Let's Make A Deal On Kids TV
The President Wouldn't Take No For An Answer

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Marathon negotiations between broadcasters, children’s TV advocates and government officials lead to a deal announced at the White House last week. By brokering the deal, the President manages to gain ground on “family values” issues. / 5
Cover photo by John Troha/Black Star

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www.americanradiohistory.com
Kids TV accord reached

Three hours per week of children's programing will be requirement for station license renewal; next step is FCC, where Quello, Chong are reserving judgment on proposal

By Chris McConnell

WASHINGTON

Beginning with the fall 1997 TV season, broadcasters will face a choice: air three weekly hours of educational TV or produce a lawyer to explain to regulators why they didn't.

That's the deal the Clinton administration, children's TV advocates and the National Association of Broadcasters have sent to the FCC for adoption as a rule.

Capping days of intense negotiations (see story, page 8), the three parties agreed to a proposal that will allow stations to insure license renewal (absent other problems) by airing three hours a week of regularly scheduled shows. Alternatively, stations can go the less certain route of making up for a programing shortfall with other efforts.

FCC Chairman Reed Hundt had hoped the commission would do that at last Thursday's open meeting. "This new rule brings a whole new day for a whole new deal between broadcasters and the American public," Hundt said of the agreement.

But commissioners will not vote on the deal before ironing out some lingering wrinkles.

Commissioners James Quello and Rachelle Chong at week's end were still reserving judgment on the new proposal, which is the latest effort to end a months-long FCC deadlock over the issue. Quello said he planned to support the rules but added that he might still object to the accompanying legal justification for the action.

Broadcasters had also objected to an earlier version of the FCC's legal argument for a processing guideline, but last week said they had addressed those worries in the new compromise agreement with the White House. NAB President Eddie Fritts also said his group will not challenge the new rule in court if the FCC adopts it as the broadcasters have proposed.

But Quello late last week still wanted to examine the deal. "I've got to see how it reads," he said, maintaining that there remained a "good possibility" he would object to the legal rationale.

Chong echoed Quello's concerns with the legal rationale and said she is still not happy with the proposed definition of "core" educational programing. She would prefer that regularly scheduled specials (such as specials appearing once a month) qualify as core programing as well as weekly fare. Such shows would not qualify as core programing under the pending proposal, although they could still count toward the three-hour processing guideline.

"I'm a details person and I want to see it all," Chong said.

Others at the FCC were more confident the FCC will adopt the plan eventually, if not this week. Commissioner Susan Ness—the original proponent of the "safe harbor" approach—last week called FCC action inevitable.

"We'll get there sooner or we'll get there later," added another FCC official, citing the pending proposal's backing by broadcasters, children's TV advocates and the White House.

One bargaining chip among com-

"This proposal fulfills the promise of the Children's Television Act—that television should serve the educational and informational needs of our young people, I urge the FCC to adopt this proposal."

—President Clinton
The Disney After in after sc
rnoon beats FCN hool fight.

Up against the ropes without a network, The Disney Afternoon stuck to its strategy of great storytelling, quality animation and timeless characters to recapture the afternoon title in head-to-head competition against the Fox Children's Network.

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K2-11 Share 5/95 - 5/96

Source: NSI as stated; all 22 markets where TDA runs head to head with FCN.
missioners could be the pending license renewal applications that began arriving at the FCC in June. The new rule would not apply to them, and sources say the draft proposal leaves a blanket in the section dealing with how the commission should handle the pending applications.

Commission officials say Hundt and Ness may offer leniency on the pending applications in exchange for Quello’s agreement to the proposal for dealing with future applications.

Others add that some stations may need the leniency. One official points to renewal applications citing episodes of Roseanne as educational fare. “They’re struggling to make their case,” the source says.

Stations filing renewal applications have also listed Dr. Quinn, Medicine Woman and Touched by an Angel among their educational shows.

Those stations have claimed that they are airing at least three hours a week of educational programming.

Baltimore stations filing renewal applications on June 3, for instance, claimed an average of 4.13 hours per week. Stations in other areas filing June renewal applications also claimed similar quantities of children’s educational programming.

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**Here’s the deal**

To win renewal of its license, a TV station must demonstrate to the FCC that it has served the “educational and informational needs” of children as mandated by the 1990 Children’s TV Act.

The station can do so the easy way—by demonstrating to FCC staff that it has followed a relatively objective “processing guideline”—or the hard way—by demonstrating to the five commissioners that it has otherwise complied with the act. To meet the processing guideline, the station must air three hours a week (averaged over six months) of “core programming,” defined as regularly scheduled shows of at least 30 minutes, aired between 7 a.m. and 10 p.m.

“A significant purpose” of core shows must be to serve the educational and informational needs of children, 16 and younger. Those needs may include “intellectual/cognitive or social/emotional” ones. The full commission will have the final say on what constitutes core programming.

The station may air “somewhat less” than three hours of core programming and still meet the guideline if it offers a package of programming that is “at least equivalent” to three hours. The package may include specials, public service announcements and regularly scheduled nonweekly shows.

A station that chooses not to meet the guideline must demonstrate to the full commission that it has complied with the Children’s Act in other ways. For instance, it could sponsor “core programming” on other stations in its market. Or it could fund various nonbroadcast activities that “enhance the value” of children’s educational programming. To get credit for educational and informational programming, the station must identify it on air and for program guide publishers. Each quarter, it must place in its public files what programming it aired during the past quarter and what it intends to air in the next quarter.

For the first three years the new rules are in effect, the station must file annual reports on the programming with the FCC. At the end of the three years, the FCC will review the reports of all stations for compliance. The agency may conduct earlier spot checks.

—HAG

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**Burning the midnight oil over kids TV**

Cheerful announcement followed days of tense dealmaking

**By Chris McConnell**

**WASHINGTON**

Over dinner at the Willard Hotel on the night before the White House summit on children’s TV, NAB President Eddie Fritts laid out before network lobbyists and broadcasters the deal he was working on with the Clinton administration.

The deal, still unfinished at that time, was the result of marathon negotiations between broadcasters, FCC officials, children’s TV advocates, Representative Edward Markey’s (D-Mass.) office and Vice President Gore’s chief domestic policy advisor, Greg Simon. With his industry facing a tongue-lashing in the East Room from the President, Fritts had enlisted the administration’s help toward reaching an agreement.

The resulting days of negotiations produced, sometime around 12 a.m. Monday, the children’s TV pact that broadcasters and the administration now are offering the FCC.

“One has to figure out where you can make a deal,” said Fritts, who said that the scheduled conference motivated broadcasters and government to reach an agreement. Other participants agree, and credit the administration with spurring an issue that had long been stalled at the FCC.

“They were bringing a spotlight,” says one participant. Another maintains that the administration acted as a sounding board for NAB concerns about earlier proposals and then relayed those worries to FCC officials.

The broadcast industry focused on two issues: the flexibility of the three-hour processing guideline and the legal rationale for imposing such a guideline.

Regarding flexibility, negotiators worked toward the eventual agreement from a proposal submitted late last month by Gray Communications Systems President Ralph Gabbard.

Gabbard’s letter and the subsequent agreement appear identical at first glance, but broadcasters say that there are significant differences.

In one change to Gabbard’s proposal, negotiators struck an example of how a broadcaster might obtain a license renewal with three weekly hours of core educational programming. Broadcasters hope that axing the example will mean more flexibility from FCC staff in approving renewal licenses.

NAB negotiators also struck Gabbard’s suggestion that stations air an icon to identify educational shows. They also offered a “general definition” of educational programming that includes shows aimed at meeting a child’s “intellectual/cognitive or social/emotional needs.”

While broadcasters worked on those changes, NAB attorney Jack Goodman met with FCC Deputy General Counsel Christopher Wright on
the legal defense issue.

Broadcasters had worried that Wright’s first draft of a legal justification for the rule could lead to more onerous rules in the digital age. Following meetings with Goodman and others, Wright softened language in the legal defense that broadcasters say will adequately address their worries.

The NAB, in turn, agreed not to challenge the new rule in court if the FCC adopts it as proposed last week.

By the Friday before the White House conference, prospects seemed bright enough for the NAB’s Board of Directors to authorize the NAB to make a deal.

It was not until Sunday evening, however, that negotiators felt confident enough to tell CBS Entertainment President Leslie Moonves to catch a red-eye from the West Coast in order to be at the White House for the agreement announcement the following morning.

“The iron was hot, so we struck,” Simon said last week of the deal.

For Ralph Gabbard, compromise was key

By Chris McConnell
WASHINGTON

What’s in it for Ralph Gabbard?

Saving his industry from looking like a bunch of idiots, he says. The Gray Communications Systems president, who penned the plan that evolved into last week’s compromise agreement on children’s TV rules, maintains he took an interest in the dispute when it became clear to him that broadcasters could only lose by continuing to stonewall.

“I don’t want to be fighting kids,” says Gabbard, adding that the industry was losing face with Congress and the American public by opposing a rule on children’s educational programming. He maintains that industry efforts will be better spent opposing government efforts to raid broadcast spectrum for auction revenue. “Let’s pick the battles we can win.”

In his efforts to do that, Gabbard during past months had strayed from the industry’s hard-line resistance to a quantitative programming standard. In March he proposed that the FCC commissioners develop a quantitative children’s TV proposal under which stations not meeting the mark would receive a shortened license term, a suggestion the National Association of Broadcasters was quick to distance itself from. Later, Gabbard and other broadcasters urged Commissioner James Quello to soften his resistance to a quantitative standard as the first round of TV license renewal applications arrived at the FCC.

Then, on July 24, Gabbard wrote FCC Chairman Reed Hundt with another proposal aimed at bridging the gap between commissioners on the children’s TV draft rule. Gabbard says he and Robert Bizer, Gray’s vice president/general counsel, produced their plan by “tweaking” a proposed set of rules released earlier by Hundt and Commissioner Susan Ness.

Children’s TV advocates welcomed his input. “He should be hailed as a hero here,” says Center for Media Education’s Jeff Chester.

Broadcasters are less enthusiastic. “I don’t know how much of a favor he was doing the industry,” says one broadcaster, who also questions what other business Gabbard might have at the FCC.

In fact, Gabbard’s company has applications pending at the commission to acquire wctv(TV) Thomasville, Ga./Tallahassee, Fla., and wkxt(TV) Knoxville, Tenn. Gabbard says he took an interest in the children’s TV proceeding well before Gray’s December acquisition of the two stations.

“All I want is to get this thing behind us,” Gabbard adds. “We’re looking like idiots because we’re fighting this thing.”

Will It Play in Peoria?

Local Broadcasters React to the Children’s TV Agreement

“There is somewhat of a relief. It’s nice, but you do wonder what this will lead to.” —Sheryl Jonsson, president/GM, WHO(TV) Peoria, Ill.

“It’s going to be very difficult to have all commercial television stations programing that many hours... I’m not sure the quantity is going to mean more good is going to be done.” —Ty Watts, executive VP/GM, WSFX-TV Wilmington, N.C.

“I’m not thrilled with the idea of government-mandated content, [but] I don’t think this step on the path is horrible frightening. We assumed this would happen and we prepared for it.” —Al Forst, program manager, WWM(TV) Kalamazoo, Mich.

“It’s something I think we can live with.” —Bill deTommef, VP/GM, KBBD-TV Lubbock, Tex.

“I’m most happy to see it put to rest. I think it’s been dragging on far too long... We already exceed the minimum three hours.” —James Schuessler, VP/GM, WLUK-TV Green Bay, Wis.

“I do not have a problem with the end result. It’s good for our viewers, [but] I’d rather see broadcasters make the initiative on their own.” —Chuck Rich, VP/GM WXOW-TV La Crosse/WXOW-TV Eau Claire, Wis.

“If the NAB says they’re satisfied, I’m not going to challenge it. We’ll just have to live with it.” —Skip Simms, president/GM, WEVV(TV) Evansville, Ind.
Mr. Dick Robertson  
President  
Warner Bros. Domestic Television  
4001 N. Olive Avenue  
Burbank, CA 91522

Dear Dick:

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Keep the rave reviews rolling.

Sincerely,

Greg Buisson  
Vice President and General Manager

cc Scott Carlin  
Jacqueline Hartley
CARDS AND COMING!
Industry ponders post-pact kids TV

Some still look for broad interpretation of three-hour agreement; Kellner foresees 'new category' of show

By Lynette Rice and Cynthia Littleton

HOLLYWOOD

A
though the FCC has yet to determine what makes an educational show, broadcast networks and many producers are confident their shows will pass muster under the White House’s plan for more quality children’s programming.

Still, many are hoping for a broad interpretation of last week’s agreement among broadcasters, networks and children’s TV advocates that requires three hours of educational shows.

“Our concern is obvious. We would like to see the definition broad enough to include worthy folks, and yet not so broad it could be taken advantage of by a few wayward folks,” said Margaret Loesch, president of Fox Children’s Network.

Fox, in particular, is looking for some room in that definition, given its recent decision to run captions with Bobby’s World and Rimba’s Island.

Loesch started the practice after receiving a letter from a viewer who said closed-captioning not only benefited his deaf child, but improved the reading skills of a hearing sibling.

In the meantime, Fox already points to FN shows like Where on Earth Is Carmen Sandiego? and Life with Louie as examples of quality educational programming. Carmen Sandiego offers lessons on history and geography, while Louie provides socialization skills, Loesch said.

“We called upon teachers and psychologists to develop educational curriculum,” Loesch said. “We don’t presume to know, so we find experts and teachers. When they say yes, it’s educational.”

Robin Schwartz, NBC’s director, prime time series and Saturday morning programs, said the network already has an “incredibly rigorous” process in place that insures educational programming for teenagers—its target market—with Saturday morning shows like Saved by the Bell: The New Class and California Dreams.

Before the start of each season, Schwartz said, network executives, writers and producers hold a brainstorming session with teen psychologists and educational consultants to discuss potential subjects, like Bell story lines about self-esteem and teen smoking.

Even syndicators are starting to respond to the political shift in children’s programming. Saban Entertainment has faced strong criticism for the violent tone of its network and first-run shows, such as Mighty Morphin Power Rangers. Saban, the most active domestic producer of children’s programming, is launching its first-ever educational series, The Why Why Family, this fall.

“Our challenge now is to...produce programming that educates, entertains and generates audience ratings by keeping kids tuned to the TV set,” the company said in a statement.

Jamie Kellner, The WB’s chief executive officer, believes it is presumptuous to decide which of the network shows are educational until specific guidelines have been established.

“I get a kick out of how everybody out there is saying ‘we’ve got this show, we’ve got that show,’” said Kellner. “My take on what is expected goes far beyond what people are talking about.

“Basically, you’re going to find most of the programs on commercial TV are not like Carmen Sandiego. There is a limited number of shows on commercial TV and cable that would comply with what the FCC is trying to do. I think what they are talking about is creating a whole new category of programming.”

UPN President Lucie Salhany told reporters at the Television Critics Association tour last week that local stations should have the ultimate responsibility for finding educational entertainment for children.

“I don’t know what Washington wants. I don’t know what’s educational. My fear is when you call it educational, or you try to make it fall under some kind of definition, you go overboard and kids don’t watch it,” Salhany said.

Peggy Charren, of Action for Children’s Television, thinks there is another motive in broadcasters’ interest in a children’s TV definition.

“[The networks] know what education means. What they really mean to say is ‘how little education can I get away with in my half-hour and still have it qualify?’”

Clinton preempts Dole on family-friendly TV

WASHINGTON—President Clinton managed to steal the traditionally Republican “family values” theme, engineering a deal last week to require broadcasters to air children’s educational TV.

By putting himself at the forefront of the issue, Clinton scores with voters who are “growing increasingly nervous about what their kids are seeing in pop culture,” American Enterprise Institute resident scholar Norman Ornstein said. “Taking a strong stand for children’s TV has a serious upside and no particular downside, [just as] bashing Hollywood was a huge plus for [presumptive Republican presidential nominee Robert] Dole initially.”

Dole captured national attention when he attacked Hollywood more than a year ago in a campaign kickoff. But the former senator considerably toned down his rhetoric last week in a speech in Hollywood, in which he encouraged moviemakers to produce more family-friendly themes (see page 36).

Ornstein predicted that “Bob Dole will mention [family-values issues] over and over and feel frustrated that the values issue has broken away from Republicans. Bill Clinton is not allowing them to fill a vacuum.” —HF
Clinton names Keeney to FCC

By Harry A. Jessell and Heather Fleming

WASHINGTON

President Clinton last Thursday tapped FCC Common Carrier Bureau Chief Regina Keeney to fill the Republican vacancy created by Andrew Barrett's departure last spring.

And, according to informed sources, she could win Senate confirmation next month when Congress returns from its August recess.

The sources say the White House has won key Republican support for prompt confirmation by promising not to force out Democratic FCC Commissioner James Quello until he is ready to retire. Quello's term expired in June, but by law he may continue to serve until replaced.

"I'm thrilled to be the nominee," says the 40-year-old Keeney. "The combination of the interconnection rules and the nomination makes it a pretty big day for me." The rules, designed to bring competition to the local telephone business, were drafted by Keeney's office and adopted by the FCC shortly before the White House announcement (see story, page 5).

As of last Friday, any deal for Keeney's swift confirmation had not filtered down to the Senate Commerce Committee, which is charged with FCC oversight. Indeed, the nomination took the committee by surprise, an aide said. "There must have been some kind of deal with the majority leader [Senator Trent Lott (R-Miss.)]," the aide said. Nonetheless, the aide was enthusiastic about the nomination. "Everybody up here loves her."

Indeed, Keeney's principal strength toward confirmation is her personal relationship with most members of the Commerce Committee, nurtured during her nine years as the committee's Republican counsel. "She's a good appointment," said the committee's ranking Democrat, Ernest Hollings.

For most of her years on the committee, Keeney worked for Senator John Danforth (R-Mo.). Like Danforth, who retired in 1994, Keeney is seen as a moderate and a bipartisan consensus builder. While such attributes earned

her the favor of Hill Democrats—and would serve her well at the FCC—they may also have soured conservatives Republicans.

Committee member Ted Stevens (R-Alaska), whose own aide, Earl Comstock, had coveted the FCC job, expressed chagrin when told of the Keeney nomination. Clinton, he said, "only appoints people who are Democrats wearing Republican titles."

In 1994, FCC Chairman Reed Hundt appointed Keeney chief of the FCC Wireless Bureau, where she effectively administered the agency's lucrative first spectrum auctions. Last fall, he shifted her to the Common Carrier Bureau, where she has guided efforts to implement the 1996 Telecommunications Act.

The National Association of Broad-
casters, the National Cable Television Association and the Motion Picture Association of America have all blessed the nomination. Those groups and company lobbyists consistently give her high marks for intelligence, hard work and independence.

"She's basically very smart and fair-minded," says Fox lobbyist Peggy Binzel. "It's hard to see how you could find somebody more savvy at the job."

The NCTA endorsement is particularly significant. In 1992, Keeney was instrumental in drafting and enacting the 1992 Cable Act, which deregulated the cable industry. Smarting from the law, cable reportedly helped scuttle Keeney's 1993 bid for a commission seat. The post went to Rachelle Chong, a little-known communications lawyer.

‘Walker’ on a run

HOLLYWOOD—Columbia TriStar Television Distribution has sealed off-network deals for the Chuck Norris action/drama series Walker, Texas Ranger with 175 stations covering more than 80% of the country.

CTTD says it has commitments from stations in 18 of the top 20 markets, including ABC O&O KABC(TV) Los Angeles and UPN affiliate WWPW(TV)Chicago. CTTD is offering up to two weekend runs of the CBS hit over a two-year license term, starting in fall 1997, for an even seven-minute barter split.

Barry Thurston, president of CTTD, said broadcasters' demand for Walker was stronger than anticipated, with some stations adding cash to their offers in competitive markets. Still, some major station group buyers said they were concerned about the exposure the show will have next year on cable's USA Network, which bought the weekday strip rights for an estimated $75 million in June.

Walker, Texas Ranger debuted on CBS in April 1993 and has since become network TV's biggest-action-adventure show as part of CBS's strong Saturday lineup. CTTD is distributing the show for CBS Productions under a deal that pre-dates CBS' return to the syndication business with its new Eyemark Entertainment unit.
TCI puts E!, VH1 on hit list

To make room for Fox News Channel, MSO is drawing up short list of services it will drop

By Price Colman
DENVER

As it prepares to launch the 24-hour Fox News Channel, Tele-Communications Inc. is drafting Dear John letters to cable programmers that will be bumped to make room.

Sources tell Broadcasting & Cable that VH1, E! Entertainment Television and the Playboy Channel are among those that will be replaced.

Another source says those three networks are on a list that TCI programming executives gave to at least one TCI regional operation.

Jedd Palmer, senior vice president of programming, says TCI plans to notify programmers that will be affected by the Fox News launch, but he declined to identify which cable networks will be replaced.

"It's really a system-by-system thing," Palmer says, adding that "the list is not really accurate. Those services may be affected in some places.... But no big company is losing anything close to all of its distribution in all of our systems."

Hintoning at some possible candidates for replacement, Palmer says, "Networks straying from their original niche and going into more general entertainment programing are vulnerable."

E! appears to fit that profile in some respects. It has added reruns of Melrose Place, Love Boat, Alice, WKRP in Cincinnati and One Day at a Time to its programing staple of celebrity interviews, entertainment news and features.

According to recent figures, VH1 has about 54 million subscribers, E! has more than 40 million and Playboy, which is offered as a pay-per-view service on most TCI systems, averages about 500,000. Subscriber numbers encompass all MSOs, not just TCI.

Officials at VH1, E! and Playboy say they have not received any notification from TCI. "We've checked with TCI regional offices where channel position decisions are being made, and we have not been advised that E! is on any list," says Debra Green, E!'s senior vice president of affiliate relations.

A spokesperson for Playboy says, "We have talked to some pretty high level people at TCI and have been told we're not on any hit list."

Likewise, a VH1 spokesperson says that network has not received any notification from TCI.

In TCI's West Division, which includes Arizona, Southern California and Hawaii, VH1 in Arcadia, Calif., will be replaced by Fox News. In other systems in the division, Lifetime and Jones InterCable's Mind Extension University will be replaced.

Elsewhere, officials with TCI divisional and regional operations say they continue to work out details of the Fox News launch. "At this time, we don't have any specifics, other than that we are going to carry [Fox News]," says Lisanne Powers, regional communications manager for TCI Northeast Region.

With Fox News set to launch Oct. 7 to roughly 10 million TCI subscribers, TCI systems across the nation have about a month to come up with a game plan.

They must notify customers at least 30 days in advance of a change in the channel lineup, meaning that most of those 10 million subscribers will know by early September about the changes.

Channel lineup changes are complicated by contracts an MSO typically has with a cable programing service.

"We have to meet the needs of those contractual obligations," says Vicki Jo Hansen, director of community affairs for TCI in Utah and Idaho. "Some may allow deletion during the contract term, and some may not."

Changes in cable programing choices and even channel placement are a particularly sensitive industry issue because decisions made by a large MSO such as TCI can create a ripple effect among other MSOs.

—Rich Brown contributed this report

ESPN, Fox control home of the Braves

WTBS conversion plan puts baseball deal at risk

By Rich Brown and Michael Katz
NEW YORK

Turner Broadcasting’s plan to convert WTBS(TV) Atlanta from a superstation to a more traditional cable network faces a major hurdle in gaining permission to continue telecasting its signature Braves baseball games.

Approval from national baseball rightsholders ESPN and Fox could rest on soon-to-be-merged Turner/Time Warner's willingness to carry spin-off networks like ESPNEWS and Fox News Channel on its cable systems, according to one well-placed source.

"There are a lot of other things besides money to be gotten," says the source. "Ted Turner has to convince ESPN and Fox to allow him to [carry Braves games without devaluing] their contracts. Why would the contract holders give it out without getting something back?"

Turner officials are intent on completing the conversion and creating what they refer to as a "free-market superstation." WTBS would continue to operate as a local station in the Atlanta market, and would uplink the signal to cable systems outside its broadcast footprint. The WTBS programing would be the same inside and outside the Atlanta market, but cable system operators outside Atlanta would be able to insert local advertising for the first time. Under the scenario, Turner executives say, WTBS would not technically be considered a national cable network.

Major League Baseball's executive council does not oppose Turner's continuing to carry the Braves games, but the
MONTEL SMOOTH TALK WINS CHARLOTTE'S HAND

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Montel beats Oprah!
Charm goes a long way in the South. Montel has dethroned Oprah after a 37-Sweep reign in Charlotte, handily winning households and women 25-54, while improving his time period. But Montel's not just winning over Charlotte, he's winning all over the country. Which proves you don't have to be in the South to be hot!
Liberty/Fox makes play for HTS

Bids for rights to Washington Bullets, Capitals and Baltimore Orioles baseball

By Steve McClellan
NEW YORK

While CBS-owner Westinghouse has been scrambling in recent months to assemble a major, long-term cable television strategy, Liberty/Fox, the joint sports network venture, is making a bid to take away one of Westinghouse’s key existing cable assets—Home Team Sports, the regional cable sports channel serving the Baltimore-Washington area.

Sources confirmed reports last week that Liberty/Fox has made rights bids on the three franchises that constitute the backbone of the HTS programing schedule: the Washington Bullets basketball team, the Washington Capitals hockey team and the Baltimore Orioles baseball team.

Those bids were made after Liberty/Fox made an offer to buy HTS outright, sources confirmed—an offer that Westinghouse rejected. Liberty already holds a minority stake in HTS.

It was unclear exactly how much Liberty/Fox bid for the rights to the three teams, but team sources said the offers were significantly higher than HTS has been paying. Sources confirmed estimates that HTS has been paying approximately $3.5 million annually for the rights to the Bullets and Capitals. Those rights were up at the end of the 1995-96 season.

A spokesperson for the Bullets and Capitals said that HTS does have the right to match the offer made by Liberty/Fox and that HTS is evaluating whether to match it.

In the case of the Orioles, HTS owns all TV and cable rights, with the latter valued at about $5 million. Co-owned WJZ-TV Baltimore is the flagship over-the-air carrier, with a regional network of 12 stations. The HTS Orioles rights are up at the end of the current season.

Without the rights to those teams, media executives say the appeal of HTS to subscribers would be greatly diminished. Liberty/Fox sources say they would still like to buy HTS outright. But it’s also conceivable the venture could launch a competing service in partnership with the teams it wins rights to.

Neither Liberty/Fox nor HTS executives were available for comment. Sources said, however, that HTS executives were miffed at Liberty/Fox’s tactics. Given Liberty’s status as a minority partner in HTS, sources said Liberty executives had access to all the contractual details between HTS and the Capitals, Bullets and Orioles. But what, if anything, HTS can do about that is uncertain. And no one last week was claiming that any legal breaches had occurred.

‘Friends’ may get WeB play

Options include off-net runs on cable in smaller markets

By Cynthia Littleton
HOLLYWOOD

Warner Bros. is considering ways to strengthen the WB Network that could rewrite the rules of the syndication business in small markets.

Industry insiders were abuzz last week with speculation that Warner Bros. was holding off on securing off-network deals for Friends in markets 100 and below in order to make reruns of NBC’s blockbuster sitcom a cornerstone of its new WeB cable venture.

A Warner Bros. spokesperson denied the suggestion, saying the sales force has taken a slow, market-by-market approach since the show went on the market late last year. As of last week, Friends has been sold in 51 markets.

Set to debut by fall 1997, the WeB will distribute WB Network programming via cable in small markets where there aren’t enough TV stations to sup-
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port a fifth network, let alone competition between The WB and UPN. Although advertising rates on cable will be lower, The WB will maximize the value of that time through a patented method of satellite distribution that allows local commercials to be simultaneously inserted across several cable systems.

Fox, which already has a similar system in place to provide network coverage in scattered “white” areas not served by broadcast outlets, has given up plans to launch a second small-market cable service for syndicated shows. Sources say The WB is considering a twist on an LMA agreement that would offer local broadcasters the chance to sell Web time on commission. Cable operators would also receive a portion of Web ad revenue as an incentive for carriage.

While some station sources say they are concerned about the possibility of losing syndicated shows to cable, others note that consolidation in the station business is working in Warner Bros.’ favor. Small-market broadcasters have lost most of their clout to a handful of major groups with strong outlets in the top 100.

Syndicators typically make about 80% of their total cash license fees from sales in the top 100 markets, while the bottom 100 account for less than 15% of U.S. TV households. Experts say Warner Bros. and other distributors weighing cable as an alternative in tight markets would recoup some of the losses on barter sales and license fees through savings on marketing and distribution costs.

Sources familiar with Warner Bros.’ plans stressed last week that Time Warner executives are still considering a range of business plans for Web. But The WB is anxious to pull its programming off superstition WGN-TV Chicago’s cable signal, whose coverage overlaps many markets where The WB has a broadcast affiliate.

Warner Bros. is planning to fill out the Web’s 24-hour slate with syndicated shows that aren’t cleared in markets served by the cable channel. But industry veterans say it will take exclusive, A-list shows to secure carriage agreements and attract viewers.

The Warner Bros. spokesperson said last week that the media giant is “excited about the potential of the Web.... We’re going to be looking at this as an additional outlet, not a substitute” for broadcast stations.

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**WASHINGTON**

**OVS wrap-up**

FCC officials this week hope to wrap up work on open video system (OVS) rules as well as rules preempts local restrictions on satellite receiving dishes and TV antennas. Commissioners had already planned to deal with the antenna preemption rules at last week’s open meeting, but put off the issue to make room for the mammoth rules on telephone interconnection. An FCC official says the commissioners plan to deal with both the antenna and the OVS rules in a private “circulation” vote.

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**WASHINGTON**

**Media literacy on Republican agenda**

Congressman Billy Tauzin (R-La.) is proving to be a rising star in the Republican party. Tauzin, who switched parties in August 1995, will give the keynote speech this week at the kickoff meeting of the Republican platform committee. Tauzin is also in line to take the helm of the House Telecommunications Subcommittee in January if Republicans keep their majority. The “power of ideas” will be the thrust of his “General Patton-type speech to fire up the troops,” a spokesperson says. One of those ideas will be “media literacy.” Teaching children early on “what to watch [on TV] and how to watch it” is an idea that has Tauzin intrigued, his aide says. TV violence, his vision for the future of telecommunications and regulatory reform will also be touched on.

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**HOLLYWOOD**

**Talk contender**

One possible talk show contender for 1997: Holly Robinson Peete, one of the stars of *Hangin’ with Mr. Cooper* and, before that, *Head of the Class*. Peete is married to professional football player Rodney Peete and is the daughter of Dolores Robinson, a Hollywood talent manager. Sources say Tribune is developing the talk show, but executives there declined to talk about individual projects, saying only that they have about a dozen projects in development for next year.

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**CANADA**

**Road trip**

Tele-Communications Inc. (TCI) is going that extra mile-plus to gain approval for its proposed plan to launch a DBS satellite service via Canada. Some TCI executives last week traveled north on a goodwill tour to Industry Canada, the government agency that oversees the startup of industries in the country. “The purpose of the visit is simply to explain to them who TCI is and answer any questions they may have about the company,” says TCI Senior Vice President Bob Thomson.

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**NEW YORK**

**WWF cuts comp**

Rumors circulating last week that World Wrestling Federation was getting out of syndication aren’t true, company sources say. But the company has eliminated guaranteed compensation for stations in markets on WWF’s tour circuit. Reason: WWF is doing fewer domestic road shows as it focuses more on cable, pay per view and international events. The fallout has been the defection of about two dozen WWF station affiliates for WWF’s two weekly syndicated shows. But the programs still have more than 100 broadcast affiliates and will continue to be offered on a straight barter basis, sources said.

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**Extreme wrestling**

Dow Jones and ITT have begun providing New York TV viewers the opportunity to watch over-the-top professional wrestling matches from Extreme Championship Wrestling. Jointly owned WABC-TV New York last weekend quietly debuted a late-night Saturday show from ECW, a New York-based outfit that differentiates itself from other wrestling organizations through “barbed wire” matches and other “extreme” displays. For other WBIS developments.
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Only one man stands taller than summer corn in Nebraska. Montel. He just matched or surpassed Oprah in all key women demos in a brand new time period this season! Fact is, Montel's planting the seeds of victory all across the country, and becoming the cream of the talk show crop.

Source: NS, May 1996 or as called.
Cable pleased with national phone regulations

By Chris McConnell
WASHINGTON

Cable companies cheered the FCC's choice of a national scheme for opening up the $100 billion local telephone market to new competitors.

Cable companies had been pushing the commission to set uniform rules to help them ink the "interconnection" agreements needed to allow new competitors to hook up to the local telephone network. Without the national rules, cable companies feared they would need to develop a variety of business plans for different markets.

"Cable won certainty as it enters the local telephone marketplace with uniform national rules," National Cable Television Association President Decker Anstrom said. "The commission has set competition on a solid course."

"This sets the framework for our company to expand its telephone business beyond our initial launch markets...to other major markets across the nation," Tele-Communications Inc. added in a statement.

The cable companies had been pushing the FCC to set boundaries on the prices that telcos could charge for interconnection. Telephone companies, meanwhile, wanted the FCC to leave more of the interconnection rules to the states.

In their decision last week, FCC commissioners said they will be setting "a framework of minimum, national rules" but will be leaving specific decisions on various issues to state regulators. For instance, the FCC established a cost-based pricing method for setting interconnection rates, but left it to state regulators to set the actual rates.

The FCC action, mandated by the 1996 Telecommunications Act, offers cable and other would-be telephone providers the option of competing with their own end-to-end telecommunications networks, using some parts of the incumbent telephone company's network or simply reselling the local phone company's services.

For companies interested in using portions of the phone company's network, the commission's rule lists a minimum set of "unbundled elements"—such as network interface devices and interoffice transmission facilities—that the telephone company will have to make available. The commission also established pricing guidelines for states in setting the prices for the unbundled elements.

For companies interested in pursuing the resale option, the commission set a discount rate of up to 25% for companies purchasing telephone service.

New staff additions in L.A., Washington

Lynette Rice, an entertainment writer and assistant editor of the feature section of the Los Angeles Daily News, has joined BROADCASTING & CABLE's Los Angeles bureau as staff writer concentrating on network television programming. The Southern California native is a graduate of San Diego State University with a degree in journalism and an emphasis in telecommunications. Over the last nine years she has worked as a general assignment reporter for three Southern California daily newspapers. She can be reached at (213) 965-5361.

In Washington, Heather Fleming has joined BROADCASTING & CABLE to cover Capitol Hill and the national trade associations. She joins the magazine from Phillips Business Information, where she worked as the Capitol Hill reporter for Communications Today. Before joining Phillips, she worked as a researcher/graduate reporting intern for Congressional Quarterly's Weekly Report. Fleming also has worked for a political media advertising company and as an assistant press secretary for Representative John Paul Hammerschmidt (R-Ark.) She received her BA from Miami University in Oxford, Ohio, and an MA in journalism and public affairs from American University. She can be reached at (202) 463-3705.
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Source: NSI May 1996 or as dated.
ASkyB seeks OK to offer local signals

DBS service of MCI/News Corp. asks Copyright Office to approve plan under Home Satellite Viewers Act

By Harry A. Jessell

ASkyB, the satellite broadcasting venture of MCI and News Corp., is seeking a government ruling that would permit it to offer subscribers local broadcast signals along with the usual lineup of national cable networks.

Aiming for a late 1997 launch, ASkyB believes that the local broadcast TV package will distinguish it from other DBS companies and match cable’s local/national offering. ASkyB subscribers would be able to receive local signals without having to fiddle with rabbit ears or erect an outdoor antenna.

To clear the way, ASkyB has asked the Copyright Office of the Library of Congress for a declaratory ruling that it may offer the local signals to subscribers under existing copyright law.

That law—the Home Satellite Viewers Act—permits satellite TV companies to import broadcast signals from other markets. However, the companies may provide signals of network-affiliated TV stations only in “white areas,” those not already served by affiliates of the same networks.

ASkyB wants the Copyright Office to stretch the white-area exemption to cover local network-affiliate signals offered within their markets—that is, the distribution of WCBS-TV within the New York ADI.

“The heart of the act is preserving local distribution of local network affiliates,” says ASkyB President Preston Padden. “That’s exactly what we are trying to do.”

ASkyB also wants to take advantage of the act’s compulsory copyright license for satellite distributors of broadcast signals.

The act stipulates that distributors of affiliate signals must pay six cents per subscriber per month per signal. But the letter to the Copyright Office suggests that ASkyB expects to pay little or nothing.

Congress “determined that additional compensation was appropriate only where retransmission of a program expanded the area in which a given program was being shown,” the letter says. “Since ASkyB does not propose to expand the area in which a station’s programing is performed, there clearly would be no harm to copyright holders.”

Padden stops short of saying that ASkyB wants a free license. But he points out that cable competitors carry local broadcast signals free under a similar copyright license. And he says ASkyB intends to participate in a proceeding before an arbitration panel to extend and set rates for the satellite license beyond 1997.

Bill Roberts, senior attorney at the Copyright Office, says his office has yet to decide how to handle the ASkyB request. It may answer the letter in an opinion letter from the general counsel, he says, “or [the request] may blossom into a more formal rulemaking that would result in a policy statement.”

Robert expects a decision on how to proceed shortly after his boss, Register of Copyright Mary Beth Peters, returns from vacation on Aug. 12.

Copyright lawyers reserve judgment, but hope they will have a chance to comment before the Copyright Office acts. “There are enough questions here,” says Seth Davidson, of Fleischman & Walsh. “It needs to be looked at. There is a little gap in the law that needs to be addressed.”

John Seiver, of Cole, Raywid, says the ASkyB proposal may require legislation: “They may be trying to put a square peg in a round hole. I don’t think it’s [a matter of] an interpretation; it’s a rewrite.”

ASkyB’s request may prompt some legal wrangling, says Steve Effros, president of the Cable Telecommunications Association. But in the end, he says, the plan will win approval because the ASkyB service makes sense: “Long term, I don’t think there will be a legal impediment to their doing this.”

Robertson sued by FEC over Republican support

RNC faces charges over Family Channel convention broadcast

By Heather Fleming

Televangelist Pat Robertson, who heads both the Christian Coalition and The Family Channel, may find himself in hot water over election law violations.

The Federal Election Commission (FEC) is suing the Christian Coalition in Federal District Court in New York, charging that it violated election laws in the ’90, ’92 and ’94 elections by using voter guides and telephone banks to support specific Republican candidates for federal office. Such voter information is supposed to be nonpartisan, according to FEC rules. Former President George Bush and House Speaker Newt Gingrich (R-Ga.) are among those candidates the Christian Coalition is accused of illegally assisting.

Meanwhile, the Democratic National Committee (DNC) is filing a complaint at the FEC against the Republican National Committee (RNC) over its plans to cover the Republican convention through GOP-TV, its in-house TV arm, and air the proceedings on The Family Channel. The DNC claims that the cable coverage of the convention amounts to a four-day infomercial for the Republicans, in violation of federal

FEC rules.
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NAB and SBCA plan meeting on 'white area' allegations

Officials of the National Association of Broadcasters and the Satellite Broadcasting and Communications Association plan to meet this week to discuss allegations of "white area" violations by satellite TV companies.

Two weeks ago, an NAB committee decided it would raise more than $1 million to sue satellite TV companies for allegedly distributing the signals of distant network affiliates to subscribers already served by local affiliates. The Satellite Home Viewers Act limits distribution of affiliate signals to "white areas" unserved by local affiliates. Companies targeted by broadcasters include Netlink, DIRECTV, PrimeTime24 and PrimeStar.

Last week, the NAB accepted SBCA's invitation to intercede in the dispute. To show good faith, SBCA postponed a Washington press conference it had called to counter the broadcasters' charges and plead for compromise.

The problems can be solved outside the courtroom, says SBCA Senior VP Andy Paul. "I'm not sure everybody understands how this marketplace works. A lot of cooperation [between broadcasters and satellite carriers] has to take place if this system is going to work."

But an NAB spokesperson warned that the talk will not "slow down the lawsuits one iota.... We consider this a very serious issue."

Closed-captioning reaches widely

The FCC says closed captions have achieved a wide reach. In a report released last week on closed-captioning and video-description technology, the commission says virtually all nationally broadcast prime time, daytime and news programming is closed captioned, as is some national sports programming. The commission estimates that up to 60 million U.S. homes are now capable of receiving the captions.

But viewers of non-English language programming and other shows are not likely to see captions, the commission reports. Other types of shows in the caption-free department include weather, home shopping, live sports and music programming. "There has been significant progress in the delivery of closed-captioning of video programming, but the goal of making video programming through all delivery systems accessible to persons with disabilities is not yet realized," the FCC says.

The commission last December launched its inquiry into the state of closed-captioning. The inquiry also covered the availability of video description, a service in which the visually impaired receive a play-by-play of action taking place on the screen. The service is included only on some PBS shows and a few programs on cable, the commission's report says. "Costs for video description are approximately one and a half times the costs associated with closed-captioning similar programming," the report adds.

But the FCC is not considering immediate action to boost the technology's availability, maintaining that digital television will offer more options for providing the service. "Any schedule for expanding the use of video description would depend on the development of advanced digital television," the report says.

FCC offers cable rate reduction options

FCC commissioners late last month decided to give cable operators the option of lowering rates on the basic service tier and offsetting the reductions by increasing rates on the cable programming service tier, which includes the likes of MTV and ESPN. The FCC also has invited comments on whether it should place a cap on the amount of any rate increases on the cable programming service tier.

Commissioners hope the action will increase cable penetration and thereby place the industry on better footing to compete in new businesses such as telephony. FCC officials also cited the approaching competition that cable operators expect to face in the video delivery business. "We're giving them more flexibility to meet this new competition," FCC Commissioner Rachelle Chong said.

KUBA hit with EEO fines

The FCC late last month fined KUBA(AM) Yuba City, Calif., $17,500 for violations of Equal Employment Opportunity rules. The FCC issued the fine as part of a decision to renew the station's license. In the same ruling, the commission "admonished" KRDU(AM)/KJOI-FM Dinuba, Calif., for not complying with EEO record-keeping requirements.

In another pair of EEO actions, the commission fined WMMR(FM) Philadelphia $14,000 and WXTU(FM) Philadelphia $12,000. Commissioner James Quello, in a concurring statement, called the action "a classic case of regulatory overkill.

"The outcome in these two cases exemplifies the inherent absurdity of an efforts-based rule." Quello said.
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All bets on NBC for 1996-97

Prognosticators predict network's Thursday night will carry the season

By Morrie Gelman

If NBC is television's equivalent of the NBA's Chicago Bulls, Thursday night is its Michael Jordan. And a superstar like that in the lineup can take a team a long way toward a championship, ad agency handicappers say.

Agency prognosticators predict that NBC will win the fall season for a second consecutive time. ER. Thursday night's top scorer last season, again is expected to command the highest average share among all programs—and the network also has under contract Suddenly Susan, the consensus choice for rookie of the year.

Broadcasting & Cable's annual agency survey of the new prime time season predicts that NBC will repeat its 1-point lead over ABC and become the first network in four seasons to repeat as winner. (CBS, ABC and NBC, in that order, won the previous three seasons.) Agency soothsayers see the Big Three and Fox attracting the same household shares in 1996-97 as they did in 1995-96, with UPN and WB each dropping a share point.

Last season's score had NBC with a 19 share; ABC, 18; CBS, 16; Fox, 12; UPN, 5; and WB, 4.

The forecast for the new season is almost identical: NBC, 19; ABC, 18; CBS, 16; Fox, 12; UPN, 4; WB, 3.

Millennium, from 20th Century Fox TV, has emerged as a predicted hit and commanded a record per-episode sales price in the UK. The show is projected to average a 17 share, dislodging The X-Files as Fox's highest household-audience-share series. Chris Carter created both shows.

Also striking about the upcoming season and its 40 new shows, encompassing 52 half-hours, is the recycling of three of last season's prime time series from one network to another. (Additionally, JAG moves from NBC to CBS, and Naked Truth shifts from ABC to NBC as midseason replacements.) The agency forecast offers little assurance that these shifts will succeed.

Jeff Foxworthy is predicted to attract a 14 share for its new network. NBC, compared with 1995-96's 13 share at ABC. UPN's In the House will face Foxworthy on Monday night, but with a 4-share estimate is not expected to approach its 14 share last season for NBC. Brotherly Love, an 11-share performer on NBC, is estimated to garner a 3 share in a Sunday time slot on the WB.

Except for the predicted change in Fox's top show, the agency forecasters think the top show at each network will remain the same: ER on NBC, NFL Monday Night Football on ABC, 60...
Minutes on CBS and Star Trek: Voyager on UPN. Several series, including The Parent 'Hood, are expected to tie on The WB with 4-share estimates.

The Madison Avenue oracles forecast that ABC will win four nights of the week and place four series among the top 10 new programs. ABC is picked to win all weeknights except Thursday—which goes to NBC—with CBS taking the weekend. The forecast has ABC newcomers Clueless, Spin City, Life's Work and Sabrina, the Teenage Witch ranking in the top 10 for shares among new series.

Following a season that brought only three new-series hits (Caroline in the City, The Single Guy and 3rd Rock from the Sun), 1996-97 is expected to do no better in producing series with 20 shares or better. Each of the Big Three is expected to have one: NBC (Suddenly Susan), ABC (Spin City) and CBS (Cosby). All three are fronted by marquee names: Bill Cosby and Michael J. Fox are returning to episodic television, and Brooke Shields is making the transition from modeling, Broadway and the big screen.

Ted Danson, another actor who made his name in TV, returns to episodic television in Ink, which is projected to win its time period. Ink plays back-to-back with Cosby on CBS Monday. Efforts featuring other name returnees—Scott Bakula in Mr. & Mrs. Smith, Peter Strauss in Moloney and Gerald McRaney in Home of the Brave—are given considerably lower share estimates.

ABC’s projected four winning nights come on the strength of such returning shows as Monday Night Football, Home Improvement and NYPD Blue, as well as newcomer Spin City. The agency consensus suggests that CBS will continue to rank third in share averages among the networks, but will win Saturday and Sunday nights. Forecasts place Cosby, the Danson/Mary Steenburgen Ink and Rhea Pearlman’s Pearl among the top 10 new series. They suggest that CBS’s returning series, with the exception of the venerable 60 Minutes, will not wind up among the top 10 in share averages. Still, CBS is given the weekend, thanks to solid performances by veterans Walker, Texas Ranger: Dr. Quinn, Medicine Woman, and Touched by an Angel.

This year’s new-season crystal ball shows NBC as the front-runner largely because Thursday once again generates share averages unmatched elsewhere on the schedule. Agency seers give that night’s lineup share estimates which range from ER’s 37 (up 1 point from last season’s leading 36-share performance) to The Single Guy’s 26 (the same as in 1995-96). Suddenly Susan, inheriting the hammock position of last season’s Caroline in the City, is projected to garner a 28, the highest share estimate for any new series, yet down 4 points from lead-in Seinfeld’s estimated 32 share. Only one other NBC rookie, Something So Right, is predicted to join Suddenly Susan in the top 10 rank-

Fox improves on Friday nights on the basis of Millennium alone. Its lead-in, the sci-fi Sliders, will produce a 10 share, according to the estimate.

Other than the stalwart Star Trek: Voyager, UPN doesn’t top a 4 share in the estimates with its new drama The Burning Zone and five new half-hour comedies (including In the House, bounced from NBC) and even though it’s bringing back such established performers as Sherman Hemsley, Robin Givens and Malcolm-Jamal Warner.

That’s pretty much the same prognosis for the WB Network, which is expanding to Monday for a third night of programming. WB’s five new series, including The Steve Harvey Show on the new night, do 3- and 4-share estimates in the agency forecast.

News magazines are uniformly predicted to do well. NBC Dateline on Sunday is calculated to do slightly better than 50% of 60 Minutes on CBS. The Tuesday Dateline is expected to come in second to NYPD Blue. The forecast has PrimeTime Live tying NBC’s Law & Order and doubling the share of CBS’s new EZ Street.

On Thursday night—going against the 37-share estimate for ER on NBC—Turning Point on ABC and 48 Hours on CBS total a 25 share. Dateline NBC on Friday night at 9-10 will tie Fox’s Millennium, both with 17 shares. Also that night, 10-11, 20/20 will again win the time period with a 24 share against Nash Bridges on CBS with 14 and NBC’s Homicide with 15.

Last season Caroline in the City did a 28-share average coming off Seinfeld’s 33 share. In the upcoming season, Suddenly Susan is also estimated to do a 28 in the enviable time period, while Caroline—moving to Tuesday—is in for a rude awakening; agency swarms figure it for a 17 share coming off its Frasier lead-in of 22 and losing its time period to Spin City on ABC.

Five series introduced at midseason 1995-96 are deemed to have poor chances, according to the survey. Nash Bridges (CBS) rates a third in its Friday 10-11 time period. One of last season’s few new-series hits. 3rd Rock from the Sun (NBC), in a new Sunday time period against tougher competition, is tabbed for a third-place finish. Coming off 3rd Rock’s 15-share estimate, Boston Common is figured to lose 2 of the lead-in share points. Second Noah leads off ABC’s Saturday night schedule and is given scant chance for success, slated by the forecast for a fourth-place finish. Another lead-off show, High Incident (ABC) on Thursday (up against Friends and The Single Guy), is given a similar 10-share estimate and fourth-place ranking.

As usual, 8-9 p.m. figures to be the most competitive time period, particularly on Mondays, Tuesdays, Saturdays and Sundays. Mondays will see comedies on four networks (UPN, The WB, CBS and NBC), three of them with predominantly African-American casts. There also will be comedies from 8-10 on Wednesdays on ABC, CBS, NBC and The WB. Fox and UPN will counterprogram with dramas.

Tuesday night’s comedy confrontation between ABC and NBC is perhaps the most challenging of the week. The ABC lineup includes the new Life’s Work in the hammock position between Roseanne and Home Improvement, with Spin City at 9:30. NBC counters with Mad About You and
**Frasier** bracketing newcomer **Something So Right, Caroline in the City,** sprung clear of last season's **Seinfeld** support, brings up the rear.

Tuesday, according to the agency survey, will go to ABC, but it’s going to be competitive. NBC’s **Mad About You** (in a new time period) and **Frasier** are credited with 21-share estimates, certainly hit numbers by today’s standards.

According to the survey, Monday 9:30-10 will produce the season’s highest HUT level, 74%. The lowest HUT is less of a surprise: the usual Friday 8-8:30 slot, with 53.6% homes using television. Across the week, the 9-9:30 half-hour will have the highest tune-in (63.4%) and Saturday 10:30-11 the lowest (57.5%). Monday will be the most watched night, while Saturday will attract the fewest viewers.

The following is a night-by-night agency-consensus analysis:

**Sunday**

One of two CBS nightly wins comes from the continued strength of the contemporized **60 Minutes;** the shoring up of the mid-evening 8-9-hour by the move of **Touched by an Angel** from Saturday; and the predicted second-place finish of the 9-11 CBS movie presentation.

NBC’s 8-9 pairing of two 1995-96 midseason returnees, 3rd **Rock from the Sun** and **Boston Common,** falls short of overturning the CBS command of Sunday night. The **X-Files** continues to provide strength to Fox, but its summer-introduced **L.A. Firefighters** disappoints.

**Monday**

There are 10 new shows, more than on any other night of the week, accounting for nine of the night’s 30 half-hours of programing. **Monday Night Football**’s solid two hours of high-20s share makes the difference, giving the win to ABC. The 28-share estimate for football compares favorably with its 1995-96 29-share performance.

Two newcomers featuring established stars, **Cosby** and **Ink** (Ted Danson), are forecast to give CBS the win at 8-9 and provide the foundation for a substantial night.

NBC, which picked up **Jeff Foxworthy** from ABC, has placed it in a tough position, competing with **Cosby, Melrose Place** on Fox and **Dangerous Minds,** a new series with a presold theatrical movie title, on ABC. It’s not a wipeout. **Foxworthy** figures to be competitive.

**Tuesday**

This is forecast to be ABC’s best night of the week and a weak one for CBS. Still-controversial **NYPD Blue** has forged a consistent audience following, and delivers ABC a commanding concluding hour for the night. The figuring is that **Life’s Work** and **Spin City,** a likely top 10 freshman series from DreamWorks and producer Gary David Goldberg, will fit snugly in a dynamite lineup that includes **Roseanne** and **Home Improvement.**

Programing prophets from the ad world think that Universal Television’s new family comedy for NBC, **Something So Right**—a projected time slot winner at 8:30-9 (tieding **Life’s Work**)—will still have trouble performing as well as its seasoned running mates, **Mad About You** and **Frasier.**

**Wednesday**

ABC can thank **Grace Under Fire** and its 19-share estimate for ekings out this nightly win. The new **Townies** series, cuddled between **Ellen** (16-share-estimate lead-in) and **Grace** sags to a 12-share estimate.

CBS’s bold shift of **Nanny** to the lead-off position and as lead-in to **Pearl** appears to work, with both given 15-share estimates, but the Steven Bochco comedy, **Public Morals**—despite preseason controversy—will falter and do only an 11 share, say agency prognosticators. That dooms **EZ Streets** to a 10, the forecast has it.

Don’t count NBC out on the night, the agency crystal ball-gazers suggest. What the network is touting as “Must See TV” includes respectable performances by three returning comedies in new time periods—Wings, John Larroquette, NewsRadio—and Carsey-Werner’s remake of a British hit, Men Behaving Badly, at 9:30.

**Thursday**

Network television’s 800-pound gorilla—the formidable and thus far impregnable Thursday—finds NBC taking the night with share levels that evoke memories of the glory days of the networks before cable and computers. This is the night for NBC to howl and the others to cower.

The move by ABC of **Bochco’s Murder One** to an earlier, 9-10 time slot gets it away from ER but still facing **Seinfeld** in the opening half-hour. Agency swamis are dubious about **Murder One**’s chances, especially with a weak lead-in from **High Incident.**

**Friday**

ABC’s two-hour block of comedies, 8-10, the promotionally labeled “**TGIF,**” is topped by its time period-winning news magazine, **20/20,** at a 24-share estimate, up 8 points from its **Boy Meets World** lead-in.

While that is no surprise, what is striking is Fox’s **Millennium,** with an estimated 17 share, calculated to beat ABC and CBS programs and to tie NBC’s third **Dateline** of the week.

ABC’s new half-hour comedies **Sabrina** and **Clueless** average an acceptable 16-share estimate in the forecast.

**Saturday**

The night includes seven new shows representing 12 half-hours of programing, the most time of any night given over to new product.

Playing off the strength of returning time period winners Dr. **Quinn** and **Walker,** (17- and 21-share estimates, respectively), CBS hammocks new series **Early Edition** at 9-10, where it gets a 16-share forecast. (Once again, CBS wins Saturday, with all three hours in-house co-productions.)

This scheduling handily beats NBC’s all-new Saturday lineup and ABC’s half-new night of series.

Moved from Sunday in its 11th season, Fox’s **Married...With Children** is estimated to do an 11 share, down from 13 last season. The new **Come Fly with Me,** another blue-collar-family comedy, follows—but the Cassandra-like forecast is for a drop-off of 3 share points from the Bundys. ■
Game shows top syndicators' game plans for fall '97

Many syndicators have games in development, while talkers are scarce

By Cynthia Littleton

Naomi Judd and Martha Stewart lead the brigade of first-run projects in development for fall 1997.

Rysher Entertainment is expected to unveil plans this week for a talk/variety strip hosted by Judd, the senior half of country music's popular mother- and daughter duo, the Judds. The show, to be co-produced with Quincy Jones's QDE Entertainment, has been on the drawing board for some time, but it was the success of Warner Bros.' Rosie O'Donnell that helped get the project off the ground.

Eyemark Entertainment is said to be planning to offer Martha Stewart Living, the famed lifestyle guru's hit how-to half-hour, as a strip next year, along with a companion show, Martha Stewart Living is headed for its fourth season this fall as a top-rated weekly with key female demos. CBS's Eyemark inherited the show and a long-term development deal with Stewart after CBS's merger with Group W Productions' parent company, Westinghouse Electric Corp.

An Eyemark official said last week that the company is "pursuing every opportunity to expand our relationship" with the self-made media maven, but the distributor already has sent feelers out about the strip to stations in select markets. And three-page Eyemark ads for Martha Stewart Living in industry trade papers last week noted that "no one can get enough" of the upscale show.

As syndicators begin to pitch concepts and probe the needs of the station community, game shows are shaping up to be the big development trend for next year. New talk show projects are few and far between, following a year of declining ratings and harsh criticism of the content of daytime talkers.

Fox's Twentieth Television is eying at least one game show and also is considering reviving America's Most Wanted: Final Justice, which updates cases covered on the network series. The strip debuted last September to solid ratings, but Twentieth decided not to renew the show for 1996-97 when the New World station group signaled its intent to replace it in late-night with a New World-produced show. Fox parent News Corp. solved that problem last month with its $3 billion purchase of the New World Communications Group.

Disney's Buena Vista Television also has caught game show fever. Buena Vista signed a deal last week with Dove Four Point Entertainment to revive Make Me Laugh, with the intention of pairing the 1990s version of the '70s hit in syndication with Debt, a quiz show that premiered in April on cable's Lifetime.

DreamWorks Television has national aspirations for Majority Rules, a quiz show, for instance, will feature a report from Lebanon, Kan. (population 350), once considered the center of the U.S.

After Breakfast marks the network's first foray into daytime programming for adults. Nearly 80% of Fox's 165 primary affiliates will air the show in its scheduled time slot; more than 15% will run it at 10-11 a.m., and the remainder will show it at 8-9 a.m. Contractual obligations to other shows prompted the varied time slots.

Fox expects at least a 2 Nielsen rating for After Breakfast; its target audience is women 18-49 and 25-54.

"This is a long-term commitment," says Jeff DeRome, corporate public relations. "The network will be extremely patient and expects a slow but steady growth curve while viewers get used to the idea of a new, national morning broadcast."

Breakfast Time aired for 20 months on 1X before it was taken off the air last March. An estimated 25 million viewers tuned in to the show.

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Fox prepares to enter the morning war

Fox Television will debut its own morning program, Fox After Breakfast, on Aug 12.

Any similarity to other network morning shows ends with the reference to the meal. Much like the old Breakfast Time on Fox's 1X cable network, After Breakfast is a one-hour, unscripted live show, broadcast from a 6,500-square-foot apartment in New York City, that will air primarily from 9 to 10 a.m., Monday through Friday.

Guests don't participate in a typical question-and-answer session; they roam about an apartment and kibitz with co-hosts Tom Bergeron and Laurie Hibberd. And if they're lucky, they'll get to play with Bob, the puppet. "It's more of a multipurpose entertainment show—not a talk show," says Fox spokesman Jonah Borris.

Field correspondents, more fondly known as road warriors, will file two live remotes each day about unusual people and places from across the country. The debut show, for instance, will feature a report from Lebanon, Kan. (population 350), once considered the center of the U.S.

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The cast of 'Fox After Breakfast' includes Bob, the puppet.
show set to debut today (Aug. 5) on Gannett Broadcasting's KPNX(TV) Phoenix. DreamWorks officials say the goal is to fine-tune the show, co-hosted by former Extra anchor Anthea Nevile, in the Phoenix market before mounting a wider rollout.

Warner Bros. is said to be developing a companion half-hour for its fall 1997 quiz show entry, You Don't Know Jack, based on the best-selling CD-ROM game.

Industry veterans say the fate of most game shows in the pipeline for fall 1997 will be determined by the performance of Columbia TriStar Television Distribution's revivals of The Dating Game and The Newlywed Game, which bow next month. Yet, Tribune Entertainment and All American Television are far along in their co-production of a block comprising Match Game and Tattle-tales, targeted to be a midseason replacement offering in March or April.

Outside the game show arena, Chris Craft/United Television and Grosso-Jacobson Entertainment are at work on a late-night serial, 27th Precinct, focusing on a big-city police department.

Rysher already has started production on USA High, a teen comedy strip co-produced with NBC and Saved by the Bell creator Peter Engel. Because first-run comedies have flopped in recent years, the partners are getting an early start on production to facilitate international sales and give domestic broadcasters the chance to sample several episodes later in the year.

QDE Entertainment is evaluating the market for a late-night strip linked to Jones's music and lifestyle magazine, Vibe. Bob Guccione Jr.'s music monthly Spin and Los Angeles's trendy Buzz magazine are also planning syndicated offshoots.

On the weekly side, a new project generating interest is Battlefield Earth, based on a decades-old script written by Star Trek creator Gene Roddenberry. Roddenberry's widow, actress Majel Barrett, is likely to be involved as an executive producer.

Creative Artists Agency is currently shopping around for a distributor. Other independent projects searching for distributors include Nelvana's spin-off of the campy Jane Fonda movie 'Barbarella' and Keller Entertainment's Conan, drawn from the original Conan the Adventurer comic books.

A long-running comic strip is also the inspiration for Tribune's action/fantasy hour Terry and the Pirates. Rysher is working with movie producer Jerry Bruckheimer on Soldier of Fortune, a series about a former Green Beret who is reluctantly drawn back into covert government service.

MGM Worldwide Television is looking to adapt the studio's 1994 sci-fi theatrical hit 'Stargate' to the small screen. Warner Bros. had been developing an action hour derived from the 'Mad Max' movie franchise, but sources say the project is now on the back burner.

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CBS affiliates prepare for new 'Morning'

Many stations taking show option that lets them offer hour of local news; others taking 'blended' version or full feed

By Lynette Rice

News from New York will make way for reports from city streets, markets and farmlands as 75% of the nation's CBS-TVs affiliates prepare for cooperative morning news broadcasts that place more emphasis on their communities.

Rather than rely on the two-hour national broadcast provided by CBS News, a majority of the affiliates come Aug. 12 will debut morning shows that feature a first hour of mostly local news, save three network news inserts.

The rest of the affiliates have opted for either a blended version—a format that allows some local participation in the first hour of network programming—or the network's two-hour broadcast, which soon will feature co-anchors Jane Robelot, Mark McEwen and newcomer Jose Diaz-Balart.

In all cases, the second hour of CBS This Morning will feature longer news features and talk segments on various topics with no studio audience.

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they are going to see.

The show will feature an all-news format from an anchor desk in the first hour and will spend more time on news features in the second half, especially in its regular “Window on America” segment.

To shepherd affiliates into the cooperative format, CBS has held workshops throughout the summer and also offered help from Therese Sehrt-Duke, the former producer of New Orleans’ phenomenally successful Eyewitness Morning News on CBS affiliate WVL-TV. The friendly 6-8 a.m. show, which featured fish-and-game reports, gospel groups and the occasional tap dance, averaged a 58-59 share and once got a 67.

“I’m encouraging all to try to make it look like the community,” says Sehrt-Duke, who is helping her news director husband, Joseph Duke, launch the cooperative morning broadcast at CBS affiliate KHOU-TV Houston. “Most of the people who worked at WVL really understood the community. That made a big difference. I was born and raised there. I never worked anywhere else.”

Affiliates should look in their own backyard for specialists who can provide regular segments. “You can’t hire 10 new reporters, but maybe there’s a local gardener who can offer tips. Or maybe there’s a political expert at a local university so you won’t have to use the network guy,” Sehrt-Duke says.

Segments with a resident handyman and produce expert, salutes to local dogooders and a baby adoption segment will highlight the cooperative broadcast at KHOU-TV. Evening anchors Sylvan Rodriguez and Claire Casademont are set to anchor the first hour of the morning show from a revamped set that includes an anchor desk, interview area and kitchen. Decor is described as “Jetsons-like,” featuring clean lines and colors reminiscent of the 1950s. Casademont, who also is a new mother, could offer features on parenting, Sehrt-Duke added.

KLAS-TV Las Vegas will incorporate more local faces into its cooperative broadcast by honoring first birthdays and 50th anniversaries and displaying pictures of newborns, says news director Emily Neilson. The affiliate also is looking for tie-ins with local groups and businesses.

“We really felt this was an opportunity. CBS hasn’t been able to do anything in that time period,” says Neilson, who added two producers, a reporter and a graphics editor to her morning program.

KLAS-TV already has a locally produced 5:30-7 a.m. morning show that’s ranked number two behind that of the local NBC station. To maintain continuity, the station will incorporate CBS’s graphics package into its Eyewitness News This Morning logo.

“We’re really excited there is more time available” Neilson says. “There’s a real demand by advertisers to get those morning viewers—those working parents and couples they can’t reach during the day.”

Neilson’s only complaint regards CBS’s decision to replace Harry Smith and Paula Zahn, who have anchored the broadcast for nine and six years, respectively. Zahn will contribute to 48 Hours and will anchor the Saturday edition of the CBS Evening News this fall, replacing Bob Schieffer. Smith may contribute a regular segment on the Evening News and serve as a substitute anchor.

“With the core audience we did have, now they have no reason to stay with us. That really hurt us,” Neilson says. “We have calls every single day asking where [Smith and Zahn] are. How can that help us in this transition?”

KFMB-TV San Diego also will participate in the cooperative broadcast, which will serve as an extension to its top-rated locally produced morning show at 5:30-7 a.m. with anchors John Culea and Gina Lew. Breathtaking shots from around San Diego, along with the occasional recipe from a local restaurant, are valued segments in the show, but the emphasis remains on news, says Steve Ramsey, news director.

Yet economics and timely news stories prompted smaller stations such as WROC-TV Rochester, N.Y., KSTW(TV) Tacoma, Wash., and KEYC-TV Mankato, Minn., to stay with the two-hour network broadcast. They’ll continue providing local weather cut-ins.

“It’s difficult in a small market to go with one hour of local news,” says KEYC-TV General Manager Dennis Wahlstrom. “There is no overnight news that happens, so it would become a replay of your news from the night before, and I’m not sure viewers are all that interested in reruns.”
Comedy is comedy, says Salhany

Denies UPN is targeting specific ethnic audience with new shows

By Lynette Rice

UPN President Lucie Salhany last week said it is no coincidence that five of the network’s new shows feature African-American casts, but denied it is a programming strategy to attract a specific ethnic audience.

At the Television Critics Association tour, Salhany argued that “comedy is comedy” and referred to such new shows as In the House, starring LL Cool J and Kim Wayans, and Goode Behavior, starring Sherman Hemsley, as “crossover shows” with “crossover talent.” In the House debuted last fall on NBC with a season-average 9.4 rating/14 share and was ranked number three in prime time for teens.

“People want to laugh. And I’m very, very concerned about the terms ‘ghetto-izing’ and ‘too far the other way,’” Salhany told reporters. “I have not read anywhere—other than in the past, maybe, two months—anyone referring to the 8 to 10 o’clock period on NBC as ‘two hours of white programming.’

“They’re comedies. Our stars are very funny. Our producers are very good. Some are going to fail. But...are they going to fail because they’re not funny or are they going to fail because we have African Americans starring in them?”

Michael Sullivan, president of entertainment, described the new lineup as an effort to build on the success of shows like Moesha, which averaged a 4.7/16 with teens and ranked number two in its time period last season. However, many of the new shows were in development before Moesha first aired, he said.

Affiliates are hopeful about the new lineup, but general manager Terence J. Brown of KTVD(TV) Denver calls Salhany’s “comedy is comedy” statement “simplistic.”

“The flagship program is Voyager, and I never lose sight of that, nor do the viewers,” Brown says. “I would hate to have UPN be stereotyped or pigeonholed into a certain-appeal network. It’s more than that. To say it has urban appeal—yeah, it has] urban appeal. They have other shows as well. We’re all counting on that diversity.”

Stuart P. Tauber, general manager of Paramount station WSBK-TV Boston, says he’s paying more attention to the merits of the shows than to the casts.

“We’re optimistic here. We own other shows that have an ethnic bent to them, like Martin, Living Single. Hangin’ with Mr. Cooper. We’ll own those shows at this station if they’re funny.”

In other news, Sullivan said changes are in the works on board Voyager because of a slip in ratings in its core male audience. “[The producers] want to concentrate more on the original Star Trek mission of exploration...and to have the characters project the upbeat attitude about that mission,” Sullivan told reporters.

Convention scheduling costs networks money

Because of closeness of dates of Democratic and Republican gatherings, ABC, CBS, NBC and Fox must duplicate their coverage efforts

By Steve McClellan

As a group, the four broadcast networks are spending a lot more money than they did four years ago to cover the upcoming political conventions. CBS and NBC cite the tight time frame (11 days) between the end of the Republican convention in San Diego (Aug. 12-15) and the start of the Democratic gathering in Chicago (Aug. 26-29).

Fox is spending more and providing more coverage as it tries to boost its news profile. The big question for Fox is how much of the coverage its affiliates (many of whom aren’t in the news business) will opt to take.

ABC says its costs were slightly higher than those of four years ago, but not significantly so.

Lane Venardos, CBS News vice president, says the short time between conventions is forcing CBS to build simultaneous technical operations in the two convention cities. Normally there is a three-week gap that allows the news divisions to use the same facilities at both conventions. “This ground should put to bed forever the lie that the political parties schedule their conventions at the convenience of the television networks,” he says.

Venardos also says the TWA crash and the Atlanta bombing have made the issue of security a more important news angle at the conventions. CBS News is adding resources to cover more convention-related activities occurring outside the convention halls, he says. “The lesson of Atlanta is that places you thought were OK aren’t necessarily.”

Once again, news executives say they aren’t expecting big surprises to be revealed during the conventions, prompting suggestions that the political parties shorten convention formats. “You have to question when the parties will figure out that the conventions, sprawling over four days in hopes of trapping a television audience, may not be the right way to do business,” says Jeff Gralnick, vice president of ABC News overseeing campaign coverage.

Gralnick says the networks’ job is to put the conventions in perspective in terms of the overall campaign, “because what’s happening at the convention in and of itself doesn’t mean a hell of a lot.”

Beth O’Connell, the NBC News executive coordinating the network’s campaign coverage, sees the convention coverage more as a public service obligation than as a breaking news event: “At the end of the night, the broadcast will be
only as compelling as the speeches."

Ross Perot's Reform Party is scheduling two day-long conventions—one in Long Beach, Calif., on Aug. 11 and the other in Valley Forge, Pa., on Aug. 18. All the broadcast networks say they will cover those events as news, but probably not as live events. Cable networks including CNN and MSNBC may provide some live coverage, executives say.

The Big Three are planning roughly the same amount of prime time coverage of the conventions as they did four years ago. NBC plans 4 1/2 hours, which will be simulcast on MSNBC. In addition, the new cable service will have its own day-long independent coverage, and a nightly two-hour "postgame" analysis featuring guests, convention speakers and network correspondents. NBC is repeating its joint coverage with PBS, which will air nightly starting at 8 p.m. on PBS.

ABC is planning five hours of prime time coverage for both conventions, while CBS is planning five or six hours, depending on how events unfold. Four years ago, CBS missed one night of Democratic convention coverage (but provided updates) because of the Major League All-Star Game.

All three network evening newscasts will originate from the conventions throughout their duration, as will ABC's Nightline. So will the Sunday newscasts: Face the Nation, Meet the Press and This Week with David Brinkley.

Fox News will provide network news updates in prime time during the convention. The network's affiliate news service, NewsEdge, also will provide anchored coverage.

In addition to picking up NBC's live prime time coverage, MSNBC will have its own coverage, including two prime time blocks anchored by Brian Williams. NBC correspondents Andrea Mitchell and Jim Miklaszewski have been assigned as floor correspondents exclusively to MSNBC during the conventions. Daytime anchors John Gibson and Jody Applegate also will be on location.

CNN is planning extensive convention reporting. Starting Aug. 12, it will feature live coverage of the Republican convention throughout the day, starting with its 9 a.m. CNN Morning News. It will have a live midday coverage block at 1-3 p.m. and a prime time block at 8-11 p.m. Larry King Live, Inside Politics, Capital Gang and Evans & Novak all will originate from the convention.

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Local angle for convention-goers

"Everything you won't find on the networks."

That's how Cox Communications of San Diego is billing its local coverage of the Republican National Convention, expected to draw up to 40,000 visitors to the Southern California city later this month.

Starting today (Aug. 5), the coverage will appear on its own channel—the Cox Convention Connexion—for a fortnight and reach 625,000 cable homes and 25,000 hotel rooms.

The channel will eschew the goings-on at the convention center, says Cox's Sandy Murphy; instead, it will offer interviews with the likes of Walter Cronkite, movies with political themes and features on San Diego hot spots. The channel also will air MSNBC's evening newscast, promoting the network's launch on area Cox systems this fall.

The goal is simple, says Murphy: "Let's tell the San Diego story to the convention visitors, and let's tell the convention story to all the San Diego area residents."

PBS puts more effort into selling itself

It sets goal of boosting corporate sponsorship money by $25 million annually by 2000

By Cynthia Littleton

PBS is trying to bring Madison Avenue a little bit closer to Sesame Street.

Last week, PBS executives wrapped up a series of fall schedule presentations to advertisers with a gathering of agency representatives in Santa Monica, Calif.

Under the leadership of new programming executive vice president Kathy Quattrone, PBS has adopted a four-year plan to increase its programming budget by 50% and boost corporate sponsorship by $25 million per year by the end of the decade. In the 1990s, PBS has raised about $90 million annually (or roughly 17% of its total budget) from corporate sponsors.

To reach that goal, PBS executives are learning to speak the advertising community's language. PBS has produced a slick fall schedule presentation kit for advertisers, complete with Nielsen ratings data, audience composition charts and a breakdown of sponsorship fees.

"We're trying to let more advertisers know about direct opportunities for their clients," Quattrone said. "We're trying to get people to consider us in their long-term media planning. And [agency reps] are telling us that we should have done this a long time ago."

PBS executives plan to meet again with advertisers next spring to put together a fall upfront sales program.

The cost of a season-long sponsorship spot in the popular children's strip Barney & Friends ranges from $50,000 to $102,000. By contrast, exclusive sponsorship of the first 39 episodes of the new animated series Kate & Otto is $850,000.

In prime time, many of PBS's best-known and highest-rated shows are tied up in long-term exclusive deals, such as American Express's sponsorship of the
American Masters series. An exclusive platform in four Kennedy Center Presents specials during the coming season is going for $1.1 million.

Although they are being more aggressive in courting sponsors, the overall amount of network time devoted to sponsor “acknowledgment” spots has not increased significantly, PBS officials say. But they are carving out more five-second windows and pushing for more cross-promotional tie-ins during regional pledge drives.

The new “user-friendly” PBS has relaxed many of its on-air policies governing the content of those spots. Major sponsors now receive two 15-second spots at the beginning and end of the program, and PBS no longer bars the use of corporate slogans, mascots, logos or Internet/online addresses.

PBS officials say the changes were prompted by the threat of steep cuts in government support for public TV. Federal funding accounts for about 14% of PBS’s annual budget. Although congressional support for slashing PBS’s subsidies has diminished since Republicans first took control of Congress in 1994, Quattrone and others still want to reduce PBS’s dependence on the federal budget.

Like most commercial networks, PBS has climbed on the branding bandwagon. With its upscale image and wide reach (99% of TV households), PBS is a “national marketer’s paradise,” says Jon Abbott, PBS’s senior vice president for development.

Nonetheless, media buyers say PBS still faces an uphill battle in wooing new corporate sponsors now that A&E, Discovery Channel and other niche cable channels are firmly established.

“A lot of the dollars PBS used to get from corporate sponsors are now flowing to cable, and those dollars go a lot farther on cable,” said Bill Croasdale, Western International Media’s president of national broadcast buying.
# People's Choice Ratings

**July 22-28**

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<td>72. Star Trek: Voyager</td>
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<td>10. Coach</td>
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<td>44. CBS Tuesday Movie—Godfather III, Part 2</td>
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<td>46. Dave's World</td>
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<td>52. The Faculty</td>
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<td>30. Grace Under Fire</td>
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<td>33. PrimeTime Live</td>
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<td>39. CBS Special Movie—Driving Miss Daisy</td>
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<td>17. CBS Wednesday Movie—A League of Their Own</td>
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<td>44. WYPD Blue</td>
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<td>25. Family Matters</td>
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<td>25. Boy Meets World</td>
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<td>25. Step by Step</td>
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<td>25. Hangin' w/Mr. C</td>
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<td>35. Nash Bridges</td>
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<td>63. Second Noah</td>
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<td>52. Dr. Quinn, Medicine Woman</td>
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<td>60. Saturday Night at the Movies—The Barefoot Executive</td>
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<td>20. Touched by an Angel</td>
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<td>14. Walker, Texas Ranger</td>
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<td>56. Lois &amp; Clark</td>
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<td>17. Murder, She Wrote</td>
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<td>35. ABC Sunday Night Movie—the Bonfire of the Vanities</td>
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<td>12. CBS Sunday Movie—Incident in a Small Town</td>
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*Key: Ranking, show (program rating, share) • Top ten shows of the week are numbered in red • Television universe estimated at 95.9 million households • One ratings point = 95,900 TV homes. Yellow tint is winner of time slot • (NR) Not ranked; rating, share estimated for period shown. *Premerde: Nielsen Media Research, CBS Research. *Graphic by Kenneth Ray.
Arcaras get Clear Channel backing

By Elizabeth A. Rathbun

Clear Channel Communications Inc. is backing a father-son radio venture with a twist. Dad is James Arcara, who until April was president of Capital Cities/ABC Radio. Son David Arcara is a Harvard Business School graduate and a broadcaster in his own right.

Together Clear Channel and the Arcaras are forming Radio Enterprises Inc., based in Albany, N.Y. Clear Channel is the majority investor in the new company, the Arcaras say, but they decline to break down the percentages. A Clear Channel spokesperson could not be reached for comment.

Last week, the partners agreed to pay $7.5 million for WQBK-AM-FM Rensselaer/Albany and WQBJ(FM) Cobleskill/Albany, N.Y. (see "Changing Hands," page 93). Clear Channel operates largely in small to midsize markets such as Albany (the nation’s 57th-largest market). The Arcaras also plan to concentrate on small and midsize markets for future acquisitions.

After retiring from ABC Radio this spring, Jim Arcara called Clear Channel President Lowry Mays. Arcara was seeking advice about forming a communications business with his son, David. "I really called Lowry for advice and he said to me, ‘Why don’t we do this together?’" Arcara recalls.

David Arcara had owned WZRQ(FM) Ballston Spa/Schenectady/Albany since 1992, and had been working to acquire WQBK-AM-FM and WQBJ for the past two and a half years. When Jim Arcara left ABC, David Arcara says he told his dad: "I think WQBK is now ripe."

As for Clear Channel’s involvement, "We had identified this acquisition and had a plan to continue acquiring stations, and Clear Channel was interested in it," David Arcara says. "We’re fortunate that Clear Channel wanted to participate.”

Father and son agree that despite the high prices and breakneck pace of radio-station sales, there’s room for new businesses like theirs.

"It’s a good time to buy if you can find opportunities where you can create some dominance within a demographic," David Arcara says. "Throw in the help of a ‘good strategic partner’ such as Clear Channel to help make the buy and ‘it makes sense.”

“This is a very difficult time to buy," Jim Arcara says. "The market’s inflated and it’s pricey." He isn’t too happy with the cash-flow multiple paid for the stations—a little more than 10—but prices should ease. "Everything is cyclical," he notes. Also, his son knows the market well, and there is room for improvement at the stations, he says.

Meanwhile, Arcara is having "as much fun as I’ve ever had," he says. "This is the most exciting time in the radio industry." And although a few key players eventually will control all the radio markets, he says, there will be room for broadcasters who don’t run mega-groups: “There’s always opportunities for people, particularly entrepreneurs.”

And the chance to work so closely with his son is “a dream come true.” While Jim Arcara remains in New York City, he talks to David at least three times a day, he says. And the family is at work on the third generation of broadcasters: They’ll be putting David’s 1 1/2-month-old son to work in the mailroom any day now, Jim Arcara jokes.

More second-quarter news

- American Radio Systems’ second-quarter results show net revenue growth of 53.4% compared with the second quarter of 1995. Revenue increased to $37.8 million from $24.7 million. Looking at the first six months of the year, revenue rose from $44.5 million to $61.4 million, a 38% increase. Broadcast cash flow rose 39% in the second quarter, to $10.7 million. ARS Chairman Steve Dodge attributes the results to station acquisitions and improved operation in almost all the company’s markets. Net income and operating profit were not disclosed.

- Granite Broadcasting Inc.’s net income was down slightly in the second quarter of this year compared with the same period in 1995. Income fell $912,000, from $2.722 million to $1.81 million. For the first six months of the year, the New York-based TV operator lost $1.645 million, compared with income of $1.889 million in the first six months of 1995. Granite, however, saw a 50% increase in net revenue and a 58% increase in broadcast cash flow in the second quarter. Meanwhile, station operating expenses were up 43%, to $17 million, in the second quarter and up 55%, to $34.5 million, for the year. Some $4.6 million of the second-quarter operating expenses reflects the 1995 acquisitions of WKBY-TV Buffalo, N.Y., and WWM-TV Kalamazoo, Mich.

Other costs came from the launch of a news operation at KEYE-TV Austin, Tex., and higher programing expenses, Granite says.
more; WWTM(AM)-WAAF(FM) Worcester/Boston, Mass. (see item, below); KFAE(AM)-KGOR(AM) Omaha; KMZQ-FM and KMZ2(FM) Henderson/Las Vegas and KXNO(AM) and KVEG(AM) North Las Vegas, KFBF(AM) Pahrump/Las Vegas and KLUC-FM Las Vegas; WJSZ-FM Buffalo, and WHAM(AM)-WOR-FM, WPXY-FM and WHTK(AM) Rochester, N.Y.; KDBX(AM) Banks/Portland, KBBT (AM)-KUFO(AM) and KUPL-FM Portland and KKKZ(FM) Lake Oswego/Portland; all Ore., and WFLN-FM Philadelphia; has option to buy WBLK-FM Buffalo, and KKUJ-FM/KCEO(AM) Austin and KPTY(AM) Luling/Austin, Tex.

Sellers: KXOA-AM-FM, KOPT: Brown Broadcasting Co., Los Angeles (Phil Melrose, president); owns KKSF-FM and KDFC-AM-FM San Francisco; is selling KPOP(AM)-KGB-FM San Diego (see item, below) and KRWM(FM) Bremerton/Seattle, Wash. ■ KOOO-AM-FM: D&V Equinox XX LP, Fresno (Dwight Casey, president); no other broadcast interests.

Facilities: KXOA(AM): 1470 khz, 5 kw day/1 kw night; KXOA-AM: 107.9 mhz, 50 kw, ant. 403 ft.; KOPT: 105.5 mhz, 115 w, ant. 380 ft.; KOOO(AM): 790 khz, 5 kw day, 2.5 kw night; KXOA-FM: 101.9 mhz, 2.25 w, ant. 1,948 ft.


Broker: Sacramento: Media Venture Partners; Fresno: W. John Grandy Radio Brokers (seller)

KPOP(AM)-KGB-FM San Diego
Price: $50 million
Buyer: Nationwide Communications Inc., Columbus, Ohio (Steve Berger, president); is buying KFSD-FM San Diego; owns KVRY(FM) Mesa/Phoenix, Ariz.; WPQC(FM) Baltimore; KXNO (AM) North Las Vegas-KLUC-FM Las Vegas; WGAR-FM Cleveland; WCOL-AM-FM and WNCI(FM) Columbus; KDMX (FM) Dallas and KHMX(FM) Houston; also is buying KSSG(AM) (formerly KKJO(AM))-KMJZ-FM St. Louis Park/Minneapolis/St. Paul, Minn.; is selling KXNO-AM North Las Vegas-KLUC-FM Las Vegas; is swapping WCMX-FM Orlando, Fla., plus $43.5 million for WMJ(FM) and WMM(FM) Cleveland; is swapping KSFM(FM) Seattle plus $12.5 million for right to acquire KBZ (FM) Lake Jackson/Houston, Tex.

Sellers: Brown Broadcasting Co., Los Angeles (Phil Melrose, president); is selling KXOA-AM-FM and KOPT-FM Sacramento (see item, above).

Facilities: AM: 1360 khz, 5 kw day, 1 kw night; FM: 101.5 mhz, 50 kw, ant. 500 ft.

Format: AM: nostalgic; FM: classic rock.
Broker: Gary Stevens & Co. (buyer)

Price: $24.8 million
Buyer: American Radio Systems, Boston (Steven B. Dodge, chairman); owns WRKO(AM)-WBMS(FM), WEEI-AM and WEGO-FM Boston; is buying KXOA-AM-FM and KOPT-FM Sacramento and KOOO(AM) Clovis/Fresno.

Sellers: Zapis Communications, Cleveland (Xenophon Zapis, president); owns WJMC(AM), WAZK(FM) and WZJM(AM) all Cleveland and WICT(AM) and WRKU(FM) Youngstown, Ohio, and WRQO(AM) Farrell, Pa.

Facilities: AM: 1440 khz, 5 kw; FM: 107.3 mhz, 18.6 kw, ant. 820 ft.

Format: AM: sports; FM: AOR.
Broker: Star Media Group (seller)

WSBP(AM)-WSRZ-FM Sarasota, Fla.
Price: $12.5 million plus assumption of contracts
Buyers: Jaccor Communications Inc., Cincinnati (Benjamin L. Homel, president); Zell/Chimark Fund LP, 70% owner; owns the following Florida stations: WUGR(AM)-WQUR-FM and WAZ (AM) Jacksonville, WJBT(FM) Green Cove Springs/Jacksonville and WSOO-FM/ WRDO-FM/WSL(AM) Jacksonville; and WAMZ(AM) Palmetto/WDVU (FM) Bradenton/Tampa and WFLA (AM)-WFLZ(FM) Tampa. Jaccor also owns KHTS-FM San Diego and XTRA-AM-FM Tijuana, Mexico/San Diego; KBPI(FM), KOA(AM)-KRFX(FM) and KHOW (AM)-KHON(FM), all Denver, and KBCO-AM-FM Boulder/Denver and KTLC(AM) Thornton/Denver; WGST(AM)-WPCW (FM) Atlanta; KATZ(AM)-KMMJ(FM) St. Louis and KZAZ-FM Allston, Ill.; WOSB(AM), WOFX(AM) and WLW (AM)-WEBN(FM), all Cincinnati, and WSPD(AM) and WKKZ(AM) Toledo and WQRF-FM Beavercreek/Toledo, Ohio, and WWS-FM and WMMU-FM Knoxville, Tenn.; is buying WAMR(AM)-WCTQ(FM) Venice, Fla.; WLAP(AM)-WMXX(AM) Lexington and WMYC-FM Winchester, Ky., and WNOT(AM) (formerly WCWA)-WOT-FM Toledo, Ohio; has LMA with WGST-FM Atlanta. ■ Jacor also is buying Citicasters Inc., which owns KOPA (AM)-KSLX(FM) Scottsdale/Phoenix; KSEG(FM) Sacramento and KXRO(FM) Roseville/Sacramento, Calif.; WXTB (FM) Clearwater/Tampa, WBTB(FM) New Port Richey/Tampa and WTS-TV Ft. Petersburg/Tampa, Fla.; WKLS-FM Atlanta; WDAF(AM)-KKYS(FM) Kansas City, Mo.; WKRC-TV, WKRO(FM) and WNNK(FM) Cincinnati and WTVN (AM)-WLOV(FM) Columbus, Ohio, and KEX(AM)-KXKZ(FM) Portland and KKKW (FM) Beaverton/Portland.

Sellers: New Wave Communications LP, Asbury Park, N.J. (John Ferrari, president; D&F Broadcasting Inc., general partner); owns KROD(AM)-KLCA(FM) and KSFI-FM (formerly KAMZ-FM) El Paso; is selling WKJL-AM-FM Asbury Park and WQG(AM)/FM Ocean Acres, N.J.

Facilities: AM: 1450 khz, 1 kw; FM: 106.3 mhz, 3.6 kw, ant. 259.2 ft.; WYFN: 107.9 mhz, 50 kw, ant. 500 ft.


Brokers: Jorgenson Broadcast Brokerage (buyer); Blackburn & Co. (seller)

Price: $11 million
Buyer: Patterson Broadcasting Inc. and Atlanta (James W. Wesley Jr., president); owns WHY-AM-FM Savannah and WKZ2(FM) Beaufort/Savannah; WBSD-FM Milton/Perkascola, Fla.; KXTR(AM)-KBSM-FM Fresno and KRZ-FM Hanford/Fresno, Calif.; KSKS-AM-FM Honolulu and KUCC-FM Pearl City/Honolulu; WELL-AM-FM, WBCD(AM)-KMKN(AM)-WBSX-FM all Billings, WY; WRCR(AM)-WSPD-FM and WOTL-FM Grand Rapids and WRRC(FM) Marshall, all Mich.; KCBN(AM)-KRNQ(FM) Reno and KWNZ-FM Carson City; Reno, and WIP(AM) (formerly WEEK)-WODE-FM Easton/Allentown and WYCY (AM)-WWKN-FM Harrisburg, Pa.; is

Continues on page 93
ABC, Disney to launch children’s network

Programming, to be tested later this year, will include music, stories, various other features

Radio

By Donna Petrozzello

ABC Radio Networks is developing a programming network targeted at children under age 12 that will incorporate Disney products. The planned 24-hour network will include music, daily features, story telling and celebrity guests, ABC officials say. In addition, it “will include, but will not be limited to, products from ABC’s parent company, the Walt Disney Co.” ABC plans to debut the network in test markets later this year. ABC’s interest in teaming with Disney to develop children’s radio programming is not new. The companies discussed jointly launching a network targeted at kids and their parents in October 1992. At the time, David Kantor, now president of ABC Radio Networks, said each company thought children’s radio was “potentially viable.”

Last week Kantor said: “Kids radio is something ABC Radio Networks has been pursuing for a number of years. Now that Disney and ABC are one company, it makes perfect sense for us to move ahead with our own children’s network.”

The announcement came the same week that ABC split with the Children’s Broadcasting Corp., which broadcasts the 24-hour Radio Aahs children’s radio format to 30 stations. ABC agreed last November to provide affiliate marketing and sales assistance to Radio Aahs.

One day before ABC announced its children’s programming venture, CBC reported a net loss of $1.8 million (or 63 cents per share) for first quarter 1996 as compared with the same period last year. Dahl attributed the loss largely to increased amortization and depreciation expenses.

CBC broadcasts live for two hours on Saturday and Sunday from Walt Disney World and Disneyland. A CBC spokesperson said “it is too soon to tell” whether those shows will be affected by ABC’s new venture.

Radio revenue posts gains in first half, June

RAB figures show local money up 6%, national spending up 4% in January-June

By Donna Petrozzello

Combined local and national radio ad revenue posted a 5% increase during the first six months of 1996, compared with the same period last year, according to a revenue index survey by the Radio Advertising Bureau.

Separately, local ad revenue increased an average 6% and national revenue rose an average 4% across the country from January through June 1996, compared with the same period last year, the RAB reported.

On a regional basis, stations in the Southeast showed the steepest gains in local revenue, up an average 11% year to-date over last year. Southeastern stations also reported strong growth in national revenue, up an average 15% in the first half of 1996. The Midwest was the only region in which stations reported lower national revenue totals, down an average 4% from the first half of 1995.

Meanwhile, combined local and national revenue increased an average 6% in June 1996 over June 1995 for stations across all markets, according to the RAB.

Stations in the Southeast reported above-average gains in June in local revenue, up 8%, and in national revenue, up 27%, compared with June 1995.

Revenue levels at stations in the nation’s two largest markets, New York and Los Angeles, were mixed in June and during the first half of the year.

Revenue totals for New York were reported by the New York Market Radio Broadcasters Association. Revenue totals for Los Angeles were reported by Miller, Kaplan, Arase & Co. accountants.

During the first six months of 1996, combined local and national radio revenue increased an average 1.1% in New York (to $219.6 million) and rose an average 3.1% in Los Angeles (to $253 million), compared with the same period last year.

In June, New York stations reaped a record 34.3% increase in national rev-
Fries responds to 4As’ letter

Gary Fries, president of the Radio Advertising Bureau, said last week that the letter the American Association of Advertising Agencies (4As) sent to FCC Chairman Reed Hundt late last month raising concerns over ownership concentration (Broadcasting & Cable, July 29) “was highly inappropriate.”

Fries said: “The buying and selling of advertising has traditionally been a free-market situation. I think it’s highly inappropriate that the 4As should dictate how radio stations in a free market sell their airtime.”

The 4As had expressed concern to the FCC that larger, consolidated radio groups could drive up advertising rates in markets where they owned clusters of stations.

SFX hikes offer to MMR shareholders

SFX Broadcasting has boosted the per-share price for its purchase of Multi-Market Radio from $11.50 to $12 per share. SFX agreed to acquire Multi-Market Radio earlier this year in a tax-free stock and debt transaction valued at $102 million.

The increase boosts the value to just under $105 million. SFX Executive Chairman Robert F.X. Sillerman says that while he considered the company’s original offer “exceedingly fair, the increase insures the willing participation of several of the largest institutional shareholders of MMR.”

Launch links ABC, History Channel

ABC Radio Networks plans to debut From the Archives of the History Channel, a daily 60-second segment of actualities and audio clips highlighting events and milestones that occurred on that date. From the Archives of the History Channel is slated to debut Sept. 2.

New Jersey radio talker added by Comcast

Starting Sept. 3, New Jersey–based Comcast Network will debut Wake Up! New Jersey, a news and business program hosted by WXXW(FM) Trenton’s morning drive personality Jim Gearhart. The show will broadcast 6-10 a.m. weekdays from the radio station’s newly constructed radio-TV studio facility in Ewing, N.J.

The Comcast Network serves some 1.2 million cable households in New Jersey and Pennsylvania through Comcast Cablevision. Gearhart’s show reaches 18 of New Jersey’s 21 counties, or about 400,000 listeners each week.

Joyner lands WDAS-FM

ABC Radio Networks’ syndicated morning personality Tom Joyner made his debut on urban adult contemporary WDAS-FM Philadelphia last week.

Philadelphia is Joyner’s fifth top-10 market. ABC began syndicating the urban targeted morning show in 1994. Joyner claims more than 70 affiliates nationwide.

SFX reports double-digit gains in second quarter

SFX Broadcasting Inc. posted a 28% increase in broadcast cash flow, to $9.5 million, and a 15% increase in net revenue, to $26.1 million, in the second quarter of 1996. For the first six months of this year, SFX had a 36% increase in broadcast cash flow, to $16.5 million, and a 14% increase in net revenue, to $46.2 million. Quarterly and year-to-date fiscal results were reported on a pro forma basis.—DP

Salem signs Keyes

Alan Keyes, former U.S. ambassador to the United Nations Economic and Social Council under Ronald Reagan, has signed with Salem Radio Network to host a syndicated midday talk show from Washington. The program is slated to debut Sept. 2.

An outspoken conservative, Keyes has appeared on several TV shows, including ABC’s Nightline, NBC’s Today show and CBS’s Morning News. He earned undergraduate and doctoral degrees in government affairs from Harvard University and has written several books, most recently “Our Character, Our Future: Reclaiming America’s Moral Destiny,” released this year.

Keyes joins Salem’s roster of talk hosts, which includes Oliver North, Armstrong Williams, Janet Parshall and Dick Staub. Salem serves 700 stations nationwide with talk and news programming. —DP

Broadcasting

In combined local and national revenue for June, New York stations reported an average 6.2% increase, to $40.2 million, and Los Angeles stations reported a modest 0.3% gain.

RAB President Gary Fries thinks the first-half performance is no fluke. The industry, he says, should “fully expect to maintain this pace through the rest of the year.”

The accounting firm of Hungerford Aldrin Nichols & Carter also contributed revenue data for RAB’s survey of 100 radio markets.
1996 Prime Time Emmy Nominations

NBC leads Emmy nominations

The broadcast networks again face some stiff competition from HBO for this year's Prime Time Emmy Awards. While NBC took the lead with 88 nominations, followed by HBO at 67, CBS was a close third at 66 (up from 48 a year ago). ABC received 55 nominations, Fox had 17 and PBS 12. This is the second year HBO has beat out some of the broadcast networks. The fledging networks also received recognition: UPN garnered four nominations and Warner Bros. received two. UPN's Star Trek: Voyager and Nowhere Man were among the shows recognized.

The Academy of Television Arts and Sciences will announce the Emmy winners on Sept. 8 at an awards ceremony in Pasadena, Calif., that will be carried live by ABC. The show will be hosted by Paul Reiser, assisted by Oprah Winfrey and Michael J. Fox.

Overall, cable networks made a strong showing. They received 125 of the 375 Emmy nominations, including 16 for TNT, nine for A&E, seven for Disney Channel and six each for Showtime and WTBV Atlanta.

As for HBO, The Larry Sanders Show captured 12 nominations, more than any other comedy series. NBC's Fraiser and Seinfeld each came in with 11 nominations.

Still, NBC's ER managed to bring home the most recognition with 17 nominations. CBS's Chicago Hope was the second-most-nominated show, with 15. ABC's NYPD Blue received 11 nominations and its Murder One got seven. Fox's hit series The X-Files was given 8.

In the Outstanding Miniseries category, NBC's Gulliver's Travels did well, with 10 nominations, followed by TNT's Andersonville, with seven.

HBO also dominated the Made for Television Movie category with Tuskegee Airmen (nine), Truman (eight), and The Late Shift (seven).

The academy has added a new Emmy this year—The President's Award—for a series or program that "explores social or educational issues and encourages and promotes changes that help society become familiar with and effectively deal with the situation."

Among those nominated for The President's Award: A&E's Biography, NBC's ER, TBS's Survivors of the Holocaust, American Movie Classics' Blacklist: Hollywood on Trial, and HBO's Celluloid Closet. The complete list of nominations begins on this page and runs through page 60.

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ART DIRECTION FOR A SERIES


Murder One—Chapter One—ABC—Steven Bocoo Productions—Paul Eads, Production Designer; Mindy Roffman, Art Director, Mary Ann Biddle, Set Decorator

Murder, She Wrote—Nan's Ghost—CBS—Corymore Productions in association with Universal Television—Hub Braden, Production Designer, Mary Dodson, Art Director, Lee Poll, Set Decorator, Bill Gregory, Set Decorator

NYPD Blue—Hollee And The Blowfish—ABC—Steven Bocoo Productions—Richard C. Hanks, Production Designer; Alan Muraoka, Art Director; David Smith, Set Decorator

The X-Files—Jose Chung's From Outer Space—Fox—Ten Thirteen Productions In association with 20th Television Graeme Murray, Art Director, Shirley Inget, Set Decorator

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ART DIRECTION FOR A MINISERIES OR A SPECIAL

Andersonville, Part 1—TNT—John Frankenheimer/David W. Rintels Film—Michael Z. Hanan, Production Designer, Edward L. Rubin, Art Director, Doug Mowat, Set Decorator

Gulliver's Travels, Part 1—NBC—RH Entertainment Inc. and Channel Four Television present from Jim Henson Productions—Roger Hall, Production Designer, John Fennier, Supervising Art Director, Alan Tomkins, UK Art Director, Fredwoman, Portugal Art Director; Rotsamed Shingleton, Set Decorator

Harvest Of Fire (Hallmark Hall of Fame Presentation)—CBS—Sofronski Productions in association with Hallmark Hall of Fame Productions, Inc.—Jan Scott, Production Designer, Paul Steffensen, Art Director, Erica Rogallia-Dudley, Set Decorator

Rasputin—HBO—A Ryther/Citadel Entertainment Production—Mijlen Kraka Klikovak, Production Designer; Branimir Batic, Art Director; Yuri Pashignoev, Art Director (St. Petersburg); Lorand javar, Art Director (Budapest); Aleksandar Denic, Set Deco-
OUTSTANDING INDIVIDUAL ACHIEVEMENT IN CASTING FOR A MINISERIES OR A SPECIAL

The Boys Next Door (Hallmark Hall of Fame Presentation) — CBS — Hallmark Hall of Fame Productions — Phyllis Huffman, Olivia Harris, Casting
Larry McMurtry's Streets Of Laredo — CBS — DePasse Entertainment and Larry Levinson Productions in association with RHI Entertainment — Lynn Kreseff, Casting Director

The Late Shift — HBO — A Northern Lights Production — Nancy Fox, Casting Director, Nancy Huffman, NY Casting

Truman — HBO — A Spring Creek Production — Mary Colquhoun, Casting
Tuskegee Airmen — HBO — A Price Entertainment Production — Robi Reed-Humes, Casting Director

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN CHOREOGRAPHY

Comic Relief VII — HBO — A Comic Relief Production in association with Moffitt-Lee Productions — Vincent Paterson, Choreographer

Ice Princess — HBO — A USA Film Production in association with Petroia Film GmbH — Michael Seibert, Choreographer

1995 Miss America Pageant — NBC — Jeff Margolis Productions in association with The Miss America Organization — Anita Mann, Choreographer, Charonne Mose, Choreographer

1995 MTV Video Music Awards — Michael Jackson Performance MTV — MTV Productions — Travis Payne, Choreographer, LaVelle Smith, Choreographer

Pride & Prejudice, Part 1 — A&E — A&E/BC co-production — Jane Gibson, Choreographer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN CINEMATOGRAPHY FOR A MINISERIES OR A SPECIAL

Andersville, Part 2 — TNT — John Frankenheimer/David W. Rintel Film — Ric Waite, A.S.C., Director of Photography

Gulliver’s Travels, Part 1 — NBC — RHI Entertainment and Channel Four Television present from Jim Henson Productions — Howard Allen, B.S.C., Director of Photography

Harrison, Cry Of The City — UPN — Crescendo Productions in association with Paramount Pictures — Robert Primes, A.S.C., Director of Photography

Norma Jean And Marilyn — HBO — A Marvin Worth Production — John Thomas, Director of Photography

Rasputin — HBO — A Ryncher/Cedart Entertainment Production — Elemen Ragag, Director of Photography


OUTSTANDING INDIVIDUAL ACHIEVEMENT IN COSTUMING FOR A SERIES

Babylon 5 — Comes The Inquisitor — Syndicated — Babylonian Productions — John C. Flinn III, A.S.C., Director of Photography


ER — Hell And High Water — NBC

Carsey-Werner Co. In association with Jay Daniel Productions and River Siren Productions — Leslie Simmons Potts, Costume Supervisor; Marion Kirk, Costume Supervisor, Daniel Grant North, Costume Supervisor

JAG — Smoked — NBC — Belisarius Productions in association with NBC Productions and Paramount — Paul Delfinait, Costume Supervisor

The Nanny — The Kabitz — CBS — Stemmin/Flasee, Inc. and High School Sweethearts in association with TriStar Television — Brenda Cooper, Costumer

Picket Fences — Three Weddings And A Meltdown — CBS — David E. Kelley Productions in association with 20th Century Fox Television — Shelly Levine, Men’s Costume Supervisor; Loree Parral, Women’s Costume Supervisor

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN COSTUMING FOR A MINISERIES OR A SPECIAL (Area Award: Possibility of one or no award given)

The Christmas Box — CBS — Bonneville Producers Group In association with The Potok Co. — Joan Rosone, Key Costumer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN COSTUME DESIGN FOR A SERIES

Avonlea — What A Tangled Web We Weave — Disney Channel — A Kevin Sullivan Production — Madeleine Stewart, Costume Designer

Dr. Quinn, Medicine Woman — When A Child Is Born Part I — CBS — CBS Entertainment Productions/The Sullivan Co. — Cheri Ingle, Costume Designer

Remember WENN — Hillary Booth, Registered Nurse — American Movie Classics

Friends — The One After The Super Bowl — NBC — Bright Kaufman Crane Productions in association with Warner Brothers Television — Michael Lembeck, Director

The Larry Sanders Show — Arthur After Hours — HBO — Brillstein/Grey Entertainment Partners With Boundaries Productions — Todd Holland, Director
Outstanding Individual Achievement in Directing in a Drama Series

**Chicago Hope**—Leave Of Absence—CBS—David E. Kelley Productions in association with 20th Century Fox Television—Jeremy Kagan, Director

**ER**—The Healers—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television—Mimi Leder, Director

**ER—Hell And High Water**—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television—Christopher Chulack, Director

**Murder One**—Chapter One—ABC—Steven Bochco Productions—Charles Haid, Director

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN DIRECTING IN A VARIETY OR MUSIC PROGRAM

The 56th Annual Academy Awards—ABC—A production of the Academy of Motion Picture Arts & Sciences—Jeff Margolis, Director

**The Kennedy Center Honors**—CBS—Kennedy Center Television Productions—Louis J. Horvitz, Director

**Late Show With David Letterman**—Episode #502—CBS—Worldwide Pants—Jerry Foley, Director

**Marsalis On Music, Sousa To Satchmo**—PBS—Sony Classical Film & Video—Michael Lindsay-Hogg, Director

**The Tonight Show With Jay Leno**—Show #914—NBC—Big Dog Productions In association with NBC Studios—Ellen Brown, Director

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN DIRECTING FOR A MINISERIES OR A SPECIAL

**Almost Golden: The Jessica Savitch Story**—Lifetime—Sofonski Productions in association with ABC Productions for Lifetime—Peter Werner, Director

**Andersenville**—TNT—John Frankenheimer/David W. Rintels Film—John Frankenheimer, Director

**Gulliver's Travels**—NBC—RHI Entertainment, Inc. and Channel Four Television present from Jim Henson Productions—Charles Sturridge, Director

**The Heidt Chronicles**—TNT—Brandman Productions—Paul Bogart, Director

**The Late Shift**—HBO—A Northern Lights Production—Betty Thomas, Director

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN EDITING FOR A SERIES—SINGLE CAMERAPRODUCTION

**Andersenville, Part 2**—TNT—John Frankenheimer/David W. Rintels Film—Paul Rubell, A.C.E., Editor

**Gulliver's Travels, Part 1**—NBC

From 'Immy' to Emmy

By Susan Karlin, special correspondent

The Emmy Awards history is fraught with controversy, triumph, infighting and glamour—but along the way the awards helped to validate a medium that had been accustomed to taking a backseat to film.

There was Shelley Winters' 1964 acceptance speech thanking "the whole motion picture academy"; the winners list being leaked before the 1949 and 1984 ceremonies; Powers Boothe breaking the actors' boycott of the 1980 awards, and Alan Alda’s cartwheel on his way to accepting a writing award for M*A*S*H.

Along with fueling gossip columns, some of the 5,000-plus national Emmys awarded also have breathed new life into careers and programs. A 1960 Emmy Awards show development by Bob Newhart generated interest in developing a TV show for the comic, for which he earned an Emmy two years later. Winning saved Cagney & Lacey and Mission: Impossible from cancellation and even resurrected The Andy Williams Show after it had gotten the ax.

But it’s been a long road to TV’s biggest night. The Academy of Television Arts and Sciences (ATAS) was founded in 1946 by TV trade reporter Syd Cassyd (who on Aug. 15 will receive a Hollywood Walk of Fame star). The following year the academy elected ventriloquist Edgar Bergen its first president.

The first Emmys—a variation of Immy, the nickname of the early “image orthicon” camera tube—were presented in 1949. The statue was designed by film engineer Louis McManus, whose wife served as the model of the winged woman holding the universal symbol of the electron.

Initial rules called for show entries to have been produced in Los Angeles, and the first winner was local TV ventriloquist Shirley Dinsdale. By year two, the eligibility rules had been broadened to include all shows broadcast in Los Angeles, allowing for awards to New York performers Milton Berle and Ed Wynn. Thus began a long pattern of rule-changing that would become a point of contention among academy members.

The awards debuted on national television in 1955 as a clumsy bi-coastal simulcast complete with minute-long pockets of dead air. The show’s apparent success prompted entertainment mogul Ed Sullivan to found a New York chapter, the National Academy of Television Arts and Sciences (NATAS), with Sullivan as its first president.

That move sparked a 22-year battle between the chapters that was finally resolved in 1977, when they split into separate organizations, the West Coast ATAS handling the televised prime time Emmys and the East Coast NATAS handling the occasionally televised sports, news, documentary, international and local Emmys. The two co-produce the now-televisioned daytime Emmy Awards.

Cable programming in NATAS’s categories was included for the first time in 1986 and in ATAS’s prime time awards the following year.

Not to be overlooked are the academies’ research facilities, speakers bureau, publications and student internships and scholarships. But it’s the Emmy that lures.
SPECIAL REPORT: 1996 PRIME TIME EMMY NOMINATIONS

RHI Entertainment and Channel Four Television present from Jim Henson Productions—Peter Coulson, Editor

**Hiroshima, Part 1**—Showtime—Showtime Networks in association with Hallmark Entertainment and Addison Entertainment presents a Telese Production Limited Partnership in association with Cine Bazar (Japan) production—Denis Papillon, Editor; John Soh, A.C.E., Editor; Dominique Fortin, Editor

**Truman**—HBO—A Spring Creek Production—Lisa Fruchtman, Editor

**Tuskegee Airmen**—HBO—A Price Entertainment Production—David Beatty, Editor

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN EDITING FOR A SERIES—MULTI-CAMERA PRODUCTION

**Frasier**—The Adventures Of Bad Boy And Dirty Girl—NBC—Grub Street Productions in association with Paramount—Timothy Mozer, Editor

**Frasier**—The Show Where Diane Comes Back—NBC—Grub Street Productions in association with Paramount—Don Volk, Editor

**Home Improvement**—The Longest Day—ABC—Wind Dancer Productions Group in association with Touchstone Television—Marco Zappia, Editor; Roger Berger, Editor

**Murphy Brown**—Up In Smoke—CBS—Shukovsky/English Productions in association with Warner Brothers Television—Tucker Ward, A.C.E., Editor

**Seinfeld**—The Rye—NBC—Castle Rock Entertainment—Janet Ashikaga, Editor

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN EDITING FOR A MINISERIES OR A SPECIAL—MULTI-CAMERA PRODUCTION

**Kelsey Grammer Salutes Jack Benny**—NBC—Grammet Productions in association with Paramount Network Television—Ray Miller, Editor; Leslie Tong, Clip Editor

**The Kennedy Center Honors**—CBS—Kennedy Center Television Productions—Mike Pollito, Editor

**Pavarotti On Miami Beach**—PBS—Tobor Rudas Theatrical Productions—Richard J. Piccin, Editor; Floyd Ingram, Editor; Tom Clark, Editor

**Sinatra: 80 Years My Way**—ABC—George Schiatter Productions—Donn Hoyer, Editor; Maria S. Schiatter, Editor; Beth Gallagher, Editor; Nikole Hoyer, Editor; Ned Kerwin, Editor

**20 Years Of Comedy On HBO**—HBO—A Home Box Office Production—Mark West, Editor

**Outstanding Individual Achievement in Graphic Design and Title Sequences**

**Caroline In The City**—NBC—Baron-Penrickett Productions; Three Sisters Entertainment in association with CBS Entertainment—James Castle, Main Title Designer; Bruce Bryant, Main Title Designer; Carol Johnsen, Main Title Designer

**Central Park West**—CBS—Daren Star Productions and CBS Productions—Paul Newman, Designer

**Discovery Journal**—Discovery Channel—Susan Kelley, Designer

**Outstanding Individual Achievement In Hair Styling For A Series**

**Chicago Hope**—Right To Life—CBS—David E. Kelley Productions in association with 20th Century Fox Television—Mary Ann Valdes, Hair stylist; Dione Taylor, Hair stylist; Dr. Olinn, Medicine Woman

When A Child Is Born—CBS—CBS Entertainment Productions/The Sullivan Co.—Karl Wesson, Key Hair stylist; Kelly Kline, Hair stylist to Jane Seymour; Deborah Dotson, Hair stylist; Laura Lee Grubich, Hair stylist; Virginia Grobeson, Hair stylist; Christine Lee, Hair stylist

**Saturday Night Live**—Quentin Tarantino—NBC—Broadway Video—David H. Lawrence, Hairstylist; Wanda G. Gregory, Hair stylist; Valerie Gladestone-Hapel; Hairstylist; Linda Rice, Hair stylist

**Star Trek: Deep Space Nine**—Our Man Bashir—Syndicated—Star Trek in association with Paramount Pictures—Shirley Dolle, Hair designer; Cherle Huffman, Hairstylist; Lee Crawford, Hairstylist, Brian Andrew-Tustain, Hairstylist; Ellen Powell, Hairstylist; Sue Maust, Hair stylist; Barbara Ronc, Hair stylist

**Star Trek: Voyager**—Persistence Of Vision—UPN—Star Trek in association with Paramount Pictures—Barbara Kaye Minster, Hair stylist; Karen Asand-Meyers, Hair stylist; Laura Connelly, Hair stylist; Suzan Bagdadi, Hair stylist

3rd Rock From The Sun—The Dicks They Are A Changin’—NBC—Carrey-Werner Productions—Paxie Schwartz, Hair stylist

**Outstanding Individual Achievement In Lighting For A Miniseries Or A Special**

**The Best Of Tracey Takes On...**—HBO—A Takes On Productions production in association with Wittgen Productions—Audee Fullerman, Hair stylist; Evelyn Rozenfeld, Hair stylist

**Bye Bye Birdie**—ABC—BBB Productions/Services Limited Partnership in association with RHI Entertainment—Roy Sidick, Key Hair stylist; Judith Crown, Hair stylist to Jason Alexander; Georgie Sheffer, Hair stylist to Tyne Daly

**Gulliver’s Travels, Part 1**—NBC—RHI Entertainment and Channel Four Television present from Jim Henson Productions—Aileen Seaton, Key Hair stylist; Valerie Gladestone-Hapel, Hair stylist

**Heidi**—TNT—Brandyman Productions—Cynthia Romo, Key Hair stylist; Lucia Mace, Hair stylist

**Norma Jean And Marilyn**—HBO—A Marvin Worth Production—Andre Blaise, Key Hair stylist

**Outstanding Individual Achievement In Lighting**

**Dave’s World**—Writing Wrongs—CBS—The Producers Entertainment Group Ltd. Axelrod/Widdoes Productions—Livestock Productions with CBS Entertainment Productions—Tony Yonnet, Director of Photography

**The Fresh Prince Of Bel-Air**—Burnin’ Down The House—NBC—NBC Productions in association with Quincy Jones/David Salzman Entertainment—Art Busch, Lighting Director

**Home Improvement**—Room Without A View—ABC—Wind Dancer Productions Group in association with Touchstone Television—Donald A. Morgan, Director of Photography

**The John Larroquette Show**—Here We Go Again—NBC—With/Thomas Productions—Alan Walker, Lighting Designer

**Living Single**—A Raze In Harlem—FOX—Sister Lee Productions in association with Warner Brothers Television—Bryan Nays, Director of Photography

**Sister, Sister**—Thanksgiving In Hawaii Part 2—WB—De Pease Entertainment in association with Paramount Television—George Sprio Dibie, A.S.C., Director of Photography

**The 68th Annual Academy Awards**—ABC—A production of the Academy of Motion Picture Arts & Sciences—Greg Brunton, Lighting Designer

**The 38th Annual Grammy Awards**—CBS—A Crockett Production—John C. Morgan, Lighting Director; Bob Dickson, Lighting Designer

**Muppets Tonight**—With Special Guest Star Tony Bennett—ABC—Jim Henson Productions—Oliver Younger, Lighting Designer

**Neil Diamond...Under A Tennessee Moon**—ABC—Arch Angel Television Productions—John Rook, Lighting Director

**The 1995 Tony Awards**—CBS—Tony Awards’ Production—William M. Klag, Lighting Director

**Outstanding Individual Achievement In Makeup For A Series**

**Chicago Hope**—Quiet Riot—CBS—David E. Kelley Productions In association with 20th Century Fox Television—Norman Leavitt Jr., Coree Lea, Ban Burman, Tom Burman, Effects Makeup Artists

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American Movie Classics congratulates the Emmy nominees of its first original series, “Remember WENN.”

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN COSTUME DESIGN FOR A SERIES: CAROLYN GRIFEL, COSTUME DESIGNER.

OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES: IRENE WORTH.
Cable making Emmy inroads

Original programing garnering more honors—and respect—in annual competition

By Susan Karlin, special correspondent

A decade since being allowed into the Emmy race, cable is beginning to make its mark. And broadcasters are taking notice.

The past seven years have seen a nearly 600% rise in cable nominations and awards in prime time, according to Tom O'Neil, author of "The Emmys." The point was driven home last year, when cable swept the long-form programming categories: TNT won for best miniseries with Joseph, and HBO garnered best movie for The Indictment: The McMartin Trial.

Meanwhile, HBO's The Larry Sanders Show has become an annual presence among comedy nominees. Even shows on comparative newcomers such as the five-year-old Comedy Central can score, as the channel did with a voiceover win for Dr. Katz: Professional Therapist.

"The reason is a combination of an increased number of cable entries and production units, like the telefilm unit at HBO, which aggressively makes and markets significant motion pictures—not MOWs [TV movies of the week], but motion pictures," says John Leverence, awards director for the Los Angeles–based Academy of Television Arts and Sciences (ATAS), which sponsors the prime time Emmy Awards.

"Cable is still getting there in terms of comedy series," he adds, "although Larry Sanders and the three principals on that show are becoming virtually perennial nominees."

Despite such victories, cable is still disproportionately represented at the Emmys, compared with its viewership. For example, cable draws 45% of the prime time viewing audience, compared with the broadcast networks' 55%, but it lures only 25% of the nominations and wins, says O'Neil.

"Cable is still the kid sister at the Emmy Awards," O'Neil says. "These shows have less funding than the broadcast networks, and so are less grand and not as big. They also have less money to invest in cable campaigns. It's the same reason we don't see a lot of independent films at the Oscars. It's a gross injustice, but it's simple human nature.

"Also, fewer people are seeing cable than broadcast shows, so the lower recognition factor has a bad impact at nomination time," he continues. "But cable is making inroads, and the most dramatic change at the Emmys was the academy's allowing videotape mailings three years ago."

To counter its disadvantage, cable—lead by Turner Broadcasting and HBO—has stepped up its lobbying effort.

"It's been a steadily growing and evolving process over the last four years as the range of our product and quality has grown, and we have a better shot at major awards," says Scott Safon, senior vice president of marketing for TNT, which has doubled its campaign spending during the past four years. "The last thing we want to do is undersupport our shows."

The New York–based National Academy for Television Arts and Sciences (ATAS) granted cable Emmy access in 1986 in the sports and news categories, and in 1987 in the daytime, local and international categories. ATAS also allowed cable into prime time in 1987. But the delay was frustrating enough for cablers to start their own Awards for Cable Excellence, the ACE Awards, in 1979.

Competition can only increase as cable expands its slate of original series production. "The ideal is that everyone will focus on doing better and better work," says Safon.
OUTSTANDING INDIVIDUAL ACHIEVEMENT IN MUSIC COMPOSITION FOR A SERIES

**Diagnosis Murder** — Mind Over Murder—CBS—Dean Hargrove Productions/Fred Silverman Productions with Viacom—Dick DeBenedit, Composer

**Picture Windows** — Language Of The Heart—Showtime—Yorktown Productions in association with Skyvision—Hummie Mann, Composer

**SeaQuest 2032** — Brave New World—NBC—An Ambition Production in association with Universal Television—Russ Landau, Composer

**Space: Above And Beyond** — The River Of Stars—Fox—A Hard Eight Production in association with 20th Century Fox Television—Shirley Walker, Composer

**Star Trek: Deep Space Nine**—Our Man Bashir—Syndicated—Star Trek in association with Paramount Pictures—Jay Chattaway, Composer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN MUSIC COMPOSITION FOR A MINISERIES OR A SPECIAL

**Annie: A Royal Adventure!**—ABC—Rastar Productions in association with TriStar Television—David Michael Frank, Composer

**The Canterbury Ghost**—ABC—Anasazi Productions in association with Signboard Hill—Ernest Troost, Composer

**Larry McMurtry’s Dead Man’s Walk, Part 1**—ABC—Sara Company dePasse Entertainment and Larry Levinson Productions in association with RHI Entertainment—David Bell, Composer

**Norma Jean And Marilyn**—HBO—A Marvin Worth Production—Christopher Young, Composer

**Tuskegee Airmen**—HBO—A Price Entertainment Production—Lee Holdridge, Composer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN MUSIC DIRECTION

**Bye Bye Birdie**—ABC—BBB Production Services Limited Partnership in association with RHI Entertainment—David Bell, Composer

**Central Park West**—CBS—Darren Star Productions and CBS Productions—Tim Turner, Composer

**Chicago Hope**—CBS—David E. Kelley Productions in association with 20th Century Fox Television—Mark Isham, Composer

**JAG**—NBC—Belisarius Productions in association with NBC Productions and Paramount—Bruce Broughton, Composer

**Muder One**—ABC—Steven Bochco Productions—Mike Post, Composer

**Northwest Man**—UPN—Lawrence Hertzberg Productions in association with Touchstone Television—Mark Snow, Composer

OUTSTANDING GUEST ACTOR IN A DRAMA SERIES

**Peter Boyle** as Clyde Bruckman—The X-Files—Clyde Bruckman’s Final Repose—Fox—Ten Thirteen Productions in association with 20th Television

**Danny Glover** as Phillip Marlow—Fallen Angels—Red Wind—Showtime—Mirage Enterprises in association with Propaganda Films

**Michael Jeter** as Bob Ryan—Chicago Hope—A Couple shafts—CBS—David E. Kelley Productions in association with 20th Century Fox Television

**Richard Pryor** as Joe Springer—Chicago Hope—Stand—CBS—David E. Kelley Productions in association with 20th Century Fox Television


OUTSTANDING LEAD ACTOR IN A DRAMA SERIES

**Andre Braugher** as Detective Frank Pemberton—Homicide: Life On The Street—NBC—NBC Productions in association with Baltimore Pictures and SL/TMF Productions

**George Clooney** as Dr. Douglas Ross—ER—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television

**Anthony Edwards** as Dr. Mark Greene—ER—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television

**Dennis Franz** as Andy Sipowicz—NY’PD Blue—ABC—Steven Bochco Productions

**Jimmy Smits** as Bobby Simone—NY’PD Blue—ABC—Steven Bochco Productions

OUTSTANDING LEAD ACTOR IN A MINISERIES OR SPECIAL

**Alec Baldwin** as Stanley Kowalski—Tennessee Williams’ A Streetcar

Kelsey Grammer of NBC’s ‘Frasier’ is joined by three other NBC stars and HBO’s Garry Shandling in the race for outstanding lead actor in a comedy series.
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Outstanding Comedy Series
Danny Jacobson, Larry Charles, Executive Producers
Marjorie Weitzman, Co-Executive Producer
Paul Reiser, Bob Heath, Producers
Craig Knizek, Co-Producer
Billy Grundfest, Brenda Hampton,
Victor Levin, Supervising Producers
Steven Engel, Consulting Producer
Outstanding Lead Actor in a Comedy Series
Paul Reiser
Outstanding Lead Actress in a Comedy Series
Helen Hunt
Outstanding Sound Mixing for a Comedy Series or a Special
Peter Damski, Marti D. Humphrey,
Ray O'Reilly, John Bickelhaupt,
New Year's Eve

The Nanny
Outstanding Lead Actress in a Comedy Series
Fran Drescher
Outstanding Supporting Actress in a Comedy Series
Renee Taylor
Outstanding Individual Achievement in Costuming for a Series
Brenda Cooper
party of five
Outstanding Sound Editing for a Series
Jeremy Gordon, Charlie Shepard,
Amy Morrison, Harry Cheney,
Rich Tavtigian, Don Sanders

Dead By Sunset
Outstanding Sound Editing for a Miniseries or a Special
David B. Cohn, Jean Marie Mitchell,
Marla McGuire, Mike Boden,
Kevin Wahrman, Scott Wolf,
Harry Cheney, Amy Morrison,
Devin Joseph

Annie: A Royal Adventure
Outstanding Individual Achievement in Music Composition for a Miniseries or a Special
David Michael Frank
Outstanding Comedy Series
*The Larry Sanders Show*
Garry Shandling, Brad Grey, Executive Producers
Steve Levitan, John Vitti, Maya Forbes, John Riggi, Co-Executive Producers
John Ziffren, Producer
Todd Holland, Co-Producer
Judd Apatow, Consulting Producer

Outstanding Lead Actor in a Comedy Series
Garry Shandling

Outstanding Supporting Actor in a Comedy Series
Jeffrey Tambor

Outstanding Supporting Actress in a Comedy Series
Janeane Garofalo

Outstanding Guest Actress in a Comedy Series
Rosie O'Donnell

Outstanding Guest Actor in a Comedy Series
Mandy Patinkin

Outstanding Individual Achievement in Directing a Comedy Series
Todd Holland, *Arthur After Hours*

Outstanding Individual Achievement in Directing a Comedy Series
Michael Lehman, *I Was a Teenage Lesbian*

Outstanding Writing in a Comedy Series
Peter Tolan, *Arthur After Hours*

Outstanding Writing in a Comedy Series
Maya Forbes, Steve Levitan (Teleplay); Garry Shandling, (Story), *Roseanne's Return*

Outstanding Writing in a Comedy Series
John Vitti, *Hank's Sex Tape*

Outstanding Comedy Series
*Seinfeld*
Larry David, George Shapiro, Howard West, Executive Producers
Tom Gammill, Max Pross, Peter Mehlman, Supervising Producers
Jerry Seinfeld, Marjorie Gross, Suzy Mamann, Greenberg, Tim Kaiser, Producers
Carol Leifer, Co-Producer
Nancy Sprow, Coordinating Producer

Outstanding Lead Actor in a Comedy Series
Jerry Seinfeld

Outstanding Supporting Actor in a Comedy Series
Jason Alexander

Outstanding Supporting Actor in a Comedy Series
Michael Richards

Outstanding Supporting Actress in a Comedy Series
Julia Louis-Dreyfus

Outstanding Guest Actor in a Comedy Series
Larry Thomas, *The Soup Nazi*

Outstanding Individual Achievement in Directing a Comedy Series
Andy Ackerman, *The Soup Nazi*

Outstanding Writing in a Comedy Series
Spike Feresten, *The Soup Nazi*

Outstanding Individual Achievement in Casting for a Series
Marc Hirschfeld, Meg Liberman, Brian Myers

Outstanding Sound Mixing for a Comedy Series or a Special
Peter A. San Filipo, Charlie McDaniel, Craig Porter, *The Cadillac*

Outstanding Individual Achievement in Editing a Series Multi-Camera Production
Janet Ashikaga, *The Rye*
**SPECIAL REPORT: 1996 PRIME TIME EMMY NOMINATIONS**

Named Desire—CBS—CBS Entertainment Productions
Beau Bridges as Nixon—Kissinger And Nixon—TNT—A Paragon Entertainment Corporation Production in association with Daniel H. Blatt Productions, Lionel Chethwynd Productions and Dreyfuss/James Productions
Laurence Fishburne as Hannibal Lee—Tuksugee Airmen—HBO—A Price Entertainment Production
Alan Rickman as Rasputin—Rasputin—HBO—A Rysher/Citadel Entertainment Production
Gary Sinise as Harry S. Truman—HBO—A Spring Creek Production

OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES

Shelley Long as Diane Chambers—Frasier—The Show Where Diane Comes Back—NBC—Grub Street Productions in association with Paramount
Rosie O'Donnell as Herself—The Larry Sanders Show—Eight—HBO—Brillstein/Grey Entertainment Partners with Boundaries Productions
Marlo Thomas as Sandra Green—Friends—The One Where The Lesbian Wedding—NBC—Bright Knight Productions in association with Warner Bros. Television
Betty White as Herself—The John Larroquette Show—Here We Go Again—NBC—Witt/Thomson Productions
Irene Worth as Mrs. Mellon—Remember WENN—A Rock And A Soft Place—American Movie Classics

The Entertainment Group/TurtleBack Productions in association with American Movie Classics

OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES

Ellen DeGeneres as Ellen Morgan—Ellen—ABC—Touchstone Television
Fran Drescher as Fran Fine—The Nanny—CBS—Stemlin/Fraser Ink. and High School Sweethearts in association with TriStar Television
Helen Hunt as Jamie Buchman—Mad About You—NBC—Infront Productions and Nuance Productions in association with TriStar Television
Patricia Richardson as Jill Taylor—Home Improvement—ABC—Wind Dancer Productions in association with Touchstone Television
Cybill Shepherd as Cybill Sheridan—Cybill—CBS—Carsey-Werner Company in association with Jay Daniel Productions and River Siren Productions

OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES

Ellen DeGeneres from ABC's 'Ellen' is among the five nominees for outstanding lead actress in a comedy series.

Picket Fences—Bye Bye, Bye—CBS—David E. Kelley Productions in association with 20th Century Fox Television
Penny Fuller as Mrs. Constantine—ER—Welcome Back Carter—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television
Carol Kane as Marguerite Birch—Chicago Hope—Stand—CBS—David E. Kelley Productions in association with 20th Century Fox Television
Amanda Plummer as Theresa Givens—The Outer Limits—A Stitch In Time—Showtime—Trinity Entertainment Group and Atlantis Films in association with MGM Television
Maureen Stapleton as Maggie McPhee—Avonlea—What A Tangled Web We Weave—Disney Channel—A Kevin Sullivan Production
Lily Tomlin as Rose Halligan—Homicide: Life On The Street—The Hat—NBC—NBC Productions in association with Baltimore Pictures and SL/TMF Productions

OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES

Gillian Anderson as Dana Scully—The X-Files—Fox—Ten Thirteen Productions in association with 20th Television
Kathy Baker as Jill Brock—Picket Fences—CBS—David E. Kelley Productions in association with 20th Century Fox Television
Christine Lahti as Dr. Kathryn Austin (Kate)—Chicago Hope—CBS—David E. Kelley Productions in association with 20th Century Fox Television
Angela Lansbury as Jessica Fletcher—Murder, She Wrote—CBS—Corymore Productions in association with Universal Television

OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES

Jason Alexander as George Costanza—Seinfeld—NBC—Castle Rock Entertainment
David Hyde Pierce as Dr. Niles Crane—Frasier—NBC—Grub Street Productions in association with Paramount
Michael Richards as Kramer—Seinfeld—NBC—Castle Rock Entertainment
Jeffrey Tambor as Hank Kingsley—The Larry Sanders Show—HBO—Brillstein/Grey Entertainment Partners with Boundaries Productions

OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES

Christine Baranski as Maryann—Cylb—CBS—Carsey-Werner Company in association with Jay Daniel Productions and River Siren Productions
Jayne Meadows Allen as Alice Farouk—High Society—CBS—Lock Mail Productions/JVT Productions in association with Warner Brothers Television
Tennesse Williams' A Streetcar Named Desire—CBS—CBS Entertainment Productions

OUTSTANDING LEAD ACTRESS IN A MINISERIES OR SPECIAL

Ashley Judd as Norma Jean—Norma Jean and Marilyn—HBO—A Marilyn Monroe Production
Jessica Lange as Blanche DuBois—Tennessee Williams' A Streetcar Named Desire—CBS—CBS Entertainment Productions
Helen Mirren as Jane Tennison—Prime Suspect: Scent Of Darkness—PBS—Granada Television in association with WGBH Boston
Mira Sorvino as Marilyn Monroe—Norma Jean and Marilyn—HBO—A Marwan Worth Production
Sela Ward as Jessica Savitch—Almost Golden: The Jessica Savitch Story—Lifetime—Sofronski Productions in association with ABC Productions for Lifetime

OUTSTANDING SUPPORTING ACTRESS IN A MINISERIES OR SPECIAL

Barbara Bosson as Minnie Grasso—CBS—CBS

Hector Elizondo as Dr. Phillip Walters—Chicago Hope—CBS—David E. Kelley Productions in association with 20th Century Fox Television
James McDaniel as Lieutenant Arthor Fancy—NYPD Blue—ABC—Steven Bocchio Productions
Stanley Tucci as Richard Cross—Murder One—ABC—Steven Bocchio Productions
Noah Wyle as Dr. John Carter—ER—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television

OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES

OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES

OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES

OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES

and SL/TMF Productions

OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES

OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES

OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES

OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES

OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES
SPECIAL REPORT: 1996 PRIME TIME EMMY NOMINATIONS

Murder One—ABC—Steven Bochco Productions

Tyne Daly as Miss Alice—Christy—CBS—The Renshaw Co. In association with MTM Entertainment

Sharon Lawrence as Assistant D A Sylvia Costas—NYTD Blue—ABC—Steven Bochco Productions

Juliana Margulies as Carol Hathaway—ER—NBC—Constant C Productions/Amblin Television in association with Warner Brothers Television

Gail O'Grady as Donna Abandoando—NYTD Blue—ABC—Steven Bochco Productions

OUTSTANDING SUPPORTING ACTRESS IN A MINISERIES OR SPECIAL

Kathy Bates as Helen Kushnick—The Late Shift—HBO—A Northern Lights Production

Greta Scarlchi as Alexandra—Rasputin—HBO—A Ryster/Citadel Entertainment Production

Diana Scarwid as Bess Truman—Truman—HBO—A Spring Creek Production

Mare Winningham as Sheila—the Boys Next Door (Hallmark Hall Of Fame Presentation)—CBS—Hallmark Hall of Fame Productions

Alfre Woodard as the Queen of Brodengrag—Gulliver's Travels—NBC—RHI Entertainment, Inc. and Channel Four Television present from Jim Henon Productions

OUTSTANDING INDIVIDUAL PERFORMANCE IN A VARIETY OR MUSIC PROGRAM

Tony Bennett—Tony Bennett Live By Request—a Valentine Special—A&E—a co-production of Automatic Productions and A&E Television

Ellen DeGeneres—Host—The 38th Annual Grammy Awards—CBS—A Cossette Production

Whoopi Goldberg—Host—The 68th Annual Academy Awards—ABC—a production of the Academy of Motion Picture Arts & Sciences

Tracey Ullman—Performer—the Best Of Tracey Takes On...—HBO—a Takes On Productions production in association with Wizendment Productions

Robin Williams, Whoopi Goldberg, Billy Crystal—Host team—Comic Relief VII—HBO—A Comic Relief, Inc. production in association with Muffit-Lee Productions

THE PRESIDENT'S AWARD

A&E Biography—Series—A&E—A&E Television Network

Blacklist: Hollywood On Trial—American Movie Classics—KOCH TV

Broadcasting & Cable August 5 1996

Mad About You—NBC—Infron Productions and Nuance Productions in association with TriStar Television

Danny Jacobson, Executive Producer; Larry Charles, Executive Producer; Marjorie Weltzman, Co-Executive Producer; Paul Reiser, Producer; Bob Heath, Producer; Billy Grundfest, Supervising Producer; Brenda Hampton, Supervising Producer; Victor Levin, Supervising Producer

Seinfeld—NBC—Castle Rock Entertainment—Larry David, Executive Producer; George Shapiro, Executive Producer; Howard West, Executive Producer; Tom Gammill, Supervising Producer; Max Pross, Supervising Producer; Peter Mahlman, Supervising Producer; Jerry Seinfeld, Producer; Marjorie Gross, Producer; Suzy Mamman Greenberg, Producer; Tim Kaiser, Producer, Carol Leifer, Co-Producer; Nancy Sprow, Coordinating Producer

OUTSTANDING DRAMA SERIES

Chicago Hope—CBS—David E. Kelley Productions in association with 20th Century Fox Television—David E. Kelley, Executive Producer; John Tinker, Executive Producer; Michael Dinner, Co-Executive Producer; Bill D'Elia, Co-Executive Producer; James C. Hart, Producer; Kevin Arkadie, Producer; John Heath, Co-Producer; Rob Corn, Coordinating Producer; Patricia Green, Consulting Producer

ER—NBC—Constant C Productions/Amblin Television in association with Warner Brothers Television

John Wells, Executive Producer; Michael Crichton, Executive Producer; Carol Flint, Co-Executive Producer; Mimi Leder, Co-Executive Producer; Lydia Woodward, Co-Executive Producer; Chris Chulack, Producer; Paul Manning, Supervising Producer; Wendy Spence, Co-Producer

Law & Order—NBC—Wolf Films in association with Universal Television—Dick Wolf, Executive Producer; Ed Sherin, Executive Producer; Michael Chernuchin, Executive Producer; Rene Balcer, Co-Executive Producer; Arthur Forney, Supervising Producer; Ed Zuckerman, Supervising Producer; Jeffrey Hayes, Producer; Lew Gould, Producer; Billy Fox, Co-Producer; Morgan Gendel, Co-Producer

NYPD Blue—ABC—Steven Bochco Productions—Steven Bochco, Executive Producer; David Milch, Executive Producer; Mark Tinker, Executive Producer; Michael Robin, Co-Executive Producer; Gardner Stern, Producer; Robert Doherty, Coordinating Producer; Bill Clark, Co-Producer; Theresa Rebeck, Co-Producer; Steven DePaul, Co-Producer

The X-Files—Fox—Ten Thirteen Productions in association with 20th Television—Chris Carter, Executive Producer; R.W. Goodwin, Co-Executive Producer; Howard Gordon, Co-Executive Producer; Joseph Patrick Finn, Producer; Rob Bowman, Producer; Kim Manners, Producer; Paul Rabwin, Co-Producer

OUTSTANDING MINISERIES

Andersontown—TNT—John Frankenheimer/David W. Rintels Film—Ethel Wimant, Executive Producer; John Frankenheimer, Executive Producer; David W. Rintels, Producer; Diane Smith, Co-Producer

Gulliver's Travels—RHI Entertainment, Inc. and Channel Four Television present from Jim Henon Productions—Robert Halmi, Sr., Executive Producer; Brian Henston, Executive Producer; Duncan Kenworthy, Producer

Hiroshima—Showtime/Showtime Networks, Inc. in association with Hallmark Entertainment and Addison Entertainment presents a Telescreen Communications, Inc. (Canada) Daley Company Ltd. in association with Cine Bazar (Japan) Productions—Robin Spry, Executive Producer; Tetsuya Ikeda, Executive Producer; Andrew Adelson, Executive Producer; Paul Palmiter, Executive Producer; Michael Campion, Executive Producer; Tracey Alexander, Co-Executive Producer; Kazutoshi Wadakura, Producer

Moses—TNT—a co-production of TNT, LUX, BetaTaurus, RAI—Gerald Rathbone, Executive Producer; Lorenzo Minoli, Producer; Laura Fattori, Line Producer

Pride & Prejudice—A&E—A&E/BBC co-production—Michael Wearing, Executive Producer; Sue Britwisfile, Producer

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OUTSTANDING MADE FOR TELEVISION MOVIE

Almost Golden: The Jessica Savitch Story — Lifetime — Sofronski Productions in association with ABC Productions for Lifetime — Bernard Sofronski, Executive Producer; Adam Haight, Line Producer

The Heidi Chronicles — TNT — Brandon Productions — Michael Brandon, Executive Producer; Leanne Moore, Producer

The Late Shift — HBO — A Northern Lights Production — Ivan Reitman, Executive Producer; Joe Medjuck, Co-Executive Producer; Daniel Goldberg, Co-Executive Producer; Don Carmody, Producer

Truman — HBO — A Spring Creek Production — Paula Weinstein, Executive Producer, Anthea Sybert, Executive Producer; Don Bachrach, Producer

Turkeys — HBO — A Price Entertainment Production — Frank Price, Executive Producer; Robert Williams, Co-Executive Producer; Bill Carraro, Producer; Carol Bahoric, Co-Producer

OUTSTANDING VARIETY, MUSIC OR COMEDY SERIES

Dennis Miller Live — HBO — Happy Family Productions — Dennis Miller, Executive Producer/Host; Kevin C. Staton, Executive Producer; Eddie Feldmann, Producer

Late Show With David Letterman — CBS — Worldwide Pants — Rob Burnett, Executive Producer; Jude Breenan, Supervising Producer; Jon Beckerman, Supervising Producer; Barbara Gaines, Producer; Joe Toplyn, Producer; Peter Lassally, Executive Producer

Late Night With David Letterman — CBS — Worldwide Pants — Rob Burnett, Executive Producer; Jude Breenan, Supervising Producer; Jon Beckerman, Supervising Producer; Barbara Gaines, Producer; Joe Toplyn, Producer; Peter Lassally, Executive Producer

Muppets Tonight — ABC — Jim Henson Productions — Brian Henson, Executive Producer; Dick Busscuci, Executive Producer; Alex Rockwell, Co-Executive Producer; Paul Flaherty, Supervising Producer; Kirk R. Thatcher, Supervising Producer; Martin G. Baker, Producer; Patric M. Verrone, Co-Producer

Politically Incorrect With Bill Maher — Comedy Central — HBO

Downtown Productions — Scott Carter, Executive Producer; Bill Maher, Executive Producer/Host; Nancy Gerler, Executive Producer; Douglas M. Wilson, Supervising Producer; Kevin E. Hamburger, Producer; Susan A. Fellows, Consulting Producer

The Tonight Show With Jay Leno — NBC — Big Dog Productions in association with NBC Studios — Jay Leno, Host; Debbie Vickers, Executive Producer; Patti Grant, Supervising Producer; Larry Goita, Line Producer

OUTSTANDING VARIETY, MUSIC

A PBS ‘Reading Rainbow’ special hosted by LeVar Burton is in the running for outstanding children’s program.

OR COMEDY SPECIAL

The 68th Annual Academy Awards — ABC — A production of the Academy of Motion Picture Arts & Sciences — Quincy Jones, Executive Producer; David Saltzman, Producer

The Best Of Tracey Takes On... — HBO — A Takes On Productions production in association with WITF Productions — Allan McKewen, Executive Producer; Tracey Ullman, Executive Producer; Kevin A. Berg, Producer; Kim Fuller, Producer; Molly Newman, Producer; Jeni Kohan, Producer; Gail Parent, Producer; Tony Sheehan, Producer; Schlauff, Supervising Producer; Dick Clement, Supervising Producer; Allen J. Zipper, Coordinating Producer

Dennis Miller: Citizen Arcane — HBO — Happy Family Productions — Dennis Miller, Executive Producer; John Moffitt, Executive Producer; Pat Touk Lee, Executive; Nancy Kurlshner, Supervising Producer

The Kennedy Center Honors — CBS — Kennedy Center Television Productions — George Stevens, Jr., Producer; Don Mischer, Producer

Sinatra: 80 Years My Way — ABC — George Schlatter Productions — George Schlatter, Executive Producer; Maria S. Schlatter, Producer; Donn Hoyer, Co-Producer; Buz Kohan, Supervising Producer; Gary Necessary, Supervising Producer

OUTSTANDING CULTURAL MUSIC-DANCE PROGRAM

Brian Wilson: I Just Wouldn’t Make For These Times — Disney Channel — A Palomar Pictures production — Anne-Marie Mackay, Executive Producer; Jonathan Kri, Executive Producer; Don Was, Producer/Director; Larry Shapiro, Producer; David Passick, Producer; Ken Kushner, Producer; Brian Wilson, Performer

Gregorian Chant: Songs Of The Spirit — PBS — A Marcus Productions production in association with WNYC/Philadelphia and Television Española (TVE)— Bruce T. Marcus, Executive Producer; Ellen G. Marcus, Executive Producer; Barry Stoner, Executive Producer

Itzhak Perlman: In The Fiddler’s House (Great Performances) — PBS — Thirteen/WNET — Jac Venza, Executive Producer; Glenn DuBoise, Executive Producer/Co-Director, James Amst, Producer/Writer; Bill Murphy, Coordinating Producer; Sara Lukinson, Producer/Writer; Don Lenzer, Co-Director; Itzhak Perlman, Performer

Peter, Paul And Mary: Lifelines (Great Performances) — PBS — Thirteen/WNET — Jac Venza, Executive Producer; David Horn, Executive Producer; Jill Venza, Executive Producer; Richard Schilling, Coordinating Producer; Laurie Donnelly, Producer; Mitch Ongwag, On-Line Producer; Ken Fritz, Executive Producer; Peter, Paul And Mary, Performers


OUTSTANDING CHILDREN’S PROGRAM

Avonlea — Series — Disney Channel — A Kevin Sullivan Production — Kevin Sullivan, Executive Producer/Producer

Trudy Grant, Executive Producer

LeVar Burton Presents A Reading Rainbow Special: Act Against Violence — PBS — A production of GPN/NETV (Nebraska) and WNET-TV (Buffalo, NY) in association with Lancit Media Productions — Twila C. Liggett, Producer; Tony Butina, Producer; LeVar Burton, Producer, Cecily Truett, Producer; Larry Lansilt, Producer, Orly Berger-Wiseman, Producer, Robin Fogelman, Producer, Mark Mannucci, Producer; Stacey Raider, Producer; Bonnie Krauss, Producer; Jill Gluckson, Producer, Kathy Kinsner, Producer

Marsalis On Music — Series — PBS — Sony Classical Film & Video — Peter Gelb, Executive Producer; Pat Jaffe, Executive Producer, Laura Mitgang, Producer, Daniel Anker, Producer

Nick News Special: Clearing The Air/Kids Talk To The President About Smoking — Nickelodeon — Lucky Duck Productions in association with Nickelodeon — Linda Ellerbee, Executive Producer, Rolfe Tessem, Executive Producer; Bob Bierina, Producer, Mark Lyons, Supervising Producer, Chichi Pierce, Supervising Producer, Mutt Lebeby, Coordinating Producer

Peter And The Wolf — ABC — IFK Productions in association with BMG Entertainment International — George Daugherty, Executive Producer; David Wng, Co-Executive Producer; Linda Jones Cough, Producer, Adrian Workman, Producer; Christine Loseeaa, Co-Producer

OUTSTANDING INFORMATIONAL SPECIAL

Area Award: Possibility of one or no award given

Andersollv Diaries — TNT — TNT Program Production — Amy Walter Richards, Producer/Writer; Kaye ZBusman, Executive Producer; Chalron Heston, Narrator

The Battle Over Citizen Kane (The American Experience) — PBS — Lennon Documentary Group — Thomas Lennon, Producer, Michael Epstein, Producer

The Celluloid Closet — HBO — Home Box Office in association with A Telling Pictures Productions — Howard Rosenman, Executive Producer; Bernie Brillstein, Executive Producer; Brad Gray, Executive Producer; Sheila Nevins, Executive Producer; Lily Tomlin, Co-Executive Producer/Narrator; Rob Epstein, Producer/Writer; Jefrey Friedman, Producer/Writer; Michael Lumpkin, Co-Producer; Sharon Wood, Writer; Amleatd Mair

Survivors Of The Holocaust — TBS — A co-production of Turner Original Productions and Survivors of the Shoah Visual History Foundation — Pat
NOMINATED FOR 9 EMMY AWARDS
THE REWARDS OF QUALITY ORIGINAL PROGRAMMING

Biography Series

THE PRESIDENT'S AWARD
OUTSTANDING INFORMATIONAL SERIES

Pride and Prejudice

OUTSTANDING MINISERIES
OUTSTANDING INDIVIDUAL ACHIEVEMENT IN CHOREOGRAPHY
OUTSTANDING WRITING IN A MINISERIES OR A SPECIAL
OUTSTANDING INDIVIDUAL ACHIEVEMENT IN COSTUME DESIGN FOR A MINISERIES OR SPECIAL

TONY BENNETT:
LIVE BY REQUEST: A VALENTINE SPECIAL
Outstanding Individual Performance in a Variety or Music Program

RODGEPS & HAMMERSTEIN:
THE SOUND OF MOVIES
Outstanding Cultural Music/Dance Program

THE 39TH PABLO CASALS FESTIVAL
Outstanding Individual Achievement in Music Direction

TIME WELL SPENT
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OUTSTANDING INFORMATIONAL SERIES

(Area Award: Possibility of one or no award given)

A&E Biography—A&E—A&E Television Network—Josh Howard, Executive Producer; Michael Cascio, Executive Producer; Michael Rosenbaum, Senior Producer; Randy Martin, Producer; Brooke Runnette, Producer; Bill Harris, Director

The Beatles Anthology—ABC—Apple Productions—Neil Aspinall, Executive Producer; Chips Chipperfield, Producer; Geoff Wonfor, Director; Bob Smelton, Series Director/Writer

The Private Life of Plants—CBS—A co-production of BBC and Turner Original Productions—Pat Mitchell, Executive Producer; Mike Saisbury, Executive Producer; Producer; Vivian Schiller, Senior Producer; Neil Nightingale, Producer; KenThooley, Producer; Neil Lucas, Director; Sir David Attenborough, Writer/Host

Time Life's Lost Civilizations—NBC—Time Life Video & Television—Joel Westbrook, Executive Producer; Jason Williams, Producer; Robert Gardner, Producer/Writer/William Morgan, Coordinating Producer; Ed Fields, Writer; Sam Waterston, Host


OUTSTANDING ANIMATED PROGRAM

(For programming one hour or less)

Cow and Chicken in No Smoking—Cartoon Network—Hanna Barbera Cartoons—Buzz Potemkin, Executive Producer; Larry Huber, Supervising Producer; David Fess, Director/Writer; Pitar Feiss, Writer; Sam Keith, Writer

Dexter's Laboratory—Cartoon Network—Hanna Barbera Cartoons—Larry Huber, Executive Producer; Gennady Tartakovsky, Director; Craig McCracken, Director; Paul Rudish, Director

Duckman—USA—Kласкy Cuspo Inc. and Reno and Osborn Productions in association with Paramount Domestic Television—Gabor Cuspo, Executive Producer; Ariene Klasky, Co-Creator/Executive Producer; Jeff Reno, Executive Producer; Ron Osborn, Executive Producer; David Misch, Supervising Producer; Margot Pipkin, Producer

A Pinky & the Brain Christmas Special—WB—Warner Brothers Television Animation in association with Animbl Entertainment—Steven Spielberg, Executive Producer; Tom Ruegsegger, Senior Producer; Peter Hastings, Producer/Writer; Rusty Mills, Producer/Director

The Simpsons—Series—FOX—Twen-tieth Television in association with Goodies Inc.—Bill Oakley, Executive Producer; Josh Weinstein, Executive Producer; James L. Brooks, Executive Producer; Matt Groening, Executive Producer; Sam Simon, Executive Producer; Greg Daniels, Co-Executive Producer; George Meyer, Co-Executive Producer; Mike Scully, Supervising Producer; Steve Tompkins, Supervising Producer; David Cohen, Co-Producer; Brent Forrester, Co-Producer; Jonathan Collier, Producer; Ken Keeler, Producer; J. Michael Mendel, Producer; Richard Rayns, Producer; David Silverman, Producer; Richard Sakai, Producer; Al Jean, Consulting Producer; Mike Reiss, Consulting Producer; David Mirkin, Consulting Producer; Ian Maxtone-Graham, Consulting Producer; Phil Roman, Animator Executive Producer; Bill Schultz, Animation Producer; Michael Wolf, Animation Producer; David Cohen, Writer, Steve Tompkins, Writer, John Swartzwelder, Writer; Rob Anderson, Director

OUTSTANDING SOUND EDITING FOR A SERIES

Dr. Quinn, Medicine Woman—Hallowe'en III—CBS—CBS Entertainment Productions/The Sullivan Co.—Robert Redpath, Sound Supervisor, David M. Cowan, Dialogue Editor; John Chat- fani, Sound Effects Editor; Amy Morri- son, Dialogue Editor; Ken Kobert, ADR Editor; Kami Asgar, Sound Effects Editor; Tim Pearson, Foley Artist

Law & Order—Hot Pursuit—NBC—Wolf Films in association with Univer- sal Television—Mark Alter, Supervising Editor; Jeffrey Kaplan, Sound Editor; Michael Gollom, Sound Editor

Party of Five—The Wedding Party—FOX—Columbia Pictures Television—Jeremy Gordon, M.P.S.E., Sound Supervisor; Charlie Shepard, Sound Effects Editor; Amy Morrison, Dialogue Editor; Harry Cheney, Dialogue Editor; Rich Tavit, Sound Effects Editor

Sliders—Invasion—FOX—St. Clare Entertainment distributed through Uni- versal Television—Kyle Wright, Supervising Sound Editor; Charlie Cutchuk, Sound Editor; Steve Burger, Sound Editor; Lydan Tone, Sound Editor; Mike Gallom, Sound Editor; Laura Macias, Foley Artist; Sharon Michaels, Foley Artist

Strange Luck—The Liver Wild—FOX—MTZ Services—Andrew Daw- son, Supervising Editor; Stacey Naka- sone, Dialogue Editor; Richard Cusano, Sound Effects Editor; Richard Webb, Sound Effects Editor

The X-Files—Nisei—FOX—Ten Thirteen Productions in association with 20th Television—Thierry J. Couturier, Sound Supervisor; Maciek Malish, Dialogue Editor; Chris Reeves, Dialogue Editor; Michael Goodman, Dialogue Editor; Debby Ruby-Winsberg, ADR Editor; Susan Welsh, Effects Editor; Martin Kimmel, Effects Editor; Rick Kinnon, Effects Editor; John Flax, Effects Editor; Martha Stein, Dialogue Editor; Jeff Charbonneau, Music Editor; Katty Malone, Foley Artist; Joe Sabella, Foley Artist

OUTSTANDING SOUND EDITING FOR A MINISERIES OR A SPECIAL

Dead By Sunset, Part 1—NBC—Craig Anderson Productions in association with TriStar Television—David B. Cohn, Supervising Sound Editor; Jean Marie Mitchell, Sound Editor; Marla McGuire, Dialogue and Sound Effects Editor; Mike Boden, Sound Effects Editor; Kevin Wahrman, Sound Effects Editor; Scott Wolf, Sound Effects Editor; Harry Cheney, Dialogue Editor; Amy Morrison, Dialogue Editor; Devin Joseph, Dialogue Editor

Larry McMurtry's Streets of Laredo, Part 1—CBS—de Passe Enter- tainment and Larry Levinson Productions in association with RH Enter- tainment—Joseph Melody, Supervising Sound Editor; J. Michael Hooser, ADR Editor; Tim Terasa, Sound Editor; Bob Costanza, Sound Editor; Anton Holden, Sound Editor; Mike Dickenson, Sound Editor; G. Michael Graham, Sound Editor; Bill Bell, Sound Editor; Mark Steele, Sound Editor; Richard Steele, Sound Editor; Gary Machel, Sound Editor; Richard Crampton, Sound Editor; Darren Wright, Sound Editor; David Eichhorn, Sound Editor; Lori Slumko, Music Editor; Tim Chilton, Foley Artist; Jill Schachne, Foley Artist

Peter Benchley's The Beast, Part 2—NBC—Dan Wheaton Productions & Michael R. Joyce Productions in association with MCA TV Entertain- ment—LeGrand, Jr., Supervising Sound Editor; Harry Snodgrass, Sound Effects Editor; Charlie Cutchuk, Dialogue Editor; Robert Ulrich, ADR Editor; William Hooper, Sound Effects Editor; Bob McNabb, Dialogue Editor; Walter Spencer, Dialogue Editor; William Jacobs, Sound Effects Editor; Gary Gerlich, Sound Effects Editor; Elliott Koret, Sound Effects Editor; Stan Jones, Music Editor

The Rockford Files: Godfather Knows Best—CBS—MGB Productions in association with Universal Television—Charlie Cutchuk, Sound Supervisor; Lydian Tone, Sound Editor; Tom Jaeger, Sound Editor; Steve Burger, Sound Editor; Rich Cusano, Sound Editor; Cindi Rabideau, Sound Editor; Stacey Nakazone, Sound Editor; Rich Webb, Sound Editor; Andy Daw- son, Sound Editor; Jeff Kaplan, Sound Editor; Robb Navrides, Sound Editor; Kyle Wright, Sound Editor; John Robinson, Sound Editor; Michael Gollom, Sound Editor; Patty Morena, Sound Editor; Patty McGettigan, Music Editor

Tuskegee Airmen—HBO—A Price Entertainment Production—G. Michael Graham, M.P.S.E., Supervising Sound Editor; Joseph Melody, Co-
OUTSTANDING SOUND MIXING FOR A COMEDY SERIES OR A SPECIAL

Cybill—CBS—Casey-Werner Company in association with Jay Daniel Productions and River Siren Productions—Edward L. Moskowitz, C.A.S., Production Mixer; Jerry Clemans, Re-Recording Mixer; Craig Porter, Re-Recording Mixer

Frasier—Kisses Sweeter Than Wine—NBC—Grub Street Productions in association with Paramount—Dana McCullers, Production Mixer; Thomas James, C.A.S., Re-Recording Mixer; David M. Weisheier, C.A.S., Re-Recording Mixer; Robert Douglass, Re-Recording Mixer

Home Improvement—A Taylor Runs Through It—ABC—Wind Dancer Production Group In association with Touchstone Television—Klaus Landsberg, Production Mixer; Charlie McDaniel, Re-Recording Mixer; John Buckelhaut, Re-Recording Mixer; Kathy Oldham, Re-Recording Mixer

Mad About You—New Year’s Eve—NBC—Infront Productions and Nuance Productions in association with TriStar Television—Peter Damski, Production Mixer; Merid Humphrey, C.A.S., Re-Recording Mixer; Ray D’Reilly, Re-Recording Mixer; John Buckelhaut, Re-Recording Mixer

Seinfeld—The Cadillac—NBC—Castle Rock Entertainment—Peter A. San Filipo, Production Mixer; Charlie McDaniel, Re-Recording Mixer; Craig Porter, Re-Recording Mixer

OUTSTANDING SOUND MIXING FOR A VARIETY OR MUSIC SERIES OR A SPECIAL

The 66th Annual Academy Awards—ABC—a production of the Academy of Motion Picture Arts & Sciences—Paul Sandweiss, Production Mixer; Tommy Vicari, Production Mixer; Robert Douglass, Re-Recording Mixer

Annie Lennox...In The Park—Disney Channel—La Lennox Ltd., Production in association with 19 Management Ltd. and Partizan Mid Minu-it—Jeff Morales, Sound Mixer

Bonnie Raitt “Road Tested”—PBS—Palomar Pictures/Open Secret Productions in association with Capitol Records—Rick Pekkonen, Production Mixer; Ed Cherney, Production Mixer; Mitch Duff, Re-Recording Mixer; Bob LaMasney, Re-Recording Mixer

Sinatra: 80 Years My Way—ABC—George Schiatter Productions—James Ledner, Re-Recording Mixer; Ed Greene, Re-Recording Mixer; Robert Douglass, Re-Recording Mixer

OUTSTANDING SOUND MIXING FOR A DRAMA SERIES

American Gothic—Damned If You Don’t—CBS—Gothic Renaissance production distributed by MCA Television Ltd.—Richard Van Dyke, Production Mixer; John B. Asman, C.A.S., Re-Recording Mixer; David E. Fruh, C.A.S., Re-Recording Mixer; Sam Black, C.A.S., Re-Recording Mixer

Chicago Hope—Quiet Riot—CBS—David E. Kelley Productions in association with 20th Century Fox Television—Russell Flager, Production Mixer; R. Russell Smith, Re-Recording Mixer; Greg Brieloff, Re-Recording Mixer

ER—Hell And High Water—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television—Will Yarbrough, Production Mixer; Allen Freeman, Re-Recording Mixer; Frank Jones, Re-Recording Mixer; Michael E. Jiron, Re-Recording Mixer

Gulliver’s Travels, Part 1—NBC—RHI Entertainment, Inc. and Channel Four Television present from Jim Henson Productions—Simon Kaye, Production Mixer; Paul Hamlin, Re-Recording Mixer; Clive Pender, Re-Recording Mixer

Harvest Of Fire (Hallmark Hall Of Fame Presentation)—CBS—Sofrinski Productions in association with Hallmark Hall of Fame Productions—Richard I. Bimbaupt, C.A.S., Production Mixer; David E. Fruh, C.A.S., Re-Recording Mixer; Sam Black, C.A.S., Re-Recording Mixer

OUTSTANDING TECHNICAL DIRECTION/CAMERA/VIDEO FOR A SERIES

Home Improvement—The Longest Day—ABC—Wind Dancer Production Group In association with Touchstone Television—Craig Shideh, Technical Director; Marvin Shearer, Electronic Camera; Victor Gonzalez, Electronic Camera; Gary Allen, Electronic Camera; Gary Gaudette, Electronic Camera; Bob Kaufman, Senior Video

The John Larroquette Show—We Go Again—NBC—Will/Thomas Productions—William C. Irwin, Technical Director; Stephen A. Jones, Electronic Camera; Neal Carlos, Electronic Camera; Ritch Kenney, Electronic Camera; Corey Kimball, Electronic Camera; John D’Briken, Senior Video

Muppets Tonight (With special guest Star Cindy Crawford)–ABC—Jim Henson Productions—Kenneth Tamburi, Technical Director; Randy Gomez, Electronic Camera; Ted Ashton, Electronic Camera; Rockworth Danielson, Electronic Camera; Rockworth Danielson, Electronic Camera; Mark Hunter, Electronic Camera; John Palacio, Senior Video

Saturday Night Live—Starring Christopher Walken and musical guest Joan Osborne—NBC—Broadway Video—Steven Cimino, Technical Director; Jan Kasoff, Electronic Camera; Michael Bennett, Electronic Camera; John Pinto, Electronic Camera; Carl Eckett, Electronic Camera; Robert Reese, Electronic Camera; Gregory Aul, Senior Video; Frank Grisanti, Senior Video

The Tonight Show With Jay Leno—914—NBC—Big Dog Productions in association with NBC Studios—Michael Strametsky, Technical Director; Les Alkinson, Electronic Camera; Hank Green, Electronic Camera; Dave Levysohn, Electronic Camera; Wayne Orr, Electronic Camera; Rob Palmer, Electronic Camera; John Slagle, Electronic Camera; Kurt Tonneissen, Electronic Camera; Bill Gauthier, Jr., Senior Video; Lance Gauthier, Senior Video

OUTSTANDING TECHNICAL DIRECTION/CAMERA/VIDEO

1996 PRIME TIME EMMY NOMINATIONS

Supervising Sound Editor: Anton Holden, Sound Editor; Bob Costanza, Sound Editor; Tim Teras, Sound Editor; Mike Dickson, Sound Editor; Mark Steele, Sound Editor; Darren Wright, Sound Editor; Mike Lyle, Sound Editor; Gary Macneil, Sound Editor; John Adams, Sound Editor; Rick Steele, Sound Editor; Mark Friedgen, Sound Editor; Bill Bell, Sound Editor; Kristi Johns, ADR Editor; Stan Jones, Music Editor; Mark Hayes, Music Editor; Jill Schachne, Foley Artist; Tim Chilton, Foley Artist

NBC’s ‘John Larroquette Show’ is one of five shows nominated for outstanding technical direction.

Lois & Clark: The New Adventures Of Superman—Don’t Tug On Superman’s Cape—ABC—December 3rd Productions in association with Warn-er Brothers—Kerr Fuller, Production Mixer; Joseph Cattarella, Re-Recording Mixer; Dan Hildan, Re-Recording Mixer

NYPD Blue—heav'n Can Wait—ABC—Steven Bochco Productions—Joe Kenworthy, C.A.S., Production Mixer; Robert Aggere, C.A.S., Re-Recording Mixer; Ken Burton, Re-Recording Mixer

The X-Files—Nisei—Fox—Ten-teen Productions in association with 20th Television—Michael Williamson, Production Mixer; David J. West, Re-Recording Mixer; Nello Torn, Re-Recording Mixer; Doug Turner, Re-Recording Mixer

OUTSTANDING SOUND MIXING FOR A DRAMA MINISERIES OR A SPECIAL

Andersonville, Part 2—TNT—John Frankenheimer/David W. Rintels Film—Mary H. Ellis, Production Mixer; Richard D. Rogers, Re-Recording Mixer; John Stephens, Re-Recording Mixer; Grover Helsley, Re-Recording Mixer

The Tonight Show With Jay Leno—#914—NBC—Big Dog Productions in association with NBC Studios—Michael Strametsky, Technical Director; Les Alkinson, Electronic Camera; Hank Green, Electronic Camera; Dave Levysohn, Electronic Camera; Wayne Orr, Electronic Camera; Rob Palmer, Electronic Camera; John Slagle, Electronic Camera; Kurt Tonneissen, Electronic Camera; Bill Gauthier, Jr., Senior Video; Lance Gauthier, Senior Video

OUTSTANDING TECHNICAL DIRECTION/CAMERA/VIDEO

For more information on the 1996 PRIME TIME EMMY NOMINATIONS, visit our website at www.americanradiohistory.com
CONGRATULATIONS TO ALL OF OUR EMMY NOMINEES!


66 NOMINATIONS!

The Tuskegee Airmen

Made For Television Movie
Lead Actor In A Miniseries Or A Special
Laurence Fishburne
Supporting Actor In A Miniseries Or A Special
André Braugher
Writing In A Miniseries Or A Special
Paris Qualles, Trey Ellis, Ron Hutchinson, Teleplay:
Robert Williams, T.S. Cook, Story
Casting For A Miniseries Or A Special
Editing For A Miniseries Or A Special—Single Camera Production
Music Composition For A Miniseries Or A Special
Sound Editing For A Miniseries Or A Special

The Late Shift

Made For Television Movie
Supporting Actor In A Miniseries Or A Special
Treat Williams
Supporting Actress In A Miniseries Or A Special
Kathy Bates
Writing In A Miniseries Or A Special
Bill Carter, George Armitage
Directing For A Miniseries Or A Special
Betty Thomas
Casting For A Miniseries Or A Special
Makeup For A Miniseries Or A Special

Truman

Made For Television Movie
Lead Actor In A Miniseries Or A Special
Gary Sinise
Supporting Actress In A Miniseries Or A Special
Diana Scarwid
Writing In A Miniseries Or A Special
Tom Rickman
Casting For A Miniseries Or A Special
Editing For A Miniseries Or A Special—Single Camera Production
Makeup For A Miniseries Or A Special
Sound Mixing For A Drama Miniseries Or A Special

Rasputin

Lead Actor In A Miniseries Or A Special
Alan Rickman
Supporting Actor In A Miniseries Or A Special
Ian McKellen
Supporting Actress In A Miniseries Or A Special
Greta Scacchi
Art Direction For A Miniseries Or A Special
Cinematography For A Miniseries Or A Special
Costume Design For A Miniseries Or A Special

The Celluloid Closet

The President’s Award
Informational Special
Informational Programming—Cinematography
Informational Programming—Picture Editing
Informational Programming—Sound Mixing

Comic Relief VII

Performance In A Variety Or Music Program
The Hosting Team Of
Billy Crystal, Whoopi Goldberg, Robin Williams
Choreography

20 Years Of Comedy On HBO

Editing For A Miniseries Or A Special—Multi Camera Production

The Larry Sanders Show Starring Garry Shandling

Comedy Series
Executive Producers
Garry Shandling, Bruce Geller
Co-Executive Producers
Steve Levinson, John Vitti
Writer
John Zaffare
Co-Producer
Ted Holland
Consulting Producer
Judd Apel
Lead Actor In A Comedy Series
Garry Shandling
Supporting Actor In A Comedy Series
Jeffrey Tambor
Supporting Actress In A Comedy Series
Janeane Garofalo
Writing In A Comedy Series
Peter Tolan "Arthur After Hours"
Writing In A Comedy Series
Maya Forbes, Steve Levinson, Teleplay:
Garry Shandling, Story
"Roseanne’s Return"
Writing In A Comedy Series
John Vitti "Hank’s Sex Tape"
Director In A Comedy Series
Todd Holland "Arthur After Hours"
Director In A Comedy Series
Michael Lehman
"I Was A Teenage Lesbian"
Guest Actor In A Comedy Series
Mandy Patinkin “Eight”
Guest Actress In A Comedy Series
Rose O’Donnell “Eight”

Dennis Miller LIVE

Variety, Music or Comedy Special
Executive Producers
Dennis Miller, Kevin C. Slattery
Producer
Eddie Feldmann
Writing In A Variety Or Music Program
Dennis Miller, Eddie Feldmann, David Feldman, Mike Giancillo, Tom Hertz, Leah Krinsky, Rick Overton

Dennis Miller: Citizen Arcana

Variety, Music Or Comedy Special
Executive Producers
Dennis Miller, John Moffitt, Pat Tourk Lee
Supervising Producer
Nancy Krushe
FOR A MINISERIES OR A SPECIAL

The 68th Annual Academy Awards—ABC—A production of the Academy of Motion Picture Arts & Sciences—Jim Ralston, Technical Director; Aviell Perry, Technical Director; Bill Pope, Electronic Camera; Hector Ramirez, Electronic Camera; Larry Heidner, Electronic Camera; Dave Levisohn, Electronic Camera; Blair White, Electronic Camera; Dave Hilmer, Electronic Camera; Ralph Alcocer, Electronic Camera; David Eastwood, Electronic Camera; Bill Philbin, Electronic Camera; David Irene, Electronic Camera; Tom Geran, Electronic Camera; Dale Carlson, Electronic Camera; David Paskos, Electronic Camera; Ted Ashton, Electronic Camera; Jeff Mydock, Electronic Camera; Mark Sanford, Senior Video; Jean M. Mason, Senior Video; Steve Berry, Senior Video

The 38th Annual Grammy Awards—CBS—A Cossette Production—John B. Field, Technical Director; Ted Ashton, Electronic Camera; Dave Eastwood, Electronic Camera; Dave Hilmer, Electronic Camera; Dave Irene, Electronic Camera; Tom Geren, Electronic Camera; Hank Geving, Electronic Camera; Charlie Huntley, Electronic Camera; Dave Levisohn, Electronic Camera; Bill Philbin, Electronic Camera; Hector Ramirez, Electronic Camera; Brian Reason, Electronic Camera; Ron Sheldon, Electronic Camera; Keith Winikoff, Senior Video; Andrew Sabin, Senior Video

The Kennedy Center Honors—CBS—Kennedy Center Television Productions—John B. Field, Technical Director; Hector Ramirez, Electronic Camera; Lyn Noland, Electronic Camera; John Burdick, Electronic Camera; Jay Millard, Electronic Camera; Ron Sheldon, Electronic Camera; Chris Tafuri, Electronic Camera; Bill Philbin, Electronic Camera; Charlie Huntley, Electronic Camera; Dave Paskos, Electronic Camera; Keith Winikoff, Senior Video

Sinatra: 60 Years My Way—ABC—George Schlatter Productions—John B. Field, Technical Director; Ted Ashton, Electronic Camera; David Eastwood, Electronic Camera; Tom Geren, Electronic Camera; Larry Heider, Electronic Camera; David Levisohn, Electronic Camera; Bill Philbin, Electronic Camera; David Paskos, Electronic Camera; Hector Ramirez, Electronic Camera; Ron Sheldon, Electronic Camera; Kris Wilson, ENG Electronic Camera; Thomas G. Telpis, Senior Video; Keith Winikoff, Senior Video

OUTSTANDING WRITING IN A DRAMA SERIES

ER—The Healers—NBC—Constant c Productions/Ambin Television in association with Warner Brothers Television—Wells, Writer
ER—Hell And High Water—NBC—Constant c Productions/Ambin Television in association with Warner Brothers Television—Neal Baer, Writer

Murder One—Chapter One—ABC—Steven Bochco Productions—Steven Bochco, Charles Eglee, Channing Gibson, Teleplay/Story; David Milch, Teleplay

NYPD Blue—The Backboard Jungle—ABC—Steven Bochco Productions—David Mills, Teleplay; William L. Morris, Story

The X-Files—Clyde Bruckman’s Final Repose—Fox—Ten Thirteen Productions in association with 20th Television—Dann Morgan, Writer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN WRITING IN A VARIETY OR MUSIC PROGRAM

Dennis Miller Live—HBO—Happy Family Productions—Dennis Miller, Eddie Feinmann, David Feldman, Mike Gandolfi, Tom Hertz, Leah Drinsky, Rick Overton, Writers

Late Night With Conan O’Brien—NBC—NBC Productions—Jonathan Hammond, Head Writer; Conan O’Brien, Writer

The Larry Sanders Show—HBO—Brillstein/Grey Entertainment Partners with Boundaries Productions—Peter Tolan, Writer

The Larry Sanders Show—Roseanne’s Return—HBO—Brillstein/Grey Entertainment Partners with Boundaries Productions—May Forbes, Steve Levitan, Teleplay; Garry Shandling, Story

The Larry Sanders Show—Hank’s Sex Tape—HBO—Brillstein/Grey Entertainment Partners with Boundaries Productions—John Vif, Writer

Seinfeld—The Soup Nazi—NBC—Castle Rock Entertainment—Spike Feresten, Writer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN WRITING IN A MINISERIES OR A SPECIAL

Gulliver’s Travels—NBC—RHI

OUTSTANDING INDIVIDUAL ACHIEVEMENT—INFORMATIONAL PROGRAMMING

Area Award: Possibility of one or more than one award

The Celluloid Closet—HBO—Home Box Office in association with A Telling Pictures Productions—Nancy Schreiber, Director of Photography


The Battle Over Citizen Kane (The American Experience)—PBS—Lennon Documentary Group—Ken Eluto, Editor

The Beatles Anthology, Part 2—ABC—Apple Productions—Andy Matthews, Editor

The Celluloid Closet—HBO—Home Box Office in association with A Telling Pictures Productions—Jeffrey Friedman, Editor; Alan Glassman, Editor

The Good, The Bad And The Beautiful—TNT—Turner Original Productions in association with TNT Program Productions—Alberto Annese, Editor

Hollywood’s Amazing Animal Actors—TBS—A co-production of Turner Original Productions and EMM Productions—Michael Sachs, Editor

Survivors Of The Holocaust—TBS—A co-production of Turner Original Productions and Survivors of the Shoah Visual History Foundation—Allan Holzman, Editor

The Beatles Anthology, Part 2—ABC—Apple Productions—Andy Matthews, Sound Supervisor; Danny Longhurst, Technical Director

The Celluloid Closet—HBO—Home Box Office in association with A Telling Pictures Productions—Peggy Names, Sound Recordist; Lauretta Molitor, Sound Recordist; Bob Gravenor, Sound Recordist; J.T. Takagi, Sound Recordist; Gauthem Choudhery, Sound Recordist; Lora Hirschberg, Recording Mixer

Three episodes of ‘The Larry Sanders Show’ were nominated for outstanding writing in a comedy series.
US West, Continental officials reassure investors

Leaders say merger will go through, possibly before

By Price Colman

Officials from US West Media Group and Continental Cablevision met with investors last week to reassure them that the companies’ planned merger is going through and will likely be completed before their self-imposed August 1997 deadline.

At an investor conference put on by US West Media Group (USMG), Chuck Lillis, USMG president, and Amos Hostetter, chairman of Continental, sought to counter widespread perceptions that USMG’s sagging stock price could scuttle the transaction, according to sources who attended the conference at Keystone Ski Resort near Denver.

With at least a year of breathing room—the merger agreement apparently also permits a mutually agreed-upon extension of the August 1997 deadline—there is ample time for USMG’s stock price to reach the $20.83 low-end collar of an acceptable trading range.

Terms call for USMG to use its stock for most of the $5.3 billion purchase, with $1 billion-$1.5 billion to come in cash. All told, adding in debt, the deal is worth an estimated $10.8 billion. The stock has been trading in the $16.75 range but recently rebounded slightly to above $17.

The stock-price drop had fueled concerns in the investment community and the media about the certainty of the deal, which had been set to close by year end. A stock price below the low-end collar could force USMG to issue more shares, diluting the value of the stock and raising shareholders objections. Sources say Lillis sought to dispel the notion that the low-end collar would be a stumbling block, even without the additional year to consummate the deal.

Although issuing more shares to make up any difference is an option for USMG, Lillis said it’s one the company won’t choose, according to sources.

Lillis reportedly said USMG would honor the low-end collar but would adjust the cash ratio or the preferred stock ratio to make the deal happen instead of issuing additional shares.

The acquisition of Continental would give USMG parent US West Inc. the largest cable play by far of any Baby Bell. USMG already has a substantial cable presence through its 25.5% ownership of Time Warner Entertainment and its MediaOne cable system in Atlanta.

The conference had been scheduled well before the stock prices of USMG and other cable-related properties began sliding. But the gathering provided Lillis, Hostetter and top US West Inc. executive Richard McCormick a prime opportunity to reassure analysts.

It appears to have worked. Analysts—even some who did not attend the conference—remain confident the deal will happen, even if market fluctuations force an extension.

"[Continental] has great systems, great management," said Jessica Reif of Merrill Lynch. "Nobody disagrees that it’s a great company."

Among those who did attend, Chuck Kersch of Denver-based Neidiger Tucker Bruner said the conference served to boost his already strong confidence in USMG and the Continental deal.

"The Continental transaction is going to close," said Kersch. "I anticipate the stock is going to come up into the [acceptable] trading range in the short term."

Hostetter, who founded the privately held Continental in 1963, said the deal will happen because the two companies have a common vision about the strength of hybrid fiber/coax networks as the conduit for all types of telecommunications services, including voice, high-speed data and video.

Combined, Continental and USMG pass about 26.2 million U.S. homes and 13.9 million homes internationally.

Hostetter also said that while no name has been chosen for the merged USMG/Continental cable operations, executives are leaning toward
MediaOne. A decision is expected in September.

Sources say Lillis also addressed the reportedly strained partnership between USMG and Time Warner Entertainment (TWE), saying that he doesn’t see the partnership being restructured any time soon. He said USMG remains interested in obtaining more of TWE’s cable operations and would be willing to take on substantially more debt to accomplish that.

Lillis also said that USMG continues to talk with Gerald Levin and other TWE executives about altering the partnership but that USMG will consider only those options that keep the ongoing upgrade of TWE cable operations to hybrid fiber/coax on track and that enable USMG to gain more control of TWE.

“It appears that right now the issue is control,” Kirsch said.

Lillis also outlined US West International’s intention to sell as many as 10 of its smaller, minority-owned international operations in the next 12-18 months, sources say. Proceeds from those sales could generate $400 million or more. Lillis said US West would reinvest that in other international operations to bring more value to shareholders and give US West greater management control.

In dinner remarks to the analysts, McCormick said US West Communications is focusing on wireless cable and/or direct broadcast satellite as a low-cost method of offering video services in its telephone service areas.

McCormick declined to comment on the status of U.S. West’s talks about a possible merger or joint venture with American Telecasting Inc. of Colorado Springs.

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**Countdown to WBIS debut**

*Just what the focus of new Dow Jones/ITT station will be remains unclear*

**By Rich Brown**

With only two months to go before the debut of WBIS(TV) New York, joint owners Dow Jones and ITT appear at odds over just what it is they are trying to launch.

“I’m not sure ITT and Dow Jones are in sync,” says one of several puzzled media executives who have been interviewed for positions at the station and agreed to speak with Broadcasting & Cable on the condition of anonymity. WBIS job applicants ranging from programers to station managers say they have been left with the impression that a lot of work needs to be done at the station and that some confusion exists over which of the equal partners is ultimately calling the shots.

Dow Jones and ITT last month closed on their $207 million purchase of WNYC-TV with plans to change its call letters and develop an unusual hybrid format featuring business news during the day and sports/entertainment programing at night. Executives from the companies have said they eventually hope to distribute the service nationally via cable and DBS.

“The basic problem there is that I don’t believe there is a clear picture of what they’re talking about except this extremely vague idea that they are going to be a news and sports channel,” says one executive who had interviewed at the company.

Some top media executives interviewed for positions at WBIS say they were surprised to be contacted by two separate headhunters representing the two parent companies. What they found to be particularly puzzling were the mixed messages coming from the two sides.

“The Dow Jones headhunter emphasized how business news would drive the network, while the ITT headhunter emphasized how sports programing would drive the network and the gaming business [ITT’s holdings include Las Vegas casino Caesars Palace],” says one job applicant. “I didn’t want to touch it with a 10-foot pole.”

Dow Jones and ITT, after a long search for a station manager, in June named Carolyn Wall to the post. A former vice president and general manager at Fox flagship WNYW-TV New York, Wall had returned to a career in publishing before being named to the WBIS position. Wall has kept a low profile since her return to television and has declined multiple requests for an interview. Spokespersons for both Dow Jones and ITT refer all calls to Wall.

In her first programing move, Wall last month struck a deal with Classic Sports Network allowing the cable service to use the WBIS airwaves while the station prepares its own original programing for an Oct. 7 launch. The station last month quietly debuted its first original production, a Sunday morning talking-heads public affairs show that sources say was created within 72 hours. In recent weeks, sources say, most of the general program strategy sessions at WBIS have centered on whether its primary direction should be local or national.

It is still not clear exactly what sports programing will appear on WBIS. ITT has ownership in Madison Square Garden, which includes the Knicks and the Rangers sports teams and the MSG regional cable sports network. MSG through 2000 also will handle local TV rights for the first-place Yankees, which are in the final season of a contract with WPIX-TV New York. But no sports deals with WBIS have yet been announced and one insider says none have yet been struck.

Dow Jones has long sought to expand its reach in the television arena but at times the financial news and information giant has found the transition to be a difficult one. Overseas, rumors have abounded that the company’s struggling European Business News TV operation could possibly try to team with overseas rival CNBC. The company since 1993 has also operated an all-business channel in Asia in partnership Tele-Communications International Inc.
**Viacom/TCI deal ends three-year lawsuit**

**MSO gains control of 1.2 million subscriber base through $2.25 billion purchase**

By Jim McConville

Viacom’s complicated sale of its cable systems to Tele-Communications Inc. also ends its three-year antitrust lawsuit against TCI.

In a lawsuit filed in U.S. District Court in New York in 1993, Viacom had charged TCI chief executive John Malone with using bullying tactics to seize monopoly control of America's cable industry. According to the suit, Viacom-owned programming services were forced into onerous carriage agreements with TCI by the MSO’s size.

But the close of the estimated $2.25 billion Viacom/TCI cable deal effectively ends Viacom's lawsuit. Viacom last year negotiated with TCI a set of conditions under which Viacom would drop the suit, says Carl Folta, senior vice president, corporate relations, Viacom Inc. "The final part of that takes effect with the closing of the cable spin-off," he says.

The deal gives TCI all of Viacom’s estimated 1.2 million cable subscribers, based mostly in the Northwest. The deal also lets Viacom cut $1.7 billion off the $11 billion in debt it took on with the 1994 purchase of Paramount Communications and Blockbuster Entertainment.

Viacom told company shareholders in June of its plans to drop the suit in a notice on the final spin-off deal, says Folta.

Viacom in September 1994 had originally proposed selling TCI its cable systems under the minority tax certificate program, but the deal fell through when the controversial program collapsed, sending the companies back to a drawing board.

Last year Viacom proposed spinning off its cable systems rather than selling them, thus avoiding millions in capital gains taxes. Basically, the deal calls for the sale of Viacom’s cable systems to its shareholders, who in return will transfer it to TCI in a stock share exchange.

The Internal Revenue Service in June gave Viacom the go-ahead to spin off its cable assets to TCI on a tax-free basis, thus meeting the June 24 deadline both companies had set last year for making the deal.

Viacom cable systems that will be picked up by TCI include San Francisco Bay area and Northern California; Salem, Ore.; Seattle/Puget Sound; Nashville, and Dayton, Ohio.

Coinciding with its cable spin-off, Viacom reported disappointing financial results for the second quarter. Viacom cash flow (earnings before interest, taxes, depreciation and amortization) for its second quarter, ended June 30, decreased 15%, from $550 million to $468 million.

For the quarter, Viacom’s net earnings dropped 22%, from $53 million to $41 million. For the first half of 1996, net income was down 44%, from $124.2 million to $68.9 million.

Especially hurt was Viacom’s entertainment group, which saw cash flow drop 37%, from $148.1 million to $94 million. Viacom officials attribute the drop to disappointing box-office results of the Paramount Pictures release “The Phantom” as well as soft direct-to-video and videogame markets.

**MSNBC blocks headed overseas**

**Programming will appear on CNBC in Europe and Asia**

By Jim McConville

NBC executives have apparently changed their minds about not expanding their new cable network overseas.

Last week the network revealed plans to launch an MSNBC program block on its all-news networks in Europe and Asia later this year.

In fact, some MSNBC programs produced in the U.S. have already begun to air on NBC’s companion network CNBC in Europe. An MSNBC program block also will be added to CNBC Asia this September.

MSNBC shows The Site, Internight and Time and Again aired on CNBC Europe over the past weekend (July 27-28) and will air on NBC’s Super Channel in late fall.

In Asia, The Site and Time and Again will air weekdays on CNBC Asia starting in September. CNBC

CNBC and NBC’s Super Channels in Europe and Asia and Canal in Latin America, Rogers says launching a full-scale MSNBC channel overseas right now “is something too difficult from a distribution point of view.”

NBC’s long-range plans are to launch MSNBC networks in Europe and Asia, Rogers says, adding that the network will customize Internet versions of MSNBC in a handful of European and Asian countries. “Having some cable programming on all four of our channels in Europe and Asia that is flagged as MSNBC...will help develop the Internet awareness for the network.”

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www.americanradiohistory.com
U.S. producer/distributor Hearst Corp. and Venezuelan media group Cisneros are launching Locomotion, a 24-hour animation channel. The 50/50 joint venture will debut this fall on Galaxy Latin America’s DIRECTV package and will be available in 23 countries in Latin America and the Caribbean. But Hearst is not stopping there; officials say the channel could eventually launch in the U.S.

Locomotion will feature mainly Hearst programming—Hearst has 600 episodes of animation in its library—which will be broadcast in Spanish, Portuguese and English. Hearst’s collection includes Pop-eye, Phantom 2040, The Legend of Prince Valiant and Quasimodo, a new series based on Victor Hugo’s classic “Hunchback of Notre Dame,” which was also the subject of Disney’s latest film. Hearst intends to acquire rights to additional animation series as well as produce its own.

The kids DTH market is quickly becoming crowded. Turner’s Cartoon Network bowed in October 1992 and is available in 6.1 million TV homes in Latin America. WBTV—The Warner Channel and Fox Kids Network also offer kids fare, and Nickelodeon wants to launch there too. But the audience is increasing, with the number of multichannel homes projected to grow by 96% between 1995 and 2005, according to a survey by TAP Latin America, a consortium of international cable networks, agencies and publishers.

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SEG animated over kids PPV

Ultimate Fight(ers) switch gears to test family fare

By Michael Katz

The company that brought Ultimate Fighting to the masses is bringing what it believes to be the first family animation event to pay per view.

Brit Allcroft’s Magic Adventures of Mumfie, featuring an elephant and his animal friends, will be available from Semaphore Entertainment Group (SEG) on PPV beginning Sept. 8 on both Request and Viewer’s Choice at a suggested retail price of $4.95.

“Pay per view has become a combat sport, movie and an adult medium,” says SEG President Bob Meyrowitz, whose company has been criticized for its Ultimate Fighting Championship. “We think that it can be a family medium.

Mumfie will run throughout the month before it is released on video. SEG also will be offering a deal that allows the movie to be watched multiple times throughout one week for a single purchase price.

Despite the recent attention on children’s and family programming, the event is a business decision—not a political statement, Meyrowitz says.

“If it does great we would look to do many more of these projects,” he says.

“We have always been looking for new ways to stimulate new growth of pay-per-view subscribers.”

Meyrowitz also says that if Mumfie is a success, children’s and family entertainment could be a new PPV category. “To me, pay per view is a movie theater with 25 million seats,” he says. “For parents with young children, going out to the movies can be an expensive and problematic experience.”

Playboy TV President Jim English, a long-time pay-per-view executive whose company produces adult PPV programming, sees it differently. “It won’t work,” says English, who has four children between the ages of 3 and 12. “It’s a waste of their time, but it’s a good effort.”

Now that President Clinton has mandated three hours a week of educational children’s programming, English says, there will be a slew of kids shows on free TV. He also says there is already plenty of similar programming on cable.

“There’s a very big leap of faith that you’re going to get an adult to buy a child a pay-per-view special when there’s so much children’s programming on basic.”

PPV may be less expensive and less of a hassle for the parent, English says, but it is for those and similar reasons that a PPV event won’t fly with children.

“The theater is a much richer experience,” he says. “Planning to go, revving up toward the show, getting your seats in time and buying candy and popcorn is what makes it special for [kids]. You don’t get that when you plop down in front of the TV set. There’s no sense of adventure” for children.

Michael Klein, vice president of programming for Viewer’s Choice, counters that with various promotional tie-ins, such as a coloring contest for kids, and because it is a world premiere, Mumfie will be more than just plain TV.

“We’re hopeful that it will work and that there will be other programing of the same nature that we can offer,” says Klein, adding that Mumfie is an opportunity to boost pay per view’s image.

“Everybody thinks pay per view is nothing but boxing and wrestling, but this [and other non-sporting events] show a diversity of programs to offer the consumer.”

‘Phantom 2040’ swings into Latin America.

‘Mumfie’ will make his PPV debut on Sept. 8.
For sale: Talking heads?
No takers reported so far for NewsTalk

By Jim McConville

NewsTalk Television's long-term viability appears tenuous, as parent company Gannett is reportedly shopping the network around.

NewsTalk, purchased last December by Gannett in its $1.7 billion Multimedia Entertainment deal, is reportedly looking for prospective buyers, say Wall Street analysts who follow Gannett.

Other industry sources say Gannett has offered the network to several suitors, including Fox's News Corp., but so far hasn't found any real interest.

Some analysts say Gannett may try to sell the network as part of a package of other Multimedia properties, such as its programing unit, or on its own.

But NewsTalk President Paul Fitzpatrick says Gannett remains fully behind the network with no plans to close or sell it.

"Gannett's commitment to the properties it has purchased as part of the Multimedia deal has been terrific," says Fitzpatrick. "If there were any concern on Gannett's part as to what it takes to operate and fund such an operation, we wouldn't be having this conversation."

"I think [Gannett] is looking into a lot of options—[either an] outright sale or some kind of alliance—to surface more value here," says Kevin R. Gruneich, investment analyst for CS First Boston. "I'd be surprised if [something] didn't happen within the next year."

Gruneich says that as early as last December, Gannett gave signs it wasn't planning to hold on to NewsTalk over the long term. "From the outset the indication was when they bought Multimedia Inc. [NewsTalk] wasn't going to be in their portfolio for any length of time."

Ed Ariorno, analyst for Oppenheimer & Co., paints a more dramatic scenario. "I could see [Gannett] just shutting it down," he says. "I'd be surprised if they got a substantial amount of money for it—it's a money-losing venture in a cable field that's crowded."

Other industry experts also questioned Gannett's long-term commitment to a network that analysts say loses $20 million annually.

Says one Gannett insider speaking on condition of anonymity: "I don't think they [Gannett] have a strategy to keep it. If they could get back to concentrating on their core business, I think they would be comfortable."

He adds: "NewsTalk suffers from being a question mark. Gannett has not said unequivocally that they were in this. I'm not sure that NewsTalk has found a champion within that company."

Originally launched as the Talk Channel in 1988, NewsTalk now has an estimated subscriber base of approximately 16 million households (only 4 million receive it full time). Earlier this year NewsTalk signed MSO carriage agreements, with Tele-Communications Inc. (TCI). Time Warner and Continental Cablevision giving it an additional 700,000 subscribers.

NewsTalk may also face hard times securing new MSO carriage deals, lacking the multiple network marketing leverage Turner, NBC and Fox will have when they launch new networks this year.

Fitzpatrick says the proposed cable launches haven't affected NewsTalk's cable carriage agreements or its original talk show charter.

"I don't think fundamentally it has changed with respect to the core purpose in content or direction of the network," says Fitzpatrick. "NewsTalk is on plan for expanding the network."

Ironically, NewsTalk's market value may have gone up with the conversion of NBC-owned America's Talking (A-T) to all-news network MSNBC last month.

"The value of the property has improved certainly since the switchover of A-T," says Gruneich. "The channel is still very much in its embryonic stage and losing money for them, but its value took a little leap for them when that occurred."
Marketing company says it can target ads on cable

Operating system can evaluate geography, demographics

By Michael Katz

A New York marketing company has been awarded a patent for a cable operating system it says can target commercials to individual households based on geography and demographics.

Advertisers’ response to Carles Inc.’s ADCOM system is likely to be positive but guarded, members of that community said, combining natural enthusiasm for any way to direct advertising with apprehension over possible backlash for a perceived invasion of privacy.

“It’s pretty simple,” says John Carles, owner of Carles Inc. “What we’ve done is develop a system for splitting one commercial position a number of different ways.” He says that the system needs no new technology, is run from the headend and requires no adjustments to the set-top boxes.

The ADCOM system uses addressable set-top boxes to identify households based on geography and demographics, and can address specific advertising to specific households, he says.

For example, Carles says, car manufacturers can target commercials for particular models. “You can advertise a Cadillac to the rich, older folks [and] your sport utility vehicles to upscale suburban families. It cuts down on wasted spending and is more efficient for advertisers.”

In the system, each household is rated on its likelihood to purchase particular products. The ratings are programed at the headend, determining which commercial each household will receive.

“It’s an insertion technique in which the system recognizes your signal when you turn on your box,” Carles says. “Once the system knows you’re on, it can adjust what it sends you.”

Carles received his patent in May, and he is now shopping the idea around. “Our experience with advertisers indicates that there is a pretty high level of interest,” he says. “And I’m hopeful we will be able to get the kind of support we want from cable operators and programers.”

Discussions between Carles and some MSOs are under way, he says. He would not identify any potential customers among cable companies, but Time Warner says it is evaluating the system. The Cable Advertising Bureau says it has heard of the invention, but is not familiar enough with it to comment.

Carles suggests that his idea could catch fire, since many cable operators plan to convert to digital by early next year. Digital’s added channels will spread advertisers thin and make it harder to pinpoint an appropriate audience, he says.

With ADCOM, he continues, “advertisers will be able to buy a significant number of households without having to guess which spots will be watched.”

Jayne Z. Spittler, senior vice president of media research for ad agency Leo Burnett, says Carles’s system should get the attention of the advertising industry. “The concept of directing commercials to specific people is something advertisers have always wanted to do,” she says. “In other words, it’s a neat idea.”

But Spittler says that Carles must now convince the programers to go along with his idea. “The technology is easy,” she says. “Selling the business model and pricing it correctly is what gets hard.”

Public reaction to the tailor-made advertising and the privacy issues involved could create problems, she said. “If used incorrectly, people can really resent this type of thing,” she says. However, “if used correctly and responsibly, a lot of people would like it because you’re receiving ads for things you are more likely to purchase, and someone is filtering out the ads you don’t care about.”

DBS gear down to $199

By Jim McConville

The cost of DBS hardware dropped to a new low as EchoStar Communications lowered the price of its hardware nationally to $199, in an effort to build its subscriber base.

Effective Aug. 1, customers who buy one year of EchoStar’s DISH Network “America’s Top 40” program package for $300 can buy its standard DBS dish for $199, $400 off its original $599 price tag. The offer runs through the end of the year.


EchoStar President Carl Vogel says the company thinks it can absorb the $150-$250 average cost per sale to build up its subscriber base.

“We did the economics and decided the cut is an appropriate investment,” says Vogel. “We decided to put the offer at the point of sale to try to attract consumers.”

Before the price cut, financial investment firm UBS Securities estimated that EchoStar would have an installed base of 450,000 subscribers by the end of 1996.

Launched last March, EchoStar sells its DISH hardware and progranming through satellite dealers and regional consumer electronics retailers.

Before EchoStar’s program, Thomson/RCA had offered the lowest price on DBS, selling DIRECTV hardware at several regional electronics retailers on Memorial Day at a one time $299 promotional price.

EchoStar is also attaching a price cut package offer to its premium UHF model for $299. The model comes with dual output, which allows viewing of different channels on two TVs.
Faith & Values Channel becomes Odyssey this fall, because when you've got 65 religious groups going to one service—cable service, that is—you'd better make some room. Which means growth. And that's precisely why Faith & Values Channel is changing its name to Odyssey and its tagline to Exploring Life's Journey.

Odyssey reflects our commitment, as cable's premiere religious network, to serving our loyal viewers with quality religious- and values-based family programming. And it also reflects the desire to explore life's journey—the common bond of all your viewers. Their desire for inspiration, empowerment, entertainment and exploration without proselytizing, fundraising or maligning, crosses all faiths.

Odyssey, Exploring Life's Journey is about growth. Spiritual growth, personal growth, viewership growth.
Speer plans cable net

Tennessee Now could be first of series of such statewide news/sports/entertainment networks

By Rich Brown

Nashville-based Speer Communications plans to further expand its media portfolio this November with the launch of statewide news/sports/entertainment cable network Tennessee Now.

Carriage talks are already “98 percent” complete with InterMedia Partners, according to CEO Richard Speer. InterMedia, Comcast, Time Warner and Rfkin, the major operators in the state, have a combined base of more than 1.5 million cable households. Yet to be negotiated is what level of participation cable operators will have in ad revenue from the planned network, says Intermedia regional manager Bill Haggerty.

Speer won’t disclose start-up costs for the network, but says expenses will be kept down through synergies with existing company operations that range from WNAB-TV Nashville to cable network MOR Music Television. He says the new statewide network is expected to break even within 18-20 months of operation.

Adlink adds Century systems

Boosts its ad interconnect with addition of upscale neighborhoods

By Michael Katz

Los Angeles digital interconnect Adlink has boosted its penetration and subscriber base with the addition of Century Communications’ systems to its cable advertising interconnect.

Adlink’s Los Angeles-area penetration automatically jumps from 85% to 95% with the new deal. It can now reach approximately 2.7 million viewers.

With the addition of Century, Adlink will distribute commercials to 70-plus cable systems via satellite, offering advertisers both marketwide and customized buys.

Century is an important addition because it brings Adlink 345,000 of the area’s wealthiest—and therefore high-spending—subscribers from communities such as Beverly Hills, Bel Air, Brentwood, Pacific Palisades, Santa Monica, Redondo Beach and Brea. It also moves Adlink one step closer to having full penetration of the area.

“Century is the linchpin to the rest of the market,” says Adlink President Charlie Thurston. “It has some key geographic areas of the marketplace—obvious areas that advertisers are trying to reach.”

Thurston expects Adlink to reach total area penetration by the end of the year. He says that advertiser-supported cable now has a 32 share among the Los Angeles cable homes. “The 20 networks that we provide coverage on garner a 25 share in the L.A. cable home,” he says. “Filling in these last percentage points in the marketplace, allows us to give advertisers—especially those with franchise and dealer locations—full coverage of the area.”

There is added importance to increasing market share, since Adlink is trying to take a bite out of the $4.7 billion that makes up the Los Angeles-area advertising pie, $1.2 billion of which is consumed by the seven VHF broadcast stations alone.

“I think we’ll be a formidable competitor to the seven broadcasters in this marketplace,” says Thurston. “With our digital interconnect and the technological infrastructure we’ve built, we have the ability to add new networks on top of the current 20.” Thurston says Adlink eventually expects to offer MSNBC, The History Channel and fX, as well as other networks with increasing ratings and channel carriage.

Thurston says that Adlink’s imminent
MCA signs record-breaking $2.5 billion deal in Germany

MCA Television has inked respective 10-year free- and pay-TV deals worth a combined $2.5 billion with Germany’s RTL and the Kirch Group. The $1.5 billion deal with market leader RTL gives the channel access to MCA’s library, which boasts 3,000 feature films, 1,000 TV movies and 20,000 episodes. RTL and its partners Ufa and CLT have distribution rights in Germany and German-speaking territories. The deal also extends RTL’s current seven-year $250 million co-financing arrangement with MCA for series, which was due to expire, July 1997. The pair will co-finance 25 series during the next decade. As part of the $1 billion Kirch deal, MCA will also launch an action/adventure channel in mid-1997 and a movie channel in mid-1998 on Kirch’s digital platform DF1, which launched July 28. The action/adventure channel will feature such series as Magnum, Rockford Files and Columbo. The movie channel will draw on Universal’s library and will air movies more than eight years old, including such classics as “Frankenstein” and “Dracula.” As part of the deal structure, there will be an “opportunity to make an investment in DF1,” says Blair Westlake, president, Universal pay-TV and TV business development. MCA will hold majority stakes in both channels, but other U.S. studios may be invited to take minority stakes.

The MCA deal with Kirch is the second major international pact with a U.S. studio. Warner Bros. signed a long-term deal July 25 giving Kirch pay-TV and PPV rights to all Warner films from 1995, including library access. The deal, reportedly worth $800 million, will give Warner Bros. an option to acquire a stake—sources say 5%-10%—in DF1. Warner Bros. is still negotiating a free-TV output deal with both RTL and Kirch. RTL already has a deal with Warner Bros. that is due to expire in mid-1998.

Bosnian TV

UK-based Uplynx, an independent satellite communications company, has won a £250 million ($390 million) contract to supply satellite communications for a new national TV network in Bosnia. Uplynx will provide mobile satellite communications facilities to cover news and topical events in the run-up to the statewide elections, which are due to take place in September. The entire project, worth $14 million, is being overseen by UK-based transmission group NTL/Nexus.

“...something very strong message to the rest of the advertising industry that spot cable is moving in the right direction,” says Thorsen. “We’ve got tremendous momentum in consolidating the markets.”

In addition to the Century deal, Adlink has added TCI’s Ventura County Cablevision and Inland County Cablevision to its interconnect.
Request pleased with All Day

Request Television says its All Day Movie Ticket (ADMT) option for its pay-per-view subscribers was a revenue shot in the arm this year. ADMT allows a viewer to pay once for a PPV movie and then have it run continuously throughout the day. Aided by ADMT, says Request, buy rates were up by more than 13% for the first five months of 1996 compared with the same period in 1995. Disney’s “Dangerous Minds,” the first movie Request used on its ADMT program, has received more buys than any other movie to date, and is on pace to be Request’s highest-grossing movie ever.

Branding in Japan

Japanese sports channel Sports-i, looking to capitalize on the international recognition of part-owner ESPN, has changed its name to Sports-i ESPN. The 16-hour-a-day sports channel also will increase programing to 20 hours a day in October and to 24 hours in January 1997.

CRN gets TCI carriage

Infomercial cable network Consumer Resource Network has entered into a distribution deal with the San Francisco area’s TCI Cablevision that will boost its subscribers by almost 777,000 households. As a result, CRN will be carried in 4.5 million households nationwide. TCI Cablevision will deliver the network seven days a week for four hours a day. The deal is the first of several planned agreements in a distribution joint venture of CRN and Product Information Network.

Pirate penalized

Time Warner Cable of New York City is claiming victory over a major cable-box pirate with a federal court judge’s ruling ordering Omaha-based M.D. Electronics to stop selling “black-box decoders.” Time Warner says M.D. Electronics is among the nation’s largest sellers of cable theft devices, generating millions of dollars a month in sales. The court also ordered the termination of advertisements for the company’s products, and has frozen the assets of M.D. Electronics President Joseph Abboud.

More homes for CableRep

Cox Communications’ sales division CableRep Inc. has picked up an additional 40,000 households to represent for Cablevision in the Pensacola, Fla., area. The area includes households in the Florida communities of Gulf Breeze, Milton/Pace, Navarre, Navarre Beach and Pensacola Beach and Gulf Shores, Ala. The new addition gives CableRep a total 180,000 households in northwestern Florida.

Still on track

A US West spokesperson denies reports that US Media Group’s acquisition of Continental Cablevision may be on the rocks because of Media Group’s depressed stock price. The spokesperson says the companies will find a way to make the deal happen. Both companies have the option to extend the year-end closing deadline. Separately, US West Media Group recorded a second-quarter loss of $11 million, or 3 cents per share, compared with a profit of $25 million, or 5 cents per share, from the comparable quarter last year. At the same time, Media Group reported a 24% increase in cash flow, to $353 million from $285 million in the previous year, while revenue grew 17%, to $1.5 billion from $1.3 billion last year. Analysts say the loss was expected because of capital expenditures.

Net loss up at ATI

American Telecasting Inc. said cash flow and revenue for the second quarter, ended June 30, improved, although the Colorado Springs–based wireless cable company’s net loss climbed more than 70% from the comparable quarter last year. ATI reported earnings before interest, taxes, depreciation and amortization (EBITDA, or cash flow) of $45,000, compared with a loss of $354,000 last year. Revenue increased to $15.4 million, up 40% from $11 million last year. The net loss increased to $18.4 million, or $1.06 per share, from $10.8 million, or 68 cents per share, last year. Separately, ATI said it will swap its systems in Louisville, Ky.; Little Rock, Ark.; Oklahoma City, and Wichita, Kan., to CS Wireless for CS systems in Minneapolis and Stockton, Modesto and Bakersfield, Calif. CS also will pay ATI $5.5 million. ATI serves about 28,000 customers and passes some 1.3 million households in the markets it's swapping to CS, while CS serves about 13,500 subscribers and passes 1.5
million households in the markets it’s delivering to AT&T.

**Goldman new @Home CFO**

@Home has named former Sybase vice president and finance head Ken Goldman its vice president/chief financial officer. Goldman, 47, will serve as controller and oversee human resources, finance, treasury, investor relations, tax, information systems and corporate development at @Home. @Home is a joint venture of Tele-Communications Inc., Comcast Corp., Cox Communications and Klein Perkins Caufield & Byers. @Home plans to launch Internet services delivered by hybrid fiber/coaxial cable to homes and businesses later this year.

**Jones buying Maryland system**

Jones Intercontelcable subsidiary Jones Communications of Maryland says it plans to buy an 87,000-subscriber system in Prince George’s County, Md., from Maryland Cable Partners. The service area includes the towns of College Park, Bowie, Laurel, Greenbelt and Hyattsville. The system is contiguous to a system in southern Prince George’s County that Jones recently purchased and gives Jones 160,000 subscribers in the county. The acquisition will also give Jones about 400,000 customers in its Washington, D.C., cluster.

**Teleport posts second-quarter earnings jump**

Teleport Communications Group, in its first financial report since its June 27 initial public offering, said second-quarter revenue increased 51% to $65.1 million. EBITDA (earnings before interest, taxes, depreciation and amortization) jumped to $2.35 million from $18.6 million in the comparable quarter last year. The results were issued on a pro forma basis assuming completion of the IPO-related reorganization. New York–based Teleport, the nation’s largest competitive access provider of local telephone service, raised about $1.3 billion through the IPO and a simultaneous debt issue. Teleport’s principal owners are Tele-Communications Inc., Cox Communications, Comcast Corp. and Continental Cablevision.

—RB, JM

**50 PEOPLE'S CHOICE Top Cable Programs**

Following are the top 50 basic cable programs for the week of July 22-28, ranked by rating. All ratings are coverage area ratings within each basic cable network's universe.

<table>
<thead>
<tr>
<th>Program</th>
<th>Network</th>
<th>Time</th>
<th>ET</th>
<th>(000)</th>
<th>Pd</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rugrats</td>
<td>NICK</td>
<td>Sun 10:00a</td>
<td>2,268</td>
<td>3.4</td>
<td>10.5</td>
<td></td>
</tr>
<tr>
<td>2. Aaahh! Real Monsters</td>
<td>NICK</td>
<td>Sun 10:30a</td>
<td>2,176</td>
<td>3.3</td>
<td>10.1</td>
<td></td>
</tr>
<tr>
<td>3. The Ren &amp; Stimpy Show</td>
<td>NICK</td>
<td>Sun 11:00a</td>
<td>2,232</td>
<td>3.2</td>
<td>9.4</td>
<td></td>
</tr>
<tr>
<td>4. Rupert</td>
<td>NICK</td>
<td>Mon 10:00a</td>
<td>2,058</td>
<td>3.1</td>
<td>11.4</td>
<td></td>
</tr>
<tr>
<td>5. The Busy World of Richard Scarry</td>
<td>NICK</td>
<td>Mon 9:30a</td>
<td>2,496</td>
<td>3.1</td>
<td>11.4</td>
<td></td>
</tr>
<tr>
<td>6. Olympic Park Bombing</td>
<td>NICK</td>
<td>Fri 6:00p</td>
<td>2,093</td>
<td>3.0</td>
<td>6.7</td>
<td></td>
</tr>
<tr>
<td>7. Rugrats</td>
<td>NICK</td>
<td>Fri 6:00p</td>
<td>2,093</td>
<td>3.0</td>
<td>6.7</td>
<td></td>
</tr>
<tr>
<td>8. Rugrats</td>
<td>NICK</td>
<td>Mon 9:00a</td>
<td>2,018</td>
<td>3.0</td>
<td>11.3</td>
<td></td>
</tr>
<tr>
<td>9. Rocko's Modern Life</td>
<td>NICK</td>
<td>Sun 11:30a</td>
<td>1,918</td>
<td>2.9</td>
<td>8.5</td>
<td></td>
</tr>
<tr>
<td>10. Rugrats</td>
<td>NICK</td>
<td>Mon 6:00p</td>
<td>1,949</td>
<td>2.9</td>
<td>8.5</td>
<td></td>
</tr>
<tr>
<td>11. Jim Henson's Muppet Babies</td>
<td>NICK</td>
<td>Mon 10:00a</td>
<td>1,967</td>
<td>2.9</td>
<td>10.5</td>
<td></td>
</tr>
<tr>
<td>12. Rupert</td>
<td>NICK</td>
<td>Fri 10:00a</td>
<td>1,848</td>
<td>2.8</td>
<td>9.9</td>
<td></td>
</tr>
<tr>
<td>13. The Busy World of Richard Scarry</td>
<td>NICK</td>
<td>Fri 9:30a</td>
<td>1,886</td>
<td>2.8</td>
<td>10.0</td>
<td></td>
</tr>
<tr>
<td>14. Rugrats</td>
<td>NICK</td>
<td>Thu 9:00a</td>
<td>1,850</td>
<td>2.8</td>
<td>10.4</td>
<td></td>
</tr>
<tr>
<td>15. Rugrats</td>
<td>NICK</td>
<td>Wed 6:00p</td>
<td>1,896</td>
<td>2.8</td>
<td>11.3</td>
<td></td>
</tr>
<tr>
<td>16. Secret World of Alex Mack</td>
<td>NICK</td>
<td>Sun 12:30p</td>
<td>1,818</td>
<td>2.7</td>
<td>6.5</td>
<td></td>
</tr>
<tr>
<td>17. Nick in the Afternoon</td>
<td>NICK</td>
<td>Wed 3:00p</td>
<td>1,758</td>
<td>2.7</td>
<td>7.7</td>
<td></td>
</tr>
<tr>
<td>18. Allegra's Window</td>
<td>NICK</td>
<td>Mon 11:00a</td>
<td>1,789</td>
<td>2.7</td>
<td>7.1</td>
<td></td>
</tr>
<tr>
<td>19. World Championship Wrestling</td>
<td>TNT</td>
<td>Mon 8:00p</td>
<td>1,810</td>
<td>2.7</td>
<td>4.6</td>
<td></td>
</tr>
<tr>
<td>20. Adventures of Pete Pete</td>
<td>NICK</td>
<td>Sun 12:00n</td>
<td>1,707</td>
<td>2.6</td>
<td>9.0</td>
<td></td>
</tr>
<tr>
<td>21. Tiny Toon Adventures</td>
<td>NICK</td>
<td>Sat 9:30a</td>
<td>1,734</td>
<td>2.6</td>
<td>7.7</td>
<td></td>
</tr>
<tr>
<td>22. Are You Afraid of the Dark?</td>
<td>NICK</td>
<td>Fri 5:00p</td>
<td>1,737</td>
<td>2.6</td>
<td>6.9</td>
<td></td>
</tr>
<tr>
<td>23. Jim Henson's Muppet Babies</td>
<td>NICK</td>
<td>Fri 10:30a</td>
<td>1,707</td>
<td>2.6</td>
<td>9.0</td>
<td></td>
</tr>
<tr>
<td>24. Rugrats</td>
<td>NICK</td>
<td>Thu 6:30p</td>
<td>1,725</td>
<td>2.6</td>
<td>5.2</td>
<td></td>
</tr>
<tr>
<td>25. Rupert</td>
<td>NICK</td>
<td>Thu 10:00a</td>
<td>1,732</td>
<td>2.6</td>
<td>9.6</td>
<td></td>
</tr>
<tr>
<td>26. The Busy World of Richard Scarry</td>
<td>NICK</td>
<td>Thu 9:30a</td>
<td>1,754</td>
<td>2.6</td>
<td>9.6</td>
<td></td>
</tr>
<tr>
<td>27. Doug</td>
<td>NICK</td>
<td>Wed 7:00p</td>
<td>1,716</td>
<td>2.6</td>
<td>5.0</td>
<td></td>
</tr>
<tr>
<td>28. Gullah Gullah Island</td>
<td>NICK</td>
<td>Thu 11:00p</td>
<td>1,723</td>
<td>2.6</td>
<td>8.7</td>
<td></td>
</tr>
<tr>
<td>29. Jim Henson's Muppet Babies</td>
<td>NICK</td>
<td>Mon 10:00a</td>
<td>1,731</td>
<td>2.6</td>
<td>9.7</td>
<td></td>
</tr>
<tr>
<td>30. Rugrats</td>
<td>NICK</td>
<td>Tue 6:30p</td>
<td>1,733</td>
<td>2.6</td>
<td>9.8</td>
<td></td>
</tr>
<tr>
<td>31. The Busy World of Richard Scarry</td>
<td>NICK</td>
<td>Tue 12:30p</td>
<td>1,715</td>
<td>2.6</td>
<td>7.5</td>
<td></td>
</tr>
<tr>
<td>32. Are You Afraid of the Dark?</td>
<td>NICK</td>
<td>Mon 5:00p</td>
<td>1,727</td>
<td>2.6</td>
<td>6.3</td>
<td></td>
</tr>
<tr>
<td>33. Rupert</td>
<td>NICK</td>
<td>Mon 12:30p</td>
<td>1,742</td>
<td>2.6</td>
<td>7.6</td>
<td></td>
</tr>
<tr>
<td>34. Gullah Gullah Island</td>
<td>NICK</td>
<td>Sat 11:00a</td>
<td>1,702</td>
<td>2.6</td>
<td>8.2</td>
<td></td>
</tr>
<tr>
<td>35. Family Matters</td>
<td>TBS</td>
<td>Tue 6:30p</td>
<td>1,815</td>
<td>2.6</td>
<td>5.7</td>
<td></td>
</tr>
<tr>
<td>36. Olympic Park Bombing</td>
<td>CNN</td>
<td>Sat 12:30p</td>
<td>1,800</td>
<td>2.6</td>
<td>7.4</td>
<td></td>
</tr>
<tr>
<td>37. Olympic Park Bombing</td>
<td>CNN</td>
<td>Sat 10:30a</td>
<td>1,816</td>
<td>2.6</td>
<td>8.0</td>
<td></td>
</tr>
<tr>
<td>38. Olympic Park Bombing</td>
<td>CNN</td>
<td>Sat 10:45a</td>
<td>1,782</td>
<td>2.6</td>
<td>8.1</td>
<td></td>
</tr>
<tr>
<td>39. All That</td>
<td>NICK</td>
<td>Sun 1:00a</td>
<td>1,693</td>
<td>2.5</td>
<td>6.9</td>
<td></td>
</tr>
<tr>
<td>40. My Brother and Me</td>
<td>NICK</td>
<td>Sat 12:30p</td>
<td>1,688</td>
<td>2.5</td>
<td>7.1</td>
<td></td>
</tr>
<tr>
<td>41. Are You Afraid of the Dark?</td>
<td>NICK</td>
<td>Wed 5:00p</td>
<td>1,687</td>
<td>2.5</td>
<td>6.2</td>
<td></td>
</tr>
<tr>
<td>42. Maurice Sendak's Little Bear</td>
<td>NICK</td>
<td>Tue 12:00a</td>
<td>1,687</td>
<td>2.5</td>
<td>7.8</td>
<td></td>
</tr>
<tr>
<td>43. Rupert</td>
<td>NICK</td>
<td>Tue 10:00a</td>
<td>1,699</td>
<td>2.5</td>
<td>9.6</td>
<td></td>
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<tr>
<td>44. Rugrats</td>
<td>NICK</td>
<td>Tue 9:00a</td>
<td>1,685</td>
<td>2.5</td>
<td>9.7</td>
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<tr>
<td>45. Maurice Sendak's Little Bear</td>
<td>NICK</td>
<td>Mon 12:00a</td>
<td>1,677</td>
<td>2.5</td>
<td>7.5</td>
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<td>46. World Championship Wrestling</td>
<td>TNT</td>
<td>Mon 9:00p</td>
<td>1,684</td>
<td>2.5</td>
<td>3.9</td>
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<td>47. Olympic Park Bombing</td>
<td>CNN</td>
<td>Sat 1:00a</td>
<td>1,683</td>
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<td>48. Olympic Park Bombing</td>
<td>CNN</td>
<td>Sat 11:00a</td>
<td>1,713</td>
<td>2.5</td>
<td>7.4</td>
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<tr>
<td>49. Olympic Park Bombing</td>
<td>CNN</td>
<td>Sat 10:45a</td>
<td>1,743</td>
<td>2.5</td>
<td>7.7</td>
<td></td>
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<tr>
<td>50. Olympic Park Bombing</td>
<td>CNN</td>
<td>Sat 10:23a</td>
<td>1,716</td>
<td>2.5</td>
<td>7.7</td>
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</table>

Sources: Nielsen Media Research, Turner Research
Microsoft browser gains preferred position at Netcom

By Richard Tedesco

Microsoft Corp. is taking bold steps toward making its Internet Explorer the standard Internet browser, but Netscape Navigator is likely to maintain its market dominance at least in the near term.

The latest salvo from Microsoft came last week in a quid pro quo deal with Netcom On-Line Communications—one of the nation’s largest Internet service providers [ISPs]—that will put Netcom’s Internet-access service in Windows 95, while Netcom carries Internet Explorer 3.0 as its preferred browser. Netcom users can still use Netscape Navigator through Netcom, but they’ll get Explorer unless they specifically ask for Navigator.

That move came just days after Microsoft cemented a similar deal with AT&T, with the software giant offering typically altruistic motives. “Basically, we’re trying to make it very easy for people to select an ISP,” says Michael Allem, product manager for Microsoft’s Internet platform and tools division.

But if Netscape is concerned about its arch-rival’s browser incursion, it isn’t indicating it. “We think that people will just select the best browser,” says Steve Thomas, Navigator product manager for Netscape.

Netscape is nearing its last beta cycle with Navigator 3.0, which enables audio and video capabilities along with streaming QuickTime and, perhaps most important, does it all compatibly with Java, the prevailing Web language. The approach calls for “net-centric” integration, according to Thomas, as opposed to the desktop strategy Microsoft espouses. “We’re going to make it so that any application you can think of can be built on top of Navigator,” Thomas says.

Netscape has a prime opportunity to push its own protocols in preference to Microsoft’s ActiveX tools, says Jeremy Nurse, research associate at Forrester Research, who thinks that the Microsoft threat to Netscape has been exaggerated. “We don’t see them in a dire situation,” Nurse says.

“Microsoft is all about setting standards, and they have not been able to take a lead in establishing standards. They’re basically trying to pursue their view of the world.”

Microsoft’s ultimate vision may be best expressed in Explorer 4.0, slated for introduction late this year. That Explorer basically embeds the Internet in its operating system, making access seamless. It ostensibly would represent a radical evolution in form and it, hopes, challenge the pole position Navigator holds.

But Netscape is not sitting on its hands with—by its estimate—85% of the Internet-
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More than a decade ago, Zenith Network Systems pioneered the development of the residential cable modem. It is our foundation of knowledge and expertise that enables Zenith to provide cable operators with products of the highest quality and performance in the marketplace.

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While other manufacturers are offering only first generation cable modems, our third generation product reflects more than ten years of field proven success. Our robust modulation provides lightning-fast performance even under adverse plant conditions — which is why Zenith modems are installed worldwide.

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As an innovator in the field, Zenith is helping to shape the future of data communications over cable. With our sights set on delivering standards-based products, as well as the continual investment in product enhancements, we intend to maintain our leadership position in cable modem systems.

For more information on Zenith Data Modem Solutions, call 800-788-7244 or 847-391-8000.
browser market. Its next Navigator will be a Web explorer of its own, code-named Galileo, which will incorporate more sophisticated Java applications and flexible layout and presentation capacities. That should continue driving its market share. "I think at a very minimum we're going to maintain [market share]," says Thomas.

Microsoft's alliances will help it gain market share, from the perspective of Forrester Research and other observers. But even if it can't crack Navigator's dominance, there are other niches it will implicitly pursue.

According to Ahern, Microsoft is now creating a development kit to enable third-party content providers to link to Explorer. A PC user might be able to use ActiveX to download content from CNN's site. Or MSNBC might even have a presence as an icon in Explorer. "It's likely that someone from MSNBC [will] propose something. I wouldn't rule it out," says Ahern.

Connections
Continental Cablevision set to deal modem cards
ISP plans to highlight local content
By Richard Telerca

Continental Cablevision hopes to ride the Jacksonville Jaguars to local Internet success as it begins selling high-speed Internet access with General Instrument (GI) modems this month.

The $300 GI modems, actually network interface cards, will be installed in customers' PC's as part of the $35-$40 per month Continental expects to levy for high-speed Net access in the Jacksonville area. The debut of the official NFL Jacksonville Jaguars Web site as part of Continental's service takes place during halftime of the Jaguars' preseason tilt with the San Francisco 49ers on Aug. 18.

Price points will be settled after an introductory service phase of 60-90 days, according to Doug Perkins, Continental director of Internet service for Continental's southeast region. Current Continental subscribers will receive a discount, and there will be an as-yet-undetermined installation fee.

Continental is negotiating with other local information providers to deliver news, weather and sports. And it plans to provide audio—and possible video—content online from the Jacksonville Symphony and the local jazz festival with the use of Xing Technologies' Streamworks.

Continental estimates a 30% PC penetration rate in the Jacksonville market, where it boasts 240,000 subs. It hopes to have 2,000 of the GI modems in the market by year's end, according to Perkins, including two-way LANcity modems scheduled for introduction this fall for the upgraded plant (750 mhz) serving 25% of its households there. LANcity units are there now in a limited test. "I want everyone that can be involved to get involved in the Internet," says Perkins. "We've got the ability to make serious penetration."

Continental plans to make modems available through local electronics retailers who will be authorized to install the GI cards. The MSO is planning to provide service to its other Florida service areas, including Pompano, Naples, Hialeah and Fort Myers and in Richmond, Va. Continental became a dial-up Internet service provider last month and expects to displace other ISPs in the area as it launches high-speed service.

Online Services
Bennett gets bumped as Prodigy reboots
By Richard Telerca

Former Viacom executive Edward Bennett was replaced as president of Prodigy last week as part of a reorganization by owner International Wireless.

Having put down $250 million to buy Prodigy from IBM and Sears, Roebuck & Co., International Wireless put in two of its executives to run the overall business: IW Chairman Greg Carr is now Prodigy chairman, and IW CEO Paul DeLacey becomes Prodigy president/CEO.

Bennett now becomes chairman and president of Prodigy Ventures Inc., searching for investment opportunities with a war chest of up to $50 million. As Prodigy moves toward its Internet reincarnation this fall, International Wireless also plans to bring Prodigy into its primary business while looking at domestic Internet ventures as well.

Prodigy will be seeking companies selling "any kind of merchandise," from CDs to data on the Internet. "Commerce is going to be huge in this business going forward, and we will look for both content companies and technology-enabling companies," he says.

Prodigy hopes to re-energize itself on the Internet with a recently added games platform that features Checkers Chat, a combo checkers/chat session, and Gemstone, a role-playing game. The new Prodigy will experiment with some subscription areas and pay-per-visit attractions as it seeks to beef up its advertising, Bennett says.
MSNBC goes to the disk

News channel purchases Quantel Clipbox system and nonlinear editors

By Glen Dickson

MSNBC, the new 24-hour news channel backed by NBC and Microsoft, will be using a disk-based production and transmission system to edit and air its long-form news segments this fall.

The start-up cable network has purchased a complete networked nonlinear editing and transmission system from Quantel, including an eight-port Clipbox video server with eight hours of uncompressed serial component digital storage; four Newsbox nonlinear editors; one Editbox high-end nonlinear editor, and two Playback playback modules. The server system should go online in November.

Terms of the MSNBC deal were not disclosed. In April, the NBC network purchased, for roughly $2 million, a smaller Clipbox configuration that it is using to play back graphics and video during its Olympics coverage.

MSNBC becomes the fourth national cable news network in the past year to adopt disk-based systems for editing and playback. Turner's CNNfn and Headline News have installed Avid systems with networked servers and nonlinear editors, while the Turner/Time Warner joint venture—CNN/SI—plans to launch with a large, multiple-Clipbox system this December. In addition, Northwest Cable News, a regional news network based in Seattle, launched with an Avid disk-based system in December 1995.

According to Larry Thaler, NBC director of news studios, MSNBC considered systems from Quantel, Avid and Tektronix before deciding on the Clipbox system. "We did a lot of comparison shopping, and Frank Rasor [NBC manager of editing technology] looked at a lot of nonlinear editing systems." Selling points for Quantel were its ability to meet MSNBC's tight delivery deadline and the reliability of the Clipbox server, Thaler says.

"We were looking at the nonlinear editors on a server solution," and that was the problem," he says. "A lot of people are right on the verge of having that ready."

MSNBC will play to air directly off the server; the two Playback control modules will be fed from the server and play directly back to the control rooms to air. It may also be used to record incoming feeds. The network will use a mixture of uncompressed and compressed storage on the Clipbox, Thaler says; the networked nonlinear editors will have no local storage.

"We'd like to keep material on disk as much as possible, both to maintain its quality and to allow random access," Thaler says. "For breaking news, the key feature of the server is being able to use the same piece of material in many places simultaneously."

But for very quick turnaround on stories, MSNBC will continue to rely on tape-to-tape editing with Betacam SP videotape. The nonlinear Newsboxes and Editbox will be used to edit longform pieces that have more graphics and layering. The Editbox will create backdrops for the "Crosstalk" boxes, for example, and may also be used to edit promos, says Thaler.

"As an all-news network, we have..."

Piano land

Production & Satellite Services Inc. (PSSI), Los Angeles, provided production equipment and support to Japanese broadcaster TV Asahi for its live broadcast of pianist Kentarou Haneda playing "Rhapsody in Blue" in the middle of the Arizona desert. The performance, shown during TV Asahi's evening newscast, was staged on the edge of a 300-foot precipice with scenic Lake Powell as a backdrop. To handle the transmission, PSSI's Phoenix office supplied its Dual-path Ku-band uplink truck.

According to PSSI production manager Steve Adams, the rough terrain made it impossible to get the uplink truck close to the site, so all production equipment (and the grand piano) were transported to the location by four-wheel-drive vehicles. The signal was then microwaved to the truck. Communications with TV Asahi's Tokyo control room were secured with PSSI's SkyCell satellite telephones.
AT&T Key in Delivering Olympic Broadcasts to Worldwide Audiences

By any standard, the Olympic Games represent one of the single most significant broadcast events worldwide. And the Centennial Olympic Games in Atlanta are no exception – complete with their own spectacular excitement, drama and stringent demands on broadcasters and the organizations, such as AT&T, that support them.

To bring the excitement of the Atlanta Games to audiences around the world – more than three billion people – a flawless, highly reliable broadcast solution is paramount. For AT&T, a key provider of digital transmission services for the Centennial Games, it is an Olympian task demanding uncompromising performance, accuracy and reliability.

AT&T is helping deliver the Centennial Olympic Games to national and international audiences by providing key broadcasters a multifaceted digital broadcast solution based on a fiber-optic network that integrated video, data and audio information. It is a network essential to the broadcast success of the Olympics.

AT&T’s broadband video network for the Games supports two key customers – NBC, the U.S. television rights holder to the 1996 Olympic Games, and Atlanta Olympic Broadcasting (AOB), an organization within The Atlanta Committee for the Olympic Games (ACOG) that is responsible for providing international coverage to all rights holders for TV and radio broadcasts.

“We knew that AT&T’s reliability, capacity and expertise would help make the Centennial Olympic Games a great success,” said Frank Grillo, head of broadcast operations, AOB. “We selected them because they could deliver a suite of services to meet the complex logistical challenges and requirements of this broadcast.”

“For the Olympic Games, AT&T is implementing the single largest broadband customer network ever built by the company for an individual event, comprising 116 digital video services” said John Cappadona, AT&T’s broadcast services general manager for the Olympic Games. “Our expansive network of reliable, high-quality video and digital services is precisely what makes AT&T a leader in broadcast transmission.”

A “Virtual” Broadcast Center for NBC

For U.S. coverage, NBC is utilizing AT&T long-distance fiber-optic circuits to create the first-ever “Virtual Broadcast Center,” which links NBC’s production facilities in Atlanta and New York, 900 miles apart. The center enables NBC to manage the production and editing operations between the two locations, significantly reducing the number of people and amount of equipment moved to Atlanta. In the past, major rights holders, such as NBC, had to perform virtually all broadcast functions at facilities created on-location (see side bar).

The Olympic broadcasts are being transmitted to and from the International Broadcast Center (IBC) at the Georgia World Congress Center in downtown Atlanta. The IBC contains production centers for both domestic and international broadcasters.

AT&T is providing the U.S. transport of NBC’s Olympic coverage by utilizing its high-bandwidth digital facilities and its expansive fiber-optic network. Part of this network transmits graphics information and is used in post-production work between the field producers and NBC’s New York studios. The company also is using AT&T ACCUNET® T1.5 Service to carry compressed video for monitoring, remote machine control and real-time collaboration. In both Atlanta and New York, AT&T personnel are working side by side with NBC, partnering to ensure the network performs flawlessly.

Brings Broadcasts to International Audiences Through AOB

For AOB, AT&T is providing both contribution and distribution broadcast services. AT&T is providing AOB with contribution video for venues outside the Atlanta area, including: Washington, D.C.; Miami, Fla.; Orlando, Fla.; Chattanooga, Tenn.; Savannah, Ga.; and Birmingham, Ala.

The signals for worldwide distribution of television and radio coverage are traversing the U.S. on the AT&T digital network to AT&T’s

attachment text: image.jpg

NBC’s virtual broadcast at work – with AT&T's highly reliable, FASTAR®-protected digital multimedia solution (including data, voice and audio).
international satellite earth station in California, independent uplink sites and international border crossings. Several services also were designed to accommodate digital end-to-end signals, utilizing the new TransPacific submarine cable for the Pacific Rim.

Additionally, AT&T is supporting the ACOG main press center with data lines for audio services for the accredited international press.

The AT&T Press Center

In addition to its support for NBC and AOB, AT&T is supporting other media during the Olympic Games through the AT&T press center in downtown Atlanta. The press center, along with the AT&T VistaWorks video production facility, provides space, communications facilities and a full suite of video production services. AT&T also provides occasional-use video connectivity through its Digital Video Services and satellite uplinking, to any accessible satellite on which broadcasters have space reserved.

“We knew that AT&T’s reliability, capacity and expertise would help make the Centennial Olympic Games a great success”
- Frank Grillo, AOB

Following the conclusion of the 1996 Centennial Olympic Games, AT&T – through its VistaWorks facility – also will provide video production support for the 127-nation Paralympic Games held at Atlanta’s Olympic Stadium, August 15-25.

“AT&T is committed to the broadcast industry by bringing an integrated package of high-quality digital video services for broadcasts with diverse specifications,” said Jack Gelman, media industries marketing director for AT&T. “AT&T has a long history in broadcasting and has supported many large-scale events, such as the 1994 World Cup. The Olympic Games are one of the most extensive broadcasts in history—the scope of equipment, design, support and planning that went into the event and its broadcast is unparalleled. AT&T looks forward to continuing its winning broadcast services track record through the support of similar worldwide media events in the future.”

For AT&T, this isn’t far off. According to Gelman, in August AT&T will be continuing its industry support by providing digital broadcast services for both the Republican and Democratic conventions in San Diego and Chicago, respectively.

For the Olympic Games, “Virtual” Becomes Reality

For the unique requirements of the Olympic Games, broadcasters have traditionally incurred the cost to build a full-scale production facility on-site, requiring a major effort involving people, equipment and logistics. NBC had carried the Barcelona Olympic broadcasts in the traditional manner, but had a new paradigm in mind when it approached the Atlanta Games.

The “traditional” broadcast center model was based on a temporary facility built on-site that contained a transmission broadcast operations center, control rooms, production graphics, editing suites, video tape archiving, announcer booths, associated control rooms and on-air studios. For the Atlanta Games, NBC and AT&T are implementing a new production model.

AT&T designed and built a fiber-based digital broadcast network that is allowing NBC to manage the production and editing operations between NBC’s Atlanta and New York City facilities, with final on-air programming from Atlanta. Though separated by a 900-mile distance the AT&T network enables NBC’s New York facilities and a small Atlanta facility built by NBC to function as if they were located on the same site.

“The Virtual Broadcast Center could only become a reality if there were a sophisticated and highly reliable digital network to support it,” said David Mazza, director of engineering, NBC Olympic Engineering. “AT&T put their engineering and design expertise to work in assisting in developing a customized digital video and data service that provides us with the high network reliability we required.”

The benefits are significant—a notable reduction in the number of people and amount of equipment needed in Atlanta, as well as a decrease in the set-up and disassembly of a temporary broadcast facility. Additionally, NBC will be able to reuse the facilities it has built in New York for future broadcasts.

While this resulted in a tremendous cost savings to the network, the most important benefits of the Virtual Broadcast Center, however, are those the viewers experience—high-quality, clear and vivid footage made possible by the transmission of high-quality digital broadcast signals.
quick turnover on stories,” he says, “so it would be rare that we would edit a piece on tape and finish it on Edithbox. We’ll select projects that we think will work well on nonlinear. MSNBC has a mixture of various types of productions, and our programming style allows us the freedom to do more longer-form work in advance.”

The Clipbox system will be networked with MSNBC’s existing complement of Quantel graphics equipment via a high-speed Picturenet Plus network. MSNBC already has two Hal Express graphics suites, six Paintbox Express systems and two Picturebox “triple” still stores. (The “triple” Picturebox is a custom design for NBC in which a double and a single Picturebox share the same set of drives, allowing one input channel and two simultaneous outputs.)

MSNBC’s Quantel graphics equipment is all linked into a Picturebox stills server, which is networked with several browse stations for producers. According to Thaler, the Picturebank in MSNBC’s future Secaucus, N.J., facility will be tied into NBC News’s Picturebank in New York over a T-1 fiber line, allowing producers to choose from a wide range of graphics and stills.

“There’s the potential for a whole lot of browse stations,” Thaler says. “Every producer is going to want one on [his or her] desk.”

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**Cutting Edge**

By Glen Dickson

CBS News is installing NewsMaker Systems’ PC-based newsroom automation system in all of its network news operations, starting with the Fishbowl, the main newsroom in its New York headquarters. The CBS NewsMaker project is replacing an outdated NewStar mainframe system with more than 250 new NewsMaker terminals in New York, Washington, London and Los Angeles, all of which will be linked over wide-area networks. According to Frank Governale, CBS News GM of operations, the DOS-based system already is in place for the Aug. 12 launch of the revamped CBS Morning News, and will be migrating to all of the network’s news broadcasts over the next four to six months.

Post-Newsweek Cable Advertising of Texarkana, Tex., has purchased a single-headend, 13-channel Digital LITE MPEG-2 ad insertion system for its 26,000-subscriber base. The system, valued at $150,000, will be installed in July. “When lightning blew up our existing insertion equipment, I knew in a flash it was time to go digital,” says Terri Karam, Texarkana cable system’s regional advertising sales manager. “And Post-Newsweek’s business plan for the Texarkana region includes providing turnkey ad sales for smaller cable systems.

**Tape House Digital**

Tape House Digital handled the complex visual effects for “Imagine,” a 30-second spot for Olympic Games sponsor International Paper. Predominantly using the Discreet Logic Flame, as well as CGI animation, artists from Tape House and in-house computer graphics specialists AFCG Inc. transformed images of global conflict into themes of peaceful athletic competition. For one transition, AFCG handled the complicated visual deconstruction of the border checkpoint by creating 3D objects in Prisms software and matching them frame by frame to give the illusion of the border checkpoint dissolving into bits. Four layers of motion control photography were used, including additional background plates for lighting considerations, which Tape House created in Flame by modifying existing footage.

**HD VISION**

HD VISION is providing high-definition television facilities to Japanese broadcaster NHK as part of NHK’s complete high-definition coverage of the Atlanta Olympics. Irving, Tex.-based HD VISION, one of only three high-definition production companies in North America, is the only U.S. company joining NHK’s production and is helping to provide both live and tape-delayed broadcasts to Japan. HD VISION is shooting tennis, judo, wrestling and the marathons for NHK using a 52-foot, five-camera high-definition production truck.

**CycleSat**

CycleSat has made its first MPEG-2 digital audio and video transmissions from the company’s Forrest City, Iowa, headquarters. The transmissions utilized a General Instrument DigiCipher II MPEG-2 digital encoder and GI’s DSR-4400 digital satellite receivers. CycleSat used a transmission data rate of 19.5 mbps for its initial transmission. “As we make our network conversion to digital, we will use this data rate as our operational benchmark for transmission to our affiliated stations,” says Tom Mikkelsen, CycleSat’s chief technology officer.

**Vyvx**

Vyvx will be providing more than 5,500 hours of long-haul fiber service and over 2,700 hours of Ku- and C-band satellite time for the Democratic and Republican national conventions. The transmission provider will coordinate some 700 hours of C-band and 150 hours of Ku-band satellite time for the Republican convention in San Diego, Aug. 12-16. Vyvx also will furnish roughly 1,225 hours of C-band and 635 hours of Ku-band satellite time during the Democratic event in Chicago, Aug. 26-29. On the fiber-optic side, Vyvx will provide more than 4,000 hours of video transmission at DS-3 rates (45 mbps) from the United Center in Chicago and more than 1,500 hours from the San Diego Convention Center.
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Michigan based radio group is looking for a Station Manager at AM/FM combo with primary responsibilities in sales. Knowledge of programming and technical helpful. Report directly to company president. Prior sales management experience necessary. Send resume, references and salary history to Box 00897 EOE.

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Salesperson needed for small growing market. Salary/commission. Contemporary country, heavy sports, news format. Resume to: WRGB, Box 1044, Sylva, NC 28779.

North Central Floridas #1 Country FM is seeking a Local Sales Manager with great people skills. Must be a street fighter with good credentials and references. Send resume and letter of personal sales policies to: General Manager, P.O. Box 2005, Lake City, FL, 32056 or Fax info: (904)752-8861. EOE.

Liggett Broadcast, Inc. a Michigan based radio group is looking for a National Sales Manager with responsibility for a six station combo. Prior national sales experience helpful. Send resume, references and salary history to: President, Liggett Broadcast, Inc., 3420 Pine Tree Road, Lansing, MI 48911.
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WTGS-TV FOX 28 has an immediate opening for a Maintenance Engineer. Applicants must have strong electronics background with component level troubleshooting experience. Hands on experience with UHF television transmitters and television studio gear preferred. Strong computer background also a plus. Send or fax resumes to: Chief Engineer, WTGS-TV, FOX 28, 10009 Montana Street, GA 31406, Fax: 912-925-7026. WTGS is an Equal Opportunity Employer.

Master Control Operators needed. Experience with broadcast equipment and procedures preferred. Forward resume and salary requirements to: Selina Campbell, Assistant Chief Engineer, 4920 Brookside Court, Reno, NV 89502. No phone calls please. DOE, EOE.

Television Chief Engineer needed for Paxson operated Infomall station in Milwaukee. Qualifications include a self-starter with good management skills and experience with satellite downlinks, microwave, high power UHF transmitters and computers. Fax or mail resume and references to: Craig Hodgdon, 414-655-7664 or WHBKE-TV, 55 4300 43rd Avenue, Kenosha, WI 53144. No calls please. EOE.

Full-Time Broadcast Maintenance Engineer. Duties will include repair, maintenance and installation of television broadcast equipment and facilities. Electronics experience required. Full vacation/benefits package. Send resume to Chief Engineer, WHSV-TV, P.O. Box TV-3, Harrisonburg, VA 22801. No phone calls. EOE.

TV Engineer II. KLXV-TV, Channel 10, Las Vegas, NV seeks applicants for broadcast, ITFS, MATV, CATV, and maintenance engineering. Examples of essential tasks: operate, install, maintain, and repair video/audio signal distribution, transmission, and microwave equipment. The successful applicant must be a team player, able to function independently and with co-workers, creative, and deadline sensitive. Quals: HS graduate or equivalent (i.e. GED, college technical/ radio/TV/Computer transcript, for eg), experience in Electronic Engineering or two years formal technical training courses from an accredited school, plus two years experience in the repair and maintenance of TV broadcast equipment; or four years experience in the repair and maintenance of TV broadcast equipment; valid FCC Commercial General Class Radiotelephone Operator (RTO) License or valid FCC Restricted RTO permit. Submit detailed resume to Madelyn Barnum, KLXV-TV, 4210 Channel 10 Drive, Las Vegas, NV 89119 or Fax to 702-799-5586. Resumes must be postmarked/received by 8/23/96. After screening for technical qualifications, screening packets will be sent to competitive applicants. Starting salary: $32,947. KLXV-TV is an Equal Opportunity Employer.

Studio Operations Technician: WESH-TV, a Pulitzter Broadcasting Station, and NBC affiliate, is seeking an individual who is a strong self starter, team player, and goal oriented with at least two years experience in a similar position in broadcast, commercial television. Responsibilities include operations of television equipment, MC switches, videotape, ENG equipment, satellite, receive equipment, and apparatus. Send resume to: Social Media Manager, Engineering Manager, WESH-TV, P.O. Box 547697, Orlando, FL 32858.

Broadcast Maintenance Engineer. FKWV-TV. Dallas, TX seeks an individual with repair and installation skills of television broadcast and computer equipment. Should have three years experience in maintaining audio, video, computer and RF broadcast equipment and systems. This position requires a two year electronics technical degree or equivalent, and experience with Beta, SVHS, U-Matic, and CCD ENG camera equipment. Fax resume to: Engineering Department at (214)258-1770 or send to: FKWV-TV, 3000 West Story Road, Irving, TX 75038.

Maintenance Engineer. Immediate opening for experienced broadcast engineer. Must have a minimum of 2 years experience in broadcast maintenance, including systems troubleshooting and repair of studio video and audio equipment and computer systems. FCC General Class License or SBE Certification is desired. Excellent wage/benefit program. Resume and a resume and screening form to Personnel Administrator-54, WTLV-TV, P.O. Box 1111, Toledo, Ohio 43699-1111. No phone calls.

Assistant Chief Engineer. UHF CBS affiliate with AM/FM seeks candidate who has extensive experience in transmitter and microwave systems maintenance, including at least five years of experience in broadcast television station engineering management. AM directional experience a plus. Strong interpersonal and administrative skills needed to manage the station's engineering staff, and to support our aggressive news operation. This individual will work closely with the Chief Engineer in programming and administration, equipment operating budgets and planning equipment purchases and installation. Should be ready for move into Chief position. Resumes and applications should be submitted to: Kendra Cooper, WMMB, 3131 North University Street, Peoria, IL 61604. EOE. M/F.
**HELP WANTED NEWS**

### CNN/TBS PRODUCER/CORRESPONDENT POSITION

Looking to join a team on the cutting edge of prime time TV?

Tuner Broadcasting is looking for a Correspondent/Producer bursting with ideas and talent! Applicants should have 5+ years of on-camera reporting and producing experience, strong on-camera presentation, solid journalistic background and production skills. Computer literacy is a must.

This is a challenging position with an exciting, new, prime time, interactive, news magazine series that will take you all over and all out!

Send your resume and tape to:

Lisa Magliolo
CNN
One CNN Center
Atlanta, GA 30303

### DIRECTOR

KABC-TV is currently seeking an experienced Director who can demonstrate the ability to take quality newscasts and special event programming to a higher level. The successful candidate must have 5 years major market experience, excellent communication skills, the ability to work well in the high pressure environment of live news programming, and be able to contribute to the creative process.

Qualified candidates please send your resume and a non-returnable tape to: KABC-TV, Attn: C. Borge, Dept. Dir-BC, 4115 Prospect Avenue, Los Angeles, CA 90027. No phone calls or faxes please. EOE.

Television Line Producer/Producer. Reuters is Information. 24 hours a day in 197 offices around the world, more than 1,000 correspondents working together to collect, edit and distribute information to 154 countries. We're currently seeking a Line Producer/Producer for financial markets television service aimed at market professionals. Candidates with live news production experience and/or interest in international economic, financial, corporate and political news are highly desirable. For immediate consideration, please send fax: 212-207-8699. Rogers is an Equal Opportunity Employer committed to workforce diversity.

**EOE/AA**

### PRODUCER POSITION

Are you on the cutting edge of today's trends? Looking to be part of a prime time show that is approaching news magazine TV from a fresh, brave outlook?

Turner Broadcasting is seeking an experienced Journalist/Field Producer to produce segments and develop story ideas for new, prime time, one hour program debuting in September! Solid writing, story generation and production skills a must. Computer assisted reporting and investigative skills helpful. Great creative opportunities and some travel. If you are up for a challenging position with an exiting, prime time, interactive, news magazine series what is you looking for then send your resume and tape to:

Lisa Magliolo
CNN
One CNN Center
Atlanta, GA 30303

**EOE**

Sports Photographer/Reporter. Your sports stuff is the best in the market. It is different and unique and you love it! But you're a triple-threat. You can report and fill-in on the anchor desk. If that's you, come join us as the number three person on our sports team. We shoot beta and just added two Avids. Tapes/resumes to Human Resources Manager, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. WYFF-TV is an Equal Opportunity Employer.

**EOE**

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**EOE**
Weekend Weather Forecaster. KCRA would like to hire a dynamic Weather Forecaster to join our highly rated weekend news team. We have all the weather elements needed to produce high quality, major market weather presentation. This includes our own Neighborhood Doppler Radar System. This is a challenging position with one of America's best local news operations. Please send your tape and complete resume to: Bill Bauman, News Director, KCRA, 3 Television Circle, Sacramento, CA 95814.

TV Line Producer. CNN Films seeks creative, enterprising, self-starter for prime-time financial news program. Prefer 5 years experience producing line producing daily news or magazine show in major market. Good knowledge of corporate management issues and personalities a plus. Please send resume and tape to: CNN Films, Primate, 5 Penn Plaza, 20th Floor, New York, NY 10001. EOE. No phone calls please.

Reporter/ Videographer. KOLN/KGIN-TV is looking for a creative Reporter/Videographer capable of taking the ordinary story and making it special. If you can shoot, write, carry your own resume with cover letter and a non-returnable videotape sample of work to: Ruth Rohmke, KOLN/KGIN-TV PO Box 30350, Lincoln, NE 68503. Application deadline: 8/9/96. EOE.


Reporter/ Photographer for up and coming Midwest News Operation. Candidates must be able to shoot, write and edit their own news stories. Must be able to "plug in" to the community and make news ideas relevant to the overall news product. We need a hard news reporter that can tell compelling stories and have excellent live shot abilities. Fill-in anchor opportunities. Must have at least 2 years experience as a reporter and anchor at affiliated broadcast station. Bachelor's degree in a news related field: strong command of English language; working knowledge of libel laws and generally accepted journalistic ethics; good driving record. Send resume and tape to: 8/9/96 to: News Department Human Resources, KOLN/KGIN-TV, 119 East 10th Street, Austin, TX 78701. EOE. No phone calls please.

Producer for up and coming NBC affiliate in Fort Wayne, Indiana. Innovative, creative, experienced Producer to take charge of our franchise late newscast. Must creatively use all the resources available to create a newscast viewers turn to watch. No phone calls. Send VHS tapes and resume to Jim Bailey, WKJG-TV, 2633 West State Boulevard, Fort Wayne, IN 46805. EOE. No phone calls please.


Weekend Assignments Editor. Part-time position open for individual with strong written skills, good news judgement, general logistical skills and knowledge of national and local current events. Send resume and cover letter to: Cindy Vaughan, HR#610, WHAS-TV, 520 West Chestnut Street, Louisville, KY 40202. EOE. M/F. No phone calls.

News Anchor. One year college degree required plus a minimum of 3 to 5 years progressive experience at an affiliate level preferred. Send your tape and resume to: Mark Pierce, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33914. EOE. No phone calls please. We are an Equal Opportunity Employer.

KSTW-Seattle/Tacoma CBS affiliate is seeking an experienced and highly creative News Promotion Director to join our long-term future. Four-year college degree preferred. Four-year college degree required plus a minimum of 3 to 5 years progressive experience at an affiliate level preferred. Send your tape and resume to: Human Resources, KTBC-TV, 1111 East Delano, South Dakota. You're ready to move up from the line. Sound editorial and production skills a must. Strong writing, leadership and management skills required. Please send a one-page letter of interest to: Sue White, Human Resources, KTBC-TV, 1111 East Delano, Sioux Falls, SD 57102. Accepting applications until August 23rd. EOE. No phone calls please.

Investigative Producer. Do you have the drive to find the stories no one else can? Can you juggle multiple projects, and still get them all on the air? Do you have a proven record of investigative reporting or producing? If so, WMAR-TV needs you. We need a solid, creative Producer to join our award winning I-Team. Send tapes to Stephanie Cowsill, Director of Special Projects, WMAR-TV, 6400 York Road, Baltimore, MD 21212.

Executive News Producer: KSFY-Television, the Ellis Communications ABC affiliate in Sioux Falls, South Dakota. You're ready to move up from the line. Sound editorial and production skills a must. Strong writing, leadership and management skills required. Please send a one-page letter of interest to: Sue White, Human Resources, KTBC-TV, 1111 East Delano, Sioux Falls, SD 57102. Accepting applications until August 23rd. EOE. No phone calls please.

Executive Producer (News). Need experienced candidate to plan, develop, coordinate, and maintain daily and long term NBC 10 news programming, content, and look. Must have production experience in major market and experience covering live news events. Must be able to travel. Send resume to: Employee Relations Director, WCAU, City Avenue and Monument Road, Philadelphia, PA 19131. We are an Opportunity Employer.
Classifieds

FOX 28 News at 10 has immediate openings for the following positions: Anchors, Reporters, Producers, Photographers, Editors, Production Assistant and Graphic Artist. Send resume and tape by August 9 to Executive Producer, FOX 28, P.O. Box 280, Columbus, OH 43216-0280. FOX 28 is an Equal Opportunity Employer.

Come to the beautiful Pacific Northwest! KSTW, Seattle’s CBS affiliate is looking for a News Director. A college degree, three to five years of hands-on, major market experience, excellent management and interpersonal skills and the highest level of integrity are required. If you are interested in joining a team whose commitment to newscasting and community, send your resumes to: KSTW-Channel 11, Human Resource Department, PO Box 9328, Seattle, WA 98109-0328. Director. Responsible for directing and technical directing live news and taped programming. Character generator skills with good typing and spelling proficiency. Must be able to handle fast paced work environment and have the ability to meet deadlines in an efficient manner. Must have good organizational skills: Assist, at times, with post-production areas. Oversees production crew. Minimum two years experience as live director/technical director of news programming. College degree in Mass Communications preferred. Apply in person or send resume and letter of application to Human Resources, WVEC-TV, 613 Wood Ave, Norfolk, VA 23510 or at our Hampton Bureau, 774 Settlers Landing Road, Hampton, VA 23669. No phone calls. EOE.

Director, KFVS-TV is seeking a Director to work full time in station production department. Duties include directing live newscasts and operating studio cameras, audio board, and character generator. Also commercial production sessions. Must be willing to assist with station special projects. College degree preferred. Must have some experience in television production or related field. Successful candidate must be a team player, able to work under tight deadlines. Send resume to: Human Resources Director, KFVS12, P.O. Box 100, Cape Girardeau, MO 63702. Equal Opportunity Employer. A pre-employment drug screen is required.

Are you a top-notch writer/producer interested in a network job? CNN, worldwide leader in live business news, a service of NBC, seeks full-time freelance (5 days/week) Topical Writer/Producer to cover major market experiences to join growing department. Team player, able to write and produce news program topical stories, accurately under tight deadlines. Technical capabilities will not be written. Resume and non-returnable reel to Virginia Kerr, CNN, 2200 Fletcher Avenue, Ft. Lee 07024.

Assistant News Director, News 12, an innovative regional news operation, is seeking an aggressive Assistant News Director to head the day-to-day operation and assist in strategic and tactical planning for our Long Island station. At least 3-5 years as an executive producer or assistant news director, strong people skills, sound editorial judgement, excellent communication skills and the ability to work well under pressure are required. Send resume and tape to: P.O. Box 999-P, Woodbury, NY 11779. An Equal Opportunity Employer. No phone calls please.

Anchor/Reporter: Successful FOX station in Kansas City, Missouri, is looking for an experienced journalist that will help lead our weekend newscast to the next level! No beginners. You must have the experience to handle live shots, and the demonstrated ability to "drive" a newscast. Resume and tape (Beta and VHS only) to: Henry Chu, WDAP-TV, 3030 Summit, Kansas City, MO 64108. No phone calls, please. EOE.

Promotion Producer, UPN 33 Miami, a Paramount Station, is looking for a promo hotsht to add to our team. You’ll work on all new equipment in any market in the country. If you can write copy that rocks, have the production skills to back it up, send a letter, tape (VHS or Betacam) and resume to: Dept. #202, WBFS, UPN 33, 16550 NW 52nd Avenue, Miami, FL 33014. No phone calls, please. EOE.

HELP WANTED PROMOTION

On-Air Promotions Producer. Sportschannel New York is seeking an experienced promotions professional to produce on-air promotions (tune in spots, image promotions, cross-channel spots, sales and marketing presentations, etc.) A bachelor’s degree in Communications (or a related field) and 5 years experience are required. A background in 1st on-line editing, on-location direction and knowledge of video graphics software are essential. Copywriting/advertising experience plus. We offer a competitive salary, comprehensive benefits and high visibility within a dynamic organization. For consideration, please send your resume, with salary history/requirements and a non-returnable tape; to: Sportschannel NY, PO Box 999-SM, Woodbury, NY 11779. An Equal Opportunity Employer. No phone calls please.

Promotions Director: KOIN-TV, CBS in Portland, OR (market rank 24) has an immediate opening for a top-notch Promotion Director to lead our promotions, public relations and creative services operations. The successful candidate will have three to five years experience in a leadership capacity, and the proven ability to deliver effective support for news positioning, overall station image, community activities, and sales promotion. Join a strong station in a growing market - one of the most "livable" cities in the USA. We offer a successful, competitive team environment where you can make a difference with your ideas. Call (503) 484-0600 to request an application. Send application, resume, tape and salary history immediately to: Promotion Search, KOIN-TV, 222 SW Columbia, Portland, OR 97201. A Lee Enterprises, Inc. station. Equal Opportunity Employer.

Topical Producer, Arizona’s News Station, KPNX-12, the NBC affiliate in Phoenix, is seeking a Topical Producer for its Marketing and Promotion Department. The successful candidate must be a self-starter who knows how to sell a story, talk to producers and win big. Must be a strong written and verbal communicator and possess editing skills, preferably on a non-linear system. Degree plus minimum two years topical experience a must. Cover letter and resume to: Anita Hett, Marketing and Promotion Manager, KPNX-12, 1101 North Central Avenue, Phoenix, AZ 85004, Fax (602)258-8186. No phone calls, please.

EEO Women & Minorities encouraged to apply.

PROMO WRITER/PRODUCER

Fax your classified ad to:
Broadcasting & Cable
(212) 206-8327

PROMO WRITER/PRODUCER

We’re looking for a hot-shot Promo Writer/Producer that wants to participate in this year’s most anticipated entertainment news series—ACCESS HOLLYWOOD. The fast-paced on-air department for this exciting six-day-a-week show will be responsible for all of the generic and episodic on-air promotions. This on-air producer must be able to handle creative, effective and compelling stories—creative pressure in a high-profile environment. Creativity, speed, endurance and commitment to quality required. Experience with producing daily topical spots, tight deadlines and handling last-minute changes are a must. Familiarity with tape editing is a must, 3 years as an episodic producer preferred. If you are a great writer, great people person and work well under intense deadlines, please RUSH your resume, entertainment news philosophy and VHS tape to:

Access Hollywood
3000 West Alameda Avenue
Costa Mesa, CA 92627

Attn: Promotion Department

Equal Opportunity Employer.

No phone calls, or faxes please.

August 5, 1996 Broadcasting & Cable
HELP WANTED SALES

BMI, America’s top source for music rights for radio, TV and cable is looking for media professionals to join our licensing team.

Regional Sales and Marketing Managers
We have two positions for motivated team players with proven track records and a history of success who will: call on radio and television stations and groups, manage a sales territory, and provide top notch station relations services.

We are looking for pros with: 3 to 5 years of media sales experience in radio and/or TV, the ability to build and maintain good relationships with clients, excellent account management skills, and the flexibility to travel up to 50%.

Manager, Sales Research and Development
This position calls for an individual who can: analyze industry data, develop creative solutions to licensing challenges, and devise economic models for broadcasting, cable and new media customers.

Must be detail-oriented with 2 to 3 years of research experience in the media industry as well as advanced knowledge of computer software applications (Excel, Word, Access & LAN database applications).

Financial Analyst/Database Coordinator
Must have ability to assist in the development and monitoring of annual budgets, forecast quarterly financial positions, and construct and maintain databases.

We are seeking a detail-oriented person with: 1 to 2 years of financial modeling experience, advanced knowledge of computer software applications (Excel, Word, Access, & LAN database applications), general understanding of accounting principles, and an interest in media.

For all of these positions, the successful candidates will be able to effectively manage multiple priorities and will have a track record of success in a fast-paced and results-oriented environment.

Please mail or fax resume and salary history and indicate the position applied for to:

BMI
Suite A-1
331 West 57th Street
New York, NY 10019
fax 212-956-2059
No Phone Calls Please - EOE

WTVD NewsChannel 11
411 Liberty Street
Durham, N.C. 27701

Women & Minorities encouraged to apply. EOE.

WTVD, NewsChannel 11, the ABC station in Raleigh/Durham, NC is looking for an experienced and dynamic General Sales Manager with a proven track record of sales success in both new and existing business. Qualified applicants must demonstrate excellent sales management techniques, strong organizational skills, and be a wiz at inventory management. Prior experience as a national, local or general sales manager required. Send resume to:

Emily Barr / Pres & GM
WTVD
411 Liberty Street
Durham, N.C. 27701

WWNY-TV, Watertown, New York has an opening for a Sales Account Executive. We are looking for an aggressive, motivated individual who can develop new business for powerhouse CBS affiliate in a competitive environment. An established active list will also be provided. Previous radio or television sales experience preferred. Must have a valid driver’s license and reliable transportation. Send resume to Patrick Powers, Local Sales Manager, WWNY-TV, 120 Arcade Street, Watertown, New York 13601. WWNY is an Equal Opportunity Employer.

WHP-TV/UPN 15 WLYH, Harrisburg, PA seeks experienced National Sales Manager. Knowledge of Nielsen Ratings Service, ability to sell estimates and research and negotiation skills vital. Organizational expertise a must. Previous success in Event Marketing, Sport and Sales Promotions desired. Cover letter, resume to GSM, WHP-TV, 3300 North Sixth Street, Harrisburg, PA 17110, EOE

National Sales Manager: Top Florida FOX affiliate, WAYS-TV and sister LMA WTEV-TV seeks qualified candidates. Four years TV sales experience. National rep sales or station supervision preferred. Clear Channel Television is an EEO. Resume to: Phil Waterman, GSM, One Independent Drive, Suite 0204, Jacksonville, FL 32202.

New regional TV show will focus on real estate seeks formidable, dynamic woman/man to develop new markets across the country. Excellent growth and financial opportunity. Resume and photo to: Telecast Production Group, 800 South Northwest Highway, #102, Barrington, IL 60010.
Traffic Manager. CBS affiliate in Cincinnati, OH has an immediate opening for a Traffic Manager. Candidate will have a minimum of two years management experience along with a history of revenue performance. Strong computer skills, knowledge of JDB/BIAS and Salesline systems required. Prove ability to interface with all station departments and lead an experienced team is a plus. Send and/or applications to: WKRC-TV, Attn: Business Office- TM, 1906 Highland Avenue, Cincinnati, Ohio 45219. An Equal Opportunity Employer.

Sales and Marketing Development Manager. As a key producer for sales and marketing efforts, this position will implement special projects and events. Generate new sources of revenue through creative new business development and produce sales promotions. Will work closely with local and national account executives and serve as liaison between all departments as it relates to implementing projects. This position will also direct vendor accounts to develop promotional programs for generating new revenue and will serve as an account executive for key retail accounts. Individual must possess a proven track record in new business/special project development. Prefer a multimedia background with some experience in broadcast media. Must be creative, aggressive and comfortable interfacing with clients on all levels. Must have strong written and verbal communication skills, and must be an excellent presenter. Knowledge of research tools and travel and applications, and computer experience a plus. Please send resume to Yvette Harris, General Sales Manager, WFMY-TV, P.O. Box TV-2, Greensboro, NC 27420. No phone calls please. EOE.

NSM at top-rated FOX affiliate and UPN sister station in dynamic 100+ market. We are a solid, growing company offering an excellent opportunity for the right individual. The qualified applicant should have a college degree plus minimum 3 years broadcast sales experience, effective verbal and written communication skills, exceptional sales and negotiating abilities and the desire to work in a strong team environment. Send resume, references and salary requirements to: Human Resources Director, KJTV/KUPT, P.O. Box 3757, Lubbock, TX 79452. EOE.

FOX affiliate in Southeast seeks experienced Local Account Executive. Candidate must have two years experience dealing with local direct accounts as well as working with agencies. Knowledge of BPP or TV Scan and Windows very helpful. Good written and oral communication skills an absolute must! Please send resume to: Local Sales Manager, P.O. Box 4050, Albany, GA 31706. EOE/AA.

Local Account Executive, WTVK-TV 46, a UPN affiliate in Fort Myers/Naples, Florida, is seeking an individual with a proven track record in media sales. Second Generation Broadcasting is a growing company looking for people with management potential. Experience in developing new agency and direct business a must. EOE. Send resume to: Victor Bruss/General Sales Manager, WTVK-TV 46, 3451 Bonita Bay Boulevard, Suite 101, Bonita Springs, FL 34129.

Experienced Account Executive is needed in Green Bay, Wisconsin (71st market). Candidate will have the opportunity to sell two strong affiliated television stations - WGBA NBC 26 and WACY UPN 32. Applicants should have a proven track record in new business development, agency business, packaging, and ratings knowledge. The person we’re looking for is a self-starter, honest, relationship-oriented winner with a can-do attitude. Send resume to: Personnel - AE, WEA and WYCW, P.O. Box 1900, Green Bay, WI 54307-9099. An Equal Opportunity Employer.

Local Sales Manager, WROC-TV, the CBS affiliate in Rochester, NY is seeking a highly motivated team player to lead our sales team to new heights. Candidate should have experience in development of new accounts, client relationships, as well as having excellent negotiation skills. Minimum of three to five years in broadcast sales, prior management experience a plus. Send resume to WROC-TV, 201 Humboldt Street, Rochester, NY 14610. EOE/AA.

Local Sales Manager: WABU-TV Boston, an independent station airing the Boston Red Sox, is seeking a Local Sales Manager who can bring our sales staff to the top of their game. Candidates should be aggressive and experienced with demonstrated leadership skills and the ability to motivate staff and build client relationships. Position requires a dynamic personality with a proven sales management record. If you’re a good communicator who can set and achieve goals and objectives using a team approach, we’d like to hear from you. Please send resume to: Sandra Kelly, Human Relations Manager, WABU-TV, 1660 Soldiers Field Road, Boston, MA 02135. An Equal Opportunity Employer.

HELP WANTED MARKETING

C-SPAN is seeking an Education Marketing Specialist to join the C-SPAN marketing team to assist in the development and promotion of C-SPAN’s educational initiatives. Major responsibilities include all C-SPAN in the Classroom online applications, implementing education projects and facilitating and analyzing research. Bachelor’s degree with 3-5 years education marketing experience; excellent oral and written communication skills; experience with online applications required; cable experience necessary. Send resume and salary requirements to: C-SPAN, Human Resources, 400 North Capitol Street, NW, Suite 650, Washington, DC 20001. EOE.

HELP WANTED PRODUCTION

Eres El Candidato Ideal? Top ten market Telemundo affiliate has an outstanding opportunity for the right person. Previous experience on-air talent, with excellent Spanish writing and speaking skills is required. Only candidates providing a detailed resume with salary requirements + demo tape will be given consideration. No phone calls, please. Send to: KFWD-TV Channel 52, Attention: Creative Services Director, 3000 West Story Road, Irving, TX 75038. EOE.

Promotion Writer/Producer

"American Journal," a leading national news magazine, seeks creative Promotion Writer/Producer with extensive news background to work in New York. You must have at least two years experience writing and producing news-oriented TV and radio spots, the ability to lead a tight-knit team and an overwhelming desire to compete. If you can make spots sparkle in a high-energy, fast-turnaround environment, then we want to talk to you! Send resume and non-returnable reel in strictest confidence to:

Edward Aaronson
Director Creative Services, East Coast
KING WORLD PRODUCTIONS
402 East 76th Street
New York, NY 10021
HELP WANTED RESEARCH

Fox Broadcasting Company has the following excellent opportunities available in our New York Research and Marketing Department:

MANAGER, RESEARCH & MARKETING
In this position, you will be responsible for projecting audience levels for Fox programming in support of the Sales Planning, National Sales, Scheduling, Programming and Finance departments. In addition, you will be responsible for producing analyses and daypart overviews on the current broadcast marketplace. This position requires 3-4 years’ research experience as well as experience producing national estimates at an agency or network. Additionally, you should possess a strong understanding of Nielsen methodology and sources, excellent analytical and written skills and strong proficiency in Lotus and/or Excel.

ANALYST, RESEARCH & MARKETING
In this position, you will be responsible for processing and analyzing ratings data, tracking audience projections, and assisting in developing analyses and daypart overviews. This position requires 1-2 years’ research experience, preferably at an agency or network, and a strong working knowledge of computer systems such as Nielsen’s Dailies Plus, WRAP and Donovan. Strong proficiency in Lotus and/or Excel also required.


HELP WANTED PRODUCTION

TRAFFIC PROFessional
WBIS+, a joint venture between ITT Corporation and Dow Jones & Company, Inc., is looking for a Traffic Professional. The position will be based in New York City.

WBIS+ is a new TV operation providing sports and business programming to the New York area. The successful candidate will work in our fast-paced Traffic Department. Responsibilities will include placing commercial spots on the prelog, building formats in the schedule, attaching commercial copy, etc.

Qualifications include a minimum of three years experience in a television traffic department, a bachelor’s degree in communications or a related field, and the ability to work in a detail-oriented environment. Knowledge of BIAS computer system plus.

WBIS+ offers excellent benefits, a salary commensurate with experience, and an opportunity to work for a team that looks to become the premier New York provider of business and sports programming. Interested candidates should submit a resume with salary history to:

Dow Jones & Company, Inc.
J.A. Nyitray
Director, Staffing
Dept. TP-BC
Dow Jones & Company, Inc.
P.O. Box 300
Princeton, New Jersey 08543-0300

Equal Opportunity Employer
Classifieds

HELP WANTED PROGRAMMING

Scheduling Director
American Movie Classics, one of the most highly respected cable networks, has an opportunity for a seasoned professional to ensure scheduling that maintains (and improves) the network’s identity and maximizes viewership.
Focusing on both daily and monthly operations, you will oversee all the elements of our on-air programming. This will include scheduling daily lineups, feature films/series, on-air promotions and network ID’s. Qualifications for this highly visible opportunity include a bachelor’s degree in Communications (or relevant discipline), 3 years’ related experience, a thorough understanding of all the elements utilized in the programming of a network and extensive knowledge of classic films. The vision and creativity to develop monthly programming themes and festivals is a must.
We offer a competitive salary, comprehensive benefits and significant opportunities to impact a dynamic organization. For consideration, please send your resume and salary history to: Human Resources, Dept-PD, Rainbow Programming, 150 Newspaper Plaza, Woodbury, NY 11797. An equal opportunity employer.
No phone calls, please.

PRODUCER OPERATIONS ASSISTANT
KABC-TV is currently seeking an Assistant to the Program Director who has the ability to handle high volume, detailed work, and to effectively communicate with syndicators, sales and technical operations. In addition, will be responsible for publishing the daily program schedule and coordinating satellite information. The successful candidate must have previous broadcast experience and be PC proficient. Production experience extremely helpful.
Qualified candidates please send your resume to: KABC-TV, Attn: C. Borge, Dept. PAO-D, 4151 Prospect Avenue, Los Angeles, CA 90027. No phone calls or faxes please. EOE.

Television Graphic Designer needed at the #1 station in the #1 market. Join an award-winning creative team. designing graphics for our 11pm newscast. Position requires 3-4 years of experience with a major emphasis on news graphic design. Must be highly motivated with experience on Quaintel Paintbox, Rush resume and demo reel (Mill, VHS or 3/4”) to Human Resources Director, WFLA-TV, P.O. Box 1410, Tampa, FL 33601. M.F. EOE. Pre-employment drug testing.

Managing Producer. Award-winning producer of long and short form segments needed to provide those skills to a large production staff. Work with photo/ ops, producers and APs to style, format, and guide a wide range of productions. From health and wellness to corporate, to broadcast and documentary. Strong writing and visual skills needed. Full understanding of the production process, and willingness to learn new media applications. Network experience a plus. Work with one of the nation’s largest, state of the art, full service production companies. Headquarters in Chicago with offices in New York, Chicago based.
Send resume, and references to: Orbis Broadcast Group, Managing Producer, 100 South Sangamon, Chicago, IL 60607, Attn: Susan Raison.

PROGRAM OPERATIONS ASSISTANT
KABC-TV is currently seeking an Assistant to the Program Director who has the ability to handle high volume, detailed work, and to effectively communicate with syndicators, sales and technical operations. In addition, will be responsible for publishing the daily program schedule and coordinating satellite information. The successful candidate must have previous broadcast experience and be PC proficient. Production experience extremely helpful.
Qualified candidates please send your resume to: KABC-TV, Attn: C. Borge, Dept. PAO-D, 4151 Prospect Avenue, Los Angeles, CA 90027. No phone calls or faxes please. EOE.

YOUR AD COULD BE HERE!
To place an ad in Broadcasting & Cable Classified section, call Antoinette Fusolo
TEL: 212-337-7073
FAX: 212-206-8327
AFASULO@BC.CAHNERS.COM

Classifieds

Writers: Are you a small-to-middle-market producer looking for large market experience? If you consider yourself a great writer and would like to work in the Top 10, please send a resume to: Tom Sides, Assistant News Director, WJLB-TV, Box 2000, Southfield, Michigan 48037-2000.
Promotion Writer/Producer, WBDC-TV 50, Washington DC’s growing WB affiliate is looking for a Promotion Writer/Producer with at least 2-3 years experience. D-Vision or similar non-linear editing experience also desired! Strong writing skills a must! You’ll get to write and produce original spots from sports to movies as well as tag-and-bag episodic promos. Familiarity with Enterprise traffic system a plus. Position requires hard work, creativity and the ability to work and think independently. WBDC is managed by Tribune Broadcasting Co. Send non-returnable tape, resume and salary history to: Human Resources Dept., WBDC-TV, 2121 Wisconsin Avenue, NW, Suite 350, Washington, DC 20007. Fax #202-965-5050. EOE.

Production Manager. Successful candidates will be hands on and experienced in all aspects of live studio and local commercial production including live program directing, editing, copywriting, videography and character generators. Good computer skills, must have knowledge of Media 100 or other Non-Linear systems a plus. Candidates will possess a college degree or equivalent past experience and have excellent communication skills when working with clients and the general public. Send resume to WGTU/WGTO, Attn: Personnel, 201 East Front Street, Traverse City, MI 49684. WGTU/WGTO is an EEO/AA Employer.

Producer/Writer (Sports). Experienced person to format, write and produce sportscasts, special reports, special projects and series. Also assist in daily planning and story development. Must have experience writing and producing sports programming in a major market. Through knowledge of television production techniques is a must. Send resume to: Employee Relations, WCAU, City Avenue and Monument Road, Philadelphia, PA 19131. We are an Equal Opportunity Employer.

Art Director. KTRK-TV, an ABC/Disney O&O, needs talented and experienced graphics manager. We want a hands-on team player with a great attitude—someone who can oversee our on-air look as well as design and produce great graphics. Quantel Paintbox Express experience required; plus a working knowledge of HAL Express, Picture Box, Infini, Macintosh and post-production. Fax your resume to (713) 663-4573, or mail it, along with a tape and samples of print projects to: Tom Ash, Creative Services Manager, KTRK-TV, 3310 Bissonnet, Houston, Texas 77005. No phone calls please. EOE.

Master Control Operator/Videographer for Rocky Mountain area. Full-time, good benefits. Must have a degree in broadcasting or related field. Must be able to switch a clean TV air product and operate a field TV camera unit. Resumes to: KDOC-TV, EEO Officer, PO Box 1457, Colorado Springs, CO 80901. EOE.

KABC-TV
**RESOURCE SCHEDULING COORDINATOR**

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. Future services include data and interactive applications.

You will coordinate 175 channels of program schedules which include live sporting and special events, provide advanced scheduling of all operational facilities and staff, and input daily source data for downlink, fiber and videotape facilities. Computer literacy is included, including experience with broadcast traffic and personnel scheduling systems. In addition, an intermediate knowledge of Microsoft Excel and Word is a plus.

Desired qualifications include a 2-year college degree or technical training and 3+ years’ experience at a broadcast facility. Familiarity with broadcast and cable satellite distribution techniques and services is desired, and experience in a broadcast scheduling department is preferred. You must be willing to work a variety of shifts, including early morning, late nights, and/or weekends.

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., Attn: Employment - KZ, 5454 Garton Road, Castle Rock, CO 80104. You may also fax it to (303) 660-7088, or e-mail us at: crbc-hreecgate.hac.com (text only).

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

**CABLE**

**HELP WANTED PRODUCTION**

**ATTORNEY**

FX Networks, Inc. is seeking a qualified attorney for the position of Director of Business & Legal Affairs, representing "FX" and "FXM: Movies from Fox." In this position, the individual will be responsible for negotiating and drafting affiliation, production and talent agreements and providing legal counsel and services on matters relating to all aspects of the business. Experience with a cable operator or cable network strongly preferred.

Qualified candidates must have a law degree and current bar membership, excellent academic credentials as well as excellent negotiating and drafting skills. A minimum of 5 years' professional experience required.

We offer a competitive salary and benefits package. For consideration, please send resume to: FX Networks, Personnel Dept. DH-120-96, P.O. Box 900, Beverly Hills, CA 90213. EOE.

**PROGRAMING SERVICES**

Need video shot in the New York metropolitan area? Experienced crews, top equipment. Call Camera Crew Network (CCN) 800-914-4CCN.

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**HELP WANTED RESEARCH**

Manager of International Research. Our client, a major international cable entity is seeking a Senior Researcher who can take over the International research and analysis effort for this major network. Must possess strong people skills. Assist in current expansion as well as creation of a new channel launch! Some International travel required. To explore this rare and proactive opportunity in total confidence, send your resume to The International Search Firm, Morgan Webster, Inc., 5510 Merrick Road, Massapequa, NY 11768, Attn: Steven Lavender. Fax: 516-799-8673 and start today.

**HELP WANTED LEGAL**

**VIDEOL SERVICES**

**RESUME TAPES**

**E**

**ENTERTAINMENT TELEVISION**

**HELP WANTED PRODUCTION**

**HELP WANTED RESEARCH**
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ALLIED FIELDS

HELP WANTED RESEARCH

RESEARCH

The National Association of Broadcasters has an excellent opportunity for a Director of Audience Measurement and Policy Research. Candidates must possess a graduate degree with a research emphasis, Ph.D. preferred, and substantial media industry experience. Knowledge of the broadcast industry and related audience measurement and policy issues as well as the ability to write and meet deadlines required. Demonstrated competency in research design and statistical analysis. Experience with broadcast ratings analysis, IBM-PC/Novell, LAN environment, and SPSS. Send cover letter and resume to NAB, Personnel Department - DPMR, 1771 N Street, NW, Washington, DC 20036 or fax to (202) 429-3931.

NAB

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The complete TV news lead sheet. All positions! All market sizes! 4 weeks $19.00. MCS, Box 699, Ramona, CA 92065. For information on additional services 619-788-1082.

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For video duplication, demos, audition reels, work tapes, our recycled tapes are technically up to any task and downstage bargains. All formats, fully guaranteed. To order call (800)238-4300

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Video Switches, 3M model 101 vertical switches. Ten in, one out. Audio follow video. $185. Call Nigel Macrae at (702)386-2644.


FOR SALE STATIONS


2. SCA standalone Class A FM in desirable affluent coastal area. Immediate upside potential. Asking $650,000 with terms.

RECEIVER SELLING

AM/FM, VICTORVILLE, CA

Contact: William R. Rice
Telephone: 317-844-7300

Alabam small market FM. Great signal and good equipment. Needs owner/operator who can build sales. Some terms. $1.25 million. Fax inquiry and financial qualifications to Patrick Communications at 410-740-7222.

WANTED TO BUY EQUIPMENT

Used videotape: Cash for 3/4" SP, M2-90's. Betacam SP's. Call Carpel Video 301-694-3500.

WANTED TO BUY STATIONS

Wanted! Combo or FM w/minimum $500K gross. Will pay 6-8 x CF. MO, ARK, KS, OK, CO, So. IL, W. KY, and TN. N. TX. Brokers welcome! Reply to Robert Mahaffey, Mahaffey Stations @ 800-725-9180.

FCC/EEO COMPLIANCE

Take a proactive approach to EEO Compliance. Compliance Solution can help you cut costs while improving and simplifying your EEO compliance efforts. Fax your request for free information to CSH at 719-592-9673. Include your station/company name, contact, address and phone number. or through Internet: www.evols.com/csic

August 5 1996  Broadcasting & Cable
New Appointments in the Broadcasting and Cable Classified Department

Antoinette Fasulo, Classified Advertising Manager, now heads the Classified Department and assumes account responsibility for Television and Radio Classifieds.

Sandra Frey appointed Classified Sales Representative. She will handle Cable and Allied Field classifieds.

Doris Kelly appointed Telemarketing Sales Representative. She will handle Professional Cards Advertising.
NEW STATIONS

Returned
Santa Maria, Calif. (BPED-960116MJ)—People of Action for FM at 90.7 mHz. July 18

Filed/Accepted for filing

Coolidge, Ariz. (BPET-960709KP)—Global Education Development Inc. (George D. Sebastian, president, 1546 Catron SE, Albuquerque, NM 87123) for TV on ch. 43, ERP 68.48 kw visual, ant. 403 m., 14.56 km NW of Coolidge, on Sacaton Mtn. Global Education has applied for noncommercial TVs on ch. 20, Durango, Colo.; ch. 43, Des Moines, Iowa; ch. 34, Senatobia, Miss., and ch. 9, Santa Fe, N.M. Sebastian has 50% interest in application for TV on ch. 39, Newton, Iowa. July 9

Flagstaff, Ariz. (BPET-960710KT)—Arizona Board of Regents for and on behalf of Northern Arizona University (Eddie Bashe, president, P.O. Box 5764, Flagstaff, AZ 86011) for TV on ch. 16, ERP 2,860 kw visual, ant. 486 m., Mingus Mtn. NAU owns KNAX-FM and has applied for FM in Page, Ariz. July 10

Page, Ariz. (BPET-960710K)—Lake Powell Television Association (J.D. Brown, chairman, P.O. Box 1774, Page, AZ 86040) for TV on ch. 17, ERP 115 kw visual, ant. 305 m., Phinger Point Communications site at Cedar Mtn., Utah. July 10

Phoenix (BPET-960710KS)—The American Legacy Foundation (William L. Yde III, president, 11840 North Dragon Springs Dr., Tucson, AZ 85737) for TV on ch. 39, ERP 5,000 kw visual, ant. 550 m. Yde owns 25% of Northwest Television, which has applied for TVs on ch. 38, Greenville, N.C.; ch. 21, Minden, La.; ch. 11, Holbrook, Ariz., and in Lincoln, Neb., Muskogee, Okla., Galesburg, Ill., and Newton, Iowa. July 10

El Dorado, Ark. (BPET-960710KX)—KB Communications Corp. (W.W. Kerin Butcher, president/owner, 8611 Towanda St., Philadelphia, PA 19118) for TV on ch. 43, ERP 5,000 kw visual, ant. 368 m., 3 km WSW of intersection of res. 2 and 15, Farmerville, La. KB has applied for TVs in Warren and Jackson, Miss. July 10

Eureka Springs, Ark. (BPET-960703KJ)—New Life Evangelistic Center Inc. (Lawrence W. Rice Jr., president, 1141 Locust St., St. Louis, MO 63103) for TV on ch. 34, ERP 4,300 kw visual, ant. 247 m., SR 23, 1 km S. of Eureka Springs. July 3

Russellville, Ark. (BPET-960711LI)—Kaleidoscope Foundation Inc. (Larry E. Morton, president, 1 Shackelford Dr., Ste. 400, Little Rock, AR 72211) for TV on ch. 28, ERP 10 kw visual, ant. 428 m., 6 mi. W of Dardanelle, Ark. Kaleidoscope has applied for TV on ch. 14, Memphis. Morton has interest in applications for TVs in Destin, Fla.; Spokane, Wash.; Provo, Utah.; Arcade, N.Y.; Gosnell, Ark.; Minden, La.; Greenville, N.C.; Newton and Des Moines, Iowa. July 11

Bishop, Calif. (BPET-960702KT)—Mono County TV Service Association (Lawrence Rogow, president/50% owner, 6611 Santa Monica Blvd., Los Angeles, CA 90038-1311) for TV on ch. 20, ERP 178 kw visual, ant. 917 m., Mazourka Peak Electronics Site, 20 km NNE of Independence. Rogow has 50% interest in applications for TVs in Jackson, Miss.; Waterville, Me.; Arcade, N.Y.; Douglas and Holbrook, Ariz.; Spokane, Wash., and Minden, La. July 2

Durango, Colo. (BPET-960711LG)—Ramar Communications Inc. (Ray Moran, president/51% owner, Box 3757, 9800 University Ave., Lubbock, TX 79452) for TV on ch. 33, ERP 5,000 kw visual, ant. 122.6 m., Smelther Mt., 1.4 km SW of Animas River and US 160. Ramar owns KXTQ(FM) and KXTO-AM/FM Lubbock, Tex., has CP for TV in Albuquerque, and has applied for TVs on ch. 60, Dothan, Ala., ch. 21, Roswell, N.M., and ch. 15, Abilene, Tex. July 11

Durango, Colo. (BPET-960709KQ)—Global Education Development Inc. (George D. Sebastian, president, 1546 Catron SE, Albuquerque, NM 87123) for noncommercial TV on ch. 20, ERP 8.42 kw visual, ant. 91.4 m., Smelther Mtn. Global Education has applied for noncommercial TVs on ch. 43, Coolidge, Ariz.; ch. 43, Des Moines and ch. 34, Ames, Iowa; ch. 34, Senatobia, Miss., and ch. 9, Santa Fe, N.M. Sebastian has 50% interest in application for TV on ch. 39, Newton, Iowa. July 9

Destin, Fla. (BPET-960403KF)—Kaleidoscope Partners (George S. Flinn, president/owner, 1 Shackleford Dr., Ste. 400, Little Rock, AR 72211) for TV on ch. 64, ERP 3,100 kw visual, ant. 159 m., Lindberg and First sts., Crestview, Fla. Kaleidoscope has applied for TVs in Des Moines and Newton, Iowa, Arcade, N.Y.; Spokane, Wash.; Minden, La., and Provo, Utah. Flinn owns WWOB(AM) Memphis and WWZK(AM) Germantown, Tenn.; KTHJ(FM) Marion and KONE(FM) North Little Rock, Ark., and wccl tv) New Orleans and has CP for WWFB(FM) Memphis. Apr. 3

Inverness, Fla. (BPET-960711LK)—Marri Broadcasting LP [Harry E. Figgie, president, Marri Broadcasting Corp. [applicant’s corporate general partner], c/o David P. Lampel, 659 West 183rd St., New York, NY 10033-3807] for TV on ch. 64, ERP 1,346 kw visual, ant. 86 m., on side of existing nonbroadcast communications tower, 3 km S of intersection of SR 35 and SR 471 near Lake Panasoffkee. Marri has applied for TV in Inverness, Fla. July 20

Ames, Iowa (BPET-960712K)—Family Educational Broadcasting Inc. (Douglas Sehldahl, director, 109 Oak, Huxley, IA 50124) for noncommercial educational TV on ch. 34, ERP 88 kw visual, ant. 150 m. Family has applied for TVs in Des Moines, Iowa, and Senatobia, Miss. Sehldahl has 40% interest in CP for FM in Madrid and 50% interest in application for TV in Newton, Iowa. July 12

Davenport, Iowa (BPET-960710LA)—Black Hawk College (Judith A. Redwine, president, 6600 34th Ave., Moline, IL 61265) for TV on ch. 30, ERP 937 kw, ant. 360 m., 7 km S of intersection of Middle and Belmont rds., in Bettendorf, Iowa. The college owns TVs in Moline, Ill., and Davenport, Iowa. July 10

Des Moines, Iowa (BPET-960715K)—Family Educational Broadcasting Inc. (Douglas Sehldahl, director, 109 Oak, Huxley, IA 50124) for noncommercial educational TV on ch. 43, ERP 300 kw visual, ant. 75 m., 2011 NE 59th, Des Moines. Family has applied for TVs in Ames, Iowa, and Senatobia, Miss. Sehldahl has 40% interest in CP for FM in Madrid and 50% interest in application for TV in Newton, Iowa. July 15

Watererville, Me. (BPET-960710KX)—Presque Isle Broadcasting Co. (Lawrence Rogow, president/50% owner, 6611 Santa Monica Blvd., Los Angeles, CA 90038-
Changing Hands

Continued from page 39


Seller: Southeastern Broadcasting Co., Austin, Tex. (Thomas C. Birch, president); has interest in KLBJ-AM-FM Austin, KTH-FM Killeen, KWXT-TV-AM-FM Waco and KBTX-TV Bryan, all Tex. Birch also is 80% owner of Opus Media Group Inc., which owns WXXM-AM-FM, WJMI-FM and WOAD-AM Jackson, Miss., and KMMV-FM Monroe, La. Birch also is 70% owner of Emerald Coast Communications Inc., which owns WWAV-FM Santa Rosa Beach, Fla.

Facilities: WSOX: 1230 khz, 1 kw; WAEV: 97.3 mhz, 100 kw, ant. 1000 ft.; WLTH: 101.1 mhz, 50 kw, ant. 476 ft.

 Formats: WSOX: black; WAEV: adult contemporary; WLTH: adult urban contemporary

Broker: Media Services Group Inc.

WQBK-AM-FM Rensselaer/Albany and WQBJ-AM Cohoesilk/Albany, N.Y.

Price: $7.5 million

Buyer: Radio Enterprises Inc., Albany (Clear Channel Communications Inc., majority owner; minority owners David Arcara, president, and James Arcara, chairman); owns WZRO-FM Ballston Spa/Schenectady/Albany, N.Y.

Seller: Maximum Media Inc., Philadelphia (Joe Weiss, president); no other broadcast interests

Facilities: AM: 1300 khz, 5 kw; FM: 103.9 mhz, 6 kw, ant. 302 ft.; WOAJ-FM: 103.5 mhz, 50 kw, ant. 492 ft.

Format: AM: news/talk; FM: classic rock; WOAJ: adult contemporary

Broker: Blackburn & Co. Inc.

KGIR (AM) (formerly KCGQ) Cape Girardeau-KCGQ-FM Gordonville/Cape Girardeau, Mo.

Price: $1.35 million


www.americanradiohistory.com
Girardeau, K5IM(AM) Sikeston, and KWOC(AM)-KKLR-FM Poplar Bluff, all Mo.; 20% owner of wKBO(AM) St. Louis-wKBO-FM Jerseyville, Ill./St. Louis and wKXX(AM) Granite City, Ill./St. Louis; is buying 25% of KJEE(FM) Poplar Bluff, Mo.

**Seller:** Target Media Inc., Cape Girardeau (Thomas P. Stine, president); no other broadcast interests

**Facilities:** AM: 1220 khz, 250 w day; FM: 99.3 mhz, 4.2 kw, ant. 390 ft.

**Format:** AM: sports; FM: rock/AOR

**Broker:** Media Services Group Inc.

**WPTX(AM)-WMDM-FM** Lexington Park, Md.

**Price:** $800,000 for stock

**Buyer:** Stephen J. Garchik, McLean, Va.; no other broadcast interests

**Seller:** Emmet Broadcasting Co. Inc., Leesburg, Va. (Grenville T. Emmet III, principal); owns WAGE(AM) Leesburg

**Facilities:** AM: 920 khz, 5 kw day, 1 kw night; FM: 97.7 mhz, 3 kw, ant. 273 ft.

**Format:** Both country

**Broker** Media Services Group Inc.; Snowden Associates

**50% of KKID(AM)-KKUZ-FM** Sallisaw, Okla.

**Price:** $187,500 in assumption of obligations for stock in Teddy Bear Communications Inc.

**Buyer:** Ted L. Hite Sr., Fort Smith, Ark. (before deal, 50% owner; after, majority owner). Hite is president of Teddy Bear, which is selling wzzs-FM Zolfo Springs, Fla.

**Seller:** Michael F. Dallett V, Wauchula, Fla. (before deal, 50% owner; after, 0%); owns 50% (with Hite) of Sebastian Broadcasting Inc., which has applied to build FM at Sebastian, Fla.

**Facilities:** AM: 1560 khz, 250 w day; FM: 95.9 mhz, 30 kw, ant. 600 ft.

**Format:** Both C&W

**WHGC(AM)-WQXJ(FM)** Clayton, Ga.

**Price:** $180,000

**Buyer:** Chase Broadcasting Inc., Lawrenceville, Ga. (Gordon Van Mol, president/owner); no other broadcast interests

**Seller:** Turner-Rabun Radio Inc., Clayton (Richard J. Turner Jr., president); no other broadcast interests

**Facilities:** AM: 1370 khz, 2.5 kw day; FM: 104.1 mhz, 480 w, ant. 817 ft.

**Format:** AM: gospel; FM: lite adult contemporary

**RADIO: FM**

**KVVA-FM** Apache Junction/Phoenix

**Price:** $8.55 million (at auction)

**Buyer:** Z Spanish Radio Network Inc., Cameron Park, Calif. (Amador S. Bustos, president/72.15% joint owner with wife/secretary Rosalie L.; Douglas Broadcasting Inc., 15.1% owner); owns KZLZ(FM) Kearny/Tucson and KZNO(FM) Nogales, Ariz.; KZSF(AM) Alameda, KHDQ(AM)-KZFO(FM) Madera, KZSA(AM) Placerville and KZWC(FM) Walnut Creek, all Calif.; is buying KSV-FM McFarland, kORV(AM)-KWE(FM) Oroville, KZBA(FM) Shafter and KZSJ(AM) San Martin, all Calif.; wABT(FM) Dundee/Chicago and wWJY(FM) Crown Point, Ind./Chicago, and wBFS(FM) Kankakee, Ill.; has LMA/option to purchase with KZMS (FM) Patterson, Calif.; operates La Zeta radio network. Amador Bustos has applied to build FM at Longmont, Colo., and owns 20% of company that has applied to build FM at Sacramento, Calif.

**Seller:** American Broadcasting Systems, Hutchinson, Kan. (Tim Shaffer, Tom Kearney, principals); owns KKRM(FM) Kremmling, KKRV(AM) Granby and KSKE-AM-FM Vail, all Colo.; is selling KVVA(AM) Phoenix (see item, below)

**Facilities:** 107.1 mhz, 2.5 kw, ant. 405 ft.

**Format:** Spanish

**WBOQ(FM)** Gloucester, Mass.

**Price:** $3.75 million (includes $500,000 noncompete and consultation agreements)

**Buyer:** Marin Broadcasting Inc., Boston (Howard "Woody" Tanger, president/74% owner/brother of seller’s president and secretary of seller’s general partner); owns WMFI(FM) Miami

**Seller:** Southfield Communications LP, North Beverly, Mass. (Douglas H. Tanger, president; Bach Communications Corp., general partner; Douglas Tanger, president/80% owner); no other broadcast interests

**Facilities:** 104.9 mhz, 1.5 kw, ant. 446 ft.

**Format:** Classical

**WWHP(FM)** [formerly WEZO] Farmer City, Ill.

**Price:** $177,500

**Buyer:** WMS1 Inc., Springfield, Ill. (Larry A. Williams, president/6.5% owner); no other broadcast interests

**Amplification**

The brokers for the $450,000 sale of wzzs(FM) Cornith, N.Y. ("Changing Hands," July 29) were Kozzacko Media Services and New England Media Inc.

**Seller:** Potomac Broadcasting Inc., Farmer City (Sharon C. Johnson, president); no other broadcast interests

**Facilities:** 98.3 mhz, 3 kw, ant. 300 ft.

**Format:** C&W

**CP for KVPC(FM)** San Joaquin, Calif.

**Price:** $25,000

**Buyer:** Lotus Communications Corp., Los Angeles (Howard A. Kalmenson, president); owns KFMA(FM) (formerly KEKO) Green Valley and KTKT(AM)-KLPK(FM) Tucson, Ariz.; KGST(AM) Fresno, KKB(FM) (formerly KGST) Auberry, KKKW(AM) Los Angeles and KKKR(AM) Oxnard, all Calif.; WTAQ(AM) La Grange and WKG(AM) Zions, Ill.; KENO(AM)-KOMP(FM) and KORK(AM)-KXPT(FM) Las Vegas, KDOT(FM) (formerly KHT) and KKOZ-AM-FM Reno, and KHAT(AM) Sun Valley/Reno, all Nev., and KZDC(AM)-KZEP(FM) San Antonio; is buying KRCV(AM) Reno/Las Vegas

**Seller:** Susan Lundborg, Garden Grove, Calif.

**Facilities:** 105.5 mhz, 3 kw, ant. 328 ft.

**KVVA(AM)** Phoenix

**Price:** $4.9 million (at auction)

**Buyer:** Pulitzer Broadcasting Co., St. Louis (Ken J. Elkins, president); owns KTAR(AM)-KKLT(FM) Phoenix; wesh(TV) Daytona Beach, Fla.; kcci-TV Des Moines, Iowa; WLKY(TV) Louisville, Ky.; wdsu(TV) New Orleans; kTV(AM) Omaha; KOAT-TV Albuquerque and kCT(TV) Carlsbad, N.M.; wxxi(TV) Winston-Salem, N.C.; wgal(TV) Lancaster, Pa., and wyyf(TV) Greenville, S.C. Pulitzer also owns Arizona Diamondbacks expansion baseball team and the St. Louis Post-Dispatch and Daily Southtown, Chicago.

**Seller:** American Broadcasting Systems, Hutchinson, Kan. (Tim Shaffer, Tom Kearney, principals); is selling KVVA(AM) Apache Junction/Phoenix (see item, above)

**Facilities:** 860 khz, 1 kw

**Format:** Spanish

**KIUL(AM)** Garden City, Kan.

**Price:** $258,820 (includes $58,820 noncompete agreement)

**Buyer:** Dakota Communications Ltd., Pierre, S.D. (Duane D. Butt, president/50% owner); owns KOKK(AM)-KZKK(FM) Huron, S.D.

**Seller:** Threjay Inc., Garden City (Ronald Isham, president); owns KSKE(FM) Leoti/Garden City

**Facilities:** 1240 khz, 1 kw

**Format:** M&R

---Compiled by Elizabeth A. Rathbun

www.americanradiohistory.com
The document contains a list of events and dates, including conference dates and locations, and provides contact information for various organizations and individuals. The text is organized in a chronological format, with events listed by month and then by date. The document also includes references to various organizations and locations, such as the Toronto Convention Centre, Turner Broadcasting, and the Capital Hilton Hotel. The text is written in a formal, professional style, typical of a calendar or event guide.
Looking back on a 25-year career in which she’s made her way up the news production ladder in small and large markets around the country, Judy Girard says she did not start out with a burning desire for a career in broadcasting.

“It was kind of a fluke, because I went to Ithaca College majoring in radio and television only because it was the only school I got into,” she says. “I had no passion—no pre-destiny—about it at all.”

Girard’s career hits a new peak on Aug. 15, when she joins Americast, the joint venture of Disney, BellSouth, SBC Communications, Ameritech, and GTE Corp. that will develop video and interactive services.

Girard, whose official title is senior vice president of programing, will work with Disney and other Americast partners building a 125-plus channel programing universe.

It was at Ithaca College that Girard developed a flair for TV production. While she also developed a friendship in the late Jessica Savitch, a relationship that would figure later in her career.

Girard’s first job out of college was as a management trainee with Triangle Broadcasting, where she worked at WFL-Tv (now WPVI-TV) Philadelphia as director and manager of production for news and specials. A few years later, she moved to small-market stations WBNG-TV Binghamton, N.Y., and WOWK-TV Huntington, W.Va., to learn TV programing.

In 1979 Girard joined Hearst Broadcasting and did stints at WBAI-TV Baltimore and WTAE-TV Pittsburgh. At Hearst, she got a crash course on local news production: “how to schedule, how to buy, how to read rating books, how to find out what the consumer would watch when, what audience profiles were,” Girard says.

In 1987 she became director of operations and programing for WTVI-TV Miami, a CBS affiliate bought by NBC and converted to an O&O station. “That’s where I learned a lot about branding and consumer awareness and the selling concept—selling images of stations,” she says.

NBC promoted Girard to director of broadcasting in 1989 and moved her from Miami to WNBC-TV New York. There, she learned that you can bring a small-station operating culture to a major market.

“All that we had learned in local television—about selling yourself as a citizen of the community, about how news makes the station and how stations make personalities for themselves to carve out a niche in the marketplace—the New York TV stations really weren’t doing that,” Girard says.

Promoted to vice president of program development for NBC owned stations in 1989, and then vice president of broadcasting for WNBC-TV in 1991, Girard moved to Lifetime Television in 1993 as vice president of programing.

At Lifetime, Girard got to display her repertoire of production skills. “It was scheduling, promotion, making movies, doing development—it was everything,” she says. “All of those things that you don’t get to do as a buyer in a television station.”

Girard helped put together a slate of distinctive original programing and develop an identity for the network specifically aimed at women. “The movies were unique. They were different in their approach and what they said about women, and we proved you could get ratings with them,” she says.

One of those original productions was Almost Golden: The Jessica Savitch Story, a dramatization of Savitch’s life as a TV news anchorwoman. “Since Jessica was a college roommate and friend for many years, it’s ironic that my personal life and professional life would come together into that kind of project,” she says.

Without Lifetime’s program development deals to her credit, Girard says it’s unlikely Americast would have come looking for her this summer.

In her new position, Girard’s first goal is to develop a programing group of “very smart people. Because it’s going to take very smart people to develop an entertainment service of 120-plus channels that’s really relevant to the consumer,” she says. “That’s what [consumers] really want: channels that serve a purpose.

“What we’re trying to do is brand the entire service as an entertainment service...almost like a cable channel, only it’s 125 channels.”

Judy Ann Girard

"What we’re trying to do is brand the entire service as an entertainment service...almost like a cable channel, only it’s 125 channels."
**Fates & Fortunes**

**Broadcast TV**

**Peter O'Brien**, corporate director, operations, GOCOM Television (owner, wfxi(tv), Charlotte, N.C., joins wfxi(tv) Morehead City, N.C., as VP/GM.

**Louis Gattozzi**, VP, operations, wjkw-tv Cleveland, joins wtaj-tv Altoona, Pa., as GM.

**Maella Prendes**, account executive, University, Miami, joins kmex-tv Los Angeles as local sales manager.

**Kim Covington**, reporter, kplr-tv St. Louis, joins KSDK(TV) there in same capacity.

**Rhonda Brown**, community affairs director, wsbt-tv South Bend, Ind., joins wndu-tv there as weekend weathercaster.

**Stacie Schaible**, news anchor, wday-tv Fargo, N.D., joins kkan-tv Austin, Tex., as co-anchor.

**Granados's duties for SCI include GM, kabb(tv) San Antonio, Tex., and overseeing operations at krrt(tv) Kerrville, Tex., and kds-m-tv Des Moines, Iowa; John Long, VP/GM, wrtv(tv) Indianapolis, joins wttv(tv) Bloomington and wttk(tv) Kokomo, both Indiana, in same capacity.**

**Jennifer Getson**, media research supervisor, J. Walter Thompson, joins petry television, New York, as manager, programing information and research.

### Programing

**Robert Dubelko**, VP/controller, the carsey-werner co., studio city, Calif., named executive VP/CFO.


**Appointments at Fox Lorber Associates. New York: Pat Hart**, VP, sales and business affairs, Palsidas Communications Inc. and manley sales corp., joins as director, business affairs; **Richard DeCroce** joins as director, programing sales and acquisition.

**John Wentworth**, senior VP, media relations, Paramount Television Group, Hollywood, named executive VP, marketing, network programing and media relations.

**Gerald Hartshorn**, director, audience measurement and policy research, NAB, Washington, joins the eagle group (subsidiary of Cox Broadcasting), Denver, as VP, research.

**Josh Kane**, independent producer, the ogiens/kane company, joins mtm entertainment, studio city, Calif., as VP, programs, East Coast. Kane will be based in New York.

**Kathy Hornbuckle**, manager, development, Nelvana Communications Inc., Los Angeles, named director.

Appointments at encore media corp., Denver: **David Smith**, VP, advertising and promotion/director, media, ESPN, Bristol, Conn., joins as VP, promotion, encore entertainment group; **Marc McCarthy**, director, national accounts and communications services, Pierce Kennedy hearth consulting firm, Danbury, Conn., joins as director, communications; **Debbie Richards**, national director, pay per view, Falcon Cable, joins as director, scheduling and planning/administration; **David Salinger**, VP, multiplex, named VP, programing and planning; **Gail Shea**, business and financial planner, Media Management Services, joins as director of strategic analysis.

**Jinny Goldstein**, VP, education project development, Public Broadcasting Service, Alexandria, Va., named senior VP, learning services.

**Radio**

**Dan Bennett**, station manager, KLIF(AM) Dallas, named general manager, KLIF and KTCK(AM) Dallas/Fort Worth.

**Appointments at Kelly Communications Inc., Peoria, Ill.: Roger Wiggs** named director, advertising and marketing, company's broadcasting properties in Central Illinois; **Sandy Van Horn**, advertising consultant, wxcl(AM) Pekin, Ill. (a Kelly property), joins wqam(AM) Peoria as station manager; **B. I. Stone**, on-air personality/program director, KGLE-FM South Lake Tahoe, Calif., joins wkzw(AM) Chillicothe/Peoria as program director/on-air host.

**Matt Sunshine**, sports sales manager, WMVP(AM) Chicago, joins KPLX(FM) Fort Worth as GSM.

**Marvin Durant**, program director, wnog-am-FM Naples, Fla., joins WKNR(AM) Cleveland as executive producer.

**Bob Rowe**, national sales manager, KEZK-FM St. Louis and KFNS(AM) Wood River, Ill., joins KMOX(AM)/KLOU(FM) St. Louis in same capacity.

Appointments at KKAJ-FM/KVSO(AM) Ardmore, Okla.: **Al Hamilton**, station
CABLE

Mauricio Gerson, VP, programming, USA Latin America, New York, named VP, Latin America, USA Networks International.

Jonathan Harris and Andre Carey, senior directors, business affairs, Turner Network Television, Los Angeles, named VPs. Harris will negotiate actor, producer, director and writer contracts, while Carey will handle negotiations and agreements with production companies.

Appointments at International Channel, Englewood, Colo.: Gwena Hagan, Internet marketing manager, Microsoft Corp., joins as VP, new business development; Douglas Cobens, lawyer, Encore Media Corp., joins as corporate counsel; Sandra Eddy joins as district sales manager, Los Angeles office.

Appointments at Home & Garden Television, Knoxville, Tenn.: Lila Everett, senior VP, marketing and communications, Your Choice TV, joins as marketing chief; John deGarmo, regional VP, Northeast, Midwest and Southeast regions, named VP, national affiliate sales.

Appointments at Request Television, Denver: Terri Carpenter, manager, programming, named director; Patty Graner, marketing manager, named director; Katie Cole, research analyst, named director, research.

Sonia Ruseler, anchor, CNN International, Atlanta, named co-anchor, Newsday, Washington.

Virginia Gray, VP, marketing and programming relations, SNET Multi-Media Services, joins Cablevision of Connecticut and Southern Connecticut, Norwalk, as senior director, sales and marketing.

Appointments at Sci-Fi Channel, New York: Bill Margol, writer/producer, named manager, special projects; Lou Fazio, manager, program administration, named senior manager; Thomas Vitale, director, acquisitions, named director, acquisitions and development.

MULTIMEDIA

Steve Serafite, executive VP/marketing director, Sawyer Ferguson Walker Inc., joins Scarborough Research, New York, as senior VP, print media.

TELEMEDIA

Tom Jermoluk, president, Silicon Graphics, joins @Home, Mountain View, Calif., in same capacity. Jermoluk succeeds Will Hearst, who was appointed vice chairman of @Home’s board of directors.

ADVERTISING/MARKETING

Appointments at Bates USA, New York: Sarah Hatch, senior VP/strategic planning director, named executive VP/head, strategic planning; Mark Weinfield, GM, regional network operations, TBWA Chiat/Day, joins as senior VP, strategic planning; Brendan Doyle, director, management information systems, named VP; Sandra Alston, director, print services, named VP/director, print services.

Bradley Ashton and Timothy Varner, associate creative directors, D’Arcy Masius Benton & Bowles, St. Louis, named creative directors.

Gregg Filandrinos, VP/GM, KDJL-TV St. Louis, joins Marketing Mix there as executive VP.

DEATHS

Don Telford, 81, broadcast pioneer, died July 9 in Berkeley, Calif. Telford’s career began in radio at Kiem (AM) Eureka, Calif., in 1940. He moved into television, eventually becoming general manager at Kiem-TV Eureka. In the ’60s he put noncommercial KEET(TV) Eureka on the air. In 1974 Telford returned to Kiem-TV and worked in sales until his retirement in 1995. He is survived by his wife, Lydette, and three daughters.

—Compiled by Denise Smith

e-mail: d.smith@b&c.cahners.com
The Justice Department last Friday OK'd Jacor Communication's $774 million purchase of Citicasters Inc., Jacor says. To win approval, Jacor agreed to spin off Citicasters' wkrq(FM) Cincinnati, but will be allowed to keep 18 other radios and two TVs, including wncr-tv Cincinnati. Citicasters merger brings Jacor to a total of 32 FM and 21 AMs in 14 major markets. Although not mandated by Justice, sources say, Jacor intends to unload the two TVs. One source says Jacor is nearing a deal to swap the stations for Gannett's 11 radio stations.

Justice Department investigators began questioning advertising executives last week about concerns that burgeoning radio groups will hike station ad rates and practice unfair selling tactics. John Kamp, senior vice president of the American Association of Advertising Agencies (4As), said he attended a meeting between DOJ officials and Page Thompson, U.S. media director at DDB Needham Worldwide in New York last week. Kamp said DOJ officials "were asking questions about the consequences of concentration" of radio station ownership and "whether prices are being set by something other than competition." Thompson could not be reached for comment.

President Clinton's re-election campaign last week tentatively agreed to a proposal by the Free TV for Straight Talk Coalition that would give presidential candidates free airtime. With a few caveats, Republican challenger Bob Dole's campaign agreed to the plan on June 25.

Although broadcasters have put forth their own proposals for free airtime, none has signed on to the coalition's plan. Under the proposal, 10 separate two-and-a-half-minute speeches by presidential candidates would be broadcast during the month before the election. Clinton and Dole have agreed to those ground rules, but both are jockeying over other conditions, including whether the speeches must be live and whether Clinton can speak from the Oval Office. Paul Taylor, leader of the coalition, said none of the demands are "deal breakers." The focus now lies on getting broadcasters to agree to the plan. Senators John McCain (R-Ariz.) and Bill Bradley (D-N.J.), coalition members, were drafting a letter late last week to network and cable executives encouraging them to get on board.

SECOND-QUARTER RESULTS:
- Viacom reported a 22% drop in net income for the second quarter, on a 3% revenue gain, to $2.94 billion. The company cited tough comparisons for the entertainment unit, which benefited a year ago from "Forrest Gump" sales in foreign theatrical and home video outlets. Entertainment sector revenue was down 16%, to $785 million, while operating income was down 37%, to $94 million. The company also cited continuing problems in the retail music business, which it said contributed to an 18% drop in operating income for the video music store (Blockbuster)/theme parks unit. The company said its cable network and broadcast units turned in positive results. MTV Networks posted an 18% operating income gain, to $111 million, on a 22% revenue gain, to $269 million. Some broadcast station sales and acquisitions lowered revenue and income down as a whole for the television and radio group. But on a same-station basis, the company said revenue was up 11% and income was up 7%.
- While Chancellor Broadcasting Co. more than doubled with its acquisition of Shamrock Broadcasting, the company's net loss grew by more than 78% for the first six months of the year, the company reported last week. With the $395 million merger with Shamrock, which closed in February, Chancellor grew from 14 radio stations to 33. With such growth came costs, including a 110% increase in corporate expenses (to $1.8 million) and a 92% increase in interest expenses (to $15.9 million). Chancellor also suffered an "extraordinary loss on early extinguishment of debt of $4.6 million," a company news release says. For the second quarter of the year, Chancellor's loss was $2.4 million, compared with a loss of $4.7 million in the same period of 1995. For the first half of the year, the loss ballooned from $8.2 million to $14.6 million, a 78% change. All the news was not negative, however. Operating income catapulted from $416,000 to $10.4 million in the second quarter. Meanwhile, net revenue rose 150.6%, from $17.7 million in the second quarter of 1995 to $44.4 million this year. Broadcast cash flow rose 143.4% in the second quarter, to $18.2 million. Last month, Chancellor said it would transfer some 90% of its stock from President Steven Dinetz to
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the private investment firm Hicks, Muse, Tate & Furst Inc. So far this year, Chancellor has made deals to grow to a total of 41 radio stations. Grass Pay-Per-View reported lower revenue and income compared with the same period last year. Grass's revenue was down 23%, to $10.5 million, from $13.7 million for second quarter 1995, and reported a loss of $217,000 compared with net income of $786,000. Grass CEO J. Roger Faherty attributed the poor results to "restructuring." [Playboy Enterprises, on the other hand, reported positive results for the year ended June 30, with revenue up 12%, to more than $276.5 million. Net income was $4.3 million, or 21 cents per share, up from $600,000, or 3 cents per share, the previous year. Playboy's success was bolstered in part by Playboy TV, which saw revenue up 36%, to $39 million.

News Corp. has purchased a stake in the Golf Channel, signing a deal last week to pay $50 million for a third of Golf Channel's stock. (MSOs Comcast Corp. and Continental Cablevision each own 20% and their stakes will be diluted by the deal.) Speculation is that News Corp. will now try to strike carriage deals with the two MSOs to carry its proposed Fox News Channel, set for debut Oct. 7. Launched in January 1995, Golf Channel has 3.5 million subs.

Rainbow Programming Holdings Inc.–owned American Movie Classics will launch its long-awaited romance movie channel, Romance Classics, on Jan. 1. The commercial-free 24-hour channel originally was set to launch in early 1994. But low operator interest and an uncertain legislative environment led AMC to put it on hold. The new network will be offered to cable operators as three options: expanded basic, a new tier or a pay-invoice, depending on the operator's needs, says AMC President Katie McEnroe. AMC's carriage goal is 5 million basic cable households after the first year; however, the network wouldn't give details on its MSO agreements. Romance Classics will air both acquired and original programming, including AMC's 1,000-title movie library from the 1930 to the '80s, made-for-TV miniseries and original movies as well as 514 half-hour episodes of ABC mid-'60s drama Peyton Place, starring Mia Farrow.

The Museum of Broadcast Communications announced the five members of its 1996 Radio Hall of Fame. To be honored are Jack Brickhouse, sportscaster; James H. Quello, FCC commissioner; Susan Stamborg, news anchor/correspondent; Jerry Williams, talk show host, and the late Woltman Jack, DJ. They will be honored on Oct. 27 at the Chicago Cultural Center. The ceremonies will be broadcast by the Westwood One Radio Network.

Two subsidiaries of EchoStar Communications have filed a lawsuit against financing company Associates Investment Corp., alleging that the company has broken its contract to provide financing for EchoStar customers. EchoSphere Corp. and EchoStar Satellite Corp., which filed suit in state court in Colorado last week, are seeking unspecified damages and requesting that the court order Associates to fulfill its contractual obligations.

Errata: Susan Solomon, July 29 issue's Fifth Estater (page 81), should have had chief executive officer of SW Networks added to her title of president in her biography box.


Cahners

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Incorporating The Fifth Estate TELEVISION Broadcasting

The WB shuffles Sunday, Monday

HOLLYWOOD—Competition in family programming, coupled with a desire to boost the Sunday night comedy lineup, has prompted The WB to reshuffle its fall lineup for Sunday and Monday.

The Parent Hood, which premieres Sept. 8, and The Steve Harvey Show, premiering Aug. 25, will move from Monday nights at 8-8:30, respectively, to Sunday nights in the same time slots opposite CBS's friendly Touchdown by an Angel and ABC's Lois & Clark: The New Adventures of Superman. WB's Unappetizing Ever After (Sept. 8) moves from 9:30 to 9 p.m., while Life with Roger (Aug. 25) moves from 9 to 9:30 p.m. Monday.

WB's hour family drama 7th Heaven, previously at 8 p.m. Sunday, will be head to head at 8 on Monday against CBS's new Cosby and Ink and Wire mainstay Melrose Place.

―One of the biggest problems is lack of family programming, says CEO Jamie Kellner. "We set the schedule before CBS, and we thought Sunday at 8 with 7th Heaven was a great place. But Touched by an Angel also is very much a family show, and we thought it would be a terrible waste to make that choice."

WB's Wednesday night lineup remains intact. ~LR

"I'm watching that new reality show, 'Touched by an Angel.'"
Once is enough

Content regulation of broadcasting is unconstitutional. It violates the First Amendment and good public policy. Now, after two long years of wrangling, the White House, the FCC and the industry have agreed on a precedent-setting error: requiring all television stations to program three hours a week of children's educational programming. It's a motherhood issue against which the industry could not prevail. But it is a precedent that should not be repeated to be justified.

Yet that's the immediate threat. FCC Chairman Reed Hundt, victorious this time around, now has his sights on seizing 5% of the digital spectrum for public service purposes, using as his rationale the same public trustee concept that has served the country and the industry for over six decades. Until now, there's always been agreement that the industry is serving the public interest.

The battle has only begun. Chairman Hundt, who bears his own public interest drummer, has already telegraphed his next punch: to impose obligations for political broadcasting. After that, who knows? Broadcasting, alone among all media, may find itself parcelled out in bits (literally) and pieces.

The industry should seize the initiative. The National Association of Broadcasters should begin by focusing Washington's attention on how well TV already serves the public interest—to a greater extent, and at less cost to the public, than any other medium.

Children's television was never a deal made in heaven. At the end, it was a deal made in the White House. Talk about bad starts.

On two occasions this year, the President of the United States has summoned broadcasters and cablecasters to the East Room to exact tribute. The first time it was the V-chip, that unconscionably First Amendment-intrusive device that threatens to change television programming to the end of time (unless it falls on its face, which is highly likely). Last week it was children's programming, wringing concessions from both broadcasters and a supposedly independent FCC. This can't become a habit. He should not ask; they should not come.

Coercion and First Amendment considerations aside, we're pleased that the children's television initiative is behind us. (Although we always assumed the industry would take it to court. The NAB has forgone that possibility, but it's still a loose ball.) Indeed, one of the new rule's features is one we recommended: that broadcasters be given a choice between a straight three hours of children's programming and a mix of core programming and other elements. That's come to be called flexibility; we saw it as helpful in lessening the First Amendment intrusion.

From first to last, the basic children's plan was the vision of Commissioner Susan Ness, who remained steadfast to her cause and somehow above the battle. The other major player was Commissioner James H. Quello, who fought for broadcasters' First Amendment rights as no federal official has fought before, and who in the end forced important concessions in return for his approval.

NAB President Eddie Fritts was behind the winning strategy to bypass the FCC and deal with the White House. One lone NAB member made a significant difference in the stretch. Ralph Gabbard, president of Gray Communications Systems, offered a compromise around which both industry and government rallied. His was a singular act of statesmanship and courage, for which he may not soon be forgiven by the NAB's hardliners.

Inherent in the new regulation is a recognition that broadcasters are public trustees with certain bedrock obligations to responsibility. That does not mean the government may impose them; we would be far happier if the industry had beaten the FCC to the punch with its own voluntary standards of conduct. Next time.
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