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The President Wouldn't Take No For An Answer

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ANNUAL AGENCY FORECAST p.27

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TOP OF THE WEEK / 5
BROADCASTING / 27
CABLE / 61
TECHNOLOGY / 75

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August 5, 1996

TOP OF THE WEEK / 5

COVER STORY Coming to terms on kids TV

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

What's in it for Ralph Gabbard?

Gray Communications Systems president Ralph Gabbard believes his core plan on kids TV saved his industry from looking like a bunch of idiots. / 9

Industry ponders kids deal Television producers are hoping the FCC will put a broad interpretation on what will qualify as educational fare. / 12

Keeney named to fill FCC seat The White House nominates FCC Common Carrier Bureau Chief Regina "Gina" Keeney to fill the Republican vacancy on the FCC. / 13



President Clinton and Vice President Gore talk kids TV with Bill Cosby and Linda Ellerbee. / 5

BROADCASTING / 27

Agency forecasters pick NBC

In our annual survey, advertising agencies bet on NBC to win the upcoming ratings sweepstakes. / 27

UPN denies targeting black audiences

UPN President Lucie Salhany says that although it's no coincidence many of UPN's new programs feature African-American casts, there's no ethnic orientation in its strategy. / 34



Brooke Shields' fall show on NBC is top pick. / 27

ABC, Disney to launch kids radio network

ABC Radio Networks is developing radio programming targeting children under 12 and incorporating Disney products. / 40

1996 Prime Time Emmy Nominations

NBC leads all networks with 88 Emmy nominations, followed by CBS with 67. But HBO is giving the broadcast networks a run for their money, following closely behind at 66. / 42



CABLE / 61

US West, Continental officials reassure investors

Leaders at US West and Continental Cablevision insist that their merger deal will go through despite perceptions to the contrary. / 61

US West's Chuck Lillis is confident the merger will go through. / 61



SEG to offer kids pay-per-view event SEG, best known for its Ultimate Fighting pay-per-view events, will offer an event targeting kids in September. / 64

NewsTalk TV on the block? Gannett is reportedly shopping NewsTalk Television around, so far with no takers. NewsTalk officials deny the reports. / 65

Telemedia Week

Microsoft gains preferred position with Netcom

Microsoft's Explorer will be the main browser offered by major ISP Netcom, following a deal between the two companies. / 72



Netscape's browser is edged out by Netcom. / 72

Reorganization at Prodigy International Wireless installs two of its executives to run Prodigy. / 74

TECHNOLOGY / 75

MSNBC will use disk-based production and transmission MSNBC will be editing and airing its long-form news segments via Quantel's Clipbox system. / 75

New system for the Fishbowl CBS News is installing NewsMaker Systems' PC-based newsroom automation system in all of its network news operations, starting with its main New York newsroom, the Fishbowl. / 75

Changing Hands.....39	Datebook.....96	In Brief.....100
Classified.....80	Editorials.....102	Network Ratings.....37
Closed Circuit.....18	Fates & Fortunes.....98	Washington Watch.....24

Kids TV accord reached

Three hours per week of children's programming 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 programming 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 stalemate 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



"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

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 programming. She would prefer that regularly scheduled specials (such as specials appearing once a month) qualify as core programming as well as weekly fare. Such shows would not qualify as core programming 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-

The Disney Afternoon



Buena Vista
Television

Afternoon beats FCN in head-to-head 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.

Disney vs. Fox Children's Network

May 96 Rating/Share

	TDA	FCN	TDA Rating Advantage
HH	2.2/6	1.9/5	+16%
K2-11	5.3/22	4.4/18	+21%
K6-11	5.4/21	4.7/19	+15%
T12-17	3.0/13	2.2/10	+36%

**K2-11 Share
5/95 - 5/96**

**DISNEY
+10%**

**FOX
-44%**

Source: NSI as dated; 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 blank 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. ■

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 met 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 any educational and informational programming, the station must identify it on air and for program guide publishers. And 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.

—HAJ

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 without 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



Gabbard: broadcasters have more important concerns than fighting kids television.

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, WHCI(TV) Peoria, Ill.

"It's going to be very difficult to have all commercial television stations programming 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 horribly frightening. We assumed this would happen and we prepared for it." —Al Forist, program manager, WWMT(TV) Kalamazoo, Mich.

"It's something I think we can live with." —Bill deTournillon, VP/GM, KCBQ-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 Roth, VP/GM, WKOW-TV La Crosse/WQOW-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.

KEEP THOSE LETTERS

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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

Although 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 receiv-

ing 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 FCN 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

Early confirmation possible for GOP nominee

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-



Keeney served as a Senate aide for nine years before joining the FCC staff in 1994.

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 reregulated 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 WPWR(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 strong 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 draw 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.

—CL

TCl 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."

Hinting at some possible candidates for replacement, Palmer says, "Networks straying from their original niche and going into more general entertainment programming 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 programming 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 programming 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 programming 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 to 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.

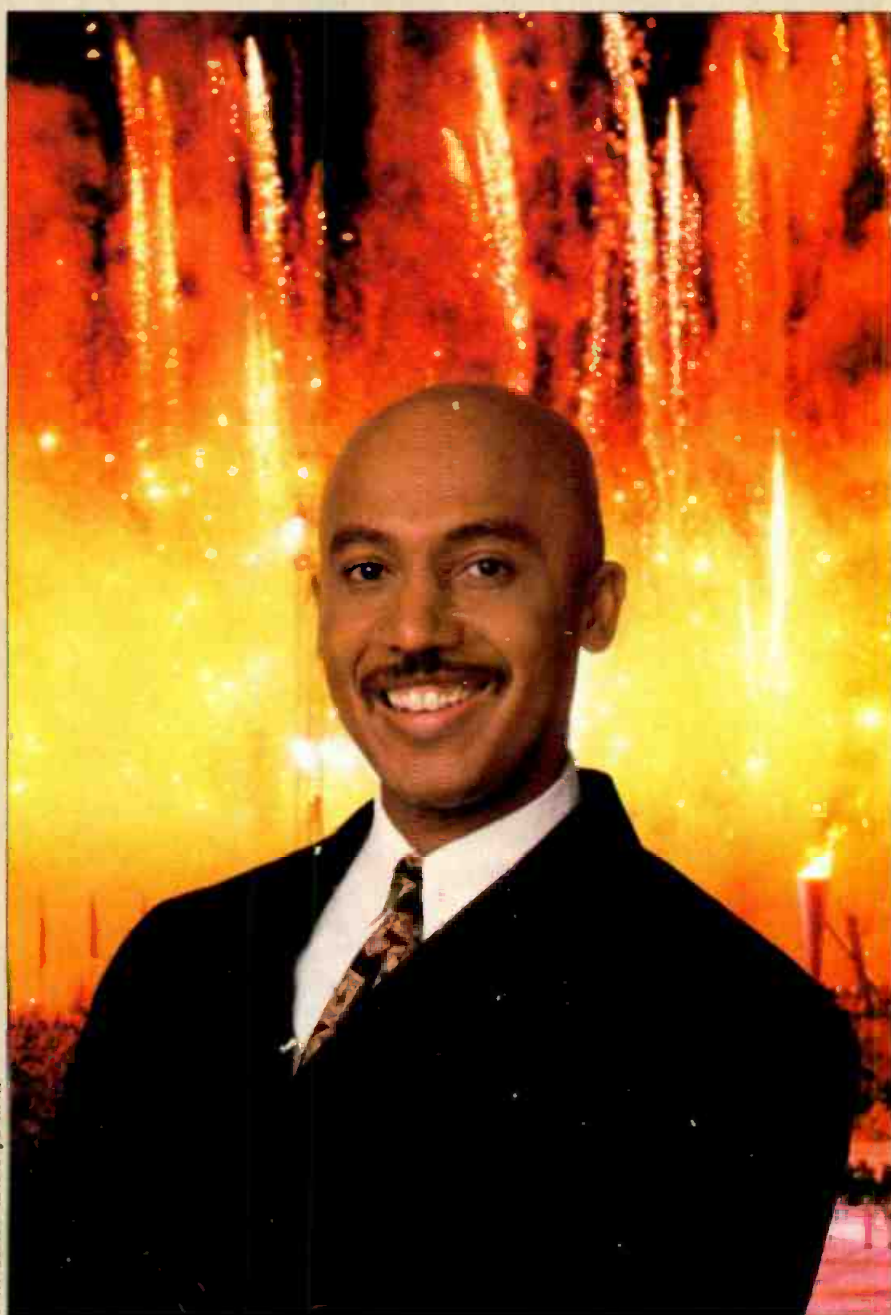
"There are a lot of other things besides money to be gotten," says the source. "Ted Turner has to convince ESPN and Fox to allow him to [carry Braves games without devaluing] their contracts. Why would the contract

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 programming 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
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show™**



Source: NSI, May 1996 or as dated. 37-Sweep reign based on HH's.

final decision rests with national cable rightsholders Fox and ESPN, says Bill Giles, Philadelphia Phillies owner and head of the MLB Broadcast Committee.

Fox's deal with Major League Baseball includes broadcast rights to regular-season games to 2000, and cable rights for its planned Fox Sports Net from 1997 to 2000. ESPN, this year, extended its current regular-season Sunday/Wednesday night games package to 2000.

"We are contracted to allow only ESPN and Fox to carry games on cable nationally, and they have not blessed Turner to carry any games," says Giles. So far all requests on Turner's part have been denied by the two networks, but the

issue remains open, he says. According to Giles, Turner had hoped to settle the Braves' rights issue months ago. Turner would not comment.

A Fox spokesperson said the company's relationship with baseball and the other broadcast partners is proprietary and that it would not discuss the matter publicly.

"An agreement granting TBS, as a basic cable network, national distribution rights for Atlanta Braves games would not be permitted under the terms of our existing contract with Major League Baseball," says an ESPN spokesman. He declined to comment on whether ESPN considers Turner's

planned "free-market superstation" to be the same as a national cable network.

WTBS already has national rights to all of its other programming through existing contracts, regardless of whether it's considered a local or national cable station.

If Turner succeeds in converting WTBS, the company will begin receiving license fees directly from cable system operators. Comparable deals, such as those involving the USA Network, indicate that WTBS could collect about \$21 million a month. Cable system operators currently pay indirectly for superstation WTBS, through a third-party uplinker and a copyright tribunal. ■

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 programming 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 WIZ-TV Baltimore is the flagship over-the-air carrier, with a regional network of 12 stations. The HTS Oriole 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.

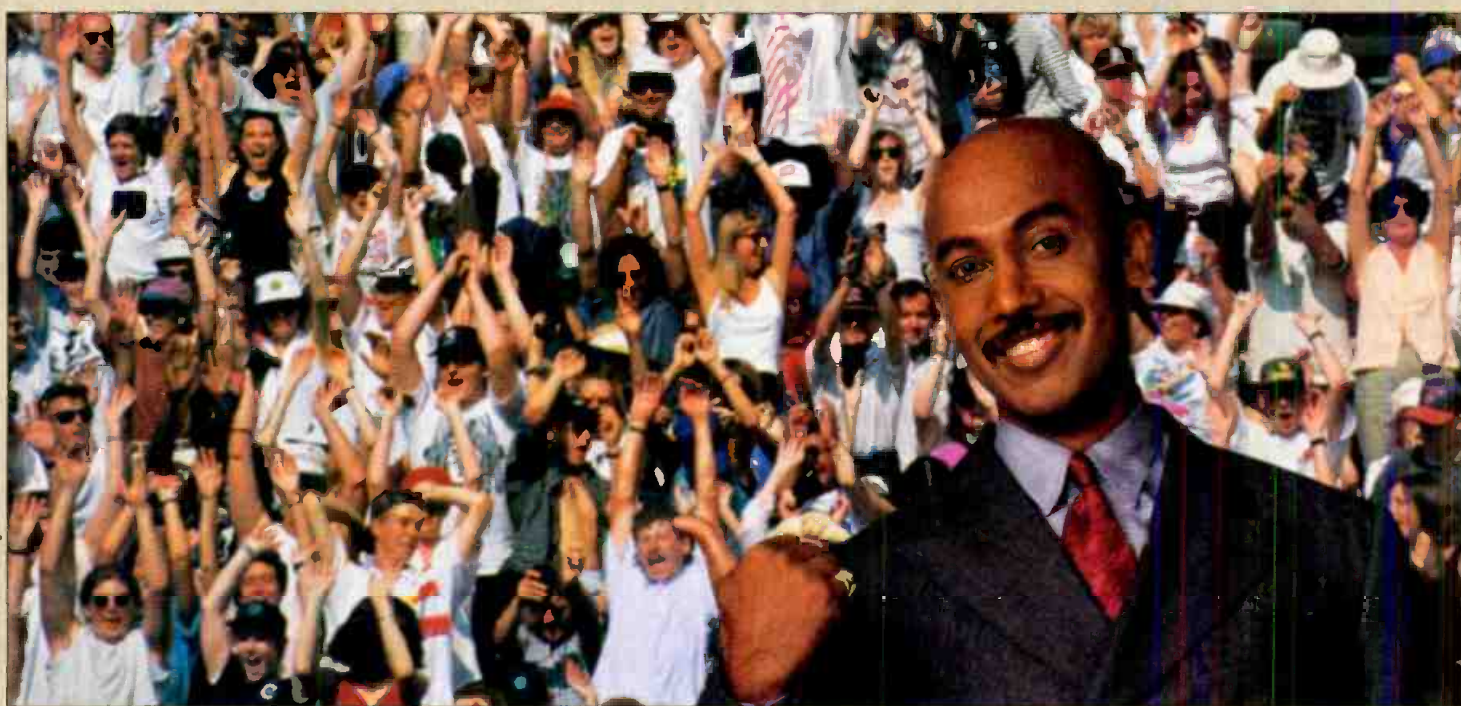
Industry insiders were abuzz last week with speculation that Warner Bros. was holding off on securing off-network deals for *Friends* in markets 100 and below in order to make reruns

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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Source: NSI, May 1996 or as dated.

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 eying 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 superstation 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. ■

Closed Circuit

WASHINGTON

OVS wrap-up

FCC officials this week hope to wrap up work on open video system (OVS) rules as well as rules preempting local restrictions on satellite receiving dishes and TV antennas. Commissioners originally had 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.

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.

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.

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 start-up 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.

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.

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 WBIS-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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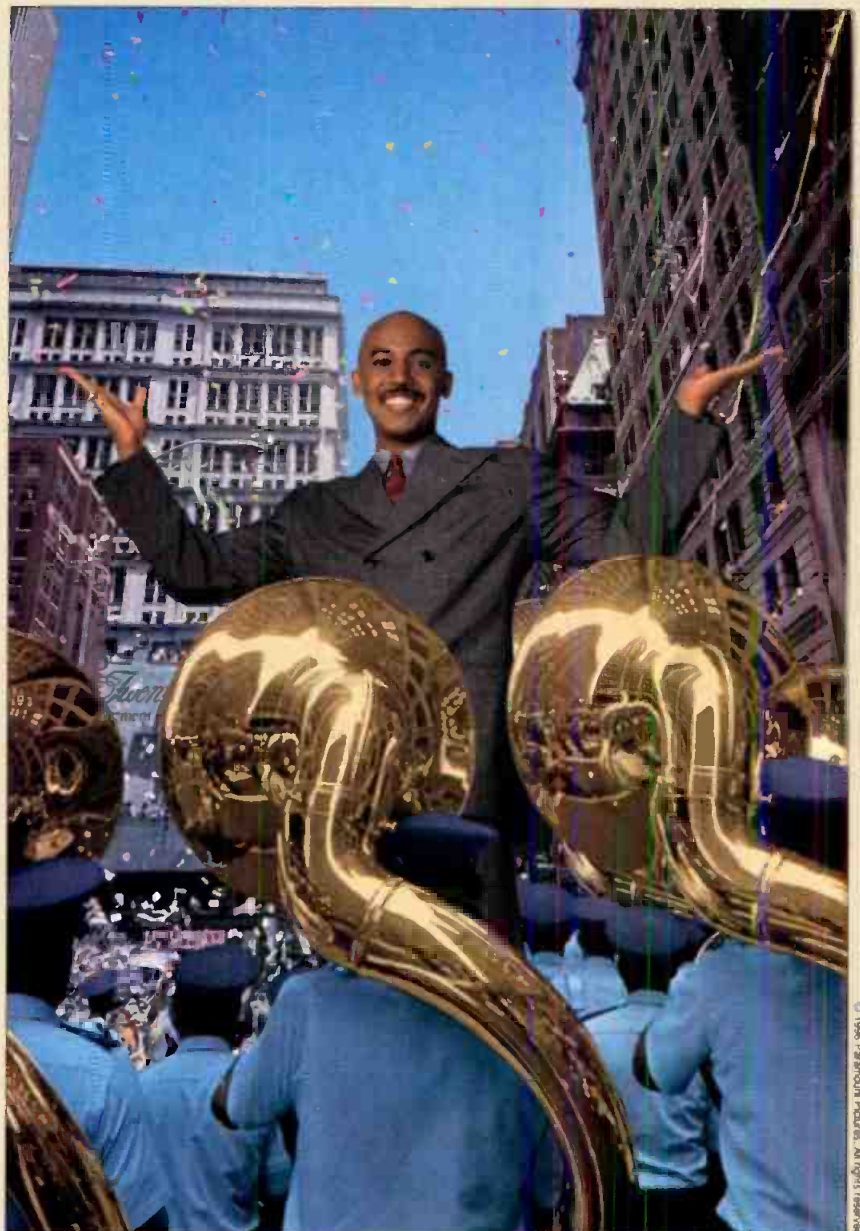
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IN OMAHA KEY
DEMO VICTORY**

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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.

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Source: NS, May 1996 or as cited.

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ABC, CBS, NBC turn in second-quarter revenue gain

NEW YORK—ABC, CBS and NBC posted a 6.4% increase in second-quarter net revenue, to \$2,307,068,000, according to numbers compiled by Ernst & Young and released by the Broadcast Cable Financial Management Association. BCFM said NBC posted the strongest results with a double-digit gain for the quarter, suggesting that both ABC and CBS posted gains of significantly less than the average 6.4% for the Big Three combined. The daypart with the largest gain was late night, up 10.7%, to \$126 million. Biggest loser was children's programming, down 24%, to \$18.2 million. Prime time was up almost 9%, to \$1,193,736,000. Early morning revenue was up 9.5%, to more than \$91 million, while daytime revenue was up 8.7%, to almost \$262 million.

—SM

BIG-THREE 1996 REVENUE

(\$ in thousands)

Daypart	2nd quarter '96 net revenue from time sales	% change from '95	'96 YTD net revenue from time sales	% change from '95
Prime time	\$1,193,736	8.71%	\$2,238,036	7.16%
Late night	\$126,000	10.7%	\$228,421	11.89%
A.M.	\$91,421	9.55%	\$163,526	6.07%
Daytime	\$261,757	8.71%	\$531,611	14.34%
Children's	\$18,254	(24.35%)	\$37,836	(19.15%)
Sports	\$389,141	0.10%	882,190	5.88%
News	\$226,759	3.57%	\$419,585	1.77%
Total	\$2,307,068	6.41%	\$4,501,205	7.07%

Source: Broadcast Cable Financial Management Association

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



Rice

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.



Fleming

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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, say, 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 addi-

tional 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 programming 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

Teleevangelist 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

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election rules. A corporation may make in-kind contributions to a political convention to promote or advertise its products, an FEC spokesperson says, but it may not attempt to influence federal elections.

San Diego Convention and Visitors

Bureau President Reint Reinders confirmed that Amway Corp. donated the money to the bureau for the specific purpose of buying airtime on behalf of the Republican party. Reinders insisted that election laws were not violated. "We don't unilaterally jump into some-

thing without checking out first whether it is appropriate and legal."

An RNC spokesperson said the RNC would not change its plans, despite DNC threats to file a complaint. "We are quite certain they don't have a case. There is no [reason] we can't do this." ■

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 cov-

ered 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 recommending 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, in part, on implementation of advanced digital television," the report says.

FCC offers cable rate reduction options

Edited By Chris McConnell

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 licenses. 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.

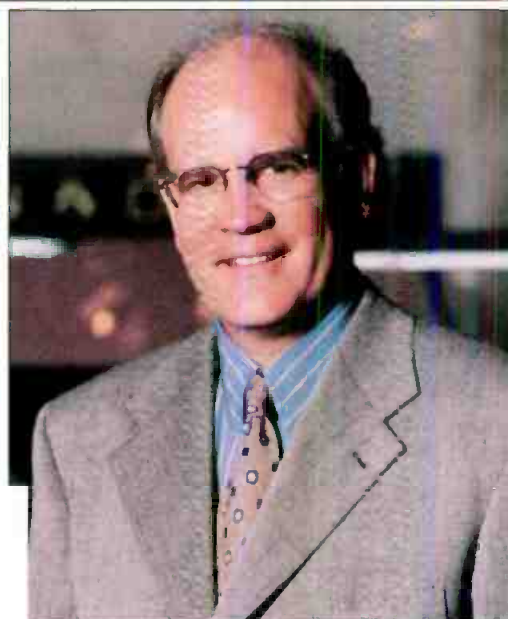
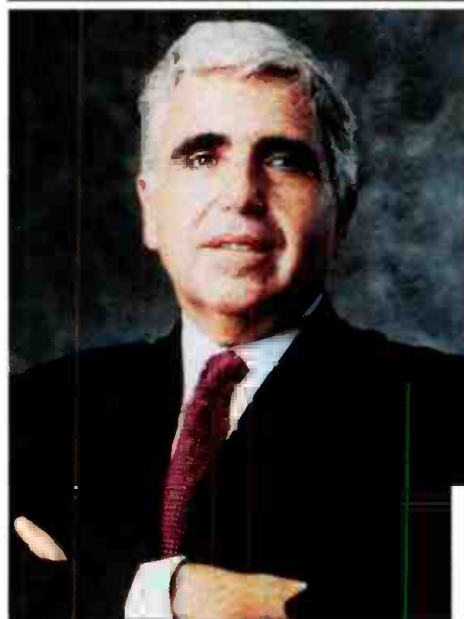


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August 5, 1996

BROADCASTING & CABLE'S 5TH ANNUAL AGENCY FORECAST

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



TV's Top 10s

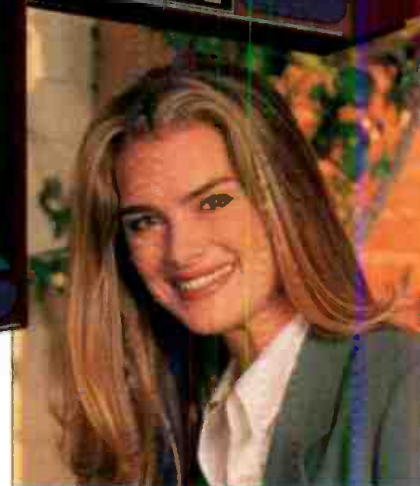
New Program		Est. Share
1. <i>Suddenly Susan</i>	NBC	28
2. <i>Spin City</i>	ABC	24
3. <i>Cosby</i>	CBS	20
4. <i>Liv's Work</i>	ABC	18
5. <i>Something So Right</i>	NBC	18
6. <i>Ink</i>	CBS	17
7. <i>Millennium</i>	Fox	16
8. <i>Pearl</i>	CBS	16
9. <i>Sabrina the Teenage Witch</i>	ABC	16
10. <i>Chesler</i>	ABC	16

NBC's *'ER'* (above) is expected to attract the highest average share of the fall TV season, and the network's *'Suddenly Susan,'* starring Brooke Shields, is the favored new show.

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 Fox-

Returning Program		1995-96 Actual share	1996-97 Est. Share
1. <i>ER</i>	NBC	36	37
2. <i>Seinfeld</i>	NBC	33	32
3. <i>Friends</i>	NBC	30	29
4. <i>Mon. Night Football</i>	ABC	29	28
5. <i>Caroline in the City</i>	NEC	28	16
6. <i>The Single Guy</i>	NBC	26	26
7. <i>Becker</i>	NBC	26	13
8. <i>Home Improvement</i>	ABC	25	25
9. <i>NYPD Blue</i>	ABC	24	25
10. <i>60 Minutes</i>	CBS	24	23



worthy 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

BROADCASTING & CABLE'S 5TH ANNUAL AGENCY FORECAST

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-

THEN AND 'NOW'		
NETWORK	ESTIMATED SHARE '96-'97	ACTUAL SHARE '95-'96
abc	18	18
cbs	16	16
NBC	19	19
Fox	12	12
UPN	4	5
WB	3	4

ing of new series.

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 swamis 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

BROADCASTING & CABLE'S 5TH ANNUAL AGENCY FORECAST

HANDICAPPING PRIME TIME

The following chart shows ad agency consensus on share estimates and nightly averages for the established and emerging networks for the 1996-97 season. Shares of 10 leading agencies were averaged. Sources for the data requested confidentiality for competitive reasons. NBC is predicted to edge out ABC for the season crown. NBC's 'ER' takes top share honors, with a predicted 37. Sandwiched comfortably between 'Seinfeld' and 'ER,' 'Suddenly Susan' is voted most promising newcomer (28 share).

New show titles are in bold; returning shows occupying a new time period are in italic; projected winner of time slot is tinted yellow; projected winning share for night is red.

* —New network for show

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* —New network for show

MONDAY

abc 18	Dangerous Minds—12	Monday Night Football—28			
19	Cosby—20	Ink—18	Murphy Brown—19	Cybill—17	Chicago Hope—20
NBC 17	<i>J Foxworthy*—14</i>	Mr. Rhodes—14	NBC Monday Night at the Movies—18		
Fox 10	Melrose Place—14		Party Girl—6	Lush Life—6	
UPN 4	In the House*—4	Malcolm & Eddie—3	Goode Behavior—4	Sparks, Sparks & Sparks—4	
NBC 4	The Parent 'Hood—4	Steve Harvey Show—4	Savannah—4		
abc 23	Roseanne—19	Life's Work—18	Home Improvement—25	Spin City—24	NYPD Blue—25

TUESDAY

13	Home of the Brave—10		CBS Tuesday Movie—14		
NBC 19	Mad About You—21	Something So Right—18	Frasier—22	Caroline in the City—17	Dateline NBC—19
Fox 10	Fox Tuesday Night Movie—10				
UPN 5	Moesha—5	Homeboys in Outer Space—3	The Burning Zone—3		

WEDNESDAY

abc 17	Ellen—16	Townies—12	Grace Under Fire—19	Drew Carey Show—18	PrimeTime Live—20
13	The Nanny—16	Pearl—15	Almost Perfect—13	Public Morals—11	EZ Streets—11
NBC 16	Wings—15	John Larroquette—13	NewsRadio—15	Men Behaving Badly—14	Law & Order—20
Fox 14	Beverly Hills, 90210—15		Party of Five—12		
UPN 4	The Sentinel—4		Star Trek: Voyager—6		
NBC 4	Sister, Sister—4	Nick Freno—4	The Wayans Bros.—3	Jamie Foxx Show—3	

THURSDAY

abc 11	High Incident—10		Murder One—11		Turning Point—13
12	Diagnosis Murder—14		Moloney—9		48 Hours—12
NBC 32	Friends—29	The Single Guy—26	Seinfeld—32	Suddenly Susan—28	ER—37
Fox 11	Martin—12	Living Single—11	New York Undercover—11		

FRIDAY

abc 19	Family Matters—18	Sabrina/Teenage Witch—16	Clueless—16	Boy Meets World—16	20/20—24
12	Dave's World—13	Ev'body Loves Raymond—14	Mr. & Mrs. Smith—13		Nash Bridges—14
NBC 16	Unsolved Mysteries—16		Dateline NBC—17		Homicide: Life on the Street—15
Fox 14	Sliders—10		Millennium—17		

SATURDAY

abc 12	Second Noah—10		Coach—13	Common Law—13	Relativity—14
18	Dr. Quinn, Medicine Woman—17		Early Edition—16		Walker, Texas Ranger—21
NBC 12	Dark Skies—11		The Pretender—12		Profiler—14
Fox 11	Cops—11	Cops—12	Married...with Children—11	Come Fly with Me—8	

SUNDAY

abc 16	America's Funniest Home Videos—17		Lois & Clark—16		ABC Sunday Night Movie—16	
20	60 Minutes—23		Touched by an Angel—19		CBS Sunday Movie—17	
NBC 16	Dateline NBC—12		3rd Rock from the Sun—15	Boston Common—13	NBC Sunday Movie—18	
Fox 11	L.A. Firefighters—10		The Simpsons—13	Ned and Stacey—10	The X-Files—15	
3	Kirk—3	Brotherly Love*—3	7th Heaven—3		Life with Roger—3	Unhappily Ever After—3

BROADCASTING & CABLE'S 5TH ANNUAL AGENCY FORECAST

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 programming. *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



ABC is expected to win Wednesday on the strength of 'Grace Under Fire.'

snugly in a dynamite lineup that includes *Roseanne* and *Home Improvement*.

Programming 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 (tying *Life's Work*)—still will 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 eking 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 best 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 programming, 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.

Rysler 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 eyeing 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

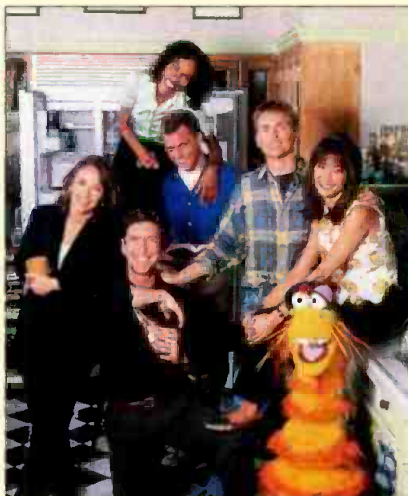
Fox prepares to enter the morning war

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 fX 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 Boris.

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



The cast of 'Fox After Breakfast' includes Bob, the puppet.

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 fX before it was taken off the air last March. An estimated 25 million viewers tuned in to the show.

—LR

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 Arthel Neville, 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 also are 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. ■

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-TV 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.



KLAS-TV Las Vegas is incorporating its logo with that of CBS to link the two morning broadcasts.

This Morning brass expected only 40%-50% of the affiliates to choose the cooperative broadcasts by launch time. "We're thrilled about it," says Jim Murphy, the broadcast's executive producer. "That's what we wanted them to do. We think it's better programming than what the network has put on TV in the mornings. What we're producing is a market-specific program. We hope it will have market-to-market appeal to people, more than [does] a full national broadcast. Every city is different in the things

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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 WWL-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 WWL 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



Sylvan Rodriguez and Claire Casademont are anchoring KHOU-TV Houston's morning news hour leading into the CBS broadcast.

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." ■

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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 'ghettoizing' and 'too far the other way,'" Sal-

hany 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 go-round 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. ■

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."

—HAJ

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



Kathy Quattrone wants to increase PBS's program budget and corporate sponsorships.

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 public television's presentation schedule on the same timetable as the upfront sales market for the commercial TV networks. For 1996-97, the cost of a season-long sponsorship spot in the popular children's strip *Barney & Friends* ranges from \$250,000 to \$1.2 million. By contrast, exclusive sponsorship of the first 39 episodes of the new animated series *Kate & Orbi* is \$450,000.

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 gov-

erning 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. ■

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Dole preaches responsibility

Republican presidential hopeful Bob Dole returned to the hub of the entertainment industry last week to deliver a kinder and gentler "sequel" to the industry-bashing address that helped kick off his campaign in May 1995.

Speaking from a soundstage on the 20th Century Fox lot in West Los Angeles, Dole reassured his audience, estimated by Fox at 250 studio staffers, that he had not been suggesting government censorship with last year's address blasting what he termed gratuitous sex and violence in movies and TV.

"It was a message not of restricting freedom, but of extending freedom and accepting its responsibilities," he said. "The kind of power you have [over popular culture] today is at times greater than laws and government."

Dole praised the "courageous" and "patriotic" messages delivered by such recent box-office hits as "Independence Day," "Braveheart," "Apollo 13" and "Babe." Noting that the provocative Demi Moore comedy "Striptease" turned out to be a flop, Dole said the general public is yearning for more uplifting fare.

"In Hollywood today, the big story is that respectability is good business," Dole said. "You can watch your ratings rise and your box-office receipts go up and still look yourself in the mirror." —CL

Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen July 22-28

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=959,000 TV HOMES
YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

Week 45	abc	cbs	NBC	FOX	UPN
	7.4/12	6.6/11	24.0/40	4.6/7	1.8/3
MONDAY	8:00 30. Most Awesome Acts on Earth 5.9/10	14. The Nanny 7.6/14	4. Summer Olympics 23.0/40	48. Fox Summer Monday Movie—Mo' Money 4.6/7	72. Star Trek: Voyager 2.3/4
	8:30	22. Almost Perfect 6.5/11			83. Nowhere Man 1.3/2
	9:00 10. ABC Monday Night Movie—The Tommyknockers, Part 2 8.2/13	25. Murphy Brown 6.1/10			
	9:30	21. Cybill 6.6/10			
	10:00 23. Chicago Hope 6.3/10				
TUESDAY	7.4/12	5.0/8	27.0/45	3.2/5	1.5/2
	8:00 17. Roseanne 6.9/13	38. 48 Hours 5.4/10	1. Summer Olympics 27.2/47	60. Fox Tuesday Night Movie—Alien Nation: Body and Soul 3.2/5	81. Secret of... 1.4/2
	8:30 23. Coach 6.3/11				81. Paranormal Borderline 1.5/2
	9:00 8. Home Imprvmt 9.1/15	44. CBS Tuesday Movie—Godfather III, Part 2 4.8/8			
	9:30 10. Coach 8.2/13				
	10:00 16. WYPD Blue 7.0/11				
WEDNESDAY	5.3/9	6.5/11	23.6/42	2.7/5	1.8/3
	8:00 43. Ellen 4.9/9	46. Dave's World 4.7/9	5. Summer Olympics 22.4/41	63. Beverly Hills, 90210 3.1/6	77. The Sentinel 2.0/2
	8:30 52. The Faculty 4.3/8			72. Party of Five 2.3/4	70. Sister, Sis 2.7/5
	9:00 30. Grace Under Fire 5.9/10	17. CBS Wednesday Movie—A League of Their Own 6.9/12		79. Swift Justice 1.7/2	67. Wayans 2.9/5
	9:30 44. Champs 4.8/8				67. Wayans 2.9/5
	10:00 33. PrimeTime Live 5.8/10				
THURSDAY	5.5/9	5.3/9	27.5/47	3.8/7	
	8:00 46. High Incident 4.7/8	39. CBS Special Movie—Driving Miss Daisy 5.1/9	2. Summer Olympics 26.2/48	54. Martin 4.2/8	
	8:30			49. Living Single 4.5/8	
	9:00 30. ABC Thursday Night Movie—There Are No Children Here 5.9/10	37. 48 Hours 5.5/9		60. New York Undercover 3.2/5	
	9:30				
FRIDAY	6.6/13	5.8/11	19.1/38	4.0/8	
	8:00 25. Family Matters 6.1/13	33. Diagnosis Murder 5.8/11	7. Summer Olympics 17.3/37	66. Sliders 3.0/6	
	8:30 25. Boy Meets World 6.1/12			40. The X-Files 5.0/9	
	9:00 25. Step by Step 6.1/12				
	9:30 25. Hangin' w/Mr. C 6.1/11	35. Nash Bridges 5.7/11			
SATURDAY	3.2/6	6.2/12	19.9/41	3.4/7	
	8:00 63. Second Noah 3.1/7	52. Dr. Quinn, Medicine Woman 4.3/9	6. Summer Olympics 19.4/40	63. Cops 3.1/7	
	8:30			59. Cops 3.3/7	
	9:00 60. Saturday Night at the Movies—The Barefoot Executive 3.2/6	20. Touched by an Angel 6.7/13		57. America's Most Wanted 3.6/7	
	9:30	14. Walker, Texas Ranger 7.6/15			
SUNDAY	5.0/9	7.8/14	22.7/41	4.1/7	2.2/4
	7:00 49. Am Fun Hm Vid 4.5/9	9. 60 Minutes 9.0/18	3. Summer Olympics 23.4/43	54. When Animals Attack 4.2/8	8. Kirk 1.4/3
	7:30 40. Am Fun Hm Vid 5.0/10			40. The Simpsons 5.0/9	78. Kirk 1.8/3
	8:00 56. Lois & Clark 3.9/7	17. Murder, She Wrote 6.9/12		49. Married w/Chldrn 4.5/8	76. The Parent 'Hood 2.2/4
	8:30			58. New York Undercover 3.4/5	72. Sister, Sister 2.3/4
WEEK AVG	5.7/10	6.2/11	23.4/42	3.7/7	UPN: 1.7/3; WB: 2.4/4
	9.8/17	9.1/15	11.6/20	6.7/11	UPN: 2.9/5; WB: 2.4/4

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 QBK 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 4 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



James Arcara and his son are buying an AM-FM in New York State with backing from Clear Channel.

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 WKBW-TV Buffalo, N.Y., and WWMT-TV Kalamazoo, Mich. Other costs came from the launch of a news operation at KEYE-TV Austin, Tex., and higher programming expenses, Granite says.

Changing Hands

The week's tabulation of station sales

COMBOS

KXOA-AM-FM and KQPT(FM) Sacramento and KOQO(AM) Clovis/Fresno-KOQO-FM Fresno, Calif.

Price: \$56 million (\$50 million for Sacramento stations; \$6 million for Fresno)

Buyer: American Radio Systems, Boston (Steven B. Dodge, chairman); is buying KKDJ(FM), KMJ(AM)-KSKS(FM), KNAX-FM and KRBT-FM, all Fresno, and KCTC(AM)-KYM(FM) and KSTE(AM) Rancho Cordova/Sacramento and KSSJ-FM Shingle Springs/Sacramento; owns WZMX(FM), WRCH-FM, WNEZ(AM) and WTIC-AM-FM, all Hartford, Conn.; WIRK-FM, WKGR-FM and WBZT(AM) West Palm Beach, Fla.; WRKO(AM)-WBMX(FM), WEEI(AM) and WEGQ-FM Boston; WBMD(AM)-WQSR-FM Baltimore; WYRK-FM, WJYE-FM and WECK(AM) Buffalo, and WCMF-FM and WRMM-AM-FM Rochester, N.Y., and WMMX-FM, WTUE-FM and WONE(AM) Dayton, Ohio; also is buying KSJO(FM) San Jose and KUFJ(FM) Gilroy/San Jose, Calif.; WEAT-AM-FM West Palm Beach and WOLL-FM Rivera Beach/West Palm Beach, Fla.; WQRS-FM Detroit; WBGR(AM) Balti-

more; WWTM(AM)-WAAF(FM) Worcester/Boston, Mass. (see item, below); KFAB(AM)-KGOR(FM) Omaha; KMZQ-FM and KJMZ(FM) Henderson/Las Vegas and KXNO(AM) and KVEG(AM) North Las Vegas, KFBI(FM) Pahrump/Las Vegas and KLUC-FM Las Vegas; WSJZ-FM Buffalo, and WHAM(AM)-WVOR-FM, WPXY-FM and WHTK(AM) Rochester, N.Y.; KDBX(FM) Banks/Portland, KBBT(AM)-KUFO(FM) and KUPL-FM Portland and KKJZ(FM) Lake Oswego/Portland, all Ore., and WFLN-FM Philadelphia; has option to buy WBLK-FM Buffalo, and KKMJ-FM/KJCE(AM) Austin and KPTY(FM) Luling/Austin, Tex.

Sellers: ■ KXOA-AM-FM, KQPT: Brown Broadcasting Co., Los Angeles (Phil Melrose, president); owns KKSF-FM and KDRC-AM-FM San Francisco; is selling KPOP(AM)-KGB-FM San Diego (see item, below) and KRWM(FM) Bremerton/Seattle, Wash. ■ KOQO-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-FM: 107.9 mhz, 50 kw, ant. 403 ft.; KQPT: 100.5 mhz, 115 w, ant. 380 ft.; KOQO(AM): 790 khz, 5 kw day, 2.5 kw night; KOQO-FM: 101.9 mhz, 2.25 w, ant. 1,948 ft.

Format: KXOA(AM): oldies; KXOA-FM: rock 'n' roll oldies; KQPT: album alternative; KOQO-AM-FM: Spanish

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 KVRV(FM) Mesa/Phoenix, Ariz.; WPOC(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 KHMV(FM) Houston; also is buying KSGS(AM) [formerly KJJO(AM)]-KMJZ-FM St. Louis Park/Minneapolis/St. Paul, Minn.; is selling KXNO-AM North Las Vegas-KLUC-FM Las Vegas; is swapping WOMX-FM Orlando, Fla., plus \$43.5 million for WMJI(FM) and WMMS(FM) Cleveland; is swapping KISW(FM) Seattle plus \$12.5 million for right to acquire KTBZ(FM) Lake Jackson/Houston, Tex.

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

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

Proposed station trades

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

THIS WEEK:

TVs □ \$0 □ 0

Combos □ \$164,317,500 □ 10

FMs □ \$12,502,500 □ 4

AMs □ \$5,158,820 □ 2

Total □ \$181,978,820 □ 16

SO FAR IN 1996:

TVs □ \$4,607,793,896 □ 58

Combos □ \$9,098,446,079 □ 230

FMs □ \$1,513,179,953 □ 255

AMs □ \$133,700,188 □ 138

Total □ \$15,353,120,116 □ 681

SAME PERIOD IN 1995:

TVs □ \$2,435,692,000 □ 78

Combos □ \$1,201,402,850 □ 130

FMs □ \$407,795,063 □ 219

AMs □ \$68,464,554 □ 120

Total □ \$4,113,354,467 □ 547

Source: BROADCASTING & CABLE

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

WWTM(AM)-WAAF(FM) Worcester/Boston, Mass.

Price: \$24.8 million

Buyer: American Radio Systems, Boston (Steven B. Dodge, chairman); owns WRKO(AM)-WBMX(FM), WEEI-AM and WEGQ-FM Boston; is buying KXOA-AM-FM and KQPT(FM) Sacramento and KOQO(AM) Clovis/Fresno-KOQO-FM Fresno, Calif. (see item, above)

Seller: Zapis Communications, Cleveland (Xenophon Zapis, president); owns WJMO(AM), WZAK(FM) and WZJM(FM) all Cleveland and WICT(FM) and WRKU(FM) Youngstown, Ohio, and WRQQ(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)

WSPB(AM)-WSRZ-FM Sarasota and WYNF(FM) Coral Cove/Sarasota, Fla.

Price: \$12.5 million plus assumption of contracts

Buyer: Jacor Communications Inc., Cincinnati (Benjamin L. Homel, president); Zell/Chilmark Fund LP, 70% owner; owns the following Florida stations: WJGR(AM)-WQIK-FM and WZAZ(AM) Jacksonville, WJBT(FM) Green Cove Springs/Jacksonville and WSOL-FM Brunswick, Ga./Jacksonville; and WBRD(AM) Palmetto-WDUF(FM) Bradenton/Tampa and WFLA(AM)-WFLZ(FM) Tampa. Jacor also owns KHTS-FM San Diego and XTRA-AM-FM Tijuana, Mexico/San Diego; KBPI(FM), KOA(AM)-KRFX(FM) and KHOU

(AM)-KHHH(FM), all Denver, and KBCO-AM-FM Boulder/Denver and KTLK(AM) Thornton/Denver; WGST(AM)-WPCH(FM) Atlanta; KATZ(AM)-KMJM(FM) St. Louis and KNJZ-FM Alton, Ill./St. Louis; WCKY(AM), WOFX(FM) and WLW(AM)-WEBN(FM), all Cincinnati; and WSPD(AM) and WVKF(FM) Toledo and WRVF-FM Beavercreek/Toledo, Ohio, and WWST-FM and WMYU-FM Knoxville, Tenn.; is buying WAMR(AM)-WCTQ(FM) Venice, Fla.; WLAP(AM)-WMXL(FM) Lexington and WWYC-FM Winchester, Ky., and WIOT(AM) (formerly WCWA)-WIOT-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 KRXQ(FM) Roseville/Sacramento, Calif.; WXTB(FM) Clearwater/Tampa, WTBT(FM) New Port Richey/Tampa and WTSP-TV St. Petersburg/Tampa, Fla.; WKLS-FM Atlanta; WDAF(AM)-KYYF(FM) Kansas City, Mo.; WKRC-TV, WKRQ(FM) and WWNK(FM) Cincinnati and WTVN(AM)-WLWQ(FM) Columbus, Ohio, and KEX(AM)-KKRZ(FM) Portland and KKCW(FM) Beaverton/Portland.

Seller: New Wave Communications LP, Asbury Park, N.J. (John Ferrari, president; D&F Broadcasting Inc., general partner); owns KRQD(AM)-KLAQ(FM) and KSII-FM (formerly KAMZ-FM) El Paso; is selling WJLK-AM-FM Asbury Park and WQNJ(FM) Ocean Acres, N.J.

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

Format: AM: classical; FM: oldies; WYNF: rock classics

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

WSOK(AM)-WAEV(FM) Savannah and WLVI(FM) Hardeeville, S.C./Savannah, Ga.

Price: \$11 million

Buyer: Patterson Broadcasting Inc., Atlanta (James W. Wesley Jr., president); owns WCHY-AM-FM Savannah and WYKZ(FM) Beaufort/Savannah; WXBW-FM Milton/Pensacola, Fla.; KKTR(AM)-KBOS-FM Fresno and KRZR-FM Hanford/Fresno, Calif.; KSSK-AM-FM Honolulu and KUCC-FM Pearl City/Honolulu; WELL-AM-FM, WBCK(AM) and WWKN(AM)-WBXX-FM, all Battle Creek, WRCV(AM), WGRD-FM and WLHT-FM Grand Rapids and WRCC(FM) Marshall, all Mich.; KCBN(AM)-KRNO(FM) Reno and KWNZ(FM) Carson City/Reno, and WIPI(AM) (formerly WEEY)-WODE-FM Easton/Allentown and WTCY(AM)-WWNK-FM Harrisburg, Pa.; is

Continues on page 93

ABC, Disney to launch children's network

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

Radio

By Donna Petrozzello

ABC Radio Networks is developing a programing 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 programing 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 programing venture, CBC said that it has retained Southcoast Capital Corp. to look for partners with which to merge or enter into a joint venture or perhaps a buyer for CBC and Radio Aahs.

"The board of directors felt that it was an appropriate time to examine all opportunities to benefit the company and its shareholders," CBC President

Christopher Dahl said.

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. ■

Disney goes to China

The Walt Disney Co. plans to lend its name and products to children's radio in China as well as the U.S.

In partnership with China USA Entertainment (CUE), Disney has launched *It's a Small World*, a weekend radio show of music and stories about Disney characters that airs over China National Radio. CUE estimates the potential audience for the show at 400 million.

CUE was founded last year by Donald Altfeld, who imports other U.S.-based and European radio programing to China National Radio. —DP

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-

enue, whereas Los Angeles stations suffered an average 10% drop. Both markets fared well in local revenue gains for June, with Los Angeles up by an average 3.7% and New York stations showing an average 1.3% gain over June 1995.

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. ■

R I D I N G G A I N

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. Siller-man 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 WKXW(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



Alan Keyes will host a midday talk show from Washington.

Special Report

1996 Prime Time Emmy Nominations

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ART DIRECTION FOR A SERIES

Cybill—Wedding Bell Blues—CBS—Carsey-Werner Company in association with Jay Daniel Productions and River Siren Productions—Garvin Eddy, Production Designer; Rochelle Moser, Set Decorator

Murder One—Chapter One—ABC—Steven Bochco 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—Hollie And The Blowfish—ABC—Steven Bochco Productions—Richard C. Hankins, 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—RHI Entertainment Inc. and Channel Four Television present from Jim Henson Productions—Roger Hall, Production Designer; John Fenner, Supervising Art Director; Alan Tomkins, UK Art Director; Frederic Evard, Portugal Art Director; Rosalind 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 Rogalla-Dudley, Set Decorator

Rasputin—HBO—A Rysner/Citadel Entertainment Production—Miljen Kreka Kijakovic, Production Designer; Branimir Babic, Art Director; Yuri Pashigoriev, Art Director (St. Petersburg); Lorand Javor, Art Director (Budapest); Aleksandar Denic, Set Decorator

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 CBS at 67, HBO 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 fledgling 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 WTBS(TV) Atlanta.

As for HBO, *The Larry Sanders Show* captured 12 nominations, more than any other comedy series. NBC's *Frasier* 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.



orator; Livia Balogh, Set Decorator (Budapest)

Tennessee Williams' A Streetcar Named Desire—CBS—CBS Entertainment Productions—Fred Harpman, Production Designer; Janet Stokes, Art Director; Tom Pedigo, Set Decorator

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ART DIRECTION FOR A VARIETY OR MUSIC PROGRAM

The 68th Annual Academy Awards

ABC—A production of the Academy of Motion Picture Arts & Sciences—Ray Klausen, Production Designer; Keaton S. Walker, Art Director; Rebecca Holler Barkley, Art Director

The Best Of Tracey Takes On...

HBO—A Takes On Productions production in association with Witzend Productions—Toby Corbett, Production Designer; Chez Cherry, Art Director; Sandy Struth, Set Decorator

Magicians' Favorite Magicians

CBS—CBS Television Production—Romain Johnston, Art Director

Muppets Tonight, With Special Guest Star Tony Bennett

ABC—Jim Henson Productions—Val Strazovec, Production Designer; Jim Duitz, Art Director; Jenny Wilkinson, Set Decorator

The Tonight Show With Jay Leno

(Show #914)—NBC—Big Dog Productions in association with NBC Studios—Dennis Craig Roof, Art Director; R. Brandt Daniels, Set Decorator

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN CASTING FOR A SERIES

Chicago Hope—CBS—David E. Kelley Productions in association with 20th Century Fox Television—Debi Manwiller, Casting Director

ER—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television—John Levey, C.S.A., Casting Director; Barbara Miller, Executive in charge of Casting

Frasier—NBC—Grub Street Productions in association with Paramount—Jeff Greenberg, Casting

Homicide: Life On The Street

NBC—NBC Productions in association with Baltimore Pictures and SL/TMF Productions—Lou DiGiarmo, Casting Director (New York); Pat Moran, Casting Director (Baltimore)

Picket Fences—CBS—David E. Kel-

ley Productions In association with 20th Century Fox Television—Craig Campobasso, Casting
Seinfeld—NBC—Castle Rock Entertainment—Marc Hirschfeld, Meg Liberman, Brian Myers, Casting Executives

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—de Passe Entertainment and Larry Levinson Productions in association with RHI Entertainment—Lynn Kressel, Casting Director
The Late Shift—HBO—A Northern Lights Production—Nancy Foy, 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 UFA Film Production in association with Patrola 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/BBC co-production—Jane Gibson, Choreographer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN CINEMATOGRAPHY FOR A SERIES

Babylon 5—Comes The Inquisitor—Syndicated—Babylonian Productions—John C. Flinn III, A.S.C., Director of Photography
Chicago Hope—Leave Of Absence—CBS—David E. Kelley Productions in association with 20th Century Fox Television—Kenneth D. Zunder, A.S.C., Director of Photography
ER—Hell And High Water—NBC—



The syndicated 'Babylon 5' is vying for outstanding individual achievement in cinematography for a series.

Constant c Productions/Amblin Television in association with Warner Brothers Television—Richard Thorpe, Director of Photography
Murder One—Chapter One—ABC—Steven Bochco Productions—Aaron Schnelder, Director of Photography
The X-Files—Grotesque—Fox—Ten Thirteen Productions In association with 20th Television—John S. Bartley, C.S.C., Director of Photography

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN CINEMATOGRAPHY FOR A MINISERIES OR A SPECIAL

Andersonville, Part 2—TNT—John Frankenheimer/David W. Rintels 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 Atherton, 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 Rysher/Citadel Entertainment Production—Elemer Ragaly, Director of Photography
Ruby Ridge: An American Tragedy, Part 2—CBS—Edgar J. Scherick Associates and The Regan Co.—Donald M. Morgan, A.S.C., Director of Photography

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN COSTUMING FOR A SERIES

Cybill—Where's Zoey?—CBS—

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 Dafelmair, Costume Supervisor
The Nanny—The Kibbutz—CBS—Stermin/Fraser Ink. 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—Bon-neville Producers Group In association with The Polson Co.—Jean 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—The Entertainment Group/TurtleBack Productions in association with American Movie Classics—Carolyn Grifel, Costume Designer
Sisters—Don't Go To Springfield—NBC—A Cowlip production In association with Warner Bros. Television—Rachael Stanley, Costume Designer
Star Trek: Deep Space Nine—The Muse—Syndicated—Star Trek in association with Paramount Pictures—Robert Blackman, Costume Designer

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

Andersonville, Part 2—TNT—John Frankenheimer/David W. Rintels Film—May Routh, Costume Designer
Gulliver's Travels, Part 1—NBC—RHI Entertainment, Inc. and Channel Four Television present from Jim Henson Productions—Shirley Russell, Costume Designer
Lily Dale—Showtime—The Producers Entertainment Group Ltd. in association with Showtime Network—Jean-Pierre Dorleac, Costume Designer
Pride & Prejudice, Part 1—A&E—A&E/BBC co-production—Dinah Collin, Costume Designer
Rasputin—HBO—A Rysher/Citadel Entertainment Production—Natasha Landau, Costume Designer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN COSTUME DESIGN FOR A VARIETY OR MUSIC PROGRAM

Barbara Mandrell: Steppin Out—TNN—Barbara Mandrell Productions—Bill Hargate, Costume Designer
The Best Of Tracey Takes On...—HBO—A Takes On Productions production in association with Witzend Productions—Jane Ruhm, Costume Designer
Muppets Tonight, With Special Guest Star Garth Brooks—ABC—Jim Henson Productions—Polly Smith, Costume Designer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN DIRECTING IN A COMEDY SERIES

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



SPECIAL REPORT: 1996 PRIME TIME EMMY NOMINATIONS



The Larry Sanders Show—I Was A Teenage Lesbian—HBO—Brillstein/Grey Entertainment Partners with Boundaries Productions—Michael Lehman, Director
Seinfeld—The Soup Nazi—NBC—Castle Rock Entertainment—Andy Ackerman, Director
3rd Rock From The Sun, Pilot—NBC—Carsey-Werner Productions, LLC—James Burrows, 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
NYPD Blue—Backboard Jungle—ABC—Steven Bochco Productions—Mark Tinker, Director

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN DIRECTING IN A VARIETY OR MUSIC PROGRAM

The 68th 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 #503—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—Sofronski Productions in association with ABC Productions for Lifetime—Peter Werner, Director
Andersonville—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 Heidi 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 CAMERA PRODUCTION

Chicago Hope—Leave Of Absence—CBS—David E. Kelley Productions in association with 20th Century Fox Television—James A. Stewart, Editor
ER—Hell And High Water—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television—Jacque Toberen, Editor
ER—The Healers—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television—Randy Jon Morgan, Editor
JAG, Pilot—NBC—Belisarius Productions in association with NBC Productions and Paramount—Jon Koslowsky, A.C.E., Editor
NYPD Blue—Death In The Family—ABC—Steven Bochco Productions—Craig Bench, Editor

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

Andersonville, 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 and 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 accept 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 performance 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-televised 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. ■

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 Adelson Entertainment presents a Telescene Communications (Canada) Daiei Company Ltd. in association with Cline Bazar (Japan) production—Dennis 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—Ron Volk, Editor
Home Improvement—The Longest Day—ABC—Wind Dancer Production 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 Wiard, 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—Grammnet 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—Tibor Rudas Theatrical Productions—Richard J. Piccini, Editor; Floyd Ingram, Editor; Tim Clark, Editor
Sinatra: 80 Years My Way—ABC—George Schlatter Productions—Donn Hoyer, Editor; Maria S. Schlatter, 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



A 'Murphy Brown' episode edited by Tucker Wiard is among five nominees for outstanding individual achievement in editing for a series.

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN GRAPHIC DESIGN AND TITLE SEQUENCES

Caroline In The City—NBC—Barron-Pennette 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—Darren Star Productions and CBS Productions—Paul Newman, Designer
Discovery Journal—Discovery Channel—Suzanne Kiley, Designer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN HAIRSTYLING FOR A SERIES

Chicago Hope—Right To Life—CBS—David E. Kelley Productions in association with 20th Century Fox Television—Mary Ann Valdes, Hairstylist; Dione Taylor, Hairstylist
Dr. Quinn, Medicine Woman—When A Child Is Born—CBS—CBS Entertainment Productions/The Sullivan Co.—Karl Wesson, Key Hairstylist; Kelly Kline, Hairstylist to Jane Seymour; Deborah Dobson, Hairstylist; Laura Lee Grubich, Hairstylist; Virginia Grobeson, Hairstylist; Christine Lee, Hairstylist
Saturday Night Live, Quentin Tarantino—NBC—Broadway Video—David H. Lawrence, Hairstylist; Wanda Gregory, Hairstylist; Valerie Gladstone-Hapel, Hairstylist; Linda Rice, Hairstylist
Star Trek: Deep Space Nine—Our Man Bashir—Syndicated—Star Trek in association with Paramount Pictures—Shirley Dolle, Hair Designer; Cherie Huffman, Hairstylist; Lee Crawford, Hairstylist; Brian Andrew-Tun-

stall, Hairstylist; Ellen Powell, Hairstylist; Sue Maust, Hairstylist; Barbara Ronci, Hairstylist

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

3rd Rock From The Sun—The Dicks They Are A Changin'—NBC—Carsey-Werner Productions—Pixie Schwartz, Hairstylist

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN HAIRSTYLING FOR A MINISERIES OR A SPECIAL

The Best Of Tracey Takes On...—HBO—A Takes On Productions production in association with Witzend Productions—Audree Futterman, Hairstylist; Evelyn Rozenfeld, Hairstylist
Bye Bye Birdie—ABC—BBB Production Services Limited Partnership in association with RHI Entertainment—Roy Sidick, Key Hairstylist; Judith Crown, Hairstylist to Jason Alexander; Geordie Sheffer, Hairstylist to Tyne Daly
Gulliver's Travels, Part 1—NBC—RHI Entertainment and Channel Four Television present from Jim Henson Productions—Aileen Seaton, Hair Designer
The Heidi Chronicles—TNT—Brandman Productions—Cynthia Romo, Key Hairstylist; Lucia Mace, Hairstylist
Norma Jean And Marilyn—HBO—A Marvin Worth Production—Andre Blaise, Key Hairstylist

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN LIGHTING

DIRECTION (ELECTRONIC) FOR A COMEDY SERIES

Dave's World—Writing Wrongs—CBS—The Producers Entertainment Group Ltd. Axelrod/Widdoes Productions Livestock Productions with CBS Entertainment Productions—Tony Yarett, 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 Production Group in association with Touchstone Television—Donald A. Morgan, Director of Photography
The John Larroquette Show—Here We Go Again—NBC—Witt/Thomas Productions—Alan Walker, Lighting Designer
Living Single—A Raze In Harlem—FOX—Sister Lee Productions in association with Warner Brothers Television—Bryan Hays, Director of Photography
Sister, Sister—Thanksgiving In Hawaii Part 2—WB—de Passe Entertainment in association with Paramount Television—George Spiro Dibie, A.S.C., Director of Photography

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN LIGHTING DIRECTION FOR A DRAMA SERIES, VARIETY SERIES, MINISERIES OR SPECIAL

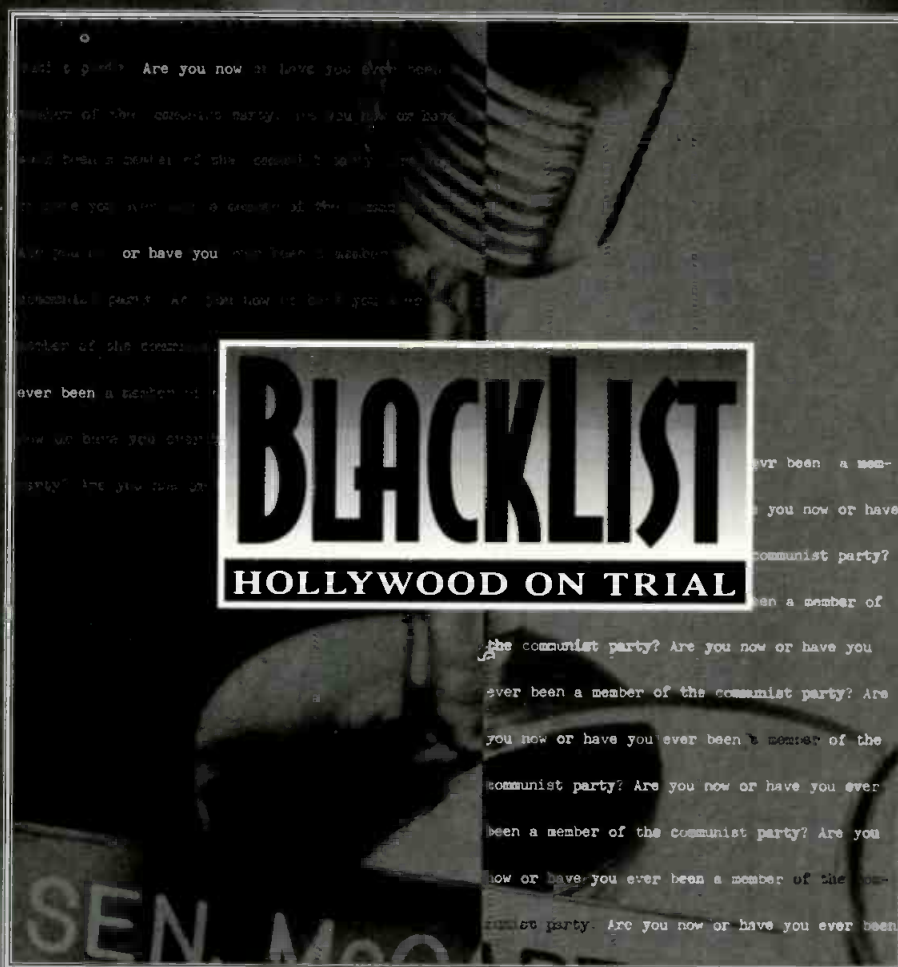
The 68th Annual Academy Awards—ABC—A production of the Academy of Motion Picture Arts & Sciences—Greg Brunton, Lighting Designer
The 38th Annual Grammy Awards—CBS—A Cossette Production—John C. Morgan, Lighting Director; Bob Dickinson, Lighting Designer
Muppets Tonight—With Special Guest Star Tony Bennett—ABC—Jim Henson Productions—Olin Younger, Lighting Designer
Nell Diamond...Under A Tennessee Moon—ABC—Arch Angel Television Productions—John Rook, Lighting Director
The 1995 Tony Awards—CBS—Tony Awards Production—William M. Klages, 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., Corey Lear, Bari Burman, Tom Burman, Effects Makeup Artists

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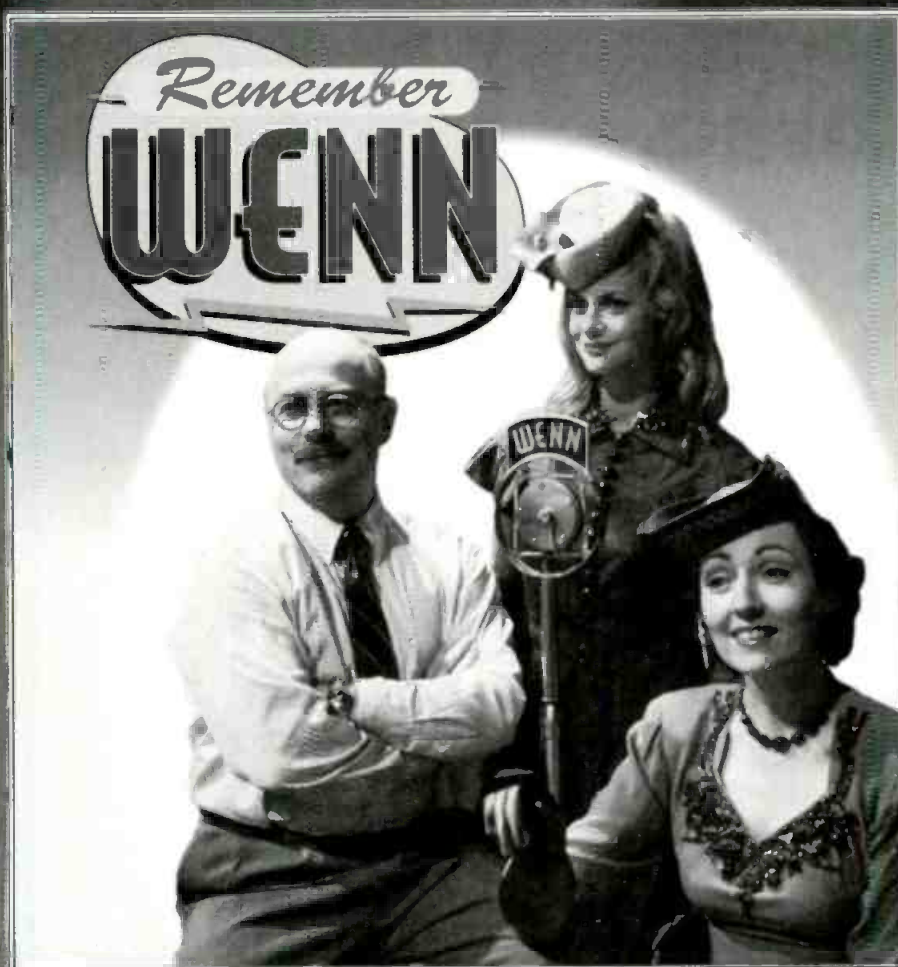
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**OUTSTANDING INDIVIDUAL
ACHIEVEMENT IN COSTUME DESIGN
FOR A SERIES: CAROLYN GRIFEL,
COSTUME DESIGNER.**

**OUTSTANDING GUEST ACTRESS IN
A COMEDY SERIES: IRENE WORTH.**



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Star Trek: Deep Space Nine—The Visitor—Syndicated—Star Trek in association with Paramount Pictures—Camille Calvet, Michael Westmore, Dean Jones, Karen Iversen, Mark Busan, Scott Wheeler, Gil Mosko, Ellis Burman, Dave Quaschnick, Thom Surprenant, Steve Weber, Brad Look, Kevin Haney, Makeup Artists
Star Trek: Voyager—Threshold—UPN—Star Trek in association with Paramount Pictures—Michael Westmore, Greg Nelson, Scott Wheeler, Tina Kalliongis-Hoffman, Mark Shostrom, Gil

Mosko, Ellis Burman, Steve Weber, Brad Look, Makeup Artists
Wings—Death Becomes Him—NBC—Grub Street Productions in association with Paramount Television—Tommy Cole, Ken Wensevic, Makeup Artists

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN MAKEUP FOR A MINISERIES OR A SPECIAL

Alien Nation: Body & Soul—Fox—National Studios in association with

20th Television—Rick Stratton, Makeup Designer and Supervisor; Richard Snell, Makeup Department Head; David Abbott, Craig Reardon, Steve LaPorte, Janna Phillips, Kenny Meyers, Jill Rockow, Makeup Artists

The Best Of Tracey Takes On...—HBO—A Takes On Productions production in association with Witzend Productions—Ron Berkeley, Kathleen Berkeley, Makeup Artists; Thomas R. Burman, Artist; Bari Dreiband-Burman, Effects Makeup Artists
Kissinger And Nixon—TNT—A

Paragon Entertainment Corp. Production in association with Daniel H. Blatt Productions, Lionel Chetwynd Productions and Dreyfuss/James Productions—Patricia Green, Key Makeup Artist; Kevin Haney, Effects Makeup Artist

The Late Shift—HBO—A Northern Lights Production—June Westmore, Key Makeup Artist; Montague G. Westmore, Sharin Helgestad, Del Acevedo, Makeup Artists; Mathew W. Mungle, Prosthetics Designer
Truman—HBO—A Spring Creek Pro-

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



Comedy Central's 'Dr. Katz' is one of the increasing number of Emmy winners from cable.

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—led 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 Scot 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 (NATAS) 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 to 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. ■

duction—Ashlee Petersen, Key Makeup Artist; Gordon J. Smith, Special Makeup Designer; Russell Cate, Special Makeup Artist; Evan Penny, Key Sculptor

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN MUSIC COMPOSITION FOR A SERIES

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

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

SeaQuest 2032—Brave New World—NBC—An Amblin 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 Canterville Ghost—ABC—Anasazi Productions in Association with Signboard Hill—Ernest Troost, Composer

Larry McMurtry's Dead Man's Walk, Part 1—ABC—Saria 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—Irwin Fisch, Music Director

Christmas In Washington—NBC—New Liberty Productions—Ian Fraser, Music Director



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.

The 39th Pablo Casals Festival—A&E—Weller/Grossman Productions—Krzysztof Penderecki, Music Director

Peter And The Wolf—ABC—IF/X Productions in association with BMG Entertainment International—George Daugherty, Music Director

Sinatra: 80 Years My Way—ABC—George Schlatter Productions—Glen Roven, Music Director

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN MUSIC AND LYRICS

Bye Bye Birdie—song title: Let's Settle Down—ABC—BBB Production Services Limited Partnership in association with RHI Entertainment—Lee Adams, Lyricist; Charles Strouse, Composer

Mr. Willowby's Christmas Tree—song title: The Perfect Tree—CBS—Jim Henson Productions—Patty Silversher, Composer; Michael Silversher, Composer

People: A Musical Celebration—song title: Children of the World—Disney Channel—A Lightyear Entertainment Production in association with The Disney Channel—Nona Hendryx, Music & Lyrics; Jason Miles, Music & Lyrics

The Simpsons, Who Shot Mr. Burns—song title: Senor Burns—Fox—20th Television in association with Gracie Films—Alf Clausen, Composer; Bill Oakley, Lyricist; Josh Weinstein, Lyricist

The Walt Disney Company and McDonald's Presents The American Teacher Awards—song title: Come On In—Disney Channel—Smith-Hemlon Production—Larry Grossman, Composer; Buz Kohan, Lyricist

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN MAIN TITLE

THEME MUSIC

Central Park West—CBS—Darren Star Productions and CBS Productions—Tim Truman, 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

Murder One—ABC—Steven Bochco Productions—Mike Post, Composer

Nowhere Man—UPN—Lawrence Hertzog Productions in association with Touchstone Television—Mark Snow, Composer

OUTSTANDING GUEST ACTOR IN A COMEDY SERIES

Tim Conway as Kenny—Coach—The Gardener—ABC—Bungalow 78 Productions in association with Universal Television

Griffin Dunne as Bob—Frasier—The Friend—NBC—Grub Street Productions in association with Paramount

Mandy Patinkin as Himself—The Larry Sanders Show—Eight—HBO—Brillstein/Grey Entertainment—Partners with Boundaries Productions

Larry Thomas as The Soup Nazi—Seinfeld—The Soup Nazi—NBC—Castle Rock Entertainment

Harris Yulin as Jerome Belasco—Frasier—A Word To The Wiseguy—NBC—Grub Street Productions in association with Paramount

OUTSTANDING LEAD ACTOR IN A COMEDY SERIES

Kelsey Grammer as Dr. Frasier Crane—Frasier—NBC—Grub Street

Productions in association with Paramount

John Lithgow as Dick Solomon—3rd Rock From The Sun—NBC—Carsey-Werner Productions

Paul Reiser as Paul Buchman—Mad About You—NBC—Infront Productions and Nuance Productions in association with TriStar Television

Jerry Seinfeld as Himself—Seinfeld—NBC—Castle Rock Entertainment

Garry Shandling as Larry Sanders—The Larry Sanders Show—HBO—Brillstein/Grey Entertainment Partners with Boundaries Productions

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 Coupla Stiffs—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

Rip Torn as Warren Shutt—Chicago Hope—Hello Goodbye—CBS—David E. Kelley Productions in association with 20th Century Fox Television

OUTSTANDING LEAD ACTOR IN A DRAMA SERIES

Andre Braugher as Detective Frank Pembleton—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—NYPD Blue—ABC—Steven Bochco Productions

Jimmy Smits as Bobby Simone—NYPD Blue—ABC—Steven Bochco Productions

OUTSTANDING LEAD ACTOR IN A MINISERIES OR SPECIAL

Alec Baldwin as Stanley Kowalski—Tennessee Williams' A Streetcar



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Mad About You

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



Outstanding Informational Series

Michael Moore, Executive Producer
Kathleen Glynn, Producer
Jerry Kupfer, Supervising Producer
Annie Cohen, Jon Derevlany,
Francis Gasparini, Jay Martel,
Michael Moore, Jeff Stilson,
Louis Theroux, Writers

COLUMBIA TRISTAR



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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 Taviglian, 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

ENTERTAINMENT

PRIMETIME EMMY NOMINEES

THE **Larry Sanders** SHOW

Seinfeld

Outstanding Comedy Series

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 Actor in a Comedy Series

Rip Torn

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

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 Filippo, Charlie McDaniel,
Craig Porter, *The Cadillac*

Outstanding Individual Achievement in Editing a Series
Multi-Camera Production

Janet Ashikaga, *The Rye*



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 Chetwynd Productions and Dreyfuss/James Productions
Laurence Fishburne as Hannibal Lee—Tuskegee Airmen—HBO—A Price Entertainment Production
Alan Rickman as Rasputin—Rasputin—HBO—A Rysher/Citadel Entertainment Production
Gary Sinise as Harry S. Truman—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 With The Lesbian Wedding—NBC—Bright Kaufman Crane Productions in association with Warner Bros. Television
Betty White as Herself—The John Larroquette Show—Here We Go Again—NBC—Witt/Thomas 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—Sternin/Fraser Ink. and High School Sweethearts in association with TriStar Television
Helen Hunt as Jamle 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 Production Group 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**

Louise Fletcher as Christine Bey—



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

Picket Fences—Bye Bye, Bey-Bey—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—Trilogy Entertainment Group and Atlantis Films in association with MGM Television
Maureen Stapleton as Maggie MacPhee—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
Sherry Stringfield as Dr. Susan

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

**OUTSTANDING LEAD ACTRESS
IN A MINISERIES OR SPECIAL**

Ashley Judd as Norma Jean—Norma Jean And Marilyn—HBO—A Marvin Worth 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 Marvin 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
ACTOR IN A COMEDY 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
Rip Torn as Arthur—The Larry Sanders Show—HBO—Brillstein/Grey Entertainment Partners with Bound-

aries Productions

**OUTSTANDING SUPPORTING
ACTOR IN A DRAMA SERIES**

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

**OUTSTANDING SUPPORTING
ACTOR IN A MINISERIES OR
SPECIAL**

Andre Braugher as Benjamin O. Davis—Tuskegee Airmen—HBO—A Price Entertainment Production
John Goodman as Mitch—Tennessee Williams' A Streetcar Named Desire—CBS—CBS Entertainment Productions
Tom Hulce as Peter Patrone—The Heidi Chronicles—TNT—Brandman Productions
Ian McKellen as Nicholas—Rasputin—HBO—A Rysher/Citadel Entertainment Production
Treat Williams as Michael Ovitz—The Late Shift—HBO—A Northern Lights Production

**OUTSTANDING SUPPORTING
ACTRESS IN A COMEDY SERIES**

Christine Baranski as Maryann—Cybill—CBS—Carsey-Werner Company in association with Jay Daniel Productions and River Siren Productions
Janeane Garofalo as Paula—The Larry Sanders Show—HBO—Brillstein/Grey Entertainment Partners with Boundaries Productions
Julia Louis-Dreyfus as Elaine Benes—Seinfeld—NBC—Castle Rock Entertainment
Jayne Meadows Allen as Alice Farrouk—High Society—CBS—Look Ma! Productions JTV Productions in association with Warner Brothers Television
Renee Taylor as Sylvia Fine—The Nanny—CBS—Sternin/Fraser Ink. and High School Sweethearts in association with TriStar Television

**OUTSTANDING SUPPORTING
ACTRESS IN A DRAMA SERIES**

Barbara Bosson as Miriam Grasso—

Murder One—ABC—Steven Bochco Productions
Tyne Daly as Miss Alice—Christy—CBS—The Rosenzweig Co. In association with MTM Entertainment
Sharon Lawrence as Assistant D.A. Sylvia Costas—NYPD Blue—ABC—Steven Bochco Productions
Julianna Margulies as Carole Hathaway—ER—NBC—Constant c Productions/Ambin Television in association with Warner Brothers Television
Gail O'Grady as Donna Abandando—NYPD 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 Scacchi as Alexandra—Rasputin—HBO—A Rysher/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 Brodingnag—Gulliver's Travels—NBC—RHI Entertainment, Inc. and Channel Four Television present from Jim Henson 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 Witzend Productions
Robin Williams, Whoopi Goldberg, Billy Crystal, Hosting Team—Comic Relief VII—HBO—A Comic Relief, Inc. production in association with Moffitt-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



ABC's 'NYPD Blue' is up against 'Chicago Hope,' 'ER,' 'Law & Order' and 'The X-Files' for the Emmy for outstanding drama series.

Productions, Inc. In association with American Movie Classics
The Celluloid Closet—HBO—Home Box Office in association with A Telling Pictures Productions
ER—Series—NBC—Constant c Productions/Ambin Television in association with Warner Brothers Television
Survivors Of The Holocaust—TBS—A co-production of Turner Original Productions and Survivors of the Shoah Visual History Foundation

OUTSTANDING COMEDY SERIES

Frasier—NBC—Grub Street Productions in association with Paramount—Peter Casey, Executive Producer; David Angell, Executive Producer; David Lee, Executive Producer; Christopher Lloyd, Executive Producer; Vic Rauseo, Executive Producer; Linda Morris, Executive Producer; Steven Levitan, Co-Executive Producer; Maggie Randell, Producer; Chuck Ranberg, Producer; Anne Flett-Giordano, Producer; Joe Keenan, Co-Producer; Jack Burditt, Co-Producer; Mary Fukuto, Co-Producer
Friends—NBC—Bright Kaufman Crane Productions in association with Warner Brothers Television—Kevin S. Bright, Executive Producer; Marta Kauffman, Executive Producer; David Crane, Executive Producer; Michael Borkow, Supervising Producer; Todd Stevens, Producer; Betsy Borns, Producer
The Larry Sanders Show—HBO—Brillstein/Grey Entertainment Partners with Boundaries Productions—Garry Shandling, Executive Producer; Brad Grey, Executive Producer; Steve Levitan, Co-Executive Producer; John Vitti, Co-Executive Producer; Maya Forbes, Co-Executive Producer; John Riggi, Co-Executive Producer; John Ziffren, Producer; Todd Holland, Co-Producer; Judd Apatow, Consulting Producer

Mad About You—NBC—Infront 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 Mehlman, Supervising Producer; Jerry Seinfeld, Producer; Marjorie Gross, Producer; Suzy Mamann 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/Ambin 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 Chermuchin, 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; Klm Manners, Producer; Paul Rabwin, Co-Producer

OUTSTANDING MINISERIES

Andersonville—TNT—John Frankenheimer/David W. Rintels Film—Ethel Winant, Executive Producer; John Frankenheimer, Executive Producer; David W. Rintels, Producer; Diane Smith, Co-Producer
Gulliver's Travels—NBC—RHI Entertainment, Inc. and Channel Four Television present from Jim Henson Productions—Robert Halmi, Sr., Executive Producer; Brian Henson, Executive Producer; Duncan Kenworthy, Producer
Hiroshima—Showtime—Showtime Networks, Inc. in association with Hallmark Entertainment and Adelson Entertainment presents a Telescene Communications, Inc. (Canada) Daiei Company Ltd. in association with Cine Bazar (Japan) Productions—Robin Spry, Executive Producer; Tetsuya Ikeda, Executive Producer; Andrew Adelson, Executive Producer; Paul Painter, Executive Producer; Michael Campus, Executive Producer; Tracey Alexander, Co-Executive Producer; Kazutoshi Wadakura, Producer
Moses—TNT—A co-production of TNT, LUX, BetaTaurus, RAI—Gerald Rafshoon, Executive Producer; Lorenzo Minoli, Producer; Laura Fattori, Line Producer
Pride & Prejudice—A&E—A&E/BBC co-production—Michael Wearing, Executive Producer; Sue Britwistle, Producer

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 Halght, Line Producer

The Heidi Chronicles—TNT—Brandman Productions—Michael Brandman, 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 Sylbert, Executive Producer; Doro Bachrach, Producer
Tuskegee Airmen—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. Slatery, Executive Producer; Eddie Feldmann, Producer

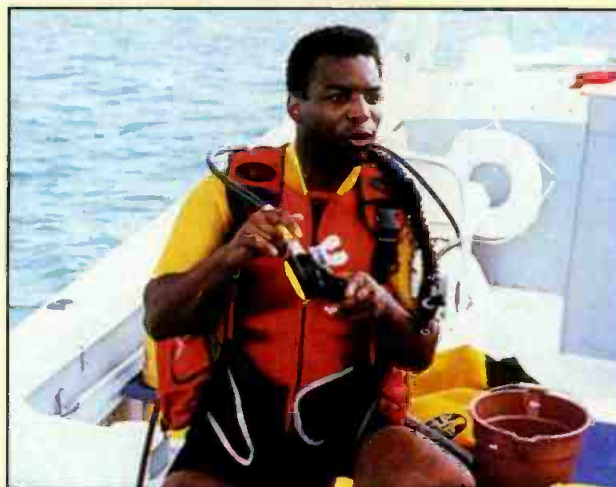
Late Show With David Letterman—CBS—Worldwide Pants—Rob Burnett, Executive Producer; Jude Brennan, Supervising Producer; Jon Beckerman, Supervising Producer; Barbara Gaines, Producer; Joe Toplyn, Producer; Peter Lassaly, Executive Producer; David Letterman, Host

Muppets Tonight—ABC—Jim Henson Productions—Brian Henson, Executive Producer; Dick Blasucci, 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 Geller, 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 Goltia, 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 Salzman, Producer

The Best Of Tracey Takes On...

—HBO—A Takes On Productions production in association with Witzend Productions—Allan McKeown, Executive Producer; Tracey Ullman, Executive Producer; Kevin A. Berg, Producer; Kim Fuller, Producer; Molly Newman, Producer; Jenji Kohan, Producer; Gail Parent, Producer; Tony Sheehan, Producer; Thomas Schlammé, Producer; Ian LeFrenais, 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 Tourk Lee, Executive; Nancy Kurshner, 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 Wasn't Made For These Times

—Disney Channel—A Palomar Pictures production—Anne-Marie Mackay, Executive Producer; Jonathon Ker, Executive Producer; Don Was, Producer/Director; Larry Shapiro,

Producer; David Passick, Producer; Ken Kushnick, Producer; Brian Wilson, Performer

Gregorian Chant: Songs Of The Spirit

—PBS—A Marcus Productions production in association with WHY/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 DuBose, Executive Producer/Co-Director; James Arntz, 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—David Horn, Executive Producer; Jac Venza, Executive Producer; Richard Schilling, Coordinating Producer; Laurie Donnelly, Producer; Mitch Owang, On-line Producer; Ken Fritz, Executive Producer; Peter, Paul and Mary, Performers

Rodgers & Hammerstein: The Sound Of Movies

—A&E—Van Ness Films for A&E Network in association with 20th Television, Inc.—Kevin Burns, Executive Producer/Director; Kim Egan, Supervising Producer; Michael E. Katz, A&E Executive Producer; Steve Bell, Writer; Louis M. Gallup-Roholt, Writer; Debra Sanderson, Writer

OUTSTANDING CHILDREN'S PROGRAM

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

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 WNED-TV (Buffalo, NY) in association with Lancit Media Productions—Twila C. Liggett, Producer; Tony Buttino, Producer; LeVar Burton, Producer; Cecily Truett, Producer; Larry Lancit, Producer; Orly Berger-Wiseman, Producer; Robin Fogelman, Producer; Mark Mannucci, Producer; Stacey Raider, Producer; Ronnie 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 Tessen, Executive Producer; Bob Brienza, Producer; Mark Lyons, Supervising Producer; Chichi Pierce, Supervising Producer; Murr Lebey, Coordinating Producer

Peter And The Wolf—ABC—IF/X Productions in association with BMG Entertainment International—George Daugherty, Executive Producer; David Wong, Co-Executive Producer; Linda Jones Clough, Producer; Adrian Workman, Producer; Christine Losecaat, Co-Producer

OUTSTANDING INFORMATIONAL SPECIAL

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

Andersonville Diaries

—TNT—TNT Program Production—Amy Walter Richards, Producer/Writer; Kaye Zussmann, Executive Producer; Charlton Heston, Narrator

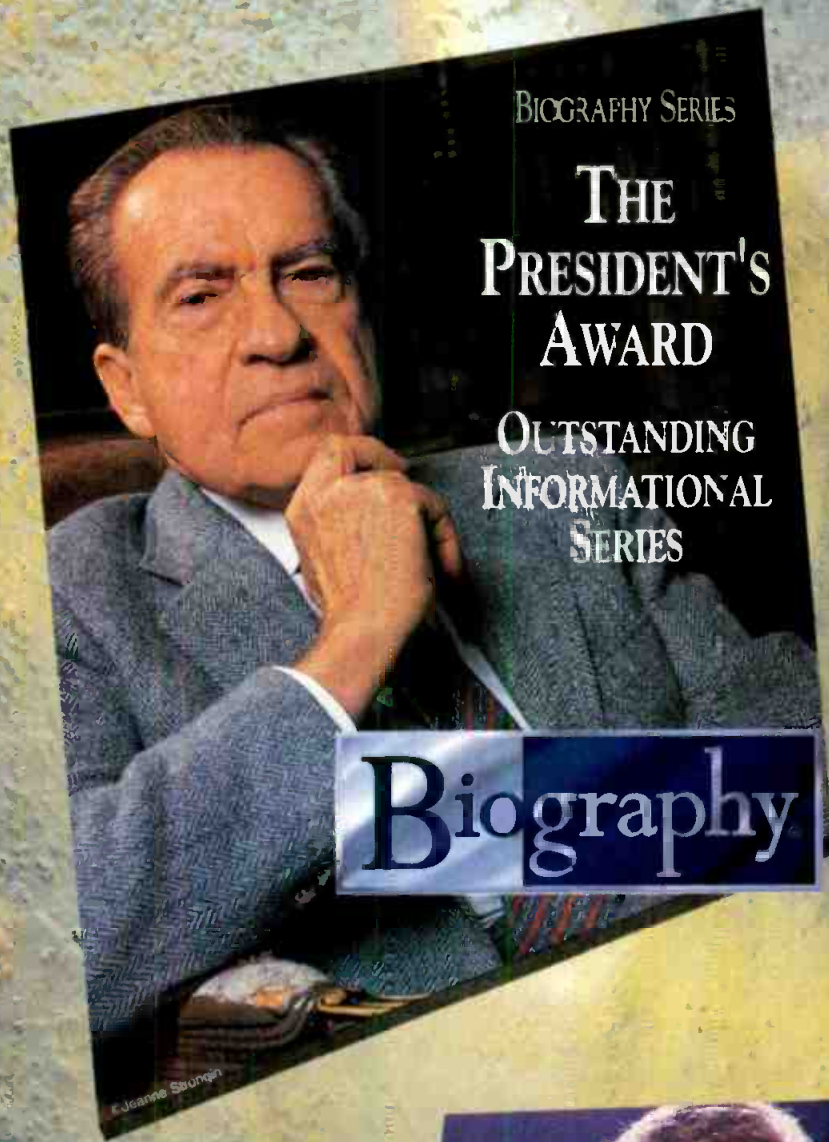
The Battle Over Citizen Kane (The American Experience)—PBS—Lennon Documentary Group—Thomas Lennon, Producer; Michael Epstein, Producer

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

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

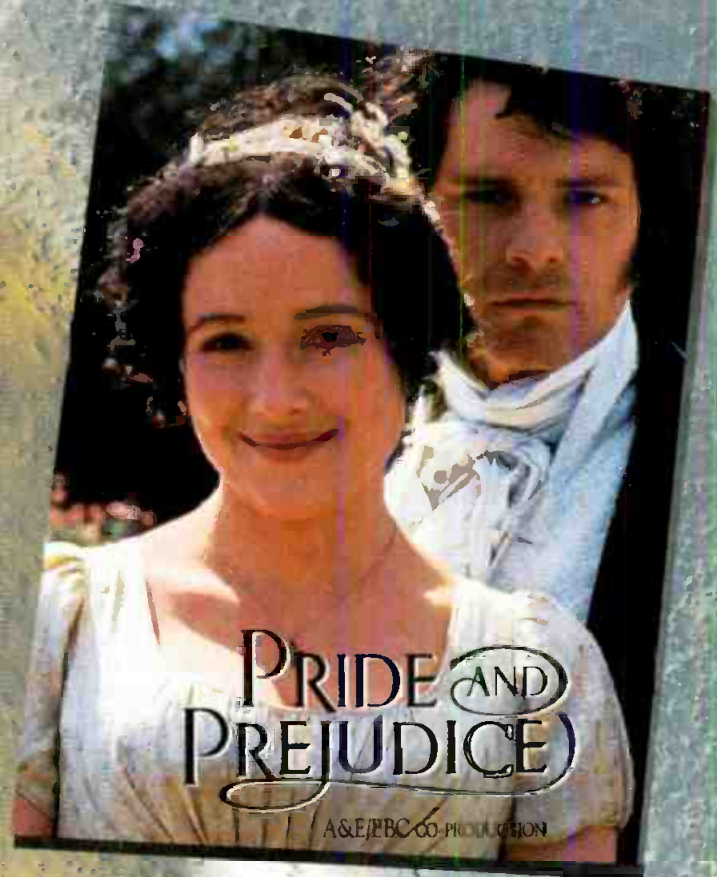
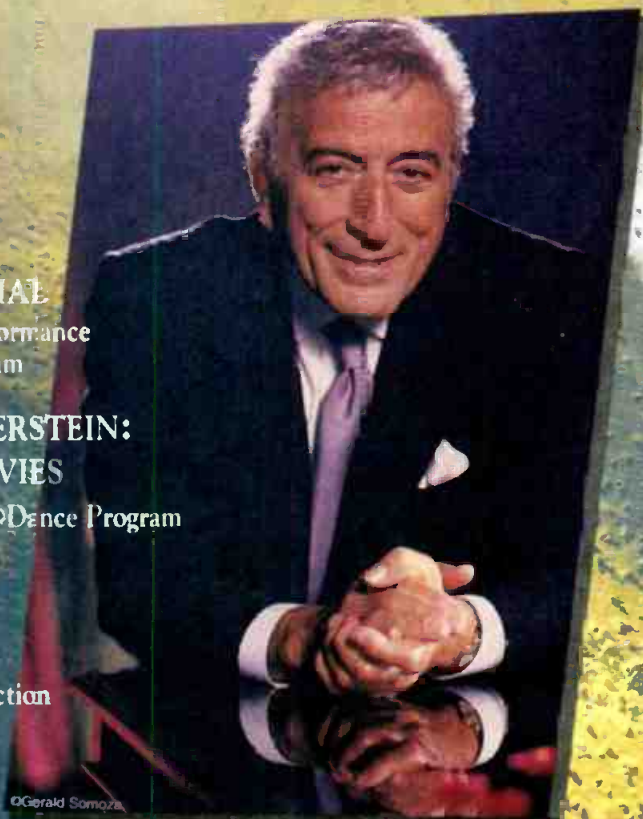
THE REWARDS OF QUALITY ORIGINAL PROGRAMMING



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

RODGER'S & HAMMERSTEIN:
THE SOUND OF MOVIES
Outstanding Cultural Music/Dance Program

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



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



Mitchell, Executive Producer; Vivian Schiller, Senior Producer; June Beallor, Producer; James Moll, Producer; Jacoba Atlas, Supervising Producer; Allan Holzman, Director

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 Runette, Producer; Bill Harris, Director

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

The Private Life Of Plants—TBS—A co-production of BBC and Turner Original Productions—Pat Mitchell, Executive Producer; Mike Salisbury, Executive Producer, Producer; Vivian Schiller, Senior Producer; Neil Nightingale, Producer; Kelth Scholey, 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/Director/Writer; William Morgan, Coordinating Producer; Ed Fields, Writer; Sam Waterston, Host

TV Nation—Fox—Dog Eat Dog Films in association with TriStar Television—Michael Moore, Executive Producer/Director/Writer; Kathleen Glynn, Producer; Jerry Kupfer, Supervising Producer; Annie Cohen, Writer; Jon Derovlany, Writer; Francis Gasparini, Writer; Jay Martel, Writer; Jeff Stilson, Writer; Louis Theroux, Writer

OUTSTANDING ANIMATED PROGRAM

(For programming one hour or less)

Cow And Chicken In No Smoking—Cartoon Network—Hanna Barbera Cartoons—Buzz Potamkin, Executive Producer; Larry Huber, Supervising Producer; David Feiss, Director/Writer; Pillar Feiss, Writer; Sam Keith, Writer

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

Duckman, Series—USA—Klasky Csupo Inc. and Reno and Osborn Productions in association with Paramount Domestic Television—Gabor Csupo,



USA Network's 'Duckman' is among the five nominees for outstanding animated program.

Executive Producer; Arlene Klasky, 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 Amblin Entertainment—Steven Spielberg, Executive Producer; Tom Ruegger, Senior Producer; Peter Hastings, Producer/Writer; Rusty Mills, Producer/Director

The Simpsons, Series—Fox—Twentieth Television in association with Gracie Films—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 Raynis, Producer; David Silverman, Producer; Richard Sakai, Producer; Al Jean, Consulting Producer; Mike Reiss, Consulting Producer; Ian Maxtone-Graham, Consulting Producer; Phil Roman, Animation Executive Producer; Bill Schultz, Animation Producer; Michael Wolf, Animation Producer; David Cohen, Writer; Steve Tompkins, Writer; John Swartzwelder, Writer; Bob Anderson, Director

OUTSTANDING SOUND EDITING FOR A SERIES

Dr. Quinn, Medicine Woman—Halloween III—CBS—CBS Entertainment Productions/The Sullivan Co.—Robert Redpath, Sound Supervisor; David M.

Cowan, Dialogue Editor; John Chalfant, Sound Effects Editor; Amy Morrison, Dialogue Editor; Ken Kobett, ADR Editor; Kami Asgar, Sound Effects Editor; Tim Pearson, Foley Artist

Law & Order—Hot Pursuit—NBC—Wolf Films in association with Universal Television—Mark Server, Supervising Sound Editor; Jeffrey Kaplan, Sound Editor; Michael Gollom, Sound Editor

Party Of Five—The Wedding—Fox—Columbia Pictures Television—Jeremy Gordon, M.P.S.E., Sound Supervisor; Charlie Shepard, Sound Effects Editor; Harry Cheney, Dialogue Editor; Rich Tavtigian, Sound Effects Editor

Sliders—Invasion—Fox—St. Clare Entertainment distributed through Universal Television—Kyle Wright, Supervising Sound Editor; Charlie Crutcher, Sound Editor; Steve Burger, Sound Editor; Lydian Tone, Sound Editor; Mike Gollom, Sound Editor; Laura Macias, Foley Artist; Sharon Michaels, Foley Artist

Strange Luck—The Liver Wild—Fox—MT2 Services—Andrew Dawson, Supervising Editor; Stacey Nakasone, 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; Michael Kimball, Effects Editor; Rick Hinson, Effects Editor; Ira Leslie, Effects Editor; Marty Stein, Dialogue Editor; Jeff Charbonneau, Music Editor; Kitty 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 Marle Mitchell, Sound Editor; Marla McGulre, Dialogue and Sound 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 Entertainment and Larry Levinson Productions in association with RHI Entertainment—Joseph Melody, Supervising Sound Editor; J. Michael Hooser, ADR Editor; Tim Terasa, Sound Editor; Bob Costanza, Sound Editor; Anton Holden, Sound Editor; Mike Dickeson, Sound Editor; G. Michael Graham, Sound Editor; Bill Bell, Sound Editor; Mark Steele, Sound Editor; Richard Steele, Sound Editor; Gary Macheel, Sound Editor; Richard Crampton, Sound Editor; Darren Wright, Sound Editor; David Eichhorn, Sound Editor; Lori Slumka, Music Editor; Tim Chilton, Foley Artist; Jill Schachne, Foley Artist

Peter Benchley's The Beast, Part 2—NBC—Dan Wigutow Productions & Michael R. Joyce Productions in association with MCA TV Entertainment—LeGrand, Jr., Supervising Sound Editor; Harry Snodgrass, Sound Effects Editor; Charlie Crutcher, 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 Gurlich, Sound Effects Editor; Elliott Koretz, Sound Effects Editor; Stan Jones, Music Editor

The Rockford Files: Godfather Knows Best—CBS—MGB Productions in association with Universal Television—Charlie Crutcher, Sound Supervisor; Lydian Tone, Sound Editor; Tom Jaeger, Sound Editor; Steve Burger, Sound Editor; Rich Cusano, Sound Editor; Cindy Rabideau, Sound Editor; Stacy Nakasone, Sound Editor; Rich Webb, Sound Editor; Andy Dawson, 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-

Supervising Sound Editor; Anton Holden, Sound Editor; Bob Costanza, Sound Editor; Tim Terusa, Sound Editor; Mike Dickeson, Sound Editor; Mark Steele, Sound Editor; Darren Wright, Sound Editor; Mike Lyle, Sound Editor; Gary Macheel, Sound Editor; John Adams, Sound Editor; Rick Steele, Sound Editor; Mark Frieden, 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

**OUTSTANDING SOUND MIXING
FOR A COMEDY SERIES OR
A SPECIAL**

Cybill—Zing!—CBS—Carsey-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 Mark McClure, Production Mixer; Thomas J. Huth, C.A.S., Re-Recording Mixer; David M. Weishaar, 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 Bickelhaupt, 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; Marti D. Humphrey, C.A.S., Re-Recording Mixer; Ray D'Reilly, Re-Recording Mixer; John Bickelhaupt, Re-Recording Mixer

Seinfeld—The Cadillac—NBC—Castle Rock Entertainment—Peter A. San Filippo, 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 68th Annual Academy Awards—ABC—A production of the Academy of Motion Picture Arts & Sciences—Paul Sandwells, Production Mixer; Tommy Vicari, Production Mixer; Robert Douglass, Re-Recording Mixer

Annie Lennox...In The Park—Disney Channel—A La Lennox Ltd. Production in association with 19 Man-



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

agement Ltd. and Partizan Midi Minuit—Heff Moraes, 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 Dorf, Re-Recording Mixer; Bob LaMasney, Re-Recording Mixer

Music For The Movies: The Hollywood Sound—PBS—Alternate Currents, Les Films D'ICI, NHK & LaSept/arte in association with Thirteen/WNET and France 3—Richard Lewzet, Production Mixer; Ken Hahn, Re-Recording Mixer

Sinatra: 80 Years My Way—ABC—George Schlatter 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. Fluhr, 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 Fager, Production Mixer; R. Russell Smith, Re-Recording Mixer; Greg Orloff, 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 L. Stone, Re-Recording Mixer; Frank Jones, Re-Recording Mixer; Michael E. Jiron, Re-Recording Mixer

Lois & Clark: The New Adventures Of Superman—Don't Tug On Superman's Cape—ABC—December 3rd Productions in association with Warner Brothers—Kenn Fuller, Production Mixer; Joseph Citarella, Re-Recording Mixer; Dan Hiland, Re-Recording Mixer

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

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

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

Harvest Of Fire (Hallmark Hall Of Fame Presentation)—CBS—Sofronski Productions in association with Hallmark Hall Of Fame Productions—Richard I. Birnbaum, C.A.S., Production Mixer; David E. Fluhr, C.A.S., Re-Recording Mixer; Sam Black, C.A.S., Re-Recording Mixer; John B. Asman,

C.A.S., Re-Recording Mixer
Truman—HBO—A Spring Creek Production—Reinhard Stergar, Production Mixer; Wayne Heitman, Re-Recording Mixer; Jim Bolt, Re-Recording Mixer; Joel Fein, Re-Recording Mixer

Tuskegee Alrmen—HBO—A Price Entertainment Production—Veda Campbell, Production Mixer; Wayne Artman, Re-Recording Mixer; Robert Harman, Re-Recording Mixer; Nick Alphin, 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 Shideler, Technical Director; Marvin Shearer, Electronic Camera; Victor Gonzalez, Electronic Camera; Gary Allen, Electronic Camera; Larry Gaudette, Electronic Camera; Bob Kaufmann, Senior Video

The John Larroquette Show—Here We Go Again—NBC—Witt/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'Brien, Senior Video

Muppets Tonight (With Special Guest Star Cindy Crawford)—ABC—Jim Henson Productions—Kenneth Tamburri, Technical Director; Randy Gomez, Electronic Camera; Ted Ashton, Electronic Camera; Rockworth Danielson, Electronic Camera; Rockworth Danielson, Electronic Camera; Mark Hunter, Electronic Camera; John Palaclo, 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 Aull, Senior Video; Frank Grisanti, Senior Video

The Tonight Show With Jay Leno #914—NBC—Big Dog Productions in association with NBC Studios—Michael Stramisky, Technical Director; Les Atkinson, Electronic Camera; Hank Geving, Electronic Camera; Dave Levi-son, Electronic Camera; Wayne Orr, Electronic Camera; Rob Palmer, Electronic Camera; John Slagle, Electronic Camera; Kurt Tonnessen, Electronic Camera; Bill Gardhouse, Jr., Senior Video; Lance Gardhouse, Senior Video

**OUTSTANDING TECHNICAL
DIRECTION/CAMERA/VIDEO**

*CONGRATULATIONS
To ALL OF OUR
EMMY NOMINEES!*

WBO

6 6 N O M I N A T I O N S !

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
Sound Mixing For A Drama Miniseries
Or A Special

The Best Of Tracey Takes On...

Variety, Music Or Comedy Special
Executive Producers
Allan McKeown, Tracey Ullman
Producers
Kevin A. Berg, Kim Fuller,
Molly Newman, Jerri Kohan, Gail Parent,
Tony Sheehan, Thomas Schlamme
Supervising Producers
Ian La Frenais, Dick Clement
Coordinating Producer
Allen J. Zipper
Performance In A Variety Or Music Program
Tracey Ullman
Art Direction For A Variety Or Music Program
Costume Design For A Variety Or Music Program
Hairstyling For A Miniseries Or A Special
Makeup For A Miniseries Or A Special

Tracey Takes On...

Writing In A Variety Or Music Program
Tracey Ullman, Dick Clement,
Jerri Kohan, Molly Newman,
Tony Sheehan, Jerry Belson,
Kim Fuller, Ian La Frenais,
Gail Parent, Allen J. Zipper

Norma Jean And Marilyn

Lead Actress In A Miniseries Or A Special
Ashley Judd
Lead Actress In A Miniseries Or A Special
Mira Sorvino
Cinematography For A Miniseries Or A Special
Hairstyling For A Miniseries Or A Special
Music Composition For A Miniseries Or A Special

Ice Princess

Choreography

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, Brad Grey
Co-Executive Producers
Steve Levitan, John Vitti,
Maya Forbes, Jonn Riggi
Producer
John Ziffren
Co-Producer
Todd Holland
Consulting Producer
Judd Apatow
Lead Actor In A Comedy Series
Garry Shandling
Supporting Actor In A Comedy Series
Jeffrey Tambor
Supporting Actor In A Comedy Series
Rip Torn
Supporting Actress In A Comedy Series
Jeneane Garofalo
Writing In A Comedy Series
Peter Tolan "Arthur After Hours"
Writing In A Comedy Series
Maya Forbes, Steve Levitan, Teleplay:
Garry Shandling, Story
"Roseanne's Return"
Writing In A Comedy Series
John Vitti "Hank's Sex Tape"
Directing In A Comedy Series
Todd Holland "Arthur After Hours"
Directing 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 Series
Executive Producers
Dennis Miller, Kevin C. Slattery
Producer
Eddie Feldmann
Writing In A Variety Or Music Program
Dennis Miller, Eddie Feldmann,
David Feldman, Mike Gando, Tom Hertz,
Leah Krinsky, Rick Overton

Dennis Miller: Citizen Arcane

Variety, Music Or Comedy Special
Executive Producers
Dennis Miller, John Moffitt, Pat Tourk Lee
Supervising Producer
Nancy Kurshner

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; Averill Perry, Technical Director; Bill Pope, Electronic Camera; Hector Ramirez, Electronic Camera; Larry Heider, 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 Irete, Electronic Camera; Tom Geren, Electronic Camera; Dale Carlson, Electronic Camera; David Plakos, 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 Irete, Electronic Camera; Tom Geren, Electronic Camera; Hank Geving, Electronic Camera; Charlie Huntley, Electronic Camera; Dave Levisohn, Electronic Camera; Bell Philbin, Electronic Camera; Hector Ramirez, Electronic Camera; Brian Reason, Electronic Camera; Ron Sheldon, Electronic Camera; Keith Winikoff, Senior Video; Andrew Sabol, Senior Video

The Kennedy Center Honors—CBS—Kennedy Center Television Productions—John B. Field, Technical Director; Hector Ramirez, Electronic Camera; Lynn 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 Plakos, Electronic Camera; Keith Winikoff, Senior Video

Sinatra: 80 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 Plakos, Electronic Camera; Hector Ramirez, Electronic Camera; Ron Sheldon, Electronic Camera; Kris Wilson, ENG Electronic Camera; Thomas G. Teimpidis, Senior Video; Keith Winikoff, Senior Video

OUTSTANDING WRITING IN A
COMEDY SERIES



Three episodes of 'The Larry Sanders Show' were nominated for outstanding writing in a comedy series.

Frasier—Moon Dance—NBC—Grub Street Productions in association with Paramount—Joe Keenan, Christopher Lloyd, Rob Greenberg, Jack Burditt, Chuck Ranberg, Anne Flett-Giordano, Linda Morris, Vic Raueo, Writers

The Larry Sanders Show—Arthur After Hours—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—Maya Forbes, Steve Levitan, Teleplay; Garry Shandling, Story

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

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

OUTSTANDING WRITING IN A
DRAMA SERIES

ER—The Healers—NBC—Constant c Productions/Amblin Television in association with Warner Brothers Television—Wells, Writer

ER—Hell And High Water—NBC—Constant c Productions/Amblin 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 Jun-gle—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—Darin Morgan, Writer

OUTSTANDING INDIVIDUAL
ACHIEVEMENT IN WRITING IN A
VARIETY OR MUSIC PROGRAM

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

Late Night With Conan O'Brien—NBC—NBC Productions—Jonathan Groff, Head Writer; Conan O'Brien, Andy Richter, Tom Agna, Chris Albers, Tommy Blacha, Greg Cohen, Janine DiTullio, Ned Goldreyer, Michael Gordon, Brian Kiley, Brian McAnn, Brian Reich, Dino Stamotapoulos, Mike Sweeney, Writers

Late Show With David Letterman Video Special II—CBS—Worldwide Pants—Gerard Mulligan, Larry Jacobson, Steve Young, Jill Davis, Bill Scheft, Jon Beckerman, Donick Cary, Michael Barrie, Jim Mulholland, Steve Sherrill, Tim Long, Rodney Rothman, Davey DiGiorgio, Rob Young, Joe Toplyn, Rob Burnett, David Letterman, Writers

Politically Incorrect With Bill Maher—Comedy Central—HBO Downtown Productions—Scott Carter, Bill Maher, Chris Kelly, Christopher Case Erbland, Jon Hotchkiss, Hayes Jackson, Brian Jacobsmeier, Eric Weinberg, Billy Martin, Writers

Tracey Takes On...—HBO—A Takes On Productions, Inc. production in association with WitzEnd Productions—Tracey Ullman, Dick Clement, Jenji Kohan, Molly Newman, Tony Sheehan, Jerry Belson, Kim Fuller, Ian LaFrenais, Gail Parent, Allen J. Zipper, Writers

OUTSTANDING WRITING IN A
MINISERIES OR A SPECIAL

Gulliver's Travels—NBC—RHI

Entertainment, Inc. and Channel Four Television present from Jim Henson Productions—Simon Moore, Teleplay

The Late Shift—HBO—A Northern Lights Production—Bill Carter, George Armitage, Writers

Pride & Prejudice—A&E—A&E/BBC co-production—Andrew Davies, Screenplay

Truman—HBO—A Spring Creek Production—Tom Rickman, Writer

Tuskegee Airmen—HBO—A Price Entertainment Production—Paris Qualles, Trey Ellis, Ron Hutchinson, Teleplay; Robert Williams, T.S. Cook, Story

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 Private Life Of Plants—TBS—A co-production of BBC and Turner Original Productions—Tim Shepherd, Richard Klrby, Richard Ganniclift, Neil Bromhall, Gavin Thurston, Michael Pitts, Camera

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; Arnold Glassman, Editor

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

Hollywood's Amazing Animal Actors—TBS—A co-production of Turner Original Productions and EMK 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, Sound Editor

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

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 squelch 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.

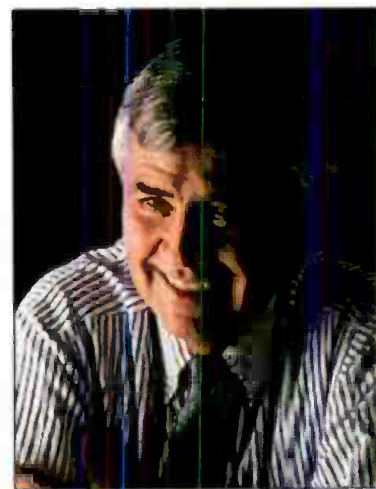
Although issuing more shares to make up any difference is an option for USMG, Lillis said it's one the company won't choose, according to sources.

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's Amos Hostetter (above) and US West's Chuck Lillis are confident their merger will happen.

"[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 substantial more debt to accomplish that.

Lillis also said that USMG continues to talk with Gerald Levin and other TWE executives about altering the part-

nership 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," Kersch 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 rein-

vest 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. ■

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 programmers 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 programming 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

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.

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 programming 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 programming 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 programming 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 programming 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 the 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 \$94.0 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

Programing 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

Asia will air a four-hour block of *The Site Weekend Edition* on Sundays. International viewers will also be able to access MSNBC Interactive, its companion online service, via the Internet.

NBC's plans reverse comments made by NBC executives at an MSNBC press conference in Fort Lee, N.J., on June 25 that there were no international launch plans for MSNBC. Nor did NBC announce MSNBC's international plans at the network's official launch in New York on July 15.

"We decided to develop some international basis for expanding MSNBC," says Tom Rogers, president, NBC Cable. "It's geared toward eventually developing some kind of broader cable presence overseas for MSNBC and...immediately creat[ing] a promotional vehicle for MSNBC Internet."

For now, NBC will limit the international footprint to a handful of programming blocks. With distribution of



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." ■

Hearst on track with Locomotion in Latin America



'Phantom 2040' swings into Latin America.

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. —SM

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.

Britt 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



'Mumfie' will make his PPV debut on Sept. 8.

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 programming 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." ■

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 programming 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 Atorino, 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." ■

Turner adds ticker to satisfy viewers

In an about-face, fledgling Turner business network CNNfn has decided to add a stock ticker across the bottom of the screen. Network chief Lou Dobbs had long resisted the move, arguing that tickers provide delayed information that is "not of use in this day and age." Dobbs said last November that the absence of a ticker would help differentiate the service from established competitor CNBC. A CNBC spokesperson responded last week: "Putting a ticker up on the screen won't bring the business news networks vying for second place more viewers, but we're flattered CNNfn wants to look more like us." A CNNfn spokesperson told **BROADCASTING & CABLE** last week that the decision to add the ticker was based on viewer feedback. —RB



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 manu-

facturers 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 programmers."

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 programmers 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.

The move extends nationally EchoStar's June experimental price cut in seven regions recently hit with cable rate hikes. Those markets included Phoenix, Portland, Ore.; Cheyenne, Wyo.; Washington/Baltimore; Grand

Rapids, Mich.; Fort Smith, Ark.; and Greenville/Spartanburg, S.C.

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 in the product 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 programming through satellite dealers and regional consumer electronics retailers.

Before EchoStar's program, Thom-



EchoStar has been promoting its programming fee; now it has lowered equipment costs for subscribers.

son/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.

65 religious groups, **one** service.



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.

ODYSSEY  TM
exploring life's journey TM

Speer plans cable net

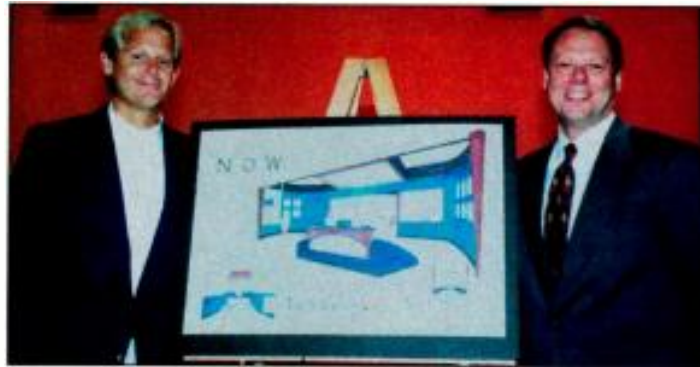
Tennessee Now could be first of series of such statewide news/sports/entertainment networks

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 Rifkin, 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



CEO Richard Speer (l) and President Steve Tello announce plans for their Tennessee Now cable network.

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.

Some of the locally oriented news programming will be supplied by Professional Video Services, a Speer-owned news supplier based in Washington. Programming will also include games from various sports packages—including Vanderbilt University—that have

TV deals with WNAB-TV. Heading the Tennessee Now project is Steve Tello, president of Speer Communications Ltd. and a 13-year veteran of ABC News.

Speer says the statewide concept could eventually be branded to expand to other

states. The company is already developing a second statewide network, Kentucky Now, aimed at cable systems in the neighboring state. Speer and father Roy Speer are no strangers to start-up networks, having founded Home Shopping Network. ■

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



Charlie Thurston's Adlink reaches 2.7 million viewers in L.A.

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

full penetration, with the same expected from the New York and Chicago interconnects, brings the cable advertising industry closer to its goal of consolidating the country's top 25 markets.

"This sends a very strong message to the rest of the advertising industry that spot cable is moving in the right direction," says Thurston. "We've got tremendous momentum in consolidat-

ing the markets."

In addition to the Century deal, Adlink has added TCI's Ventura County Cablevision and Inland County Cablevision to its interconnect. ■

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 classic titles 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.



National Geographic enters channel business

National Geographic is making a foray into the global TV network business and is thought to be talking with Galaxy Latin America about launching a channel on DIRECTV's Latin America package. The documentary programmer has recruited international cable and broadcast veteran Sandy McGovern, formerly a key business development executive for Discovery Channel. McGovern has been

named executive consultant for network development. She will design domestic and international network strategy and direct execution of the cable and satellite launches internationally.

BSkyB to distribute CMT in UK

Country Music Television has extended its relationship with News Corp.-backed UK pay-TV group BSkyB, taking responsibility for CMT's distribution, marketing and ad sales activities in the UK, Central and Western Europe, the Middle East and North Africa. BSkyB has been running CMT's ad sales since June 1994.

BSkyB to launch 11 new channels

In other BSkyB news (see above), BSkyB will launch 11 new channels on its analog package beginning Aug. 16. The services include a second entertainment channel, Sky 2, beginning Sept. 1, which will feature shows such as MCA's *Xena: Warrior Princess*, *Melrose Place* and *Late Night with David Letterman*. A third dedicated sports channel, Sky Sports 3, will launch Aug. 16 and will offer a "wider choice of events and greater depth of sports coverage," featuring UK Nationwide Football League, Coca-Cola Cup and U.S. PGA Tour golf. WBTV—The Warner Channel and Landmark Communications' The Weather Channel will bow Nov. 1, while seven new channels from Granada Sky Broadcasting, a joint venture of BSkyB and ITV franchisee Granada Television, will join Sky Multichannels package beginning Oct. 1. —By Debora Johnson



Sandy McGovern is developing National Geographic's global strategy.

HEAD ENDINGS

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.







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.

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 programming 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

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 Telecommunications Inc., Comcast Corp., Cox Communications and Kleiner 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 Intercable 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 \$186,000 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 Telecommunications Inc., Cox Communications, Comcast Corp. and Continental Cablevision. —RB, JM

50

PEOPLE'S CHOICE Top Cable Shows

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.

Program	Network	Time	(ET)	HHs. (000)	Fig.	Share
1. Rugrats	NICK	Sun	10:00a	2,268	3.4	10.5
2. Raahh!!! Real Monsters	NICK	Sun	10:30a	2,216	3.3	10.1
3. The Ren & Stimpy Show	NICK	Sun	11:00a	2,123	3.2	9.4
4. Rupert	NICK	Mon	10:00a	2,068	3.1	11.4
4. The Busy World of Richard Scarry	NICK	Mon	9:30a	2,046	3.1	11.4
4. Olympic Park Bombing	CNN	Sat	1:00p	2,120	3.1	9.0
7. Rugrats	NICK	Fri	6:30p	1,983	3.0	6.7
7. Rugrats	NICK	Wed	9:00a	2,004	3.0	11.5
7. Rugrats	NICK	Mon	9:00a	2,018	3.0	11.3
10. Rocko's Modern Life	NICK	Sun	11:30a	1,918	2.9	8.5
10. Rugrats	NICK	Mon	6:30p	1,949	2.9	5.8
10. Jim Henson's Muppet Babies	NICK	Mon	10:30a	1,967	2.9	10.5
13. Rupert	NICK	Fri	10:00a	1,848	2.8	9.9
13. The Busy World of Richard Scarry	NICK	Fri	9:30a	1,838	2.8	10.0
13. Rugrats	NICK	Fri	9:00a	1,900	2.8	10.7
13. Rugrats	NICK	Thu	9:00a	1,850	2.8	10.4
13. Rugrats	NICK	Wed	6:30p	1,896	2.8	5.8
18. Secret World of Alex Mack	NICK	Sun	12:30p	1,818	2.7	7.6
18. NICK in the Afternoon	NICK	Wed	3:00p	1,773	2.7	7.7
18. Allegras Window	NICK	Mon	11:00a	1,798	2.7	9.1
18. World Championship Wrestling	TNT	Mon	8:00p	1,810	2.7	4.6
22. Adventures of Pete and Pete	NICK	Sun	12:00n	1,758	2.6	7.6
22. Tiny Toons Adventures	NICK	Sat	9:30a	1,734	2.6	7.7
22. Are You Afraid of the Dark?	NICK	Fri	5:00p	1,737	2.6	6.9
22. Jim Henson's Muppet Babies	NICK	Fri	10:30a	1,707	2.6	9.0
22. Rugrats	NICK	Thu	6:30p	1,725	2.6	5.2
22. Rupert	NICK	Thu	10:00a	1,732	2.6	9.6
22. The Busy World of Richard Scarry	NICK	Thu	9:30a	1,754	2.6	9.6
22. Doug	NICK	Wed	7:00p	1,716	2.6	5.0
22. Gullah Gullah Island	NICK	Wed	11:30a	1,762	2.6	8.7
22. Jim Henson's Muppet Babies	NICK	Wed	10:30a	1,723	2.6	9.1
22. Rupert	NICK	Wed	10:00a	1,731	2.6	9.7
22. The Busy World of Richard Scarry	NICK	Wed	9:30a	1,733	2.6	9.8
22. Rupert	NICK	Tue	12:30p	1,715	2.6	7.5
22. Are You Afraid of the Dark?	NICK	Mon	5:00a	1,727	2.6	6.3
22. Rupert	NICK	Mon	12:30p	1,742	2.6	7.6
22. Gullah Gullah Island	NICK	Mon	11:30a	1,702	2.6	8.2
22. Family Matters	TBS	Tue	6:35p	1,815	2.6	5.7
22. Olympic Park Bombing	CNN	Sat	12:38p	1,800	2.6	7.4
22. Olympic Park Bombing	CNN	Sat	10:30a	1,816	2.6	8.0
22. Olympic Park Bombing	CNN	Sat	10:14a	1,784	2.6	8.1
42. All That	NICK	Sun	1:00a	1,693	2.5	6.9
42. My Brother and Me	NICK	Sat	12:30p	1,688	2.5	7.1
42. Are You Afraid of the Dark?	NICK	Wed	5:00a	1,687	2.5	6.2
42. Maurice Sendak's Little Bear	NICK	Tue	12:00n	1,687	2.5	7.8
42. Rupert	NICK	Tue	10:00a	1,699	2.5	9.6
42. Rugrats	NICK	Tue	9:00a	1,685	2.5	9.7
42. Maurice Sendak's Little Bear	NICK	Mon	12:00n	1,677	2.5	7.5
42. World Championship Wrestling	TNT	Mon	9:00p	1,694	2.5	3.9
42. Olympic Park Bombing	CNN	Sat	1:07p	1,683	2.5	7.2
42. Olympic Park Bombing	CNN	Sat	11:00a	1,713	2.5	7.4
42. Olympic Park Bombing	CNN	Sat	10:48a	1,743	2.5	7.7
42. Olympic Park Bombing	CNN	Sat	10:23a	1,716	2.5	7.7

Sources: Nielsen Media Research, Turner Research

Broadcasting & Cable's **Telemedia**

THE INTERACTIVE WORLD OF VIDEO, VOICE AND DATA

Week®

Internet

Microsoft browser gains preferred position at Netcom

Software giant takes bold steps, but Netscape remains dominant

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

Microsoft



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 Ahern, product manager for Microsoft's Internet platform and tools division.

But if Netscape is concerned

NETSCAPE

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-

Bell Atlantic offers Internet access

Bell Atlantic introduced its Internet-access service in the Baltimore and Washington metropolitan areas last week, with a later rollout planned for its entire service area.

The Bell Atlantic.net dial-up service is being offered to consumers through three pricing schemes: unlimited Internet access (\$17.95 per month); annual access (\$198), and hourly access (\$4.95 a month for five hours; \$1.95 for each additional hour).

Bell Atlantic will initially come with the Netscape Navigator browser, with the Internet Explorer browser to be offered later this year. The Bell Atlantic.net format features a My Space area for users to create customized ready access to specific Web sites; Local Living, for access to local information about government, entertainment and sports; and The World Of..., Bell Atlantic's take on the best of the Web.

Rollouts in Philadelphia, Roanoke, Va., and southern New Jersey will take place in September, according to Bob Beran, president of Bell Atlantic Internet Solutions, with service in Delaware to be introduced in early 1997.—RT

PacBell, IBM Team for 'Net service

Pacific Bell struck a deal with IBM last week to enable Internet-access delivery to California businesses.

The pact calls for IBM Global Network to establish high-speed links between its international Internet backbone and Pacific Bell Internet Services' local network, to provide long-distance data connection and global connectivity to the Internet.

PacBell had begun offering Internet access last year through Aegis, a national access provider, to large businesses in major urban areas throughout the state, including San Francisco Bay, Los Angeles and San Diego.—RT

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Connections

Continental Cablevision set to deal modem cards

ISP plans to highlight local content

By Richard Tedesco

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.

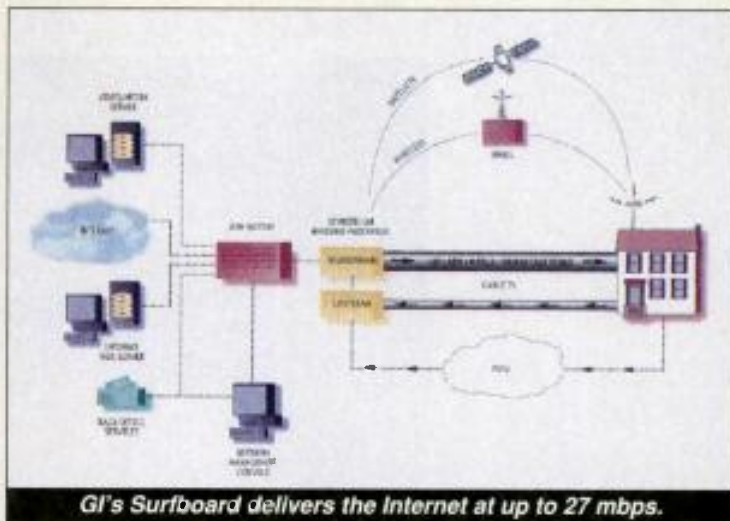
According to Ahern, Microsoft is now creating a development kit to enable third-party content providers to link to Explorer. A PC user might be able to use ActiveX to download content from CNN's site. Or MSNBC might even have a presence as an icon in Explorer. "It's likely that someone from MSNBC [will] propose something. I wouldn't rule it out," says Ahern.

TNW

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' PCs 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 introduc-



GI's Surfboard delivers the Internet at up to 27 mbps.

tory 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.

TNW

Online Services

Bennett gets bumped as Prodigy reboots

By Richard Tedesco

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.

Bennett 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.

TNW

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 Playbox 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 Playbox 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 longer-form pieces that have more graphics and layering. The Editbox will create backgrounds 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 then was microwaved to the truck. Communications with TV Asahi's Tokyo control room were secured with PSSI's Skycell satellite telephones.

—GD



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 Capadona, 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 produc-

tion 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



NBC's virtual broadcast at work – with AT&T's highly reliable, FASTAR®-protected digital multimedia solution (including data, voice and audio).



AT&T and NBC work together in NBC's New York Headquarters to bring the Olympic broadcast to NBC affiliates for U.S. audiences.

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

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 have 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 to assist 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 Editbox. 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 equip-

ment 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 Picturebank 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." ■

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

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 is providing high-definition television facilities to Japanese broadcaster NHK as part of NHK's complete high-definition coverage of the Atlanta Olympics. Irving,



Tape House Digital used four layers of motion control photography in this spot.

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 has made its first MPEG-2 digital audio

and video transmissions from the company's Forest 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 affiliate stations," says Tom Mikkelsen, CycleSat's chief technology officer.

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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RADIO

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Saga Communications has a great opening for a Manager/Sales Manager at Oldies 104 in Sioux City, Iowa. Here is your chance to build your team and enhance an already successful radio station. All replies will be held in strict confidence. Fax cover letter and resume to Ed Christian, President/CEO, Saga Communications, Inc., 313-886-7150.

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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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)752-9861. EOE.

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KOCE-TV, (PBS) Orange County Public Television located in Huntington Beach, CA, and licensed to the Coast Community College District, is seeking a qualified individual to serve as Chief Executive Officer to direct a high quality broadcasting service providing educational, public affairs, and cultural programming to Orange County and Southern California audiences. Successful candidate should have a minimum of 5 years experience in television broadcasting (or related entity) with at least 3 years in a senior administrative position. Bachelor's degree in Communications or related field required, Master's degree preferred. Compensation includes an annual salary of \$94,225, plus monthly mileage allowance of \$140, and excellent benefits. A multi-year contract will be offered. To apply Call the District personnel office (714)432-5007 for a complete job description and required District application form which must be submitted by deadline of 9/20/96. Job #K-97 (Resumes or letters will not be accepted in lieu of required forms.)

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Costa Mesa, CA 92626
EOE/M/F/H

Director of Operations. Aggressive FOX station in South Bend is looking for a key senior manager with "can do" attitude to lead the production engineering, promotion and operations departments. Those applying must possess strong leadership, communication and problem solving abilities and have computer literacy and organizational skills. FOX or independent experience helpful. Applicants must have five years management experience and college degree. Great benefit package. Send resume to Kevin Sargent, GM, WSJV, P.O. Box 28, South Bend, IN 46624. No phone calls. EOE.

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327

WRITERS

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Freelance Opportunities

The Information revolution is being televised and brought to you by NBC and Microsoft. This major linking brings together the best in broadcasting with a leader in personal computer software and major provider of internet on-line services. The outcome is MSNBC Cable, a 24-hour news and information service.

We're looking for on-set writers for live broadcasts of on-going coverage. Find the way to say it...as it happens! Work with talent to write and revise scripts for air under serious time deadlines. Work with producers to act as live producer when necessary. You'll write both news and feature copy, and contribute to the editorial process. These exciting freelance opportunities require significant experience in broadcast journalism, familiarity with E.J. equipment and procedures, and the ability to conduct in depth research and interviews. You must be able to supervise video editing and have strength in writing for picture. Your style, accuracy, creativity, and ability to write well and quickly under deadline pressure are essential. College degree preferred.

Please forward or fax your resume including salary requirements to:
**MSNBC, Employee Relations, FW,
2200 Fletcher
Avenue, Fort Lee,
NJ 07024. Fax:
201-585-6275.
An Equal Opportunity
Employer M/F.**



Idaho Educational Public Broadcasting System. General Manager. The Idaho Educational Public Broadcasting System (IEPBS) is accepting applications for the position of General Manager. This administrative position reports to the Idaho State Board of Education and is located at Boise, Idaho. The General Manager provides leadership for a statewide network comprised of three public television stations (Moscow, Pocatello, and Boise), two remote transmitters, and centrally assigned staff in Boise, with coverage of approximately 97% of the state's population. The General Manager, in consultation with local interest groups, institutional administrators, and the IEPBS administrative team, is responsible for all final programming and budgetary decision of the network, including the state microwave/translator system, the central services and administrative functions of the network. Desired qualifications include: 1. Baccalaureate degree in a field related to public broadcasting, 2. Five years senior management experience in telecommunications, 3. Experience with non-profit, governmental, and FCC policies and regulations. This is a 12-month position with an annual salary of \$69,000 and a comprehensive fringe benefit package. Letter of application, with complete resume of employment history, educational background, and a list of three professional references must be received by September 13, 1996. Submit application materials to: Chairperson, IEPBS Screening Committee, Office of the State Board of Education, P.O. Box 83720, Boise, ID 83720. Phone: 208-334-2270, Fax: 208-334-2632. AA/EOE. Hiring is done without regard to race, color, religion, national origin, sex, age, or disability. Please indicate any accommodation you request to satisfy the above requirements.

HELP WANTED TECHNICAL

TV MAINTENANCE

College of DuPage seeks a full-time individual for our TV Services Department. You will plan, manage and coordinate all technical aspects of department and systems/facilities expansion of TV Services, including technical operations, hiring and supervision of technicians, engineers and support staff.

We require a Bachelor's degree in Communication Electronics with 4+ years supervising engineering and maintenance of a complex video operation; or an equivalent combination of education and experience.

In return, we offer a salary in the high \$20's to mid \$30's range with an outstanding benefit package. If interested and qualified, please call for an application.

630-942-2936

Office of Human Resources

COLLEGE OF DUPAGE

Glen Ellyn, IL 60137

Equal Opportunity Employer

WE PLACE CHIEF ENGINEERS



KEYSTONE INT'L, INC.
16 Laflin Road, Suite 900
Pittston, PA 18640. USA

Fax 717-854-5765 • Phone 717-855-7143
E-Mail: keyjobs@keystone.microserve.com

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, 10001 Abercorn Street, Savannah, 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 Hodgson 414-656-7664 or WHKE-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. KLVX-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 reception 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/trade school transcript, foreign equivalent, etc.); AS 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, KLVX-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 mailed to competitive applicants. Starting salary: \$32,947. KLVX-TV is an Equal Opportunity Employer.

Studio Operations Technician: WESH-TV, a Pulitzer 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 switchers, videotape, ENG equipment, satellite receive equipment, and applicable peripherals. Send resume to Richard Monn, Engineering Manager, WESH-TV, P.O. Box 547697, Orlando, FL 32854. An Equal Opportunity Employer.

Broadcast Maintenance Engineer. KFWD-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 electronic 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: KFWD-TV52, 3000 West Story Road, Irving, TX 75038. EOE.

Maintenance Engineer. Immediate opening for experienced broadcast Engineer. Must have a minimum of 2 years experience in broadcast maintenance, including systems trouble-shooting and repair of studio video and audio equipment and computer systems. FCC General Class License or SBE Certification is desired. Excellent wage/benefit program. Respond with resume to Personnel Administrator-54, WTOL-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 skills are 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 preparing and administering capital and 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, WMBD, 3131 North University Street, Peoria, IL 61604. EOE. M/F.

Immediate opening for Full-Time Engineer in Washington, D.C. metro area. Primary responsibilities are operate and maintain Ku-Band uplink trucks. Must be able to read schematics, perform light maintenance and in-house teleport duties. Must also be experienced with portable microwave set-up and field production. Fax resumes to: Nelson Crumling, Vice-President, 202-775-4363.

Chief Radio/TV Engineer - Texas A&M University is seeking an energetic hands-on Chief Engineer for its Educational Broadcast Services operates a public TV and public radio station, a satellite uplink facility, and an extensive statewide data and video network. The successful candidate will serve as the Chief Operator of KAMU TV & FM and will be experienced in system and component level troubleshooting of equipment and systems within a broadcast facility environment. At least eight years of broadcast engineering experience is required, with at least three years of recent supervisory experience. Educational background will include a BS degree or significant industry experience. Preference will be given to candidates with a Masters degree. Certification by the Society of Broadcast Engineers as a "Broadcast Engineer" or higher grade is essential. An extensive knowledge, understanding, and maintenance experience of tetrode UHF transmitter systems, FM transmittersystems, broadcast audio and video systems, satellite uplink systems, fiber optic systems, local area networks, CATV systems, computer control, and automation systems are required. This position reports to the Director of Engineering and is a stable, salaried, full-time position with a wide range of benefits offered by the Texas A&M University System. To apply for this position, please send a letter of application, resume, and at least three professional references to: Texas A&M University, Human Resources Department, Reference NOV #961334, College Station, TX 77843-1475. 409-845-5154. Texas A&M University is an Equal Opportunity Employer.

Chief Engineer: ABC affiliate in Santa Barbara. Through knowledge and experience with TCS-90, Larson TTP-12, Betacam, Philips Router, CMX, GVG 1680 and 1600 and news operations. Candidate must have strong maintenance skills and be client oriented. Ability to work well with News and Production. SBE or General Class License a must. Send resume and references to Don Katich, KEYT-TV, P.O. Box 729, Santa Barbara, CA 93102. No phone calls please. EOE.

Chief Engineer. KETA-TV, Oklahoma City, is seeking a hands on leader with a strong maintenance background. Supervisory and organizational skills will be essential in guiding our technical team in planning and implementing projects. Please send your resume and salary history to the Personnel Department, Oklahoma Educational Television Authority, P.O. Box 14190, Oklahoma City, Oklahoma 73113.

Assistant Chief Engineer. Assists w/dept. plans, diagnose and repair VHF transmitter, MC, Prod, microwave, ENG and computer equipment. FCC General Class License BA or equivalent and minimum 5 years experience. Familiar w/FCC rules and regs, SBE cert. a plus. Send cover letter, resume and 3 professional references to: Personnel Manager, KIXE-TV, 603 North Market Street, Redding, CA 96003. Deadline 8/18/96. Salary \$28K-\$32 + benefits. EOE.

Studio Maintenance Engineer. Engineering department in a major market, state of the art digital broadcast facility seeks motivated, hard working addition to our team. A subsidiary of the A.H. Belo Corporation, we offer a comprehensive benefits package, competitive salary structure and the chance to demonstrate your skills. Seeking candidate with a minimum of three years of television maintenance experience with a thorough knowledge of the electronics of television. Responsibilities include design of technical systems, creation of documentation to put design into practice, installation of equipment and performance of corrective and preventative maintenance. Prefer a candidate with experience in UNIX, programming in C++, and Visual Basic. Send resume to David Carr, Director of Engineering, KHOU-TV, 1945 Allen Parkway, Houston, TX 77019. Equal Opportunity Employer.

HELP WANTED NEWS

CNN/TBS PRODUCER/CORRESPONDENT POSITION

Looking to join a team on the
cutting edge of prime time TV?

Turner 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, 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 Magliulo
CNN
One CNN Center
Atlanta, GA 30303

EOE



PRODUCER POSITION

Are you on the cutting edge
of today's trends?

Looking to be a 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 a challenging position with an exiting, prime time, interactive, news magazine series is what you are looking for then send your resume and tape to:

Lisa Magliulo
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.

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, 4151 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 14,000 employees work 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 resume, salary history and requirements to: K. Toulon, Reuters Financial Television, 747 3rd Avenue, 28th Floor, New York, NY 10017. Fax: 212-207-8699. Reuters is an Equal Opportunity Employer committed to workforce diversity. M/F/D/V.

The News Department of WCCO Television, a CBS owned and operated station, is seeking an experienced Television Director. Duties include, but are not limited to serving as lead director and/or assistant director on live and taped multicamera television programs, with heavy emphasis on news programming. Interested individuals should have a minimum of 3 years experience working as a television director, with extensive background in major news programming. Additional experience in major sports productions, talk/interview formats, major remote productions and robotic cameras will be very desirable. Applicants need to bring creativity, self-control, and leadership skills to the position, as well as the ability to relate well to intense situations, people skills, communications, cooperation, and respect for others are essential. A college degree is desired. Extensive work experience will be considered in lieu of degree. Please send resume (no phone calls) by August 12, 1996, to: Jack Brown, Executive Director, WCCO Television, 90 South 11th Street, Minneapolis, MN 55403. Equal Opportunity Employer.

Photographer - Hot team searching for new member. Beta. Avid. NPPA. New. Unique. Different. Tapes/resumes to Human Resources Manager, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. WYFF-TV is an Equal Opportunity Employer.

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 equipment needed to produce a 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 non-returnable video tape (no Beta, 3/4 or VHS only) and a resume to Bill Bauman, News Director, KCRA, 3 Television Circle, Sacramento, CA 95814.

TV Line Producer. CNN/n seeks creative, enterprising, self-starter for prime-time financial news program. Prefer 5 years experience 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/n, Primetime, 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 qualify, send your resume with cover letter and a non-returnable videotape sample of work to: Ruth Rohnke, KOLN/KGIN-TV, PO Box 30350, Lincoln, NE 68503. Application deadline: 8/9/96. EOE.

Producers: Come put together a great newscast in Detroit's aggressive Top 10 market. Send tape and resume to: Tom Sides, Assistant News Director, WJBK-TV, Box 2000, Southfield, Michigan 48037-2000.

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 generate plenty of news ideas. The right candidate will have exceptional communication skills, a B.A. degree in Journalism or Mass Communication. Send non-returnable 3/4" or 1/2" VHS tape and resume to Greg Lund, News Director, KCAU-TV 9, 625 Douglas Street, Sioux City, IA 51101. No calls please. EOE.

Reporter. KTBC-TV. Looking for creative, motivated, self-starter to join an established news team in Austin, Texas. Must have a positive attitude, a desire to learn and grow and a deep commitment to quality and the overall news product. We need a hard news reporter that can tell compelling stories and has excellent live shot abilities. Fill-in anchor opportunities. Must have at least 2 years prior experience as a news 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/tape by 8/9/96 to: News Department Human Resources, KTBC-TV, 119 East 10th Street, Austin, TX 78701. Ref: Reporter. No phone calls, please. EEO Employer.

News Photographer/Editor. If you've got a great eye and storytelling ability -- we want to see your tape! Dominant NBC station in a Southeast market, with a long list of photojournalism awards and a reputation for "doing things right." You'll be shooting for 5 daily newscast and special projects. Experience in microwave truck operation helpful and of course, you must be able to lift the gear and have a valid driver's license. Tapes and resumes to Lucy Riley, News Director, WSFA-TV, 12 East Delano, Montgomery, AL 36105. EOE.

Meteorologist: A Meteorologist is needed in Tornado Alley. Looking to complete a four-member weather staff at KJRH-TV, Lori Doudican, 3701 South Peoria, Tulsa, OK 74105. EOE.

Producer for up and coming NBC affiliate in Fort Wayne, Indiana. Innovative, creative, experienced Producer to take charge of our franchise late newscast. Strong writer who can 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,

News Producer. KOIN-TV, CBS in Portland, Oregon (market rank 24) seeks experienced results/goal oriented News Producer. Successful candidate will have demonstrated success record of two years as a commercial TV news producer. This competitive leader will have excellent news judgement, as well as superb writing, verbal communication, organization, prioritization and copy editing skills. Knowledge of broadcast technology, TV graphics and computer applications required. Meeting deadlines and the ability to work any shift, including overnights and weekends are a must. Send resume and application to KOIN-TV News Producer Search, 222 SW Columbia, Portland, OR 97201. Call (503)464-0600 to request application. Deadline 8/2/96. KOIN-TV and Lee Enterprises are Equal Opportunity Employers.

Weekend Assignments Editor. Part-time position open for individual with strong written skills, good news judgement, good 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

News Anchor. A leading "Top 100" affiliate needs female anchor with at least three years anchoring experience to complement its male co-anchor on primary newscasts. Strong writing and reporting skills required. Send resume and non-

NBC 13, a future NBC O&O, is seeking a primary Anchor. Candidates must have proven track record. Send non-returnable tape and resume to: NBC 13, Attn: Human Resources, 1732 Valley Avenue, Birmingham, AL 35209. Equal Opportunity

Morning News Producer. KTBC-TV. We need someone with a vision and creativity, as well as a strong commitment to hard news and serious, credible journalism. Must be able to work well with others, exercise good news judgement under deadline, maintain composure and handle changing situations during live broadcasts. Must have at least 2 years prior experience line producing newscasts at affiliate broadcast television station. Must have a bachelor's degree in a news related field; strong command of English language; working knowledge of libel laws and generally accepted journalistic ethics. Must have ability to lead and manage reporters and photographers assigned to newscast. Send resume/tape by 8/9/96 to: News Department Human Resources, KTBC-TV, 119 East 10th Street, Austin, TX 78701. Ref: Producer. No phone calls, please.

Main News Anchor: Strong, dynamic News Anchor needed for Midwest Network affiliate. Must be a superb communicator at the anchor desk as well as in the field. Looking for a team player to be part of our long-term future. Send videotape, resume, and references to Box 00890

Editor, news and special features. Plan program production, select topics, supervise writers and journalists, coordinate and edit program; prepare, select and produce new stories/special feature news segments for Sabado Gigante Variety Show. Requirements: B.A. Journalism, 5+ years experience, fluency in spoken/written English and Spanish; must have produced and edited at least 25 special news feature program for national television Network for Hispanic market. 40 hours/week. \$51,000/year. Submit resume to the Job Service of Florida, 701 Southwest 27th Avenue, Room 47, Miami, Florida 33135-3014. Re: Job Order No. FL-1464078.

Weekend News Anchor/Reporter. KTBC-TV. Looking for a creative, motivated, self-starter to join an established news team in Austin, Texas. Must have a positive attitude, a desire to learn and grow and a deep commitment to quality and the overall news product. We are looking for a news anchor who can deliver the news in a conventional but credible style. As a reporter, you should be able to tell compelling stories and have excellent live shot abilities. Must have at least 3 years prior experience as a news reporter and anchor at affiliated broadcast station. Must have a bachelor's degree in a news related field and must have strong command of English language, working knowledge of libel laws and generally accepted journalistic ethics. Must have good driving record. Send resume/tape by 8/9/96 to: News Department Human Resources, KTBC-TV, 119 East 10th Street, Austin, TX 78701. Ref: Anchor/Rep. No phone calls, please. EEO Employer.

Meteorologist. WFTX-TV in Ft. Myers/Naples market seeking full time weekend Meteorologist/Environmentalist Reporter. Meteorologist must have AMS seal or be able to earn AMS approval. Send non-returnable tape and resume to: Mark Pierce, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33991. No phone calls please. We are an Equal Opportunity Employer.

KSTW-Seattle/Tacoma CBS affiliate is seeking an experience and highly creative News Promotion Producer to join our 11 News Team. Four-year college degree required plus a minimum of 3 to 5 years progressive experience at an affiliate level preferred. Please send your tape and resume to KSTW, Human Resources, Attn: Promotion Producer Position, PO Box 9328, Seattle, WA 98109-0328.

KSTW-Seattle's CBS affiliate is looking for an experienced and creative Producer to join our 11 News Team. The ideal candidate will have a degree in Broadcast Journalism or related field, a minimum of 5 years experience producing at an affiliate level and excellent communication, writing and computer skills. If you qualify, please send your resume to Human Resources, KSTW Television, PO Box 9328, Seattle, WA 98109-0328.

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 investigative producer to join our award winning I-Team. Send tapes to Stephanie Crowl, 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 ability to lead department members to meet set goals. Send resume and a letter of your news philosophy and its place in a changing industry to EP Search, KSFY-Television, 300 North Dakota Avenue, Suite 100, Sioux Falls, SD 57102. Accepting until August 23rd. EOE. No phone calls.

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 news events. Send resume and tape: Employee Relations Director, WCAU, City Avenue and Monument Road, Philadelphia, PA 19131. We are an Opportunity Employer

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 is to our employees, newscasts 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-productions or other 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 non-returnable tape to Human Resources, WVEC-TV, 613 Woodis Avenue, 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 topical Writer/Producer interested in a network job? CNBC, worldwide leader in live business news, a service of NBC, seeks full-time freelance (5 days/week) Topical Writer/Producer with major market experience to join growing department. Team player, able to write and produce news program topics quickly, accurately under tight deadlines. Technical capabilities a plus. Relocation will not be paid. Resume and non-returnable reel to Virginia Kerr, CNBC, 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 news planning for our Long Island location. 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 salary requirements to: P.O. Box 999-PC, Woodbury, NY 11797. An Equal Opportunity Employer. No phone calls please.

Anchor/Reporter: Successful FOX station in Kansas City is looking for an experienced journalist to 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, WDAF-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 hotshot to add to our team. You'll work on all new equipment in one of the best markets 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 1" 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 11797. 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 promotion, 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) 464-0600 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, KPXX-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 viewers 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 Helf, Marketing and Promotion Manager, KPXX-12, 1101 North Central Avenue, Phoenix, AZ 85004, Fax (602)258-8186. No phone calls. EOE



PROMOTION WRITER / PRODUCER

That's the Promax Gold Medallion Award we just won. Sorry for showing off, but we're proud of the creative team that brought it home. And now, there's a rare opening on that team for an exceptional writer/producer with hands-on Avid editing experience. You'll be a great fit if you understand and respect a marketing-based approach to TV promotion, believe ideas are more important than technique, can marry words and graphics and sound in a spot and make them sing, and aren't afraid of hard work. We're the CC/ABC owned station in one of the best places to live in America. Rush your resume and non-returnable tape now.

DAVID RHOADES
Creative Services Manager
WTVD NewsChannel 11
411 Liberty Street
Durham, NC 27701

Women & Minorities encouraged to apply. EOE.

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 promotion on a daily basis. This on-air writer/producer must be able to handle 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 late-breaking stories a plus. Familiarity with AVID Media Composer 8000 a must; 3 years as an episodic producer required. 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
- ★ Burbank, CA 91523
- ★ Attention: Promotion Department
- ★ *Equal Opportunity Employer.*
- ★ *No phone calls, or faxes please.*



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

BMI
Suite A-1
331 West 57th Street
New York, NY 10019
fax 212-956-2059

No Phone Calls Please - EOE



GENERAL SALES MANAGER

WTVD NewsChannel 11, the CC/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**

Women & Minorities encouraged to apply. EOE.

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, WAWS-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 w/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 resumes 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 coordinator 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 knowledge of 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 their applications, and computer experience a plus. Please send resume to Yvette Harris, General Sales Manager, WFMV-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 station/rep 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 in dealing with local direct accounts as well as working with agencies. Knowledge of BMP 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 Brust/General Sales Manager, WTVK-TV 46, 3451 Bonita Bay Boulevard, Suite 101, Bonita Springs, FL 33923.

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-starting, honest, relationship-oriented winner with a can-do attitude. Send resume to: Personnel-AE, WGBA and WACY, P.O. Box 19099, Green Bay, WI 54307-9099. 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 developing new business and growing 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. EEO. M/F.

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.

KSAT-TV, Post-Newsweek Station, ABC affiliate and #1 station in San Antonio is seeking a Local Sales Manager. Candidate should be self-motivated and dynamic; someone who is visionary and committed to excellence in highest standards of broadcast sales management. Requirements: minimum 1 year TV sales management experience, 2-4 years broadcast sales experience. Comprehensive knowledge and application of various broadcast sales components, including qualitative research, retail sales and sales instruction. Mail resume to Randy Schmidt, GSM, KSAT-TV, 1408 North St. Mary's Street, San Antonio, TX 78298. No phone calls please. Any job offer contingent upon successful completion of pre-employment physical including drug screen. EOE/M-F/DV/ADA.

Aggressive, top 20 market independent in the midwest seeks a savvy, highly motivated broadcast Sales Manager who thoroughly understands the marketing consultant sell, new business development and has great people and interpersonal skills. Local sales experience, computer skills and at least 2 years broadcast sales management experience are minimum qualifiers. If it sounds like a good fit to you, reply to Box 00896 EOE.

Account Executive needed for strong midwest ABC affiliate to build upon major list. Communication and presentation skills along with ability to procure new business a must. Prior television experience preferred. Resume, sales history and letter as to why you're the best to General Sales Manager, WQAD-TV, 3003 Park 16th Street, Moline, IL 61265. EEO.

Account Executive - KOIN-TV. CBS affiliate in 24th market - Portland, Oregon, has an immediate opening for an Account Executive position. We are looking for candidates with three or more years of television sales experience. Knowledge of TV Scan, Nielsen Monitor Plus and Nielsen Advantage will be helpful. A successful track record of new business development and vendor programs are a must. We want strong negotiation skills and expert customer service. Send cover letter, application and resume to: Account Executive Search, KOIN-TV, 222 SW Columbia, Portland, OR 97201. Lee Enterprises is an Equal Opportunity Employer. To request an application please call (503)464-0600. Deadline August 30, 1996.

Account Executive: Media sales experience is required, with proven success in new business development. Work and live in the beautiful mountains of northern Arizona. Send resume to Stan Koplowitz, G.S.M., KNAZ-TV (NBC), 2201 North Vicky Street, Flagstaff, Arizona 86004. EOE.

Account Executives. It's a whole new ball game! Here's an opportunity to join a team in a major market. WABU-TV is seeking starting players who can step up to the plate with excitement and ideas for creative selling. If you're analytical and need to work with stats and numbers all day this isn't your game. But if you thrive on competition and would like to take your sales, programming or promotion experience to the next level, we'd like to hear from you. Show us your vision and inner drive by sending your 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

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.

For consideration, please send resume and cover letter to: Fox Broadcasting Company, 1211 Avenue of the Americas, 3rd Floor, Research & Marketing Dept., New York, NY 10036. No phone calls please. Equal Opportunity Employer.



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 a 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

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BROADCASTING & CABLE
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Send resume/tape to:

Broadcasting & Cable

Box

**245 West 17th St.,
New York, New York 10011**

PRODUCTION MANAGER

WTHR-TV, a Dispatch Broadcast Group, the NBC affiliate in Indianapolis, is looking for an experienced Production Manager who knows how to create dynamic television. We are an aggressive station with an emphasis on local news and the production of other live, special events. Our production facility has the very best equipment and is matched by a commitment to produce award winning television. This individual will be responsible for all production staff and facilities. If you have a minimum of ten years of experience working in all areas of television production and can hire, train and motivate production personnel to the highest levels of excellence we want to hear from you. Applicants possessing these skills should submit a letter of referral source, a current resume and examples of your work to Human Resources, WTHR, 1000 North Meridian Street, Indianapolis, IN 46204. Replies held in confidence. Female and minority applicants encouraged. We are a smoke and drug free environment.

Host/Producer. Looking for unique broadcast professional to host/produce weekly television show in Atlanta. If you live in the Atlanta area, have minimum of 2 years experience and are comfortable in front of camera as well as in edit suite, send resume and 1/2 inch tape to: David Wallach, Telecast Production Group, 800 South Northwest Highway, #102, Barrington, Illinois 60010.

Design Director. Top rated ABC affiliate in Charlotte needs an experienced Graphic Designer. Broadcast design experience necessary. Strong creative and design abilities using Quantel Paintbox. Also requires work experience on a PowerMac with Photoshop, Illustration, Quark and AfterEffects helpful. Guide on-air look and staff. Send resume and demo to: Bonnie Barclay, Dept. 95, Creative Services Director, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE. M/F.

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, WJBK-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 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 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 a must! 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/WGTQ, Attn: Personnel, 201 East Front Street, Traverse City, MI 49684. WGTU/WGTQ is an EOE/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. Thorough 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, Infinit, 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: KRDO-TV, EEO Officer, PO Box 1457, Colorado Springs, CO 80901. EOE.

Television Graphic Designer needed at the #1 station in the #15 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 Quantel Paintbox. Rush resume and demo reel (MII, VHS or 3/4") to Human Resources Director, WFLA-TV, P.O. Box 1410, Tampa, FL 33601. M/F. EOE. Pre-employment drug testing.

Producer. Two openings, one Chicago-based, one New York-based. Produce and report health and medical-related segments, long form and short, and news. Work with one of the nation's largest, independent, state of the art, full-service, production companies to communicate health and wellness information. Great people skills and ability to develop client relationships a must. Good visual sense, writing instincts and flexibility required. New Media applications will be part of job description, training provided if required. Travel regularly. Great growth potential. Send resume, tape and references to: Orbis Broadcast Group, Health Reporter, 100 South Sangamon, Chicago, IL 60607, Attn: Susan Ralston.

Managing Producer. Award-winning producer of long and short form segments needed to provide those skills to a large production staff. Work with photogs, producers and APs to stylize, 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, tape and references to: Orbis Broadcast Group, Managing Producer, 100 South Sangamon, Chicago, IL 60607, Attn: Susan Ralston.

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 line-ups, 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/requirements to: Human Resources, Dept-PD, Rainbow Programming, 150 Crossways Park West, Woodbury, NY 11797. An equal opportunity employer. No phone calls, please.



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. POA-BC, 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 Fasulo
TEL: 212-337-7073
FAX: 212-206-8327

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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 desired, 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.

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



HELP WANTED LEGAL

FX NETWORKS, INC.

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**,
Personnel Dept. DDH-
120-96, P.O. Box 900,
Beverly Hills, CA
90213. EOE.



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CABLE

HELP WANTED PRODUCTION

VICE PRESIDENT, OPERATIONS

E! Entertainment Television, a dynamic international cable television network, is currently seeking a Vice President, Operations. Individual will oversee the daily operations of the post production, studio, field, network operations, duplication, library, engineering, and scheduling areas. Ideal candidate will have a minimum of 8-10 years prior cable operations experience with an emphasis in production, direct broadcast operations, and facility build-outs. Strong management and leadership skills required. Exceptional benefits package available with competitive salary, bonus and long term incentive plan. Please send a resume with salary history to:

E! Entertainment Television

Attn: VP, Operations

5670 Wilshire Boulevard

Los Angeles, CA 90036

E-Mail: hr@eentertainment.com

(please send all documents in MS Word for Mac 5.0)

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TELEVISION®

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 Webber, Inc., 5510 Merrick Road, Massapequa, NY 11758, Attn: Steven Lavender. Fax: 516-799-5233.

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

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.



BUSINESS OPPORTUNITIES

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Great Locations Magazine, a quality visitors guide is looking for Radio Stations to be Associate Publishers. Station sells and distributes. We do all the rest. Good gross and net, plus add to your station value. For more information call Bill Tewell at Great Locations 954-525-8979 or fax 954-523-0001.



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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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Updated daily. 85 cents a minute.
To place a free listing call: (202) 659-6510; fax: (202) 223-4007; RTNDA, 1000 Connecticut Ave., NW, Suite 615, Washington, DC 20036

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.

COLLECTION AGENCY

MEDIA COLLECTION DREAM TEAM

CCR

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1025 Old Country Road
Suite 303S

Westbury, NY 11590

Tel: (516) 997-2000/(212) 766-0851

Fax: (516) 997-2071

FINANCIAL SERVICES

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EDUCATIONAL SERVICES

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Sandra Frey
212.337.6941
Fax: 212.206.8327



Doris Kelly appointed Telemarketing Sales Representative. She will handle Professional Cards Advertising.

Doris Kelly
202.659.2340
Fax: 202.429.0651

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 NNW of Coolidge, on Sacaton Mtn. Global Education has applied for noncommercial TVs on ch. 20, Durango, Colo.; 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*

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. 846 m., Mtn. NAU owns KNAU-FM and has applied for FM in Page, Ariz. *July 10*

Page, Ariz. (BPET-960710KR)—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 Dragoon 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. (BPCT-960710KW)—KB Communications Corp. (W.W. Keen Butcher, president/owner, 8811 Towanda St., Philadelphia, PA 19118) for TV on ch. 43, ERP 5,000

kw visual, ant. 368 m., .3 km WSW of intersection of rtes. 2 and 15, Farmerville, La. KB has applied for TVs in Warren and Jackson, Miss. *July 10*

Eureka Springs, Ark. (BPCT-960703KJ)—New Life Evangelistic Center Inc. (Lawrence W. Rice Jr., president, 1411 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 Shackleford 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. (BPCT-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. (BPCT-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., Smelter Mtn., 1.4 km SW of Animas River and US 160. Ramar owns KJTV(TV) and KXTQ-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, Albu-

querque, NM 87123) for noncommercial TV on ch. 20, ERP 8.42 kw visual, ant. 91.4 m., Smelter 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. (BPCT-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 WHBQ(AM) Memphis and WWVZ(AM) Germantown, Tenn.; KFTH (FM) Marion and KDRE(FM) North Little Rock, Ark., and WCCL(TV) New Orleans and has CP for WFBI(TV) Memphis. *Apr. 3*

Inverness, Fla. (BPCT-960711LK)—Marri Broadcasting LP (Harry E. Figgie, president, Merri 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 Jackson, Fla. *July 11*

Jackson, Fla. (BPCT-960720KX)—Marri Broadcasting LP (Harry E. Figgie, president, Merri 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. 51, ERP 5,000 kw, ant. 229 m., on side of existing WFSY(FM) tower, .4 km NE of Hammond Lake, Fla. Marri has applied for TV in Inverness, Fla. *July 20*

Ames, Iowa (BPET-960712KL)—Family Educational Broadcasting Inc. (Douglas Sehl Dahl, 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. Sehl Dahl 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-960715KG)—Family Educational Broadcasting Inc. (Douglas Sehl Dahl, 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. Sehl Dahl has 40% interest in CP for FM in Madrid and 50% interest in application for TV in Newton, Iowa. *July 15*

Waterville, Me. (BPCT-960710KX)—Presque Isle Broadcasting Co. (Lawrence Rogow, president/50% owner, 6611 Santa Monica Blvd., Los Angeles, CA 90038-

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,906
Commercial FM	5,285
Educational FM	1,810
Total Radio	12,001
VHF LPTV	561
UHF LPTV	1,211
Total LPTV	1,772
FM translators & boosters	2,453
VHF translators	2,263
UHF translators	2,562
Total Translators	7,278

Service

Total

Commercial VHF TV	559
Commercial UHF TV	622
Educational VHF TV	123
Educational UHF TV	240
Total TV	1,544

CABLE

Total systems	11,660
Total subscribers	62,231,730
Homes passed	91,750,000
Cable penetration*	65.3%

*Based on TV household universe of 95.9 million

Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

1311) for TV on ch. 23, ERP 2,630 kw visual, ant. 119.9 m., 2.5 km E of US Hwy 201, Vassalboro, Me. Rogow has a 50% interest in applications for TVs in Bishop, Calif.; Jackson, Miss.; Arcade, N.Y.; Douglas and Holbrook, Ariz.; Spokane, Wash., and Minden, La. *July 10*

Bay City, Mich. (BPCT-960710KZ)—Vista Communications Inc. (John D. Stebbins, president/owner, P.O. Box 30, Lake Forest, IL 60045) for TV on ch. 61, ERP 5,000 kw, ant. 608.6 m., Barry Rd., .8 km N of Tyler Rd. *July 10*

Jackson, Miss. (BPCT-960710KU)—Natchez Trace Broadcasting Co. (Lawrence Rogow, president/50% owner, 6611 Santa Monica Blvd., Los Angeles, CA 90038-1311) for TV on ch. 51, ERP 5,000 kw, ant. 228.4 m., 207 W. Hargon St., Canton. Rogow has 50% interest in application for TV in Bishop, Calif.; Waterville, Me.; Arcade, N.Y.; Douglas and Holbrook, Ariz.; Spokane, Wash., and Minden, La. *July 7*

Jackson, Miss. (BPCT-960710KY)—KB Communications Corp. (W.W. Keen Butcher, president/owner, 8811 Towanda St., Philadelphia, PA 19118) for TV on ch. 51, ERP 5,000 kw visual, ant. 554 m., .8 km SE of SR 43, 7 km NE of Sharon, Miss. KB has applied for TVs in El Dorado, Ark., and Warren, Miss. *July 10*

Jackson, Miss. (BPCT-960711LI)—Edward I. St. Pe (916 Foley St., Jackson, MS 39205) for TV on ch. 51, ERP 5,000 kw, ant. 146 m., Hwy 55, 1.6 km WNW of Sloan, Miss. *July 11*

Senatobia, Miss. (BPET-960716KF)—Family Educational Broadcasting Inc. (Douglas Seidahl, director, 109 Oak, Huxley, IA 50124) for noncommercial educational TV on ch. 34, ERP 138 kw visual, ant. 195 m., 1060 Roberson Rd. W, Hernando, Miss. Family has applied for TVs in Des Moines and Ames, Iowa, and Senatobia, Miss. Seidahl has 40% interest in CP for FM in Madrid and 50% interest in application for TV in Newton, Iowa. *July 16*

Warren, Miss. (BPCT-960710KV)—KB Communications Corp. (W.W. Keen Butcher, pres-

ident/owner, 8811 Towanda St., Philadelphia, PA 19118) for TV on ch. 35, ERP 5,000 kw visual, ant. 316 m., .6 km W of US-80, 2 km NW of Tallulah, La. KB has applied for TVs in El Dorado, Ark., and Jackson, Miss. *July 10*

Roswell, N.M. (BPCT-960712KM)—Ramar Communications Inc. (Ray Moran, president/51% owner, Box 3757, 9800 University Ave., Lubbock, TX 79452) for TV on ch. 21, ERP 5,000 kw visual, ant. 231.1 m., Comanche Hill, 1.5 km E of Pecos River bridge, .5n km N of US 380. Ramar owns KJTV(TV) and KXTQ-AM-FM Lubbock, Tex., has CP for TV in Albuquerque, N.M., and has applied for TVs on ch. 60, Dothan, Ala., ch. 33, Durango, Colo., and ch. 15, Abilene, Tex. *July 12*

Santa Fe, N.M. (BPET-960709KQ)—Global Education Development Inc. (George D. Sebastian, president, 1546 Catron SE, Albuquerque, NM 87123) for noncommercial TV on ch. 9, ERP 260 kw visual, ant. 611 m., No Name Mtn. E of Jemez Springs, N.M. Global Education has applied for noncommercial TVs on ch. 43, Coolidge, Ariz., ch. 20, Durango, Colo.; ch. 43, Des Moines and ch. 34, Ames, Iowa and ch. 34, Senatobia, Miss. Sebastian has 50% interest in application for TV on ch. 39, Newton, Iowa. *July 9*

Bismarck, N.D. (BPCT-960711LF)—KT Broadcasting Inc. (John D. Tupper, president/owner, 183 Haviland Rd., Ridgefield, CT 06877) for TV on ch. 26, ERP 1,797 kw, ant. 339 m., 8.5 km E of Saint Anthony, N.D. KT has applied for TVs in Gosnell, Ark.; Arcade, N.Y.; Spokane, Wash.; Provo, Utah; Norman, Okla., and Minot, N.D. Tupper owns 40% of wxxv-TV Gulfport, Miss., and 53% of wvgv-TV Lewisburg, W.Va. *July 11*

Minot, N.D. (BPCT-960711LH)—KT Broadcasting Inc. (John D. Tupper, president/owner, 183 Haviland Rd., Ridgefield, CT 06877) for TV on ch. 24, ERP 1,834 kw, ant. 253 m., 7.5 km NNW of intersection of U.S. Hwy 83 and Hwy 23, Minot. KT has applied for TVs in Gosnell, Ark.; Arcade, N.Y.; Spokane, Wash.; Provo, Utah; Norman, Okla., and Bismarck, N.D. Tupper owns 40% of wxxv-TV Gulfport, Miss., and 53% of wvgv-TV Lewisburg, W.Va. *July 11*

Norman, Okla. (BPCT-960711LE)—KT Broadcasting Inc. (John D. Tupper, president/owner, 183 Haviland Rd., Ridgefield, CT 06877) for TV on ch. 46, ERP 5,000 kw, ant. 444 m. KT has applied for TVs in Gosnell, Ark.; Arcade, N.Y.; Spokane, Wash.; Provo, Utah, and Bismarck and Minot, N.D. Tupper owns 40% of wxxv-TV Gulfport, Miss., and 53% of wvgv-TV Lewisburg, W.Va. *July 11*

Price, Utah (BPET-960703KK)—University of Utah (James S. Jardine, chairman, 101 Wasatch Dr., Salt Lake City, UT 84112) for noncommercial educational TV on ch. 15, ERP 6.49 kw visual, ant. -69 m. The university owns KUED(TV) ch. 7 and KUER(FM) Salt Lake City, and has applied for TVs on ch. 22, Logan, ch. 19, Richfield, ch. 8, St. George, and ch. 17, Vernal, all Utah. *July 3*

Richfield, Utah (BPET-960627KW)—University of Utah (James S. Jardine, chairman, 101 Wasatch Dr., Salt Lake City, UT 84112) for noncommercial educational TV on ch. 19, ERP 1.21 kw visual, ant. 441 m., 5.6 km E of Monroe, Utah. The university owns KUED(TV) ch. 7 and KUER(FM) Salt Lake City, and has applied for TVs on ch. 22, Logan, ch. 15, Price, ch. 8, St. George, and ch. 17, Vernal, all Utah. *June 27*

St. George, Utah (BPET-960507KK)—University of Utah (James S. Jardine, chairman, 101 Wasatch Dr., Salt Lake City, UT 84112) for noncommercial educational TV on ch. 18, ERP 6.35 kw visual, ant. -55 m., SE edge of city. The university owns KUED(TV) ch. 7 and KUER(FM) Salt Lake City, and has applied for TVs on ch. 22, Logan, ch. 19, Richfield, ch. 15, Price and ch. 17, Vernal, all Utah. *July 7*

Vernal, Utah (BPET-960705KJ)—University of Utah (James S. Jardine, chairman, 101 Wasatch Dr., Salt Lake City, UT 84112) for noncommercial educational TV on ch. 17, ERP 6.21 kw visual, ant. -120 m., Utah State University campus multimedia building, Logan. The university owns KUED(TV) ch. 7 and KUER(FM) Salt Lake City, and has applied for TVs on ch. 22, Logan, ch. 19, Richfield, ch. 15, Price and ch. 8, St. George, all Utah. *July 5*

—Compiled by Jessica Sandin

Changing Hands

Continued from page 39

buying WWSF(FM) Pensacola, Fla.; KIKI-AM-FM and KHVH(AM)-KKLV-FM Honolulu; WCVS-FM Virden and WFMB-AM-FM Springfield, Ill., and WYKZ(FM) Beaufort, S.C.; is selling KTHT(FM) Fresno, Calif.

Seller: Southeastern Broadcasting Co., Austin, Tex. (Thomas C. Birch, president); has interest in KLBJ-AM-FM Austin, KHHT(FM) Killeen, KWTX-TV-AM-FM Waco and KBTX-TV Bryan, all Tex. Birch also is 80% owner of Opus Media Group Inc., which owns WKXI-AM-FM, WJMI-FM and WOAD-AM Jackson, Miss., and KMYF(FM) Monroe, La. Birch also is 70% owner of

Emerald Coast Communications Inc., which owns WWAV(FM) Santa Rosa Beach, Fla.

Facilities: WSOK: 1230 khz, 1 kw; WAEV: 97.3 mhz, 100 kw, ant. 1,000 ft.; WLVB: 101.1 mhz, 50 kw, ant. 476 ft.

Formats: WSOK: black; WAEV: adult contemporary; WLVB: adult urban contemporary

Broker: Media Services Group Inc.

WQBK-AM-FM Rensselaer/Albany and WQBJ(FM) Cobleskill/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 WZRQ(FM) Ballston Spa/Schenectady/Albany, N.Y.

Seller: Maximum Media Inc., Phila-

delphia (Joe Weiss, president); no other broadcast interests

Facilities: AM: 1300 khz, 5 kw; FM: 103.9 mhz, 6 kw, ant. 302 ft.; WQBJ-FM: 103.5 mhz, 50 kw, ant. 492 ft.

Format: AM: news/talk; FM: classic rock; WQBJ: adult contemporary

Broker: Blackburn & Co. Inc.

KGIR(AM) (formerly KCGQ) Cape Girardeau-KCGQ-FM Gordonville/Cape Girardeau, Mo.

Price: \$1.35 million

Buyer: Zimmer Broadcasting, Cape Girardeau, Mo. (Jerome R. Zimmer, president/owner); owns WOOZ-FM Harrisburg, Ill.; is buying WCIL-AM-FM Carbondale, Ill. Jerome Zimmer is 25% owner of KTGR(AM)-KCMQ(FM) Columbia and KCLR-FM Boonville/Columbia, KZIM(AM)-KEZS-FM Cape

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Seller: Target Media Inc., Cape Girardeau (Thomas P. Stine, president); no other broadcast interests
Facilities: AM: 1220 khz, 250 w day, 140 w night; 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(FM) Alameda, KHOT(AM)-KZFO(FM) Madera, KZSA(FM) Placerville and KZWC(FM) Walnut Creek, all Calif.; is buying KSUV-FM McFarland, KORV(AM)-KEWE(FM) Oroville, KZBA(FM) Shafter and KZSJ(AM) San Martin, all Calif.; WABT(FM) Dundee/Chicago and WWJY(FM) Crown Point, Ind./Chicago, and WBUS(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 KRKM(FM) Kremmling, KRKY(AM) Grandby 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: Marlin Broadcasting Inc., Boston (Howard "Woody" Tanger, president/74% owner/brother of seller's president and secretary of seller's general partner); owns WTMJ(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 wzzm(FM) Cornith, N.Y. ("Changing Hands," July 29) were Kozacko 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)-KLPX(FM) Tucson, Ariz.; KGST(AM) Fresno, KLBN(FM) (formerly KGST) Auberry, KWKW(AM) Los Angeles and KOXR(AM) Oxnard, all Calif.; WTAQ(AM) La Grange and WKGA(AM) Zion, Ill.; KENO(AM)-KOMP(FM) and KORK(AM)-KXPT(FM) Las Vegas, KDOT(FM) (formerly KHIT) and KOZZ-AM-FM Reno, and KHIT(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.

RADIO: AM

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; KETV(TV) Omaha; KOAT-TV Albuquerque and KOCT(TV) Carlsbad, N.M.; wxii(TV) Winston-Salem, N.C.; WGAL(TV) Lancaster, Pa., and WYFF(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(FM) 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 KSKZ(FM) Leoti/Garden City

Facilities: 1240 khz, 1 kw

Format: MOR

—Compiled by Elizabeth A. Rathbun

Datebook

THIS WEEK

Aug. 10—Caucus for Producers, Writers & Directors meeting on the V-chip and an industry ratings system. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 843-7572.

Aug. 10-13—Association for Education in Journalism & Mass Communication/Association of Schools of Journalism & Mass Communication 79th annual convention. Anaheim Hilton, Anaheim, Calif. Contact: (803) 777-2005.

Aug. 11-13—Joint summer meeting of the North Carolina Cable Telecommunications Association and South Carolina Cable Television Association. Radisson, Myrtle Beach, S.C. Contact: (919) 834-7113.

AUGUST

Aug. 14-17—Asian American Journalists Association 9th annual national convention. Radisson St. Paul, St. Paul. Contact: (415) 346-2051.

Aug. 15-17—50th annual West Virginia Broadcasters Association Greenbrier meeting. Greenbrier Resort, White Sulphur Springs, W.Va. Contact: (304) 744-2143.

Aug. 19-21—48th annual meeting and management retreat of the Michigan Association of Broadcasters and Michigan Public Broadcasting. Grand Hotel, Mackinac Island, Michigan. Contact: (800) 968-7622.

Aug. 21-25—National Association of Black Journalists 21st annual convention. Stouffers Renaissance, Nashville. Contact: (703) 648-1270.

Aug. 22—Electronic data interchange (EDI) workshop for network cable TV buyers and sellers, presented by the **Electronic Commerce Committee.** Offices of Price Waterhouse, New York. Contact: Elizabeth Carr, (212) 258-8163.

Aug. 22-24—Nebraska Broadcasters Association annual convention. Holiday Inn, Hastings, Neb. Contact: (402) 333-3034.

SEPTEMBER

Sept. 4-5—National Religious Broadcasters public policy conference. Capital Hilton Hotel, Washington. Contact: (703) 330-7000.

Sept. 5-6—Career strategies workshop presented by Women in Cable & Telecommunications. Turner Broadcasting, Atlanta. Contact: Janice Alderman, (312) 634-2359.

Sept. 6—International Monitor Awards gala, presented by the **International Teleproduction Society.** Beverly Hilton Hotel, Beverly Hills, Calif. Contact: Cece Lazarescu, (212) 629-3266.

Sept. 7-8—ShowBiz Expo Canada, presented by **Variety and Reed Exhibition Companies.** Metro Toronto Convention Centre, Toronto. Contact: Janet O'Connell, (416) 491-3999.

Sept. 7-9—National Association of Broadcasters Television Hundred Plus Exchange. Hyatt Grand Cypress, Orlando, Fla. Contact: Carolyn Wilkins, (202) 429-5366.

Sept. 8—48th annual Prime Time Emmy Awards, presented by the **Academy of Television Arts & Sciences.** Pasadena Civic Auditorium, Pasadena, Calif. Contact: (818) 763-2975.

Sept. 10-12—6th regional Audio Engineering Society convention. World Congress Centre, Melbourne, Victoria, Australia. Contact: (212) 661-8528.

Sept. 10-15—National Association of Black-Owned Broadcasters 20th annual fall broadcast management conference. Sheraton Washington, Washington. Contact: (202) 463-8970.

Sept. 11—"Hollywood Meets DRTV—The Direct Response Television Conference for Entertainment Marketers," presented by **Advanstar Expositions.** Universal Sheraton, Los Angeles. Contact: (714) 513-8481.

Sept. 11-12—Canada Link '96, presented by **Evert Communications Ltd. and Global Exposition Holdings.** Toronto Hilton & Towers, Toronto. Contact: Debby Lawes, (613) 728-4621.

Sept. 11-15—CANITEC '96, exhibition and convention presented by **Camara Nacional de la**

Industria de Television por Cable (Mexican National Cable Television Association). Expover, Boca del Rio, Veracruz, Mexico. Contact: Aurora Silva Rosales, (525) 682-02-98.

Sept. 12—HRTS Newsmaker Luncheon featuring network entertainment presidents, presented by the **Hollywood Radio and TV Society.** Century Plaza Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

Sept. 12-13—"Telco 101: Cable Meets Telephony," course presented by **Women in Cable & Telecommunications.** Offices of Robins, Kaplans, Miller & Ciresi, Minneapolis. Contact: Molly Coyle, (312) 634-2353.

Sept. 13-17—1996 International Broadcasting Convention. Amsterdam, Holland. Contact: 011 44 171 240 3839.

Sept. 14—NewsProNet producer forum. Stouffers Waverly Hotel, Atlanta. Contact: Michael Shoer, (770) 475-2667.

Sept. 16-17—Corporation for Public Broadcasting annual meeting. CPB Headquarters, Washington. Contact: Jeannie Bunton, (202) 879-9687.

Sept. 17—Fourth annual WICT Achievement (LEA) Awards, presented by **Women in Cable & Telecommunications'** Southern California chapter. Directors Guild of America, Los Angeles. Contact: Susan Lewis, (310) 358-5361.

Sept. 18-20—Women in Cable & Telecommunications executive development seminar. Inverness Hotel and Golf Club, Denver. Contact: Christine Bollettino, (312) 634-2335.

Sept. 19—International Radio & Television Society Foundation newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Sept. 19—Electronic data interchange (EDI) workshop for network cable TV buyers and sellers, presented by the **Electronic Commerce Committee.** Offices of Price Waterhouse, New York. Contact: Elizabeth Carr, (212) 258-8163.

Sept. 19-21—77th national convention of the Society of Professional Journalists. Hyatt Regency, Crystal City, Va. Contact: (317) 653-3333.

Sept. 20-22—Maine Association of Broadcasters annual meeting and convention. The Asticou Inn, Northeast Harbor, Me. Contact: Suzanne Goucher, (207) 623-3870.

Sept. 24—Broadcasting & Cable Interface X conference, co-sponsored by **BROADCASTING & CABLE** and the **Federal Communications Bar Association.** New York Grand Hyatt, New York City. Contact: Joan Miller, (212) 337-6940.

Sept. 24-27—SCEC '96, 18th annual satellite communications exposition and conference presented by **Satellite Communications.** Sheraton Washington Hotel, Washington. Contact: (800) 525-9154.

Sept. 25-27—Broadcast Technology Society 46th annual broadcast symposium. Hotel Washington, Washington. Contact: Alan Gearing, (301) 921-0115.

Sept. 27-29—Oregon Association of Broadcasters 56th annual fall conference. Inn of the Seventh Mountain, Bend, Ore. Contact: (541) 343-2101.

Sept. 30—Deadline for entries for the second annual Advertising Marketing Effectiveness International Awards, which recognize excellence in global advertising. Contact: (212) 238-4481.

Sept. 30-Oct. 2—Digital television and Internet conference and expo presented by **Convergence.** San Jose Convention Center, San Jose, Calif. Contact: (303) 393-7449.

OCTOBER

Oct. 1-4—Eighth annual Electronic Industries Association/Consumer Electronics Manufacturers Association digital audio and video workshop. Holiday Select Inn, Philadelphia. Contact: Lisa Fasold, (703) 907-7669.

Oct. 3-4—"Managing Change in an Evolving Industry," course presented by **Women in Cable & Telecommunications.** TCI Building, Denver. Contact: Molly Coyle, (312) 634-2353.

Oct. 3-5—SCaT/India Link, conference on Indian cable and pay TV presented by **Global Exposition Holdings and Satellite and Cable TV Magazine.** Nehru Exhibition Center, Bombay, India. Contact: (713) 342-9826.

Oct. 4-6—Women in Communications 87th international conference on information and technology. Red Lion Inn Hotel, Portland, Ore. Contact: (703) 359-9000.

Oct. 4-8—Association of National Advertisers 87th annual meeting and business conference. Ritz Carlton, Amelia Island, Fla. Contact: (212) 697-5950.

Oct. 5-6—MIPCOM Junior, youth programming convention and exhibition, presented by the **Reed Midem Organisation.** Palais des Festivals, Cannes, France. Contact: Madeline Noel, (203) 840-5301.

Oct. 7-8—Third annual Frost & Sullivan Cable Television Conference. The Westin Hotel, San Francisco. Contact: (212) 964-7000.

Oct. 7-11—MIPCOM '96, international communications convention and exhibition, presented by the **Reed Midem Organisation.** Palais des Festivals, Cannes, France. Contact: Bernie Bernhardt, (212) 689-4220.

Oct. 8-10—CES Mexico, multimedia trade show presented by the **Electronic Industries Association/Consumer Electronics Manufacturers Association.** Palacio de Los Deportes, Mexico City. Contact: Margaret Cassilly, (703) 907-7600.

Oct. 9-12—World Media Expo, comprising the **National Association of Broadcasters Radio Show** (contact: [800] 342-2460); **Radio-Television News Directors Association** international conference (contact: Rick Osmanski, [202] 467-5200); **Society of Broadcast Engineers** annual conference (contact: John Poray, [317] 253-1640); **Society of Motion Picture and Television Engineers** 138th technical conference (contact: [914] 761-1100), and **Television Bureau of Advertising** 1st annual forecasting conference (contact: [212] 486-1111). Los Angeles Convention Center, Los Angeles. Contact: (202) 775-4970.

NOVEMBER

Nov. 11—Broadcasting & Cable 1996 Hall of Fame Dinner. Marriott Marquis, New York City. Contact: Steve Labunski, (212) 213-5266.

DECEMBER

Dec. 11-13—The Western Show, presented by the **California Cable Television Association.** Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

JANUARY 1997

Jan. 9-11—Society of Cable Telecommunications Engineers conference on emerging technologies. Opryland Hotel Convention Center, Nashville. Contact: (610) 363-6888.

Jan. 13-16—National Association of Television Programming Executives 33rd annual program conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

Jan. 21—International Radio & Television Society Foundation newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

MARCH 1997

March 16-18—Cable '97, National Cable Television Association annual convention and exposition. Ernest Morial Convention Center, New Orleans. Contact: Bobbie Boyd, (202) 775-3669.

APRIL 1997

April 7-10—National Association of Broadcasters annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Leaping into the future

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 there she also developed a friendship with 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 WFIL-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 WBAL-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 WTVJ(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



"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

Senior VP, Americast, Los Angeles; b. April 6, 1946, Newark, N.J.; BS, radio-television-film, Ithaca College, Ithaca, N.Y., 1968; director of production, WPVI-TV Philadelphia, 1968; Triangle Broadcasting: station manager, WOWK-TV Huntington, W.Va., and program manager, WBNG-TV Binghamton, N.Y., 1973-79; director of programing operations/promotion, Hearst's WTAE-TV Pittsburgh and WBAL-TV Baltimore, 1979-87; director of operations/programing, WTVJ(TV) Miami, 1987; director of broadcasting, WNBC-TV New York, 1989; VP of program development, NBC's O&O stations, 1989-91; VP of broadcasting, WNBC-TV, 1991-93; senior VP, programing and production, Lifetime Television, New York, 1993-96; current position as of Aug. 15.

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," Girard says. "It's finding every source we can tap is building a multiple-channel universe."

The challenge, she says, will be in figuring out what services consumers will want and how to package and effectively deliver them.

"And that could be channels as well as interactive and phone services," Girard says. "But I think the resources of this particular company—between the telcos and Disney, and the Americast group—are there to do that. And if we can accomplish that, I will go home at night a very happy person." —JM

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, Univision, 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 weather-caster.

Stacie Schaible, news anchor, WDAY-TV Fargo, N.D., joins KXAN-TV Austin, Tex., as co-anchor.



Margaris

Maria Margaris, director, program operations and standards, KIRO-TV Seattle, named director, programing and community relations.

Marlin Williams, weekend sports anchor/reporter, WJBF(TV) Augusta, Ga., named sports director.

Paul Konrad, weathercaster, WFTS(TV) Tampa, Fla., joins WGN-TV Chicago as weathercaster, *WGN Morning News*.

Doug Crall, chief engineer, WBTW(TV) Florence, S.C., joins KTVI(TV) St. Louis in same capacity.

Keith Griffith, general sales manager, WLMX-FM/WZST(FM) Chattanooga, joins WDEF-TV there as LSM.

Cheryle Keck, anchor/reporter, WDSU(TV) New Orleans, joins WKYC-TV Cleveland as reporter.

Appointments at KDFW-TV Dallas: **Bruce Halford**, executive producer, news, named news director; **Maria Barrs**, managing editor, named assistant news director; **John Jenkins**, assignments manager, named managing editor.

Appointments at Sinclair Communications Inc. (SCI), Baltimore: **Michael Granados**, VP/GM, WTTV(TV) Bloomington, Ind., joins as regional director.

Granados's duties for SCI include GM, KABB(TV) San Antonio, Tex., and overseeing operations at KRRT(TV) Kerrville, Tex., and KDSM-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



Dubelko

Robert Dubelko, VP/controller, The Carsey-Werner Co., Studio City, Calif., named executive VP/CFO.

Russell Brown, manager, corporate promotions, Marvel Entertainment Group Inc.,

New York, named director, corporate sales and promotions.

Appointments at Fox Lorber Associates, New York: **Pat Hart**, VP, sales and business affairs, Palisades Communications Inc. and Manley Sales Corp., joins as director, business affairs; **Richard DeCroce** joins as director, programing sales and acquisition.



Wentworth

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 Hearsh 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



Bennett

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(FM) Pekin, Ill. (a Kelly property), joins WOAM(AM) Peoria as station manager; **B. J. Stone**, on-air personality/program director, KGLE-FM South Lake Tahoe, Calif., joins WKZW(FM) Chillicothe/Peoria as program director/on-air host.

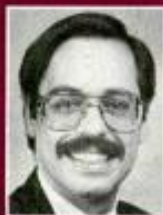
Matt Sunshine, sports sales manager, WMVP(AM) Chicago, joins KPLX(FM) Fort Worth as GSM.

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

Appointments at ESPN, Bristol, Conn.:



Pahl



Roman



Goff

David Pahl, VP/associate general counsel, named senior VP/general counsel; **Nancy Dube Roman**, director, finance, named VP, financial planning; **Betsy Goff**, lawyer, joins as senior VP, programing and talent negotiations.

manager, named director, operations; **Bill Jones** named weekday 6 p.m. to midnight on-air host, KKAJ-FM; **Jerry Austin** named 2-6 p.m. on-air host, KKAJ-FM; **Brian Keith** moves into 10 a.m.-2 p.m. host slot, KKAJ-FM.

CABLE

Mauricio Gerson, VP, programing, USA Latin America, New York, named VP, Latin America, USA Networks International.

Jonathan Harris and **André 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.: **Gwenaél Hagan**, Internet marketing manager, Microsoft Corp., joins as VP, new business development; **Douglas Cobiens**, 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, programing, 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 programing 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 Seraita, 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



Hatch

Appointments at Bates USA, New York: **Sarah Hatch**, senior VP/strategic planning director, named executive VP/head, strategic planning; **Mark Weinfeld**, 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, KDNL-TV St. Louis, joins Marketing Mix there

as executive VP.

Lori Pate, principal, Lori Pate Design, Littleton, Colo., elected president. BDA International, New York.

SATELLITE/WIRELESS

Appointments at Scientific-Atlanta, Atlanta: **Brian Boso**, VP, central engineering, Tektronix, joins as VP, research and development, broadband transmission systems; **Luis Avila**, senior applications engineer, fiber optics, named marketing manager, broadband communications, Latin America; **Gary Brust**, executive account manager, Southwestern Europe, Madrid, named sales manager, Southern Latin America, broadband communications.



McNeely

Stephen McNeely, president/CEO, Patrick Media Group Inc. (subsidiary of GE Capital), joins Keystone Communications Corp., Culver City, Calif., as president.

Lowell Hussey,

COO, Cross Country Wireless, joins CS Wireless Systems Inc., Arlington, Tex., as president/CEO.

Rachel Melsom, account director, Harari Page Ltd., London, joins Group W Satellite Communications there as director, marketing services, CMT: Country Music Television.

Appointments at PrimeStar Partners, Bala Cynwyd, Pa.: **William Doolittle**, VP, Newhouse Satellite and Security, joins as regional director, East Coast; **Claire Cowart**, VP/area GM, Showtime Networks, joins as VP, programing.

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
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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' WKRC(FM) Cincinnati, but will be allowed to keep 18 other radios and two TVs, including WDRC-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.

Appropriations votes to raise FCC budget

WASHINGTON—The Senate Appropriations Committee last week voted to increase funding for the FCC in fiscal 1997 by \$6.82 million, for a total \$192.5 million. The commission's \$30 million request to pay for a move to the Portals complex in Southwest Washington was denied.

Following the lead of the House, the Senate appropriations panel slightly decreased funding for the National Telecommunications and Information Administration's public broadcasting grants from \$15.5 million in FY '96 to \$15.25 million.

The bill approved by the committee also zeroed out funding for the Endowment for the Children's Educational Television Program. The Clinton administration had requested \$2.5 million.

The Telecommunications Information Infrastructure Grant Program, a matching grant program for nonprofit groups to demonstrate new telecommunications technology applications, would receive \$4.75 million under the Senate bill. The House voted to give the program \$21.49 million for FY '97.

The full Senate is expected to consider the bill after the August recess. Dissatisfied with funding levels throughout the measure, President Clinton has threatened a veto.

—HF

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 \$2.84 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 \$289 million. Some broadcast station sales and acquisitions pushed 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 92.2% 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 78.1% 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

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. ■ **Graff Pay-Per-View** reported lower revenue and income compared with the same period last year. Graff'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. Graff 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 to 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 give-away, 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 Stamberg, news anchor/correspondent; Jerry Williams, talk show host, and the late Wolfman Jack, DJ. They will be honored on Oct. 27 at the Chicago Cultural Center. The ceremonies will be broadcast by the West-

The WB shuffles Sunday, Monday

HOLLYWOOD—Competition in family programming, coupled with a desire to boost the Sunday night comedies, 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 family-friendly *Touched by an Angel* and ABC's *Lois & Clark: The New Adventures of Superman*. WB's *Unhappily 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 go head to head at 8 on Monday against CBS's new *Cosby* and *Ink* and Fox 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

wood 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.



Drawn for BROADCASTING & CABLE by Jack Schmidt
"I'm watching that new reality show, 'Touched by an Angel.'"

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Incorporating The Fifth Estate TELEVISION Broadcasting

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 precedential 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 hears 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 parceled out in bits (literally) and pieces.

The industry should seize the initiative. The National Association of Broadcasters should begin by focusing Washington's and the nation'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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