

# The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 4, Issue 5

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May 1989



John Kompas



Joe Loughlin



Lee Shoblom



Roy Stewart



Peter Tannenwald

## LPTV Draws Crowd At NAB

Stewart Says Service Is Ready For Mainstream

—by Jacquelyn Biel

With more than 600 stations on the air across the United States, LPTV is getting ready to claim its place in the broadcasting mainstream. That was the consensus of nine speakers at a meeting April 29 sponsored by the Community Broadcasters Association. About 150 LPTV operators, applicants, and suppliers attended the panel session and subsequent cocktail reception during the recent National Association of Broadcasters Convention in Las Vegas.

John Kompas, president of the CBA, led the speakers with a report on the results of a recent survey of the industry conducted by Dr. Mark Banks of Marquette University. The survey—which was performed under the auspices of Kompas's Milwaukee consulting firm, Kompas/Biel & Associates, Inc.—found that:

- 51% of LPTV stations are carried on their local cable systems, 90% at no cost;
- 87% use some type of satellite pro-

gramming service and 36% buy syndicated programming;

- 92% of all advertising revenues for LPTV stations comes from local sources;
- 63% of the stations produce local programming for at least 15% of their programming day.
- 75% of LPTV stations are privately owned, and 45% of LPTV also own some other form of mass media.

Those figures, said fellow panelist Roy Stewart, show that the LPTV service is fulfilling its promise. Stewart, chief of the Federal Communications Commission's Video Services Division, reviewed the history of the LPTV industry from the FCC's perspective. He said that the FCC and the LPTV broadcaster are partners serving the public interest. While the Commission's part of the partnership is to streamline and expedite application processing and grants, "Your part of the partnership," he told the broadcasters, "is ultimately the most important part."

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## 15TV Shines In San Luis Obispo

—by Colette Carey

Competing in a community that already boasts three strong network affiliates is not a challenge that most new TV station owners would look forward to. When you add one of the largest cable penetration rates in the nation to that picture, the challenge gets even tougher—especially if the cable system won't carry your station!

For the past year, K15BD, better known as 15TV, in California's lovely San Luis Obispo has been providing strong community programming despite the struggles that have come along the way.

"This is a very *alive* town, a very artsy town," said Bob Vincent, vice president and station manager at 15TV. "That kind of spirit in a community is great for the station." Taking the cue, Vincent and his partner, Steve Urbani, have positioned 15TV as community television, airing programs like "Trouble in Paradise," a special feature on the homeless in San Luis Obispo County, and live radio simulcasts of the San Luis Obispo County Symphony.

The two partners have fought long and hard for their station. The first application was submitted in November 1980. Since then, 15TV has survived three lotteries and one petition to deny. Right now they are fighting Sonic Cable's refusal to carry 15TV on their system.

Sonic Cable is a part of Sonic Communications, a cable MSO (multiple system owner). According to Nielsen, the cable penetration in the San Luis Obispo/Santa

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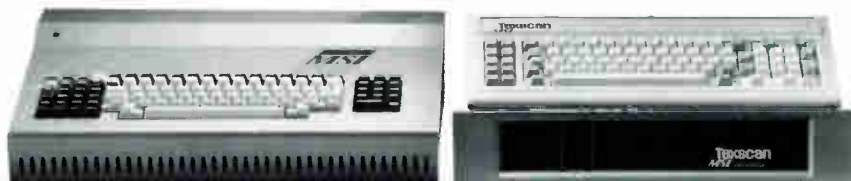
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## In Our View

In a recent "Bon Mot," we quoted the journalist, Murray Kempton: "A neighborhood is where, when you go out of it, you get beat up."

We always have reasons for choosing these "Bon Mots." The thoughts are cleverly expressed, or thought-provoking, or simply funny. We think you'll enjoy them; we hope you do.

About NATPE time, one of the television industry big-wigs said something silly. He called us "low potential TV."

Well, first off, there is rather much room for argument on that point. After all, none of us are planning to *lose* money. And most of us know *something* about what we're doing. At least we think we do.

Secondly, "low potential" by whose yardstick? We can run stations for a tenth of what it costs his colleagues to run theirs. Furthermore, it should be obvious to most anyone that LPTV has to be measured with a different yardstick than full power. And that, because of our industry's diversity, several different yardsticks are needed. And that, in any case, the LPTV industry is still much too young to measure with accuracy.

Besides, we're growing. At a steady, and very healthy, 30% per year. That doesn't sound like "low potential" to me.

Unfortunately, this guy isn't the first, and he won't be the last, to play bully. He, at least, has the virtue of being original and witty. Others just repeat what they've heard or read—probably without much malice, but certainly without thinking.

Especially annoying are faulty assumptions buried in syntax. These are a favorite interviewer's ploy: "What are you going to do about increasing revenues, Mr. Mayor?"—after the city's revenues have just jumped 20%. Unfortunately, too many people lazily assume that LPTV is not a viable business because it doesn't have the revenue potential that full power *used* to have. And we stress *used* to.

You have to wonder, when you know someone's running scared, just how much honest thought is behind quick puns. And just how valid feelgood assumptions can be.

Anyway, that's when we found Murray Kempton's sentence. It seemed fitting.

Words are alluring things. Their sounds and shapes have powers of their own. They can trap you into endless backs and

forths of silly argument. They can make you believe—and then give your life for what you believe in. Sometimes, when they're bundled into a neat little phrase that rolls easily off the tongue, a few words can seem to hold all truth.

Yet it's funny how very imprecise they really are. It's very hard to communicate concepts exactly with words. You can touch the idea, you can hint at it, but it's the reader who brings the understanding that makes the concept whole. I have often thought that meaning is not in words, but in the spaces between them—those spaces that hold the reader's perception.

It is because words are so very imprecise that writers have to be most careful to consider just how their readers will understand what they have written. Responsible writers, by managing words effectively, limit the possible meanings in the spaces.

And so it has been one policy of **The LPTV Report**, from the first page of our first issue, never to carelessly demean the LPTV industry or any LPTV station. This does not mean we don't do our best to be fair or thorough.

But because we know that words can have a power of their own—a power that often overrides the facts—and because we don't feel like encouraging the bullies in the neighborhood across the street—it is our editorial policy to avoid certain expressions.

For example, we use the term "low power" *strictly* in an engineering context, because we feel that it is too inviting and automatic to make unflattering mental comparisons to "high power" or "full power." Instead we use the acronym "LPTV" or the term "community broadcasting" to refer to our broadcast mode. Similarly, though we never shy away from reporting facts, however unpleasant, we do not repeat unfounded assumptions or mean-spirited cuts.

So, bullies be warned.

And meanwhile, for those who can't resist playing with acronyms, here are a few. How about a kids' station called "Lollypop TV." Or "Let's Party! TV" for teens. "Little People's TV" for munchkins off the set? "LodgePole Television" for Native Americans?

Try "LamPoon TV" or "Lotsa Potshots TV" and run Morton Downey, Jr. look-alikes all day. Air game shows on "Lucky Puzzle TV," soaps on "Lust and Passion TV." Or do "Launch Pad Television" for Trekkies.

We could go on and on. You probably could, too. One last venture—for Keith Larson & Co.: "Letter Perfect TV"!

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## Booths To Triple At '89 CBA Conference

All of the exhibitors at the 1988 Community Broadcasters Association Conference & Exhibition will be returning for the 1989 show in November, according to Eddie Barker of Eddie Barker & Associates, Inc., manager of the event.

"I couldn't be more pleased with the response," said Barker. "Last year we had to explain to a lot of people what LPTV was. This year, everyone knows." He added that he expected to sell three times the booth space that he sold last year.

The Second Annual CBA gathering will be held November 5-7 at the Riviera Hotel in Las Vegas, NV. In addition to exhibits, the Conference will include a program of seminars and workshops on a range of station management and regulatory issues.

For information about the CBA Conference, or for CBA membership, call Eddie Barker & Associates, (800) 225-8183.

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## LPTV At NAB

*continued from front page*

Stewart remarked on the growth of LPTV broadcasting, especially the numbers of public LPTV stations and stations run by non-commercial entities such as schools and colleges. He added, "I think it's clear that there is a solid base of commercial, advertiser supported LPTV stations that has emerged."

Citing the Marquette finding that 63% of LPTV stations air local news and public affairs programming, Stewart said, "If the intention of the Commission was anything beyond serving local rural areas, it was also to get...local news and public affairs programming into these areas."

Stewart mentioned that the 630 or so stations on the air are "...the strength that we have—to bargain for programming, to encourage people to develop satellite-fed

programming sources." He said that the LPTV Branch averages 10-15 new license grants monthly. Assignment grants have also picked up, he said, totalling about 240 in 1988.

Stewart said that the LPTV staff is now entering the March 1989 window applications into its database, and added that a second window in 1989 may open by the end of the year. However, the speed of application processing depends on the FCC budget. Stewart said that he looks forward to regular windows every three to four months, eventually.

Recent window applications are better prepared than those filed prior to the window process, Stewart said, resulting in a larger percentage of grants. Only about 50 of the more than 1,000 1988 window applications were returned for failing to meet the letter-perfect standard, he said. And lotteries averaged two or three con-



LPTV broadcasters listen as CBA director Lee Shoblom discusses the advantages of radio/LPTV combos.  
WorldRadioHistory

testants, rather than the enormous daisy chains of the early filings, a situation that makes pre-lottery settlements easier.

Stewart also said that the majority of singleton applications have been granted within three to four months after filing.

Stewart said that at this point it is hard to say what impact high definition television will have on LPTV. But, he said, the Commission has begun to change its attitude about LPTV, recently including the concerns of LPTV broadcasters in their deliberations on program exclusivity. "I think that's a recognition you ought to be proud of," he remarked.

• • •

"The LPTV Branch is probably one of the most responsive branches of the FCC right now," commented Peter Tannenwald, CBA general counsel and the next speaker on the panel. He commended Stewart for the support that the branch has shown members of the industry.

Tannenwald outlined the three items on the current CBA legal agenda:

1) Secondary status: Because of the displacement relief afforded by the Commission in 1987, very few LPTV stations have been deprived entirely of frequency; however, CBA is working on providing more security at least to stations who have been on the air and have demonstrated commitment to their communities;

2) Cable carriage: Although many stations have achieved carriage, many more still have not. CBA is working to develop incentives for cable operators to carry stations;

3) Power levels: Tannenwald noted that, under current LPTV rules, there is no limit on effective radiated power (ERP) as long as no interference is caused to another station. CBA is considering a proposal whereby LPTV stations could transmit greater power with lower gain antennas, thereby providing a better signal over the same area.

Tannenwald said that CBA has not commented on any of the high definition TV proceedings because LPTV stations generally serve smaller markets where there is enough spectrum for both HDTV and LPTV transmissions. He also noted that when HDTV is implemented, part of the signal will be digitized, making everybody operate at low power and removing much interference potential.

Tannenwald also reminded broadcasters of their obligations to license the music they air with ASCAP and BMI.

• • •

Martin Rubenstein, former head of Mutual Broadcasting and the Corporation for Public Broadcasting, consultant to CBA, and moderator of the panel, likened LPTV to FM radio in the early days. Like FM did, LPTV has gotten off to a shaky start but



has gained strength. Now "It's happening." Rubenstein declared.

Lee Shoblom, who owns and operates K45AJ in Lake Havasu City, AZ as well as AM and FM radio stations in that town, noted that many LPTV operators are also radio broadcasters. Shoblom discussed the economic advantages of operating a radio and LPTV combo, and mentioned that LPTV is itself much more "radio with pictures" than it is traditional television.

The problem of cable carriage, Shoblom suggested, can be handled by stressing cooperation between cable, television, and radio in such areas as programming and promotion.

Bill Stacy, executive vice president of the Jukebox Network, an interactive, automated music video service whereby viewers can select the videos they want to see via the telephone, defended his company's special use of LPTV. The Jukebox Network may not produce local news and public affairs programming, said Stacy, but it does respond to the community in that viewers choose the entire programming lineup. Stacy said that his company's philosophy is based on the belief that people want more interactivity in television.

Joe Loughlin, former general manager of superstation WGN in Chicago, and now a consultant to Capitol Television Network, said that LPTV stations should find a single source for basic programming and on that foundation develop their local production. The ten networks that have emerged so far can supply this base of programming, he said.

Loughlin also noted that in his current position with the Archdiocese of Chicago he has become aware of a great need for educational programming for use in post-

primary schools; and he suggested that LPTV stations might fill that need.

• • •

Closing the program was Bob Horner, formerly an executive with CBS News and now a news consultant in Atlanta. Horner noted that while the content of most LPTV news programs was good, execution was often less than audiences are accustomed to. An audience will trade some technical quality for local programming, he said, but they will not watch something that is too obviously amateurish.

Horner suggested that LPTV stations try creative news formats. The traditional news-weather-sports format, he said, was designed to accommodate network news feeds rather than the needs of the audience. One new format to try might be a 15-minute newscast repeated at intervals. Another might be weekly news summaries instead of daily news.

He noted that LPTV stations offer an opportunity to involve high school and college students in production. "There are a lot of programs for young people," said Horner, "but not a lot *by* them."

LPTV broadcasters should be careful about the "look" of newscasts, he said. They need not be slick or expensive, but they should be "clean." It is also important to maintain editorial integrity. Sometimes, accurate reporting means making somebody mad, he said.

The CBA will be holding its Second Annual Conference & Exhibition November 5-8 in Las Vegas. Eddie Barker, whose Dallas conference management firm is once again handling the event, said that all of the thirty exhibitors at the 1988 Exhibition had already committed to return this year. "That tells me somebody did some business last year," he said. 


## Hopkinsville's TV-43 Wins AP News Award

For the fourth time in its four years on the air, W43AG in Hopkinsville, KY has won an award in the Associated Press statewide news competition.

At ceremonies during a Kentucky Broadcaster's Association gathering, TV-43 was presented the second place award in the "Best Coverage of a Breaking News Story" category. The station was selected for its coverage of the collision of two Blackhawk helicopters at Fort Campbell, KY—a tragedy that resulted in seventeen deaths.

TV-43 broke the story of the crash at about 11 p.m. when it interrupted regular programming with a bulletin. Shortly after midnight, the station broadcast a report from news director Ann Petrie who was the first reporter to reach the base. Videotaped footage of the crash site and other stories followed over the next few days.

TV-43 general manager, D. J. Everett, III, said he takes special pride in the awards won by the station's news department because of the level of the competition. "We're not competing with other stations the same size as we are," he noted. "When we win a Kentucky AP Award, we're competing with the [full power] stations in Louisville, Lexington, Paducah, Bowling Green, and Nashville."

In previous years, TV-43 has won awards for Best Coverage of a Breaking Story, Best Coverage of a Continuing Story, and Best News Series (for a series on local drug use). The station also won a national award from *Television Broadcast* magazine for its local programming, a statewide award from the Kentucky Parks and Recreation Society, and the Commanding General's Award for its coverage of events at Fort Campbell. 

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# LPTV and the LAW

## More Technical Deregulation

—by Peter Tannenwald

On February 28, 1989, the Federal Communications Commission released a *Report and Order* further deregulating certain television technical standards. Two aspects of interest to LPTV broadcasters are the separate operation of visual and aural transmitters and transmission of the colorburst during monochrome programming.

The FCC has undertaken substantial technical deregulation of all broadcast services during the past several years, relying increasingly on the marketplace and the self-interest of broadcasters to ensure an adequate quality of service to the public. Technical regulations have been broken down into three categories: quality, interoperability, and interference.

Quality refers to the clarity and crispness of the picture and the sound. The FCC has been especially quick to eliminate quality regulations, because the public can readily perceive and understand poor quality and will presumably stop watching stations that perform poorly. Accordingly, TV proofs of performance no longer involve measuring the quality of the signal.

### Interoperability Protects Public

Interoperability refers to those signal characteristics that permit a single television set to receive all TV stations. The point is to avoid forcing the public to purchase more than one set to receive full service. The requirement that all U.S. TV stations use the NTSC television system, rather than Europe's PAL or the USSR's SECAM system, for example, is an inter-

operability requirement. The FCC has been slow to relax interoperability requirements; yet it has eased up on some of them. One example is permitting LPTV stations to offer scrambled programming without applying for permission to do so.

Interference is the area that the FCC still believes it is obliged to regulate firmly, so detailed rules governing permissible power, antenna height, and bandwidth remain on the books. The FCC has relaxed requirements for monitoring and inspecting transmitters, in recognition of the stability of modern equipment, but the substantive interference rules have remained intact.

The visual-aural rule that has just been eliminated fell somewhere between quality and interoperability. The rule formerly required that, except during the 12:00 midnight to 6:00 a.m. period, a television station's visual and aural programming had to be the same. In other words, you could not transmit the picture of a silent movie and the sound of a baseball game. Now that the rule has been eliminated, a TV station, either full power or LPTV, may carry a bulletin board or still pictures, or even leave the video screen blank, while carrying radio-type programming on its aural channel, 24 hours a day. Alternatively, the aural channel may be left silent or filled with background music while the picture is used for a bulletin board, financial ticker, or advertising messages.

### Colorburst Rules

The colorburst signal requirement by its terms applied only to full power TV,

not LPTV, but its purpose was important to LPTV as well. It required that the colorburst signal—which is what tells your TV set to break apart the primary color beams and display a color rather than a black and white picture—be turned off during monochrome programming. The reason was that when that colorburst was left on with a monochrome picture, "snow" or other picture noise often showed up on the screen as color flecks. With the colorburst turned off, a pure black and white picture appeared. Thus the reason for suppressing the colorburst during monochrome programming affects LPTV as much as full power; and it may affect LPTV more, since popular old programs produced in black and white are a common staple for LPTV.

The FCC eliminated the colorburst rule at the request of many broadcasters and cable operators, who noted that the colorburst is used for many purposes other than making a color picture. Videotape editing equipment sometimes requires the signal for timing and synchronization, as does certain cable processing equipment. Broadcasters argued that suppression of the colorburst is only a question of quality, and if the public is displeased by the presence of the signal, stations will respond and will turn the signal off. On the other hand, the FCC was concerned about the interoperability aspects, because NTSC sets are designed based on the assumption that no colorburst will be present during monochrome programming.

### FCC Uncertain

In the end, the FCC yielded to broadcasters, in part because it expects them to avoid offending the public as a matter of course and in their own best interests, and partly because modern television receivers tend not to display a degraded black and white picture with or without the colorburst. However, the agency's uncertainty was reflected by its taking the very rare step of keeping the rule on the books as a recommendation rather than a requirement.

Elimination of the rule against separate visual and aural programming may offer considerable possibilities for innovative services by LPTV stations. For example, if you do not stay on the air 24 hours a day, how about letting an AM radio station that must sign off or operate with very low power at night use your aural channel after your sign-off? I know how creative you all are out there, so I expect to see some clever ideas that will once again show that the real excitement and adventure in broadcasting today is right here in our own LPTV industry.

*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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ARIZONA	11	50
ARKANSAS	5	37
CALIFORNIA	24	86
COLORADO	14	37
CONNECTICUT	0	6
DELAWARE	3	0
WASHINGTON, DC	1	0
FLORIDA	21	111
GEORGIA	9	56
HAWAII	1	23
IDAHO	18	41
ILLINOIS	2	33
INDIANA	8	26
IOWA	8	57
KANSAS	5	59
KENTUCKY	6	34
LOUISIANA	7	53
MAINE	6	13
MARYLAND	1	4
MASSACHUSETTS	5	19
MICHIGAN	6	18
MINNESOTA	18	44
MISSISSIPPI	10	20
MISSOURI	9	42
MONTANA	16	47
NEBRASKA	3	19
NEVADA	11	25
NEW HAMPSHIRE	2	5
NEW JERSEY	2	10
NEW MEXICO	8	62
NEW YORK	10	46
NORTH CAROLINA	4	48
NORTH DAKOTA	3	18
OHIO	8	39
OKLAHOMA	15	32
OREGON	15	36
PENNSYLVANIA	11	36
RHODE ISLAND	0	3
SOUTH CAROLINA	2	22
SOUTH DAKOTA	4	19
TENNESSEE	14	44
TEXAS	35	131
UTAH	18	19
VERMONT	0	10
VIRGINIA	2	22
WASHINGTON	5	37
WEST VIRGINIA	0	6
WISCONSIN	8	30
WYOMING	12	54
GUAM	1	0
PUERTO RICO	2	9
VIRGIN ISLANDS	0	1

TOTALS: Licenses: 637  
Construction Permits: 1,759

\*Construction Permits

**Kompas/Biel & Associates, Inc.**



The D-6000 "Panther" from 3M.

# Character Generators: A Review

—by Jacquelyn Biel

Boy, did I have fun at the NAB show last month! I was in the middle of this article, and so I had a wonderful excuse to play with a whole bunch of delightful little boxes that do everything but write scripts.

It's astonishing—the difference between what character generators do now and what they could do only a few years ago. And while capabilities have skyrocketed, prices have tumbled—so that today you can buy basic functions for about a third of what you used to have to pay. Even fancy stuff like paint and grab is within the reach of most budgets. And preview channels—practically essential for a small station—come standard in many units.

For this article we looked at CG's ranging from \$2,000 to \$20,000. Of course, if you're in the market for even bigger stuff, it's available. But, frankly, most of what

you will ever need looks like it can be bought fairly economically. Some companies even offer financing plans.

Let's take a look.

## ESE

One of our first stops was ESE, a company best known for clocks and timers. But if you need a basic character generator, ESE offers a low-cost unit for \$1,395. The ES-CG89 is a rack-mounted box with a detached, full-sized keyboard. A combination analog and digital genlocking system provides solid stability from camera or VCR.

There are 16 colors, including transparent, and four complete upper and lower case fonts. Characters are anti-aliased and proportionally spaced, features unusual in this price range.

Digital special effects include pixel sprinkling and dissolve, and page tum-





ESE's ES-CG89.

bling. Display styles include pop-up, crawl, roll, teletype, line, zip, and reveal. Full word processing functions such as insert, delete, erase, home, line and page copy, centering, and justification make composition easy.

The non-volatile memory holds 30 pages of five lines each, 20 characters per line. Extra touches include an on-screen summary of all 30 pages and a playlist sequencer for displaying stored pages in any order. All memory is protected with a 3-year lithium battery backup.

The ES-CG89 also has a preview channel with both NTSC composite output and RF output on channel 3 or 4. A front-panel video level control makes it easy to match the intensity of the video overlay to external program video.

ESE offers a demo tape for \$10, which can be applied to any purchase.

#### KNOX VIDEO

The next booth was Knox Video. Knox's K40 Microfont™ is a high-resolution character generator listing at \$2,495 and comprising a self-contained, 58-key keyboard and a small external power unit. The non-volatile memory holds 16 pages, expandable to 64 pages. There are two complete upper and lower case fonts, a double-size font expander key, and a complete foreign language set. An optional upgrade doubles the number of fonts available, and any page in memory can be displayed in either the original or the upgrade fonts.

Each line can be individually colored in background and striping with any of 32 available colors, and character colors can be varied by line. Display styles include roll, crawl, and title modes, as well as italics by line.



The K20 titler from Knox Video.

A standard NTSC video input synchronizes the K40 to an external video source. An internal mixer adds the K40's output to the incoming video signal. And a separate preview channel displays the output together with an additional line of characters showing the current system status.

As with all Knox CG's, the entire set of instructions is printed on the keyboard for easy reference.

The K40S, for \$2,795, is the component video (S-VHS) version of the K40 Microfont. The unit is switchable between either composite or Y/C component operation. In Y/C mode, a separate composite output is provided for a local monitor.

If you need something simpler, there is Knox's K20 titler. It features a 58-key keyboard, a 16-page internal memory expandable to 64 pages, a complete upper and lower case Helvetica font, a Eurobold upper case font, an eight-color palette, character flash, and four-speed roll.

#### FOR-A CORPORATION

For-A Corporation offers a range of "video typewriters" that are also easy on the budget. First is the VTW-100, an inexpensive (only \$990) portable black and white character generator with 32 pages of memory at eight 20-character lines per page, vertical and horizontal character positioning, and four-step proportional character size control. Color characters and background are possible with the CI-10 Color Interface.

New, and as yet unpriced, is the VTW-120, a compact S-VHS compatible character generator that features 16 selectable character sizes; 512 colors with eight colors available per page; a 50-page battery backup memory; edge, mask, and background color—selectable by page; individual character flash; and basic word processing functions such as insert and delete.

The VTW-220, at \$2,040, offers a combination of features including built-in color selection, 8-speed roll and crawl, text editing, and a 32K RAM card memory system. The 512-color palette allows 14 colors per page for individual characters, underlines, and backgrounds. Other features include selectable edge and shadow, character flash, and several word processing functions including horizontal and vertical text positioning, word correction, automatic centering, and page sequencing. Optional foreign language keyboards are also available.

Finally, there is the VTW-240. This \$4,650 unit features an anti-aliasing display system, built-in three-split background color, selectable black or white and normal or shadow edges, and individual character flash and underline. Completed pages can be stored on 3 1/2" floppy disks—up to 1,600 pages per disk. Multiple word processing functions make editing fast and flexible.

*continued*

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### TEXSCAN/MSI

Texscan/MSI manufactures three models of character generators—the SG-eB, the SG-3B, and the SG-4B.

The SG-eB is an economical, rack-mounted unit with a separate keyboard. It has 75 pages of storage capacity protected by an internal one-year lithium battery backup. Five fixed screen formats are available, along with eight background colors, and eight character sizes. Display styles include splash, bang, crawl, page print, and roll.

The SG-eB can accept an outside data source such as a newswire service or current local weather and VCR machine control, thus providing a mix of video and text programming. The list price is \$2,495.

One step up is the SG-3B, which, at \$3,995, has gained a reputation as the

cable industry's standard workhorse CG system. User-friendly menus make programming and screen formatting easy. The lithium battery protected memory holds 150 pages, expandable to 675 pages. The unit can be connected to a PC, XT, or AT compatible computer for storing pages on disk.

Four complete fonts, each with 70 nanosecond resolution, are standard. There are 120 color combinations possible per page, including background and character colors. The SG-3B has the same display styles as the SG-eB but adds three display speeds. Other features include graphics, character sizes programmable by line or page in any combination of eight heights and eight widths, line or page flash, and color-coded line separators.

The SG-4B incorporates all of the features of the SG-3B but adds genlock to

allow titling over external video, a higher (35 nanosecond) resolution, and full border enhanced characters. The SG-4B sells for \$4,895.

All Texscan/MSI products come with a one-year full warranty and 24-hour factory support.

### COMPREHENSIVE VIDEO SUPPLY

Comprehensive Video Supply, which has been pushing hard recently in the computer-aided video arena, has developed the PC-2, a plug-in board that turns an ordinary IBM PC or compatible into a full-featured character generator. The \$2,995 card and software system (\$4,490 including the hardware) is designed to compete directly with CG's costing several thousands of dollars more.

The PC-2 is versatile and easy to use. Command menus appear on the screen while you work. If you need the computer for another use, simply switch off the PC-2 board and switch on another program.

You can choose from 32 font styles in varying sizes, 74 graphic symbols, and 64 colors for text and background, with up to eight colors per line, 13 lines per page. Resolution is 40 nanoseconds.

Display styles include italics, edging, background striping, and drop shadows. Two independent crawl lines at any of four speeds can be placed in either direction anywhere on the screen. Word processing functions include insert and delete by character or line.



The PC-2 board from Comprehensive.

The unit also features a preview and a program mode with both RGB and composite NTSC video output, and a built-in keyer and mixer.

Add-on options include the Fonts-Plus board, a library of 28 additional font styles with Paintbrush™ software; a foreign font library disk with Spanish, French, and Portuguese characters; and a scientific font with Greek letters and math symbols.

### TELEMET

This year's newest entry into the low-cost character generator field is the Telemet 2000. Listing at \$2,990, the unit

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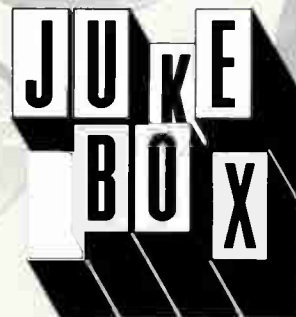
- ▶ *"LP" no longer means Low Power and second class citizenship.*
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is easy to operate, with one-key commands and a control panel editor. Sixty pages can be stored in non-volatile memory and unlimited page storage is available on cartridges or disks.

The 2000 features preview and program channels so that you can edit one sequence while airing another. There is automatic sequencing, remote event triggering, and a page summary of the sixty pages in memory.

Four full fonts with upper and lower case characters are featured, as well as an additional font library on disk, 16 standard colors including transparent, an optional tint spectrum control, and a full variety of page display styles and special effects—including proportional spacing and optional automatic character kerning. Complete word processing functions make creating easy. Companion products include a color enhancer and paint-box graphics.

## DUBNER

Dubner Computer Systems, part of the Grass Valley Group, markets the "K Series" character generators—the low-cost 5-K, the multi-faceted 10/20-K, and, if you're really in the money, the new, dual-channel 30-K. Dubner focuses a lot of attention on software, so look for continual upgrades to any machine you buy from them.



Graphics from the Dubner Weather Station.

The 5-K features four typefaces—each in four sizes, one anti-aliased font in four sizes, and a bonus font disk—for a total of 24 fonts. Also standard are a graphics font for creating geometric backgrounds, two flag fonts, a multi-colored font, and fonts with shadow effects. The apparent resolution of the anti-aliased font is better than 10 nanoseconds.

The fully selectable color palette features 16.7 million colors, with any 256 available per page for characters, edges, shadows, and backgrounds. Text in the foreground is independent of the background, and the foreground may be "woven" into the background for creative full-screen images. Also available as an option is the Backgrounder Series of background graphics on disks.

There are a number of one-stroke keyboard functions that make composition easy. Display features include nine speeds of roll, crawl, slow reveal, tumble, squash, climb, climb together, scanwipe, fade, wipes (up, down, and out), push (up, down, right, and left), and animate.

The 5-K has a separate NTSC sync generator, RGB color encoder, a linear downstream keyer, and genlock. It will accept and display graphics and other fancy stuff created on the 20K and 30K models—making striking presentations possible for even modest station budgets.

The 5-K lists at \$9,500. To increase its affordability, Dubner will finance the unit; terms are \$2,000 down and 12 monthly payments of \$665.

Dubner's 10 and 20K character generators have all the functions of the 5-K but add 4 MB of internal memory making it possible to store some 1,000 text pages and 30 fonts. The 10 and 20K models also allow for custom-created shadows and edges as well as camera capture and paint options. List prices are \$17,000 and \$20,000, respectively.

New at NAB was the Weather Station, a hardware and software enhancement for the 20K. Listing at \$35,000, the complete system comprises the 20K hardware, software with weather symbols and graphics, and a drawing tablet.

The Weather Station collects data from a number of weather suppliers according to pre-programmed commands. For example, specific weather pictures can be requested for specific times of the day, making it possible to present a series of progressive visuals.

Once the data is collected, you can create attractive presentations using capabilities like animated color tables, painting, intricate graphics, and a full assortment of effects.

Finally, there is the dual-channel 30K, Dubner's top-of-the-line broadcast character generator. At \$36,000, it features full-color preview and instant take to on-air. Up to 1,024 colors can be displayed simultaneously on each channel, and each display plane has 4 MB of memory for full anti-aliased text composition over complex backgrounds. Resolution is 40 nanoseconds with the apparent resolution of anti-aliased images better than 10 nanoseconds. Each twin 20 MB removable cartridge holds up to 20,000 text pages.

## LAIRD TELEMEDIA

Laird Telemedia also had something new at NAB—a broadcast quality character/graphics generator for under \$10,000. The unit features 35 nanoseconds resolution, up to 65,000 colors displayable on a single page with line-by-line or pixel-by-pixel colorizing, a 70-font standard library, and full anti-aliasing of all fonts and graphics with the optional Paint system. A special effects package and preview channel are also standard with each unit.

Options include paint, automatic font sizing, hard disk, camera grab, font developer, and clock/calendar. Delivery is scheduled for June this year.

If you're looking for something simpler,

Laird also has their now standard Model 1450, introduced at NAB '88. The 1450 features more than 65,000 colors—all of which can be displayed simultaneously, six resident fonts with 35-nanosecond resolution, 100 pages of internal memory, a built-in NTSC color encoder (with either encoded or RGB outputs), chassis, and keyboard—all at a base list price of \$3,995.

Standard character enhancements include italics at seven angles, full edging, outline, four quadrants of drop shadow, and eight color intensity levels. Display features include vertical and horizontal flip, inverted video, flash, and underline. Also included are nine speeds of roll and six speeds of crawl.

## CHYRON

Chyron, who made the popular VP-2 for years, now has introduced the VP-1, a character and graphics generator module that connects to any PC or compatible computer. The VP-1 has six standard fonts with 35 nanosecond resolution and proportional spacing, 512 colors, unlimited vertical and horizontal overlap, multi-colored backgrounds, three types of edging, variable rolls, variable italics, full word processing, a built-in encoder with sync and genlock, and a built-in downstream keyer.

The VP-2 Plus, which lists for about \$5,000, is a VP-2 upgrade and standalone counterpart to the VP-1. It has all of the features of the VP-1, plus screen menus, single keystroke commands, and a preview channel.

Both the VP-1 and the VP-2 Plus can be enhanced with the Multifont Option which provides up to 36 fonts on line, selectable from a library of more than 150 size and style combinations. The Multifont Option also interfaces with the Chyron Chameleon™ Paint System which has a "Text Grab" feature that makes it possible to mix graphics and characters.

Also new from Chyron is the AGC, a character and graphics generator listing at about \$11,000. The AGC features 30 standard fonts with automatic kerning; 16.7 million colors, including transparent, with 16 colors available per screen; three types of edges, each variable in thickness and direction; nine speeds of roll and crawl; real-time animation; automatic sequencing; and ten programmable function keys. Besides the standard word processing functions, the AGC has selective justifications, row exchange, and squeeze/expand. Also included is a color encoder and linear keyer, a built-in sync generator with genlock, and remote event triggering.

AGC options include Logo Compose which allows you to create custom fonts, logos, symbols, or graphics; 2-D Video Effects allowing rows or pages to tumble, spin, zoom, wipe, and slide—all at variable speeds; an additional 3 1/2" floppy disk

*continued on page 22*



## Syndex For Satellite Dishes?

The Federal Communications Commission has issued a combined Notice of Inquiry and Notice of Proposed Rulemaking (FCC 89-117) asking for comments on syndicated exclusivity rules for syndicated programming that is delivered by satellite to home satellite dish owners.

The action is an outgrowth of the Satellite Home Viewer Copyright Act of 1988, which is intended to ensure that dish owners can receive satellite-delivered programming.

One question to be considered is whether present technology will allow satellite carriers to selectively delete programming for the specific geographic areas in which a broadcaster may have asserted exclusivity rights. Another is how much it will cost satellite carriers to comply with syndex regulations. A third is whether or not satellite carriers could purchase national rights or syndicators could withhold rights against dish owners.

The House Energy and Commerce Committee Report on the 1988 Satellite Home Viewer Copyright Act suggests that syndex rules for satellite dish owners should be imposed even if the costs are *incrementally* more for satellite carriers than for cable systems. However, costs over and above incremental costs would raise questions about the feasibility of imposing syndex on satellite carriers.

The Commission also asked for comment on the specifics of the rules, including how closely they should parallel the cable syndex rules. N/B

## Dennis Bucks Commission's Stance On One-To-A-Market Rule

Citing her concern for preserving diversity in broadcast ownership, Commissioner Patricia Diaz Dennis has issued a separate statement on the FCC's December 1988 refinement of the radio-TV cross-ownership rules.

The Commission had retained the rule, also called the "one-to-a-market" rule, but agreed to entertain waivers on a case-by-case basis.

Dennis attacked the majority stance, saying it was in danger of "abandoning the Commission's longstanding commitment to diversity." Instead of the majority's 30 radio or television voices, she favors "at least 45 voices and 65 stations in the market" before permitting radio-TV

combinations. She said that the majority's opinion ignores the fact that TV stations "generally cover a wider area, attract a larger audience, and have more impact on public opinion than radio stations."

Dennis also disagreed with the waiver approach, citing the FCC's tendency to grant waivers whenever they are requested. And she said that, because regional concentration rules have been relaxed, it is even more crucial to preserve local market ownership restrictions. She noted that the combination of a relaxed waiver policy and a lower number of voices means that radio-TV cross-ownership could occur even in relatively small markets. N/B

## Blonder-Tongue Sold

Isaac (Ike) S. Blonder and Ben H. Tongue, chairman of the board and president, respectively, of Blonder-Tongue Laboratories, Inc. have announced the sale of their 38-year-old New Jersey-based company to a group headed by James A. Luksch, president, and Robert J. Palle, Jr., executive vice president.

The new owners will retain the Blonder-Tongue name and rights, and will continue the company's marketing to the SMATV, cable, MMDS, and home satellite reception markets. The company's format—including the marketing, sales, and distribution procedures—will remain the same. N/B

# Mark Your Calendar!

**THE DATE — November 5-8, 1989**

**THE PLACE — Riviera Hotel in Las Vegas**

**THE EVENT — 2nd Annual LPTV Conference and Exposition**



For Information  
on attending, exhibiting, participating or  
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# CBA Comment

—by Colette Carey

Well, here it is, my first "CBA Comment." Even though I'm thrilled to have the entire column to myself for the first time, I will not be using this opportunity to voice an opinion, to discuss a point of view, nor to wax philosophical on any topic at all. No, this month's column is just the facts, ladies and gentlemen!

But what important facts they are! This is what you've been waiting for since last year's CBA Awards Competition. Remember when you saw last year's winners and you said to yourself, "I know that my station has done something that good. Wait until next year!"

Well, next year is here, and it's time to announce our "Call for Entries" for the Second Annual CBA Awards Competition. Entries will follow the same basic format used last year, with only a few changes.

All the information that you will need is given here.

I can't stress enough the fact that we are ANXIOUS to see this year's entries. So, SEND THEM IN! LPTV is a growing industry, and the more quality video we have to evidence our growth, the better!

Here are the facts.

## CATEGORIES

**Non-News Program:** Each entry, edited sample not to exceed 30 minutes.

**News Program:** Each entry, edited sample not to exceed 15 minutes.

**Promotion/Public Service Announcement:** Each spot, 60 seconds or less.

**Commercial Announcement:** Each spot, 60 seconds or less.

## ELIGIBILITY AND JUDGING

This competition is open to all LPTV stations. Entrants need not be members of CBA.

Entries will be judged on overall creativity, production quality, and the achievement of the entrant's objectives as stated in the entry form.

Judges will be a select panel of experienced broadcasting professionals. Decisions are the responsibility of the judges, and all decisions are final.

## HOW TO ENTER

Please complete one entry form for each submission and attach it to your entry. All entry forms must be TYPEWRITTEN. Attach an additional copy of the entry form to your check for the entry fee.

There is no limit to the number of entries that you may submit in any category. However, an entry fee must accompany each entry.

If you submit multiple entries, please submit ONE check to cover all entry fees. Make checks payable to the Community Broadcasters Association.

Entry fees are as follows:

CBA MEMBERS: \$25.00 per entry

NON MEMBERS: \$50.00 per entry

Please submit entries on good quality 3/4" or 1/2" VHS video cassettes with no color bars or tone. Entries should have at least 10 seconds of black at the head of the cassette. Each entry must be submitted on a separate cassette.

Finally, please label all cassettes and cassette boxes with the CATEGORY, ENTRY TITLE, and SUBMITTING STATION. Tapes will not be returned.

## ENTRANT NOTIFICATION

All entries will become the property of the Community Broadcasters Association. Entry in this competition implies that you consent to CBA's use of the material in any fashion deemed necessary to promote the LPTV industry. The CBA may share copies of the material with its members or other interested parties without your further consent.

## DEADLINE

All entries, completed entry forms, and entry fees must be received by 5:00 p.m. FRIDAY, SEPTEMBER 30, 1989. Mail all materials to:

Community Broadcasters Association  
5235 North 124th Street, Suite 22  
Milwaukee, WI 53007-1101

Finalists will be notified by mail prior to the CBA Conference & Exhibition, November 5-8, 1989. Winners will receive their awards at the Awards Presentation at the Conference.

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## QUESTIONS??

Contact Colette Carey, CBA Membership Services, at (414) 784-5977.

BEST OF LUCK TO YOU ALL!!

• • •

On another matter...the CBA needs your help.

Like any young organization, the CBA is in constant need of money. To help meet this need, we have established a relationship with Frank Cannella, Jr., a television direct response consultant. Frank has access to a series of top-producing, self-contained, 30-minute infomercials.

We will begin with three different programs for you to air when you can and where you can. A percentage of the income they generate will be contributed to the CBA. Thus, your donation of air time will provide some of the funding we need to continue our services to you.

The programs will arrive at your station accompanied by detailed traffic instructions. **At no time will we be using your prime time block.** The vast majority of our requested air time will be late fringe; late night; and weekend mornings, afternoons and late night.

You'll never be responsible for handling calls or for any accounting procedures. Simply cooperate by airing the programs according to the instructions you receive.

The more stations we sign up, the better it is for the CBA. Here's how to participate:

Call Frank Cannella at (414) 763-4810 **no later than June 30**, and say, "I want to help the CBA." Then leave your name, telephone number, and company name. Frank will return your call and give you the details. If you have any questions, he will answer those, too.

Already agreeing to participate are W13BG, W58AV, Kentucky New Era, Howard LP Television, Choice Olean TV, Alionas Communications, K49AZ, Broomall Broadcasting, Channel 27, Ltd., Great Oaks Broadcasting, London Bridge Broadcasting, Florida Broadcasting, and MTN Broadcasting. The CBA salutes these participating members with a special **THANKS**.

*Colette Carey is assistant to the president of the Community Broadcasters Association.* 

**BON MOT** 

**It's almost impossible to write anything without making someone angry. If I ever simply wrote that it was a nice day, I'm sure someone would call to say: "Maybe it was nice for you, but it was a lousy day for me."**

Chicago Tribune columnist Mike Royko

## Entry Form

# Second Annual CBA AWARDS COMPETITION

**(Form may be photocopied)**

Please read the rules and regulations before completing this form. TYPEWRITTEN copies of this form must accompany EACH entry. Attach one copy of this form to each entry. Attach an additional copy of each entry form to your entry check. Please submit ONE check for multiple entries.

I have read and agree with the rules for submission:

\_\_\_\_\_  
*signature*

### CATEGORY:

Program (Non News)  News  Promo/PSA  Commercial

Title of Entry \_\_\_\_\_

Address \_\_\_\_\_

Submitted by \_\_\_\_\_  
(call sign) (community of license)

Station Contact \_\_\_\_\_

Phone ( ) \_\_\_\_\_

### OBJECTIVE

(25 words or less) MUST BE COMPLETED

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### FEE

(Make checks payable to Community Broadcasters Association)

CBA Member (\$25.00)  Non-Member (\$50.00)

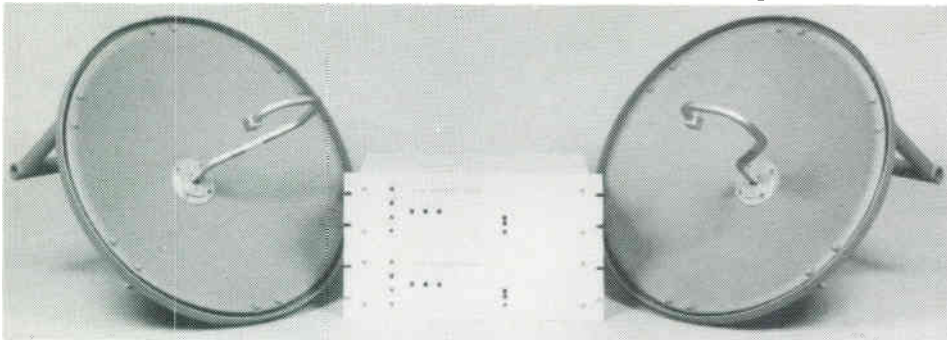
Total number of entries submitted \_\_\_\_\_

Total amount enclosed \_\_\_\_\_

Mail to: CBA  
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### West Coast's 15TV

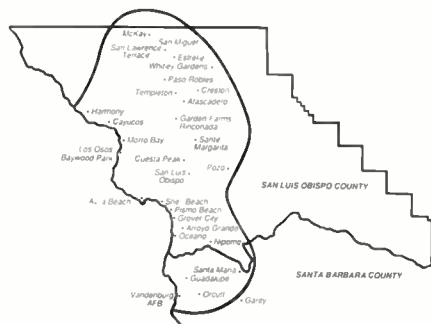
*continued from front page*

Barbara DMA is almost 84%. So carriage is important to 15TV. But even though there is strong community support for the station, even though the City of San Luis Obispo made a written request to the company, Sonic Cable has refused to carry 15TV.

#### Precedent Worries Cable

Vincent explained, "Their concern is that if they put one LPTV station on their system, they'll have to carry every other LPTV that comes along in the future." The LPTV Report tried several times to contact a Sonic Cable representative for their views on the situation, but we were unable to reach anyone who could give us an authoritative answer. Our telephone calls were not returned.

Vincent feels that the staff at 15TV have already proven themselves to be good community broadcasters, and that this alone should entitle them to at least a six-month tryout with Sonic. In the meantime, 15TV maintains a good relationship with Falcon Cable, which serves the northern part of the county.



15TV's B contour—San Luis Obispo County.

For approximately two months now, 15TV has been acting as a quasi-translator for the independent KADY-TV in Oxnard/Ventura, CA. The Oxnard station microwaves its signal to 15TV in San Luis Obispo for 19 hours every day. The agreement seems to be working well for both sides.

"While the situation gives them an extra Arbitron territory, we get some good power-packed programming," said Vincent.

KADY pays 15TV's operating costs for the 19-hour block, and 15TV retains the right to air its own local programming, as well as revenue from the commercials it



15TV's Skip Hansen and Glenda McCartney do live commentary for the 1988 Independence Day parade.

sells. 15TV also can sell local spots in any of the independent's unsold slots.

Vincent explained that the arrangement helps 15TV with another major problem faced by LPTV operators—finding quality programming at an affordable price. "Most programming that LPTV's have to use is stop-gap programming," he said. "You need something to overcome this problem, so you have to lean on your community stuff."

#### Production Houses Help

Over the past year, 15TV's "community stuff" has included numerous California Polytechnic sporting events, golf tournaments, community parades, and the Pismo Beach Mardi Gras Jazz Festival. 15TV covers these events with the help of various area production houses which they hire on an hourly basis. The result is some quality production at very reasonable prices, and because the houses have mobile units that the station doesn't have, 15TV can create a visible community presence for very little money.

"I always say that LPTV stations should get involved with the community any way that they can," said Vincent. "If you touch the community, they will touch you."

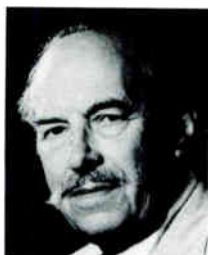
Vincent also feels that LPTV operators should try to add excitement to their formats. 15TV does that inexpensively by integrating tried and true radio concepts into their programming—telephone contests, for example, with tickets to local events as prizes. Instead of copying full power stations, Vincent feels that LPTV's should try the new concepts and ideas that the full powers will not. Finances can be a problem, but Vincent says that "if you can't do it different, do it better."

15TV's co-owner Steve Urbani feels that the ultimate goal for the station, as for any LPTV in a smaller market, should be a clear public image as *the* community station. "If something were to happen in the community, you want the viewers to know that your station is the one to turn to for coverage. You want the people of your community to know what to expect from your station."

That kind of image can be hard to build, he acknowledges. "You can't grow local roots overnight. Bob and I were lucky in the fact that we have lived and worked in this community for years. We really didn't have to introduce ourselves to the area, just our new concepts."

Vincent advises new operators to cultivate this community presence and to create the best possible station image. Presentation materials such as sales packets and station flyers should be the best quality that the budget will allow. "Fake it 'til you make it, if you have to," he said.

He also advised stations to start with enough money to "weather the storms, because they will be there." And if times get tough, "just smile and say, we're going forward no matter what!"



## Technical Talks

—by John H. Battison, P.E.

This month's column was to have dealt with calculating map coordinates, but the recent National Association of Broadcasters Convention has reminded me that some advice on buying equipment may be more in order.

For example, at NAB I saw a \$200,000 video switcher and special effects generator, and at the next booth a \$3,000 video switcher and special effects generator. Which one is for LPTV?

Probably neither!!

The \$200,000 model is far too expensive and is not needed. The \$3,000 model is probably not good enough. By this I don't mean it is no good...far from it. But it may be meant for advanced amateurs; and LPTV broadcasters are professionals.

The \$3,000 switcher would soon be outmoded and would probably wear out very quickly. Today, with Super VHS and Beta, the LPTV station has a chance to produce pictures as good as those of its big brother, for a fraction of the cost.

Despite what the advertising says, the average home TV receiver does not reproduce much more than 350 lines of resolution. That means that no matter how many lines a station transmits, 350 is all the viewer sees.

On the other hand, any signal originating with less than 350 lines will appear poorer in quality to the viewer. The average home VCR puts out maybe 280 lines. You certainly want your station to put out more than that, so you use Super VHS, Beta, or even one of the new high performance half-inch, or even three-quarter inch, systems.

### Transparency

It is essential that all the equipment through which your video passes on its way from your VCR to the transmitting antenna be capable of passing every line of video that it receives. This quality is called "transparency"—a word meaning

simply that the piece of equipment does not affect the video in any way whatsoever. Similarly, a piece of optically flat glass is transparent to light and sight.

Before placing an order for a fascinating piece of equipment, pause for a moment and think about both your signal sources and your programming. If much of your program material comes from satellites, you probably don't need an elaborate switcher with unlimited special effects. A simple three- or four-input switcher with simple effects such as fade, wipe, and superimpose will probably be sufficient. Of course, you may also want to consider a more elaborate one with a broader selection for use in commercial post production.

The area of commercial production is very confusing. It is only too easy to be swept up in your desire to emulate the video fantasies of the networks. But stop and think how many of your local sponsors will really want, need, or know how to take advantage of such productions.

Video salespeople are generally honest, sincere individuals who will do their best to sell you what you need. Sometimes they will sell you what *they* think you need, and sometimes what they think *you* think you need. Often neither is correct. They are accustomed to dealing with customers who have a pretty good knowledge of the equipment. Because of this, it

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is easy for customers to fool a salesperson into thinking they know what they're talking about, and what they want. So don't be afraid to ask, and ask some more, until you feel sure of your ground.

#### Switchers Need TBC's

There is also the little matter of time base correctors—or TBC's. Unless both signals come from a synchronous source, they can't be faded or wiped in a switcher. Most of the people buying television equipment know this. But many of the newcomers to LPTV may not. They know that audio can be faded and superimposed; so why can't video? After all it's an electrical signal too.

Unfortunately, for reasons too technical to go into here, two such video signals can't be indiscriminately mixed. This is where the little TBC comes into the picture.

A simple switcher such as the \$3,000 model we talked about earlier would need two time base correctors to mix two wild video signals. This is two signals from, say, two VCR's. Because the two VCR's produce very slightly different electrical signals, when the signals are combined without first being channeled through a TBC, they cause poor results—at the very least "glitches" like picture rolls, or flops or flashes. This is very unprofessional, and a lot of these in an LPTV signal can drive viewers away. The TBC, on the other hand, adjusts the signals so that they match each other.

So don't rush into buying equipment. Look at everything you can first, ask all the questions you need to ask, and then go back and talk to the equipment suppliers who specialize in LPTV matters. It will be easy to spot them.

*John H. Battison, P.E. is a consulting engineer with offices in Loudonville, OH.*

## 1989 Beryl Spector Scholar Announced

Christine M. Molitor, a junior majoring in broadcast promotion and advertising at Southern Illinois University, is the Broadcast Promotion and Marketing Executives' Beryl Spector Scholarship winner for 1989. Molitor will use the \$2,500 award for tuition and other expenses during her senior year.

The scholarship was awarded for Molitor's 30-page market study on attracting visitors to St. Louis, and a resulting pro-

motional television spot. It will be presented officially at the Honors Luncheon during the BPME/BDA Seminar in June.

BPME's scholarship program is supported and promoted by the Broadcast Educators Association and the national student honorary society, Alpha Epsilon Rho. The Beryl Spector scholarship is named after the late Beryl Spector, BPME's 1985-86 president, who helped implement the program.

## 2,000 Expected For BPME/BDA Seminar

More than 2,000 broadcast promotion, marketing, and design professionals from radio and television stations, networks, syndicators, and cable systems are expected to attend the Annual BPME/BDA Seminar in Detroit June 21-24.

"Targeting Creativity in Broadcast Marketing and Design" is the theme for the 1989 Seminar, which will feature sessions on ethics in advertising, creative promotion, low budget production techniques, radio marketing, cable system promotion, and management skills. Products and services for the design and promotion professional will be shown in the exhibit hall.

Also on display will be the winning entries in the BPME and BDA Gold Medallion Competition.

BPME, the Broadcast Promotion and Marketing Executives, is an international organization of broadcast and cable marketing professionals. Among the many services offered to BPME members is a comprehensive resource library of promotional tools and techniques. The Broadcast Designers' Association—BDA—has an international membership

of nearly 1,000 art directors, designers, and graphic artists.

For membership or Seminar registration information, call (213) 465-3777. For exhibit space, call (214) 720-1335.

## Gold Medallion Entries Up

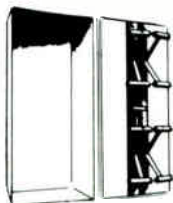
The Broadcast Promotion and Marketing Executives has announced that this year's entries for the International Gold Medallion Awards are up by more than 400 over previous years.

The BPME International Gold Medallion Awards are presented each year in recognition of creative excellence in broadcast promotion and marketing. The competition includes print, audio, and video entries that were used in promotional projects during the preceding calendar year.

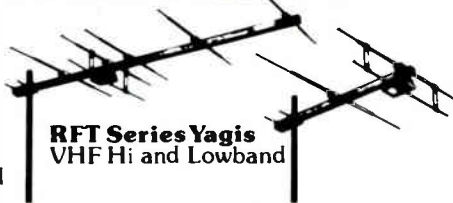
This year's winners will be announced at the BPME Gold Medallion Awards ceremony at the BPME/BDA Seminar in Detroit.

# LPTV Commercial Antennas

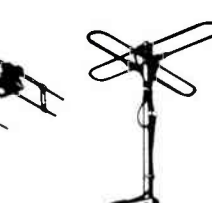
*Lindsay*



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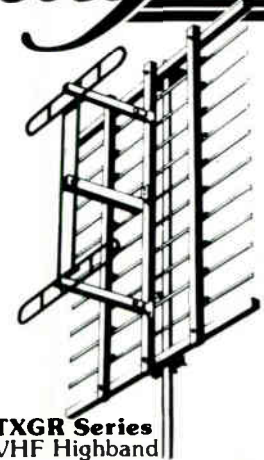
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mance without confusing conversion or reference tables, without complicated switches and controls, without hassle. But that's just the beginning.

Order the optional RS-232 computer remote control and you can change everything from the transponder bandwidth to the subcarrier frequency, for a whole network or any individual unit, either by phone modem or Earth station uplink.

For broadcast applications, Standard offers the Omni Pro with the Broadcast Performance Package, which includes proof of performance, EPROMs pre-programmed

for all domestic satellite formats and channels, multiple IF bandwidths, additional audio subcarrier demodulators, and more.

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## Character Generators

continued from page 14

drive for off-line page storage; and RGB component outputs.

Higher in price (about \$18,500) but with some tempting capabilities is the Scribe, Jr. a compact version of the even fancier Scribe. The Scribe, Jr. has all of the features of the AGC, as well as fully anti-aliased displays, automatic horizontal and vertical centering, and a cut and paste function. The dual-channel option includes a mix and effects module that allows you to send combinations of the two channels into a single output. Effects include a wide variety of wipes and dissolves between channels.

The Scribe, Jr. is fully compatible in both resolution and fonts with Chyron's most expensive character and graphics generators so that messages and displays can be created on the higher priced units and downloaded for playback on the Scribe, Jr. Similarly, text and graphics created on the Scribe, Jr. can be accepted and manipulated by the AGC. This means you can hire a production house to do some fancy background stuff which you can then vary with your own machine.

Chyron offers a financing plan that, according to a company spokesperson, makes these units affordable for any station.

## 3M

Then there is 3M's new two-channel version of the D-3600 character generator, shown for the first time at NAB. The D-3600, which comes standard with a single channel at \$7,345, now has a two-channel option for an additional \$2,000. The two channels can be controlled from a single keyboard or from separate keyboards.

The D-3600 has a palette of 4096 colors with 16 character and 16 background colors permitted on any page. There are five built-in fonts, each with 92 characters, both upper and lower case. The 256 character sizes are selectable by row, and characters may be inverted to create the illusion of reflection. Resolution is 35 nanoseconds, and spacing is proportioned automatically at the pixel level.

The D-3600 features complete, one-keystroke word processing functions, and two 3 1/2" micro floppy disk drives. Up to 1,000 pages of text can be stored on each diskette.

Also shown at NAB was 3M's new D-6000 "Panther" graphics generator. Billed as a "sophisticated graphics tool the advanced operator will not outgrow," the Panther combines the capabilities of an advanced character generator and a paint system.

Two of its major features are logo animation and camera grab. Animation can be done in the traditional way—cell by cell, or generated automatically by using zoom, flip, and spin—or any combination.

The machine accepts black and white input from copy cameras for loading stats and logos. Once loaded, the images can be colored with a stylus and digitizing pad. And you can add to or change them with the Panther's basic painting functions and free-hand drawing capabilities. A downstream keyer is built in so that graphic images may be keyed into studio program video.

This single channel graphics generator becomes a basic character generator with the flip of a switch, permitting full editing from the generator keyboard. Any number of fonts can be downloaded from the disk library, providing instant access during composition. Fifteen font faces in multiple sizes and italics are standard. Resolution is 35 nanoseconds.

Other features include proportional spacing; multi-speed crawl and roll; spin and tumble; timed sequencing such as billboards and slow reveal; and animations like zoom, flip, tumble, and trails. A real-time clock, programmable in numerous display styles, functions as a time-keeper and event timer. Dynamic features can be pre-programmed and run from a 20 MB hard drive.

The D-6000 lists for \$16,795. A second font library disk sells for \$800.



## WHERE TO CALL

### 3M

Broadcasting Products Division  
Building 225-4S-10, 3M Center  
St. Paul, MN 55144-1000  
(800) 328-1008  
In MN: (612) 733-2874

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### Chyron Corporation

New York: 265 Spagnoli Road  
Melville, NY 11747  
(516) 845-2020/2022

California: 20469 Valley Boulevard  
Walnut, CA 91789  
(714) 598-4111 or 595-3010

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### Comprehensive Video Supply Corporation

148 Veteran's Drive  
Northvale, NJ 07647  
(800) 526-0242

In NJ: (201) 767-7990

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### Dubner Computer Systems

6 Forest Avenue  
Paramus, NJ 07652-5214  
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The Scribe, Jr. from Chyron.



# Supplier Side

Monroe Electronics has just announced their new Series 3000 program timer. This micro-processor-based controller uses state-of-the-art "Soft Key" front panel switching and a self-prompting, two-line, 40-character LCD display.

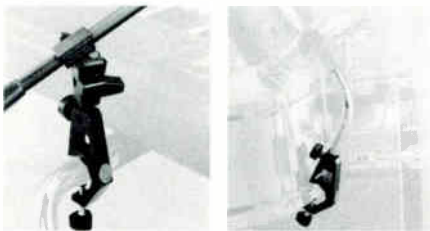


Monroe's Series 3000 program timer.

With 16 open collector outputs for on/off or momentary operation, the timer can be used in any application requiring a closure to ground or a change in logic level for real-time activation or de-activation. Open collector outputs can be used to control satellite receivers that have remote channel selection interfaces, eliminating the need for two receivers. The Series 3000 timer can also control audio/video relays, IF switches, and videocassette machines.

Other standard features include two module slots for optional, independent audio/video modules; two serial ports for expansion to two audio/video switching panels; one serial port for an external printer; and one serial port for a modem. The timer has a 250-event minimum capacity, with real-time clock, seven-day programming, and time display to a resolution of one second.

Circle (2) on ACTION CARD



The MAC-1 adaptor from Atlas/Soundolier

Atlas/Soundolier has introduced a new all-purpose adaptor designed to clamp directly onto any free-standing drum set and keyboard or synthesizer so that the instrument or vocalist is as close as possible to the microphone.

The adaptor will accept all 5/8" 27 threaded microphone holders and standard adaptors including flexible goosenecks, twin mounts, extension tubes, snap-on or lock-on mounts, shock mounts, and boom arm extensions. The material is high-strength extruded aluminum. The finish is a non-reflecting ebony epoxy.

Circle (19) on ACTION CARD



# Supplier Solo

—by Les Brown

The SCB-100N sync/color bar generator from Grass Valley.



BOOM! BOOM! BOOM! A hundred sweating bodies straining at the oars of an ancient galley keep time to the beat of a giant drum.

The drum stops. The oarsmen continue. Soon oars tangle...fights break out...the ship is dead in the water. Without the drum-beat, chaos.

In television, the drumbeats are sync pulses.

Vertical pulses mark the top and bottom of each picture. Horizontal pulses mark the beginning and end of each line. (Vertical and horizontal pulses are sometimes combined into something called "composite sync.") Blanking pulses define the blanking interval, the part of each line that is invisible to the viewer. The subcarrier, a high frequency (3.58 MHz) signal, makes color possible.

Most of today's systems don't receive these four signals separately; instead, they lock to a single signal called "color black." But some equipment still uses composite sync, plus blanking and sub-

carrier.

No matter whether your system uses color black or sync/blanking/subcarrier, the signals are still drumbeats. They ensure that the pictures

from every VCR, camera, and VTR are in step. When the timing is correct, you can cut, mix, wipe, or key without picture breakup and without color changes.

The timing source, or master drumbeat, is called a "sync generator." In some cases, the sync generator will reference its timing pulses to an internal crystal. In other cases, called "genlocking," the reference signal is incoming video from a camera or VTR. Timing pulses matched to the reference signal are sent out from the sync generator to other equipment. However, because the pulses are delayed slightly as they pass through cable, they can be controlled through cable length compensation adjustments on the generator.

Just as timing requires reference signals, so does maintaining correct video and audio levels. The signals for these are most often color bars and audio tones, which are recorded on the front of every professionally made videotape or cassette. Color bars also provide essential

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phase information—keeping the grass green and the sky blue.

**Sync/Color Bar Generators**

Grass Valley Group has been the leader in sync pulse generation for 30 years. That position has come through close attention to the television industry's ever-changing needs. Most recently, GVG has turned its attention to the requirements of community television. Our new SCB (sync/color bar) product family combines the pulse and reference signal generators into a simple, affordable package. All circuitry is on a single board securely mounted in an all-metal frame. The design is based on GVG's popular 9500 se-

ries, the sync generators chosen for the recent Olympics and by major networks and production facilities.

There are two SCB series products: the SCB-100N for isolated operation, and the SCB-200N for the broadcaster who uses satellite programming and wishes to key local captions into network programming without the expense of a frame synchronizer.

Both SCB's use a 14.3 MHz temperature-controlled crystal oscillator. This frequency standard is accurate to 1.4 parts per million over a broad temperature range—a feature that is especially important when a facility is shut down

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each evening and must be started up each morning without a long warm-up.

The output of the SCB family is compatible with both modern and older equipment. The primary locking signal is color black. But composite sync, blanking, and subcarrier are also provided, as well as a color-frame identification pulse for editing and a Grass Valley encoded subcarrier. The encoded subcarrier is used with low-cost retiming modules, making it simple to deal with equipment that has no capability of internal adjustment. In addition, both SCB units have four outputs, eliminating the need for separate distribution amplifiers in most facilities. Both also have SMPTE color bars and audio tone outputs.

**The SCB-100N and SCB-200N**

The SCB-100N is a free-running, stand-alone system. Listing at \$1,250, it has all of the features mentioned above, making it ideal in any situation where there is no need to lock to an external source. The audio tone is monaural, 1 KHz.

The SCB-200N, at \$1,995, has all the features of the SCB-100N plus genlock, the ability to lock to an external video source.

**Why Genlock?**

When an external source is to be combined with studio video, there is timing conflict between the two. Each is rowing to the beat of a different drummer, making it impossible to mix, wipe, or key the one into the other. Genlock treats the external signal as a master drumbeat, making it possible to synchronize the timing of the two sources.

Any devices that are connected to the sync generator are shifted right along with it, thus bringing them into time with the outside signal. Once the external and local signals are locked, video effects become painless.

Genlock is not a new technique, but it has been refined considerably in the SCB-200N. Inevitably, when a system is switched from free-run to genlock, there is a momentary disturbance. This effect has been minimized by the SCB-200N's fast-acting locking circuitry, which stabilizes in less than two frames. Similarly, when a system is switched back to free-run, disturbance occurs. However, in the SCB-200N, that disturbance has been virtually eliminated.

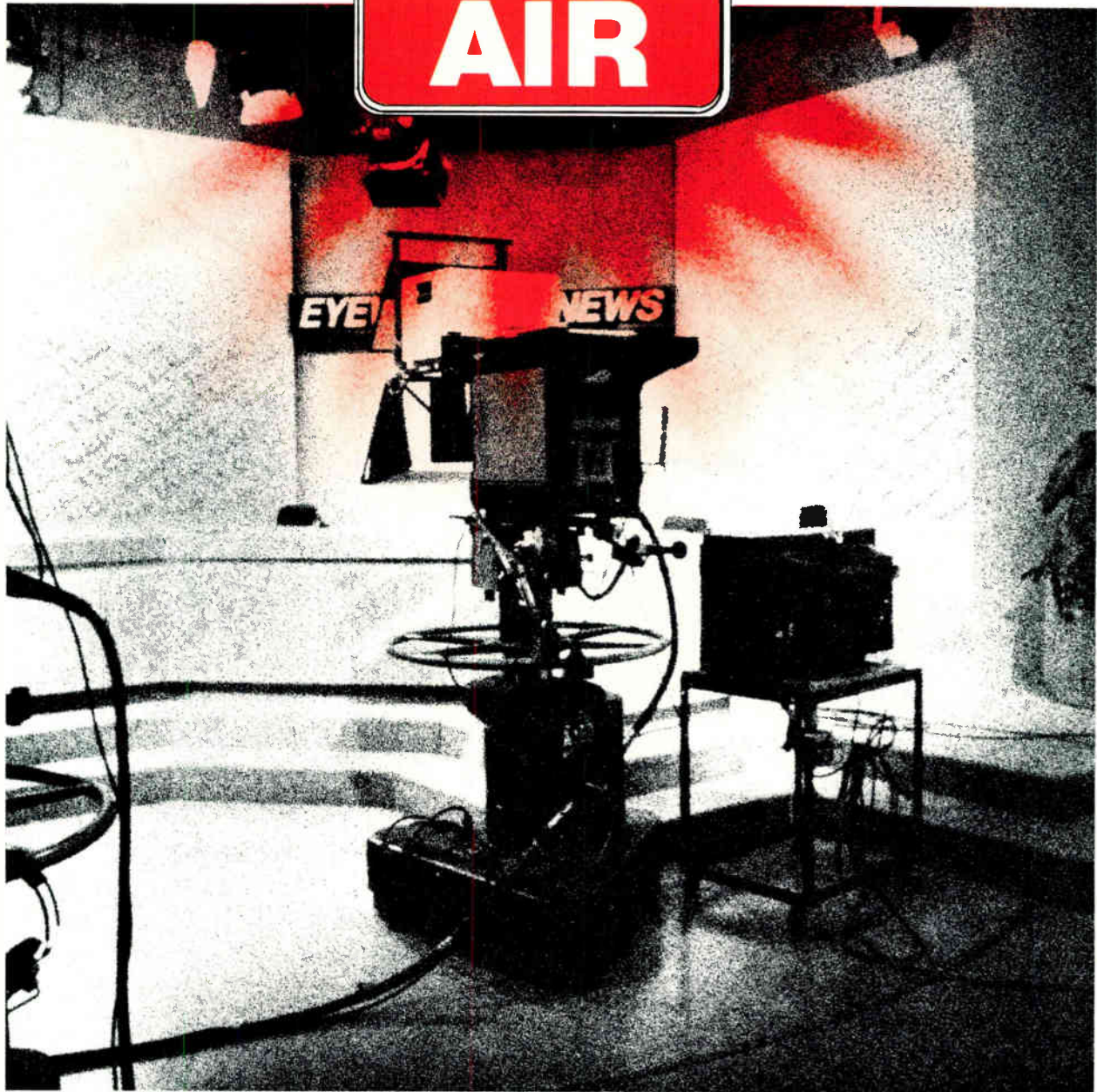
**RS-170A and the Broadcaster**

Every sync generator ad talks about RS-170A. This is a recommended standard for studio video. The key point is something called "SC/H phase" or subcarrier/horizontal phase, the relationship between the leading edge of horizontal sync and the subcarrier, as displayed on a waveform monitor.

SC/H is not a concern when you are broadcasting. Switchers and transmitters are not affected by SC/H phase. Neither are home TV sets. But SC/H does make a

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big difference in video recording. When the signals going into VTR's are not properly SC/H phased, there is the possibility of a 140-nanosecond widening of blanking on the tape. It doesn't take many generations before blanking has become excessively wide, and an FCC citation is on the way!

Although a sync generator may be fully RS-170A when free-running, low-cost units typically abandon RS-170A as soon as they are locked to an external source. That's because the local sync pulse generator is brought into time with the outside video by means of separate horizontal and subcarrier phase controls. The SCB-200N, on the other hand, is designed so that the linear subcarrier adjustment automatically trims horizontal phase to maintain RS-170A standards at all times, even when it is locked to a non-compliant source. That's important, because you don't want to have to avoid recording when your master sync generator is locked to external video.

### The Training Is Free

Grass Valley Group has been building terminal equipment, switching, and special effects for the broadcaster since 1959. The company has been solid state from day one, never having built a product using tubes. GVG's Model 100 production switcher has proven that hi-tech and high quality are not incompatible with a reasonable price. The recent introduction of the DSK-101 linear keyer, and now the SCB sync/color bar generator series, demonstrates that the needs and budgets of the community broadcaster are being recognized with equipment designed specifically for them.

The SCB family is protected by a two-year parts and labor warranty. If any piece of Grass Valley Group terminal equipment needs servicing, a simple phone call will bring a replacement unit from inventory, typically within 24 hours.

As for training, Grass Valley supplies a detailed manual for the SCB system, along with complete installation and maintenance information. This manual, the "Professional Video Tutorial," is available free on request, regardless of whether any product is purchased. Also free on request is GVG's "NTSC Video Timing Tutorial," the graduate course of timing techniques.

*Les Brown is product marketing manager for Grass Valley Group's Modular Products Division. Before joining GVG in 1978, Brown spent nearly 20 years in radio and television broadcast programming and engineering.*

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**Immediate buyers** for LPTV construction permits, top 100 markets. Call Bill Kitchen at Television Technology Corporation, (303) 665-8000. Or write for full details to: Bill Kitchen, Television Technology Corporation, P.O. Box 1385, Broomfield, CO 80020.

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## NEW LPTV LICENSES

The following LPTV stations received licenses on the dates shown. Station call sign, location, and the name of the licensee are also given.

K24CM Northridge, CA. California State University, 4/13/89.  
K02NO Rupert, ID. William L. Armstrong, 3/30/89.  
W69BT South Bend, IN. Weigel Broadcasting Company, 3/30/89.  
K31BW Manhattan, KS. Trinity Broadcasting Network, Inc., 3/30/89.  
K21AP Topeka, KS. Trinity Broadcasting Network, Inc., 4/14/89.  
W66BC Shepherdsville, KY. Altes Ellpee, Inc., 4/14/89.  
K65EF Baton Rouge, LA. Great Oaks Broadcasting Corporation, 3/30/89.  
W24AR Portland, ME. NTV, 3/31/89.  
W26AB Detroit, MI. Channel America LPTV Holdings, 3/30/89.  
K69FN St. Louis, MO. Catholic Views Broadcasts, Inc., 3/31/89.  
W33AK Nashua, NH. Center Broadcasting Corporation of New Hampshire, 3/30/89.  
W21AI Portsmouth, OH. Trinity Broadcasting Network, Inc., 3/30/89.  
W17AE Orangeburg, SC. Columbia TV Broadcasters, Inc., 3/30/89.  
W11BZ Hendersonville, TN. Richard C. Goetz & Lisa A. Goetz, 4/13/89.

## NEW LPTV CONSTRUCTION PERMITS

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

W14BF Luverne, AL. Ashley N. Davis, Jr., 4/14/89.  
K67EO Bentonville, AR. The Times Southwest Broadcasting, Inc., 4/13/89.  
K34CQ Cottonwood, AZ. Yavapai College, 4/13/89.  
K40CP Parker, AZ. John F. Craven, Jr., 4/13/89.  
K46CI Yuma, AZ. Carroll McCarthy, 4/5/89.  
K17CN Daggett, CA. County of San Bernardino Service Area 40, 4/13/89.  
K08LC Sacramento, CA. Kidd Communications, 4/13/89.  
W33AU Daytona Beach, FL. Continental Satellite Corporation, 4/13/89.  
W31AT Gainesville, FL. James Vincent Fitzpatrick, 4/13/89.  
W15AT Port Charlotte, FL. A.B.W. Communications, 4/13/89.  
W17AU Port Charlotte, FL. A.B.W. Communications, 4/14/89.  
W56CI St. Petersburg, FL. WTSP-TV, Inc., 4/7/89.  
W05BO Douglas, GA. Manuel A. Cantu, 4/13/89.  
W02BZ Tifton, GA. Aubrey Smith, 4/10/89.  
K33CZ Lihue, HI. Mountain TV Network, Inc., 4/13/89.  
K44CX Sioux City, IA. Cherokee Network, 4/7/89.  
K48DG Malad City, ID. Ellen M. Armstrong, 3/14/89.  
K22DB Preston, ID. William L. Armstrong, 4/10/89.  
W50BB Indianapolis, IN. Butler University, 4/13/89.  
W53AV Indianapolis, IN. Legal Eye Videographers, 4/7/89.  
W67CC South Bend, IN. William N. Udell, 3/14/89.  
K16RG Concordia, KS. Northeast Kansas Broadcast Service, Inc., 4/14/89.  
W49AX Louisville, KY. South Central Communications Corporation, 4/13/89.  
W14BH Pikeville, KY. Black Media Associates, 4/10/89.  
W30AO Marblehead, MA. William Gerry, 3/14/89.

W38AY Camden, ME. Capitol Television, Inc., 4/13/89.  
W44AR Detroit, MI. Fairlane Assembly of God, 4/13/89.  
W51BF Biloxi, MS. Russell Communications, 4/13/89.  
K20CQ Bozeman, MT. American Lo-Power TV Network, Inc., 4/7/89.  
W53AT Waterville Valley, NH. Skisat, 4/10/89.  
K69FU Albuquerque, NM. Frederick W. Finn, 4/13/89.  
K35CL Hobbs, NM. Mountain TV Network, Inc., 4/13/89.  
K50CN Las Vegas, NV. Marcia L. Crittenden, 4/13/89.  
W35AU Monticello, NY. Catskill Mountain Broadcasting, 4/13/89.  
W41BB Columbus, OH. Advanced Allied Communication Technology, Inc., 3/14/89.  
W62BT Masury, OH. Turnpike Television, 4/14/89.  
W57BH Steubenville, OH. Turnpike Television, 4/14/89.  
K21CS Tahlequah, OK. Tahlequah TV-21, 4/10/89.  
W20AQ Carbondale, PA. George W. Kimble, 4/13/89.  
W41BA Centre Hall, PA. Zion Television Cable Company, 4/13/89.  
W26AV Charleroi, PA. Turnpike Television, 4/10/89.  
W24BB East Stroudsburg, PA. Diocese of Scranton, 4/7/89.  
W28AT Somerset, PA. Somerset Newspapers, Inc., 4/13/89.  
W68CC Columbia, SC. Carolina Christian Broadcasting, Inc., 4/13/89.  
W30AP Kingsport, TN. C. Philip Beal—Trustee/Owner TV Uni, 4/7/89.  
K46CM Beaumont, TX. Davar Ministries, Inc., 4/13/89.  
K32CP Pampa, TX. Blacks Desiring Media, Inc., 4/13/89.

W/B

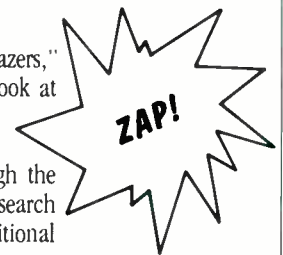


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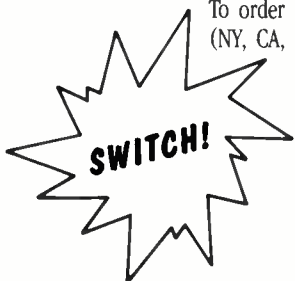


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