

MEDIA WEEK

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NEWSPAPERS

Buyers Eye Knight-Ridder Dailies

Employee groups, Hollinger consider making offers

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TV STATIONS

Bright Lights, Big Towers

Stations in large markets consider common digital transmitter sites

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RADIO

Chancellor, SFX Get Close On Swap

Delayed exchange of 5 N.Y. and Fla. stations expected within 30 days

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We, the Congress of the United States of America, reserve the right to nominate or block the nomination of any and all candidates to serve on the FCC, even if it means total change.

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A New WeB of Wire

TCI signs on to Warner's ersatz cable net PAGE 2

MARKET INDICATORS

National TV: Slow

Third-quarter scatter business continues to trickle in at 12-20 percent above upfront CPMs. Buyers are concentrating on getting good placement for makegoods.

Net Cable: Quieter

Even smaller cable networks like FX are closing upfront doors, registering double-digit increases. For some networks, including USA and Family, makegoods are helping tighten scatter inventory, driving up CPMs.

Spot TV: Active

Third quarter breaks late but posts lots of activity in many dayparts. Fast food, some remaining movies and gasoline companies are strong.

Radio: Warming

N.Y. and L.A. are tight, driven by massive spot buys from MCI and GTE; good economic news has local retail sales heating up.

Magazines: Booming

If it's about luxury, it's hot. If it's about luxury and shelter, it's "unprecedented," said one publisher. Storybook Septembers are in store for upscale home books, thanks in part to a 10-year high in spending by furniture companies.

Laura K. Jones SEP 14 1997

MEDIA WIRE

Viacom, Seagram Continue War of Words for USA Nets

Another chapter in the battle for control of USA Networks was written last week in the form of filings that Viacom and Seagram Co. registered with a Delaware judge. A denouement seems weeks away at the earliest. The two companies, each of which owns 50 percent of USA Networks, filed proposals on how to change their stakes in the cable network company. Viacom is seeking to auction off USA to the highest bidder, while Seagram is looking to enact the buy-sell provision both companies have as part of their ownership deal.

By July 11, both companies are to file responses to each other's June 30 proposals to Myron Steele, vice chancellor of the Delaware Chancery Court, who is presiding over this case. From then on, it is open-ended as to when Steele will issue a judgment. In mid-May, Steele ruled that the current ownership of USA Networks must change because Viacom's ownership of MTV Networks violates the terms of the partnership. —Michael Birgi

'TV Guide' Brings 3 Animators Together for Its Cover

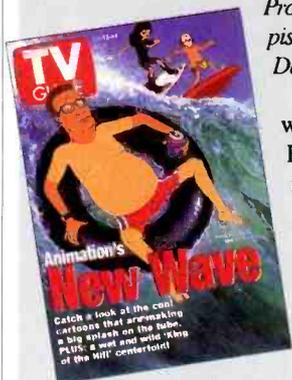
The July 12 issue of *TV Guide*, hitting newsstands today, features a first: a collaboration by three top television animators. The cover (*below*)—promoting a piece about the explosion of adult animation on TV titled "Animation's New Wave"—is an illustration by animators from Fox's *King of the Hill*, Comedy Central's *Dr. Katz*:

Professional Therapist and MTV's *Daria*.

"We knew we wanted Hank Hill to be the most prominent character, because his is the show with the most buzz," said Ken Fiesel, *TV Guide*

art director. "We came up with this idea of catching a wave. But the *King of the Hill* people said Hank wouldn't surf. He would float in an inner tube."

The incongruous (*continued on page 5*)



FCC May See 5 New Faces

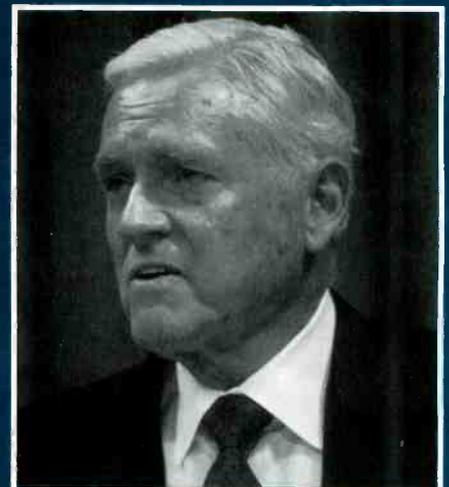
Congressional choice could remake commission

WASHINGTON / By Alicia Mundy

A strange scenario is unfolding at the Federal Communications Commission that, in the extreme, could result in all five commissioners changing over by the end of the year. The agency that oversees the multibillion-dollar phone business, as well as all the cable, broadcast and radio industries and their assorted movie studio partners-by-merger, has four of

the Democrats' problem."

Republicans have apparently already sorted out their choices to replace their party's outgoing commissioner, Rachele Chong, and to fill the seat vacated more than a year ago by Andrew Barrett. Harold Furchgott-Roth, an economist who has testified on telecom issues before the committee, was officially nominated three weeks ago. Michael Powell, the son of Gen. Colin Powell, and the top assistant to acting anti-



FCC Commissioner Susan Ness (left) may find herself eclipsed in the running for FCC chairmanship by a relative newcomer, Ralph Everett, who is likely to be nominated by his former boss, Sen. Fritz Hollings (right).

its five seats up for grabs now. And the only sitting commissioner might decide to fly if she is not named the new chairman, according to several FCC staffers.

The situation, said a veteran Republican staffer on the Senate Commerce Committee, which oversees the FCC, is "very fluid. There are several things happening right now that could really change the outcome people were predicting just two months ago. Luckily, it's all

trust director Joel Klein at the Department of Justice, is the GOP choice for the second spot. Strongly backed by Sen. John McCain (R-Ariz.), chairman of the Commerce Committee, Powell's nomination has just been sent to the White House for background checks.

But the Dems are in a muddle. Originally it seemed that they would nominate current FCC general counsel William Kennard to replace retiring commissioner James Quello. Then Ken-

nard was mentioned as the successor to outgoing chairman Reed Hundt. Kennard is a very political animal, say FCC vets. Formerly an assistant counsel at the National Association of Broadcasters, he also worked at the firm of Verner Lipfert Bernhard McPherson and Hand, where his Democratic links were an asset. Kennard's ally is Hundt.

However, Senate staffers say that Sen. Jesse Helms (R-N.C.) may ask the Commerce Committee to delay Kennard's nomination over the matter of Asheville broadcaster Zebulon Lee (*Mediaweek*, May 9). Lee's case is "embarrassing" for the FCC, says a committee aide, and Kennard's role in it could affect his nomination. In addition, Sen. Bob Kerrey (D-Mass.) has been promoting his longtime telecom advisor, Christopher McLean, instead of Kennard.

Then there's Kathy Wallman, former chief of the FCC Common Carrier Bureau and before that, a lawyer in the cable division. Wallman gets high marks from Quello and staffers at the FCC and Commerce Committee, as well as from telecom lawyers and lobbyists who cite her "fairness" in the face of various pressures from Hundt and Kennard. Until recently, she was assistant to White House Counsel Jack Quinn. Now she is chief of staff at the new National Economic Council. She is said to be the White House choice for chairman.

But there's a new "hot prospect" for the chairmanship: Ralph Everett, formerly top staffer to Sen. Fritz Hollings (D-S.C.) and now a lawyer in private practice. Hollings is the ranking minority member of the Commerce Committee. A Hollings staffer said the senator just sent a letter to President Clinton recommending Everett; the letter was signed by another dozen senators whom the aide would not name. And Hollings has mustered the endorsement of the Congressional Black Caucus. Everett, Kennard and Powell are all African Americans.

Everett has more than Hollings in his favor. "He is very smart and, most importantly," says a longtime Commerce staffer, "he worked with both sides without antagonizing either one." Everett is also the candidate least objectionable to the rural and conservative Democrats.

What about Ness? An experienced telecom specialist, she was thought to be Hundt's heir apparent for chairman, but hardly his choice. She shares his Democratic credentials but not his activist streak. If she were passed over for chairman, especially in favor of Kennard, whom she outranks and who reflects many of Hundt's views, "she would not be happy," says a veteran of the FCC's internecine wars. "If your party's in charge, and they don't pick you for chairman when you're the only one already on the Commission, why stick around?" Ness could not be reached for comment. ■

TCI Deal Gives WeB a Lift

But losses continue at weblet and its primary competitor, UPN

NETWORK TV / By Michael Freeman

In what has been chronicled as a survival-of-the-fittest battle since their launches more than two-and-a-half years ago, both the Warner Bros. Television Network and United Paramount Network have been grasping to find a winning edge. The WB network and station executives suggest they have found one in a WeB fill-in cable channel initiative. Various sources continue to suggest that a carriage deal is imminent with cable giant Telecommunications Inc. (TCI), which will help solidify The WB's coverage in the bottom 100-plus ranked markets nationally. The WeB is intended to supplant by the year 2000 cable superstation WGN in Chicago as a carrier of The WB in markets where there are no broadcast affiliates. It will start up as a showcase of other Warner Bros. product.

At the same time, UPN officials say they have continued to solidify their broadcast-only distribution with TV stations and widen their ratings lead over The WB in the interim. There has long been talk that The WB and UPN have been considering a merger, but both have repeatedly denied that a merger was ever contemplated. Both networks are still operating in the red. In 1996, UPN lost \$146 million, while the WB had \$98 million in losses.

Reached at her vacation home on Cape Cod, Mass., outgoing UPN chairman Lucie Salhany said flatly, "There is no way we'd merge with The WB." Salhany went on to dismiss reports of the WeB nearing a cable deal with TCI as "a desperation attempt by The WB to eventually transform itself into a cable-only network" in the near future.

"Look, we are going on two distinctly different paths, and the bottom line is that we have no interest in merging with them," Salhany said. "We have spent the last few years building a broadcast-only network while The WB has a hybrid broadcast/cable network with only 55 percent [of the country] with over-the-air distribution and less than another quarter of the country in cable from WGN. And someday they want to replace WGN with the WeB? Who are they kidding?" ■

Although WB network head Jamie Kellner was on vacation in France last week, a pair of senior WB executives similarly dismissed reports of a merger with UPN. One of the senior WB execs also termed Salhany's allegation that the WB network would convert to cable distribution as "pure hogwash" and "wished not to further dignify her remarks."

Where WB network and affiliated station executives claim to be making headway is in the development of the WeB cable service in markets smaller than the top 100. Described euphemistically as a "one-stop shop" for syndicators and advertisers in

the less populous TV markets, the WeB will boast such hit Warner Bros. shows as *Friends* and *The Rosie O'Donnell Show*, in addition to the WB schedule, as tentpole attractions.

Bruce Miller, vp of cable operations for Benedek Broadcasting group, the first confirmed station group signed on to represent the WeB in clearance negotiations with cable operators, said a final agreement with TCI for carriage is expected to

be completed before the end of this month. The signing of TCI, the nation's largest cable operator, represents the addition of roughly 30 percent of the coverage the WeB channel would need in ranked DMA markets 100-212, according to Miller's estimates.

Miller said that it is Benedek's hope to represent a "consortium" of TV stations which would be signed on to handle ad sales and manage WeB channels with each cable system locally. "Where we have 20 stations which will represent the WeB, we are also talking about representing all of the other consortium stations in the 100-plus markets," said Miller, who also claimed the WeB has letters of intent signed with TV station/WeB representatives in at least 80 of the 100-plus markets. "The idea of having [Benedek] as the consortium representative is because cable MSOs don't want 112 stations knocking on their doors with separate [WeB] deals." ■



WeB will bring *Buffy, the Vampire Slayer* to small systems.

AT DEADLINE

Maturing 'Teen': Celebs, Dating, Fashion

Petersen Publishing's *Teen*, flagship of the company's Youth Group, will introduce a redesign with new editorial features later this month. The August issue features a more grown-up design, resembling women's fashion and beauty books. A new front-of-the-book section, "Celeb Site," has a techno, *Ray Gun*- Lite feel. New departments include a dating and relationships advice column, and sections about hair, fashion trends and shopping.

Bergeron Leaves Fox 'Breakfast' Table

Fox's struggling morning talk show, *Fox After Breakfast*, has dismissed its host, Tom Bergeron, who also was an executive producer of the show. Bergeron, who helped create the quirky a.m. entry during its cable days, last appeared on June 19 and did not return last week after taking a vacation. Bergeron's plans were not known, though he is said to have had discussions with *Good Mornin, America*. Bergeron's former *Fox After Breakfast* cohost, Laurie Hibberd, is now an entertainment correspondent on the ABC morning show. *FAB*, which migrated from the FX cable channel, has been through a myriad of changes, and more are expected. Until a permanent new host is named, Twentieth Television, the show's producer, will use celebrities and *FAB*'s reporting staff.

Ziff Picks Sheer to Lead U.S. Unit

Claude P. Sheer last week was named president of Ziff-Davis' U.S. publications, the company's largest unit. Sheer, who had been president of the company's business media group, replaces Ronni Sonnenberg, who is retiring. Separately, Jeffrey Ballowe, Ziff-Davis' president of interactive media and development, has announced he will retire at the end of the year. Ziff publishes *PC Magazine*, *Computer Life*, *Yahoo! Internet Life* and *Family PC*, which is published in partnership with Disney.

NBC's Plot Thickens on Interactivity

Get set for interactive features including on-demand plot summaries, trivia quizzes, sports scores and viewer polls. NBC last week formed a programming partnership with enhanced television developer Wink Communications to program a portion of the network's 1997-98 schedule with interactive elements that work directly on TV sets and cable set-top boxes. Using

Wink's enhanced broadcasting standard, NBC also will go interactive with commercial opportunities and some prime-time entertainment.

Regent Brewing Another Deal

Govington, Ky.-based Regent Broadcasting is on yet another buying spree. Chairman and CEO Terry Jacobs said last week that Regent is negotiating to buy an unnamed radio station group with a substantial Midwest presence for about \$30 million. In June, Regent closed two separate deals, buying Menlo Park, Calif.-based Park Lane Broadcasting's 16 stations for \$23.5 million and four stations from Kentucky-based Jacor Communications for \$13.5 million.

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Addenda: Radio advertising sales numbers rose for the 57th consecutive month in May, with local sales up 8 percent and national spot advertising up 14 percent. The West was the big national spot gainer, clocking a 21 percent uptick over May 1996...ABC's *The Wonderful World of Disney* movie series has added 30 recent theatricals, which will air this fall on Sundays from 7-9 p.m. (ET). Among the franchise's 30 films are *Aladdin and the King of Thieves*, *Babe*, *Casper* and *Pocahontas*...Carat MBS has named Sarah Power, formerly of TN Media Inc., to the new position of media research manager; Robin Niemeyer, formerly an assistant TV buyer at Ammirati Puris Lintas in New York, joins Carat as a network buyer...At CBS: Al Berman, formerly executive producer of the newsmagazine *Off Tenth*, has been named executive producer of *CBS This Morning* and *CBS Morning News*. Jim Murphy, who was executive producer of *This Morning*, becomes senior broadcast producer of the newsmag *48 Hours*. Rand Morrison becomes senior broadcast producer of the new Bryant Gumbel prime-time newsmagazine, slated to premiere in the fall. Morrison had filled the same role at *48 Hours*...News Corp.'s reported interest in purchasing Home Team Sports, the Washington/Baltimore-area regional sports network, is for real, a Fox Sports Net source said last week. "It's always better to have an owned-

and-operated network than an affiliate," said the source. HTS is owned by Westinghouse.

Correction: In a Media Dish item in the June 23 issue, Elizabeth Dole's affiliation was incorrect. Dole is president of the American Red Cross.

Employees to the Rescue

Counsel sought to find new home for two Knight-Ridder papers

NEWSPAPERS / By Valerie Burgher

Knight-Ridder, in an effort to pare down debt from its recent purchase of several Walt Disney Co. newspapers, may get some help from an unlikely source—its employees. After the chain announced its plans to sell five newspapers, workers at two of them, the *Post-Tribune* in Gary, Ind., and the *Press-Telegram* in Long Beach, Calif., expressed interest in buying them. Newspaper Guild Local 14 of Gary would like to see its 240 full-time and 300 part-time workers at the *Post-Tribune* gain ownership through an Employee Stock Option Plan, said Joseph Conn, Local 14 president. Conn said he is confident that his union would be successful—even though previous ESOP success stories in the newspaper industry have been few. “Knight-Ridder put us, eight TV stations and a Pasadena paper on the market in 1989,” Conn explained. “What they were looking for was a strategic buyer.”

Howard Publications of Oceanside, Calif., did come along as a possible buyer for the Gary paper, but eventually Knight-Ridder took the daily off the market, Conn recalled.

Eventual employee ownership “could very well happen,” said David Shapiro, a principal at New York-based Keilin & Co., which is representing the Gary Guild unit. “After all, there’s no structural reason why ESOPs haven’t happened more often. However, if there is another large newspaper chain that

can gain some synergies and has some over-riding interest in the property, they will have more to offer than the employees. After all, the employees are relying exclusively on the cash-generating ability” of the paper. Keilin also represents employees at the Long Beach paper who want an ESOP, he said. Brokers estimate that the Gary paper could command anywhere from \$12 million to \$17 million.

Along with the sale of the Gary and Long Beach newspapers, Miami-based Knight-Ridder announced on June 20 its intention to sell three other dailies: *The News of Boca Raton, Fla.*, *The Union-Recorder* of Milledgeville, Ga., and *The Newberry Observer* in South Carolina. The sale is thought to be an effort to cut some debt from its April 15 purchase of five newspapers from Disney. That transaction cost Knight-Ridder \$1.65 billion.

Dirks, Van Essen & Associates of Santa Fe, N.M., which is handling inquiries regarding the sale of all five K-R papers, said that Hollinger International has expressed interest in the Gary newspaper. Illinois-based Hollinger owns *The Chicago Sun-Times*.

Knight-Ridder “is willing to sell at least the larger newspapers on an individual basis,” said partner Lee Dirks, indicating that all options remain open. Dirks said he expected his firm would not release the prospectus until at least mid-July. ■

“After all, the employees are relying exclusively on the cash-generating ability” of the paper.” —David Shapiro, Keilin & Co.

Joining for a Steep Climb

Talks heat up on huge new master towers needed for digital signals

TV STATIONS / By Claude Brodesser

There is a towering problem facing the country’s top TV markets as they prepare for the transition to digital signals over the next decade: where to put the huge new broadcast antennae and towers needed for digital broadcasting. Most densely populated urban markets do have space for a 1,500-ft.-tall TV tower for each

upgrading TV station. As a result, cooperation is the order of the day.

“I don’t think it makes sense to go at it as a stand-alone,” said Dennis Swanson, vp and general manager of WNBC-TV in New York. “[A master tower] would be the least amount of cost and the least amount of confusion.”

The new towers will cost up to \$5 million. At

MEDIA WIRE

image features Daria’s combat boots, Hank’s T-shirt tan and Dr. Katz’s “Squigglevision” outline. —Jeff Gremillion

TCI Signs on Two Partners For Kentucky Cable Systems

In yet another partnership that aids debt-shedding and localizes management, Telecommunications Inc.’s cable system arm TCI Communications last week signed a deal with Intermedia Capital Management VI and Blackstone Capital Partners Merchant Banking Fund. TCIC systems serving 425,000 subscribers in Kentucky will be owned and operated by Intermedia, with TCIC and Blackstone as minority partners. TCIC will also contribute some \$775 million of its debt.

Intermedia, based in Nashville, Tenn., also owns cable systems serving some 800,000 subscribers and is the MSO that Leo Hindery Jr. headed before he became president of TCI earlier this year. With the deal, Intermedia becomes the ninth-largest MSO in the country.

TCI has pursued Hindery’s strategy of seeking partnerships across the country to more effectively manage its systems. With five such deals now signed, TCI has shed nearly \$2 billion in debt, reducing its debt-to-cash flow multiple to 5.57 to 1, down from 6 to 1. TCI has also taken some 1.7 million subscribers off its owned-and-operated sub rolls. —Michael Birgi

Frank Says “Broader Scope” Will Help in New MTV Post

After 19 years at Saatchi & Saatchi (now known as Zenith Media Services), Betsy Frank is leaving the agency world to join MTV Networks as executive vp of research and development. Frank, long known for her prognostications on the broadcast networks’ fall schedules, also has extensive knowledge of electronic media overall from her experience as executive vp and director of strategic media resources at Zenith.

“One reason I can make a difference [at MTV Nets] is because my scope is broader,” Frank said. “My role has been to follow the evolution of TV as a medium, so I’d be naive if I didn’t keep following the networks and their development.”

Reporting to Mark (continued on page 6)

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Rosenthal, MTV Networks president, Frank's first priority will be to go over all the research MTV, VH1 and Nickelodeon/Nick at Nite have done to see how to take it to the next level. "Nielsen's our report card right now, but there are ways to be a bit less reliant on them," Frank said.

Frank's Zenith duties will be distributed among Audrey Steele, who will handle network analysis; Bob Grimsley, who will handle information technology; and Greg Smith, new media. —*Michael Birgi*

And Now, a Magazine For Boomer Grandparents

A new magazine hopes to capitalize on yet another aspect of baby boomers' lives—grandparenthood. *KidStyle*, an independent quarterly that will be distributed in children's retail shops, is a guide for grandparents who want their little ones to be the hippest kids in the sandbox. The premiere issue will hit newsstands in about two weeks.

Mary Anne Sommers Reilly, the founding publisher of *G+J's Child*, is president of the new magazine. The beautifully photographed, stylishly designed title will cover children's fashions, footwear, accessories, grooming products, toys, books, entertainment and electronics. Cover price is \$4.95; circ is 250,000. Charter advertisers include Perry Ellis, Duckhead and Jean Bourget. —*Jeff Gremillion*

New Cable TV Series Will Promote Magazines

Access Television Network, a distributor of infomercials and other direct-response cable programming, this fall will launch a half-hour program promoting magazines. *Access Magazine* will be available in 5 million cable homes by October, ATN said.

"*Access Magazine* will launch with content from the most prestigious magazine publishers in the fashion, sports, parenting, news and general-interest categories," said Sheri Herman, a senior vp of programming for ATN. The company said it will announce which titles are on board in the next few weeks.

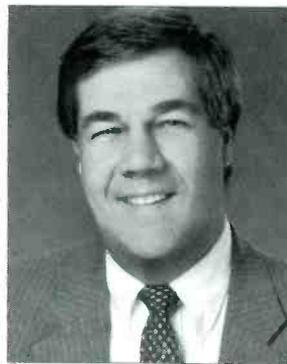
The program will feature cover shots and article content from the participating titles. Subscription and single-copy-sales info also will be included. —*Jeff Gremillion*

that price and with space at a premium, Swanson said: "There are not a lot of alternatives. Do you know of any locations where you could put eight new towers in Manhattan?"

Public opposition is also a problem facing markets that will be first to enter the digital broadcast age. "Every time we want to put up a tower, people yell that they're going to be nuked, radiated to death and sterilized," said Ken Cordrey, vp for Eastern operations at UNR Rohn, an Illinois-based tower construction company.

Cordrey also cautioned that current tower construction costs are based on the assumption that digital antennae will be much the same size as the current analog equipment. "Nobody seems to know what the new HDTV antennae are supposed to look like. If they're big monstrosities, the costs could change," Cordrey said. Currently, construction companies charge about \$800 per foot of tower.

Greg Franchuk, engineering chief at Fox O&O WNYW-TV in New York, said that local stations have had several meetings to discuss a master tower for digital. "We've explored the



WNBC's Swanson: "Not a lot of alternatives."

idea of the World Trade Center, the Empire State Building, and a free-standing tower," Franchuk said.

One possible pitfall in the master tower talks is that digital television will be broadcast entirely in UHF. Current strong-signal stations 2-13 on the VHF frequency will have to use considerably more electricity to maintain their coverage when

they begin broadcasting with a digital signal. As a result, the lower channel VHF stations may demand a price break in their share of the lease on a master tower, a source familiar with the talks explained.

In many major markets, stations currently share space on the same analog towers and pay an equal fee. In New York, the tower is atop the World Trade Center and in Chicago it is on the John Hancock building.

In Chicago, stations are "leaning toward a master tower" for digital, said Stacy Marks-Bronner, president/gm of Fox O&O WFLD-TV. ■

Chancellor, SFX Ready Swap

Deal would give Chancellor a larger presence in New York area

RADIO / By Claude Brodesser

Chancellor Broadcasting and SFX Broadcasting are close to resolving their troubled barter-and-cash swap of Chancellor's Long Island, N.Y., and SFX's Jacksonville, Fla., radio stations, an SFX exec said last week.

The swap of five stations has been beset by regulatory investigation since Chancellor announced in February that it would buy Evergreen Media. "We expect to resolve this in 30 days," said Geoff Armstrong, SFX senior executive vp.

"This" is the proposed swap of Long Island's WBAB-FM, WBLI-FM and WGBB-AM (valued at \$54 million) for Chancellor's WAPE-FM and WFYV-FM and \$11 million in cash, which was complicated by Chancellor's announcement that it would form Chancellor Media by buying the Texas-based Evergreen Broadcasting Corp. The purchase raised more than a few eyebrows at the Department of Justice, which was concerned with the heft that Chancellor would have in New York, where Evergreen already had a substantial presence, Armstrong said.

The Chancellor/SFX swap negotiations have sparked rumors (which have driven SFX stock

higher in recent weeks) that Chancellor might buy SFX for more than \$1.5 billion. Chancellor management could not be reached for comment, but SFX's Armstrong said that "we are not courting nor are we anticipating" an offer from Chancellor. He added: "It's true that we've been dissatisfied with the stock price lately, and if we can't get Wall Street to appreciate the potential value of the company, we'd consider [selling]."

One broadcast analyst said he believes that a Chancellor buyout of SFX is unlikely, because SFX's \$1.6 billion potential price tag would force Chancellor, which has been on a spending spree lately, to trade stock in itself for ownership of SFX. Chancellor also closed an agreement with Viacom two weeks ago to buy two radio stations in L.A., one in Chicago and one in Detroit at a cost of about \$480 million.

"It's unlikely that [SFX CEO Robert F.X. Sillerman] would want to do that kind of deal... he probably wouldn't want to have ownership in a company in someone else's hands, regardless of how capable those hands might be," said Harry DeMott, a broadcast analyst with CS First Boston. ■

June 1997

Integrated Communications Corporation
a health care communications agency

has been acquired by

Ammirati Puris Lintas
a division of

The Interpublic Group of Companies

AdMedia Partners, Inc. initiated this transaction, assisted in the negotiations and acted as financial advisor to ***Integrated Communications Corporation.***

May 1997

The Futures Magazine Division

of

Oster Communications, Inc.

has been acquired by

Futures Communications Company, Inc.
a new company formed by

Berwick Capital, Inc.

and

Media/Communications Partners

AdMedia Partners, Inc. initiated this transaction, assisted in the negotiations and acted as financial advisor to ***Oster Communications, Inc.***

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Classic Sports Headlock

Shifting control pits two vintage sports services in a turf war

CABLE TV / By Michael Bürgi

Though American Sports Classics was announced only months ago by Cablevision Systems Corp. as a new entrant in the genre of vintage sports services, its future seems a bit rocky at this point. For one, control of ASC just shifted from Cablevision to Fox Sports Net two weeks ago when FSN's parent, Fox/Liberty Networks, bought a 40-percent stake in Cablevision's Rainbow Sports division (which includes seven regional sports networks). American Sports Classics has also had a tough time getting rerun rights to product from the professional sports leagues.

ASC's July 9 launch has been postponed indefinitely. And according to a Fox Sports representative, the decision on what now to do with ASC will sit while the group hustles to bring the Rainbow Sports nets into the Fox Sports Net fold. "Fox Sports is committed to the classic sports genre, but clearly the priority here is the integration and rebranding of the SportsChannels," said the representative.

Fox Sports might use its extensive rights relationships with the major sports leagues.

Thus, the battle of the two classic sports services won't be ending anytime soon. Rumors that Fox Sports is interested in talking joint venture or outright acquisition with ASC competitor Classic Sports Network, a 2-year-old cable network that counts just over 10 million homes, have been circulating for weeks. And while sources close to the situation remain mum, it

seems clear that if the two cannot reach agreement, then Fox Sports will pour its efforts into ASC by tapping into its extensive rights relationships with the major sports leagues.

In March, ASC was announced with much fanfare at the cable industry's annual programming convention in New Orleans. The

announcement came at the same time Classic Sports Net sued Cablevision for trying to coerce its owners into coughing up an equity stake in exchange for carriage on Cablevision systems. Cablevision has refuted those charges as baseless. But since the legal fracas began, CSN has added to ASC's woes, locking up rerun rights to most of the pro sports leagues. ■

ABC's Serum Clots to Top

NETWORK TV / By Richard Katz

New blood has helped ABC's flagging *World News Tonight* regain its top slot, and the network is hoping a similar transfusion can rescue its troubled *Good Morning America*. Last week, GMA named Lisa McRee, an anchor at KABC-TV in Los Angeles, to replace Joan Lunden, who will leave the show around Labor Day. (GMA consistently loses the morning news race to NBC's *Today*.)

Media buyers said they'd have to see what other changes ABC execs make to *GMA* and how well McRee adjusts to morning from later newscasts before they know if ratings will improve. "Out here [McRee] has been one of the more popular news anchors, but she's going to have to get accustomed to that new format," said Bill Croasdale, president of national broadcast for Los Angeles-based Western International Media. "It's much too early to speculate on ratings now." ■

In the nightly news race, however, ABC's *World News Tonight* with Peter Jennings has regained the top slot over the *NBC Nightly News With Tom Brokaw*. Earlier this year Jennings had surrendered his lead to Brokaw, but *World News Tonight* has won seven consecutive weeks. In the second quarter, *World News Tonight* averaged a 7.6 rating, according to Nielsen Media Research, compared to 7.5 for the *NBC Nightly News*.

News observers attributed Jennings' comeback to the return of Paul Friedman as the newscast's executive producer. As ABC News' executive vp, Friedman was in line to succeed ABC News chairman Roone Arledge. But then David Westin was appointed president over Friedman. Friedman rejoined Jennings in late March. "Friedman took a demotion, and he's come up smelling like a rose by saving the flagship broadcast," said Andrew Tyndall, who analyzes network newscasts. ■

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A Tension Grabber

Bill Maher's high-wire comedy act plunges into prime time

NETWORK TV / By T.L. Stanley

First came the switch from cable to network. The creators of *Politically Incorrect With Bill Maher* and execs at ABC promised the same free-wheeling half hour of political discourse that had drawn a loyal following on Comedy Central. Now, more change comes for the four-time CableACE winner, which goes to a prime-time run on Thursdays beginning this week. Going head-to-head with top-rated *ER*, new installments will air at 10 p.m. through July, with a previously shown episode right behind. The show will also continue its regular late-night run after *Nightline With Ted Koppel*.

Executive producer Scott Carter is making the same pledge he made in January when the show launched on ABC: Guests will be encouraged to speak their minds in a live setting, with

the show's tenor remaining quirky and unpredictable. Set to appear are Marilyn Manson, Tom Arnold and Naomi Judd.

"It always increases the interest level and adds...extra tension to do a live show," Carter said. "We like the element of risk involved, but we're not worried that people will misbehave."

Bill Maher, who also is an executive producer, joked with the studio audience during a recent taping by saying he thinks the show's prime-time run could drive network censors crazy. In case that's true, a built-in, seven-second delay will allow the censors to bleep anything objectionable. Carter said the same happens in the late-night version, though a discussion takes place before anything is omitted from the show. "In prime time, there will be no appeal process for us," Carter said.



Bill Maher likely will test censors' mettle.

ings grabber in late night. The show draws a national average of 3.1 million viewers each night and holds 75 percent of its lead-in's audience. "We were looking for ways to introduce new viewers to the program," said Alan Sternfeld, executive vp, ABC. "For the first time in anyone's memory, we have a viable late-night franchise." The move also was seen as solid

counterprogramming to NBC's powerhouse lineup of sitcoms and *ER*. ABC has been running two now-canceled series, *High Incident* and *Vital Signs*, on Thursdays. *Turning Point*, the newsmagazine, will shift to 9 p.m. during the four-week *Politically Incorrect* run.

A key attraction for the conservative media buying community is the show's late-evening time period, when youngsters likely won't be watching. Plus, the current events show isn't likely to offend advertisers accustomed to running spots on 10 p.m. dramas. "I don't think anyone will have a problem with it," said Paul Schulman, president of media buying firm Paul Schulman Co. "It's not a kid-appeal show." ■

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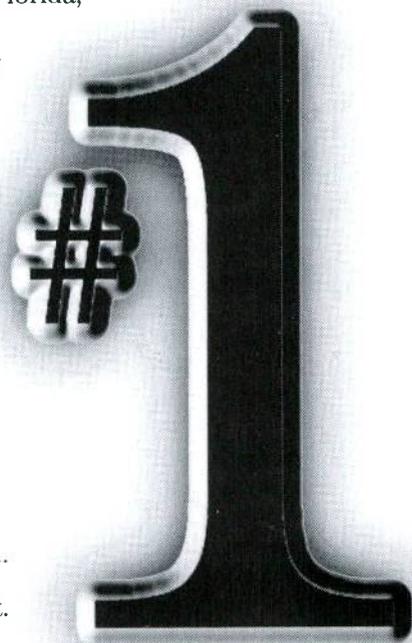
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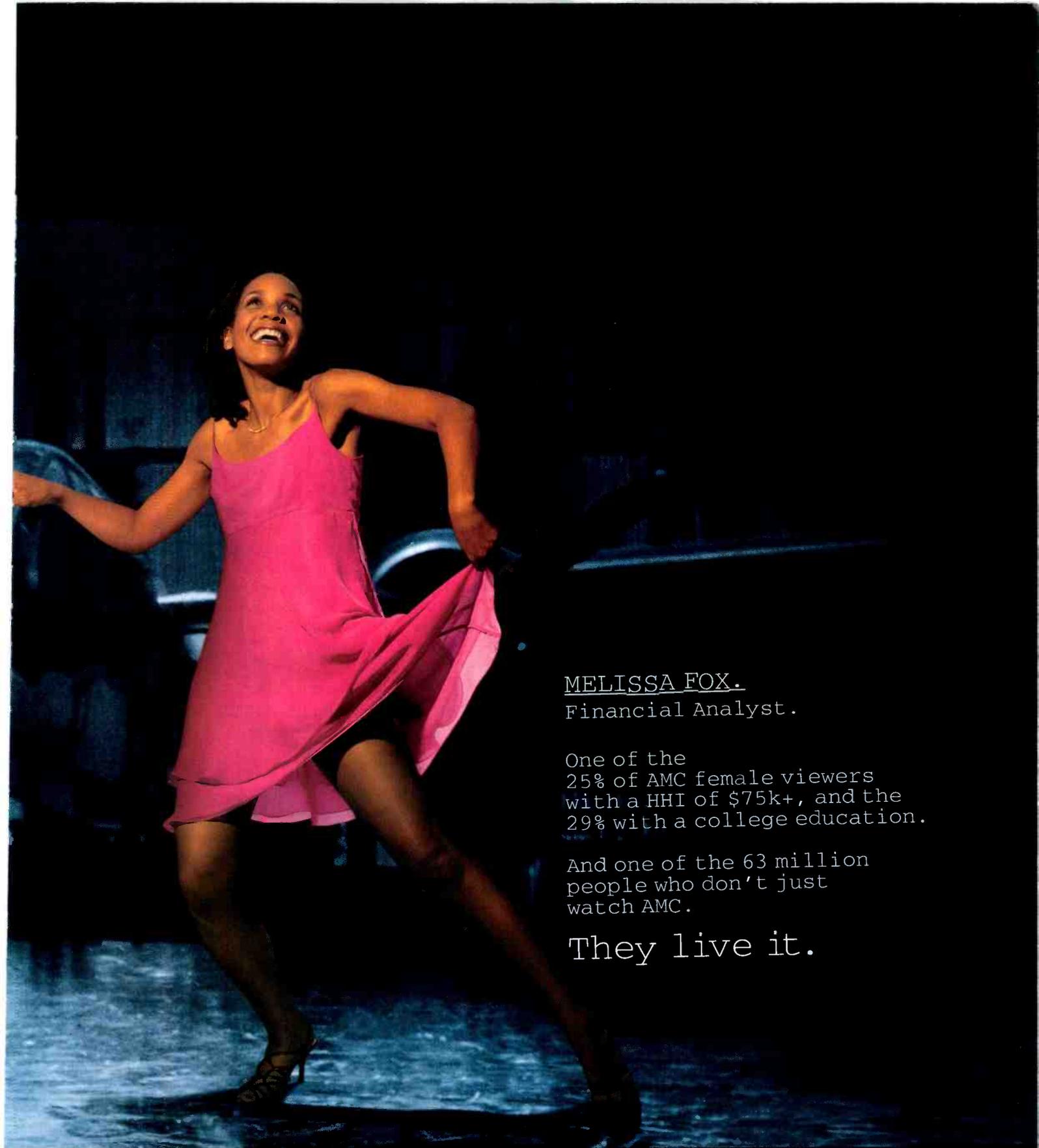


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ATLANTA/NEWSPAPERS

Goliath Takes on David Over Legal Ads

• THE ATLANTA JOURNAL-CONSTITUTION, BATTling for advertisers and readers in a tough market for newspapers, has gone to court to challenge a suburban competitor's right to publish legal notices. Cox Communications' Atlanta dailies (combined circ 427,615) in June filed suit against officials of Gwinnett County, seeking to nullify a contract for legal advertising the county had granted to Gray Communications' *Gwinnett Daily Post*. The *AJC* claims that the *Post* no longer meets the paid-subscription requirements needed to maintain its status as the county's forum of legal notices.

Until this spring, the *Post* was a 15,000-circulation paper publishing Tuesday through Saturday. In May, the paper joined with independent local cable operator Northeast Gwinnett CableVision to launch G-Net, a news and entertainment cable channel. In exchange for the paper's contributions to the cable service, CableVision is paying for *Post* subscriptions for all its subs in Gwinnett.

The deal has swelled the *Post's* daily circ to almost 49,000—only 4,000 fewer than the *AJC's* paid subscribers in Gwinnett. The *Post* has also launched a Sunday edition.

The *AJC* considers the *Post's* new readership unpaid; the Atlanta daily argues that because Georgia requires a paper to have 85

percent paid circ to get government advertising contracts, it is no longer eligible for Gwinnett County's notices. Roger Kintzel, *AJC* publisher, said: "We can't compete with [the *Post*] on circulation because they're giving it away."

"We've been up there for years," Paula Grogan, *AJC* business director, said of the papers' decade-long presence in Gwinnett. "We have the circulation, we are fully paid, and we also have a robust ad base there."

Richard Rae, *Post* publisher, said of the Cable-Vision deal: "We needed to increase circulation, and this provides that."

Gwinnett County's legal notices (announcements of foreclosures, permits, name changes, etc.) bring in some \$800,000 per year to the *Post* in a deal that began in 1990. The county is one of the fastest-growing in the Atlanta area, and competition for advertising and readers is fierce.

Atlanta overall is a difficult market for newspaper publishers; only 44.1 percent of adults in the region read a daily newspaper, well below the average of 58.8 percent in the country's top 59 markets, according to Scarborough Research.

Kintzel, who joined the *AJC* in 1995 from the Cox-owned *Austin (Texas) American-Statesman*, is determined to expand the paper's circulation outside Atlanta proper.

The "northern crescent" area (Gwinnett, Cobb and northern Fulton counties), contains more than a third of the region's total population and 35 percent of its jobs. With several retail chains expected to expand in



Lower-than-average readership makes Atlanta a highly competitive market.

Gwinnett within the next year, any edge in the zone is worth fighting for, even in court.

Although the *Journal-Constitution* enjoys a high national profile, Kintzel admits the paper is in a dogfight for local eyeballs. "We all compete with Sheriff Wristwatch," Kintzel said. "With the way Atlanta is set up, not many people can find time to read [newspapers]. There is a lot of commuting, lots of traffic—at least an hour or two spent in cars during the day. That is a huge impediment to readership."

The high churn in Atlanta's population also makes building loyalty among readers a challenge. "As people move out and new people come in, I'm not sure they have as much attachment with the area," Kintzel said. "That means less interest in the paper." —VB

WHERE THE DOLLARS GO IN ATLANTA

Total local ad spending by media (in millions)

	Newspapers	Spot TV	Radio	Outdoor
1995	300.3	330.9	173.6	14.5
1996	336.6	361.5	189.3	15.5
% Change	+12.1	+9.2	+9.0	+6.9

Source: Competitive Media Reporting, BIA Research

ATLANTA/TV STATIONS

For the Spot Market, No Post-Olympics Swoon

• JUST BEFORE THE OLYMPIC TORCH WAS LIT last summer, Atlanta broadcasters were anticipating a major windfall of ad buys tied to the Games. But advertisers ended up cutting back spending in the local spot market, laying most of their third-quarter dollars down on network packages.

"Lots of advertisers waited until after the Olympics were over to make an impact" in spot TV buys in Atlanta, said Jackie Koslap, a media buyer at McCann-Erickson. As a result, this year's third quarter, rather than taking a post-Olympics nosedive, is actually "really healthy," Koslap said.

Because Atlanta was so focused on hosting the Olympics last summer, the local spot market was "pretty bad," agreed Greg Stone, vp and general manager of WSB-TV, Cox Communications' ABC affiliate. "Third quarter will be much better this year."

On the programming front, third quarter will see the premiere of a new a.m. news show, *Peachtree Morning*, on WXIA, Gannett Co.'s NBC affiliate. *Peachtree*, set to launch on Sept. 1, will replace the canceled syndicated talk show *Rolonda* in the 9-10 a.m. hour.

"It will be about life in and around Atlanta, with home and family as well as local stars and personalities," said Bob Walker, WXIA vp/gm.

Though media buyers around Atlanta are aware of *Peachtree*, most say it's too early to tell how the show will fare. WAGA-TV, the Fox Broadcasting O&O, has the market's only other local morning newscast, *Good Day Atlanta*, which posted a strong 4.6 rating/15 share in the May sweeps.

WXIA's entry has a good chance to succeed, said Albert Primo, creator of the "Eyewitness News" format and CEO of Connecticut-based Primo Newservice, a local station news consultant. "That's the future of television—local, community-based," Primo said. He cited the vitality of *Good Day New York* on Fox's WNYW, which regularly beats the network morning shows in the ratings. "When you do quality local shows, you're shielding yourself from the DirectTVs and the HBOs, the outside services, because they really can't come in and do local programming. If you insulate yourself from that threat, you'll live forever."

While the WXIA and WAGA news shows will not compete in the same time period (WAGA's *Good Day Atlanta* airs from 6-9

ATLANTA/THE INDUSTRY

The Mouth of the South: Unseen, but Still Heard

• TED TURNER, ATLANTA'S FOREMOST media mogul, has been a rare presence in town for several years now. Turner Broadcasting staffers report that the boss averages about a week per month around headquarters, splitting the rest of his time between New York



Turner and Fonda: Atlanta's first family of the media

(where the Time Warner vice chairman has a suite at the Waldorf-Astoria) and his Montana ranch.

But Turner is loath to let anyone forget him, least of all the city in which he built his

late father's billboard company into one of the world's biggest media companies. The new home of the Atlanta Braves is Turner Field (local media have dubbed it "the Ted"), although that decision was made by Time Warner CEO Gerald Levin. "I don't believe in naming things after myself," Turner recently said. (This from the man whose creations include Turner Broadcasting System, Turner Network Television and Turner Classic Movies.)

Turner's wife, Jane Fonda, has kept active in the Atlanta community. On June 20, Fonda hosted an Atlanta premiere of Warner's *Batman & Robin* benefiting the Georgia Campaign for Adolescent Pregnancy Prevention. Among the items auctioned were a gown Jane wore to the Oscars and a trip to the Montana ranch, including breakfast cooked by Fonda.

Turner's latest move in Atlanta: He personally named his new NHL hockey team the Thrashers, after the Georgia state bird. —Michael Bürgi

a.m.), they will go head-to-head for the same audience—largely female, stay-at-home, family-oriented viewers.

Also in September, WXIA will welcome Brenda Wood to its news team. WXIA wooed Wood from WAGA, where she was the solo anchor at 10 p.m. before her contract expired in January (she has been off the air since then). Wood will anchor WXIA's 5-6:30 and 11 p.m. newscasts.

WSB still holds a comfortable lead on all Atlanta newscasts, although some media

buyers said that Wood's arrival at WXIA—which currently runs second to WSB—could give the station a boost. Wood "could change things," McCann-Erickson's Koslap said.

Gene McCue, WAGA vp/gm, called WXIA's *Peachtree Morning* "an interesting new news development." McCue said the new competitor may prompt WAGA to alter its 9-10 a.m. slot this fall; the station currently airs the syndicated *Jerry Springer*. —CB

NEW YORK/BROADCASTING

Trying to Keep the FCC At More Than Arm's Length

• EFFORTS TO KEEP THE FEDERAL COMMUNICATIONS Commission out of programming and hiring affairs topped the priority list at last week's meeting of the New York State Broadcasters Association (NYSBA). More than 260 TV and radio execs gathered at Lake George to confer about how to keep Washington off their backs.

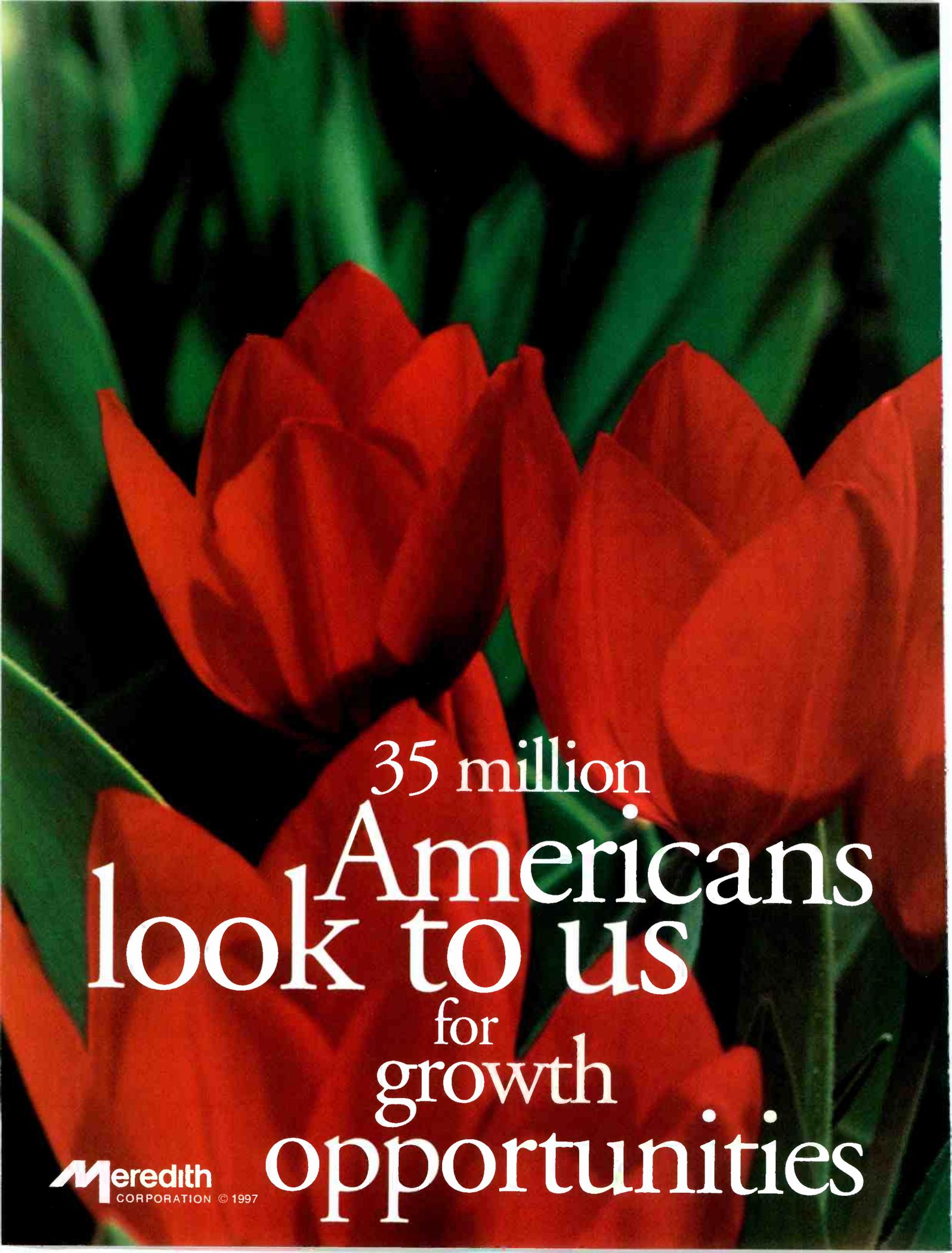
Some small-market New York broadcasters expressed concern over the FCC's enforcement of equal employment opportunity laws, claiming that they spend too much time in search of too few minorities. "The minority population up here is less than half a percent," said Don Heckman, president of Bradmark Communications, a six-station radio group in the Lake George region. Heckman said that his company attends job fairs looking for candidates but has found few.

"I don't think it is a burden, [but] it takes manpower," said Bill Ransom, president/gm of Granite Broadcasting's WKBW-TV, the ABC affiliate in Buffalo.

Roy Stewart, FCC mass media bureau chief, cautioned broadcasters against making minority hiring a lobbying issue. "The NAACP would be all over us," Stewart said. "If you exempt small-market stations, you are cutting off entry-level opportunities for minorities."

New York TV stations are lobbying to keep cameras inside state courtrooms, a topic addressed at the meeting by New York Gov. George Pataki. "We should continue to have cameras in the courtrooms," Pataki said to loud cheers from broadcasters. "But there's always a balance between the public's right to know and the needs for justice."

Asked after his speech if New York State will offer financial assistance to broadcasters for their transition to digital television signals, Pataki said: "We're looking at that. If the NYSBA were to propose something, the [state] telecommunications committee would look at it." —CB



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Have you seen those pictures, labels and sheets on 'Melrose Place?' They're there for a reason.



Melrose Place made its way from prime-time soap to cultural icon not long after the Aaron Spelling drama premiered on Fox in the summer of '92. When visitors come to Los Angeles today, five prime-time seasons later,

the fictitious *Melrose Place* still ranks among the top spots to see, the ultimate convergence of the myths television creates and reality.

The ambiance, the colors, the feel of *Melrose Place* is something its core audience of women 18-49 quickly latched onto. For years now, Spelling Television, which produces the show, has been fielding calls from fans wanting to know where they can buy the clothes the characters wear. And there are mountains of unfulfilled

they've created. It is essentially the canvas on which the stories are painted each week, the subtext that in often subconscious ways define the characters and their lives.

"We're looking at all the elements like you're making a picture," says executive producer Frank South, who joined *Melrose Place* midway through its first season and now both writes and directs some of the episodes, as well as overseeing the five-member writing staff and keeping a close eye on production. "Everything you put in a scene has to say what you want it to say about those people, about what's going on in that particular scene at that moment."

The thread running throughout, says South, is that life on *Melrose Place* is lived at a fever pitch. "It's that life has to really be grabbed, you have to take risks," he says. "They live to the fullest, they eat, they drink, they love, they strive for success to the fullest. There is this love of life in a world that lives by its own rules, has its own reality."

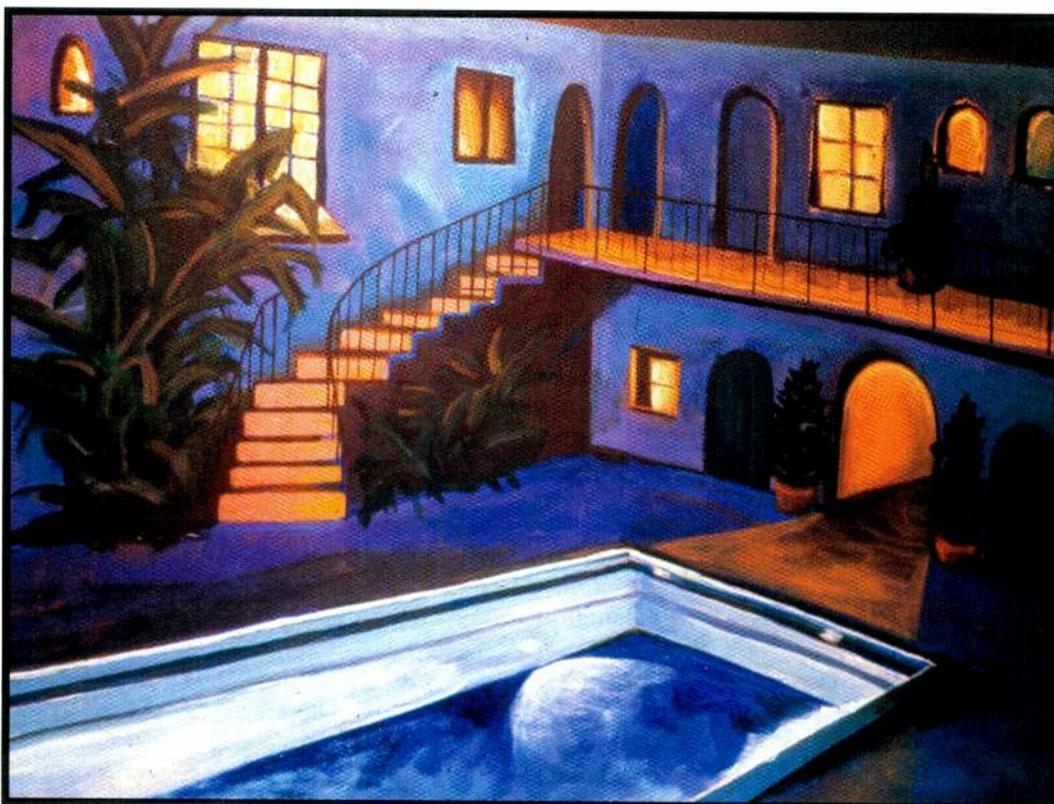
Those very elements, the unreal reality, led artist Mel Chin to undertake a yearlong adventure that would infuse art into the show as part of work commissioned by the Museum of Contemporary Art (MOCA) in Los Angeles.

The result, "In the Name of the Place," is now on display as part of an exhibit entitled "Uncommon Sense" at The Geffen Contemporary at MOCA. Later this year it will travel to Korea, before returning to the U.S. for a show in Kansas, with others being contemplated. The *Melrose Place* project ultimately used pieces of the vision and work of roughly 90 artists, dubbed the GALA Committee because the bulk were concentrated in Georgia and Los Angeles. Chin was working in L.A. with students at the California Institute of the Arts and at the University of Georgia, where he holds the Lamar Dodd Professorial Chair of Fine Arts.

On the simplest level, the idea was for the artists to read each script and then find places within it

where art could be created and placed.

The project itself was designed to provide a forum for artists and their ideas to interact with the public within the context of popular culture. "Earlier I had worked out these ideas of taking very deadly kinds of



LYLE ASHTON HARRIS

Place setting: A painting in "Uncommon Sense," at L.A.'s Museum of Contemporary Art

desire for the furniture in the apartments of *Melrose Place*, whose cozy Spanish exterior was borrowed from a small complex in the Los Feliz area of Los Angeles, about 15 minutes by car, but psychically miles away from the heart of Melrose Avenue.

The show's producers, including Spelling himself, take great care with this constantly mutating culture

things and looking at the methodology of an idea and how that flows through culture.”

When Chin saw an episode of *Melrose Place*, the whole project just “clicked,” he says.

Though some of the art choices tended toward what might be expected, for instance, paintings created for one of the show’s artist characters, Samantha Reilly (Brooke Langton), most of what was created was unexpected and layered with meaning.

In one bedroom scene where there is clearly unprotected sex occurring, the bedsheets, created by GALA, are designed with a pattern of unrolled condoms. The backbar at Shooters, until the end of the current TV season the local hangout for the *Melrose* characters, was lined with bottles whose specially created labels told the story of alcoholism and prohibition. The ashtrays lining the bar each had a picture of a dead celebrity, the death linked in each case to lung cancer. An AIDS pillow created by the artists was used by one of the characters to cover himself as he ran naked from one *Melrose* place to another.

“It’s easy for us in high culture to be critical of television,” says Chin. “But it’s a very different thing to say, ‘Can we collaborate?’, ‘Can we engage with the production team to see what we can do to add that layer of meaning?, ...work collectively to transform the space with the intent to enhance, to see how information flows through society?’ As a fan, you can watch, then look deeper and find something else or not. Shallow and deep, you can move back and forth.”

It is difficult to decide which is more interesting, the art that ended up on the show, or the dialogue that took place among the artists and with the production team. But then much of that dialogue is laid out in memos and faxes that line one wall of the exhibit. Consider this excerpt from one dated Feb. 12, 1996:

“Conceptual fodder—chew on this: (1) Television is tourism. Viewers go to sights they already know, rarely seek out the unknown. What is presented by television is toured by the viewers. They know what to expect. Can we approach objects we make as ‘souvenirs’? Can we shift the job of viewer from tourist to explorer?”

That, in a way, was one of the underlying reasons that MOCA commissioned the work. “Can we try to create an exhibition in which the public has many ways in which to enter art,” says Julie Lazar, director of experimental programs of MOCA and one of MOCA’s founding curators. “Mel thought the media could be a stage for artists’ ideas. He also was thinking about art and media as a kind of virus, working with the idea of hosts and agents and things that get spread around our culture.”

Chin wanted any subtext that the art might lend to *Melrose Place* to essentially spread like a virus too, moving into the culture at large without any fanfare. There

was virtually no notice that this art project was under way, none of the usual barrage of releases informing the press and, by extension, the public, of the project.

The thought was that ultimately the information would begin to leak out. An visitor to the *Melrose Place* site on the Internet might notice the dartboard in Shooters bar, with its center image of a woman, and the legend:

“It’s easy for us in high culture to be critical of television,” says Chin. “But it’s a very different thing to say, ‘Can we collaborate?’”

target audience, women 18–49, and post a note about it. Someone else might notice the clock in the hospital whose numbers were replaced with 12 deadly viruses that are expected to re-emerge in the next 20 years, and put together the artists’ exploration of a scientific issue.

“There are a great number of sites on the net where people talk about *Melrose Place*,” says Lazar. “[Mel] was well aware that he could plant ideas on the Web pages and start having conversations directly with the public...the *Abbey Road* effect, Paul is dead, that was a myth that was created and that we all talked about. Mel’s both playing into that notion and challenging it.”

Though the project is moving toward closure—ultimately, all the pieces created for *Melrose Place* will be auctioned to the public (including Shooters’ bar), which Chin wanted from the outset to be a part of the dialogue, with the funds going back to education—there is at least one link that remains.

South has commissioned one of the GALA artists, Karina Combs, to paint Samantha’s paintings for the show’s sixth season, which begins next fall.

Chin says part of the project’s appeal was the parallels he found in art history, where, much like *Melrose Place*—“when you look at the drama and characterization of it, people screwing each other and screwing each other over, love and treachery, I was reminded of one of the first social protests in 1797, when Goya, the Spanish artist did these sketches—*The Caprices*, a commentary on the courts—it was the popular medium of the day,” Chin says. “Television is the cathode etchings of the ’90s.” ■



A scene from Shooters bar, where bottles say more than you think

MOVERS

CABLE TV

Adrienne C. Smith has been promoted to vp of national sales for the African Heritage Movie Network (AHN). She will be in charge of ad agency and client relations, new accounts and supervising the sales team on AHN's "Movie of the Month" series and special prime-time presentations...Your Choice TV has named **Art Cohen** vp of advertising. Cohen will be responsible for targeting desired advertisers and promoting the television service's new addressable advertising program. Cohen comes to YCTV after working as vp of corporate business development at Turner Broadcasting. He also served as national advertising sales director for AT&T WorldNet service...The Weather Channel has promoted **Craig A. Apatov** and **Michael Carey** to senior vp positions. Apatov moves to senior vp of strategic marketing from his former post as senior vp and general manager of corporate marketing for Turner Broadcasting System. In turn, Carey moves from vp for new media of The Travel Channel Networks and general manager of The Travel Channel Online Network to senior vp of The Weather Channel New Media.

PRINT

Gail Stone Scott has joined *Weight Watchers* as fashion and retail director. Scott was vp and publisher of *Elle* from 1991-92 and was on staff at *Modern Bride* for 18 years...*Rolling Stone* has named **Jay Adams** as its New York sales manager. Previously, Adams was account exec for *Rolling Stone* and *Reader's Digest Special Interest Publications*.

The Media Elite

BY MARK HUDIS

Edited by Anne Torpey-Kemph

Public Figure

Meet George Stoney, the father of public access TV (though he insists he is not solely responsible for its birth). Encouraging use of public access "is like teaching hundreds of thousands of people to write," says Stoney, who turned 81 last week. "They need to become as expressive with a camera as [with their] writing."

Stoney started down the public-access trail in the late 1960s while he was a faculty member of the Alternate Media Center at New York University. At the time, most cable systems had an abundance of available channel

slots (satellites were not yet being used to transmit cable networks) but few subscribers. From the get-go, his passion lay in getting community activists to use public access to air their issues.

Today, Stoney sits on the board of Manhattan Neighborhood Network, the non-profit group charged with running New York City's four public

access channels. "We've had to turn down some people who simply wanted to run music videos," he says, bemoaning the commercialization of public access.

"There's still a lot of kudzu to cut through."

What about the proliferation of porn on public access? "That started as soon as people had their hands on video cameras," sighs Stoney. "Remember, the third motion picture ever made was *The Kiss*."

—Michael Birgi



PHILIP POOLICK

Access activist
George Stoney



Joyner ride: ABC Radio Networks is rolling out a new campaign to promote "The Tom Joyner Show" that features four painted Greyhound buses running regular routes across the U.S. The No. 1-rated urban morning radio show counts 88 affiliates.

Oklahoma TV Chopper Pilot Lands Long-Awaited Dinner Date

Between piloting KWTV-TV's chopper in Oklahoma City and, as president of the National Association of Broadcast Pilots, trying to change an FAA ruling on flight restrictions, Leroy Tatom has long been trying to get together for dinner with his journalist wife, Cathy—not because of his schedule, but because of hers. For

the past two years, Cathy commuted 200 miles daily to her job as producer/investigative reporter at Tulsa station KJRH-TV.

The pair now is supping together regularly, thanks to Cathy's new job at Oklahoma City PBS affiliate KETA as a reporter and sometime anchor.

With dinner settled, Tatom can focus on changing the FAA

ruling, which allows local authorities to impose flight restrictions in the event of a disaster. Tatom flew into the smoke and flames of the bombed Oklahoma City federal building in 1995, getting the first views of what happened for CBS and CNN, only to be ordered out of the airspace 15 minutes later.

For Tatom, there's no place to go but up. —CB

MEDIA DISH SPECIAL

18 Holes, 2 Meals, Hudson River View

About 175 client and agency guests of *Newsweek* teed off on June 23 at Sleepy Hollow Country Club in Scarborough, N.Y., for the 53rd annual Duffers & Bluffers outing. Guests enjoyed lunch, golf and a dinner honoring the tournament winner, Young & Rubicam.

Photographs by Doug Goodman

(At right, l. to r.) Harold Shaim, U.S. publisher and executive vp, 'Newsweek'; Mike Drake, exec vp, media & programming, BBDO; Alan Jurmain, executive director of media services, Love & Partners/SMS; Bob Giacominio, senior vp, media manager, Grey Advertising; and John Ernst, Washington, D.C., sales manager, 'Newsweek'



(L. to r.) Joe Willix, director of sales and marketing, Newsweek Interactive; Sean Cunningham, evp, co-media director, Ammirati & Puris/Lintas; Lee Doyle, evp, co-media director, APL; and Harold Shaim, U.S. publisher, evp and general manager, 'Newsweek'



(L. to r.) Steve Lanzano, svp, director of media services, Foote, Cone & Belding; Nancy Mullahy, svp, group media director, FCB; Ira Cohen, U.S. corporate ad director, AT&T; Ramy Sharp, media supervisor, FCB; and Greg Osberg, associate publisher, 'Newsweek'



(L. to r.) Mark Stewart, evp, media director, McCann-Erickson; Rick Smith, editor-in-chief, 'Newsweek'; George Dallas, svp, director media services, McCann; Scott Suky, media supervisor, McCann; and Joe Campion, director media services (Unilever), Unus Media



(L. to r.) Steve Block, div. mgr., AT&T; Nancy Mullahy, svp, group media director, Foote, Cone & Belding; Norman Shaffer, evp, media services, Jordan, McGrath, Case & Taylor; Rebecca Joy, N.Y. sales rep, 'Newsweek'; and Nancy Telliho, N.Y. sales rep, 'Newsweek'



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The air was thick with denials last week as IQ News went to press. Both Microsoft and CBS were saying "not true" to a report that the software giant was fixing to buy up the Tiffany Network. Even if the report proves dubious, it does pose the fascinating question of whether Microsoft will one day have CBS or any other network (NBC?) in its crosshairs. After all, what self-respecting aspiring media company doesn't occasionally make a bid for a network?—Catharine P. Taylor

@deadline

CKS to Open in Atlanta

Cupertino, Calif.-based **CKS Partners** will open an Atlanta office August 1; CKS veteran Michael Matthews will be the general manager. Its first southeastern client is MCI's business markets division.

Pepsi Online Tunes

Concerts by alternative rockers Seven Mary Three and The Verve will be broadcast live on **Pepsi World**, www.pepsi.com, this summer, said Mike Knaisch, president of DDB Interactive, Dallas, Pepsi's interactive agency. Audio and video feeds will be handled by **JamTV**, a Chicago-based concert promoter specializing in Webcast concerts.

@plan. Launches

@plan. Inc., an interactive ad planning system developed by **The Gallup Organization**, was introduced last week in New York. With a consumer database of 40,000 online users, the @plan. system generates ad rate and contact information, decision support and planning software for the top ad-supported Web sites.

Thrive Rejuvenates

San Francisco-based health site **Thrive** advanced co-founder **Daniel Orum** to president from general manager while naming former co-founder **David Markus** chief of creative development and consumer marketing. The site is a joint venture between **America Online** and **Time Inc.** The pair replaces Thrive CEO Teymour Boutros-Ghali, who left in March.

Playing Ball Online

By Bernhard Warner

Frustrated with the way they've been portrayed in the sports pages, members of the Major League Baseball Players Association will get the chance to communicate online with fans via a Web site to be unveiled today.

Bigleaguers.com has individual pages for each of the roughly 700 active professional baseball players. Developed by Think New Ideas Inc., the site comes replete with the agency's patented Webmechanic software, enabling ballplayers to update their personal Web pages at a moment's notice.

About 20 percent of the ballplayers are considered Net savvy enough to make updates to their sites, said Scott Barrett, MLBPA category director, publishing and new products. The hope is that by next season, more than 60 percent will be familiar enough with the medium to ensure the sites remain fresh.

Bigleaguers.com makes its debut without sponsors, Barrett said. A number of potential sponsors are interested in the site and should have a presence by season's end, he added. For now, the player's union is the exclusive broker for such deals.

MLBPA is mulling the possibility of allowing brands such as Nike, which has deals with



The Major League Baseball Players Association unveils Bigleaguers.com today. The site plans to be ad-supported.

Ken Griffey Jr. and Kenny Lofton, to cut deals directly with the players' agents to sponsor content or buy banner space on their sites. MLBPA intends to promote the site with media buys and barter deals at online sports

venues such as CBS SportsLine and ESPN SportsZone. Traditional media buys to promote bigleaguers.com are also being mullied.

MLBPA and Think, which is part of Omnicom Group's Communicade unit, will make regular updates to a gateway, dubbed "the hub." It will have between three and six arcade-style and trivia games, live chat sessions, fan surveys, features about players and the game, plus content highlights and a search mechanism to locate players.

MLBPA may team with the league's site, www.majorleaguebaseball.com, to produce common pages with content accessible from each site. "We're talking right now and seeing how we can work together on the Net, which is a start," Barrett said.

Players' sites contain their current statistics, via Stats Inc., plus profiles, a photo gallery and even journal submissions. Fans and players can communicate via email. An intranet has also been developed for players to communicate with one another and union officials. ■

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[JOE KRAUS' EXCITING CAREER](#) p. 24 | [POINTCAST LOOKS FOR AD STANDARDS](#) p. 24

bits

► **CBS SportsLine** announced an anchor tenant agreement with **America Online** last week. SportsLine will reside on the AOL Sports Channel and will use CBS Sports coverage on AOL. Separately, CBS SportsLine and **E-Pub** launched CBS SportsLine Team Trivia, an online game, at www.sportsline.com and www.oasisgames.com.

► **Microsoft** officially launched **Boston Sidewalk** last week, at <http://boston.sidewalk.com>. The city guide offers entertainment listings for the Boston area. Microsoft is rolling out similar sites in major U.S. markets, and has already done so in New York and Seattle.

► **Wink Communications** has partnered with **TCI** to provide interactive television to the Fremont, Calif., and Arlington Heights, Ill., test markets. Wink ITV will eventually be integrated into TCI's Headend in the Sky platform for national broadcasts. Late last month, Wink signed a similar agreement with **NBC**.

► **MCI** will enter the online gaming market in October with the introduction of **Wireplay**, an online gaming site, available free of charge to its Internet access subscribers. Popular PC games, such as Duke Nukem, will be initially offered for multiplayer interaction in 60 markets. A national rollout of the service is slated for later this year.

► **Toyota** relaunched its own daily newspaper on the Web last week. Dubbed "The Times@Toyota," the site is a redesign of the company's Newswire site, and is located on the Web at www.toyota.com/times. It contains daily news updates about a range of subjects from product design to job openings.

► **Columbia/HCA Healthcare**, www.columbia.net, will officially introduce Columbia Tours, a virtual tour of 342 member hospitals on July 14. Surfers can view every corner of the hospital, picture by picture, before a visit. An early version of the tour is currently on the site.

► **Intellipost Corp.** launched BonusMail, which rewards consumers for responding to email promotions. The Gap, Tower Records, Pizza Hut, MCI and Barnes & Noble have signed on to provide the rewards.

► **President Clinton** last week introduced a proposal that would promote free market competition in cyberspace, free of new taxes and tariffs. Clinton's recommendations come in a 30-page report on electronic commerce released Tuesday at a White House ceremony.

New Online Ad Network, Aaddzz, to Launch

BY **JOHN SPOONER**—Another online advertising network is preparing to join a crowded field. Only this network, called Aaddzz, is hoping that advertisers are ready to fully embrace a pay-per-click pricing model rather than the pay-per-impression scheme that is standard on most Web sites. Unlike other ad networks, such as DoubleClick, which is thus far only willing to commit to such a payment plan as a side



New online ad network Aaddzz hopes to entice advertisers to pay for each click.

venture, Aaddzz plans to make it the cornerstone of its service. The network is being launched by Information Access Technologies, a Berkeley, Calif.-based Internet service provider that is looking to add new revenue streams. It began a beta test on June 26. Information Access would not disclose the launch date.

"Our company is different from many ISPs in that we have an R&D department so we can develop software," said Information Access president Arthur Britto. "Seeing what competition is like

in the ISP world [Aaddzz] seemed like a healthy idea."

The network uses an extensively automated system to target ads and give advertisers the lowest cost possible, Britto said. Aaddzz plans to take a 20 percent cut, with a minimum charge of 10 cents per click through. Advertisers can pay on a CPM basis if they want, although Aaddzz is discouraging that practice. In fact, Britto

wants to eventually move Aaddzz to a pay-per-sale model, a concept which hasn't yet been attempted on the Internet.

Miles Walsh, president and CEO of rival FlyCast Communications, downplayed the importance of Aaddzz pricing approach. "I don't know that [Aaddzz] is all that different," he said. "It's all in where the [transaction] is accomplished and how you process it."

Britto said Aaddzz is pursuing partnerships with advertisers and Web sites to build up the network. ■

Levi's to Sponsor SonicNet Summer Concert Series

BY **ANYA SACHAROW**—Rock music site SonicNet signed Levi's to sponsor its Supercast Series, a three-month weekly cybercast of the summer concert circuit. SonicNet will cybercast the all-women's Lillith Fair concert series; The Warped Tour; the punk rock and extreme sports tour; and Virgin's V-Fest rock festival.

The cost of the sponsorship to Levi's is \$125,000 for July through September, and the deal may be extended. SonicNet will promote the Levi's brand by integrating the famous red-and-white logo into each cybercast and through emails promoting the concerts. Levi's may also run streaming video commercials over the Internet during each concert.

Levi's commitment will benefit from the targeting capabilities that make the Internet an effective marketing tool. Because online users will register to view the cybercasts, Levi's will also have access to demographic data such as age and

gender, in addition to ZIP codes.

The company's commitment to the Internet also underscores the effectiveness of the medium's reach to young consumers. "The Internet is consistent with our target demographic," said Barth Ballard, ad manager for Levi's Brand New Media. "That's why we're in it."

"In the history of all media, there's a certain point when people stop sponsoring [TV] networks and start sponsoring series," said Nicholas Butterworth, president of SonicNet. "That's when a brand gets its highest impact."

SonicNet's largest cybercast to date was the nonprofit Tibetan Freedom Concert, which drew in 89,500 unique visitors during two days in early June. There were no sponsors or advertisers for that event. "It's all been one-offs and one-offs are hard," Butterworth added. "Now that we've got this commitment, we get to really do this high level of intense work all the time." ■

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PointCast Looks to Set Ad Standard

PointCast, which pushes online content to the PCs of over one million subscribers, is aiming to lead the adoption of standard tools for developing animated ads for push media and the World Wide Web.

The first sign of PointCast's move towards standards was its agreement late last month to partner with Macromedia, maker of multimedia development tools. The agreement calls for Macromedia's newest tool, Flash, to become the standard for creating interactive ads for the totally ad-supported PointCast Network, starting in the fourth quarter. The animation tool can also be used to create ads for the Web.

"By using Flash, we'll be creating a bridge between how a creative person can approach the Web and how they approach PointCast," says Anna Zornosa, PointCast's senior vice president of advertising, sales and affiliate development. "It creates a de facto standard for using Flash to create animation for the Web."

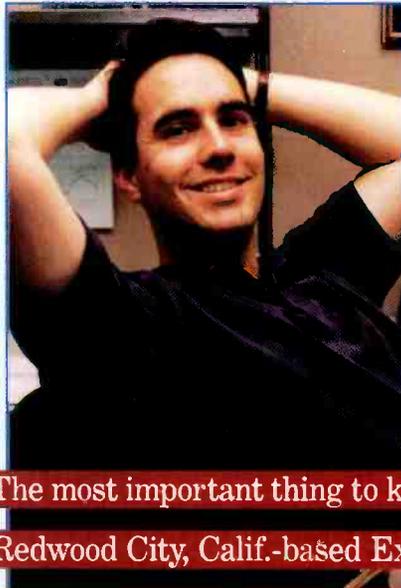
Macromedia claims that Flash, which costs \$199, is not only cheaper, but easier to use than Director, the Macromedia tool which is currently used to create 90 percent of the ads on PointCast. Materials created in Director must then be converted to PointCast animation.

Jupiter Communications' Internet analyst Evan Neufeld thinks that PointCast's attempt to create standards stems from the need to bring more advertising onto the Internet by making it easier to produce. "If you make the process easier you facilitate the amount of dollars spent online," he says.

Explains Zornosa, "We want more animation to find its way to the Web. We think that by emphasizing the use of Flash that we're going to be able to encourage creative departments to use it more."—JS

IQ movers

Eagle River Interactive has appointed **Dan Busse** vp of marketing and sales for the interactive development group, from Giddings & Lewis. . . **Roger Glenn** has been named manager of sales and marketing for RoweCom Inc., Cambridge, Mass. Glenn is the former head of public sector sales for Disclosure Inc. . . Sequel Technology, Bellevue, Wash., has named **Scott Briggs** to the board of directors. . . **James Alvord** was promoted to director of interactive services from studio manager at Clarke Goward in Boston. . . **Michael Krupit** has joined Time Inc. as technology director; from Infonautics. . . EuPhonics has tapped David M. Taylor as its executive vice president and COO, from S3 Inc.



INSIDER

EXCITABLE BOY

By John Spooner

The most important thing to know about Joe Kraus, a founder of Redwood City, Calif.-based Excite, is that the 25-year-old has probably experienced more in the workplace than most people do

in a whole career. That is life at a successful startup. But if Excite, the consumer-focused Internet search and content service, now looks like a typical Silicon Valley boom story, its triumph wasn't always so obvious.

Three years ago at Rosita's, a burrito stand in Silicon Valley, Kraus and five other Stanford seniors got together and decided to start a company, with the primary goal being to not have to work for anyone else. The six guys eventually decided to develop software to navigate large databases. So with \$15,000 borrowed from their parents, they set up shop in a Palo Alto, Calif. garage and founded Architext Software. Renamed Excite in 1996, the company's creation dovetailed with the rise of the Internet, the perfect market for Architext's products.

A later "office," actually a dining room in Cupertino, Calif., drew the ire of neighbors who tired of the group's comings and goings, especially the weekly visit from a venture capitalist in a Lamborghini.

"People thought we were drug dealers," Kraus recalls.

Front man Kraus, now an Excite senior vice president, was the only member of the group that had no technical

expertise. Thus, he earned the nickname "phone boy," because his job was to simply talk to anyone who would listen, especially the venture capitalists. Kraus seemed unfazed by the challenge. "The Internet was a great equalizer," he explains. "It allowed people to come out of college and start companies."

Excite's first big break came when Kraus' then-girlfriend bought him a used copy of *Accidental Empires*, a gossip history of Silicon Valley, by *Info*



A Hercules promotion demonstrates Excite's focus on the consumer market.

World columnist Bob Cringley. Cringley gave his phone number at the end of the book and wrote, "Call me, I'm a cheap date," so Kraus did.

The ensuing conversation led Architext to a \$100,000 consulting contract from IDG that eventually led Kraus to Sun co-founder Vindode Khosla. Khosla, now a venture capitalist for Kleiner Perkins Caufield & Byers, sits on Excite's board.

Excite CEO George Bell credits Kraus for keeping a level head through it all: "If you started a company when you were 21 and now you're 25 and it's worth north of \$200 million, how would you handle that?" ■

EASTERN

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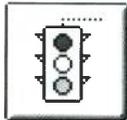
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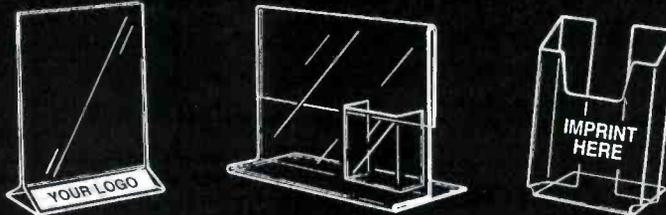
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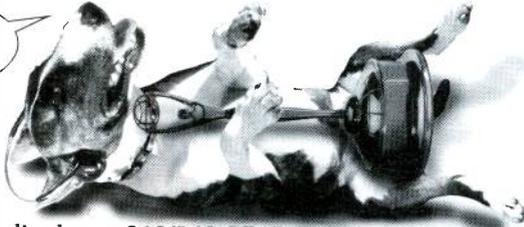
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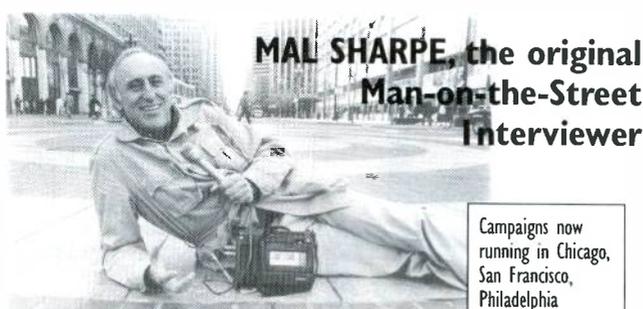
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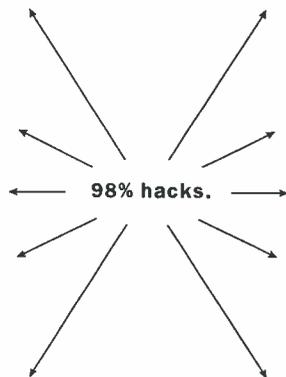
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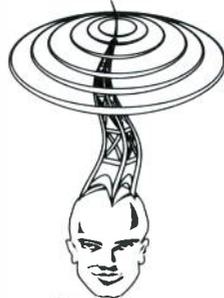
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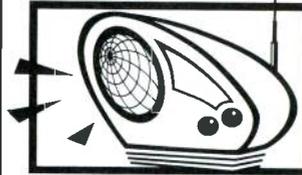


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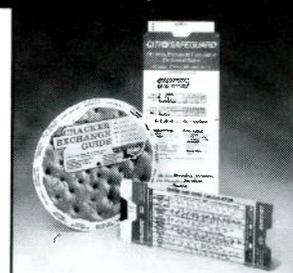


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A BS in marketing or a related discipline with 5+ years market research experience in a consumer products and consulting function is also required.

Please contact Maria D. Alpert, VP.
Burke & Associates
1010 Washington Boulevard
Stamford, CT 06901
Phone: 203-406-2309
Fax: 203-406-2315



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Walt Disney Attractions Field Marketing & Promotions/PR/Events

Do you have a strong track record for making big things happen in major markets? If so, this may be the Disney career opportunity you have been waiting for. Walt Disney Attractions is looking for a select group of top field marketing and promotion professionals to join the Walt Disney World Marketing team in one of several exciting new roles.

Promotions/PR/Events Manager (XAD1AW745)

"Marketing Idea Architect" needed to create national PR and promotional events for Walt Disney World. Ideal candidate possesses exceptional creative marketing talents that meet strategic objectives. Proven ability to partner cross functionally. Candidates must possess strong working knowledge of media industry and Bachelors degree required preferably in Marketing, Public Relations, Communications or related field. Promotions, Special Events, or PR agency experience desired. Position is based at Walt Disney World.

Field Marketing Project Manager (XAD2AW745)

This position will manage core promotions and supervise development of all promotional creative needed to facilitate project implementation by Field Marketing. It requires a creative promotion professional with a minimum of 7 years expertise in local market TV, Radio, PR and event promotion. Must be a detail-oriented strategic thinker with strong planning skills and proven ability to lead and manage integrated promotional projects. Must have excellent writing and editing abilities with proven creative production expertise in video and print. Bachelors degree preferred in Marketing, Advertising, Communications or related field. Position is based at Walt Disney World.

Field Marketing Director: N.E. Region (XAD3AW745)

This New York-based position will lead the field marketing team responsible for delivering Walt Disney World promotions, PR and event marketing activities throughout the Northeast Region. Requires a strategic thinker with minimum 8 years leadership experience in all aspects of field marketing including specific expertise in major market media promotions, events, program management, and third-party partner development. This is a hands-on role requiring strong planning, negotiation, team leadership and project management skills. Current working knowledge of the New York market including local media contact base are a must. Bachelors degree required preferably in Marketing, Communications or related field. Northeast regional experience preferred.

Field Marketing Manager: N.E. Region (XAD4AW745)

New York-based position responsible for managing and executing Walt Disney World PR and promotion activities in the New York ADI. Requires minimum 6 years broad-based marketing experience with specific expertise in special events, PR, media promotions and management of third party promotions. Innovative thinker with strong strategic, negotiation, presentation and project management skills. Established New York media track record and partner contact base. Bachelors degree required preferably in Public Relations, Marketing, Communications or related field.

Please send your confidential cover letter and resume to:
Disney Worldwide Services, Inc. Professional Recruitment
(insert position code here)

P.O. Box 10,090 • Lake Buena Vista, Florida 32830 or fax on white paper to: 407-828-1571

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- Proven negotiating and presentation skills
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SRDS

Human Resources

1700 Higgins Road, Suite 500, Des Plaines, IL 60018-5605

Fax (847) 375-5002 e-mail: tmphmrs@srds.comVisit our web site: www.srds.com

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FAX 201-746-8180

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CULTURE TRENDS

The Hollywood Reporter's Box Office

For 3-Day Weekend ending June 30, 1997.

This Week	Last Week	Weeks in Rel.	Picture	3-Day Weekend Gross	Total Gross Sales
1	New	--	Face/Off	23,387,530	23,387,530
2	11	2	Hercules	21,454,451	23,656,556
3	1	1	Batman and Robin	15,735,702	75,208,048
4	2	1	My Best Friend's Wedding	15,016,921	49,220,136
5	3	3	Con Air	5,898,935	78,549,925
6	4	5	The Lost World	4,536,180	213,223,429
7	5	2	Speed 2: Cruise Control	3,726,336	38,122,884
8	12	14	Liar Liar	1,303,400	172,929,215
9	6	8	Austin Powers	671,090	49,981,181
10	7	4	Gone Fishin'	632,997	17,351,349
11	19	2	Ulee's Gold	603,274	1,185,317
12	9	7	The Fifth Element	372,023	60,652,257
13	13	16	Jungle 2 Jungle	351,379	57,866,411
14	22	12	Chasing Amy	347,530	10,277,505
15	8	5	Addicted to Love	341,840	33,411,632
16	25	5	Brassed Off	317,977	1,325,109
17	15	9	Volcano	289,166	46,729,814
18	31	11	Grosse Pointe Blank	224,938	27,226,038
19	20	11	Anaconda	203,500	61,603,702
20	21	3	The Pillow Book	199,019	980,396
21	14	8	Breakdown	198,383	48,088,033
22	18	27	Scream	180,528	102,633,081
23	10	3	Buddy	177,432	9,764,057
24	16	4	Trial & Error	142,851	13,041,429
25	17	12	The Saint	141,361	61,041,533
26	27	2	Temptress Moon	139,439	486,537
27	26	6	Love! Valour! Compassion!	129,639	2,299,445
28	33	13	The Sixth Man	79,829	14,367,232
29	23	6	Night Falls On Manhattan	75,916	9,642,229
30	28	9	Romy & Michele	70,629	27,789,319
31	30	28	Jerry Maguire	59,348	153,519,343
32	34	6	Sprung	55,921	7,419,365
33	42	88	Across the Sea	50,466	10,717,595
34	38	30	Sling Blade	50,451	23,994,624
35	43	19	Fools Rush In	40,719	29,166,527

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MTV's Buzz Clip

Buzz Clips are usually by new, up-and-coming artists who MTV believes have special potential. Of the 40 videos that MTV designated as Buzz Clips since January 1994, more than 75% have been certified gold or platinum.

Week of 6/23/97

Artist/Group: **Missy Elliott**

Song/Video: "**The Rain (Supa Dupa Fly)**"

Director: **Hype Williams**

The last two years have seen Missy guest rap, write, arrange and sing her way on more than twenty best-selling songs, working with the likes of Ginuwine, Jodeci, MC Lyte and Aaliyah. But the noise she's about to make on the heels of her much anticipated debut album, *Supa Dupa Fly*, is bound to ricochet throughout the entire industry.

Artist/Group: **Prodigy**

Song/Video: "**Breathe**"

Director: **Walter Stern**

Prodigy's new video joins the ranks of Marilyn Manson with its stunning, (however disarming) visuals that'll hold you hostage from the first glimpse. All the while, the music will continue to blow you away - if you can hang in that long!

Artist/Group: **Radiohead**

Song/Video: "**Paranoid Android**"

Director: **Magnus Carlsson**

Is Radiohead picking up where Led Zeppelin left off? The backdrop for their new album, *OK Computer*, is St. Catherine's Court, set in a secluded valley just outside Bath, England. Described by the band as the perfect environment to escape from outside influences, the band made use of the various rooms and atmospheres throughout the house. For instance, the band would perform in the ballroom, with producer Nigel Godrich recording in the adjacent library. Other songs were recorded in the stone entrance hall for an eerie, ominous effect. Don't you wonder what Jimmy Page would say?

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending July 5th provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	2	I'll Be Missing You	Puff Daddy & Faith Evans
2	2	1	8	MMMBOP	Hanson
3	4	6	11	Bitch	Meredith Brooks
4	3	3	19	Return Of The Mack	Mark Morrison
5	5	4	3	Look Into My Eyes	Bone Thugs In Harmony
6	6	5	7	Say You'll Be There	Spice Girls
7	7	7	17	I Belong To You	Rome
8	8	8	8	It's Your Love	Tim McGraw (with Faith Hill)
9	9	10	9	G.H.E.T.T.O.U.T.	Changing Faces
10	10	9	20	The Freshman	The Verve Pipe
11	11	12	32	You Were Meant For Me	Jewel
12	15	20	6	Do You Know	Robyn
13	24	--	2	Quit Playing Games	Backstreet Boys
14	12	13	20	Hard To Say I'm Sorry	Az Yet featuring Peter Cetera
15	14	14	17	For You I Will	Monica

© 1997 Billboard/Soundscan, Inc.

Time Out New York's restaurant critics' picks

This week's best bites from *Time Out New York's* food editors.

From issue July 3-10

The Independent 179 West Broadway between Leonard and Worth Sts (219-2010).

Pick a day this week when puffy clouds dot the sky and warm breezes muss your hair—and plan a long, leisurely lunch at Tribeca's Independent. A wall of French doors opens onto West Broadway, allowing diners to enjoy the sunshine while munching on pleasant French bistro fare. Unless you're really in the mood for something light, order the steak *au poivre* with french fries (\$23). The pepper sauce isn't the usual overly creamy goo; this thin brown dressing is so delicious, you'll be dipping the perfectly crisped fries—and anything else you can get your hands on—in it to avoid wasting a drop.

Sushisay 38 East 51st St between Madison and Park Aves (755-1780).

It doesn't look much different from many other Japanese restaurants in midtown, but Sushisay has an unusually wide selection of fish on its à-la-carte sushi and hand-roll menus—would you believe 52 varieties of sushi (\$2-\$5 per piece) and 18 different hand rolls (\$3.50-\$6)? Try the less-than-authentic-Japanese New York hand roll, consisting of smoked salmon and sliced onion (\$5.50). If you've always wanted to sample *yari* squid, live surf clam or gizzard shad, here's where to go. There's a \$15 minimum per person at each table, but the food is so good you'll reach that much quicker than you'll want to.

Caffe La Fenice 2014 Broadway between 68th and 69th Sts (579-1337).

This unpretentious Upper West Side spot is a welcome stop for a light bite after an evening at Lincoln Center, though it's pleasant at any time of day. Named after the Venice opera house that burned down a few years back, the café keeps its streetside doors open, and the passing parade is every bit as entertaining as what's playing at the nearby Sony Lincoln Square. The food is hearty Italian home-style: The minestrone soup brims with crunchy vegetables (\$4.75), and the grilled calamari actually look like squid, not rubber bands (\$7.25). The grilled portobello mushrooms (\$7.25) and sautéed-artichoke-and-pistachio salad (\$8.95) are meals in themselves. Try the chamomile grappa as a *digestif*.

© 1997 Time Out New York

MTV Around the World

Week of 6/30/97

MTV Europe

Artist	Title
1. Hanson	MMMBop
2. Notorious B.I.G.	Hypnotize
3. Jon Bon Jovi	Midnight In Chelsea
4. Michael Jackson	Blood On the Dancefloor
5. Daft Punk	Around the World

MTV Latino

Artist	Title
1. Andres Calamaro	Flaca
2. Jon Bon Jovi	Midnight In Chelsea
3. Hanson	MMMBop
4. Man Ray	Amorazul
5. Savage Garden	I Want You

MTV Brasil

Artist	Title
1. Planet Hemp	Queimando
2. Alanis Morissette	Ironic
3. Michael Jackson	Blood On the Dancefloor
4. U2	Staring At The Sun
5. Aerosmith	Falling In Love

MTV Japan

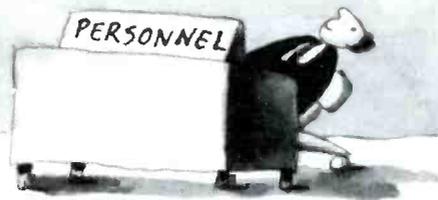
Artist	Title
1. Michael Jackson	Blood On the Dancefloor
2. Foo Fighters	Monkey Wrench
3. U2	Staring At The Sun
4. Aerosmith	Falling In Love
5. Jon Bon Jovi	Midnight In Wrench

MTV US

Artist	Title
1. The Wallflowers	The Difference
2. Babyface	How Come, How Long
3. Meredith Brooks	Bitch
4. Puff Daddy	I'll Be Missing You
5. Mighty Mighty Bosstones	The Impression That I Get

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CALENDAR

The Outdoor Advertising Association of America presents an out-of-home media seminar July 20-21 at the Waldorf-Astoria Hotel in New York. Sessions will cover planning strategies, creative concepts, case studies, measurement and new products. Contact: 212-688-3667.

The Marketing Society of the Cable and Telecommunications Industry (CTAM) will hold its annual conference July 20-23 at Marriott's Orlando World Center, Orlando, Fla. Contact: 703-549-4200.

Summer Internet World '97 will be held July 21-25 (conference runs July 21-25, exhibits run July 23-25) at McCormick Place in Chicago. Contact: 1-800-MECKLER.

The National Association of Broadcasters presents its "Service to Children" symposium July 30 at the Park Hyatt Hotel in Washington, D.C. Contact Victoria Cullen at 202-429-5368.

The Florida Magazine Association annual conference and trade show will be held Aug. 21-23 at the Sanibel Harbor Beach Resort in Fort Myers, Fla. Contact Lynn Hupp at 407-774-7880.

The National Association of Broadcasters radio show will be held Sept. 17-20 at the New Orleans Convention Center. Contact: 202-429-5419.

Suburban Newspapers of America presents the Fall Publishers'/Retail Advertising Managers' "Focus" Conference Sept. 21-24 at the Sutton Place Hotel in Vancouver, B.C., Canada. Contact: 312-664-6610, ext. 3296.

Media Notes

NEWS OF THE MARKET

Edited by Anne^oTorpey-Kemph

Execs Do Network Shuffle

In the continuing saga of executive moves in the television industry this summer, Witt-Thomas Productions president Gary Levine has joined Warner Bros. and Stephen Tao will replace his former boss, Greer Shephard, as head of drama development at ABC. Levine becomes the No. 2 exec to Warner Bros. president Tony Jonas, replacing David Janollari, who left the studio recently to set up a production company with former Fox exec Bob Greenblatt. Levine will be responsible for all network drama and comedy development. Witt-Thomas, whose shows are funded and distributed by Warner Bros., developed *The John Larroquette Show*, *Pearl* and *Brotherly Love*, but has no shows on the air now. Tao, who had been the No. 2 exec in drama development at ABC, was expected to succeed Shephard in the job.

Disney Drops Farm Mags

Disney has sold yet another chunk of its publishing division. The Australian company Rural Press last week picked up Disney's Farm Progress Group for \$57 million. Rural Press will add Farm Progress' 29 national and regional farm-industry titles and six established farm shows to its existing 13-title U.S. division, based in North Carolina. Proceeds from the sale bring Disney's total take from all its recent sales—several newspapers to Knight-Ridder and 21st Century Newspapers Acquisition, and the Chilton trade group to Reed Elsevier—to about \$2.2 billion.

'Blue', 'Beer' Hit Stands

Two magazines frequently noted by *Mediaweek* as future launches are finally hitting newsstands. Independently published *Blue*,

the offbeat sports/travel bi-monthly cofounded by maverick art director David Carson of *Ray Gun* fame, hits stands tomorrow. Initial circ will top 100,000; the cover price is \$3.95. And *Beer Connoisseur*, a bimonthly lifestyle book for upscale suds-swillers, is already available on newsstands, in men's retail shops and at brew-pubs. The male-leaning lifestyle book—the first consumer venture by Adams Media, publisher of alcohol trade books—also has

Podell—appears in the current issue, hitting newsstands today. The Podell piece is Gross' first piece for *New York* since a 1995 excerpt from his book, *Model: The Ugly Business of Beautiful Women*. Gross also writes regularly about the media in his bimonthly column, "The Chattering Class," in *Condé Nast's GQ*.

Berman Sells 'George' Interest

The cofounders of *George*—John F. Kennedy Jr. and Michael J. Berman—have parted ways.



ROBERT SIMKO

Harry McQuillen of K-III

K-III COO Dead at 51

K-III Communications will hold a memorial tribute this Thursday for Harry A. McQuillen, COO and executive vp of the company, who died at his Connecticut home last week at age 51. The event, to be held at 3 p.m. in the auditorium at New York City's Equitable Center, is open to friends and colleagues. (For more information, call 212-745-0674.)

McQuillen, who was promoted to the K-III Communications post from president and CEO of K-III Magazines in 1995, had been with the company for six years. He spent the early part of his career as a textbook and educational programming executive. K-III chairman/CEO William Reilly said McQuillen was "one of the most dedicated and tireless executives in our industry."

an startup circ of 100,000; its cover price is \$2.95.

Gross Seals 'New York' Contract

Noted pop-culture writer and author Michael Gross has signed a contract to write six features in the coming year for K-III's *New York*. The first of the batch—a profile of rags-to-riches-then-back-to-rags-and-then-to-riches-again rock-and-roll agent Johnny

Berman, who had been president of the book, sold his interest in the political-as-pop monthly to corporate partner Hachette Filipacchi. He will stay with Hachette as president of Hachette Filipacchi Productions. Kennedy remains editor-in-chief.

ABC to Premiere 'Selena'

Striving for some cultural diversity in its movie lineup, ABC

Media Notes

CONTINUED

will air the network debut of *Selena*, which chronicles the life and death of the Tejano singing star. The feature film grossed more than \$35 million domestically. ABC also plans to broadcast *A Walk in the Clouds*, the romantic period film from 20th Century Fox, and *My Family/Mi Familia*, a multi-generational story from New Line Cinema about Mexican-Americans in Southern California. The latter two films will air during the '97-98 season; the air date for Warner Bros.' *Selena* is to be announced.

Jackson Joins ESPN Team

ESPN last week signed Reggie Jackson, baseball Hall of Famer and 21-year Major League Baseball veteran, to provide analysis on a wide variety of MLB games. On top of his baseball duties, Jackson will also contribute regularly to ESPN's signature news program, *SportsCenter*. Jackson's commentary on ESPN was to begin over the July 4th weekend.

WBNX Joins WB Family

The WB Television Network last week reached a four-year primary affiliation agreement with WBNX-TV in Cleveland. Coming as a replacement to a current split affiliation The WB shares with the UPN on Malrite Communications-owned WUAB in the 13th-largest U.S. market, a switchover date to WBNX (UHF, channel 55) has yet to be determined by both parties.

MAB Names Officers

Multichannel Advertising Bureau International, the international ad sales arm of the Cabletelevision Advertising Bureau, has named its first slate of officers. David Levy, execu-

tive vp of international ad sales at Turner Broadcasting Sales Inc., will be MAB chairman; Barry Frey, managing director of international ad sales and new business at USA Networks, will be vice chairman; Michael Fox, director of worldwide advertising at ESPN, will be treasurer; and Nick Makris, programming manager at Bresnan Communications, will be secretary.

Jayne Exits TCI

Another senior Tele-Communications Inc. executive left the company last week. Camille Jayne, TCI senior vp of digital TV and corporate marketing, resigned to become a senior partner with BHC Consulting, an Oakland, Calif.-based firm that specializes in management consulting and market research. Jayne will help TCI pick a successor and will continue to consult for the company.

Planet 24 to Produce 'Keenen'

London-based Planet 24 has signed with Buena Vista Television to produce the late-night talk show *Keenen Ivory Wayans* effective with its Aug. 4 debut in national syndication. Additionally, Charlie Parson, managing director of Planet 24, joins Wayans and Eric L. Gold, a managing partner of The Gold/Miller Co., as executive producers of the hour-long talk show.

'Vibe' to Launch With 'Keenen'

Timed to coincide with the launch of Buena Vista's *Keenen Ivory Wayans* on Aug. 4, Columbia TriStar Television Distribution has slated the debut of its late-night strip *Vibe* on 202 stations representing 97 percent U.S. coverage. *Vibe* is a younger-skewing comedy/variety/talk series hosted by Chris



Stations can get in on the ad action via an unusual sales offer for the midseason soap *Pacific Drive*.

Stations' 'Drive' Way

Australia-based Village Road Show Pictures Worldwide is taking an unorthodox approach to the midseason rollout of its *Pacific Drive* soap opera. Instead of selling the syndicated show on a traditional national and local barter basis, Roadshow is offering TV stations the opportunity to handle sales of all 14 minutes of ad inventory per each hour-long episode on a 50-50 revenue-sharing basis with the syndicator. VRPW has retained Bob Cohen, a veteran syndication executive who also owns Allen Entertainment Corp. in New York, to handle the limited-market rollout. Since its U.S. debut on June 9, Cohen says, *Drive* has been sold in 15 markets, mostly to WB and UPN affiliates in the metered markets.

Spencer and airing from CBS Television City in Los Angeles. The show has also firmed up its production ranks: T. Sean Shannon, a former writer on NBC's *Tonight Show With Jay Leno*, has been named head writer; Bill Royce, also formerly of *Tonight*, has been named executive in charge of talent; Daniel Salzman and Annette Grundy will serve as senior producers.

Paramount TV Taps Manville

Reed Manville, a former president and general manager of KNBC in Los Angeles, has been named president of international channels for Paramount Television Group. Manville will oversee Paramount's international pay-TV cable channels, including HBO Asia, Cinecanal and Telecinco in Latin America; Showtime, Encore and TVI in Australia; and The Movie Channel, which is beamed to the Mid-

dle East. Manville joins from Falcon Int'l. Communications, where he was vp of international business development.

'Crook' to Get Hook

Universal Television Enterprises, the syndication unit of Seagram Ltd.-owned Universal Studios Inc., last week announced it will discontinue distribution of the talk show *Crook & Chase*, effective Sept. 12. Producer Jim Owens & Associates has reacquired the rights from Universal, which had originally obtained the rights to *Crook & Chase* with the buyout of Multimedia Entertainment's programming assets (including talk staples *Sally Jessy Raphael* and *Jerry Springer*) from Gannett Co. in December 1996. Universal had cleared the show in 91 markets representing nearly 50 percent of the U.S., but the show lacked clearances in many of the top-ranked markets.

CATHY TAYLOR IS BACK

AND SHE'S GOT NEW MEDIA COVERED



Nobody knows new media and interactive marketing better than Catharine Taylor and now she's back

with ADWEEK Magazines, reporting and editing IQ News every week and big IQ

Quarterly Reports. She and her staff identify the winners, the losers, and

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understanding of the next century's way of doing business.

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BIG DEAL

'ANASTASIA'

Advertiser: 20th Century Fox (promotional support from Fox, Burger King, Dole Foods, Hershey's, Chesebrough-Pond's, Shell Oil)

Begins: September

Budget: \$50 million

Media: TV, print, radio, outdoor

Setting up for its most ambitious theatrical splash, 20th Century Fox is assembling a promotional cavalcade with Dole Foods, Hershey's, Chesebrough-Ponds, Shell Oil and an as-yet-unsigned lodging chain joining Burger King for marketing activities that will top \$200 million to support the November release of *Anastasia*. The first feature-length production from Fox's new animation studio gets \$50 million in media, including a hefty presence on Fox Kids Network programming that extends to a mall tour, title sponsorship of a figure-skating event and a float in the Macy's Thanksgiving Day Parade.

The *Anastasia* onslaught, engineered by svp-worldwide promotions Steve Ross, gets under way in September with on-air promos, radio and back-to-school issues of *Fox Kids* magazine that will build awareness of the movie's characters. Fox is expected to spend north of \$25 million in TV, print and outdoor that primarily targets parents and kids, but will also hit pre-teens and young adults with buys on NBC's *Friends* and *Seinfeld*.

Burger King will ante \$20 million in media for a six-week offer in November that dangles five character premiums, supported via trayliners and POP.

Dole will splash *Anastasia* artwork on more than a dozen products, with nearly 80 SKUs and roughly \$2.5 million in media in a bid to reach moms and kids during the holiday season, said Marty Ordman, director, sales promotion and special events. Flair Communications, Chicago, handles.

Also joining in on the FSI is Hershey's, which will launch character-themed bars and packaging, and Chesebrough-Ponds, which will slate a classroom study guide, plus a bounce-back coupon offer on Q-tips and a toothpaste brand targeting moms. —with *Stephanie Thompson, Terry Lefton and Dave Kiley*

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

BELLSOUTH SERVICES

Advertiser: Bellsouth

Agency: Merkley Newman Harty, N.Y.

Begins (first of several campaigns): July 7

Budget: \$25 million (est.)

Media: TV, print

BellSouth is investing an estimated \$25 million in back-to-back consumer campaigns positioning the Baby Bell as a reliable, neighborly telco just as competition in the Southeast intensifies.

The \$18 billion RBOC breaks an umbrella campaign in its home market of nine Southeastern states using a new tagline, "Nobody knows a neighbor like a neighbor." A second campaign, with a likely December kickoff, will position the local phone company as a technology leader and brace against the expected barrage of ads by newcomers looking to pluck customers.

The new campaign assumes a serial approach with recurring characters in a fictitious southern town called Chatsford. The ads illustrate the neighborly relationships BellSouth has fostered with its customers.

"AT&T has defined the category in terms of technology. To win, we had to change the playing field. Chatsford is a stage for BellSouth to demonstrate how well it can own customer relationships that an outsider never can," said Marty Cooke, MNH creative director.

"We wanted to differentiate ourselves in the marketplace with these 30-second sitcoms that would strike the delicate balance between information and entertainment," said BellSouth vp of advertising, William Pate.

The campaign will run regionally in the nine-state marketplace and includes a print component with buys in local newspapers and regional editions of business publications such as *Business Week*. MNH controls roughly \$160 million in total billings from BellSouth.

Merkley handles both creative and media planning while media buying is done by Western International Media in Atlanta.

—Hank Kim and Bernhard Warner

COMPAQ PCS

Advertiser: Compaq

Agency: Ammirati Puris Lintas, N.Y.

Begins: Fall

Budget (1997): \$20 million-plus

Media: TV, print

Looking to build on last year's gains in the consumer computing market, Compaq plans its biggest-ever fall marketing and promotional blitz, including a return to TV and an in-store tie-in with the NBC sitcom *Mad About You*. The TV push reverses last year's pullback, with an estimated budget exceeding \$20 million, versus the less than \$10 million on last year's print-only push. Spots in development adopt the general tone of past years' efforts, showing how people can integrate the PCs into their lifestyles. The "Save Like Mad" promo offers purchasers of Presario, Armada or PC Companion consumer items an Atlantic Records CD tied to *Mad About You*.

A third-quarter print schedule includes home-PC books, general lifestyle books and a likely return to newspaper inserts to insure the full lines get featured. Fourth-quarter TV ads will play up Internet access, built-to-order machines and notebooks, which in less than two years have gone from 0 to 20 percent retail share. —Gerry Khemouch

UNION BAY APPAREL

Advertiser: Union Bay

Agency: Toth Design & Advertising,

Concord, Mass.

Begins: Fall

Budget: \$5-7 million

Media: TV, print

Generation "Y" apparel company Union Bay is launching its most ambitious ad campaign to date, an estimated \$5-7 million fall effort that will air during TV programming geared to young viewers and grace the pages of 15 music, fashion and



UB spots: old-style youth skew

CMR Top 50

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

Week of June 16-22, 1997

Rank	Brand	Class	Spots
1	MCDONALD'S	V234	62
2	BURGER KING	V234	51
3	WENDY'S	V234	45
4	COCA-COLA CLASSIC	F221	27
	KFC	V234	27
6	DOMINO'S PIZZA RESTAURANT	V234	25
	DURACELL--ALKALINE BATTERIES	H220	25
8	BOSTON MARKET	V234	23
	PAYLESS SHOE SOURCE--FAMILY	V313	23
	RED LOBSTER	V234	23
11	MASTERCARD--DEBIT CARD	B150	21
	SNICKERS	F211	21
13	KODAK--CONVENTIONAL FILM	G230	20
14	TACO BELL	V234	19
15	M&Ms	F211	18
	RYDER TRUCK RENTAL	T162	18
17	AMERICAN DAIRY ASS'N--MILK	F131	17
	SATURN CORP.--AUTOS CP	T111	17
19	SCHICK TRACER FX RAZOR	D126	16
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	16
	TYLENOL--EXTRA STRENGTH GELTAB	D211	16
22	BETTY CROCKER SWEET RWRDS--CAKE MIX	F113	15
	TARGET DISCOUNT STORES--MISC.	V324	15
24	FORD TRUCKS--F-SERIES PICKUPS	T117	14
	GENERAL MILLS--TEAM CHEERIOS CEREAL	F122	14
	KRAFT--MACARONI & CHEESE DINNER	F125	14
	LIPTON BRISK--RTS ICED TEA	F171	14
28	HOME DEPOT	V345	13
	SNACKWELL'S--BROWNIES	F162	13
30	1-800-COLLECT	B142	12
	DISCOVER CARD	B150	12
	DR PEPPER	F221	12
	GENERAL MOTORS CORP.	T111	12
	LIFE SAVERS	F211	12
	POST--WAFFLE CRISP CEREAL	F122	12
	SEARS--APPLIANCES	V321	12
	WILLOW LAKE SHAMPOO & CONDITIONER	D142	12
38	AMERICAN DAIRY ASS'N--CHEESE	F131	11
	BUENA VISTA--HERCULES MOVIE	V233	11
	MENTADENT ADVANCED WHITENING PASTE	D121	11
	OLIVE GARDEN	V234	11
	PEPCID AC HEARTBURN TABLETS	D213	11
	WARNER BROS.--BATMAN & ROBIN MOVIE	V233	11
44	DIET DR PEPPER	F221	10
	DOWNY ULTRA--FABRIC SOFTENER DISPENSER	H235	10
	GATORADE FROST--RTS BEVERAGE	F223	10
	MILLER GENUINE DRAFT BEER	F310	10
	PIZZA HUT	V234	10
	QUILTED NORTHERN--BATHROOM TISSUE	H232	10
	YOPLAIT--YOGURT	F131	10

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 = 130%, McDonald's ran 120% percent more spots than the average. Source: Competitive Media Reporting

alternative magazines.

Geared toward juniors and young men 12-24, the ads are part of Union Bay's continuing effort with Toth Design & Advertising, Concord, Mass.—which took on the account in 1995 and gave the brand's imagery a boost—and aim to create a distinction from the glut of mega-sportswear brands like Tommy Hilfiger and Nautica. Union Bay is positioned as “America's alternative sportswear.”

The quirky, unscripted, 30-second spots, to air nationally on MTV and likely Fox, are based around the concept of how kids interpret the wisdom of their elders. Each features a senior offering advice interspersed with a separately filmed shot of non-model teenagers doing something that corresponds to or contradicts what the older person is saying.

“The overall theme is innocent experimentation,” said Kristin Clark, Union Bay's advertising specialist.

In “Working with Larry,” a schoolteacher explains what motives drive a class clown to act out while teenagers improvise a shopping cart derby. “The Flow” features a man interpreting the title's slang term while a female skater moves in a fluid motion. In another, a set of self-assured-looking girls clown around on a joyride while a woman nixes plastic surgery in favor of inner beauty. The focus is image, not specific products, though some ads in the 10-spot series are female- or male-driven.

One-, two- and three-page spreads, each captured directly from or inspired by a TV spot, will break in a slew of August magazines including *Seventeen*, *Spin*, *Vibe*, *Ray Gun* and *Bikini*. Through November, the buy will extend to *Details*, *Mademoiselle* and others. Outdoor hits New York in late summer.

A subsidiary of Seattle Pacific Industries, Union Bay is a value-oriented line known for successfully interpreting clothes worn by skateboarder/surfer types and adapting them to appeal to a wider audience. Union Bay is sold at specialty shops as well as department stores like Macy's, Nordstrom's, Dayton Hudson, Gottschalks and J.C. Penney. 1996 sales were estimated by one industry source at more than \$300 million.

—Becky Ebenkamp

Media Person

BY LEWIS GROSSBERGER



Goehamite@aol.com

Oh, Gnaw You Don't

BOY, WAS THIS COUNTRY MAD AT MIKE TYSON LAST week. Nobody's gotten us this P.O.'d since Saddam Hussein kicked a bunch of babies around in Kuwait. A little pugilistic cannibalism and we all go nuts. ♦ The mainstream media set the basic tone of outrage, led by the anchors on local news shows, all of whom sat there shaking their heads and emitting angry tsk-tsks as the sports announcers described how the deranged act of the brutish one was yet another Low Point for the Sport of Boxing. (One actually referred to it as "the sweet science," possibly the most idiotic nickname in nickname history.) Reports of

Bosnian atrocities and entire U.S. states ravaged by natural disasters had elicited less emotion from some of these people. Talk radio denounced Tyson. Late-night TV comics lit into him with a vengeance. Man-in-the-street interviewees howled, "Ban him! Slime him! Kill him!" Even President Clinton got into the act, announcing that he was officially horrified. Finally, here was something everyone could agree on. *Mike Tyson, we hate your guts!*

It started resembling one of those Daily Hates in Orwell's *1984*, where everyone gathers around the office TV and screams death threats at the nation's enemies in five-part harmony. Things got so unanimous that out of sheer, vacuum-filling perversity, Media Person started feeling a growing, then unstoppable desire to *defend Mike Tyson*. No easy task, let MP assure you, but a necessary one. OK, let's see what we can do:

Mike was just following the oral tradition in professional sports. After Roberto Alomar watered an ump and Marv Albert was accused of felonious backbiting, Tyson, always sensitive to historic precedent, felt he should carry on the custom.

He put the sport of boxing back on Page One, where it belongs!

A study by the Department of Agriculture revealed that more than one quarter of the food

produced in the U.S. is wasted. Here was at least one individual determined to reverse the deplorable trend and find alternate sources of nourishment.

It's actually pretty funny watching a bald, semi-nude, 200-pound man jumping up and down, yelping, "Ouch, my ear!" Then, a few seconds later, jumping up and down, yelping, "Ouch, my other ear!"

Tyson's vicious actions give us all a much-

The biting episode sets up an entertaining rematch in which Tyson will be wheeled into the ring wearing a Hannibal Lecter-style muzzle.

needed opportunity to exhibit our Christian (or insert religion of your choice) charity, turn the other cheek, show forgiveness and be a better person. In some cases, this could even make the difference as far as admission to heaven.

Viewers of the bout, both those in the arena and those watching on TV, got to witness weird history being made, a once-in-a-lifetime experience that can be retold to generations yet unborn.

He would've preferred scratching Holyfield's eyes out, but he had these big, padded gloves strapped on.

Iron Mike brought this country together again!

The fracas in and out of the ring made the MGM Grand close its casino tables for several

hours and also caused a nearly two-point drop in MGM stock—a telling blow in the war against immoral gambling.

Let's face it: A person can still hear perfectly well even with most of his ear missing.

Putting a \$30 million purse in jeopardy shows a refreshing, old-fashioned belief—especially in this anything-for-a-buck era—that some things are more important than money.

Hey, the guy read an apology that was as sincere as Don King and his lawyers could make it. Whaddya want?

Mike took a lot of pressure off Great Britain by shifting world attention away from its embarrassing retreat from Hong Kong, where wimpy-looking, non-war-veteran Prince Charles strutted around in a uniform with more medals than Admiral Nelson and the Duke of Wellington combined.

Spitting out the ear segment he'd bitten off, thus allowing it to be reattached, showed remorse. After all, Mike easily could have swallowed it.

Had the fight gone the distance, many Americans would have stayed up too late and been dangerously sleepy the following day, likely raising the number of power-tool and lawnmower accidents.

Though admittedly shameful and degrading, the biting episode does set up a fantastically entertaining rematch in which Tyson will be wheeled into the ring wearing one of those dramatic Hannibal

Lecter-style muzzles to prevent him from using his most dangerous weapon.

An important lesson was taught the youth of America: While it's merciful to give a second chance to someone who's made a mistake, always try to keep any fleshy, protruding body parts well clear of his incisors and canines.

Hmmmm. This isn't working, is it? You're not buying it for a second. Media Person can sense (from the booing and hurling of garbage) that you still think Mike Tyson is a disgusting lowlife and ought to be injected with an overdose of Lysol Basin, Tub & Tile Cleaner before he devours an entire head. Oh, well, at least MP gave it his best shot. If this were a bullfight, you'd probably award him an ear or two, just for effort. ■

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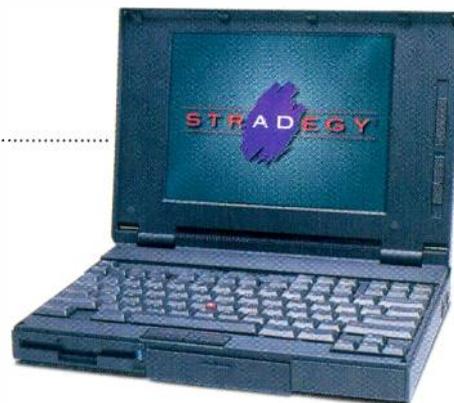
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