Haim Saban

Fox Family Man
Courts Cable

SPECIAL REPORT

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For over a decade, we've built a long-term relationship with women...
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

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

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

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

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

Panasonic debuts digital tape products  Panasonic brought out its line of DVCPro products as it announced several deals at the SMPTE conference in New York last week. / 76

Netscape, PointCast push business news  New services from Netscape and PointCast demonstrate the importance of the business market on the Internet. / 79
Holy %#@!, it's

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THE SUITE

FROM MTV AND VH1
Cable nets do
digital

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 stake 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 ESPN News, 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 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. CEOerald Kent. "Digital has a long time to go. I'm not going to get digital boxes in somebody's house because of MTV."

December 1 1997  Broadcasting & Cable
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**Geraldo stays, 'Geraldo' goes**

*Andrew Lack takes over CNBC prime time programming*

by Steve McClellan

Geraldo 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 rift 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.

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**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

By Steve McClellan

Sony 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 spiced-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 to 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

The 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 authority 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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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 26% 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. ■

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HOLLYWOOD

Rep rap

Some 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

Sources 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 Casey-Werner Co. to star in a comedy.

WASHINGTON

Digital deliberation

FCC 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 stations on the air by November 1998.

NEW YORK

Look who's talking

Three 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

CBS 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 Patitillo 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

FCC 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.

Washington Watch

Edited by Chris McConnell and Paige Albinak

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The new Origin video computing platform.
It’s about time.
It’s about
Introducing the Origin™ video computing platform from Silicon Graphics. It's time you had everything you wanted, everything you needed and everything your competitors didn't want you to have in one, rack-mountable, digital broadcast platform.

Time will tell which digital video formats become the standards of our industry, so the Origin platform supports them all. From the biggest uncompressed formats to the most multi-channel playout streams, from HDTV to low bit-rate MPEG, run them all today.

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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

Consumer 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 unreasonably 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 manufacturers 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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Saban seeks cable family ties

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

By Lynette Rice

Haim 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-
Broadcasting & Cable  December 1 1997

Cover Story

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

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 a certain level 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

More from Saban

Continues on page 34
When it comes to late night talk shows, there's no competition. THE TONIGHT SHOW WITH JAY LENO is #1 and still climbing! And not just in a few "select markets."

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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.
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<td>&quot;The Tonight Show with Jay Leno&quot;</td>
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<td>1.0 (-62%)</td>
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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."

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 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 is 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.

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

Cover Story

"We're better poised than anybody else to recreate the Attila the Hun phenomenon."

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—Lynette Rice
KCBS-TV bites back in L.A.

Report on restaurant health violations is talk of the town

By Joe Schlosser

KCBS-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 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 KSTP-TV Minneapolis, has done this story before. While in Minnesota, Grover reported similar violations in the 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.

“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, NYC Arts for Channel 4, United Kingdom; Performing Arts—Enter Achilles, a DV8 Films production for the BBC and RM Arts, United Kingdom; Popular Arts—Liber & 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. Founders Award—Jac Venza, director of cultural and arts programs, WEAF, New York; Sir Peter Ustinov Television Scriptwriting Award—Tanya Friderich, The International Council/UNICEF International Children's Day of Broadcasting Award—Namibian Broadcasting Corp.

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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 baaaaaaacckk. 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
Children's animator gets Smart

Random House Entertainment reorganized as Smart Studios

By Joe Schlosser

Shane 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 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

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

Controlling production costs has always been a hair-raising experience for Hollywood. Or for any business that relies on creative work. Finally, there's a solution. IBM Digital Library—a series of new technologies that are dramatically changing production.

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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 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

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.

SYNDICATION MARKETPLACE

Boffo Barbra

Rosie's and Barbra Streisand co- 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/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.

CBS stations re-up with 'Martha,' 'Gayle'

Eyemark Entertainment's Martha Stewart Living and The Gayle King Show were renewed for the 1998-99 season by a majority of the CBS owned-and-operated stations.

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.

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.

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 KDBZ(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:**

TV: $91,000,000 • 2
Combos: $21,500,000 • 1
FM: $5,250,000 • 1
AM: $7,965,000 • 6
Total: $125,715,000 • 10

SO FAR IN 1997:

TV: $6,991,180,330 • 109
Combos: $7,754,187,551 • 297
FM: $1,883,766,332 • 374
AM: $352,329,108 • 222
Total: $16,956,063,321 • 1,002

SAME PERIOD IN 1996:

TV: $10,095,872,145 • 92
Combos: $11,930,124,737 • 328
FM: $3,537,877,820 • 382
AM: $199,590,306 • 241
Total: $24,763,465,008 • 1,043

Source: BROADCASTING & CABLE

**TV**

**WHJW-TV** Baltimore
Price: $80 million
Buyer: Chris Craft Industries Inc./BH 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: Billmore Broadcasting LLC, Naples, Fla. (Brian E. Cobb, managing member/51% owner); Cobb owns WTLK-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 WKKI(AM)** Jackson and WKKI-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.; WKKI(AM): 1400 khz, 1 kw; WKKI-FM: 107.5 mhz, 98 kw, ant. 952 ft.
Formats: WOAD: urban contemporary; WJMI: urban contemporary; WKKI(AM): gospel; WKKI-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, KNTT-FM and KYIS-FM Oklahoma City, and KHUL-FM, KPOI-FM and KOMO-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: Kall & Co.

**KDMA(AM)** Oakland/San Francisco, Calif.
Price: $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: Kall & Co.

**KTVZ(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 KTEA(AM) Taylor, 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 KMY) 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
Format: Rockin’ rap, progressive

**KTYI(AM)** (formerly KWSO) 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 WPNC(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

Broadcasting & Cable December 1 1997
Like mother, like son
Judy Jarvis tackles social, political issues as an ‘independent’ with the help of her son

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 Jarvises 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 the cover of Redbook magazine, rock ‘n’ roll, Washhington 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 independent” 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 breakout 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 Petrozzello

Cartoon 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 story of Blossom, Bubbles and Buttercup, three 5-year-olds with superpowers 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—with markedly different personalities—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-haired 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

With 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 AAAHH! 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

One 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 $368 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 Primestar’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-
With your free PalmPilot™ organizer from ZDTV, you can keep track of all kinds of things.

Like who gave you refrigerator magnets and who gave you a cool PalmPilot™ organizer.

We're giving away a free PalmPilot™ organizer every 20 minutes at booth #4890 in Hall D of the Western Show. (And if you find a pocket protector on your hotel room pillow, read the note carefully.)
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 Canalsatellite DTH service. A Canalsatellite 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 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

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 96 million TV households.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Network</th>
<th>Day</th>
<th>Time</th>
<th>Duration</th>
<th>Rating U.S.</th>
<th>Hits (000)</th>
<th>Share</th>
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<tbody>
<tr>
<td>1</td>
<td>NFL: New York Giants vs.</td>
<td>ESPN</td>
<td>Sun</td>
<td>8:00p</td>
<td>237</td>
<td>8.1</td>
<td>5,897</td>
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<td>2</td>
<td>South Park</td>
<td>COM</td>
<td>Wed</td>
<td>10:00p</td>
<td>30</td>
<td>4.8</td>
<td>2,197</td>
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<td>3</td>
<td>World Championship Wrestling</td>
<td>TTT</td>
<td>Mon</td>
<td>8:00p</td>
<td>60</td>
<td>4.3</td>
<td>3,101</td>
<td>6.6</td>
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<tr>
<td>4</td>
<td>Rugrats</td>
<td>NICK</td>
<td>Mon</td>
<td>7:30p</td>
<td>30</td>
<td>4.3</td>
<td>3,048</td>
<td>6.7</td>
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<tr>
<td>5</td>
<td>Rugrats</td>
<td>NICK</td>
<td>Sat</td>
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<td>30</td>
<td>4.2</td>
<td>2,970</td>
<td>7.1</td>
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<td>Rugrats</td>
<td>NICK</td>
<td>Thu</td>
<td>7:30p</td>
<td>30</td>
<td>4.1</td>
<td>2,899</td>
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<td>World Championship Wrestling</td>
<td>TTT</td>
<td>Mon</td>
<td>9:00p</td>
<td>72</td>
<td>4.0</td>
<td>2,866</td>
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<td>Rugrats</td>
<td>NICK</td>
<td>Tue</td>
<td>7:30p</td>
<td>30</td>
<td>4.0</td>
<td>2,860</td>
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<td>9</td>
<td>NCAA: Alabama vs. Auburn</td>
<td>ESPN</td>
<td>Sat</td>
<td>7:30p</td>
<td>205</td>
<td>3.9</td>
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<td>3.9</td>
<td>2,775</td>
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<td>Sun</td>
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<td>30</td>
<td>3.8</td>
<td>2,745</td>
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<td>3.8</td>
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<td>Kenan &amp; Kel Thanksgiving</td>
<td>NICK</td>
<td>Sat</td>
<td>9:00p</td>
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<td>3.8</td>
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<td>30</td>
<td>3.8</td>
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<td>ESPN</td>
<td>Sun</td>
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<td>COM</td>
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<td>10:30p</td>
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<td>30</td>
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<td>2,387</td>
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*Nielsen Media Research, Nov. 19, 1997 10pm-10:30pm, HHRating subject to qualification upon request.
TNN on ‘Prime’ tour

The Nashville Network takes its flagship series Prime Time Country on the road 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 ‘ArliSS’

Home Box Office has renewed ArliSS 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. ArliSS’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 conservation 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.
CABLE ADVERTISING
ANNUAL REPORT 1997

Produced by the Cabletelevision Advertising Bureau in conjunction with Broadcasting & Cable
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

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 programing 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.

![Prime-Time U.S. HH Rating Points](chart.png)
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 ESPN News came galloping along. And the Rick, being the Rick, wanted ESPN News 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 ESPN News. And everyone lived happily ever after.

THE END

You can help the Rick get ESPN News 1-800-Rick-654 (742-5654)

Thanks,
the Rick
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

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, a long 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 are up 35 percent, according to Jerry Machovina, senior vice president of advertising sales at Tele-Communications Inc.
Delivering unparalleled performance and growth potential in the real world, right now.

**The power of versatility**
Novar handles both analog and digital insertion, providing a smooth transition into the future of video.

**The power of possibilities**
Novar gives you speed, scheduling flexibility, and unprecedented capacity—without sacrificing ease of use.

**The power of confidence**
Novar continues CCMS' 14-year track record of success and commitment in the cable ad sales industry.

Visit us at the Western Show at Booth 4836 to experience the power of Novar for yourself. For more information please contact John Lawrence, CCMS Vice President of Sales, at 616-530-2441.

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Cable'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.
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
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%, which makes us the highest rated network of any you're currently considering for launch. 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 Cartoon Network, Inc. Source: A.C. Nielsen, total day household coverage ratings for mid-sized basic cable networks as defined by the industry standard, Myers Reports. www.americanradiohistory.com
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."
It's a Big Country.

Finally, Somebody's Going To Listen To It.

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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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 Breherney, 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-
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-
Well done.

Home & Garden Television and Food Network. Setting the table for success.

The passion Americans have for improving both their homes and lifestyles has fueled some of television's most exciting and innovative programming. And now, two of the leading networks in this powerful category are joining forces. The E.W. Scripps Company is excited to welcome Food Network to our growing family. Join us at our table.
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 availus," 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 availus.

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."
food network ignites local ad sales!

FOOD NETWORK custom designs promotional strategies that let local ad sales teams reach their top target audiences. No wonder the 1997 Myers Survey ranks Food Network #1 for consistently high-quality local ad sales support.* After all, who doesn't like their promotions well done?

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*The 1997 Myers Survey of Local Station Executives and Local Networks, 1997

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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-
KIM PHUC WAS ONCE POSTER CHILD FOR THE VIETNAM WAR. NOW SHE'S A COLLEGE GRADUATE.

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.

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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.

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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To add CMT to your channel lineup, call Jim Batchik in the East at (203) 965-6405, Ken Sullivan in the Midwest at (312) 245-4545, or Lynn E. Wells in the West at (303) 771-9900.

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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
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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...

**People with News 12 choose News 12**

<table>
<thead>
<tr>
<th>Network</th>
<th>Rating</th>
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<tr>
<td>WNBC-TV</td>
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<td>WABC-TV</td>
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<tr>
<td>WCBS-TV</td>
<td>6.8%</td>
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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
and technology, global cultures, business and careers, and healthcare.

Plus, over 600 half hours of original programming in 1997 that they won’t see anywhere else.

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
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 Breheney, 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."

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*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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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)244-8924/3049

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

Home & Garden TV
Jance 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 Buskirk
Senior Vice President, Marketing & Sales 1777 NE Loop 410 Suite 300 San Antonio, Tex. 78217-5235 (210)824-7446

www.americanradiohistory.com
Lifetime Television
Colleen Glynn
Regional Vice President, Affiliate Relations
309 W. 49th Street
New York, N.Y. 10019
(212)424-7262

MTV Networks
Jason Malamua
Director, Affiliate Ad Sales
1515 Broadway
31st Floor
New York, N.Y. 10026
(212)258-8409/6284

MuchMusic USA
Joe Leonard
Director, Marketing
100 Crossways Park West
Woodbury, N.Y. 11797
(516)393-5304/0877

NBC Cable Networks
Brian Hunt
Director, Local Ad Sales
2200 Fletcher Avenue
Fort Lee, N.J. 07024
(201)346-6513/2132

NET—Political NewsTalk Network
Judy La Greca
Director, Advertising
717 Second St., N.E.
Washington, D.C. 20002
(202)544-3200

Nostalgia Television
Trudy Jacoosen
National Director, Marketing
650 Massachusetts Avenue
Washington, D.C. 20001
(202)289-6633

Odyssey
Claude Wells
Senior Vice President, Affiliate Relations
74 Trinity Place, 9th Floor
New York, N.Y. 10006
(800)841-8476

Outdoor Life Network
Becky Ruthven
Senior Vice President, Affiliate Sales & Marketing
Two Stamford Plaza
281 Tresser Boulevard
Stamford, Conn. 06901
(203)406-2500/2353

Prevue Networks, Inc.
Rich Millar
Director, Sales Services
7140 South Lewis
Tulsa, Okla. 74136-5422
(918)488-4542/4638

Product Information Network
Rick Wright
Director, New Business Development
9697 East Mineral Avenue
Englewood, Colo. 80155-3309
(303)792-3111/5608

Speedvision Network
Nickolas Rhodes
Senior Vice President, Business Development
1111 Santa Monica Boulevard
Site 1750
Los Angeles, Calif. 90025
(310)268-2130

The Box
Jeff Elgart
Vice President, Advertising Sales
175 Fifth Avenue
Suite 700
New York, N.Y. 10010
(212)253-1722/1443

The Family Channel
Ralph Trentadue
Director, National
1301 W 22nd Street
Suite 902
Oak Brook, Ill. 60521
(630)990-8999/0463

The Food Network
Bud Breheney
Vice President, Local Ad Sales
1177 Avenue of the Americas
New York, N.Y. 10036
(212)997-7822

The Golf Channel
Kimberly Cantu
Manager, Local Ad Sales
7580 Commerce Center Drive
Orlando, Fla. 32810
(407)345-4681

The Travel Channel
Lisa McCabe
Advertising Sales Manager
2690 Cumberland Parkway
Atlanta, Ga. 30339
(770)801-2455

The Weather Channel
Courtney Jewell
Director, Local Ad Sales
300 Interstate North Parkway
Atlanta, Ga. 30339
(770)226-2850

Turner Cable Network Sales
Jim Klunder
Director, LAS & Promotions
One CNN Center
POB 105366
Atlanta, Ga. 30334-5366
(404)827-1700

USA Networks
Diane Weingart
Vice President, Affiliate Marketing
1230 Avenue of the Americas
New York, N.Y. 10020
(212)408-9156

WGN Cable TV
Mark Gall
General Sales Manager
220 East 42nd Street
Suite 400
New York, N.Y. 10017
(212)210-5903

Kathy Haley, a Philadelphia-based business writer specializing in the media, researched and wrote this special advertising supplement.
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<thead>
<tr>
<th>Offering</th>
<th>Amount</th>
<th>Date</th>
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<tr>
<td>Central European Media Enterprises Ltd.</td>
<td>$100 Million</td>
<td>August 1997</td>
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<td>GCI</td>
<td>$112 Million</td>
<td>July 1997</td>
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They’ll show you the money

Behind the scenes of media’s biggest deals are the money mavens 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 suburban 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
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 inescuant 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 Sorensen, 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 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
Find out what these companies already know.
Find out what Union Bank of California can offer your media, entertainment, publishing or communications company.
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 percent 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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Nancy Peretsman
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When 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 interned for the firm’s chairman while she was in college in 1976, and then she landed an internship on Allen & Co.’s arbitrage desk while she was in business school two years later.

The job 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 the 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 with 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

There’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 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
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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

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, Hefel, 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-

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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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 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 LMA[s] [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

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 usually 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
### Lead-Managed Transactions and Strategic Advisory Roles 1997

<table>
<thead>
<tr>
<th>Company</th>
<th>Company</th>
<th>$Millions</th>
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<tbody>
<tr>
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<td>Viacom, Inc.</td>
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<tr>
<td>Acquisition of controlling interest in</td>
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<tr>
<td>ET Entertainment Television, Inc.</td>
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<td></td>
</tr>
<tr>
<td>From Time Warner Inc.</td>
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<td>WorldCom, Inc.</td>
<td>Clear Channel Communications, Inc.</td>
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<td></td>
<td>Block Trade</td>
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<td>Time Warner, Inc.</td>
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<td>Block Trade</td>
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<td>Common Stock</td>
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<tr>
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<tr>
<td>Harcourt General, Inc.</td>
<td>Sinclair Broadcast Group, Inc.</td>
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<td>K-III Communications Corp.</td>
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<td>Initial Public Offering</td>
<td>Acquisition of Uni Argentina</td>
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<td>$32</td>
<td>Pro Sieben</td>
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<td></td>
<td>Initial Public Offering</td>
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<td>US West Media Group</td>
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<td>Convertible Preferred</td>
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<td>Acquisition of Katz Media Group</td>
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<td></td>
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<tr>
<td>$379</td>
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Special Report

The Deal Makers

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

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 age 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

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 enviable 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 $1.1 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

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Beatrice Cassou, Jeff Sine, Paul Taubman

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Beatrice Cassou, managing director of
# MEDIA FUND-RAISERS: Stock and equity-linked offerings, 1996-97 YTD

<table>
<thead>
<tr>
<th>Date</th>
<th>Issuer</th>
<th>Amount ($ millions)</th>
<th>Security</th>
<th>Lead Manager</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 97</td>
<td>Seagram</td>
<td>1,402.5</td>
<td>30,000,000 Common Shares</td>
<td>Merrill Lynch</td>
</tr>
<tr>
<td>Jun 96</td>
<td>Mediaset</td>
<td>1,120.9</td>
<td>80,000,000 Ordinary Shares</td>
<td>Morgan Stanley</td>
</tr>
<tr>
<td>Nov 96</td>
<td>News Corp.</td>
<td>1,000.0</td>
<td>10,000,000 5% Exchangeable TOPrS</td>
<td>Merrill Lynch</td>
</tr>
<tr>
<td>Feb 96</td>
<td>Havas SA</td>
<td>764.0</td>
<td>3,500% Convertible Notes due 2003</td>
<td>Societe Generale</td>
</tr>
<tr>
<td>May 97</td>
<td>Clear Channel Communications</td>
<td>593.0</td>
<td>11,000,000 Common Shares</td>
<td>Alex Brown</td>
</tr>
<tr>
<td>Aug 96</td>
<td>TV Azteca, SA de CV</td>
<td>526.2</td>
<td>28,033,168 ADSr</td>
<td>Bear, Stearns</td>
</tr>
<tr>
<td>Sep 96</td>
<td>Clear Channel Communications</td>
<td>504.0</td>
<td>Common Shares</td>
<td>Salomon Bros.</td>
</tr>
<tr>
<td>Jul 96</td>
<td>Valassis Communications</td>
<td>484.2</td>
<td>20,173,800 Common Shares</td>
<td>Merrill Lynch/Morgan Stanley</td>
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<tr>
<td>Apr 97</td>
<td>Times Mirror</td>
<td>435.0</td>
<td>Zero Coupon LYONs due 2002</td>
<td>Merrill Lynch</td>
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<tr>
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<td>Canal Plus</td>
<td>357.8</td>
<td>3,500% Conv. Notes due '97</td>
<td>Lehman Bros./UBS Securities</td>
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<td>Tele-Communications International</td>
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<td>11,250,000 Common Shares</td>
<td>Donaldson Lufkin Jenrette</td>
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<td>Nov 96</td>
<td>United News &amp; Media Group</td>
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<td>6.125% Sub Cvt Bonds due 2003</td>
<td>Dresdent Bank/Kleinwort Benson</td>
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<td>Clear Channel Communications</td>
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<td>Evergreen Media</td>
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<td>Donaldson Lufkin Jenrette</td>
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<td>4,250% Cum. Exh. Pref. Stock due 2006</td>
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<td>CS First Boston</td>
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<td>Cox Enterprises</td>
<td>223.6</td>
<td>9,775,000 STRYPES</td>
<td>Merrill Lynch</td>
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<td>Mar 96</td>
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<td>Smith Barney</td>
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<td>Aug 96</td>
<td>Hollinger International</td>
<td>201.8</td>
<td>20,700,000 9.750% PRIDES</td>
<td>Merrill Lynch</td>
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<td>Aug 96</td>
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<td>135.4</td>
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<td>Sep 97</td>
<td>Chancellor Corp.</td>
<td>134.0</td>
<td>6,700,000 Class A Shares</td>
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<td>Central European Media</td>
<td>132.0</td>
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<td>Schroder Wertheim</td>
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<td>Journal Register</td>
<td>131.3</td>
<td>9,375,000 Common Shares</td>
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<td>2,600,000 Cvt. Exh. Preferred</td>
<td>Goldman Sachs</td>
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<tr>
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<td>K-III Communications</td>
<td>125.0</td>
<td>1,250,000 Ex. Pref. Redeem 2009</td>
<td>Morgan Stanley</td>
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<td>Jun 96</td>
<td>American Radio Systems</td>
<td>125.0</td>
<td>2,500,000 Cvt. Exh. Preferred Shares</td>
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<td>Providence Journal</td>
<td>122.9</td>
<td>8,193,750 Class A Common Shares</td>
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<td>Oct 97</td>
<td>Petersen Cos.</td>
<td>122.5</td>
<td>5,000,000 Class A Shares</td>
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<td>Jun 96</td>
<td>Regal Cinemas</td>
<td>115.6</td>
<td>2,500,000 Common Shares</td>
<td>Bradford</td>
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<td>Oct 96</td>
<td>Metro Networks</td>
<td>115.2</td>
<td>7,200,000 Common Shares</td>
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<td>Aug 96</td>
<td>Hollinger International</td>
<td>112.1</td>
<td>11,500,000 Class A Common Shares</td>
<td>Merrill Lynch</td>
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<td>Apr 6</td>
<td>Comcast UK Cable Partners</td>
<td>111.6</td>
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<td>Hearst-Argyle Television</td>
<td>108.0</td>
<td>4,000,000 Class A Shares</td>
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<td>101.3</td>
<td>5,000,000 Sub. Voting Shares</td>
<td>Salomon Bros.</td>
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<td>Jun 96</td>
<td>Jacor Communications</td>
<td>100.1</td>
<td>Zero Coupon LYONs due 2011</td>
<td>Merrill Lynch</td>
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<td>Jan 97</td>
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<td>100.0</td>
<td>2,000,000 Cvt. Pfd.</td>
<td>Smith Barney</td>
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<td>TMP Worldwide</td>
<td>92.0</td>
<td>Common Shares</td>
<td>Morgan Stanley</td>
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<td>Aug 97</td>
<td>Jones Interable</td>
<td>84.0</td>
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<td>Donaldson Lufkin Jenrette/Lehman</td>
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<td>71.8</td>
<td>3,500,000 Class B Shares</td>
<td>Robinson Humphrey</td>
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<td>Dec 96</td>
<td>TMP/Worldwide</td>
<td>67.2</td>
<td>4,800,000 Common Shares</td>
<td>Morgan Stanley</td>
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<tr>
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<td>KOS Group</td>
<td>61.2</td>
<td>1,600,000 Common Shares</td>
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<td>Matav-Cable System Media</td>
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<td>2,700,000 ADS</td>
<td>Merrill Lynch</td>
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<td>Feb 96</td>
<td>Cablevision USA</td>
<td>50.0</td>
<td>3,333,000 Common Shares</td>
<td>Dillon Roads</td>
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<td>Four Media</td>
<td>50.0</td>
<td>5,000,000 Common Shares</td>
<td>Furman Selz</td>
</tr>
</tbody>
</table>

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.
**For companies that are making themselves heard, we've helped them turn up the volume.**

At Summit Bank's Communications and Media Finance Group, we have a thorough understanding of the broadcast industry and its specific needs. We can arrange the financing for deals covering a wide range of sizes, while still providing the quick turnaround our customers require. With our broad expertise and commitment to personal service, let us work with you to structure a customized package that's ideal for your company's objectives.

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*Contact:*  Hank Kash  (609) 987-3497  
Ken Stoddard  (609) 987-3496  
Mike Thomson  (609) 987-3325

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**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 alliances,” Sine says. “That will mean a new set of consolidations.”

—John M. Higgins

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**Communications and Media Finance Group**

<table>
<thead>
<tr>
<th>Company</th>
<th>Amount</th>
<th>Type</th>
</tr>
</thead>
<tbody>
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<td>Petry Media Corp.</td>
<td>$30,000,000</td>
<td>Acquisition/Working Capital</td>
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<tr>
<td>Interep Radio Stores</td>
<td>$18,000,000</td>
<td>Working Capital Line of Credit</td>
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<tr>
<td>Buckley Broadcasting Corp.</td>
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<td>Senior Credit Facility</td>
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<td>Straus Media Group</td>
<td>$4,500,000</td>
<td>Radio Station Acquisition Financing</td>
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<tr>
<td>Unity Broadcasting Network</td>
<td>$2,500,000</td>
<td>Radio Station Acquisition Financing</td>
</tr>
<tr>
<td>Broadcasting Partners</td>
<td>$26,000,000</td>
<td>Radio Group Acquisition Financing</td>
</tr>
</tbody>
</table>
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BUT ONE THING WE DO KNOW: WE'LL HELP YOU SHAPE IT.

At CIBC, we know relationships matter. We make it our business to know your business, whether it is newspapers, books or magazines; broadcasting, cable television or satellite; outdoor advertising or entertainment. We craft innovative transactions and speak in entrepreneurial language familiar to the leaders of today's media business.

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A CIBC World Markets Company
Media’s off-Wall Street players

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

By Price Colman

While 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.

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

—Rick Michaels, CEA

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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 (HLTs) hit in 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 serves, 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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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
<table>
<thead>
<tr>
<th>Company</th>
<th>Amount</th>
<th>Credit Facilities</th>
<th>Agent/Agent details</th>
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<tbody>
<tr>
<td>Bank of Montreal</td>
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<td>Senior Credit Facilities</td>
<td>Managing Agent, January 1997</td>
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<td>Chartier Communications</td>
<td>$230,000,000</td>
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<td>Administrative Agent, December 1997</td>
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<td>Properties LLC</td>
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<td>Forever Broadcasting, LLC</td>
<td>$22,500,000</td>
<td>Senior Credit Facilities</td>
<td>Bank of Montreal, September 1997</td>
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<td>HBC</td>
<td>$300,000,000</td>
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<td>Bank of Montreal, February 1997</td>
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<td>InterLink Communications</td>
<td>$130,000,000</td>
<td>Senior Credit Facilities</td>
<td>Bank of Montreal, November 1997</td>
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<td>Partners, LLLP</td>
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<tr>
<td>Mediacom LLC</td>
<td>$100,000,000</td>
<td>Senior Credit Facilities</td>
<td>Bank of Montreal, June 1997</td>
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<td>Northland Cable Properties, Inc.</td>
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<td>Price Communications Wireless, Inc.</td>
<td>$525,000,000</td>
<td>Senior Credit Facilities</td>
<td>Bank of Montreal, October 1997</td>
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<td>REGENT</td>
<td>$55,000,000</td>
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<td>Wicks Broadcast Group Limited Partnership</td>
<td>$120,000,000</td>
<td>Senior Credit Facilities</td>
<td>Bank of Montreal, December 1997</td>
</tr>
</tbody>
</table>

For more information contact Yvonne Bos at (212) 605-1424, Michael Andres at (212) 605-1632 / (770) 673-2662, or Allegra Griffiths at (212) 605-1426.
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 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 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, multimedia 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 spin 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."

"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
<table>
<thead>
<tr>
<th>Amount</th>
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</tr>
<tr>
<td></td>
<td>[12% Senior Subordinated Notes due 2009]</td>
</tr>
</tbody>
</table>

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When Hicks, Muse, Tate & Furst Incorporated needed a partner to help create a new radio station group out of thin airwaves, it knew from past experience where to turn—BT Alex. Brown. Our expertise in the broadcasting sector allowed us to provide advice and complete financing across the capital structure. To date, this has included over $650 million in bank, bond and equity financings necessary to acquire and operate the 241 stations that constitute the largest mid-market radio broadcaster in the US. If you want to make it big in broadcasting, make it a point to call BT Alex. Brown.
### THE BIG DEALS OF 1996-97: $350 million and over

<table>
<thead>
<tr>
<th>Date of Annoucement</th>
<th>Acquirer</th>
<th>Acquirer adviser</th>
<th>Target</th>
<th>Target adviser</th>
<th>Target Value (000,000)</th>
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<td>Feb 96 US West</td>
<td>Lehman Bros.</td>
<td>SBC Warburg</td>
<td>Continental Cablevision</td>
<td>Lazard Freres/Allen &amp; Co.</td>
<td>$10,265.50</td>
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<td>Oct 97 Reed Elsevier PLC</td>
<td>SBC Warburg</td>
<td></td>
<td>Wolters Kluwer</td>
<td>Lazard Freres</td>
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<td>Jun 96 Westinghouse Electric</td>
<td>Salomon Bros./Chase Securities</td>
<td></td>
<td>Infinity Broadcasting</td>
<td>Merrill Lynch</td>
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<td>Oct 97 HSN Inc.</td>
<td>Allen &amp; Co.</td>
<td></td>
<td>Seagram TV Assets</td>
<td>Goldman, Sachs &amp; Co.</td>
<td>$4,000.00</td>
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<td>Jun 97 Rincon Partners LP</td>
<td>Morgan Lynch/Morgan Stanley</td>
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<td>American Sky Broadcasting</td>
<td>Goldman, Sachs</td>
<td>$3,548.40</td>
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<td>Morgan Stanley</td>
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<td>West Publishing</td>
<td>Goldman, Sachs/A.G. Edwards</td>
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<td>Goldman, Sachs/CS First Boston</td>
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<td>Chase Securities</td>
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<td>New World Communications</td>
<td>Credit Suisse First Boston</td>
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<td>Feb 96 United News and MediaGrp PLC</td>
<td>J.O. Hambro Magan &amp; Co.</td>
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<td>MAI PLC</td>
<td>Lehman Bros.</td>
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<td>Aug 97 Hicks Muse Tate &amp; Furst</td>
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<td>SFX Broadcasting</td>
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<td>Jun 97 TCI Satellite Entertainment</td>
<td>Merrill Lynch</td>
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<td>Primestar Partners LP</td>
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<td>LIN Television</td>
<td>Merrill Lynch/Wasserstein Perella</td>
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<td>Sep 97 Seagram</td>
<td>Goldman, Sachs</td>
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<td>USA Network (Viacom, Seagram)</td>
<td>First Boston/Bear Stearns</td>
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<td>Apr 97 Knight-Ridder</td>
<td>Goldman, Sachs</td>
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<td>Walt Disney Publishing (Newspapers)</td>
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<td>Providence Journal Co.</td>
<td>Bear, Stearns</td>
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<td>Mar 97 News Corp.</td>
<td>Merrill Lynch</td>
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<td>Heritage Media Corp.</td>
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<td>Oct 97 Clear Channel Communications</td>
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<td>Universal Outdoor Holdings</td>
<td>BT Alex. Brown</td>
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<td>Apr 96 Sinclair Broadcasting</td>
<td>Smith Barney</td>
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<td>National Advertising Co. (3M)</td>
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<td>Feb 97 Clear Channel Communications</td>
<td>Daniels &amp; Associates</td>
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<td>Eiler Media</td>
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<td>Jul 96 Tribune Co.</td>
<td>Merrill Lynch</td>
<td></td>
<td>Renaissance Communications</td>
<td>None</td>
<td>$775.00</td>
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<tr>
<td>Aug 97 Times Mirror</td>
<td>Merrill Lynch/Goodman, Sachs</td>
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<td>Jun 96 Cablevision Systems Corp.</td>
<td>None</td>
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<td>TCI-New York Subs</td>
<td>Merrill Lynch</td>
<td>$732.00</td>
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<td>Feb 97 Chancellor Media</td>
<td>Greenhill &amp; Co.</td>
<td></td>
<td>Viacom (10 radio stations)</td>
<td>Merrill Lynch</td>
<td>$710.00</td>
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<td>Jun 97 Microsoft</td>
<td>None</td>
<td></td>
<td>Comcast</td>
<td>Lazard Houses</td>
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<td>May 97 Outdoor Systems</td>
<td>Alex Brown</td>
<td></td>
<td>National Advertising Co.</td>
<td>Goldman, Sachs</td>
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<td>Apr 96 Bertelsmann AG</td>
<td>None</td>
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<td>CLT</td>
<td>None</td>
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<td>May 97 EW Scripps</td>
<td>J.P. Morgan Securities</td>
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<td>Harte-Hanks Comm-Media Assets</td>
<td>Donaldson Lufkin Jenrette</td>
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<td>Feb 96 Jacor Communications</td>
<td>None</td>
<td></td>
<td>Citicasters</td>
<td>Salomon Bros.</td>
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<td>Oct 97 Inv. Grp./CEC Gicorps Holdings SA</td>
<td>CS First Boston</td>
<td></td>
<td>Finmeccanica SA (US West)</td>
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<td>Media Venture</td>
<td></td>
<td>Ellis Communications</td>
<td>Goldman, Sachs</td>
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<td>Jul 96 Media General</td>
<td>Wasserstein, Perella</td>
<td></td>
<td>Park Communications</td>
<td>Merrill Lynch</td>
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<td>Feb 97 Evergreen Media</td>
<td>Wasserstein, Perella</td>
<td></td>
<td>Parking Networks</td>
<td>Merrill Lynch</td>
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<td>Jul 99 Clear Channel</td>
<td>None</td>
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<td>Park Communications</td>
<td>Merrill Lynch</td>
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<td>Aug 97 CUC International</td>
<td>None</td>
<td></td>
<td>Times Mirror</td>
<td>Merrill Lynch</td>
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<td>Jul 97 Sinclair Broadcast Grp</td>
<td>None</td>
<td></td>
<td>Hearst Media Corp.-Bcstuck Assets</td>
<td>Allen &amp; Co.</td>
<td>$530.00</td>
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<td>Apr 97 Tel-Communications Inc.</td>
<td>None</td>
<td></td>
<td>Keams Tribune Corp.</td>
<td>None</td>
<td>$527.00</td>
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<tr>
<td>Oct 96 Bell Cablemedia Inc</td>
<td>Solomon Brothers</td>
<td></td>
<td>Cable Road Ltd</td>
<td>Goldman, Sachs</td>
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<tr>
<td>Sep 97 Inv. Grp.</td>
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<td></td>
<td>SBC Communications Inc</td>
<td>None</td>
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<td></td>
<td>US West - Minneapolis/St. Paul Cable</td>
<td>None</td>
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<td>Feb 96 Pearson PLC</td>
<td>None</td>
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<td>HarperCollins Educational</td>
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<td>None</td>
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<td>Salomon Brothers</td>
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<td>Oct 97 Tim Waterstone</td>
<td>SBC Warburg</td>
<td></td>
<td>WH Smith Group PLC</td>
<td>None</td>
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<td>Feb 96 Sammons Communications</td>
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<td>Suburban Cable</td>
<td>Merrill Lynch/CS First Boston</td>
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<td>Mar 97 Hearst Corp.</td>
<td>J.P. Morgan Securities</td>
<td></td>
<td>Argyle Television</td>
<td>None</td>
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<td>None</td>
<td></td>
<td>Manhattan Cable Partners Argentina</td>
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<td></td>
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<td>None</td>
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<td>Jun 97 Reed Elsevier</td>
<td>Peter Solomon Co.</td>
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<td>Chilton (ASC/Walt Disney)</td>
<td>Merrill Lynch/CS First Boston</td>
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<td>Dec 96 Brierley Investments Ltd</td>
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<td>Telegraph's Stake of John Fairfax</td>
<td>Merrill Lynch</td>
<td>$444.00</td>
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<td>Jun 97 United News &amp; Media Grp Plc</td>
<td>Draadster-Kleinfeld Benson</td>
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<td>HTV Group PLC</td>
<td>Merrill Lynch</td>
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<td>Morgan Stanley</td>
<td></td>
<td>EZ Communications</td>
<td>Westwood Communications</td>
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<td>United &amp; Philips Communications</td>
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<td>Jul 97 Mirror Group Newspapers PLC</td>
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<td>Casanova/Westphal</td>
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<td>Apr 96 Hollinger Int'l.</td>
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<td>None</td>
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<td>Southco Communications</td>
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<td>Aug 96 Wells, Stein/Bahntburg</td>
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<td>First Boston/Bear Stearns</td>
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<td>Colfax Communications Inc</td>
<td>Merrill Lynch</td>
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<td>Katz Media Group</td>
<td>CS First Boston/Don'son Lufkin Jenrette</td>
<td>$359.80</td>
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Source: Securities Data Co.
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.
Panasonic debuts DVCPRO50 line

Company also closes more DVCPRO25 component digital tape deals

By Glen Dickson

Panasonic rolled into the SMPTE conference in New York last week by announcing several major DVCPRO deals and introducing its next-generation DVCPRO50 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 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 affiliates WTV(TV) Birmingham, Ala., and WVT(TV) Milwaukee; Fox affiliates WSM(TV) Flint, Mich., and WYZZ-TV Bloomington, Ill., and independent KOCN(TV) Oklahoma City.

LIN Television is buying more than $1 million of DVCPRO equipment for newsgathering at NBC affiliates KNXN-TV Austin, Tex., and WOOD-TV Grand Rapids, Mich., and ABC affiliate WINTV-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 DVCPRO50 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
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.

The Hewlett-Packard MediaStream Disk Recorder is the newest member of our MediaStream family. It works perfectly well on its own, or in concert with our MediaStream Broadcast Server. And like all our products, it has plenty of room to grow.

You can start with just two channels, or as many as five. It stores up to 18 hours of broadcast-quality programming, and it even supports fiber channel networking. And all you need to get started is just $65,000* and a little space in a standard rack.

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.

We’ll show you digital video you can believe in.

*U.S. list price
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which will be available starting in February 1998. The complete line will be available by June. DVP-PRO50, which uses 4:2:2 compression at a rate of 50 Mb/s, represents a quality jump from the old DVP-PRO (now being called DVP-PRO25), which uses 4:1:1 compression at a rate of 25 Mb/s. The DVP-PRO50 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 DVP-PRO 25 gear.

"DVP-PRO50 is the logical extension of DVP-PRO into the 4:2:2 signal processing world," says Rick Albert, DVP-PRO group manager. Albert also announced list pricing for the DVP-PRO50 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 "DVP-PRO P" line of strictly progressive gear and a "DVP-PRO HD" line of high-definition equipment, says Albert: the company plans to demonstrate 1080i acquisition on DVP-PRO 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 will include DVCPRO 25 gear.

Panasonic is developing the AJ-D52100 production switcher, a 4:2:0 progressive unit that can also handle 4:2:2 interlace signals. 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-DS2200 525-line progressive switcher, which will be available in the same time frame. The AV-DS2200 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."

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 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.

WNED (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
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 Company 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 Company 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.entrainmentnewsdaily.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 content, including material from Back Stage, BPI Entertainment News Wire and Music & Media, is also on the site.


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

Broadcasting & Cable's

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

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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
HELP WANTED MANAGEMENT

Director of Wisconsin Public Radio. Wisconsin Public Radio (WPR) seeks applications for the position 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 Idea Network, and is the national producer of entertaining (What 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 fund raising 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.

Deadline for receipt of application is January 16, 1998. Applications must include 1) a letter of application that specifically details and addresses the candidate'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 candidate's 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)253-5023; 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 Boz 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 KUNU/KUNY/KRN/KHKE need senior-level producer/announcer for 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/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 $26,000 or higher commensurate with experience. Qualifications: B.A.; minimum of three years of classical music experience; qualifications: Computer and word processing skills necessary: Applicant's resumes and materials must be received in the Broadcasting Services office no later than 4:00 pm on December 29, 1997. Additional information provided upon request (319-273-0325). Send resume and audio tape which includes examples of work in voice news, production and names, addresses and telephone numbers of three references to: Carl J. Jenkins, KUNU/KUNY/KRN/KHKE, University of Northern Iowa, Cedar Falls, IA 50614-0359. Fax 319-273-2882. E-mail: carl.jenkins@uni.edu

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 low income and market. Experience with ARB research helpful. Must have references and good work habits. History. Contact person: Carl Jenkins: carl.jenkins@uni.edu

HELP WANTED ANOUNCER

Morning Team Host and Air Talent for other dayparts. Southern New Jersey's leading radio station WRDF-FM is in the process of putting together the best morning show in the region. We are looking for a host who will complement 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, WRDF, 300 Philadelphia Avenue, Egg Harbor City, NJ 08234. No calls please. EOE.

HELP WANTED NEWS

KPB-SFM in San Diego seeks experienced and energetic News Anchor/Reporter to prepare and anchor newscasts during broadcasts of All Things Considered, etc. Must be able to deliver a news beat, team with project stations and station fundraisers. KPBS-FM is a professionally staffed NPR/PR/ 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. Housing a newly built Web or small radio tower (or) communications center. Successful candidate has a Bachelor's or higher position in appropriate field or equivalent experience: minimum two years full time professional reporter, anchor, and/or editor experience; expertise in gathering, editing and radio production for short and long form reports; strong anchoring, interviewing, field reporting 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 networking, 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 1/29. 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. Submit to: Carl Jenkins, 50614-0359. Responses to this position void.


SITUATIONS WANTED MANAGEMENT


SITUATIONS WANTED ANNOUNCER

Seeking DJ or news position. Strong delivery. Excellent pipes. Call for tape and resume. Also call. Tel: 212-737-2997.
Local Sales Manager, WUTF-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, WUTF, 951 Whitewaven Road, Grand Island, NY 14072 or call 716-773-7531. WUTF is an EOE.

Local Sales Manager, KTV-ITV, 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 Colume and TV Works are a plus. College degree preferred. Send resume to the attention of the General Sales Manager at KTV, 2909 Kilpatrick Blvd., Monroe, LA 71201. KTV 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 resume letter to General Sales Manager, WJAC-TV, 49 Old Hickory Lane, Johnstown, PA 15905. We are an Equal Opportunity Employer.

Local Sales Manager, KPWBP-TV is looking for a motivated, creative and aggressive &quot;coach&quot; 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 KPWBP-TV, Personnel TT 11-2, 500 Media Place, Sacramento, CA 95815.

National Sales Manager, KUVI TV, a group owned UPN affiliate in Bakerfield, 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 Silette Avenue, Bakerfield, 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 information 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. Send your work history and salary requirements to Dick Williams, KSTW UPN 11, P.O. Box 11411, Tacoma, WA 98411.

HELP WANTED TECHNICAL

SportsChannel Chicago, the region's leading cable sports network, seeks a SNGL 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.

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-Argyle Television and the market leader. ABC 40/29, KHBS/KHOG. Send resume to Brent Hentley, 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 Fortum 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 Brothhead Road, Bethlehem, PA. 18017.

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 Woodle 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 presentation skills; 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 teleprompt 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 8-30. Work schedule may vary as required to service the customer. Qualifications: Superior customer service/sales skills, Broadcast terminology, Fast learner, pro-active attitude and eagerness 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 Resource Department, 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.
Classifieds

**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 up/downlink services, familiarity with transmission scheduling/ordination 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 Alamor 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 01260 EOE.**

Chief Engineer needed for medium market network affiliate in the Southeast. Successful candidate will have 3-5 years solid experience as chief engineer. Mail or fax letter with resume to Bone & Associates, Inc., Attn: Southeast. 8 BVP, Suite 109, Lincoln, RI 02965.

**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 feeds, and conducting preventative maintenance throughout the Communications Center. Ideal candidate has 6+ years experience in 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, SVG, video editing systems, DVE, state-of-the-art graphics, and audio systems. Hands-on Master control operation required. Send resume to Box 309, AARP, Attn: PCM-EW2665, 601 E Street, NW Washington, DC 20043. 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. Chiebao, Group Director of Engineering, The New York Times Company Broadcast Group, 720 Bough Street, Norfolk, VA 23510.**

**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:

**Human Resources Dept BH-BIT-BC Bloomberg L.P. 499 Park Avenue New York, NY 10022 FAX: 212-940-1954 careers@bloomberg.com EOE M/F/D/V**

Weekend Anchor/Reporter. Northeast Ohio NBC affiliate is seeking a weekend anchor/weekday 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. Must be able to work with the best equipment including our own Doppler Radar. Please send letter and resume to Box 01279 EOE.**

**Bloomer Financial Markets Commodities News @1997 Bloomberg L.P., All rights reserved.**

**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.**
Get the added exposure you need with Medicasting, 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 judgment 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, WVTV-TV, Route 460 Bypass, Bluefield, WV 24701.

Assignment Manager: Looking for hard-hitting, aggressive and experienced newscaster 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 Galdza, News Director, WXIA-TV Fox 23, 20 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 skills, 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:powersr@wgnx.com powersr@wgnx.com A Tribune Company/Station. EOE.

HELP WANTED PROMOTION

NEW MEXICO'S #1 TV STATION is searching for a promotion star to join its award-winning Marketing Department. If you've done the best newsmen 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 enthusiast, 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:

Tufete Perez
KOAT Marketing Director
3801 Carlisle Blvd. N.E.
Albuquerque, NM 87107

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.

December 1 1997  Broadcasting & Cable

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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.

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 local and national 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, good 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 Frish, 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, WVTM. 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. KS/Fruiton & Tapscan. Paul Heine. (317)958-9687

Aggressive Midwest Fox seeks Co-op Research Specialist to help us reach next level. Good to strong in station sales with tremendous support tools. Send cover letter and resume to: GSM. WTVW-TV. PO Box 7. Evansville. IN 47701. EOE.

HELP WANTED 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 1081
No Phone Calls
EOE M/F/D/V

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 resumes/cume tape and salary requirements to: Employee Relations, Wisdom Channel, Southview Mall, Bluetield, WV 24701.

KMB-C/Al/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 off-air and on-air 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, KMB-C-TV, 1049 Central St. Kansas City, Missouri 64105. KMB-C 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 with Quantel Paintbox Express, Macintosh, Adobe Photoshop, Illustrator, QuarkXpress and Adobe Premier. Appy in person at 9405 N.W. 41st Street, Miami, FL or call 305-471-4256 to request an application by mail.

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 team player. Macintosh/Printer 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.
**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 occur 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 (Intell), 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**

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**HELP WANTED ALL POSITIONS**


**HELP WANTED RESEARCH**

Junior Marketing Research Analyst, Galavision seeks talented person to support sales research projects. Knowledge of Nielsen ratings, MRS/Simmons a must. Organized, self-starting team player with 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 online and multi-media journalism, computer-assisted reporting, and professional Master's training. House. 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 bounties among traditional areas are declining. 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 writing 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.

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December 1 1997 Broadcasting & Cable
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) 316-7834.


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—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. 6—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) 997-4586.

Dec. 6—High Definition & Digital Television," conference presented by IBA USA Conferences Inc. Caesars Palace, Las Vegas. Contact: (702) 731-7110.

Dec. 9—"DBS '98: Executive Briefing," seminar sponsored by DBS Digest. Hyatt Regency/Alice 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—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—The Western Show, presented by California Cable Telecommunications Association. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.


Jan. 15-17—CDM Sales Management School Conference presented by the Cabletelevi- sion Advertising Bureau, Grenelle Conference Center, Orlando, Fla. Contact: Nancy Lagos. (212) 508-1229.


“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.F.—determin in possession; ERP—effective radiated power; kHz—kilohertz; km—kilometers; kw—kilowatts; mi—miles; mhz—megahertz; T/L—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. to Keda[AM]; involuntary TOC from Manual 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 Corinne 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 Rشار 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. Salkin, 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 Media Foundation for noncommercial FM at 90.9 mhz. Nov. 20

Westcliffe, Colo. (971112MD)—Educational Media Foundation for noncommercial FM at 89.9 mhz. Nov. 20


Woodville, Fla. (9710931MA)—KSFN Partnership (Kurt Carberry and Steven J. Calihan, owners, P.O. Box 325, 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. (9710930M)—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 wvws[TV] Lewisburg, W.Va. Nov. 19

Woodville, Fla. (9710930M)—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 wvws[TV] Lewisburg, W.Va. Nov. 19

Woodville, Fla. (9710930M)—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 woco[AM] Springfield, Fla.; has time brokerage agreement with wdxp[AM] Panama City Beach. Nov. 19

Woodville, Fla. (9710930M)—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 Maudling, 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

Taylorsville, 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 (9710970MD)—Camrory Broadcasting of Vinton Inc. (303 McCellan Street, Tama, Iowa 52339) for FM at 107.1 mhz, 6 kw, ant. 100 m, 9.6 kw SW of Vinton; owns kxtb[FM] Belle Plaine, Iowa. Nov. 21

Vinton, Iowa (9710924MC)—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 (9710977MN)—Eternity Broadcasting Foundation (Jeffrey Lyle and David MacAnally, 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 (9710977MB)—Karlton Clay Foster (2400 Natoma Station Drive, Folson, 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 (9710977MN)—Keene of Iowa Inc. for FM at 107.1 mhz. Nov. 20

Vinton, Iowa (9710977MH)—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 wcf[FM] Old Fort, N.C., and wesa[FM] Atlantic Beach, S.C. Nov. 21

Compiled by Sara Brown

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December 1 1997

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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 WKRN-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 WKRN-TV (now WZTV).

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 WZTV, he started to take on freelance projects for other stations. In fact Pittard became WZTV’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,” 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

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, WZTV 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
**Broadcasting**

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**Broadcast TV**


**Scott Steiner**, local sales manager, KSAT-TV Phoenix, joins KRIV-TV Houston as VP/general sales manager.

Appointments at WWTN-TV Kalama-zoo, Mich.: **John O’Brien** and **Jeff Cartwright** join as sales manager, Kalama-zoo and Grand Rapids, respectively; **Michael King**, local sales manager, named general sales manager.

Appointments at WATL-TV Atlanta: **Dan Spangler**, manager, advertising and promotions, WNOI-TV New Orleans, joins as director, creative services; **Dan Berkery**, GM, KSAT-TV Phoenix, joins in same capacity.

**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.

**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 WNYN-TV Syracuse, N.Y., joins WXIN-TX Indianapolis in same capacity.

**Chip Fitzgerald**, account executive, WSBN-TV Miami, named local sales manager.

**Gail Chango**, program and traffic manager, KSAT-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.


**Bill Elliott**, senior producer, electronic publicity, production, NBC Entertainment, Burbank, Calif., named director.

**Gary McNeill**, station manager, KSAT-TV Topka, 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 KLRN-TV/KASN-TV Little Rock, Ark., as VP/GM.

**Philip Salas**, director, regional and national advertising sales, Metromedia Cable Advertising and the Philadelphia Interconnect, joins WSCC-TV Philadelphia as local sales manager.

**Bonnie Barclay**, creative services director, WSCC-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 WTV-TX Indianapolis/Bloomington in same capacity.

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**Programming**

**Scott Koontz**, 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 Metheny**, director, business affairs, Walt Disney Network Television, Burbank, Calif., named VP.

**Gary Gradinger**, director, business affairs, Universal Television, Universal City, Calif., named VP.

**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 U.K. Ltd., London and New York, as VP, sales and development.

**Tim McDonald**, executive director, human resources, Paramount Pictures, joins Spelling Entertainment Group.
Inc., Los Angeles, as VP, human resources.

**JOURNALISM**

*Jeff Stahl,* anchor/bureau chief, KDKR-TV, Idaho Falls, Idaho, joins WGBA(TV) Green Bay, Wis., as weekend co-anchor and reporter.

*Theresa Green,* news anchor/medical reporter, KTST(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 WXTV(Boston) 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, KKIY-TV Spokane, Wash., joins KSTV(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 Domininni,* 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 WMAR-TV Chicago: *Marion Brooks,* anchor/reporter, WJRT-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, WKLY(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 KTSM(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, WDCB(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.

*Darryl Brown,* senior VP, affiliate marketing, ABC Radio Networks, Dallas, named executive VP, affiliate marketing, 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, WXXR(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 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, WYHY-FM/WBGG-FM Fort Lauderdale, Fla.

*William Burns Jr.,* director, sales, CHS Radio Sales, joins Express Broadcast Services, Philadelphia, as general sales manager.

**CABLE**

*Gil Ehrenkranz,* 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.

*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 Dopiera,* affiliate marketing manager, PASS Sports, joins Fox Sports Detroit as manager, affiliate relations.

Appointments at Jones Intercable Inc., Englewood, Colo.: *Philip Lazar,* 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.

**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.


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.

**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. DirectTV, 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, Premiere Networks.

Diane Hinson, partner/co-chair,communications group, Morrison & Foerster, joins The International Telecommunications Satellite Organization (INTELSAT), Washington, as VP/general counsel.


Mary Frost, managing director, entertainment, media and communications group, Price Waterhouse, joins ICO North America, Washington, as VP/regional general manager.

**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.


Richard McGinn, president/COO, Lucent Technologies, Murray Hill, N.J., was named CEO. McGinn succeeds Henry Schacht, who continues as chairman.

**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.

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.

**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.

**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, Dailing for Dollars* and *The Street Where You Live*. He also played the organ for several tapings of *Wheel of Fortune*.

—Compiled by Denise Smith

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Broadcasting & Cable December 1 1997
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 synergy head Bob Jacquin reportedly has talked with Fox, ABC and Tribune about a possible Spin City deal. Jacquin 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 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 Portsals 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 Portsals.

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 $35, 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 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 Network, four regional Canadian sports networks. Fox Sports Net's partner is Canadian Television 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.**

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**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 CILC-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

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**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.
Best foot forward

We were never flag-wavers for the old Television Information Office, whose longtime director Roy Danisch (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 raisable 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, Danisch 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 these challenges have at times taken a back seat to political expediency. 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.
Paxson Communications Corporation

PAX NET EMPLOYMENT OPPORTUNITIES

Paxson Communications Corporation, America's largest owned/operated group of television stations, has announced the launch of America's seventh broadcast television network, PAX NET. September 1998 PAX NET's launch will make broadcasting history. If you are an energetic, ambitious, assertive individual who is looking for a challenge and want to join a dynamic, aggressive, fast-moving team dedicated to winning, PAX NET has openings for the following positions.

- President, Network/National Sales - (NYC)
- Vice President Programming - (Palm Beach)
- Vice President Research - (Palm Beach)
- Regional National Sales Manager (NY, Chicago, LA, Dallas, Atlanta)
- Regional Vice-President(s) - Station, Sales and Operations (East, Central & West Coast)
- General Manager TV Station(s) - (Nationwide)

Above positions minimum requirement 5-10 years of experience in television

- National Account Executives (NY, Chicago, LA, Dallas, Atlanta)
- Local Television Account Executives - (Nationwide)
- Editors - (Palm Beach)
- Research Associates - (Palm Beach)
- Computer Graphics Associates - (Palm Beach)

Above positions minimum requirement 3 years of experience in respective area of interest

ALL POSITIONS REQUIRE: Leadership, motivational and organizational abilities, excellent interpersonal, written/verbal and communication skills.

Please send/fax resume to:

Paxson Communications Corporation
601 Clearwater Park Road
West Palm Beach, FL 33401
Attn: Director of Human Resources
Fax: 561-655-7343 (No phone calls please)
E-mail: employment@pax.net

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