direct, Inc. is a leader in the direct marketing of book, music and video products. Due to expansion, we seek Copywriters and Art Directors to work in our Garden City, Long Island headquarters.

ART DIRECTORS

Responsibilities include: development of direct mail promotions, new member acquisitions and print media.

Qualified candidates must have a Bachelor's degree, (preferably in graphic arts) and at least 3-5 years related experience. Must be detail oriented, have a strong sense of organizing priorities, excellent design ability, strong production skills, as well as proficiency with Quark Xpress, and Illustrator on the MAC.

COPYWRITERS

Responsibilities include: developing copy from conception to completion and producing direct mail promotional material and print ads to acquire new members.

Qualified candidates should have a Bachelors Degree and 3-4 years related experience in advertising, magazines, publishing or communications. Must have strong conceptual ability, excellent Macintosh and MS Word skills, be detail-oriented, well organized and enjoy working in a fast-paced, state-of-the-art, creative environment.

We offer competitive salaries, excellent benefits and career opportunities. Qualified candidates should send resume (fax/mail) with salary history/requirements in confidence to:



Robert A. DiPietro, Department 0
DOUBLEDAY DIRECT, INC.
401 Franklin Avenue
Garden City, NY 11530
FAX: 516-873-4856
An Equal Opportunity Employer M/F/D/V

SENIOR DIRECTOR SENIOR COPY WRITER

Tired of just keeping your head above water? Try rafting with us.

How'd you like to do creative work amongst towering mountains, rushing rivers, pristine lakes? Produce award winning, high quality four color catalogs while hiking the Pacific Crest Trail, skiing Mount Ashland, rafting the Rogue River?

It's all yours. Jackson & Perkins is a nationally known garden and gift company located in Medford, a city of 53,000. We're 15 minutes from Ashland; home of the renowned Oregon Shakespeare Festival, in the rich recreation area of the Rogue River Valley. The housing is inexpensive, the schools are good, and the people are friendly. We're looking for two creative team players - a **Senior Director** with a minimum of 5-10 years copy writing experience in a direct response environment, with upscale advertising, project management and catalog art direction experience, Mac and Quark literacy, solid managerial ability; an interest in gardening is a plus, and a **Senior Copy Writer** with at least 3 years creative and commercial writing experience, Mac and Quark literacy, managerial ability and a background in horticulture.

We offer competitive salaries, bonus plans, outstanding benefits, exceptional relocation assistance, and a magnificent place to live. Send us your resume and copies of your three best selling pieces.



Bear Creek Corporation, HR Planning & Development
P.O. Box 299, Medford, OR 97501 FAX (541) 858-2742
Equal Opportunity Employer Supporting a Drug-Free Workplace

Senior Copywriter Senior Art Director

We're seeking creatives who look at a product and see ten different angles. But aren't satisfied until they see the eleventh. People who love the big idea, but also relish the little details.

A **Senior Art Director** who feels as comfortable conceptualizing as designing. And can do it on a Mac.

A **Senior Copywriter** who cares about the concept, and is willing to stand up for it.

You will work on local, regional, and global accounts. Retail, consumer, and business to business. Print, broadcast, and everything in between. All for an agency with over \$70 million in billing, is right in Chicago's historic Old Town district, has great people, and has great benefits. Supervisory experience preferred.

Send resume and six samples (photocopies are fine) to:



Jordan Tamraz Caruso Advertising
1419 N. Wells Street
Chicago, IL 60610
Attn: Dept.AW

SENIOR SUIT WANTED

Leading Sacramento agency seeks Sr. AE with excellent communication & leadership skills. Minimum 5 yrs of agency experience. Strategic planning & MAC skills are essential. Fax resume & salary requirements to 916-441-1370, Attn: Personnel

SALES REP

New York City based, renown photographer (water imagery, celebrity portraiture, still-life and more) seeking experienced marketing/sales person to promote services. Please submit resume/credentials: Fax: (212) 633-9235

HELP WANTED

NEW YORK

SRDS, a major publisher of media information, is seeking a seasoned and aggressive professional to join our growing Sales Department on the Television, Radio and Interactive Sources.

The ideal candidate must possess 5-7 years of proven success in broadcast/cable advertising sales, excellent written/oral communication skills and the ability to develop new business and to enhance relationships with current and potential customers. A solid understanding of the Broadcast/Cable marketplace is essential. Excellent organization, planning and follow-through skills a must. Proven prospecting skills required. A growing knowledge of the Interactive marketplace and on-line advertising is desired. Please mail/fax/e-mail resume to:

SRDS

Attn: Human Resources
1700 Higgins Road, Suite 500
Des Plaines, IL 60018-5605

Fax: (847) 375-5002 e-mail tmphms@srds.com

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 matchless 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.



ARTISAN™

**DIRECTOR OF MARKETING SERVICES
RIDE, INC.**

Ride, Inc., the world's second largest manufacturer of snowboards and snowboard accessories is looking for a director of marketing services for its corporate headquarters in Preston, Washington. Individual must excel in strategy development and understand the big picture, yet understand how to utilize traditional marketing disciplines including advertising, public relations, direct response, p.o.p, trade shows, the Internet, etc. Must be able to think "outside of the box." Should have at least 10 years solid marketing experience in consumer goods, sporting goods or winter sports industry. An understanding of the emerging sport culture a plus. Please reply to Box 648, ADWEEK, 100 Boylston St., Ste. 210, Boston, MA 02116

UNIQUE OPPORTUNITY - NEW MEDIA SALES

Exciting NYC Internet start-up, marketing ground-breaking product, seeks individual to develop and implement Web advertising sales effort.

Candidate must be dynamic, motivated and creative with the desire to join an entrepreneurial team. Requirements include a minimum of 3-4 years experience selling traditional or new media, established industry contacts and knowledge of Web advertising. Responsibilities include developing and managing sales staff, creating and selling innovative packages and building strategic alliances with major marketers.

The company offers an innovative compensation package including salary (commensurate with experience), benefits and stock options. Fax resume with current compensation requirements to:

(212) 583-0248

HIGHTECH WRITER

Searching for a gregarious computer literate Copy Writer/Editor to join a major midwest agency. Must have in depth working knowledge of computer hardware, software, networking...and the ability to write about these subjects with marketing flair. Must be able to interface directly with clients and have at least 5 years Agency or related industry expertise. Please send or fax (810) 558-5891 resume and salary requirements to:

C-E Communications

C.J. Ballard
30400 Van Dyke
Warren, Michigan 48093

**MKT. RESEARCH / STRATEGIC PLANNING
ADMIN. ASST.**

Exciting opportunity in the MKT. Research/Strategic Planning Dept. of a major advertising agency, for a dedicated, organized, "go-getter" individual. MAC exp. required. Quark X-Press & Excel software knowledge a+. Excellent communication and interpersonal skills a must. Terrific opportunity for college grad. Salary low 20's. Full benefits packages. Send resume to:

Christine Martin
445 Park Avenue, 13th Fl.
NYC, NY 10022

**RESEARCH/PRODUCTION
ASSISTANT**

Small growing company looking for responsible individual to take charge and work independently researching prospects and processing orders. Must be detail oriented, organized and personable. Strong communication skills and fluent on computers. Fax cover letter with resume and salary requirements to:

(212) 779-4277

**SENIOR TARGETED
MARKETING CONSULTANT**

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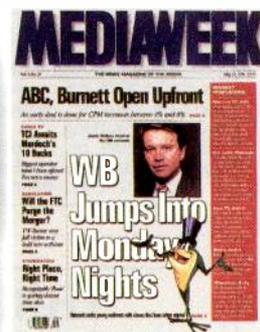
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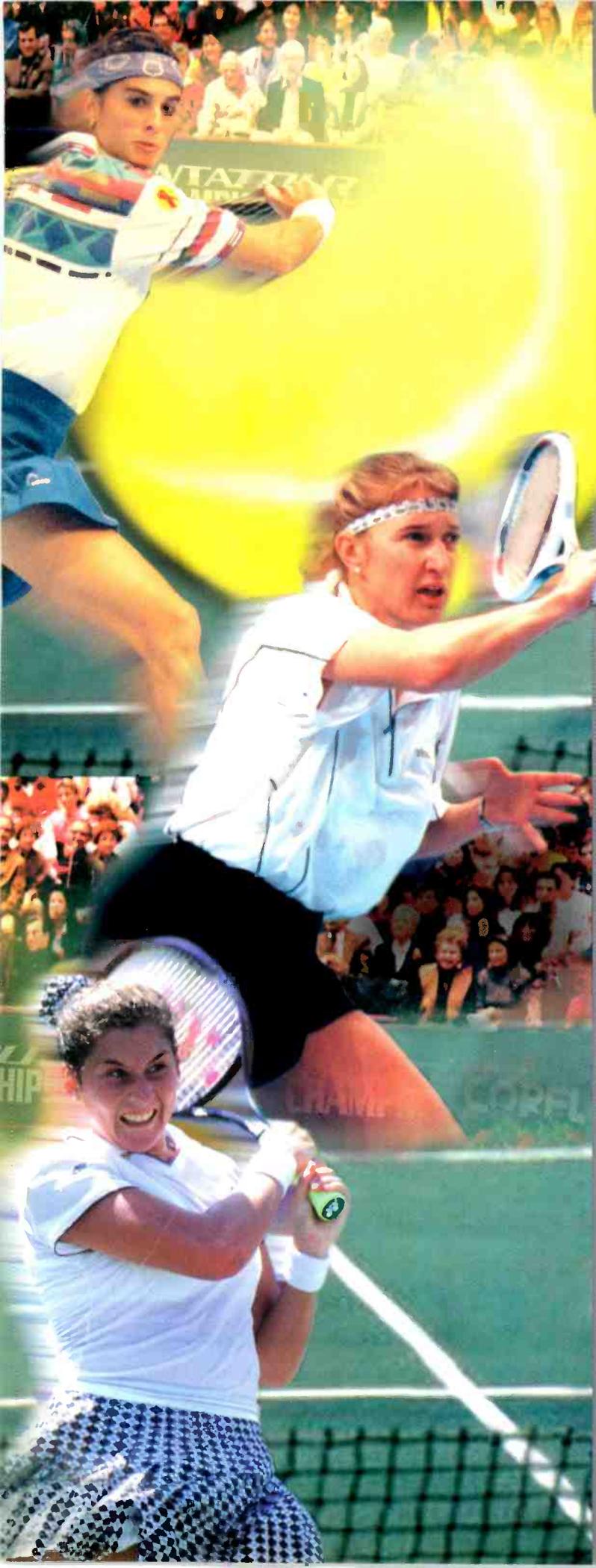
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CALENDAR

Women in Cable & Telecommunications presents a "Managing Change in an Evolving Industry" course Nov. 6-7 in Philadelphia. Contact Molly Coyle at 312-634-2353 for more info.

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.

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 **33rd 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

Up With 'George'

Hachette Filipacchi's *George*, the politics-as-pop monthly founded by John F. Kennedy Jr. last fall, will increase its rate base from 225,000 to 400,000 next February. Michael Berman, president and cofounder of the magazine, said the magazine now has 200,000 subscribers and averages more than 200,000 on the newsstand.

WB, UPN Prep for Sweeps

The WB plans to pack its November sweeps episodes with some retro guest stars, including Pam Grier, Erik Estrada, Chad Everett and Estelle Getty. And for viewers too young to remember '70s television, basketball great Reggie Miller, rapper Heavy D, R&B group Immature, comedian David Koechner, and Nickelodeon stars Kenan Thompson and Kel Mitchell will make special appearances. Storylines will take some dramatic turns, with Alexia Robinson (*General Hospital*) joining the cast of *Savannah* and Kirk (Kirk Cameron) and Elizabeth (Chelsea Noble) planning their formal wedding on *Kirk*...

Heating up the competition between the netlets, UPN gathers a few dozen special guests for the first week of sweeps. One of the highlights is a unique all-original lineup for Election Night, dubbed "Politicked Off." A two-part *Moesha* will feature jazz singer Nancy Wilson, rap and hip-hop groups A Tribe Called Quest, 112 and MC Lyte. Also starring in the episodes, which use a concert as a backdrop, are MTV veejay Idalis, Olympic medalist Lisa Leslie and singer Montell Jordan. Intersitials such as *Homey Improvement* and *Brosanne* will parody other networks' hit

shows. Bo Jackson will be featured on Wednesday night's *The Sentinel*, and Ed Begley Jr. appears on *Star Trek: Voyager*.

Cable Nets Hit 70Mil Subs

Several cable networks have passed the 70 million-subscriber mark, a level once thought to be unattainable before the high-powered satellite market took off. ESPN, USA Network, Discovery, TCI and CNN have all reached the

milestone, according to Nielsen Media Research's November 1996 cable universe estimates. In a related industry, DirecTV, the leading high-power satellite service, said it has hit the 2 million-subscriber mark.

Fox on Ratings Roll

Fox pulled in record ratings for its premieres of *Millennium* and *The X-Files* and the deciding World Series Game 6 during the Oct. 25-27 weekend. *Millennium*,



ITC ENTERTAINMENT GROUP

ITC's Showcase 12 deal offers stations first shot at films such as *Fargo*, with Frances McDormand

Film Firsts—in Syndie

Through its relationship with new parent company PolyGram Filmed Entertainment Group, ITC Entertainment Group is offering an unusual package of marquee film titles—some without prior basic-cable windows—for syndication to TV stations domestically. Stations that buy the straight-cash "Showcase 12" film package will be extended earlier exhibition rights than basic cable on certain titles. Matt Cooperstein, an executive vp of sales for ITC Domestic Television Distribution, said those titles will most likely be *The Usual Suspects*, with Kevin Spacey, and *Barb Wire*, with Pamela Sue Anderson, joined by another eight or nine titles without prior basic-cable windows. Among the other Showcase 12 titles are *Fargo*, *Kalifornia*, *The Last Seduction* and *Rage in Harlem*. Cooperstein said six titles are being released for syndication immediately, followed by five titles in fall 1997 and the remainder by fall 1998.

Media Notes

CONTINUED

the new drama by Chris Carter, posted a 14.3/24 in metered markets on Oct. 25, making it the highest-rated drama series premiere on the network. The show, which won its time period, beat premieres of CBS' *Early Edition* and NBC's *Profiler*. The combination of an *X-Files* repeat and *Millennium* tied with Fox's best-ever numbers for a Friday night, 11.7/20. Saturday night's matchup between the New York Yankees and the Atlanta Braves pulled in a 22.2/37 in metered markets. The Sunday *X-Files* premiere scored a 14.2/21, the second-highest rating in the series' history.

Stonesifer Leaves Microsoft

Patty Stonesifer, who had been the top female executive at Microsoft and a leader in the relaunch of Microsoft Network, last week announced plans to leave the company as part of a restructuring effort. She will become a senior consultant to DreamWorks SKG, which has an interactive alliance with Microsoft. Group vp Pete Higgins will assume many of Stonesifer's duties.

Starting Points for ESPNews

ESPNews, which debuted last Friday, said it would count some 1.5 million subscribers at

launch. ESPNews cut deals with Marcus Cable, Adelphia Communications, EchoStar Communications' DISH Network (a high-power DBS operator) and Superstar and Netlink (C-band satellite distributors). ESPNews' charter advertisers include Coors, General Motors, Levi Strauss and McDonald's.

Philly Gets Interconnected

The Philadelphia market is the last of the country's top 10 TV markets to form a cable interconnect to handle all local and regional ad sales. Thanks to a partnership signed between Comcast Cable and Radius

Communications (formerly Cable AdNet, a regional cable ad sales operation), Philadelphia's interconnect will be up and running on Jan. 1.

EMAP Buys VJN Int'l.

Video Jukebox Network, parent company of The Box, a music-video service based in Miami, said last week that British media group EMAP has bought out 100 percent of VJN International from VJN and Ticketmaster, which had jointly owned it, for \$12.1 million. EMAP also will buy \$2.5 million worth of VJN stock, which raises more money for The Box here in the



U.S. Communications Equity Associates brokered the deal on behalf of VJN.

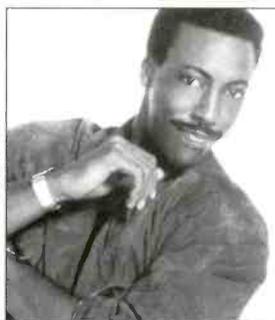
TW, P&G Do Parenting Site

As expected, Time Warner and Procter & Gamble last week launched a Web site devoted to parenting issues. The site, at <http://www.parenttime.com>, will also be available in an alternative version for people with access to Time Warner's high-bandwidth cable-modem rollout, called Road Runner. Inaugural advertisers on the site include AT&T, First USA Bank, Toys 'R' Us, Bank of America and Merrill Lynch. P&G and Time Warner

built the site with Grey Interactive, the lead agency for P&G's interactive initiatives.

SFX on Track in Houston

SFX Broadcasting last week renegotiated its intended acquisition of KQUE-FM and KNUZ-AM from Texas Coast Broadcasters for \$38 million in cash plus additional, unspecified considerations. Both stations serve the Houston market. The acquisition of both stations by SFX's Multi-Market Radio was put on hold earlier this fall, but the deal has been renegotiated and is expected to close in late November.



Arsenio et al. will show for *Ebony's* prime-time bash on ABC

Ebony Fetes 50th

ABC will help to celebrate *Ebony* magazine's legacy on Thursday, Nov. 28, at 8 p.m. with a two-hour prime-time special entitled *Celebrate the Dream: 50 Years of Ebony Magazine*. The special will feature live performances by noted entertainers and appearances by many of the most prominent leaders of the African-American community, and will salute 50 years of African-American firsts as chronicled by *Ebony*. Among those scheduled to appear are: Muhammad Ali, All-4-One, Debbie Allen, Halle Berry, Michael Bolton, Brandy, Toni Braxton, Jim Brown, Dick Clark, Bill Cosby, Ossie Davis, The Four Tops, Whoopi Goldberg, Arsenio Hall, Whitney Houston, the Reverend Jesse Jackson, Quincy Jones, Smokey Robinson, Sinbad, Luther Vandross and Oprah Winfrey. The special will be taped live Nov. 17 at a black-tie gala at the Shrine Auditorium in Los Angeles.



Welcome to Primetime.



1 - 8 0 0 - W A N T - T D I - A N I N F I N I T Y B R O A D C A S T I N G C O M P A N Y

BIG DEAL

HELENE CURTIS

Agency: DDB Needham, Chicago

Begins: Spring 1997

Budget: \$30 million

Media: TV, print

Helene Curtis will spend \$30 million next year advertising a reformulated and repackaged Finesse haircare line as the Unilever subsidiary tries to carve out a more distinct niche for a tired 14-year-old brand.

The restaged Finesse, which ships to retail in two weeks, features a new fragrance, updated graphics and new rounded bottles.

Advertising, via DDB Needham, Chicago, breaks next spring. Themes will likely hype new "patented adjusting formulas" which include silk proteins designed to better moisturize and clean hair. The company will deliver 46 million samples and drop FSIs on Feb. 23 and April 13. Also planned in February: a "Finesse Your Prom" event aimed at teenagers. In all, Curtis will devote \$60 million in ads and promotion to Finesse in 1997, making it the No. 2—spending brand behind Procter & Gamble's Pantene.

Company officials declined to comment on the restage, but Finesse has performed poorly of late. In the year ended July 28, Finesse shampoo sales came to \$55 million, down 7 percent, per Information Resources Inc. Its conditioner and hair styling aids were down 13.7 percent and 10 percent, respectively. Pantene continues to lead all three sub-segments—shampoo, conditioner and mousse/gel—of the \$2.5 billion "wet hair" category.

"They're trying to find a new market identity for Finesse," said Gabe Lowy, president of the Lowy Group, Pine Brook, N.J. "It's a very mature brand, and Curtis hasn't been able to expand its niche."

Last year, Curtis spent about \$26 million on advertising for Finesse, and is on a similar spending course this year, per Competitive Media Reporting. By contrast, the company spent about \$17 million on Salon Selectives, a newer brand. But Salon Selectives outperformed Finesse in every category. Curtis spent just over \$1 million on Suave, its value brand. —Sean Mehegan

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

SNAPPLE

Agency: Foote, Cone & Belding, Chicago

Begins: January

Budget: \$15 million

Media: TV, radio, print

Building on one of the healthier segments of its business, Snapple Beverage will pump \$15 million into a major winter promotion behind its diet drinks, just as consumers are looking to undo the excesses of the holiday season.

"Escape with Taste" is the name for a four-month under-the-blue-cap sweepstakes that breaks with the new year and offers a winner for every eight 16-ounce bottles of Snapple. Grand prizes: 50 trips to the refurbished Doral Resort and Spa in Miami. Other prizes range from tandem bikes and recumbent exercise bikes to 4 million on-bottle coupons good for a free bottle of Snapple.

Snapple also may open its wholly owned distribution arms in New York, Southern California and Texas to other brands, increasing the operations' cash flow and retailer clout while providing an alternative for independent brands getting locked out of the Coke and Pepsi networks.

—Gerry Khemouch

BEEFEATER GIN

Agency: Mezzina Brown, N.Y.

Begins: Mid-November

Budget: \$5 million

Media: Print

To reposition the brand with younger drinkers, Allied Domecq Importers will break a new campaign for its Beefeater gin in December magazines and has committed to a consistent \$5 million in annual ad spending for the next three years.

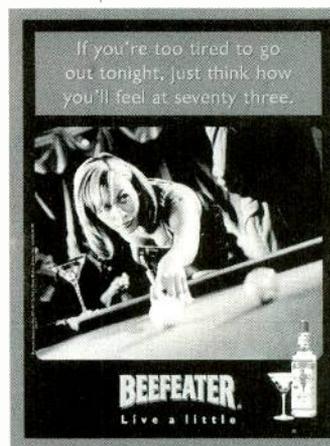
The new campaign is a radical departure from Beefeater's last effort, introduced in 1992 and depicting the stalwart sentryman's bright red tunic in such unexpected places as a clothesline. Using the tagline "Live a little," the new ads exhort potential fun-lovers to make the most of their youth. With this approach, Beefeater is trying to back away from the older, 45-plus age group that makes up 50 percent of the gin-drinking population, and appeal to men and women

age 25-35 who still pursue a nightlife. Per the more youthful skew, ads will run in *Details*, *Marie Claire*, *Rolling Stone*, *Spin*, *Wired*, *Interview* and *Elle*.

The repositioning includes an extra push in six trendsetting U.S. cities. An outdoor campaign and sampling nights will take place in Miami, New York, Boston, Chicago, Los Angeles and San Francisco bars and restaurants. Off-premise materials like display units and gin drink menus will roll out nationally next year.

Beefeater martinis will be in the forefront of the sampling push, given the current craze for the cocktail. Men account for 60 percent of gin consumers, but women are

catching on to martinis because there's a "sexiness to them," claimed Onute Miller, Beefeater's brand manager. —Elaine Underwood



New ads aim for younger drinkers

Nestlé will pump an estimated \$5 million into the launch next year of Nestlé White Crunch, the company's second effort to turn white chocolate into a winner after its first product flopped.

White Crunch comes in 1.4-oz. and giant 4.5-oz. sizes and features white chocolate with crisped rice and peanut pieces. It ships to retail in January, with ads breaking in May in the form of 15-second spots in network prime time and cable television, with FSIs planned for May and July.

Nestlé is investing more heavily in its Crunch franchise. In the first six months of this year, the chocolate giant spent \$8.2 million on advertising the Crunch bar, versus just \$3.6 million for all of last year, per Competitive Media Reporting. In the year ended Sept. 8, Nestlé Crunch had \$86.5

NESTLÉ

Agency: Dailey & Associates, L.A.

Begins: May 1997

Budget: \$5 million

Media: TV

Nestlé will pump an estimated \$5 million into the

CMR Top 50

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

Week of Oct. 14-20, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	MCDONALD'S	V234	57	1,366
2	BURGER KING	V234	46	1,103
3	SUBWAY	V234	39	935
4	PEROT FOR PRESIDENT	B181	26	623
5	BOSTON MARKET RESTAURANT	V234	25	599
6	EVEREADY+ENERGIZER BATTERIES	H220	19	455
	KFC RESTAURANT	V234	19	455
8	JAMES & THE GIANT PEACH (video)	H330	18	431
	SPRINT LONG DISTANCE (residential)	B142	18	431
10	WENDY'S	V234	17	407
11	1-800-COLLECT	B142	16	383
12	AT&T LONG DISTANCE (residential)	B142	15	360
	BURLINGTON COAT FACTORY	V311	15	360
	LEXUS AUTOS	T112	15	360
	TYLENOL EXTRA-STRENGTH GLTB	D211	15	360
16	AMERICAN DAIRY ASSN (milk)	F131	14	336
	DORITOS REDUCED FAT TORT. CHPS	F212	14	336
	DURACELL ALKALINE BATTERIES	H220	14	336
	PIZZA HUT	V234	14	336
	SNICKERS CANDY BAR	F211	14	336
	TARGET DISCOUNT STORES	V324	14	336
	TWISTER (video)	H330	14	336
23	PHILIPS MAGNAVOX	G561	13	312
24	FORD AUTOS (Taurus)	T111	12	288
	RED LOBSTER RESTAURANT	V234	12	288
	SEARS (men's and women's apparel)	V321	12	288
27	CAMPBELL'S HOME COOKIN' (soup)	F121	11	264
	FORD TRUCKS (Explorer)	T117	11	264
	ROGAINE	D218	11	264
	TOYOTA AUTOS (Camry)	T112	11	264
	WALT DISNEY WORLD	V239	11	264
32	BUENA VISTA (<i>The Associate</i>)	V233	10	240
	DOVE (beauty bar)	D122	10	240
	NEW LINE (<i>Long Kiss Goodnight</i>)	V233	10	240
	TACO BELL	V234	10	240
	TRI-STAR (<i>High School High</i>)	V233	10	240
	TROPICANA PURE PREMIUM	F172	10	240
	U.S. ARMY	B160	10	240
	WISK AWAY (pre-wash stain remover)	H412	10	240
40	AMERICA ONLINE	B143	9	216
	BRITA WATER FILTER PITCHER	H235	9	216
	EXCEDRIN EXTRA-STRENGTH TAB	D211	9	216
	GLADE	H243	9	216
	HEALTHY CHOICE (soup)	F121	9	216
	JC PENNEY (drugs and toiletries)	V321	9	216
	MERCURY TRUCKS (Mountaineer)	T117	9	216
	MGM/UA (<i>Larger Than Life</i>)	V233	9	216
	WARNER BROS. (<i>Space Jam</i>)	V233	9	216
	ZANTAC 75	D213	9	216
50	ARRID XX ULTRA	D124	8	192

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

million in sales, down slightly from the year before, per Information Resources Inc.

The company previously extended the Crunch line to include Buncha Crunch and Nestlé Crunch Ice Cream Bars, but the move into white chocolate is perhaps the most daring to date, in part because U.S. consumers don't warm to the product the way Europeans do.

Nestlé, through its Disney license, will also unveil a white chocolate bar to coincide with the release of *101 Dalmatians* later this month for a limited run. —Sean Mehegan

BORDERS BOOKS & MUSIC

Agency: Perich + Partners, Ann Arbor, Mich.

Begins: Nov. 4

Budget: \$3-5 million

Media: Cable TV

Borders Books & Music in Ann Arbor, Mich., begins its first national TV effort today. The campaign includes 41 different 30-second spots created by Perich + Partners, also in Ann Arbor.

The TV spots continue the theme from the print campaign launched earlier this year, "Find Out. Borders." Like the print ads, TV spots provide answers to unusual questions, but the broadcast effort is more straightforward and less whimsical than the print, with each spot focusing on a different item of merchandise.

Forty of the spots are devoted to specific book, music or video titles being promoted for the holidays. The last a general image spot. The campaign will air for six weeks on eight cable networks, including A&E, CNN, Discovery, Lifetime, Nickelodeon and VH1.

Borders spent \$2.4 million on advertising in 1995, according to Competitive Media Reporting. With the new campaign, spending for 1996 should be \$3-5 million.

Although the campaign includes 41 separate spots, it was fairly inexpensive to create, said Ernice Perich, founder and creative director of Perich + Partners, due to the cooperation of distributors, who waived fees to use film and music excerpts.

Borders is expected to open 41 new stores by year-end, bringing the chain to 157 outlets. —Tanya Gazdik

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

The Cable Guys

IN RECENT WEEKS, MEDIA PERSON HAS BEEN flooded with faxes, e-mail and hysterical phone calls from confused readers begging him to tell them who to root for in the titanic struggle between media giants Time Warner and Rupert “Crazy Like a Fox” Murdoch over control of a cable channel in New York City. (One reader sent an obsolete paper-and-ink letter, which MP merely sneered at before trashing.) Here are some of the more intelligent queries and Media Person’s enlightening answers.

Hey, what the hell’s going on, anyway?

Fearing that he would be the only media giant without his own cable news channel, Murdoch, operating from his secret underground bunker in the Australian Outback, commanded his minions in America to launch one pronto. They soon began broadcasting top-quality, redundant news every bit as important-sounding as all the other news on television. All they needed now was a channel to carry it to demographically desirable viewers. In New York, Time Warner controls cable the way France controls world truffle supplies. If Murdoch wanted a channel there, he would have to ask Time Warner.

Wow, this is exciting! I can’t wait to find out what happened next!

Even as Murdoch’s Foxy News Network executives sped toward the forbidding Time Warner Tower in their sleek, black helicopters, Time Warner had merged with Ted Turner’s media empire, making the decision to change its name on Jan. 1, 2000, to Ted Warner. Since the new mega-entity owned CNN, shrewd Time Warner executives realized with horror that they might be licensing their own competition. (Added to this was the strategic consideration that Turner’s favorite pastime is calling news conferences at which he likens Murdoch to Adolf Hitler.) When the Murdoch executives arrived, they were politely informed: “Ha,

ha, ha! Die, scum!” They took this as a refusal.

So that’s probably the end of the story, right? I mean Murdoch is stymied. What can he do? Nothing.

Wrong! How little you understand Rupe the Rapacious. Now floating somewhere off the coast of China in his nuclear submarine, the *Toxic Platypus*, Murdoch flashed a coded message to New York. It read: “Hey, remem-

Rupert Murdoch threatened to launch a salvo of nuclear-tipped cruise missiles at Atlanta. Then he got a better idea and sued Time Warner.

ber how the *New York Post* got you elected mayor? Payback time, babe.” The man reading that message, his stylish comb-over glistening in the moonlight, was none other than Rudolph Giuliani.

This Giuliani, what’s his story?

Rudy Giuliani, as he would be known to close friends, if he had any, is the scariest man in New York and possibly North America. He can make Al D’Amato nervous and once caused Leona Helmsley to faint. But he also knows where his bread is buttered. The mayor ordered that the new Foxy News Network be carried on one of the city’s five cable channels—also provided by Time Warner.

Hey, what’s New York City doing owning TV channels?

Not much. Not one in 7 million New York-

ers even knew the city had any TV channels. Typical programming includes security tapes from the freight elevator at Sanitation Department headquarters and reruns of Giuliani’s commencement speech to the graduates of the Barber College, with its incredibly moving peroration, “Go forth and snip!”

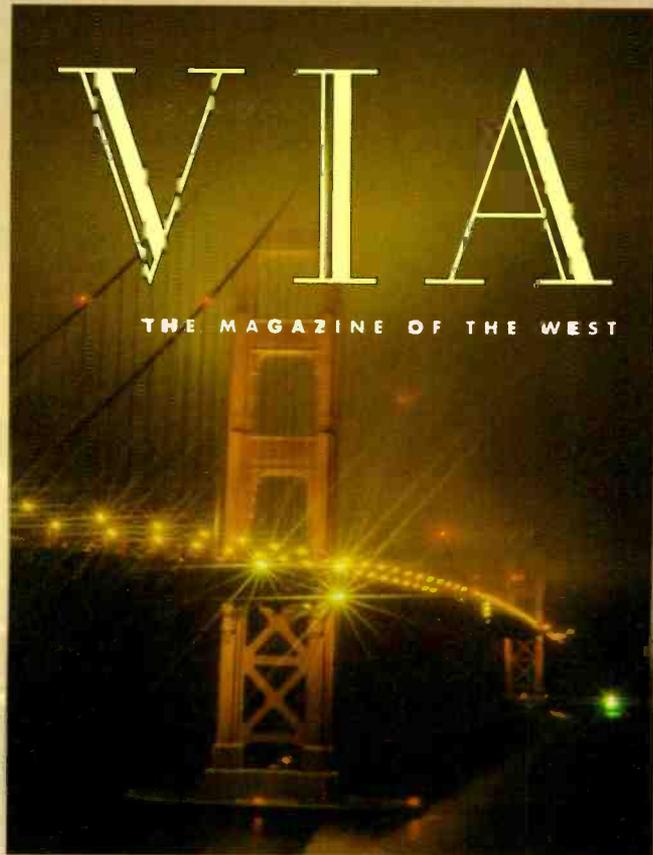
Then what happened?

All hell broke loose. Cruising high over Hollywood in his attack zeppelin, the *Rabid Dingo*, Murdoch threatened to launch a salvo of nuclear-tipped cruise missiles at Atlanta. Then he got a better idea and sued Time Warner. Meanwhile, Time Warner sued Giuliani. Not to be left out, Jane Fonda insulted Giuliani’s wife (who, by the way, works for Murdoch). Enraged, Giuliani ordered the New York Yankees to humiliate Turner by beating his Atlanta Braves in the World Series. Depressed, Turner had to buy 30 percent of New Mexico to cheer himself up. Corporate lawyers pontificated on the First Amendment and the public’s right to know. Tired of keeping a low profile, Time Warner ceo Gerald Levin emerged from his office to remind everyone that it’s pronounced LEVIN, not LEV-in.

So who won the titanic struggle of mighty media moguls?

A federal judge ordered Giuliani not to broadcast Foxy News Network, pointing out that though no one really remembers why New York City had been given TV channels to operate in the first place, it almost certainly wasn’t to enable Rupert Murdoch to make another 16 billion dollars. However, in a gracious gesture toward peace, Time Warner placed its rival’s network on the waiting list behind only 1,467 other applicants, including the Home Insect Counting Network and the Dental Floss Training Channel. Of course, titanic struggles between media giants are not so quickly resolved. Be assured that we have not heard the last of Rupert Murdoch, who was recently spotted heading toward his secret ice fortress high in the Himalayas to lick his wounds and plan his acquisition of the Pacific Ocean. The end, as John Tesh might say, lies only at the finish. ■

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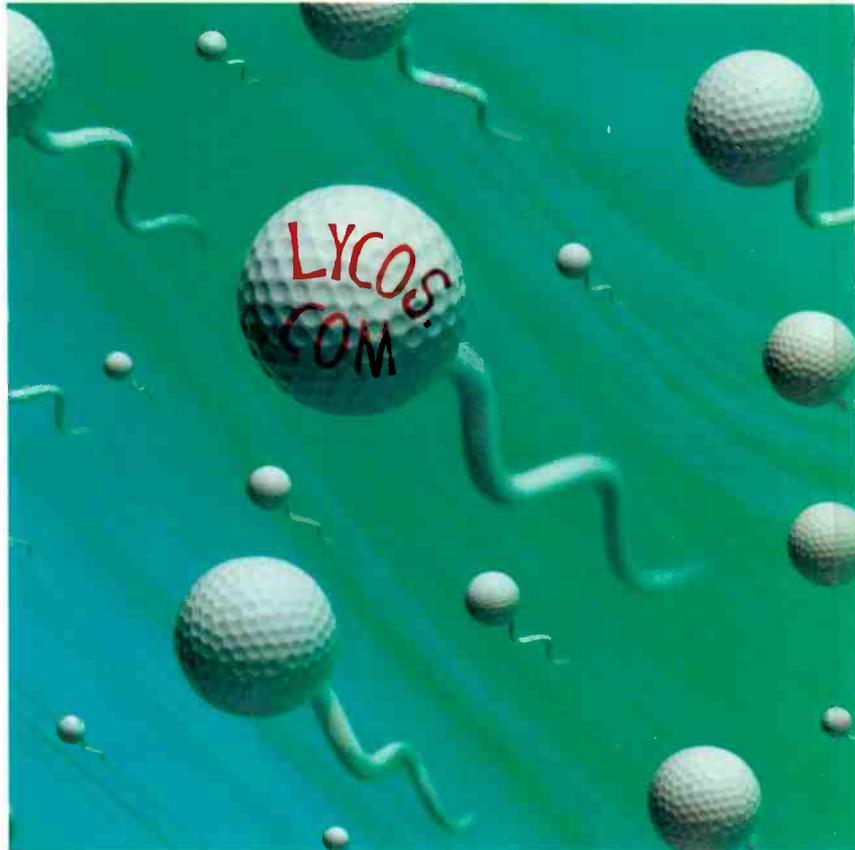
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Learning to **golf** on narrow fairways

was, in my mind, the key to improving my game. After all, I kicked my boss's butt on the doglegs, but I always seemed to hook wildly on the straight holes. With one search, I found [Improve Your Golf Game](#), which suggested rethinking the path of the drive. So I scrolled down my search list and took a [Private On-Line Golf Lesson](#), which profiled me as over-competitive and tense. At first I balked, but then I clicked into [Better Golf Through Hypnosis](#) and realized my type-A drive was getting me nowhere. So I signed up for a week-long Zen



golf camp at the [Golf Orgy](#) Web site. Not only did the relaxation techniques improve my swing tempo, my doctor believes they also

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