

The LPTV Report

News and Features for the Community Television Industry

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Vol. 2, Issue 9

A Kompas/Biel Publication

October 1987

LPTV-4 Rides Radio Market In Kentucky's Heartland

—by Jacquelyn Biel

About 30 miles east northeast of Mammoth Cave (as the crow flies) lies Campbellsville, KY, home of Heartland Communications' W04BP, which has just celebrated its first birthday on the air. Serving a city of about 9,000, and a county of some 22,000 people, LPTV-4 broadcasts from 6 a.m. to midnight every day with a mix of Tempo Television and Country Music TV, periodic University of Louisville football and basketball games, and a twice daily half-hour of local news.

The market is aggressive and growing, says Jim Jackson, the station's vice president and general manager. Most of the

surrounding area is farm country, but Taylor County is a regional employment center—Fruit of the Loom's main plant is in Campbellsville—and there is a lively retail trade.

Jackson believes in the value of local production, especially in a town like Campbellsville. "I think it's essential to be really involved in the community—to show local faces and sights on the air. Sometimes, we'll just take the cameras out, shoot a lot of video, and then air it with some music in the background. People get a real thrill out of seeing themselves and their kids on the screen."

continued on page 5

TV-55, St. George, UT, Signs On With Emmys

Michael Russell, a former producer/director at KSL-TV in Salt Lake City, has joined the ranks of LPTV owners, signing K55DL on the air in St. George, UT. Airing 17 hours a day, Russell programs packages from Orbis, films from Lorimar and ITN, and various Fox Network offerings, including the recent Farm Aid concerts and Emmy Awards.

"Some of the stuff from Fox comes in on translator from Salt Lake City. I just air mine an hour earlier and get all the viewers first," said Russell of his approach to the area's competition.

Russell also does a variety of local productions—"A lot of local programming is really the key to success in LPTV," he asserts—Little League games with kids as commentators, the Senior Olympics, parades, the city council. And drawing on his professional experience at KSL, Russell is planning a telethon to raise money for St. George's Southwest Symphony.

Russell believes that quality is important in the successful operation of an LPTV facility. "You can't accurately represent good programming without good equipment," he insists. "For example, the time delays we needed to do for the Emmy's took six machines. For ads and remotes, we have a completely equipped mobile van."

Russell expands his Channel 55 coverage by translating via K45A1, a second LPTV serving Mesquite, UT. And he is buying a Cedar City translator that will increase his coverage from the present 35,000 viewers to more than 100,000.



News anchor Mary Blakeman and weatherman Steve Jenkins on the News-line 4 set.



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In Our View

The National Cable Television Association recently commended a number of local cable origination channels from around the country for their children's productions, many of the programs featuring the kids themselves as producers, or even hosts.

- "Room 13-19," a magazine show done by Syracuse NewChannels in Syracuse, NY spotlights the achievements of kids between the ages of 13 and 19.

- American Cablevision of Indianapolis offers "The Filling Station," which dramatizes popular non-denominational Bible verses and basic Biblical values with music and animation.

- TCI's Dubuque, IA system features "The Stay Safe Spots," a series of skits that teach kids how to be safe around strangers. The series was produced with the assistance of the Dubuque police department and the Girl Scouts.

- "Dial A Teacher," for students who need help with their math homework, is offered on Media General Cable in Fairfax County, VA.

- Cox Cable of Omaha, in conjunction with the Omaha Opera Company, presented a scaled down version of "Porgy and Bess" for grade school audiences.

- "Music and Me" introduces grade school kids to orchestral music on Continental Cablevision's Springfield, MA system.

- Viacom Cablevision of Cleveland produces "Cleveland's Kids and Company," a video magazine filmed on location that highlights outstanding students and their activities.

Although LPTV is a youthful service and the stations doing local production still number under 200, similarly useful and responsive local children's programming is being aired by LPTV operators who have found that the way to viewers' hearts is through their kids:

- "Gramma's Gang," a production of W07BN in Bruce, MS, features one of the town's grandmas and the antics of her handmade puppets.

- W18AE in Killington, VT opens its studios to Killington's grade school students, who produce a weekly news show. Every week a different grade is responsible for the reporting.

- Milwaukee's W08BY programs music videos interspersed frequently with local production. A large share of the audience is teenagers, who squeal through interviews with visiting rock stars and boogie to the beat of local bands, many of whom

get their first city-wide exposure on Channel 8.

- Ron Koplinger, an operator at W20AB in Olean, NY, does the daily "Ranger Ron Show," a children's variety hour.

- Last November, high school students in Tonopah, NV did a half-hour documentary on date rape. It was one episode of a weekly series produced by the students, who also are responsible for other local programs aired on K17AH—from PSA's to interviews to specials.

The possibilities for locally produced programming that appeals to kids are endless. What about a children's craft show on the order of adult cooking or woodworking programs. The kindergarten teacher would be happy to suggest projects, local seniors would get a kick out of hosting the show, and toy and hobby stores would jump to sponsor it.

My son, Wyatt, recently talked us into getting him a B-B gun. Both he and we would have welcomed a program about marksmanship and safety, in language and concepts appropriate for a ten-year-old. For that matter, programs geared to the young hunter or fishing enthusiast might go over well with both the kids and the local sporting goods store.

How about a kids' swap corner, a business show for kids (sponsored by your accountants), fifteen minutes a week devoted to an introduction to careers (take your cameras out and interview the cement truck driver, the doctor, the newspaper editor, the garage mechanic).

If your town hosts a professional sports team, invite the players to speak to local youth at your studios—and broadcast the whole thing live. Or take a tip from K55DL in St. George, UT (see this issue, page 1) which airs Little League games, with the kids themselves as commentators.

Kids are wonderful PR reps simply because very few people can resist them. Program to the kids in your market, let them into your studios, even let them do a bit of production. Chances are that both your advertisers and your adult viewers will applaud you. You can take it from there.

K/B

Our Readers' Comments

In my opinion, the LPTV industry is in a limbo right now as far as syndicated programming or national advertising is concerned. We can expect no help from anyone but ourselves, at least until someone comes up with an acceptable ratings system.

It appears, from my recent discussions with Arbitron and A. C. Nielsen, that we can expect nothing from them in the near future. This means a lot of headaches in securing programming and a near hopeless chance for attracting national advertisers.

I support the CBA's goal of creating a programming cooperative for the industry. As most of you are aware, numbers make the difference when trying to sell any product. I think a cooperative is a sound objective but, again, it takes help—help only we, ourselves, can give it. It won't work without us.

A programming co-op certainly is worth a try. I urge other LPTV operators to support the CBA's efforts to make things better for all of us.

Jim Conlon, General Manager
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Syracuse, NY

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Wauwatosa, WI 53225-4449
(414) 462-7010

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Advertising Sales:

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Affiliations: CBA *The LPTV Report* is the official information channel of the Community-Broadcasters Association.

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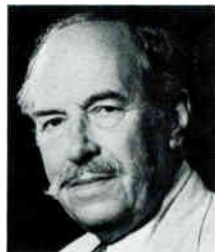
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Catherine Berse Joins The LPTV Report

Catherine Berse, a 1986 University of Wisconsin graduate with a degree in Communications and Advertising, has joined *The LPTV Report* as marketing coordinator.

Berse comes to *The LPTV Report* from WPWR-TV, an indy in Aurora, IL where she was a master control and tape operator. She will be in charge of circulation and will assist in marketing and ad sales.



Technical Talks

—by John H. Battison

In previous columns I discussed gain, transmission lines, contours, and coverage. This month I want to continue on the subject of coverage...for it is coverage that counts.

In general, coverage can be obtained, or controlled, in two ways: 1) a combination of power and antenna pattern and height, or 2) exposure on a cable system. What is left of the must-carry rules does not apply to LPTV (in fact, it never did). However, there is nothing to prevent the astute LPTV licensee from gaining access to cable subscribers, provided that there is room on the system and the cable operator is agreeable. As cable technology progresses, cable capacities are continually increasing, and in some areas cable operators will welcome LPTV with open arms. We shall deal with that later.

Let's look at coverage first. The shape, and size and area, of your "service contour" are governed by your antenna's ERP (effective radiated power), the height of the center of radiation (from the antenna) above the *average elevation* of each radial, and the actual radiation pattern of the antenna.

If your station is one of the original construction permits authorized and you bought it from its original owner, very likely it does not produce optimum coverage. In the early days of LPTV availability, many applicants, in a hurry to file their applications, put together a legally and technically correct presentation with a simple non-directional, and probably low gain, antenna. The whole application was grantable, but it did not do anything like the best possible job.

Unlike the case with FM, the FCC does not require that LPTV applicants show the terrain (ground) elevations along each radial. Furthermore, it does not require the applicant to calculate the total antenna height above average terrain for the application. Thus many of the original so-called "coverage contours" were merely educated guesses and did not necessarily have any relationship to reality. I can recall several applications whose alleged "protected contours" (the FCC's specified contours) were several times greater than the actual contours turned out to be. When the stations were built, coverage was nothing like the promise.

This is not necessarily dishonesty on the part of the original applicant; it is more a lack of knowledge of TV propagation and engineering requirements. Applications prepared by well-known, professionally registered consulting engineers contained these data; but many of the fly-by-night "amateur engineers" gave only minimal information which was often very misleading.


Sometimes the antenna location was determined for expediency, rather than technical desirability. For instance, a convenient tower on the edge of town might have been chosen because of quick availability. The fact that half the non-directional signal went to wide open spaces populated only by jackrabbits was ignored. A simple change to a directional antenna could double the number of people able to receive the signal.

Take the above situation and work out a better combination of antenna height and power, and the station can become quite viable financially. This is the type of situation where the consulting engineer's experience becomes invaluable.

Another factor has to be considered. Because many original applications did not require the examination of radial terrain data—that is, the varying heights of the ground along each radial—there are many LPTV stations today that cannot provide service to desirable areas because they are behind hills whose existence was not considered during the application process.

In cases such as the above, there are two alternatives. One is to raise the antenna. This could be easy, if the antenna has been placed low on a tall tower. Or it could be very expensive if existing tall tower facilities are not available. The second alternative is to move the antenna to a more suitable location. This involves studying a topographic map and preparing terrain profiles for each radial to ensure that there are no pockets of low or inadequate signal.

At the same time that the antenna move is being considered, the ERP should be examined together with the antenna radiation pattern to determine whether a power increase and/or a change in radiation pattern is advisable. Since the early days of LPTV applications, better means of determining protection requirements to other stations (generally full service TV stations) have become available. Many times a pattern with significant radiation in certain desirable directions can be provided at very little cost. This can often mean a significant improvement in viewer acceptance.

Space is running out. This topic will be continued next month with some examples of coverage improvement. 

John H. Battison, P.E. is president of John H. Battison & Associates, Consulting Radio Engineers, in Columbus, OH.

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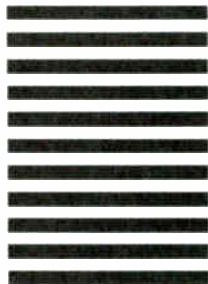
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Campbellsville's TV-4

continued from front page

Local Politics Big With Viewers

One of the more important pastimes in Campbellsville is local politics, and Channel 4 covers all the elections and meetings—as well as such events as the Rotary Club auction and the town's big Annual 4th of July Celebration. Just being there with the van and the cameras is many times promotion enough for Jackson and his crew, but jackets and sweat-shirts bearing the Channel 4 colors and logo help to reinforce the image of a lively, active news team. And to encourage his viewers to watch the local features, Jackson showers the town with printed cards listing the local programs and their air times.

Channel 4 is carried on two area cable systems—Telescripps, a TCI system, and Cumberland Valley Cable. Jackson supplied the Cumberland System with an antenna and a modulator to insure a clear signal, but he pays no carriage fee. Relations are friendly—"We give them local programming, they extend our reach."

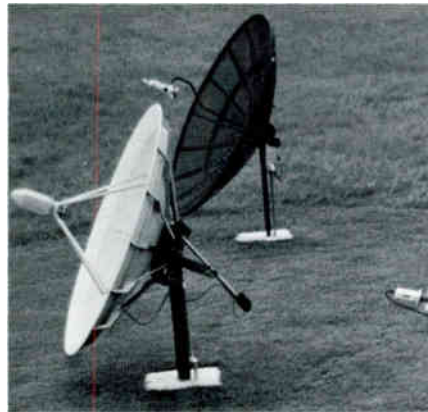
The station's only other media competition comes from Campbellsville's WGRB, a UHF TV that does no local production—and Heartland Communications' own AM and FM stations, which Jackson uses to promote the LPTV. The AM, for example, runs a "Newline 4 Trivia"; listeners who can answer questions about the previous night's TV news win a small prize. And the three-night Rotary auction was simulcast on the AM and Channel 4. "It proved to the business community once and for all that people watched Channel 4," said Jackson. "We got at least one long-term ad contract out of it."

Many of the radios' administrative people also work with the LPTV, and even on-air personalities are shared: Mary

Blakeman, the TV news anchor, does the afternoon radio news; the morning radio news and the TV weather are both done by Steve Jenkins. Sports anchor Tom McClendon, engineer Mike Graham, and sales manager Marti Hazel similarly split their time between the radios and the TV.

Memorable Spots Help Sales

"What we really need right now," says Jackson, "is a full-time ad salesperson for the TV." He feels that a serious push on TV advertising could be quite successful now that the station has achieved some recognition in the community. "We have banks, car dealers, restaurants, a drug-



Heartland Communications' satellite dishes: S/A 9000 and S/A 9630.

store, a building materials firm. We're getting more and more advertisers all the time."

Jackson credits producer/director Janet Graham with the success of the ads. "She's very talented, very creative. She's done some super spots. The whole idea is to make the commercials as interesting as possible so that viewers remember them and then mention them to the advertiser. Janet's very good at that."

As for rates, he charges \$5 to \$12 for

Tempo spots, \$50/spot during the local news. "We don't move on the rate—even though the UHF sells them for \$5 and \$6. We're making some money—not a lot—but we're in the black with the station."

Expenses right now hover around \$4,000/month—due in large part to the fact that much overhead is covered by the radio operations. And because all the equipment—some \$93,000—was bought from cash flow, there is no debt to service.

"I think it's important for anyone entering this industry to keep in mind that it is LPTV, not high power television," Jackson advises. "You shouldn't invest millions—not if you want to make a profit." He admits he would like to get more equipment—"...a Chyron, a TBC, an effects bank," but he also asserts that Channel 4 "looks better than WGRB."

Right now Jackson is using consumer grade 8 mm digital cameras that he traded for at a Campbellsville video supply store. He shoots in 8 mm and then dubs at the studio to 3/4", a procedure that results in quality that is "superior, if you keep the dubbing to three or four generations." All audio is in stereo, which added an extra \$2,000 to the build but which has paid off in the satisfaction of Channel 4 viewers, especially the CMT regulars.

What would he do differently if he were building his station today? "Well, I might want to go with a UHF channel. On the V we're susceptible to interference from the cable headend power lines that run right in front of the station." Otherwise Jackson is pretty satisfied. "You have to figure on several lean years before you can make a real profit. You have to be very aggressive in getting good programming. But on the whole I think everything has worked out real well for us. Nobody thinks we're less valuable to the community because we're an LPTV. We do a good job and the town likes us."

And that, folks, is what really counts.

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- 2 Sony Trinitron CVM 1270 Color Monitors
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- Tektronix 528 Waveform Monitor
- Quantel TBC 2000
- Scientific Atlanta 9320-80
- Scientific Atlanta 9000, 2.8 M receive dish
- Scientific Atlanta Z-500 Dish Control
- Scientific Atlanta 9630 Receiver
- TTC LPTV Transmitter, TVF-10 (CH4)
- Drake 2202 Satellite Receiver
- Drake LNB, 2501
- 6 Panasonic TR-930U and TR-932 Monitors
- Videotek RS-10A/24 Routing Switcher
- Ikegami HL-77A Camera
- Sony ECM-50 Lavalier Mic
- Electrovoice CO-90 Lavalier Mic
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- Lowel 1500 Soft Light 2
- Scientific Atlanta 6380 BTSC Stereo Encoder
- Scientific Atlanta 6350 Modulator
- Quanta QCG 300/SD Character Generator

Shopping For A Downlink? Browse Before You Buy

Virtually all LPTV operations use satellite programming of one sort or another. A good dish and receiver system is essential to such operations, and the system's ability to capture a quality signal from the bird can mean the difference between satisfied and loyal viewers or a telephone line clogged with complaints.

If you're a new construction permit holder, you're probably thinking seriously of acquiring some satellite reception capability. Below is a brief review of some representative manufacturers and their products. Of course, there is much we cannot cover here. But the following paragraphs should give you an idea of what to look for and what is available in this complex technology.

RECEIVING ANTENNAS

COMTECH manufactures 3.0 and 3.8 meter antennas that provide quality and performance at an affordable price. Both sizes feature single-pole mounts for inexpensive installation. And each antenna is engineered to a near-perfect parabola. This, combined with a high-efficiency



COMTECH's 5.0 meter polar mount satellite receiving antenna.

feed horn, produces high gain and good sidelobe performance.

The 3.8 meter antenna features an extremely efficient 42.9 dB gain. The E/Az (elevation-over-azimuth) mount permits 360° azimuth adjustment and eliminates the need for costly foundation alignment. Using the elevation jack, an operator can smoothly and easily adjust the antenna's elevation from 0° to 70°.

The system is polar-mounted and is available in both manual and motorized versions.

• • •

Scientific Atlanta's Satellite Communications Division manufactures a 4.5 meter antenna with standard E/Az mount. The antenna is designed for a wide range of applications in the C- and Ku-Bands and, according to the company, is especially well suited for LPTV operations.

The parabolic reflector is made of twelve precision stretch-stamped steel panels for consistent surface accuracy. The panels are uniform and completely interchangeable for convenient handling, lower shipping costs, and easy installation. After a foundation has been prepared, two people can install the antenna in less than one day. No special tools are required, and no part weighs more than 140 pounds.

The E/Az mount provides continuous coverage of the satellite arc from any location in the contiguous United States. Pointing is rapid and accurate. Complete 360° azimuth coverage eliminates the need to align the foundation and makes installation easy.

As an alternative to a concrete slab foundation, Scientific Atlanta offers an economical pier foundation kit. The pier



Scientific Atlanta's 4.5 meter receiving antenna.

foundation, which is designed to accommodate steady 110 mph windloads, comprises three cast pier inserts. A steel framework bolts the inserts into a triangle which is lowered into three augured holes containing prepared re-bar cages. The holes are then filled with concrete. Installing the pier foundation is faster and cheaper than pouring a concrete slab foundation.

• • •

Channel Master manufactures a dual feed satellite antenna system specifically designed for commercial applications. Three sizes are available—3 meter, 3.5 meter, and 4.3 meter. The antennas are precision-formed of maintenance free fiberglass. Each features a heavy-duty polar axis mount.

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Microdyne Corporation manufactures a complete line of fixed and motorized antennas, ranging in size from 1.2 meters

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to 7 meters and suitable for both C-band or Ku-band applications. The 3 and 3.66 meter antennas are specially designed for broadcast quality reception, and the E/Az mount design means easy alignment and stable support in even the worst environmental conditions. Both antennas are available in either single or dual polarization feeds. The 5 and 7-meter antennas meet FCC requirements for 2° spacing at either C- or Ku-band frequencies.

All of Microdyne's antennas feature precision-molded fiberglass reflectors, prime focus feeds, superior sidelobe performance, and high gains.

RECEIVERS

R. L. Drake offers the ESR-2240, a 19-inch rack mountable, commercial earth station receiver with a high level of IF (intermediate frequency) signal processing for professional quality video signals. Its features include block downconversion with Drake's BDC-24 weatherproof block downconverter or LNB; dual signal inputs with either automatic or manual polarity changeover for dual feed installations; a SAW filter for maximum adjacent channel and interference rejection with minimal signal distortion; and optional dual audio output for control tones or second audio subcarrier output.

The front panel of the ESR-2240 is designed for easy use. It includes button selectors for transponders and subcarriers, wide or narrow IF filtering for maximum sensitivity, signal strength metering, a video invert switch, and an audio moni-



R. L. Drake's ESR-2240 receiver.

tor with front panel speaker and volume control.

The receiver, priced at \$899, installs easily and comes with a 1-year limited warranty.

• • •

AVCOM makes two commercial satellite receivers suitable for LPTV applications—the COM-20T and the COM-66T. The COM-20T, together with the AVCOM RDC-20/RDC-21 remote downconverters, is an economical and reliable receiver system. Microwave oscillator technology insures that the downconverters remain highly stable over temperature extremes. The COM-20T features excellent threshold performance, selectable audio IF bandwidth—for those "special" narrow band subcarriers, and a signal strength meter sensitive to 1/10 dB. Also standard are rack mounting and tunable audio covering all subcarrier frequencies. Options include an internal downconverter and remote video polarity control.

The COM-66T, used with the BDC-60 block downconverter, is a dual conversion receiving system in a 3" rack mount configuration. As with the 20T, highly stable microwave oscillators eliminate frequency drift and allow operation over wide temperature ranges. The 270-770 MHz block downconversion frequency means that complex and versatile systems can be configured using low cost cable and components. Special threshold extension circuitry offers superior video quality with small aperture antennas.

Standard features include tunable audio with wide and narrow audio IF filters, vertical/horizontal output for automatic polarity switching, a normal or inverted video switch, and precise signal strength metering. The flexible downconverter



The AVCOM 66-T.

makes it possible to use any degree and brand of LNA.

Options for the 66T include automatic polarity switching, threshold peaking, and a remote video polarity switch.

• • •

Microdyne makes competitively priced receivers for either LNA or LNC/LNB systems, giving the LPTV operator a choice of available technologies.

LNA type receivers currently in Microdyne's line include the 1100 LPR and its remote control version, the 1100 LPR(R). Standard features on the 1100-LPR include dual video outputs, single knob front panel channel selector for easy tuning, and front panel adjustable video and audio gain.

The 1100-BKR provides broadcast quality LNB video reception for both C- and Ku-band applications. Four selectable IF bandwidths provide the operator with immediate access to any accessible C-band or Ku-band transponder. The 1100-BKR comes standard with two tunable audio subcarrier demodulators and is equipped with circuitry that can handle audio deviation.

The 100 CKR is Microdyne's newest commercial grade video receiver, designed to handle an input of 950-1450 MHz from an LNB. The single receiver can be used for either C- or Ku-band reception.

Finally, Microdyne has just introduced the Microdyne Automated Terminal, or MAT. Designed for total compatibility with all domestic satellite transmission

continued on page 12

LPTV Distribution by State and Territory

October 1987

	Licenses	CPs*
ALABAMA	4	24
ALASKA	12	37
ARIZONA	9	41
ARKANSAS	3	45
CALIFORNIA	27	49
COLORADO	11	62
CONNECTICUT	0	2
DELAWARE	1	2
WASHINGTON, DC	0	1
FLORIDA	15	72
GEORGIA	4	47
HAWAII	1	9
IDAHO	5	47
ILLINOIS	3	20
INDIANA	5	23
IOWA	4	44
KANSAS	5	97
KENTUCKY	3	12
LOUISIANA	3	34
MAINE	4	11
MARYLAND	1	4
MASSACHUSETTS	3	7
MICHIGAN	3	31
MINNESOTA	15	56
MISSISSIPPI	7	32
MISSOURI	4	73
MONTANA	12	129
NEBRASKA	3	76
NEVADA	16	48
NEW HAMPSHIRE	0	3
NEW JERSEY	2	4
NEW MEXICO	9	66
NEW YORK	12	28
NORTH CAROLINA	1	28
NORTH DAKOTA	2	65
OHIO	3	23
OKLAHOMA	10	64
OREGON	14	73
PENNSYLVANIA	4	16
RHODE ISLAND	0	1
SOUTH CAROLINA	0	14
SOUTH DAKOTA	1	73
TENNESSEE	6	35
TEXAS	26	129
UTAH	14	61
VERMONT	1	5
VIRGINIA	3	28
WASHINGTON	6	40
WEST VIRGINIA	0	4
WISCONSIN	9	37
WYOMING	18	58
GUAM	0	1
PUERTO RICO	1	3
VIRGIN ISLANDS	0	2

TOTALS: Licenses: 325
Construction Permits: 1,996

In addition to the stations listed above, ALASKA operates a 241-station LPTV educational network.

*Construction Permits

Source: Kompas/Biel & Associates, Inc.



—by Lee Shoblom

CBA Comment

Are you a radio broadcaster in a town where an LPTV permit is expiring? Grab it!

In my judgment, running an AM/FM/LPTV operation really is the best of all possible worlds. For example, I'm able to attend a radio convention like the recent NAB gathering in Anaheim and talk knowledgeably about AM improvement, FMX technology, and all other radio matters—technical, programming, regulatory, legislative—and then I can creep around the halls and sessions and share the chit-chat about LPTV from radio people now adding pictures to their operations.

Then I can go to a full-blown, high power television activity like the September NAB "100 Plus" small market TV gathering in Washington and dazzle anyone within earshot with my recitations of the numbers of LPTV grants, station sign-ons, and successful operations across the land.

Incidentally, the 100-plus markets have a lot more in common with successful LPTV stations than do their big city counterparts with staffs of 150 people or more. In fact, many of the small market, high power operations are literally identical to some of the LPTV's, with the single exception of the type of license. They're out there scratching for quality programming, good people, and advertising money just as we are.

However, in every department, their costs are higher than ours. They must operate under much stricter FCC rules and regulations than the relatively regulation-free LPTV stations do. So it's a real plus to be able to double up with a combination radio/LPTV operation. Staff can be shared, as well as equipment, tow-

ers, buildings, vehicles, news sources, and advertising contacts.

And if you want to talk money, it's a real revelation how easy it is to get customers who do absolutely nothing on radio to advertise on your television station. Whether it's the magic of the flickering tube, the ego trip they get seeing themselves or their businesses on TV, or a simple desire to show a picture of your product, the motivation to use TV advertising is a strong one. Advertisers like realtors and restaurants want to show viewers that home or that table-side chef, carving the Chateaubriand. Interestingly enough, once they're on TV, it's relatively easy to get advertisers to use radio as part of a combo buy.

Speaking from experience, I can assure you that adding an LPTV doesn't draw much from your radio operation; indeed, it seems to enhance and stimulate activity in both businesses—a nice situation, to say the least. I've mentioned in this column that several members of your new CBA Board are combo owners. I feel this reflects the stability that has come to our new industry. The radio people wouldn't be interested if they didn't see potential.

The standalone LPTV will always be the mainstay of this business. It is, after all, what the service is about, to introduce new voices—minorities, specialty groups—to broadcasting. But when LPTV construction permits are expiring, for whatever reason, I think it's great that successful radio broadcasters are jumping in and activating them. It's good for them, and it's good for the industry.

Think about it, and thanks for listening.

Lee Shoblom is owner and general manager of K45AJ in Lake Havasu City, AZ. He is chairman of the Community Broadcasters Association.

11/8

K39AS, Marshalltown, IA, Greet Vice President Bush At Vets' Gathering

Vice President George Bush visited Marshalltown, IA in late September to help celebrate the 100th anniversary of the Iowa Veterans' Home. Highlighting the festivities was a detailed re-enactment of a Civil War battle, complete with authentic uniforms, guns, horses, cannon, wagons, and battle plans. The 400 actors built a bridge and then blew it

up, and planted exploding ground charges to simulate cannon hits.

K39AS was on the scene to record Bush's speech and videotape the battle. A documentary of the event will be made for possible distribution to other LPTV stations, said Mark Osmundson, the station's president and general manager.

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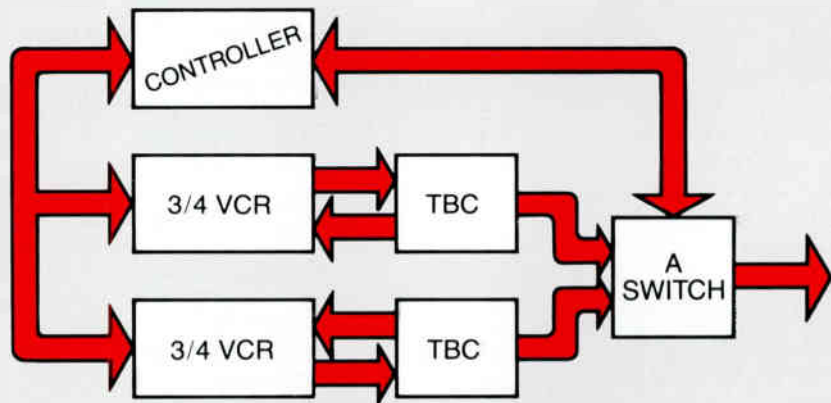
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ENG Rec Time (Min)	120	20	120
Tape Cost \$	9	40 Studio 30 ENG	20
Resolution In Color Mode	240 +	260 +	400 +
S/N (In color mode)	45dB +	46dB +	47dB +

Equipment:

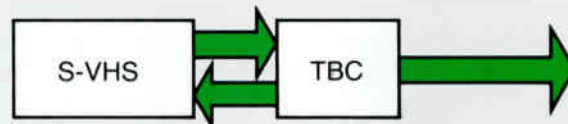
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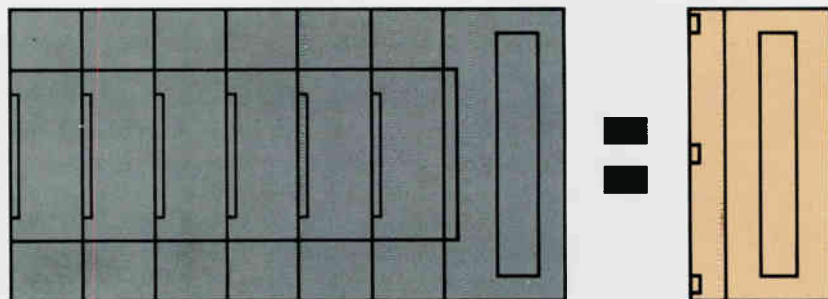


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Downlink Shopping

continued from page 7

formats, both C-band and Ku-band, MAT is the first fully automated satellite earth terminal. It is user-friendly and easily controlled through a touch-activated keypad. Or it may be programmed in advance to automatically re-orient itself at a specified time and to activate video recorders or other electronic equipment.

• • •

The modular construction of **Scientific Atlanta's 7500** receiver means easy maintenance. All circuit functions except the downconverter plug in from the top of the receiver; and the downconverter is removable from the front panel.

Front panel keyboard and display control allows the operator to enter a frequency or transponder number directly, step numbers up or down, or select one of six user-programmable memory channels. All status and tuning information is available at a glance.



Scientific Atlanta's 7500 video receiver.

Other features include a standard S/A bus monitor and control interface, provisions for four audio subcarriers, and a threshold extension video demodulator for improved performance at lower signal levels.

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Satellites and LPTV: A Bit of History, Some Definitions, and a Little Advice

—by **John H. Battison**

When LPTV was first authorized, applicants were concerned with all the technicalities of getting their systems on the air, and not much thought was given to programming. As the service has come of age, however, and the LPTV stations on the air number in the hundreds, many operators have discovered the benefits of programming from the satellites.

Although everyone knows about satellites, not many people really know how they work. So let's take a look at some general concepts.

Frequency

First we'll talk about frequency (or "alphabands"—to use a word I've coined to reflect the use of the alphabet in satellite terminology). The first satellites were, and still are, in the "C" band, which is (for our purposes) frequencies ranging from about 3500 MHz to about 4000 MHz. These frequencies are in the neighborhood of five times those of UHF television. Another way of expressing the same range is 3.5 to 4 "Gigacycles." In most cases, such frequencies still require fairly large receiving antennas.

There are also sources of interference to C-band transmissions. Long distance telephone services, for example, use the C-band for terrestrial, or earthbound, communications. The systems employ microwave links, with towers bearing drum-like antennas spaced about twenty miles apart. These earthbound beams carry hundreds of signals along their routes.

Microwave beams are relatively narrow and focussed like a searchlight. However, because of scattering due to atmospheric diffraction, some of these signals will occasionally appear some distance off of

their planned paths. Sometimes, too, the paths of these beams run near a satellite receiving antenna and appear in the picture as a herringbone or similar interference pattern. In extreme cases, the undesired signal may actually override the desired signal and ruin reception.

Occasionally, also, unusual atmospheric conditions cause reflections and refractions that make normally harmless signals troublesome.

Licensing

When satellites first began to be used for communications, the FCC required that the receivers be licensed. Licensing ensured that no one later could erect an adjacent system that interfered with the original user's reception. It involved performing a special interference study to show that none of the local terrestrial signals would cause interference to the satellite signal. Once this was done, and the receiver licensed, it was protected against interference from new installations.

However, as time passed, and as more and more people used the satellite service, the FCC decided to drop the licensing requirement and let the risk of future interference rest with the user. In other words, there was no protection.

That is the situation today, and consequently, most, if not all, LPTV stations have unlicensed receiving antennas. In most cases they have no problems. However, there is the danger that a communications company may someday build a terrestrial system that impinges on their receivers.

Also, as time passed and technology was refined, the original requirement that dishes measure 30 feet in diameter was

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Channel Master

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COMTECH Systems, Inc.

Antenna Division
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St. Cloud, FL 32769
(305) 892-6111

Microdyne Corporation

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R. L. Drake Company

P.O. Box 112
Miamisburg, OH 45342
(513) 866-2421

Scientific Atlanta, Inc.

3845 Pleasantdale Road
Atlanta, GA 30340
(404) 441-4000

dropped. Receivers have become more sensitive, with lower noise levels and better ability to reject interference. As a result, many measure only five to nine feet in diameter.

Ku-Band


C-band satellites are spaced 4° apart in an arc lying above North America. As these satellites became more and more popular, the available space in the arc began to fill up. And so, because of the lack of space as well as the need for smaller antennas, both receiving and transmitting, plans were developed to move to the "Ku" band, which is in the 12-13 Gigahertz range. (Incidentally, these mysterious letter bands were originally top secret; during World War II, letters were used to designate the various radar bands, and their use has resurfaced with the introduction of satellite technology.)

In electronics, any improvement in one direction generally imposes a limit in another. In the case of Ku-band, the uplink transmitter can utilize much narrower beam widths, and satellites can be spaced only 2° apart instead of 4°. Also, because of the much higher frequency, Ku-band receiving antennas have more "gain" (amplification) and can be very small compared with those for C-band. A three- or four-foot receiving antenna is often suitable for Ku-band reception. Similarly, the satellites, themselves, can use lower transmitter power because the antenna gain makes up for it.

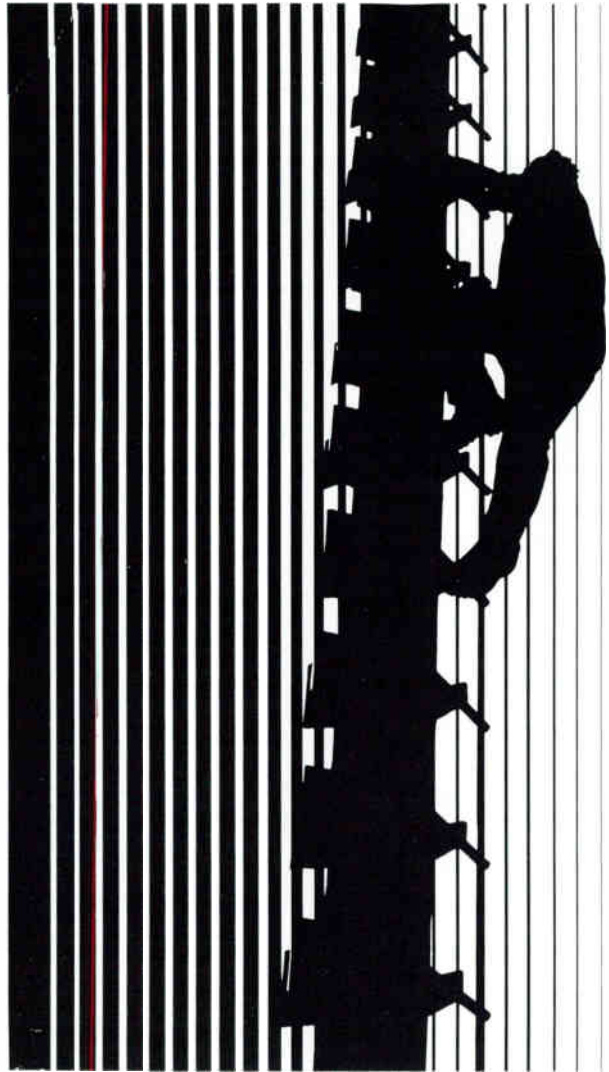
However, the narrower beams mean that the Ku-band receiving antenna must be very firmly anchored; otherwise high winds or vibration can cause picture variation as the antenna moves. Also, Ku-band antennas are smaller and less noticeable, and they fit into areas where a "C" antenna might not fit. But they require greater attention to detail in manufacture, and the inside of the dish must be highly polished and very smooth. Any rivetheads or other irregularities can cause unwanted reflections in the picture.

Location

One short word on placing your antenna properly. In general, a ground receiver that can "see" the bird will obtain a usable signal, provided that foliage or buildings do not get in the way. Ground antennas should be located away from parking areas where vehicles can block line of sight, or in extreme cases, produce interference.

*John H. Battison, P.E. is president of John H. Battison & Associates, Consulting Radio Engineers, in Columbus, OH. He is a regular contributing columnist to **The LPTV Report**.* 

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Pittsburgh's LPTV-63 Adds ABC Soap

Nancy Hahn, president and general manager of W63AU, a Pittsburgh LPTV on the air since May, has just contracted with ABC for "Ryan's Hope" and "Business World," neither of which are currently being aired in Pittsburgh. The programming joins classic films from Lloyd Daniels, foreign films and sports from


ITN, and a variety of local features.

Hahn also announced that as of September 28, Channel 63 is being carried on Pittsburgh's TCI cable system. The move adds TCI's 90,000 subscribers to Channel 63's present 500,000 broadcast viewers. 

Woodstock's Channel 10 Gets Wendy's

W10AZ in Woodstock, VA has just added Wendy's to its spot schedule. TV-10 contracted with G. K. Foods, the franchisee for 14 Wendy's restaurants in Northern and Central Virginia, for a 13-

week run of five spots per day.

Said Art Stamler, president and GM of TV-10, "We're most pleased to have been selected by G. K. Foods. They chose us for our reach and viewer response." 



LPTV and the LAW

Obscenity And Indecency On The Airwaves

—by Peter Tannenwald

Last April, the FCC announced that it would be strengthening its enforcement of Section 1464 of the U.S. Criminal Code, which prohibits the broadcast of "obscene, indecent, or profane" material. This statutory restriction goes beyond the limits placed on the print media. In print, only obscenity is forbidden; but on the air, indecency and profanity are barred as well. The Supreme Court has upheld the broadcasting statute as constitutional under the First Amendment, even though it distinguishes broadcasters from books and newspapers and even though the concepts of "indecency" and "profanity" are vaguer and more difficult to define than "obscenity."

It is important for LPTV operators to understand these concepts, because LPTV stations are fully subject to the statute. Even if an LPTV operator does not

originate any questionable programming, motion pictures taken from program sources that normally supply services like cable—which is available only to persons who specifically request it—may violate the FCC's decency standards for free, over-the-air broadcasting, which is available to all.

The obscenity/indecency statute may be enforced not only by the FCC but also by the Justice Department, because it is a criminal statute. However, over the years, the FCC has tended to be more active than Justice in this area, at least as far as broadcasting is concerned, so this column will focus on the FCC's view of the statute.

Obscenity and Indecency: Definitions

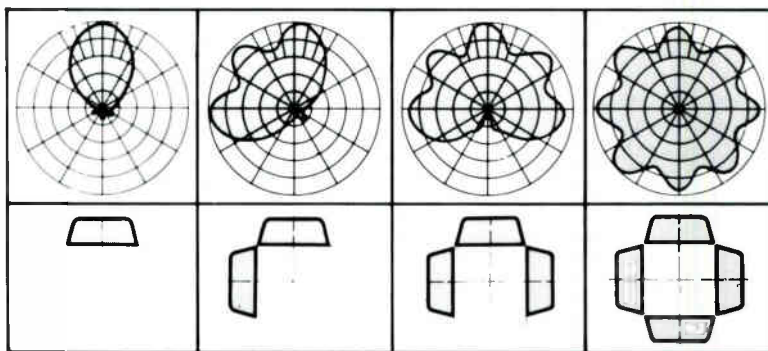
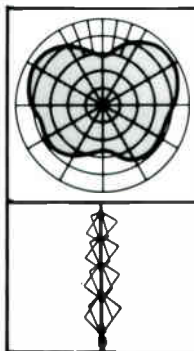
Prior to its 1975 ruling in the *Pacifica Foundation* case, the FCC treated "obscen-

ity" and "indecency" as the same, following the Supreme Court's definition of obscenity: (1) material that the average person, applying contemporary community standards, would find, as a whole, appeals to prurient interests; (2) material that depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law; and (3) material that, taken as a whole, lacks serious literary, artistic, political, or scientific value. In the *Pacifica* case, the FCC redefined "indecency" as language or material "that describes in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

The *Pacifica* case involved the mid-afternoon radio broadcast of a recorded humorous monologue by comedian

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George Carlin. The subject of the monologue was "seven dirty words" that Carlin said could not be used on the radio. After that case, the FCC's enforcement of the indecency law was limited to the deliberate and repetitive use of those specific seven words prior to 10 p.m., the hours when children were considered likely to be in the audience.

The FCC has now declared that it will no longer limit enforcement to the seven dirty words, or to hours before 10:00 p.m. Rather, any material that describes sexual or excretory functions or organs will be suspect, no matter when it is broadcast, if it is found to be patently offensive; and offensiveness will be measured by contemporary community standards applicable to broadcasting, not to other media.

As to the time of broadcast, a station broadcasting indecent material must be prepared to show, with ratings or other audience surveys, that there is no reasonable risk that minor children are in the audience in the market as a whole, not just the audience of the individual station. And even if there are no children in the audience, the program must be preceded by a warning that offensive material may follow.

Cases on Trial

Four cases were before the FCC on April 16:

1. KPFK-FM, Los Angeles, broadcast excerpts at 10 p.m. from a play entitled "Jerker," including an explicit description of sexual activities between two men. The FCC was kind enough to publish quotations in its *Opinion*, and they would certainly raise most people's eyebrows. The material was found to be not only clearly indecent but also likely obscene, so the case was referred to the Justice Department for possible criminal prosecution.

2. KCSB-FM, Philadelphia, broadcast the highly publicized Howard Stern show during morning drive time. Stern's comments intentionally included sexual innuendo and double entendre, but the FCC said that the remarks went beyond off-color references and dwelled on sexual and excretory subjects in a titillating fashion that was patently offensive, at a time when children were clearly in the audience. Since the FCC was admittedly announcing a new enforcement standard, it only issued a warning to the station.

3. KCSB-FM, a student-operated non-commercial station in Santa Barbara, CA, broadcast a song entitled "Makin' Bacon," which included lyrics referring to sexual organs and activities in a manner which it would be hard to argue was not offensive to most people. Even though the broadcast occurred after 10:00 p.m., the FCC found, through a ratings survey, that children were in the market audience at the actual time of broadcast.


Again a warning was issued.

4. David Hildebrand, an Amateur Operator, transmitted repeated expletives over an Amateur radio repeater. He not only used the words from the Carlin monologue, but also joked explicitly about sex with young children. This conduct was found to be willful and repeated, as well as unlawful because the Amateur radio bands are widely shared, and children are encouraged to become Amateurs. Hildebrand was censured and would have been fined had not a legal technicality barred the FCC from assessing a fine in this particular case.


Be Careful!

The FCC's new standards are strict enough, yet vague enough, that some broadcasters will likely test their limits in future cases. But unless you are in the mood for a long, hard legal fight, it would be prudent to recognize that the FCC is not likely to back down on this issue easily, unless forced to do so by the courts. The new policy is the product of the increasingly conservative political atmosphere in Washington, as well as pressure from Congress. With this outside support, the FCC Commissioners will probably stick to their guns.

So in reviewing programming for your station, beware of indecency. Avoid repeated use of specific sexual or excretory words or phrases. Simple expletives, without descriptions of sexual or excretory conduct, will be a problem only if they are deliberate and repeated. If a broadcast goes beyond the use of expletives, then the context in which the language is used will be an important factor in evaluating it.

What's next? So far, the FCC has focused on obscenity and indecency, and has not discussed profanity, the third part of the statute. To the extent that "profanity" may be different from indecency, that difference will probably not be the subject of legal proceedings until the indecency standard is tested further in court. So unless you want to go to the front line in defense of the First Amendment (which broadcasters should do in some cases to preserve our free society), be very careful before you broadcast material which you think will be offensive to a substantial part of your audience. If you want to broadcast such material, at least precede it with a strong warning and restrict it to very late night hours when you are sure there are no children in the audience. And if you are not sure about the material, checking with a lawyer first would be good preventive medicine. 

Peter Tannenwald is a partner in the Washington, DC law firm of Arent, Fox, Kintner, Plotkin & Kahn. He is general counsel to the Community Broadcasters Association.



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Oops!

We inadvertently omitted contact information for Texscan MSI in last month's Character Generator Review. Here it is:

Texscan MSI

124 North Charles Lindbergh Drive
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(801) 359-0077

We apologize, Texscan!

...at the FCC

NEW LPTV LICENSES

The following parties received LPTV licenses on the dates shown. Station call sign and location are also given.

W25AB Watertown, NY. Moreland Broadcast Associates, 8/17/87.

K17AH Tonopah, NV. Nye County, 8/25/87.

K58CS Erick, OK. Northfolk TV Translator System, 8/25/87.

K29AD Corsicana, TX. Navarro College, 8/25/87.

K05IA Huntsville, TX. International Broadcasting Network, Inc., 8/25/87.

W10AX Jacksonville, FL. Figgie Communications, 8/25/87.

W59AZ Grand Rapids, MI. International Union, UAW, LPTV Project, 8/25/87.

W05AX Cape May, NJ. Carter Broadcasting Corporation, 8/25/87.

K36AX Hilltop, AZ. Group Seven Communications, Inc., 8/25/87.

LPTV LICENSE RENEWALS

K25AD Sterling, Fleming, CO. Board of Logan County Commissioners, 9/9/87.

K43AI Farmington, NM. Regents of the University of New Mexico, 9/9/87.

K69DG Duncan, AZ. Southern Greenlee County TV Association, Inc., 9/9/87.

K55DM Duncan, AZ. Southern Greenlee County TV Association, Inc., 9/9/87.

K32AL Marysville, UT. University of Utah, 9/9/87.

ASSIGNMENTS AND TRANSFERS

K21AZ Telluride, CO. Voluntary assignment of permit granted from American Translator Development, Inc. to Howard D. Berkley, III on 4/3/87 (late report).

K40AS Topeka, KS. Voluntary assignment of permit granted from Low Power Technology, Inc. to Howard D. Berkley, III on 4/3/87 (late report).

K32AM Kansas City, MO. Voluntary assignment of permit granted from Low Power Technology, Inc. to Howard D. Berkley, III on 4/3/87 (late report).

K45BC Mitchell, SD. Voluntary assignment of permit granted from Low Power Technology, Inc. to Howard D. Berkley, III on 4/3/87 (late report).

W12BK South Bend, IN. Assignment of license granted from Ideal American Television, Inc. to Weigel Broadcasting Company on 8/21/87.

K61CA Phoenix, AZ. Voluntary assignment of permit granted from Community Television Network of Phoenix, Inc. to KUSK, Inc. on 9/1/87.

W59BI Inverness, FL. Voluntary assignment of permit granted from Impact Television Group, Inc. to Video Marketing Network, Inc. on 9/1/87.

W28AF Columbus, IN. Voluntary assignment of permit granted from Impact Television Group, Inc. to Video Marketing Network, Inc. on 9/1/87.

W48AM Columbus, MS. Voluntary assignment of permit granted from Impact Television Group, Inc. to Video Marketing Network, Inc. on 9/1/87.

W44AH Milan, TX. Voluntary assignment of permit granted from Impact Television Group, Inc. to Video Marketing Network, Inc. on 9/1/87.

W55AW Savannah, GA. Voluntary assignment of permit granted from Neighborhood TV Company, Inc. to Channel America LPTV Holdings, Inc. on 9/2/87.

W26AB Detroit, MI. Voluntary assignment of permit granted from Neighborhood TV Company, Inc. to Channel America LPTV Holdings, Inc. on 9/2/87.

K67CV Lincoln, NE. Voluntary assignment of permit granted from Neighborhood TV Company, Inc. to Channel America LPTV Holdings, Inc. on 9/2/87.

W34AF Atlantic City, NJ. Voluntary assignment of permit granted from Neighborhood TV Company, Inc. to Channel America LPTV Holdings, Inc. on 9/2/87.

W14AE Syracuse, NY. Assignment of license granted from Neighborhood TV Company, Inc. to Channel America LPTV Holdings, Inc. on 9/2/87.

K67DV Salt Lake City, UT. Voluntary assignment of permit granted from Neighborhood TV Company, Inc. to Channel America LPTV Holdings, Inc. on 9/2/87.

W55AT Huntington, WV. Assignment of license granted from Neighborhood TV Company, Inc. to Channel America LPTV Holdings, Inc. on 9/2/87.

CHANNEL CHANGES

K18BV May & Fort Supply, OK. Gage Translators, Inc. Channel change granted from 7 to 18 on 8/25/87.

K22BR Gage, OK. Gage Translators, Inc. Channel change granted from 13 to 22 on 8/25/87.

K28BT Alexandria, MN. Selective TV, Inc. Channel change granted from 42 to 28 on 9/16/87.

W64BB Jackson, MS. Sue Este Broadcasting Corporation. Channel change granted from 56 to 64 on 9/16/87.

W36AK Nashville, TN. Trinity Broadcasting Network, Inc. Channel change granted from 50 to 36 on 9/16/87.

K42CC Sioux Falls, SD. Localvision. Channel change granted from 34 to 42 on 9/16/87.

NEW LPTV CONSTRUCTION PERMITS

The following parties received LPTV construction permits on the dates shown. Station call sign and location are also given.

K46BP Prairie City, MO. Mountain TV Network, Inc., 8/24/87.

W39AO Traffic, VA. Thelma W. Anglin, 8/24/87.

K25BW Galvin, WA. Artesian Minority Broadcasters, Inc., 8/24/87.

K56DH Port Angeles, WA. Mountain TV Network, Inc., 8/24/87.

W50AO Green Bay, WI. State of Wisconsin, Educational Communications Board, 8/24/87.

K66CT Stevens Point, WI. Midwest Radio Television, Inc., 8/24/87.

K65DO Sheboygan, WI. Impact Television Group, Inc., 8/24/87.

W67BL Charleston, WV. Residential Entertainment, Inc., 8/24/87.

K19BL Rawlins, WY. Mountain TV Network, Inc., 8/24/87.

K27BY Green River, WY. Telecrafter Corporation, 8/24/87.

K47CA Gillette, WY. American Lo-Power TV Network, Inc., 8/24/87.

K14GY San Antonio, TX. Gwendolyn May, 8/24/87.

K19BM Ingram, TX. Jack Clarke, III, 8/24/87.

K43BQ Bay City, TX. Mountain TV Network, Inc., 8/24/87.

K14GX Beeville, TX. Mountain TV Network, Inc., 8/24/87.

K27BV Kerrville, TX. Eddie Robinson, 8/24/87.

K54CG Odessa, TX. Todd & Fugit, 8/24/87.

K11SH Nacogdoches, TX. Texan Broadcasting Co., Inc., 8/24/87.

K02NG Alpine, TX. Jeffrey Nightbyrd, 8/24/87.

W52AK Charleston, SC. James and Hope Smith, 8/24/87.

K41BQ Clark, SD. Hometown TV, Inc., 8/24/87.

K48BU Sisseton, etc., SD. Mountain TV Network, Inc., 8/24/87.

K62CN Yankton, SD. Localvision, 8/24/87.

W49AM Crossville, TN. Blacks Desiring Media, Inc., 8/24/87.

K33BM Santa Rosa, etc., NM. Mountain TV Network, Inc., 8/24/87.

K21BR Chama, NM. Mountain TV Network, Inc., 8/24/87.

K39BQ Carson City, NV. Constance David, 8/24/87.

K46BM Las Vegas, NV. Journal Communications, Inc., 8/24/87.

W25AK Olean, NY. Olean Television Station, 8/24/87.

W56BR Dayton, OH. LPTV, Inc., 8/24/87.

W39AQ Marion, OH. Charles Hutchinson and Richard Riggs, 8/24/87.

W12BS Lakewood, OH. Karen Klaus, 8/24/87.

K58CI Grainola, OK. Scripps-Howard Broadcasting Company, 8/24/87.

K69EK Oklahoma City, OK. Clear Channel Communications, Inc., 8/24/87.

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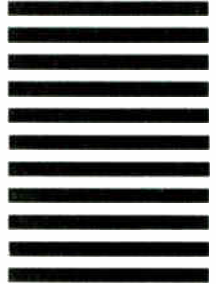
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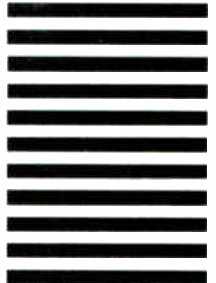
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K26BP Guymon, OK. Donrey, Inc., 8/24/87.
 K54CH Klamath Falls, OR. Blacks Desiring Media, Inc., 8/24/87.
 K33BP Klamath Falls, OR. Blacks Desiring Media, Inc., 8/24/87.
 K53CG The Dalles, OR. Russell Communications, 8/24/87.
 W26AG Presque Isle, ME. American Lo-Power TV Network, Inc., 8/24/87.
 K18BQ International Falls, MN. Mountain TV Network, Inc., 8/24/87.
 K36BN International Falls, MN. Mountain TV Network, Inc., 8/24/87.
 K26BX International Falls, MN. Mountain TV Network, Inc., 8/24/87.
 K56DE Bay Lake, MN. Mountain TV Network, Inc., 8/24/87.
 K58CL Bay Lake, MN. Mountain TV Network, Inc., 8/24/87.
 K44BR Joplin, MO. American Christian TV System, Inc., 8/24/87.
 K26BS Poplar Bluff, MO. Telemedia, Inc., 8/24/87.
 K31BH Poplar Bluff, MO. Telemedia, Inc., 8/24/87.
 K46BP Prairie City, MO. Mountain TV Network, Inc., 8/24/87.
 K48BT Osage Beach, MO. News Tribune Company, Inc., 8/24/87.
 K34BS Baker, MT. Mountain TV Network, Inc., 8/24/87.
 K42CA Dillon, MT. Mountain TV Network, Inc., 8/24/87.
 K02NK Bozeman, MT. Women's LPTV Network, 8/24/87.
 W47AI Manteo, NC. Jennifer J. Frost & Lilius J. Morrison, 8/24/87.
 W26AH Manteo, NC. CMM, Inc., 8/24/87.
 K45BO Junction City, KS. Mountain TV Network, Inc., 8/24/87.
 K27BT Gove, KS. Mountain TV Network, Inc., 8/24/87.

K20BM Liberal, KS. Crossroads Communications Corporation, 8/24/87.
 K67DX Shreveport, LA. Broadcast Data Corporation, 8/24/87.
 K49BS Leesville, LA. Mountain TV Network, Inc., 8/24/87.
 K13VD Jennings, LA. Jennings Broadcasting Company, Inc., 8/24/87.
 K26BW Luana, IA. Mountain TV Network, Inc., 8/24/87.
 K60DK Storm Lake, IA. Mountain TV Network, Inc., 8/24/87.
 K49BQ Denison, IA. Mountain TV Network, Inc., 8/24/87.
 W29AG West Chicago, IL. Minority Communications, Inc., 8/24/87.
 W41AL Streator, IL. Linda D. Clevenger, 8/24/87.
 W63AY Vandalia, IL. Pepsi-Cola Bottling Company of Alton, Inc., 8/24/87.
 W24AG Bedford, IN. Schurz Communications, Inc., 8/24/87.
 K48CC Jonesboro, AR. Mountain TV Network, Inc., 8/24/87.
 K14HC Prescott, AZ. Global Village Video Resource Center, Inc., 8/24/87.
 K39BH Prescott, AZ. Mountain TV Network, Inc., 8/24/87.
 K42BY Lamar, CO. Mountain TV Network, Inc., 8/24/87.
 K16BE Buena Vista, CO. Mountain TV Network, Inc., 8/24/87.
 K58CR Limon, CO. Mountain TV Network, Inc., 8/24/87.
 W42AM Daytona Beach, FL. ATN of Daytona Beach, 8/24/87.
 W45AH Savannah, GA. Boxes Trees, Inc., 8/24/87.
 W34AM Perry, FL. Kenneth B. Darby, 8/25/87.
 K64CR San Antonio, TX. Catholic Views Broadcasts, Inc., 8/25/87.
 K52BW Pampa, TX. Blacks Desiring Media, Inc., 8/25/87.

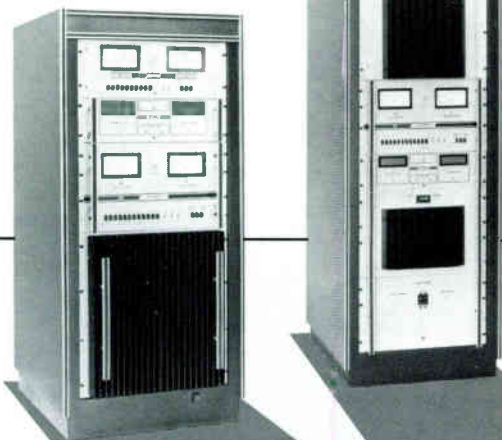
K20BS Big Spring, TX. Heidi A. Terrill, 8/25/87.
 K62CO Spokane, WA. Classic Video Systems, 8/25/87.
 W50AP Steubenville, OH. Kennebec Valley Television, 8/25/87.
 W69BR Mayaguez, PR. Sevenoaks Company, 8/25/87.
 W67BN Mayaguez, PR. Sevenoaks Company, 8/25/87.
 W49AR Georgetown, SC. Impact Television Group, Inc., 8/25/87.
 W64BA Knoxville, TN. Sur Este Broadcasting Corporation, 8/25/87.
 W33AL Brunswick, GA. Christian Renewal Ministries, 8/25/87.
 K16BF Terrelville, KS. Mountain TV Network, Inc., 8/25/87.
 K55EX New Orleans, LA. Sur Este Broadcasting Corporation, 8/25/87.
 K25BX Scobey, MT. Blacks Desiring Media, Inc., 8/25/87.
 W59BL Charleston, WV. Elizabeth E. Terrell, 8/31/87.
 W34AL Fond du Lac, WI. Daniel F. Finnane, 8/31/87.
 K61DY Houston, TX. Satori Broadcasting Corporation, 8/31/87.
 K21BU Ingram, TX. Jack Clarke, III, 8/31/87.
 K69ER Amarillo, TX. Russell Communications, 8/31/87.
 K29BJ Beaver, OK. Mountain TV Network, Inc., 8/31/87.
 K63DO Coos Bay, OR. Localvision, 8/31/87.
 K29BL Klamath Falls, OR. LPTV Services, Inc., 8/31/87.
 K63DN Reno, NV. Generic Television, 8/31/87.
 K52CB Salina, KS. Mountain TV Network, Inc., 8/31/87.
 K41BY Liberal, KS. Crossroads Communications Corporation, 8/31/87.
 K64CU Bogalusa, LA. Bogalusa Daily News, Inc., 8/31/87.

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- K14HE New Orleans, LA. JLR Broadcasting, 8/31/87.
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- W29AJ Vidalia, GA. Conner Communications, 8/31/87.
- W50AQ Athens, GA. LPTV America, 8/31/87.
- K32BU Hilo, HI. Kim Mooney, 8/31/87.
- K64CS Dubuque, IA. Black Media Associates, 8/31/87.
- K46BT Storm Lake, IA. Millard V. Oakley, 8/31/87.
- K51CD Junction City, KS. Mountain TV Network, Inc., 8/31/87.
- K47CK Jonesboro, AR. CMM, Inc., 8/31/87.
- K44CD Arroyo Grande, CA. Mountain to Valley Broadcasting, 8/31/87.
- K15CB Glenwood Springs, CO. Black Women's Network of New Jersey, Inc., 8/31/87.
- W21AJ Live Oak, FL. Jennifer J. Frost & Lillias J. Morrison, 8/31/87.
- W11BM Orlando, FL. National Black Media Coalition, 8/31/87.
- W05BF Chipley, FL. Pentacom Broadcasting Corporation, 8/31/87.
- W25AL Oakland Park, FL. Taft Television and Radio Company, Inc., 9/21/87.
- K59DG New Orleans, LA. Communicators of New Orleans, 9/21/87.
- K26CC Brookings, SD. Williams Broadcasting, 9/21/87.
- K21BV Cody, WY. Freda A. Brown, 9/21/87.

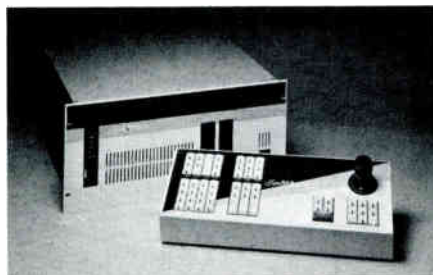
LPTV LOTTERY WINNERS

The following are the tentative selectees of the LPTV/translator lottery held on September 18, 1987. If no petitions to deny the selectees are filed, and if they are otherwise qualified, construction permits will be awarded.

- Ch. 50, Fort Dodge, IA. Cherokee Network.
- Ch. 56, Storm Lake, IA. Millard V. Oakley.
- Ch. 65, Topeka, KS. Quanta Communications.
- Ch. 61, Montgomery, AL. Brooks Broadcasting, Inc.
- Ch. 36, Hilo, HI. Jan Girard.
- Ch. 38, Kaim, HI. Mountain TV Network, Inc.
- Ch. 33, Hyannis, MA. Local Communications.
- Ch. 34, New Bedford, MA. Katy Communications, Inc.
- Ch. 57, Clinton, NC. Destin Community Television.
- Ch. 27, Wolf Point, MT. Matlock Communications, Inc.
- Ch. 65, Southern Pines, NC. Black Media Associates.
- Ch. 33, Union City, TN. Futures TV, Inc.
- Ch. 39, Hobbs, NM. Black Media Associates.
- Ch. 11, Myrtle Beach, SC. Pearl Television Associates.
- Ch. 22, Fairbanks, AK. Jamal TV.
- Ch. 27, Fairbanks, AK. Lawscos Broadcasting Group.
- Ch. 45, Cedar Rapids, IA. Elbyvision.
- Ch. 34, Bozeman, MT. Generic Television.

Supplier Side

Pinnacle Systems, Inc. has just introduced the Super V-1000 Desktop Video WorkStation, an effects generator designed specifically for compatibility with the new S-VHS video format. Ajay Chopra, Pinnacle's president and CEO, said that the new WorkStation "is the equivalent of the personal computer for the video production environment."



The new S-VHS compatible Super V-1000 from Pinnacle.

"The arrival of the S-VHS format, and its clear position in the marketplace, is timely," he added. "The 3/4" format costs considerably more, and other half-inch formats simply do not have the horsepower to allow this combination of quality and superior performance at this price level... S-VHS is the catalyst that will create extraordinary production opportunities."

The Super V-1000 line of products is designed to "plug and play" with any equipment supporting the new S-VHS format. All Super V-1000 products support direct connections for Y/C (3.58) In and Y/C (3.58) Out, and Composite Out.

Standard features include variable smooth placements; variable cropping from any and all sides; variable size borders of any color; pushes and pulls in eight directions; wipes, in and out, in 15 directions; cuts; posterize; tint; negative; horizontal and vertical invert; and GPI In and Out. All transitions can have variable duration. Additionally, effects may be combined. For example, a cropped pic-

ture may be posterized and tinted, then pushed off diagonally.

A unique feature is a second, visible digital storage buffer called the background buffer. A user with a simple cuts-only editing system can give productions an "A/B look" using a frozen image stored in the buffer along with any of the system's standard transitions.

The Super V-1000 with standard features is priced at \$13,900. It can be upgraded with an optional Enhanced Effects package, or it can be configured as a fully IBM-AT hardware and software compatible computer, thus giving access to all IBM-AT and compatible software and hardware for professional video applications.

Contact: Ajay Chopra
President
Pinnacle Systems, Inc.
2380 Walsh Avenue
Santa Clara, CA 95051
(408) 970-9787

Charisma/Visual Motion has produced seven new theme libraries of computer-generated special effects for broadcast, cable, industrial, and advertising use. Created by Academy Award winning designers on the Caesar/System Four, the new libraries include movie titles, coming attractions, textured backgrounds, sports images, hi-tech, and music images.

The license generally runs for 18 months, although longer terms are available. Pricing is according to use and market size.

All effects run from 30 seconds to three minutes. Shot on super black, they are completely keyable.

Contact: Michael A. Feldman
Charisma/Visual Motion
32 East 57th Street, 20th Floor
New York, NY 10022
(212) 832-3020

For the do-it-yourselfers in your audience, especially the growing number of female home improvement enthusiasts, why not try "The Do-It-Yourself Show" from **DIY Video Corporation**. This weekly program, a record-breaking series on PBS, "aims to satisfy the public's voracious appetite for practical, usable infor-



Les Cizek and Avian Rogers of "The Do-It-Yourself Show."

mation on home improvement," according to DIY's president, Robert Roskind.

Unlike most other do-it-yourself programs, which merely sketch out a home-improvement project, "The Do-It-Yourself Show" gives viewers ample information to complete a job, as well as the confidence necessary to attempt projects on their own. Each week, the show's hosts tackle a new project, taking the viewer step-by-step from start to finish. Among the topics covered in the series are woodworking—building bookcases, tables, cabinets—and remodeling projects such as exterior and interior painting, carpet installation, fence building, and putting in plumbing and electrical wiring.

The hosts—Avian Rogers and Les Cizek—are seasoned home improvement experts. Rogers is a licensed cabinet-maker—and a woman. She appeals to the nearly 50% of all do-it-yourselfers who are female.

"The Do-It-Yourself Show" is available on a barter basis with 3 1/2 minutes of ad time available to the station.

Contact: Robert Roskind
President
DIY Video Corporation
5250 Seventy-Seven Center Drive
Suite 340
Charlotte, NC 28217
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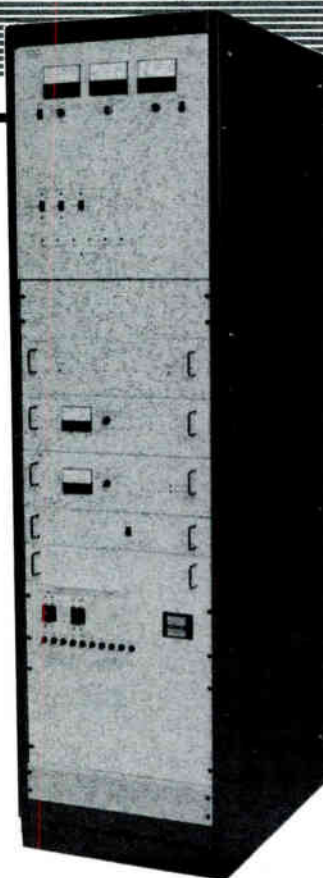
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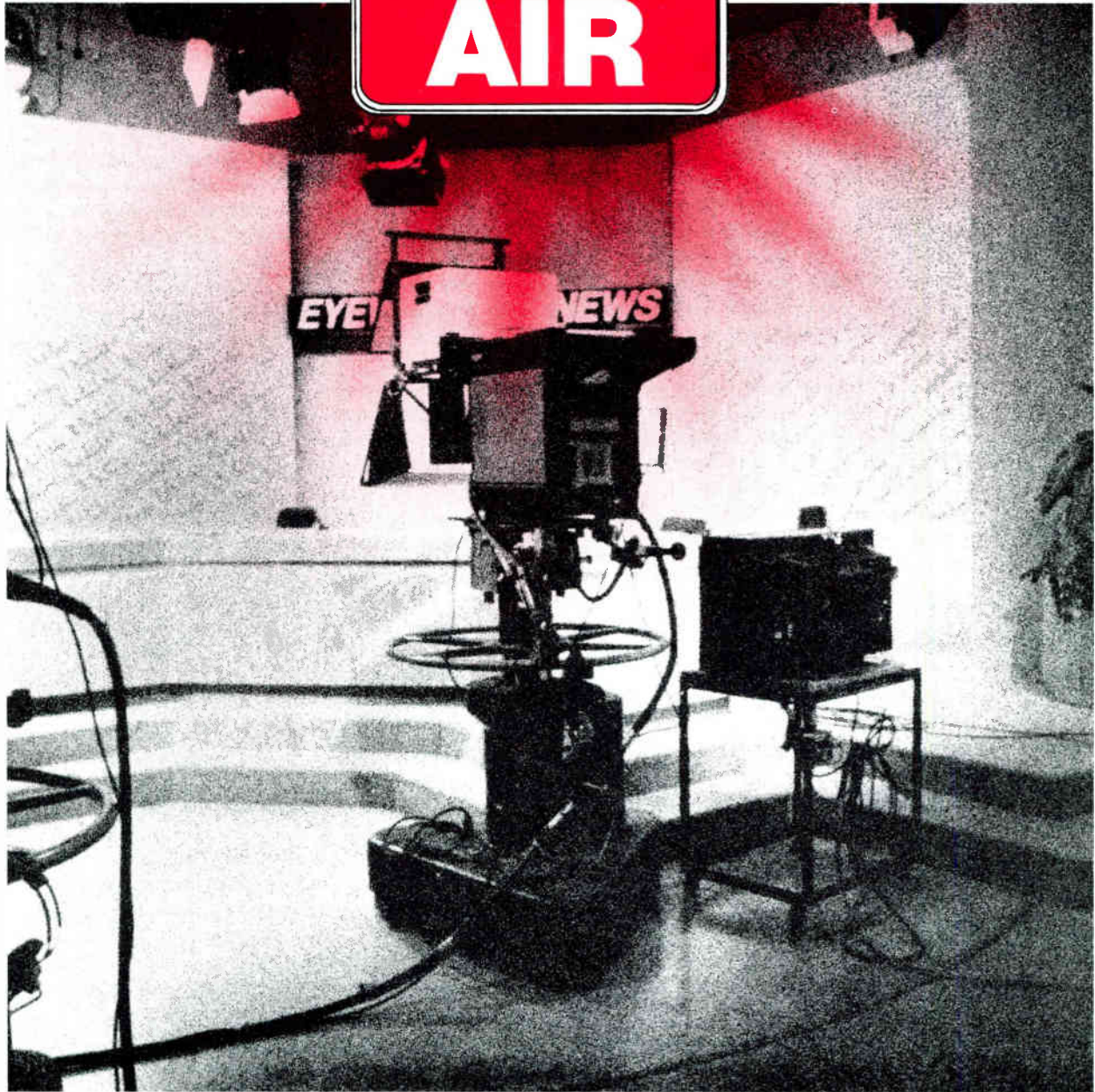
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