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Vol. 125 No. 48 65th Year 1995 A Cahners Publication



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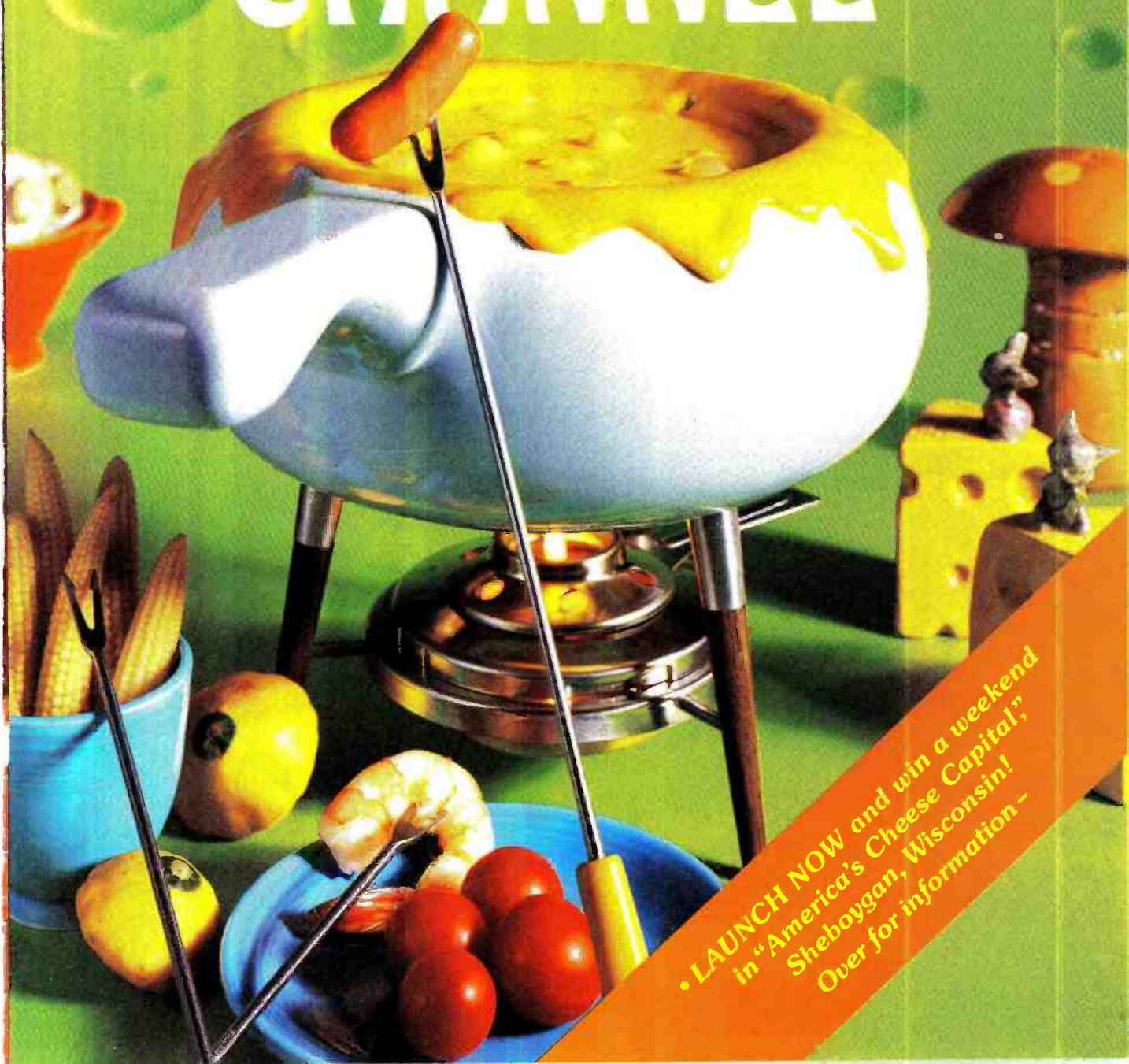


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Fast Track

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November 27, 1995

TOP OF THE WEEK

Hundt faces credibility gap Broadcasters and cable operators increasingly are wary of FCC Chairman Reed Hundt. As he enters the third year of his chairmanship, many feel they can't fully trust Hundt in the negotiation process central to policy-making. / 6

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Cable turns other cheek Cable continues its strong support of telecom reform, despite reports that the industry is losing ground on rate deregulation and other issues. / 14

Court to consider crossownership ban The Supreme Court next week is scheduled to hear arguments on the cable/telco crossownership ban. Meanwhile, Congress is poised to do away with the ban on its own. / 18



Part 1 of ABC's 'Beatles: Anthology' topped the charts with a 17.4/26. / 11

BROADCASTING

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Rosie O'Donnell gets her own talk/variety show, courtesy of Warner Bros. / 26

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BROADCASTING & CABLE's interview with CBS's Andy Rooney continues. The veteran curmudgeon discusses the state of broadcast journalism and almost everything else on the media horizon. / 54

Religious broadcasters seek congressional intervention It's not true that ASCAP is settling its outstanding disputes, the National Religious Broadcasters say. If ASCAP is believed NRB worries, two bills the broadcasters back will not be considered this year. / 62

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CABLE

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Cover illustration by Laura Tedeschi/SIS

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AT&T billions would boost Time Warner AT&T is getting closer to investing up to \$4 billion in Time Warner's cable systems. That investment would affect everything from long-distance to computer service. / 99

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THE CRITICS

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Uncertain Reed: Hundt's credibility gap

Broadcast, cable industries wary of negotiating; cite lack of good-faith bargaining

By Harry A. Jessell

As Reed Hundt enters the third year of his FCC chairmanship this week, he is facing broadcasting and cable industries increasingly wary of doing business with him.

It's not so much that they dislike what he does, although there is plenty of that. It's just that many think they cannot fully trust him in the one-on-one negotiations central to major policy-making.

"Nobody knows where he is coming from at any given moment. Consequently, no one can trust him," says one broadcast lawyer. "The situation is very, very serious for those trying to deal with the FCC."

"There is zero credibility," says a cable representative. "He says one thing one day and another thing another day."

"It's the worst I've seen or been around," says one broadcaster. "No public official has been discredited as much as he has.... There is no respect in our industry for this man."

Others say Hundt's problem is not a lack of credibility but his inability to play the Washington game. "I don't think it's malicious," says one cable representative. "He's just not skilled at balancing interests through the informal communications that are the heart of a good agency operation."



**Hundt says he has been
"direct and straight" in
dealing with the industries.**

Washington representatives critical of Hundt declined to give their names or company affiliations for this story for fear of retaliation. They may not like it, but for at least the next year they know they probably will have to deal with him.

Making matters worse for the industries is Hundt's fondness for making policy through private negotiations. If Hundt and the industries can't sit down

in good faith, progress toward regulatory reform will be slowed, and if telecommunications legislation is enacted as expected, efforts to implement it next year will be more difficult.

Hundt dismisses the personal attacks on his credibility as oblique attacks on some of his policies. He says he has been "direct and straight" in dealing with the industries. "They just don't like the policy," he says.

Broadcasters, he says, are unhappy with him because he is insisting for the first time that they fulfill their obligation to serve the educational needs of children by meeting specific programming quotas. Cable operators are still upset over rate regulation, he says.

Hundt also suggests that broadcasters and cable operators know they can win points with Republican leaders on the Hill by resisting his public interest agenda and criticizing him in the press.

Successful negotiations with the big cable operators on "social contracts" and rate-complaint settlements belie the notion that he cannot or will not deal in good faith, he says. He also hammered out a deal with AT&T that freed the long-distance carrier from some regulation while protecting low-volume customers, he says. AT&T Chairman Bob Allen "was reasonable, I was reasonable, and the thing was done lickety-split."

Andy Schwartzman, a public interest advocate, says Hundt may rub some the wrong way because he "wants to try some new and different things." That may upset lawyers and lobbyists "comfortable with doing it the same old way," Schwartzman says.

Hundt's only problem with broadcasters is an agenda that would force them to increase their public interest commitments, says Henry Geller, a former FCC general counsel. "He has a very strong social purpose, and I see that as commendable."

Broadcasters' chief gripe is that Hundt has been far from candid about his role in the controversy surrounding digital TV. Broadcasters have argued for legislation that would give each sta-

Chairman eager to study digital auction

Digital spectrum auctioning is an idea that deserves "serious, dispassionate study," FCC Chairman Reed Hundt said last week.

Addressing the International Radio and Television Society in New York, Hundt applauded language in the congressional budget bill that would require the FCC to study spectrum auctions: "A...new development that should be part of any discussion of the FCC's digital TV plan is our recent experience with auctions as a means of allocating spectrum."

He also said that a minimum HDTV broadcasting requirement would constitute "an unprecedented level of regulatory micromanagement of digital broadcast." CBS, NBC and CapCities/ABC last week asked the FCC to set a quantitative HDTV requirement in comments on the commission's ATV rulemaking (see story, page 18).

"A high-definition quota is the same thing as a requirement that broadcasters devote a very high percentage of their digital bitstream to just one of the Grand Alliance's 18 formats," Hundt said. "Why should the FCC substitute its judgment for the judgment of the marketplace?" —CM

tion a second channel for HDTV and other digital TV services. Broadcasters would not pay for the channels, but would have to return their original channels after the transition to digital was completed.

But while maintaining an official neutrality in the congressional debate, the broadcasters say, Hundt has worked against their plan. As they see it, Hundt tried to incite other industries against it, distributed estimates of the value of the spectrum that renewed questions about a broadcast "giveaway," and endorsed Senator Larry Pressler's (R-S.D.) proposal to table congressional action and send the matter to the FCC for further study. To broadcasters' dismay and Hundt's delight (see box), the Pressler proposal was adopted two weeks ago.

Hundt protests that he gave "full and fair notice of what the issue" was about more than a year ago. Indeed, he has warned broadcasters consistently that they cannot expect to lay claim to digital spectrum without paying for it, either on the auction block or through increased public interest commitments.

The National Association of Broadcasters thinks it was double-crossed by Hundt in the battle over children's TV quotas. The NAB says Hundt asked the association to request a delay in the proceeding last summer and then used the time to "blast the television industry at every opportunity."

Although they have no evidence to support the charge, some broadcasters are convinced that Hundt pressured Westinghouse into promising more children's educational programming in exchange for his support of its proposed \$5.4 billion merger with CBS. Hundt denies the allegation, although in the order granting the deal he fought for language tying certain waivers of FCC rules to the kids TV commitment.

Cable's troubles with Hundt started soon after he arrived at the commission two years ago, when he tightened rate regulations and forced cable operators to roll back rates.

But cable didn't really begin to lose confidence in Hundt until it began negotiating with him over the so-called going-forward rules, which would govern how much operators could raise rates to offset new-programing costs and capital expenditures.

Stung by industry criticism of his rate regulations, Hundt last year told the operators that he wanted to work with them in developing effective going-forward rules. But he rejected

the programing upgrade plan proposed by the industry and pushed through his own, which gave cable far less than he had led operators to expect. Adding insult to injury, Hundt then said he would not even consider rules for passing through costs of capital improvement. (The FCC finally did adopt a plan for capital costs last summer, but only after the four other commissioners forced Hundt's hand.)

The last straw for several of the biggest operators—partners in the Primestar satellite broadcasting venture—came just last month. Tele-Communications Inc., Primestar's lead partner, last year struck a deal to acquire the desirable DBS channels of Advanced Communications for \$40 million. But the FCC staff in April nixed the deal, and the parties appealed to the full commission.

Hundt emerged as the swing vote with two commissioners favoring auctioning the channels and two favoring Primestar's acquisition of the channels. According to cable lobbyists, Hundt indicated he would vote with Primestar if it could provide some cover from pro-auction lawmakers. Primestar provided what it felt was adequate cover, but Hundt went ahead and voted for auction.

Hundt's trouble with broadcasters and cable operators on the outside mirrors the highly publicized battles he is having with the other commissioners on the inside. Hundt has alienated Quello and Barrett and strained his relationship with Republican Rachelle Chong. His only durable ally has been fellow Democrat and Clinton appointee Susan Ness.

"Somewhere down the road there has to be peaceful, respectful coexistence. But you can't get it where there is a credibility gap," says Quello. Asked if he trusts Hundt, Quello says no. "If I make an agreement with him today, I have to watch what comes down."

Hundt's biggest challenge lies ahead. If Congress enacts the telecommunications-reform legislation, the FCC will be called on to write the law into FCC rules. And with the stakes high, Hundt will be called on to wheel and deal and balance all the competing interests.

But some of those who have dealt with him regularly wonder whether Hundt has the right stuff to pull it off. "The only thing you have in Washington is your credibility," says one broadcaster. "And that commodity has been lost with this chairman." ■

Hundt Highlights

1994

- February**—Wins additional 7% rollback on cable rates.
- August**—Suggests that broadcasters should revisit their "social contract" with public.
- August**—Reassigns the top 18 FCC officials in a commission "reorganization."
- October**—Warns broadcasters they may have to pay for digital spectrum if they don't live up to their public interest commitment.
- December**—FCC proposes relaxed television ownership rules, including local and national caps. Duopoly and "one to a market" rules are put out for comment.

1995

- January**—Expresses support for advanced television rules that allow broadcasters flexible use of spectrum.
- March**—FCC raises \$7.7 billion through auctions of PCS spectrum.
- May**—FCC allows Fox to restructure or file for a foreign ownership waiver.
- June**—U.S. Court of Appeals in Washington upholds the FCC's cable rate regulations.
- July**—U.S. Court of Appeals in Washington upholds its indecency rules.
- July**—FCC votes to repeal prime time access rule.
- July and September**—New rules for telcos that want to deliver video programing are pulled from the public meeting agenda following opposition from Quello.
- August**—Announces that FCC staff will be cut by 10% because of a budget shortfall. It is the first time in FCC history that it has laid off employees.
- September**—President Clinton writes Hundt, endorsing his proposal to require broadcasters to air at least three hours of children's television per week.
- September**—FCC votes to kill final financial interest and syndication rules.
- September**—Key Republicans call for a congressional investigation into allegations that Hundt was using the regulatory process to force Westinghouse to volunteer to air three hours of kids TV each week.
- October**—National Association of Broadcasters President Eddie Fritts accuses Hundt of delaying children's TV proceeding by asking broadcasters to request extensions to the comment deadline.
- November**—Congress adds a provision to the pending budget bill that calls on the FCC to conduct a study on spectrum auctions for digital spectrum.
- November**—Chong raises First Amendment concerns about a Hundt proposal to require broadcasters to carry three hours of children's educational television.
- November**—Hundt's long-simmering feud with Quello goes public once again over the Westinghouse/CBS waiver (see story, page 10) and receives widespread attention in the general press.

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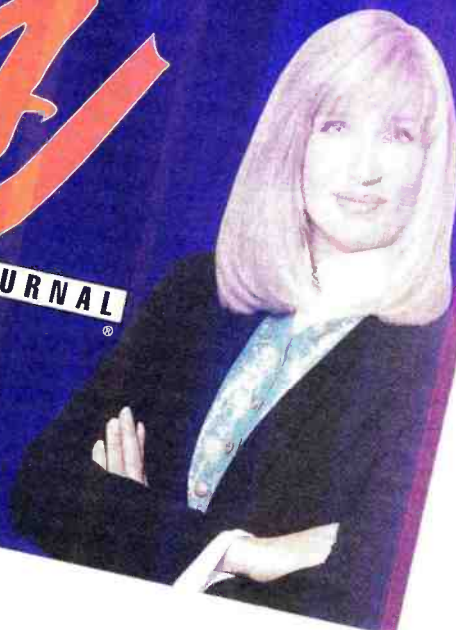
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FCC gives green light to Westinghouse/CBS

Grants multiple ownership waivers; weight of kids commitment in vote remains matter of dispute

By Chris McConnell

Westinghouse last week cleared the last hurdle in its \$5.4 billion bid to acquire CBS.

In a special meeting last Wednesday, the FCC approved the company's request to acquire CBS's broadcast licenses and also granted Westinghouse 12 temporary and seven permanent multiple ownership waivers to allow for the merger.

Although after the vote commissioners continued to differ on their justification for granting the waivers, the action allows Westinghouse to close its purchase of the network, which the company expected to occur last Friday (Nov. 24).

The commissioners approved the transfer after reaching an agreement on how their decision treats Westinghouse's commitment to increase children's television at CBS. The company has said it will boost kids programming at CBS initially to two, and later three, weekly hours.

The commission decision acknowledges the commitment and says such efforts are in the public interest. But it does not condition the transaction's approval on fulfillment of the pledge.

FCC Chairman Reed Hundt welcomed the pledge and the commission action as "a good day for kids." Hundt, who had pushed for language that would have tied the transfer approval to Westinghouse's commitment, said



Westinghouse Chairman-CEO Michael Jordan and CBS Chairman Larry Tisch announcing the deal on Aug. 2

Westinghouse "will be correcting the disappointing performance of its stations and the CBS stations in terms of educating children.

"The commission also has decided today that the waivers of multiple ownership rules are based, *inter alia*, on Westinghouse's commitment to air a specific quantified amount of children's educational programming," Hundt added.

Other commissioners differed with the interpretation, insisting the ownership waivers are not tied to the children's TV commitment. "This merger would have been approved whether or not Westinghouse had agreed to increase the amount of children's programming that is aired by CBS," Commissioner James Quello said. Commissioner Andrew Barrett added that his support of the transaction was "in no way contingent" on the children's TV commitment.

Commissioner Rachelle Chong agreed that the deal's approval was not conditioned upon the Westinghouse commitment, but acknowledged it as a factor in considering the requests for waivers. "It was just one factor we looked at," Chong said. Commissioner Susan Ness said that she weighed Westinghouse's commitment "in the public interest balance," but also said the commitment was not the only reason for approving the deal.

Ness, however, was not so certain the transaction would have been approved without Westinghouse's programming pledge, maintaining that the commission did not have to consider that scenario.

Whatever the justification, the commission action allows Westinghouse to temporarily own 16 television sta-

Telcos offer DBS suggestions to FCC

Telephone companies are taking an interest in the FCC's DBS rules.

At least two of them last week had something to say about the commission's proposal to modify DBS service rules and auction DBS spectrum reclaimed earlier this year from Advanced Communications Corp. BellSouth voiced support for a "modified regulatory framework" for DBS, while Ameritech weighed in with suggestions that the commission "do all it reasonably can to remove unfair obstacles" to gaining access to programming.

The comments follow an October decision by the commission to open bidding on 52 DBS channels, including 27 channels direct-to-home satellite TV provider Primestar had planned to use to deliver a high-power DBS service. In their comments, neither Ameritech nor BellSouth announced plans to bid on the frequencies, although BellSouth described its interest in the proceeding as a potential DBS service provider.

BellSouth also supported a commission proposal to give new license-holders four years to build a satellite and six years to have all the satellites in the proposed DBS system operating. Ameritech added that proposed rules to limit the DBS channels held by companies affiliated with other "multichannel video program distributors" should apply to broadcasters, wireless cable operators and others, as well as to cable operators.

Other commenters on the auction rules included Primestar, TCI subsidiary Tempo DBS and MCI. MCI, which has announced plans to open the bidding on channels at the 110 degrees west orbital slot at \$175 million, supported the commission's decision to conduct the auctions and said the FCC should require an upfront payment of \$17.5 million for channels at 110 degrees.

Primestar also called for a minimum upfront payment—of \$10 million—although the company restated objections to the auctions. Primestar and Tempo also said that any auction payments should be refunded if the companies win their court appeal of the commission's decision to reclaim and auction the frequencies.

—CM

tions reaching about 32% of the U.S. population.

In addition to waiving national ownership rules for 12 months to allow for the TV holdings as well as ownership of 21 FM stations, the commission granted 12-month waivers permitting common ownership of radio stations in Chicago and Houston and also permitting radio/TV combinations in New York, Los Angeles, Chicago, Philadel-

phia, San Francisco and Detroit.

The commission granted a six-month waiver of the duopoly rule to allow Westinghouse to own TV stations in Boston and Providence, R.I., and a permanent waiver allowing for common ownership of TV stations in New York and Philadelphia.

The FCC also granted permanent waivers allowing for common ownership of radio and TV stations in the

Boston, Minneapolis and Washington/Baltimore markets. A radio/TV combination in the Providence, R.I./Boston market received a six-month waiver.

Children's TV proponents voiced little concern with the wording of the waiver approval, maintaining they are pleased with Westinghouse's programming commitment. "This was a great victory for children," said Jeff Chester of the Center for Media Education. ■

Fox soaps up after taking bath with Chase

Serialized drama to compete with late-night talk shows, appeal heavily to men

By Steve Coe

More than two years after the disastrous, short-lived Chevy Chase talk show experiment, Fox is venturing back into late night with a serialized drama to air at 11 p.m. The untitled project will debut in January 1997.

Rather than return to the talk show genre, Fox hopes the soap will serve as strong counterprogramming to Leno, Letterman and ABC's *Nightline*.

"We have had such great success with our prime time dramas *Melrose Place* and *Beverly Hills, 90210* that it makes sense for us to expand what has been a very successful franchise for Fox," says John Matoian, president, Fox Entertainment. "A late-night seri-

al drama is ideal counterprogramming and will expand Fox's strength into a new arena."

The hour-long show, which will air Monday through Friday, will be set in New Orleans at an aristocratic mansion-turned-hotel in the French Quarter. According to Executive Producer Linda Gottlieb, filming will take place primarily in New York, with some shooting in New Orleans.

Although there is speculation that Fox will push the boundaries in language and sexual content with the project, Gottlieb says Fox's mandate for the show contains no excesses. "I've never been out to do shocking stuff. I want to do a sensual story because that's the kind of city that New Orleans is," she says.

Gottlieb, who executive-produced the theatrical "Dirty Dancing" and was in charge of the daytime soap *One Life to Live*, says the show will be "completely different" from daytime serials. "This will have a completely different look and feel and will also include a heavy music component because that's a big part of New Orleans," she says.

The show is expected to differ from its daytime cousins in that Fox expects it to appeal heavily to men. "Fox's mandate is to do a show that draws men primarily, along with women," says Gottlieb. Also, she says, the serial will feature a murder mystery at the outset.

The network has made a significant commitment to the project with an initial order of 65 episodes, which will take the project through 13 weeks. ■

A day in the life of 'The Beatles' boosts ABC

The first installment of ABC's six-hour Beatles documentary paced the network to a victory for the week of Nov. 13-19 and helped change the November sweeps from what appeared to be an NBC runaway into a legitimate battle.

Part one of *The Beatles Anthology* scored a 17.4 rating/26 share in Nielsen national numbers on Sunday, Nov. 19, at 9-11 p.m. Although the numbers were not as high as some had expected, especially following the network's blitz of on-air and print publicity, they were still the highest ABC has secured in the Sunday time slot in more than six months. Viewership among adults 18-49 was a 15.8/34, the highest numbers in that category for any ABC show this season.

Parts two and three, scheduled to air last Wednesday and Thursday (also at 9-11), could tighten the November sweeps even more, especially if the Thursday conclusion was able to blunt some of NBC's overwhelming strength on that night.

Through last Tuesday night, and 20 days into the



November sweeps, NBC was first, with an 11.9/19, followed by ABC's 11.4/18, CBS's 10.1/16 and Fox's 7.7/12. Among adults 18-49, NBC also led, with a 7.6, followed by ABC's 6.8, Fox's 5.5 and CBS's 4.8.

Anthology also helped ABC win the week of Nov. 13-19 by two-tenths of a rating point over second-place NBC. CBS finished third

and Fox was fourth. For the season-to-date, NBC still is in first, with a 12.2/20, followed by ABC's 11.9/20, CBS's 9.6/16 and Fox's 7.5/12. It appears that Fox will wind up beating CBS among viewers 18-49 by a wider margin than it did last season.

Fox is averaging a 5.3 in that demographic group compared with CBS's 4.6, while NBC is averaging a 7.5 and ABC is averaging a 7.0. In other sweeps programming highlights, despite airing against part one of *Anthology* on Sunday night and against ABC's *Monday Night Football*, NBC's four-hour miniseries *Dead by Sunset* averaged a 13.3/21 on Nov. 19 and 20. —SC

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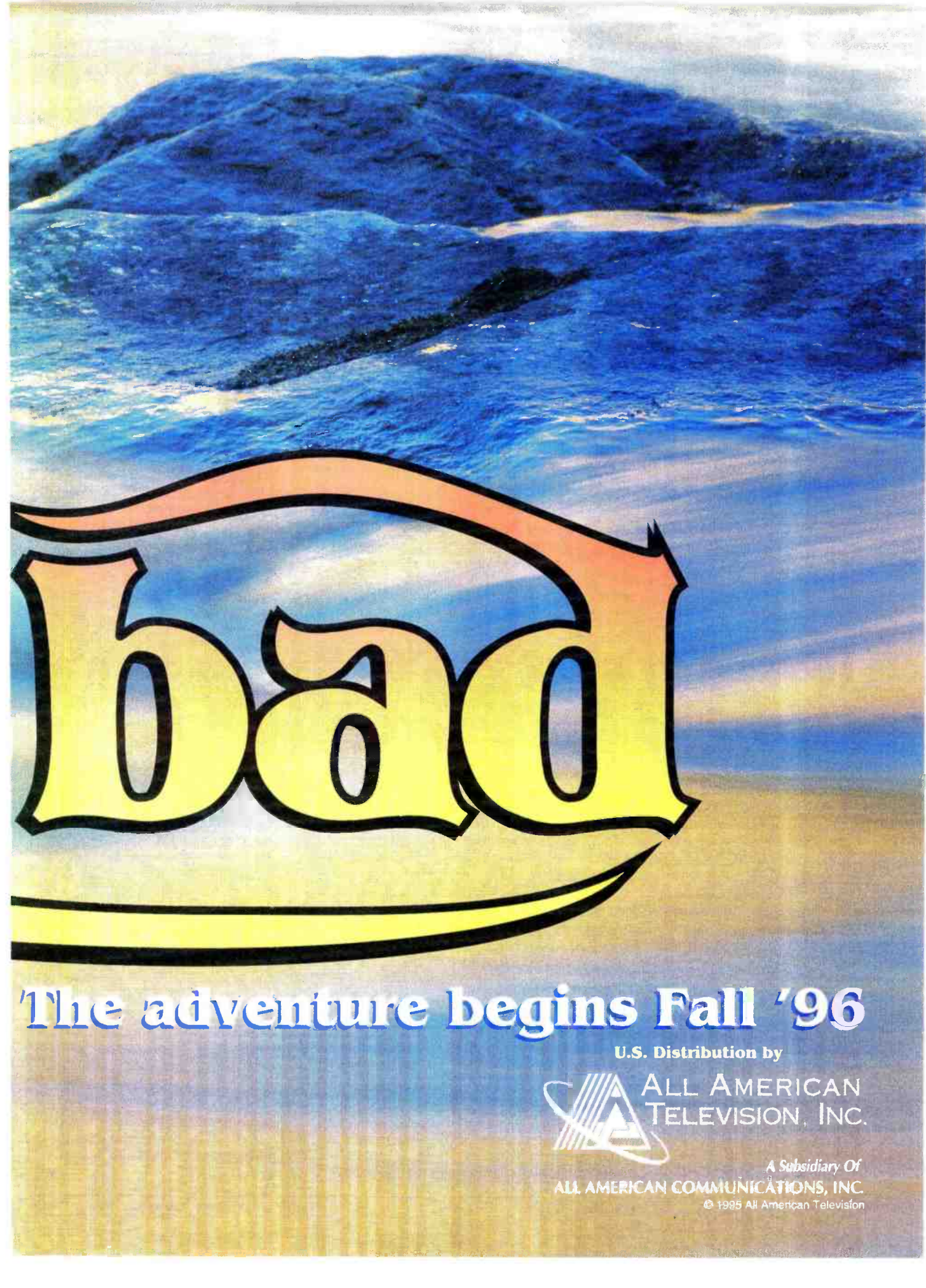


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With eye on telephony, cable turns other cheek

As telcom bill wends its way through Congress, cable takes setbacks in stride, focusing instead on its goal of telco entry

By Christopher Stern

Cable continues to enthusiastically support telecommunications legislation despite reports dribbling out of Congress that the industry is losing ground on rate deregulation, cable/telco buyout rules and video dialtone.

News of the setbacks has leaked during the past four weeks as congressional staffers have met behind closed doors to hammer out differences between the House and Senate telecommunications bills. But cable is willing to absorb the incremental losses because other provisions of the bill are expected to open up local telephone markets. "Telephone and data are where a big part



The Senate has proposed putting the bill to a final vote during the first week in December.

of the future is for cable," says Comcast's Joe Waz.

Cable, which has invested billions in a fiber-optic infrastructure and PCS licenses, has much at stake in the telecommunications bill. "Our technology is ready, our investment is ready, but the law is not ready," says Waz.

Cable also is disappointed with an agreement reached by conferees to ban cable/telco buyouts in markets with more than 35,000 people. Staffers also have proposed limiting cable and telephone companies from taking more than a 10% interest in each other's businesses. The pressure on cable comes, in part, from Democrats on the conference committee, who some say

are exerting a disproportionate influence in the conference process. The Democrats' power stems from President Clinton's repeated veto threats.

House and Senate conferees have reached a tentative agreement to put off deregulation for three years from the date of enactment of the new telecommunications legislation. The House originally had proposed a 15-month waiting period before cable deregulation would become effective.

Still on the table is a provision that would free cable operators from regulation if they can prove before the waiting period is over that they face "effective competition."

Despite the long wait for regulatory freedom, cable lobbyists insist the industry needs a guarantee that rate regulation will end on a predetermined date.

The industry needs certainty to reassure investors on Wall Street, says National Cable Television Association President Decker Anstrom. NCTA continues to push for a shorter transition period to deregulation, but Anstrom has said publicly that rate deregulation and entry into telephony are equally important.

"The only thing worse than what we have now is no bill," said another industry source. ■

Tobacco company sues '60 Minutes' source

Says executive broke confidentiality agreement

By Steve McClellan

The controversial *60 Minutes* tobacco story took an ironic twist last week. The lawsuit that CBS lawyers so strenuously tried to avoid by spiking an interview with a confidential source for the story was filed by Brown & Williamson Tobacco Co.

But it was filed against former B&W executive Jeffrey Wigand, whose identity as the confidential source for the *60 Minutes* story was leaked to the press one week after the interview was shelved.

CBS lawyers forced the *60 Minutes* producers to cut the interview after they learned that Wigand had signed a nondisclosure pact with Brown & Williamson. The lawyers said they feared that if the interview ran and the source was identified, CBS might be open to a tortious interference suit from Brown & Williamson for inducing Wigand to break his agreement.

CBS was not named as a defendant

in the suit, but when the *New York Daily News* published excerpts of the spiked interview and revealed Wigand as the source on Nov. 17, B&W informed CBS that it thought the interview constituted "malicious interference" with a nondisclosure pact it had with Wigand. Last week, a B&W spokesman said the company was still "evaluating [its] options" with respect to possible legal action against CBS.

Indeed, Wigand had been paid \$12,000 by CBS as a consultant on an earlier, unrelated story, and B&W had sued him in 1993 for violating his nondisclosure pact.

At deadline last week, it was unclear to what extent, if any, CBS would go to bat for Wigand in his court battle with Brown & Williamson. After Wigand's identity was revealed in the *Daily News*, CBS News President Eric Ober issued a long statement promising "full indemnification" to Wigand in connection with the story.

But several paragraphs later, Ober

qualified his earlier remark, saying that "promising a source that if he is telling the truth he will be indemnified against claims that he has lied is not at all uncommon practice in investigative reporting. This is unrelated to any contract issue regarding disclosure." The B&W suit against Wigand alleges theft, fraud and breach of contract, but not libel.

Everette Dennis, executive director of the Freedom Forum in New York, says there are "reputational issues for CBS. If they let this guy really hang out there, they would probably never get another source to cooperate."

Meanwhile, the case generally has raised concerns about journalism in an era of consolidation in the media industry. Says Dennis: "Decisions are being made farther and farther from the news arena and more in line with the effect on overall corporate values and environment. That was a big factor with the Philip Morris-ABC settlement, and it is a factor here as well." ■

Compression for cable: Myth or reality?

Industry leans toward 'hybrid' philosophy

By Glen Dickson

Compression is the buzzword as the cable industry heads into the Western Show in Anaheim this week.

Sound familiar? It should. Ever since the 1991 show, when John Malone of TCI announced his plan to introduce compression into homes by 1993 (BROADCASTING, Dec. 9, 1991), cable operators have been watching and waiting to see whether the digital compression of cable programming would ever become a widespread reality. In the meantime, DBS services have taken off, offering digital delivery of more than 100 channels.

Certainly, the MPEG-2 compression standard received a big boost in the past year as DIRECTV and USSB converted their encoding to MPEG-2 and Grand Alliance tests proved MPEG-2 compressed streams could be modulated for delivery over existing coax cable. But will the MSOs be using MPEG-2 to pump out more channels anytime soon?

"We're not going to be doing that, at least not for quite a while," says Dean Adrian, director of technical design for Time Warner Cable of New York City. Although the Time Warner operation

in New York is moving to MPEG-2 for digital ad insertion, Adrian says that delivery of compressed programming isn't yet feasible.

"There is no set-top box," he says, pointing out that digital boxes are still far too expensive for most MSOs to implement. "But there's a lot more [missing] than just a set-top box. There's the whole absence of an effective transmission standard."

Although Adrian agreed that DAVIC (Digital Audio Visual Council) may help reach that standard, there's no guarantee that it will last long enough for the MSOs to commit to MPEG-2.

"When you're talking about investment in a technology that could change and be replaced by a superior technology in the course of a year or two, cable companies have to proceed with trepidation," he says.

Some cable operators and box manufacturers are embracing a hybrid philosophy—where a combination analog/digital box will receive an additional 30-40 channels of compressed programming (probably movies)—to supplement the existing analog offerings and try to compete with DBS services. In that vein, TCI plans to introduce digital boxes to limited markets

PacTel making wireless play

Pacific Telesis wants to buy the wireless cable properties of Salt Lake City-based Transworld Telecommunications Inc. and Videotron USA of Montreal for close to \$190 million.

Transworld and Videotron own MMDS frequencies in several California markets, including San Francisco, San Diego and Los Angeles, and wireless systems in Tampa Bay, Fla., and Spokane, Wash., with a total 145,000 subscribers.

PacTel is part of Tele-TV, the joint venture of Nynex and Bell Atlantic that has ambitions of competing with cable in major markets and expects to begin rolling out wireless cable systems next year.

—MB

in mid-1996 and will deliver an optional tier of compressed programming to consumers, according to a company spokesperson.

Joe Ruff, plant operations manager for Adelphia Cable in Plymouth Meeting, Pa., says that "compression can't happen fast enough" when it comes to servicing his system's 70,000 subscribers. But he doesn't know of any concrete plans to implement it soon. Adelphia is upgrading its analog plant from 550 mhz to 750 mhz in preparation for future digital services, says Ruff. ■

Cable goes 'Fast Forward' in Anaheim

Cable system consolidation, competitive strategies and the rollout of advanced technologies such as digital compression and telephony will be among the topics of discussion as the cable industry convenes this week for the annual Western Show at the Anaheim Convention Center in Anaheim, Calif., Nov. 29-Dec. 1. Among the highlights:

■ Wednesday's opening session will feature Barry Diller, chairman, Silver King Communications; Brian Roberts, president, Comcast Corp., and Ted Turner, chairman, Turner Broadcasting System.

■ Thursday's opener features Larry Ellison, president/CEO, Oracle Corp.; Bran Ferren, executive vice president, creative technology, Walt Disney Imagineering, and John



Anaheim Convention Center



Malone, president/CEO, Tele-Communications Inc.

■ Friday's closing session will include Peter Barton, president/CEO, Liberty Media Corp.; Anthea Disney, editor in chief, MCI/News Corp. Online Ventures, and Richard Frank, chairman/CEO of newly formed Comcast programming arm C3.

The Western Show will be preceded by the Cable Television Administration and Marketing Society's annual New Revenue Roundtable at the Hyatt Alicante in Anaheim (Nov. 27-28). Keynote will be Ron LeMay, CEO, Sprint Telecommunications Venture, and vice chairman of Sprint Corp. (Tuesday, 9 a.m.).

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Crossownership ban to Supreme Court

But Congress is about to eliminate the cable/telco restriction in telecom bill

By Christopher Stern

Unless Congress and the White House pull off a miracle and enact the pending telecommunications bill by Dec. 6, the Supreme Court will hear oral arguments on the cable/telco crossownership ban next week.

The argument comes more than two years after a federal judge in Alexandria, Va., first struck down the ban, which bars telcos from offering video programming in their own markets. By claiming that the ban violates their First Amendment right to free speech, the Baby Bells have racked up an unbroken string of victories in 10 federal courts around the country.

Even if cable wins in the Supreme Court, Congress is poised to do away with the cable/telco crossownership ban on its own. Both the House and the Senate have passed versions of the telecommunications bill that eliminate the ban.

Even in the event of defeat, one cable lawyer notes, the Supreme Court's decision will have a profound effect on the rules governing telephone entry into the cable business. "The telcos want such sweeping language from the Supreme Court that it could restrict Congress," says Frank Lloyd, who rep-

resents cable companies at Mintz Levin Cohn Ferris Glovsky & Popeo.

Cable lawyers are concerned that a Supreme Court decision could be used to block Congress or the FCC from enacting regulatory safeguards. The cable industry is concerned that telcos will use revenue from their regular customers to subsidize their entry into the video business.

Cable is particularly concerned about a decision that would block either Congress or the FCC from requiring telcos to set up a separate subsidiary to enter the cable business.

The telcos argue that any limits on their ability to offer programming are limits on their First Amendment rights.

The National Cable Television Association argues that despite the government's best efforts, the threat of cross-subsidy remains. The "government agencies have concluded that their rules on cross-subsidy and discrimination have reduced but not eliminated the dangers," wrote the NCTA in its brief.

Despite a rash of court rulings to the contrary, NCTA also argues that the telephone companies' right to free speech is not harmed by the crossownership ban. NCTA points out that the only place where telcos are not allowed to offer video programming is within

their own service area, which in Bell Atlantic's case amounts to 15% of the nation. It also notes that Bell Atlantic may become a broadcaster or a provider of DBS or wireless cable. Bell Atlantic has entered a joint venture with Nynex with plans to invest up to \$100 million in wireless cable.

Bell Atlantic argues that the government cannot justify limits on speech in the name of economic regulation. It claims that 16 federal judges have ruled against the ban and that both the House and the Senate have passed bills that would strike it down. "A ban on speech so thoroughly repudiated cannot survive any form of First Amendment scrutiny," Bell Atlantic wrote.

Should Congress fail to pass a telecommunications bill as some pessimists have predicted, the Supreme Court's ruling would once again put pressure on the FCC to come up with some final video dialtone rules.

During the past two years, the FCC has struggled with regulations governing telcos that plan to offer video programming. One critical issue still on the table is whether the telcos will be regulated as common carriers or cable operators. The FCC was scheduled to vote on the issue at two recent meetings, only to have the item yanked at the last minute. ■

FCC urged to set minimum HDTV standard

ABC, CBS, NBC want benchmark for amount of digital programming on digital channels

By Chris McConnell

The Big Three TV networks are calling for a quantitative broadcasting requirement—on HDTV.

CBS, NBC and CapCities/ABC are urging the FCC to require a minimum amount of high-definition programming once broadcasters get a channel for digital TV. The networks all made their case for the rule in comments on the commission's proposal on digital TV rules.

The June proposal invited comments on requiring HDTV broadcasting as well as several other issues, including how analog spectrum should be recov-

ered, the impact of digital TV on must-carry laws and whether the commission should adopt special considerations for small-market broadcasters.

"The only way for the commission to assure that enough HDTV programs are in fact offered is for the commission to require each broadcaster to offer a minimum number of hours of HDTV," said CapCities/ABC. "This type of programming will highlight the capabilities and attractiveness of HDTV to the consumer," added NBC. Both networks called for a requirement of five hours per week, with NBC asking that the number be set as an average of the HDTV programming offered dur-

ing the entire year rather than as a weekly quota.

CBS did not specify a minimum for HDTV, but joined the two other networks in arguing for a quantitative requirement. "The purpose of such a requirement would be to assure a fair marketplace test of the public acceptance of HDTV," the network said.

Fox did not offer separate comments on the ATV issues, but joined the three other networks in signing a joint broadcast filing submitted by several groups, including the National Association of Broadcasters, Fox, the Association of Independent Television Stations (INTV) and the Association for Maxi-

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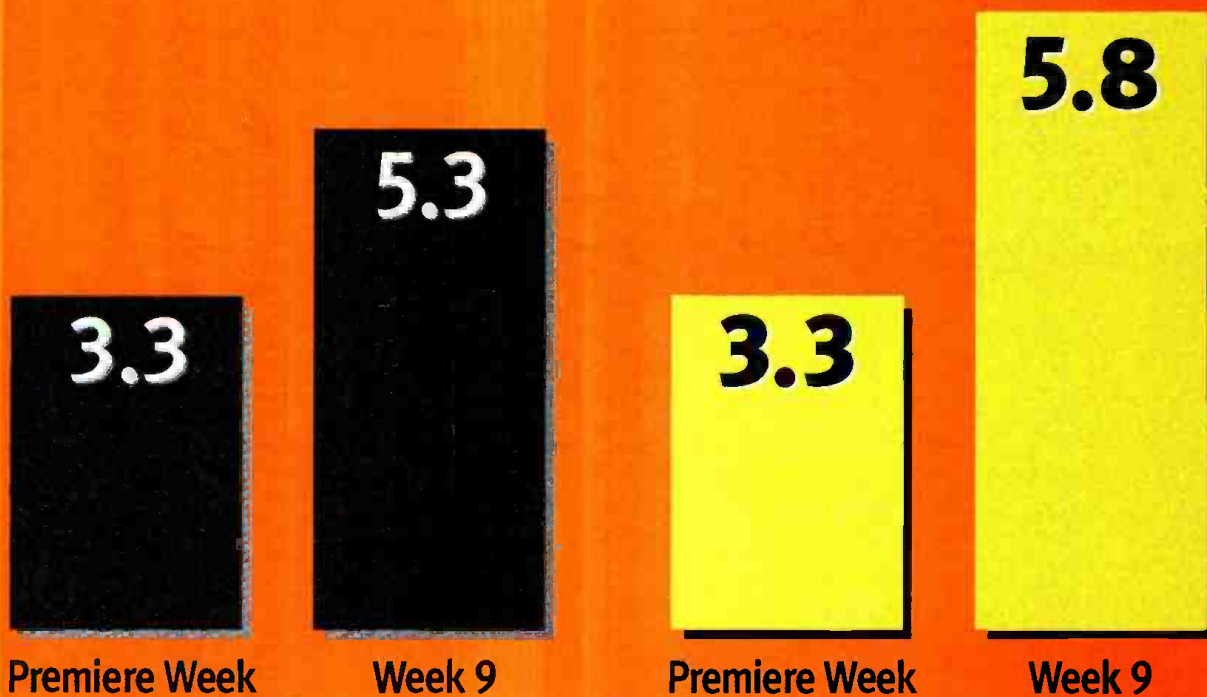
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The FCC should require broadcasters to use their digital transmitters to deliver at least some HDTV programming, networks say.

mun Service Television (MSTV). The joint broadcast filing did not specifically request that the commission set a minimum broadcasting requirement, stating instead that any requirement be kept to five hours per week and subject to change based on the market response to HDTV.

But the NAB offered a different view in its separate comments, maintaining that a minimum requirement "could impair broadcasters' ability to rapidly fuel development of the ATV market with complementary program offerings." INTV also opposed a minimum requirement in separate comments, saying that such a mandate "could impose unwarranted burdens on stations and skew their programming decisions.... Independent stations should not be placed in a position where program format rather than public-oriented considerations dictate

programming decisions."

Both groups also differed from the networks on simulcasting requirements. While NBC, CBS and CapCities/ABC all pushed for a requirement that material carried on the analog channel also be carried on the digital channel, INTV said that a simulcasting rule "could hamper and delay development of HDTV service." The NAB also said a simulcasting requirement "would inhibit the programming possibilities that could sell ATV sets."

NBC countered, saying that a simulcasting rule would expedite the transition to advanced television, but suggested the requirement apply to half of the broadcasters' programming rather than all of it.

In their joint filing, the broadcasters also urged that the commission apply existing public interest obligations to services provided on the analog and

digital channels, apply must-carry and retransmission consent rules to the digital channel and devise a "sensible" fee structure for the provision of a subscription-based ancillary service offered on the digital channel.

The group also asked that the commission generally require ATV station construction within six years but grant waivers to noncommercial and smaller stations. On the issue of the transition period, the broadcasters said the commission should require broadcasters to "cease operations on the NTSC channel as soon as possible," but avoid setting a date for reclaiming the analog channel.

"Much of the pace of transition is not within broadcasters' control," the group said. They also asked that the FCC offer 6 mhz channels to existing broadcasters.

The 6 mhz channel drew objections from Media Access Project, which suggested that broadcasters receive less than 6 mhz if they are permitted to provide one "standard definition" program on the digital channel along with pay and non-broadcast services. The group urged the commission to grant broadcasters "only enough capacity...to provide one digital channel."

Additionally, the group said the commission should require broadcasters to use their spectrum "principally" for free, over-the-air broadcasting if it does award 6 mhz channels, but did not ask that the FCC mandate HDTV broadcasting. The group said the FCC cannot limit eligibility for the digital spectrum to incumbent broadcasters.

"The commission is creating a new service," MAP said. "Therefore...it must allow new entrants to apply for the spectrum." ■

FCC to diagram home wiring

The FCC next month is planning to take up the issue of who owns cable wires in homes and apartment buildings.

Commission sources say the home wiring issue is slated for the commission's scheduled Dec. 7 meeting, although last week they were uncertain whether the commission would hold the meeting on Dec. 7 or reschedule it as a result of this month's four-day government shutdown.

The home wiring item will address the question of whether cable companies own or control wiring they install in homes and apartment buildings. Cable executives say the question is particularly important in the

case of apartment buildings where a new video competitor might plug into the cable wires to deliver an alternate service. "It's a very big issue with the coming competition in telephony," says one industry source.

Industry onlookers expect the commission to reaffirm an earlier determination that cable companies own the wire in the public areas of apartment, but not within individual apartments.

But they also expect the commission to re-examine the issue as part of a new study of telephone and cable parity in home wiring.

—CM

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Would you take First Amendment advice from Newton Minow?

A commentary by Robert Corn-Revere, a partner in the Washington law firm Hogan & Hartson

You don't even have to open Newton Minow's new book to know that, in the words of Dr. Henry Lee, "something is wrong."

Minow, who was JFK's FCC chairman, is most famous for describing television as a "vast wasteland" in his 1961 speech to the National Association of Broadcasters. In his sequel, "Abandoned in the Wasteland," Minow, along with Northwestern University professor Craig LeMay, now calls for even stronger regulation of electronic media in the name of protecting children.

Among other things, Minow advocates rewriting the Children's Television Act of 1990 to require broadcasters to transmit specific amounts of educational programming, banning commercials in programs directed toward young children and using V-chip technology to screen out violent programming. Minow also recommends thinking of ways to regulate "the technologies of cyberspace [that] will expose children to currently unknown forms of exploitation and abuse."

But for a book dedicated to the dangers of television, "Abandoned in the Wasteland" has an odd picture on the cover. It shows a small child, probably about one year old, left alone in a kitchen with no adult supervision. He is seated in a type of walker that pediatric groups have urged should be banned because of the serious accidents with which they are associated. A large, hard pretzel, flaking salt, sits on the walker's tray, just next to the baby's hand. The child has been placed about three feet from a portable television that is just above eye level. The electrical cord to the TV dangles perilously within reach.

It is clear that the safest thing in this kid's life is the images on television.

But as Ken Robinson has said, when your only tool is a hammer, all the world begins to look like a nail. So Newton Minow, ex-broadcast regulator, instantly prescribes the solution to all ills facing children in the world: more regulation of TV pictures.

The book gets no better on the inside. Minow describes as a "horrifying state of affairs" the levels of poverty, parental neglect, infant mortality, lack of health insurance, low rates of immunization, exposure to alcohol and illegal drugs in utero, teen pregnancy, firearm deaths among young African Americans, divorce, and out-of-wedlock births, among other problems.

Minow correctly identifies the problems. But he then concludes that "until we can use the most powerful communications medium in the world to benefit all children, rather than to exploit them, all the other efforts we make in their behalf will

be incomplete."

This is not analysis. It is self-parody. Considering the extent of neglect, abuse and just plain cruelty directed toward children on a daily basis, making children's television the focus of a crusade seems to be little more than an intellectual conceit that diverts needed attention from real problems. It is difficult to imagine a battered or malnourished child deriving any conceivable benefit from FCC rules that would compel broadcasters to transmit a few extra episodes of *Bill Nye the Science Guy*.

Any lack of perspective, according to Minow, comes not from the pro-regulation advocates but from those who decry greater government involvement in broadcast content. "Surely, if ever a word were in need of a rest," he writes, "'censorship' is that word," for its too frequent use "minimizes the many instances of real censorship that do occur."

Quite to the contrary, censorship does not get much more real than when the government threatens to cancel broadcast licenses if those holding them fail to please the Ministry of Education. But, as FCC Commissioner James Quello has noted, there is a word that deserves a rest

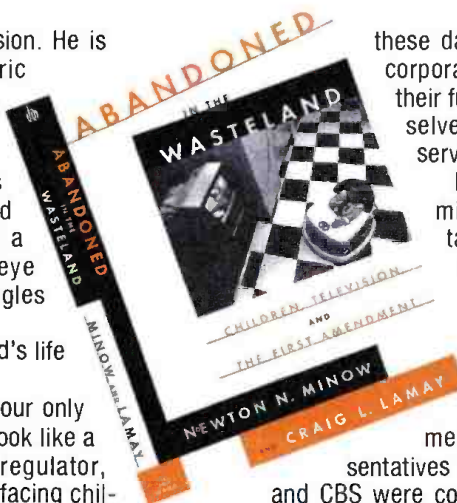
these days, and that word is "voluntary." Large corporations that depend on FCC decisions for their future economic well-being now find themselves becoming volunteer conscripts in the service of broadcast policy debates.

Infinity Broadcasting just paid its first \$1 million installment of a \$1.7 million "voluntary" contribution to the U.S. Treasury to settle several FCC findings of indecency on the *Howard Stern Show*. V-chip legislation passed by the House and the Senate would require the industry to devise a "voluntary" program ratings system within one year or else the government would do it. And the House of Representatives is investigating allegations that Group W and CBS were coerced into reaching a "voluntary" social contract that included children's programming commitments in exchange for FCC approval of their proposed merger.

To describe the industry response to such tactics as voluntary is an affront not just to free speech but to speech itself, for such labeling deprives language of its natural meaning.

Minow's answer to the First Amendment problems raised by his regulatory proposals is essentially to say, "What problems?" He canvasses Supreme Court opinions and concludes that regulation of speech that relates to children will be upheld so long as it is "reasonable." Based on this review, Minow con-

Minow's answer to the First Amendment problems raised by his regulatory proposals is essentially to say, "What problems?"



Continues on page 116

Jacobson takes over at Twentieth TV / 26
Still more talk from Hollywood / 26,45,46

November 27, 1995

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Jacobson tops Twentieth

New president/COO chosen for first-run experience

By Cynthia Littleton

The top job at Fox's Twentieth Television unit has gone to Rick Jacobson, president and CEO of Tribune Entertainment, who will take over from departing Twentieth President and Chief Operating Officer Greg Meidel.

In announcing the appointment, David Evans, president and chief operating officer of Fox Television, said Jacobson will have the same title and duties as Meidel, who last month signed a five-year contract to become chairman of the MCA Television Group.

Jacobson will oversee domestic sales, marketing and distribution of Twentieth's first-run and off-network programming as well as the operations of its in-house production arm. His start date has not been determined.

Jacobson, who signed a multiyear contract with Twentieth, was selected because of his experience in first-run syndication, an area that Fox has targeted for growth, according to Evans.

"With our ability to launch shows on

our O&Os and through our partnership with New World [station group], we want to make the most of the opportunity to come up with new ideas," Evans said. "Rick has shown us that he will work well with the production side to come up with what the marketplace is looking for."

In a statement, Jacobson said he was "excited by the opportunity to be a part of one of the most dynamic companies in the industry today."

In his yearlong tenure as head of the programming arm of Tribune Broadcasting, Jacobson was responsible for domestic sales and distribution of Tribune talk shows *Geraldo* and *Charles Perez*. He also supervised the development of upcoming game show *Swaps* and an untitled late-night strip hosted by comedian Teddy Carpenter.

Before joining Tribune in October 1994, Jacobson served as vice president of domestic markets for Viacom, where he was responsible for sales and distribution of its feature film library, off-network and first-run titles. He also

Bronfman keynotes NATPE

Edgar Bronfman Jr., president and chief executive officer, The Seagram Company, which recently acquired MCA, has been



tapped to deliver the keynote address at the general session of the NATPE International Conference and Exhibition in Las Vegas on Wednesday, Jan. 24. "[We are] delighted that Mr. Bronfman has chosen our conference to address this very important segment of the television industry," says Bruce Johansen, president and chief operating officer, NATPE International.

spearheaded Nickelodeon's first moves into broadcast syndication with *Nick News* and *Nick Toons*.

Earlier in his career, Jacobson worked as a sales executive for Buena Vista Television, Access Syndication and Orion Pictures. ■

WBDDTD takes Rosie outlook on talk

Signs comedian Rosie O'Donnell for new talk/variety show

By Cynthia Littleton

Comedian Rosie O'Donnell has signed with Warner Bros. Domestic Television Distribution to host a first-run talk/variety hour next year.

O'Donnell had been developing a show with the co-owned WB network before she decided to take the first-run route. She reportedly was courted by Rysher Entertainment, Columbia TriStar Television, King World and Disney before landing at WBDDTD.

The versatile funnyparty is known for her acclaimed HBO specials, a stint on Broadway last year in *Grease* and such films as "The Flintstones," "Sleepless in Seattle" and "A League of Their Own."

"I'm so thrilled to be given an opportunity to present my idea of talk variety," O'Donnell says. "I promise there will be no fistfights."

WBDDTD officials say the New York-based strip, aimed at afternoon

time periods, will be something like *The Mike Douglas Show* for the 1990s, mixing celebrity interviews with music and comedy segments. No premiere date has been set, but WBDDTD began pitching the show to stations last week.

Like most new daytime projects in the works, O'Donnell's still untitled show will be marketed as an advertiser-friendly alternative to other talk shows. WBDDTD's high-rated *Jenny Jones* and others have faced harsh criticism for relying on sensational and exploitive topics to attract viewers.

Part of the problem, says WBDDTD President Dick Robertson, is that too many of this season's new and returning talkers are going after the same audience. The lighthearted approach and



Rosie O'Donnell will host her own talk/variety show.

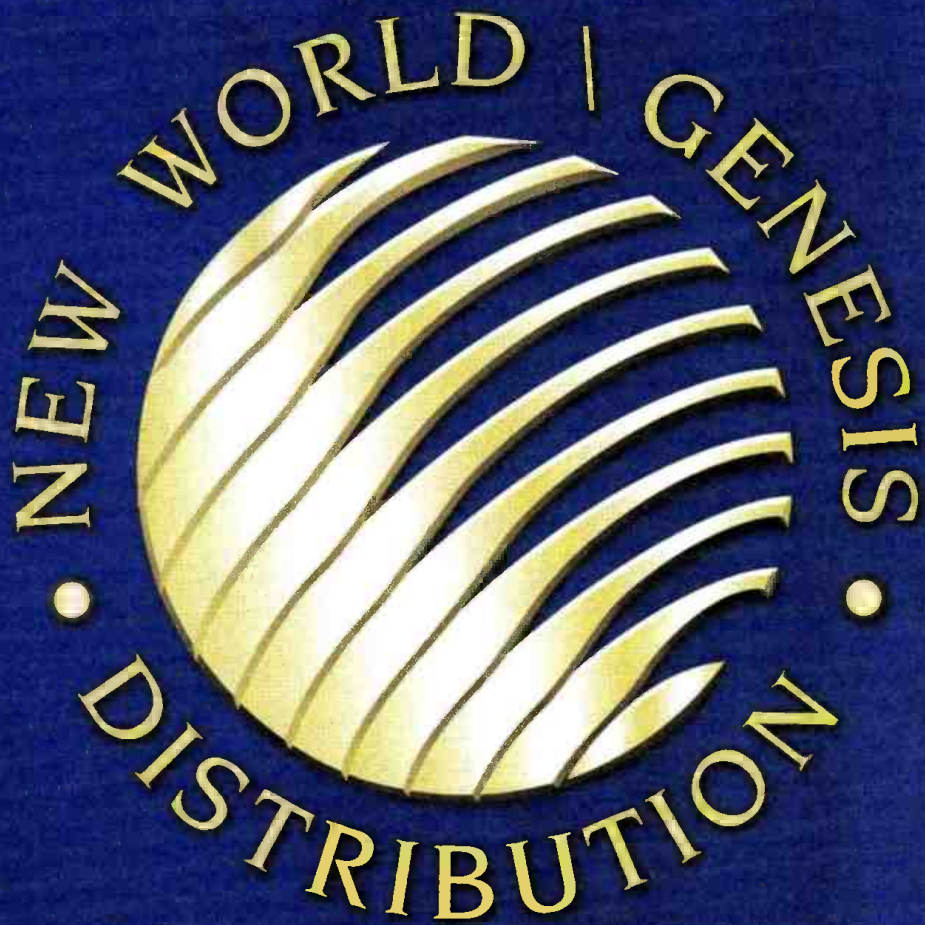
variety format of O'Donnell's show will make for effective counterprogramming, Robertson says.

Celebrity-driven shows have had a hard time breaking into the first-run market in recent years, notably the short-lived talk show hosted by Suzanne Somers and Whoopi Goldberg's late-night interview show. This season, a similar late-night interview show hosted by model

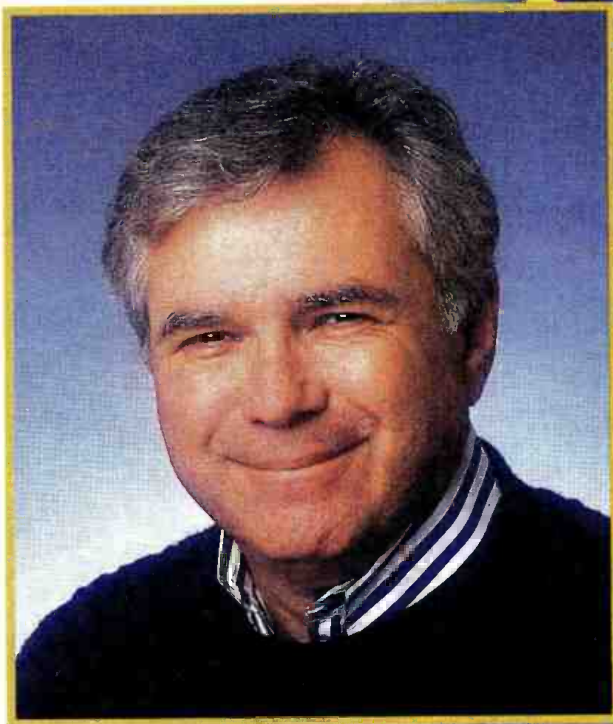
Lauren Hutton has averaged only a 0.8 national Nielsen household rating.

Robertson says O'Donnell's show will have an edge by combining her strengths as an entertainer with a proven daytime format. "It's rare when someone of Rosie's talents comes along and wants to do a really commercially viable TV project," he says. ■

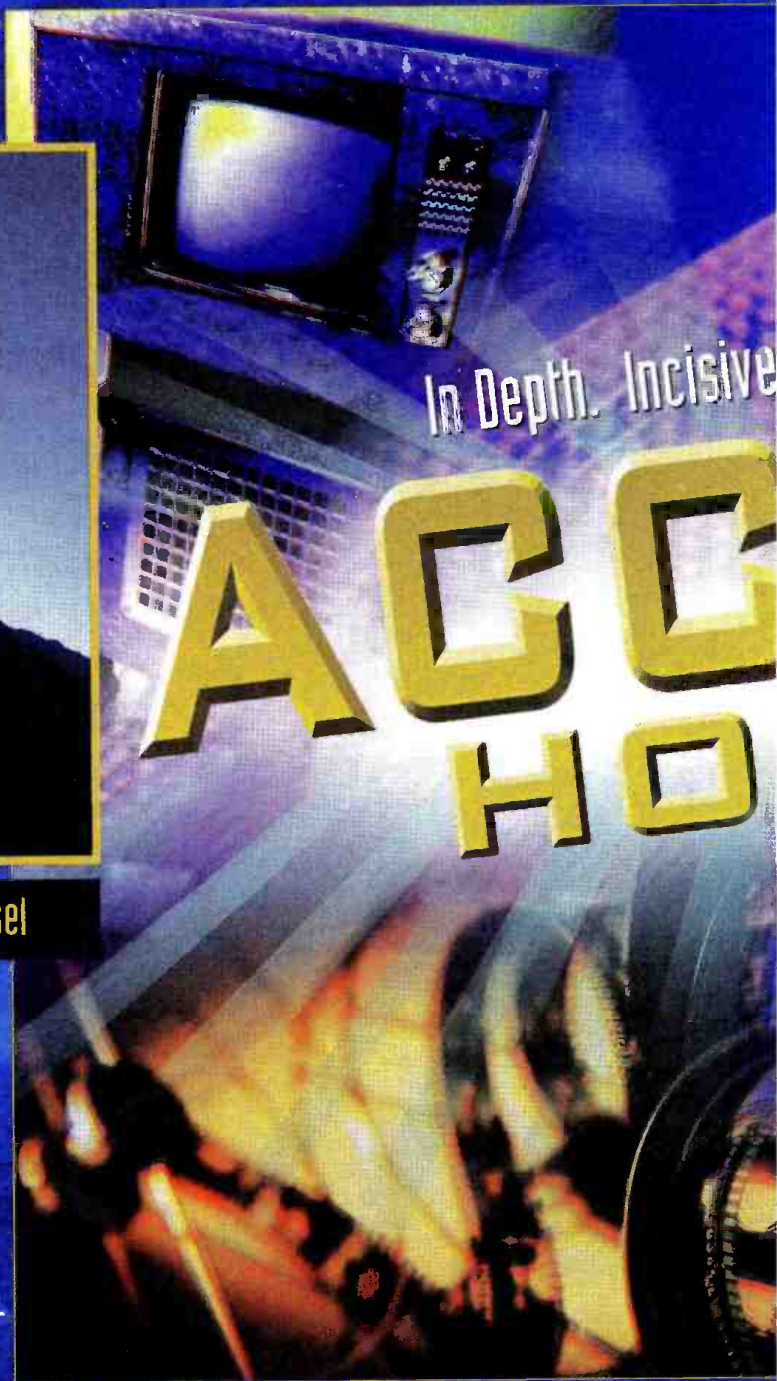
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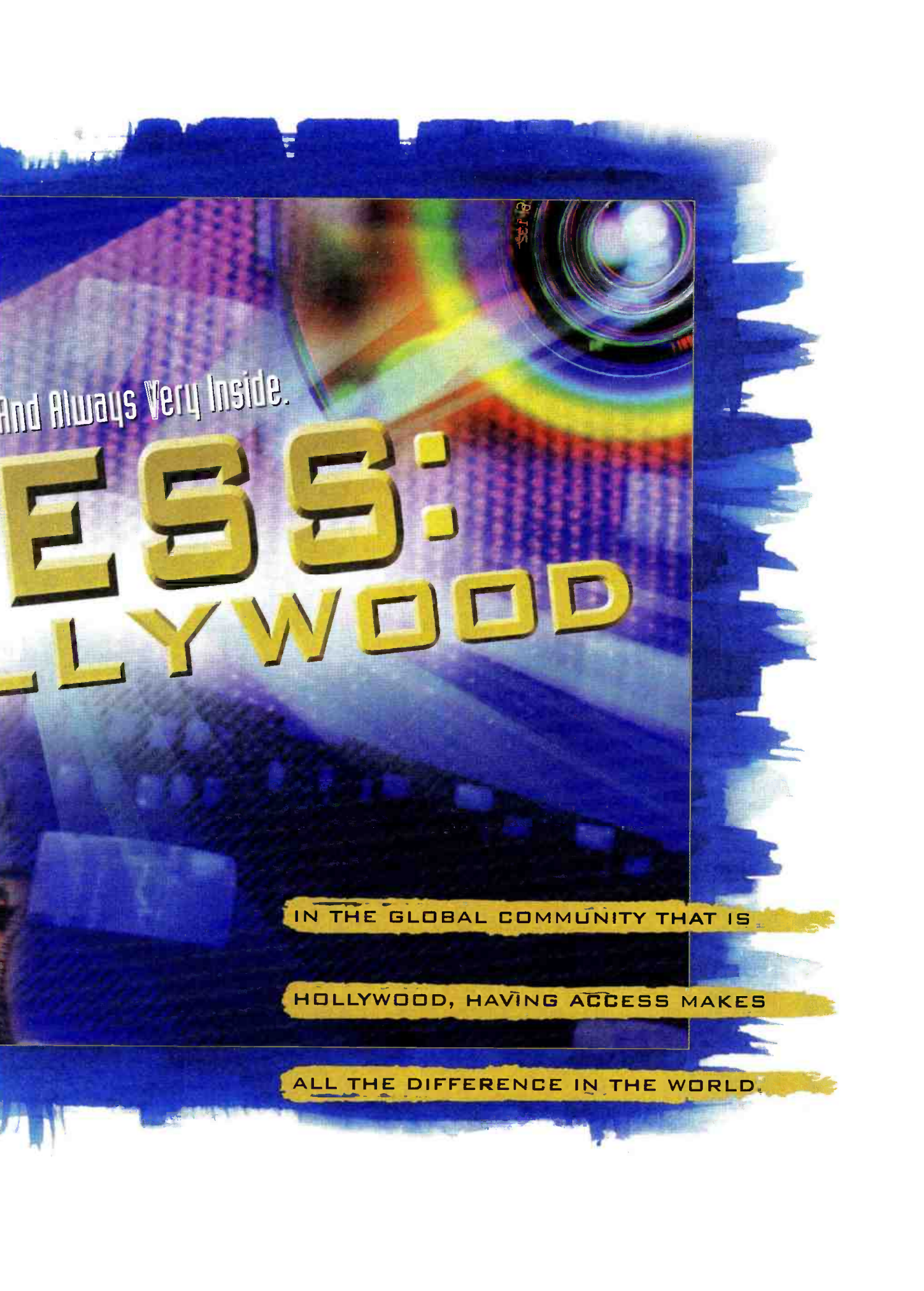


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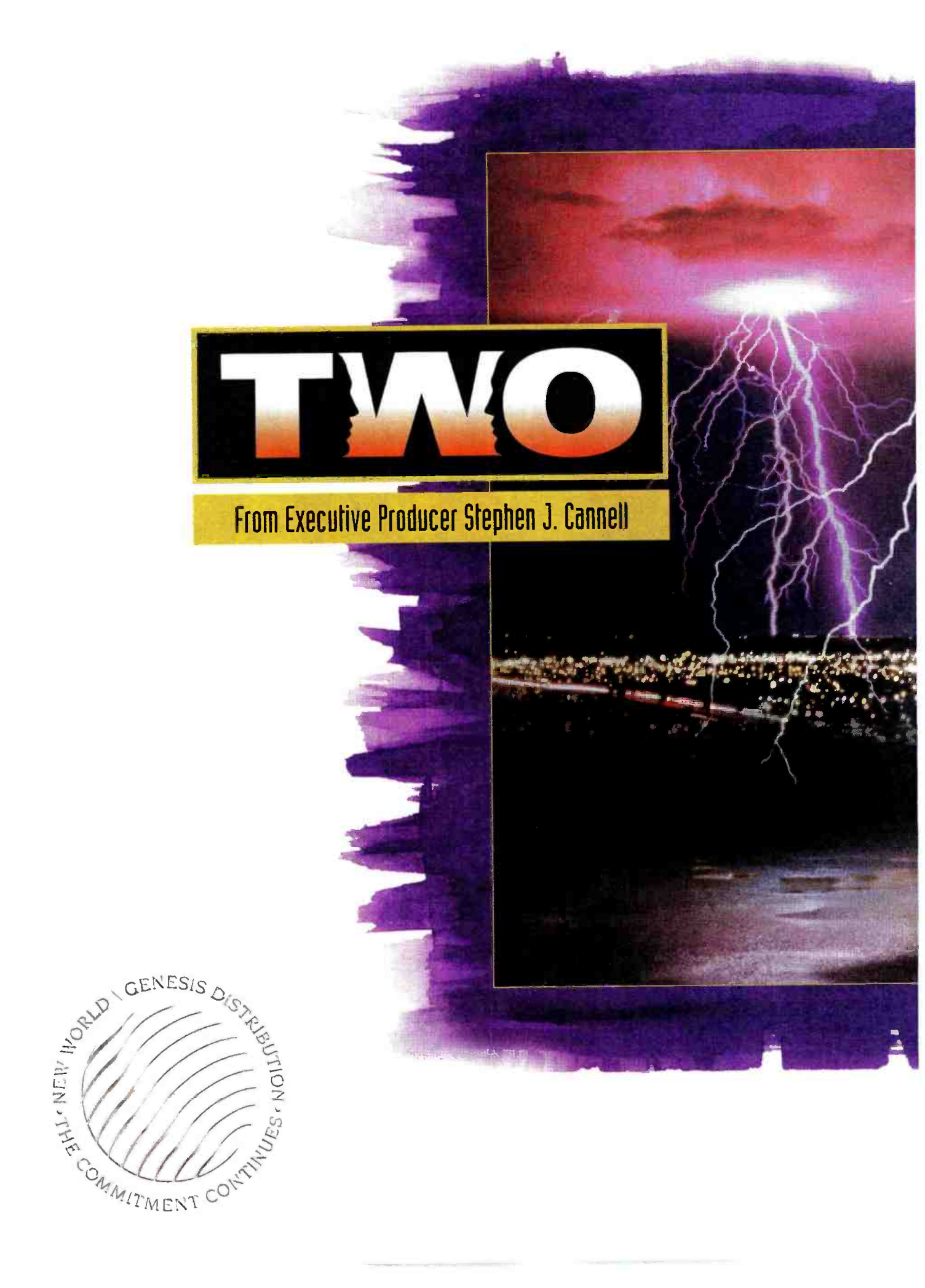
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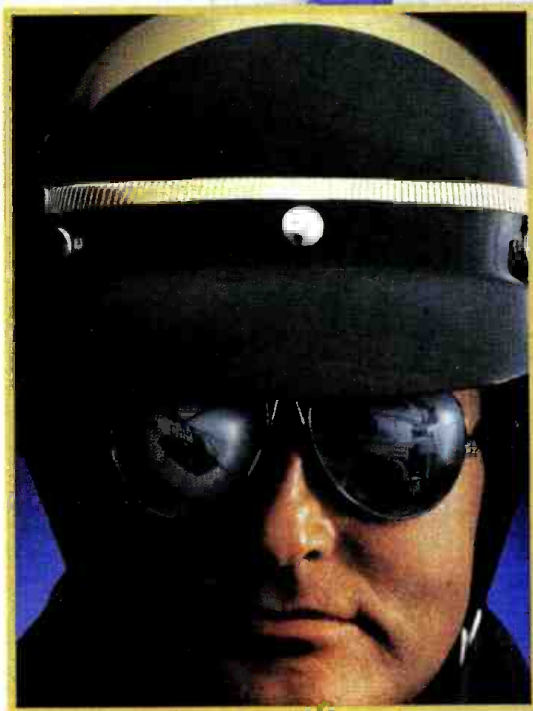




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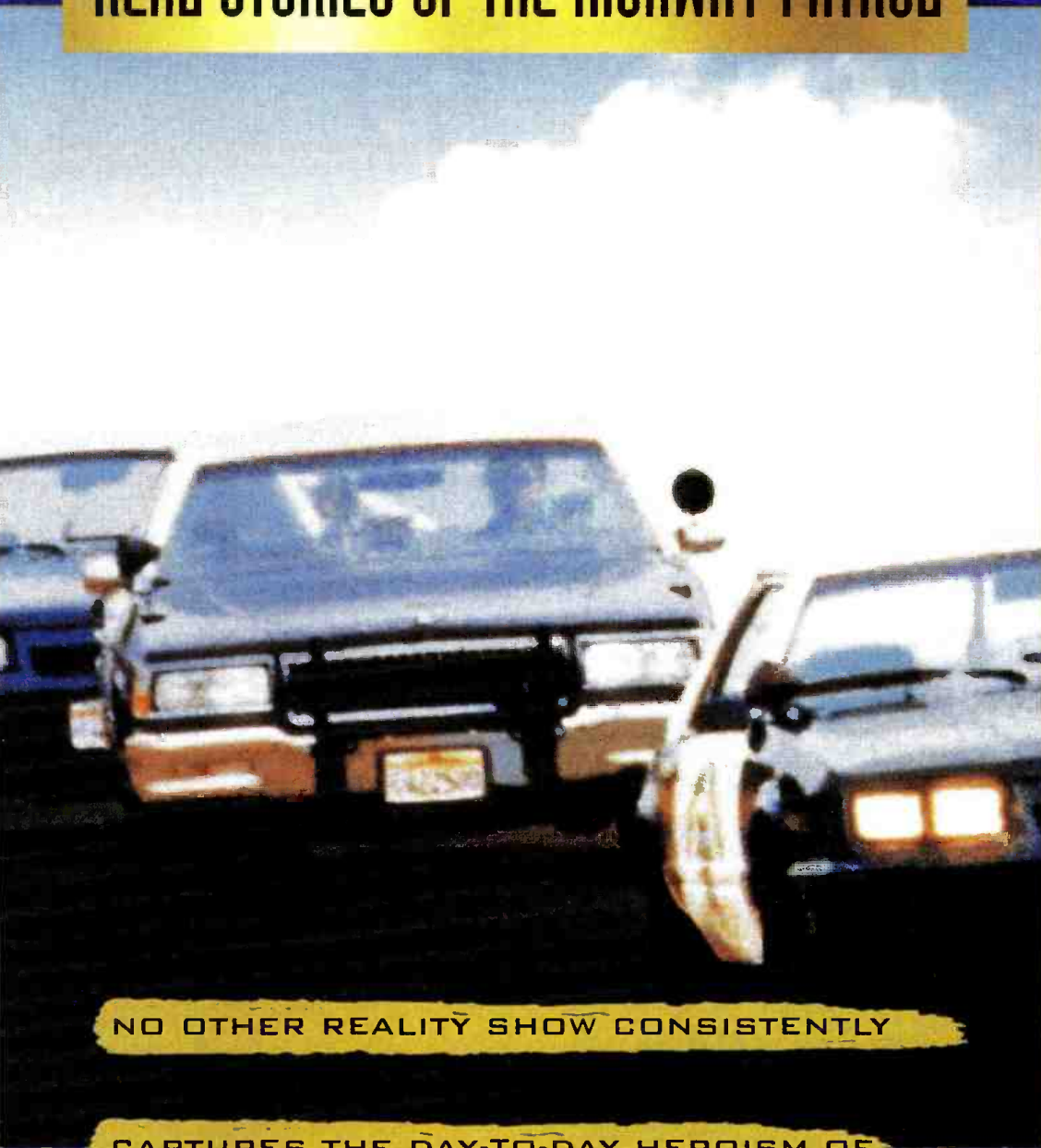
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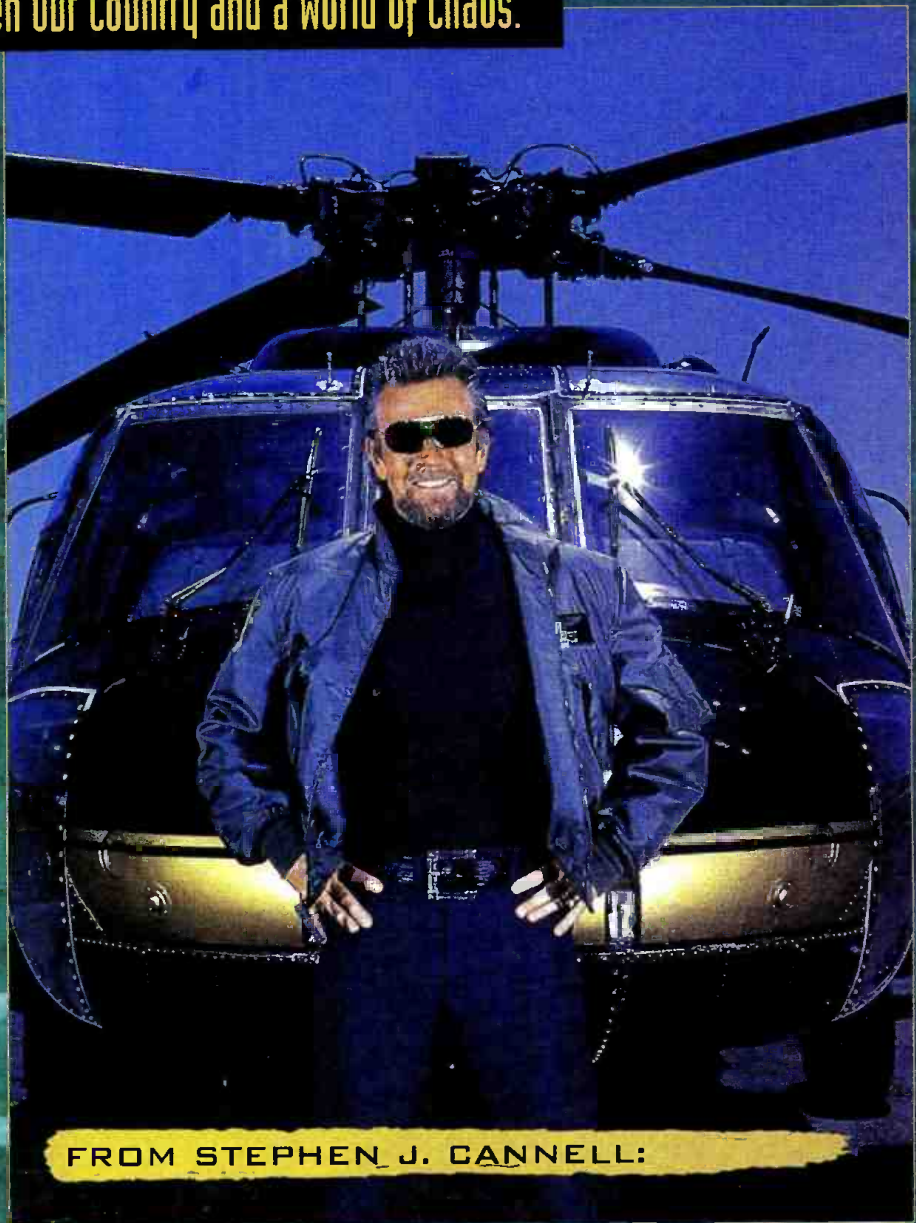
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Sam and Dorothy take on Regis and Kathie Lee

ACI plans fall launch for entertainment/talk show

By Steve Coe

The morning talk show battle is adding another combatant in the form of *Scoop with Sam & Dorothy*, a one-hour entertainment-driven talk show from ACI (BROADCASTING & CABLE, Oct. 9). The show, which will be hosted by entertainment reporters Sam Rubin and Dorothy Lucey, is expected to launch in fall



Dorothy Lucey and Sam Rubin

1996. It is targeted as direct competition to such established shows as *Live with Regis & Kathie Lee* and ABC's *Mike & Maty*.

"People have had a chance to look at the shows that came out this year, and it's clear there aren't any breakouts," says Jamie Bennett, president and chief executive officer, ACI, in explaining the timing of the show's launch. "I think people are dissatisfied with the sameness of the shows out there, and we've been getting good feedback about this show being original and different."

The announcement of the show also comes at a time when talk shows are under attack from politicians and

advertisers. Because *Scoop* will rely on celebrity interviews and entertainment topics rather than on personal relationships, it is expected to appeal to stations looking for alternatives to hardcore talk. "The oversupply of relationship-oriented talk shows now on the air is being rejected by audiences and advertisers," says Bennett. "*Scoop* will be fun, light and informative."

Bennett says ACI has held preliminary discussions with stations in major markets and expects to announce the project's first clearances in seven to 10 days. The weekday strip will be sold on

a barter basis with an even seven-minute local/national split.

The project is being produced by Four Point Entertainment. Ron Ziskin, company president, will serve as executive producer along with Shukri Krighalayini.

Bennett says the series will rely heavily on entertainment-related topics but will not be an entertainment news show in the vein of *Entertainment Tonight* or *Extra*.

In order to have a fresh supply of entertainment news from which to draw, the producers have entered into a rela-

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tionship with industry trade publication *The Hollywood Reporter* for exclusive use of the paper's daily stories. Bennett says that the show, which will tape in the evening for broadcast the next morning,

will be able to discuss stories the night of the taping that won't appear in the paper until the next morning.

Rubin has been the entertainment reporter for KTLA-TV since 1991. Lucey

joined Fox's KTTV-TV in January following a stint at KCBS-TV as well as serving as co-host of CBS's prime time series *How'd They Do That?* from 1992-94. ■

There are games afoot

Syndicators look to revive the genre

By Cynthia Littleton

Will TV viewers be in a mood to play games next year?

Judging by the number of game shows in development, a number of syndicators are banking on it.

Veteran TV observers say the controversy over risqué subject matter on daytime talk shows could make it easier for a new batch of game shows to get on the air next fall. On the other hand, few have forgotten the disastrous performance of the genre during the 1990-91 season, when more than a half-dozen new game shows flopped.

Moreover, game shows have the stigma of skewing older. King World

Productions' *Wheel of Fortune* and *Jeopardy!* have been the highest-rated first-run strips on the air for years, but they have seen audience erosion in key demographic categories, especially among men.

Even with a younger host and faster-paced format, Paramount Domestic Television was unable to bring younger viewers on board for last year's game show casualty, *The New Price Is Right*.

Nonetheless, the latest crop of game shows is being developed with younger viewers in mind, even if a majority of the shows are based on formats and titles established in the 1950s, '60s and '70s.

Leading the charge is King World Productions' *Planet Hollywood Squares*, a renovated version of the celebrity quiz show that is to be co-produced with Roseanne and the Planet Hollywood restaurant chain.

King World has yet to announce specific plans for the show, and the project would have to be OK'd by Sony Pictures Entertainment because of a non-compete clause in its agreement with King World to syndicate *Wheel of Fortune* and *Jeopardy!*

Next month, Tribune will start its slow national rollout of *Swaps*, a game



King World is working on a new version of its 'Hollywood Squares.'

show hosted by Scott St. John, creator of the Fox dating game show *Studs*.

The contestants on *Swaps* are ex-couples who play a series of games to determine if they have a chance at reuniting. The half-hour strip is aimed at early fringe, access and late night.

"The time is right for this genre to score big with viewers again," says Rick Jacobson, president and CEO of Tribune Entertainment, who is leaving that post to head Twentieth Television (see story, page 24). "Relationship shows are proven winners in the syndication marketplace."

Indeed, updated versions of *The Dating Game* and *The Newlywed Game* have been in development for some time at Columbia TriStar Televi-

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'Crook & Chase' return

Multimedia Entertainment signed a deal last week with Nashville-based producer Jim Owens to bring *The Crook & Chase Show* back into syndication early next year (BROADCASTING & CABLE, Nov. 20).

The talk/variety morning show hosted by Lorianne Crook and Charlie Chase ran on cable and in syndication in 1986-90 before moving exclusively to cable's TNN, where its run ended in 1993.

The plan for the duo's return to syndication calls for a slow national rollout, initially targeting stations in need of midseason replacement shows. According to a Meredith Broadcasting executive, Owens, who is married to Crook, has an informal pact with the group owner for clearances in Phoenix, Las Vegas, Orlando, Fla., and Nashville. It is unclear how Multimedia's participation will affect that agreement.

In light of the recent uproar over the content of some daytime talk shows, Owens says, the timing is right for the advertiser-friendly show's return to the first-run market.

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sion Distribution. CTTD also has been working on a revival of *The Gong Show*, but officials declined to comment on the status of the shows.

After purchasing the Mark Goodson Productions library of more than 40 game show formats last month, All American Television has started developing a half-dozen titles that could be reworked to engage contemporary viewers.

"We believe game shows have tremendous potential in today's market," says George Back, president of All American Television Distribution. "A good game show is as close to interactive television as the audience can get until the 500-channel universe materializes."

Errata

A story on syndication program performance for October 1995 appearing in the Nov. 20 issue incorrectly reported a 12% drop in *Inside Edition*'s household rating performance compared with the previous October. The program actually recorded a 12% increase.

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Whether it's the title or the host, name recognition can be the key to launching a game show. Buena Vista Television has tapped veteran host Wink Martindale for *Debt*, a strip in the early stages of development.

But even a superstar host like Bill Cosby couldn't help the Carsey-Werner Co. in its first effort to revive classic '50s game show *You Bet Your Life*, which had a short-lived run in 1992. Still, the company known for producing such hit network sitcoms as *Roseanne* and *Grace Under Fire* is

ready to try again. C-W recently acquired the format rights to two game show classics, *I've Got a Secret* and *What's My Line?* Both are in the early stages of development and may be launched together as an hour block.

"We view these shows as comedies," says Stuart Glickman, C-W's chief executive officer. "Good programming works regardless of genre, and we're going to try to highlight the funny, cute, entertaining aspects of these classic formats." ■

'Viper' revs for first-run

Paramount revives ex-NBC series



Paramount says male-skewing 'Viper' is natural for first-run.

By Cynthia Littleton

Paramount Domestic Television is hoping its short-lived NBC detective series *Viper* will find new life as a first-run action hour next fall.

The futuristic series stars Jeff Kaake (*Space Rangers*, *Melrose Place*, *Dynasty*) as a young detective whose high-tech car, the Chrysler model for which the series is named, is loaded with crime-fighting tools.

Viper is the first syndicated series produced under Paramount's programming alliance with consumer products giant Procter & Gamble. Under the

agreement, P&G assumes half of the production cost of the series in exchange for guaranteed product placement spots and a share of the syndication revenue.

Paramount is offering the show on a barter basis, eight minutes national/six minutes local.

Although it lasted less than one season on NBC last year, the series always garnered strong male demos, making it a perfect candidate for the first-run market, PDT officials say. Paramount's co-production with Germany's Kirch Group will also air on the Munich-based commercial network Pro 7 starting next fall. ■

Here's the 'Beef'

MTM Television is considering taking its beef to the syndication market. *The Beef*, hosted by Vance DeGeneres, older brother of comedian Ellen DeGeneres, is described as a "reality-based version of *Seinfeld*."

The show zooms in on the beefs, gripes, pet peeves and everyday annoyances plaguing everyday people. Investigative reporters for the show are sent out to uncover the cause and possible solutions to an individual's beef, which can be anything from noisy neighbors to a wife who complains that her husband never brings home the right items from the supermarket.

MTM officials say the show, originally envisioned as a half-hour strip, has drawn interest from more than one broadcast network. In the meantime, MTM is still informally pitching the concept to stations as a first-run title, with a final decision on the show's fate expected by the end of the year.

'Blue' looking up

Tribune Entertainment's weekly first-run teen sitcom *Out of the Blue* is starting to show improvement in selected metered markets. The show posted a 4.9 rating/15 share on Tri-

bune-owned WPIX(TV) New York for the week of Nov. 6, finishing 36% above its nearest competitor for an easy win in its 12:30 p.m. time period. In the same week, *Out of the Blue* garnered a 3.2/8 for Houston's KHTV-TV. One of the few first-run sitcoms on the air, *Out of the Blue* has struggled since its debut last September with a 1.1 national Nielsen household rating for the season so far.

Danza Claus

Actor Tony Danza has been named grand marshal of the 64th annual Hollywood Christmas Parade, syndicated nationally by Tribune Entertainment. Danza, former star of *Taxi*



Look for Tony Danza along Hollywood's Christmas Parade route.

and *Who's the Boss?* and now co-star of ABC's *Hudson Street*, will be joined by more than 100 celebrities, including *Baywatch*'s David Hasselhoff, *Picket Fences*' Ray Walston and Fyvush Finkel and Joey Lawrence of *Brotherly Love*. The

parade telecast, available for a Dec. 4-25 broadcast window, has been cleared on more than 150 stations covering 95% of country.

Western finds 'Solutions'

Western International Syndication has picked up the new weekly news magazine *Solutions/USA*, targeted for launch this spring.

The hour show, sold for barter, will cover issues ranging from parenting and relationships to the economy and government, with an emphasis on helping viewers find solutions to everyday problems. Viewers will be able to request more detailed information from the show's telephone hotline, billed as an "interactive viewer/participant network."

'Movie of the Month'

ITC Entertainment Group is offering Movie of the Month Network V, a collection of 12 movies, each with a monthlong broadcast window, for the 1996-97 season. ITC's fifth feature package includes such titles as 1969, "The Men's Club," "Undefeatable" and "Treacherous." The collection is being sold on a barter basis of 12 minutes national, 12 minutes local.

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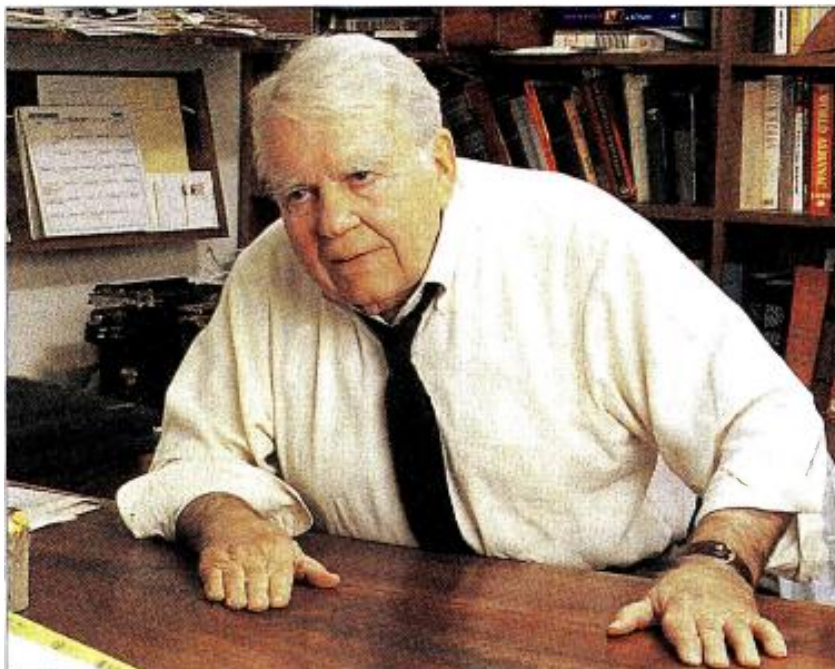
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Andy Rooney has been in television almost from the beginning, and if he hasn't seen it all, he's seen most of it. What he's seen lately, particularly in the area of broadcast journalism, hasn't been encouraging (see "In Brief," page 120). In this interview, the first part of which appeared in the Nov. 20 issue, the veteran 60 Minutes commentator discusses the state of that art and almost everything else on the current media horizon, from O.J. to Tisch, with BROADCASTING & CABLE Editor Don West. It's vintage Rooney, and a great read.

PART II OF II

How long are you going to stay on the air?

I don't think writers retire. I'm a writer.

I do look for signs of deterioration. My tennis isn't as good as it used to be, and I try to be aware of myself and consider whether I'm losing it. And I do think that if you lose it in some areas, you gain something else with experience and just piling things up in your life.

I have a huge collection of experience, an incredible collection of experience to draw from, and each one provides some little bit of something human that I can use or that creeps into my writing. Don Hewitt is pushing me to do more opinion pieces, and I am a little leery about what we call around here an Andy Rooney piece, which is the cereal boxes on my desk and some complaint about their contents or the aspirin bottle and judging how much cotton there is and how many pills there are in relation to the cotton. That's really what my pieces were originally. I would do a piece about umbrellas or any common topic and people were attracted to those things. And I'm not certain that the majority of the *60 Minutes* audience wants me to leave those totally.

My best friends and my family are sometimes embarrassed by the inconsequential nature of some of the things I do, and that tends to sway me in the direction of doing something of more substance. But you've got to be careful, not getting pretentious or taking yourself too seriously.

I have always thought, and I suppose it's an egotistical thought, that I understand my strengths and my shortcomings down within one-tenth of one percent of what they actually are. I'm aware of how good I can be and I'm aware of how bad I can be, and I don't fool myself very much.

Would your more serious pieces be political?

Oh, sure. I have no hesitation about being political, as long

as it's clear that it's my opinion. There are some things I have always been a little nervous about approaching in fear of scaring off viewers, and I think I've dropped some of that; I'm not as nervous about those things as I used to be. For one thing, if I was driven off the air, I wouldn't care that much. I've got enough money to die on now, and I'd go do something else. So I'm a little uneasy about the possibility of being wrong—that bothers me—when I have as many viewers as I have. I think it is incumbent upon me to be careful.... It's okay to be reluctant about having faith in your opinion.

Do you have any regrets about the situation back in the early '90s when you were suspended by CBS?

Yes, I do. You know, I am in the *New York Times*; I've looked myself up. And I suppose one of the problems with computers is that we all go to the same sources, reference notes, and we're all going to end up with the same information. In other words, most information is going to get lost because it doesn't get into the computer bank, so that when something does get into it, it's going to be written in stone for the rest of the life of the planet.

I am in the *New York Times* bank as having said these racist things, and I have thought of suing the *Times* to get it out of there. I mean it's clear what I said and what I didn't say. What I said in a show I did, an hour in 1989, was that there was some evidence that Americans were not satisfied paying the bill for people's self-induced ills like cigarette smoking. Should we all be burdened with the doctor's bill for people who insist on smoking cigarettes and develop lung cancer and have these horrendous bills? And I went on with other things, ills that are self-induced, and I included AIDS as a self-induced ill and that's where

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I ran into the trouble. And then I was interviewed by a man for a pornographic homosexual magazine, and he got me.

Like most of us, I have grown up a lot about homosexuality. When I was a kid, and until 20 years ago, I laughed about it and made jokes about fags and gays and fairies. But I wouldn't dream of doing that anymore because this is not a decision people make; people don't decide to be gay. It's something like being six feet tall—you get it, it's a gene or it's some aberration. I do think it's an aberration. And I guess I could get in trouble saying this. I don't think it's anything really to be proud of, but neither is it anything to be ashamed of. I wish there was not so much attention given it, and I certainly think they should not be withheld jobs or any other position because of their homosexuality, but I'm not keen on all the militancy attendant to it.

You've often been in trouble with management, but you have survived.

Well, I have because I have had so many bosses, and it turns out that I am so much more experienced being bossed than they are at bossing. They come into this job and they're new and I've been bossed by everybody, so I know how bosses are. And they're new to the job, they've never bossed me before, so I have more experience in this line, and it's unfair to put them in this position.

Is it possible to identify a best work or your top 10?

No, I don't do those 10 things. Every year, at Christmas, people call me and they want my 10 favorite Christmas presents or people are always saying, "What do you think is your best?" I have no memory for that sort of thing. I have a lot of pieces we've done that I liked; I've done 540 or 550 of these pieces for *60 Minutes*.

I did an hour called *Mr. Rooney Goes to Washington* that was one of the best things I ever did. That and *In Praise of New York City. The Essay on Doors* and *Bridges* were both good. And I've done some poor *60 Minutes* pieces. I can't even remember those, but some of them have been quite weak. I would love to do hours again; I would like to do some longer pieces.

One question: Is there any reason for hope that things are going to get better in TV news?

None. I'm afraid not. I continue to hope, despite all the indications, that it's not going to happen. I don't see any hope that it will happen.

What would it take?

It would take one dedicated person with a lot of money to say, "I'm going to do this one good thing with my life. I'm going to make the greatest news division there has ever been." And at that point, if one did it, the others would rise to it, I think, just as competitors. But so far they are going in the other direction. Rupert Murdoch is the most likely.

You can't just have money, you've got to have an organization.

CBS still has enough of the framework of an organization for it to be done here, even though it's atrophied. The only reason the number of correspondents we have is not sharply down is because of the magazine shows.

Do you have an opinion about violence on television?

Yeah, I do, and I think I have an opinion about all of these things. It has to come out of the goodness of our hearts and out of our conviction that the public philosophy is right and best for us, not through government edict. As a nation, we say we believe all these things, not because the church says they're right or any organized body and not because of any government pressure, but because we believe that behaving honestly and ethically and morally is the best way to a happy life. And we have to behave that way for that reason, not because we are forced to or anything else.

I mean, the problem of whether to drive the pornographers out of town is a terrible one. [First Amendment lawyer] Floyd Abrams knows exactly where he stands every time and I never do, whether I'm for it or against it. It's a very difficult problem we're faced with. But, anyway, that's what I was trying to do.

You're aware of the V-chip.

Yeah, yeah. I don't know, I suppose that's okay. The kids are going to get that stuff if it's out there. Everybody's going to get it. Cronkite's sore because he can't get what he wants on the Internet; I think he can't get that dirty stuff he wants, that's what I suspect.

It has always puzzled me why Americans are willing to sit, knee to knee and shoulder to shoulder and elbow to elbow, in the darkness of a movie theater and watch and listen to filth that they would not dream of using themselves and watch violence and sex that they have no knowledge of, except secondhand. They sit in a theater and accept that stuff, yet they object strenuously to Julie Andrews baring her breasts in the light of their living room on a perfectly decent show. We got a huge negative response to that. But are any of these the same people who go to dirty movies? They must be.

And do they go to church, the ones who go to the dirty movies? Isn't it 50% of the public goes to church?

I'd like to ask for your reflections on some of the greats of network news and the people you worked with, beginning with Harry Reasoner. What did he bring to this medium?

Harry Reasoner's outstanding attribute was intellect. He was the brightest person I have ever known in this business. I have known some who might have been better broadcasters, but no one with more basic knowledge and an ability in his brain to use it than Harry Reasoner. Brilliant, lazy.

I saw him once over at ABC. They had these blank maps in the art department with every state in Africa, every country outlined, but they just used them when they needed them and they had just a markup. They were having trouble identifying this country in Africa, where it was. Dubai. Harry looked at it and filled in every one of the 50-some countries. He was a brilliant guy and a good friend of mine, and it's very sad.

A strange thing about writing. I wrote so long for so many other people; I mean, I wrote a lot of stuff for other people, considering I wouldn't dream of reading anything myself that anybody else had written. I have always found when I was doing it that it was easier to write for someone who could have done it without me than it was to write for someone who couldn't have written it if I hadn't done it for them. I don't know why that's true.

What about Cronkite?

He's one of my best friends. He's just a great guy. A strange thing happens to people. They get to know the legend of Walter Cronkite and then, slowly, they get to find out that he's a flawed human being and they're turned off him. Well, I love him, flaws and all. He has some flaws, but he is one wonderful guy—he's as good to be with as any human being in the world, whether you're having fun or doing something serious. He's a great companion, and I've had a lot of his companionship.

What about Don Hewitt?

Well, I have not always had a comfortable relationship with Don, and I have always been shocked or more amused than anything to find that Don has become a paragon of journalistic virtue in his later years. Even Fred Friendly is amazed. I mean, Don has grown a lot. He could have produced *Hard Copy* 30, 40 years ago, but now he knows absolutely what journalistic ethics are and he lives by them. He has grown tremendously. It's very interesting. He knows what he should do, and he does it.

I was talking the other morning on the morning show. I'll never forget, we were up against a football game or something. There was some football game running over into the first 15 minutes of *60 Minutes*. And I said to Don: "Why don't you put the best piece last and put the weakest piece up there, up front?" He said: "No, you don't play games. You go with how you do your show, you do it that way no matter what." And I admired him. I admire Don for a lot of things.

He's a brilliant editor, I mean brilliant. I had a real hard time with him last week—I wasn't kidding you, we had a go-to, but it was over. I wrote him a note and said: "Don, your note to me was even more childish than my note to you, if that's possible." And he called me and said: "Are you going to bring a piece over?" And it was all over, gone. He's very good about that.

There are a lot of things he doesn't give a damn about. He doesn't care about money; anybody else's money is of no interest to him. He wouldn't help you or hurt you getting a raise. He doesn't get into that at all, doesn't care. If you can get it, fine.

Who do you have to go to to get it?

I went to Richard Liebner, the agent. That was last year, and I told him

what I wanted and he said: "Well, your contract isn't up." And I said: "Well, I don't care, I want this much money." And he said: "OK, but it's not a good time." And I said: "Well, you know, I could leave here." And I would have because there are other things I would like to have done.

Barbara Walters?

I taught Barbara Walters everything she knows—I always say that. We worked on a very bad morning show together once, years ago. I was called the head writer and Barbara Walters wrote and produced the fashion spot; she wasn't on-camera. So we were friends way back then.

What do you think of her journalism?

Well, I think she's a competent journalist. It's surprising that she has a personality that attracts such a wide audience. I could say that about myself, it's as surprising that I do, too, so it's hard to know what does it. I mean you think of schools, what they used to tell you about diction and everything, and here's Tom Brokaw and Barbara Walters with really terrible diction making it as big as anybody in our business. It's funny.

Mike Wallace?

Mike is a giant in the business—a vicious, nasty, mean giant, very good. He's just so good at what he does. And I have other people. I think Ed Bradley has such an appealing way of being an interrogator. He gets into it, and he's really good. I wish they wouldn't always use him just on stories involving black people; I get infuriated with that.

But there are a lot of people who I think are very good in the business. Dan Rather's a good reporter. He's a strange bird, but he's a damned good reporter. And we have a lot of lesser people who are able, a lot of good reporters in television. ABC's got a whole bunch of good ones, not the least of whom is my son Brian, a correspondent based in Los Angeles.

There isn't anybody better than Bob Simon. And Leslie Stahl's been a good help to *60 Minutes*; she's such a hard worker and knows her business. When she goes at something, she knows what she's doing. Morley Safer's pieces have great flavor, and I just think that we have a lot of capable people in the business, not only at CBS but by any means. ■

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October, 1995

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Sony wants to be in pictures, says new president

Despite write-down attributable to studios, company sees bright future in content

By Steve McClellan

Despite troubles with its Hollywood studio subsidiaries Columbia Pictures and TriStar Pictures that forced the company to take a \$2.7 billion write-down last year, Sony Corp. President and Chief Operating Officer Nobuyuki Idei insisted last week that Sony is committed to both the software and the hardware sides of its business.

Idei made the remarks in his first major address in the U.S. since taking over as chief operating officer of Tokyo-based Sony Corp. seven months ago. He was the keynote speaker at the First Worldwide Television Summit last Monday in New York, sponsored by the International Council of the National Academy of Television Arts and Sciences.



On hand for the NATAS summit were (l-r) Frank Stanton, president emeritus, CBS Inc.; Nobuyuki Idei, president, Sony Inc.; Kay Koplovitz, president, USA Networks, and Ralph Baruch, summit chairman.

Few would argue that Sony has been a world leader in hardware for broadcasting and consumer electronics. "Needless to say," said Idei, "the suc-

cess of such products has depended and will continue to depend to a large degree on what content they carry."

Since the company's huge write-off a year ago, speculation has mounted that it might sell its Hollywood assets, as Matsushita did earlier this year when it sold a majority stake in MCA to Seagram.

However, Idei asserted that Sony will stay the course in content creation and distribution for the foreseeable future. "While it is difficult to say that our management of the studio operations has been a total success over these past five years," he said it was a "natural step" for Sony to take, given its long-term ambition to be a "total entertainment company."

He said he continues to support "[Sony's] decision to have undertaken this ambitious plan."

"As you are well aware, studio management is not easy," said Idei. "Production costs continue to increase, and it is our responsibility to manage them effectively."

But the potential of the movie business is expanding, he said, as the growth of cable and satellite channels around the world creates greater demand for lower-cost movies globally. Idei said the company wants to spend more money developing local content for new satellite channels as well.

New revenue streams are also being developed—such as game applications and software for personal computers—that will bring new dollars to the com-

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pany's entertainment segment. "These positive global initiatives will enable us to make our software business healthy and profitable," he said. "But we know this will not happen overnight. As technology and software come together, we need to train our management to understand the essence of both businesses and what they have in common so that we can maximize our strengths." Entertainment and electronics will go hand in hand for Sony, said Idei. "The development of one will require the development of the other."

In the first six months of the company's current fiscal year, sales for

Sony Pictures Entertainment were soft—down 6.6%, to \$1.24 billion. However, the company said that with the help of last year's write-off, the installment of new managers who have implemented strict cost-control measures, and some successful film releases, SPE showed an operating profit for the second quarter, ended Sept. 30.

The company didn't disclose SPE's operating profit for the quarter, but operating profit for the entertainment sector, which includes Sony Music, totaled \$95.3 million. Profit at the music division was down for the quarter, the company said. ■

Changing Hands

*The week's tabulation
of station sales*

Proposed station trades

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

This week:

TVs □ 0 □ 0

Combos □ \$3,000,000 □ 1

FMs □ \$205,000 □ 1

AMs □ 0 □ 0

Total □ \$3,205,000 □ 2

So far in 1995:

TVs □ \$3,151,325,545 □ 118

Combos □ \$2,447,724,936 □ 203

FMs □ \$718,873,930 □ 334

AMs □ \$85,018,357 □ 178

Total □ \$6,428,400,668 □ 831

*Note: No station transactions
were released by the FCC last
week because of the federal
government shutdown.*

COMBOS

WNCT-AM-FM Greenville, N.C.

Price: \$3 million

Buyer: Beasley Broadcast Group, Naples, Fla. (George Beasley, president); also owns KAAY(AM) Little Rock, Ark.; WWCN(AM)-WRXK(FM), WXKB(FM) Fort Myers, WPOW(FM) Miami and WJHM(FM) Orlando, all Fla.; WEQR(FM) Goldsboro and WSFL(FM) New Bern, N.C.; WGAC(AM)-WGOR(FM) Augusta, Ga.-

WAJY(FM) New Ellenton, S.C.; WBSS(FM) Atlantic City; WKML(FM) Fayette-WTSB(AM) Lumberton-WEGX(FM)-WDCS(AM) Dillon, all S.C.; WTEL(AM), WXTU(FM) and WDAS-AM-FM Philadelphia

Seller: Park Acquisition Group Inc., Lexington, Ky. (Wright M. Thomas, president); owns WBMG-TV Birmingham, Ala.; WNLS(AM)-WTNT(FM) Tallahassee, Fla.; KWLO(AM)-KFMW-FM Waterloo, Iowa; WTVQ-TV Lexington, Ky.; KALB-TV Alexandria, La.; KJJO(AM)-KMJZ(FM) St. Louis Park, Minn.; WUTR-TV Utica and WHEN-AM-FM Syracuse, N.Y.; WNCT-TV Greenville, N.C.; KWJJ-AM-FM Portland, Ore.; WNAX-AM-FM Yankton, S.D.; WDEF-TV-AM-FM Chattanooga and WJHL-TV Johnson City, Tenn.; WTVR-TV-AM-FM Richmond and WSLV-TV Roanoke, Va., and KEZX(AM)-KWJZ(FM) Seattle; is selling WPAT-AM-FM Paterson, N.J./N.Y.

Facilities: AM: 1070 khz, 10 kw; FM: 107.9 mhz, 100 kw, ant. 1,800 ft.

Formats: AM: talk, news, sports; FM: oldies

Broker: Media Venture Partners

RADIO: FM

WBTV(FM) Buckhannon, W.Va.

Price: \$205,000

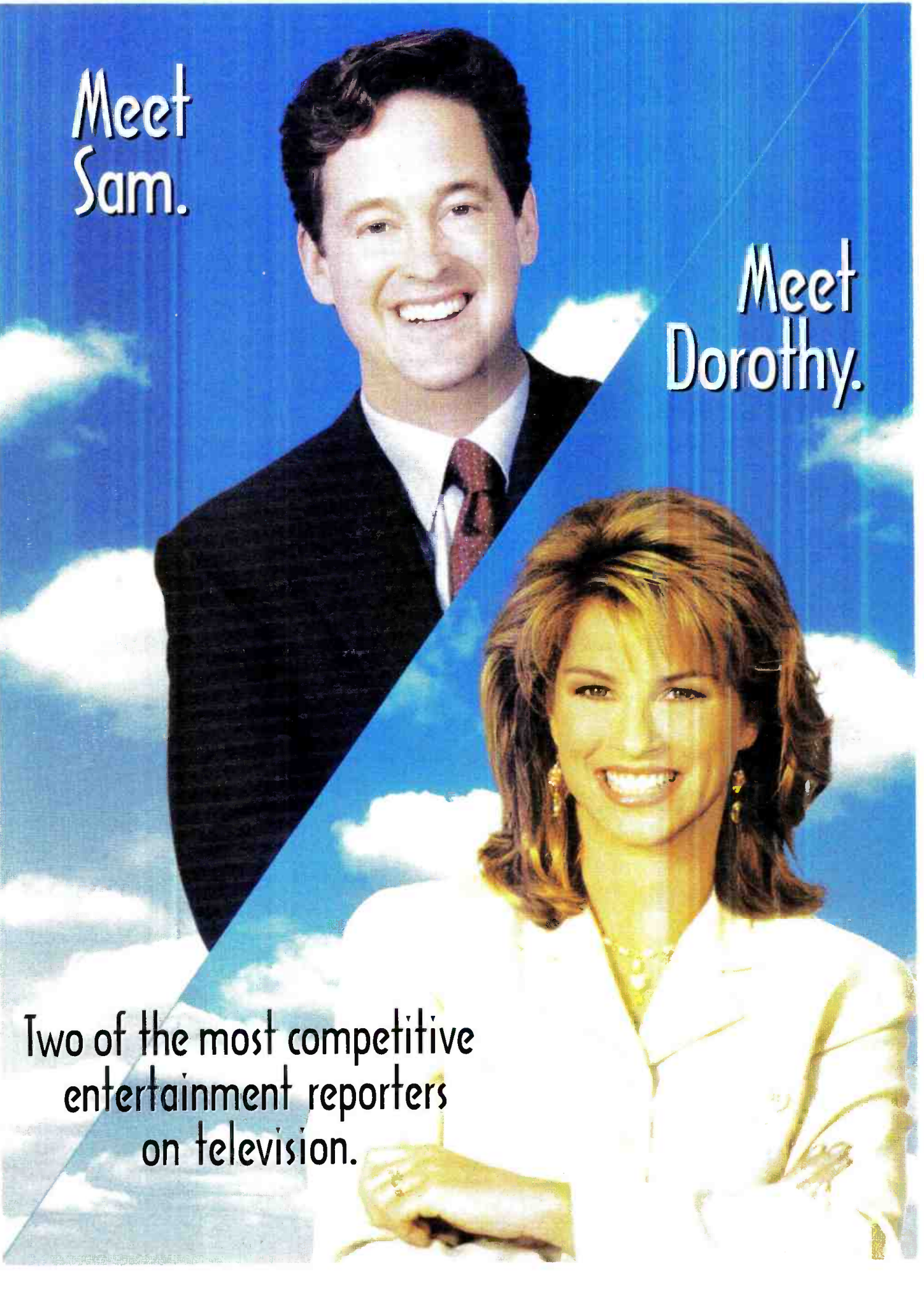
Buyer: Elkins Radio Corp., Elkins, W.Va. (Richard and Karen McGraw, owners); no other broadcast interests

Seller: Harlynn Inc., Elkins (Arthur Rogers, president); also owns WEIR(AM)-WCDC(FM) Weirton, W.Va./Steubenville, Ohio

Facilities: 93.5 mhz, 6 kw, ant. 538 ft.

Format: Southern gospel

Broker: Ray H. Rosenblum

A promotional image featuring two individuals, Sam and Dorothy, against a blue sky with white clouds. A diagonal blue line divides the image. Sam is in the upper left, wearing a dark suit and tie, smiling. Dorothy is in the lower right, wearing a white blazer, smiling. Text is overlaid on the image.

Meet
Sam.

Meet
Dorothy.

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Religious broadcasters seek Hill intervention with ASCAP

Radio

By Donna Petrozzello

The National Religious Broadcasters' (NRB) music-licensing committee has stoked the flames of its long-standing feud with the American Society of Composers, Authors and Publishers (ASCAP), claiming ASCAP lobbyists told Congress that the groups had resolved a dispute over music-usage fees. In fact, the debate continues, the committee says.

In a letter to ASCAP officials and select members of Congress, NRB music-licensing committee chairman Edward G. Atsinger says ASCAP lobbyist Ben Palumbo told members of Congress that the two groups had "reached agreement" in a dispute over licensing fees charged to commercial religious, news/talk and classical music stations.

ASCAP is "trying to give [Congress] the impression [that it is] settling [its] outstanding disputes. This is simply untrue," Atsinger's letter says.

The committee says it represents some 500 radio stations nationwide.

Palumbo did not tell Congress that the groups had reached an agreement,

ASCAP officials say. The groups are trying to negotiate a settlement, according to an ASCAP official.

But NRB officials are concerned that if ASCAP convinces Congress that the two groups can negotiate a settlement, Congress will not consider two bills that NRB suggested this year. Those bills would scale down music-usage fees paid to ASCAP by radio broadcasters that play a fraction of the titles that all-music-formatted stations do but pay as much or more in ASCAP licensing fees, committee members say.

"Negotiating with ASCAP won't work because ASCAP has too much monopoly power," says Russ Hauth, executive director of the NRB music-licensing committee. "We need Congress to step in."

The feud between ASCAP and the NRB committee stems from ASCAP's licensing structure. ASCAP provides stations with the option of paying a "blanket license fee"—charging stations 1.6% of their annual gross revenue for unlimited use of ASCAP titles—or a "per-program license fee," by which stations are charged 4.22% of the gross revenue of a program that plays ASCAP titles, Hauth says.

NRB sympathizers contend that the

per-program fee, which some news/talk, religious and classical stations choose, can add up to a larger ASCAP bill than does the blanket fee. ASCAP officials say that about 900 stations choose per-program licenses, compared with some 9,600 stations that have blanket licenses. Hauth contends that broadcasters choosing the per-program fee pay four times more per title than do broadcasters that pay the blanket fee.

NRB committee broadcasters "want a fee rate closer to a one-to-one ratio with the blanket fee," Hauth says. He contends that ASCAP prices are structured "to push all radio stations into a blanket license," which he says is unfair. Committee members also want a list of ASCAP titles, Hauth says.

"For over a decade we have asked ASCAP for two things—to pay only for the music we use and for a usable list of ASCAP compositions so we can know what we are buying," Hauth says. "ASCAP has denied these requests."

NRB and ASCAP officials are to start negotiating before the end of the year, Hauth says. Meanwhile, ASCAP subscribers must renegotiate their annual memberships by Dec. 31. ■

R I D I N G G A I N

WLS-FM to reformat

Capital Cities/ABC Inc. is expected to drop its talk format on WLS-FM Chicago in favor of either an urban contemporary or a country music format, Chicago radio insiders say. WLS-FM simulcasts its talk signal with CapCities/ABC's owned-and-operated WLS(AM). The FM has been teasing its audience since late last week with on-air promos touting a new, undisclosed format. WLS-FM abandoned its talk simulcast for several months last year in favor of hot talk.

Also this week, CapCities/ABC is expected to announce a new president and general manager for WLS-

FM. Tom Tradup, president/general manager of the combo, resigned last month.

Arbitron testing continues

Arbitron has scheduled a second round of internal testing of a redesigned ratings survey book. The redesigned book is to include ratings reports for more listener target groups, statistics on respondents' "time spent listening" and more information about the stations and markets surveyed.

If company officials approve the redesigned book, the new information could be included in the winter 1996 report, says Thom Mocarsky, Arbitron's vice president of

communications.

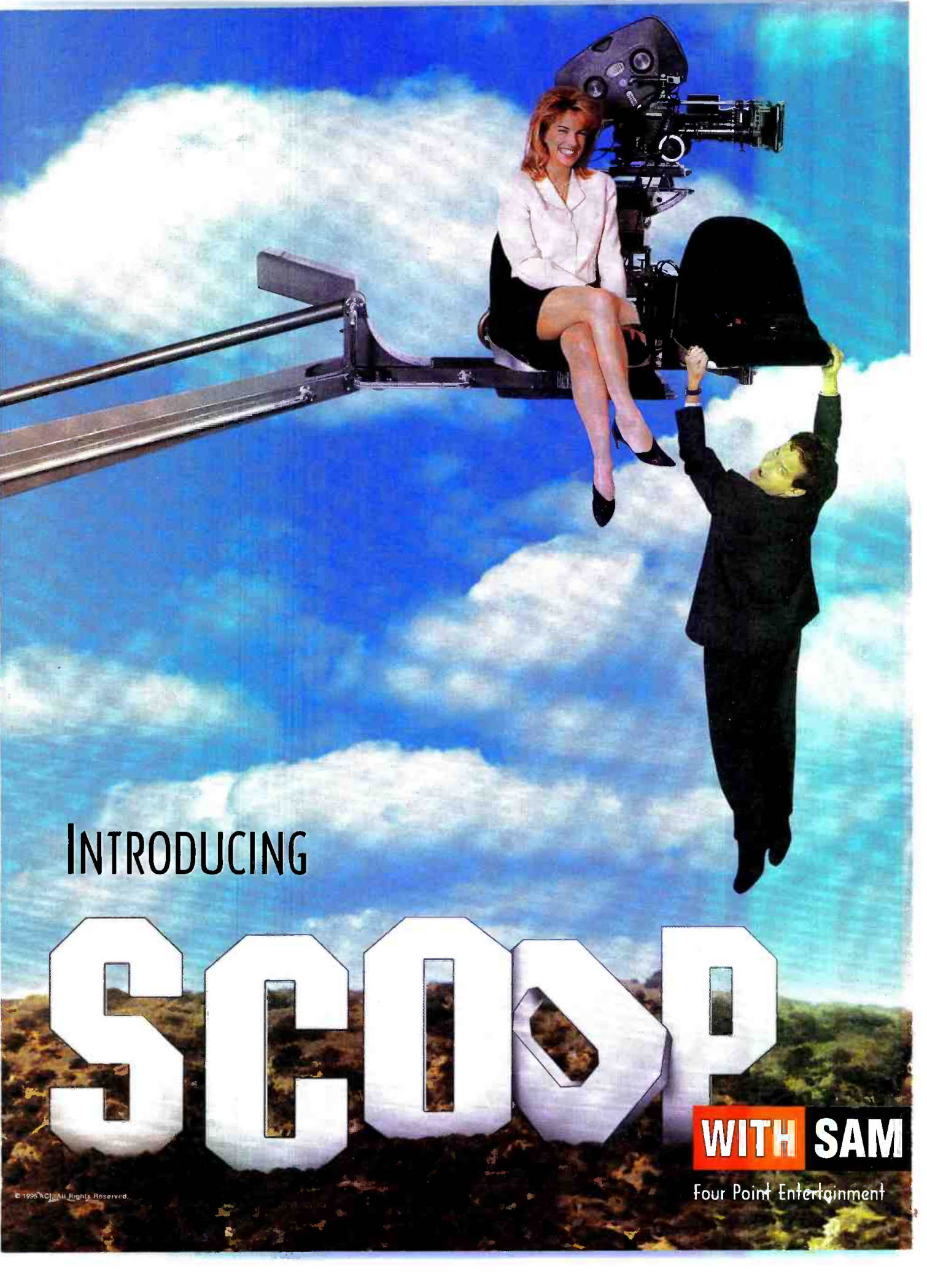
Eastman pegs AM listening at 25%

Nearly 25% of radio listeners tune in at least once a week to an AM station, according to research by Eastman Radio. Based on listener surveys conducted last spring by Arbitron, Eastman found that listeners ages 65+ are the heaviest users of AM radio, and more than 25% of all listening among people ages 45-54 is on the AM dial. Eastman also found that Pittsburgh and San Francisco have the most AM stations.

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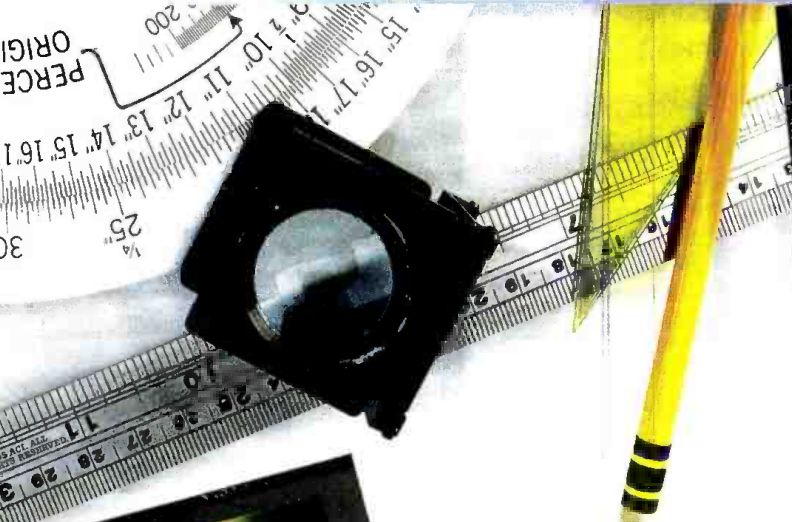
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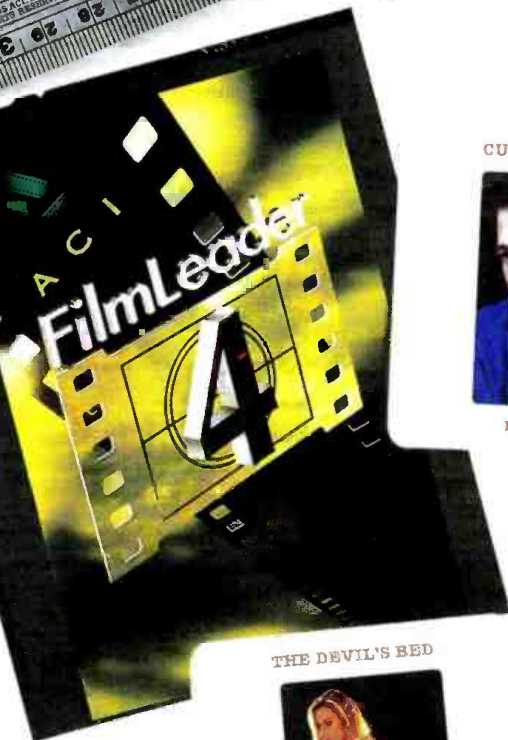
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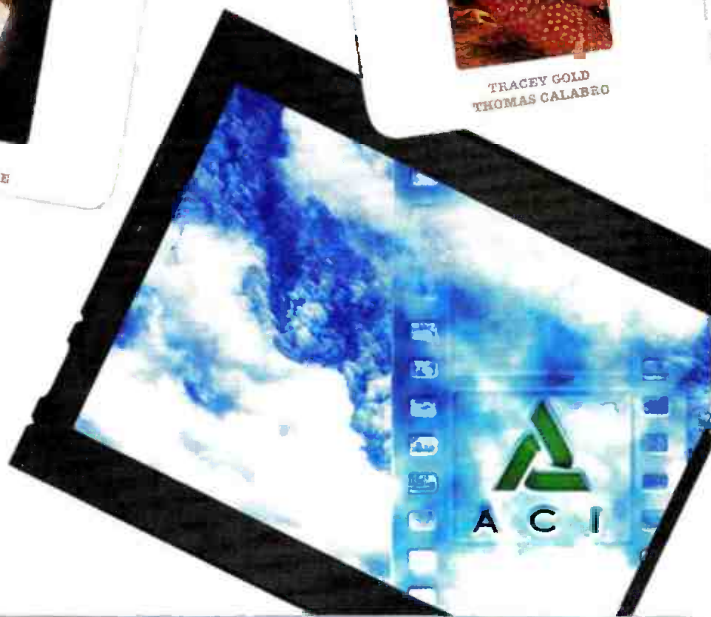


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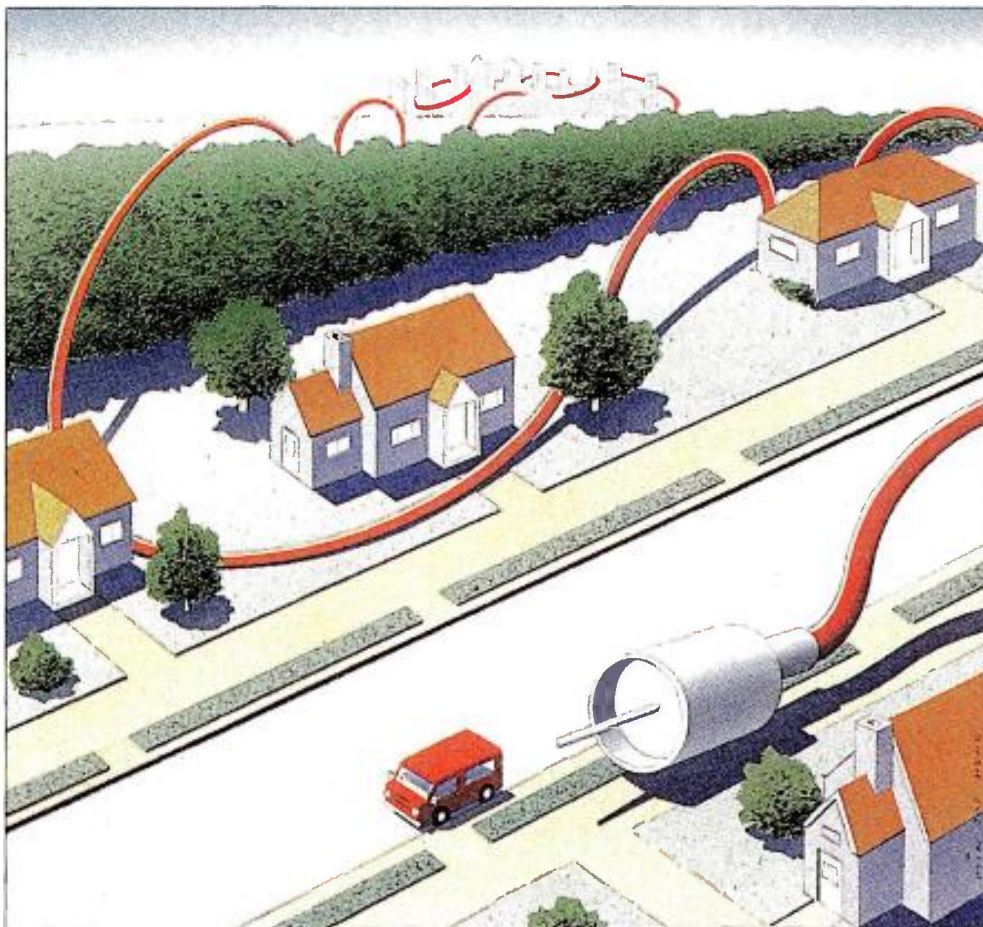
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COMING JANUARY 1996



Cable is on the grow

Revenue, ratings, distribution and ads are up; need to invest in technology emphasized

By Rich Brown

The wired medium is on a roll, but the industry is going to have to work hard to keep that momentum.

With the short-term impact of reregulation essentially behind it, the cable industry is enjoying growth on several levels. Revenue is up. Distribution is up. Ratings are up. Advertising is up.

Nevertheless, the threat of competition from the direct broadcast satellite, wireless cable and telco businesses continues to loom large. As some industry observers see the situation, the cable industry's need to invest in advanced technology has become an imperative.

"A lot of cable operators are sort of putting their head in the sand a little bit, saying they don't necessarily need [the advanced technology] right now," says cable system broker Jay Duggan of Communications Equity Associates.

"But they will need it within the next couple of years and it's just a matter of when—not if. Today, when we sell a system, the first thing they ask is: 'What is the channel capacity and how much is it going to cost to upgrade?'"

Although the larger cable systems have the fiber-optic-backbone trunk system needed for digital compression, many of the small and intermediate-size systems are not yet equipped with the technology.

The cable industry has a two- to three-year window to bulk up and prepare for the competition, says analyst Larry Petrella of Lehman Brothers. He says the wireless and direct broadcast satellite businesses will be growing during that time but that the telcos will be delaying and reducing their video rollout plans as they instead focus on the long-distance market.

"They're getting a window here where they're going to continue to

rebuild and get their channel capacity up, put the fiber in, improve their picture quality and improve their reliability," says Petrella. Most of the largest operators are spending virtually all of their free cash flow on rebuilds, he says, which will enable them to improve their video offerings and compete in other technologies.

"They're going to be a little bit better ready for competition when the serious competition shows up," says Petrella. "They're getting more and more into the high-speed data world and the telephony world, and that will start to supplement whatever they lose under the old definition of video delivery."

The much-delayed rollout of digital boxes at cable systems around the country now appears to be slated to begin in late 1996, according to most industry players. Analysts see that as a positive sign, but they also warn that there is a lot of work ahead in the



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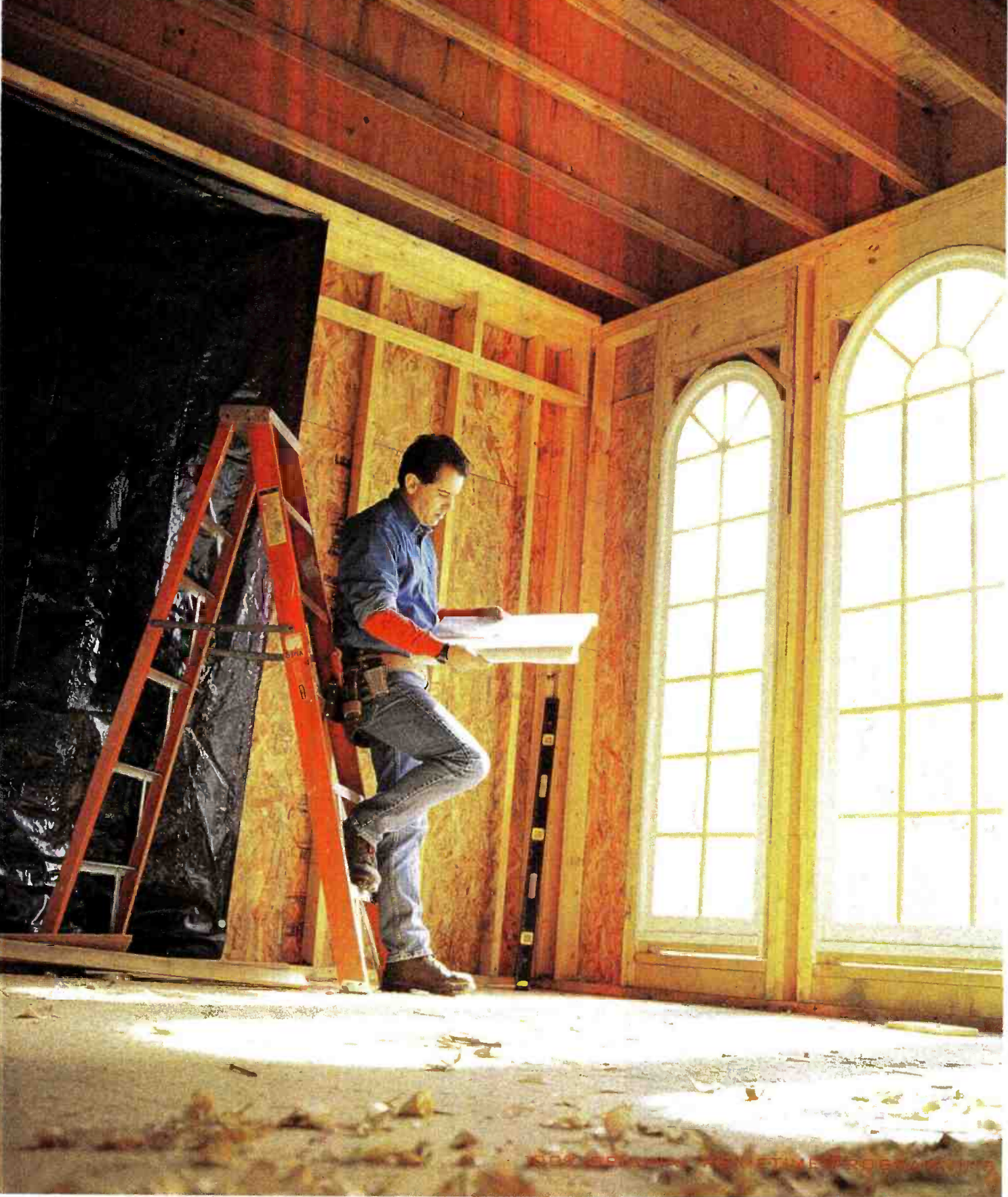
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deployment of the boxes.

"Let's not expect that just because the digital boxes will start to arrive late next year the greatly expanded channel capacity is going to be available to the majority of cable subscribers in the next three, four, five or six years," says analyst Mark Riely of Media Research Group. "These things take a little longer than you sometimes expect."

In addition to the planned rollout of digital boxes, multiple system cable operators are preparing for competition through the ongoing process of consolidation. Virtually all of the top 20 MSOs have made a deal or are considering one.

One of the most recent deals, Comcast's purchase of Scripps cable systems representing 792,500 subscribers, sold for an unusually high multiple of about 14 times cash flow. Brokers say most of the deals represent a cash flow multiple of between 8.5 and 11. Many deals have already been completed, but many more remain to be done.

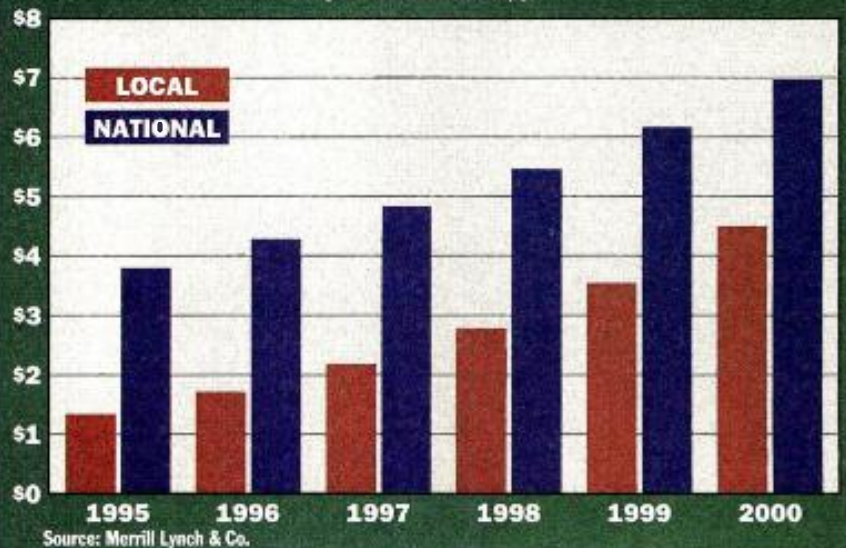
"The industry has to continue this consolidation trend on a regional basis in order to extract more advertising revenue, better market their services and better defend themselves from competition, particularly the telcos," says Riely. "I'm surprised we haven't seen the regional consolidation move even faster."

CEA's Duggan says that some players in the industry are waiting to see what happens with the telecommunications bill. The telcos in particular, he says, are waiting for the outcome of the bill to decide whether their approach to video delivery should be as a joint venture partner or as a competitor.

"Once the telecommunications bill is done and everybody knows what the level playing field is, you'll see more joint ventures with phone and cable companies than anything else," says Duggan. "It really makes more sense to join than fight."

Meanwhile, multiple system cable operators are flexing their muscles. The just-completed third quarter proved to be much healthier for MSOs than the same period last year, when cable system operators were hit hard by FCC-ordered rate rollbacks and other regulatory provisions in the 1992 Cable Act. A growing number of subscribers helped boost revenue for many cable system operators. Also, rate hikes based on inflationary adjustments and programing cost increases helped improve revenue and operating

ESTIMATED CABLE ADVERTISING REVENUE, 1995-2000 (IN BILLIONS \$)



cash flow during the quarter.

"The quarterly cash flow gains are strong, and I think that indicates the underlying health of the business," says Riely. "But then you get to the next set of questions, and that includes, 'What is the competitive world all about in the next five years?'"

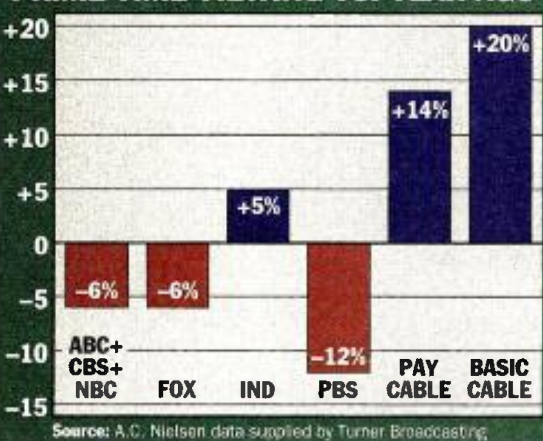
Tele-Communications Inc., the nation's largest multiple system cable operator, increased its average basic cable monthly rate from \$21.33 in third quarter 1994 to \$22.19 in third quarter 1995. The company added nearly 290,000 basic cable customers through internal growth (growth net of acquisitions) for the first nine months of 1995, representing an annualized increase of 3.5%. As a result, TCI's revenue grew 37% between third quarter 1994 and third quarter 1995.

FCC-ordered rate rollbacks likely

were responsible for some of the growth in subscribers this year, says Petrella. He says the cable industry is likely also benefiting from a strong economy; heavy advertising of networks like USA and ESPN by the direct broadcast satellite industry, and a demographic shift that has many younger people moving out of their parents' homes and ordering cable service.

An increase in the number of cable subscribers has been good news for cable network distribution. Also helping to expand that distribution this year has been the implementation of the FCC's going-forward rules, which gave systems the opportunity to add new cable networks while recouping some of their programing costs. As a result, some of the nation's cable networks have enjoyed double-digit percentage gains in distribution over last year.

PERCENTAGE CHANGE IN PRIME TIME VIEWING VS. YEAR AGO



Some of the biggest gains have been for the fledgling networks. The Cartoon Network grew from 11.7 million subscribers to 22 million subscribers between November 1994 and November 1995, representing an 88% gain in distribution. The Sci-Fi Channel grew by 53% during the same period, from 16.9 million subscribers to 25.9 million.

Even established cable networks such as A&E and The Family Channel have continued to see distribution growth in the past year, with many enjoying gains in the 7%-9% range. Top cable programers appear to be optimistic about the future.

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Coverage for Cable Networks—Nov. '95 vs. Nov. '94

	% CHANGE	11/95 HHs (000) / %	11/94 HHs (000) / %		% CHANGE	11/95 HHs (000) / %	11/94 HHs (000) / %
WIRED CABLE	5%	65,058 / 66	62,084 / 65	f/X	—	24,029 / 25	— / —
PAY CABLE	16%	33,138 / 35	28,493 / 30	HBO	16%	24,018 / 25	20,537 / 22
A&E	7%	62,838 / 66	58,286 / 61	Lifetime	8%	63,487 / 68	58,497 / 61
BET	9%	43,420 / 45	39,553 / 41	Learning Channel	38%	42,389 / 44	31,071 / 33
Cartoon Network	88%	21,963 / 23	11,693 / 12	MTV	7%	62,661 / 65	58,031 / 61
CNBC	9%	56,021 / 56	51,028 / 53	Nashville Network	9%	64,063 / 67	58,831 / 62
CNN	6%	67,077 / 70	62,911 / 66	Nickelodeon	7%	64,691 / 67	60,266 / 63
CNN Headline	9%	58,920 / 61	53,979 / 57	Nostalgia	(16%)	7,357 / 8	8,955 / 9
Comedy Central	18%	36,247 / 38	30,434 / 32	Prevue	13%	38,562 / 40	34,182 / 36
CMT	24%	31,375 / 33	24,894 / 26	Sci-Fi	53%	25,871 / 27	16,887 / 16
Court TV	51%	23,635 / 25	15,521 / 16	Showtime	17%	12,164 / 13	10,455 / 11
Discovery	7%	66,251 / 69	61,651 / 65	TBS	8%	67,029 / 70	62,082 / 65
ESPN	7%	67,248 / 70	62,911 / 66	TNT	7%	65,713 / 69	61,092 / 64
ESPN2	76%	26,180 / 27	15,304 / 16	Travel Channel	17%	17,826 / 19	15,003 / 16
E!	25%	34,662 / 36	27,922 / 29	USA	7%	66,345 / 69	61,966 / 65
Faith & Values	22%	24,051 / 25	19,548 / 20	VH1	8%	52,787 / 55	48,596 / 51
Family Channel	7%	63,570 / 66	58,941 / 62	Weather Channel	9%	60,689 / 63	55,821 / 59
Food Channel	—	13,901 / 14	— / —	WGN	12%	39,399 / 41	35,044 / 37

Source: Nielsen Media Research

putting aside concerns about near-term channel capacity problems and launching services. First quarter 1996 will see the launch of at least three networks by major programmers—Viacom's Nick at Nite TV Land; BET's BET on Jazz; The Cable Jazz Channel, and Turner Broadcasting's CNNfn (see story, page 76).

Helping the cable networks along are ratings trends that show them making gains as broadcasters suffer declines. In cable-only homes—roughly 70% of the nation's TV sets—basic cable networks saw their third-quarter prime time rat-

ings climb from 22.2 to 24.8 in a comparison with third quarter 1994, based on A.C. Nielsen Co. data supplied by cable networks. During the same time period in cable-only homes, the three broadcast networks saw their prime time ratings drop from 25.7 to 23.3, and Fox's prime time numbers fell from 5.3 to 4.7.

"I think the viewer is loose, and we're after them," said USA Networks CEO Kay Koplovitz, speaking last month at an International Radio and Television Society Foundation news-maker luncheon in New York. She says

cable will play an even greater role by the year 2000, and predicts that U.S. distribution by that time will grow to 80% of all homes.

Cable networks are also enjoying distribution gains via direct broadcast satellite, even though the technology is posing a threat to cable system operators.

So far, DIRECTV and Primestar have signed fewer than 2 million subscribers. But the number of DBS subscribers in the U.S. could reach 12.5 million by 1998, with at least half of those homes coming out of the hide of cable operators, according to Morgan Stanley analyst Richard Bilotti. While the telcos appear to be in a holding pattern on their video plans, industry observers say the cable industry needs to keep an eye on the growing DBS and wireless businesses.

"I think wireless is going to be more of a competitor than people give it credit for," says CEA's Duggan. "When they can go with digital compression and in certain markets can offer 110 channels where the cable guy is sitting with 54-channel capacity, that's where they're going to make an impression."

One thing is certain—the cable industry has its work cut out for it.

"I'm not sure whether the numbers of the last week or two really tell you the future," says Riely, referring to cable's third-quarter gains. "The market is always looking ahead and worrying about one thing or another." ■

Cable Industry Stock Performance

Company	Ticker	Price 11-17-95	52-Week High	52-Week Low	52-Week Price Change	2-Year Price Change	3-Year Price Change
Tele-Comm. Inc.	TCOMA(a)	\$25.25	\$26.06	\$16.88	4.66%	-9.82%	28.66%
Time Warner	TWX	\$39.75	\$45.38	\$32.13	13.98%	-10.67%	43.89%
Comcast	CMCSK	\$18.63	\$22	\$14	7.19%	-17.23%	63.13%
Cablevision Sys.	CVC	\$54	\$68.88	\$46.25	-4.42%	-16.92%	66.15%
Adelphia Comm.	ADLAC	\$8.25	\$11.75	\$7.75	-28.26%	-64.52%	-45.90%
Jones Inter.	JOINA	\$13	\$17.38	\$11.38	-9.57%	-19.38%	8.33%
Falcon Cable Sys.	FAL	\$11	\$11	\$5.88	46.67%	-8.33%	10%
TCA Cable TV Inc.	TCAT	\$28.50	\$32	\$21.25	25.27%	10.14%	31.03%
Cable average(b)					9.05%	-10.96%	39.05%
S&P 500		600.07	600.07	445.45	30.03%	29.72%	40.65%

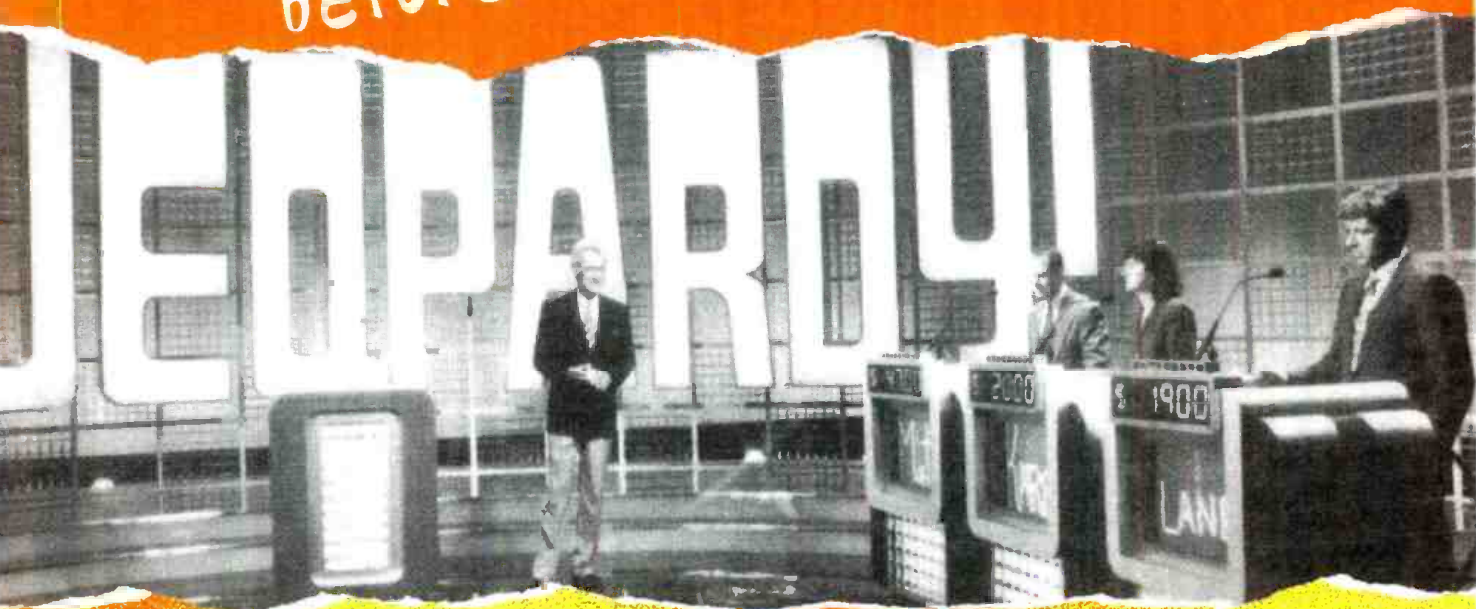
(a) Includes one-quarter of Liberty Media Group current price (\$25 7/8)

(b) Market weighted

Note: Government passed cable regulation act in fall 1992. Performance of cable stocks has equaled that of S&P 500 during the three years despite two rounds of rate reductions.

Source: Lehman Bros.

Remember how good it felt
when you knew the answer
before that Harvard professor?



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BOOTH 1143
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**For business people
who run in this**



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In today's economy, competition isn't just the business across the street. It's the one across the globe. Which is why CNBC has created the world's first global business news and information network. With reporters and analysts broadcasting from Asia, Europe and here at home, we bring 24-hour coverage to more than 120 million homes in over 50 countries. Because the fact is, if you're not running in this circle, you're not in the race.



FIRST IN BUSINESS...WORLDWIDE.

New nets: Tough act to open

More than 30 channels have delayed launch

By Jim McConville

With the rolls of proposed cable channels growing and cable operator capacity tighter than ever, launching a network is anything but a sure thing.

In fact, more than 30 channels slated to launch in 1995 have been forced to move their start dates into 1996.

Reasons for delays include no available cable carriage capacity, tight finances, uncertainty about pending deregulation, and pressure from MSOs to trade a piece of ownership for carriage space.

Cable channels that did launch typically had deep pockets, existing cable distribution ties, or a hot programming niche for which cable operators were anxious to make space. Parent Televi-

sion, Children's Network Television and the Outdoor Network were all able to secure cable carriage.

Some executives paint a cautious picture for new cable prospects.

"It's going to be a long wait before legislation allows everything to happen and cable networks have the capacity," says John Coscia, senior vice president, the Automotive Television Network (ATN), which hopes to launch by the end of 1996.

And launching a network, say executives, sometimes means trading a piece of ownership to gain carriage. "It's such a monopoly at this point," says one new-network executive who spoke on condition of anonymity. "The big fight is that the big MSOs want to own you before they'll carry you. Every service that's been launched or

is being launched is owned by MSOs—it's a vertically integrated monopoly."

Cable network executives say new technology may help thaw the distribution freeze, but not until the end of 1996 or beyond.

"Technology is going to make it happen," says Charles Gordon, president of the Auto Channel, which plans a late-1996 launch. "They talk about 500 channels; the reality is that it's going to be 5,000 channels. The Internet is the future; the rest of this stuff is all a bridge."

Don Leahy, executive vice president of CelticVision: The Irish Channel, says the introduction of digital set-top boxes will help open space for new cable channels. "Everybody's best guess is that digital boxes will have an impact by the end of 1996 or the beginning of 1997."

Leahy predicts a small spurt of launches in first quarter 1996, when cable operators gain the most from increased rates and services. "There will be a bubble in early 1996, and unless there's a change in administrative regulation there will be another bubble in first quarter 1997."

The cable freeze also has fostered some creative business partnerships. While waiting to launch, ATN has become an independent program producer, creating programming for start-up channel Speedvision, a network that likely will someday be its competition.

Another growing distribution alternative is piggybacking, where new networks gain limited or sheltered distribution through an established cable network system. OurTime Network and Ovation: The Fine Arts Network are examples.

OurTime last September gained a two-hour carriage slot on TCI's Faith and Values Network, while Ovation secured limited launch on TCI's Intro TV. The networks are targeting full-scale launches by 1997.

Although more than two dozen networks are slated for early-1996 launch, Gordon says it's likely that some channels will have to find another means of distribution. "We still hope to go onto cable, but I don't think the cable industry really knows where it's going at this point."

WORLDWIRE

■ U.S.-based **Encore Media Corp.** and public broadcaster China Central Television (CCTV) plan to create a Chinese-language premium service in the U.S. and launch CCTV-3, a general entertainment channel, in China. CCTV-3 was to launch in Beijing yesterday (Nov. 26). EMC will supply a significant amount of the channel's prime time fare.

■ Indie distributor **SPI International** is seeking a foothold in the game show, children's and interactive TV markets by changing the focus of its distribution business to light-entertainment formats. SPI's newly formed development department will be responsible for buying new programs and formats.

■ The **UK's** National Heritage Secretary, Virginia Bottomley, wants to rid the UK of Swedish pornographic satellite TV service XXXTV (previously known as TV Erotica). She calls the channel "unacceptable" and thinks that "protecting the welfare of our children outweighs any consideration for pornographers' programs or profits."

■ Hong Kong-based **Asia Satellite Telecommunications** has confirmed a Nov. 28 launch for its AsiaSat-2 satellite from a site at Xichang, Sichuan province, in Southwest China. The launch of the 33-transponder satellite will be from a Long March 2e rocket belonging to Great Wall Industries Corp. of Beijing. Following the failed launch of the Apstar-2 satellite in January 1995, the event will not be carried live on Chinese national television.

■ **Viacom's** Nickelodeon was launched last week in Sydney. Nickelodeon in Australia is a joint venture of Nickelodeon and XYZ Entertainment, itself a joint venture of Foxtel and Century United Programing Ventures.

■ Luxembourg-based **CLT** reportedly is planning to jointly bid with Munich-based sports rights agency ISPR for pay TV rights to broadcast German football league matches. German pay service Premiere now holds those rights.

—By Debra Johnson, special correspondent

We get our viewers involved, and you should see what we do for our affiliates.



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*-Dick Hutchinson
VP, Corporate Affairs & Programming
Continental Cablevision*

From left to right: Dave Rydell, Bill Rafferty, Dick Hutchinson, Charolette Gray with daughter Nijer, Melissa Peslar, Debbie Silbert and Lew Bonadies.

At America's Talking, our viewers are part of the conversation. Through faxes, phones, and on-line computer services, they let us know what they think. Right now.

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For more information on how you can get involved with our local marketing programs, call your CNBC/America's Talking representative.



Channel-surfing cable's new nets

The list of wanna-be cable networks continues to expand with programming ranging from horses to CEOs. Since the National Cable Television Association convention last May, more than a dozen proposed networks have joined the race to launch cable channels, a result of the FCC's going-forward rules on programming issued last year. Here is a list of fledgling services (launched since November 1994) and those expected to debut between now and 1997.

Action America

Santa Monica, Calif. 310-826-1531

Programming: Audience participation TV service with interactive elements

Owner: ParticiVision

Launch date: TBA (part of a composite 13-network tier scheduled to launch on low-power satellite in 1996)

AdultVision

Beverly Hills, Calif. 310-246-4000

Programming: Pay-per-view adult-oriented movies

Owner: Playboy Enterprises

Launch date: August 1995

Air & Space Network

Portland, Ore. 503-224-9821

Programming: Premium television network devoted to aviation and space programming

Owner: ASN Ventures Corp.

Launch date: Early 1996

American Political Channel

Alexandria, Va. 703-518-4600

Programming: Political news, information and public policy information

Launch date: Second half 1996

Owner: Private



America's Health Network

Orlando, Fla. 407-345-8555

Programming: Health information and products

Owner: IVI Publishing and Medical Innovation Partners

Launch date: March 25, 1996

America West Network (AWN)

Studio City, Calif. 818-826-1531

Programming: Classic western films and TV shows, original programming on the history and myths of the Old West

Owner: Private

Launch date: TBA (part of a composite 13-network tier scheduled to launch on low-power satellite in 1996)

Applause

Los Angeles 213-850-5000

Programming: 24-hour general entertainment network that will include six hours of children's programming

Owner: Parasol Media

Launch date: Spring 1996

Arts & Antiques Network

Washington 703-552-0472

Programming: Magazine-style programming of news and information aimed at the serious antique collector

Owner: Private investors

Launch date: First quarter 1996

The Automotive Television Network (ATN)

Acton, Mass. 508-264-9921

Programming: Automotive news, sports, weather, documentaries, home shopping and infomercials

Owner: Global Television
Launch date: End of 1996



The Auto Channel

Louisville, Ky. 502-584-4100

Programming: Live and taped motor sports, automotive related

Owner: Gordon Communications and California Image Associates

Launch date: End of 1996

BBC World Channel Network

New York 212-753-2939

Programming: 24-hour cable network featuring news reports, magazine shows, documentaries and informational programming produced by the BBC

Owner: International News Network, Reese Schonfeld

Launch date: TBA

The Benefit Network

Hollywood, Calif. 310-452-5339

Programming: Ecological and humanitarian programming

Owner: Benefit Network

Launch date: 1997



BET-Home Shopping Network

Washington 202-636-2400

Programming: Home shopping service aimed at African Americans

Owner: Black Entertainment Television and Home Shopping Network

Launch date: June 1995

BET on Jazz: The Cable Jazz Channel

Washington 800-395-0477



Programing: Jazz, blues and gospel music

Owner: BET Holdings

Launch date: Jan. 15, 1996

Booknet

New York 212-698-7808

Programing: News and films based on novels; interviews; profiles of writers; authors' reading of their books

Owner:

Booknet Inc.

Launch date: October 1996

BOOKNET™



Career & Education Opportunity Network

Santa Monica, Calif. 310-451-0451

Programing: Career information and opportunities

Owner: Comspan/R. Anthony Cort

Launch date: Fourth quarter 1996

Catalogue TV

New York 212-772-7721

Programing: Video catalogue programming service

Owner: Fashion Television Associates

Launch date: Limited launch in New York City scheduled for first quarter 1996

CelticVision: The Irish Channel

Boston 617-367-2888

Programing: Imported from Ireland-based networks RTE and UTV, and BBC archives

Owner: Private investors

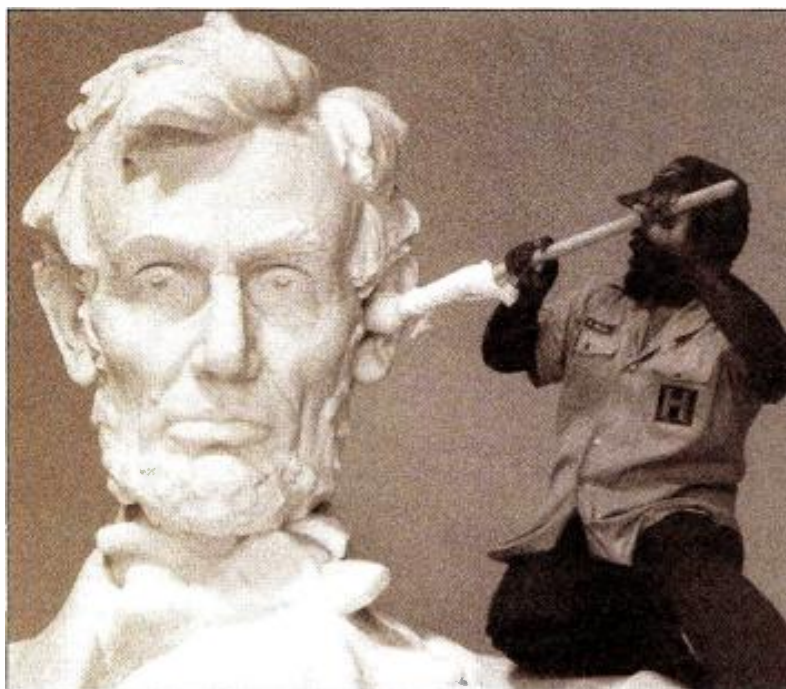
Launch date: Oct. 2, 1995

CEO Channel

Hoboken, N.J. 201-222-3563

Programing: News magazine format focusing on corporate leaders, their organizations, industries and organizational style

You Heard Right!



The History Channel just topped all new networks in subscriber interest.*



THE HISTORY CHANNEL

WHERE THE PAST COMES ALIVE

A NEW NETWORK FROM A&E

(*MTA-EMCI New Cable Channels Study, September 1995)

© 1995 The History Channel. A&E Television Networks. All Rights Reserved.

Owner: Private
Launch date: 1996

Channel 500

Chicago 312-321-9321

Programming: Nonfiction general programming

Owner: Appalshop/The Fund for Innovative Television

Launch date: First half 1996

Children's Cable Network

Studio City, Calif. 818-556-3114

Programming: FCC-friendly children's shows, including original and recycled programming

Owner: Olympic Entertainment Group

Launch date: May 1995

Chop! TV

Los Angeles 310-841-6964

Programming: Magazine-style programming on martial arts

Owner: Chop! TV Enterprises

Launch date: TBA (part of a composite 13-network tier scheduled to launch on low-power satellite in 1996)

Classic Music Channel

Westlake Village, Calif. 818-707-2233

Programming: Music video from all genres and eras

Owner: Classical Broadcasting Co.
Launch date: Late 1996

Classic Sports Network

New York 212-529-8000

Programming: Classic sports events, television series, documentaries and specials

Owner: Liberty Sports, Allen & Co., AT&T and other investors

Launch date: May 1995



CNN Financial News (CNNfn)

New York 212-852-6600

Programming: 24-hour business news network

Owner: Turner Broadcasting Corp.

Launch date: Dec. 29, 1995 (will share network space with CNN International, which launched last January)



c|net, The Computer Network

San Francisco 415-395-7800

Programming: Computers, online services, video games and interactive entertainment

Owner: Paul Allen/USA Networks/private

Launch date: Now a program on USA Network/Sci-Fi Channel; launch date not set

Collectors Channel

Hudson, Mass. 508-568-0856

Programming: Magazine shows, talk shows, live-music events and live interactive auctions

Owner: Every Day Productions

Launch date: Late 1996

Conservative Television Network (CTN)

Alexandria, Va. 703-836-3257

Programming: News, information and entertainment from a conservative perspective

Owner: Fabrizio, McLaughlin & Associates

Launch date: First half 1996

Consumer Resource Network

New York 802-362-0505

Programming: Infomercial-type programming on consumer products and services

Owner: Visual Services and Osgood, O'Donnell & Walsh

Launch date: January 1995

DRAGnet (Direct Response Advertising Group Network)

New York 212-941-1434

Programming: Infomercials

Owner: Graff Pay-Per-View

Launch date: September 1995

The Ecology Channel

Ellicott City, Md. 410-750-7291

Programming: News and issues relating to the environment

Owner: The Ecology Channel Inc.

Launch date: First quarter 1996

Encore Thematic Multiplex Channels

Denver 303-771-7700

Programming: Multiplex tier of seven premium movie channels based on thematic content

Owner: Encore Media Corp.

Launch dates: Love Stories

(Encore 2), Westerns (Encore 3) and Mystery (Encore 4)—all launched July 7, 1994. Action (Encore 5), True Stories & Drama (Encore 6)—both launched Sept. 1, 1994. WAM!: America's Youth Network—launched Sept. 12, 1994.

The Enrichment Channel

New York 212-366-1841

Programming: Self-help and enrichment programs

Owner: Worldlink Communications Group

Launch date: TBA

Entertainment Prosperity Insight Channel

Denver 303-892-9418

Programming: Information and entertainment series on money, sex and power topics

Owner: David Hill/Private

Launch date: Fourth quarter 1996

Fashion and Design Television (FAD TV)

New York 212-941-3990

Programming: Fashion videos and a variety of longer programming forms

Owner: Anthony Guccione

Launch date: March 1, 1995

Fashion & Style Network

New York 212-572-4856

Programming: Fashion news and information service

Owner: Private

Launch date: 1996

The Filipino Channel

Brisbane, Calif. 415-715-6900

Programming: Dramas, soaps, movies, children's shows news and sports aimed at Filipino Americans

Owner: ABS-CBN International

Launch date: Fourth quarter 1994

Fitness Interactive

Los Angeles 310-271-5400

Programming: Various exercise shows

Owner: Private

Launch date: Fourth quarter 1996

FXM: Movies from Fox

Los Angeles 310-203-1246

Programming: Commercial-free movies

Owner: Fox Inc.

Launch date: Oct. 31, 1994



The Game Channel

Virginia Beach, Va. 804-459-6000

Programming: Game shows, interactive games and some original programming along with some acquired

Owner: International Family Entertainment

Launch date: TBA

Game Show Network

Culver City, Calif. 310-280-2222

Programming: Original game shows from libraries of Sony, Mark Goodson Productions, Barry & Enright and Chuck Barris

Owner: Sony Pictures

Launch date: Dec. 1, 1994

The Gaming and Entertaining Network

Pittsburgh 412-782-2921

Programming: Coverage of international gaming and sports betting

Owner: Total Communications Programs

Launch date: TBA



Gay Entertainment Television

Gay Entertainment Television (GET)

New York 212-255-8824

Programming: Alternative lifestyle

Victory is ours.



The History Channel is the #1 preferred network for basic launches.*

(Sorry Sci-Fi, Cartoon Network, Comedy, E!, ESPN2 and TLC.)



THE HISTORY CHANNEL

WHERE THE PAST COMES ALIVE

A NEW NETWORK FROM **A&E**

(*Beta Research Cable Operator Study, September 1995)

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news, information and entertainment

Owner: GET

Launch date: June 1, 1996

Global Village Network

Washington 202-393-3818

Programing: International business and world culture programing

Owner: Gloria Borland

Launch date: TBA

Golden American Network

Beverly Hills, Calif. 310-278-0088

Programing: Targets ages 50+

Owner: Private

Launch date: Fourth quarter 1996



The Golf Channel

Orlando, Fla. 407-363-4653

Programing: 24-hour basic cable channel devoted to golf. Programing includes golf matches, instructional programs and golf news

Owner: Continental Cablevision, Comcast, Cablevision Industries, Adelphia, Newhouse, Times Mirror and the PGA

Launch date: Jan. 17, 1995

The Gospel Network

Hollywood, Calif. 213-469-4322

Programing: Live concerts, music videos, news, sports, direct response and special interest programs with general interest appeal

Owner: Private

Launch date: Fourth quarter 1996 (sheltered launch through Channel America)

Health & Fitness Network

Providence, R.I. 401-272-2558

Programing: Ad-supported network focusing on health issues, including traditional and homeopathic medicine

Owner: WFIT-TV

Launch date: Now airing on low-power WFIT-TV; cable launch date TBA

The Health Channel

Washington 202-778-2390

Programing: 24-hour channel featuring health, wellness and medicine programs

Owner: The Novus Group and Health Channel Partners

Launch date: Postponed indefinitely

The Health Network

Englewood, Colo. 303-792-3111

Programing: Health information with educational elements

Owner: Jones Intercable

Launch date: First half 1996

Hip-Hop Television

New York 212-330-1864

Programing: Sitcoms, music videos, arts and poetry aimed at an 18-34 demographic

Owner: Husky Entertainment

Launch date: Second quarter 1996



THE HISTORY CHANNEL

The History Channel

New York 212-210-9100

Programing: Historical documentaries, original and acquired movies and miniseries

Owner: Arts & Entertainment Network

Launch date: Jan. 1, 1995

Hobby Craft Network

Solana Beach, Calif. 619-259-2305

Programing: Craft and hobby how-to programing

Owner: Private

Launch date: Second quarter 1996

Home and Garden Television Network (HGTV)

Knoxville, Tenn. 615-694-2700

Programing: 24-hour national net-



work on home repair and remodeling, decorating, gardening and home electronics

Owner: Scripps Howard Broadcasting

Launch date: December 1994

Horizons Cable Network

Boston 617-492-2777

Programing: Cultural and intellectual events at universities, museums, libraries and arts centers

Owner: PBS, WGBH-TV Boston, WNET-TV New York

Launch date: First quarter 1996



Independent Film Channel

Woodbury, N.Y. 516-364-2222

Programing: Feature-length premieres, documentaries, shorts, animation and original productions of independent filmmakers

Owner: Rainbow Programming Holdings

Launch date: Sept. 1, 1994



International Channel

International Channel Multiplex

Los Angeles 310-478-1818

Programing: A series of single-language services as tiers or mini-pays,

The evidence is unimpeachable.



The History Channel is one of the most sought-after new networks in cable history.

NUMBER ONE WITH SUBSCRIBERS.*

- According to both MTA-EMCI and Beta, The History Channel topped all other new networks in subscriber interest.
- According to Beta, The History Channel is #1 in interest among adults 18-34 and 18 to 49.
- According to MTA-EMCI, The History Channel is the channel subscribers are most willing to pay to have added to their lineups.

*MTA-EMCI New Cable Channels Study, Sept. 1995.
*Beta Research Cable Subscriber Study, Nov. 1995.
% rating interest 4/5 on 5 point scale



THE HISTORY CHANNEL
WHERE THE PAST COMES ALIVE

NUMBER ONE WITH OPERATORS.**

- The History Channel leads all new networks in operator interest.
- The History Channel is the channel top decision makers are most interested in adding.
- The History Channel is the #1 preferred network for basic launches.

**Beta Research Cable Operator Study, Sept. 1995.

A NEW NETWORK FROM **A&E**

including Arabic, Greek, Hindi and Russian; multilingual movie channel also in development

Owner: Encore Media/International Media Group
Launch date: Fourth quarter 1996

Intro TV (name changed from tv! to Intro TV December 1995)
Littleton, Colo. 303-486-3850
Programming: Channel for showcasing new cable services
Owner: Liberty Media
Launch date: September 1994

Jackpot Channel
Santa Monica, Calif. 310-394-0010
Programming: Variety/entertainment programs on gaming industry
Owner: Neville Gerson/Nicholas Hollander
Launch date: October 1996

The Language Network
Englewood, Colo. 303-792-3111
Programming: Language-oriented programming with educational elements similar to co-owned network Mind Extension University
Owner: Jones Intercable
Launch date: TBA

The Lottery Channel
Cincinnati 513-381-0777
Programming: State lottery information channel
Owner: Private
Launch date: Limited launch, Providence, R.I., November 1995

The Love Network
New York 212-752-4657
Programming: Personal-relationship subjects
Owner: Private
Launch date: September 1995

The MBC Movie Network
Irving, Tex. 214-402-0997
Programming: African-American premium movie service
Owner: Minority Broadcasting Corp. of America
Launch date: TBA

The Military Channel
Louisville, Ky. 502-425-8161
Programming: Aviation programming, military documentaries and battle



histories, news and information
Owner: The Military Channel
Launch date: Fourth quarter 1996

The Music Zone (TMZ)
Palm Beach, Fla. 407-439-1675

Programming: International music video network
Owner: Four-Sixteen Television and Liberty Media
Launch date: TBA

New Science Network
Littleton, Colo. 303-575-6289
Programming: News and information on latest scientific breakthroughs
Owner: PSI Group
Launch date: 1997

News World International
Bethesda, Md. 301-986-1112
Programming: Hourly news program featuring international and business stories and documentaries
Owner: Northern American Television, joint venture of Canadian Broadcasting Inc. and Power Broadcasting
Launch date: TBA

Nick at Nite's TV Land
New York 212-258-8000
Programming: A variety of recycled series, including sitcoms, dramas, westerns and variety shows
Owner: Viacom (MTV)
Launch date: First quarter 1996

OurTime
New York 212-633-1441
Programming: Two hour-long talk shows for audience of 49-year-olds and older; programming to be expanded to 24 hours by 1997
Owner: Private
Launch date: TBA (sheltered carriage on TCI's Faith and Values Network September 1995)



Outdoor Life Channel
Los Angeles 310-247-9206
Programming: News and features on fishing, backpacking, hunting, rock

climbing, equestrian sports and skiing
Owner: Cox Communications, Continental Cablevision, Comcast Corp. and Times Mirror
Launch date: July 1995



Ovation: The Fine Arts Network
Alexandria, Va. 703-684-4828
Programming: 18 hours of arts programming, including dance, music, literature, artist profiles, opera and museum exhibits
Owner: Ovation Inc.
Launch date: Limited launch—two-hour block on TCI-owned Intro TV Network on Oct. 3, 1995

Parent Television
Los Angeles 310-824-0689
Programming: Aimed at parents and parents-to-be; advice and instruction, entertainment, news discussion, home shopping and therapy
Owner: Private
Launch date: May 14, 1995

Parenting Satellite Television Network
South Charleston, W.Va. 304-746-7786

Programming: Programming, advertising and home shopping aimed at parents, guardians and grandparents
Owner: Cambridge Research Group and Motion Masters, two producers of educational material
Launch date: First quarter 1996

The Parents Channel
Montreal 514-844-4555
Programming: A wide variety of TV genres with a focus on parenting
Owner: Malofilm Communications
Launch date: First half of 1996

The PC Channel
Denver 303-267-5500
Programming: Aimed at home-computer users, including magazine-

How to get your local Cadillac dealer to give you money.



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style and home shopping shows
Owner: Microsoft and Tele-Communications Inc.
Launch date: TBA (limited testing in 1995 on TCI's tv! network)

Penthouse Pay-Per-View

New York 212-702-6000
Programming: Adult-oriented pay-per-view movies
Owner: Penthouse Enterprises
Launch date: TBA

Planet Central TV Network

Santa Monica, Calif. 213-871-2900
Programming: Environment and ecology-related programming examining global, national and local issues
Owner: Planet Central TV and Jay M. Levin
Launch date: First quarter 1996

The Popcorn Channel

New York 212-941-2419
Programming: Previews of theatrical movies and local information on movie times
Owner: Toronto Star parent company Torstar Corp. and Canadian TV Producer Salter Films and the *New York Times*
Launch date: November 1995

Premiere Horse Network (PHN)

Burbank, Calif. 310-277-6200
Programming: 24-hour-a-day cable and satellite equestrian network featuring horse shows, professional rodeo, flat and steeplechase horse racing, equestrian news, instructional programs and home shopping
Owner: Private
Launch date: First quarter 1996



Prime Life Network

Massapequa, N.Y. 800-454-6090
Programming: Entertainment and information service aimed at 50+ audience
Owner: Private
Launch date: First quarter 1996

Prime Sports Showcase

Houston 713-661-0078
Programming: Sports and sports-related services
Owner: Liberty Sports
Launch date: December 1994

Recovery Network/The Wellness Channel

Ojai, Calif. 805-640-1660
Programming: Live documentaries and films associated with addictive disease, chronic-illness support and terminal-illness support
Owner: Comspan/Malofilm Communications
Launch date: February 1996

Romance Classics

Woodbury, N.Y. 516-364-2222
Programming: Movies, series and original programming with romantic themes
Owner: Rainbow Programming Holdings
Launch date: First quarter 1996



Sega Channel

New York 212-767-4600
Programming: Interactive videogames channel featuring Sega Genesis video games
Owner: Time Warner, TCI, Sega of America
Launch date: Fourth quarter 1994

The Seminar Channel

Oceanside, Calif. 619-722-2407
Programming: Educational programming on holistic health medicine
Owner: Global Mind Network
Launch date: 1996

Sewing and Needle Arts Network

Encino, Calif. 818-784-9501
Programming: Instructional/informational programming on home sewing and craft programs
Owner: NeedleArts Media
Launch date: TBA

Share TV

McKean, Pa. 814-476-7721
Programming: Three-part network that covers categories of pets, weddings and books
Owner: Private
Launch date: Fourth quarter 1996

Showtime Networks Inc.

New York 212-708-1600
Five planned services: Showtime en Español, Showtime Family Television, Showtime Action Television, Showtime Comedy Television, Showtime Film Festival
Programming: Various thematic channels
Owner: SNI
Launch date: Showtime en Español: Sept. 1, 1994; Showtime Family Television, Showtime Action Television, Showtime Comedy Television and Showtime Film Festival, late 1995

The Singles Network

Woodbury, N.Y. 516-364-2222
Programming: Singles-oriented information and entertainment
Owner: Rainbow Programming Holdings
Launch date: Early 1996

The Soap Channel

Boulder, Colo. 303-486-3850
Programming: Rebroadcasts of current daily soap operas and repeats of off-air soaps and off-net and international programs
Owner: Liberty Media (TCI)
Launch date: Late 1996

Speedvision Network

Los Angeles 310-247-9206
Programming: Automotive, marine and aviation sports. Features news and lifestyle coverage, historical documentaries and racing events
Owner: Cox Communications, Comcast Corp., Continental Cable and Times Mirror

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SPEEDVISION NETWORK

Launch date: First quarter 1996

The Success Channel

Rancho La Costa, Calif. 619-496-3300

Programming: Educational and motivational programming

Owner: Success Broadcasting Network

Launch date: 1996

Sundance Film Channel

New York 212-708-1600

Programming: 24-hour-a-day channel showing independent films

Owner: Sundance Film Festival founder Robert Redford and Showtime Networks Inc.

Launch date: First half 1996

Talk TV Network

Phoenix 602-314-1616

Programming: 24-hour talk television network

Owner: Private

Launch date: Fall 1997

TCI/Microsoft Channel

Englewood, Colo. 303-267-5500

Programming: News and information about personal computing/multimedia

Owner: Microsoft & Tele-Communications Inc.

Launch date: 1996

The Technology Channel

Chesapeake, Va. 804-521-0275

Programming: News information on advances in technology

Owner: Technology Channel Inc.

Launch date: Second quarter 1996

TSM: Television Shopping Mall

Clearwater, Fla. 813-572-8585

Programming: Home shopping

network featuring programming from national retailers and catalogue companies

Owner: Home Shopping Network

Launch date: First quarter 1996

Total Communication Network

El Segundo, Calif. 310-322-0612

Programming: Educational and entertainment shows for the hearing impaired

Owner: Total Communication Network

Launch date: May 1995



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TRAX

Fairfax, Va. 703-359-9870

Programming: Motor sports/hobby network featuring programming about land, air and sea recreation vehicles

Owner: Networks Development Corp.

Launch date: Sheltered launch tentatively scheduled for late 1996

TRIO: Family Oriented Channel

Bethesda, Md. 301-986-1112

Programming: Children's programming, live talk shows, teen dramas, documentaries, movies, specials and miniseries

Owner: North Americana Television Inc., joint venture of Canadian Broadcasting Corp. and Power Broadcasting

Launch date: TBA

Viewer's Choice Pay-Per-View Network



New York 212-486-6600

Owner: Viewer's Choice

Programming: Eleven pay-per-view movie channels—six existing movie channels (latest is Continuous Hits 4, launched July 1995); five additional channels to be added second half 1996



Wingspan, The Aviation Channel

Rockville, Md. 301-340-3900

Programming: 18-hour-a-day aviation channel featuring news, documentaries and educational programs on air flight and aviation

Owner: The Network Group

Launch date: March 1996

Women's Sports & Entertainment Network

Irving, Tex. 214-401-0069

Programming: Women's sports programming

Owner: Liberty Sports, division of Tele-Communications Inc.

Launch date: TBA (sheltered launch part time on Liberty's regional sports networks January 1995)

World African Network

Atlanta 404-365-8850

Programming: 24-hour pay-TV network targeting the African-American market; original programming, movies and films

Owner: Unity Broadcasting Network

Launch date: Third quarter 1996

World Jazz

Pasadena, Calif. 213-344-9700

Programming: Jazz music programming

Owner: Clipping K.K./Green Dolphin Media

Launch date: TBA

World Interactive Network (WIN)

Century City, Calif. 800-934-1875

Programming: Home shopping network

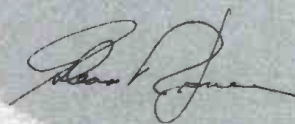
Owner: Sean P. O'Keefe/private owners

Launch date: 1996

—Compiled by Jim McConville

Congratulations to John Rigas on taking his place in the Broadcasting & Cable Hall Of Fame

In the pantheon of television pioneers, John Rigas occupies a very special place. His courage and entrepreneurial spirit helped create the cable industry and keep it healthy and vigorous. For decades, I have treasured John's friendship and wisdom. All of us at the Jones companies are grateful to John for his leadership. We applaud his induction into the Broadcasting & Cable Hall of Fame.



Glenn R. Jones



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New names for Nostalgia

Longtime Showtime entertainment reporter Bill Harris has signed as host of Nostalgia Television's *Cinema Spotlight*, a monthly movie showcase. Also joining the network's schedule is former White House press secretary Ron Nessen as host of *Issues and Answers*, a talk show aimed at the age 50+ audience. Nostalgia now reaches about 7.4 million cable subscribers, according to A.C. Nielsen.

Arab/Israeli offering

Next year Showtime will present a three-hour movie about late Israeli prime minister Yitzhak Rabin and Palestinian leader Yasser Arafat. *Two Hands That Shook the World* will be produced by Barbra Streisand's Barwood Films and Jazbo Productions. The dramatization has been in development for the past year with the cooperation of Rabin and Arafat.

CNN to Latin America

In first quarter 1997 CNN plans to launch a 24-hour Spanish edition of CNN International for the Latin American marketplace. It will be the first time CNN independently has produced a 24-hour news service in a language other than English. The network also plans to open a full-time bureau in Buenos Aires in early 1997.

Back to the 'Crypt'

HBO anthology series *Tales from the Crypt* returns for its seventh season in April 1996 with 13 episodes to be shot in London. Guest directors will include Peter Macdonald ("Mo' Money"), Russell Mulcahy ("The Shadow") and Freddie Francis ("Glory"). The first six seasons of the series were shot in the U.S.

New slate for WICT

Women in Cable & Telecommunications elected officers to serve a one-year term on the group's executive committee beginning Jan. 1, 1996: Beverly Hermann, Lifetime's vice president, affiliate relations, eastern region, WICT president; Elaine Barden, TCI's California general manager, WICT vice president; Patricia Andrews-Keenan, Jones Intercable's public affairs director, WICT secretary, and Beth Scarborough, president, Time Warner Cable's Savannah, Ga.,

division, WICT treasurer. Newly elected board members serving two-year terms are Susan Adams, Post-Newsweek Cable; Sharon Becker, TCI; Corrine Beller, CTAM; Dana Eggert, Scientific-Atlanta Institute; Linda Gatti, Bell Atlantic Video Services; Laurie Kelly, Time Warner Cable, and Patricia Rowe Wills, NewsTalk Television.

More Choice

Viewer's Choice will expand its multiple channel pay-per-view network next year, adding five channels during the second half of 1996. The move will give Viewer's Choice, which offers PPV movies, sports and other entertainment events, 11 PPV channels overall. Last July the network launched its sixth PPV channel, "Continuous Hits 4." Viewer's Choice now offers Viewer's Choice, Hot Choice and Continuous Hits 1, 2, 3 and 4.

Playboy PPV

Playboy will try to tap into a captive TV audience on Super Bowl Sunday by offering *Real Men Don't Pre-Game*, a live pay-per-view event to air in the annual Sunday afternoon Superbowl pregame time slot. For \$19.95, PPV viewers will see four teams of bikini-clad women competing in an obstacle course, tug-of-war, water slide-glide, personal-water-craft race and volleyball. Produced by Playboy Entertainment Group and Florio Entertainment, the PPV event will air at 3-5 p.m. on Jan. 28. It will be carried by Request Television and Viewer's Choice as well as direct-to-home operators Primestar and TVN Entertainment. Hosted by *Baywatch* star Gena Lee Nolin, the contest features teams from Playboy's Fabulous Playmates, The Girls of Hawaiian Tropic, Hooters, Calendar Girls and Pro-Sports Cheerleaders.

PIN/CRN pact

Product Information Network, the infomercial network jointly owned by Jones International and Cox Communications, has entered into a strategic marketing alliance with the Consumer Resource Network, a producer of long-form informational programming. CRN, which rolls out Jan. 1, 1996, to some 3 million addressable households nationwide, will provide product and services programming from compa-

nies including Ford, Schering-Plough and State Farm. Distribution will be expanded to 6 million subscribers by the end of 1996.

Bird talk

Group W Network Services and Hughes Communications have signed a lease granting GWNS life-of-satellite use of transponder 6 on Galaxy VII starting in March 1996. The deal will give GWNS four compressed channels for its cable network clients. GWNS already has signed ESPN for its Latin American feed, as well as Speedvision, the motor sports channel scheduled to launch in first quarter 1996. GWNS also has compressed channel capacity on Galaxy I-R transponder 24 for use as a temporary facility until its Galaxy VII transponder is available. Both its Latin American feed of ESPN and Speedvision initially will be transmitted on Galaxy.

Outdoor signups

The Outdoor Channel has signed a distribution agreement with MSO TCA Cable TV Group. The deal calls for The Outdoor Channel to be distributed to roughly 600,000 TCA subscribers effective Jan. 1. TCA will launch a variety of channels as part of its Premier Package, which has a \$5.95 monthly price tag.

VH1 Fashion & Music Awards

VH1 will hold its first *Fashion & Music Awards* on Sunday, Dec. 3, at 9 p.m. ET. Hosted by NBC *Wings* star Steven Weber, the event will be broadcast live from the Lexington Armory in New York. Rock stars including Elton John, The Pretenders, k.d. lang and Tina Turner will host the awards special, which is to celebrate the link between fashion and music.

The Nashville Network

The Nashville Network and Dodge Trucks will hold a 25-day sweepstakes, A Dodge Full of Holiday Cash. The sweepstakes will use TNN's weekday country dance program *Club Dance* to promote the contest. The grand prize winner receives a 1996 Dodge RAM Sports Truck and \$5,000 in cash. The sweepstakes runs Nov. 26-Dec. 30. Viewers enter the contest by calling a 95-cent-per-minute 900 number or sending a postcard to TNN.

—RB

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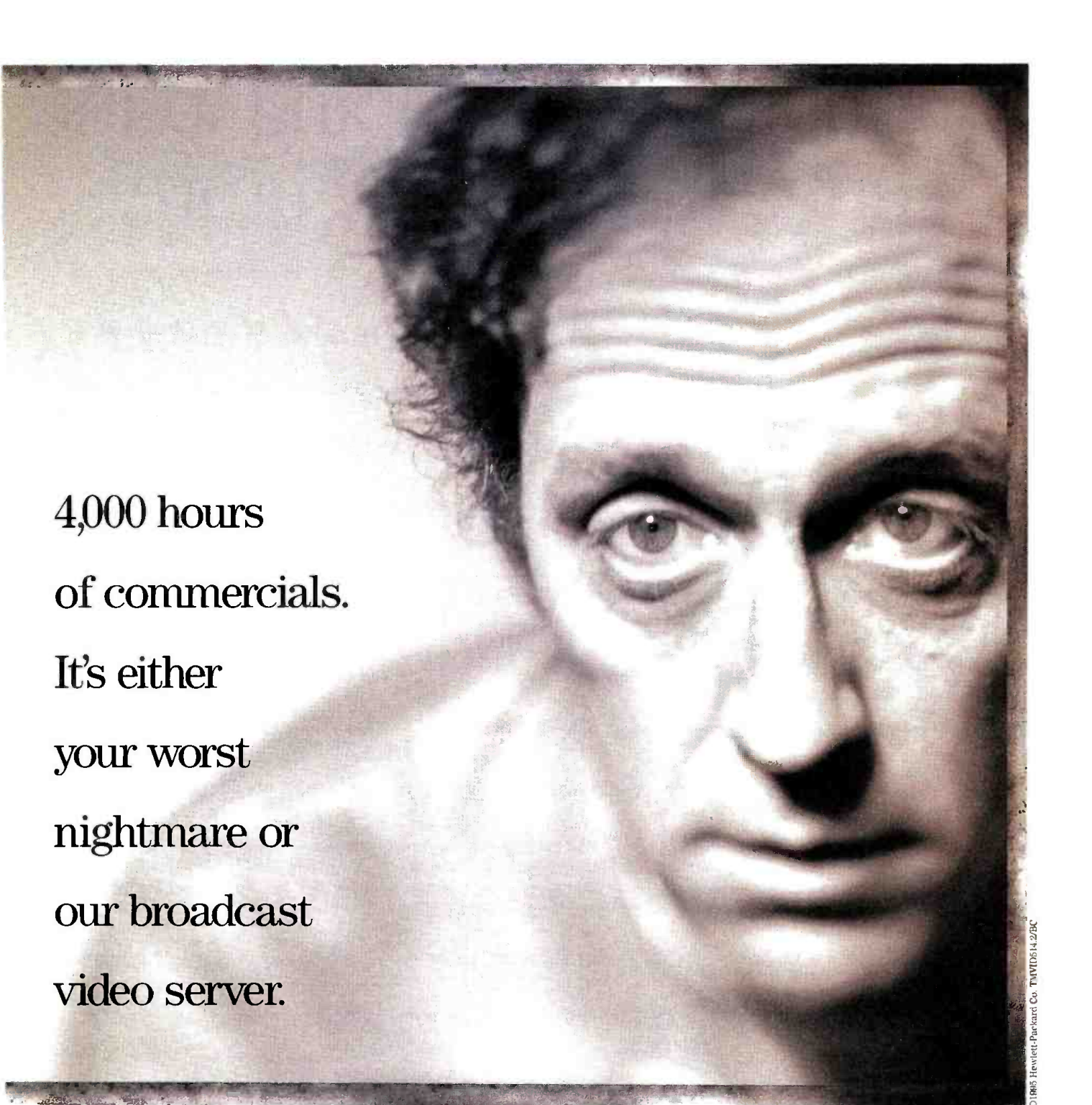
*Orbital slot application for GE-3 (127°W.) pending FCC approval



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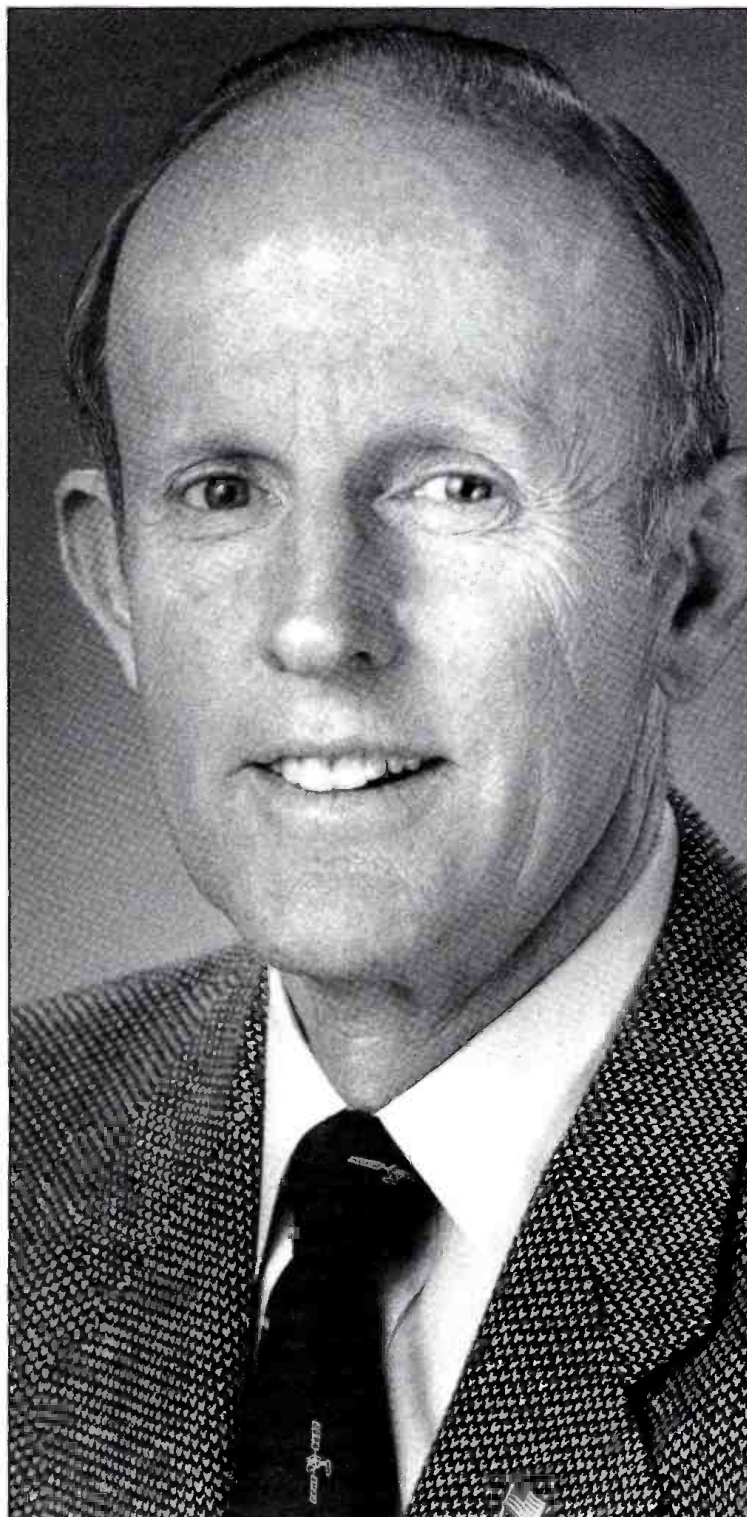
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Stanley S. Hubbard
Chairman and CEO
Hubbard Broadcasting, Inc.

**Broadcasting
& Cable**

Group W sets target on Asia

All-digital broadcast center now up and running in Singapore

By Glen Dickson

Group W Network Services' foray into the Asian cable television market, an all-digital broadcast center in Singapore, now is operational

The Asia Broadcast Center is an all-digital plant, running serial component digital video and imbedded audio off Sony Digital Betacam VTRs and Sony 6000 digital switchers. The plant has full post-production capabilities,

guage and political identities," says Stalker. "One size does not fit all, like it does here in the U.S. You have to adjust programing to make it appropriate for your target area—that means a lot of subtitling, translation and audio layback."

For commercial playback, the Asia Broadcast Center relies on a hybrid cart machine/disk cache system. "We have Odetics TCS-90s set up with anywhere from four to six Digital Betacam VTRs, and those feed Tektronix Profiles, which are usually mirrored," says Stalker.

Both program and commercial playback are tied into a proprietary automation system that Group W developed in Stamford.

Although Group W needed to use a satellite relay from San Francisco for the launch of Discovery Channel to Asia and Australia/New Zealand, that interim setup will end in February when Discovery gets its compression equipment operational, says Stalker.

"There will be a relatively small amount of product that comes from the U.S., goes into Singapore, and then is simply turned around," he says. "Virtually all of the product that we're dealing with is originated in Singapore because of the indigenization issue."

Group W hopes to have six or seven programing services coming out of the Asia Broadcast Center by the end of 1996. Staffing already is being geared up—the current staff of 65 will escalate to 100 by year's end. Stalker is confident the huge investment in the new facility will pay off, estimating that in five years' time the Singapore operation "could account for easily 60% of what we're doing here in the U.S. [in overall revenue]."

Stalker expects the turnkey approach that Group W has successfully marketed in the U.S. to be an even bigger hit in Asia, especially considering the scarcity of post-production and production facilities there.

"It's much more expensive to do business over there," he says, "so anything that you can do to make life easier and more efficient is useful to the client."



Satellite dish farm under construction at Group W's Asia Broadcast Center in Singapore.



and pumping out programing for Discovery Channel, Liberty Sports and Sony Pictures and Entertainment.

After last spring's groundbreaking, Group W personnel, local contractors and systems integrators from Sony teamed to quickly develop and outfit the 85,000-square-foot plant, modeled after the comprehensive facility Group W operates in Stamford, Conn. The first client, Discovery Asia, started distributing feeds from the new Asia Broadcast Center on Sept. 25.

"We're doing a two-phase construction process," says Altan Stalker, Group W senior vice president/general manager. "The first phase was getting the uplink, playback, traffic and editing functions finished. The second phase is the rest of the building—constructing studios and tape libraries, et cetera. The whole facility will be done in January."

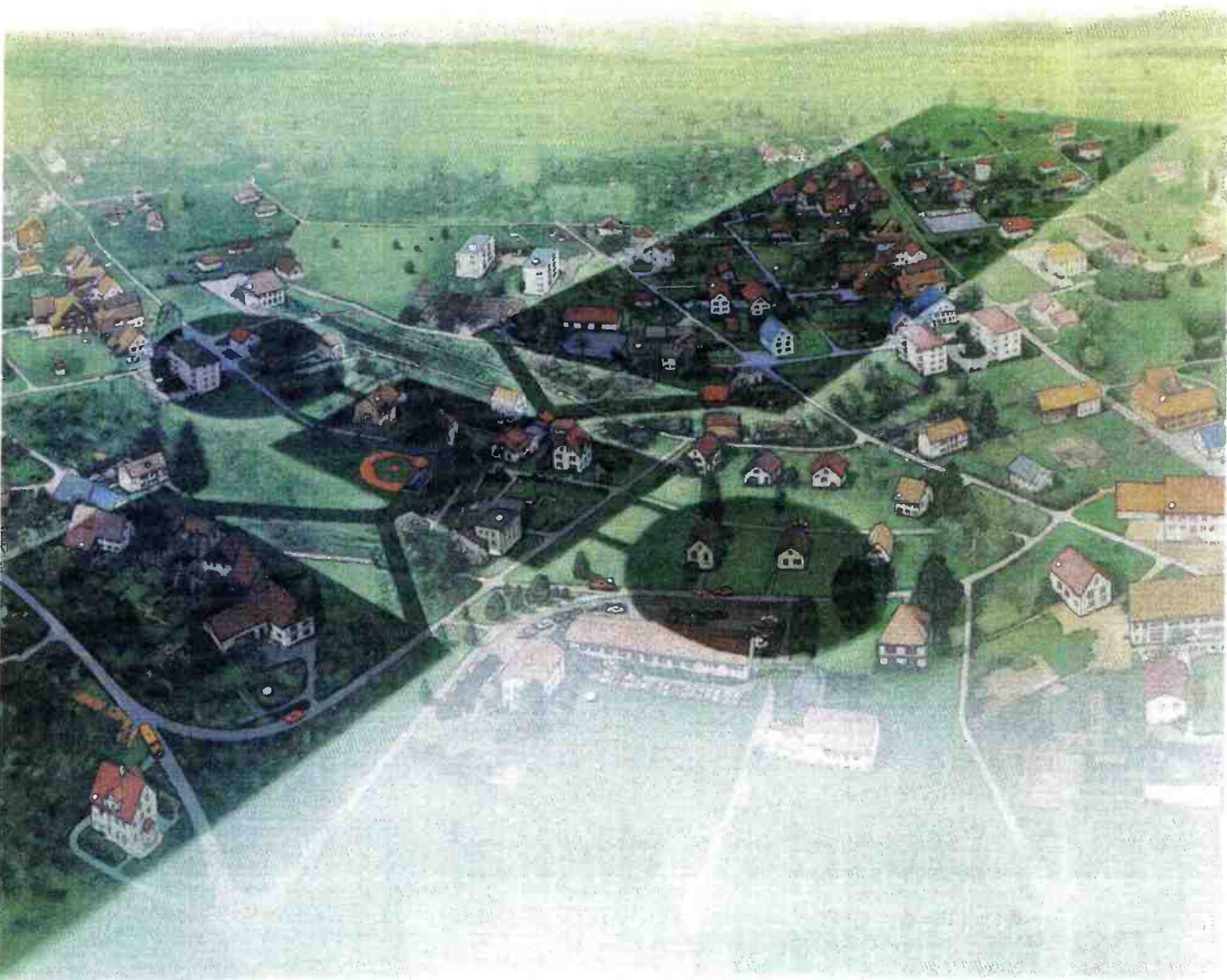
including editing and graphics, and a 4,000-square-foot studio is under construction.

On the transmission side, the new facility's earth station has four 11-meter C-band dishes looking at Pacific Ocean Region satellites, including PanAmSat's PAS-2 and PAS-4 birds, and has the space for five more. Stalker says plans are under way for a fifth antenna to serve occasional-use clients.

The facility is the result of a joint venture of Group W and Yarra Films Pte Ltd., a video and television production company based in Singapore. The two companies have invested more than \$28 million (U.S.) in the project. Yarra Films provides some high-end post-production services and aids in what Stalker calls the "indigenization" of Asian programing.

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Broadcasting for the boardroom

As a total-service provider, Group W Network Services handles broadcast transmission, cable program origination and distribution, and a full range of production and post-production services from its Harbor Plaza headquarters and Glenbrook Earth Station, both in Stamford, Conn. Lately, business television (BTV) has become a viable fourth product line. GWNS now has a dedicated control room in the Glenbrook Earth Station and an equivalent



Altan Stalker

operation slated for Singapore plant, and is reselling turnkey receiver packages for corporate clients. Altan Stalker, GWNS senior vice president/general manager, spoke with BROADCASTING & CABLE's Technology Editor Glen Dickson about the impact of business television on Group W, its space segment and its bottom line.

What's the revenue split for your four U.S. businesses—broadcast transmission, cable origination and distribution, post-production and business television?

Actually, the four segments are pretty close. It's the goal we've been shooting for. The most recent addition, of course, is business television, and that's an area that's been growing quite nicely. It's now up to maybe 20% of the business for us, and I think it'll get to be 25% fairly soon.

Are you surprised by how much business television has grown?

I think we were optimistic. But we've been very aggressively putting in facilities and staff; we think the market is there.

How are you dealing with the satellite-capacity crunch?

For business television, we just acquired a full transponder on SBS 6. By the end of '96 we also will compress that SBS 6 transponder, and we'll basically be offering a broad-range compressed service for the business television marketplace.

I don't imagine compression's much of an issue with BTV.

There are exceptions, but in most cases business TV is not a particularly demanding content. When you talk about compression, the key factor is motion. Teleconferences and business meetings usually don't have that.

Have you had to make major changes in your broadcast plant to accommodate BTV?

Most of the core facilities that we have in Stamford—Singapore's the same way—are equally applicable to BTV. I tend to use the term "video business" now; I've gotten away from breaking it down between entertainment and business. On any particular day here in our two studios, you have an equal chance of finding an entertainment programmer—typically a sports programmer—or a business TV client. They use exactly the same facilities; it's just that the audiences are different. So it was a natural for us to get into that marketplace. ■

TVN launches digital cable delivery

Grundig to supply MPEG-2 set-tops

By Glen Dickson

TVN Entertainment, the satellite near-video-on-demand service, plans to launch a digital delivery system in 1996 aimed at helping cable operators compete with direct broadcast satellite services such as DIRECTV and USSB.

According to TVN President/CEO Stuart Levin, TVN will use its existing satellite capacity to deliver MPEG-2 digitally compressed video streams to cable headends, which will remodulate

the signal for delivery over existing analog coax lines. The signals then will be received and decoded by hybrid analog/digital set-top boxes.

TVN has entered into a strategic alliance with European electronics manufacturer Grundig to develop and produce the MPEG-2-compatible boxes. A prototype will be on display at the Western Cable Show in Anaheim, Calif., this week.

Levin says that MSOs that use his service will be able to offer programming choices comparable to those of DBS at

Philips Semiconductors

has introduced a CCIR 601 compatible version of its SAA7110 digital multistandard video signal decoder. Targeted for use in multimedia PCs, the SAA7111 Video Input Processor digitizes and decodes PAL or NTSC, composite video or S-video signals into 16-bit 4:2:2 formatted YUV data at pixel rates and signal levels that fully conform to the CCIR 601 recommendations. To extend its usage to other applications such as video conferencing, video phones and video editing equipment, it also can produce 12-bit 4:1:1, 8-bit 4:2:2 (CCIR 656) and 16-bit 5:6:5 RGB output data.

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a "substantially lower price." He says that TVN has been working on the system for three and a half years, and was simply waiting for "MPEG-2 technology to actually be here.

"We have the whole infrastructure [to launch the service]," says Levin. "We have satellite capacity, uplink, playback, encryption control, conditional access, scheduling software, billing, royalty administration, collection; on and on. All that stuff's in place—we've taken all that and added this new digital box, which basically offers a digital tier to consumers."

The initial roll-out of the service will have 40 channels of NVOD movie programming, according to Levin. TVN plans to compress six to eight MPEG-2 channels inside a 6 mhz analog channel, at a data rate of three to four megabits per second. Thus, five analog channels could yield 40 channels of NVOD.

Brian James, director of advanced television testing for CableLabs, says that the TVN plan is feasible. "The challenge is to find the modulation scheme to put those channels into 6 mhz, and

then have it capable of getting through the system and getting it received," he says. James also says that the proposed encoding rate is fine "if they want volume and not high quality."

The new service will offer an electronic program guide, electronic billing and the ability to "pause" during an NVOD movie (frequent start times and multiple streams of distribution) by remembering where the viewer left off in one video stream and picking up the action in a different stream, Levin says.

TVN plans to target small and medium-size MSOs as potential users of the system, which will make its formal debut later this week at the Western show. "What we're looking at is not necessarily the top 10, but the other end of the market—the 25 to 30 million homes that aren't in the top 10," Levin says.

TVN has not yet released any financial figures or details of its marketing plan for the service, which it calls "digital satellite TV without the dish." But Levin is adamant that compared with DBS, the service will offer both cost and service advantages.

"You have all the locals [broadcast

stations], which is a key problem with DBS," says Levin. "At the same time you're going to give them all the digital NVOD services and the digital-quality pictures and digital-quality audio for all the movie/event product and electronic program guide, which has consumer-friendly features like one-button VCR recording. So the consumer gets all of that, he doesn't need clear sky [as for a DBS dish], and he doesn't need to pay a lot of money for a dish or for an install." ■

Panasonic makes D-3 donation

The Museum of Television & Radio in New York City recently received a \$600,000 equipment donation from Panasonic to aid the institution in duplicating its huge collection for new West Coast facility, which will open in Los Angeles in March 1996.

The donation includes 10 D-3 digital composite videotape recorders, 12 color video monitors, RAMSA audio mixing consoles, power amps, condenser microphones and two 51-inch consumer projection television sets.

After the museum uses the D-3 VTRs to dub programming in New York, half of the equipment will be dispatched to the Beverly Hills site. The FT-2700 color monitors will be used for display purposes throughout the California facility.

"On the West Coast, the D-3 VTRs will be used to screen programs in the museum theaters," says David Greenstein, the museum's vice president of administration and planning. "D-3 will be the primary playback format, with AJ-D350 VTRs installed in the master control rooms at both museums to transmit material to the theaters and screening rooms." —GD

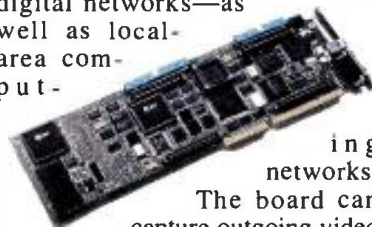


Richard Strabel, general manager of Panasonic's entertainment systems division (l), and Robert M. Batscha, president of the Museum of Television & Radio, celebrate Panasonic's donation of equipment.

Bringing networked multimedia to the PC

Eibis is seeking to make high-performance video communications more accessible to ordinary PC users with its Media-Master, a standard ISA PC bus board that connects directly to most existing wide-area networks (WAN)—from ordinary analog telephone lines to advanced digital networks—as well as local-area computing networks.

The board can capture outgoing video signals from video cameras and simultaneously display incoming video on the host PC's ordinary graphics screen or VGA monitors. It uses application software that runs under Windows 3.1, Windows NT or Windows 95 and conforms to the Windows Sound System and the new Windows 95 "Plug & Play" standards. An optional VideoBooster daughterboard lets the Media-Master handle video frame rates of up to 30 frames per second and network bit rates of up to two megabits per second, and allows two separate video-compression algorithms to run simultaneously. —GD



Move a Trillion Megabytes?

No Problem

Your customers are bored.
They want to watch a movie.
Now.

At 7:00 p.m., 10,000 people select *Lion King* on their interactive televisions, demanding one trillion megabytes from your broadband system.

No problem. At Lockheed Martin, we'll help you build a broadband network that can handle massive amounts of data. We've done it before. We're the only company with more than 10 years of success integrating multi-terabyte interactive broadband systems, including a government network that delivers digital imagery around the world in real time.

Now we're applying this expertise to commercial markets. Our Media Systems Integration group is integrating Southwestern Bell's interactive television system.

And we're ready to answer your needs for digital spot insertion, billing systems, and interactive multimedia training and communication systems. We'll help define your requirements and design a system that works.

The first time.
Every time.

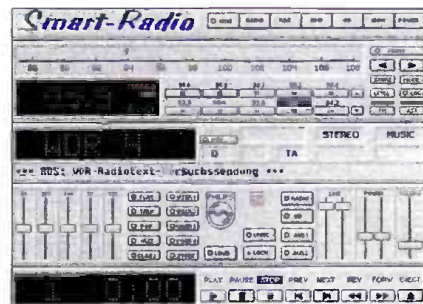
LOCKHEED MARTIN



Smart-Radio targets PC users

Philips Semiconductors' Smart-Radio components provide high-quality radio with text capability for PCs, allowing computer manufacturers to deliver stereo radio along with digitally transmitted text and data from

a broadcasting station directly to computer displays equipped with the Philips multimedia FM receiver module, the new R(B)DS [Radio (Broadcast) Data System] Radio PC Card using OM5604.



The Philips Smart-Radio screen offers a wide variety of control options.

In support of the R(B)DS standard, the Electronic Industries Association is launching a \$1 million campaign to install hardware encoders in the top 25 radio markets in the U.S.

"The EIA is taking the lead to make R(B)DS a standard feature of U.S. radio broadcasting," says Gary Shapiro, president of the Consumer Electronics Manufacturers Association (a sector of the EIA). "We plan to equip several hundred radio stations with the R(B)DS signal, reaching 85% of the American radio listening audience."

With Philips's Smart-Radio, listeners can select such information as the call letters or frequency of a radio station, the music format, the artist's name and the title of the song, as well as programming up to 99 preset stations. Other choices include traffic bulletins, weather and emergency messages.

The key to Smart-Radio is the TEA5757H self-tuned FM receiver. This chip increases tuning speed, searches for strong signals (typically identifying 40 stations within 20 seconds), fine-tunes the signal and self-adjusts for superior reception levels.

Reference software from Philips simplifies the complete radio design, since a plug-in card displays and controls all functions common to high-specification radio systems.—GD

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Fox's KTTV(TV) Los Angeles

has purchased seven BTS LDK-9P companion CCD cameras for newsgathering and other program production. The small, 14-pound cameras will be outfitted with BTS large lens adapters, enabling each unit to use studio lenses. The lens adapters allow the full-featured companion cameras to shift between studio applications and electronic field production.—GD

Telemedia

THE INTERACTIVE WORLD OF VIDEO, VOICE AND DATA

Week®

Telco/Cable

AT&T ponders investment in Time Warner Cable

Telco giant eyeing slice of media giant's assets

By Mark Berniker

While there has been speculation on the matter for months, it seems AT&T is getting closer to investing in Time Warner's cable television systems to the tune of \$2 billion-\$4 billion.

The news comes at the same time that the Federal Trade Commission is conducting an exhaustive exami-

nation of Time Warner's planned acquisition of Turner Broadcasting System.

A further complication is the fact that Time Warner is currently in a messy legal battle with US West over its pending purchase of Ted Turner's media empire.

However, the implications of a multibillion-dollar investment by AT&T in Time Warner's cable system are far-reaching for everything from long-distance and local wired and wireless telephone service to modernizing cable's plant to be capable of delivering two-way broadband television, computer and communications services.

"Time Warner's cable systems are perceived to be a cornerstone franchise to future distribution possibilities," says Gene DeRose, president of Jupiter Communications.

"AT&T's expertise is in communications networks and consumer marketing, but they are not experts in developing, producing or distributing entertainment and media content," says DeRose.

Time Warner's wholesale realignment of top staff last week, including the unceremonious departure of Michael



TIME WARNER

Fuchs, was greeted positively by Wall Street, but investors remain queasy over the company's heavy debt.

An AT&T investment would alleviate some of the pressure being exerted on Time Warner's debt, which is estimated to be, after the Turner purchase, in the neighborhood of \$18 billion.

As part of its recent restructuring, Time Warner is dividing its operations into three units:

entertainment, publishing and telecommunications. For several months, there has been talk that Time Warner may spin off those units into separate companies, but that question still is being debated internally.

The potential deal drew the following responses: "We are not commenting on that," said Ed Adler, spokesman for Time Warner. And, "We just don't comment on rumors concerning mergers, acquisitions or investments," said AT&T spokesman Burke Stinson. **TWA**

MTV, VH1, Blockbuster team up

MTV: Music Television, VH1 and Blockbuster Music, all units of Viacom, are getting together to offer compact discs, cassettes and other music merchandise over MTV Online and VH1 Online, both of which are accessible through America Online.

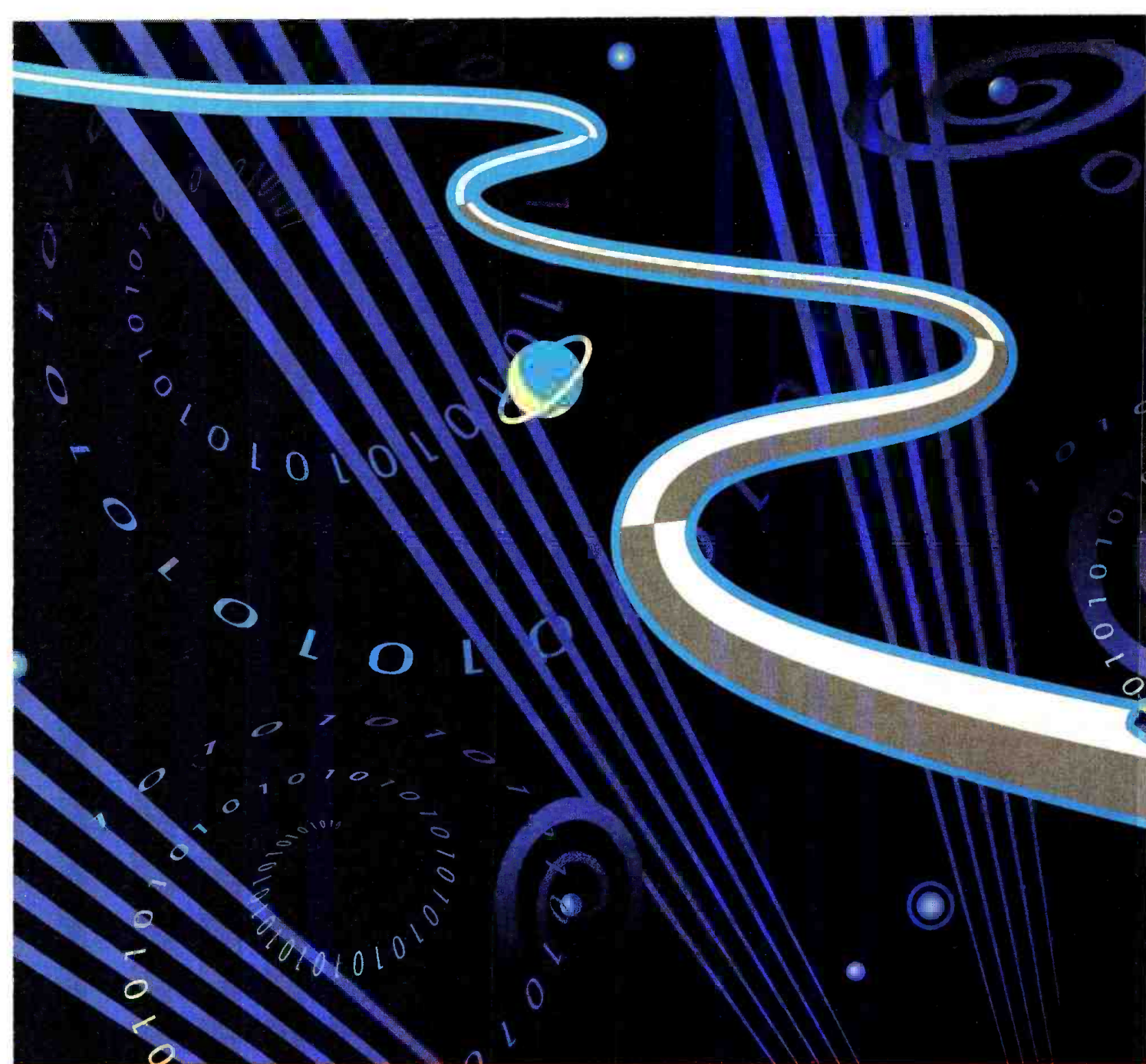
Internet transactions from Sony, VISA

Sony Corp. of America and VISA U.S.A. have struck a deal to create a "stable environment" in which to conduct commercial transactions over the Internet. Sony is convinced that the system will create a new revenue stream for its various hardware and software products ranging from video games to music videos. Sony's Internet site can be reached at <http://www.sony.com>. The transaction system will be available beginning next spring.



ABC's prime time on Web

ABC has created a site on the Internet's World Wide Web to promote its prime time television schedule. Among the shows currently displayed: *The Beatles Anthology*, *Muppets Are Coming to Primetime*, *Murder One*, *The Naked Truth*, *The Jeff Foxworthy Show*, *Maybe This Time*, *Hudson Street* and *The Drew Carey Show*. ABC PRIMETIME can be reached at <http://www.abctelevision.com>.



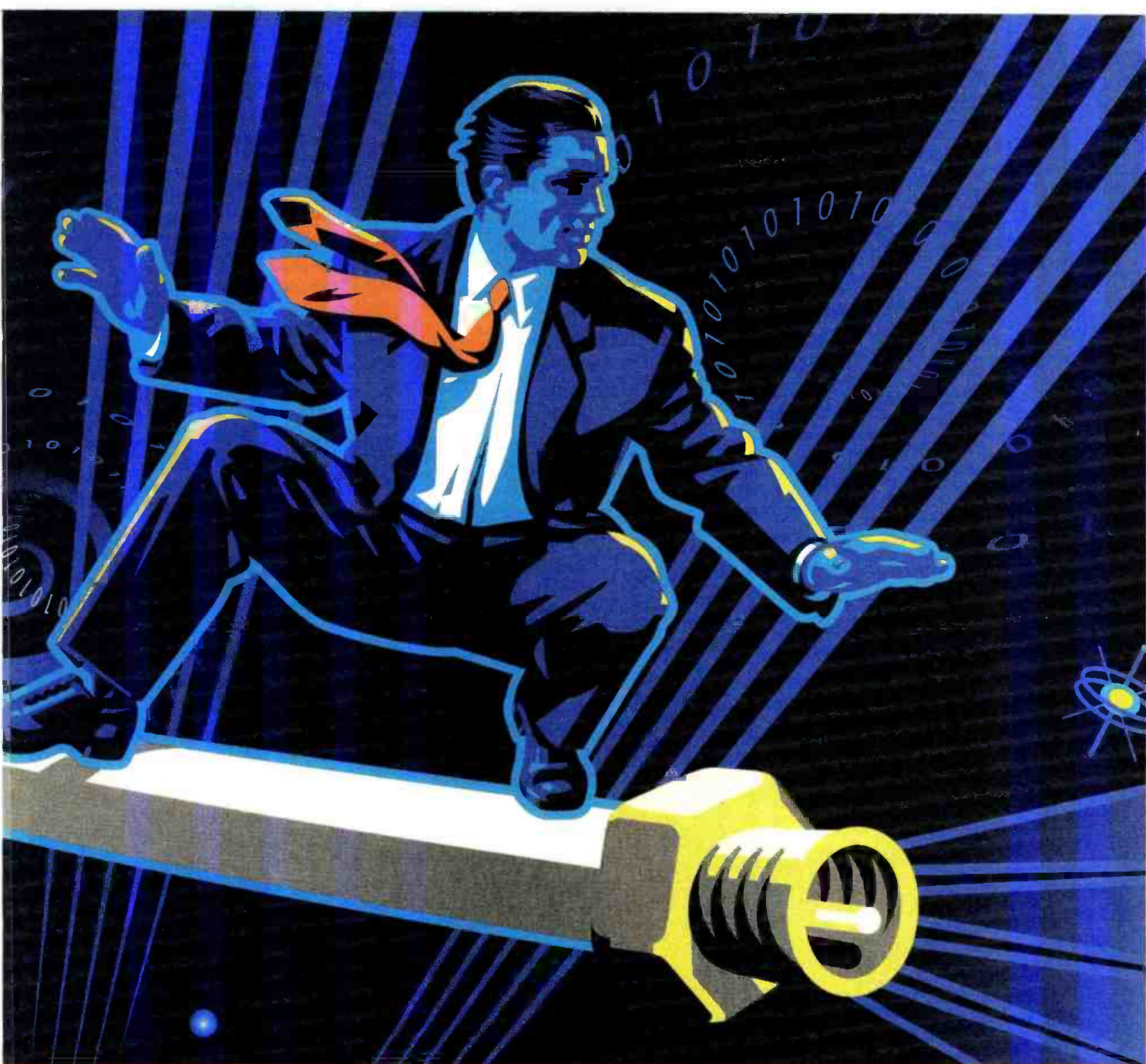
Here's How Cable Operators

Hang Ten Mbps. There's a tidal wave breaking in cyberspace. An ever increasing swell of millions of net surfers worldwide. This global community of surfers will look to ride on the cutting edge. To push the envelope and surf to the farthest frontiers of the internet in the blink of an eye. Now is the time for cable operators to channel the power of this on-line surge before it crests.

Introducing CyberSURFR,[™] a product of Motorola's **CableComm[™]** technology. It's a high-speed modem that connects IBM-compatible or Macintosh computers to a hybrid fiber/coax transmission system for lightning fast multimedia communications. Data zips downstream through CyberSURFR at a rate of 10 Mbps. Which is more than a thousand times faster than your average modem today.

CyberSURFR is not just about speed. There's superior bandwidth management, and it successfully overcomes upstream noise inherent in HFC systems, as well as providing tight privacy and security. Its capabilities lower the deployment and operating costs when deploying high speed data services. Any way you look at it CyberSURFR

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Can Catch The Next Wave.

is an excellent way for operators to generate new revenues.

However the most important element of this and all Motorola products is the commitment to technological leadership and quality. From radios to pagers to cellular phones to broadband modems, Motorola creates the best available products for operators and their subscribers.

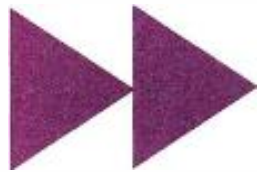
Just like an ocean-going surfer the key to a successful ride in cyberspace is timing. Now is the time for cable operators to make their move. Call Motorola today and find out more about CyberSURFR. But don't wait long or you may wipeout and end up as driftwood on the Infobahn beach. Catch the next wave with Motorola's CyberSURFR and harness the infinite possibilities of the internet for you and your subscribers.



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Internet at the Western Show

CableNet '95 embraces the Net

CableLabs will focus on the cable television industry's role on the Internet at this week's Western Cable Show in Anaheim, Calif. CableNet '95, a

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NET'95**
User friendly. Customer ready.

joint venture of CableLabs and the California Cable Television Association, will host a variety of cable-oriented companies exploring new video, data and voice technologies. CableNet '95 will have a dedicated site on the Internet's World Wide Web at <http://www.cablenet.org>. Among the companies displaying Internet applications:

America Online/LANcity Corp.—displaying cable modem multimedia access over hybrid fiber/coax networks

Bay Networks—Internet connectivity via routers and switches

Computer Curriculum Corp.—demo of multimedia education software

Cox Cable—demo of distance learning via videoconferencing link

Digital Equipment Corp.—interactive music video services

Discovery Channel Online—daily, original global multimedia content

First Pacific Networks—demo of voice and video over cable networks

FTP Software/LANcity—live demo of cable modem hardware and software

General Instrument and Imedia—demo of enhanced video on demand

Hewlett-Packard—demo of digital video services delivery system

The Lightspan Partnership—interactive learning service on PCs and TVs

Motorola Inc.—integrated Internet, telephony and videoconferencing

Nortel—telephony options for broadband networks

Panasonic—demo of wired and wireless telephony over cable

Philips Broadband—demo of telephony, data and video over cable

Scientific-Atlanta—demo of Sega games over cable networks

Tandem, Infonautics and World's Inc.—commercial Internet transactions

3Com/Com21—demo of high-speed Internet and other services over cable

Turner/ACTV—education-based individualized television programming

Videoway/UBI, LSI Logic—demo of interactive services over cable

Zenith—demo of Internet access and telecommuting applications

CableSoft, Wink going interactive

CableSoft Corp. and Wink Communications have entered into an agreement to develop a suite of turnkey interactive television applications. All of the services will be based on Wink's interactive TV application environment, whose small-footprint software allows developers to have set-top platform independence. The applications that cable operators will be able to offer range from locally branded interactive classified advertising to local interactive yellow page directories. Cable operators using analog or digital set-tops will be able to deploy services developed by CableSoft and Wink.

Microware creates set-top OS

Microware Systems Corp. has announced the release of DAVIDLite, an open-system software package configured for digital video products requiring reduced software size and functionality. DAVIDLite is designed for digital direct broadcast satellite, wireless cable and cable television systems. Microware's operating system resides inside a variety of set-top boxes and will pave the way for consumer interactive television services.

HP plans '96 launch of QuickBurst

Hewlett-Packard will launch its HP QuickBurst cable modem in mid-1996. The new unit will offer fast-speed online access to personal computers through a standard coaxial cable television line. Several other manufacturers also will release cable modem products in the coming months.—MB

Calendar

Nov. 28—Inside Interactive: How Hollywood Sees the Multimedia Future, sponsored by *The Hollywood Reporter*. San Francisco Airport Hilton. Contact: (213) 525-2000.

Dec. 7-8—Online Law: Emerging Legal and Business Issues, sponsored by Glasser Legal-Works. Doral Tuscany Hotel, New York. Contact: (201) 890-0008.

Dec. 12-14—Interactive Multimedia Conference, sponsored by The New York Society of Security Analysts Inc. 1 World Trade Center, Suite 4447, New York. Contact: Vincent Catalano, (212) 912-9249.

Dec. 13-14—Consumer Internet '96, sponsored by Jupiter Communications. Sheraton Hotel & Towers, New York. Contact: Harry Larson, (212) 780-6060.

Jan. 9-11, 1996—"ITC '96: Interactive Television Conference," sponsored by *Journal du Multimedia*. Palais des Congres, Porte Maillot, Paris. Contact: Roger Christophe, (331) 4267-9380.

Jan. 14-16, 1996—Interactive services Association 2nd annual state-of-the-industry strategic business meeting. Doral Golf Resort and Spa, Miami. Contact: (301) 495-4955.

Jan. 29-Feb. 1, 1996—ComNet '96, sponsored by IDG and MHA Event Management, Washington. Convention Center/Renaissance Hotel, Washington. Contact: (617) 551-9800.

Continental gets on the Web

Continental Cablevision has created a site on the Internet to provide information for its cable customers in 20 states. Continental's Web site can be reached at <http://www.continental.com>. Subscribers will be able to use the Interactive TV Listings service, developed with Tribune Media Services, to search through cable programming schedules and to customize channel-lineup displays based on their viewing preferences.—MB



**When you experience
technical difficulties,
we don't just stand by.**

We know how important your signal is. And we've seen just about everything that can interrupt it—from technical glitches to antennas and cable strand downed by a hurricane.

Any time your station is off the air, your revenues are off, too. So is your audience, if you can't recover quickly. That's why Chubb offers one of the most comprehensive insurance programs available for the broadcasting and cable industry. In fact, our broadcasting insurance program is endorsed by the Broadcast Cable Financial Management Association.

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Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

GM/GSM. Tele-Media Broadcasting is looking for highly-motivated selling GM's/GSM's for small to medium markets, to fill present and future openings. Send resume only to Ira Rosenblatt, Broadcast Center, 1502 Wampanoag Trail, E. Providence, RI 02915. EOE.

GM/GSM for progressive midwest small market station. Seeking an experienced person who will carry list, train and motivate our sales staff. Must have proven track record, be energetic, community minded, and able to create unique promotions. Station is profitable and located in a growing market. If you perform well, you'll be compensated well! Confidentiality assured. Reply to Box 00616 EOE.

GM/GSM for locally owned stand-alone in Pueblo, Colorado (1 of 5 best small places to live per Money Magazine). Don't need turn-around, just right person to step into owner's shoes in day-to-day management and sales. Open to and budgeted for improvements with additional creative compensation available for specific goal achievements. Cutting edge Hispanic bilingual format with 31 year history. Send or fax resume, references and salary requirements to Jerry De-LaCruz, 1450 Logan, Denver, CO 80203 (303)831-8439

HELP WANTED SALES

Salespeople, are you tired of shoveling snow to get to a client? Would you like to sell in Money Magazine's 5th best city to live? Would you like to work for a progressive new company? If so, fax your resume to: 904-622-1900 Attn: General Manager, or call 904-622-9500.

HELP WANTED TECHNICAL

Chief Engineer. Growing Christian radio group in midwest. Must have solid references, current AM/FM broadcast technology. Satellite experience big plus. Must be professional with documented project management skills. Limited travel required. Based in Kansas City. Permanent position with solid company having 30 year history of success in quality Christian broadcasting. Fax resume to Personnel Dept., Bott Radio Network, 913-642-1319. Or send to 10550 Barkley, Suite 110, Overland Park, KS 66212. Equal Opportunity Employer.

Chief Engineer Growing, Virginia group seeks certified engineer for regional 5-station operation. Extensive experience in broadcast engineering, digital automation and processing, and computers required. Our highly-rated properties are located in a beautiful and growing forty mile region with extraordinary outdoor and cultural activities. A Great Opportunity. Send resume. Reply to Box 00618 EOE.

HELP WANTED NEWS

Director of News and Public Affairs. Cleveland Public Radio (WCPN-FM) is seeking a seasoned professional to guide an accomplished, five person news department through a changing environment. WCPN is a performance-based community-licensed organization dedicated to active public service in an exciting urban setting. This person must have the vision to bring competitive shape to an expanding regional news service, while being comfortable with national and local issues. The position requires significant management experience, a Masters Degree, an ability to work in a dynamic organization and thorough knowledge of journalism standards and practices. Also excellent reporting, writing, tape-handling, editing and word-processing skills. Public radio on-air experience is preferred. Salary depends on experience. Send cover letter, resume, references and non-returnable tape that displays national and local news to: Mr. Francis Markert, WCPN Radio, 3100 Chester Avenue, Cleveland, Ohio 44114. WCPN is an Equal Opportunity/Affirmative Action Employer. Women and minorities, and persons with handicaps or disabilities are encouraged to apply.

HELP WANTED ANNOUNCERS

Wanted: Track announcer for Derby Lane. Applicants should have experience with either race calling or radio play-by-play. Track, TV show may also need your assistance. 6 month season begins January 2nd. Warm-up to the idea of winter in FL. Send tape and resume to: Derby Lane, P.O. Box 22099, St. Petersburg, FL 33742-2099, att: T. Tomezak.

SITUATIONS WANTED MANAGEMENT

Problems with ASCAP, BMI, SESAC? Fees too high, audit claims, annual and per program reports. Call for help today. Bob Warner 609-395-7110.

General Manager: Excel in station turnarounds. Looking for new challenge in Top 150 market preferably Southeast. Strong on sales, programming, station visibility. Dynamic people person. Catalyst for enthusiasm. Call Jack at (318)439-3653.

SITUATIONS WANTED ANNOUNCERS

Available: Spokesperson, production announcer, on-air personality. Never killed anybody. Never beat up women. My only crime is that I am a white male over fifty five. Reply to Box 00601.

Professional network type announcer available to relocate to your station. Resonant voice, excellent delivery for general announcing and production. Prefer adult formats. For tape and resume call Alex 513-777-8423.

SCA LEASE

Subcarrier available. WNYE-FM, New York, 91.5 MHz, 20 KW. Data/paging services only. Contact: Frank Sobrino (718) 250-5829.

TELEVISION

HELP WANTED MANAGEMENT

Operations Supervisor: Top 30 market UPN Connecticut affiliate, WTXH-UPN 20 has an opportunity for a highly motivated self starter to join our team, as Operations Supervisor. The successful candidate must be thoroughly knowledgeable of broadcast television master control functions, including FCC regulations as well as industry standards, procedures, and state-of-the-art equipment. The Operations Supervisor is responsible for scheduling satellite feeds, hiring, training, supervising and evaluating personnel within the Operations Department. Send resumes to the attention of Human Resource WTXH-UPN 20, 15 Peach Orchard Road, Prospect, CT 06712, telephone 203-575-2020. WTXH-UPN 20 is an Equal Opportunity Employer.

Chief Financial Officer. Expansion has created need for a hands-on, self-starter to join corporate staff. Candidate will be responsible for financial, accounting and administration of a group of medium to small market television stations. Must have following: Minimum of ten years of financial management in broadcasting industry, undergraduate degree and CPA or CMA a plus, strong personal communications and excellent spreadsheet skills required. Salary to \$65,000, plus benefits. Qualified candidates should respond by sending current resume and salary history to Smith Broadcasting Group, Inc., 3839 Fourth Street North, Suite 420, St. Petersburg, FL 33703. No phone calls accepted. EOE, M/F. Minorities encouraged.

General Manager: Qwest Broadcasting seeks General Manager for WATL-TV in Atlanta, the hot #1 WB affiliate in the country, to lead a dynamic and winning team. Independent TV and sales management experience required along with strong managerial, negotiation and interpersonal skills. Send resume, salary history and references to: A. Oliva, Qwest Broadcasting, 1661 Canal Street, New Orleans, LA 70112. No phone calls. EOE.

General Sales Manager: We are seeking an aggressive, experienced GSM. Experience to include national and local sales. Knowledge of BMP or comparable software. Emphasis on new business, special events and sales promotions. Strong leadership skills, creative ideas and positive attitude. EOE. Contact: Bill Bengston, V.P./General Manager, KSNF-TV, P.O. Box 1393, Joplin, MO 64802.

General Manager: North Central Area. NBC. Requires track record for sales, news and administration. Exciting station, growing market. Reply to Box 00584 EOE.

HELP WANTED SALES

**NewsTalk Television, a 24 hour
newsbased interactive cable
channel, is seeking an experienced**

AFFILIATE SALES ACCOUNT EXECUTIVE

to join our expanding sales team.

Responsibilities include managing regional, affiliate sales and related activities; conducting sales presentations to MSO's and cable operators to secure channel placement; implementing sales strategies and marketing programs.

Requirements include experience gaining distribution for new service, working knowledge of the cable industry; 3-5 years sales/marketing experience in cable network distribution sales and affiliate relations. Heavy travel required.

NewsTalk
TELEVISION

**Please fax resume to:
Attn: Human Resources Dept.
(212) 643 - 4705**

An Equal Opportunity Employer

Sales 78 Inc. representing top 10 market ABC Affiliate, WJLA Channel 7, and regional 24-hour cable news channel, NEWSCHANNEL 8, seeks dynamic Director of Sales to manage Sales Department staff, functions and goals, including achieving sales revenue for the company. The ideal candidate will have a Bachelor's degree in Marketing and five years of progressively responsible experience in Media and/or related business sales. Local sales management experience preferred. We are looking for a leader experienced in formal sales staff training with strong development, motivation and team building skills. Send resume and salary history to: HR, 7600 D Boston Blvd., Springfield, VA 22153 or Fax (703) 912-5599. No phone calls, please. EOE M/F

Mobile Unit Engineer. EIC wanted immediately for 48 foot mobile facility of Philadelphia based multi-unit mobile television company. Knowledge of following equipment is a plus: Ikegami HK366 cameras, GVG300, Chyron iNFINITI, A53, A42, Beta SP, 1". Mobile unit experience preferred. Requires excellent client skills and ability to work well with network personnel. Moderate travel, primarily in Mid-Atlantic region. Very competitive salary and benefits. Relocation allowance available. Respond to Stan Leshner, Starliner Mobil Video, 525 Mildred Avenue, Primos, PA 19018. Fax: 610/626-2638. Phone: 610/626-6500.

TV Sales Executive. KMSB TV/KTTU TV is looking for an individual to develop local direct advertisers and service current clients and agencies. Prefer 3 years experience in television sales, marketing, new business development or agency business. Strong negotiation and computer skills a must. Knowledge of NSI and coop advertising a definite plus. Send resumes to Mountain States Broadcasting, Attn: Human Resources - Sales, 1855 North 6th Avenue, Tucson, AZ 85705. EOE.

HELP WANTED TECHNICAL

BROADCAST SYSTEMS ENGINEER ■

DIRECTV®, the nation's leading direct broadcast satellite service, delivers 175 channels of digital-quality television programming to American homes and businesses that are equipped with the DSS® receiving unit, which features an 18-inch satellite dish.

This is an opportunity to manage the definition and execution of digital broadcast systems, including the development of vendor requirements. You will also develop interface control and acceptance testing documents.

You must have a BSEE; MSEE preferred. Digital broadcast system design experience is required, as well as knowledge of SMPTE 259M systems. A background with large broadcast plants, servers and automation systems is necessary and MPEG 1 & 2, UNIX, and C+ software knowledge is desired. Some travel required. Excellent communications skills a must.

DIRECTV® offers an excellent compensation and flexible benefits package, along with a rare opportunity to make a major impact in a developing industry. For immediate consideration, please send your resume with salary history to: DIRECTV Inc., Employment-BP, P.O. Box 915, RE/R8/N301, EL Segundo, CA, 90245.

An equal opportunity/affirmative action employer. We foster a culturally diverse workforce and strongly encourage women and minorities to apply.



Chief Engineer Wanted. Requires extensive hands-on maintenance experience, people management and inter-departmental communications skills at a commercial television station. Long range technical planning and budgeting, knowledge of equipment and current trends in technical developments in the industry required. Positive personnel relations and efficient utilization of manpower a must. M/F, ADA, EOE Employer. Send resume to: Dan Steele, Operations and Program Manager, P.O. Box 1197, Paducah, KY 42002-1197. No phone calls, please.

Newscast Director - WCIV-TV, Charleston, SC seeks top-notch director/production assistant for its weekend newscasts. Minimum two years experience in television directing or technical directing live newscasts and specials in a broadcast facility. Commercial production, promotion and news editing skills required. Ability to operate camera, audio board and studio equipment. Send non-returnable tape, resume and references to Robert Forsyth, Production Manager, WCIV, PO Box 22165, Charleston, SC 29413. No phone calls please. EEO. M/F.

Assistant Chief Engineer: WRDW-TV looking for highly motivated individual with extensive electronic/TV broadcasting background. Must be energetic, self-starter experienced in component level troubleshooting and maintenance of video, audio and RF equipment. U-matic/Ampex 1" a must, Beta/SVHA a plus; also RF and microwave experience. Some weekend/nights required. Minorities/women encouraged to apply. Send resume, references, salary requirements to Judith M. Tredore, WRDW-TV, P.O. Box 1212, Augusta, GA 30903-1212. EOE.

Chief Engineer: RF Systems experience required. Maintain two VHF transmitters, 3/4 inch tape machines and other studio equipment. Send resume and references to Dan Robbins, VP/GM, KNAZ-TV, 2201 North Vickey Street, Flagstaff, Arizona 86004 or fax to 520-526-8110. EOE.

Thomson Broadcast - Opportunity to join a growing sales staff and to cover the New York City metropolitan area. Proven sales record and knowledge of digital equipment for the broadcast and post production industries. Excellent salary, commission and benefits. Mail or fax resume to: Deborah Giannini, P.O. Box 5266, Englewood, NJ 07631, (201) 569-1511. EOE.

To place an ad in the Broadcasting & Cable Classified pages, contact Antoinette Fasulo
TEL: 212.337.7073 • FAX: 212.206.8327 INTERNET: AFASULO@BC.CAHNERS.COM

Television Maintenance Engineer. Is the thought of another cold, miserable winter too much to bear? Well it's not too late to move to the sunny south where winter is wonderful and the beach is just moments away! WTOC-TV has an opportunity for an above average Television Maintenance Engineer. You must have at least 3 years of hands-on television station maintenance experience. Preference will be given to those candidates with VHF television transmitter experience and SBE certification. Appropriate FCC license is required. We are a dominant number 1, fast paced, community involved station and we are looking for a team player who can handle all phases of engineering needs with little supervision. If you think you are this rare combination, we want to hear from you. Contact: David Brant, Chief Engineer, WTOC-TV, PO Box 8086, Savannah, GA 31412. We are an Equal Opportunity Employer. Women and minorities are encouraged to apply. No phone calls.

Assistant Chief Engineer: Charlotte, NC. Post Production/Broadcast Facility has immediate opening for an Assistant Chief Engineer. Candidate should have a degree in electronics and a minimum of five years experience as a broadcast or post facility maintenance engineer. Contact David Whaley, Chief Engineer, Creative Post and Transfer, 377 Carowinds Boulevard, Suite 101, Fort Mill, SC 29715. Fax (803) 548-3153.

HELP WANTED NEWS

EXECUTIVE PRODUCER

KGO-TV is seeking an Executive Producer who will be responsible for supervising the production and editorial content of the morning and midday newscasts. Will write daily topicals and be responsible for coordinating overall promotional goals and objectives with the Promotion department. Applicants must have at least 5 years major market television news production experience. Position requires excellent writing skills, production skills and managerial skills. Applicants deadline is December 8, 1995. Please send resume, cover letter and videotape to:

KGO-TV/Personnel
900 Front Street
San Francisco, CA 94111
EOE

Director/Technical Director. Aggressive FOX affiliate in sunny south Florida is seeking a Director/Technical Director for fast paced newscast, that has been named Best Newscast in the state of Florida by the Associated Press, for the 2nd consecutive year. Must have experience directing and switching live newscasts. Knowledge of GVG switchers, Abekas DVE and computer editing is preferred. Please send resume and non-returnable tape to: Brian Culbreth/Production Manager, WFTX-TV, 621 Pine Island Road, Cape Coral, FL 33991. Minorities are encouraged to apply. We are an Equal Opportunity Employer.

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Weekend Studio and Control Room per diem positions in DC also available.

If you would like to get in on the ground floor of a growing network news organization, send a resume with employment history and salary requirements to: **FOX NEWS, 1211 Avenue of the Americas, New York, NY 10036, 2nd Floor, Attn: Personnel or fax to (212) 719-9093.**

Indicate which job for which you are applying. No phone calls, please. EOE.

INVESTIGATIVE PRODUCER

KGO-TV is seeking an Investigative Producer who will research, write and supervise the editing of investigative series and segments produced by the Channel 7 I-TEAM. Must have 3-5 years of experience as a television segment producer in an investigative unit. Strong writing skills and production skills are required. Experience in computer assisted reporting preferred. Application deadline is December 15, 1995. Please send resume, cover letter and videotape to:

KGO-TV/Personnel
900 Front Street
San Francisco, CA 94111
EOE

Producer: KETV, Omaha, Nebraska has an immediate opening for a creative producer to do weekend shows and produce medical reports during the week. Qualified applicants should have a degree in journalism and experience producing newscasts. This is a company that believes in promoting from within. Send resumes and non-returnable tapes to: Rose Ann Shannon, News Director, KETV, 2665 Douglas Street, Omaha, NE 68131. EOE/ADA.

Reporter The dominant NBC affiliate in southern West Virginia seeks a M-F reporter for a 6 & 11 p.m. newscast flex-schedule. We need an aggressive self-starter who is able to write conversationally, shoot, edit, and do live reports. Computerized newsroom. Excellent fringe benefits package. No phone calls. Send resume and non-returnable VHS or 3/4" tape to: Wanda Davidson, WVVA-TV, Box 1930, Bluefield, WV 24701. EOE/M-F.

Reporter. Booming tropical paradise needs Reporter. We're looking for enterprising pros to cover hard news and politics on Guam. Very aggressive news department has won five ACE awards, George Polk award, Silver Gavel award. This job promises an adventure you'll never forget. Minimum two years experience required. Express mail resume and demo tape to Kirk Chaisson, News Director, 530 West O'Brien Drive, Agana, GU 96910-4996. EOE.

Small market. Seeks Reporter/Anchor who can shoot video, edit and do voice over. Send resume, tape, references to: Ulysses Carlini, KNOP-TV, P.O. Box 749, North Platte, NE 69103.

TV Photojournalists/Video Editors. NPPA award-winning staff in Top 25 Midwest market is expanding again. We are looking for 2 sharpshooting, award-winning photojournalists. Successful candidates will be willing to travel, fly frequently in our news chopper, enterprise and produce stories on their own. 5 years experience preferred. Must be able to shoot and edit under daily deadline pressure. If you think you're good, prove it to us. We are looking for the best. Send resumes and tapes to: Bob Weinzierl, Chief Photographer, WTHR-TV, 1000 North Meridian Street, Indianapolis, IN 46204. Women and minorities encouraged to apply.

Weekend Anchor/Reporter - We're the best news operation in Iowa and we're looking for the best weekend anchor/reporter. If you've got what it takes, show us. Send resume and non-returnable tape to: Dan Austin, KCRG-TV 9, P.O. Box 816, Cedar Rapids, Iowa 52406. EOE.

Weekend Anchor/Reporter - We're looking for a strong anchor who is also an excellent storyteller. We need a team player who can report during the week and anchor weekends. Anchor and live shot experience a must. Send non-returnable tape, resume and cover letter to Gary Stokes, News Director, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. WAVY-TV is an Equal Opportunity Employer.

Weekend Sports Anchor/Reporter The dominant NBC affiliate in southern West Virginia seeks an enthusiastic, non-traditional sports reporter. We need an aggressive self-starter who is able to write conversationally, shoot, edit, and do live reports. Computerized newsroom. Excellent fringe benefits package. No phone calls. Send resume and non-returnable VHS or 3/4" tape to: Wanda Davidson, WVVA-TV, Box 1930, Bluefield, WV 24701. EOE/M-F.

TV News Producer - If you're a show stacker, go on to the next ad. If you're a good newsperson who can produce great newscasts using all the tools (including a live helicopter) send your resume and non-returnable tape to: Dan Austin, KCRG-TV, P.O. Box 816, Cedar Rapids, Iowa 52406. EOE.

TV News Graphic Designer Design and execute still and animated on-air news and promotional graphics. Experience with Aurora Paintbox and Macintosh systems desired. Must be creative and able to handle firm deadlines and short lead-times. Send 3/4" demo reel and resume to: Director of Promotion, WKEF-TV, 1731 Soldiers Home Road, Dayton, OH 45418, by 12/15/95. EOE/M-F.

Reporter. Booming tropical paradise needs Reporter. We're looking for enterprising pros to cover hard news and politics on Saipan. Very aggressive news department has won five ACE awards, George Polk award, Silver Gavel award. This job promises an adventure you'll never forget. Minimum two years experience required. Express mail resume and demo tape to Kirk Chaisson, News Director, 530 West O'Brien Drive, Agana, GU 96910-4996. EOE.

Producer/Writer: Major market East Coast station seeks experienced news Producer/Writer. Ideal candidate is an excellent writer and self-starter who has produced daily newscasts and worked on special projects. Familiarity with NewStar computer system a plus. Will play major role in our Number One News Operation. Please send resume to: Bart Feder, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Opportunity Awaits! Full-time Director to join dominant news operation at New England NBC Affiliate. Resumes to: John Baran, WWLP, P.O. Box 2210, Springfield, Ma. 01102-2210. EOE.

Chief Photographer. WRIC TV is looking for a leader for its photography staff. Middle management opportunity for qualified candidate. NPPA standards, minimum 5 years experience shooting and editing video required. Thorough knowledge of microwave. Satellite live experience a plus. Creative and aggressive candidates only. Send resume to Personnel, WRIC TV, Arboretum Place, Richmond, VA 23236-3464. Excellent benefits. No phone calls please. WRIC TV is an Equal Opportunity Employer. Minorities encouraged to apply.

Investigative Producer: Top 20-market station in sunny South needs an accomplished, experienced producer for its established investigative unit. Successful candidate will be able to juggle both long-term and quick-turn investigations and be a real self-starter. Excellent writing and production skills are also required. Send a tape that shows a variety of your best investigative work along with your resume, references and salary requirements to Box 00617 EOE.

Morning Producer: Do you know how to make a newscast fun to watch? Do you know how to talk to viewers in the morning? Kansas City's 24-hour newschannel is looking for an energetic producer to join its highly successful morning news team! Send tape and resume to: Glynda Caddess, Executive Producer, WDAF-TV, 3030 Summit, Kansas City, MO 64108. EOE.

News Anchor for an award winning midwest station. Anchor, report and produce in one of the nation's leading small market stations. Our station is number one in the ratings. We are a community leader with committed ownership and a great reputation. Join a winner. Previous on-air and news reporting experience necessary. Please send tape and resume to: Mr. Les Sachs, News Director, WGEM-TV, P.O. Box 80, Quincy, IL 62306. EOE M/F

News Director in Rocky Mountains for dominant station in #180+ market and S1 satellites. Focus is on aggressive, investigative reporting. Leader with management experience needed for talented staff with a mix of experienced and developing employees. People skills and a tough-minded knowledge of serious journalism needed. Resumes to Box 00622 EOE.

11PM Producer. WZZM-TV13, Eyewitness News, is looking for a News Producer with exceptional writing, production and supervisory skills. Candidate will have a minimum two-years experience and a college degree. If you come to work everyday with more story ideas than anybody in the room, this job is for you! Producers at WZZM-TV are extensions of the News Director's office. Send resume and "last night's Aircheck" to: Kerry G. Oslund, WZZM-TV, PO Box 2, Grand Rapids, MI 49501. I'll take your phone calls! (616) 785-1313. Applications accepted through December 8, 1995. EOE.

Producer. Aggressive 90s market station needs creative organized take charge individual for our 11:00 pm newscast. You must have one to two years of in-charge producing a commercial television newscast. Tape and resume to Ann Kuskowski, Executive Producer, WFMJ-TV, 101 West Boardman Street, Youngstown, OH 44503. No phone calls. EOE.

Meteorologist/Weathercaster. WRIC TV is looking for a weather personality for morning and noon newscasts. Applicants must have a college degree and weathercasting experience. Meteorology certified preferred. Requires training in use of computer graphics. Send resume to Personnel, WRIC-TV, Arboretum Place, Richmond, VA 23236-3464. Excellent benefits. No phone calls please. WRIC TV is an Equal Opportunity Employer. Minorities encouraged to apply.

Morning Reporter: Do you love live shots? Can you think quickly and clearly during "breaking" news stories? Kansas City's 24-hour newschannel is looking for an enthusiastic reporter to join its highly successful morning news team! Anchor experience helpful. Send tape and resume to: Henry Chu, Assistant News Director, WDAF-TV, 3030 Summit, Kansas City, MO 64108. EOE.

Morning Weathercaster/Reporter: Want to be on the hottest weather show in town? We're looking for a degreed, experienced weather pro who eats, sleeps, and dreams about storms and hurricanes on the beautiful Gulf Coast. State of the art Kavouras graphics and Nexrad to the max. Tapes and resumes to Fred Jordan, General Manager, KBMT-TV, P.O. Box 1550, Beaumont, Texas 77704.

News Director - WAVY10, NBC for Norfolk, Portsmouth, Virginia Beach is searching for our next leader for the market's #1 news team...a dedicated group of professionals who deliver the edge that viewers here love. The successful candidate will have a passion for day to day news operation and a vision for the future. News management experience a must. WAVY-TV is a LIN TV station and is an Affirmative Action Equal Opportunity Employer. Send resumes to Ed Munson, Pres/GM, 300 Wavy Street, Portsmouth, VA 23704. No phone calls please.

Photojournalist Wanted: Excellent photo-journalism skills required. We need you to think, shoot, ask questions and produce quality stories daily. Must be able to engineer live shots and learn Avid editing. If this is you, apply to: Dan Dwyer, Chief Photographer, KMGH-TV, 123 Speer Boulevard, Denver, CO 80203. EOE/AA.

Anchor. FOX 45 News At Ten in Baltimore is looking for a Main Anchor. Candidates should have 3-5 years anchoring and reporting experience. Send your best reporting work, an aircheck of your last newscast, resume and news philosophy to: Joe DeFeo, News Director, WBFF-TV FOX 45, 2000 West 41st Street, Baltimore, MD 21211. No phone calls please. EOE.

Associate Producer: Kansas City's 24-hour newschannel is looking for an eager aggressive individual to help coordinate and plan coverage for a new, locally produced national newscast. Successful candidate will have a solid "world view" and a strong understanding of national news and politics. SNG experience helpful. Send resume to: Henry Chu, Assistant News Director, WDAF-TV, 3030 Summit, Kansas City, MO 64108. EOE.

Anchor - ABC affiliate seeks strong experienced co-anchor to team with our female anchor. This is for our 6 and 11 pm newscasts. Must be a team player and newsroom leader. Send tapes to WCTI-TV, P.O. Box 12325, New Bern, NC 28561. EOE.

HELP WANTED MARKETING

Creative Services Manager. A creative, enthusiastic professional needed to oversee all WISH-TV marketing efforts targeted at Central Indiana viewers. Will supervise creative personnel in copy writing, graphic design and broadcast production. Strong effective advertising background required. Must be able to analyze research data and develop strategic marketing plans based upon those data. Qualified candidates must possess five years professional experience including extensive work in television news promotion. Other responsibilities include budgetary preparation, public and media placement. Must possess a strong sense of competition and a driven desire to win. Resumes and other material to Personnel Director, WISH-TV, 1950 North Meridian Street, Indianapolis, IN 46207. No phone calls please. M/F. EOE.

HELP WANTED RESEARCH

Scarborough Research: Chicago office needs a Client Service Rep. Experience with Scarborough, knowledge of computers (Windows) and TV sales desired. You'll put your analytical and creative skills to work training television station sales staffs to best use Scarborough data. Travel is required. Resume and presentation work to: Evan Goldfarb, Scarborough Research, 332 South Michigan, Suite 200, Chicago, IL 60604.

HELP WANTED PROMOTION

Northern New England Market Leader seeks a Director of Public Affairs to oversee advertising, marketing, promotion and community relations for #1 affiliate in its market. We require a creative, self-motivated person with at least three to five years of promotion management experience who is able to develop and execute effective marketing/promotion and community relations programs. That person will have access to state-of-the-art equipment and the support of creative and professional colleagues. An Equal Opportunity Employer. Send letter, resume and tape or portfolio to: Peter Martin, WCAX-TV, P.O. Box 608, Burlington, VT 05402. Please, no phone calls.

Promotion Producer. KMSP-TV, Minneapolis/St. Paul, is looking for an energetic Writer/Producer with at least 2 years experience to create out-of-the-ordinary news series and image spots plus handle other projects. If you want to work the 14th market in a great environment with great facilities including a D-2 edit suite, send your tape/resume to John Dunn, Assistant Creative Services Director, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344. No phone calls. EOE.

To place an ad in the Broadcasting & Cable Classified pages, contact Antoinette Fasulo
TEL: 212.337.7073 • FAX: 212.206.8327
INTERNET: AFASULO@BC.CAHNERS.COM

Time Warner Cable of New York City has opportunities for:

A dynamic, highly motivated and creative individual with 3-5 years' experience in producing. Candidate needs to be innovative with fresh ideas to create a brand and image for on-air. Must possess knowledge of post-production and have the ability to write and produce unique and cutting-edge spots. Supervisory experience and budget management experience required. (To apply for this position, you must send us a non-returnable 1/2 or 3/4 inch tape.)

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DIRECTOR, ADVERTISING & PROMOTION

An individual who will create and implement strategic and tactical multi-media advertising and promotional campaigns. Manage day-to-day operations of outside ad agencies as well as in-house creative services group. Will administer multi-million dollar operating budget. Excellent negotiation and management skills, industry experience a plus.

We offer a competitive salary and excellent benefits. Please forward your confidential resume and salary requirements, indicating position of interest, to: Human Resources Department, Time Warner Cable of New York City, 120 East 23rd Street, New York, NY 10010. Equal Opportunity Employer.



TIMEWARNER CABLE

HELP WANTED PRODUCTION

Production Manager. WTNZ FOX 43 in Knoxville is looking for a Production Manager to oversee Production Staff and all aspects of location, studio and promotion production. 3 years experience in television studio and field operations. Prefer supervisory experience. Fax resume by December 1 to Cindy Fenton, Creative Services Manager (423) 691-6904. No phone calls. EOE.

Production Manager: Person must be creative and dedicated to producing excellent television commercials, newscast and specials. Exciting opportunity for well organized, creative person looking to manage a growing and talented staff. We have the team and the tools, now we need the winning coach. Reply to Box 00619 EOE.

WBRE-TV(NBC 49th DMA) 28 Eyewitness News is looking for an Executive Producer. This is the number three position in the newsroom. The candidate should have prior line producing and/or assignment editor experience. You will oversee the content of all newscasts, supervise line producers and special series and projects. You may have to lend a hand line producing from time to time. Please send a tape of your most recent show (3/4", 1/2" or Beta) and resume ASAP to: Mr. Micah Johnson, News Director, WBRE-TV, 62 S. Franklin Street, Wilkes-Barre, PA 18773. EOE.

5th best place to live in America and warm, sunny Florida too! The Firm is searching for a fast shooter/editor with tons of Video Toaster experience. Reel(VHS preferred) and resume to: The Firm, P.O. Box 309, Citra, FL 32113. EOE. M/F.

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Creative Services Producer. Top 50 ABC affiliate is seeking a motivated, self-starter with the ability to produce effective promos, commercials, and assist with graphic arts production. College degree and two years experience required. Macintosh experience preferred. Forward resume and tape ASAP to: Michele Brown, HR #515, WHAS-TV, 520 West Chestnut Street, Louisville, KY 40202. EOE. M/F/D/V.

Coastal Carolina Network Affiliate seeks creative Commercial Producer with strong writing skills and excellent production background. Only individuals with commercial production experience need apply. If you have these skills and a killer demo tape, please send non returnable tape and resume to Box 00612 EOE. M/F. Final applicants drug screened.

SITUATIONS WANTED MANAGEMENT

The Dream Team Now available to turnaround or move your group/station to the next level. Just returned to U.S. from long term Group management project overseas.

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Small Market Pro seeks new challenge. Currently GM of growing UPN/WB affiliate. 10+ years management experience at all levels including start-ups. Looking for General or Station Management position at small to medium size market. Reply to Box 00621.

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If you are tired of seeing politicians slip and slide; and want to see them totally nailed to the wall while they are dumb founded or scream, insult, cuss and then try to steal the video tape and release to prevent anybody from seeing their naked soul, send for explosive demo of high profile guests. 202-833-3634. All offers considered.

SITUATIONS WANTED PRODUCTION

Stand-up comedienne/actress, with national television host credits seeks agent representation and/or established production company to produce talk show programming ideas. Possess strong research/interviewing skills. Establishes bond with audiences. Tape available. (212) 780-4807.

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USA NETWORKS, home of the Sci-fi Channel and America's #1 entertainment cable channel, is seeking a Network Operations Manager for our Jersey City office.

As Network Operations Manager, you will supervise, train and support office staff assigned to control the preparation of all D3 Airmasters for use with MARC automation system, manage the MARC database, and process the MARC playlists and general requests. You will also schedule and track work-days, overtime and assignments, resolve discrepancy reports, process invoices for payment, track department expenditures, and assist in planning for special events. Additionally, you will control administrative projects, as well as interact with other departments to set up new procedures.

To qualify, you must have two years prior network operational managerial experience with critical responsibilities, college degree, and computer aptitude including database management, Quattro, and WordPerfect.

We offer a competitive salary and an excellent comprehensive benefits package, with 401(k) pension, and profit sharing. For confidential consideration, please mail or FAX your resume and cover letter with salary history to:

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ENCORE Media Corporation, headquartered in Englewood, CO has two positions available for well organized "out of the box" thinkers and energetic doers to challenge conventional wisdom in the area of pay television. Encore Media Corporation is the largest provider of national cable and satellite channels in the United States. Encore Media Corporation services include Encore, which features hit movies of the '60s, '70s, and '80s, as well as six Thematic Multiplex movie services—Love Stories encore 2, Westerns encore 3, Mystery encore 4, Action encore 5, True Stories & Drama encore 6, WAM! America's Youth Network encore 7 and Starz! encore 8 which features first run exclusive releases from Universal Studios, New Line/Fine Line Cinema, Carolco Pictures, Miramax Films, Imagine, Turner Pictures and in 1997, Touchstone and Hollywood Pictures.

DIRECTOR OF STRATEGIC ANALYSIS Position:(DSA)

Design and collection of data from various programming sources for use in competitive positioning and marketing activities for premium channels. Analysis of proposed economic models for product acquisition and marketing needs. Will also be responsible for ongoing analysis in the areas of competition, technology and new business development. Must have experience in areas of viewership research, financial and economic analysis.

DIRECTOR OF AFFILIATE RESEARCH Position:(DAR)

Design and analysis of research data from various sources including concept interest, quarterly satisfaction and industry surveys. Trending of affiliate performance and distribution. Evaluation of proposed economic models with respect to competition, contractual and government restrictions. Responsible for ongoing analysis of marketing tactics and alternate distribution. Must have experience in areas of market research, economic analysis and pricing strategy.

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Must be aggressive and creative with willingness to assume big risks. Both positions require quantitative and qualitative skills to assess current environment and plan for the future. Must have tools to help shape and create programming, marketing and new business strategies. Must have 3+ years experience with entertainment company in developing competitive responses and strategies from analysis of consumer and production data. College degree with quantitative emphasis and MBA degree required. Drug test and interview required for the successful candidate. Any applicant who is scheduled for an interview should notify the interviewer at the time of contact if he/she requires an accommodation for the interview. EOE/MF NO PHONE CALLS WILL BE ACCEPTED REGARDING THESE POSITIONS. Mail resume and salary history to :

DSA or DAR, ENCORE Media Corporation, P.O. Box 4917, Englewood, CO 80155

Applications will be accepted until December 29, 1995. All responses will be held in the strictest confidence.

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HELP WANTED TECHNICAL

Master Control Operator New York City-based cable channel seeks qualified master control operators for full- and part-time shift work. Individual will ensure that all on-air material is accurately aired off of digital video file server system. Oversee on-air activities, monitor quality of incoming/outgoing transmissions and confirm integrity of daily broadcast schedule. Candidate must be familiar with master control room operations, troubleshooting, and computer systems. Ability to read a waveform and vectorscope. Two years master control experience preferred. Must be a self-starter and be flexible with job duties for this cable channel start-up. Send resume and references to: Beth Gilbrech, VP, Popcorn Channel, 1120 Avenue of the Americas, 6th Floor, New York, NY 10036 or fax #212/302-7730.

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MANAGER

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Requirements include a minimum of 2 years ad sales experience at a cable network as a planner or in an inventory/pricing group as well as strong quantitative analytical and problem solving skills. Broadcast network experience a plus. College degree and knowledge of Word & advanced Excel required.



Please forward your resume with **SALARY REQUIREMENTS** in complete confidence to:

A&E Television Networks, Attn: Human Resources Dept., (MPI-BC), 235 East 45th Street, New York, N.Y. 10017. EOE M/F/D/V.

HELP WANTED MARKETING

MARKETING MANAGER

The Faith & Values Channel seeks a high energy, creative marketing professional to develop marketing strategies, and to develop and execute all aspects of marketing the F&V Channel.

You will plan, develop and implement trade and consumer advertising and promotion. Develop support materials for affiliate relations and for ad sales, including presentations, video presentations and promotions, training and convention activities. Develop and manage a budget.

Qualifications: Competitive, highly creative individual with excellent written and verbal communication skills, team player ability, 5-years experience in marketing and budget management, bachelor's degree in related field, computer skills, management experience.

Faith & Values Channel is an Equal Opportunity Employer.

Please send resume to: P. West, Faith & Values Channel, 305 Madison Avenue, Suite 1949, NY, NY 10165. Fax: 212-599-7975. No phone calls.

To place an ad in the Broadcasting & Cable Classified pages, contact Antoinette Fasulo
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Two Positions in the Communication Program of the English Department, fall 1996. Ph.D. or terminal Master's degree. Strong evidence of effective undergraduate teaching needed. 1. Assistant Professor, tenure track. Basic and Advanced Video Production in studio. AV staff support. Potential for scholarly publication or equivalent. 2. Instructor, for one-year contract, once renewable. Film History and Criticism. Remainder of seven-course obligation might include such areas as: broadcast journalism, desktop publishing, radio production, public relations, specialized writing and speech. Le Moyne College is a comprehensive Jesuit institution offering competitive salaries and educational benefits. EO/AA Applications processed on arrival. Search closes January 15, 1996. Letter of application and vita to Dr. David Lloyd, Chair, Department of English, c/o Human Resources, Le Moyne College, Syracuse, NY 13214-1399.

University of North Texas - Chair, Department of Radio, Television and Film. The department has 800 undergraduate majors and 50 graduate students. The applicant should have an interest in all three media, possess a terminal degree, be willing to embrace new technological developments in the context of established traditions, and foster the continued development of the graduate curriculum. Send cover letter, vita and names/addresses of three references to: Dr. Gerry Veeder, Search Committee Chair, Department of Radio, Television and Film (BCM), University of North Texas, Box 13108, Denton, Texas 76203. Screening of applicants begins on January 30th until the position is filled. AA/EOE.

Teach Under the Big Sky! The University of Montana School of Journalism seeks a tenure-track assistant or associate professor in design/photojournalism. The candidate must have demonstrated skills and significant professional experience in multimedia technology, including photography, editing, design and electronic communication. Demonstrated teaching ability and a master's degree or equivalent professional experience required. The University of Montana is an Equal Opportunity/Affirmative Action Employer and encourages applications from women, minorities, Vietnam-era veterans and persons with disabilities. Review of applications begins December 1, 1995 and continues until the position is filled. Send letter of interest, resume and portfolio of work to: Professor Patty Reksten, Search Committee Chair, School of Journalism, The University of Montana, Missoula, MT 59812. (406)243-4001.

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Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$1.95 per word, \$39 weekly minimum. Situations Wanted: 1.05¢ per word, \$21 weekly minimum. Optional formats: Bold Type: \$2.25 per word, Screened Background: \$2.40, Expanded Type: \$2.95 Bold, Screened, Expanded Type: \$3.35 per word. All other classifications: \$1.95 per word, \$39 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

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Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

Broadcasting & Cable

Classifieds

Order Blank (Fax or Mail)

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Blind Boxes: Add \$25.00 per advertisement

Deadlines: Copy must be in typewritten form by the Monday prior to publishing date.

Category: _____

Line ad ☐

Display ☐

Ad Copy: _____

Date(s) of insertion: _____

Amount enclosed: _____

Name: _____

Company: _____

Address: _____

City: _____ State: _____ Zip: _____

Authorized Signature: _____

Payment:

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Visa ☐

MasterCard ☐

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Credit Card #: _____

Name on Card: _____

Exp. Date: _____

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For the Record

"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; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m.—meters; mhz—megahertz; mi—miles; TL—transmitter location; w—watts. One meter equals 3.28 feet.

FACILITIES CHANGES

Granted

Las Vegas (BMPH-950725IB)—Lotus Broadcasting Corp. for KXPT(FM) 97.1 mhz: increase ERP to 24 kw. *Nov. 7*

Mount Washington, N.H. (BPH-950907-IA)—WCSO Broadcasting LP for WHOM(FM) 94.9 mhz: change main studio TL. *Nov. 3*

New York (BMPH-941207IH)—Group W Radio Inc. for WNEW(FM) 102.7 mhz: change ERP to 1.2 kw, ant. to 141 m. *Oct. 31*

Roanoke Rapids, N.C. (BPED-950111-ID)—Appalachian Educational Communication Corp. for WHGG(FM) 90.1 mhz: change ERP to .76 kw, ant. to 53.3 m., TL to 515 Becker Dr., Roanoke Rapids. *Oct. 30*

Huron, Ohio (BMPH-950601IB)—Luipold Broadcasting Inc. for WKFM(FM) 96.1 mhz: change ERP to 3.4 kw, ant. to 133 m., TL to S side of State Rd. 113, .42 km E of Ceylon Rd. *Oct. 31*

Boalsburg, Pa. (BMPH-920428IB)—Boalsburg Broadcasting Co. for WVVC(FM) 93.7 mhz: change ERP to .24 kw, ant. to 351 m. *Oct. 31*

Clearfield, Pa. (BPH-940323IB)—Clearfield Broadcasters Inc. for WOYX(FM) 93.1 mhz: change ERP to 1.7 kw, ant. to 287 m. *Oct. 31*

Jersey Shore, Pa. (BPH-911127ID)—K.H. Breon Jr. and J.K. Hogg Jr. for WJSA-FM 96.3 mhz: change frequency to 96.3, ERP to 4.38 kw, ant. to 237 m., TL to 2.74 km N on Big

Springs Rd., .32 km W of RD, Tiadaghton State Forest, 3.4 km N of Woolrick, class to B1. *Oct. 31*

Lock Haven, Pa. (BPH-880921IC)—Lipez Broadcasting Corp. for WSNU(FM) 92.1 mhz: change ERP to 3 kw, ant. to 100 m. *Oct. 31*

Mexico, Pa. (BPH-920602IB)—Starview Media Inc. for WJUN-FM 92.5 mhz: change ERP to .47 kw, ant. to 353 m. *Oct. 31*

Muncy, Pa. (BPH-911126IE)—Williamsport Sabercom Inc. for WHTO(FM) 93.3 mhz: change ERP to 1.9 kw, ant. to 355 m., class to B1. *Oct. 31*

St. Matthews, S.C. (BPH-950605ID)—Radio Four Broadcasting Inc. for WQKI-FM 93.9 mhz: change ERP to 6 kw, ant. 100 m. *Oct. 31*

Sioux Falls, S.D. (BPED-950810IA)—Minnesota Public Radio Inc. for KRSD(FM) 88.1 mhz: operate as satellite station. *Nov. 6*

Jackson, Tenn. (BPH-950509IB, IH)—Currey Broadcasting Corp. for WTNV(FM) 104.1 mhz: change ERP to 10 kw/100 kw, ant. to 134 m. (for auxiliary purposes only)/207 m, IH: change directional ant. to nondirectional. *Oct. 31*

Jasper, Tex. (BPH-900801IB)—KTXJ Radio Inc. for KWTX(FM) 102.7 mhz: change ERP to 26 kw, ant. to 134 m., TL, class to C2. *Nov. 3*

Lancaster, Wis. (BPED-950424IB)—Joy Public Broadcasting Corp. for WJTY(FM) 88.1 mhz: change ERP to 7 kw. *Nov. 3*

Winneconne, Wis. (BPH-950601IC)—Value Radio Corp. for WVBO(FM) 103.9 mhz: change ERP to 25 kw, class to C3. *Nov. 3*

Accepted for filing

White Hall, Ark. (BMPH-950921IG)—Bayou Broadcasting Inc. for KWDA(FM) 104.5 mhz: change ant. to 89 m., TL. *Nov. 7*

Denver (BPCT-951030KF)—Fox Television Stations Inc. for KDVR(TV) ch. 31: build auxiliary station. *Nov. 7*

Holly Hill, Fla. (BMPH-950921IC)—

Michelle N. Terzynski for WAHJ(FM) 103.3 mhz: change ant. to 96 m., TL to 1432 LPGA Blvd., Daytona Beach. *Nov. 9*

Athens, Ga. (BPCT-951025KP)—NGM Television Partners Ltd. for WNGM-TV ch. 34: change ERP to 5,000 kw visual, ant. to 440 m., TL to 5/6 km SSW of Chestnut Mtn. *Oct. 3*

Bainbridge, Ga. (BPCT-951025KM)—General Management Consultants Inc. for WTLH(TV) ch. 49: change ERP to 1,650 kw visual, ant. to 629 m., TL to 3.9 km W of US 319, 4.5 km W of Iamonia. *Oct. 3*

Springfield, Mo. (BMPED -951011IC)—American Family Association for KAKU(FM) 90.1 mhz: change ant. to 149 m. *Oct. 3*

Bath, N.Y. (BMP-951031AG)—Pembroke Pines Mass Media NA Corp. for WABH(AM) 1380 khz: reduce power to 119 w, change ant. system design. *Nov. 9*

Conroe, Tex. (BMPCT-951026KE)—Imagists for KHIM(TV) ch. 55: change ant. to 570 m., TL to 3 km NW of intersection of state rds. 2090 and 1010, 3.7 km SE of Splendora. *Oct. 3*

Rosenburg/Richmond, Tex. (BMP-951030AD)—Tichenor License Corp. for KMPO(AM) 980 khz: reduce power to 4.6 kw night, change night TL to 2,000 ft. NW of intersection of FM 1464 and Canal Rd. near Richmond, change ant. system. *Nov. 7*

Amherst, Va. (BP-951027AB)—Community First Broadcasters Inc. for WAMV(AM) 1420 khz: reduce secondary power to 17 w night, change TL to State Rd. 606, 1.2 km E of intersection with Rte. 60 near Amherst, change ant. system. *Nov. 7*

Lynchburg, Va. (BP-951023AE)—Douglas Broadcasting Inc. for WLLI(AM) 930 khz: change TL to off Chapel Lane, .77 km N of former WLLI ant. tower site, change ant. system, relocate main studio. *Nov. 1*

Virginia Beach, Va. (BMPCT-950421KE)—43 Corp. for WVBT(TV) ch. 43: change ERP to 2,526 kw visual, ant. to 261 kw, TL to Kings Hwy, Driver, ant. *Oct. 11*

Richland, Wash. (951004AB)—Sterling Realty Organization Co. for KALE(AM) 960 khz: operate trans. by remote control from 507 W. Clark St., Pasco. *Nov. 2*

Yakima, Wash. (BMPH-950810IB)—Spanish Language Broadcasters of Washington for KZTA-FM 99.7 mhz: change ERP to 7.62 kw, ant. to 178 m., TL. *Sept. 28*

Romney, W.Va. (BPH-950831IC)—Charter Equities Inc. for WJJB(FM) 100.1 mhz: change ERP to .9 kw. *Sept. 27*

De Pere, Wis. (BPH-950906IC)—American Communications Co. for WJLW(FM) 95.9 mhz: change ERP to 4.5 kw, ant. to 235.9 m., TL. *Oct. 6*

Nekoosa, Wis. (BMPH-950905IE)—Berry Radio Co. for WXEC(FM) 93.7 mhz: change class to C. *Oct. 27*

Peshtigo, Wis. (BMPH-950824IA)—Janet Callow for WJRM(FM) 96.1 mhz: change ERP to 49.43 kw, ant. to 147 m., TL to junction of Gross Ln., Bridge and Homestead rds., Grover, channel to 96.3 mhz. *Oct. 5*

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,906
Commercial FM	5,285
Educational FM	1,810
Total Radio	12,001
VHF LPTV	561
UHF LPTV	1,211
Total LPTV	1,772
FM translators & boosters	2,453
VHF translators	2,263
UHF translators	2,562
Total Translators	7,278

Service	Total
Commercial VHF TV	559
Commercial UHF TV	622
Educational VHF TV	123
Educational UHF TV	240
Total TV	1,544

CABLE

Total systems	11,660
Total subscribers	62,231,730
Homes passed	91,750,000
Cable penetration*	65.3%

*Based on TV household universe of 95.4 million.

Sources: FCC, Nielsen and Paul Kagan Associates

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Corn-Revere Commentary

Continued from page 24

cludes that the Constitution has more than one First Amendment. The more traditional First Amendment protects us from Joe McCarthy, Richard Nixon and "real" censorship, and it is strong indeed. The other First Amendment is much more forgiving of government meddling in speech, so long as a law's sponsor asserts a desire to protect children. This Minow calls a "child's First Amendment." It is aptly named, for only a child could believe it.

Minow's analysis predictably focuses on *FCC v. Pacifica Foundation*, in which the Supreme Court upheld FCC regulation of George Carlin's famous "Seven Dirty Words" monologue. He also examines cases not involving broadcasting that treat children as a special category of the citizenry. But it is a long leap from these cases to the conclusion that the First Amendment permits the government to dictate the amount and quality of children's programming that broadcasters must transmit in order to keep their licenses.

As the Supreme Court noted in *Turner Broadcasting System v. FCC*, "The FCC's oversight responsibilities do not grant it the power to ordain any particular type of programming that must be offered by broadcast stations." Nor may the government "impose upon [broadcasters] its private notions of what the public ought to hear."

Ironically, many of the cases cited in Minow's discussion of a "child's First Amendment" undercut his assumption that courts will uphold "reasonable" regulations wherever children are involved. The first such case is *West Virginia State Board of Education v. Barnette*, in which the Supreme Court held that school children could not be forced to salute the flag and recite the pledge of allegiance. Justice Jackson's plurality opinion emphasized that "[i]f there is any fixed star in our constitutional constellation, it is that no official, high or petty, can prescribe what shall be orthodox in politics, nationalism, religion or other matters of opinion or force citizens to confess by word or act their faith therein. The opinion concluded that "[i]f there are any circumstances which permit an exception, they do not now occur to us."

This constitutional barrier against the government's ability to compel speech is not confined to measures that would force schoolchildren to take an oath. The First Amendment principles adopted in *Barnette* also limit official power to prescribe speech that regulated industries must transmit.

In another case assertedly supporting a child's First Amendment, *Ginsberg v. New York*, the Supreme Court upheld a law that prohibited selling "girlie magazines" to minors. However, the "harmful to minors" standard that arose from that case has been interpreted over the years to apply to an increasingly narrow range of materials.

More important, Minow neglects to note that the *Ginsberg* standard has not been found to support ratings systems such as those implicit in V-chip legislation. On the same day that it decided *Ginsberg*, the Supreme Court struck down a movie-

licensing ordinance for the city of Dallas. Under the Dallas law, a film had to be reviewed by a Motion Picture Classification Board and receive a rating. If the film was deemed to be "not suitable for young persons," all advertisements were required to clearly disclose the classification and patrons under 16 had to be turned away at the box office.

The ordinance specified that "not suitable for young persons" meant "[d]escribing or portraying brutality, criminal violence or depravity in such a manner as to be, in the judgment of the board, likely to incite or encourage crime or delinquency on the part of young persons." The ratings system also covered films "[d]escribing or portraying nudity beyond the customary limits of candor in the community."

The court held that the ordinance violated the First Amendment. It was unimpressed with the city's argument that its licensing system employed "classification rather than direct suppression." Nor were the law's unconstitutional features rendered acceptable because the ordinance was "adopted for the salutary purpose of protecting children." The court said that such a classification system would cause theater owners to shy from any films that would receive an "unsuitable" rating, so they would "contract to show only the totally inane."

Echoing Minow's view of television, the court said that "[t]he vast wasteland that some have described in reference to another medium might be a verdant paradise" compared with a world in which films are judged according to a government ratings system.

The same concern has informed opposition to the V-chip—that it could cause advertisers to abandon shows that may contain some violence but that otherwise are excellent programs. With the proposed V-chip technology, any show that received a V rating would be blocked in its entirety, regardless of what message came before or after the offending act. There is no accounting for quality—or taste. No chip can distinguish between *NYPD Blue* and *Baywatch*, or between "Schindler's List" and "Nightmare on Elm Street," the inflated claims of the legislation's sponsors notwithstanding.

To his credit, Minow acknowledges that regulation of televised violence "may indeed capture Hamlet," but he takes comfort in the assumption that "neither PBS nor any broadcast network has announced a Saturday-morning or after-school Shakespeare festival on its fall schedule." Unfortunately, Minow does not watch much television, according to a recent profile in the *Chicago Tribune Sunday Magazine*, and it shows. He evidently missed the critically acclaimed animated Shakespeare series on HBO. And if the V-chip legislation becomes law, so may the rest of us.

Richard Nixon was forever hounded by the query, "Would you buy a used car from this man?" It was a good question. The likely answer turned out to be a quick way to judge Nixon's character.

Another good question is this: Should we take First Amendment advice from the man who coined the term "vast wasteland"? It generally pays not to take regulatory pointers from one who hates the medium he would control. ■

Another good question is this: Should we take First Amendment advice from the man who coined the term "vast wasteland"? It generally pays not to take regulatory pointers from one who hates the medium he would control.

Syndicator 'super-serves' radio audiences

Chalk it up to creative intuition or common sense, but radio-program innovator Josh Feigenbaum's knack for anticipating and meeting radio stations' needs has kept him on top of the syndication marketplace for more than a dozen years.

Ambitious, and passionate about radio, Feigenbaum melded his interest in rock music and a desire to create radio product in founding MJJ Broadcasting in 1980. His primary goal at the outset was "to provide something stations can't do for themselves that is compelling to both the station and the listeners," Feigenbaum says. Little has changed in 15 years.

"There is always something that's needed in radio that somebody, either on the national or local level, doesn't have the time or the resources to do," Feigenbaum says. "And there are always going to be scrappy entrepreneurs like me to find ways to fill those needs."

Feigenbaum started the broadcasting company at age 30 with his life savings of \$25,000. He attributes the buildup of MJJ to a string of ideas for radio programming that hit big. MJJ boasts 2,500 affiliates for its variety of syndicated music-news fax services, special-event coverage, long-form artist profiles and short-form contest promotions.

Rapid consolidation in radio since the early 1980s has created more opportunities for syndicated shows but also has made the competition for affiliates fiercer, Feigenbaum says. As a privately held company of about 60 employees, MJJ competes with syndication giants ABC Radio Networks, CBS Radio Network and Westwood One.

The key to staying afloat, Feigenbaum says, is to "super-serve audiences, advertisers and radio stations [and] maintain focus day in and day out."

"The competition is getting more intense, not less intense," he says. "We've always competed with the giants, and the one common denominator is who's got the better creative [team]. I still believe that the creative company is the one that is going to win."

Feigenbaum combines his background in magazine publishing and the record industry in running MJJ. After college, he sold advertising for *Rolling Stone* magazine and helped publish *Crawdaddy*. Tapping his knowledge of music, Arista Records brought him in as director of artist development.

While at Arista, Feigenbaum started working for the radio production company DIR Broadcasting on a free-lance basis.



"You have to create programs that become hits on radio and that become indispensable to the functioning of that radio station. If you don't have that, you don't have a future."

Joshua Feigenbaum

President/owner, MJJ Broadcasting, N.Y.; b. May 22, 1949, Brooklyn, N.Y.; BA, Rutgers University, New Brunswick, N.J., 1971; director of advertising, Transaction Publishing, N.J., 1971; N.Y. account executive, *Rolling Stone*, 1972-73; associate publisher, *Crawdaddy*, 1974; director, artist development, Arista Records, 1975-76; producer/account executive, DIR Broadcasting, 1977-79; publisher, *Not the New York Times*, 1978; founder, MJJ Broadcasting, 1980; current position since 1980; m. Cher Lewis; children: Emma, 13; Zoë, 13.

DIR was producing the benchmark long-form radio rock show *The King Biscuit Flower Hour*. Later, after an unsuccessful attempt to launch a topical humor magazine, he joined DIR full-time.

Three years later, "it became clear I had the avocation and vocation" to create programs for rock radio, Feigenbaum says.

Short on cash but rich with ideas, Feigenbaum partnered with comedian Robert Klein to syndicate MJJ's debut product, *The Robert Klein Show*, a long-form show featuring skits and guest interviews.

When the show ended after about a year, Feigenbaum tackled his first in-house solo project. *Rock Quiz* was a short segment that posed trivia questions and allowed stations to incorporate songs with contest promos. *Rock Quiz* enjoyed enough initial success that Feigenbaum expanded by creating a quiz segment for country, urban and other formats.

It also encouraged him to create more short-form programming. In addition to its quiz shows, MJJ syndicates short-form programs *Classic Cuts*, *Bedtime with Barney* and *Al Michaels' Sports Quiz*.

Building on the premise of creating product that would appeal to listeners, stations and advertisers, Feigenbaum in 1984 conceived *Metal Shop*, a long-form show featuring on-air interviews and profiles of heavy-metal rock artists. *Metal Shop* since has evolved into *Rock Shop* and is devoted to alternative-rock artists.

Five years into the syndication business, Feigenbaum was asked by the National Recording Academy to produce a show around its annual Grammy awards. MJJ produced two-hour specials on Grammy nominees in five musical genres, from rock to jazz.

MJJ recently celebrated its ninth year producing the Grammy Awards show, which boasts 600 affiliates. Coverage of the Grammys encouraged Feigenbaum to produce special coverage of the annual Country Music Association Awards, VH1 Center Stage Concert Series and MTV Video Music Awards.

Amidst "ferocious competition," Feigenbaum says there is always pressure to create the next best thing. But the trick is not to lose focus of what stations need, he says.

"You have to create programs that become hits on radio and that become indispensable to the functioning of that radio station," Feigenbaum says. "If you don't have that, you don't have a future." —DP

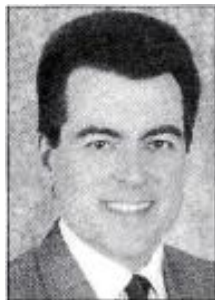
BROADCAST TV

Paul Cassidy, president/GM, WKBW-TV Buffalo, N.Y., joins Cordillera Communications Inc., Dallas, as president.

Dave Davis, GSM, WTKR(TV) Norfolk, Va., joins WLIG(TV) Riverhead, N.Y., as VP/GM.

Debbie Brune, account executive, WMAR-TV Baltimore, named LSM.

F. Robert Kalthoff, media consultant, WSBT-TV South Bend, Ind., joins KYMA(TV) Yuma, Ariz., as VP/GM.



Spieckerman

Lee Spieckerman, director, promotion and special projects, LIN Television Corp., Providence, R.I., named president, LIN Productions.

Mark Martello, weekend sports anchor/sports reporter/producer,

WTVW(TV) Evansville, Ind., joins WBNG-TV Binghamton, N.Y., as weekend sports anchor/reporter.

Jamie Erlicht, associate producer, Greystone Communications, joins MTM Television, Studio City, Calif., as manager, program development.

Sally Kohn, regional sales manager, WXIN(TV) Indianapolis, named NSM.

Steve Daniels, investigative reporter, WTVJ(TV) Miami, named co-anchor, NBC6 News at 5.

Appointments at Universal Television, Universal City, Calif.: **George**

McFetridge, director, legal affairs, named director, business affairs; **Gary Gradinger**, staff attorney, Bet Tzedek Legal Services, joins as manager, business affairs; **David Karnes**, partner, Rosenfeld, Meyer & Susman law firm, Beverly Hills, joins as attorney, legal affairs.

Appointments at KING-TV Seattle: **Paul Silvi**, weekend sports anchor, named weekday sports anchor; **Eric Lerner**, news director, KWCH-TV Hutchinson, Kan., joins in same capacity; **Karla Halbakken**, public affairs manager, 78 Inc., Washington, joins as director, community relations; **Gaard Swanson**, sports reporter, adds weekend sports anchor to his responsibilities.

Steve Smith, special projects producer,

WXIA-TV Atlanta, joins ABC News there as Southern bureau chief.

Michael Simpson, GSM, KENS-TV San Antonio, Tex., joins WUPL-TV New Orleans in same capacity.

Tim O'Connor, VP, sales, SNI Sports Network, St. Louis, joins KPLR-TV there as director, sports sales.

John Covas, VP, information services, Walt Disney Pictures and Television, Burbank, Calif., named senior VP.

Brien Kennedy, general sales manager, WSIA-TV Atlanta, named VP/GSM.

PROGRAMING



Zachary

Susan Zachary, producer, "The Tie That Binds" motion picture, joins Rosemont Productions International, Los Angeles, as executive VP, production.

Appointments at New World, Los

Angeles: **Howard Kurtzman**, senior VP, business and legal affairs, Cannell Entertainment (recently acquired by New World), joins New World Television Programming in same capacity; **Lorna Shepard**, senior VP, business affairs, named senior VP, business affairs and administration, New World Animation.



Haarer

Appointments at Film Roman, North Hollywood, Calif.: **Tricia Haarer**, director, media relations, The Disney Channel, joins as director, public relations; **Lori Evans Lama**, director, KCET(TV) Los

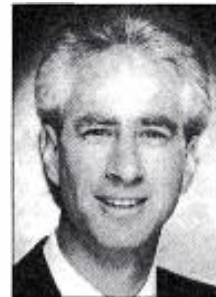
Angeles, joins as program executive; **Emily Kaufman**, director, marketing and public relations, D.A.R.E. America, joins as licensing manager.

RADIO

George Gollub, account executive, D&R Radio, Boston, named director, sales, Infinity Radio Sales there.

Appointments at Katz Radio Group:

Mark Hawkins named VP/regional manager, Eastman Radio, Dallas; **Bob McArthur**, VP/regional manager, Banner Radio, Chicago, joins as senior VP/director, KRG Dimensions Agri-Marketing, there; **Andrew Rosen**, VP/sales manager, Eastman Radio, New York, named VP/manager, station, there; **Dennis Sternitzky**, sales manager, Banner Radio, Minneapolis, named VP/manager, Chicago.



Gutbrod

John Gutbrod, VP/GM, ADMO Advertising, River City Broadcasting and radio stations in St. Louis, Mo., and Cleveland, joins KRBB(FM)/KXLK(FM)/KQAM(AM) and KFH(AM) Wichita, Kan., in

same capacity.

Shauri Bunch and **Kay Bordelon**, account executives, Major Market Radio, Dallas, named directors, sales.

Kevin Cassidy, VP/regional manager/director, D&R Radio, Dallas, named regional executive, The Interep Radio Store there.

Sheryl Stephens, account executive, WDTL-FM/WOHT-FM/WDSK(AM) Cleveland, Miss., joins KDTL-FM Lake Village, Ark./Greenville, Miss., as station manager.

John Murphy, agency account manager/NSM, *Reno Gazette-Journal*, named GSM, KODS(FM) Reno, and regional sales manager, KODS/KTHX-FM there.

Appointments at Nationwide Communications Inc., Columbus, Ohio: **Dan Morris**, GM, WNCI(FM) Columbus, named VP, radio, with responsibility for NCI stations east of the Mississippi; **Clancy Woods**, GM, WHTZ(FM) Newark, N.J., joins as VP, radio stations west of the Mississippi; **Dave Robbins**, group program director, WNCI(FM), named GM; **Willard Hoyt**, VP/treasurer, named senior VP/treasurer, administration.

Appointments at WBSL(FM) New York: **Glenn Rosenberg**, local sales manager, named GSM; **Robert Baratto**, account executive, named NSM.

Peggy Law, sales manager, KEYN-FM/KQAM(AM) Wichita, Kan., named regional sales manager.

CABLE

Appointments at Prime Life Network, New York: **Susan Werbe**, producer, *Eye to Eye with Connie Chung*, CBS News, joins as VP, news and public affairs; **Gary Press**, VP, programming, Leo Burnett, joins as VP, sales administration.

Appointments at Landmark Communications Inc., Norfolk, Va.: **Page Lea**, director, business development, named VP; **Charlie Hill**, VP, benefits administration, named VP, human resources.

Win Baker, special projects producer, WCBS-TV New York, joins c/net: the computer network, San Francisco, as segment producer, *c/net central*.

Emilio Alvarez-Recio III, national manager, spot sales, Univision Network, joins International Family Entertainment Inc., Virginia Beach, Va., as director, advertising sales.



Tarpley

Todd Tarpley, manager, research and planning, The History Channel, New York, named manager, new media, A&E Television Networks there.

Appointments at Nickelodeon, New York: **Sergei**

Kuharsky, VP, marketing and family entertainment, Warner Home Video, joins as VP, marketing, US Television; **Cyma Zarghami**, VP, programming, Nickelodeon and Nick at Nite, named senior VP, programming; **Albie Hecht**, executive producer/VP, production and development, named senior VP, Nickelodeon Productions; **Janet Nezhad**, lawyer, Paul, Weiss, Rifkind, Wharton and Garrison law firm, joins as counsel, Nickelodeon's off-channel businesses; **Fabian Milburn**, lawyer, assistant general counsel, BET Holdings, Washington, joins as counsel.

Appointments at CNN Business News: **Bill Tucker**, deputy managing editor, named VP, CNN Financial Network; **Debra Kocher**, managing director, CNN Business News/Europe, named VP; **Helen Whelan**, manager, news business development, named VP, development and administration.

Chris Swan, regional manager, affiliate sales and marketing, The Golf Channel, New York, named director.

Charles Hoff, deputy, CNN, London, named bureau chief there.

Maribel Maldonado, director, marketing, CTAM, joins Request Television, Denver, as director, affiliate relations and sales, Mid-Atlantic region.

Appointments at Falcon, Los Angeles: **Lori Spagna**, national director, pay per view, named corporate director, new products; **Deborah Richards** joins as national director, pay per view.

ADVERTISING/MARKETING



Valandra

Kent Valandra, Western manager, Team Prodigy, TeleRep, joins Western International Media, Los Angeles, as executive VP/director, new media.

Richard Benincasa, manager, New York Vikings

sales team, Seltel, named sales manager, Crusaders sales team.

Danielle Medlock, senior research analyst, Western International Syndication, Los Angeles, named research manager.

Eric Gardner, VP/creative group head, Saatchi and Saatchi/Pacific, Los Angeles, joins Jacobs & Gerber there as executive art director.

Carina Sayles, manager, media relations, CBS Network Entertainment, New York, joins Pryor & Associates Inc. there as director, corporate communications.

Timothy Cornillie, director, client services, Leigh Stowell & Co., joins the Television Bureau of Advertising, New York, as VP, national marketing.

Mark Simon Burk, associate creative

director/writer, Deutsch Advertising, and **Andrew Djak**, senior creative director, Lowe & Partners/SMS, join Bates USA, New York, as senior VPs/group creative directors.

MULTIMEDIA

Charlie Lichty, director, marketing, WITF-TV Harrisburg, Va., named VP, marketing.

Carol Fanning, GM, Jones Spacelink of Hawaii, Hilo, Hawaii, joins Superaudio Cable Radio Service, Englewood, Colo., in same capacity.

Appointments at Metro Networks, Minneapolis/St. Paul: **John Lundell**, anchor, named director, operations; **David Clutter**, director, operations, named news bureau chief.

ALLIED FIELDS

Cathy Hoffman Glosser, director, domestic licensing, DIC Entertainment/CapCities Inc., joins Saban Children's Entertainment Group, Burbank, Calif., as director, licensing and merchandising.

Lisa Silfen, director, consumer products, MTV: Music Television, New York, named VP.

DEATHS

Vince Gibbens, 46, news anchor, WITI-TV Milwaukee, died Nov. 15 after a heart attack. Gibbens joined WISN-TV Milwaukee in 1978. From there he went to KCRA-TV Sacramento and then to WITI-TV. He also worked for WBAL-TV Baltimore. Gibbens is survived by his wife, Christine, and five children.

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is the person we deliver.



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Broadcasting • Cable • Satellite • Entertainment

NBC has canceled first-year comedy *Pursuit of Happiness* and third-year action series *seaQuest 2032* and in the process has **restructured Tuesday, Wednesday, Saturday and Sunday nights.** *Pursuit's* Tuesday 9:30 time slot will be filled by *The John Larroquette Show*, which moves from Saturday at 9 beginning Dec. 12. The network also is launching *3rd Rock from the Sun*, a comedy from Carsey-Werner Co., in the Tuesday 8:30 slot beginning Jan. 9, displacing *NewsRadio*, which shifts to Sunday at 8:30. *Hope & Gloria* leaves its Sunday 8:30 slot, for Saturday at 9. NBC did not announce a replacement for *seaQuest* on Wednesday at 8; however, speculation has centered on *JAG*, now on Saturday at 8-9.

A federal judge in Los Angeles has issued a temporary restraining order blocking broadcasts of Starcom Entertainment's syndicated TV special *The Total James Bond*. Metro-Goldwyn-Mayer filed a lawsuit over the special last week, accusing Starcom of illegally using the trailers for at least 12 James Bond movies and promotional materials for the latest 007 feature, "Goldeneye," for the bulk of its two-hour special. Starcom officials could not be reached for comment by press time.

The FCC has rescheduled its canceled Nov. 20 meeting for tomorrow, Nov. 28. Agenda items include consideration of a "uniform rate-setting" scheme that would allow cable operators to set uniform prices across multiple systems. The FCC also plans to reopen the bidding on MMDS spectrum today.

Ken Schanzer, who for two years was president of the now-defunct The Baseball Network, has his old job back. He has rejoined NBC Sports as executive VP, supervising day-to-day operations. He also will oversee a newly formed unit, NBC Super Sports, the exclusive supplier of sports programming to NBC Super Channel. TBN was a two-year joint venture of Major League Baseball, ABC and NBC that ended after this season.

The Advertiser Syndicated Television Association is launching a new marketing campaign. Elements include: a new logo; an ad

Rooney riled over tobacco flap

Andy Rooney is at it again. At loggerheads with his CBS bosses, that is. Last week, after BROADCASTING & CABLE conducted a two-part interview with him (see page 54), Rooney made national headlines by weighing in on the controversy concerning CBS Inc.'s decision to yank an interview from a *60 Minutes* story on the tobacco industry.

In his syndicated newspaper column, Rooney took Don Hewitt, the show's executive producer, to task for watering down Rooney's commentary on the controversy—particularly comments about CBS Chairman Larry Tisch's control of the Lorillard tobacco company—that appeared in the Nov. 19 broadcast. Last week, in part one of Rooney's interview with BROADCASTING & CABLE, he acknowledged that his spats with management make it seem as if he's on the verge of leaving the show any given week.

In his newspaper column, Rooney said he wished he'd left the show at the end of last season. After Hewitt told him to cut out some of his comments about Tisch in the tobacco commentary, Rooney wrote: "I couldn't decide whether to quit or sigh in relief." He ended up putting together his shortest piece ever for *60 Minutes*, he said.

Rooney told BROADCASTING & CABLE that he wasn't going to resign over the controversy: "I've come a lot closer than this. I may have overstated that."

—SM

campaign highlighting what ASTA says is its one-third share of the national broadcast audience; a direct mail campaign to advertisers and agencies targeting underspending brands and categories; a new traffic guide, and a new Advertiser Courtesy Booth at the NATPE International convention in January. ASTA also says it will work with Nielsen to provide better formats for comparing network, syndication and cable ratings.

Former Telemundo president/CEO **Joaquin Blaya** has been appointed president of Solomon International Latino, a new division of Solomon International Enterprises.

VH1 has gained exclusive rights to rebroadcast Dick Clark's *American Bandstand* starting New Year's Day. Called *VH1's American Bandstand Marathon*, more than 20 consecutive hours of *American Bandstand* will be shown on Jan. 1. The episodes, originally aired in 1975-85, will run from 7 a.m. until 3:30 a.m. Dick Clark will introduce each episode from the *Bandstand* set in Hollywood. Starting Jan. 2, VH1 will air episodes under the banner *VH1's Best of American Bandstand*, Monday-Friday at 12:30 and 7:30 p.m. and Saturday at 11 a.m. and 7:30 p.m.

Writer/producer **Henry Bromell** has signed a production deal with 20th Century Fox Television that includes a drama series to star actor Ruben Blades. Bromell, who is executive producer of NBC's *Homicide*, will create and executive-produce the project.

Reese Schonfeld is leaving his position as president of the TV Food Network but will continue as vice chairman and will retain his equity interest in the cable network.

Dow Jones and ITT have named Martin Schenker managing editor, business news, for the station they are acquiring in New York, WNYC-TV. **Ian Hunter** was named executive producer, business news.

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Nov. 12. Numbers represent average audience/stations/% coverage.)

1. Wheel of Fortune	13.2/228/99
2. Jeopardy!	11.1/221/99
3. Home Improvement	10.1/218/97
4. Oprah Winfrey Show	9.4/237/99
5. Seinfeld	7.6/213/97
6. Wheel of Fortune-wknd	7.3/179/77
7. Entertainment Tonight	7.2/170/94
8. ESPN NFL Regular Season	7.0/3/71
8. The Simpsons	7.0/187/96
8. Star Trek: Deep Space Nine	7.0/232/98
11. Home Improvement-wknd	6.8/214/95
12. Hercules	6.4/227/98
13. Inside Edition	6.2/168/92
14. Fresh Prince of Bel-Air	5.7/159/87
14. Roseanne	5.7/174/93

HOLLYWOOD

'Carnie' on the ropes

Warner Bros. Domestic Television has been quietly telling stations that *Carnie* will not be renewed after the current 13-week cycle, which goes through the February 1996 sweeps. In October, *Carnie* was the top performer among new talk shows but down sharply from year-ago household time periods. Some station executives say they've let WBDTV know they haven't been thrilled with the quality of Carnie Wilson's hosting performance. The company is telling stations they want to replace *Carnie* with the recently signed Rosie O'Donnell in a talk/variety program that's being positioned as a *Mike Douglas*-type show for the 1990s (see story, page 26). Station sources say they're being told by Warner executives that Rosie could debut as early as March 1996. Warner Bros. executives could not be reached for comment at press time.

BVT talker

It's looking more and more like Buena Vista Television will be bringing Los Angeles talk show *Marilyn Kagan* to the NATPE convention for a national rollout next year. Kagan's show on Disney-owned KCAL-TV fits in with the new crop of cleaner, advertiser-friendly talkers in the works for next fall. Kagan, who also hosts a nightly radio call-in show on Los Angeles's KFI(AM), is a licensed psychotherapist who specializes in helping kids with learning disabilities. Now in its second year, Kagan's strip frequently ranks first or second in its 2 p.m. time period. In head-to-head competition with *Jenny Jones*, Kagan held its own during the first two weeks of the November sweeps with an average 2.5 Nielsen metered-market rating/9 share, compared with *Jenny Jones*'s average 2.6/9. Kagan beat its other 2 p.m.

talk competitors, *Carnie* (1.3/5) and *Donahue* (2.1/8).

WASHINGTON

Surprise!

The last word on Westinghouse left some commissioners irritated last week. Commission advisers had solicited a series of promises that their bosses would not start a rhetorical "food fight" at last week's open meeting on the contentious transfer approval. No harsh words were exchanged, although Hundt—speaking last—stressed Westinghouse's past performance in children's television and its pledge to boost the programming at CBS. FCC sources say "mouths were open" among the other commissioners after the statement, although they voted without responding.

NEW YORK

Tyson II

Fox Sports reportedly is dotting the final i's on a deal to televise Mike Tyson's heavyweight fight with Buster Mathis Jr. on free TV, although Fox spokesman Vince Wladika says a TV deal has not been signed. The pending deal reportedly would pay Tyson and fight promoter Don King half of the \$10 million the network was to have paid them for Tyson's aborted Nov. 4 bout. The new fight, slated for Dec. 16 at the Atlantic City Convention Center, reportedly would include some participation by Donald Trump, whose hotel and casinos will pay a site fee for the fight. The event also faces a roadblock from the New Jersey Casino Control Commission, which prohibits Atlantic City's 12 casinos from doing business with Don King because of his federal wire-fraud indictment.

HOLLYWOOD

Monkees come home

The Disney Channel and Rhino

Records are said to be working on a special for next year celebrating the 30th anniversary of *The Monkees*' debut on NBC. Although the hour retrospective is still in the early development stage, airings of the special likely will coincide with the group's national concert tour next summer. Rhino, which owns everything connected with the Monkees except for the syndication rights to the TV series, has just released a \$400, 21-video box set containing all 58 episodes of the show, which ran from 1966 to 1968.

CINCINNATI

Merger moves?

Although there is no official word yet from either Citicasters or OmniAmerica Communications on whether the companies are courting potential merger partners, industry brokers speculate that Citicasters may soon look to merge with another radio group. Citicasters President/CEO John Zanotti called off a proposed merger with OmniAmerica last week that had first been announced in August. Citicasters CFO Gregory Thomas will say only that the company is seeking other options to expand.



Drawn for BROADCASTING & CABLE by Jack Schmidt
"So you drew the short straw on wiring the National Association of Pit Bull Owners."

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting-Telecasting* introduced in 1945. *Television* acquired in 1961. *Cablecasting* introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V., used under license. *Reg. U.S. Patent Office.

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Broadcasting & Cable (ISSN 0007-2028) (GST #123397457) is published weekly, except at year's end when two issues are combined, by the Cahners Publishing Co. Cahners Publishing Co., at 245 West 17th St., New York, NY 10011, is a division of Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630; Robert L. Krakoff, Chairman/Chief Executive Officer; Timothy C. O'Brien, Executive Vice President/Finance and Administration; John J. Beni, Senior Vice President/General Manager, Consumer/Entertainment Division. Second-class postage paid at New York, NY, and additional mailing offices. Postmaster, please send address changes to: *Broadcasting & Cable*, PO Box 6399, Torrance, CA 90504-0399. *Broadcasting & Cable* copyright 1995 by Reed Elsevier Inc. Rates for non-qualified subscriptions, including all issues: USA, \$117; Canada, \$149 (includes GST); Foreign Air, \$320; Foreign Surface, \$169. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: *Broadcasting & Cable*, PO Box 6399, Torrance, CA 90504-0399. Microfilm of *Broadcasting & Cable* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106 (1-800-521-0600).

Cable's growing season

As this week's cover suggests, cable is pumped up and flexing its competitive muscle. On the eve of the Western Show in Anaheim, revenue, subs, ratings and ad sales are up. A telco dereg bill remains poised to roll back rate curbs and free cable operators to use their plant for telephony. There was word last week that the bill could be wrapped up by the beginning of December, providing an early Christmas present for many in the wired medium who were already marking their calendars for 1996.

But what also has increased are the ranks of competitors—including the telcos, wireless and DBS. Cable operators will have to invest in technical upgrades that increase channel capacity if they want to remain in a position of strength.

That need is greatest among smaller and middle-size systems that currently lack the fiber trunk necessary for digital compression. Without that capacity, the larger cable systems already on a high-fiber diet will have an even greater advantage, creating a culture of technological haves and have-nots. According to one analyst, larger MSOs are already on a rebuild spending spree to insure top-quality video and the ability to navigate among new technologies.

TCI remains the symbol of cable's clout, continuing to buy at least a 5% stake in seemingly every communications-related business on earth. Time Warner is just a step behind, followed by the three C's—Comcast, Continental and Cox. Then there are the growing MSOs run by people like John Rigas of Adelphia, who turned small-town dreams into big-time businesses. One of this magazine's reporters was overheard suggesting that today's best investment strategy might be to buy stock in the smallest publicly held MSO around. That doesn't look like a bad play from here.

The way we see the wired future, it's cable's to lose.

About face

Television went back through the looking glass last week. After decades of working toward high-definition television, and on the eve of the climactic (some would say triumphant) delivery of that new medium to the FCC, Chairman Reed Hundt pricked the balloon. In a speech to the International Radio & Television Society in New York, Hundt downplayed every HDTV promise and praised to the sky the thought of staying put in analog. His pejorative way of putting the quest for HDTV: "...force-marching the eminently successful American broadcast industry and its 100 million-home audience from analog to so-called high-definition television."

Does this man want to make the trip?

It's just the kind of curve ball that has gotten the chairman into the credibility jam documented elsewhere in this issue.

If his questions, or hints, become formalized as policy, the over-the-air television system will be forever frozen into a 50-year-old technology that the rest of the world is going to leave behind in a (relatively speaking) flash. The way we read between the chairman's lines, if he were to release digital spectrum it would be by auction and in 2 mhz increments.

The FCC's declaring that broadcasters be prepared to broadcast HDTV is not, in our view, micromanaging. It is macromanaging, and that's what the FCC is charged to do. (We leave to another day the question of whether broadcasters should be required to transmit a minimum budget of HDTV.)

The chairman closed on a conciliatory note: "Despite the difficulty and enormity of the questions, I am optimistic that, if you try to see it my way and I try to see it your way, we can work it out." We'll hold that thought.

Lawrence B. Taishoff, chairman
Peggy Conlon, publisher

Editorial

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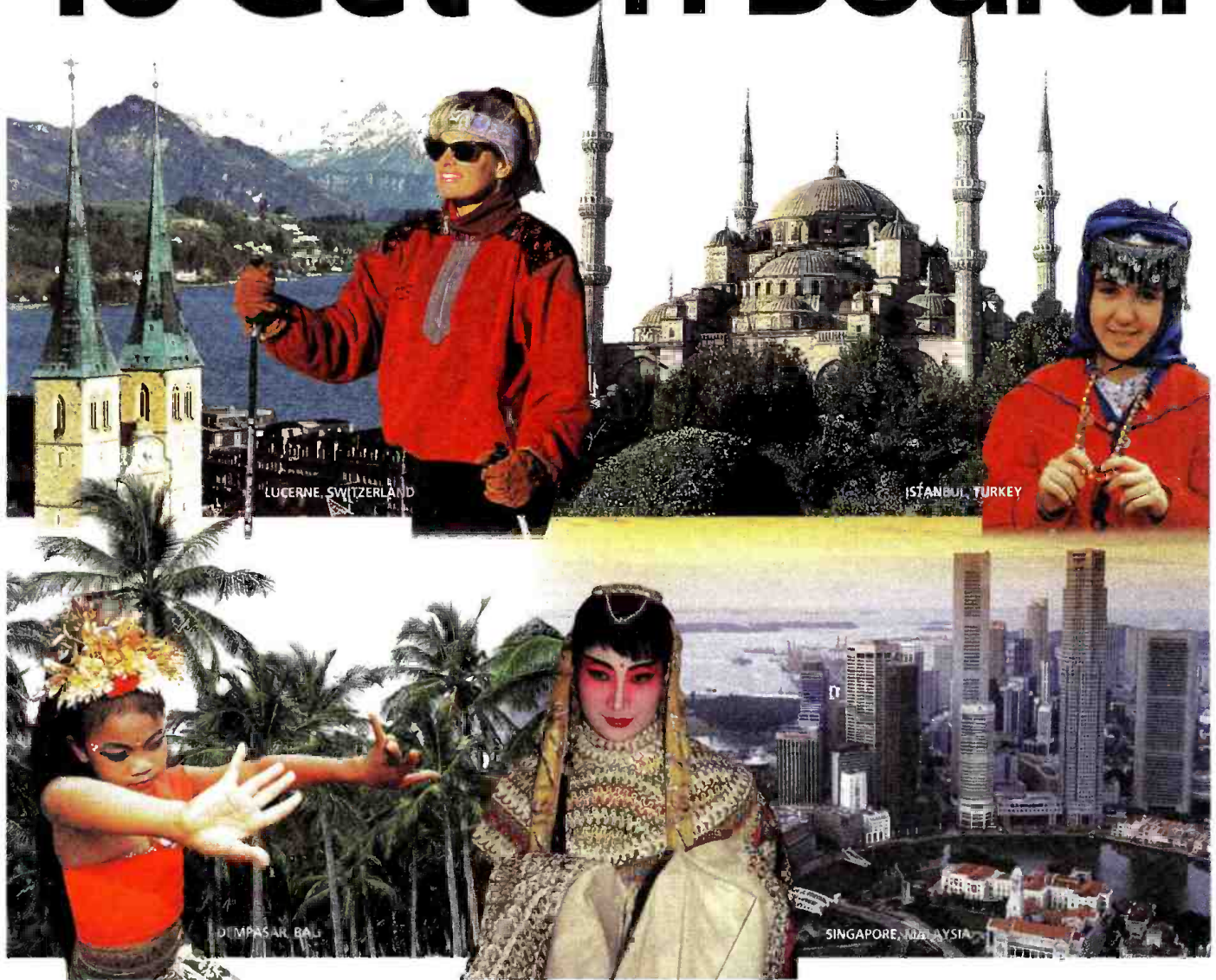
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