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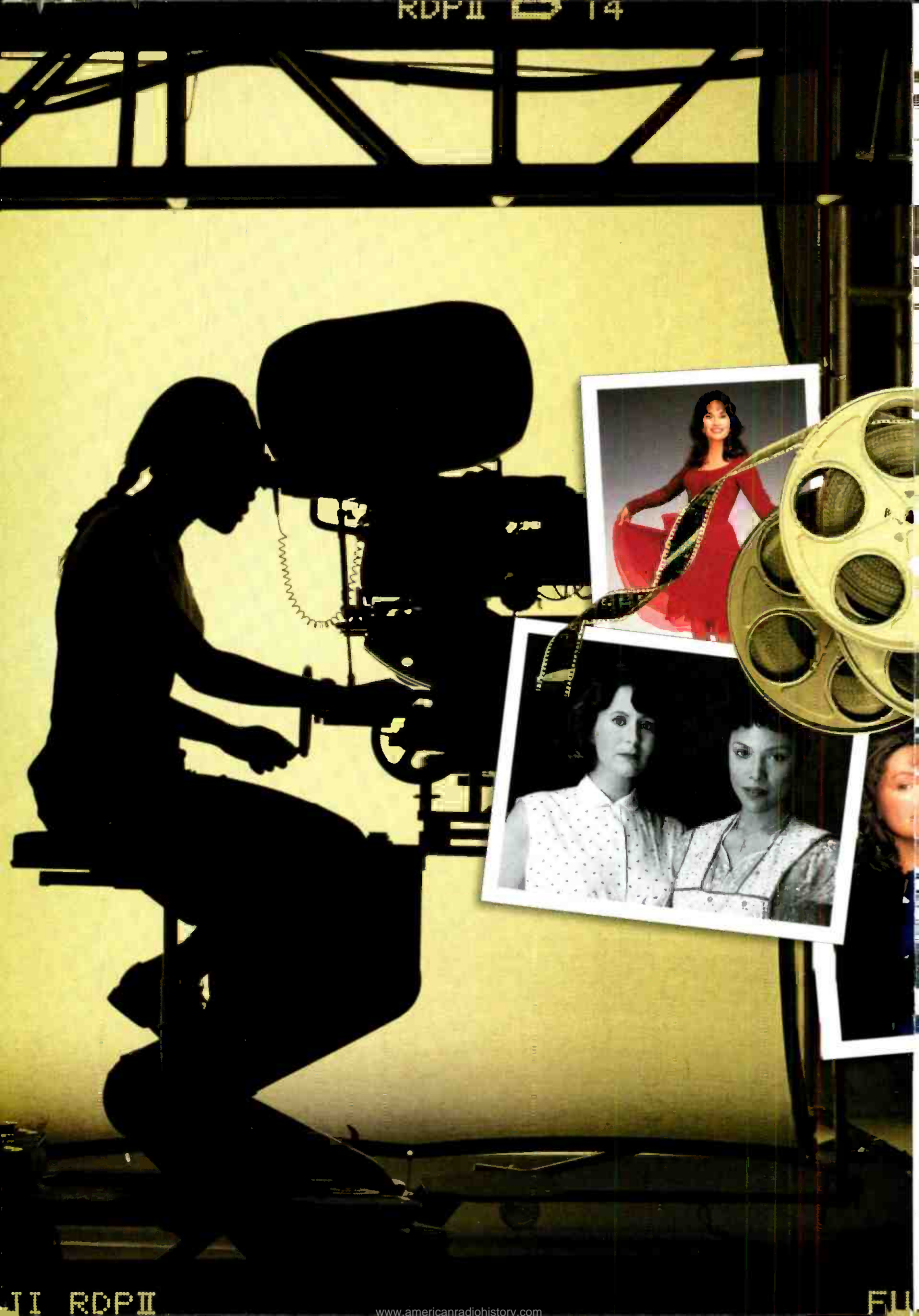
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relationship with  
**women...**

# Fast Track

Must Reading from

**Broadcasting  
& Cable**

December 1, 1997

## TOP OF THE WEEK / 6

**Cable nets do digital** MTV Networks and Lifetime Television each unveiled new digital cable networks filled with inexpensive product. After sitting largely on the sidelines, major programmers are beginning to stake their own claims on that new channel capacity. / **6**

**TCI, US West in \$1B Deal** Tele-Communications Inc. is close to a \$1 billion system swap with US West Media Group as it moves toward its goal of consolidating control of the metro Chicago market. / **10**



**Geraldo Rivera will quit his talk show for an expanded presence at CNBC and NBC. / 10**

**Radio/TV combos getting conditional nod from FCC** Broadcasters aren't waiting for new rules to move on deals that push the limits of the current ownership caps. The FCC has approved a series of local radio/TV combinations pending the outcome of the ownership review. / **15**

**Setmakers say they can't meet proposed V-chip deadline** Consumer electronics manufacturers complain that the FCC's proposed deadline for TVs to include V-chips doesn't give them enough time, particularly in the absence of a clear standard. / **18**

### Special Report

### The Deal Makers

Behind the scenes of media's biggest deals are the money mavens who shuffle billions. BROADCASTING & CABLE looks at some of the most prominent. / **53**



### COVER STORY

#### Haim Saban: Fox Family Man

Haim Saban's 17-year-old company is responsible for 21% of all children's TV programming in the U.S. But not one of Saban's shows appears on cable, where he's looking to make money with his revamped Family Channel. / **30**

Cover photo by Craig Mathew



## BROADCASTING / 35

**KCBS-TV bites back** Los Angeles station KCBS-TV has created a stir in Southern California with an investigation into health and safety violations at Southern California restaurants. / **35**

**Smart Studios picks up FCC challenge** Shane DeRolf, creator of preschool series *The Crayon Box*, hopes to entertain and educate kids via his FCC-friendly new production company, Smart Studios. / **39**

**Mother and son team on air** National radio talk show host Judy Jarvis and her 28-year old producer-son Jason take on political and social issues on her afternoon syndicated radio show. / **44**



**Former 'Today' and 'Dateline NBC' producer Steve Friedman has joined wCBS-TV in New York as VP/station manager. / 42**

## CABLE / 44

**Cartoon network 'toons up for '98** The Cartoon Network will bring back some of its best-known features as well as a slate of new ones for 1998. / **44**

**Primestar looks into junk bonds** Primestar intends to tap high-yield markets for \$750 million-\$1 billion in debt sometime next year. / **46**

#### NET revamps as America's Voice

Conservative political talk network NET will change from National Empowerment Television to America's Voice, with new programming—including some hosted by liberals. / **50**



**Nickelodeon shows like 'Rugrats' will provide the settings for themed retail areas. / 46**

## TECHNOLOGY / 76

#### Panasonic debuts digital tape products

Panasonic brought out its new line of DVCPRO products as it announced several deals at the SMPTE conference in New York last week. / **76**

## Telemedia / 79

#### Netscape, PointCast push business news

New services from Netscape and PointCast demonstrate the importance of the business market on the Internet. / **79**

Cable Ratings.....48	Datebook.....89	For the Record.....90
Changing Hands.....43	Editorials.....98	In Brief.....96
Classified.....81	Fates & Fortunes.....93	Open Mike.....39
Closed Circuit.....14	Fifth Estater.....92	Washington Watch..15

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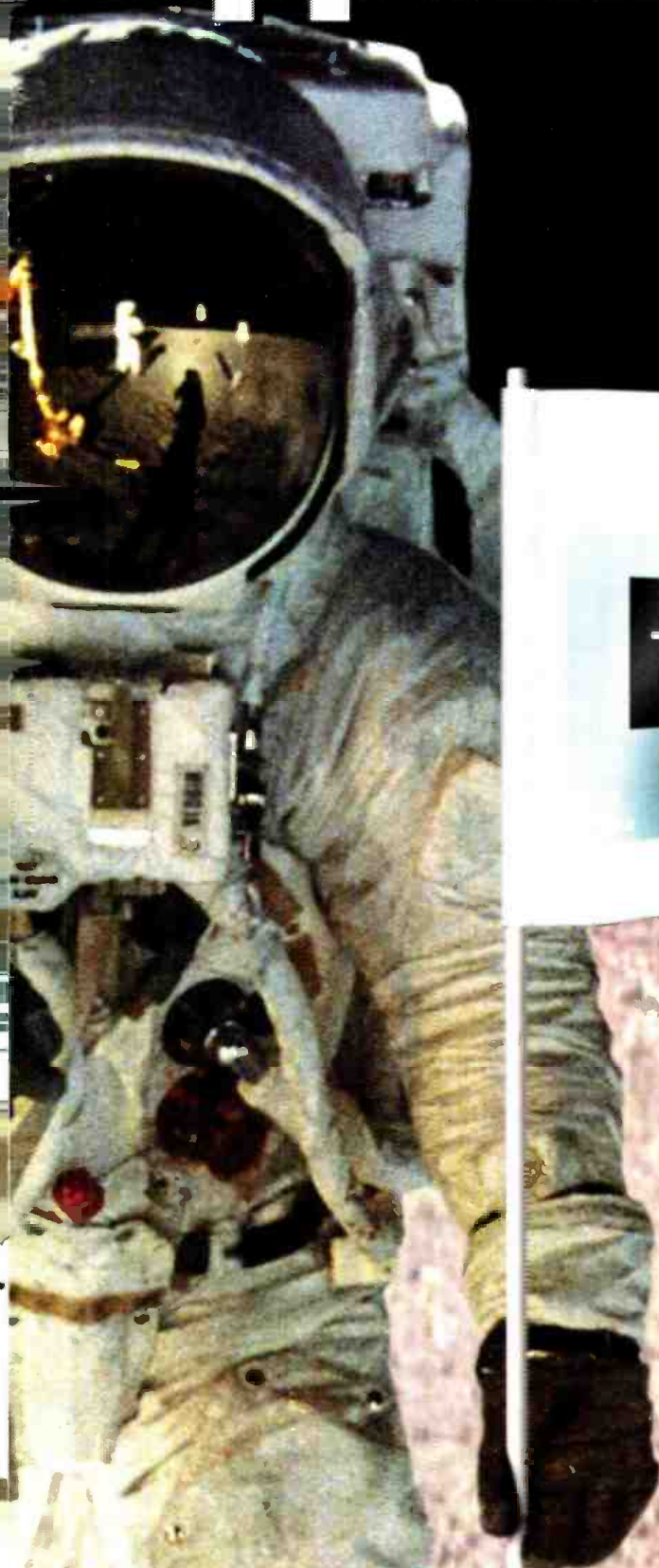


*VH1 Smooth*



*VH1 Country*

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**THE SUITE**

MTV RITMO MTV WORLD MTV INDIE VH1 COUNTRY VH1 SMOOTH

FROM MTV AND VH1

The central graphic features the text "THE SUITE" in white on a black banner. Above and below the banner are several colorful rectangular blocks in shades of yellow, cyan, lime green, magenta, and blue. Below these blocks are logos for various MTV and VH1 channels: MTV RITMO (orange), MTV INDIE (cyan), MTV WORLD (lime green), VH1 COUNTRY (magenta), and VH1 SMOOTH (blue).

## Top of the Week

## Cable nets do

*MTV follows Disney, Lifetime in unveiling multiple channels*

By John M. Higgins

**A**fter sitting largely on the sidelines while operators made plans to launch digital tiers, major programmers are beginning to stake their own claims on that new channel capacity.

MTV Networks and Lifetime Television have unveiled new digital cable networks filled with inexpensive product. MTVN's two music networks—MTV and VH1—will launch a seven-pack of video services called The Suite. Each service will have a different flavor, from Latin to country. Lifetime Movies will concentrate on inexpensive made-for-TV movies.

The moves followed by a week the disclosure by Geraldine Laybourne (Walt Disney Co./ABC Cable Networks president) that the company would craft at least four digital networks in the coming months, including services based on soap operas and kids programming.

Major cable programmers, other than Discovery, have largely hesitated to slate networks for digital tiers.

Most tiers that have launched so far, notably the digital offering of Tele-Communications Inc., have been loaded with multiplexes of Home Box Office and Showtime, 15-20 channels of pay per view and "basic" networks that are really aiming for analog carriage, such as ESPNNews, Game Show Network, Speedvision and CBS Eye on People.

Rainbow Programming has crafted one network, World Cinema, for foreign-language films. And TCI's Encore Media has more than a dozen channels. USA Networks and TBS Inc. have yet to set plans for digital networks.

Cable programmers have had a difficult time constructing networks with programming costs that are low enough to allow them to make money on the relatively low penetration that digital tiers are

expected to have for many years to come. Even if every cable system used digital compression to expand channel capacity—which is unlikely—the \$250-\$400 digital converters are too expensive to put in every home. Operators estimate that 10%-50% of their customers will pay to get the additional programming tiers.

So a digital channel might reach only

10 million–30 million homes even after several years, limiting potential viewership—and hence advertising sales—as well as license fee revenue and viewership.

Rob Stengel, MSO MediaOne's senior vice president of programming, who is leaving to become a consultant in January, says the problem is circular. Networks fear low penetration, but digital penetration will stay low unless operators have strong product to offer.

"The sense from research is that customers are not impressed by volume," Stengel says. "If you just load up on another 10-15 niche channels, what we've heard from customers is: 'That's not going to do it.'"

But Silicon Valley companies' promise to deliver a \$200 combined digital converter/cable modem is beginning to persuade networks to start coming out of the digital closet.

"There's certainly a business here if you talk to the consumer who'd love more choice," says MTV Networks President

digital  
digital  
digital

Tom Freston.

Slated to launch next July, The Suite will include M2, a free-form net that launched a year ago but has little cable carriage.

The other MTV-branded channels are MTV Ritmo—Spanish for rhythm—featuring Latin dance and pop; MTV Indie, featuring rock, rap and techno from independent labels, and MTV Rocks, featuring hard rock and heavy metal. The VH1 services will be VH1 Country; VH1 Soul, and VH1 Smooth, the last a combination of jazz, new age and soft rock. M2 will continue as an analog channel if MTV can secure any carriage.

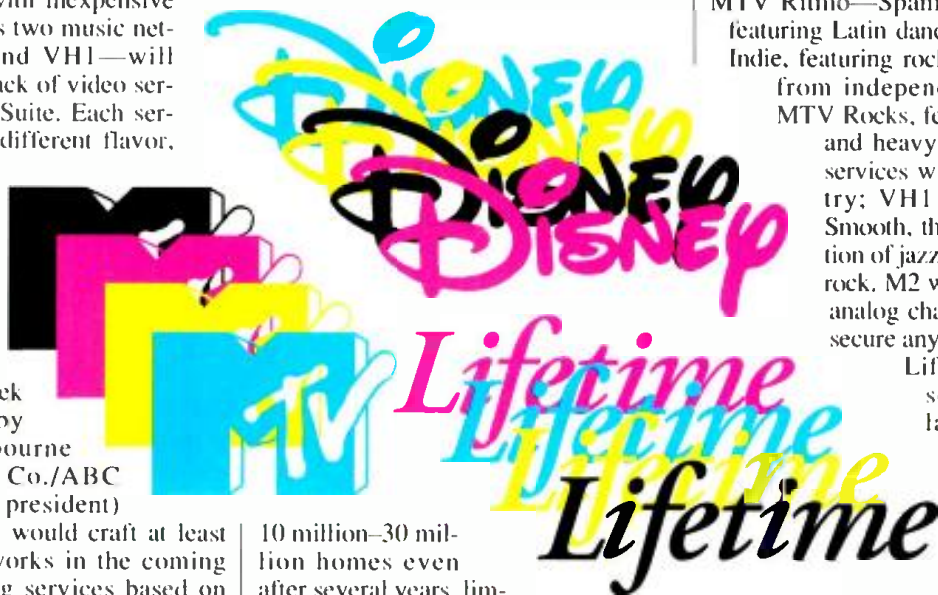
Lifetime Movies is scheduled to launch next September with about 90% of the product made-for-TV movies, some of them made

for Lifetime but most for 50%-owner ABC or the other broadcast networks.

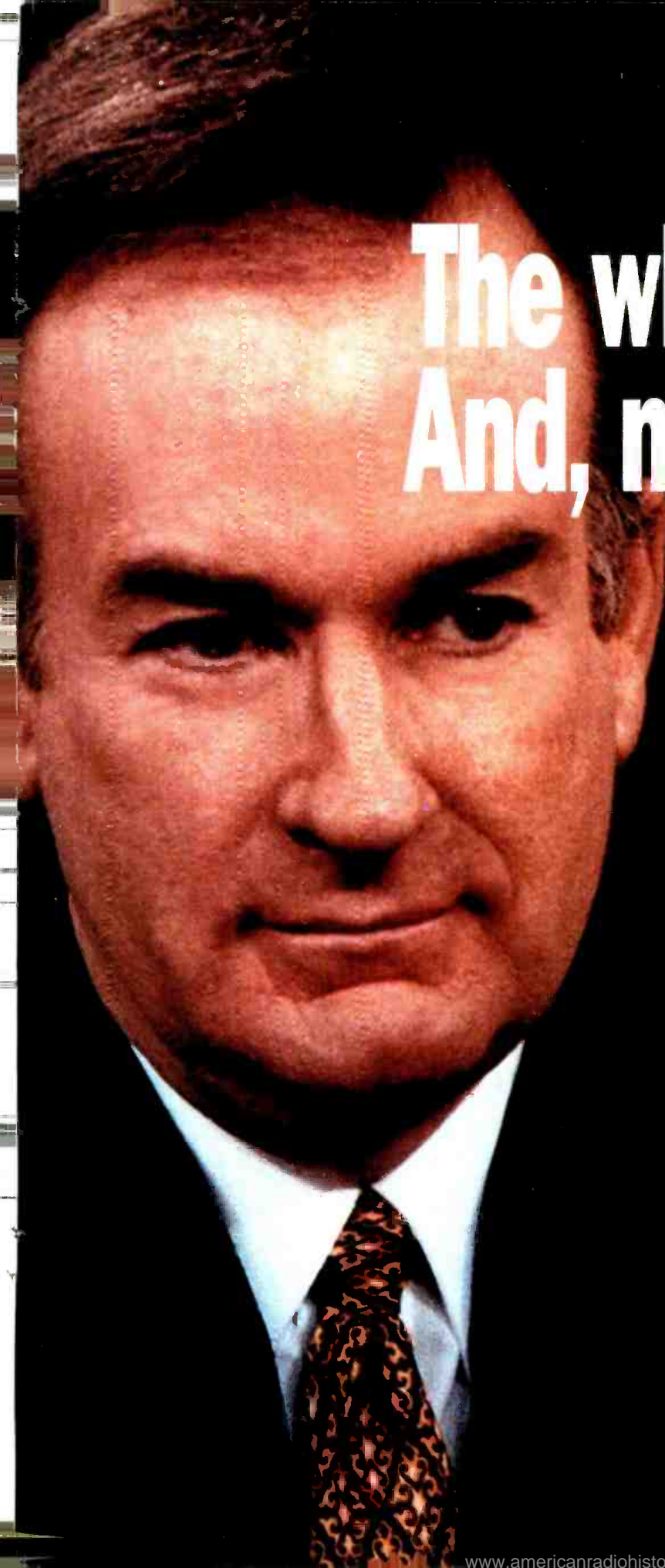
Lifetime President Doug McCormick says his goal is to help operators to sell digital by giving them product identifiably targeted at women. "We feel it can make the transaction work, because it's got something for the women in the mix," McCormick says.

MTVN expects to charge 10-20 cents for the seven-channel package. McCormick wouldn't disclose the license fee that Lifetime Movies would try to secure.

Operators are happy to see more networks, but many say it's not enough. "We still have the problem of the cost of the box and lack of programming that appeals to a pretty wide audience," says Charter Communications Inc. CEO Jerald Kent. "Digital has a long time to go. I'm not going to get digital boxes in somebody's house because of MTV."







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# Geraldo stays, 'Geraldo' goes

Andrew Lack takes over CNBC prime time programming

by Steve McClellan

**G**eraldo Rivera will quit his talk show at the end of the current season for an expanded presence at CNBC and NBC. The changes are the result of his decision to re-sign with CNBC.

NBC also announced that NBC News President Andrew Lack will now be responsible for CNBC's prime time programming. The rest of the network will continue to report to CNBC President Bill Bolster.

The news came as a surprise to both *Geraldo* producer Tribune Entertainment and distributor King World, which up until last Tuesday assumed Geraldo would be back for a 12th season. Trade ads that appeared last week said that the show already was renewed in eight of the top 10 markets.

This season, however, is the last of a three-year deal that Rivera has to do the show for Tribune. NBC wanted Rivera to quit the show because its low-brow appeal conflicts with the more upscale image that NBC News tries to convey.



Rivera is dropping his syndicated show for an increased presence on CNBC and NBC.

sources say. And, at an estimated \$5 million a year, NBC is also making it well worth Rivera's while. Sources estimate that he'll make \$1 million-\$2 million more under the new arrangement.

As part of Rivera's new deal, he'll get a second prime time strip (currently in development) on the cable network. It is described only as a "serious news broadcast." Rivera will also do four yearly prime time news specials for the NBC

broadcast network and will continue his role as legal commentator for *Today*.

In keeping Rivera, NBC stepped up and matched an offer made by Roger Ailes at Fox News. Rivera's nightly show on CNBC, which deals largely with criminal justice and legal issues, is by far the cable network's most popular program.

Reached last week, Rivera's agent, Jim Griffin, said that the deal was "good for all concerned. Geraldo has always wanted to return to his roots: news." Griffin confirmed that the syndicated show was an issue for NBC. But he strongly denied reports that a major tiff had developed between Rivera and Lack.

"What Lack said was: How can I take a guy and make him a full part of NBC while he is still doing that syndicated show?" Griffin said. "It wasn't personal," and Rivera understood that, he said.

Informal discussions about whether Lack should take over the prime time CNBC schedule had been ongoing for many months, sources say. When the Rivera contract came up and Lack got involved, NBC President Bob Wright decided the time was right for Lack to take over. Sources say Lack will try to make the two cable services under his wing—MSNBC and CNBC—more compatible. ■

## TCI, US West in \$1B Deal

Tele-Communications Inc. is close to a \$1 billion system swap with US West Media Group as it moves toward its goal of consolidating control of the metro Chicago market.

Sources familiar with the negotiations say TCI and UMG are in the final stages of a deal to exchange systems serving more than 500,000 subscribers, including UMG properties serving 349,000 subscribers in suburban Chicago, a market where TCI already has major operations and covets more.

The deal comes as UMG is trying to back out of the \$600 million sale of its Minneapolis systems to Charter Communications. UMG decided to can the deal after telco parent US West moved to spin UMG off by the end of next year. The spin-off would mean that operation of the systems inside US West's 14-state telephone service area would no longer run afoul of telephone/cable crossownership rules.

In addition to the Chicago operations, TCI is getting UMG systems serving more than 100,000 subscribers in central Michigan—although not UMG's Detroit-area cluster—plus about 50,000 subscribers in southern Illinois.

TCI is trading almost 400,000 subscribers in metro Miami, 100,000 subscribers near Sacramento and an unspecified chunk of systems in Georgia.

Unlike the joint-venture deals that TCI President Leo

Hindery has been cutting with other MSOs, TCI will fully own and operate the UMG properties.

TCI's existing city and suburban system operations already give it 45% of the cable homes in the Chicago market. The UMG deal would give TCI another 21%, while a planned swap with Time Warner would add another 7%. Wall Street executives say the MSO is also discussing a swap with Gannett Corp. that would add another 5% of the market, plus cash to buy systems from a Jones Intercable Inc. partnership serving another 15%.

If TCI can get all the deals done, stats from the Chicago advertising interconnect show that the MSO would control 93% of the market.

"It's almost like what they have built in San Francisco," says one source familiar with the UMG negotiations, noting that TCI has secured ownership of more than 90% of that market.

The big boost to UMG would be in South Florida, where the MSO has a major cluster based in Pompano Beach. But that market remains fragmented, with Adelphia Communications Corp. owning a large operation in the suburbs immediately south and north of Miami.

UMG and TCI executives would not comment on the talks.

—John M. Higgins

# Sony, Liberty team on Telemundo

Vow to strengthen Spanish-language network

By Steve McClellan

**S**ony Pictures Entertainment says it is buying into Telemundo to make it a more potent player in Spanish-language TV, not to dismantle it.

Part of the strategy is to broaden the mix of Telemundo shows with Spanish-language adaptations of English-language hits, such as Sony-owned Columbia TriStar's *Mad About You* or *The Nanny*. SPE also expects to bolster its Latin American and Brazilian services with spruced-up Telemundo fare, company officials say.

SPE's partner in the deal to acquire the Spanish-language network, Liberty Media, wants a stronger Telemundo too—sources say it plans to use the service as part of a larger package of Spanish-language TV services to be offered on co-owned TCI's digital cable tiers.

SPE and Liberty Media Corp. are teaming with financial players Apollo Capital Management and Bastion Capital



**TELEMUNDO**

\*Percentage of Nielsen's 96.9 million U.S. TV homes as calculated for regulatory purposes. Coverage of UHF stations (ch. 14-69) is discounted by 50%.

Total coverage: 10.7% of U.S. TV homes		MARKET COVERAGE*	
WNJU(TV) Newark, N.J./New York (ch. 47)	1	3,460	
KVEA(TV) Corona/Los Angeles (ch. 52)	2	2,550	
WSNS(TV) Chicago (ch. 44)	3	1,612	
KSTS-TV San Francisco/Oakland (ch. 48)	5	1,176	
KTMQ(TV) Galveston/Houston (ch. 48)	11	.823	
WSCW(TV) Miami/Ft. Lauderdale, Fla. (ch. 51)	16	.704	
KVDA(TV) San Antonio, Tex. (ch. 60)	38	.331	
WKAG-TV San Juan, P.R. (ch. 2)	n/a	n/a	

Fund in a venture to acquire Telemundo for \$44 per share, or roughly \$540 million cash.

When that transaction is complete, the network will be split off from the eight owned stations and sold separately (for about \$75 million) to a 50-50 venture of SPE and Liberty, which will be managed by SPE.

Analysts say the partners are paying top dollar for the stations—about 22 times the group's roughly \$25 million annual cash flow. For the first nine months of 1997, Telemundo lost \$17.2 million, compared with a loss of \$27.7 million a year earlier.

New management teams will be

hired to run both the station group and the network, sources say.

Both SPE and Liberty are expected to contribute programming to Telemundo. Bastion and Apollo are currently the top two shareholders of Telemundo, controlling 18.2% and 15.6% of the stock, respectively. SPE, owned by Japan-based Sony, will own just under 25% of the station venture, to comply with the 25% cap on foreign ownership. Liberty will own 5% of the voting equity and 20% of the non-voting equity in the stations, to comply with cable/broadcast crossownership rules. Apollo and Bastion combined will own 50.1% of the stations. ■

## Off the block

Some old analog applications could be spared from auction

By Chris McConnell

**T**he FCC is getting ready to auction analog TV and radio licenses. Except for a few.

Commissioners last week invited comment on whether the FCC should spare some pending licenses from the auction block. Implementing a law that gives the FCC new authority to auction analog broadcast licenses, commissioners asked whether about 20 of the older applications might be processed using a set of comparative criteria.

"I hope to get some useful comments on that issue," FCC Chairman William Kennard said of the license applicants who went through the FCC's old comparative hearing process but did not secure a license.

The old applications have been stuck at the FCC since 1993. That was when a court decision struck down the comparative hearing criteria that regulators had



been using to choose license winners from among competing applications. Since then, some 1,245 radio and 462 TV applications have piled up at the FCC.

Earlier this year the issue threatened to stall Kennard's nomination as FCC chairman, after one North Carolina broadcaster caught in the holdup took his case to Senator Jesse Helms (R-N.C.). Helms gave Kennard's nomination a green light only after word from Kennard that the FCC's new auction author-

ity did not necessarily need to extend to all of the pending license applicants.

The North Carolina broadcaster, Zebulon Lee, is one of about 20 applicants who might now be exempted from the auctions. The commission asked whether it should develop a new set of comparative criteria for applications that had progressed through the hearing stage before the 1993 court ruling.

Other radio and TV licenses for which multiple applications were filed before July 1, 1997 would go on the auction block unless the parties settle their competing claims by Feb. 1. The law requires the commission to use auctions to settle mutually exclusive applications filed after July 1. The auctions could begin in fourth quarter 1998.

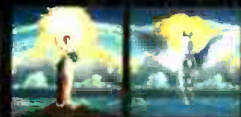
The FCC also proposed seeking to promote minority and female ownership of broadcast licenses and invited comment on the use of bidding credits. Discussing the proposal, Kennard cited the negative impact of broadcast industry consolidation on minority and female ownership. ■

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# Wakin' Up Latenight!

**Nov. '97\* vs Oct. '97 HH Rtg. Increases!**

Market	Sta.	% Change	Market	Sta.	% Change
New York	WWOR	<b>+60%</b>	Sacramento	KPWB	<b>+33%</b>
Los Angeles	KCOP	<b>+38%</b>	St. Louis	KPLR	<b>+9%</b>
Chicago	WPWR	<b>+60%</b>	Orlando	WRBW	<b>+60%</b>
Philadelphia	WPSG	<b>+27%</b>	Baltimore	WNUV	<b>+52%</b>
San Francisco	KBHK	<b>+22%</b>	Indianapolis	WNDY	<b>+38%</b>
Boston	WSBK	<b>+20%</b>	San Diego	KUSI	<b>+7%</b>
Wash. DC	WDCA	<b>+42%</b>	Hartford	WTXX	<b>+20%</b>
Dallas	KTXA	<b>+10%</b>	Charlotte	WFVT	<b>+50%</b>
Detroit	WKBD	<b>+8%</b>	Cincinnati	WSTR	<b>+91%</b>
Atlanta	WATL	<b>+96%</b>	Kansas City	KCWB	<b>+69%</b>
Houston	KTXH	<b>+50%</b>	Nashville	WUXP	<b>+6%</b>
Seattle	KTZZ	<b>+60%</b>	Columbus, OH	WWHO	<b>+40%</b>
Cleveland	WUAB	<b>+71%</b>	Salt Lake City	KJZZ	<b>+30%</b>
Tampa	WTOG	<b>+88%</b>	San Antonio	KRRT	<b>+18%</b>
Miami	WBFS	<b>+25%</b>	New Orleans	WNOL	<b>+33%</b>
Phoenix	KUTP	<b>+22%</b>	Memphis	WLMT	<b>+80%</b>
Denver	KTVD	<b>+57%</b>			

Source: NSI Wrap Overnights, Nov. '97 \*(10/30-11/21/97) vs Oct. '97

# CBS sweeps toward November win

By Lynette Rice

**A** cautiously optimistic CBS began to wink last week, as it appeared headed toward victory in households and total viewers for the November sweeps—its first such victory in three years.

Through Wednesday, the network was leading in households with a 10.4 Nielsen rating/17 share—up 2% over last year—and leading in total viewers with 15.1 million—up 3%. NBC was a close second in households and total viewers (10.2/16, 15.1 million), while ABC was third with a 9.3/15. To drive home the point that households do matter in the race to become number-one, CBS President Leslie Moonves quoted the late Brandon Tartikoff: "Being number-one in household ratings and key demographics is the last refuge for programmers. You quote demos when you don't have household ratings."

In response, NBC President Warren Littlefield—doing his own spin last Tuesday on how NBC remains first in adults 18-49 (6.9 rating over CBS's fourth-place 4.4)—said using the Tartikoff quote was rather peculiar, given that it was said "in the mid-'80s." (Later in the day, a CBS spokesman pointed out that Tartikoff said something similar in 1993).

Fox has the best story to tell in the 18-49 race—the most growth in the demo. Through last Wednesday, the network remained in second place behind NBC with a 6.1, certainly helped by stunt specials scheduled throughout the month.

ABC—which claims this season is a rebuilding time after last year's double-digit declines—averaged a 5.5 in the 18-49 demo through last Wednesday. It was the only network out of the Big Four not to hold a teleconference last week.

The WB was on its way to earning its highest sweeps-month ratings ever (3.0/5) for 100% original programming. While final national numbers are not yet available for UPN, it appeared still to be outscoring The WB in the key demos. ■

## Closed Circuit

### HOLLYWOOD

#### Rep rap

**S**ome executives at the Big Four networks were none too pleased to learn that media buyers Paul Schulman and Bill Croasdale participated in a Fox teleconference last Tuesday to discuss the November sweeps. CBS executives, in fact, bristled when they heard how Croasdale of Western International Media—in a discussion about which demos matter in the race to become number-one—told the press "If I were going to sell an arthritis remedy or adult diapers, I'd go to CBS." Some insiders questioned why Croasdale and Schulman would want to appear as if they favored Fox.

#### NBC could be Pee-wee's new playground

**S**ources say that NBC is looking to put in an order with Imagine Television for a new comedy starring Paul Reubens—best known for his role as Pee-wee Herman. The sitcom will mark Reubens' first starring role since he appeared in *Pee-wee's Playhouse* on CBS. Reubens still has a development deal with the Carsey-Werner Co. to star in a comedy.

### WASHINGTON

#### Digital deliberation

**F**CC officials last week were still mulling what to do with a broadcast industry suggestion to revise the FCC's plan for matching each TV station with a digital TV channel. The filing, submitted late last month by the Association for Maximum Service Television, proposes more than 300 changes in the allotment table that regulators issued earlier this year. The changes are aimed at cutting down on interference among digital TV stations. Officials are considering inviting a quick round of comments on the broadcast submission, but are worried that even a two-week comment period might delay the industry's rollout of the new broadcast system. Broadcasters have told the FCC they will need a final set of allotments by early January to meet pledges to have digital TV sta-

tions on the air by November 1998.

### NEW YORK

#### Look who's talking

**T**hree years ago, when New World moved its TV stations from CBS to Fox, there was a lot of talk about signing stations up for 10 years to bring stability to the process. But not all stations signed up for the long haul. In fact, NBC pretty much let stations sign for whatever term they wanted, says network television president Neil Braun, so that the agreements don't all expire at once. He says the length of terms varies from four to 11 years, meaning that some deals come up for renewal very shortly. That's why the network and its affiliates (at this point, board members and key group heads) are discussing a possible joint venture that could invest in programs and in existing and new businesses. According to one board member, the joint venture concept could eventually replace the existing compensation structure if affiliates and the network can agree on terms. That will take a long time, the board member says.

#### Adults only

**C**BS Radio's WXRK(FM) New York ran a commercial for CBS TV's Saturday morning kids lineup during Howard Stern's morning radio show Nov. 26. Stern has defended his show against indecency charges in part by claiming it is not meant to be heard by children. Why would a spot advertising kids TV be included? A source at CBS says the ad was targeted to Stern listeners who are parents.

#### A Rose for cable?

CNN is close to hiring ABC News correspondent Judd Rose. Sources say CNN is considering tapping Rose to host a Friday evening entertainment news show for CNN. Rose used to work with Rick Kaplan, who executive-produced *PrimeTime Live* before being named president of CNN's domestic news operations this past summer. Word has it that CNN also has hired former ABC News correspondent Linda Pattillo to work as a national correspondent from CNN's Atlanta headquarters.



# No rules is good rules, for some

Radio/TV combos get conditional nod while FCC ponders radio ownership

By Chris McConnell

**F**CC Chairman William Kennard hopes the FCC will spell out its broadcast ownership rules soon. But broadcasters aren't waiting for new rules to move on deals that push the limits of the current ownership caps.

Since last November, when the commission issued its proposals to modify ownership rules, the FCC has approved a series of local radio/TV combinations pending the outcome of the ownership review. The most recent came late last month, when the FCC approved Clear Channel's request to combine TV stations in the Mobile, Ala./Pensacola, Fla., and Jacksonville, Fla./Brunswick, Ga., markets (seven and six radio stations, respectively).

Clear Channel also holds local marketing agreements with TV stations in both markets.

Previously, the commission had conditionally approved combinations in Tulsa, Okla.; Little Rock, Ark., and

Memphis involving TV stations, TV LMAs and multiple radio stations.

The deals—and FCC conditional approvals—follow last year's telecommunications deregulation. Congress loosened the caps on radio ownership in the 1996 Telecommunications Act, but the FCC has never decided how to treat multiple radio holdings when combined with a TV station in the same market.

The FCC generally permits common ownership of TV and radio stations in the top 25 markets in cases where at least 30 separately owned broadcast licenses remain. The commission has proposed extending the liberal waiver policy to the top 50 markets but has not set final rules on how many radio stations can be combined with a TV station.

The commission also has proposed counting LMAs toward the ownership restrictions, but it has established no final rules on that issue either.

The lack of final rules, however, has not stopped broadcasters from seeking

to collect local radio and TV signals.

"A lot of people feel like they might as well get in position now," Washington communications lawyer David Oxenford says of the deals. "I think people are willing to take the risk."

"Every competitor is interested in what the competition is doing," adds Washington communications lawyer John Pelkey. "There certainly is an advantage to having multiple signals in the market."

But others worry that the FCC is effectively changing its rules by allowing the TV/radio combinations to stand, even conditionally.

"It's policy-making by adjudication," says Gigi Sohn, executive director of the Media Access Project, which has opposed further relaxation of the ownership rules. "I think the proper thing is not to permit these waivers."

Sohn also voices concern with the FCC's decision to allow the Mass Media Bureau authority to distribute the waivers in cases that do not present

## McCain says unregulated Internet will raise TV standards

Still too much violence, Senate Commerce Committee Chairman John McCain (R-Ariz.) says of TV. Speaking last week to the International Council on Worldwide Television in New York, McCain cited violence and other material that is inappropriate for children in asserting that the quality of television programming has gone downhill. "Although Congress has tried to work with broadcasters for over 40 years to address that, not much has changed," he said. The senator said he is looking to the Internet to make up that difference in quality, and for that reason proposes leaving the global network as free from regulation as possible. "Television via the Internet can achieve what regulation now attempts to make over-the-air television achieve: programming that entertains and informs, that reflects what we know and what we must yet learn, and highlights our shared values as well as our differences."

And maybe the added competition will encourage broadcasters to provide new public interest programming once they convert to digital, McCain said. "[Broadcasters] owe the public at least that much in return for the privilege of using the public airwaves to operate their lucrative businesses, especially since they have again received free spectrum to offer digital television. Perhaps broadcasters will come to realize this when they are faced with new competition."

The National Association of Broadcasters says its members never expected to do less. "Broadcasters have never asked for a reduction of public interest obligations, nor will we in the digital era," said John Earnhardt, an NAB spokesman.

"Once we complete our survey of stations' public service activities, we think the nation will find that broadcasters are the largest public service providers in the country."

## Wonder what Gore thinks about free airtime for candidates?

Paul Taylor will have another chance this week to make his pitch for free political airtime. Taylor, who spearheaded the Free TV for Straight Talk Coalition during the 1996 election, will be one of three public interest advocates testifying before the Gore commission this Friday (Dec. 5). The commission, which will be holding its second meeting, is developing recommendations on the public interest duties that broadcasters should perform on the channels they receive for digital television. Taylor will be joined on the panel by Media Access Project President Andrew Schwartzman and Mark Lloyd, director of the Civil Rights Project. Friday's session also will include panel discussions by broadcasters and a panel of technology experts.

Edited by Chris McConnell and Paige Albiniak



Washington Watch

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new issues. "I think there's an attitude in the bureau that whatever broadcasters want, they get," Sohn says.

Although the bureau has said its waivers are contingent on the outcome of the FCC's ownership review, others say the FCC could have a tough time

undoing ownership combinations if the final rules are more restrictive than the current crop of waivers.

"It could be extremely difficult," says Pelkey. "It could put the commission in an unfortunate position down the road."

Pelkey adds that, in the meantime,

broadcasters are watching each merger application to see what radio/TV combinations the commission will allow, even conditionally.

"Anytime one of these waiver cases comes down, the case is important," he says. ■

# It takes time to make a safe TV

Set manufacturers say they can't make proposed V-chip deadline

By Paige Albiniak

**C**onsumer electronics manufacturers are complaining that the FCC's proposed deadline for TV sets to include V-chips doesn't give them enough time, especially without a clear standard.

The commission wants V-chips in half of new TV sets by the middle of next year. But it also wants to give the industry more time to flesh out a unified V-chip standard. Meanwhile, manufacturers say they can't even start developing their V-chip-embedded sets until a standard is set.

In September the FCC proposed the

deadline for half of new sets to contain the chips by July and all sets one year after that.

"Both of these deadlines are unrealistically short and highly unrealistic in view of the absence of an approved rating system or transmission standard," CEMA wrote in comments to the FCC last week.

The association says that set makers will not be able to get sets on the market until 18-24 months after the FCC completes its technical requirements and approves a television ratings system.

Defining one standard will allow television manufacturers to build sets that work, regardless of the type of V-

chip included.

Matsushita Electric Corp.—which manufactures TVs, computers, set-top boxes and VCRs under brand names Panasonic, Technics and Quasar—agrees with CEMA.

"With regard to the implementation schedule, the proposed dates are unrealistically soon, even if the commission were to approve today the content rating system currently under consideration," Matsushita wrote.

Matsushita also encouraged the commission to adopt the V-chip technical standard proposed by the Electronic Industries Association as quickly as possible.

But Canadian V-chip manufacturer Trivision disagrees, suggesting that set makers could have the V-chip in new TVs in less than seven months if they wanted to.

"The worst-case scenario is 18 months. It's likely they will be able to have it in less than 12," says Todd Grunberg, senior VP of marketing and business development for Trivision.

The three industry associations that developed the TV ratings system—the National Association of Broadcasters, the National Cable Television Association and the Motion Picture Association of America—want the FCC to modify the proposed V-chip technical specifications so that local stations have the flexibility to change a program's rating.

"The final say in assigning program guidelines rests with local television stations who will have the right to substitute the rating they deem most suitable for the particular audience," the associations wrote the FCC when they submitted their first TV ratings proposal on Jan. 17.

The three groups also agree with the commission's proposal that a technical standard for the V-chip should not be adopted "until [the industry] has some experience with the V-chip in an analog environment." ■

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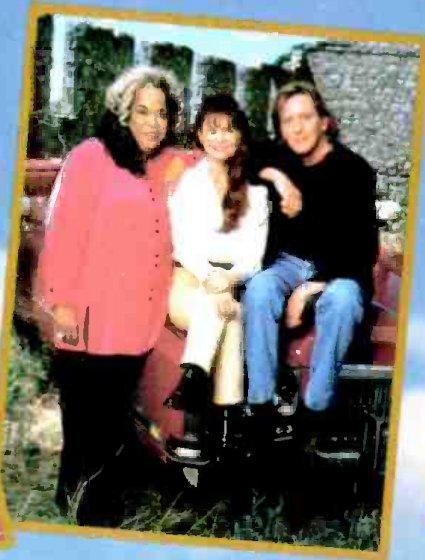
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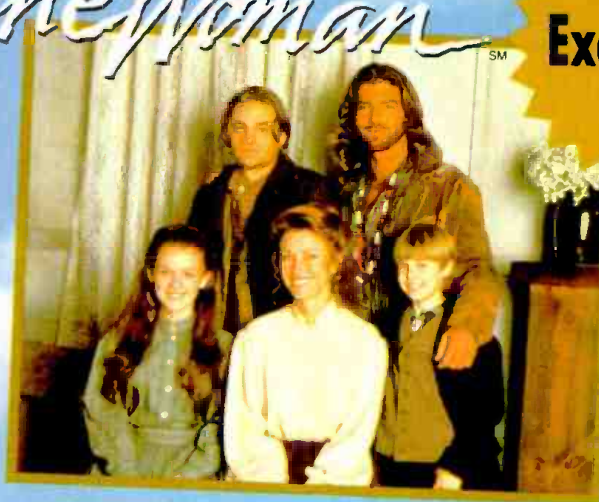


## Feature Shows

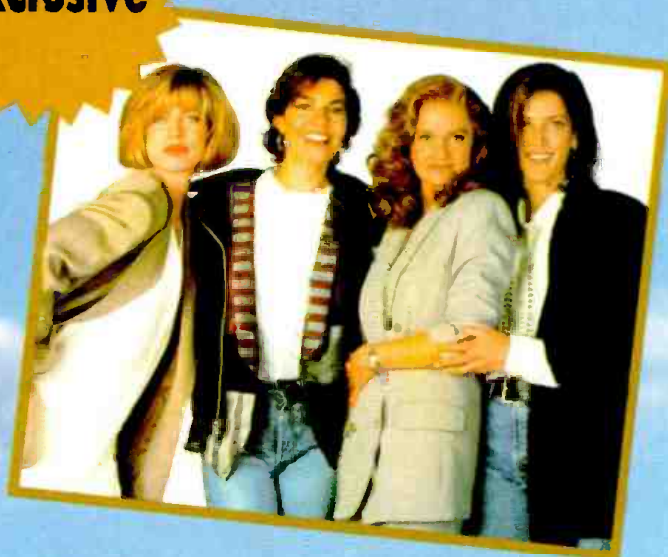


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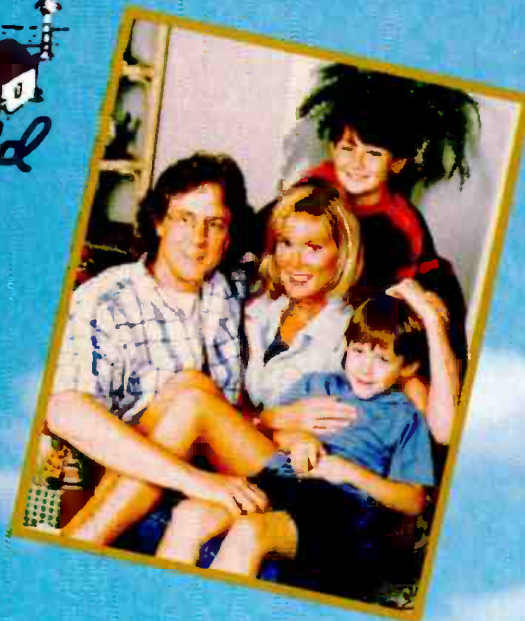
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AND HOT FUDGE SUNDAES**  
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Melanie Gaffin

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Richard Crenna  
Rick Schroder

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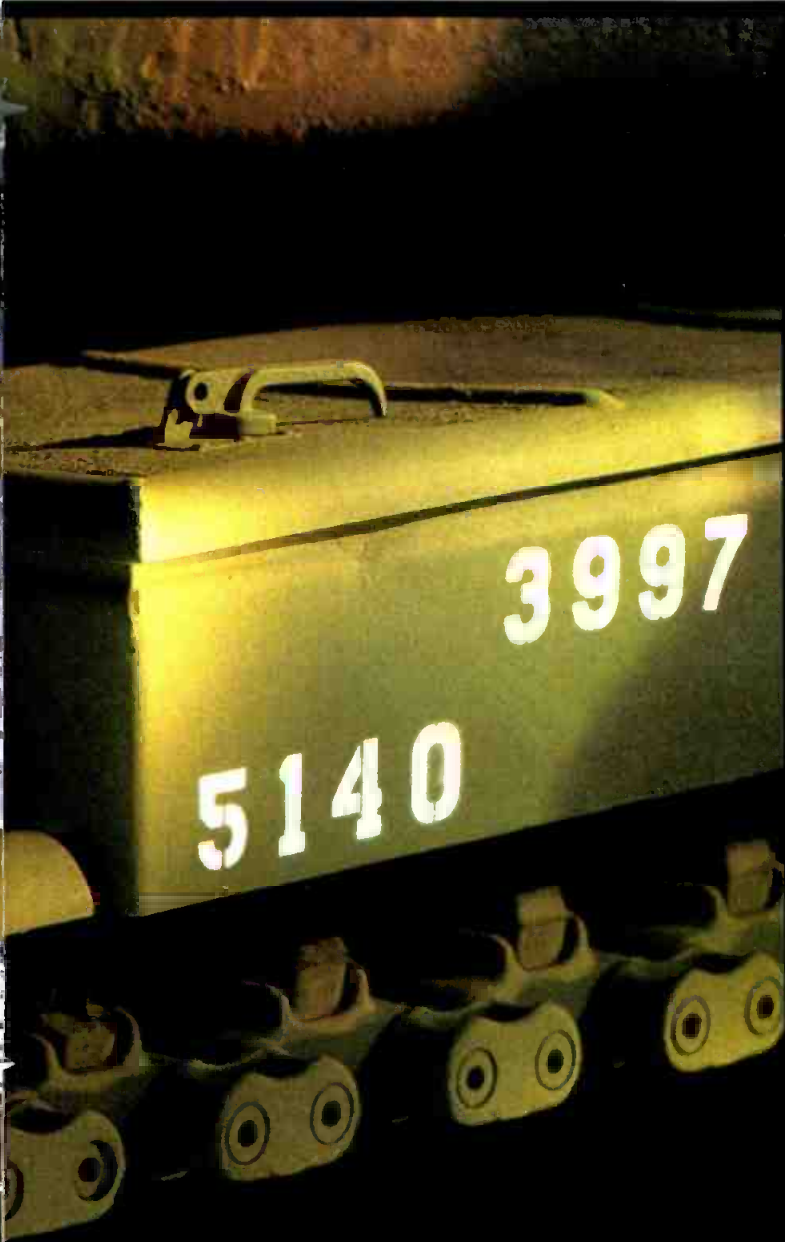
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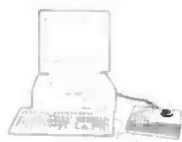
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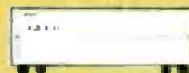
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# Saban seeks cable family ties

*Broadcasting's kids programming mogul brings his touch, possibly Fox brand to cable's Family Channel*

By Lynette Rice

**H**aim Saban hopes to find a new family at the Western Cable Show.

It will be a learning experience for the father of the ubiquitous *Mighty Morphin Power Rangers*. Although his 17-year-old company is responsible for 21% of all children's TV programming in the U.S., not one of Saban's shows appears on cable, where he's looking to make money with his revamped Family Channel.

Saban has long considered himself a creature of broadcast television (a "cartoon schlepper," he likes to call himself). So when he attends the Anaheim show Dec. 10-12, he'll meet many MSOs for the first time.

"Frankly, as I sit here in November I know I don't have my tentacles out in cable. I know more about the broadcast industry than cable," Saban says in a rare interview from his company headquarters in Westwood, Calif. "I can assure you [that] in the next four to five months, I will have met with all of the MSOs to listen to their questions and come up with satisfactory answers."

Through a Saban-operated 50-50 joint venture, Saban and Rupert Murdoch's News Corp. last summer acquired the underachieving Family Channel along with the rest of International Family Entertainment for \$1.9 billion.

For many in the cable industry, details about the venture can't come soon enough. Although Saban's not looking to relaunch Family until August or September 1998, there's been enough rumor and speculation about the venture to leave some operators assuming the worst.

One programming executive at a major MSO, in fact, worries that Saban's plans to air children's programming for up to 12 hours a day seem drastic enough to actually violate the network's carriage deals for a family network.

Although acknowledging that any improvement to the programming would be "welcome," the uncertainty over Saban's strategy has become "annoying," to say the least, the executive says.

If anything, the operators want to know if Saban is going to attempt to boost the network's license fees. "These guys do these overhauls and don't tell the oper-



ators about it until later," the MSO executive says.

Talk of higher license fees is not a top priority, Saban says: his first goal is to get everyone on the same page with the programming: "The Western Show will be a great opportunity for us to introduce some of the elements we would like to incorporate. Our partners are the cable MSOs. We will listen to what they have to say from a local market standpoint. The reason we're meeting is to talk through what our ideas are and to listen to their ideas. We'll then set up how we move forward.

"I'm not suggesting we'll program The Family Channel by commission of 350 MSOs. We've got to be practical," Saban continues. "We're going to have a dialogue so we can be a lot more educated after the Western Show on what sticks and what doesn't."

Saban is keeping details about the schedule close to his vest, but information has already trickled out as Family reps have begun to share the kids strategy with media buyers. With tentative plans to unveil the new kids schedule to advertisers Jan. 13, sources say Family reps are looking to sell the new lineup in packages with Fox Kids Network, Saban/Fox's hugely successful broadcast TV block. Apparently, Family wants to ask for prices that are comparable to Nickelodeon, although customers would prefer something lower



Although it's struggling on broadcast TV, the 'All New Captain Kangaroo' will appear middays on the Family Channel.

be dubbed the Basement Block—interwoven with music and talent that steals pages from Nickelodeon and MTV.

Strips that Family has told buyers that it will broadcast include *All New Captain Kangaroo*, *All Dogs Go To Heaven*, *Bobby's World*, *Ek! The Cat* and *Camp Candy*. Other rumored shows include *Pee Wee's Playhouse* and *Heathcliff* to the old *Casper*, *Dennis the Menace* and *The Pink Panther*.

Known at this point by its working title, Fox Family Channel looks to be the ultimate moniker that Saban will use to relaunch the network that reaches 69 million U.S. cable homes. While the chairman won't divulge his final choice, he promises the word "family" will have a place in the name.

"When you put the name Fox with the name family, you create a certain expectation of innovation but safety," Saban says. "What happens is the family name kind of takes out all of the edginess that would be considered unacceptable to families [watching] Fox. It kind of brings in more of an equilibrium."

While industry speculation has Family squaring off with Nickelodeon, Saban says he sees his competition coming from the likes of ABC, NBC, CBS and Fox, as well as other basic cable networks, like USA and TNT: "Anybody who has access to two homes is a com-

to what Cartoon Network is asking, a source said.

On Sunday, Family is planning a morning block geared to boys. From Monday through Friday, the morning and afternoon lineups will be broken into programming blocks with themes. At 6-9 a.m., The Breakfast Block is geared for kids 6-11. At 9 a.m.-noon, it's the Captain Zone—hosted by the namesake in Saban's *All New Captain Kangaroo*. That block will be targeted to preschoolers and could be filled with 11-minute cartoons broken up with interstitials—similar to what ABC's One Saturday Morning is doing this season.

At noon-3 p.m., Zazoo Time is aimed at kids 2-11, while the 3-6 p.m. slot will

## More from Saban

### On whether he has regrets about Margaret Loesch leaving Fox Kids Worldwide:

No I don't. I love her. She is my sister. She's a delightful human being, and I have the utmost respect for her professionally. I think she likes me, too, despite the press saying I ousted her and I pushed her out. She knows that it isn't always as it is written. Of course, I am the chairman of this company and I am a 50 percent owner and I have something to say and do about her leaving Fox. But at certain levels of responsibility, there is no sharing with Margaret. And that was really the only issue. She didn't want a partner. I think she tried very hard to bring me in as a partner; she really did, many times over. It was against her grain. She is a leader, but at the same time she is the sole leader. That's all. It's a frightening simplicity.

### On whether he considers himself or new Fox Kids Network/Family Channel CEO Rich Cronin to be a programmer:

What am I, chopped liver? I think we make a formidable team. This shop has created some of the biggest programming ideas and financial concepts ever created in this industry. And we've generated more money than a lot of

classics out there. It's very deep management here at this company. I think between our team, the Fox Kids Network team and Rich Cronin's management abilities, I think we're going to be a formidable force.

### On whether Saban has the ability to identify what makes a hit:

Do you think that I am masterful at making money with failure? To be masterful, you have to have product, for heaven's sake. We have made aggressive deals that have overshadowed the creative abilities of this company. We have had the good fortune of creating the biggest phenomenon in history [*Mighty Morphin Power Rangers*].

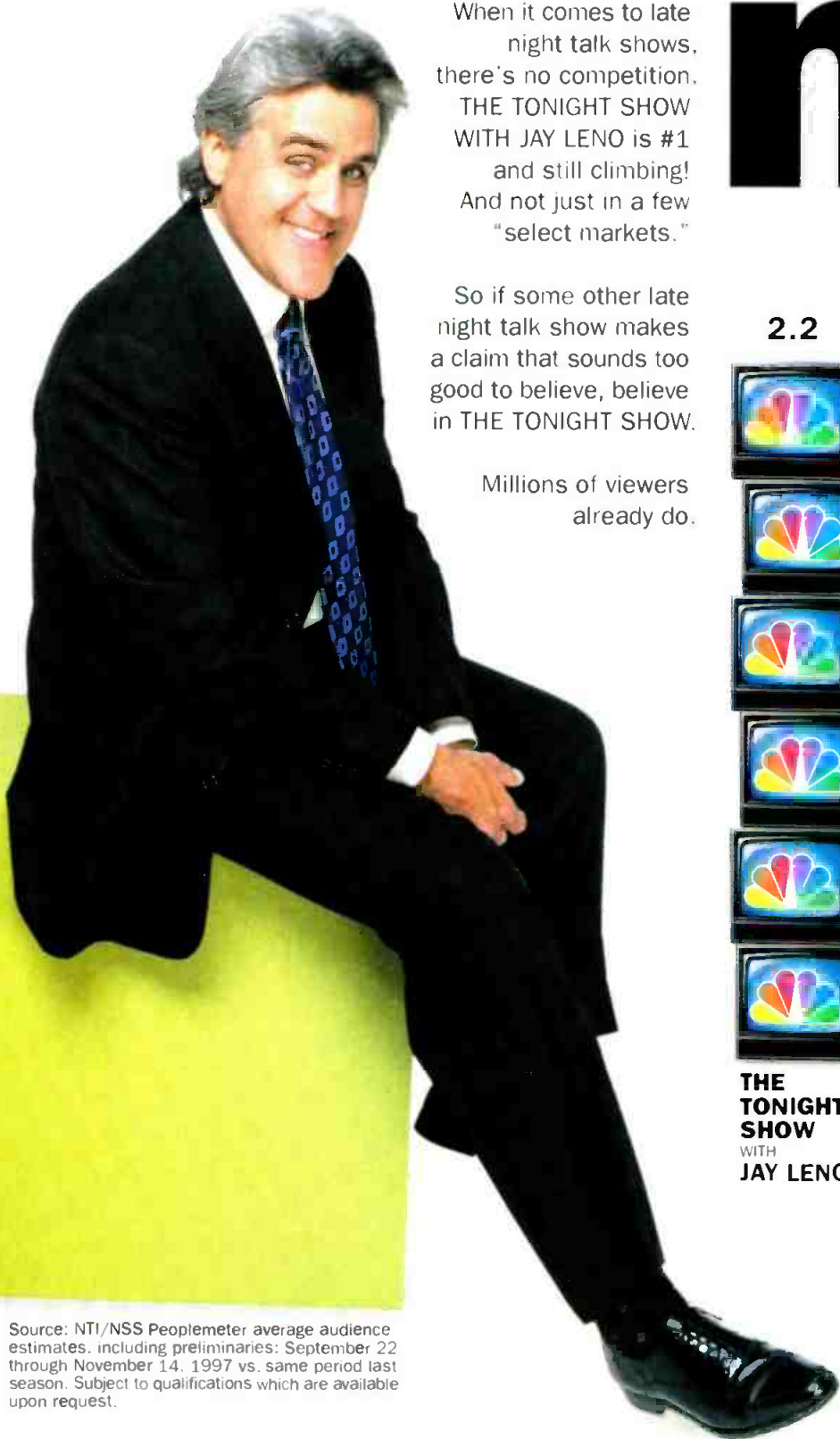
### On dealing with the press:

I don't like talking to the press, and I don't talk to the press. But [the Saban communications department] said to me, "Unless you start talking to them they're gonna write what they want." I don't care. Let them write whatever they want. There is no upside to talking to the press. There is

Continues on page 34

# There's

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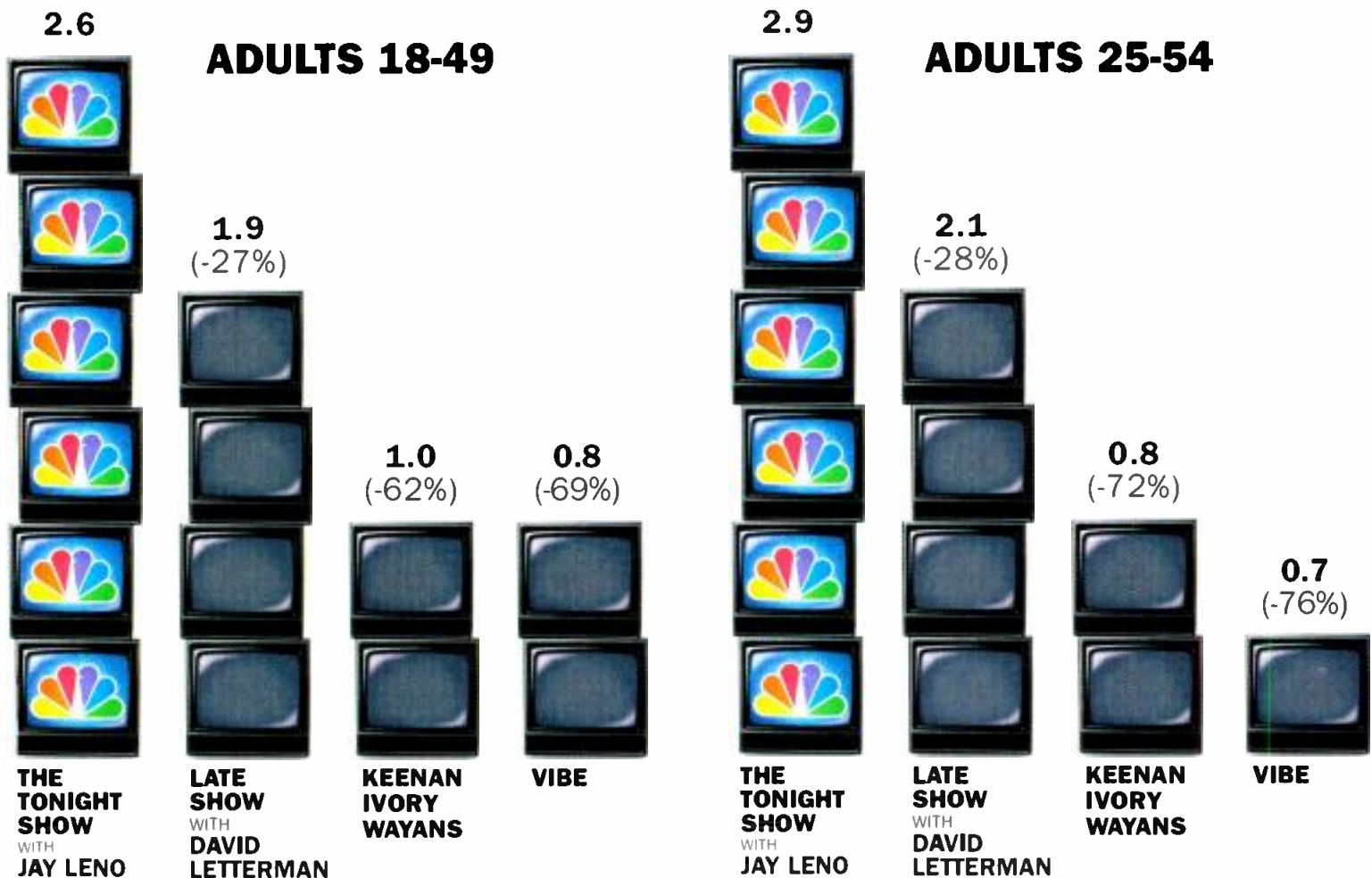
1.0  
(-55%)



**VIBE**

Source: NTI/NSS Peoplemeter average audience estimates, including preliminaries: September 22 through November 14, 1997 vs. same period last season. Subject to qualifications which are available upon request.

# only one ber one!



petitor. Everybody except The Spice Channel. They are not a competitor. We are not duplicating Nickelodeon; we have no interest in that whatsoever. We think we have a much bigger opportunity by targeting kids 12 hours a day—maybe less—but as part of a family concept. There will be a transition from kids to teens to young adults. Our main target is 18-34 and 18-49.”

Saban says programming will remain wholesome enough for parents to leave their children in front of the television around the clock. Kids shows that typically earn a fantasy violence (FV) content rating—*Power Rangers*, for one—won’t air on Family. And his prime time programming will never require a TV-14, either, he says.

The prime time programming block after the 6 p.m. hour will favor comedies and reality-based shows. Saban acknowledges. Sources say Saban has received hundreds of pitches for general adult programming, which he’s narrowed down to 12 finalists.

“Reality-based shows will be a component, but done in a very unique way,” Saban says. “They’re not going to be talking heads and magazines. They’ll

be unique in that they are going to be irreverent but also going to be safe. I can’t say it enough times. You can leave your 6-year-old in front of the screen alone and you will not worry.”

So far, Saban has worked on the schedule without the help of his new CEO of the Family and Fox Kids networks. Former TV Land president Rich Cronin remains out of the loop while his old bosses try to block his move in court.

Saban says he never intended Cronin to begin before July 1 and was surprised when he was fired. MTV Networks and Viacom, in the meantime, are seeking monetary damages and an injunction in court to prohibit Fox from employing Cronin in July or anytime earlier.

“This guy has a reputation, and my impression is that he is an honorable person with a high level of integrity,” Saban says. “We agreed to all the conditions, but he wouldn’t sign that deal with us until he went to his superiors. And I said, ‘Wait a minute, you are shopping my offer.’ Then he said, ‘But

I’ve been there 14 years. I’m uncomfortable doing that. I would really like to come, but I think that I owe it to them to go and talk to them about it.’”

“That is to be respected. Everybody said I was out of my mind, that I was going to lose him,” Saban continues. “Despite all that, they fired him, which is beyond my comprehension.”

Can Saban find newfound success in cable? The Israeli-born businessman thinks so—he’s already predicting Family will make money in the first year. Certainly helping matters is his ability to keep a tight rein on costs: Saban never pays union wages to writers, directors and actors on his shows. *Power Rangers*, in fact, has seen its cast change four times in five years.

“Haim is far more instinctual in his business acumen than intellectual,” says one longtime associate of Saban. “Haim is a very good guerrilla fighter. He is very entrepreneurial. He can roll up his sleeves and get down and dirty. He can get in the trenches as a salesman, as a wheeler-dealer. He has a lack of experience in running this kind of operation, [and] it’s very easy to say he’s going to fail. But I would never underestimate him.” ■

**“We’re better  
poised than anybody  
else to recreate  
the Attila the Hun  
phenomenon.”**

**On the company’s \$12-million-plus investment in the struggling Captain Kangaroo:**

They are ca-ca. The ratings are terrible. *Captain Kangaroo* is truly a longtime franchise. This is an American icon. This isn’t a *Power Rangers* that you put on a Monday and by Wednesday there are no toys in the store. We are going to gradually rebuild the franchise.

only a downside. I don’t need the exposure. What they’ve been writing so far is that I’m so fierce in business and I’m so bad. I’m a lamb. I’m a tender little sweet delightful lamb that you just want to cuddle and hug.

**On the decision to purchase the Family Channel:**

I always wanted to keep on building the business, and one of the greatest advantages of this company is that we are able to act as a chameleon, i.e., change according to the circumstances. The convergence of software and content and distribution, if you will, has made me very quickly realize that we have to do this. So that became the order of the day, at any price, to access distribution.

**On the relationship between The Family Channel and Fox Kids Network:**

The Fox Family Channel, as its working title is, is not a kids channel. It is what the name says. It’s a family channel with a big kid component. We are looking at our affiliated stations as partners. We are in the process of creating a structure where, in some fashion or another, our affiliated stations will have an interest in supporting the kids component of The Family Channel, and we will reciprocate on The Family Channel by promoting our affiliates. What we’re creating here is the number-one distribution system, when you put the broadcast network together with the 74 million Nielsen homes that The Family Channel accesses.

**On the stagnant growth on the Fox Kids Network this year:**

The best thing that happened this year is ABC’s relative success. We all sat down and said, “Is there life for kids programming on broadcast television when all these kids networks are popping up?” ABC and The WB have shown us [that] when you’ve got the right programming, and you position and package it right, there is no question the kids will come. Yet nobody has the distribution we have. That you can’t duplicate. When you put together the broadcast network and the cable, you just can’t. We’re better poised than anybody else to recreate the Attila the Hun phenomenon we began with.

**On Bud Paxson’s family-oriented Pax Net:**

He’s clearly going for an older demo. He’s undertaking a big challenge. I don’t know enough of his business to say he’s going to be successful or fail. But I do know, based on his programs, he appears to be going after totally different demographics.  
—Lynette Rice

# Broadcasting

December 1, 1997

## KCBS-TV bites back in L.A.

Report on restaurant health violations is talk of the town

By Joe Schlosser

**K**CBS-TV Los Angeles has created quite a buzz in and around Southern California with a good old-fashioned investigative report that is causing viewers to ask for TV dinners once again.

After a four-month investigation, which included the threat of a lawsuit against the L.A. County Health Department, KCBS-TV reporter Joel Grover has turned up health and safety violations at nearly 30% of the 20,000 restaurants in Los Angeles, a town where the negotiating table is often at a big-name, see-and-be-seen bistro.

The CBS affiliate began reporting the story Nov. 16—just in time for the November sweeps—and the story has grown into a nightly report on the station. Other Los Angeles broadcasters have come to the table with their own reports about the story.

Grover, who was awarded a Peabody, a DuPont and other top awards for his investigations while at KSPR-TV Minneapolis, has done this story before. While in Minnesota, Grover reported similar violations in that market that sparked a similar uprising.

"I was there [in Minnesota] for seven and a half years, where I did stories on child abuse, cruelty to animals and many other serious topics, but the one that created all the buzz was the restaurant piece," he says.

So when Grover was hired at KCBS-TV nearly a year ago, he began to poke around the health department and attempted to retrieve the county health records on restaurant violations. From his experiences in Minnesota, he knew that such documents were available to the public and demanded that Los Angeles authorities fork them over.



Taking a little poetic license for its special report on restaurant food-handling practices, the station used syrup poured over pancakes to illustrate a report that raw sewage had been found flowing into the kitchen of a local breakfast spot.

"First they said no such database existed. Then they said it was not available to the public," Grover says. "It kept going back and forth. Only when we said we were going to sue did they give up."

After analyzing the county reports from July 1995 through this past summer, Grover and KCBS-TV took to the airwaves.

Some of Hollywood's top restaurants and delis were forced to temporarily shut their doors, and others went into denial. KCBS-TV has followed up with nightly reports on various establishments and has amassed a list of the top 1,000 dirtiest and cleanest spots in Los Angeles on its Website.

The Los Angeles City Council even proclaimed Tuesday, Nov. 25, KCBS-TV Day.

■

### International Emmy winners

The United Kingdom was the big winner in last week's International Emmy awards, handed out at a glitzy 25th anniversary gala in New York Nov. 24. The International Council of the National Academy of Television Arts & Sciences gave out statues in six program categories, as well as four special awards. The program award winners: Drama—*Crossing the Floor*, a Hat Trick Production for BBC 2, United Kingdom; Documentary—*Gerrie and Louise*, Blackstock Pictures Inc. and Eurasia Motion Pictures Inc. in association with the Canadian Broadcasting Corp., Canada; Arts Documentary—*Dancing for Dollars: The Bolshoi in Vegas*, NVC Arts for Channel 4, United Kingdom; Performing Arts—*Enter Achilles*, a DV8 Films production for the BBC and RM Arts, United Kingdom; Popular Arts—*Liberg Zappt*, Nos/Tros-Ivo Niehe Productions, The Netherlands; Children and Young People—*Wise Up*, series four, episode one, a Carlton production for Channel 4, United Kingdom. Special award winners: Directorate Award—Dieter Stolte, director general, ZDF German Television; Fourers Award—Jac Venza, director of cultural and arts programs, WNET-TV New York; Sir Peter Ustinov Television Scriptwriting Award—Tanya Friedrich; The International Council/UNICEF International Children's Day of Broadcasting Award—Namibian Broadcasting Corp.

—John Eggerton

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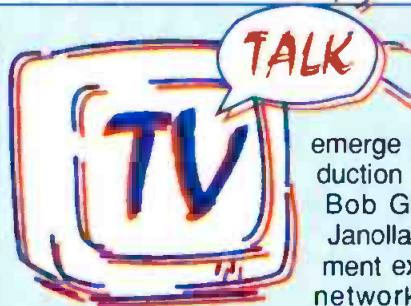
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**ABC pickup**

ABC has picked up the first project to emerge from the fledgling production company operated by Bob Greenblatt and David Janollari, two former development executives from the Fox network and Warner Bros., respectively. The alphabet network has given a six-episode commitment to a comedy starring comedian D.L. Hughley and executive-produced by Chris Rock. The show is targeted for a 1998 debut. Matt Wickline (*Martin*) also will executive-produce.



**Firing up more 'Fired Up'**

NBC has ordered seven more episodes of *Fired Up*, bringing the total order to 20. The sophomore comedy, which stars Sharon Lawrence and Leah Remini, is from Paramount Television and airs on Monday.

**Reshooting J.R.**

They're baaaaaaacck. Larry Hagman, Patrick Duffy and Linda Gray will reprise their original roles from the

long-running CBS series *Dallas* in *Dallas: The War of the Ewings*, to air on the eye network. Production has been completed in Dallas for the yet-to-be-scheduled TV movie. The film continues in the tradition of the series as J.R. manipulates anyone who gets in his way as he continues to fight for control of Ewing Oil.

**Swinging to Touchstone**

Writer/actor Jon Favreau—best known for co-producing and starring in the independent film "Swingers"—has signed an exclusive one-year development deal with Touchstone TV. Favreau will write and produce series and long-form product for the studio. Favreau recently had a recurring role on *Friends* as Monica's boyfriend.



**'Angel' additions**

Jerry Van Dyke (*Coach*) and relative newcomer Tommy Hinkley (*Mad About You*) have joined the cast of ABC's *Teen Angel*. Van Dyke will play the role of Grandpa to Steve Beauchamp (Corbin Allred). Hinkley will play Steve's father, Casey Beauchamp. *Teen Angel* airs at 9:30 p.m. Friday. Episodes featuring the new cast members will begin airing in January.

—Lynette Rice

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# Children's animator gets Smart

Random House Entertainment reorganized as Smart Studios

By Joe Schlosser

**S**hane DeRolf, creator of the current preschool series *The Crayon Box* and of the former Fox Children's Network series *Zazoo U*, has opened his own production company in Newport Beach, Calif.

Artist, poet and father of two, DeRolf says the goal of his Smart Studios is to entertain and educate through animation and children's fare, a challenge issued to the industry by the Congress and the FCC.

Smart Studios is a for-profit company that already has received \$3 million from the Environmental Protection Agency and The Advertising Council to produce a campaign that shows the importance of energy efficiency.

"We want to develop original entertainment that is first and foremost entertaining and that is truly FCC friendly and not something that wears an FCC-friendly tag just for qualifications,"

DeRolf says. "I don't really know why, but we are drawn to things that serve the public while entertaining."

Before launching Smart Studios,

DeRolf was president of Random House Entertainment for two years. He created and served as executive producer of *The Crayon Box* and oversaw the development of a series of other projects. DeRolf and his team of eight

## OpenMike

### Matter of semantics

EDITOR: After reading your editorial on the need to preserve old television programming ("Store/Protect," Oct. 20), I'd like to suggest that TV stations think about turning over old news footage to their local historical societies. This cleans the shelves and provides an important community service.

My dear dad, Stanley E. Hubbard, was the originator of regularly scheduled newscasts on television. By 1950 we had a daily regularly scheduled late newscast. He had the foresight to realize that his news pictures

and films might someday have historical value, and so he began early on keeping a film morgue. The film morgue of course turned into a tape morgue. We gave the morgue—some 3 million feet of film and tape—to the Minnesota Historical Society for safekeeping and also for availability to historians and others. The historical society is in the process of editing and putting all the footage on digital disk for safekeeping, cross-referencing and easy use. We continue to maintain a library of important and interesting footage.—Stanley E. Hubbard, president/CEO, Hubbard Broadcasting Inc., St. Paul

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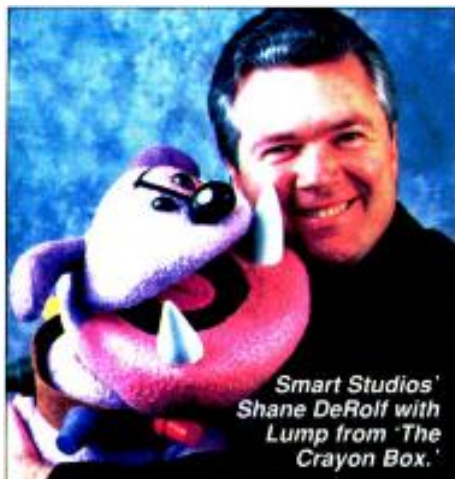
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Smart Studios' Shane DeRolf with Lump from 'The Crayon Box.'

now work under the Smart Studios banner, and Random House Entertainment has been disbanded.

"Everything is getting switched over to Smart Studios," says DeRolf. "It was a great two-year experiment, and I think we were very successful. While we are not the same company anymore, we are certainly joined in a very positive relationship."

Random House owns the rights to a number of Smart projects, including *Boomer and Chester*, an animated series based on a teddy bear that went around the world. The project is being developed jointly by PolyGram TV, Random House and Smart Studios.

## Friedman joins WCBS-TV

Steve Friedman, former producer of NBC's *Today* show and one of the creators of *NBC Dateline*, has joined wCBS-TV New York as VP/station manager. Friedman will oversee the news and promotion divisions and report to Jonathan Klein, who replaced Bud Carey as general manager of the station last week. Klein continues as president of the CBS-owned TV group. From 1995 until earlier this year, Friedman was at Savoy Pictures, where he was in charge of production and program development



Friedman

for the company's TV stations division. When his contract expired at Savoy earlier this year, recalls Friedman, "Barry [Diller, chairman of HSNi, which owns Savoy] said, 'We're paying too much money—take off.'" So he did. While his agent was out looking for new opportunities in TV management, Friedman collaborated with Tom Clancy on a documentary about the Nixon years and developed a pilot for a program for Cablevision, details of which he wouldn't disclose. As for wCBS-TV, Friedman says the station's new "more news" format "is the foundation from which we have to build." The station's current promotion effort, he says, "is a big problem," and one he is charged with fixing. Friedman says that will happen in time to exploit next February's big promotion opportunity during the winter Olympics. —Steve McClellan

The week-old company is already in preproduction on its first project, the EPA-funded children's energy campaign, which features a monster and a mad scientist. DeRolf has christened the campaign Watts on Your Mind.

"Frankenstein was brought to life by a jolt of energy. But what if there were not enough energy in the castle to bring

the monster back to life?" DeRolf asks. "So the premise is to turn off the lights when leaving a room. To tell kids not to open the refrigerator door until they know what they want."

DeRolf says Smart Studios is looking to create a TV series out of the two half-hour specials that accompany the EPA project. *The Crayon Box* was formed from a similar publicly funded campaign, and Random House under DeRolf's direction made it into one of this year's top-rated preschool hits. ■

## SYNDICATION MARKETPLACE

### Boffo Barbra

Rosie's and Barbra's long-awaited coffee talk produced some big numbers for the Warner Bros. talker. On Friday, Nov. 21, Barbra Streisand helped *The Rosie O'Donnell Show* score a 10.2 rating/26 share in the overnight markets, according to Nielsen Media Research. The guest appearance gave *Rosie* the highest-rated episode of daytime programming this season. In New York, *Rosie* grabbed a 14.9/47 rating/share on WABC-TV, according to Nielsen Media Research; in Los Angeles, a 10.8/29 share on KNBC(TV).



O'Donnell

Ten of the 14 CBS-run stations, including KCBS-TV Los Angeles, wCBS-TV New York and WBBM-TV Chicago, have signed on for another season for both shows.

### Roseanne down under

King World International sold the Roseanne talk show to Network Ten in Australia. The two-year pact joins similar deals in New Zealand, Canada and the United Kingdom. Roseanne's syndicated show, which will debut in fall 1998, is cleared domestically on 123 stations representing 83% of the nation.

### Wolper on Wolper

"A Conversation with David L. Wolper" (Thursday, Jan. 22) will be among the highlights at this year's NATPE conference. Wolper, the producer of *Roots* and the theatrical film "L.A. Confidential," is also being honored with the NATPE Educational Foundation Award. Former NBC Chairman Grant Tinker will host the session with Wolper.

## ABC turning two stations to kids

ABC Radio is preparing for the holidays, buying goodies for the kids. Last week, ABC announced its second radio acquisition in two weeks. Both acquisitions will be affiliates of The Walt Disney Co.'s new child-oriented network Radio Disney. The purchase of KDIA(AM) Oakland this week and of KKDZ(AM) Seattle last week for a combined \$7.45 million will bring the network's affiliate base to 14 stations, five of which will be owned by the company. Is ABC looking for more radios to carry the new programming? "Stay tuned, we've got more to do," says Bart Catalane, executive vice president of the radio division. "We look at a lot of things; we've just been very prudent about buying them." —Sara Brown

## Changing Hands

The week's tabulation  
of station sales

### Proposed station trades

By dollar volume and number of sales;  
does not include mergers or acquisitions  
involving substantial non-station assets

THIS WEEK:

TVs □ **\$91,000,000** □ 2  
Combos □ **\$21,500,000** □ 1  
FMs □ **\$5,250,000** □ 1  
AMs □ **\$7,965,000** □ 6  
Total □ **\$125,715,000** □ 10

SO FAR IN 1997:

TVs □ **\$6,991,180,330** □ 109  
Combos □ **\$7,754,187,551** □ 297  
FMs □ **\$1,883,376,332** □ 374  
AMs □ **\$352,329,108** □ 222  
Total □ **\$16,956,063,321** □ 1,002

SAME PERIOD IN 1996:

TVs □ **\$10,095,872,145** □ 92  
Combos □ **\$11,930,124,737** □ 328  
FMs □ **\$2,537,877,820** □ 382  
AMs □ **\$199,590,306** □ 241  
Total □ **\$24,763,465,008** □ 1,043

Source: BROADCASTING & CABLE

### TV

#### WHSW-TV Baltimore

Price: \$80 million

Buyer: Chris Craft Industries Inc./BHC Communications Inc./United Television Inc. (John C. Siegel, chairman); owns/is buying 10 TVs

Seller: HSN Inc./Silver King Communications Inc., St. Petersburg, Fla. (Barry Diller, owner; Liberty Media Corp./Tele-Communications Inc., sole nonattributable shareholder); owns/is buying 14 TVs

Facilities: ch. 24

Affiliation: HSN

#### KADY-TV Oxnard, Calif.

Price: \$11 million

Buyer: Biltmore Broadcasting LLC, Naples, Fla. (Brian E. Cobb, managing member/51% owner); Cobb owns WTXL-TV Tallahassee, Fla.

Seller: John W. Hyde, trustee, Los Angeles; no other broadcast interests

Facilities: ch. 63, 1,782 kw visual, 513 kw aural, ant. 1,800 ft.

Affiliation: UPN

### COMBOS

#### WOAD(AM)-WJMI(FM) and WKXI(AM) Jackson and WKXI-FM Magee, Miss.

Price: \$21.5 million

Buyer: Clear Channel Communications Inc., San Antonio, Tex. (L. Lowry Mays, president); owns/is

buying 129 FMs, 74 AMs and 11 TVs

Seller: CapStar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 224 FMs and 92 AMs

Facilities: WOAD: 1300 khz, 5 kw day, 1 kw night; WJMI: 99.7 mhz, 100 kw, ant. 1,060 ft.; WKXI(AM): 1400 khz, 1 kw; WKXI-FM: 107.5 mhz, 98 kw, ant. 952 ft.

Formats: WOAD: urban contemporary; WJMI: urban contemporary; WKXI(AM): gospel; WKXI-FM: AC

### RADIO: FM

#### KNTL-FM Bethany/Oklahoma City, Okla.

Price: \$5.25 million

Buyer: Caribou Communications Co., Denver (Kent Nichols, principal); owns KATT-FM, KTNT-FM and KYIS-FM Oklahoma City, and KHUL-FM, KPOI-FM and KOMQ-AM-FM Honolulu

Seller: Bott Broadcasting, Kansas City, Mo. (Richard P. Bott Sr., principal); owns nine FMs and five AMs

Facilities: 104.9 mhz, 6 kw, ant. 299 ft.

Format: Religion, talk

Broker: Kalil & Co.

### RADIO: AM

#### KDIA(AM) Oakland/San Francisco, Calif.

Price: estimated \$6.25 million

Buyer: Walt Disney Co./ABC Inc., Los Angeles/New York (Michael D. Eisner, chairman; Robert Iger, president, ABC; Preston Padden, president, ABC Television; Robert Callahan, president, ABC Radio) owns 10 TVs; owns/is buying 15 FMs; owns 13 AMs

Seller: Pacific FM Inc., San Francisco (James J. Gabbert, principal); no other broadcast interests

Facilities: 1310 khz, 5 kw

Format: Gospel, urban contemporary, religion

Broker: Kalil & Co.

#### KVJY(AM) Pharr, Tex.

Price: \$700,000

Buyer: Vie Dansante Broadcasting Inc., McAllen, Tex. (Fernando Zee Zepeda, president/25% owner, Ramon Garcia, 70% owner); Zepeda owns 62% of KTAE(AM) Taylor, Tex.

Seller: July Broadcasting Inc., Red Bank, N.J. (Phillip J. Giordano, president); owns WBLX(FM) Mobile, WHOZ(AM) Fairhope and WDLT(FM) Chickasaw, Ala.; KBFM(FM) Edinburg and KTEX(FM) Brownsville, Tex.

Facilities: 840 khz, 5 kw day, 1 kw night

Format: MOR

Broker: Arturo Palacios

#### WCFJ(AM) Chicago Heights, Ill.

Price: \$420,000

Buyer: Newsweb Corp., Chicago (Fred Eychaner, president); owns WPWR-TV Gary, Ind.; KTVD(TV) Denver

Seller: Liberty Temple Full Gospel Church Inc., debtor in possession, Chicago (Sheraine Lathon, principal); no other broadcast interests

Facilities: 1470 khz, 1 kw

Format: Religion, AC

#### WANN(AM) Annapolis, Md.

Price: \$400,000

Buyer: Nations Radio LLC, Falls Church, Va. (James M. Weitzman and Edwin Tornberg, owners); owns WUST(AM) Washington

Seller: Annapolis Broadcasting Corp., Annapolis (Morris H. Blum, principal); no other broadcast interests

Facilities: 1190 khz, 10 kw

Format: Classic country

#### KMZK(AM) (formerly KMAY) Billings, Mont.

Price: \$115,000

Buyer: Elenbaas Media Inc., Billings (Harman J. Elenbaas, president/55% owner); owns KURL(AM) Billings

Seller: Michael May Enterprises Inc., Billings (Michael W. May, president); no other broadcast interests

Facilities: 1270 khz, 1 kw

Formats: Rockin' rap, progressive

#### KYTI(AM) (formerly KWYO) Sheridan, Wyo.

Price: \$80,000

Buyers: Cheryl Schellinger and Robert Grammens, Sheridan

Sellers: David F. Palmerlee, Malcolm Wallop and Stan Huckaby, Buffalo, Wyo.

Facilities: 1410 khz, 5 kw day, 500 w night

Format: C&W

—Compiled by Sara Brown

## Big Deals

Shop at Home Inc.'s purchase of Global Broadcasting's KCNS(TV) San Francisco and WRAY-TV Raleigh, N.C., plus acquisition contracts for WOAC(TV) Cleveland and WPMC(TV) Knoxville, Tenn., has been approved by the Bankruptcy Court for the Southern District of New York. Shop at Home will pay \$77 million for the stations: \$52.9 million for the owned stations and \$24.1 million for the contracts. It will, in turn, sell the Knoxville station to Paxson Communications Corp. —Sara Brown

# Like mother, like son

*Judy Jarvis tackles social, political issues as an 'independent' with the help of her son*

## Radio

By John Merli

National radio talk show host Judy Jarvis was having a big problem with Canada the other day when she hopped on the phone with a reporter right after her daily three-hour air stint. So was her executive producer, Jason Jarvis. The pair had just read a BROADCASTING & CABLE item about Howard Stern's Canadian problems, and both mother and son thought the shock jock was being treated unfairly by a Canadian standards board which recently found that his show breached several ethical standards (B&C, Nov. 17). Both Jarvisses are staunch defenders of Stern's right to broadcast his daily fare.

Being in general agreement about a wide array of political and social controversies is more the rule than the exception for 28-year-old Jason and his mom/boss, who labels herself "the independent-minded broad." The host of *The Judy Jarvis Show* considers herself a counter to Rush Limbaugh, who shares the same noon-3 p.m. ET daily time slot. The difference, of course, is that she has only a fraction of Limbaugh's affiliates and listeners.

Her candid observations about public school discipline, breast-feeding on



Judy Jarvis and executive producer/son Jason at a remote.

the cover of *Redbook* magazine, rock 'n' roll, Washington in general and politics in particular are heard on 41 stations. Most are in medium and smaller Eastern markets, although her show does penetrate parts of the New York, Boston, Philadelphia and St. Louis markets. The latest station to join, WAPI(AM) Birmingham, Ala., begins airing the show today (Dec. 1).

"Conservative on some major issues, liberal on others" is how she describes her views. The show, a product of Jarvis Productions, bills itself as featuring the "only political indepen-

dent" on national radio. "And I've voted Libertarian in the past," she adds. She is a former political TV talk show host and moderator in Boston as well as a former print reporter.

Mother and son pore over five or six newspapers each morning together, tune in radio and TV newscasts and check out a lot of Websites to determine what may be good fodder for that day's program. They don't always agree.

"Tony Randall fathering a second child at age 77," says Jason dubiously. "That one looked like a real dud to me. Who cares about Tony Randall?" Mom thought the topic had potential, "and in this instance I was right on," she teases. "We had both sides calling in. One group thought it was great for this older guy to have another child. The other side thought it was incredibly irresponsible of Randall, because he might not be around when the kid is growing up."

A former political writer in Washington, Jason Jarvis has a younger brother who is not involved with the show. Nor is the young executive producer's father (that is to say, his boss's husband), although dad is treasurer of Jarvis Productions.

Neither mother nor son believes in major generational differences in viewpoints. "But whether or not we see eye to eye on issues, and we often do," Jason acknowledges, "the primary difference in our views is the depth of understanding my mother has on things. She's seen more and experienced more, and that depth can be important." ■

## Arbitron finds discrepancies in Hispanic language preferences

As a means of clarifying its quarterly Hispanic in-tab samples sent to Radio Market Report subscribers, a new Arbitron report finds that "there is no single right way" to classify language preference and usage among Hispanic listeners. At the same time, a break-out of dozens of markets finds a wide disparity of Spanish-language usage among Spanish-speaking households.

The report contains a few surprises for those not totally familiar with Hispanic radio listening. Using Hispanic diary respondents, it shows, for example, that the "Spanish Dominant" percentage of 12-plus Hispanic listeners in Albuquerque, N.M., is only 6%. Those classified as English Dominant constitute 69%, and 25% speak both languages. Overall, the Albuquerque market (number 71) is about 38% Hispanic.

In Boston, however, the Spanish Dominant percentage (those who speak primarily Spanish) is 15%, with only

53% listed as English Dominant. About 5.6% of the Boston market (number 10) is Hispanic.

The nation's top market, New York—with a Hispanic population of slightly over 17%—lists 29% of Hispanic in-tab respondents as Spanish Dominant, 40% bilingual and 32% English Dominant. Not surprisingly, South Florida pulls in the highest percentage of Spanish Dominant (42%), with only 20% English Dominant.

However, the first Arbitron Hispanic Language-Preference Report cautions that there are a lot of qualifiers in the report, which asked three key questions: (1) What language do you speak most often at home; (2) what language do you speak most often away from home; (3) which language do you "prefer" to speak? One's "preference" may have little to do with one's "usage," says Arbitron Research Director Robert Patchen. The format for the three-pronged questionnaire originally was suggested by the Spanish Radio Association in 1994. —John Merli

## Cartoon 'toons up for '98

Will add eight new series from Warner Bros.

By Donna Petrozello

**C**artoon Network is bringing back some of its best-known strips and is launching a slate of new original cartoon series and features for 1998.

In a major acquisition deal with co-owned Warner Bros. Domestic Pay-TV, Cable and Network Features, Cartoon will add eight animated series, including the Emmy Award-winning *Batman: The Animated Series* from Warner Bros. Television Animation. Each of the series will air exclusively on Cartoon.

The acquisitions also include *Beetlejuice*, based on the movie of the same name; *Waynehead*, which tells of actor Damon Wayans's real-life experiences; *Road Rovers*, an action strip starring dogs with extraordinary powers; *The Fantastic Voyages of Sinbad*, which makes its television debut on Cartoon Network; *Super Friends*, featuring Batman, Robin, Superman, Wonder Woman and Aquaman; *The All-New Gumby*, and *Alvin and the Chipmunks*.

"Adding this strong collection of contemporary and classic titles corroborates our position as world cartoon headquarters by showcasing the best and widest variety of animated programming," says Cartoon Network Worldwide President Betty Cohen. "Ramping up our acquisitions complements our accelerated originals effort. Proven performers like *Batman* and *Alvin* will build a high viewing base for promoting our new originals." Cohen estimates the original programming budget for Cartoon "in the hundreds of millions between the acquired programs, the originals for 1998 and the ones planned for 1999."

That slate of new originals includes *The Powerpuff Girls*. The strip tells the



'Ed, Edd'n Eddy' debuts fall 1998.

story of Blossom, Bubbles and Buttercup, three 5-year-olds with super powers who frequently duck out of preschool to save the world.

The network will also debut the strip *Ed, Edd'n Eddy* in fall 1998. The plot follows three best friends—who share not only the same first name but also the travails of adolescence. Ed, into monster movies and models, is quick to go along with the group's latest scheme. Edd is smart, fond of science class and prone to crushes on girls. Eddy, the leader of the group, loves being the center of attention. The series premieres in fall 1998.

Starting Jan. 5, Cartoon will introduce a block of programming designed for preschoolers with reformatted, half-hour episodes of *Big Bag*, an educational series, and *Small World*, a cartoon strip with positive messages for young viewers. The block will air weekdays at 10-11 a.m.

"*Big Bag* is the perfect starting block

to help us enter the world of preschool-specific programming," says Dea Connick Perez, program director for Cartoon. "This is just the first step toward offering our younger viewers and their parents quality, age-appropriate programming they can rely on each morning."

Cartoon is also bringing in animator John Kricfalusi, creator of *The Ren and Stimpy Show*, to create two original features. Kricfalusi's *Ranging Ranger* and *Boo Boo Runs Wild* feature the Hanna-Barbera characters Ranger Smith, Yogi Bear and Boo Boo. The cartoons will run together as a half-hour special in fourth quarter 1998.

The network's original *Space Ghost Coast to Coast* will return for a fifth season, with production starting in January on episodes that will air next summer. The late-night series features offbeat celebrity interviews hosted by the yellow-caped, black-hooded crusader Space Ghost.

"*Space Ghost Coast to Coast* continues to gain popularity and pop culture recognition," says Mike Lazzo, executive producer of the series and senior vice president of programming and production for Cartoon.

Cartoon is also bringing back *Cow and Chicken* for its second season and has ordered 26 new episodes of the series from creator Hanna-Barbera. *Cow and Chicken* follows *Dexter's Laboratory* as the second Cartoon original to be extended to a full 52-week strip, says Rob Sorcher, Cartoon Network executive vice president.

*Cow and Chicken* follows the antics of unlikely siblings—a 400-pound cow and a four-pound chicken. *Cow and Chicken* consists of three cartoon shorts, two featuring the series' stars, followed by a new cartoon, "I Am Weasel," which documents the exploits of a genius. ■

# Look what's in store at Nick

*New retail outlets began opening last week*

By Donna Petrozzello

**W**ith purple ceilings, brightly colored walls and slime on the cabinets, Nickelodeon's three new retail stores are designed to get attention.

In collaboration with Viacom Retail Group, the children's network has scheduled store openings at Mall of America in Minneapolis Nov. 25, at Roosevelt Field on Long Island Nov. 26 and at Woodfield Mall in Schaumburg, Ill., Dec. 8.

The stores will stock more than 2,000 branded Nickelodeon network products, 75% of which were created exclusively for the stores by Viacom Retail. In addition to the exclusive products, the stores will feature signature licensed products from Mattel and other Nickelodeon licensing partners.



*Nickelodeon is translating its shows into retail opportunities like this 'Rugrats'-themed area.*

Products range from a 40-item "ultimate room" bedroom furnishings line to fake eyeballs made from slime (popularized by Nickelodeon character Krumm of *AAAH! Real Monsters*). The stores will have first crack at products from one of Nickelodeon's top-

rated shows, *Blues Clues*.

Viacom Retail Group President Tom Haas says the stores have been created to "serve as the only place kids can get the complete Nickelodeon experience."

Inside the stores, children can play with an action-sculpture totem pole featuring a chattering mouth, lava lamps and horns, or

find themselves sitting on a whoopie cushion on a fitting room bench. Nickelodeon also plans to use the stores to test consumer products based on its TV program properties before offering them for national license. ■

## Prime Star eyes junk bonds

*DBS provider will also look to commercial lenders*

By Price Colman

**O**ne of the first moves Primestar will make when it completes the roll-up of its cable partners' interests will be a foray into public debt markets.

Primestar intends to tap high-yield—junk bond—markets for \$750 million—\$1 billion in debt sometime next year. Timing will be linked to what's happening with bond markets, which have been volatile since the October stock market crash but generally strong the rest of the year.

The company will also look to commercial lenders for financing, says Dan O'Brien, president of Primestar Inc. In addition, Primestar will assume some debt from its partners as part of the consolidation. TCI Satellite Entertainment (TSAT), for instance, showed about \$366 million in debt at the end of the third quarter. Because TSAT is the publicly traded entity that will wind up containing the rolled-up Primestar

partnerships, much of its debt will move into the new company.

Primestar's total debt once the roll-up and various financings are completed will be about \$1.6 billion. Until the partnership roll-up is completed, it will be tough to calculate Primestar's debt-to-cash-flow ratio, a key factor—along with market conditions—in determining what interest rates Primestar will have to pay on its high-yield notes.

Primestar will take on the additional debt to fund subscriber acquisitions, so that the company is not constrained by calling on its partners to ante up capital, O'Brien says.

Meanwhile, Primestar has more pressing issues. Power problems continue to plague its Loral high-power satellite (B&C, Nov. 24), launched in March to 119 degrees west longitude. Those problems have already delayed Primestar's launch of a high-power service, which it had planned for this fall but is delaying until first quarter 1998. While company executives are

cautiously confident the bird will have sufficient power for the 11-transponder, 120-channel high-power DBS service Primestar intends to provide, the power losses are considerably greater than first indicated.

Shortly after the satellite was launched last spring, TSAT disclosed that the bird had lost 15%-20% of its power. Since then there have been at least two additional power losses.

"The satellite has more than half its power capacity available," says O'Brien. That should be sufficient to power a total of 13 transponders—11 for the high-power service and two for backup.

Having fewer than 13 transponders available would put a crimp in Primetar's plans for a retail high-power service and for a wholesale service it would sell to smaller multichannel video providers as an add-on to their offerings.

Primestar's guarded optimism regarding the satellite is tempered by two crucial issues that remain: "Is [the power loss] something that will stabi-



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### The twain meet in Spain

An agreement between rival Spanish DTH services Via Digital and CanalSatellite Digital to share PPV football rights marks the first step toward a possible merger of the two services. After a year-long dispute, the companies have cut a deal for both to offer league matches

this season. The move is the first step for the "convergence of digital television in Spain, as has happened in Italy and Germany," both platforms said in a joint statement.

### WB buying into Canalsatellite

Warner Bros. will exercise its option to purchase a 10%

stake in French pay-TV operator Canal+'s Canalsatellite DTH service. A Canal+ spokesperson confirmed the deal, saying the option will be exercised before the end of 1997.

### Seagram turns on to 13th Street

Seagram-owned Universal Studios launched its action/suspense pay-TV channel, 13th Street, Nov. 13 on Canal+'s Canalsatellite digital DTH platform in France. 13eme Rue, as it is known in France, broadcasts 20 hours per day, combining Universal's programming with local fare. The channel will launch a localized version of the channel in Spain, Germany and possibly the UK next year.

### Kick for Canal+

A partnership of French pay-TV operator Canal+ and London-based sports marketing and rights group TWI has won the foreign TV rights to the UK's Premier League soccer with a record bid of £100 million (\$169 million).  
—Michael Katz

lize or will it continue to erode—that's one question," says O'Brien. "Another is what is the useful life of the satellite."

There are a couple of other outstanding issues: if and when the FCC will approve transferring the transponder licenses for the satellite from TSAT subsidiary Tempo to Primestar; whether regulators will approve the Primestar/ASkyB merger.

The Tempo-to-Primestar license transfer has been delayed in part by new commissioners at the FCC.

"It takes some time for them to determine their initial slate of activities," says O'Brien, adding that Primestar has conducted initial conversations with the commissioners and intends to gear up talks after the Thanksgiving holiday.

O'Brien says there don't appear to be substantial obstacles to gaining approval for the license transfer, given that "there is ample precedent for these types of transfers."

Regulatory approval for the Primestar/ASkyB merger is a much thornier issue, however. DIRECTV and EchoStar have been lobbying heavily against that deal, claiming it would stifle competition by giving an unfair advantage to a DBS service essentially owned by the cable industry. Primestar's cable partners include TSAT, Time Warner, Comcast, Cox and MediaOne. As part of its merger with ASkyB, Primestar would get licenses for the 28 transponders at 110 degrees that now belong to MCI.

While it wouldn't be a death knell for Primestar if regulators quashed the

merger with ASkyB, it would throttle down Primestar's growth plans, leaving it the weakest of the three DBS providers in terms of program offerings.

That, coupled with the power prob-

lems on the satellite at 119, could turn out to be a plus for Primestar in getting approval for the merger if regulators perceive that Primestar is at a disadvantage.

## 25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of Nov. 17-23, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households.

Rnk	Program	Network	Day	Time	Duration	Rating Cable	Rating U.S.	HHS (000)	Share
1	NFL: New York Giants vs. Washington	ESPN	Sun	8:00p	237	8.1	6.1	5,897	12.3
2	South Park	COM	Wed	10:00p	30	4.8	2.3	2,197	7.5
3	World Championship Wrestling	TNT	Mon	8:00p	60	4.3	3.1	3,101	6.6
3	Rugrats	NICK	Mon	7:30p	30	4.3	3.1	3,048	6.7
5	Rugrats	NICK	Sat	8:00p	30	4.2	3.0	2,970	7.1
6	Rugrats	NICK	Thu	7:30p	30	4.1	3.0	2,899	6.7
7	World Championship Wrestling	TNT	Mon	9:00p	72	4.0	2.9	2,866	5.8
7	Rugrats	NICK	Tue	7:30p	30	4.0	2.9	2,860	6.5
9	NCAA: Alabama vs. Auburn	ESPN	Sat	7:30p	205	3.9	2.9	2,871	6.8
9	Rugrats	NICK	Wed	7:30p	30	3.9	2.9	2,775	6.4
9	Rugrats	NICK	Sun	10:00a	30	3.9	2.8	2,745	10.8
9	All That	NICK	Sat	8:30p	30	3.9	2.8	2,744	6.4
13	Kenan & Kel Thanksgiving	NICK	Sat	9:00p	30	3.8	2.8	2,738	6.4
13	Doug	NICK	Mon	7:00p	30	3.8	2.8	2,687	6.2
13	Rugrats	NICK	Sat	10:00a	30	3.8	2.8	2,685	11.5
16	NFL Sportscenter	ESPN	Sun	11:57a	63	3.7	2.7	2,709	10.0
16	South Park	COM	Wed	10:30p	30	3.7	1.7	1,693	6.3
18	Hey Arnold	NICK	Sat	11:00a	30	3.5	2.6	2,512	10.8
18	Journey of Allen Strange	NICK	Sat	9:30p	30	3.5	2.6	2,509	5.8
18	Angry Beavers	NICK	Sat	10:30a	30	3.5	2.6	2,495	10.7
18	Rugrats	NICK	Fri	7:30p	30	3.5	2.6	2,490	6.2
22	Angry Beavers	NICK	Sun	10:30a	30	3.4	2.5	2,424	9.4
22	Hey Arnold	NICK	Mon	8:00p	30	3.4	2.5	2,421	5.1
22	Doug	NICK	Thu	7:00p	30	3.4	2.5	2,387	5.8
22	Doug	NICK	Wed	7:00p	30	3.4	2.5	2,384	5.9

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\*Nielsen Media Research, Nov. 19, 1997 10pm-10:30pm, HHRating subject to qualification upon request.

## H E A D L I N E S

**TNN on 'Prime' tour**

The Nashville Network takes its flagship series Prime Time Country on tour for the first time Dec. 8. Prime Time host Gary Chapman will travel to Las Vegas, where he will cover National Rodeo Week and feature guest singers LeAnn Rimes, Deana Carter, Patty Loveless and Randy Travis and comedian Bill Engvall. Prime Time will air five nights (Dec. 8-12) from Las Vegas rather than its traditional Monday through Thursday schedule. The show claims more than 14.5 million households each month, according to TNN.

**HBO renews 'Arli\$\$'**

Home Box Office has renewed *Arli\$\$* for a third season of 13 shows next summer. The show takes a behind-the-scenes look at the world of professional sports and combines fictional story lines with real events and guest appearances by professional athletes. *Arli\$\$*'s Sandra Oh won a CableACE award recently for best actress in a comedy series.

**Johnson joins US Airways board**

Robert L. Johnson, chairman of BET Holdings Inc., has been named to the board of directors of US Airways Group Inc. US Airways Chairman



Songwriter Paul McCartney raised \$75,000 for music education in a performance at New York's Carnegie Hall Nov. 19. The show was sponsored by Merrill Lynch for VH1's "Save the Music" campaign that supports music education programs in New York public schools. Pictured (l-r) are Tom Freston, MTV; Barry Rosenblum, Time Warner Cable; John Sykes, VH1; McCartney; Steve Murphy, Angel Records; Paul Critchlow, SVP Marketing and Communications, Merrill Lynch.

Stephen M. Wolf commented: "Bob Johnson has established an enviable record within the entertainment industry and in the arena of community service. We are fortunate to be able to add his considerable strengths to the US Airways board of directors." Johnson becomes the 11th member of the US Airways board.

**Wink, CBS cable deal**

Wink Communications has struck a

multiyear deal to provide enhanced broadcasting services to CBS Cable for The Nashville Network. TNN viewers will be able to access information on-screen (about country artists, NASCAR racing stats and fishing) to complement the country network's programming. TNN becomes the latest Wink affiliate to use the proprietary Wink software that makes data accessible via ordinary remote controls.

# NET revamps as America's Voice



Conservative political talk network NET (formerly National Empowerment Television) is taking off in a new direction. In January 1998, new network chairman Robert Sutton plans to launch America's Voice, "a new network with four years of experience." In keeping with the conservative political theme that was the network's genesis, Sutton plans to add new

programming, including programs featuring liberal guests.. He also will dress up production of current NET programming. The key to the new network will be its interactivity:—"turning talk into action," as Sutton puts it. To accompany the new programming, the network is planning to offer a phone service to link viewers directly to the offices of their congresspersons, so that they can voice their opinions about issues discussed on the network. In addition, NET is developing a software subscription package for viewers that includes information on every member of Congress and congressional committee, plus issue-oriented literature with direct e-mail links to their representatives. America's Voice is even setting up video kiosks in cities across the country for Americans can respond to issues on tape so that for airing within a few hours of the initial recording. ■

SPECIAL ADVERTISING SECTION

**CABLE  
ADVERTISING**  

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**ANNUAL  
REPORT 1997**

Produced by the Cabletelevision Advertising Bureau  
in conjunction with BROADCASTING & CABLE

## CABLE ADVERTISING ANNUAL REPORT



Local and national spot cable advertising continue to make impressive gains thanks to the growing appeal of basic cable network programming and system operators' increasing investments in new technologies, research, promotions and personnel.

The following report will give you a concise update on the tremendous strides that local and spot cable have made in the past year, as well as our industry's commitment to their future growth.

We look forward to keeping you posted on our anticipated successes in the years ahead.

Sincerely,

Joseph W. Ostrow  
President & CEO  
Cabletelevision  
Advertising Bureau

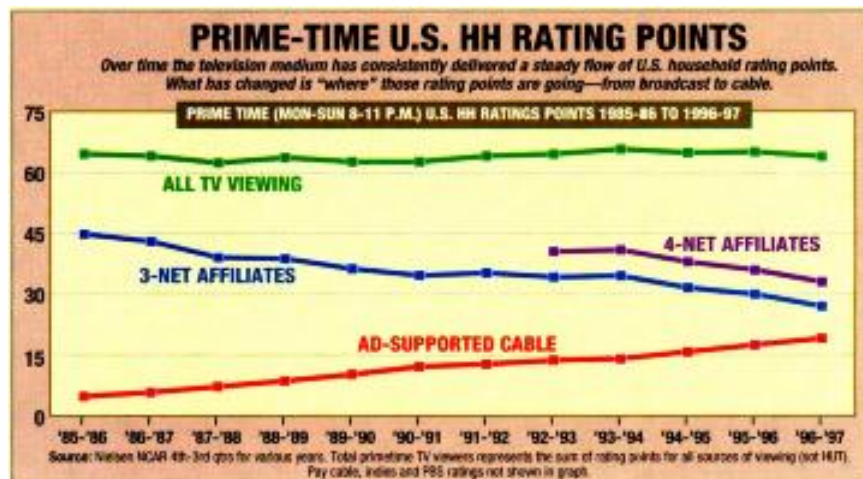
# banner ad year for cable operators

This month, cable advertising will wrap up one of the most important years in its history. Cable networks drew much of the spotlight with headline-grabbing audience gains and aggressive new programming slates, but cable operators, after several years of investment in new technology, training and audience research, made impressive strides of their own.

"Cable operators are selling better than anybody anticipated," reports Howard Nass, senior vice president and corporate director of local broadcast at TN Media.

National spot cable revenues were up 24 percent for the year's first half, a robust gain considering that last year's 18 percent increase for the year as a whole got a healthy boost from election spending. Third quarter sales, depressed last year by competition from the Olympics on CBS, have surged ahead to an increase in the 40-percent range, according to Deborah Cuffaro, senior vice president of rep firm Cable Networks Inc. For the year as a whole, national spot cable revenues could end up ahead by as much as 24-28 percent, predicts John Sawhill, chief operating officer of rep National Cable Communications.

Part of the surge in national spot revenues can be traced to big increases from relatively new categories, including telecommunications and packaged goods.



# Dear TV Programmer Guy,

## The Tale of a Great TV Programmer Guy

Once upon a time a noble TV Programmer Guy ran a system that included **ESPN**. And Rick, who everyone called "the Rick," was very happy. Then one day a sports news network called **ESPNNEWS** came galloping along. And the Rick, being the Rick, wanted **ESPNNEWS** because it had sports news, highlights and stats 24 hours a day. And it was from **ESPN**, the only true sports authority in a land where many evil, phony sports networks lurked in the forest.

So the Rick offered his TV Programmer Guy the broken middle fingernail of Matt Cavanaugh in exchange for this incredible channel.



And at first the TV Programmer Guy was not quite convinced it was a real Matt Cavanaugh fingernail, but alas,



after a few minutes of inspection he was shocked to realize that yes, this truly was the actual middle fingernail Cavanaugh broke while throwing a 6-yard button hook to Stanley Morgan during a Patriots/Lions game in 1978. And the noble yet kindly TV Programmer Guy granted the Rick his **ESPNNEWS**. And everyone lived happily ever after.

# THE END

You can help the Rick get **ESPNNEWS**  
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Thanks,  
the Rick

## CABLE ADVERTISING ANNUAL REPORT

**"Cable operators today are more equipped to take advantage of broadcast audience erosion than they would have been even a year or two ago."**

*—Jim Klunder,  
director of local  
advertising sales,  
Turner Network  
Sales*

Investments from automotive, fast food, retail, entertainment, financial services and health care companies also continued to boost revenues.

Local sales, although a much more mature revenue stream, have also steamed ahead this year and are expected to finish up at least 12 percent.

Operators' sturdy ad sales increases can be traced in part to audience gains. This past summer, ad supported basic cable ratings surpassed, for the first time ever, the combined ratings of ABC, CBS and NBC. Then, during the first week of the new fall season, cable networks captured a record 33.7 combined audience share, up from 30.5 the previous year, while the top four broadcast networks slipped to a combined 62.5 prime time share, down from a 65 in September 1996.

"It's becoming a horse race," says TN Media's Nass. "People are saying that if cable is accounting for that kind of viewing, it's taking it out of the hide of over-the-air, so I have to shore up my impressions there. When you see a 10 rating, you're probably only doing an 8 in cable homes."

Along with the audience gains, however, changes on the operator front have had an even more far-reaching impact. Ownership consolidation, management joint ventures and more tightly managed interconnects are rapidly transforming the local cable marketplace, making it possible in some cases for national advertisers to buy an entire cable DMA with a single phone call.

At the same time, steady investment in digital technology over the past two years has begun to pay off in dramatic improvements in customer service and a much broader array of networks available to local, regional and national spot advertisers. Similar investments in research and training have created a more sophisticated, aggressive sales force that has raised cable's profile on Madison Avenue as well as Main Street.

"Cable operators today are more equipped to take advantage of broadcast audience erosion than they would have been even a year or two ago," comments Jim Klunder, director of local advertising sales for Turner Network Sales. "Because of digital insertion, they can get advertisers on the air really quickly now, and that's a big deal to agencies."

Grey Advertising is among several major agencies that are boosting their use of spot cable. "We're looking at national spot cable more closely," says Karen Richman, senior vice president, director of local broadcast. "We see it as a viable alternative and we intend to use more of it in the future." Many systems are more willing than in the past to price their inventory competitively with broadcast, Richman says, and they've gotten better at trafficking spots reliably and invoicing in a way that agencies can more easily manage.

Cable advertising has had "an outstanding year," says Pat Esser, vice president of advertising sales at Cox Communications, who doesn't see things slowing down any next year. "This is a business where once you make inroads, once you get on plans, you tend to stay there," he adds. "We're getting in doors we haven't gotten in before and we're getting on those plans."

Esser and a number of other cable operators note that cable's efforts to establish strong interconnects in most major markets have paid off in a new attitude among advertisers toward cable. "Once a market is interconnected, advertisers really understand and believe in the value of cable," says Filemon Lopez, senior vice president of advertising sales at Comcast Cable. "They put their money where their mouth is and they really spend."



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# new technologies trigger wave of change



**Pat Esser**  
*Vice President  
Advertising Sales  
Cox Communications*

Some of the most sweeping changes taking place in local cable advertising result from new technologies. Digital insertion systems had a significant impact on local and national spot cable's revenue growth in large markets this year and will likely propel faster growth in medium and small markets over the next two or three years. That, combined with a new generation of much more powerful traffic and billing software, is beginning to allow operators to insert on many more channels, manage their inventory more effectively and improve customer service. Satellite and fiber delivery of spots and electronic data interchange promise another wave of change within the next three or four years.

"Our platform has improved dramatically," says Pat Esser, vice president of advertising sales at Cox Communications.

Ed Delaney, vice president of marketing at SeaChange International, estimates that 65-70 percent of operations in major markets are now using digital insertion technology "aggressively," inserting on 20 or more channels and offering advertisers several different geographic zones within a coverage area.

SeaChange, which has installed 75 percent of the digital insertion gear being used by U.S. cable operators, estimates that the average number of channels being inserted on today is 20, up from 10-12 three years ago. A few larger systems insert on as many as 30 channels.

By inserting on more channels, operators were able to target advertisers' messages more precisely this year than they have in the past, says Jason Malamud, national director of affiliate sales at MTV Networks. "By focusing on a broader range of networks, operators are doing a better job of delivering the viewers advertisers need to reach and they are helping advertisers avoid ineffective buys."

Targeting more effectively can go a long way to help reduce account churn, long a problem in local and national spot cable, Malamud continues. "If advertisers get results because their commercials have been more precisely targeted, they are more likely to renew."

Interconnects in Los Angeles, Chicago, Detroit, San Francisco and Atlanta are now operating digital plants. New York is testing its new digital plant and hopes to have it up and running early next year, and Washington, D.C., is nearing completion of its digital plant. Going digital has meant big revenue increases. Sales at Los Angeles interconnect Adlink are up 52 percent this year and in Chicago, they're up 35 percent, according to Jerry Machovina, senior vice president of advertising sales at Tele-Communications Inc.

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## CABLE ADVERTISING ANNUAL REPORT



**Jerry Machovina**  
*FCC Senior Vice  
 President,  
 Advertising Sales*

Cox's Esser adds that digital conversions tend to pay for themselves remarkably quickly. "We invested \$1 million in digital gear and within 12 months, got \$1 million in incremental revenue."

Digital conversion has also meant faster service for advertisers. "Chicago used to be the Tower of Babel of cable advertising," quips Machovina. "Now, you can bring a videotape into our Michigan Avenue sales office and it will be encoded and sent out to any of five separate zones in the greater Chicago area. We can generate an invoice within 15 minutes of the spot's running."

Along with digital technology came "a proliferation of zoning to smaller and smaller targets" this year, according to SeaChange's Delaney. "A headend of 100,000 subscribers used to offer two zones," he says, "but now it will offer four and five zones."

In addition to increased zoning, more operators offered the ability to tag commercials for different neighborhoods and target different products to different groups of homes in the same ad campaigns. At Los Angeles interconnect Adlink, S.C. Johnson has targeted Raid Ant and Roach Killer spots to suburban neighborhoods and Raid flea spray spots to beach communities, with all spots invoiced and accounted for as a single buy. "It's an incredibly powerful marketing tool," says Vicki Lins, director of marketing at Adlink, which uses psychographic, demographic and geographic research to help advertisers determine where to target their efforts for different brands.

With digital insertion up and running in many major markets, operators have turned their attention to the next big step in the automation process: traffic and billing. Traditionally, operators have struggled with systems based on those originally designed for broadcast stations, which require much less processing power.

Newer systems, based on client server technology, can handle millions of commercials airing on many different channels and in several different zones. A LAN International system installed in Ontario, Calif., for example, traffics spots to 17 different headends and 20 different networks, generating 340 logs daily, according to LAN International President Leif Bohman.

Cable's new generation of traffic and billing systems also use open architecture, enabling operators to design the reports they need and create invoices that are more easily accommodated by agencies. In many cases, ad agencies don't want an invoice to list every version of a spot and all the different zones in which it aired, preferring instead to have a schedule expressed more simply so it can be reconciled with agency software. Newer T&B systems enable operators to design invoices this way, while older systems didn't.

Newer systems also permit more accurate inventory management, enabling operators to assess sellout levels weeks or months in advance so they can maximize the value of remaining inventory. They also automatically reschedule spots that have been bumped to make room for commercials sold at a higher price, further enabling operators to maximize inventory and deliver effective schedules for advertisers.

Companies offering new generation T&B systems include LAN International, which has completed seven installations of its product in the U.S. and is in the process of installing more; CCMS, which has six installations of Novar, its new generation system, and SeaChange, which has beta tested a new system and plans to unveil it at next week's Western Show.

## CABLE ADVERTISING ANNUAL REPORT

The process of designing a workable traffic and billing system for cable has been "a huge undertaking," says Larry Zipin, vice president of advertising at Time Warner Cable and chairman of a Cabletelevision Advertising Bureau committee that examines technological matter, including traffic and billing issues. The newer systems now available are "by no means the final version of the media management system we are looking for," he says, "but they will get us past some of the road blocks we face right now."

TCI's Machovina adds that traffic and billing has been the "missing link" in the process of automating cable's complicated ad sales back room. "We're full speed ahead" in installing new software, he says. "By the end of 1998, we'll be well on the way to eliminating the limitations and barriers that have held us back. There's a light at the end of the tunnel."

Although most of the digital insertion and traffic and billing upgrades have taken place at larger systems, medium sized and smaller systems are likely to take the plunge over the next few years. They'll partner to wire together systems in a DMA and share the same digital insertion, traffic and billing and satellite delivery system, predicts Bill Everett, vice president of sales and marketing at SkyConnect. Such partnerships will bring the economies of scale needed to offer fast, efficient service to advertisers even in very small markets, he says.

Small markets will also get a boost from "scalable" systems that permit operators or interconnects to start out digitally inserting on four channels and build eventually to 40 or more, Everett says.

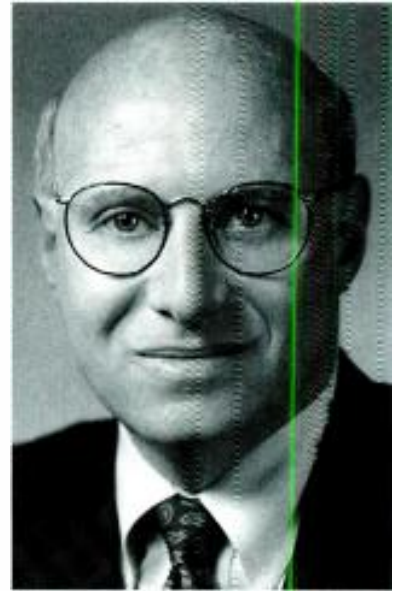
The next steps in completing the automation circle at cable ad sales operations lie in satellite delivery and electronic data interchange. To date, systems and interconnects haven't needed much satellite delivery because 90 percent of the commercials they carry come from local or regional advertisers. As national spot business builds over the next couple of years, however, demand for satellite delivery will increase significantly.

TCI's Machovina sees satellite delivery becoming an issue for the industry soon. "We'll be in a position here, within the next year, where we'll have a satellite distribution network," he says. "The industry will come together on it as we do more and more interconnect activity on a broader basis. Some day, you will be able to buy the top 100 markets in national spot through one organization."

SkyConnect can deliver spots by satellite directly to a digital file server, where they are stored until a traffic and billing system, which can be supplied by sister company, VisionTel, routes them to airplay on different networks and in different zones. A number of operators, including TCI, Time Warner, Marcus Cable and Adelphia, have installed SkyConnect's digital insertion gear, Everett says.

On the EDI front, a CAB committee of ad agency and MSO executives has begun working on initial planning for an open architectural approach that will serve operators' complicated needs. "EDI would definitely make it easier for national advertisers to use local cable," says Kevin Gallagher, vice president and media director at Leo Burnett. "We're excited to see operators moving to adopt those guidelines."

One company hoping to capitalize on cable's demand for both EDI and



**Larry Zipin**  
Vice President,  
Advertising Sales  
Cox Communications

It must be  
embarrassing  
to get beaten up  
scrawny, loud-mouth  
**chicken** who still  
with his parents

In the fight for subscribers, it's good to have Cartoon Network on your side. They may not look very threatening at first glance, but our original characters pack a powerful punch. Especially in the ratings department. Cartoon Network's three newest originals, *Cow and Chicken*, *Dexter's Laboratory* and *Johnny Bravo*, have increased time period average ratings among kids 6-11 a whopping 44%.<sup>\*</sup> Which makes us the highest rated network of any you're currently considering for launch.<sup>†</sup> So add Cartoon Network to your basic lineup. With muscle like this, it's no wonder we're such a hit with cable viewers.

©1997 Cartoon Network, Inc. CHICKEN and all related characters and elements are trademarks of and copyrighted by Hanna-Barbera Cartoons, Inc. Source: \*A.C. Nielsen, three program K6-11 average rating, 3Q97 vs. corresponding 2Q97 time periods. †A.C. Nielsen, total day household coverage ratings for mid-sized basic cable networks as defined by the industry standard, Myers Reports.

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NETWORK**

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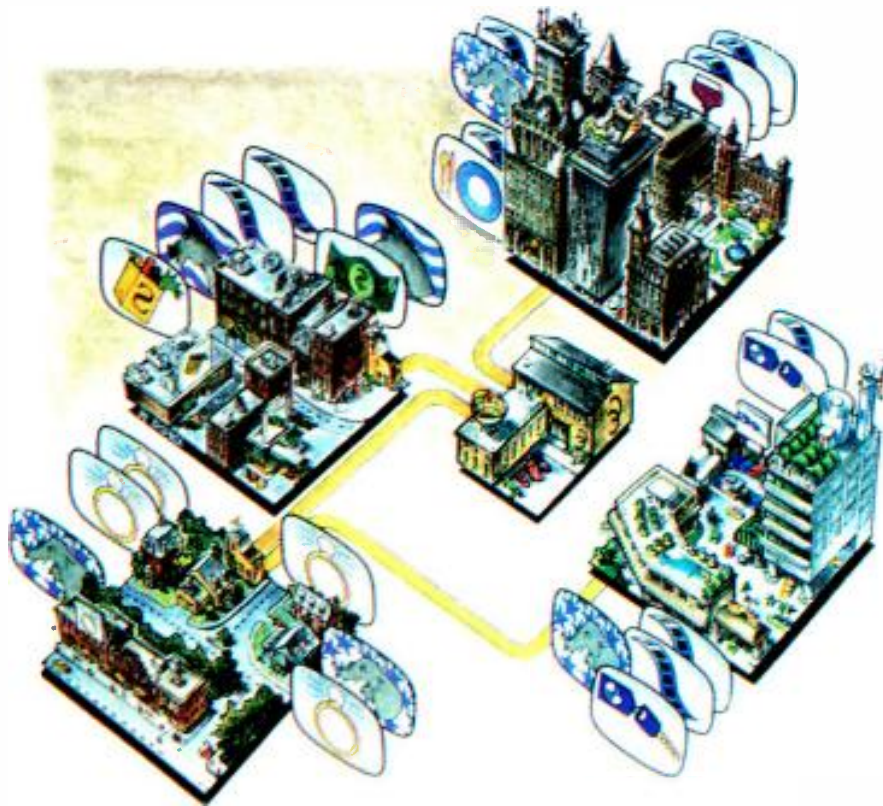
## CABLE ADVERTISING ANNUAL REPORT

satellite delivery is Video Networks Inc., which will have its technology on display in the Cable Net exhibit at next week's Western Cable Show. Its system delivers spots via satellite or landlines and then uses landlines to automatically confirm reception of the spots and transmit affidavits and invoices to agencies.

National advertisers are already using other media to target different versions of their advertising to various geographic, demographic and income groups, says VNI President Tom Engdahl. "Billboards from the same advertiser carry different ethnic or economic messages in different neighborhoods," he says, "and magazines like *Time* carry different ads depending on the newsstand delivering them.

"Large corporate America wants the ability to be effective in spending to get in front of the eyes of customers that want the product they are selling," Engdahl says. With its increasing use of fiber optics, cable has the ability to target smaller and smaller groups of consumers. "Cable has the best method for getting to demographic commercial insertion," he says. "If operators can help large advertisers effectively reach the customers they need, advertisers will beat a path to cable's door."

► **SeaChange International** is the leading provider of MPEG-2 Digital Video Delivery systems for the television industry, serving more than 12,000 TV channels worldwide





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Americans have a lot to say. Now there's a new network that listens to them. Premiering January 1998. Visit us at the Western Show, Booth 1468, or contact America's Voice affiliate sales: Washington, D.C., 202-544-6384; Denver, CO., 303-486-6950.

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# network tie-ins fueled revenue gains

Cable networks delivered more than record-high ratings to their affiliates this year. As operators broadened the array of channels available to advertisers, networks responded with a growing number of promotional tie-ins and co-branding opportunities.

"Cable operators are really using network programming to go after specific client categories," says Bud Breheney, vice president, eastern region and local ad sales at the Food Network. Los Angeles interconnect Adlink worked with the Food Network to create *Food Bites*, a vignette series offering tips such as how to dress up vegetables to make them attractive to kids. Adlink created the series specifically to capture the interest of a major food advertiser, which sponsors the series exclusively and, since becoming involved in it, has made its first significant national spot cable buys.

Product-specific vignettes and tips are also great for attracting niche advertisers, says Brian Hunt, director of local ad sales at NBC Cable Networks. "For example, CNBC has produced a highly successful vignette series on tax tips that can be sponsored by local financial advertisers. The New York Interconnect has, for example, been very successful at selling these tie-ins to Chase Manhattan Bank."

Along with tying into programming, operators and interconnects stepped up their use of event promotions in 1997. When Comcast Cable of Philadelphia wanted to boost its sales on Nickelodeon, it partnered with the network to create Nick Night at the 76ers, a promotion designed to draw families to a pro basketball game and turn the spotlight on animated characters such as Ren and Stimpy. The event, sponsored by department store chain Boscov's, attracted so many families that the team, owned by Comcast, wants to repeat the promotion next month.

At Comcast, which has also done mall promotions with Nick animated characters, sales to children's advertisers have climbed steadily. "We have been able to translate Nickelodeon's ratings success into dollars," says Filemon Lopez, senior vice president of advertising sales at Comcast Cable.

Mall promotions and other special events offered operators an opportunity to generate extra advertising revenue outside what they got for air time, notes Jason Malamud, national director of affiliate advertising sales at MTV Networks. "With its ratings increase, Nick is beginning to sell out at the system and interconnect level, so we're trying to create more opportunities to sell promotions and off-channel events."

Event promotions also allowed operators to "take credit for carrying a marquee event," Malamud said. In addition to associating themselves with MTV's Music Video Awards, affiliates generated \$3.5 million in extra revenue through a local-



**Filemon Lopez**  
Senior Vice President,  
Advertising & Sales  
Comcast Cable

## CABLE ADVERTISING ANNUAL REPORT

ized merchandising program. E! Entertainment Television offered affiliates Hollywood Party-in-a-Bag kits, enabling them to tie into its coverage of major award ceremonies. Time Warner Cable in Palisades Park, N.J., dressed up a local restaurant in red carpets and other ceremony trappings, filling the place on a Monday night, when business is typically slow.

"Local ad sales continues to grow in importance as a revenue stream for the cable operation," says Amy Bates, E! vice president of affiliate marketing. "As their revenue goals increase, the need to partner with networks increases."

Along with generating extra revenue and associating operators with marquee programming, events can raise an operator's profile locally. A number of operators have co-branded their systems by tying in with the Food Network's Cooking Across America tour. Each one-day tour event features four well-known chefs, most of whom have appeared on TV, teaching cooking techniques to consumers. Operators sell tickets to the events, offer sponsorships to advertisers and, in many markets, bask in the glow of publicity the events generate.

The exposure operators, networks and advertisers were able to gain from co-branding efforts goes well beyond event signage and on-air spots, notes Mark Mersky, vice president of affiliate marketing at A&E Networks. "You get a lot of cross-channel and importantly, off-channel promotional exposure," he explains. Off-channel exposure can come in the form of bill stuffers, retail point of sale displays, cable office displays and sweepstakes entry forms, all emblazoned with the logos of sponsors, network and operator, Mersky says.

This year, A&E Networks mounted a major co-branding effort surrounding *Biography's* 10th anniversary while co-owned History Channel built one around its signature program, *In Search of History*. Lifetime offered an opportunity for operators to get involved with cause marketing when it mounted a sweeping campaign connected with breast cancer awareness.

Operators' increased interest in network promotions and programming tie-ins prompted both major national rep firms to boost their efforts in the area. National Cable Communications hired former Lifetime affiliate sales director E.B. Moss to specialize in linking advertisers with network promotions. Cable Networks Inc. began inviting network reps to make stops at its regional offices and make presentations to sales reps to acquaint them with upcoming events.

Along with tying in to network branding efforts more often, some cable operators are doing more to draw viewers to their programming line-ups. One of the more aggressive efforts is underway at Comcast, where daily spots promoting "What's on Comcast Tonight" airs every day on the eight highest-rated basic cable networks from mid afternoon to about 10 p.m. Boston-based Smash Advertising produces the 30-second spots, which feature a Comcast spokesperson promoting two different shows a day.

"We try to promote genres," says Jon Gorchow, Comcast vice president of original programming. "We'll say: 'if you're a sports fan, there are games tonight on two different channels;' or 'if you're a movie lover, TNT has this at 8 p.m. and HBO has this at 11.' The spots, which are inserted by Customized NuStar, include clips from the shows.

Comcast initially tried promoting three shows daily in What's On Comcast Tonight, but found it could do a better job of acquainting viewers with the shows if it kept the number to two. It produces the same spot each day for all of its sys-



▲ *E! Entertainment provided affiliates with promotional tie-ins to its coverage of such events as the Academy Awards*



▲ *An 'In Search of History' sweepstakes turned the spotlights on a signature show and the affiliate carrying it*





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## CABLE ADVERTISING ANNUAL REPORT

tems. "The economics work if we distribute it nationally," Gorchow says.

Time Warner and TCI continued to devote 25 percent of their commercial inventory to promoting their services to viewers and as they insert commercials on more channels, the number of promotional spots goes up. "We are doing more in terms of sheer numbers of networks and ad avails," says Time Warner's Zipin. "Promotion is included in that." Time Warner also continues to mount about six national network tie-in promotions each year, Zipin adds.

Many cable operators' efforts to insert on more channels will get a boost on Dec. 31 when they will be able to add one of the highest rated basic cable networks, TBS, to their mix. The channel converts then from its long-time status as a superstation to a network that will permit local systems to sell avails.

With TBS, operators will gain two minutes of advertising per hour at an average 1.1 rating, says Jim Klunder, director of local advertising sales for Turner Network Sales. One major MSO has estimated that adding TBS will generate \$150 million in new revenue. "TBS will generate the kind of revenue that the broadbased entertainment networks bring them," Klunder says.

Cable's biggest networks, by stepping up their program production and acquisition efforts this year and last, are delivering some of the highest average ratings in their history, Klunder says. On Sunday Sept. 14, for example, the combination of TBS and TNT outdelivered three of the four largest broadcast networks in prime time in national, not cable-universe ratings, Klunder says. "We did that in spite of the fact that the broadcast networks are in more homes, and the following Sunday, we did it again."

Significantly higher ratings on cable as a whole made 1997 a year in which advertisers recognized "that viewing to basic cable is really significant, and continues to grow while broadcast continues to decline," says Jerry Machovina, senior vice president of advertising sales at Tele-Communications Inc. "More and more advertisers recognize that basic cable advertising is very legitimate."

Cable programming has seen a tremendous amount of change in the past 15 years, adds Filemon Lopez, senior vice president of advertising sales at Comcast Cable. "We've come a long way from the days of Australian rules football and arm wrestling. Wired viewership continues to grow and the quality of our programming continues to rise."

► **What's on Comcast Tonight?**  
*promotes two programs each day in a 30-second spot that airs from 4p.m. to 10p.m.*

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## CABLE ADVERTISING ANNUAL REPORT

# a higher profile for audience measurement

Audience research, a primary tool of the well-armed sales force, continued to gain prominence at cable operations this year. Although operators remain frustrated at the quality of quantitative research, they expanded their use of available methods, and explored alternatives that show promise for the future.

Most cable operators in the top 50 markets now subscribe to Nielsen, according to Deborah Cuffaro, senior vice president of rep firm Cable Networks Inc. "It's unusual to find a market, unless it's very small, that doesn't use Nielsen." Many also use Cablescan, which marries quantitative data with qualitative information about consumer lifestyles and buying habits.

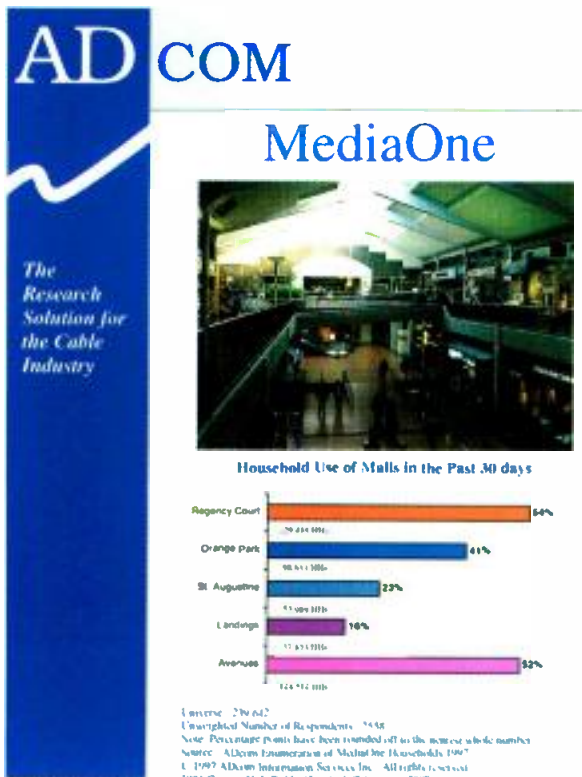
"Our research tools have improved dramatically," says Pat Esser, vice president of advertising sales at Cox Communications. Cox signed three-year pacts to buy, for all of its markets, quantitative data from Nielsen and qualitative data from Arbitron and Cablescan, Esser says.

At Tele-Communications Inc., the emphasis is on qualitative research, according to Jerry Machovina, senior vice president of advertising sales. "We have deployed Claritas mapping software, which is geo-coded cluster research that identifies consumption patterns," he says, "and we use other products of similar design and capability."

TCI also subscribes to Nielsen and Arbitron, but is disappointed at what Machovina calls, "the limits of the Nielsen methodology, which is designed for a broadcast environment and highly underreports our audience." Larry Zipin, vice president of advertising sales at Time Warner Cable, which also uses Nielsen, expresses similar disappointment. "It's still very difficult to quantify local cable audiences. We still have a distinct absence of the kind of ratings information we should have."

Because so much of an operator's advertising business comes from local sources, which don't demand the kind of quantitative data that national advertisers do, the lack of good cable audience measurement hasn't yet affected growth, Zipin says. "If our business depended on the data, we'd have no business at all. A good, reliable, neutral and totally objective local cable ratings service doesn't exist."

Machovina points to efforts to create an alternative, such as that being developed by ADcom Information Services, which has been generating monthly ratings and extensive market qualitative data for a year in Jacksonville, Fla. ADcom's method involves household meters placed on every set in the home; a meter sample about twice the size of a typical Nielsen meter sample; and exten-



**ADcom's Profiles**  
include buying patterns  
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data





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**TELL ME SOMETHING I DON'T KNOW.** CBS Eye On People is the network dedicated to bringing you more. New shows offering timely updates, insightful revelations and retrospectives on the people and stories you want to know more about.

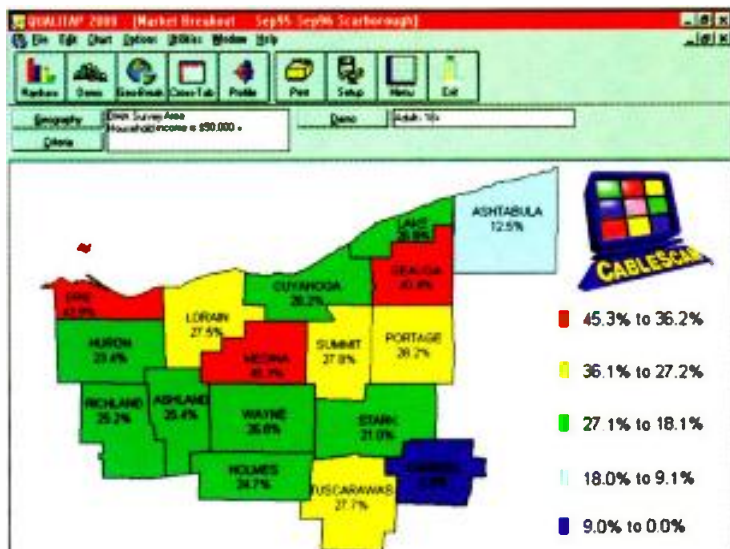
Call Jim Babchak, Eastern Region: 203-965-6405 • Ken Mullane, Midwest Region: 312-245-4843 • Lynn E. Wells, Western Region: 303-771-9800.

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sive telephone interviews of about 2,800 homes to glean information about demographics, viewing habits and buying tendencies, including plans to buy such large items as cars or a new house in the near future.



*CableScan data includes qualitative information for specific customer defined geographic areas.*

In Jacksonville, where Media One uses the ADcom system, 1,300 meters produce data 24 hours a day, seven days a week, says Skip Broussard, ADcom director of advertiser and agency services. So far, the data shows "a huge shift in audience share going from broadcast to cable," Broussard says. "People have predicted that there would be almost a 50/50 split in terms of share between cable and broadcast. Well, we're proving it."

Broussard routinely sees disparities of 4-5 rating points between Nielsen data, which still relies on diaries in Jacksonville, and ADcom data. "There's a difference of up to four rating points in the late news and similar differences in prime time and sports programming," he says.

In addition to generating what Broussard believes are more accurate audience measurements,

ADcom's data has delivered results to Media One's bottom line in Jacksonville. "Right now, we can point to well over \$200,000 in new or additional revenue and say that ADcom was involved in generating that money," Broussard says. ADcom is in discussions with a number of cable operators about expanding its service to other markets and is "talking to agencies—locally, regionally and nationally." BBDO in Atlanta uses ADcom data in analyzing buys on the Jacksonville Media One system, he says.

Also expanding its services is Nielsen Media Research, which plans to add metered ratings in five more markets—Greensboro-High Point-Winston Salem, N.C.; Jacksonville, Fla.; Las Vegas; Providence, R.I., and Birmingham, Ala.

Even as operators expand their use of syndicated research, they also look forward to deploying audience measurement techniques of their own. "As we initiate our digital services and step up our two-way plants, we'll have technology in place to provide finite data about who's watching what," Machovina says. "Within five years, we'll use this technology for audience measurement."

Zipin believes agencies would play a major role in improving audience research. "Quite frankly," he says, "one of the missing elements in this equation is the point at which the advertisers and their agencies decide that they'd like to have better information than is currently available."

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Wear fake fur...that's modern. Substitute skim milk for cream in your coffee... that's healthy. But don't accept anything but GENUINE CMT: Country Music Television. We're the only all-video network based in Nashville...we're the GENUINE, original, authentic, worldwide country music video authority. Our loyal viewers turn to the original home of country music videos...they turn to GENUINE CMT. Turn your subscribers on to CMT.

To add CMT to your channel lineup, call Jir Babchak in the East at (203) 965-6405, Ken Mullans in the Midwest at (312) 245-4843, or Lynn E. Wells in the West at (303) 771-9800.

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## CABLE ADVERTISING ANNUAL REPORT

# local cable— web packages began to surface

Cable operators took their first steps to package cable advertising with exposure on the Internet this year.

At Comcast, on-air promotions drive viewers to local Web sites, plugging advertiser home pages linked to the Comcast sites. To date, 20 Comcast locations have their own local Web sites and three of those offer Internet-cable advertising packages, says Filemon Lopez, Comcast senior vice president of advertising sales.

The Web sites, such as In Philadelphia.com, In Detroit.com and In Sarasota.com, offer local news and sports, restaurant reviews (retrievable by types of cuisine) and information for travelers, as well as job listings. Comcast partners with local newspapers and magazines to create content for the sites.

For a local advertiser interested in a Web presence, Comcast will design a cable package and develop a site that is linked to the local Comcast site. "A lot of local advertisers want to be on the Internet, but they don't need people from across the country looking at their site," Lopez says. "What they want is a connection to a local site, so local consumers will see what they offer."

Each Comcast location offering Web advertising has its own Web master, who trains the advertising account executives, helps them make presentations and

► *Web sites  
are becoming more  
valuable to cable  
operators.*



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We've given away more than  
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Our **INTERACTIVE** games can turn your  
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**"It is a revenue-enhancer—and it keeps us on the cutting edge"**

—Bill McEnaney,  
director of advertising sales,  
Time Warner Cable of  
Maine

generally keeps the Web activity "top of mind," Lopez says. To date, most Web advertising sold has been to existing cable advertisers.

Time Warner Cable of Maine also builds Web sites for advertisers and offers them rotating button and banner ads on the Around Town section of Roadrunner. (Around Town is viewable to the entire Internet, while much of Roadrunner content is for subscribers only). Cable spots promoting Roadrunner also plug advertisers with a presence in Around Town.

Since April, when the Internet advertising effort began, Time Warner of Maine has sold Web-cable packages to three advertisers and has several more getting ready to mount sites. Typically, it sells six month packages.

In addition to revenue generated by the cable and online ad schedules, Time Warner charges for developing and maintaining the Web site, hosting the site on its server and creating the Web buttons and banners.

At Time Warner Cable of San Diego, which boasts 6,000 Roadrunner subscribers, local Web advertising is just getting off the ground, according to Rick Winet, director of advertising sales. The system offers button and banner ads on Roadrunner to existing cable advertisers that already have their own Web sites. The Roadrunner site is linked to the advertiser's site and the advertiser's 30-second cable commercial is loaded so that when a user calls up the site, the commercial runs before the site comes online. "We're offering a multimedia experience," Winet says.

When a major local event happens...

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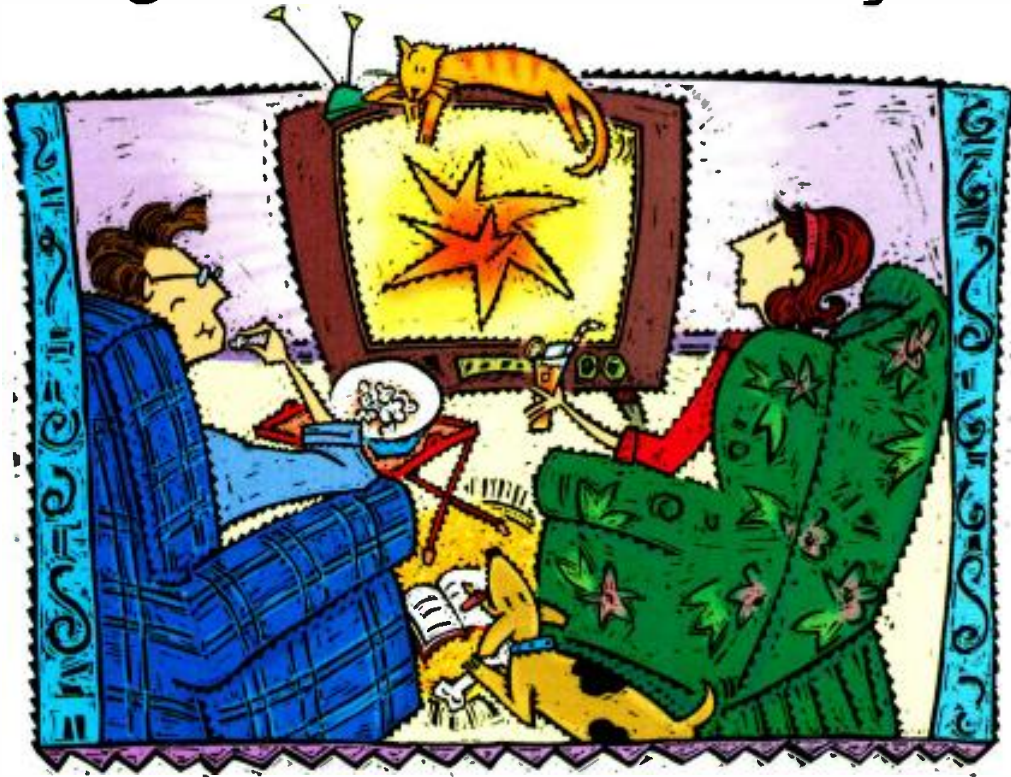
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\*Nielsen phone survey 10/97, based on 2.2 million cable homes in the New York ADI carrying News 12

# Watching a sit-com won't make you funny.



Your customers are getting the message:  
watching sports won't improve their coordination.

And watching a soap won't make them babe magnets.

But watching Knowledge TV - that can change their lives!  
Because everything they watch today, they'll use tomorrow.

Sure, other networks offer nice-to-know information.  
But, only Knowledge TV focuses on need-to-know subjects covering computers  
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No wonder Knowledge TV is ranked 4th in mid-sized networks,  
for interest among cable customers.\*

So unchain your brain about programming as usual,  
and give your customers something fresh, meaningful and unduplicated.

Knowledge TV will give them - and you - plenty to smile about!

\*Beta research, November '96



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# CABLE ADVERTISING ANNUAL REPORT

Comcast offers its local advertisers Web site design and a link to the Comcast site.



Cable operators that haven't ventured far into online territory may soon be able to sell advertising on it anyway, thanks to the efforts of cable networks. The Food Network, for example, is in the process of regionalizing its Web site, according to Bud Breheny, vice president, Eastern Region and local ad sales.

"We just launched the mid Atlantic region," he says. Users can access it and find regional recipes and restaurants." Cable operators will be able to sell advertising on the regional pages and will have other revenue-sharing opportunities.

Web advertising offers "a tool to bring in new clients" and enables cable operators to compete with other media entities that are offering the Internet for advertising," says Bill McEnaney, director of advertising sales at Time Warner Cable of Maine. "It is a revenue-enhancer," he says, "and it keeps us on the cutting edge."

## In the New York ADI, viewers in 600,000 households watch News 12 per day\*

They get the message about local news in their region. Shouldn't they be getting the scoop on your products and services?  
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**NEWS 12**  
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The leader in local news. Now seen in 2.2 million homes.

\*Nielsen phone survey 10/97 of 24-hour viewing recall based on 2.2 million cable homes in the New York ADI carrying News 12





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**CABLE ADVERTISING ANNUAL REPORT****local ad sales contacts****for insertable  
basic cable networks****A&E Television Networks**

Mark J. Mersky  
Vice President,  
235 East 45th Street  
New York, N.Y. 10017  
(212)210-9714

**America's Health Network**

Ruth Katz  
Director, Affiliate Marketing  
1000 Universal Studio Plaza  
Building 22A  
Orlando, Fla. 32810-7610  
(407)224-6800

**BRAVO**

Ed Carroll  
Senior Vice President,  
Marketing & Development  
150 Crossways Park West  
Woodbury, N.Y. 11797  
(516)396-4526

**Black Entertainment TV**

Tallulah Anderson  
Manager, Local Ad Sales  
1900 W Place NE  
Washington, D.C. 20018  
(202)608-2247

**CBS Cable**

Jay Jordan  
Director, Local Ad Sales  
250 Harbor Drive  
Stamford, Conn. 06904  
(203)965-6000

**Comedy Central**

David McFarland  
Director, Affiliate Ad Sales  
1775 Broadway, 10th Floor  
New York, N.Y. 10019  
(212)767-8770

**Courtroom Television Network**

Jim Esposito  
Manager, Local Ad Sales  
600 Third Avenue  
New York, N.Y. 10016  
(212)973-2800

**Discovery Communications**

Jennifer Reichenbach  
Senior Manager, Affiliate  
Marketing  
7700 Wisconsin Avenue  
Bethesda, Md. 20814  
(301)986-0444

**E! Entertainment TV**

David Avalos  
Director, Local Ad Sales  
5670 Wilson Boulevard  
Los Angeles, Calif. 90036  
(213)954-2508

**ESPN**

Joan Wilson  
Director, Local Ad Sales &  
New Business  
ESPN Plaza  
Bristol, Conn. 06010  
(860)585-2258/2424

**FX Networks**

Steven Carcano  
Vice President, Local Ad  
Sales  
1440 S. Sepulveda Boulevard  
Suite 241  
Los Angeles, Calif. 90025  
(310)444-8123

**Fox News Channel**

Paul Rittenberg  
Vice President, Advertising  
Sales  
1211 Avenue of the Americas  
New York, N.Y. 10026  
(212)556-8266

**Galavision**

Michelle Bella  
Director, Marketing &  
Communications  
605 Third Avenue, 12th Floor  
New York, N.Y. 10158-0180  
(212)455-5214/5224

**Game Show Network**

Dick Block  
Vice President, Advertising  
Sales  
10202 W Washington  
Boulevard  
Culver City, Calif. 90232-3195  
(310)244-8902/3049

**Great American Country**

Craig Chambers  
General Manager  
9697 East Mineral Avenue  
POB 3309  
Englewood, Colo. 80155-3309  
(303)792-3111

**Home & Garden TV**

Janice Brandon  
Manager, Local Ad Sales  
9701 Madison Avenue  
Knoxville, Tenn. 37932  
(423)694-2700

**International Channel  
Networks**

Maryline Lewett  
Director, Advertising Sales  
12401 W Olympic Boulevard  
Los Angeles, Calif. 90064  
(310)442-2346

**JEC Knowledge TV**

John Cooke  
Vice President  
9697 East Mineral Avenue  
Englewood, Colo. 80155-3309  
(303)792-3111

**Kaleidoscope**

Bonnie Busekrus  
Senior Vice President,  
Marketing & Sales  
1777 NE Loop 410  
Suite 300  
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*Kathy Haley, a Philadelphia-based business writer specializing in the media, researched and wrote and this special advertising supplement.*

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April 1997

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GCI, Inc.

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July 1997

\$100 Million

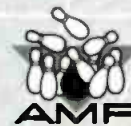


STC Broadcasting, Inc.

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The

# Deal Makers

## Media Investment Banking

# They'll show you the money

*Behind the scenes of media's biggest deals are the money maven who shuffle billions*

By Price Colman and John Higgins

If Charlie Ergen isn't exactly a household name on Wall Street today, he certainly wasn't in 1993. The chairman of EchoStar Communications Corp., Ergen was cruising along in obscurity, manufacturing C-band satellite receivers largely for rural TV junkies with enough land for giant backyard dishes.

But Ergen had bigger ambitions. He wanted to jump into direct broadcast satellite, a high-power service that, with its much smaller 18-inch dishes, would open satellite to millions of sub-

urban and city dwellers soured on their cable operators.

He needed enormous amounts of cash. Building and launching satellites, marketing a new service and supporting debt eventually would require more than \$1.5 billion.

But even a poker sharp like Ergen wasn't accustomed to talking in 10-figure sums. How would a Denver hardware manufacturer and blackjack card counter get that kind of cash?

Ergen turned to where anyone who needs that kind of capital goes. He found an investment banker who—for a potful of fees—would help him sell

his scheme to major investors with access to cash and a stomach for risk.

Whether it's shepherding the Charlie Ergens among institutional investors, playing yenta in corporate mergers or helping established companies shape their capital structures, a flood of firms is chasing media companies to handle their financial business.

To weather an unexpected downturn or to pounce on an opportunity, media companies shuffle billions of dollars in capital, balancing among the immediate cash drain of taking on debt, the relative safety—but ultimate higher cost—of selling equity, and the need

## Special Report



for financial flexibility.

According to Securities Data Corp., media companies have sold more than \$23 billion worth of bonds and \$7.2 billion worth of equity securities so far this year. Meanwhile, media mergers are running more than \$50 billion.

Media is a lucrative practice for investment bankers because there is a steady flow of deals. The field is not as big as computers or banking, but it is better than communications or electronics, according to Houlihan Lokey's tracking service Mergerstat.

Currently, radio is roaring because of the relaxation of regulations that limited the number of stations broadcasters could own. TV station mergers have spiked up for similar reasons, but also because of a booming economy and renewed desire for large, national scale.

Cable deals surged in the past two years as operators rushed for the exits for fear of competition, then big operators clustered their local systems. Cable also has been a good Wall Street customer because of the incessant need for capital to build out systems.

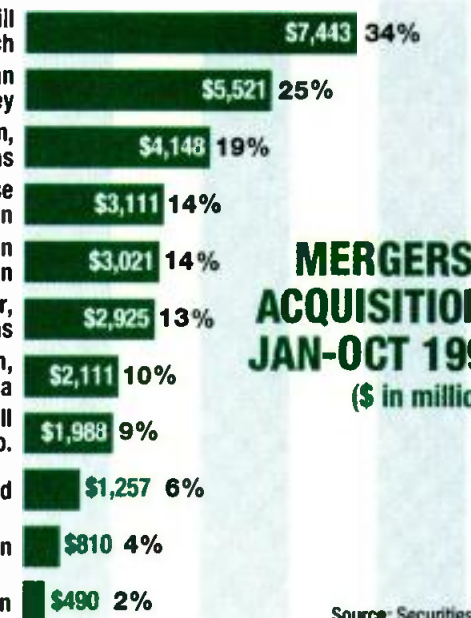
In a world where both issuers and investors slave over one-half of a percentage point of interest, many different firms can sell a few hundred million dollars of bonds at a reasonable price. But that's not what will get bankers the business.

"We look to them for ideas," says Bill Sorenson, News Corp.'s senior vice president of finance. "We look for sophisticated financing techniques that may not be the plain vanilla. We look for ability to execute."

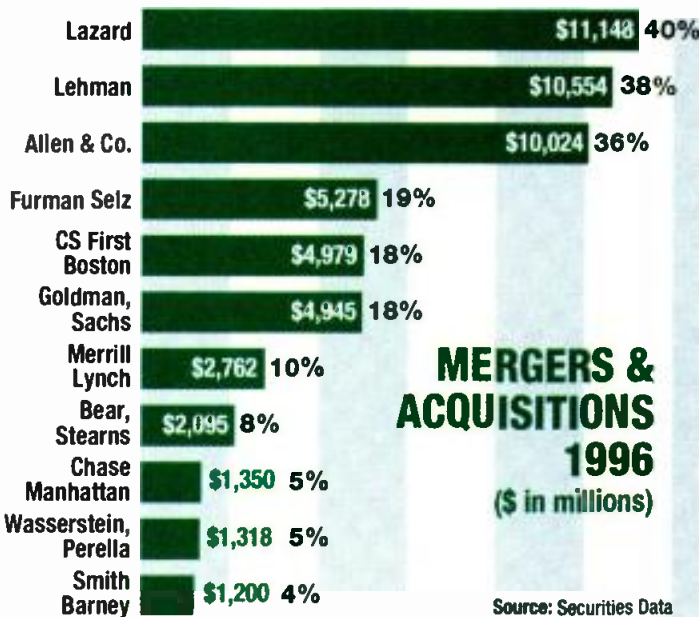
"We don't really use banking firms. We use individuals at firms," Time Warner Inc. CFO Richard Bressler says. "It's got a lot to do with trust."

Companies repay their bankers not just with specific fees for specific deals, but by steering their more vanilla stock and bond work their way.

Investment bankers concur. "We are rewarded for good ideas," says Alan



Source: Securities Data



Source: Securities Data

Mnuchin, head of Bear, Stearns & Co.'s media unit. "The way we're trying to distinguish ourselves is by showing our core clients creative deals, creative financings that fit their needs."

What's creative? Morgan Stanley & Co.'s \$2.3 billion sale of Times Mirror Co.'s cable systems, which involves spinning off the publishing assets into a new company and leaving \$1.4 billion

in debt with the cable systems for Cox Communications Inc. to deal with. That saved Times Mirror shareholders \$400 million-\$500 million in taxes.

Then there's Merrill Lynch & Co.'s role in helping Tele-Communications Inc. raise \$1.5 billion by selling the firm's trademark "Toprs." The unusual securities essentially let TCI sell preferred stock but deduct dividends paid out from its taxes—something that usually isn't allowed.

Most media companies have three or so banks they rely on for different purposes. The largest are counted on to efficiently push hundreds of millions of bonds or stock: Merrill Lynch & Co., Goldman Sachs & Co., Morgan Stanley & Co.

Media executives say they count on others more for strategic advice, including Allen & Co., Lazard Freres & Co. and Bear Stearns.

Bankers hate being put in one category or the other, obsessing that perceived strengths means perceived weaknesses.

Sorting through bankers' strengths and weaknesses was Charlie Ergen's task. He was pitched by a slate of bankers including Morgan Stanley, Alex. Brown & Sons, Smith Barney and Lehman Bros.

EchoStar badly needed cash, but Ergen and co-founder James DeFranco were hesitant to sell equity. Stock requires no interest payments, important for EchoStar, which would be short of cash for years, even if everything went right.

But every common share sold dilutes the founding shareholders. So if a business really takes off, the newcomers' profits essentially would

come out of Ergen's pocket.

EchoStar was a risky business to launch with debt, so, according to participants in the process, most of the bankers recommended selling a blend of junk bond debt balanced by equity up front.

Junk-bond powerhouse Donaldson, Lufkin & Jenrette proved sensitive to the executives' concerns, proposing a zero-coupon deal specifically backed



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by EchoStar's satellites and orbital slots. Issuing zeros meant that interest simply piled up, so Ergen wouldn't have to pay cash interest until the bonds came due, at which point he would borrow cheaper money to pay them off. Risky for both sides, but if EchoStar went under, bond holders could grab the satellites and resell them.

DLJ also created a splash in July 1993 by leading a similar \$435 million junk offering for international satellite player PanAmSat, which was about as thinly capitalized as EchoStar. The firm was intent on carving out a niche in the satellite business and chased it hard.

"Charlie [Ergen] was a little bit skeptical of high yield," says one financial executive who worked with the company. But he was even more concerned about diluting his own upside.

"Our view was that it was too early to do [equity] and they would have to give up way too much control in the company to raise enough money," says Dan Flatley, managing director of satellite and space financing at DLJ. "Charlie liked that concept."

In March 1994, Ergen picked DLJ. By May, the finishing touches were on the deal and DLJ went to the financial markets offering five-year zero-coupon bonds with \$335 million in proceeds to EchoStar. Once that financing was in place, DLJ followed with more debt plus an initial public offering of stock at a much more attractive price than Ergen could have managed a year earlier.

Those kinds of deals are big bucks for the bankers. They take a slice off the top of each deal, around 7%-9% of an initial public offering of stock, less for a secondary offering. Bankers get about 1%-3% of a bond sale, higher for junk bonds.

Fees for advising on mergers vary widely from a few million dollars for issuing a fairness opinion to more for heavy lifting. Advising the buyer in a takeover generally doesn't pay as well as being the auctioneer. Lazard Freres & Co., for example, received \$12.5 million helping Paramount sell for \$10 billion. Gaylord Entertainment Corp. paid Merrill Lynch & Co. half a per-



cent of the \$1.55 billion sale price of its cable networks to Westinghouse Corp., or \$7.75 million. But Lin Television Corp. is paying more than double that for its similarly-sized \$1.7 billion sale to Hicks Muse Tate & Furst. Lin will pay Wasserstein Perella & Co. about \$8.4 million, while Morgan Stanley & Co. will collect \$7.4 million.

But in Viacom's \$10 billion takeover of Paramount, securities filings show that Viacom paid former Smith Barney media banker Robert Greenhill as much as Paramount adviser Lazard—\$12.5

million. Then Greenhill, who since has split off to create his own firm, collected another \$12.5 million for helping Viacom simultaneously buy Blockbuster Entertainment Corp.

It's not as if the idea of buying Paramount was a new one to Viacom Chairman Sumner Redstone. Executives of the two companies had discussed a deal several times over the years.

But Viacom Vice Chairman Tom Dooley says Greenhill made the deal gel. "We always wanted Paramount, but Greenhill really made that happen," Dooley says.

But Wall Street faces two big threats to its continued success. First, commercial banks like Citicorp, Chase Manhattan Bank and Toronto Dominion Bank have set up investment banking units and are pitching to the same customers that borrow money from them. Big media lender NationsBank is buying Montgomery Securities.

"There are five or six commercial banks that want to sell bonds for us," says the chief financial officer of one large cable operator. "They sort of remind you how much money they're lending you. I don't know how we're going to keep everybody happy."

But in a more unnerving trend, companies are relying on their in-house staffs to work deals. TCI generally has avoided investment bankers in its latest wave of deal-making. The two bidders for \$1.9 billion International Family Entertainment Inc.—winner News Corp. and the Walt Disney Co.—showed up without Wall Street advisers at all.

That's partly because many media companies have set up formal internal M&A divisions. But it's also because the industry is so clubby.

Dooley attributes part of it to Wall Street firms' own media investment conferences, at which media moguls regularly gather for week-long stints at plush resorts.

"We see each other much more than in other industries," Dooley says. "I used to kid [Bear, Stearns merger chief] Alan Schwartz that 'You put us together in rooms at all these conferences. What do we need you for?'" ■

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# 11 Who Make It Happen

*More than 40 Wall Street brokerages, commercial banks and M&A boutiques helped media companies raise money, buy or sell during the past two years, according to Securities Data Corp. Here are 11 individuals identified by media executives and deal-trackers as key players.*



**Alan Mnuchin**

*Bear, Stearns & Co.*

**T**here's a particular reason Bear, Stearns & Co. was chosen to try to sell Court TV. It's because investment banking chief Allen Schwartz can move smoothly among the three bickering partners—Liberty Media Corp., NBC and Time Warner Inc.—gaining each one's trust and being regarded as an honest broker.

If the partners had simply wanted to auction the network, "it might have been someone else," says one executive familiar with the process.

That matches Bear Stearns' reputation on the street. Although the firm is primarily a trading firm, media executive rank its banking side as one of the small handful of firms that they turn to more for insight than for pushing bonds out the door.

And in a rare bit of candor for an investment banker, Alan Mnuchin, head of Bear Stearns' media and entertainment banking unit, doesn't disagree. [Schwartz, the fourth-highest executive at the firm, is a heavyweight among corporations and has long had strong relationships in media.]

"My goal is to support Allen and to manage the group in a way that represents the core of our franchise," Mnuchin says. "If all they're looking to do is rent out a deal execution factory, there are lots of firms that can do that."

Mnuchin is a relative newcomer to the firm, arriving 18 months ago from Goldman Sachs & Co. where he spent

on Allen & Co.'s arbitrage desk while she was in business school two years later.

The jobs got progressively less relaxing. After a stint at a now-defunct firm and a long run up the ladder at Salomon Bros., she returned to Allen & Co. in 1995 to become one of a bevy of executives chasing media deals.

The move was something of a culture shock. Peretsman had spent most of her finance career at one of Wall Street's top deal machines that pursues all kinds of stock, bond and merger deals, engineers exotic derivative securities and trades billions of dollars worth of paper for its own account.

She jumped to a stripped-down boutique known for quietly building relationships with top media moguls and for being in the right place when the right time comes to merge their companies.

Allen is famous for one of the most exclusive retreats in corporate America, his annual summer camp for rich media boys in Sun Valley, Idaho. The investment conference regularly attracts the biggest of media bigwigs, such as Viacom's Sumner Redstone, Time Warner's Gerald Levin and Ted Turner, News Corp.'s Rupert Murdoch and Microsoft Corp.'s Bill Gates.

The quiet approach works. It was at Allen's retreat that Walt Disney Co. Chairman Michael Eisner coaxed Capital Cities/ABC Inc. Chairman Tom Murphy into selling his company for \$19 billion. (Allen's fees amounted to just a few million dollars.)

Allen bankers spent years cultivating Seagram Corp. Chairman Edgar Bronfman Jr. and HSN Inc. Chairman Barry Diller, advising both on major takeover deals. When Diller and Bronfman decided last May to put Seagram's TV production and cable network operations into Diller's hands, Diller turned to Peretsman to help the process. News of neither deal leaked out beforehand.

"We're not playing a market share game. We do what we do in a limited way, and we hope we do it better than anybody else," Peretsman says.

—John M. Higgins



Tom Sobolik Black Star

**Nancy Peretsman**

*Allen & Co.*

**W**hen Nancy Peretsman joined small investment banker Allen & Co. two years ago, it was the third time she had worked for Herbert Allen Jr.

The first two times were not quite as glamorous: She housesat for the firm's chairman while she was in college in 1976, and then she landed an internship



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five years with its communications, media and technology group. Initially, he shared the top spot with West Coast media and entertainment veteran Frank Yagemann. But within months Yagemann had bolted to start a media practice at Montgomery Securities, a firm with a strong Silicon Valley concentration but little business from media firms.

Now that he has traded up from vice president at Goldman to senior managing director at Bear, Mnuchin is out tackling deals. Major clients include Time Warner Inc. and The Walt Disney Co., plus just about everything Cablevision Systems Corp. does.

Mnuchin doesn't see much standing in the way of the pace of cable deal-making, given investors' sudden confidence in the prospects for new digital and Internet revenue. He sees further consolidation in radio and TV as well, but he's getting a bit cautious about the aggressive prices some players are putting up. "There seems to be sort of an absence of concern in the advertising cycle," Mnuchin says. "It used to be about five years. But that doesn't seem to be the cycle built into any of the deals."—*John M. Higgins*



Jeff Amling

BT Alex. Brown

This has been a busy year for co-managing director Jeff Amling and his colleagues at BT Alex. Brown's media/communications division. They have handled \$12 billion in media-related deals in 1997.

BTAB is the top-ranked firm this year in deal-managed equity placements, and it is "highly ranked on the debt side as well," says Amling.

He joined Alex. Brown nearly 15 years ago from Kidder Peabody, and focuses on mergers, acquisitions and capital market needs for clients including Clear Channel, Chancellor/Evergreen and Premiere Radio Networks.

Amling is managing director and co-head of BTAB's media/communications division, whose clients include Hicks Muse-controlled Capstar Broadcasting, Evergreen Media and Chancellor Broadcasting, for which BTAB put together close to \$3.5 billion in high-yield debt and leverage loans in 13 separate transactions this year. Other clients include Clear Channel, Heftel, SFX, Young Broadcasting and Paxson Communications Corp.

The 1997 merger of Bankers Trust and Alex. Brown to form BTAB was the first of several mergers among brokerages. Fortunately for the media bankers and analysts at the two firms, their strengths were complementary.

BT had been strong on the bank lending and high-yield debt sides of the business, while Alex. Brown had focused on equities, public offerings and mergers and acquisitions. Amling says BT's relationships with leading media merchant banks, including KKR, Hicks Muse, Boston Ventures and Kelso, has strengthened Alex. Brown's own ties to some of those players.

Amling says 1998 should prove to be another banner year. "The capital markets are very good, and we already have a number of mergers and acquisitions in the works or under contract" for completion next year.

Consolidators in the broadcasting business are expected to continue expanding holdings next year. Amling says. "I think you'll see major players leading the way and requiring more capital for growth." He also sees companies diversifying outside their traditional businesses—Clear Channel's move into outdoor advertising, for example—as well as internationally.

Amling also believes that radio sta-

tion owners will continue to invest in and create new program services. Chancellor, for example, is creating a new radio network service, and Jacor has acquired Premiere. "The content side is very important, and we'll see broadcasters paying more to protect content as well as the pipeline."

—*Steve McClellan*



Tom Sobolik / Black Star

Jill Greenthal

Donaldson, Lufkin & Jenrette

For Jill Greenthal, managing director of the media group at Donaldson, Lufkin & Jenrette, investment banking is more than a pressure cooker of 18-hour days and billion-dollar deals—it's also a puzzle.

"The intellectual challenge of trying to figure out how to solve a problem for a client is what the business is really all about," she says. "When you're dealing with companies like TCI and Comcast, it's seemingly an everyday occurrence."

During the past two years, DLJ's Media group has led or co-managed debt offerings for EchoStar, TCI Satellite Entertainment, United International Holdings, Tele-Communications Inc. and Comcast, among others.

When Greenthal joined DLJ not quite two years ago, she brought a reputation as a savvy, exacting banker. "She's bright, aggressive, understands the business very, very well," says Carl Vogel, former Jones Intercable CFO and ex-EchoStar president.

The period from 1989-92, with its

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The Deal Makers

restrictions on highly leveraged transactions, was a crux for media investment banking. Greenthal says. While some see it as the dark days of investment banking, the Greenthal view is that it was a blessing in disguise. "It caused everyone to retrench, figure out how to run their businesses better," she says. "It sorted out the people who understood the industry from the people who did not. ....People who didn't have a commitment to the business moved on."

Media investment banking has more than rebounded since then, and the capital needs of cable companies have increased. The trend shows no signs of slacking, Greenthal contends.

"People are more aware of things like credit ratings, that's probably the principal change. ....The thing that's focused on increasingly is the notion of free cash flow. ....One of the most successful industries in getting the focus on free cash flow is the radio industry."

Greenthal ranks intelligence, persistence and a Type A personality as prime characteristics of the successful investment banker. "It's the pace of the business that attracts most of us," she says. "The fact that you receive significant compensation is clearly an additional benefit." Still, the pace can be a killer.

"So why stay?" Greenthal asks. "The answer is that it's fun. The bottom line is: If you don't enjoy what you're doing, you shouldn't be doing it."—*Price Colman*

## Peter Kiernan and Joseph Zimmel

*Goldman Sachs*

Goldman Sachs is one of the biggest and most active investment bankers in media, both for mergers and acquisitions and in financing. Over the past two years, the company's media communications department, headed by Peter Kiernan and Joseph Zimmel, has put together some \$2.5 billion in financing for such clients as Clear Channel Communications, Granite Broadcasting, Young Broadcasting, Benedek Communications, SFX Broadcasting, Park Broadcasting and Chancellor Broadcasting.

On the mergers and acquisitions front, the firm advised Universal on the sale of its TV assets to Barry Diller's Home Shopping Network. It helped



Peter Kiernan

Chancellor in its merger with Evergreen and aided New World when it was acquired by News Corp. It also represented Multimedia when it was sold to Gannett.

Kiernan, who specializes in broadcasting deals, says the radio business has changed the most, with deregulation ushering in an era of unprecedented consolidation. "Radio has gone from a business where you could get excited about having an 8% share in a market to major markets where people have up to 40% of the business," he says.

To demonstrate the growth in media values over the past three years, Kiernan cites a deal in 1995 in which he helped to sell Pyramid Communications to Evergreen Media. "It was a \$320 million radio deal, and at the time it was the biggest radio deal done."

Of course, the gangbuster economy has done its share. When WHDH-TV Boston was sold in 1992, he recalls, Goldman Sachs struggled to get prospective buyers to consider a price of 7.5 times cash flow, a bargain by today's double-digit multiples.

Consolidation will continue, Kiernan says. "We're waiting for another leg." Consolidation opportunities remain in

radio in midsize markets, and even bigger groups like Jacor and Disney may ultimately decide to sell, he says. In television, "we're in limbo. A lot of LMAs [local marketing agreements] have been grandfathered. It feels like a market that is dying to have duopoly created. What may end up driving it, in a perverse way, is digital technology. People may use digital to multicast, and that may be the driver for duopoly-like structures."—*Steve McClellan*



Tom Sobolik / Black Star

## Peter Ezersky

*Lazard Freres & Co.*

Peter Ezersky's rise to the chief of Lazard Freres & Co.'s media unit grew out of the kind of corporate chaos that clients usually summon him to help resolve.

Ezersky was one of the beneficiaries of upheaval last May following the retirement of senior partner Felix Rohatyn. Rohatyn was an institution at the firm among his clients and even among his rivals on the Street.


















The internal fighting that followed led to the rise of Steven Rattner, the former *New York Times* reporter who turned investment banker and helped to build Lazard's now-formidable media practice, advising people like Paramount Communications Inc.'s Marty Davis and then-Continental Cablevision Inc.'s Amos Hostetter about the sale of their companies.

Lazard chairman Michel David-Weill elevated Rattner to the post of



# SALOMON BROTHERS AND SMITH BARNEY: LEADERSHIP IN MEDIA

## Lead-Managed Transactions and Strategic Advisory Roles 1997

Company	\$Millions	Company	\$Millions
 <b>Comcast Corporation</b> Acquisition of controlling interest in E! Entertainment Television, Inc. From Time Warner Inc.	\$321	 <b>Viacom, Inc.</b> Block Trade	\$186
 <b>WorldCom, Inc.</b> Pending Acquisition of MCI	\$43,000	 <b>Clear Channel Communications, Inc.</b> Senior Debentures Block Trade	\$250 504
 <b>Brooks Fiber Properties, Inc.</b> Pending Sale to WorldCom Common Stock Senior Notes	\$2,900 168 250	 <b>Time Warner, Inc.</b> Block Trade Block Trade	\$220 48
 <b>Harcourt General, Inc.</b> Senior Notes Senior Debentures Senior Debentures	\$150 200 150	 <b>Sinclair Broadcast Group, Inc.</b> High Yield Trust Offering Preferred (HYTOPS) Senior Subordinated Notes Convertible Exchangeable Preferred Stock Follow-on Equity Offering	\$200 200 150 194
 <b>Adelphia Communications Corporation</b> Senior Notes Senior Notes Senior Notes Cumulative Exchangeable Preferred Stock	\$350 325 150 150	 <b>K-III Communications Corp.</b> Divestiture of Krames Communications	Undisclosed
 <b>Coinstar, Inc.</b> Initial Public Offering	\$32	 <b>McClatchy Newspapers, Inc.</b> Pending Acquisition of Cowles Media Company	\$1,400
 <b>SuperCanal Holding, S.A.</b> Acquisition of UIH Argentina	\$225	 <b>Chancellor Broadcasting Company</b> Convertible Preferred	\$100
 <b>Chancellor Media Corporation</b> Acquisition of Katz Media Group	\$379	 <b>Pro Sieben</b> Initial Public Offering	\$650
		 <b>US West Media Group</b> Block Trade	\$367

**Salomon Brothers**

**SMITH BARNEY**

deputy chief executive. That gives him more corporate responsibility than Rohatyn, who primarily wanted to be a banker. Rattner is thought to be the heir apparent for Lazard's top job.

Rattner's move made room for Ezersky to rise as well. But after leaving what is now CS First Boston Inc. to join Rattner's group in 1990, the new media chief is in an unenviable position: He has a tough act to follow.

On the plus side, Ezersky gets the clout of a firm that media moguls appreciate for its mind, not its body. Media executives say Lazard's strength is high-level strategic advice about mergers or acquisitions rather than the sheer muscle among institutional investors needed to move billions of dollars worth of paper.

"The way I look at it, I continue to have the benefit of the guy who's as good as they get," Ezersky says. "Nothing makes me happier than seeing that Steve continues to work with our clients."

After helping sell Continental to US West Media Group for \$11 billion last year, Lazard is now advising the telco on the spin-off of the cable unit. Lazard is advising America Online in its acquisition of rival CompuServe. Comcast still regards the firm as its closest adviser, using it to help work out Microsoft's \$1 billion investment in the MSO.

Lazard clients report that while they've watched all the internal discord, it hasn't trickled down to them. "There was a brief period of uncertainty followed by a period of clarity," Ezersky says. "Keep an eye on the scoreboard."—*John M. Higgins*

## Gregg Seibert

*Merrill Lynch*

Back in 1980, as a freshman in Morgan Guaranty's financial analysis department, Gregg Seibert was given the choice of focusing on oil or media.

The oil and gas field was hot at the time, but Seibert, a Wharton Business School alumnus, trusted his intuition and picked media. "What interested me was the ability to deal with financially oriented entrepreneurs," says Seibert. At 42 he is managing director and co-head of Merrill Lynch's media group.

Media turned out to be an inspired choice. Media investment banking has



grown from an also-ran in the early '80s to a leader in terms of the dollar size of deals.

Debt deals are a longtime strength in Merrill's media unit, whose client list is a Who's Who of major media companies: News Corp., Tele-Communications Inc., Infinity Broadcasting, Cablevision Systems, Seagram, Disney and Times Mirror among them. "The best investment bankers end up defining themselves through the success of their clients," Seibert says.

Merrill's recent stock swap deal with TCI (conducted jointly with Lehman Bros.) is a prime example. Merrill and TCI had a long-standing relationship; when TCI needed help in moving a large block of stock, it turned to Merrill. Merrill benefited by advancing its ability to handle big block deals and paving the way for future deals with TCI.

The early '90s easing of restrictions on highly leveraged transactions gave rise to the current bull market in media investment banking, Seibert says.

"There was clearly a tremendous amount of pent-up demand. Public markets were at a stage where they were prepared—in a number of cases for the first time, particularly with cable—to provide significant amounts

of credit for important corporate issuers."

Currently, balance sheet-conscious cable companies are cashing in on assets no longer considered strategic. They're doing so through outright sales, such as Walt Disney Co.'s shedding of Capital Cities/ABC's newspapers, or via securitization—Time Warner issuing convertible exchangeable securities to get cash out of its stake in toy maker Hasbro and computer game manufacturer Atari.

"This trend is a critical one for many cable companies and will continue over the next two to three years," Seibert says. "A number of companies have tremendous assets that are not reflected in their stock price."—*Price Colman*



Tom Sobolik / Black Star

## Beatrice Cassou, Jeff Sine, Paul Taubman

*Morgan Stanley & Co.*

Want to fit with Morgan Stanley & Co.'s media and communications bankers? First, be disillusioned by the law.

Paul Taubman, head of media and telecommunications mergers and acquisitions, was bound for law school after leaving Stanford University in 1982. But after two years in Morgan Stanley's training program, he headed for business school.

Beatrice Cassou, managing director of

# MEDIA FUND-RAISERS: Stock and equity-linked offerings, 1996-97 YTD

Date	Issuer	Amount (\$ millions)	Security	Lead Manager
May 97	Seagram	1,402.5	30,000,000 Common Shares	Merrill Lynch
Jul 96	Mediaset	1,120.9	80,000,000 Ordinary Shares	Morgan Stanley
Nov 96	News Corp.	1,000.0	10,000,000 5% Exchangeable TOPrS	Merrill Lynch
Feb 96	Havas SA	764.0	3.500% Convertible Notes due 2003	Societe Generale
May 97	Clear Channel Communications	539.0	11,000,000 Common Shares	Alex. Brown
Aug 97	TV Azteca, SA de CV	526.2	28,833,168 ADRs	Bear, Stearns
Sep 97	Clear Channel Communications	504.0	Common Shares	Salomon Bros.
Jul 97	Valassis Communications	484.2	20,173,800 Common Shares	Merrill Lynch /Morgan Stanley
Apr 97	Times Mirror	435.0	Zero Coupon LYONS due 2002	Merrill Lynch
Feb 97	Canal Plus	357.8	3.500% Conv. Notes due '97	Lehman Bros./UBS Securities
Feb 96	Tele-Communications International	345.0	4.500% Conv. Sub. Deb. due 2006	Merrill Lynch
Jun 96	Jacor Communications	315.0	11,250,000 Common Shares	Donaldson Lufkin Jenrette
Nov 96	United News & Media Group	302.5	6.125% Sub Cvt Bonds due 2003	Dresdner Bank/Kleinwort Benson
Mar 97	TCI Communications Inc.	300.0	9.65% TOPrS	Merrill Lynch
Jun 96	Clear Channel Communications	294.0	3,500,000 Common Shares	Alex. Brown
Oct 96	Evergreen Media	275.6	9,000,000 Class A Shares	Alex. Brown
Jun 96	International CableTel	275.0	7.000% Convertible Notes due 2008	Donaldson Lufkin Jenrette
Sep 96	Young Broadcasting	239.2	7,361,398 Class A Shares	Merrill Lynch
May 97	Jacor Communications	237.1	7,647,500 Common Shares	Donaldson Lufkin Jenrette
Dec 96	Groupe AB SA	235.2	11,200,000 ADS	Donaldson Lufkin Jenrette
Jan 96	TCI Communications Inc.	230.0	4.250% Cum. Exch. Pref. Stock due 2006	Merrill Lynch
Jan 96	US Satellite Broadcasting	224.1	8,300,000 Common Shares	CS First Boston
May 96	Cox Enterprises	223.6	9,775,000 STRYPES	Merrill Lynch
Nov 96	Multicanal Participacoes	222.9	13,153,846 ADSs	Merrill Lynch
Sep 96	Univision Communications	216.1	9,395,500 Class A Common Shares	Donaldson Lufkin Jenrette
Mar 96	Paxson Communications	216.0	13,500,000 Class A Shares	Smith Barney
Aug 96	Hollinger International	201.8	20,700,000 9.750% PRIDES	Merrill Lynch
Mar 97	TCI Communications Inc.	200.0	9.720% TOPrS	Merrill Lynch/Lehman Bros.
Jul 97	@Entertainment	199.5	9,500,000 Common Shares	Goldman Sachs
Sep 97	Sinclair Broadcast Group	193.5	Common Shares	Smith Barney
Aug 97	Universal Outdoor Holdings	192.5	5,500,000 Common Shares	Alex. Brown
Dec 96	Omnicom Group	190.0	Convertible Notes due '96	Morgan Stanley
Jul 96	General Cable	186.6	6,000,000 ADS	Lehman Bros.
May 96	A. H. Belo	181.3	5,000,000 Common Shares	Goldman Sachs
Nov 97	Metro-Goldwyn-Mayer	180.0	9,000,000 Common Shares	Merrill Lynch /J.P. Morgan Securities
Jun 96	Metromedia International Group	176.0	16,000,000 Common Shares	Donaldson Lufkin Jenrette
Feb 97	Heftel Broadcasting	175.2	4,550,000 Class A Shares	Alex. Brown
Jun 97	Central Newspapers	151.0	2,354,733 Common Shares	Morgan Stanley
Sep 97	Sinclair Broadcast Group	150.0	Cvt. Exchange Preferred	Smith Barney
Feb 96	Hollinger International	148.9	16,100,000 Common Shares	Merrill Lynch
Sep 96	Cox Radio	138.8	7,500,000 Common Shares	Lehman Bros.
Feb 96	American Radio Systems	135.4	5,013,370 Common Shares	CS First Boston
Feb 96	Chancellor Corp.	134.0	6,700,000 Class A Shares	Smith Barney
Oct 96	Central European Media	132.0	4,800,000 Class A Shares	Schroder Wertheim
May 97	Journal Register	131.3	9,375,000 Common Shares	Morgan Stanley
May 96	SFX Broadcasting	130.0	2,600,000 Cvt. Exch. Preferred	Goldman Sachs
Sep 97	K-III Communications	125.0	1,250,000 Ex. Pref. Redeem 2009	Morgan Stanley
Jun 96	American Radio Systems	125.0	2,500,000 Cvt. Exch. Preferred Shares	CS First Boston
Jun 96	Providence Journal	122.9	8,193,750 Class A Common Shares	Merrill Lynch
Oct 97	Petersen Cos.	122.5	5,000,000 Class A Shares	Morgan Stanley
Jun 96	Regal Cinemas	115.6	2,500,000 Common Shares	Bradford
Oct 96	Metro Networks	115.2	7,200,000 Common Shares	Goldman Sachs
Aug 96	Hollinger International	112.1	11,500,000 Class A Common Shares	Merrill Lynch
Apr 96	Comcast UK Cable Partners	111.6	9,500,000 Class A Shares	Lehman Bros.
Jul 97	CMP Media	110.0	5,000,000 Common Shares	Goldman Sachs
Nov 97	Hearst-Argyle Television	108.0	4,000,000 Class A Shares	Merrill Lynch
Sep 97	Cinar Films	101.3	Sub. Voting Shares	Salomon Bros.
Jun 96	Jacor Communications	100.1	Zero Coupon LYONS due 2011	Merrill Lynch
Jan 97	Chancellor Broadcasting	100.0	2,000,000 Cvt. Pfd.	Smith Barney
Sep 97	TMP Worldwide	92.0	Common Shares	Morgan Stanley
Aug 97	Jones Intercable	84.0	8,000,000 Class A Shares	Donaldson Lufkin Jenrette/Lehman
Sep 96	Gray Communications Systems	71.8	3,500,000 Class B Shares	Robinson Humphrey
Dec 96	TMP/Worldwide	67.2	4,800,000 Common Shares	Morgan Stanley
Jun 96	CKS Group	61.2	1,800,000 Common Shares	Goldman Sachs
Jun 96	Matav-Cable System Media	50.0	2,700,000 ADS	Merrill Lynch
Feb 96	CellularVision USA	50.0	3,333,000 Common Shares	Dillon Read
Feb 97	Four Media	50.0	5,000,000 Common Shares	Furman Selz

LYONS=liquid yield option notes, a zero-coupon bond convertible into stock; PRIDES=preferred redeemable increased dividend equity, a type of preferred stock; TOPrS=trust-originated preferred securities, a tax-advantaged preferred stock. Equity and equity-linked offerings with gross proceeds of at least \$50 million Source: Securities Data Co.

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Report

## The Deal Makers

corporate finance, worked briefly at a law firm after college before heading off for an MBA. Jeff Sine, head of global media finance, actually became a lawyer and worked at a major New York law firm.

Taubman says that "at Morgan Stanley I got a chance to see what lawyers were doing," which, he says, was haggling over contract language more than actually cutting deals. "I said, 'Hey, that's not what I want to do.'"

The legal profession's loss has been a gain for Morgan Stanley's media practice. The squad acknowledges a fairly weak practice in the early 1990s, relying primarily on smaller junk-bond issuers. Today Morgan Stanley was named by a handful of large media company CEOs as one of the sector's top three investment bankers.

The group's scorecard includes advising Nynex on its sale to Bell Atlantic Corp., helping sell LIN Broadcasting to Hicks Muse Tate & Furst and assisting Renaissance Communications in its sale to Tribune Co. Morgan Stanley has handled financings with Time Warner and has helped to structure some of the tougher elements of Viacom Inc.'s \$10 billion takeover of Paramount Communications Inc.

"We've really put [our group] together brick by brick over the past several years," Sine says.

Deal prognosis? Radio consolidation, Taubman says, "is in the seventh or eighth inning of a nine-inning baseball game."

But TV—despite the rapid pace of broadcast station deals—is "just beginning," he says. "There's a whole host of companies [whose] television stations are non-core assets and will sell." The pace will burn even hotter if Congress allows broadcasters to have two stations in each market.

Sine sees the same outlook for cable. With computer software and hardware giants hovering over digital cable and high-speed Internet access. "There are new revenue streams and a new set of allies," Sine says. "That will mean a new set of consolidations."

—John M. Higgins

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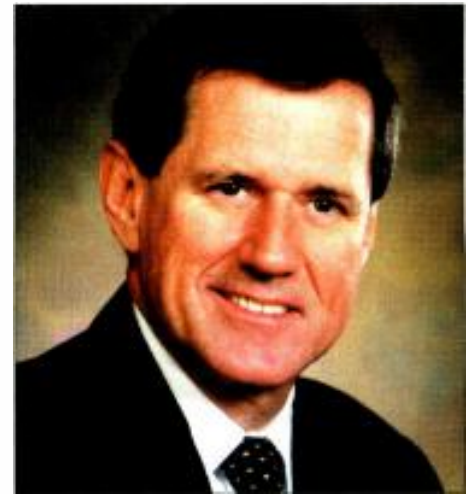
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# Media's off-Wall Street players



**“The secret of our business is having trusting relationships with clients who do repeat business.”**

—Rick Michaels, CEA

*Specialty firms find plenty of business working with niches such as broadcasting and cable*

By Price Colman

**W**hile the big Wall Street investment banking firms make headlines with billion-dollar deals, boutique houses are quietly working the margins.

But don't get the idea that the market is not healthy for the so-called specialty firms. They may not be as big as giants Merrill Lynch, Bear Stearns,

Lehman Bros. and Donaldson, Lufkin & Jenrette, but they find plenty of business to keep fees flowing.

Ask executives at cable system and broadcast station brokers such as Daniels & Associates, Waller Capital Corp., Communications Equity Associates, Media Venture Partners, Veronis, Suhler & Associates and a host of

other small houses.

“In media and entertainment, relationships run deep,” says Rick Michaels, CEO-chairman and founder of Communications Equity Associates. “The secret of our business is having trusting relationships with clients who do repeat business. It’s a people-driven business.”

That view is widely held in investment banking, but it holds particularly true for the boutique firms. They have long histories—in Daniels case, nearly 40 years—with specific sectors.

Daniels and Waller, for example, focus on the cable industry. CEA, while a player in cable, has capitalized on its strength in broadcasting. In the past three years, CEA has cut some \$2.5 billion in broadcast deals, and the company expects that sector to account for about 40% of its overall domestic business this year.

While their strategies may differ, these three boutique firms have a key element in common: They identify and focus on a niche that the big firms tend to ignore—medium-sized and smaller deals. “The money for us is not in competing with Wall Street,” Michaels says. “I take the Willy Sutton view: go where the money is.”

Where the boutiques primarily differ from the Wall Street houses is their concentration on transactions. They primarily sell groups of properties rather than companies. They help clients negotiate with banks and secure private-placement equity, but generally are not as well equipped to raise hundreds of millions of dollars, float junk bonds or take companies public.

At the same time, there are challenges for the boutique firms. Deal-driving consolidation in the broadcast sector may be about to play itself out. And while cable consolidation shows

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# The Deal Makers

**“This business is attracting a new significant player literally on a daily basis.”**

—Brian Deevy  
president-CEO, Daniels

few signs of slowing, there's little question it won't last forever. Consequently, the Big Three of the boutiques—Waller, Daniels and CEA—have expanded into new businesses to reduce exposure to any one segment.

At Daniels, which will mark four decades in business next year and has the longest track record of any boutique for cable deals, a specialized group was added in 1981 to focus on cellular, paging, specialized mobile radio (SMR), PCS, local exchange and

long distance.

Critics scoffed, either dismissing Daniels as too small to serve big players or saying that some sectors were too small to be of interest. In retrospect, Daniels' strategy seems almost prescient. When restrictions on highly leveraged transactions (HLT's) hit in

## THE BOUTIQUES

Media investment banking's little big firms

- Daniels & Associates
- Waller Capital Corp.
- Communications Equity Associates
- Star Media Capital
- Media Venture Partners
- Veronis, Suhler & Associates

the late '80s and dammed the flow of cable deals, Daniels weathered the dry spell well. Over 15 years, that specialized group has completed transactions valued at nearly \$4 billion, including \$3.1 billion in mergers and acquisitions.

Drawing on that experience, Daniels two years ago added broadcasting to the industries it services, and more recently has broadened the mix to include emerging business sectors such as the Internet. The company also brought in two Wall Street investment bankers to help clients raise money.

“Cable remains our largest business,” says Brian Deevy, president-CEO of Daniels. “But we're very happy with the work we've done in other businesses.”

Waller, founded in 1982, has historically focused on cable. The company's founder and chairman, John Waller, a former Home Box Office executive, observed in 1984 that none of his competitors, of similar size, had a New York presence, so he established headquarters in the financial center. It was a move that paid off handsomely. (The lesson wasn't lost on Daniels, which opened its New York office in 1989.)

Still, it takes more than showing up to keep abreast of the competition and Waller has taken steps to leverage its strengths. He branched out into cable programming several years ago. More recently, he moved into money management, raising \$100 million from wealthy individuals for a private equity fund to invest in media and communications businesses (excluding cable to

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**Bank of Montreal**  
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**Bank of Montreal**  
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**InterLink Communications Partners, LLLP**

**\$130,000,000**  
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**Mediacom LLC**  
*and affiliates*

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Senior Credit Facilities




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**Northland Cable Properties, Inc.**

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## Special Report

prevent conflicts of interest). Waller hopes to eventually boost that fund to \$500 million to \$1 billion.

The company also is turning its attention to foreign markets. Waller has allocated about 30% of the new fund for overseas investments. CEA, founded in 1973, began incorporating overseas deals into its business in the mid-'80s and opened an office in Germany in 1987. Foreign transactions now account for about 50% of CEA's business, and Michaels expects that to increase significantly as the firm



## The Deal Makers

expands its global family of funds. With a Western Europe fund as the foundation, CEA is establishing a Central Europe fund early next year and will follow with an Asia fund and an



**“Entrepreneurs are an important part of the business... We were lucky that we found [cable] entrepreneurs early and we stuck with them. We took a chance that they would be successful and it has worked out great.”**

—John Waller, Waller Capital

Austral-Asia Pacific fund.

CEA also is sharpening its focus on emerging businesses. It is in the process of merging with Montgomery Media to create CEA Montgomery Media LLC, which will concentrate on Internet companies, new media, multi-media and satellite communications. In addition, CEA has created a development company that combines investing in, advising and operating businesses—a sort of feeder program that allows CEA to leverage its expertise and possibly spur new activity for its investment banking core.

For the cable industry, Microsoft's \$1 billion investment in Comcast is likely to have an impact that reaches far beyond the near-term strengthening of cable stocks.

“Everybody looks at the Microsoft announcement that cable is king as being the signal that a lot of smart money is trying to get back into the cable business,” Deevy says. “This business is attracting a new significant financial player literally on a daily basis.”

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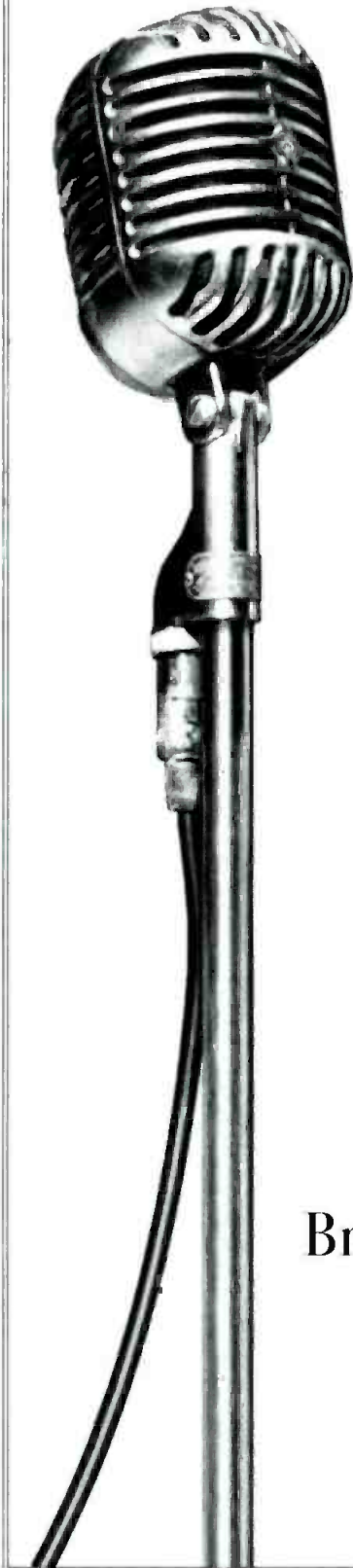
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BT Alex. Brown Incorporated is the result of the merger of Alex. Brown & Sons Incorporated with BT Securities Corporation.

# THE BIG DEALS OF 1996-97: \$350 million and over

Date of Anncmnt	Acquirer	Acquirer adviser	Target	Target adviser	Target Value (000,000)
Feb 96	US West	Lehman Bros.	Continental Cablevision	Lazard Freres/Allen & Co.	\$10,265.50
Oct 97	Reed Elsevier PLC	SBC Warburg	Wolters Kluwer	Lazard Freres	\$9,210.00
Jun 96	Westinghouse Electric	Safomon Bros./Chase Securities	Infinty Broadcasting	Merrill Lynch	\$4,711.00
Oct 97	HSN Inc.	Allen & Co.	Seagram TV Assets	Goldman, Sachs & Co.	\$4,080.00
Jun 97	Primestar Partners LP	Merrill Lynch/Morgan Stanley	American Sky B'casting	Donaldson Lufkin Jenrette	\$3,548.40
Feb 96	Thomson Corp.	Morgan Stanley	West Publishing	Goldman, Sachs/A.G. Edwards	\$3,430.00
Jul 96	News Corp.	None	New World Comm'ns Gr	Goldman, Sachs/CS First Boston	\$3,100.00
Sep 97	Westinghouse Electric	Chase Securities	American Radio Systems	Credit Suisse First Boston	\$2,347.30
Feb 96	United News and Media Gr PLC	J. O. Hambro Magan & Co.	MAI PLC	Kleinwort Benson Ltd.	\$2,288.00
Aug 97	Hicks Muse Tate & Furst	None	SFX Broadcasting	Lehman Bros.	\$2,058.00
Jun 97	TCI Satellite Entertainment	Merrill Lynch	Primestar Partners LP	Morgan Stanley	\$1,998.00
Aug 97	Hicks Muse Tate & Furst	Chase Securities	LIN Television	Morgan Stanley/Wasserstein Perella	\$1,759.80
Sep 97	Seagram	Goldman, Sachs	USA Network (Viacom, Seagram)	None	\$1,700.00
Apr 97	Knight-Ridder	Goldman, Sachs	Walt Disney Publishing (Newspapers)	First Boston/Bear Stearns	\$1,650.00
Feb 97	Westinghouse Electric	None	Gaylord Cable Nets	Merrill Lynch	\$1,550.00
Sep 96	AH Belo Corp.	Furman Selz	Providence Journal Co.	Bear, Stearns	\$1,441.00
Mar 97	News Corp.	Merrill Lynch	Heritage Media Corp.	Donaldson Lufkin Jenrette	\$1,351.80
Oct 97	Clear Channel Communications	None	Universal Outdoor Holdings	BT Alex. Brown	\$1,200.00
Apr 96	Sinclair Broadcasting	Smith Barney	River City Broadcasting	None	\$1,200.00
Feb 97	Clear Channel Communications	Daniels & Associates	Eller Media	Alex. Brown	\$1,150.00
Jul 96	Tribune Co.	Merrill Lynch	Renaissance Communications	Morgan Stanley	\$1,138.40
Aug 97	Times Mirror	Morgan Stanley/Goldman, Sachs	Chandis Securities	Merrill Lynch	\$1,131.80
Jun 97	Cablevision Systems Corp.	None	TCI-New York Subs	None	\$1,091.40
Feb 97	Chancellor Media	Greenhill & Co.	Viacom (10 radio stations)	First Boston	\$1,075.00
Jun 97	Microsoft	None	Comcast	Lazard Houses	\$1,000.00
May 97	Outdoor Systems	Alex. Brown	National Advertising Co. (3M)	Goldman, Sachs	\$1,000.00
Apr 96	Bertelsmann AG	None	CLT	None	\$984.00
May 97	EW Scripps	J.P. Morgan Securities	Harte-Hanks Comm-Media Assets	Donaldson Lufkin Jenrette	\$775.00
Feb 96	Jacor Communications	None	Citicasters	Salomon Bros.	\$770.00
Oct 97	Inv. Grp—CEI Citicorp Hldgs SA	CS First Boston	Fintelco SA (US West)	None	\$763.90
May 96	Raycom Media	Media Venture	Ellis Communications	Goldman, Sachs	\$732.00
Jul 96	Media General	Wasserstein, Perella	Park Communications	Merrill Lynch	\$710.00
Feb 97	Evergreen Media	Wasserstein, Perella	Chancellor Broadcasting	Greenhill & Co./Star Media Group	\$701.40
Jun 97	Clear Channel	None	Paxson Comm'ns-Radio Hldgs	None	\$693.00
Oct 97	Kohberg Kravis Roberts	None	Act III Broadcasting	Donaldson Lufkin Jenrette	\$660.00
Aug 97	CUC International	None	Hebdo Mag International	Lazard Freres	\$660.00
Jul 97	Sinclair Broadcast Grp	None	Heritage Media Corp.-B'casting Assets	Allen & Co.	\$630.00
Apr 97	Tele-Communications Inc.	None	Kearns Tribune Corp.	None	\$627.00
Oct 96	Bell Cablemedia PLC	Salomon Bros.	Cable Road Ltd.	Goldman, Sachs	\$607.00
Sep 97	Inv. Grp	None	SBC Communications Inc	None	\$606.00
May 97	Inv. Grp (Charter Comm/Kelso)	None	US West -Minneapolis/St. Paul Cable	None	\$600.00
Feb 96	Pearson PLC	None	HarperCollins Educational	Allen & Co.	\$580.00
Apr 97	Metro-Goldwyn-Mayer	None	Metromedia International Grp	None	\$573.00
Oct 97	Tim Waterstone	SBC Warburg	WH Smith Group PLC	Baring Bros.	\$567.20
Feb 96	Sammons Communications	Lehman Bros.	Suburban Cable	None	\$530.00
Mar 97	Hearst Corp.	J.P. Morgan Securities	Argyle Television	Merrill Lynch/CS First Boston	\$520.00
Jul 96	Outdoor Systems	Brush Kunz & Daven	Mediacom Inc. (Gannett Co.)	None	\$518.94
Oct 97	Cablevision SA de Argentina	None	Mandeville Cable Partners Argentina	None	\$514.30
Jul 97	Canal Plus SA	None	Telepiu SRL	Lehman Bros.	\$490.97
Aug 96	Raycom Media	None	AFLAC Broadcasting	Merrill Lynch	\$485.00
Aug 97	MAID PLC	None	Knight-Ridder Information	Goldman, Sachs & Co.	\$483.80
Aug 96	Cinven/Newsquest Media	CS First Boston	Westminster Press (Pearson PLC)	Lazard Freres	\$470.95
Apr 96	Groupe Videotron Ltee	None	CFCF Inc.	None	\$462.00
Jun 97	Reed Elsevier	Peter Solomon Co.	Chilton (ABC/Walt Disney)	Merrill Lynch/CS First Boston	\$447.00
Dec 96	Brierley Investments Ltd.	None	Telegraph's Stake of John Fairfax	Merrill Lynch	\$444.00
Jun 97	United News & Media Grp PLC	Dresdner-Kleinwort Benson	HTV Group PLC	SBC Warburg	\$434.28
Aug 96	American Radio Systems Corp.	Morgan Stanley	EZ Communications	CS First Boston	\$430.00
Apr 96	K-III Communications	Donaldson Lufkin Jenrette	Westcott Communications	Goldman, Sachs	\$426.10
Feb 97	United International Holdings	None	United and Philips Communications	None	\$425.20
May 96	NBC	None	New World Communications	None	\$425.00
Jul 97	Mirror Group Newspapers PLC	None	Midland Independ't Newspapers PLC	None	\$416.60
Apr 96	Hollinger Intl.	Merrill Lynch	Telegraph PLC	Rothschild Group	\$411.00
Mar 96	Infinity Broadcasting	None	Granum Communications	Morgan Stanley	\$410.00
Aug 96	Willis, Stein/Bahrenburg	None	Peterson Publishing	Goldman, Sachs	\$400.00
May 96	Young Broadcasting	None	KCAL-TV (Walt Disney)	Bear, Stearns	\$385.00
Oct 97	Multicanal SA (Grupo Clarin)	None	Fintelco SA (US West Inc)	None	\$382.50
Aug 96	Chancellor Broadcasting	None	Colfax Communications Inc.	Merrill Lynch	\$365.00
Jul 97	Inv. Grp (Evergreen/Chancellor)	None	Katz Media Group	CS First Boston/Don'son Lufkin Jenrette	\$359.80

Source: Securities Data Co.

# PROVIDE INVESTMENT BANKING LEADERSHIP TO THE BROADCASTING AND CABLE INDUSTRIES.

<p><b>American Radio Systems</b></p> <p>Sale of Radio Group to Westinghouse \$2,600,000,000 (Pending) Lead-Managed PIK Preferred \$200,000,000 Lead-Managed Convertible Exchangeable Preferred \$125,000,000 Lead-Managed High Yield Offering \$175,000,000 Lead-Managed Common Stock Offering \$150,000,000 Lead-Managed IPO \$70,000,000</p>	<p><b>Bell Canada International</b></p> <p>Four-way merger of their interest in Bell Cablemedia plc and Mercury Communications Limited with NYNEX CableComs Group plc and Videotron Holdings plc to form Cable &amp; Wireless Communications</p> <p><b>\$9,300,000,000</b></p>	<p><b>Capstar Broadcasting Partners</b></p> <p>Co-Lead Managed High Yield Offering \$200,000,000 Co-Lead PIK Preferred \$100,000,000</p>
<p><b>Chancellor Radio Broadcasting Co.</b></p> <p>Lead-Managed High Yield Offering \$200,000,000 Co-Managed PIK Preferred \$200,000,000 Co-Managed PIK Preferred \$100,000,000 Co-Managed Convertible Preferred \$100,000,000 Co-Managed IPO \$150,000,000</p>	<p><b>Clear Channel Communications</b></p> <p>Lead-Managed Senior Offering \$300,000,000 Co-Managed Equity Offering \$539,000,000 Co-Managed Equity Offering \$300,000,000 Co-Managed Equity Offering \$75,000,000</p> <p>Advisor on Hettel Tender Offer</p>	<p><b>EZ Communications</b></p> <p>Sale of Company to American Radio Systems Corp.</p> <p><b>\$665,000,000</b></p>
<p><b>Hearst-Argyle Television, Inc.</b></p> <p>Lead-Managed Notes Offering \$300,000,000 Co-Managed Equity Offering \$124,200,000</p> <p>Advised Argyle Television Investors L.P. on their merger with the television broadcasting division of Hearst to form Hearst-Argyle Television, Inc. <b>\$526,000,000</b></p>	<p><b>The E.W. Scripps Company</b></p> <p>Lead Managed Debt Offering</p> <p><b>\$200,000,000</b></p>	<p><b>Sinclair Broadcast Group</b></p> <p>Co-Managed Equity Offering \$200,000,000 Co-Managed Convertible Preferred \$150,000,000</p>
<p><b>Tele-Communications, Inc.</b></p> <p>Co-Managed Debt Offering \$350,000,000 Lead-Managed Private Placement \$200,000,000 Co-Managed Debt Offering \$300,000,000 Co-Managed Debt Offering \$300,000,000</p>	<p><b>Viacom Inc.</b></p> <p>Sale of Viacom Radio Group to Evergreen Media Corporation and Chancellor Broadcasting Co.</p> <p><b>\$1,100,000,000</b></p>	<p><b>The Walt Disney Company</b></p> <p>Sale of ABC Publishing Group in 8 separate transactions, including Four newspapers to Knight-Ridder \$1,650,000,000 Chilton Inc. to Reed Elsevier \$447,000,000 Pacific Northwest Publishing Group to Lee Enterprises, Inc. \$185,000,000 ABC Shoppers Group to Harte-Hanks Communications \$104,000,000</p>

**DONE.**

Credit Suisse First Boston is a proven investment banking leader to the cable and broadcasting industries. Our long-standing client relationships, noted financing and advisory expertise, and superlative execution skills are demonstrated by the transactions seen here. It's what you'd expect from the world's first truly global corporate and investment banking firm.

# Technology

December 1, 1997

## Panasonic debuts DVCPR050 line

*Company also closes more DVCPR025 component digital tape deals*

By Glen Dickson

**P**anasonic rolled into the SMPTE conference in New York last week by announcing several major DVCPRO deals and introducing its next-generation DVCPR050 line of products.

Panasonic has now delivered more than 25,000 units of its DVCPRO component digital tape format, including 11,000 units in North America. At SMPTE, Panasonic announced new DVCPRO sales to Sinclair Communications, LIN Television and Ziff-Davis totaling \$2.5 million.

Sinclair is spending \$800,000 for DVCPRO VTRs and camcorders, along



*Panasonic's AJ-D900W DVCPR050 camcorder can be switched between shooting 4:3 and 16:9 images.*

with Postbox nonlinear editors; the station group already spent \$425,000 on DVCPRO gear earlier in 1997. The new equipment will be deployed at WB affil-

iates WTO(TV) Birmingham, Ala., and WTV(TV) Milwaukee; Fox affiliates WSMH(TV) Flint, Mich., and WYZZ-TV Bloomington, Ill., and independent KOCB(TV) Oklahoma City. LIN Television is buying more than \$1 million of DVCPRO equipment for newsgathering at NBC affiliates KXAN-TV Austin, Tex., and WOOD-TV Grand Rapids, Mich., and ABC affiliate WTNH-TV New Haven, Conn. Finally, Ziff-Davis has bought \$1.7 million of DVCPRO VTRs and Smart-Cart tape libraries for cable channel ZDTV, launching in first quarter 1998.

Panasonic chose SMPTE for the official rollout of its DVCPR050 gear,

## NDS demos MPEG-2 splicer

In a suite above the SMPTE exhibition at the Marriot Marquis Hotel in New York last week, News Corp. subsidiary NDS was demonstrating an MPEG-2 splicer that allows switching between different MPEG-2 program streams.

NDS has developed the device as a solution to one of the major technical challenges in digital television: switching from a network feed to a local program or commercial without disrupting the picture on a viewer's TV set.

While analog plants rely on frame synchronization to perform seamless switching between different NTSC feeds, frame synchronizers don't exist for MPEG-2 compressed video. MPEG-2 pictures have I-, P- and B-frames of different sizes, and MPEG-2 receivers use video buffers that slightly delay the picture before reassembling the different-size frames into a high-quality image. So synchronizing a DTV picture to switch between different feeds is almost impossible without either freezing the picture or breaking it up and showing a black frame.

To solve this problem, a DTV station can decode the incoming MPEG-2 network feed to baseband, insert its local content (including bugs and graphics) and then re-encode it for broadcast. That scenario may be cost-prohibitive for fledgling DTV operations. Or the station might use a device like Philips BTS's MPEG-2 play-to-air splicer, which performs seamless switching between MPEG-2 streams by waiting for an I-frame. However,

the Philips switcher requires the network to insert splice points into the MPEG-2 bitstream and adds a 1.5-second delay from the time the button is pushed to the time the splicer makes the switch.

NDS thinks freezing the MPEG-2 picture will be acceptable to many stations, as long as the freeze averages less than one-half second. Its MPEG-2 splicer stops one MPEG-2 picture and then starts up again with the first I-frame available in the new MPEG-2 stream, without going to black.

NDS's MPEG-2 splicer is still a prototype product, and NDS hasn't come up with a price for it yet. But the company plans to commercialize the product by NAB '98 with small-market stations in mind.

"Decoding and encoding is fine for a station with a reasonable budget," says NDS Vice President of compression products, Dr. Mike Windram. "MPEG-2 switching is more appropriate to a lower-[budget] station that may find a compression kit expensive. This gives them the option of switching feeds with one tool."

NDS may also market the MPEG-2 splicer to cable operators that are converting to digital and need to insert MPEG-2 local commercials. "This is an obvious device for cable operators who want to go from one MPEG-2 source to another without anything dramatic happening to the signal," says Dr. Abe Peled, NDS CEO. —Glen Dickson

**THE MORE HYPE THERE IS IN BROADCASTING,  
THE LESS LIKELY ANYONE IS TO BELIEVE IT.**

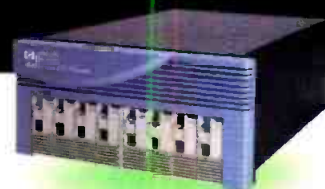
There have been plenty of wild claims flying around out there about digital video. So when we introduced a video disk recorder with integrated RAID for about the price of a broadcast digital VTR, well, let's just say people found it hard to swallow.

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The HP MediaStream Disk Recorder can make the leap to digital a lot less of a leap. For more information, call **1-800-452-4844,\* Ext. 5508.**

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*The \$65,000\* HP MediaStream  
Disk Recorder: Digital  
video comes down to earth.*

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which will be available starting in February 1998. The complete line will be available by June. DVCPRO50, which uses 4:2:2 compression at a data rate of 50 Mb/s, represents a quality jump from the old DVCPRO (now being called DVCPRO25), which uses 4:1:1 compression at a rate of 25 Mb/s. The DVCPRO50 line includes a switchable 16:9/4:3 525-line progressive camcorder and VTR and a dockable interlace VTR that is switchable between 50 and 25 Mb/s, making it backward-compatible with DVCPRO 25 gear.

"DVCPRO50 is the logical extension of DVCPRO into the 4:2:2 signal processing world," says Rick Albert, DVCPRO group manager. Albert also announced list pricing for the DVCPRO50 gear: the AJ-D950 interlace studio editing VTR, \$26,500; AJ-PD950 progressive VTR, \$32,500; AJ-D900W interlace camcorder, \$39,900; AJ-PD900W progressive camcorder, \$46,900; and AJ-D90 dockable VTR, \$9,950.

In the future, Panasonic hopes to launch a "DVCPRO P" line of strictly progressive gear and a "DVCPRO



Panasonic is developing the AJ-DS2100 production switcher, a 4:2:0 progressive unit that can also handle 4:2:2 interlace signals.

HD" line of high-definition equipment, says Albert; the company plans to demonstrate 1080 I acquisition on DVCPRO at NAB '98. For now, Panasonic's HDTV gear consists of its ADTV (Advanced Digital Television and Video) line, which it displayed at the SMPTE show. New ADTV products from Panasonic include the AK-HC850 studio camera and the AK-HC800 portable camera, both of which offer parallel 1125-line HD and 525 interlace outputs.

Panasonic is building a high-definition switcher, the AV-HS1200, which

it has already sold to CBS and The Tape House in New York; that product should be widely available by the end of 1998. The company is also developing the AV-DS2100 525-line progressive switcher, which will be available in the same time frame. The AV-DS2100 will handle both 4:2:0 progressive and 4:2:2 interlace signals, allowing studios to gradually switch to progressive production.

One HDTV product that Panasonic is selling now is the \$95,000 AJ-HD2000 recorder, which incorporates a D-5 VTR with an HDTV processor to allow high-definition recording. Warner Bros. has made an initial purchase of two AJ-HD2000s for its film-mastering facility in Hollywood and plans to buy several more in the next 18-months.

Chuck Dages, Warner Bros. senior vice president of technology, says that the studio has decided on D-5 for its high-resolution masters. "It's an integral part of our new telecine mastering process with the [Philips BTS] DataCine," says Dages. "We can deliver either 525 or 625 product, and we're looking at HD/D-5 as the next evolutionary step in that process." ■

## Cutting Edge

**GlobeCast North America** has signed a long-term deal with IBM under which its broadcast and cable customers will receive IBM Video Services' terrestrial transmission as well as new, enhanced services for digital video content. IBM Video Services is an ATM-based, real-time content distribution network service that delivers on-air content to time-delayed distribution through the IBM Global Network. GlobeCast will offer the IBM service for both dedicated and occasional use. The service, available in Atlanta, Chicago, Dallas, Los Angeles, New York and Washington, is scheduled to roll out in eight

more cities in first quarter 1998.

The Nashville Network is using a 48-track **AMS Neve Capricorn** digital recording and mixing console in its first audio remote truck, which the cable network is using both to record concerts and for remixing and sound production at TNN's studios. Since TNN also uses a Capricorn in Studio A in Nashville, audio files can be transferred between Studio A and the truck. The truck was originally

going to be used only for audio production of TNN's studio show, *Prime Time Country*, but has now been reassigned as a fully mobile audio remote truck. Along with the AMS Neve console, the truck has full video patching and routing, two Panasonic VHS



TNN is using an AMS Neve digital audio console in its new audio-only remote truck.

decks, two Fostex D25 DAT machines and full Dolby surround for encoding and decoding, along with a host of other high-end audio mixing gear.

**WNET(TV) New York** is selling its condominium headquarters on West 58th Street to finance a move to leased space on West 33rd Street, where it will create a new all-digital facility to support both NTSC and digital TV broadcasts. The PBS station expects to gain \$10 million from the sale, half of the \$20 million it will need for the conversion to DTV. According to Ken Devine, the station's managing director for facilities, engineering and broadcast operations, the new facility will transmit a digital signal to its transmitter on the World Trade Center, where the signal will be converted to analog for NTSC broadcasts; WNET still hasn't finalized a DTV transmitter site.

—Glen Dickson



# Broadcasting & Cable's **Telemedia**

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

## Online News

# Pushing business news

PointCast, Netscape court business customers with wire services, databases

By Richard Tedesco

Underscoring the growing importance of the Internet as a financial information source, Netscape Communications and PointCast both unveiled plans to push further into online business news last week.

With Individual Inc., Netscape launched Netscape Business Journal, a service that draws breaking news from wire services and has a database of 65,000 U.S. companies. PointCast, which will relaunch its Companies channel this week, plans to deliver the revamped content automatically to PointCast users.

Netscape's Business Journal is the content section of the Netcenter area it introduced earlier this fall. It presents business news organized in four parts, including a My News service that allows users to select information from more than 2,500 subjects in 30 industries. A premium version of the service, which provides a daily e-mail briefing based on the user's profile, costs subscribers \$6.95 monthly.

"Unlike other online programs, Business Journal is focused exclusively on the business and professional user," says Michael Kolowich, chairman and president of Individual. "We expect to



aggressively extend and redefine the concept of an online business resource and information center."

In addition to the personalized service, Business Journal's content areas include an industries section focusing on the Internet, networking, telecommunications, health care, semiconductors, computing, media, energy, transportation and financial services. Its companies section has background on 65,000 firms; its management section is a resource on management issues.

Netscape, locked in a bruising browser war in which it's losing market share to Microsoft, is trying to revitalize its cause by

becoming a business resource online.

"While the Internet is fast becoming a mass medium, it's still very business-oriented," says Peter Krasilovsky, vice president and analyst at Bethesda, Md.-based Arlen Communications.

Results of a recent American Internet user survey conducted by Find SVP for Arlen showed that 32% of those responding consider the Web a crucial source of business news,

according to Krasilovsky. He says that business information is a particularly important category for both Netscape and PointCast, which pulls more than two-thirds of its traffic from local area networks.

PointCast is continuing to draw on leading business news sources, including CNN, the *New York Times* and the *Wall Street Journal*, as it expands its Companies offering to include content from AP Morningstar, Reuters, Hoover's, Media General and S&P Comstock. Users will also be able to track 20 market indices on the recast channel, including the Dow Jones 30 Industrials, Nasdaq Composite, S&P 500 and the latest charts on U.S. Treasury bills. Expert commentary on mutual

## All the news that's fit to post: Times goes show biz

The New York Times Syndicate has launched Entertainment News Daily, a Website that provides PC users with insider entertainment tidbits as well as movie, music, theater and TV reviews.

The site ([www.ertainmentnewsdaily.com](http://www.ertainmentnewsdaily.com)) also carries *Billboard's* Hot 100 Singles and other category listings of the most popular music, primarily based on sales of recordings. Other BPI Communications con-



tent, including material from Back Stage, BPI Entertainment News Wire and Music & Media, is also on the site.

Times Syndicate columns TV Tonight, by John Martin and Faye Zuckerman, and Inside Trek & Sci-Fi, by Ian Spelling, also appear on Entertainment News Daily. A City Scene icon on the site's front page provides access to entertainment pages on Websites of newspapers in 27 major cities in the U.S. and Canada.

For a \$4.95 monthly fee, PC users also can access the archives of the BPI Entertainment News Wire.—Richard Tedesco

fund news will be included.

PointCast claims that 85% of its user base goes to business news on the Companies channel regularly. So it's playing to a strength by bolstering its business content—and building its sponsorship support in the same category.

Last week, PointCast struck long-term deals with DLJ Direct and E\*Trade financial online services, and others, to provide services to users of its PointCast Business Network. In addition to the financial service firms, Travelocity, CareerPath.com and OnSale, an online auction service, also become sponsors of PointCast's business content. **TM**

**Online and on the stands**

In the first simultaneous publication of a magazine and its online counterpart, Time Inc. New Media and America Online will debut *Teen People* in January.

*Teen People*, planned as an anchor tenant on AOL's Teens Channel, is intended to be an online extension of a print version, with a multimedia slideshow of celebrities and a Real Teens area featuring non-celebrities. Advice columns, daily horoscopes, chat and message boards will also be in the online edition.

Daniel Okrent, Time Inc. editor of New Media called the deal "an unprecedented partnership" that would give teen consumers "a unique brand-quality environment" in which to explore their culture. From the two media companies' perspective, *Teen People* targets a potential audience of 30 million U.S. teenagers who are more inclined to go online than to read a magazine. But the powerful cross-promotional opportunities, which the deal covers, figure to fuel both ends of the enterprise effectively: a teen with AOL access can probably come up with the price of a magazine—especially one with lots of pictures.

AOL and Time New Media didn't offer much detail about what the site and publication will offer, but given Time's *People* product they really didn't need to. —Richard Tedesco

Law

# Microsoft says Justice knew of its plans

DOJ offers company documents to support anticompetition charges

By Richard Tedesco

The war of words between Microsoft Corp. and the Department of Justice wore on last week, as the Redmond, Wash., giant replied—without quite responding—to a DOJ filing.

As Justice contended that Microsoft clearly considered its Internet Explorer separate from its Windows 95 operating system, Microsoft responded by recasting the arguments it made earlier this month. The company again asserted that the DOJ knew about its plans to make the Internet Explorer browser an integral part of the Windows 95 operating system before DOJ's 1995 consent decree was issued. DOJ charges Microsoft with violating that consent decree by requiring computer companies using Windows 95 to include Internet Explorer as an integrated component.

In a filing late last month DOJ declared that as recently as December 1996, Microsoft executives were still referring to Explorer as "just an add-on to Windows." It also cited an internal Microsoft document in which senior executive Jim Allchin allegedly said: "I don't understand how IE is going to win. The current path is simply to copy everything that Netscape does, packaging- and product-wise ... My conclusion is that we must leverage Windows more ... We should think first about

an integrated solution—that is our strength."

DOJ states that the browser is a separate product if Microsoft simultaneously integrates it into Windows and makes it available through alternative distribution and marketing. Consistent with the consent decree aimed at preventing antitrust practices, the filing contends that "the requested relief will serve the purpose of the Final Judgment and the antitrust laws, protecting OEMs and consumers by enabling them to choose which browser, if any, they want, without that choice being burdened by the compulsion to accept to install Internet Explorer."

In its reply, Microsoft did not contest the DOJ's citations from the internal Microsoft documents. It rather reiterated the position it originally staked out in response to the DOJ's attempt to impose a \$1 million-a-day fine until it complied with the consent decree and segregated its browser from Windows.

"We believe modern operating systems should include support for Web technologies, and most do. Improving operating systems in this way is good for consumers and food for all the independent software developers who create applications," said William Neukom, Microsoft senior vice president for law and corporate affairs, contending that the government's desire to "intrude" on its product design would only make the design worse. **TM**

**Microsoft makes more sidewalks**

Microsoft Corp. has published the Washington and San Diego editions of its Sidewalk city guide. The two latest versions join similar guides available online for Boston, Denver, Houston, New York, San Francisco, Seattle, Minneapolis, St. Paul and Sydney, Australia (sidewalk.com). In addition to competing in the market for major urban entertainment/information guides, Microsoft plans to build modified versions of the sites for smaller markets in its partnership with NBC on the network's Interactive Neighborhood initiative for affiliate stations.

**Sega Channel to play itself out**

The Sega Channel will pull the plug on its operations next June. The joint venture of Time Warner Entertainment, Tele-Communications Inc. and Sega of America apparently was a victim of its advances in videogame technology, based on a 16-bit game console as the rest of the business moved to 32-bit. "There wasn't a

clear path to producing a new product," says Mark Hess, president of Sega Channel. A move to a PC-based service was contemplated, but the channel will simply wind down operations over the next eight months instead. The service is available in 20 million cable households but boasts only 150,000 subscribers paying \$12.95 or \$14.95 per month. Most major MSOs had tried the service, but half of the carriage was on Time Warner Cable and TCI systems.

**SportsZone gets caught in updraft**

ESPN's SportsZone scored a record single-day number of 846,000 visits on Major League Baseball's Nov. 18 draft day. That traffic translated to 7.4 million impressions, most of those from baseball fans who created more than 2 million impressions exploring pages related to the expansion draft Nov. 17-19. Baseball playoff fever fueled SportsZone's previous single-day record on Sept. 30, when 789,000 visits were recorded. —Richard Tedesco

# Classifieds

See last page of classifieds for rates and other information

## RADIO

### HELP WANTED MANAGEMENT

**Director of Wisconsin Public Radio.** Wisconsin Public Radio (WPR) seeks applications for the post of Director of Radio, the chief executive position responsible for the direction of programming, administration, operations and development of radio activities for the University of Wisconsin-Extension (UWEX) and the Wisconsin Educational Communications Board (ECB). These two organizations jointly operate Wisconsin Public Radio, the second largest public radio network in the country. It includes two statewide radio services, the NPR News and Classical Music Network and the Wisconsin Ideas Network, and is the national producer of entertaining (*Whad Ya Know?*) and informative (*To the Best of our Knowledge*) programming. WPR serves 20 stations located throughout Wisconsin. Its headquarters are on the University of Wisconsin campus in Madison, Wisconsin, home of the oldest public radio station in the country. WPR has a staff of 75 FTE (full time equivalent) positions, an annual budget of over \$9 million, and is supported by over 40,000 contributors through the Wisconsin Public Radio Association. The ideal candidate will have a minimum of a Bachelor's degree in a relevant academic discipline; at least seven years successful senior management experience, preferably in a public radio setting with significant production and networking responsibilities; exceptional oral and written communications, analytical, administrative, financial, strategic planning, team building and interpersonal skills; significant fundraising experience and accomplishments, including working well with volunteer support groups; the ability to create and maintain effective communications and productive relationships with staff, supervisors, and public constituents; evidence of commitment to equal opportunity goals in programs and staffing; an understanding of relevant FCC policies and regulations, as well as current and evolving radio technologies; and preferably, administrative experience in a higher education or government setting. The deadline for receipt of application is January 16, 1998. Applications must include: 1) a letter of application that specifically details and addresses the applicant's capabilities and experience in each of the position responsibilities and qualifications; 2) a resume responsive to the responsibilities and qualifications of this position; and 3) the names, addresses and phone numbers of at least five references who can attest to the candidates' experience and qualifications. Salary range: \$75,000-\$85,000, plus attractive benefits package. Contact person for application inquiries, availability of information in alternative formats, and submission of application material: Carol Gensch, Director's Office, 432 N. Lake Street, Room 533, Madison, WI 53706. (608)263-5023. gensch@admin.uwex.edu Affirmative action employers, the University of Wisconsin-Extension and the Wisconsin Educational Communications Board provide equal opportunities in programs and employment. Women and minorities are encouraged to apply.

**General Manager.** Southwest cluster seeks experienced GM. Strong leadership, management, recruiting and training skills. Competitive salary and bonus for accomplishing goals. Possible equity for superior performer. Send resume and cover letter with salary expectations to Box 01275. Equal Opportunity Employer, women and minorities are encouraged to apply.

### HELP WANTED PRODUCTION

**Senior Producer/Fine Arts.** Broadcasting Services. N.P.R. public radio stations KUNI/KUNY/KRNI/KHKE need senior-level producer/announcer to host classical music programs and produce regional symphony broadcasts. Bachelor's degree in Communications or related field plus at least three years of experience as a producer/on-air host required; excellent voice and on-air presentation, professional production, interview skills, and ability to project bright, informed image in ad-lib situations necessary; broad liberal-arts background preferred. Salary \$26,060 or higher commensurate with experience; excellent fringe benefits. Application materials must be received in the Broadcasting Services office no later than 4:00 pm on December 29, 1997. Additional information provided upon request (319-273-6325). Send resume and audition tape which includes examples of interviews, reading news, production, and names, addresses and telephone numbers of three references to: Carl R. Jenkins, KUNI/KUNY/KRNI/KHKE, University of Northern Iowa, Cedar Falls, IA 50614-0359. Fax: 319-273-2682. E-mail: carl.jenkins@uni.edu www.uni.edu/hrs AA/EEO.

### HELP WANTED SALES

**Live and work in beautiful Eastern Long Island** for a successful FM Duopoly. We seek an experienced sales pro. Looking for an energetic self starter who understands local, coop and vendor sales in a hi growth and income market. Experience with ARB research helpful. Must have references and good work habits. Hi commission and bonus opportunity available for the right person. Market is within 100 miles of NYC. Serious replies only. Drug and alcohol free environment. Send resume to General Manager, MAK Communications, PO Box 1200, Southold, NY 11971. An Equal Opportunity Employer.

### HELP WANTED ANNOUNCER

**Morning Team Host and Air Talent** for other dayparts. Southern New Jersey's leading radio station. WRDR-FM is in the process of putting together the best morning show in the region. We are looking for a host who will compliment our Adult Standards format, and help bring the station to the next level. We are also accepting applications for other dayparts. T&R immediately to Chris Edwards, Director of Programming, WRDR, 300 Philadelphia Avenue, Egg Harbor City, NJ 08215. No calls please. EOE.

## HELP WANTED NEWS

**KPBS-FM in San Diego** seeks experienced and energetic News Anchor/Reporter to prepare and anchor newscasts during broadcasts of All Things Considered; edit reporter spots, cover a news beat, assist with team projects and station fundraisers. KPBS-FM is a professionally staffed NPR/PRI outlet with serious commitment to news and public affairs programming serving one of America's most desirable markets. San Diego State has a robust economy, high quality of life, well-established scientific community, and sunny year-round climate. KPBS is based at San Diego State University, housed in a newly built 62,000 square foot telecommunications center. Successful candidate has bachelor's or higher in appropriate field or equivalent experience; minimum two years full-time professional reporter, anchor and/or editor experience; expertise in news gathering, writing, editing and radio production for short and long form reports; strong anchoring, interviewing, field recording skills; ability to deliver live reports within fixed clock structure; familiarity with public radio news styles, standards and procedures including ethical standards; familiarity with computers for word processing, web research, digital editing and wire sorting; network story contributions. TV experience and Spanish speaking skills a plus. Must be able to start immediately. Salary: \$2004-3375 per month with excellent benefits. More information on the Web www.foundation.sdsu.edu/hrpage or Jobline (619)594-5703. Job number F98-007, closing date 1/2/98. For consideration, send completed application, resume, and audio cassette aircheck with long and short form news and anchoring examples. Include name and job number on each item. Obtain Employment Application via Web or directly from: SDSU Foundation Personnel, 5250 Campanile Dr., 4th Floor, San Diego, CA 92182-1945. EEO/AA/Title IX Employer.

**Voice of America, News Division:** Experienced Radio News Editor is sought for position of Writer Editor (Radio) (\$54,629.00 - \$71,017.00) in Washington, DC. Serves as an editor in the VOA newsroom. Edits material completed by regional correspondents and stringers. Must have experience in overseas news reporting and experience in writing for a foreign audience. An equal opportunity employer 202-619-3117. Call for copy of announcement by: 12/3/97. IBB/Voice of America. Attn: B/PA/PO, 330 Independence Ave., SW Rm. 1543, Washington, DC 20547.

### SITUATIONS WANTED MANAGEMENT

**Seeking GM/GSM/Announcer** position in small to medium market. Buyout potential if interested. Experienced. Top biller. Turn arounds. Top references. Willing to relocate. Tel 212-737-2997 or 212-421-7699. 448 E. 78th Street, Apt. 2A, NY, NY 10021.

### SITUATIONS WANTED ANNOUNCER

**Seeking DJ or news position.** Strong delivery. Excellent pipes. Call for tape and resume. Also can sell. Ted 212-737-2997.

Use Broadcasting & Cable Online for your classified advertisements

Call Antoinette Pellegrino at 212-337-7073 for details.

**TELEVISION**

**HELP WANTED SALES**

**Wanted: Univision, the #1 Spanish language broadcaster is looking for a National Spot Sales Manager in Detroit.** The perfect candidate would have broadcast sales experience, good knowledge of the auto industry and be bilingual! All candidates should contact Phillip Woodie at 212-455-5215.

**WTVW seeks aggressive, career-minded Account Executives.** Why settle for job, when you can build a career? Terrific support tools and benefits. Send cover letter and resume to: LSM, WTVW, PO Box 7, Evansville, IN 47701. EOE.

**Traffic Manager - WFAA-TV, the ABC affiliate in Dallas, TX is looking for a traffic manager.** Previous experience as a Traffic Manager is a prerequisite for the job. The right individual for the job must be proficient with an IBM AS400, LAN and Minipak. Previous experience with the Enterprise traffic system is preferred. In addition to technical proficiency, the next traffic manager for WFAA must be proactive in their approach to managing the traffic department. Please send or fax your resume to the attention of Nick Nicholson, Director of Sales and Marketing, WFAA-TV, Dallas, TX 75202. Fax 214-977-6560. WFAA-TV is an Equal Opportunity Employer. A subsidiary of A.H. Belo Incorporated.

**Sales/Customer Service.** Scarborough Research has an immediate opening for a customer focused sales talent. The successful candidate: experience working with Scarborough data; excellent written and verbal skills; strong presenter, fluent with presentation software, e.g. PowerPoint; well organized; willing to travel; great desire and enthusiasm. Compensation commensurate with experience. Please send your resume with a cover letter to Alan Trugman, Executive VP, Electronic Media Sales and Marketing, Scarborough Research, 11 West 42 Street, New York, NY 10036-8088 or Fax to 914-638-4814.

**Broadcast Coordinator:** San Francisco bay area satellite teleport is seeking job applicants for the position of Broadcast Coordinator. Duties: Sales, Marketing & Customer Support for video services. Generate new, full time and ad hoc Business TV and other video services. Create a presence for clients to easily place orders in a timely and efficient manner. Booking, admin support, and scheduling. Assist Business Mgr. and GM as needed. Work hours M-F 8-4:30. Work schedule may vary as required to service the customer. Qualifications: Superior customer service/sales skills. Broadcast terminology. Fast learner, proactive, accurate, and eager to learn. Sense of humor. Experience in broadcast and audio/video services. Team player with entrepreneurial spirit. Word/Power Point a plus! Please send Resume with references to attention of our Human Resources Dept. at 5200 Huntington Ave. Suite 300, Richmond, CA 94804.

**Major TV Group Broadcaster** would like to meet candidates for local and national sales management positions in attractive mid-size markets. This is an excellent management point of entry into one of America's leading broadcast groups. We are an Equal Opportunity Employer; women and members of minorities are encouraged to apply. Please send your resume to Box 01278 EOE.

**Local Sales Manager.** WUTV-TV, a Sullivan Broadcasting owned FOX affiliate in Buffalo is looking for an aggressive leader to manage local sales. Emphasis on new business development. A minimum of 3 years in television sales preferred. Send resumes to Patty Hamilton, WUTV, 951 Whitehaven Road, Grand Island, NY 14072 or call 716-773-7531. WUTV is an EOE.

**Local Sales Manager.** KTVE-TV, an NBC affiliate, is seeking a highly motivated and organized local sales leader. Candidate should have a minimum three years of broadcast television sales experience. Creativity in thinking, strong communication and computer skills are needed. Knowledge of Columbine and TV Works are a plus. College degree preferred. Send resume to the attention of the General Sales Manager at KTVE, 2909 Kilpatrick Blvd., Monroe, LA 71201. KTVE is a GOCOM Communications television station. EOE.

**Local Sales Manager.** NBC affiliate in 92nd market seeks a highly motivated individual to lead the local sales force. Candidate must be a strong team player with three to five years of television management experience desired. Marshall Marketing knowledge and experience a plus. Send cover letter and resume to General Sales Manager, WJAC-TV, 49 Old Hickory Lane, Johnstown, PA 15905. We are an Equal Opportunity Employer.

**Local Sales Manager.** KPWB-TV is looking for a motivated, creative and aggressive "coach" to manage its Sales Team. The successful candidate must have a demonstrated track record generating revenue from new and non-traditional sources, a team player and a winning attitude. Computer and research skills a plus. This is a challenging opportunity with a growth-oriented station. Send resume to KPWB-TV, Personnel TT 11-2, 500 Media Place, Sacramento, CA 95815.

**National Sales Manager.** KUVI TV, a group owned UPN affiliate in Bakersfield, CA, is seeking an energetic individual with excellent presentation and negotiating skills to lead our National Sales efforts. N.S.M. or National rep experience preferred. Must apply in person with resume to 3223 Sillect Avenue, Bakersfield, CA 93308 or call 805-328-7545 to make alternative arrangements. EOE.

**Local Sales Manager.** KSTW UPN 11 is looking for a motivated, creative and aggressive individual to lead and inspire our local sales team. Knowledge of inventory control, budgeting, computer literacy, BIAS, Scarborough, TV Scan and the ability to train and motivate AEs a must. College degree plus a minimum 5 years' TV sales experience also a must. You have the chance to work for Paramount Stations Group, so send your work history and salary requirements to Dick Williams, KSTW UPN 11, P.O. Box 11411, Tacoma, WA 98411.

**HELP WANTED TECHNICAL**

**SNG OPERATOR**

**SportsChannel Chicago, the region's leading cable sports network, seeks a SNG Operator to perform all operations required to uplink signals to KU band satellites as outlined by the FCC as well as maintain the Department of Transportation log book for all trips taken. Qualifications include an Associate degree in communications, 2 years related experience with KU uplinks, knowledge of Tech scopes, monitors, and audio/video patching. A good driving record and valid class B commercial driver license is required. Must have the ability to work a flexible schedule and travel extensively within the region. For consideration, please send resume and salary requirements to: SportsChannel Chicago, Dept WA, 350 North Orleans Street, Suite S1-100, Chicago, IL 6054-1504.**



An Equal Opportunity Employer

**Chief Engineer.** Needed for KHBS and its satellite KHOG in Fort Smith and Fayetteville Arkansas. We are looking for an experienced professional with 3-5 years experience as a chief or assistant chief engineer. A leader that can tackle the challenge of supervising two staffs in two different locations. All applicants should have experience in maintaining multi RF systems, a solid understanding of DTV and the management skills to manage two staffs that maintain two full power UHF transmitters. Come be a part of one of the most dynamic broadcast companies. Hearst-Argly Television and the market leader, ABC 40/29, KHBS/KHOG. Send resume to Brent Hensley, President and General Manager, 2415 North Alber Pike, Fort Smith, AR 72904. EOE.

**Video Production Engineer:** We need a client oriented Engineer who can work as a team player on a "film-style" video crew. Good sound techniques and understanding of "Paint-Box" operation is important. An added bonus is the knowledge of multi-camera ISO and live-switch productions. Work with all of the newest Betacam SP and Digital formats. Our clients include Fortune 500 companies and the most creative and demanding production companies. If you have an attention to detail and commitment to perfection, please send your resume to Clark Production Associates, 296 Brodhead Road, Bethlehem, PA. 18017

**ENG Personnel.** ENG field operations with camera (and microwave) experience, Videotape Editors, and ENG Maintenance. Employment for West Coast. Would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or Fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

**Teleport Operations Technician:** San Francisco bay area satellite teleport is seeking job applicants for the position of Teleport Technician. Qualified applicants have at least 2 years of operations experience in a satellite teleport or broadcast facility, applicants with broadcast TV, or satellite related telecommunications experience may be considered. Experience will include performing C and Ku uplink/downlink services, and familiarity with transmission scheduling/coordination and quality control. Computer and/or maintenance experience are both a plus. We are seeking a team player with strong communications skills and the ability to grow and learn new technology. No phone calls are being accepted with regard to this position. Please send Resume with references to attention of our Human Resources Dept. at 5200 Huntington Ave., Suite 300, Richmond, CA 94804.

**Master Control Supervisor wanted for 24-hour cable news channel.** Management experience desired. Familiarity with Alamar automation system a plus. Rush resume to NEWSCHANNEL 8, 7600 D Boston Blvd., Springfield, VA 22153 or fax to 703-912-5436. No phone calls. EOE.

**Assistant Chief Engineer.** Top forty group-owned network affiliate television station is looking for Asst. Chief Engineer. Excellent opportunity for a present asst. chief, maintenance supervisor, or smaller market chief to advance. Candidate must be proficient in project and people supervision. Technical knowledge must include computer networking and digital video. Compensation commensurate with experience yet negotiable. Reply to Box 01280 EOE.

**Chief Engineer** needed for medium market network affiliate in the Southeast. Successful candidate will have 3-5 years solid experience as chief or assistant chief. Mail or fax letter with resume to Bone & Associates, Inc., Attn: Southeast, 6 BVP, Suite 109, Lincoln, RI 02865.

**Broadcast Engineer — AARP** (The American Association of Retired Persons), A non-profit national membership association, has an opportunity in the Communications Group of our Washington, DC headquarters. Responsible for all satellite operations including TV and radio transmissions, directing our internal TV system including closed circuit and special tape fees, and conducting preventive maintenance throughout the Communications Center. Ideal candidate has 6+ years earth station maintenance/operation experience with a working knowledge of fiber optic, microwave and MATV transmission systems, and the operation and repair of beta SP, 1", 3.4" tape formats. GVG, editing systems, DVE, state-of-the-art graphics, and audio systems. Hands-on Master control operations exp with local TV. Network or Bureau is also required and should include both live broadcast and taped productions. A degree in Electronics Technology and FCC or SBE certification is a must. Competitive salary, outstanding benefits package. Please send resume and salary requirements to: AARP, Attn: PCM-EW2665, 601 E Street, NW Washington, DC 20049; Fax 202-434-2809. EOE.

**Chief Engineer.** WNEP-TV, the New York Times Station in Wilkes-Barre/Scranton, PA has an immediate opening for a Chief Engineer. We're state-of-the-art for now. But what will state-of-the-art mean in the year 2000 and beyond? Here's your chance to help a dominant station with a dynamic engineering staff, decide its future. We need a motivated leader. You need to be comfortable with just about every kind of broadcast hardware and software. Send resume to: Frank A. Chebalo, Group Director of Engineering, The New York Times Company Broadcast Group, 720 Boush Street, Norfolk, VA 23510.

**Chief Engineer.** WCBD-TV, the Media General station in Charleston, South Carolina has an immediate opening for a Chief Engineer. Successful candidate will have 3-5 years solid experience as a chief or assistant chief. Should be thoroughly familiar with transmitter operations and maintenance, studio operations, FCC regulation. Computer literacy a must. Send resume and salary requirements to WCBD-TV, Personnel Department, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. M/F, EOE, drug test required.

**HELP WANTED NEWS**

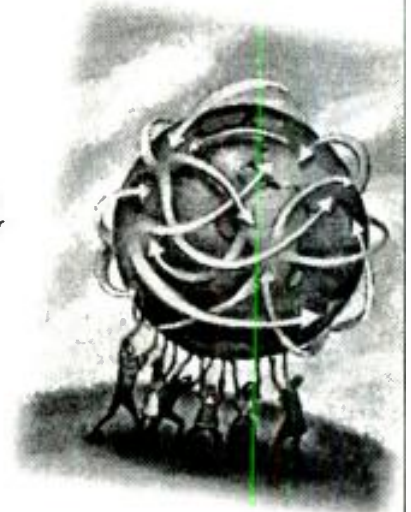
**TELEVISION  
BI-LINGUAL - PORTUGUESE**

Bloomberg Television is currently seeking enthusiastic anchors/reporters with production and writing skills for our fast-paced Brazilian television news operation in New York City.

Candidates will possess the following qualifications:

- A minimum of 1-2 years of on-camera, broadcast writing and television production experience.
- Fluency (oral & written) in Portuguese and English.
- Detail-orientation with the ability to handle several projects in a deadline-driven environment.
- Strong computer skills.
- Business news knowledge is a plus.

Please mail or fax your resume to:  
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Bloomberg L.P.  
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EOE M/F/D/V**



**Bloomberg**  
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COMMODITIES  
NEWS

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**Weekend Anchor/Reporter.** Northeast Ohio NBC affiliate is seeking a weekend anchor/weekend reporter. Experience is a must. Join an aggressive team that is on the move. Please send tape and resume to Mona Alexander/News Director, WFMJ Television, Inc., 101 West Boardman Street, Youngstown, Ohio 44503. No telephone calls. EOE.

**FOX News in the Fort Myers/Naples market** seeks a General Assignment Reporter, a Troubleshooter, and 2 Videographers. Reporters must be FOXIFIED with two years experience and videographers must have one year shooting and editing experience. College degree preferred. Send resume and non-returnable tape to Mark Pierce, Station Manager, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity

**WDEF-TV Needs Anchor/Reporters.** We have two positions open for an Anchor/Reporter - one for 5pm and one for 6 and 11pm newscasts. Duties include but are not limited to: covering and writing news stories, assisting in producing, editing videotape and performing news either live or on video. College degree and four years anchor/reporter experience required. Send tape and resume to Rick Russell, ND, WDEF-TV, 3300 Broad Street, Chattanooga, TN 37403. EOE, minority applicants encouraged to apply, pre-employment drug test required. M/F.

**Weekend Meteorologist:** Wanted for a top-rated network affiliate on the Gulf Coast. We have the best equipment including our own Doppler Radar. Please send letter and resume to Box 01279 EOE.

**WDEF-TV Needs News Producers.** Positions open for both a Weekend and a Morning Producer. Qualified applicants must be able to oversee all aspects of the newscast, including but not limited to: writing stories and teases, selecting stories and their timing and directing newsroom personnel and other duties related to producing a successful newscast. Send tape and resume to Rick Russell, ND, WDEF-TV, 3300 Broad Street, Chattanooga, TN 37403. EOE, minority applicants encouraged to apply, pre-employment drug test required. M/F.

**Reporters and Anchor** 3 positions open now! We are looking for 2 reporters who know how to dig and do serious reporting. These are key positions in a very aggressive and dynamic news room. We have the resources and the dedication to do it right. If you're experienced and excited about great reporting, then we should talk. Fill-in Anchor experience extremely helpful for one of the reporting positions. The ability to tell a story is critically important. We are also looking for an experienced anchor who is comfortable and confident. These are *not* entry level positions, experience is required. Send tape (less than 1 week old). Resume, references, and salary requirements to Allen R. Sandubrae, News Director, KARK-TV, 201 W. Third, Little Rock, AR 72201. Equal Opportunity Employer. Males, females, minorities are encouraged to apply.

**Producers(2).** We are looking for two producers to restock our strong team. If you can think with perspective and knowledge of history, if you can write in a manner no one else can, if you possess the ability to execute a newscast that captures and retains viewers, then send your non-returnable tape and resume to Karin Movesian, Executive Producer, WCCO TV News, 90 South 11th Street, Minneapolis, MN 55403.

**News Videotape Editor:** WTVD-TV, an ABC owned station, has an immediate opening for an experienced News Editor. Position requires the ability to meet deadlines. Speed with attention to detail a must! If you're flexible and a hard worker, send tape/resume to Ted Holtzclaw, News Operations Manager, WTVD-TV, PO Box 2009, Durham, NC 27702. No calls please. EOE.

**News Photographer:** Market leader KTVB, a Belo station and NBC affiliate, is looking for a creative storyteller with an ear for natural sound. At least one year photography, editing, live truck experience preferred. We're an aggressive newsroom with AVID non-linear editing in one of the best quality of life cities anywhere. Send tape and resume to Human Resources, KTVB, 5407 Fairview, Boise, Idaho 83706. 208-373-2285.

**Meteorologist:** KTBS-3, Shreveport, LA. We have lost our number three meteorologist to a Top 25 and we need a new one to join our Storm Team. We have all the tools to deliver a top-notch forecast, and now we need you to fill the void. Send resume, non-returnable VHS tape, and let us see if you can join our award winning staff. *No phone calls.* M2-BC, Box 44227, Shreveport, LA 71134-4227. EOE.

**Associate Producer.** WHAS 11 is seeking an individual with strong writing skills to assist newscast producer to edit tape and coordinate live shots and video tape. College degree preferred and television experience preferred. 29 hours per week on night shift. Interested candidates forward resume, tape and cover letter to Cindy Vaughan, Human Resources Manager, HR #722, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. Belo Kentucky, Inc., is and Equal Opportunity Employer. M/F/D/V.

Get the added exposure you need with Mediastating, the premiere audio/video classifieds on the internet. Call today at 920-926-9620. Your tape can be online today.

**Creative Producer-Looking for a change?** If so, we have the job opportunity for you! We are looking for a creative, focused, newscast producer with excellent newscast writing and production skills. Great tease writing and news judgement a must. BA or BS in Journalism or related field. Three to five years television newscast producing in a top 40 market. You must be an idea person, self-starter and motivated to make your newscast #1. We are looking for a team player who can produce a compelling, creative, accurate newscast. EOE. Please send resume and tape to KXAS TV, Attn: Personnel, PO Box 1780, Ft. Worth, TX 76101.

**Anchor/Reporter:** The dominant market leader in beautiful southern West Virginia seeks polished, intelligent journalist with a strong on-camera presence and solid writing skills to co-anchor at 6 o'clock and solo at 11 p.m. Successful candidate will have strong work ethic, team attitude, and a desire to excel in journalism. We offer an excellent fringe benefits package and an opportunity to work in a first-rate organization. EOE-M/F. Send resume with writing samples and references and non-returnable VHS tape to: News Anchor/Reporter, WVVA-TV, Route 460 Bypass, Bluefield, WV 24701.

**Assignment Manager.** Looking for hard-hitting, aggressive and experienced newsperson to run the assignment desk. Must know what makes good TV. We think out-of-the-box and so should you. Send resume and cover letter to Kathy Gazda, News Director, WXXA-TV FOX23, 28 Corporate Circle, Albany, NY 12203. No phone calls. EOE.

**Assignment Editor,** Atlanta, CBS affiliate needs a take charge, take no prisoners leader to run our daytime assignment desk. Must have superior news judgement and logistical smarts, as well as good people skills. Minimum 3 to 5 years experience on a medium or large market assignment desk. Knowledge of Atlanta market and Georgia news is very important. College degree preferred. No calls. Resumes to Paul Powers, Assignment Manager, WGNX-TV, 1810 Briarcliff Road, NE, Atlanta, GA 30329 or email: HYPERLINK mailto:ppowers@wgnx.com ppowers@wgnx.com A Tribune Company/Station. EOE

**HELP WANTED PROMOTION**

**SENIOR PROMOTION WRITER/PRODUCER**

**NEW MEXICO'S #1 TV STATION** is searching for a promotion star to join its award-winning Marketing Department. If you're doing the best news promos in your market and have a reel of killer spots to prove it, we want to hear from you! This position will work on series, image, POP's and other projects as needed. We need an enthusiastic, highly creative pro with great writing, production and interpersonal skills. The ability to work under tight deadlines is important. Two years experience and a degree in a related field preferred.

Great quality of life and a competitive salary/benefits package make this an opportunity worth checking out! Rush resume, tape and salary requirements to:

Yvette Perez  
KQAT Marketing Director  
3801 Carlisle Blvd. N.E.  
Albuquerque, NM 87107



**PROMOTION WRITER/ PRODUCER A GREAT OPPORTUNITY**

L.A.'s ABC7 has an outstanding opportunity for an experienced and dedicated Promotion Writer/ Producer. This key position requires a talented pro with experience in news topical promotion, episodic and station image promotion.

You will be a strong writer, an imaginative producer, visually creative with a great graphic sense and have excellent post-production skills.

We offer competitive benefits and loads of opportunities in the #2 market. If you can handle lots of pressure and tight deadlines, we have a great job!

If you're a team player with a positive attitude, please rush your resume and a non-returnable videotape (beta preferred) to: ABC7, Attn: Bill Burton, Dept. PWP/BC, 4151 Prospect Ave., Los Angeles, CA 90027. EOE. No phone calls, please.



**Fill that open position FASTER!**

**Put your classified ad on Broadcasting & Cable Online**

**Call Antoinette Pellegrino at 212-337-7073 for details**

**Promotions Writer/Producer.** NBC10 seeks a creative Promotions Writer/Producer to conceive, write and produce promotional spots for TV news, programming and sales. Individual will field produce and direct production of any spots or stories for broadcast television, radio or any other means of distribution. Must be flexible and able to produce copy for other media including radio, print and NBC10 Web Site or other computer based data delivery systems. Conceive and contribute ideas and story lines for long form programs for broadcast and or other means of distribution. Position requires 2 to 3 years previous experience writing and producing topical promotions for television. Strong writing, creative and graphic design skills required. Knowledge of television, radio and other medium production techniques including computer skills -- not limited to newsroom computer systems. Experience writing and producing news topical promotion preferred. Send resumes to NBC10, Employee Relations, 10 Monument Road, Bala Cynwyd, PA 19004. NBC10 is an Equal Opportunity Employer. M/F/D/V.

**Promotion Writer/Producer.** KTVX, 4 Utah/ABC affiliate in Salt Lake City is searching for a hot promotion producer with cutting edge style. Responsibilities include, but are not limited to, writing and producing on-air promotion for news, programming and special projects, daily logging of promotions and IDs. Candidate must be a team player. Two years minimum broadcast experience in promotion. Salary range is commensurate with ability and experience. Applications will be accepted until position is filled. Please send resume and tape to Penny Goodwin, 4 Utah Television, 1760 Fremont Drive, Salt Lake City, UT 84104. No calls please. EOE.

**Promotion Guru wanted for growing market.** Witty writing, great eye, nerves of steel, ability to juggle a must. Top FOX affiliate in 100+ market is looking for Promotion Manager to lead the troops to promo nirvana. Experience in media buying, analog/non-linear editing a plus. Winners send resume, references, and reel to Diane Frisch, General Manager, KTRV FOX 12, PO Box 1212, Nampa, Idaho 83653. No phone calls please. EOE.

NBC O&O is looking for Promotion Manager to grow with us as our market expands from #51 to #38. If you are an experienced producer ready to take the leadership role, now is the time and this is the place. High atop Red Mountain, you'll write and produce spots on tape and film, coordinate a creative staff of eight and make our news the dominant #1. Proven production skills essential, understanding of branding, media planning and trafficking helpful, background with news desirable. Rush resume and reel to Human Resources, WVTV, 1732 Valley View Drive, Birmingham, Alabama 35209. Women and minorities encouraged to apply.

**HELP WANTED RESEARCH**

**Looking for Meter Market / Group Research Director?** 12+ years experience working for stations, NSI, Arbitron & Tapscan. Paul Heine: (317)598-9687

**Aggressive Midwest Fox seeks Co-op/Research specialist** to help us reach next level. Good entry to station sales with tremendous support tools. Send cover letter and resume to: GSM, WTVW-TV, PO Box 7, Evansville, IN 47701. EOE.

**HELP WANTED CREATIVE SERVICES**

**GRAPHIC DESIGN MANAGER**

**Your Chance To Move Up To Management**

**Highly motivated, creative individual who can confidently manage intense deadlines and possesses the ability to cooperate and communicate with news, programming, promotion and station management.**

**Design and execute graphics and animations for news, programming, promotion and sales.**

**Oversee station Chyron and font requirements, training and scheduling font operators. Quantel Paintbox proficiency required, SGI proficiency preferred.**



**For immediate consideration send resume and demo tape to:**  
**Al McQueen**  
**Graphic Art Director**  
**3001 Euclid Avenue**  
**Cleveland, OH 44115**  
**Committed To A Diverse Work Force**

**Senior Graphic Designer.** WABU-TV Boston is seeking a talented, proven Graphic Designer to join our top notch Creative team. Successful candidate will possess excellent Quantel Paintbox design skills, a strong sense of type and color, work well under pressure, and be a collaborator and team player. Macintosh/print skills an important plus. Please send non-returnable samples of your best work to HR Department, WABU-TV, 1660 Soldiers Field Road, Boston, MA 02135. EOE.

**KMBC-TV/KCWB-TV, Kansas City's ABC and WB affiliates** are accepting applications for the position of Senior Graphic Artist. Ideal candidate has 2-3 years broadcast and print design experience. Must be well organized, self-starter and team player. Candidate must be Mac proficient with experience in Photoshop, Illustrator, QuarkXpress and Adobe After Effects. Experience with on-air paintbox systems required. We offer a competitive salary and benefits package, plus possible opportunities with a growing group of stations throughout the U.S. No phone calls please. Send non-returnable tape and 3 print examples to: Michelle Haag, KMBC-TV, 1049 Central St. Kansas City, Missouri 64105. KMBC is an equal opportunity employer. Women and minorities encouraged to apply.

**Broadcasting Graphics Designer.** Must have strong design skills for on air and print graphics. Experience on Quantel Paintbox Express, Macintosh, Adobe Photoshop, Illustrator, QuarkXpress and Adobe Premier. Apply in person at 9405 N.W. 41st Street, Miami, FL or call 305-471-4256 to request an application by mail.

**HELP WANTED PRODUCTION**

**Production**

**ASSOCIATE PRODUCER**  
**SPEEDVISION NETWORK**  
 is seeking experienced production personnel. Strong background (3-5 years) in remote and studio production (sports related a plus), experience in off-line and on-line editing, strong communication and organizational skills, ability to handle multiple projects simultaneously, perform independently and under deadline. Degree in communications or related field desired. Competitive salary and benefits. Please send cover letter, resume, and tape to:  
**SPEEDVISION NETWORK**  
 Two Stamford Plaza  
 281 Tresser Blvd., 9th Floor  
 Stamford, CT 06901  
 Attn: Job Number 1001  
 No Phone Calls Please  
 EDE M/F/D/U

**National Television Network. Wanted:** Non-Linear Video Editor; 2-3 years experience. Flexible hours, a positive attitude and ability to work with others a must. Experience with D-Vision System is a plus. Company benefits include insurance and 401K package. Position to be filled immediately. Send resume, demo tape, and salary requirements to: Employee Relations, Wisdom Channel, Southview Mall, Bluefield, WV 24701.

It's warm and sunny where we work and play! Looking to add several creative and talented shooters & editors with 2-3 years experience to our team. If you have strong lighting skills, audio abilities. Toaster and non-linear knowledge a plus, then send your resume and demo reel to The Firm Multimedia. Attn: Production Director, PO Box 770787, Ocala, FL 34477. EOE.

**ENG Personnel For A Major Broadcast Facility** in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

**Broadcast Personnel Needed.** ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

**Broadcast Personnel.** Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinit), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence fall/winter 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

**NEWS COACHING SERVICES**

Coaching services: We provide comprehensive tape critiques and coaching/consultation for news professionals. Expert, approachable, affordable. Media Mentors (334)665-5553.

**TV SALES TRAINING**

**LEARN TO SELL TV TIME**

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TRAINING CENTER**  
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**FAX CLASSIFIED ADS TO  
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(Is a Winner)**

Hosted 90 minute spook theater film package via satellite and uplinked each Saturday night. All the great PD chiller titles, including Lagosi, Karlott and all the greats of the golden age wrapped with insightful insert cuts by your host, Edward St. PE. Over 400 other film genre titles also available. All banner terms.

Call NWN Studios 1-800-353-9177

**CABLE**

**HELP WANTED ALL POSITIONS**

**21st Century Cable TV, Inc.** a new broadband communications network is seeking qualified applicants for the following positions: Account Executives, Installers, Designers and Drafters (CADD Exp.), Administrative Assistants, Corporate Trainers, Information Technology Managers and Customers Service Supervisors. Please call Marty Burris at 312-470-2100 or Fax at 312-470-2111, 350 N. Orleans, Suite 600, Chicago, IL 60654. Equal Opportunity Employer.

**HELP WANTED RESEARCH**

**Junior Marketing Research Analyst.** Galavision seeks talented person to support sales research projects. Knowledge of Nielsen ratings, MRI/Simmons a must. Organized, self-starting, team player w/excellent analytical and computer skills. Competitive benefits package & salary. Fax letter & resume to (212) 455-5327.

**ALLIED FIELDS**

**HELP WANTED INSTRUCTION**

**The University of Texas at Austin.** The Department of Journalism is seeking applicants for an associate or tenure-track assistant professor position in its broadcast news program. Significant professional journalism experience is expected, and the Ph.D. is preferred but not required. Strong consideration will be given to accomplished journalists who can provide leadership for undergraduate broadcast education and a bridge to the professional community. Particularly welcome are applicants who can contribute to potential growth areas within the program: on-line and multi-media journalism, computer-assisted reporting, and professional Master's training. Housed within a top-ranked College of communication, the Department offers the B.J., M.A., and Ph.D., and contains four undergraduate news sequences -- news editorial, magazine, photo, and broadcast -- although boundaries among traditional areas are changing. The Department is committed to achieving diversity in its faculty, students and curriculum, and it welcomes applicants who can help achieve these objectives. Salary and rank are commensurate with qualifications. Screening of applicants will begin January 9th and will continue until the position is filled. Send vita, names of three references, and a statement of interest in the position to: Dr. Maxwell McCombs, Chair, Broadcast News Search Committee, Department of Journalism, The University of Texas, Austin, TX 78712.

**Broadcast News:** Asst. Prof., tenure track, to teach beginning and advanced classes in broadcast writing, reporting and producing. MA in journalism or appropriate related field and minimum of 4 years full-time professional broadcast news experience required: ABD or Ph.D. preferred; college teaching experience, print journalism/editing experience, ability to teach in graduate program preferred. Doctorate required for tenure. Send application, resume and references by Feb.20 to Tom Reilly, Journalism Dept., California State University, Northridge, Northridge, CA 91330-8311. CSUN is an affirmative action, equal opportunity. Title IX, Sec. 504 employer.

**Academic Professional Staff Position — Technical Assistant —** Valdosta State University seeks applications for a full time 12 month benefitted position in Telecommunications. Duties include professional engineering and studio operations assistance for the area which operates a cable television outlet and public radio affiliate. Primary duties are in television including maintenance of studio and field production equipment, supervising production work (single/multi camera, switched, field, studio), assisting production facility, and maintaining production libraries, logs, and check-outs. Bachelors degree required; professional experience expected. Send letter with salary expectations, resume, transcript copies, and three reference contacts to: Dr. Carl Cates, Communication Arts, Valdosta State University, Valdosta, GA 31698. All materials must be received by 12/15/97. EOE-M/F.

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Entry to senior level jobs nationwide in ALL fields (news, sales, production, management, etc.).

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Updated daily. 85 cents per minute. To place a free listing call: (202) 659-6510, fax: (202) 223-4007, e-mail: rtnda@rtnda.org, mail to: RTNDA, 1000 Connecticut Ave., NW, Suite 615, Washington, DC 20036-5302.

**FINANCIAL SERVICES**

**Loans By Phone:** Lease/finance new or used broadcasting equipment. Flexible payment plans. Flexible credit criteria. Call Jeff Wetter at Flex Lease, Inc. 800-699-FLEX.

**WANTED TO BUY EQUIPMENT**

**Used videotape:** Cash for 3/4" SP, M2-90's, Betacam SP's. Call Carpel Video 301-694-3500.



**FOR SALE EQUIPMENT**

**STOCK ANSWERS.**

For video duplication, demos, audition reels, work tapes, our recycled tapes are technically up to any task and downright bargains. All formats, fully guaranteed. To order call:

**(800)238-4300 CARPEL VIDEO**

**General Instrument IRD's**

575 DSR-1500's & 80 DSR-2200's

Almost new, available for sale at a very low price! Call now to place your order! (714) 263-9900 x217

**ATTENTION C-BAND SHOPPERS!**

Galaxy VII Fully Protected Transponder Available for: Immediate Full-Time Use Uplink from N.Y. with DigiCipher II MCPC

*Below Market Rate!  
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Lowest prices on videotape! Since 1979 we have been beating the high cost of videotape. Call Carpel for a catalog. 800-238-4300.

AM and FM transmitters, used, excellent condition, tuned and tested your frequency. Guaranteed. Financing available. Transcom. 800-441-8454, 215-884-0888. Fax 215-884-0738.

**WANTED TO BUY STATIONS**

Investor seeks purchase of small AM or FM up to 450k. Ted 212-737-2997.

**FOR SALE STATIONS**

**FLORIDA TV-RADIO**

Orlando, Ch 4 (LPTV) .....\$595K  
TV, full-power, network affiliate .....\$7.0M  
AM/FM Florida Atlantic Coastal .....\$1.7M  
FM Class C2 resort market .....\$1.3M

**HADDEN & ASSOC.**  
PH 407-365-7832 FAX 407-366-8801

*Buying or selling a station?  
Call a lawyer who's been there.*

**BARRY SKIDELSKY**

15 years' experience programming, sales & management.

655 Madison Avenue  
19th floor  
New York, NY 10021  
(212) 832-4800

**NORTH CAROLINA AM STATIONS**

Two AM stations 35 miles from Charlotte. Profitable and ideal for owner-operator. \$450,000 cash is just over one times revenue. Fax letter of interest with financial qualifications in confidence to 410-531-3728.

**Sunny Tucson Arizona.** Full time AM. Good coverage and frequency. \$1,750,000.00 cash. Principals only. Reply to William Freeman, Fax 602-581-2581.

Profitable cable television insert advertising sales & video production business for sale in desirable vacation/resort community. Call (915)591-2103 or fax (915)593-3658 for more information.

**Oklahoma AM/FM,** recently renovated, reaches several market areas, asking \$500K. Florida fulltime east-coast AM station on waterfront. Top ratings, strong cash flow. Contact Bob Austin, Satterfield & Perry, Inc., 813-896-0045.

**Mid Ohio Valley.** Family business AM/FM. Real Estate. New FM equipment. Cash or terms. Call Rex Osborne 304-273-2544.

**3 Central Florida Radio Stations for Sale.** 2 AM / 1 FM combo provides attractive opportunity to enjoy strong presence in well-situated smaller Central Florida market. \$1 million including real estate. 813-926-9260

**PUBLIC NOTICE**

The public television Interconnection Committee will meet at 11 a.m. on December 10, 1997 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes reports on satellite operations, transponder utilization, and other business.

**VIDEO FIBER SERVICES**

**LOWEST RATES**  
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Tel: (516) 997-2000/(212) 766-0851  
Fax: (516) 997-2071  
E-Mail: CCRCollect@AOL.com

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**Call today!!**

**Antoinette Pellegrino**

**(212) 337-7073**

or

**Sandra Frey**

**(212) 337-6941**

**WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?**

Send resume/tape to:

Box \_\_\_\_\_

245 West 17th St.,  
New York, New York 10011

# *Broadcasting & Cable*

## *Classifieds*

### Order Blank (Fax or Mail)

**CLASSIFIED RATES**

**Display rate:** Display ads are **\$202** per column inch. Greater frequency rates are available in units of 1 inch or larger.

**Non-Display rates:** Non-Display classified rates (straights) are **\$2.30** per word with a minimum charge of **\$46** per advertisement. Situations Wanted rates are **\$1.25** per word with a minimum charge of **\$25** per advertisement.

**Blind Boxes:** Add **\$35.00** per advertisement

**Deadlines:** Copy must be in typewritten form by the Monday prior to publishing date.

**Category:** \_\_\_\_\_ **Line ad**  **Display**

**Ad Copy:** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Date(s) of insertion:** \_\_\_\_\_

**Amount enclosed:** \_\_\_\_\_

**Name:** \_\_\_\_\_

**Company:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**City:** \_\_\_\_\_ **State:** \_\_\_\_\_ **Zip:** \_\_\_\_\_

**Authorized Signature:** \_\_\_\_\_

**Payment:**

**Check**  **Visa**  **MasterCard**  **Amex**

**Credit Card #:** \_\_\_\_\_

**Name on Card:** \_\_\_\_\_

**Exp. Date:** \_\_\_\_\_ **Phone:** \_\_\_\_\_

Clip and Fax or Mail this form to:

**B & C**

245 W. 17 Street ▲ NYC 10011 • Attention: Antoinette Pellegrino or Sandra Frey  
**FAX NUMBER: 212-206-8327**

**BROADCASTING & CABLE'S CLASSIFIED RATES**

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Antoinette Pellegrino at (212) 337-7073 or Sandra Frey at (212)337-6941 .

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

**Rates:** Classified listings (non-display). Per issue: Help Wanted: \$2.30 per word, \$46 weekly minimum. Situations Wanted: 1.25¢ per word, \$25 weekly minimum. Optional formats: Bold Type: \$2.65 per word. Screened Background: \$2.80, Expanded Type: \$3.45 Bold, Screened, Expanded Type: \$3.90 per word. All other classifications: \$2.30 per word, \$46 weekly minimum.

**Word count:** Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

**Rates:** Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$202 per inch. Situations Wanted: \$101 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

**Non-Display:** Help wanted: \$2.30/word. Situations Wanted: \$1.25. Bold Type \$2.65. Screened Background \$2.80. Expanded Type \$3.45. Bold, Screened, Expanded Type \$3.90.

**Color Classified Rates**

**Non-Display:** Highlighted Position Title: \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

**Blind Box Service:** (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials: such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

**Confidential Service.** To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

# Datebook

## THIS WEEK

**Dec. 2**—"The Subtleties of Mentoring," breakfast workshop presented by the Rocky Mountain chapter of *Women in Cable & Telecommunications*. TCI Corporate HQ, Denver. Contact: Theresa Hart, (303) 316-7634.

**Dec. 2**—Denver Achievement in Radio Awards recognizing excellence in Denver-area radio, presented by *The March of Dimes*. Downtown Hyatt Regency, Denver. Contact: Brendan Hurley, (914) 997-4588.

**Dec. 3-5**—*NIMA International* Asian Conference. Four Seasons Hotel, Tokyo. Contact: Jennifer Harding, (202) 289-6462.

**Dec. 4**—Fifth annual Holiday Gala and Silent Auction to benefit Chicago House, presented by the Chicago chapters of *CTAM, National Association of Minorities in Cable, Society of Cable Telecommunications Engineers* and *Women in Cable and Telecommunications*. School of the Art Institute, Chicago. Contact: (630) 894-4959.

**Dec. 4-6**—MIP Asia '97, international film and program market for TV, video, cable and satellite, presented by the *Reed Midem Organization*. Hong Kong Convention and Exhibition Center, Hong Kong. Contact: Steve Orlick, (203) 840-5402.

**Dec. 5-7**—*Association for Education in Journalism & Mass Communication/Association of Schools of Journalism & Mass Communication* winter meeting. Hyatt Regency, New Orleans. Contact: (803) 777-2005.

**Dec. 5-7**—"Follow the Money: Covering Campaign Finance," workshop sponsored by the *Radio and TV News Directors Foundation*, the *Medill News Service* and the *National Press Club*. National Press Club, Washington. Contact: Cy Porter, (202) 467-5219.

**Dec. 6**—*Associated Press Television-Radio Association* seminar. KQTV studios, San Francisco. Contact: (213) 626-1200.

## DECEMBER

**Dec. 8**—Cleveland Achievement in Radio Awards recognizing excellence in Cleveland-area radio, presented by *The March of Dimes*. Wyndham Cleveland Hotel, Cleveland. Contact: Brendan Hurley, (914) 997-4588.

**Dec. 8-9**—"High Definition & Digital Television," conference presented by *IBC USA Conferences Inc.* Caesars Palace, Las Vegas. Contact: (702) 731-7110.

**Dec. 9**—"DBS '98: Executive Briefing," seminar sponsored by *DBS Digest*. Hyatt Regency/Alicante Hotel, Anaheim, Calif. Contact: (719) 545-1210.

**Dec. 9**—"New York Sports Critics," seminar presented by the *IRTS Foundation Sports Division*. Official All Star Cafe, New York City. Contact: Jon Kienker, (212) 867-6650.

**Dec. 9-11**—Broadcast, Cable & Satellite India '97/Communications India '97, exhibition and conference presented by *Creative Expos and Conferences*. Pragati Maidan, New Delhi, India. Contact: (508) 660-7099.

**Dec. 9-12**—The Western Show, presented by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

**Dec. 11**—*Federal Communications Bar Association* 11th annual FCC Chairman's Dinner. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

**Dec. 11**—*Hollywood Radio and Television Society* Holiday Party Benefit. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: Neith Stickells, (818) 789-1182.

**Dec. 11**—*New York Women in Film & Television* annual gala holiday luncheon and 1997 MUSE Award presentation. New York Hilton and Towers, New York City. Contact: (718) 263-6633.

**Dec. 11-12**—15th annual Telecommunications Policy and Regulation Conference, sponsored by the *Federal Communications Bar Association* and the *Practising Law Institute*. Grand Hyatt Hotel,

Washington. Contact: Paula Friedman, (202) 736-8640.

**Dec. 11-12**—"Using Customer Opinions to Drive Corporate Profitability," conference presented by the *Strategic Research Institute*. Crowne Plaza New Orleans, New Orleans. Contact: Janet Wigfield, (800) 599-4950.

**Dec. 15**—Deadline for entries for the fourth annual *Radio and Television News Directors Foundation/Radio in the American Sector Berlin Commission* competition for excellence in radio and television reporting on German/American issues. Contact: Pat Seaman, (301) 977-7210.

**Dec. 16**—Nashville Achievement in Radio Awards recognizing excellence in Nashville-area radio, presented by *The March of Dimes*. Music City Sheraton, Nashville. Contact: Brendan Hurley, (914) 997-4588.

**Dec. 17**—*International Radio & Television Society Foundation* Christmas benefit. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

## JANUARY 1998

**Jan. 8-11**—"International CES: The Source for Consumer Technologies," consumer electronics exposition presented by the *Consumer Electronics Manufacturing Association*. LVCC, Sands, Hilton and Alexis Park, Las Vegas. Contact: (703) 907-7674.

**Jan. 9-11**—"Civic Journalism: Advances in Reporting," workshop sponsored by the *Radio and Television News Directors Foundation* and the *Pew Center for Civic Journalism*. Terrace Garden Hotel, Atlanta. Contact: Sarah Pollack, (202) 331-3200.

**Jan. 11**—*The Caucus for Producers, Writers & Directors* 15th annual awards dinner. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: David Levy, (818) 843-7572.

**Jan. 15**—*International Radio & Television Society Foundation* newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

**Jan. 15-17**—"Cable Sales Management School 1998," conference presented by the *Cabletelevision Advertising Bureau*. Grenelefe Conference Center, Orlando, Fla. Contact: Nancy Lagos, (212) 508-1229.

**Jan. 16**—40th *New York Festivals* International TV Programming & Promotion Awards and International Non-Broadcast Awards gala. Marriott Marquis, New York City. Contact: (914) 238-4481.

**Jan. 19-22**—*National Association of Television Programming Executives* 34th annual conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

**Jan. 19-22**—25th annual *Association of Local Television Stations* convention. Ernest Morial Convention Center, New Orleans. Contact: Angela Giroux, (202) 887-1970.

**Jan. 23**—40th *New York Festivals* International TV & Cinema Advertising Awards gala. Marriott Marquis, New York City. Contact: (914) 238-4481.

**Jan. 26-29**—*Electromagnetic Energy Association* Short Course on Management of Electromagnetic Energy Issues: Relevant Strategies. The Fairmont Hotel, San Antonio, Tex. Contact: (202) 452-1070.

**Jan. 28-30**—"Building the Digital Platform," 10th annual *Society of Cable Telecommunications Engineers* Conference on Emerging Technologies. San Antonio Convention Center, San Antonio, Tex. Contact: (610) 363-6888.

**Jan. 29**—New York Achievement in Radio Awards recognizing excellence in New York-area radio, presented by *The March of Dimes*. The Supper Club, New York City. Contact: Brendan Hurley, (914) 997-4588.

**Jan. 29-31**—*Eckstein, Summers & Company* annual conference on new business development for the television industry. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Roland Eckstein, (732) 530-1996.

**Jan. 30**—Tampa Achievement in Radio Awards

recognizing excellence in Tampa-area radio, presented by *The March of Dimes*. Ramada Inn Airport, Tampa, Fla. Contact: Betsy Herman, (813) 287-2600.

**Jan. 31-Feb. 3**—55th annual *National Religious Broadcasters* convention and exposition. Sheraton Washington, Washington. Contact: (703) 330-7000.

## FEBRUARY 1998

**Feb. 3-4**—"The Five Burning Questions," DBS conference presented by *The Carmel Group*. Sheraton Gateway Hotel, Los Angeles. Contact: Françoise McAvinchey, (408) 626-6222.

**Feb. 3-4**—*Arizona Cable Telecommunications Association* annual meeting. Airport Hilton Hotel, Phoenix. Contact: (602) 955-4122.

**Feb. 5-7**—32nd annual *Society of Motion Picture and Television Engineers* Advanced Motion Imaging Conference. Sheraton Centre Hotel, Toronto. Contact: John Izzo, (914) 761-1100.

**Feb. 5-8**—18th annual *Radio Advertising Bureau* Marketing Leadership Conference. Wyndham Anatole Hotel, Dallas. Contact: Dana Honor, (800) 722-7355.

**Feb. 8-10**—*North American National Broadcasters Association* annual general meeting. DIRECTV Bldg., Los Angeles. Contact: (416) 205-8533.

**Feb. 18-20**—"Winning at Credit," 33rd annual *Broadcast Cable Credit Association* seminar. Tropicana, Las Vegas. Contact: Mary Teister, (847) 296-0200.

**Feb. 18-22**—*International Radio & Television Society Foundation* 1998 Faculty/Industry Seminar. Marriott East Side, New York City. Contact: Marilyn Ellis, (212) 867-6650.

**Feb. 20**—*International Radio & Television Society Foundation* newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

**Feb. 24-25**—Great Lakes Broadcasting Conference and Expo, presented by the *Michigan Association of Broadcasters*. Lansing Center, Lansing, Mich. Contact: (800) 968-7622.

**Feb. 25-27**—Texas Show '98, conference and exhibition presented by the *Texas Cable & Telecommunications Association*. San Antonio Convention Center, San Antonio. Contact: (512) 474-2082.

**Feb. 25-28**—29th Country Radio Seminar, presented by the *Country Radio Broadcasters*. Nashville Convention Center, Nashville. Contact: (615) 327-4487.

**Feb. 28-March 3**—*Small Cable Business Association* annual National Cable Conference. Washington Court Hotel, Washington. Contact: (510) 462-2473.

## APRIL 1998

**April 6-7**—*Television Bureau of Advertising* annual marketing conference. Las Vegas Hilton, Las Vegas. Contact: (212) 486-1111.

**April 6-9**—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

## MAY 1998

**May 3-6**—Cable '98, 47th annual *National Cable Television Association* convention and exposition. Georgia World Congress Center, Atlanta. Contact: Bobbie Boyd, (202) 775-3669.

**May 17-20**—38th annual *Broadcast Cable Financial Management Association* conference. Hyatt Regency Hotel, New Orleans. Contact: Mary Teister, (847) 296-0200.

## JUNE 1999

**June 10-15**—21st *Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux, Switzerland. Contact: (800) 348-7238.

**Major Meeting dates in red**

—Compiled by Kenneth Ray  
(ken.ray@b&c.cahners.com)

# For the Record

<http://www.broadcastingcable.com>

"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m—meters; mhz—megahertz; mi—miles; TL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

## OWNERSHIP CHANGES

### Granted

**San Antonio, Tex.** (BTC-971023EA)—D & E Broadcasting Co. Inc. for KEDA(AM); involuntary TOC from Manuel Davila Sr. to Madeline P. Davila. *Nov. 21*

## NEW STATIONS

### Dismissed

**Duquoin, Ill.** (BPED-970725MA)—Positive Programming Foundation for noncommercial FM at 90.1 mhz. *Nov. 14*

### Filed

**Baker, Calif.** (BPH-971107MG)—Lormat Communications GP (Jeffrey A. and Corrinne B. Salkin, owners, 8869 SVL Box, Victorville, Calif. 92392) for FM at 94.9 mhz, 1 kw, ant. 425 m; Turquoise Mountain communications site, near Baker. *Nov. 21*

**Baker, Calif.** (BPH-971107MC)—Rekab Broadcasting (Todd P. Robinson, 2307 Princess Anne Street, Greensboro, N.C. 27408) for FM at 94.9 mhz, 12 kw, ant. 143 m, 1.48 km W of I-15 and Rasor Road, San Bernardino County. *Nov. 21*

**Lenwood, Calif.** (BPH-971105MB)—Joseph G. Cavallo (319 E. 17th Street, Second Floor, Santa Ana, Calif. 92706) for FM at 96.9 mhz, 2.65 kw, ant. 152.3 m; 33320 I Street, Barstow, Calif. *Nov. 21*

**Lenwood, Calif.** (BPH-971107MJ)—Lormat Communications GP (Jeffrey A. and Corinne B. Alskin, owners, 8869 SVL Box, Victorville, Calif. 92392) for FM at 96.9 mhz, 6 kw, ant. 89 m; Elephant Mountain communications site, near Daggett, Calif. *Nov. 21*

**Lodi, Calif.** (971113MD)—Educational Media Foundation for noncommercial FM at 89.7 mhz. *Nov. 20*

**Pescadero, Calif.** (971113MB)—Pescadero Public Radio Services Inc. for noncommercial FM at 89.3 mhz. *Nov. 20*

**Selma, Calif.** (971112MB)—Educational Media Foundation for noncommercial FM at 88.5 mhz. *Nov. 20*

**Walsenburg, Colo.** (971112ME)—Educational Communications of Colorado Springs Inc. for noncommercial FM at 90.9 mhz. *Nov. 20*

**Westcliffe, Colo.** (971112MD)—Educational Communications of Colorado Springs Inc. for noncommercial FM at 89.9 mhz. *Nov. 20*

**Woodville, Fla.** (BPH-971029MP)—George S. Flinn Jr. (188 South Bellevue, Suite 222, Memphis, Tenn. 38104) for FM at 97.9 mhz, 6 kw, ant. 77 m; .65 km NE of intersection of Natural Bridge and Old Plank roads; Flinn owns woww(AM)-wjo(AM) Germantown and wfbi(TV) Memphis; kxht(FM) Marion and kdre(FM) North Little Rock, Ark., and wccl(TV) New Orleans. *Nov. 19*

**Woodville, Fla.** (BPH-971031MA)—KSFM Partnership (Kurt Carberry and Steven J. Callahan, owners, P.O. Box 329, Middleboro, Mass. 02346) for FM at 97.9 mhz, 6 kw, ant. 100 m, 3 km E of intersection of Old Plank Road and State Hwy 360, 11.8 km ESE of Woodville. *Nov. 19*

**Woodville, Fla.** (BPH-971030MJ)—Palomino Media (Bruce E. Fox and Alan A. Varnson, owners, 505 Turtle Creek Drive, Brentwood, Tenn. 37027) for FM at 97.9 mhz, 6 kw, ant. 100 m, 3.5 mi from Cody, Fla., on Tea Rose Trail; Fox owns 40% of wvsx(TV) Lewisburg, W.Va. *Nov. 19*

**Woodville, Fla.** (BPH-971030MI)—Kim Styles (1800 Weakfish Way, P.O. Box 28346, Panama City Beach, Fla. 32411) for FM at 97.9 mhz, 6 kw, ant. 100 m; 9608 Rose Road, Rose, Fla.; owns/is buying wyo0(FM) Springfield, Fla.; has time brokerage agreement with wdlp(AM) Panama City Beach. *Nov. 19*

**Woodville, Fla.** (BPH-971030MH)—Woodville Communications Inc. (Ernest A. Petrone, president/owner, 14600 Potanow Trail, Orlando, Fla. 32837) for FM at 97.9 mhz, 6 kw, ant. 100 m, 1.5 km S of Natural Bridge Road, 12.2 km E of Woodville. *Nov. 19*

**New Berlin, Ill.** (BPED-971104MG)—Reformed Broadcasting Network Inc. (David Maulding, president/50% owner, 2005 Appleton Drive, Springfield, Ill. 62707) for noncommercial FM at 88.9 mhz, 6 kw, ant. 100 m, Sangamon County Road 15.74W, 4.3 km from the New Berlin reference point. *Nov. 19*

**Taylorville, Ill.** (971112MC)—Bible Broadcasting Network Inc. for noncommercial FM at 88.9 mhz. *Nov. 20*

**Valparaiso, Ind.** (971112MA)—American Family Assn. for noncommercial FM at 91.1 mhz. *Nov. 20*

**Marion, Iowa** (971110MC)—University of Northern Iowa for noncommercial FM at 89.9 mhz. *Nov. 20*

**Vinton, Iowa** (BPH-971107MD)—Camrory Broadcasting of Vinton Inc. (303 McClellan Street, Tama, Iowa 52339) for FM at 107.1 mhz, 6 kw, ant. 100 m, 9.6 km SW of Vinton; owns kxat(FM) Belle Plaine, Iowa. *Nov. 21*

**Vinton, Iowa** (BPH-971024MC)—Joseph J. Fleming (405 E Eighth Street, Vinton, Iowa 52349) for FM at 107.1 mhz, 3.1 kw, ant. 62.5 m, Second Ave. at Benton County fairgrounds. *Oct. 24*

**Vinton, Iowa** (BPH-971107MN)—Eternity Broadcasting Foundation (Jeffrey Lyle and David McAnally, directors, 5000 Tremont, Suite 102, Davenport, Iowa 52807) for FM at 107.1 mhz, 4.2 kw, ant. 119 m, 9.4 km WSW of Shellsburg, Iowa. *Nov. 21*

**Vinton, Iowa** (BPH-971107MB)—Karlton Clay Foster (2400 Natoma Station Drive, Folsom, Calif. 95630) for FM at 107.1 mhz, 6 kw, ant. 100 m, section 19, corner of 60th Street and 28th Avenue, Benton Co., Iowa. *Nov. 21*

**Vinton, Iowa** (971107MM)—Keene of Iowa Inc. for FM at 107.1 mhz. *Nov. 20*

**Vinton, Iowa** (BPH-971107MH)—Vin Broadcasting (Todd P. Robinson, owner, 2307 Princess Anne Street, Greensboro, N.C. 27408) for FM at 107.1 mhz, 6 kw, ant. 100 m, 4 km, E of Rte. 218 and 7.4 km SE of Vinton. *Nov. 21*

**Grand Isle, La.** (BPH-971106MB)—Blue Dolphin Communications Inc. (Edward F. Seeger, president/33.3% owner, 2014 North Irby Street, Florence, S.C. 29506) for FM at 104.5 mhz, 6 kw, ant. 65 m, .5 km N of SR 1, 1.7 km NE of the center of Grand Isle, owns wdlf(FM) Old Fort, N.C., and wsea(FM) Atlantic Beach, S.C. *Nov. 21*

—Compiled by Sara Brown

## BY THE NUMBERS

### BROADCAST STATIONS

Service	Total
Commercial AM	4,812
Commercial FM	5,488
Educational FM	1,899
<b>Total Radio</b>	<b>12,199</b>
VHF LPTV	558
UHF LPTV	1,456
<b>Total LPTV</b>	<b>2,014</b>
FM translators & boosters	2,815
VHF translators	2,273
UHF translators	2,725
<b>Total Translators</b>	<b>7,813</b>

Service	Total
Commercial VHF TV	558
Commercial UHF TV	638
Educational VHF TV	124
Educational UHF TV	241
<b>Total TV</b>	<b>1,561</b>

### CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

\*Based on TV household universe of 98 million  
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

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## Designs on TV's future

In 1984, Billy Pittard went to the annual Broadcast Designers' Association conference and was overwhelmed by what he saw.

Actually, it was what he didn't see.

At the time, Pittard was the art director at WNGE-TV Nashville, doing all the station's on-air graphics and promos, not to mention a little work on the side.

"I didn't realize how radical the stuff I was doing was to everybody else at the time," says Pittard, CEO and founder of Pittard Sullivan, one of Hollywood's top TV design firms. "I went to this conference and said, 'Wow, nobody else is doing this.'"

BDA executives noticed Pittard's graphic designs and asked him to give a presentation at their Las Vegas convention. Pittard spoke about the secrets of creating more expressive graphics with the instruments and tools many stations already owned.

"It was just stuff that I was doing all the time," Pittard explains. "It turned out to be the most amazing experience I think I've ever had. I went skydiving a few years ago, and this was right up there with that."

The response was intense; it resulted in job offers from stations across the board. For Pittard, it was the reward for hundreds of hours fiddling around with character generators and switchers at WNGE-TV (now WKRN-TV).

He began working at the Nashville station in 1976 while he was a communications student at nearby Middle Tennessee State University. Pittard was hired as a part-time temporary assistant to the art director and worked his way up to full-time art director.

"While I was there I made a lot of discoveries about how to use the video tools that were showing up on the scene," Pittard says. "I was doing things that those tools weren't really designed for."

While mastering the promos and graphics for WNGE-TV, he started to take on freelance projects for other stations. In fact Pittard became WNGE-TV's biggest client in the early '80s, renting the station's facilities to do graphics and promos for other television and industry people.

By the time he made the presentation at the BDA conference, Pittard was regarded as a pioneer in the graphic design community. Subsequently he accepted an offer from KCBS-TV Los Angeles to be the station's design manager.

"What I had really wanted to do was go to Los Angeles and get established there."



*"You can do incredible work on a show that isn't very popular and nobody notices. But if the show is popular and the title is great, you get a lot of attention."*

### William Blackburn Pittard

**Founder and CEO, Pittard Sullivan, Culver City, Calif.; b. May 8, 1954, Nashville; BS, communications and design, Middle Tennessee State University, 1978; designer, WNGE-TV Nashville, 1976-84; free-lance broadcast designer, 1978-84; manager of design, KCBS-TV Los Angeles, 1984-86; founder, Pittard Design Co., Hollywood, 1986-87; present position since 1987; single**

Pittard says. "The long-term goal was to start a company that served the entertainment industry in Hollywood."

After two years at the CBS affiliate he did just that. In 1986, Pittard went out on his own and founded Pittard Design Company. He set up an office at The Post Group's Hollywood facilities and started taking on clients. The first assignment came from Buena Vista, which wanted Pittard to design the program graphics for a syndicated series, *Today's Business*.

"Being a business show, it was very graphic-intensive," he says. "It was a nice big package, a pretty good start."

From there he went on to design the title sequences for *Falcon Crest* and *Win, Lose or Draw*. He also helped the Fox TV network get off the ground—graphically speaking. From day-to-day promos to show titles, Pittard helped to keep Fox at the edge of the design front.

"When Fox first launched, it was all very guerrilla tactic-type stuff," Pittard says. "Nothing was planned. There was no master plan. They would simply say 'we need you to do this' and I would say 'OK.'"

For nearly a year, he filled overnight prescriptions for Fox, staying up all night to deliver an order the next morning just in time for air. His next large account came from King World; he created promotional spots for *Oprah*, *Wheel of Fortune* and *Jeopardy!* In spring 1987, Pittard was introduced to Ed Sullivan, an advertising executive who specialized in creative services management.

"We just hit it off right away and started working together almost immediately," Pittard says.

The company's name was quickly changed to Pittard Sullivan, and clients were added to the roster. From cable network Showtime to CBS to Lifetime to The Food Network—all have received design help from Pittard Sullivan. Whether the design is for television, feature films, CD-ROMs or online/Websites, the company seems to be working on it.

Pittard Sullivan has garnered four Emmy awards, including one for the opening of the NBC series *ER* and another for graphic work on the 1992 summer Olympics.

"You can do just incredible work on a show that isn't very popular and nobody notices. But if the show is popular and the title is great, you get a lot of attention," Pittard says.

—Joe Schlosser

## BROADCAST TV



Middleton

**Ken Middleton**, president/GM, KMSB-TV Tucson, Ariz., joins WHAS-TV Louisville, Ky., in same capacity.

**Scott Steiner**, local sales manager, KSAZ-TV Phoenix, joins KRIV(TV) Houston as

VP/general sales manager.

Appointments at WWMY(TV) Kalamazoo, Mich.: **John O'Brien** and **Jeff Cartwright** join as sales manager, Kalamazoo and Grand Rapids, respectively; **Michael King**, local sales manager, named general sales manager.

Appointments at WATL(TV) Atlanta: **Dan Spangler**, manager, advertising and promotion, WNOL-TV New Orleans, joins as director, creative services; **Dan Berkery**, GM, KSAZ-TV Phoenix, joins in same capacity.



Schneider

**Bill Schneider**, director, broadcast and corporate sales, Atlanta Hawks, joins WAGA-TV Atlanta as local sales manager.

Appointments at Nielsen Media Research, New York: **Jane Ryan**

named VP/sales manager, Northeast and Midwest; **Catherine Herkovic** named VP/Western sales manager, responsible for Los Angeles and San Francisco offices; **Tom Hargreaves**, VP, adds group accounts, new metered-market expansion, and accounts in Tampa, Orlando and Fort Myers, all Fla., to his responsibilities; **Frank Palumbo**, corporate director, research and cable administration, Spartan Communications, Spartanburg, S.C., joins as manager, customer relations.

**Courtney Ash**, community affairs coordinator, WJXX(TV) Jacksonville, Fla., named director, marketing.

**Al Connor**, national sales manager, KRON-TV San Francisco, joins WGN-TV Chicago as national sales manager East.

Appointments at WQAD-TV Moline, Ill.: **Kristi Peterson**, marketing manager, station sales marketing and public relations, named director, marketing and promotions; **Lori Evans**, writer/producer, WREG-TV Memphis, joins as creative services manager.

**James Adams**, national sales manager, WSYT(TV) and WNYS-TV Syracuse, N.Y., joins WXIN(TV) Indianapolis in same capacity.

**Chip Fitzgerald**, account executive, WSVN(TV) Miami, named local sales manager.

**Gail Chango**, program and traffic manager, KSWT(TV) Yuma, Ariz., joins KYMA(TV) Yuma as director, station services.

**Lisa Lukas**, news promotion producer, WESH(TV) Daytona Beach, Fla., joins KFMB-TV San Diego as promotion producer.

Appointments at WBAL-TV Baltimore: **Eric Meyrowitz**, account executive, HRP, New York, joins as national sales manager; **Barbara Anderson**, account executive, named local sales manager; **Renie Freedman**, marketing sales manager, WUSA(TV) Washington, joins in same capacity.

**Bill Elliott**, senior producer, electronic publicity, production, NBC Entertainment, Burbank, Calif., named director.

**Gary McNair**, station manager, KSNT(TV) Topeka, Kan., named GM.

**Wendi Goldstein**, director, comedy development, CBS Entertainment, Los Angeles, adds VP, special comedy programs, to her responsibilities.

**Chuck Spohn**, general sales manager, Clear Channel Television, Memphis, joins KLRT(TV)/KASN(TV) Little Rock,

Ark., as VP/GM.

**Philip Salas**, director, regional and national advertising sales, Metrobase Cable Advertising and the Philadelphia Interconnect, joins WPSG(TV) Philadelphia as local sales manager.

**Bonnie Barclay**, creative services director, WSOC-TV Charlotte, N.C., joins WSB-TV Atlanta as director, programming and creative services.

**Peggy Harris McClelland**, executive producer, WNDY-TV Indianapolis/Marion, Ind., joins WTTV(TV) Indianapolis/Bloomington in same capacity.

## PROGRAMMING

**Scott Koondel**, VP/Eastern regional manager, off-network television, Paramount Domestic Television, New York, named VP/Eastern regional manager, Paramount Domestic Television, overseeing all East Coast syndication sales.

**Laurie Burstein Megery**, director, business affairs, Walt Disney Network Television, Burbank, Calif., named VP.

**Gary Gradinger**, director, business affairs, Universal Television, Universal City, Calif., named VP.



Dubow

**Kenneth Dubow**, VP, U.S. television sales, Paramount Entertainment Corp., joins MGM Domestic Television Distribution, Santa Monica, Calif., as VP, basic cable sales.

**Tad Stones**, creator and producer, *Darkwing Duck*, *Chip 'n Dale's Rescue Rangers* and "Aladdin," has signed a new five-year contract as an executive producer for Walt Disney Television Animation, Burbank, Calif.

**Dave Clark**, senior VP/controller, Universal Studios, Universal City, Calif., named senior VP, finance, operations group.

**Martin Booth**, deputy controller, network entertainment, ITV Network Centre, joins DLT Entertainment UK Ltd., London and New York, as VP, sales and development.

**Tim McDonald**, executive director, human resources, Paramount Pictures, joins Spelling Entertainment Group

## Krauss retires

After 47 years in broadcast journalism and 26 years as correspondent at CBS News, Mitchell Krauss retired at the end of November.



Krauss

Before his post at CBS, Krauss worked as anchor, interviewer and producer at radio and television stations in New York.

Inc., Los Angeles, as VP, human resources.

## JOURNALISM

**Jeff Stahl**, anchor/bureau chief, KIDK(TV) Idaho Falls, Idaho, joins WGBA(TV) Green Bay, Wis., as weekend co-anchor and reporter.

**Theresa Green**, news anchor/medical reporter, KSTW(TV) Tacoma, Wash., joins KFOR-TV Oklahoma City as co-anchor, weekend evening news.

**Maria Stephanos**, general assignment reporter, WJAR(TV) Providence, R.I., joins WEXT(TV) Boston in same capacity.

**Kay Miller**, assignment editor, KRIV(TV) Houston, joins WWSB(TV) Sarasota, Fla., as assignment desk manager.

**Frank Macek**, weekend director, 6 and 11 p.m. news, WKYC-TV Cleveland, named producer/director.

**Laura Ashley**, primary weathercaster, KXLY-TV Spokane, Wash., joins KXTV(TV) Sacramento, Calif., in same capacity.

**Chuck Ferrell**, assistant news director, WJRT-TV Flint, Mich., joins KGAN(TV) Cedar Rapids, Iowa, as news director.

**Andy Dominianni**, reporter/substitute co-anchor, WWMT(TV) Kalamazoo, Mich., named co-anchor, *News 3 This Morning*.

**Dave Rose**, special projects coordinator, KRDO-TV Colorado Springs, named news director.

Appointments at WMAQ-TV Chicago: **Marion Brooks**, anchor/reporter, WSB-TV Atlanta, joins as co-anchor, 5 and 10 p.m. weekend newscasts; **Amy Stone**, anchor/reporter, *The SportsChannel Report*, SportsChannel Chicago, joins as sports reporter and fill-in anchor.

**Lou Kishkunas**, news assignments manager, WLKY(TV) Louisville, Ky., joins Kentucky News Network there as weekday anchor.

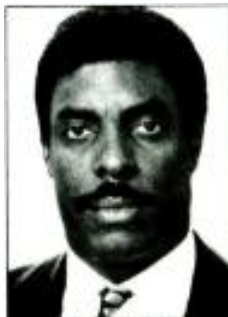
## RADIO

**Catherine Orth**, executive director, Christian Crusaders radio ministry, and **Larry Shollenbarger**, teacher, join University of Northern Iowa public radio stations, Cedar Falls, as development associates.

**Rob Worden**, senior account executive KGB-FM San Diego, joins KHFS(FM) El Cajon/San Diego, Calif., as sales manager.

Appointments at ABC Radio Net-

works: **Nick Leonardo**, account executive, New York, named manager, Mid-Atlantic office, Washington; **Martin Sheehan**, local sales and sales marketing manager, WDCA(TV) Washington, joins New York office as director, sports sales; **Frank Kelly**, account executive, named VP/Eastern sales manager, responsible for the overall management of the New York office as well as the Atlanta and Mid-Atlantic offices.



**Brown**

**Darryl Brown**, senior VP, affiliate marketings, ABC Radio Networks, Dallas, named executive VP, affiliate marketings, urban.

**Jerry Sacchetti**, account executive, The Arbitron Co., New York,

named manager, Eastern advertiser/agency services there.

**Bob Houghton**, GM, WGST-AM-FM Canton/Atlanta, Ga., named manager, national sports sales, Jacor Communications Inc., Atlanta.

**Bob Price**, anchor/reporter, KCBS(AM) San Francisco, named financial editor.

**Peggy Panosh**, director, marketing, WXRK(FM) New York, named VP, marketing and promotions, Westwood One, New York.

**Debra Calman**, account executive, WKTU(FM) Lake Success, N.Y., joins WITZ(FM) Newark, N.J., as national sales manager.

## Discovery adds to licensing team

**Maggie Pianpiano-Trujillo**, consultant, and **Philip Clark**, project consultant, VB Concepts, join Discovery Communications' Consumer Products



**Pianpiano-Trujillo**



**Clark**

Licensing team, Bethesda, Md., as director, licensing sales and marketing, and director, brand and product development, respectively.

**Cindy Kimbrough**, senior VP, Tapscan Inc., joins Clear Channel Communications of South Florida as national sales manager, WHYY-FM/WBGG-FM Fort Lauderdale, Fla.

**William Burns Jr.**, director, sales, CBS Radio Sales, joins Express Broadcast Services, Philadelphia, as general sales manager.

## CABLE

**Gil Ehrenkrantz**, assistant general counsel, CVI, joins Discovery Communications Inc., Bethesda, Md., as VP, legal affairs.

**Dea Connick Perez**, director, acquisitions, Nickelodeon, Nick at Nite and TV Land, joins Cartoon Network, Atlanta, as program director.

**Jose Diaz-Arias**, principal spokesman, Clima Centro's U.S. radio weather forecasts, joins The Weather Channel Latin America, Miami, as senior on-camera meteorologist.

**Doug Hull**, regional account manager, Lifetime Television, named regional director, Central region, affiliate relations, Dallas.



**Alexander**

**Linda Alexander**, VP, corporate communications, MTV Networks, Santa Monica, Calif., named senior VP.

Appointments at CNBC, New York: **Andrew Regal**, executive producer, *Court*

*TV: Inside America's Courts*, joins as executive producer, *Great Stuff*; **David Friend**, executive producer, *Extra*, Warner Bros., joins as executive producer, 5:30-8 a.m. dayparts.

**Helene Dopierala**, affiliate marketing manager, PASS Sports, joins Fox Sports Detroit as manager, affiliate relations.

Appointments at Jones Intercable Inc., Englewood, Colo.: **Philip Laxar**, VP, programming, named senior VP; **Janet Spatz**, GM, Walnut and Yorba Linda, Calif., systems, named GM, Palmdale and Little Rock, Ark., systems; **Karen Kennedy**, customer service and administration manager, Walnut and Yorba Linda systems, named GM of those systems.

**Rob Yarin**, executive producer, WBIS+,



joins CNBC, New York, as executive producer, *Hardball with Chris Matthews*.

Appointments at CRN: The Cable Radio Network, Los Angeles: **Robert Lane**, affiliate and marketing manager, named national director, marketing; **Jennifer Horn**, promotions and operations manager, named director, affiliate relations.

**Sara Fischer**, producer, *C-16* (ABC Inc./Brillstein-Grey drama), joins Showtime Networks Inc., New York, as VP, production, motion pictures.

**Jay Hassman**, corporate director, pay per view/new media marketing, Cablevision Systems Corp., joins World Championship Wrestling, Atlanta, as director, pay per view.

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## ADVERTISING/MARKETING PUBLIC RELATIONS

**John Lipuma**, Southeast region manager, DG Systems, joins Vyvx Advertising Distribution Services, New York, as Eastern region sales manager.

Appointments at Time Warner's Road Runner, Stamford, Conn.: **Tony Marino**, VP, marketing, Time Warner Communications, Rochester, N.Y., joins as VP, advertising and promotion; **Peter Gulla**, VP, marketing, Time Warner Cable, Charlotte, N.C., joins as VP, sales and affiliate marketing.

**Deborah Weller**, media planner, DDB Needham, Chicago, named media supervisor.

**Paul Louis Silverman**, associate director, media, Saatchi & Saatchi Pacific, joins TBS Media Management, Los Angeles, as VP/GM.

Appointments at Bates USA, New York: **Janet Stanton** and **Richard Newman**, senior VP/management representatives, named executive VPs; **Katherine Ravenhall**, senior VP/management supervisor, Well Rich Green, joins as senior VP/management representative.

**Tony Fasolino**, managing partner, Allied Radio Sales, joins Camelot Entertainment Sales Inc., New York, as executive VP, new business.

**Michael Labriola**, director, sales, Cable Networks Inc., Woodbury, N.Y., named VP, news sales.

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## SATELLITE/WIRELESS

Appointments at GlobeCast, Culver City, Calif.: **April Hodgson**, VP, sales, Central region, named senior VP,

domestic video sales group, which is divided into East and West divisions; **Karla Slade** named VP, Eastern region; **Keith Gallagher** named VP, Western region; **Charlene Fisher**, senior VP, sports, named senior VP, marketing and new business development.

**Steve Orland**, VP, Castle Rock Broadcast Center, DIRECTV, Castle Rock, Colo., joins the Los Angeles Broadcast Center as VP/GM.

**Pam McKissick**, VP, network specials, The Disney Studios, joins United Video Satellite Group Inc., Tulsa, Okla., as senior VP, marketing, Prevue Networks.

**Diane Hinson**, partner/co-chair, communications group, Morrison & Foerster, joins The International Telecommunications Satellite Organization (INTELSAT), Washington, as VP/general counsel.

**Ruth Shields**, president, Music Sound Exchange, Warner Music Group, joins WinStar Communications Inc., New York, as executive VP/COO, WinStar New Media.

**Mary Frost**, managing director, entertainment, media and communications group, Price Waterhouse, joins ICO North America, Washington, as VP/regional general manager.

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## TECHNOLOGY

Appointments at Broadcast Electronics Inc., Quincy, Ill.: **Steven Hannah** joins as product manager, radio and telco products; **Jeff Foster**, engineering assistant, RF, named network support analyst.

**Russ Walker**, president, Hoffman Video Systems, Los Angeles, joins Panasonic Broadcast & Digital Systems Co., Burbank, Calif., as director, Western sales.

**Richard McGinn**, president/COO, Lucent Technologies, Murray Hill, N.J., was named CEO. McGinn succeeds Henry Schacht, who continues as chairman.

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## INTERNET

**Mark Bernstein**, VP, business development, CNN Interactive, Atlanta, named VP/GM.

**James Riesenbach**, general manager, Digital City Philadelphia (America Online subsidiary), joins Digital City New York in same capacity.

**Steve Keenan**, marketing and advertising

consultant, joins America Online Networks, Dulles, Va., as VP, marketing and operations.

**William Zerella**, CFO, PACE Inc., joins ICTV, Los Gatos, Calif., in same capacity.



**Campbell**

**Mike Campbell**, Western manager, *Popular Mechanics* magazine, joins Warner Bros. Online, Burbank, Calif., as manager, Western sales.

Appointments at Internet Ventures Inc., Los Angeles:

**Gayla Kalp**, head of communications, named executive VP, communications group; **Colin Franklin**, administrator, affiliate sales strategy, Game Show Network, joins as manager, affiliate relations; **Joe Guajardo** joins as director, customer service.

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## ALLIED FIELDS

Appointments at Time Warner Inc., New York: **Edward Adler**, director, media relations, named VP, corporate communications; **Susan Arden**, manager, publications, named director, corporate communications.

**Donna Spence**, Midwest sales manager, Cassette Productions Unlimited, joins Northwest Teleproductions Inc., Chicago, as sales director, Northwest.

**Steven Crane**, founder/CEO, ATE Inc., Charleston, S.C., joins Video Services Corp., Northvale, N.J., as VP/CFO.

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## DEATH

**Larry Ferrari**, 65, television personality and organist, died of cancer Nov. 20 at his home in Cinnaminson, N.J. Ferrari entertained television viewers in the Delaware Valley for more than 40 years as host of the *Larry Ferrari Show*, which aired from 1957 until summer 1997. In addition to his own show, which aired on WPVI-TV Philadelphia, Ferrari provided organ music accompaniment for several other WPVI-TV programs, including *Captain Noah*, *Dialing for Dollars* and *The Street Where You Live*. He also played the organ for several tapings of *Wheel of Fortune*.

—Compiled by Denise Smith  
e-mail: d.smith@b&c.cahners.com

## **DreamWorks' executives are looking for a syndication suitor for its ABC sitcom *Spin City*.**

DreamWorks is attempting to sell the Michael J. Fox show to a major station group that would also handle national distribution. DreamWorks syndication head Bob Jacquemin reportedly has talked with Fox, ABC and Tribune about a possible *Spin City* deal. Jacquemin had no comment. The show is expected to debut in syndication in fall 2000 with a reported price tag of \$2.5 million—\$3 million an episode.

## **Warner Bros. and Oliver Stone reportedly are working together on a weekly action show for syndication.**

Coined *Witchblade*, the show is based on a comic strip about a female police officer who acquires supernatural powers when she discovers an ancient sword. Warner Bros. officials had no comment.

**Senior UPN executive Len Grossi could be looking to leave** as new CEO Dean Valentine continues to overhaul his management staff. The departure of Grossi—who long served as the number-two behind former CEO Lucie Salhany—appears to be amicable, a source says. Grossi, in fact, could hook up with his former boss again: He and Salhany are rumored to be on the lookout for a station to buy in the East.

**Basic cable television increased its viewership by 2 million households from 1996 to 1997**, according to a Cabletelevision Advertising Bureau analysis of Nielsen data. Basic cable's rating increased 1.8 points, to 21

## **'Limbaugh' changes national sales rep**

*The Rush Limbaugh Show* will be among several programs affected by Jacor Communications' recent announcement that its wholly owned subsidiary, Premiere Radio Networks, will assume all national sales duties from MediaAmerica Inc. The transition is scheduled to be completed in January. Premiere will take on national sales for Radio-Active Media (formerly EFM Media Management), another wholly owned Jacor property. Radio-Active owns exclusive rights to the top-rated *Limbaugh*, *The Dr. Dean Edell Show* and other talk programming. Jacor says the consolidation of its talk radio ad sales efforts "under the Premiere Radio umbrella is a natural evolution" for Jacor as it continues to expand its presence in the radio content business.

MediaAmerica President Gary Schonfeld says he "appreciated" his company's six-year relationship with Radio-Active Media, and his company will continue working with Premiere to develop a "select list" of new business accounts. MediaAmerica says it continues as exclusive representative of more than 70 national radio programs and networks. Premiere produces 50 syndicated shows and services for more than 4,000 stations, in exchange for commercial time. Recently, Premiere announced the purchase of independent network sales rep Multiverse Networks and the rights to syndicate *The Dr. Laura Schlessinger Show*. —John Merli

from 19.2, and its collective share rose 2.7 points, to 33.8 from 31.1. CAB says the Big Four broadcast networks' aggregate losses were 839,000 households, 1.3 rating points and 2.6 share points.

**NBC has picked up the freshman comedy *Working*** for the rest of the season. The show from NBC Studios has averaged an 8.3 Nielsen rating/13 share.

Undeterred by stagnant ratings, **Fox is returning its slow-growing dramas *413 Hope St.* and *The Visitor*** to the lineup. *413 Hope St.* will return to the 9 p.m. Thursday slot opposite NBC's *Seinfeld* and *Veronica's Closet* beginning Dec. 4, while *The Visitor* rejoins the Friday lineup on Dec. 5. Both dramas are from 20th Century Fox TV. *413 Hope St.* averaged a 4.6 Nielsen rating/7 share before it was pulled for the November sweeps. *The Visitor* averaged a 5.4/10.

House Telecommunications Subcommittee Chairman **Billy Tauzin (R-La.) wants the FCC to hold off on its planned move to the Portals** "until investigators have thoroughly

reviewed the circumstances surrounding a controversial \$400 million leasing agreement." In a letter last week to FCC Chairman Bill Kennard, Tauzin cited the congressional probe of the relationship between Portals investor Franklin Haney and Washington lobbyist/former Clinton-Gore campaign manager Peter Knight. "This whole sorry affair needs to be thoroughly investigated before the FCC accepts the keys to a building that it doesn't want and taxpayers can't afford," Tauzin wrote. Tauzin aide Ken Johnson adds that the letter was aimed at encouraging the FCC to request a stay of a court order that the commission move to the Portals.

**Oprah Winfrey will sell about 495,000 shares of King World Productions common stock**, according to Bloomberg. She will first exercise options that entitle her to buy the stock for \$25.50 a share (\$12.6 million total). With King World shares trading at \$55, she will make \$14.62 million by selling after exercising the options. The information is contained in filings at the Securities and Exchange Commission.

**The Association for Local Television Stations last week asked the FCC to let UHF stations boost the power on their digital TV signals.** The group, which long has worried that the FCC's digital TV plan will exacerbate the gap between UHF and VHF stations, proposed allowing UHF stations to boost their signals up to 1 megawatt, provided the resulting interference is no greater than the interference that would have been caused under the FCC's table of power levels. The group said its plan will not require changes in the FCC's allotment table.

**Two associations petitioned the U.S. Court of Appeals in the D.C. Circuit to force the FCC to either rescind its "personal attack and political editorial" rules or complete within 60 days a 1983 rulemaking that would repeal them.** The Radio-Television News Directors Association and the NAB petitioned the D.C. Circuit court to make the FCC act on its 14-year-old proposal to eliminate the rules, which require stations to offer candidates a

chance to respond to on-air personal attacks or editorials. The commission attempted to decide the issue in August, but hit a 2-2 stalemate.

**NBC said Bob Costas and former National Basketball Association star Isiah Thomas will be the lead announcing team for the network's NBA coverage** for the 1997-98 season. Costas replaces Marv Albert, who quit NBC after pleading guilty to assault charges stemming from a sex scandal that embroiled him earlier this year.

**Discovery Communications completed its deal to acquire a 70% controlling interest in Travel Channel** from Paxson Communications. The deal was first announced in September. Discovery will oversee daily operations at Travel, along with affiliate sales and ad sales.

**Turner Broadcasting System announced the launch of Turner Network Television and Cartoon Network in Asia** last week, making the networks the first 24-hour movie and cartoon services serving the Asian Pacific region. Turner launched the services with Asian-based Cable TV. Turner also announced a renewed agreement for CNN International in Hong Kong.

**Combined national and local radio advertising revenue paced 10% ahead in October 1997 compared with October 1996**, according to a survey of 100 radio markets by the Radio Advertising Bureau. Separately, national revenue climbed an average 15% over last year, with markets in the West and Southwest showing the most significant increases, at 20% and 18%, respectively. Local ad revenue averaged a 9% gain last

## Canadian stations air anti-Stern decision

Faced with a scathing decision by the Canadian Broadcast Standards Council (CBSC) that the *Howard Stern Show* breached several Canadian broadcast standards "every day it was monitored" for two weeks, neither of the two stations that broadcast the show has tipped its hand yet regarding a formal response (B&C, Nov. 17).

However, as part of their agreement with the voluntary, nongovernmental CBSC, CHOM-FM Montreal and CILQ-FM Toronto have aired 30-second announcements during heavy listening periods informing listeners of the council's findings. An 86-page decision found that the *Stern* show, which premiered in Canada in September, contained "numerous discriminatory comments directed at French Canadians and other groups, and sexist remarks" and other language that was not appropriate when children might be listening. Such broadcasts, the announcements state, "breached provisions of the industry's Code of Ethics and Sex-Role Portrayal Code." —John Merli

month over October 1996, with markets in the East reporting an above-average gain of 10%, the RAB reported.

**Fox Sports Net announced plans for a fall 1998 launch of CTV Sports Net, four regional Canadian sports networks.** Fox Sports Net's partner is Canadian Televi-

sion Network (CTV), which will serve as managing partner. In a four-year telecast agreement with the NHL, CTV Sports Net will feature weekly NHL games, Stanley Cup playoff coverage and other regional Canadian sports events. The agreement with the NHL begins with the 1998-99 season.

## Bravo for Bennack



The Center for Communications bestowed its annual Communications Award on Hearst Corp. Chairman Frank A. Bennack Jr. at a luncheon at New York's Plaza Hotel. Those lauding Bennack's 40-year career included (from left): former Capital Cities/ABC chairman Thomas Murphy; Hearst New Media chief Al Sikes; Gannett Chairman John Curley; Disney Chairman Michael Eisner and actor Alan Alda.



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Incorporating The Fifth Estate TELEVISION Broadcasting

## Best foot forward

We were never flag-wavers for the old Television Information Office, whose longtime director Roy Danish (of whom we were a fan) died last week. We always felt that the industry could better expend its energies elsewhere than in the PR campaign that was the TIO's chief job. Sometimes, however, you don't know what you have until you lose it. Even as the office was closing in 1988, this page was giving voice to that concern. "Doubtless they achieved a great deal more than we ever knew or gave credit for," we said at the time, adding that "the \$1.1 million annual budget should certainly have been raiseable by any industry that cared." Frankly, even then it could have been raised in a Super Bowl minute.

In the face of criticism from organized groups with various agendas, TIO served as a constant champion of the best in broadcasting. When he stepped down from TIO in 1986, Danish pointed out that criticisms from "people who want into the industry on their own terms, if left unchallenged, can create further restrictions on program themes and content."

Those criticisms have not gone unchallenged since, but those challenges have at times taken a back seat to political expedience. It's time for broadcasters to get back into the driver's seat.

With the help of state broadcast associations, the NAB is canvassing the nation to collect examples of broadcaster public service. It is a daunting task. We gained a healthy respect for the breadth of those efforts while compiling similar documentation for an annual local journalism feature some years back. From cancer screenings to coat drives, from alcohol-free prom parties to Christmas toy drives, broadcasters have been serving their markets both on-air and in the community since many of its critics were in diapers.

We applaud the NAB effort and encourage broadcasters everywhere to participate. When we are done, says NAB's

John Earnhardt. "We think the nation will find that broadcasters are the largest public service providers in the country." You can take that to the food bank.

## Don't stop now

Broadcasters are playing a dangerous game in Washington. They are asking the FCC to modify substantially the allocation plan by which the agency is to grant each TV station a second channel for digital broadcasting. To prevent interference, the Association of Maximum Service Television and the National Association of Broadcasters want to switch around proposed channel assignments and use spectrum the FCC had hoped to hold in reserve. The Association of Local Television Stations says more power is needed to ensure good coverage.

These are legitimate, perhaps vital, demands. But by making them now, broadcasters risk serious delays in the award of the second channels and the rollout of service. That may sound OK to broadcasters still trying to figure out a way to make money on hefty investments in parallel digital stations. But it should worry any station owner with an eye on the future. Delays will incite Congress. Having authorized the extra channels, Congress now wants digital services, preferably HDTV, in short order. And there are some on the Hill looking for any reason to renege on the channels or at least make broadcasters pay a fee for them.

Broadcasters should continue to point out any weaknesses in the FCC allocation plan, but they must also urge the agency to press ahead and begin distributing the channels early next year. As one Washington-savvy broadcaster points out, the channels will not truly belong to broadcasters until some of the new stations are on the air and a few million regular folk are tuning in with new digital TV sets. That's a constituency Congress would not even think of reneging on.

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# Paxson Communications Corporation

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- Computer Graphics Associates - (Palm Beach)

*Above positions minimum requirement 3 years of experience in respective area of interest*

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