

# The LPTV Report

**CBA**  
Convention Program  
Page 8

News and Strategies for Community Television Broadcasting

Vol. 4, Issue 10

A Kompas/Biel Publication

October 1989

## Empowering The People Buffalo's TV-58

—by Jacquelyn Biel

Buffalo's LPTV-58 is an experiment in a new kind of television—accessible television, informative television, television for the people. That is the dream of consumer activist Ralph Nader, president of Citizens Television Systems, Inc. which owns the station. And what better city than Buffalo, NY, for an experiment in television.

Across the Niagara from Canada, the city is an eclectic mix of people of all cultures and nationalities—from the Iro-



Seated, left to right: Arnaldo Irizarry, studio technician; Deborah Heisler, general manager; Bruce Alesse, general sales manager; Jowella Inzinna, promotions coordinator. Standing, left to right: Craig Heisler, program operator; Stephanie Hausley, sales representative; Bob Petruzzi, program operator; Rich Previte, program operator; Corinne Haslacher, sales representative.

quois who were there first, to the Dutch who came next, and the Poles and English and German and Irish, the Italians, the

Russians, the Japanese, and the Serbs who followed. One quarter of the city's people are Black and one-tenth are Hispanic.

It is an educated city—SUNY Buffalo alone boasts 30,000 students and faculty, the largest school in the New York State University System. It is a cultured city—festivals of music and art are held year-round. And its economy—based on the beauty and power of Lake Erie and the Niagara—is robust.

It is also one of the best-served media markets in the country. Three network affiliates vie for viewers with one independent, two public television stations, and three Canadian stations whose signals—assisted in part by cable—easily reach across the border. A second indy has just

*continued on page 27*

## LPTV UPDATE

### Industry Growth Continues

—by S. E. Bradt

Last September we published an article about the growth of the LPTV industry and promised we would provide periodic updates on this topic.

The number of LPTV broadcast licenses grew from 538 to 662 during the twelve month period ending June 30, 1989—an increase of 124, or 23%. This is just a bit

more than ten new broadcast licenses per month, on the average, for that period. Looking at the graph we have prepared (see page 26), it is easy to see that growth, and we expect it to continue.

#### Operating Formats

In order to improve our understanding of this data, and its usefulness to our  
*continued on page 26*

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## In Our View

The big push is on.

For years, cable operators have quietly sold little bits of local ad time here and there—never very much. Certainly not enough to worry the big television broadcasters who sold spots in the evening news at \$1,000 a crack. Maybe not even enough to worry the smaller indies whose rates more closely approached those of the cable systems—especially in the late night hours.

But, suddenly, cable ad sales are hot.

*Broadcasting* reports (in its September 11 issue) that more and more cable services are pushing local ad sales. The big four cable networks—ESPN, CNN, MTV, and USA—are getting sold out, and system managers are turning to other services to take up the slack. New technology is making it possible to insert ads into as many as ten networks at a time; and Arts & Entertainment, Discovery, the Nashville Network, Lifetime, SportsChannel, Nickelodeon, BET, and others are beginning to take the influx seriously and develop local promotion kits, local ad sales seminars, and other aids to the system operators.

System operators like the growing participation because, says Bob Alter of the Cabletelevision Advertising Bureau, their inventory of local avails is bigger, the viewer demographics are wider—making packaging easier, and there is more room for cross-channel promotions.

The networks like it because more local avails make them more attractive to system operators, allow them to raise their rates to affiliates without posing a threat to the affiliate's basic subscriber rates, and help solidify their position in a system's channel line-up.

How does all this affect LPTV local ad sales?

There have been more than a few community television broadcasters who feel that they have been denied cable carriage because their community's cable operator doesn't want to help the LPTV station compete for the same local ad dollars. That makes sense. Cable ad rates generally seem to approximate rather closely the rates that LPTV stations charge. And the advertisers they target are the same—the small businesses who are unlikely to buy time on the big regional full power broadcast stations.

But, says *Broadcasting*, cable network executives, if not local operators, feel that such competition can only enhance the pie for everyone. Diane Weingart, USA's vice president of affiliate marketing, says, "Anything that expands the local ad sales marketplace is good for everybody, because it will expand the business in the local marketplace. With more efforts at the system level [USA] will certainly reap the benefits of that larger marketplace."

Lloyd Werner, senior vice president, sales and marketing of Group W Satellite, comments, "The more the merrier.... The whole theory is to make the pie bigger. We'll get our share."

Certainly basic economic theory bears this idea out. The more the market is stimulated, the faster it grows. And there is no lack of small business advertisers who have been confined to print and radio for decades.

The solution may be to work together with cable, whenever possible, rather than against it. LPTV, with its 100% reach, can penetrate every uncabled household with a cable promotion. And if the community TV station's ad sales people and the cable system's ad sales people are

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knocking together on the doors of small business men and women, the idea that television advertising is economically effective for them can only grow in their perceptions.

And don't forget—your local programming gives you manifold advantages as you compete with the cable operator for those ad dollars. There was a conspicuous absence in the *Broadcasting* article: None of the cable program services that local ads are sold in are *local program services*.

## Quello To Keynote CBA Conference

Commissioner James H. Quello will deliver the keynote address at the Second Annual LPTV Conference & Exposition November 6 at the Las Vegas Riviera Hotel.

Quello, the senior member of the Federal Communications Commission, was initially installed by President Nixon in 1974 and was twice reappointed by President Reagan. His present term expires in 1991.

A Democrat from Michigan, Quello has been described as a cross between Da-

mon Runyan and the Godfather. After earning the rank of lieutenant colonel for his service during World War II, he joined Detroit's WJR-AM, rising to become vice president and general manager in 1960 and then a Capital Cities vice president from 1969 to 1972. Quello has also taught broadcast management at the University of Detroit and has served on numerous city and state councils and commissions.

Among the many honors he has received are the NATPE International Presi-

dent's Award in 1985, the 1988 Silver Satellite Award from the American Women in Radio and Television, and two honorary doctorates. In April, the Michigan Association of Broadcasters presented Commissioner Quello with the 1989 Outstanding Michigan Citizen Award, an honor he shares with former president Gerald Ford, Detroit mayor Coleman Young, two Michigan governors, and Congressman John D. Dingell.

Welcome, Commissioner Quello!

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# CBA Comment

—by Colette Carey

The Second Annual LPTV Conference and Exposition is just around the corner, and the excitement is really building. Our panels are set, last-minute registrations are being logged—and, at CBA's offices, opening night jitters are starting to set in.

The anticipation is intense because this year's Conference has already grown to over twice the size of last year's show. The enthusiasm of our members adds to the excitement. Undoubtedly, during this Conference, important connections will be made, and new and valuable friendships will emerge from the networking opportunities that the Conference will offer.

But the overall success of the convention will depend largely on how long that excitement will continue after the show is over. How will you keep those important contacts working for you long after everyone has gone home?

If you haven't done so already, join the

CBA. CBA membership is the best way to stay involved in the industry all year long. And CBA membership is going to be especially valuable over the next few months.

I know that readers of *The LPTV Report*, as well as the current CBA membership, have had plenty of opportunity to read about the CBA's progress on Capitol Hill and at the FCC. I, for one, have written both articles and letters about the exciting changes that are going on in our industry.

Membership in the CBA is one of the best ways to keep in touch with all of this. More importantly, it is one way that you can support the people who are working for you in Washington. CBA leaders are constantly striving to create a stronger LPTV industry presence in Congress and at the FCC. But even though their time is given free, expenses such as travel must be covered. There are also general costs,

such as rent and office expenses, as well as fees for outside professional services.

Make the dollars that you spend at the Conference work for you all year long. Take advantage of your opportunity to begin (or renew) your membership in the CBA. Our association is large enough to make itself felt in Washington, and yet still small enough that each member can be heard and each opinion carefully listened to.

Our industry is growing rapidly. We need to stand together to face our competition. Now is the time to JOIN UP! Call me at the CBA office in Milwaukee for more details. The number is (414) 783-5977. Or contact Eddie Barker and Associates at 1-800-225-8183.

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



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### The LPTV Report

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Over 800 applications were filed during the most recent filing window.

After a successful launch last year, the LPTV Show is expanding in all directions. This is the only time all year that LPTV operators will gather for one exclusive conference.

*It's the one opportunity the enterprising vendor will have in 1989  
to reach this exciting new market.*

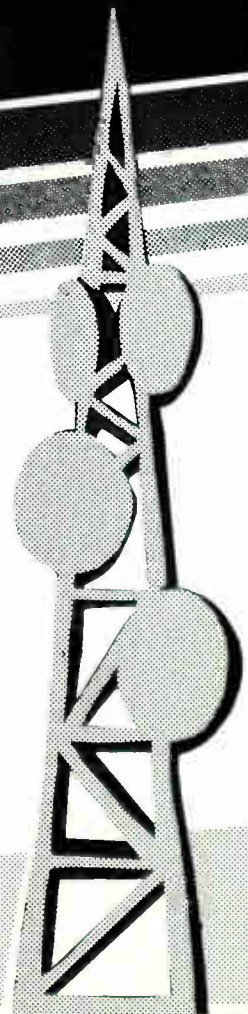
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**A MESSAGE  
FROM  
CBA PRESIDENT  
JOHN KOMPAS**

The Community Broadcasters Association welcomes the opportunity to bring LPTV broadcasters together for the benefit and support of our growing industry. What started out as an experiment in 1980 has become a solid industry and a useful public service. More than 700 stations are on the air, and nearly 1,700 construction permits have been awarded. Representing many different operating styles in hundreds of communities large and small, community broadcasting is a versatile, dynamic industry that brings new dimensions to the business of television.

For those of you new to the industry, this Conference & Exposition will prove invaluable. You will learn that you are not alone, that there are others who have done what you're doing and that you can benefit from their experience. You'll also find out about the abundance of equipment, programming, and broadcast services available to you.

Those of you who are already part of the industry will make new friends and gain new insights into industry issues. Certainly, all of us can appreciate how far we've come—and together we'll define the future of community television.

Our second annual meeting by all indications will be a great success. We are already well ahead of the year's registration projections for exhibitors and attendees. But clearly our efforts will be judged best by those who come to Las Vegas the week of November 5. YOU are the most important part of this event. Help us make this Conference & Exposition a SUCCESS, while you're helping yourself learn more about the fastest growing segment of the television industry.

I look forward to meeting you at the Riviera Hotel and Convention Center, November 5-8, 1989 during the Second Annual Community Broadcasters Association LPTV Conference & Exposition.

# The Second Annual LPTV Conference & Exposition

**The Riviera, Las Vegas  
November 5-8, 1989**

## ABOUT THE CBA

The Community Broadcasters Association is a nationwide organization of LPTV stations, applicants, and permit holders, consultants, equipment manufacturers, suppliers, and other individuals and corporations dedicated to proving their commitment to the future of community television through membership in the single, united industry association representing their interests.

Our goals are to:

- Continue to be a source of information on LPTV broadcasting and on telecommunications issues and activities. Our emphasis is on the community broadcasters who are serving their markets with local programming.
- Provide training and information to members on legal and regulatory developments, programming and technical changes, and building and administering local broadcast facilities.
- Represent our members before Congress and all federal agencies.

## WHO SHOULD ATTEND

YOU! If you're an LPTV broadcaster, a permit holder, or an applicant, or if you're considering applying for a license. YOU! If you're an equipment manufacturer, a programmer, or a broadcast-related services supplier. If you are in the business of television...this Conference & Exposition is for YOU!

## CONFERENCE AGENDA

**Sunday, November 5, 1989**

12:00-5:00 p.m. REGISTRATION

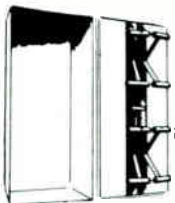
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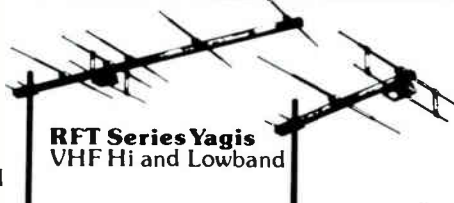
*continued on page 25*

# LPTV Commercial Antennas

*Lindsay*



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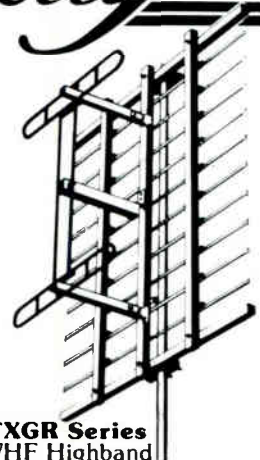
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## Commission Seeks Comments On Comparative Renewal Policies

In a Third Further Notice of Inquiry and Notice of Proposed Rulemaking released in August, the Federal Communications Commission has revealed proposed new policies regarding comparative renewals for broadcast licenses (*LPTV Report*, November 1988, p. 13).

According to the Communications Act, mutually exclusive applicants for broadcast facilities (LPTV excepted) must undergo a comparative renewal hearing in which the merits of the competing parties are weighed. If one of the parties is an incumbent licensee that has performed "meritorious service" in the public interest, it receives a preference or "renewal expectancy." The problem for the Commission is how to interpret "meritorious service," and the differing opinions of the contestants have in the past made for long and costly proceedings.

The present Notice proposes that an incumbent licensee be allowed to establish a presumption of meritorious service simply by submitting its quarterly issues and program log. It would be up to the challenger to prove that the incumbent had not adequately served its community either because it did not broadcast the programs on its log or because the programs did not meet the community's needs.

In a previous decision, the Commission eliminated a policy allowing competing

applicants to presume that they could acquire the incumbent licensee's transmitter site. Under the old policy, the competing applicants did not have to find a site or complete the engineering portions of the application, a situation that may have encouraged frivolous filings.

The Commission has also taken other steps to prevent abuses of the renewal process. In a new *Report and Order*, adopted March 30 of this year and effective as of August 7, the Commission banned the practice of paying a competing applicant to withdraw its application prior to the Initial Decision stage of a comparative hearing, and it limited such payments thereafter to the expenses incurred by the withdrawing applicant. It also limited all payments for withdrawing Petitions to Deny to the expenses of the petitioner.

The new *Order* requires FCC approval of all citizens' agreements reached between the licensee and the withdrawing petitioners. Approval will prevent abuses that may occur when an agreement calls for a withdrawing petitioner to receive money in exchange for "assisting" a licensee to carry out reforms called for in the Petition to Deny. Finally, the Commission will stop enforcing private agreements between licensees and petitioners relating to programming. M/R

## Fort Smith Community Station Joins Fox Network

K46BZ in Fort Smith, AR has affiliated with the Fox Broadcasting Network, according to an announcement by Bill Pharis of Pharis Broadcasting, Inc. licensee of the station.

"We want to position ourselves as a general interest station. We have to be able to compare favorably with the local full power affiliates in the market," said Pharis. He said his station, which is the only independent in Fort Smith, had been relying heavily on syndicated

programming until the Fox affiliation came through.

Channel 46, also known as KPBI-TV, is the second community television station to affiliate with Fox. KLSR (K25AS) in Eugene, OR began airing Fox programming two years ago.

Pharis Broadcasting is building three more LPTV facilities which Pharis says will be used as translators to extend Channel 46's signal. M/R

## VJN Projects 50 Outlets By January

Video Jukebox Network will be operating at least fifty units of The Jukebox Network on cable and LPTV by the end of 1989, president Andrew H. Orgel told shareholders at the company's annual meeting in September. He added that growth will continue at a comparable pace through 1990, and that the company had entered into option agreements to purchase four more LPTV stations—in Louisville, KY (channel 13); Durham, NC (channel 13); Savannah, GA (channel 13); and Columbia, SC (channel 3).



Andrew H. Orgel

VJN presently owns and operates LPTV stations in Jacksonville, FL; Birmingham, AL; and Des Moines. It is building stations in New Orleans and Jackson, MS and has applied for construction permits for Indianapolis; Waldorf, MD; and East Cleveland, OH.

The company has LPTV affiliates in Atlanta, Syracuse, Detroit, Gainesville, and Charlotte, NC. It also recently signed affiliation agreements with channel 36 in Palatine, IL, owned by Community Broadcasting, Inc. and channel 22 in Waukegan, IL, owned by Northwest Suburban Communications, Inc.

As for cable outlets, The Jukebox Network will enter the New York metropolitan area when it launches later this year on ATC's American Cablevision of Queens and on U.S. Cable of Paterson, NJ. And supplementary units will be added to cable systems in Detroit, Philadelphia, and Newark where viewer demand has overloaded the initial installations. The systems will be subdivided in these cities so that fewer subscribers will share each Jukebox unit.

The rapid expansion caused VJN to lose money during the second quarter this year, said Orgel. Although revenues were up 53% from the same period in 1988, the company lost nine cents a share for the quarter. Orgel told *Multichannel Newsday* during the Cable Television Administration and Marketing show in late August that the losses were due to increased distribution and administrative expenses, as well as marketing expenses associated with expansion of The Jukebox Network. He added that the third quarter should see accelerated expansion resulting from the second quarter expenditures.

At the annual meeting, Orgel also announced that CBS Records has authorized The Jukebox Network to air music videos by artists recording on CBS and affiliated labels. Among the new artists to be featured are Gloria Estafan, Bruce Springsteen, L.L. Cool J., Cindy Lauper, and Michael Jackson. M/R

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"Please accept my congratulations for a job well done on Runway Club." —M.R., Memphis, TN

"I wish the other channels were like yours. It's so good to sit down and look at good family programs. Thank you for CHANNEL AMERICA. This is the kind of TV station we need."  
—D.P., Detroit, MI

"We are writing to let you know how much we enjoy CHANNEL AMERICA and your new concept in programming."  
—T. de F., Palm Bay, FL

"I am sure I will become a frequent viewer of CHANNEL AMERICA."  
—R.W., Harvey, LA

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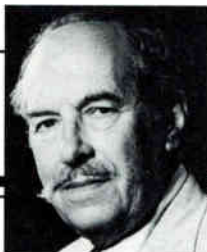
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## Technical Talks

—by John H. Battison, P.E.

### More Measurements

In my last column I wrote about using the vectorscope to check color values and correctness. For some reason that I cannot fathom I gave some incorrect information. I told you that each color of the seven bars was represented on the vectorscope screen. I intended to say "six"; white is not a color and is not directly identified on the screen as such.

The colors shown on the vectorscope are red, magenta, blue, cyan, green and yellow. The figure shows a vectorscope screen with all six colors in their correct magnitudes and angles.

Look at the little rectangles. When the dot is completely within one of these rectangles, the corresponding color is correct. If the dot is outside the rectangle, the color is more or less correct, depending on where the dot is! If one color, say red, falls below the box and closer to the center, the picture will lack red to a greater or lesser extent.

Two colors may puzzle you. Cyan is a "made-up" color comprising blue and green, and magenta is composed of red and blue. They are necessary to produce the proper colors in the television receiver.

#### Split Screen Color Bars

The colors shown on the vectorscope will appear only if your camera generates "split screen" color bars—that is, if it generates color bars on the top half of the screen, with "I" and "Q", and black and white signals at the bottom. Every color and signal has a specific value, measured in IRE units. Your instruction manual will tell you what values to look for.

(You need not worry about what the

term "IRE" means. It was developed by the Institute of Radio Engineers in the early days of TV. We had to establish standard values so that no matter where the TV signal came from it would always give the same colors. Unless you want to get deep into technicalities, you can regard IRE units in the same way as you do inches or centimeters.)

Every color also has a specified angle. These are:

Red	104°
Magenta	61°
Blue	347°
Cyan	284°
Green	241°
Yellow	167°

A quantity known as "I" has an angle of 303°, and "Q" has 33°. The reference burst is 180°.

#### I and Q

What are "I", "Q", and the reference burst?

The reference burst shows the color burst signal which controls color in the picture.

"I" refers to red in the picture. If the "I" signal is missing or low, the vectorscope will show this and the pattern will not be correct. In fact, it will look very wrong...-about half will be missing. Also, reds will be missing or low. Conversely, if "I" is too strong, so will be red.

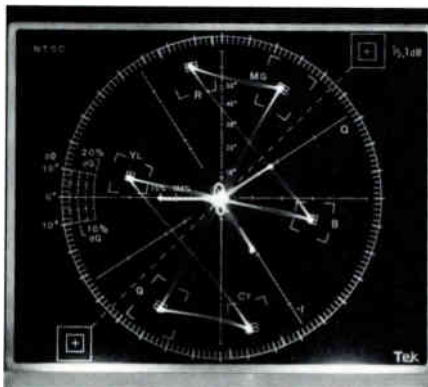
"Q" refers to green. If "Q" is low or missing, green will be lost; how much depends on how low "Q" is. The vectorscope screen pattern will be similar to a pattern with missing "I", but in the other direction.

VCR's should always be checked with a vectorscope. This is very simple to do. Connect your color bar generator to the VCR input and record about 30 seconds of color bar. Then play it back. The playback signal should be as good as the original as far as color values are concerned.

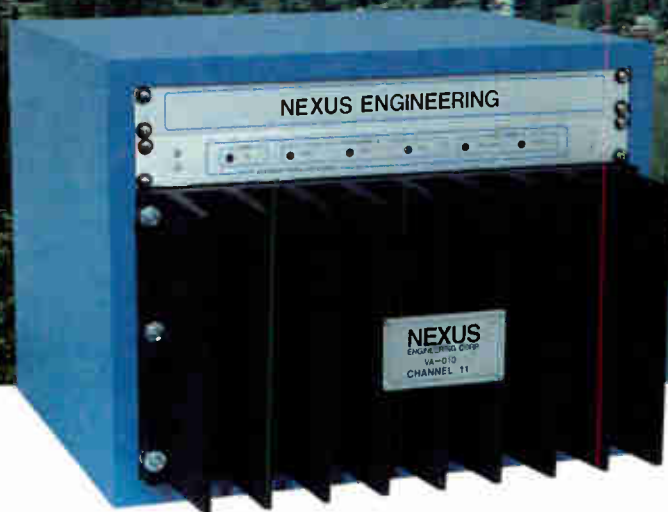
If you don't have a color bar generator, you should get one. It is a very inexpensive unit, and you really need it if you want to be sure your system is functioning properly.

In this column, I have covered only enough to show you how important it is to

*continued on page 14*



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know your signal quality, and why you should have both a vectorscope and a waveform monitor if you want your pictures to compete with those of standard stations.

I have not gone into much detail on the waveform monitor. It presents in a different way the vectorscope information, and enables you to verify that all the required components of a TV signal are being produced by your camera and TV system.

Occasionally, you will come across terms like "differential gain" and "differential phase." These are problems that often show up as smears or bending of the vector tips. They are best left to your station engineer, but he or she should be asked to explain these to your operators, and to tell them how to handle their effects and correction if they are encountered during normal operation.

P.S. I also promised to explain why putting a blue glass over a set of color bars gives a series of alternating blue bars.

Bars with blue in them show blue through the blue glass (filter). Remember white has blue in it—the TV primary colors are red, blue and green. Therefore yellow with no blue in it won't show through. You can reason the rest out by checking which color has blue in it.

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

# Good Selling!

## Getting Started With Ad Sales

—by Joe Tilton

The success of your community television station rests on advertising sales. That's not news. You know that ad sales bring revenue to your profit line. What some owners don't know is that advertisers will not place orders with you just because you have cameras and a transmitter.

Your facilities present an opportunity to make money. They have cost plenty up to this point. Now it's time to reverse the flow of cash and watch that wonderful technology make money for you.

As we begin, erase some things that may have been written on your advertising "note pad" from the past. Look to see if you have the word "spot" written there. Erase it! What was "Spot" in your first-grade reader? What will the cleaners tell you a "spot" is? To most people, a spot is something small and dirty that they want to get rid of. Your advertising department

will *not* be selling dogs or dried catsup. What you *are* selling is increased business for your clients.

### Promises Don't Count

Is "We're gonna" on your note pad? Erase it! Clients don't care about what you are going to do. They are interested in what you *do* do for other clients. Until your station has a track record, have a defined, precise plan to bring more dollars into the client's cash register. (Notice that I didn't say "bring more people into the client's store.") I've heard hundreds of clients tell salespeople, "I don't care what station you're from. If you can bring me more business I'll spend more money with you."

Look for "lowest rate in town" on that note pad. Erase it! A sign over the service department door of the Ford dealership in Elk City, OK reads: "Others may charge less for their service. They know what it's worth." In advertising sales too, cheap is no bargain. Service is a bargain. When you have a sales staff dedicated to service with follow-up, clients will be thrilled to pay the highest rates in town. When a business sees that your station *has* to service his account, the sale will be made very quickly.

Under the heading, "Employment," do you have, "We'll try 'em out for three months to see if they make it." Erase it! If you are so unsure about a prospective account representative that you have to "try him out," then don't hire him to begin with. Sales experience is not necessarily the answer either. Drive, ability to learn, and good self-esteem is more valuable than experience. If the prospective salesperson cannot develop a good relationship with you—instantly—then find another. No, I didn't say "sell you." Good *relationships* are good business, and consequently good sales.

### Great Minds Discuss Ideas

Just before I stepped into my first management position, my teacher, Bob Brewer of Okmulgee, OK told me, "The most important thing you will do is hire. The most difficult thing you will do is fire." Another piece of advice from Bob that has been even more important: Great minds discuss ideas, average minds discuss things, and sick minds discuss people. If someone who wants a job with my company

*continued on page 16*

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talks about the great ideas she can bring to me, she has a great chance at the job. If the discussion is about how rotten her previous employer was...no.

Now that you have erased several things, it's time to fill in the blanks.

- Your station sells your staff's abilities to bring more dollars to the client's gross sales. It does not sell "spots." Your facilities—the cameras, the studio sets, the transmitter—are some of the tools they use. The commercials a client buys gives him or her a way to spend money with your community television station. "Avails" doesn't stand for "available" but for a professional, creative staff that can put every penny of the clients' money to best and maximum use. With your station, they get the best bargain in town.

- There's no "gonna" in your presentations. Instead there are clearly defined, well-designed plans that logically show how the cause will bring about the desired

effect. Using established promotions is one way to bring a proven plan to a new facility.

- Your rates are fair. Your competitors may charge less; they must know what they're worth. You know what your commercials, plus service, are worth. Charge enough to stay in business.

- The staff you selected is the finest. Positive client relationships is normal, not an exception. Instant service and attention is the watchword of your representatives. And your staff stays with you because of your management and relationship skills.

In future columns, I'll talk about the role of promotions in your business, and what to expect from them, how to start a community television sales department, where to find the best sales people, and how to pre-sell your station. If you have questions, or topics that you'd like me to cover, please call me at (817) 540-2754.


### About the Author

After 22 years of hands-on experience operating broadcast properties, Joe Tilton turned his efforts to promotion writing. While managing stations, Joe observed that, "the difference between my operation and others was the quality of promotions we ran. The money my promotions made for our clients was substantially better too." The ability to design "earning power" promotions, says Joe, makes the difference in those that win and those that just run.

Joe's trademarked promotion, the "69 Cent Dollar" has run, and is running, in hundreds of markets in the U.S. and Canada. According to Joe, it produces more revenue, on a

quarterly basis, than any other promotion in broadcasting.


Born in Indiana, raised in Oklahoma, Joe is the son of a preacher. Raising Jody, his son, as a single parent is an accomplishment that gives Joe most satisfaction. He has worked in broadcasting as an announcer, promotion director, sales manager, chief engineer, news director, sports director, reporter, and air personality, and general manager.

Commercial writing and production is one of Joe's specialties. In 1969, Joe devised a promotion called "I Love," and the very first "I Love" stickers were printed, starting a phrase recognized world-wide. 

## Marconi's Daughter Presents Radio Awards

Gioia Marconi Braga, daughter of Guglielmo Marconi, was an honored guest at the first annual Marconi Radio Awards gala September 16 at the NAB's Radio '89 Convention in New Orleans.


Braga presented the Marconi "Legendary Station Award" to Chicago's WLS-AM, saying that she was "very pleased to have my father's name remembered."

Braga has worked as a producer in radio and television and is presently a director of the Center for Italian Studies at Columbia University, the America-Italy Society, and the American Council for Drug Education. 

## Minorities Gain in TV News, Lose in Radio, Says Survey

The number of minorities in newsrooms increased last year in television but continued to decline in radio, according to a survey by University of Missouri journalism professor Vernon Stone.

The minority share of the news work force at commercial full power TV stations was 16% last year compared to 13% in a similar survey conducted by Stone in 1987. But minorities comprised only 8% of the news personnel at commercial radio stations in 1988, down from 10% in 1987.

The 1988 survey of 459 TV and 373 radio stations was sponsored by the Radio-Television News Directors Association. Dr. Stone reports his results in the August issue of the RTNDA's monthly magazine, *Communicator*. 



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# The News In Community Broadcasting

## Interns In The Newsroom

—by Jeanée von Essen

According to a survey of community television news operations conducted last August, one of the biggest problems general managers face is finding good news people.

Recruiting good people for the news department is a problem for all broadcasters, but perhaps more so for the smaller operation, which needs people with more skills and flexibility than a larger station requires. Many community broadcasters felt constrained to hire beginners or those without much formal broadcasting experience. Many also said that their hardest job is finding people who are really interested in doing news.

One possible solution to the problem is establishing news internships and then recruiting journalism students upon their graduation from college.

Now is not too early to begin if you'd like an intern or two next summer. When you contact colleges and universities, they will want to know a number of things. First, do you plan to pay the intern? Second, how easy will it be to get short-term housing for the intern, and what is the cost? Is the station willing to help in any way? Finally, what are the duties that the intern will be asked to perform? And what kind of paperwork or evaluations will you be required to fill out for the college?

Don't rule out interns just because you can't afford to pay them or help them find housing. One thing you can promise is that they will get real, hands-on experience working in a small news department, and many journalism schools recognize the value in that alone.

### Interns Have Advantages

An internship will offer a number of things. You will get the opportunity to try out the prospective graduates of that col-

lege, and see how their education and experience fit your needs at the station. And even if the person who interns for you does not come back to work for you later, he or she will be able to tell other students about the possibilities in community television broadcasting and consequently get you other job applicants.

College recruitment fits right in with the internship program.

Obviously, you will want to contact all the colleges and universities in your area, but don't neglect the larger journalism schools as well. If students spend the money to go to one of the larger schools to major in broadcast journalism, chances are they intend to do all they can to get into the field.

The University of Missouri, like many other colleges, posts job openings for students to look through, and it may even offer recruiters a day on campus when students can sign up for job interviews.

### Jobs Are Hard To Get

It's difficult to imagine—if you've been looking for someone for the news department for the past six months—but a lot of talented journalism school graduates never find their first job. Broadcasting is generally the hardest field of journalism to break into, and around October the people who have been looking for a job at the networks since they graduated in June might be willing to consider another alternative.

Kent Collins, assistant professor at the University of Missouri's School of Journalism, says, "At the University of Missouri, the two strengths of the teaching process are that students cover community news and local news, and they get into agencies, talk to people and organizations and cover issues of community interest."

"They don't have their heads in the

clouds," Collins says of the Missouri students. "They don't think they will get their first job as a foreign correspondent."

On the technical side, Collins says broadcasting students at the University of Missouri get experience videotaping stories in the field with the type of equipment that is likely to be owned by any LPTV station. They also get experience writing and editing the videotape when they cover the community news stories. "They are working on the kinds of newscasts and community affairs programs that an LPTV operator might broadcast," he says.

"Television journalists don't care whether it's a traditional TV broadcast station, LPTV, or cable," Collins says. "News and public affairs are all the same."

### Variety Is Strength

Community broadcasting offers an excellent opportunity to get a well-rounded background in television news. It's obvious that the smaller the station, the greater the opportunity to work in many different areas of news.

Many beginning jobs at large- or medium-market stations are just glorified secretarial jobs, so it's to your advantage to have an outline ready of the variety of work that the beginning employee will be able to do at your station. Chances are that the more challenging the job is, the more attractive it will be.

Be sure to mention it if there is a possibility of doing any reporting or airwork at the station, as that's a particular draw to most reporter hopefuls.

Here are a few fairly well-known colleges with large journalism or communications departments: Washington State, University of Southern California, Arizona State, University of Texas, University of Missouri, University of Kansas, Northwestern, University of Michigan, University of Illinois, Ohio State, Georgia, University of Florida, University of North Carolina, and Syracuse University.

There are many, many good schools, but those above are likely to have good internship and recruitment programs because of their size. Also, they are likely to have drawn a number of out-of-state students, so don't rule out contacting the college just because it isn't in your backyard.

Next month: Using placement services.

*Jeanée von Essen has a background in newspapers, magazines, radio, and television. She developed her interest in local TV in high school when she worked on a daily talk show for her small town Texas cable system.*

*Von Essen most recently was a member of the team that started CNN, and she has served as CNN vice president of international news for the past nine years. She is also the author of *The Source*, a book on the broadcast media.*

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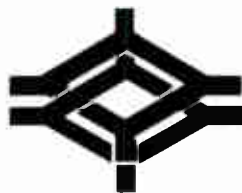
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# Commission Continues EEO Surveillance

The FCC has conditionally renewed the licenses of the following broadcast stations and required that the stations report periodically on their equal employment opportunity recruiting efforts. It also notified all but one of the stations that they are apparently liable for fines for failing to actively seek minority applicants for job openings.

**WSBY/WQHQ-FM at Salisbury and Ocean City, MD. \$15,000 forfeiture, May 23, 1989.**

Although the labor force of Wicomico County is more than 19% Black, there were no Blacks on the stations' full-time staff. Further, minority recruitment sources were used for only fourteen of the 33 full-time positions that opened during the 31-month period preceding the end of the license term. Throughout the license term, the licensee neither regularly sought minority and female applicants nor engaged in on-going self-assessment to evaluate the effectiveness of its EEO program, as required by FCC rules.

**WROV-FM at Roanoke, VA. \$5,000 forfeiture, May 23, 1989.**

WROV reported that it had used minor-

ity and/or female recruitment sources for only seven of the 65 full-time positions it filled during the 1981-1988 license term. Further, it hired no Blacks for any of the 42 available upper-four positions during that term.

**WLIT-AM and WYAV-FM at Conway, SC. \$3,000 forfeiture, June 9, 1989.**

The Commission found that although the labor force of Horry County is nearly 20% minority, minorities were absent or under-represented on the stations' full-time staff. Moreover, while the stations contacted minority recruitment sources for sixteen of the 36 full-time vacancies, they did not have adequate records of the extent to which these contacts were productive and therefore could not have performed adequate assessments of their efforts.

**WDAR and WMWG-FM at Darlington, SC. \$12,000 forfeiture, July 6, 1989.**

The Commission found that although the Darlington work force is more than one-third minorities, minorities were under-represented in the licensee's full-time staff and in the upper four job cate-

gories. The stations did not contact minority recruitment sources for any of the ten full-time job openings during the 12-month renewal period, and they were unable to produce any documentation of their EEO efforts, indicating that they could not have evaluated or analyzed these efforts.

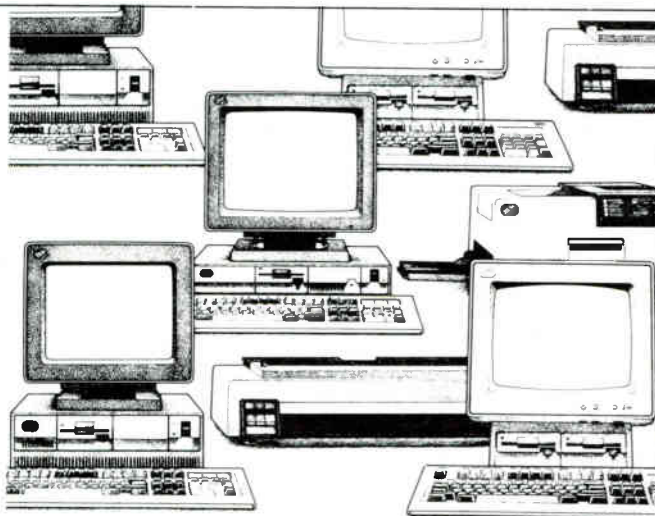
**WOOJ and WOOJ-FM at Lehigh Acres, FL. \$15,000 forfeiture, July 19, 1989.**

The licensee admitted that it failed to recruit minorities when vacancies occurred and did not undertake an on-going evaluation of its own EEO program. None of the stations' 35 full-time openings between 1986 and 1988 were filled by minorities, and only two members of minority groups were hired for full-time positions during the license term.

**KVII-TV at Amarillo, TX. No forfeiture, August 4, 1989.**

The licensee had implemented an EEO program but had relied on merely meeting the FCC's guidelines as to appropriate percentages of minority employees, instead of actively recruiting minorities whenever vacancies occurred. NAB

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## EEO Rules Handbook Available From NAB

The National Association of Broadcasters has published the second edition of *A Broadcaster's EEO Handbook*, a comprehensive guide to FCC regulations and federal equal employment opportunity laws that govern broadcast employees. The book was written by Stan Brown and Jay Birnbaum, attorneys with the Washington, DC firm of Arent, Fox, Kintner, Plotkin & Kahn.

The handbook covers all the requirements and prohibitions of federal law, as well as suggestions for avoiding and defending against discrimination claims. Among the topics covered are EEO principles and the FCC's compliance criteria; categories of illegal discrimination and how to avoid them; drug testing; discipline and firings; affirmative action and reverse discrimination; and filing and record-keeping requirements.

The book also explains who is protected against discrimination, how statistics are relevant in job hiring, the exceptions to the discrimination laws, sexual harassment, and what to avoid when discharging an employee.

To order the *EEO Handbook*, call the NAB at 1-800-368-5644. The cost is \$30 for members and \$60 for non-members. NAB



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## NAB Membership Drive Under Way

The National Association of Broadcasters has begun a campaign to recruit associate members, including community television stations, for its membership roster.

Associate membership, which carries no voting privileges, is open to service and professional firms serving the broadcast industry, related industries such as cable and common carrier services, and community television applicants, permittees, and licensees. Dues for LPTV members are \$350 annually. Dues for other associate members range from \$350 to \$2,500.

Associate membership offers benefits such as reduced registration and hotel fees for NAB conventions and meetings, discounts on NAB publications, access to NAB's Library and Information Service and to the organization's legal and engineering experts, and free weekly newsletters covering events in the broadcast industry.

For more information, contact the NAB at (202) 429-5360. 



# The Business of Business

—by Richard P. Wiederhold

## Budgeting

Budgeting.

It's not an unfamiliar word to any of us.

But it has amazed me over the years, in my encounters with many different businesses both large and small, how many of them don't really do a complete job of budgeting. In fact, some don't budget at all.

I'm convinced that failing to budget will be fatal to most businesses. Sure, some will survive; but how many more could have survived by doing some simple short-term planning, or budgeting.

The first rule of budgeting is that the budget—or the projections, as some refer to it—will always be wrong. The actual sales will never be exactly what you budgeted. The actual expenses will never be exactly what you budgeted. But don't let that be an excuse for avoiding an essential and very worthwhile process.

Why is budgeting so important? It forces you to look at all aspects of your business—some of which you might miss if you try to "wing it" on a day-to-day basis. You have to think about sales: Where will they come from? How might the local, regional, national, or world economies affect your business? What is the competition doing? What new opportunities exist for new or different sales? What threats exist that could affect existing sales?

You also have to think about expenditures: Will you need additional or different facilities or equipment? Will you need more employees? If so, what type? Are they available? At what cost? And so on....

Budgeting is a little like strategic, or visionary, planning. But it takes a shorter view and usually deals with existing or short-term future phenomena. Budgeting is normally done for a one-year period, usually the company's fiscal year. To be truly effective, however, the budget should be revisited several times during the year. Some people refer to these revisions as projections, simply to distinguish them from the annual budget or financial plan.

To prepare to start budgeting, have your most current financial statements available. Use them to help ensure that all items are considered during the budgeting process.

### Starting Up

I suggest that you start the budgeting process with sales, or revenues. For a community television station, those would be primarily advertising sales. Break the budget down by month, and don't neglect to consider the seasonal implications on your business. In other words, don't just take an annual budget and divide by twelve to get the monthly breakdown. The sales or revenue area is probably the most critical because the rest of your budget—costs, expenses, and capital expenditures—will be driven by the revenue estimates. Carefully consider the forces that could affect sales. But don't waste time worrying about what you can do to make the estimates "perfect"—because they never will be.

Next, budget your costs and expenses. What's the difference between costs and expenses? Although it varies depending on the business, costs are generally expenditures that can be readily identified with specific sales. In manufacturing, for example, costs would be the materials and labor that went into the products that were sold for the month. In broadcasting, costs would include the production of ad spots, or the development of a special program for a specific sponsor. Expenses tend to be more general in nature and related to the conduct of the business. Some examples are office supplies, rent, telephone, and postage.

Purchased programming can be a significant expenditure in a television broadcast business. This is sort of a gray area in terms of whether to account for programming as a cost or an expense. There is no hard and fast accounting rule to follow here. My suggestion is that you account for it in whichever category makes most sense to you. If you want advice, mine would be to call programming a cost of sale if it is a major expenditure, say more than 25% of total expenditures for the

period. If it's less than significant, call it an expense.

Now the operating statement, or P & L, is almost complete. Sales less costs and expenses equal pre-tax income or loss. If you have a profit and no tax loss carry-forwards from previous years, you must budget one additional expense: taxes. In Wisconsin, we conservatively budget about 40% of pre-tax income for the combination of federal and state taxes. Call your accountant or tax advisor for an estimate of what is reasonable for your state.

Keep track of the assumptions that you used to develop the budget. This will make it much easier to remember the thought processes that you used to create the budget and will help you explain, to yourself and others, actual variances from budget. A delineation of your assumptions should be an integral part of your budget "package."

#### The Balance Sheet

Now that the operating budget is finished, it's on to the balance sheet. Accounts receivable have to be estimated. I suggest using the "days sales outstanding" (DSO) method. For example, if you estimate that you can collect an average customer invoice in 45 days, then the accounts receivable budget at the end of the month will be equal to sales for that

month plus one-half of the sales of the previous month.

If you have inventory, or product-related expenditures that were not "expensed" on the operating statement, it must be estimated for the balance sheet budget.

Capital expenditures must be budgeted and added to previously purchased fixed assets that appear on the balance sheet. Incidentally, any changes to fixed assets will also affect the depreciation expense item that should appear on the operating statement.

Accounts payable are usually a significant liability item for a business at any point in time. I suggest that you budget accounts payable based on your station's historical payment practices adjusted for any changes in the volume of purchases.

Other items should be budgeted as appropriate. As I mentioned earlier, use your most recent financial statement as a guide.

#### Planning For Cash

For many businesses, especially smaller ones, the most important result from the budgeting process is the cash position or cash required figure. It tells you whether, based on your assumptions, you will have enough cash to operate your business;

and, if not, it gives you some time to plan alternative strategies. In the budgeting process, the cash, or cash required, line is usually the balancing item on the balance sheet. Don't forget to adjust the retained earnings item on the balance sheet for net profits or losses from the operating statement.

If you need a more detailed understanding of what your cash position is, I suggest that you prepare a cash flow or "sources and uses of funds" statement as part of your financial statement package and budget. There are several formats that are commonly used. Your accountant should be able to provide you with the options.

Incidentally, I also suggest that you give serious consideration to personal family budgeting. Most of us spend far too little time planning and budgeting for family matters. Many of the same principles and mechanics apply. After all, the financial affairs of many families are nearly as complicated, if not more so, than those of many businesses.

If you're accustomed to budgeting, you understand the benefits. If not, try it. I think you'll end up wondering how anyone can manage a business without it.

*Richard P. Wiederhold is vice president-finance and treasurer of Kompas/Biel & Associates, Inc.*

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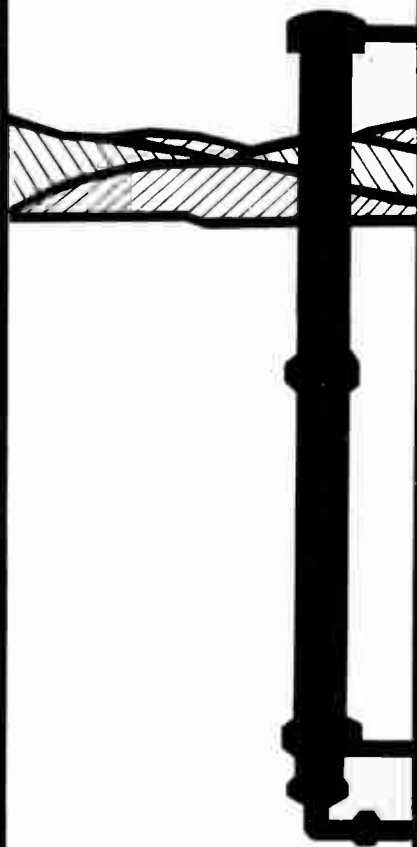


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## EXHIBITORS

### Second Annual LPTV Conference & Exposition

#### Channelmatic, Inc.

Lizabeth Jagger Muir, Director of Corporate Communications  
821 Tavern Road  
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(619) 445-2691

**Products:** Commercial insertion equipment, distribution amplifiers and switchers, traffic and billing software, local program playback systems, A/V accessories.

#### Comprompter

Ralph King, Director of Marketing  
P.O. Box 128  
LaCrosse, WI 54602-0128  
(608) 785-7766

**Products:** Software and hardware for newsrooms and video prompting equipment.

#### Dataworld

John L. Neff, President  
P.O. Box 30730  
4827 Rugby Avenue  
Bethesda, MD 20814  
(301) 652-8822

**Products:** FCC on-line database for radio and TV, research services, engineering studies including plotting and mapping services.

#### Decision, Inc.

James D. Godfrey, Convention Manager  
402 South Ragsdale  
Jacksonville, TX 75766  
(214) 586-0557

**Products:** Information systems hardware and software for broadcast applications.

#### Discount Video Warehouse

Tom Gannon  
1061 Feehanville  
Mount Prospect, IL 60056  
(312) 299-5258

**Products:** Video and audio production equipment.

#### Diversified Marketing

Aaron Davis, President  
3918 West Clearwater  
Kennewick, WA 99336  
(509) 735-6812

**Products:** Point-to-point microwave systems.

#### Eagle Lion Video

Robert Wright, Owner  
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San Diego, CA 92111  
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**Products:** Feature motion pictures.

#### EMCEE Broadcast Products

Frank Trainor, Director of Marketing  
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White Haven, PA 18661  
(717) 443-9575

**Products:** New solid state UHF 100-watt transmitter and a new solid state VHF transmitter. Information on studio, tower, and RF system design will also be available.

*continued on page 36*

#### Acrodyne Industries, Inc.

Joe Wozniak, Director of Marketing  
516 Township Line Road  
Blue Bell, PA 19422  
(215) 542-7000

**Products:** Solid state LPTV transmitters, 10-watt through 1000-watt.

#### American Medical Association

James H. Sammons, Executive Vice President  
535 North Dearborn Street  
Chicago, IL 60610  
(312) 645-5000

#### Andrew Corporation

Bobbi Rick, Exhibit Coordinator  
10500 West 153rd Street  
Orland Park, IL 60462  
(312) 349-3300

**Products:** LPTV broadcast antennas and systems, STL/TSL systems, Heliac coaxial cables and waveguides, earth station antenna systems.

#### Bogner Broadcast Equipment Company

Carol Hamilton  
603 Cantiague Rock Road  
Westbury, NY 11590  
(516) 997-7800

**Products:** Broadcast transmitting antennas.

#### Broadcasting Systems, Inc.

Kenneth Casey, President  
21617 North 9th Avenue  
Suite 105-106  
Phoenix, AZ 85027  
(602) 582-6550

**Products:** Bext and Nexus transmitters and other products from their regular line.

#### Cascom, Inc.

Gina Baratta, Public Relations  
707 18th Avenue South  
Nashville, TN 37203  
(615) 329-4112

**Products:** Graphics for programming.

#### Cavaller Computer Services, Inc.

Charles W. Jack, President  
5354 North High Street  
Columbus, OH 43214  
(614) 888-8388

**Products:** Computer software to manage the traffic, billing, and accounting functions for TV broadcasters.

#### CBSI

Steve Kenagy, Vice President  
P.O. Box 67  
Reesport, OR 97467  
(503) 271-3681

**Products:** Business computer systems—traffic, billing, interactive accounting, and payroll systems.

# Conference Agenda continued from page 8

## Monday, November 6, 1989

7:30 a.m.-5:00 p.m. REGISTRATION  
7:30 a.m.-9:00 p.m. PRESS ROOM OPEN

8:00-9:30 a.m. CONGRESSIONAL BREAKFAST  
One Senator and one Representative (names to be announced) will discuss issues in Washington regarding LPTV with the help of a moderator.

9:45-10:45 a.m. THE CABLE CONNECTION  
Industry experts will discuss how to work with your local cable company for system carriage. Panelists will discuss their efforts to negotiate cable carriage and offer suggestions and alternatives.

11:00 a.m.-12:00 noon COMMUNITY TV AD SALES  
Jason Jennings of Ad Ventures International, the nation's leading trainer of radio ad sales people, will give insights into new ways of selling local TV ads.

12:00-3:30 p.m. EXHIBITS OPEN—WALKAROUND LUNCH

3:30-4:30 p.m. UNDERSTANDING TV RATINGS  
Representatives from the major ratings companies explain how TV ratings are calculated while entrepreneurs discuss alternatives to the present system.

4:45-6:15 p.m. LPTV TUTORIAL  
Keith Larson, chief of the FCC's LPTV Branch, presents a 90-minute tutorial, literally a "how-to" of the LPTV industry from start-up to sign-on.

## Tuesday, November 6, 1989

7:30 a.m.-5:00 p.m. REGISTRATION  
7:30 a.m.-9:00 p.m. PRESS ROOM OPEN

8:00-9:00 a.m. STATION MANAGERS BREAKFAST  
An opportunity for open dialogue with experienced LPTV operators. Discussions can include programming, marketing, sales, cable...anything goes!

9:15-10:45 a.m. BROADCAST FINANCIAL MANAGEMENT  
Representatives from Broadcast Financial Management and the Broadcast Credit Association will present a broadcaster's course on credit, insurance, cash flow, and budgeting.

11:00 a.m.-12:00 noon LPTV STATION CONSTRUCTION  
A builder's guide to the specification, purchase and installation of a community broadcast station.

12:00-3:30 p.m. EXHIBIT HALL OPEN—WALKAROUND LUNCH

3:30-4:30 p.m. THE LPTV LEGAL CLINIC  
Expert communications attorneys are gathered...and the clock is off. This session is your chance to ask questions and learn about new rules affecting LPTV.

4:45-6:15 p.m. THE COMMUNITY NEWSCAST  
This session, featuring panelists from the Radio-Television News Directors Association, will cover writing, planning and presenting a community television newscast.

## Wednesday, November 8, 1989

7:30-9:30 a.m. REGISTRATION  
7:30 a.m.-1:00 p.m. PRESS ROOM OPEN

8:00-9:30 a.m. PROGRAMMING BREAKFAST  
A special gathering of program suppliers, moderated by a representative of the National Association of Television Programming Executives. This panel will discuss programming for LPTV stations.

9:45-10:45 a.m. MEET THE FCC  
Last year's popular session returns. This is your chance for a one-on-one of questions and answers with Keith Larson, head of the LPTV Branch at the FCC.

10:45-11:30 a.m. CLOSING ADDRESS

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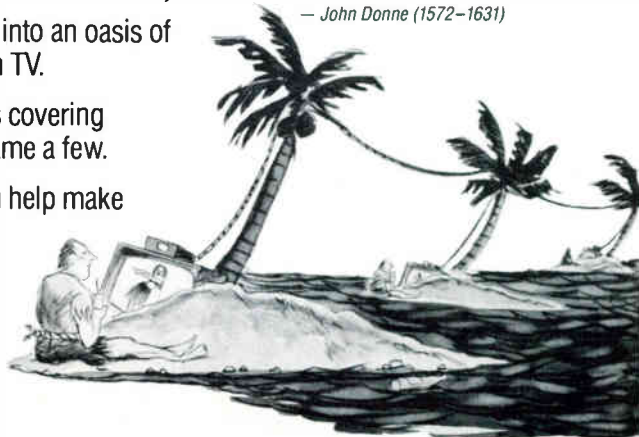
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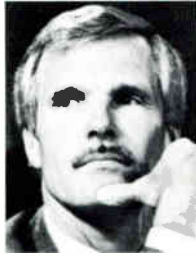


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## Ted Turner To Keynote NACB Conference, U•NET Launched

Ted Turner



Ted Turner of Turner Broadcasting Systems, Inc., will deliver the keynote address at the Second Annual Conference of the National Association of College Broadcasters at Brown University on November 17. The conference theme is "The Spirit of Innovation," a focus on mass media innovations in the 1980's and programming trends for the 90's.

NACB, which represents the nation's 1,400 college radio and television stations, also announced the September 25 launch of U•NET, or University Network. U•NET is a satellite network linking campuses across the nation and carrying both radio and television programming.

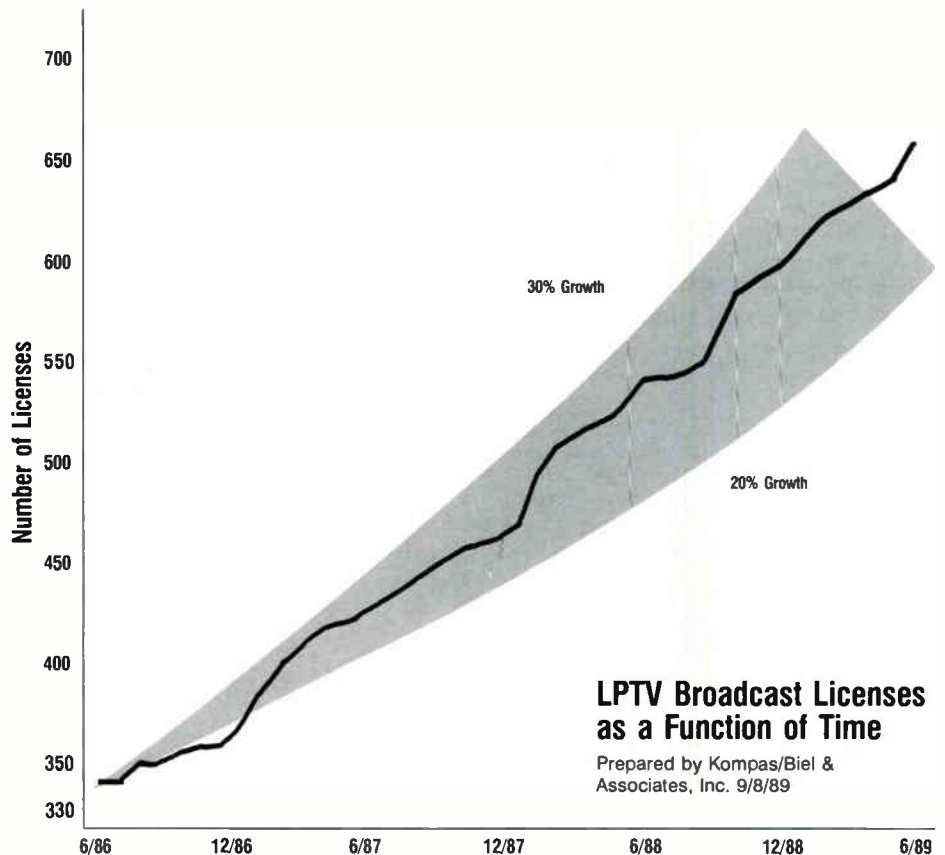
According to director Dara Goodman, most of the U•NET programming will be produced by students; "U•NET is where you'll see and hear the work of many of tomorrow's leading producers," she commented. The full range of genres—comedy, drama, documentaries, news, and music—will be represented.

Uplinking will start with one hour per day—from 1-2 p.m. EST weekdays on Galaxy 2—and expand gradually, said Goodman. The signal is free to NACB member stations. Contact the NACB for transponder information. N/B

### BON MOT

There's a difference between a philosophy and a bumper sticker.

Charles M. Schulz



### LPTV Broadcast Licenses as a Function of Time

Prepared by Kompas/Biel & Associates, Inc. 9/8/89

## Industry Growth

from front page readers, we recently surveyed the nation's LPTV broadcasters. After the survey, we placed each station into one of four operating categories, as the chart below illustrates:

LPTV Stations By Operating Format June 30, 1989		
	Number of Licenses	
Commercial LPTV	182	27%
LPTV Translators	130	20%
Alaska LPTV Network	211	32%
Other not-for-profit	139	21%
	<u>662</u>	<u>100%</u>

"Commercial LPTV" stations are any stations operating for profit, including those with subscription television formats.

"Translator" stations are LPTV stations that simply rebroadcast the signal of either a full power or another LPTV station. They are listed at the FCC as LPTV stations and have authority to originate signals—in contrast to traditional translator stations which may not originate and which are not included in our figures.

The Alaska Network, formally known as the Rural Alaska Television Network, is a system of more than 500 state-owned broadcast television stations, 211 of which are LPTV stations. The LPTV stations were originally part of the Learn/Alaska Project, a network of originating stations that served the state's school children with educational programming. Virtually all of the network's LPTV stations are at this point operated as translators, relaying satellite signals and doing no local origination. There are seven LPTV stations in Alaska which are not owned by the state. These have been counted in their appropriate categories in the chart.

The "Other Not-For-Profit" category includes most religious stations, other public sector and non-profit stations, and stations owned and operated by Trinity Broadcasting Network.

We were unable to contact about 15% of the stations, so we allocated these to

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the commercial, translator, and not-for-profit categories on a pro-rata basis. We did not allocate any, of course, to the Alaska Network because these stations have all been identified.

#### Calculating the Growth Rate

Last year, we announced an LPTV industry growth rate in the 30%-40% range, but we later discovered that some of the very early data had excluded the Alaska Network. When we adjusted our data to include those stations, the growth rate dropped to between 20% and 30%.

Actually, it may make more sense to continue to exclude the Alaska Network from all of our calculations. At this point, it is basically dormant, and it certainly has not contributed to the growth of the LPTV industry. If we exclude the Alaska numbers from *all* the data, the growth rate is close to 50%—48.8%, to be precise, starting with June 1985. In other words, what we think of as "the LPTV industry" really is growing much more rapidly than even the graph indicates, and more in line with the feeling that we get from the pulse of daily activity.


If the industry continues to grow at its current rate, there will be more than 1,000 LPTV stations licensed and operating in the United States within the next two or three years.

#### Projected Growth of LPTV Licenses

LPTV Licenses at December 31:	ASSUMED ANNUAL GROWTH RATE	
	20%	30%
1988 Actual	600	600
1989 Estimate	720	780
1990 Estimate	864	1,014
1991 Estimate	1,037	1,318

In fact, if we exclude the Alaska Network stations, and assume that the remaining group continues to grow at 50%, we get an even bigger number.

The FCC hopes to open LPTV application windows two or three times every year, adding even more construction permits to the nearly 1,700 permits already outstanding. If only 400-500 of those stations sign on the air, about one of every four, the industry will maintain its current growth trend through 1991.

S. E. Bradt is chairman of Kompas/Biel & Associates, Inc. 

**The LPTV Report** will publish updated industry growth figures from time to time, as well as comment on trends and changes affecting industry growth. We welcome your questions and comments.

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## TV 58/Buffalo

*continued from front page*

been sold to a religious network. Thirty-one radio stations and two daily newspapers complete the competition.

Surely, if community television is going to work, it will have to work in Buffalo.

Making it work is the job of two dedicated people not long out of the University of Buffalo's graduate School of Communications—Deborah Heisler and Bruce Alesse—and their production team of nine, five of them part-time.

"Ralph Nader wants the people to feel empowered by television," says Heisler, the station's ebullient general manager. "He feels that the great majority of people have not been able to access television and use it the way it has the potential to be used."

#### Eliminate the Mediator

To achieve that empowerment, TV-58 does as much local programming as possible—the goal is 25% of the 24-hour broadcast day. And the guiding philosophy behind the productions is to allow the people as free an expression as possible.

"What we're trying to do," says Heisler, "is remove the mediator between the people on television and the rest of the community. Instead of having a reporter ask questions, we prefer to have the people who have organized the events, who participate in the events, tell the audience what they're doing. This way we feel we're not structuring too much of the audience's perception. The reporting is more personal, more real, more accurate."

An example of this philosophy in action is TV-58's periodic productions of the Niagara Frontier Folk Arts Council's seasonal dance festivals. Hosted by a Buffalo radio personality, the popular program features ethnic dance performances and interviews by and with the performers and the audience. Another is the summer's regatta coverage: The coach of the winning team interviews each of his rowers on camera.

"We're not like a cable access channel," Heisler explains. "We want to be able to have control over the production so that it looks professional. We accept ideas from people, and they help in the production—they may pull the resources together for instance. But we edit, we put it together."

She says that people generally know

*continued on page 28*

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how to handle themselves on camera and that even inexperienced interviewers can produce good footage. "They've been watching TV all of their lives, and they're a lot more aware of how to present themselves on TV than you might expect. They know what works and what doesn't."

### Local Fare Comes First

On the air since last November, TV-58 already has an ambitious schedule of local programming. "UB Today," an interview program, is targeted to the 30,000 students and faculty on the University of

Buffalo campus. "The faculty just loves it," says Heisler. "They get to watch each other on TV and find out what everyone else is doing."

"World Affairs" is a one-camera shoot of the lectures sponsored by the Buffalo Council on World Affairs. "It's very high



## TV-58: An Experiment in Electronic Literacy

Consumer activist Ralph Nader is the force and vision behind Buffalo's TV-58. His non-profit corporation, Citizens Television Systems, applied for seventeen LPTV licenses in the early 80's. The Buffalo station signed on the air in 1987, and the company recently won a lottery for a station in San Diego.

Here, Nader and CTS managing director Sam Simon comment on some of the ideas that TV-58 is bringing to reality.

**LPTV Report:** Mr. Nader, you want the American people to feel empowered by television, and TV-58 is one experiment in that direction. Will you expand on this concept?

**Nader:** First of all, most commercial TV stations are not financially structured in such a way that they can convey community news on an extensive basis. Thirty or sixty seconds on an evening newscast cannot communicate what's going on.

What we want to do is give the audience a certain amount of air time to program

the way they want to. This way they can become more electronically literate. Right now the only options a TV audience has are either to watch the television or to turn it off.

**LPTV Report:** How does this idea differ from cable access?

**Simon:** This is programmed. Cable access is unprogrammed. Cable access is like vanity publishing. This is organized.

Also, cable reaches only part of the population. LPTV is the perfect complement to cable because it's over the air. Some cable systems, for example, carry government meetings, the same way we do in Buffalo. But if they're aired only on cable, the rest of the community is denied access. You shouldn't have to be able to afford cable in order to have access to this kind of information.

The other aspect of what we're doing is developing an outlet for new advertisers—the Mom and Pop store, the health food store—the businesses that have never before been able to advertise on television. We're educating them to the possibilities they have in LPTV.

**LPTV Report:** Can the concept behind TV-58, which is a non-profit station, work in a commercial venture?

**Nader:** You mean, can it work without being subsidized?

**LPTV Report:** Yes.

**Nader:** The principal hurdle is getting on cable. That wasn't a hurdle in the past, but now it is a hurdle.

It isn't demand. There is a big demand for this kind of programming in Buffalo, for example. People like to see their neighborhood activities on TV. There's a natural interest in seeing one's child in a school play or one's political representatives in action.

And there's good talent. There are many creative people in Buffalo that have never had an outlet before. And there is talent all over the United States that has no outlet on commercial TV.

I think that's what LPTV is going to demonstrate. The supply is there and the demand is there. We'll see a new dimension of grass roots TV that has been increasingly avoided by commercial television stations.

intellectual discussion, which you don't always get on TV," she notes.

Series in the works include a daily children's music video show hosted by area high school students, and TV-58's own country-western music video program, hosted live.

There are also special productions—like last Halloween's children's story hour aired in the dead of night from a Buffalo cemetery, or poetry readings and writing workshops taped at the Allentown Literary Center.

Buffalo citizens see their city and county governments in action with TV-58's bi-weekly airings of the Buffalo Common Council and Erie County Legislature meetings. The meetings are videotaped and then aired at night when citizens are home from work.

They are unedited—for a reason. Says Heisler, "Government representatives work really hard for their community. And the people don't always realize just how much work goes into the decision to put in a new street, for example. Our programs are making the people more aware of how government operates.

"Ralph's whole idea is that people should be more involved in their government. The more information they have, the better decisions they can make and the better citizens they can be."

Buffalo's Mayor James Griffin precedes the Common Council telecasts with his half-hour show, "Fireside Chat With The Mayor," in which he keeps the citizens up to date on the executive end of city government. A similar program featuring the county executive is in the works.

On a lighter note is "USA Real Estate," a video tour of homes for sale, hosted by Sam Elkin, an actor and University of Buffalo theater professor. "Ken's Kitchen," a cooking show currently in production, is hosted by a Buffalo banking consultant and taped in a church kitchen. TV-58 started with three pilot programs and plans to produce a series of 26 half-hours, with a local supermarket footing the expenses.

#### **Programs Must be Self-Supporting**

"We look for sponsors that can commit to a 13-week or 26-week schedule because these shows take a lot of preparation," says Bruce Alesse, who is the station's sales manager. In fact, whenever possible, sponsors are lined up ahead of time. Says Alesse, "We want our producers to sell, to understand the importance of selling their programming, of planning the sponsors. The programs have to pay for themselves."

One successful producer is Polla Milligan, a Buffalo folk guitarist who hosts a program called "Rhythm Buffalo." The

entertainment and talk show features artists from Buffalo's large and active music community. Milligan convinced the owner of Mighty Taco, a Buffalo taco chain, to sponsor the series before she even approached the station.

Another example is "Outdoor Scene," a Great Lakes fishing show whose local host, Joe Ognibene, funds the production through national sponsors and gives TV-58 two minutes of every half hour for local airing.

But the local programming is only part of TV-58's fare. It is supplemented by music videos, soaps, avant garde cartoons,

and a health and exercise show from National College Television; business news from Biznet; Big Joe's Polka Show (a favorite with Buffalo's Polish community) and other fare from RFD-TV; music videos from Aristo Video Promotions; movies; and some syndicated programming. A large portion of the day is devoted to international fare from New York City-based International Television Network—programs like "France Today," "South Africa Now," and "Moscow Meridian," which, says Heisler, present a picture of European life and thinking not often seen in North America.

*continued*



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Alesse recently told a Buffalo journalist, "What we're doing is not typical. Most of the programming in the U.S. is domestic, and most of our programming goes from here to Europe. It's rare that it goes the other way around. Seeing international programming is like experiencing the global village. Ralph likes that idea."

On Nader's instructions, TV-58 will not air television evangelists, home shopping, commercials for 900 telephone numbers, and violence.

#### A New Kind of Advertiser

Advertisers are responding to the eclectic mix. An average of three new clients sign up every week. The sales strategy, according to Alesse, is to sell advertisers on specific programs, many times because of a personal interest they may

have. The owner of the Mighty Taco chain, for example, sponsors "Rhythm Buffalo," not just because it's a popular show but also because he himself is a singer and a record producer looking for new talent. The owner of a Japanese boutique—whose shop is the city's clearinghouse for Japanese news and culture—buys all the spots in ITN's Japanese programming.

Alesse sees the relationship between the station, the programming, and the advertiser as a *process*. "First of all, the advertisers are new; you don't see our advertisers on the other TV stations. And the commercials themselves can be entertaining...because they are different.

"The audience is *designed*, in a sense, by the advertising. A jogger might see a spot on jogging shoes and watch it because he identifies with it. From there he'll tend to watch the programming."

The sales strategy is direct, bypassing, for the time being, the agencies. The idea is to get as many clients as possible—large or small. The :30 rate is an introductory \$10, soon to increase to \$25. Production is free for a minimum 35-spot buy. And the client gets to keep the tape and even air it over another station. "It's important to give people a lot of room to breathe," says Heisler.

She and Alesse do most of the selling, although the whole station is encouraged to get into the act. They handle questions about ratings by deflecting the discussion to programming. "It's programming we're selling, not numbers," she contends. And the advertisers seem comfortable, both because they are unused to dealing with audience numbers and because the station's rates are good.

This too is part of the empowerment that Nader seeks: Small advertisers can buy TV advertising and not have to rely only on the newspapers; specialized advertisers can target their narrow markets economically and effectively.

#### "You're Just a Light Bulb!"

Until May, when TV-58 increased its power from 100 to 1,000 watts, the station had trouble reaching the entire community. Says Heisler, "I think it's important that people know that you can't sell 100 watts of UHF. You just can't do it. People were saying, 'You're just a light bulb!' I mean, what do you say to that?"

"But the minute you get up to 1,000 watts, all of sudden you have a lot more power than they have in their houses. Now they can understand that you're a TV station."

### Equipment List: W58AV, Buffalo, NY

- Television Technology XL1000UU transmitter
- Scala antenna
- Superior receive dish
- Kenwood video receiver
- Television Technology UHF STL

The following products are configured into an A/B roll editing system and a 3-camera remote unit:

- 3 Panasonic WV-5000 single chip cameras
- 3 Panasonic WV-5070 studio camera kits
- 2 Panasonic 14C-100
- 2 Panasonic ENG kits
- Sony DXC3000K/1 color camera
- 4 Bogen 3064 heavy duty tripods with fluid head and deluxe video
- 4 Comprehensive CHS-52

- 2 Sony VO-5800
- Sony VO-5850
- JVC KM 1200U special effects generator
- JVC Abner R editing controller
- Panasonic Tr930A monitor
- 4 NEC PM971A
- 2 NEC 97A rackmount kits
- Panasonic WV-5203B
- Tektronix 1710B
- Tektronix 1700F05
- Tektronix 1700F05 rackmount
- For A 740 parallel effects dual TBC
- For A 200 TBC
- 2 Sony VP-7000
- Sony VO-7600
- Matco MA 204
- Matco PC enhancement software
- 4 Matco MA-107 VTR interfaces
- Panasonic NV-8420 portable VHS VCR

- 2 Sony VO-6800
- 2 K & H Portabrace VO-6800 cases
- Sony PVM 8020 color monitor
- 6 Anton Bauer NP-1A rechargeable batteries
- Sony BC-1WA
- Tascam M20B audio mixer
- Panasonic AG-6300 VHS VCR
- 2 Sony ECM 55B
- Sennheiser ME-BO shotgun mic
- Sennheiser MZW-415 windscreen
- Lowel VP-988
- Lowel All Pro Kit (P1-P3)
- 5 GCA lamps
- Teac ZD 700 compact disk
- Winsted video rack
- 5 Winsted 85086
- Anvil EIA 27 SP portable rack mount/casters

Advertisers also balk when they are told that TV-58 is not carried on cable. But Heisler and Alesse sell around objections by reminding advertisers that a substantial number of Buffalo households still receive only broadcast signals (cable penetration is 47% in the city), and that most households have more than one TV set, only one of which has a cable feed. Even without carriage, TV-58 reaches 120,000 households, not an insignificant number, they argue.

Buffalo is cabled by TCI with about 70,000 subscribers; the suburbs are served by Adelphia. So far, neither system has agreed to carry the station, although Heisler and Alesse think they'll be able to work out an agreement for at least partial carriage on TCI. They are careful to keep relations "firm but friendly," explains Alesse. "We're both part of the community," says Heisler. "These people live here too."

#### Popular Support

To bolster their cause, they have vigorously lobbied the Buffalo Common Council. TCI's franchise renewal hearings are scheduled for February, and Heisler and Alesse have submitted a resolution mandating carriage for TV-58 if the franchise is renewed; they believe they have the Council's unanimous support.


"At some time, we'll probably do a petition drive, because we have a lot of loyal viewers," says Alesse.

Heisler concurs: "The city of Buffalo is very community-minded, and it's the people who are going to have to demand carriage."

The station's budget is small—\$5,000 to \$8,000 a month. "Ralph is the guy who believes that the less money you give them, the more ingenuity they have," Heisler laughs. So she relies fairly heavily on student interns from the University of Buffalo and from Medaille College, on whose campus the studios are. She also subcontracts a lot of the commercial production. But the two managers' workdays are still sixteen hours long, or even more.

Why do they do it?

Heisler ponders: "I guess a lot of it is that we really enjoy working for Ralph because we really believe his concept has a...this is an idealistic thing...but it has a loyalty about it to what's left of our government...the meaning of democracy...the rights of the individual, personal freedom, liberty, protecting all those things.

"We're giving people an outlet which they can use to communicate with each other. We're offering a new perception of the world." 

**BON MOT**

**Neither diplomacy nor seduction could exist without significant asides.**

David Isaacson in *The Editorial Eye*

## Conference To Feature Ideas For Entertainment Promoters


Promotional executives from broadcast, cable, music, and other entertainment industries can learn new marketing strategies at a national conference scheduled for November 12-14 at the Registry Hotel in Los Angeles.

The conference—"Entertainment Marketing: Building Profitable Promotions for the 1990's"—is sponsored by EPM Communications, Inc., New York-based publisher of *epm REPORT: The Newsletter of Entertainment Promotion and Marketing*.

"Of special interest will be the sessions on the explosive popularity of interactive 900 telephone lines, the use of comedy as a promotional vehicle, the increasing use

of consumer-oriented promotion techniques in business-to-business marketing, and the growing internationalization of promotional strategies," said Ira Mayer, president of EPM Communications.

Speakers and panelists will include George Schweitzer, senior vice president, CBS/Broadcast Group, who is responsible for the CBS-TV/K-Mart cross promotion; Richard Belzer, comedian and author; and Bob Dowling from *The Hollywood Reporter*.

Conference fees are \$545 before October 23 and \$595 thereafter. For registration information, call (718) 469-9330. 

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# LPTV and the LAW

—by Peter Tannenwald

## Tax Certificates: Sell Now, Pay Later

The Internal Revenue Code provides benefits in the form of deferral of capital gains tax to individuals and corporations on sales of broadcast or cable TV properties that advance FCC policies. Tax deferral is available to anyone who sells properties to minority-controlled entities and to those who provide start-up financing to minority entrepreneurs. The split-up of a radio-LPTV combination in a single community may also qualify. Those who do qualify may defer the payment of capital gains tax on the profits from the sale of their investment.

Tax deferral is available only if a certificate is obtained from the FCC stating that the sale furthers FCC policies. "Tax certificates," as they are commonly known, are not hard to obtain for qualifying transactions. You must apply for them at the time of the sale for which you are seeking tax deferral, although the FCC will sometimes issue declaratory rulings at the time of purchase if there is a doubt as to whether a certificate will issue at sale time.

If you hold a tax certificate, you may defer the payment of capital gains tax by reinvesting the proceeds of the sale in broadcasting within one year. Such reinvestment may include buying a broadcast station or building a new one. Investment in publicly traded securities is permitted, but only if the issuer's primary business is broadcasting and the issuer holds licenses in its own name rather than

through a subsidiary. Your tax basis in the original investment carries forward as the basis of the new investment; and when the new investment is sold, you pay tax on the entire gain from both investments.

If you do not want to make a new investment, you may elect to reduce the basis of certain depreciable property you already own, thereby avoiding tax on the sale for which the certificate is issued but increasing the taxable gain when you sell the depreciable property later on.

### What Qualifies?

Only sales or start-up financing for racial and Hispanic minority groups qualify for tax certificates. Women are not considered a minority group for this purpose.

For an entity such as a general or limited partnership or corporation to qualify as minority controlled, 51% or more of the voting control must be held by minority group members, and minorities must also hold more than 20% of the equity. A company which has nominal minority voting control but only token financial investment by minorities does not qualify. There have been some limited exceptions to the 51% voting control requirement, but only in unusual circumstances where significant minority participation was evident.

The prospect of being able to defer tax on capital gains has attracted many investors and has enabled minority entre-

preneurs to obtain financial support in cases where such support might otherwise have been unavailable. Tax certificates have also enabled minority buyers to acquire broadcast properties at lower prices than they might otherwise get, because the seller does not face an immediate tax payment.

Tax certificates are applicable to LPTV in three ways: (1) the seller of an LPTV station to a minority entrepreneur can defer capital gains tax on the sale; (2) an investor in a minority-controlled LPTV enterprise can defer capital gains tax when the investment is later sold; and (3) the owner of a radio-LPTV combination should be able to defer capital gains tax on the sale of either the radio or LPTV property or the sale of both properties if sold to separate buyers.

I caution, however, that I am aware of no actual case where a tax certificate has been issued on the split-up of a radio-LPTV combination. It is not certain that the FCC would grant a certificate in that situation, because there is no rule against combination radio-TV ownership. This is an case where a declaratory ruling might be appropriate.

### Minority LPTV Owners Can Benefit

The availability of tax certificates should help minority entrepreneurs obtain financing to enter the LPTV field. Up to 79% of equity and 49% of voting power may be held by non-minority group members. And of course, minority entrepreneurs themselves qualify for tax certificates upon the sale of their own investments in LPTV. When the investment takes the form of start-up financing for a new minority-controlled company, tax certificates are available to anyone who invests up to one year after the initial license for a new station is issued.

One word of caution is in order. Tax certificates are one of several policies formulated by the FCC to further minority ownership of broadcast properties. Another such policy permitted station licensees whose renewals were set for hearing for malfeasance to escape the risk of losing their licenses by selling at not more than 75% of appraised value to a minority-controlled entity. That "dis-

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WorldRadioHistory

press sale" policy was struck down by the U.S. Court of Appeals for the D.C. Circuit earlier this year (1989) as an unconstitutional discrimination against non-minorities who wanted to purchase stations in hearing.

The rationale of that case could be used to attack the constitutionality of tax certificates, although there are also reasons why the tax certificate policy might be treated differently. So far, the tax certificate statute remains in effect; but if you plan to depend on it, check on the latest developments before you invest.

*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.*

## Stations Turn Out For Free TV Campaign

More than two-thirds of the nation's television stations have begun or will begin local, on-air campaigns to promote free, over-the-air television, says a recent National Association of Broadcasters survey.

The industry-wide campaign was launched July 17 with a prime-time message by Walter Cronkite. In a follow-up mailing, the NAB sent promotional kits to its member stations and asked them to develop campaigns for their local markets.

On-air promotions include news coverage; incorporating the free TV logo into station ID's; and discussing cable vs. free TV on talk shows. Off-air participation includes providing retailers with brochures to give to customers shopping for TV sets, mentioning the campaign in speeches to local civic groups or in presentations to TV advertisers, and including the free TV logo in billboard and print advertising.

## ACE Awards Entries Beat Record

Forty-four cable networks have submitted a record 1,405 entries for the 11th annual "ACE" Awards, sponsored by the National Academy of Cable Programming. The ACE Awards, which honor the best in cable programming, will be presented at a gala ceremony at the Beverly Wilshire Hotel in Beverly Hills on January 12. Selected awards will be presented during a second ceremony to be televised live from the Beverly Hills Wiltern Theater on January 14.

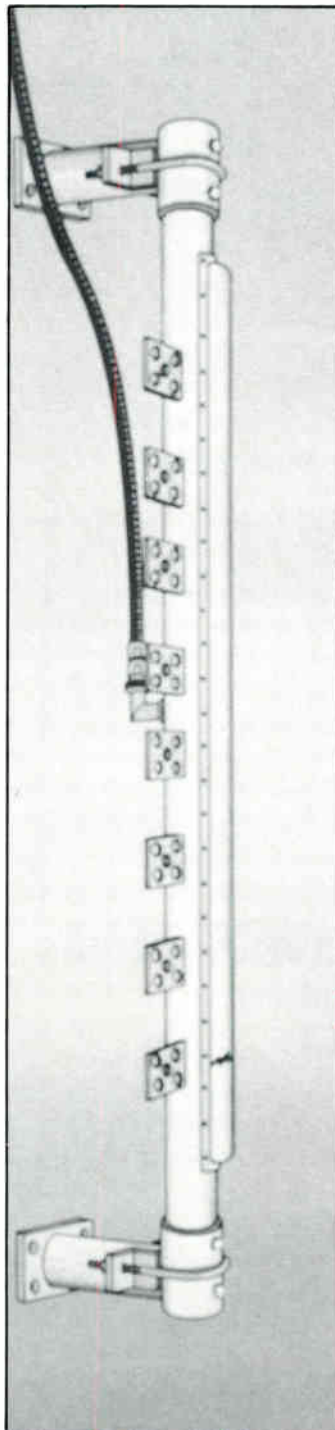
The National Academy of Cable Programming was established in 1985 by the National Cable Television Association to promote excellence in cable programming.

## Nielsen Seeking Line 22 Of TV Signal For AMOL System

The Federal Communications Commission is receiving comments on a proposal by the A. C. Nielsen Company to use line 22 of the active video signal to transmit encoded program identification signals. The signals are part of Nielsen's Automated Measurement of Lineup (AMOL) System, a procedure for verifying syndicated programming broadcasts.

According to Nielsen, the AMOL signals would not degrade the television picture, and the station licensee would have control over their transmission.

Comments opposing the authorization of the AMOL system have been filed by several companies, one of which—Air Trax, Inc.—has already been granted similar authority.



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## Men's Legs Contest Spices Bucyrus Brat Fest

A soap star, a local television personality, and a couple of dozen hairy legs were the featured attractions at the 1989 Bratwurst Festival Men's Legs Contest in Bucyrus, OH this past summer. The contest, proceeds from which benefit a local charity, has been televised by LPTV-54 in Bucyrus for the past four years.

Joy Tarbert, the event's emcee, was assisted this year by Jeanne Cooper, who

portrays the matriarch, Catherine Chancellor Sterling, on CBS's "The Young and the Restless." Dressed as a bag lady, Cooper traded improvised slapstick with Tarbert before a standing room only crowd of more than 3,000.

Tarbert is also the host of TV 54's weekly talk show, "My Haus to Yours," and the "TV 54 Telephone Auction." 



Joy Tarbert (left) and soap star Jeanne Cooper (right) assess the attributes of one contestant in the 1989 Bucyrus, OH Men's Legs Contest.


## 1990 National Cable Month Theme Announced

"TV You've Gotta See!" will be the theme of the fourth annual National Cable Month, an industry-wide promotional campaign scheduled for next April.

Sponsored jointly by the National Cable Television Association and the National Academy of Cable Programming, Cable Month is an effort to promote the diversity and quality of cable programming within the industry and among cable viewers. As last year, each night of cable month will showcase programming from a different cable network.

Home Box Office, Inc. has created a

marketing kit comprising print, video, and radio materials that cable systems can use during Cable Month. Also part of the kit is a handbook of ten community relations projects including a children's drawing contest, a home video contest, and a system-sponsored food drive. The guide provides complete descriptions of the projects and step-by-step plans for implementation.

For further information on these projects—which are applicable to any media business—contact Megan Hokey at the NCTA, (202) 775-3629. 


## Univision, Telemundo, Nielsen To Launch Hispanic Rating Service

Univision Holdings, Inc. and Telemundo Group, Inc. have joined with Nielsen Media Research to develop a national Hispanic television rating system using people meters. The service will be known as the Nielsen National Hispanic Television Service, and, according to Nielsen, it will be the first rating service to fully monitor the viewing habits of the nation's diverse Hispanic community.

Ratings will begin later this year with a pilot project in the Los Angeles DMA. The pilot, which will target 200 Hispanic households, will evaluate the procedures for recruiting Hispanics to participate. Full implementation of the service is scheduled for the latter half of 1990 when people meters will be installed in 800 Hispanic households across the nation.

Telemundo and Univision established the Spanish Television Research Committee in May 1988 to study the feasibility of a technology-based national Hispanic audience measurement system. The Committee selected Nielsen from among six companies bidding for the contract.


"The Hispanic market is rapidly growing and largely untapped for advertising," said Peter Roslow, Telemundo's director of marketing. "The data gathered from the Nielsen service will provide a more precise portrait of Hispanic viewership. We anticipate this information will prove to advertisers that Spanish language television needs to be a part of every ad budget."

Telemundo Group, Inc. is a national Spanish language network of affiliates and owned and operated stations. Univision is the nation's first Spanish language network and serves Hispanic households through a system of broadcast and cable outlets. It has LPTV affiliates in fifteen U.S. markets. 

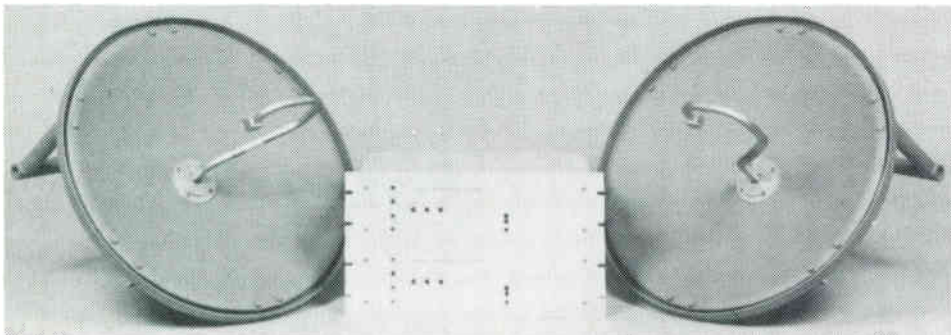
## Western Cable Show Set

"Creating A New Decade of Television" will be the theme of the Western Cable Show to be held December 13-15 in Anaheim, CA.

More than 10,000 people are expected to attend this year's show which will feature some 200 exhibits and two full days of seminars on such subjects as syndex, regional sports, cable customer evaluation, pay-TV, cable programming, broadcast-cable relationships, and cable marketing. Emmy Award-winning television journalist John McLaughlin will lead a keynote panel.

For registration information, contact the California Cable Television Association at (415) 428-2225, extension 7. 

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## Scholastic Video To Use Sony Equipment For Video Yearbooks

Sony Corporation has announced a contract to provide more than \$250,000 of video equipment to Scholastic Video, Inc., an Exton, PA company, for use in the production of its "Video Yearbooks."

The equipment package includes 100 Sony EVO-9100 Hi8™ camcorders and a variety of editing equipment including EVO-9800 Hi8 feeders, VO-9850 U-Matic SP editors, and RM-450 edit controllers.

Video yearbooks are video mementoes of the high school year— similar in concept to traditional printed yearbooks. The idea was developed by Marty Allen, director of marketing for Scholastic Video.

Schools signing a three-year contract with the company receive free equipment with which students can videotape school functions. Company representatives train the students in scripting, story boarding, and shooting techniques. M/B

## LPTV Distribution by State and Territory September 8, 1989

	Licenses	CPs*		Licenses	CPs*
ALABAMA	5	24	NEVADA	13	21
ALASKA	217	31	NEW HAMPSHIRE	2	5
ARIZONA	13	49	NEW JERSEY	2	12
ARKANSAS	7	32	NEW MEXICO	13	50
CALIFORNIA	30	90	NEW YORK	17	43
COLORADO	14	33	NORTH CAROLINA	6	46
CONNECTICUT	0	5	NORTH DAKOTA	4	22
DELAWARE	1	0	OHIO	10	33
WASHINGTON, DC	1	0	OKLAHOMA	16	35
FLORIDA	25	111	OREGON	16	30
GEORGIA	14	54	PENNSYLVANIA	10	46
HAWAII	1	23	RHODE ISLAND	0	4
IDAHO	19	34	SOUTH CAROLINA	2	23
ILLINOIS	7	30	SOUTH DAKOTA	5	21
INDIANA	8	30	TENNESSEE	18	51
IOWA	10	51	TEXAS	42	114
KANSAS	5	55	UTAH	16	19
KENTUCKY	6	35	VERMONT	1	9
LOUISIANA	8	55	VIRGINIA	5	20
MAINE	7	13	WASHINGTON	5	36
MARYLAND	1	6	WEST VIRGINIA	1	4
MASSACHUSETTS	5	21	WISCONSIN	10	27
MICHIGAN	7	14	WYOMING	14	45
MINNESOTA	21	38	GUAM	1	0
MISSISSIPPI	11	18	PUERTO RICO	3	8
MISSOURI	12	34	VIRGIN ISLANDS	0	2
MONTANA	23	40	TOTALS: Licenses: 714		
NEBRASKA	4	15	Construction Permits: 1,693		



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### Prime Image, inc.

Chuck Motta, Vice President/Marketing  
199453 Via Escuela  
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(408) 867-6519 and (301) 544-1754  
**Products:** Component/composite TBC, frame sync, and post-production switcher.

### RFD-TV

Terri Spalding, Director of Affiliate Relations  
2615 Farnam Street  
Omaha, NE 68131  
(402) 345-2322  
**Products:** 24-hour, satellite-delivered programming geared to rural America.

### Scala Electronics Corporation

Ellis Feinstein, President  
P.O. Box 4580  
Medford, OR 97501  
(503) 779-6500  
**Products:** Antennas and accessories.

### Telecommunications Products

Leslie A. Miller, Marketing and Sales Representative  
1331 South Seventh Street  
Chambersburg, PA 17201  
(717) 267-3939  
**Products:** A full line of automated commercial insertion equipment, both hardware and software.

### Television Technology Corporation

Bill Kitchen, President  
650 South Taylor  
Louisville, CO 80027  
(303) 665-8000, Ext. 101  
**Products:** LPTV transmitters, 10 watts through 1000 watts.

### TickeTV—International Telesystems, Inc.

Larry Shultz, President  
415 North Crescent Drive, Suite 120  
Beverly Hills, CA 90210  
(213) 274-7411  
**Products:** TickeTV broadcast pay-per-view program service.

### Uni-Set Corporation

Ron Kniffin, President  
449 Avenue A  
Rochester, NY 14621  
(716) 554-3820  
**Products:** Television studio sets, exhibits, and fabrications.

### Video Jukebox Network, Inc.

Andy Orgel, President  
3550 Biscayne Blvd., Suite 711  
Miami, FL 33137  
(305) 573-6122  
**Products:** Interactive music video service.

## EXHIBITORS

continued from page 24

### Jefferson Pilot Data Services

Paul D. Woidke, Director of Planning  
301 South McDowell Street  
Charlotte, NC 28204  
(704) 347-8000

**Products:** Computer hardware and software for traffic, sales, and general accounting.

### Knox Video

Roland Blood, Vice President  
8547 Grovemont Circle  
Gaithersburg, MD 20877  
(301) 840-5805

**Products:** Integrated map graphics systems (IMAGR), Microfont compact color titlers (K40/K40S), and a low cost titler (K20).

### Kompas/Biel & Associates, Inc.

Jacquelyn Biel, Vice President  
5235 North 124th Street  
P.O. Box 25510  
Milwaukee, WI 53225-0510  
(414) 781-0188

**Products:** Publishers of *The LPTV Report* and consultants to the LPTV industry, specializing in application preparation and business planning.

### Lindsay Specialty Products

Gordon Zimmerman, Director of Sales  
50 Mary Street, West  
Lindsay, Ontario, Canada  
K9V-457  
(705) 324-2196

**Products:** LPTV transmitting antennas.

### Majestic Entertainment, Inc.

Walter Baxter, President  
217 West Alameda Avenue, Suite 203  
Burbank, CA 91502  
(818) 848-1368

**Products:** Films, series, documentaries, and cartoons.

### MSE Videotape Services

Martin Schorr, Owner  
5921 East Sheila Street  
Commerce, CA 90040  
(213) 721-1656

**Products:** New and evaluated videotapes.

### Nexus Engineering Corporation

Kathy Harden  
7000 Lougheed Highway  
Burnaby, British Columbia, Canada  
V5A-4K4

**Products:** UHF and VHF low power transmitters and translators; commercial downlink equipment.

# Supplier Solo

## Edit Master From CV Technologies Turns PC Into Edit Controller

—by Frank T. Taylor

What is the most versatile piece of equipment in your facility?

Video professionals often answer, "The personal computer."

PC's are becoming the tool of choice for pre- and post-production duties, a fact that was confirmed at this year's NAB. Video animation, script writing, tape logging, character generation, and videotape editing are just some of the functions that are becoming commonplace for these versatile devices.



The Edit Master from CV Technologies.

At some point, anyone who produces programming becomes involved in editing, and the personal computer can be the cost-effective alternative to a dedicated (and usually expensive) editing system.

Earlier this year, CV Technologies—the editing systems division of Comprehensive Video Supply Corporation of Northvale, NJ—introduced an important new product in the line of PC-based editing equipment—the Edit Master™ series of edit controllers. The units use the flexible CVNET machine control hardware, which makes it possible to connect as many as 223 devices in series to an off-the-shelf PC/XT/AT. The devices can be serial or parallel controlled VTR's and serially controlled video switchers; and any seven can be called up at once as needed during a particular edit session. Future plans include the addition of direct ATR and MIDI sequencer control.

The Edit Master software currently allows up to six VTR's (four source, two record) and a video switcher on the system at one time. This permits the user to configure anything from a single VTR animation system to a full blown A/B/C/D roll system with dual record machines. The Edit Master also provides extensive edit list management and list memory.


The price of the system ranges from \$4,695 for a two-machine controller up to \$12,000 for five-machine parallel control,

far less expensive than comparably-featured editors.

Comprehensive Video has promoted the philosophy of PC-based edit list creation and management since the days of the early Apple II computer. Its popular Edit Lister™ software program, the heart of the Edit Master systems, is recognized as the industry standard for off-line EDL generation. Features such as 900-event storage, A-mode, B-mode cleaning, four source machine channels plus aux and black, and multiple list formats continue to enable producers and smaller production houses to save time and money before going on-line for final production.

The EDL on diskette can simply be taken to another facility for on-line editing.

CV Technologies and Comprehensive Video Supply Corporation manufacture and distribute a full line of PC-based production software. Information on the Edit Master series of edit systems, Edit Lister, or any other production software may be obtained by calling (800) 526-0242.

Frank T. Taylor is product manager for CV Technologies, the post-production products division of Comprehensive Video Supply Corporation, of Northvale, NJ. He has been involved in the sales and marketing of professional video production equipment and systems since 1980. 

## Telescoping Pneumatically Raised Support Masts for Remote Broadcasting.

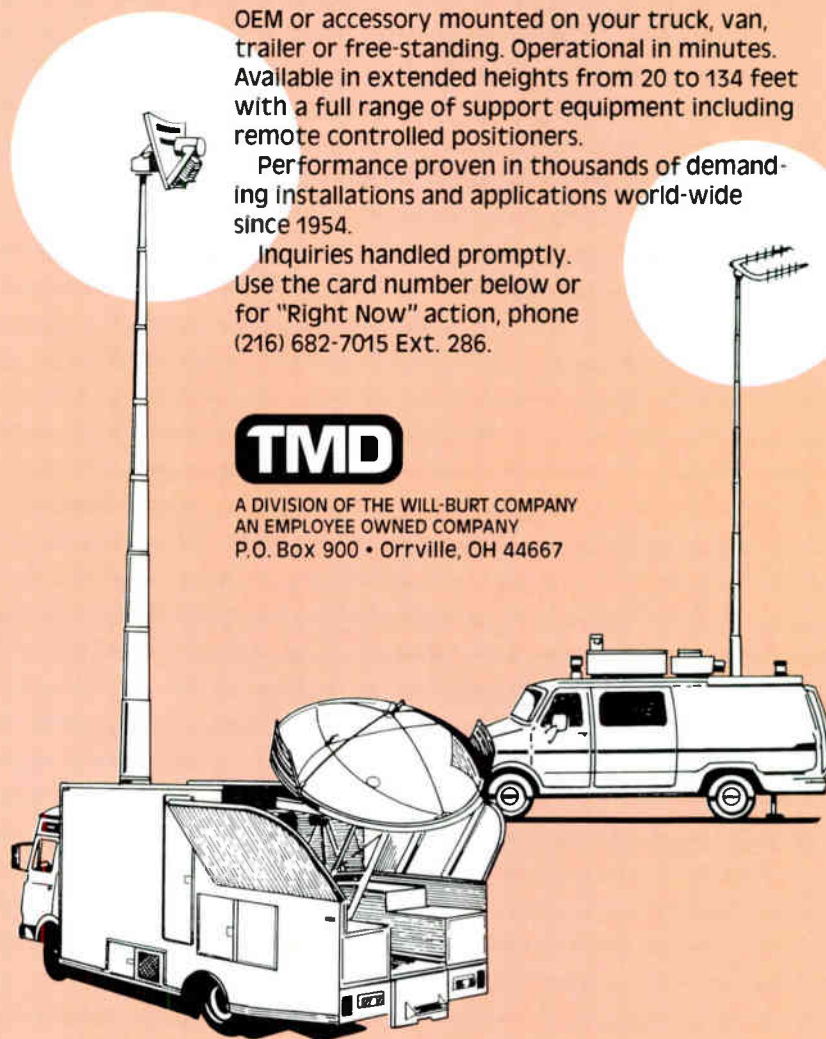
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## FCC Releases Safety Study On AM Broadcast Towers

The FCC has released a report on the RF electromagnetic fields near AM broadcast towers. The study, which was performed by the consulting firm, Richard Tell Associates, Inc., was performed to determine the potential hazards to humans of exposure to electric and magnetic fields at various distances from an AM tower.

Fields were measured at four AM radio stations in Las Vegas, NV—one using a non-directional antenna, the remaining three using directional patterns. Copies of the study are available from the National Technical and Information Service, 1-800-336-4700.

## Videotek Celebrates ZD Day

Videotek has increased profits and, in turn, raised pay scales as a result of the successful implementation of the Philip Crosby Quality Process.

The 15-year-old company, which manufactures television test equipment and other products, celebrated ZD—or Zero Defects—Day on July 22 with awards to three employees.


## "Satellite News America" In One Month Hiatus

Center One Video's new national news and sports show for LPTV stations—"Satellite News America"—has been forced to stop transmitting temporarily because of financial difficulties, according to David W. Murray, Sr., the company's president. "Our last uplink was September 22," said Murray, "but we'll be back in about a month, as soon as we can regroup." Murray said that he will be raising additional money through a stock offering.

The half-hour show, which premiered from Tallahassee on June 26, is geared to the LPTV market. Each half hour includes eight minutes of time that affiliates can

use for commercials or local news and weather cuts.

The show is being carried by four LPTV stations, and eight stations under construction have committed to carry it when they sign on the air, Murray said. Murray is also marketing to full power public television stations and has one California station already signed up. He has been talking with the ACTS Network of Fort Worth regarding carriage on their LPTV and cable affiliates and with a New York ad agency about the possibility of getting barter sponsors for the show.

Murray says his goal is to reach 100 affiliates, after which he will add "a late edition news program" to the feed. 

## Supplier Side

The new computerized teleprompter system, Portaprompt XTE-3, from Blue Feather Company is a portable teleprompter with IBM-PC compatibility. A remote control unit allows announcers to control the speed of the script display, and an interface makes possible quick and easy editing.



The Portaprompt XTE-3 from Blue Feather Company.

The system includes the computer, a camera-mounted display unit, software, a nine-inch monitor, and the remote control unit. List price is \$3,995.

Circle (65) on ACTION CARD

New from Tri-Tech, Inc. is the Cellcast Remote Broadcast Studio, named by NAB show attendees as one of the "10 best new products" of the show.

Cellcast permits audio transmission over cellular telephone channels, eliminating the need to send audio over telephone lines during remote coverage of news, sports, or other events. The com-



The Cellcast from Tri-Tech, Inc.

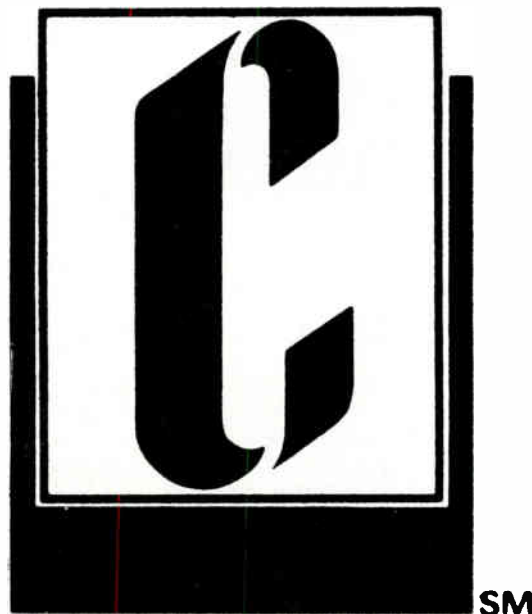
puter, 15-pound unit combines the functions of an 832 channel cellular telephone with a four-channel microphone/headphone mixing console.

Circle (63) on ACTION CARD



The 1989 Training Resource Directory, billed as the first complete guide to training programs for the communications industry, is available from Performance Plus, a Colorado business communications and performance management group.

continued on page 40



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Circle (93) on ACTION CARD

The book contains information on more than 600 training programs in ten separate subject categories, as well as listings of more than 300 publications, catalogs, and video and audio tapes. Two indexes—subject/title and vendor—make the right training aid easy to find.

The 741-page, soft-cover directory was compiled and edited by Dana Eggert, a nationally recognized training consultant to the communications industry. It sells for \$44.95.

#### Circle (66) on ACTION CARD

**Wohler Technologies, Inc.** has recently announced three new products: the AMP-1A audio monitor; the IPI-1 visual phase indicator; and the AMP5 power amplifier.

The AMP-1A, which fits into a single rackspace unit, adds an improved upper high frequency response to the impressive audio quality, easy detection of phase reversal, and simultaneous mono and stereo monitoring of the company's original AMP-1.



Wohler Technologies' AMP-1A audio monitor panel.

The IPI-1 visual phase indicator is available as an option on all of the company's audio monitors and gives information similar to that of an X-Y scope, distinguishing between mono and stereo sources as well as giving phase and level indications. It is a low-cost and easy to interpret tool, especially valuable for those working with two-channel sources.

The AMP5 power amplifier is an inexpensive half-rack amplifier for use with separately mounted speakers. It provides simultaneous stereo-mono monitoring

and phase alert and is also available with a normal, full-bandwidth two-channel stereo output. The AMP5 used with Auratone 5MC speakers offers the lowest total cost of all Wohler monitors.

The company has a three-week, no-questions-asked return policy and a three-year limited warranty on new products.

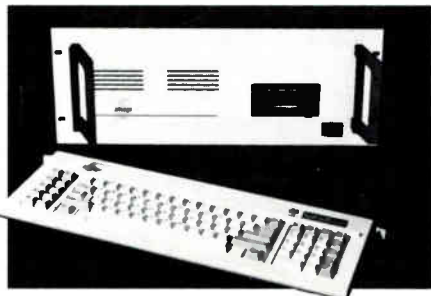
#### Circle (71) on ACTION CARD

When you are working with multiple formats, the ALTA Group's Celeris format converter provides a simple and direct interface between U-Matic dub mode (Y/C 688) and S-VHS-ED-Beta (Y/C 3.58). The Y/C mode maintains the highest possible video resolution and color purity. Adjustable vertical and horizontal digital luma delay corrects for the luma-chroma delay errors commonly found in VTR's.

#### Circle (72) on ACTION CARD

**Knox Video** has announced its new IMAGR I graphics generator, the first of a series of full-function, very high resolution units that combine the capabilities of graphics and character generators, a paint system, and an effects unit. The IMAGR, which stands for Integrated Map Graphics, features a 27 nanosecond bit-map, 16 million colors, font/logo compose, and a set of dynamic graphic effects.

Every level of the IMAGR I can be configured for RGB, professional, or broad-



Knox Video's IMAGR.  
WorldRadioHistory

cast. RGB is offered for those who already have encoders available for their NTSC or component systems. The professional configuration includes encoders for NTSC and Y/C (S-VHS) operation and an optional downstream mixer/keyer. The broadcast systems include top-quality encoders for NTSC or component video.

The IMAGR II, with mouse, hard disk storage, and paint box, will be available in late 1989. IMAGR prices start at \$6,300.

Knox has also introduced the component video version of its K40 Microfont character generator. The K40S is switchable between either composite or Y/C operation. List price is \$2,795.

#### Circle (68) on ACTION CARD

The "Flashback" live news car system from **RF Technology** makes it possible to do ENG or remote productions without modifying the vehicle. The system comprises a compact carrying case that houses a frequency agile transmitter with two audio channels, a compressor DC outlet with circuit breaker, a power amplifier circuit breaker, and an output power control switch with real time LED output power indicators.



RF Technology's Flashback system.

A mast mounting bracket provides fixing for the 16 dBi gain lightweight antenna and the weatherproof 12-watt power amplifier. A pneumatic mast, 12 VDC powered compressor, and all necessary power, control, and RF cable complete the package.

Six choices of mast height and head load combined with options in antenna gain and output power allow the systems to be tailored to meet specific customer needs.

#### Circle (69) on ACTION CARD

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New from Act III, the publishers of *Channels* magazine, are the *Television Programming Source Books 1989*, more than 3,000 pages of programming information in a three-volume set.

The *Source Books* are an easy-to-use and complete library of information on films, film packages, and TV series. Comprehensive indexes, including special Language and Holiday indexes, make it easy to find the information you need. Each entry includes information on the program's original producer and current distributor, distribution terms, premiere air date, previous sponsors, and the number of episodes available. Also given is a succinct story line and the names of the complete cast.

*Source Book* buyers automatically receive free monthly updates showing the very latest releases and how to buy them.

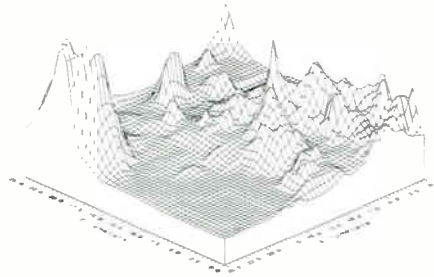
The *Source Books* can be purchased as a complete three-volume package (\$690), or separately as a Films package (Vols. 1 and 2, \$420) and a Series package (Vol. 3, \$315).

**Circle (76) on ACTION CARD**

EDX Engineering has announced Version 2.1 of TERRN™, a program that extracts terrain elevation data from the NGDC 30-second point database. The new version of TERRN is nearly eight times faster than previous ones, and a new function makes it possible to create a grid data file which then can be used with the three-dimensional plotting program, SURFER™, to create three-dimensional terrain maps. SURFER is available from Golden Software of Golden, CO.

Also, in response to requests from software users, the company has added a new plot output file driver for the plotting programs. The new plot file will allow any output device that can emulate an HP-GL plotter to be used to produce plots from EDX Engineering software.

Communication Data Services of Arlington, VA will be supplying specially indexed versions of the FCC's AM, FM,



Eugene, OR area from the northwest. Created with EDX Engineering's TERRN™ program.

and TV engineering databases for use with EDX software. The indexed databases make it possible to run channel searches much more quickly than standard databases allow.

**Circle (64) on ACTION CARD**

Microdyne Corporation manufactures a complete line of fixed and motorized satellite receiving antennas, ranging in size from 1.2 meters to 7 meters and suitable for both C-band or Ku-band applications. The 3.66 meter (12-foot) antenna is specially designed for broadcast quality reception. It is a 10-piece parabolic antenna made from exceptionally strong space age fiber and polyester materials. It features a prime focus feed, superb side lobe characteristics, and high gains. The dish can view 100° of the geostationary arc and satellites within 69° west to 139° west. This feature means easy alignment with any line of sight satellite in the geostationary orbit. An optional motorized actuator is available.

Also available from Microdyne is the 1100-BKR satellite video receiver. 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 exclusive circuitry to handle audio subcarrier deviation.

Finally, there is the Microdyne Automated Terminal, or MAT II. Designed for total compatibility with all domestic satellite transmission formats, both C-band and Ku-band, MAT II is the first fully automated satellite earth terminal. User-friendly, it is easily controlled through a touch-activated keypad which selects the programming you desire. Or it may be programmed in advance with up to 200 pre-sets to automatically re-orient itself at a specified time and to activate video recorders or other electronic equipment.

**Circle (70) on ACTION CARD**

Looking for a quick and easy way to get video and audio from the field back to the studio? American Laser Systems' Model 761 video transmission system will safely send one channel of baseband video and audio up to one mile on a low-power, invisible light beam. The link is a point-to-point, through the air transmission—like a microwave but without the need for FCC licensing or right-of-way permits.



The Model 761 from American Laser Systems.

The Model 761 comprises one transmitter and one receiver housed in rugged aluminum cases. Audio and baseband video signals are introduced into the 761 transmitter back panel via coaxial cable.

Using the 761 eliminates the need for unwieldy cables in field production. It can be used as a short hop STL, as a quick, temporary installation for special events, and for window ledge ENG production.

**Circle (75) on ACTION CARD**

HM Electronics is introducing its 8000 Series wireless intercom system. The System 8100 is a portable wireless system comprising a base station, two Communicator/transceiver units, a battery charger, and batteries. The portable base station can be wall-mounted or quickly set up on a table.

The Communicator—which will operate for eight hours on one battery—features two communication channels, the first allowing communication to others wearing a Communicator, the second allowing communication through a monitor speaker or a talk-back speaker. Any number of Communicator units can be used with the system.

**Circle (74) on ACTION CARD**

IK/IB

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Model CEB Encoder-Decoder	Price
Model CE Encoder	\$540.00
Model CE Stereo Encoder	375.00
Model CD Decoder	405.00
Encoder FCC Type Accepted decoder FCC Certified	320.00
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Receiver can be supplied to drive Decoder	\$100

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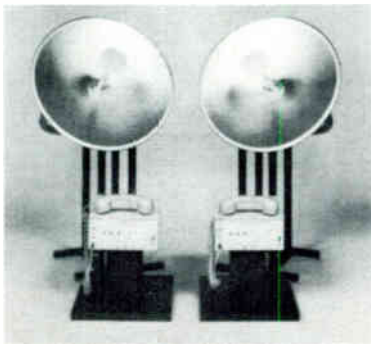
**Circle (62) on ACTION CARD**

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# Testimonial

## Reliability, Low Cost Mark Bidirectional's STL

—by Dick Tedeschi



How would you like a working bidirectional microwave system that costs about half of what you would expect?

Do I have your attention? Read on.

My Christian brothers and I wanted to offer alternative television programming in our Tri-City area, so we applied for and got an LPTV license. Because our studio site was six miles from the transmitter, we decided to go with a microwave link. We were on a somewhat limited budget, and during our search for an affordable studio-to-transmitter link, we stumbled across Diversified Marketing at a local trade show.

Diversified, which was located right in our home town, was offering the Bidirectional Microwave System, a broadcast quality, portable studio-to-transmitter link at a price we could handle. Diversified's Bidirectional System had everything we needed so that we could bring in satellite programming via downlink, as well as transmit original programming—taped via video cart or live from the studio. The Bidirectional transceivers offered simplex video and audio with a duplex audio control channel utilizing ring down and a built-in alignment tone. Reversible video, and a third audio channel for stereo or additional control, were available as options.

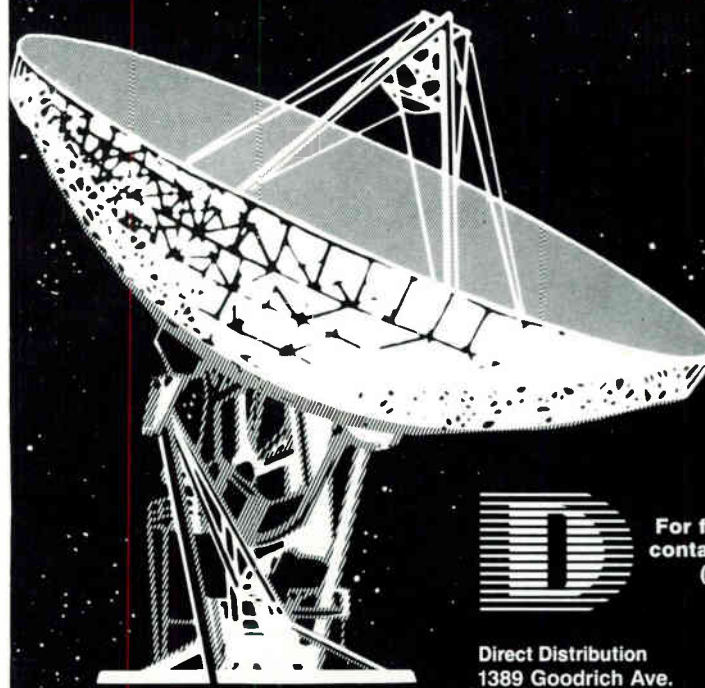
We decided to buy it. Its manufacturer, E & M Development, was helpful and considerate, consulting with us on installation and even fitting the kind of connectors we preferred. After it was installed, we used the system for all of our switching—from the studio to the transmitter, and between our downlink and the video cart.

Does it work? The answer is yes, it does.

And Diversified cares about its customers. We purchased our system in the

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summer of 1987. That winter a freezing rain came through and iced over our downlink, taking our satellite programming off the air. Diversified came to the rescue and offered us theirs. So we moved our system to their dish, six miles from our transmitter, and ran video and all switching and control functions from there until our own dish thawed out quite a while later.

Since we purchased it two years ago, our Bidirectional System has been working 24 hours a day, every day, with no

problems. It is reliable, fully automatic, and completely user-friendly. Its video and audio response is excellent, and it has temperature compensation circuitry and everything else needed to keep it trouble free.

If you're in the market for an STL, call Diversified. We're sure happy with our system.

*Dick Tedeschi is manager of K49CN in Richland, WA. The station is licensed to the Full Gospel Businessmen's Fellowship.*

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**LPTV applications**, channel searches, and amendments. FCC filing window will open in Fall 1989. Independent registered professional engineer offering below market prices. Call Dwight Magnuson for quotation, (615) 525-6358.

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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.

K43CA Quartzsite, AZ. American Television Network, Inc., 7/31/89.  
K04NT Indio, CA. Leo Kesselman, 9/6/89.  
K25CI Klamath, CA. California Oregon Broadcasting, Inc., 7/31/89.  
K47CL Ventura, CA. Ojai Assembly of God, 7/31/89.  
K09UZ Driggs, ID. William L. Armstrong, 7/31/89.  
K38AS Twin Falls, ID. King Broadcasting Company, 8/6/89.  
W24AI Aurora, IL. Communicators of Chicago, 7/31/89.  
W36AO Palatine, IL. Community Broadcasting, Inc., 7/31/89.  
W33AR Rockford, IL. Weigel Broadcasting Company, 7/31/89.  
W22AJ Waukegan, IL. Northwest Suburban Communications, Inc., 8/31/89.  
K58CM Duluth, MN. Trinity Broadcasting Network, Inc., 7/31/89.  
K21CA Plains/Paradise, MT. Plains-Paradise TV District, 8/31/89.  
W46BF Sanford, NC. T. B. Buchanan, 7/31/89.  
W20AL Wilmington, NC. Good News TV Broadcasting of Wilmington, 8/31/89.  
W25AK Olean, NY. Choice Olean TV, Inc., 7/31/89.  
W26AL Marietta, OH. Richard L. Jolliff, 7/31/89.  
K27CH Broken Bow, OK. Jewel B. Callahan, 8/31/89.  
W54AQ Yauco, PR. Miguel Rodriguez, 7/31/89.  
K33DO Rapid City, SD. Robert D. Kymala, 6/30/89. **K33CO**  
W18AN Harrogate, TN. Lincoln Memorial University, 7/31/89.  
W02BT Sharon/Greenfield, TN. Daystar Ministries, 8/31/89.  
K05HR Livingston, TX. Polk County Broadcasting Company, 8/31/89.  
K11SI Lufkin, TX. International Broadcasting Network, 8/31/89.  
K15BV Uvalde, TX. Minerva Rodriguez Frias, 7/31/89.  
W68BI Driver, VA. Channel America LPTV Holdings, Inc., 8/7/89.  
W46AR Milwaukee, WI. Weigel Broadcasting Company, 7/31/89.

## LPTV LICENSE RENEWALS

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

K21AG Wailuku, HI. King Broadcasting Company, 8/4/89.  
W07BN Bruce, MS. Bruce Independent TV, Inc., 8/22/89.  
K14AG Circle, MT. Circle TV Booster Club, Inc., 8/4/89.  
W61AR Nashville, TN. Good News Television, Inc., 8/4/89.

## ASSIGNMENTS AND TRANSFERS

K22AG Anchorage, AK. Assignment of license granted from John R. Moore to Echonet Corporation on 8/28/89.  
W52AI Birmingham, AL. Voluntary assignment of permit granted from Transamerica TV Corporation to All American TV, Inc. on 8/16/89.  
K28CI Atwater, CA. Voluntary assignment of permit granted from Control Design Service to Trinity Broadcasting Network, Inc. on 8/16/89.  
K48CU Pueblo, CO. Voluntary assignment of permit granted from Zenon Reynarowych to Full Gospel Outreach, Inc. on 8/16/89.  
W12CC Cocoa, FL. Voluntary assignment of per-

mit granted from Shoreline Broadcasting to Timothy S. Brumlik on 8/16/89.

W19AX Kissimmee, FL. Transfer of control granted from Charles S. Namey to Michael G. Williamson on 8/24/89.

W17AB Tallahassee, FL. Assignment of license granted from Phipps Communications, Inc. to Associated Christian Television Systems, Inc. on 8/16/89.

W42AU Pittsfield, MA. Voluntary assignment of permit granted from E. H. Close to Trinity Broadcasting Network, Inc. on 8/16/89.

W19BA Grand Rapids, MI. Voluntary assignment of permit granted from All American Television, Inc. to Trinity Broadcasting Network, Inc. on 7/31/89.

K68DD Grand Forks, ND. Voluntary assignment of permit granted from Black Media Associates to Trinity Broadcasting Network, Inc. on 7/31/89.

W14AZ Glens Falls, NY. Voluntary assignment of permit granted from Control Design Service to Trinity Broadcasting Network, Inc. on 8/16/89.

W20AB Olean, NY. Assignment of license granted from Olean Television Station to Choice Olean Television Station, Inc., 8/24/89.

W25AK Olean, NY. Assignment of license granted from Olean Television Station to Choice Olean Television Station, Inc. on 8/24/89.

W17AI Columbus, OH. Transfer of control granted from Susan M. Clarke to Wendell A. Triplett on 8/8/89.

W61BJ Greenville, SC. Voluntary assignment of permit granted from Focus Translators, Inc. to William H. Smith on 6/3/89.

K33CO Rapid City, SD. Voluntary assignment of permit granted from Robert D. Kymala to Trinity Broadcasting Network, Inc. on 9/7/89.

W61AR Nashville, TN. Assignment of license granted from Good News Television, Inc. to TV 10, Inc. on 8/4/89.

K33DB Houston, TX. Voluntary assignment of permit granted from National Black Media Coalition to Dupont Investment Group, Inc. on 8/29/89.

K67DW San Antonio, TX. Voluntary assignment of permit granted from M & M Communications, Inc. to TVSA, Inc. on 8/29/89. **HAMON ??**

## NEW LPTV CONSTRUCTION PERMITS

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

W07CI Atmore, AL. Eddie L. Tullis, 8/21/89.  
W13CF Atmore, AL. Eddie L. Tullis, 8/21/89.  
W17OD Brewton, AL. Southern Breeze Communications, Inc., 8/21/89.  
W47AX Butler, AL. Cornelius Dornell Ruffin, 8/21/89.  
K62DQ Fayetteville, AR. The Times Southwest Broadcasting, Inc., 7/31/89.  
K50CO Hackett, AR. Pharis Broadcasting, Inc., 7/31/89.  
K20CT Springdale, AR. Christians Incorporated for Christ, 8/21/89.

K35CS Texarkana, AR. Beech Street Communications Corporation, 8/18/89.  
K67EY Bitter Springs, AZ. Navajo Nation, 8/28/89.  
K64DR Phoenix, AZ. Broadcasting Systems, Inc., 8/23/89.  
K21CX Tucson, AZ. Jana Tucker, 8/23/89.  
K43CW Tucson, AZ. Ted Tucker, 8/31/89.  
K58DJ Bakersfield, CA. Leo Kesselman, 8/23/89.  
K69FX Carmel, CA. Peninsula Communications, Inc., 8/22/89.  
K33DI East Weed, CA. California Oregon Broadcasting, Inc., 8/28/89.  
K06MB Indio, CA. Leo Kesselman, 8/23/89.  
K38CS Mammoth Lakes, CA. Louis Martinez, 8/22/89.  
K52DJ McFarland, CA. Eduardo and Rosa Maria Caballero, 7/31/89.  
K53DT Monterey, CA. Skywave Communications Corporation, 7/31/89.  
K20CS Porterville, CA. Eduardo and Rosa Maria Caballero, 7/31/89.  
K62DO Sacramento, CA. Eduardo & Rosa Maria Caballero, 8/23/89.  
K43CY Santa Barbara, CA. Biltmore Broadcasting Corporation, 8/23/89.  
K23CQ Ventura, CA. Laurence Windsor, 8/23/89.  
W48BC Destin, FL. Beach TV Cable Company, Inc., 8/23/89.  
W60BK Dunedin, FL. Skywave Communications Corporation, 7/31/89.  
W30AT Melbourne, FL. Blackstar Communications, Inc., 8/28/89.  
W11BR Myrtle Beach, FL. Pearl TV Associates, 8/28/89.  
W13CE Orlando, FL. Henri Hall, 7/31/89.  
W42AL Rutland, FL. Community Television, 7/28/89.  
W24BF St. Petersburg, FL. Jay Ramsey, 8/28/89.  
W17BC Sebastian, FL. Donald L. Jones, 8/22/89.  
W66BH Luella, GA. Reginald L. Duff, 8/31/89.  
K62DS Burlington, IA. Burlington Broadcasting Company, Ltd., 8/31/89.  
K20CR Cedar Rapids, IA. Patricia Screen, 8/23/89.  
K65EN Sioux City, IA. Kelco Television, 7/31/89.  
K44CY Storm Lake, IA. Millard V. Oakley, 7/28/89.  
W17AZ Johnston City, IL. Three Angels Broadcasting Network, Inc., 8/21/89.  
W39BB Marion, IL. Community Broadcasting Corporation, Inc., 7/28/89.  
W06BN Mattoon, IL. The Cromwell Group, Inc. of Illinois, 8/23/89.  
W57BL Schaumburg, IL. Television Interests Company, 8/28/89.  
K57DI Angola, IN. Kzyer Broadcasting, 8/21/89.  
W07CL Auburn, IN. C. P. Broadcasters, Inc., 8/23/89.  
W52AZ Evansville, IN. South Central Communications Corporation, 7/28/89.  
W47AZ Indianapolis, IN. Video Jukebox Network, Inc., 8/23/89.

*continued*

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### Circle (25) on ACTION CARD

K23CO Kansas City, KS. University of Kansas, 8/18/89.  
 K57EZ Kansas City, KS. University of Kansas Medical Center, 7/31/89.  
 K69FV Kansas City, KS. University of Kansas Medical Center, 7/31/89.  
 K14HY Lawrence, KS. University of Kansas, 8/18/89.  
 \*W11BO Berea, KY. Roger M. Oliver, 8/1/89.  
 W20AS Corbin, KY. Derek Ray Eubanks, 8/21/89.  
 W48BD Corbin, KY. Sively Communications System, 8/23/89.  
 W55BN Greenville, KY. Charles Robert Lewis, 7/28/89.  
 W06BM Hawesville, KY. Hancock Communications, Inc., 8/23/89.  
 K46CR Baton Rouge, LA. Patricia Screen, 8/23/89.  
 K11SY Donaldsonville, LA. Great Oaks Broadcasting Corporation, 8/28/89.  
 K22DJ Donaldsonville, LA. Great Oaks Broadcasting Corporation, 8/28/89.  
 W13CG Gonzales, LA. Great Oaks Broadcasting Corporation, 8/28/89.  
 K07UT Morgan City, LA. Great Oaks Broadcasting Corporation, 8/28/89.  
 K06MD Plaquemine, LA. Great Oaks Broadcasting Corporation, 8/28/89.  
 K18CW Shreveport, LA. Flamingo Broadcasting Corporation, 8/23/89.  
 W33AV Boston, MA. Randolph Weigner, 8/23/89.  
 W34BB Lowell, MA. BTV Associates, 7/28/89.  
 W58BR Waldorf, MD. Video Jukebox Network, Inc., 8/23/89.  
 W31AW Skowhegan, ME. Capitol Television Network, Inc., 8/23/89.  
 W22AV Iron Mountain, MI. U.P.T.V. Systems, Inc., 7/31/89.  
 W24BE Iron Mountain, MI. U.P.T.V. Systems, Inc., 7/28/89.  
 K13VS St. Cloud/Sartell, MN. Community Communications, 8/28/89.

K16CQ St. James, MN. Watonwan TV Improvement Association, 8/23/89.  
 K02NQ Columbia, MO. Raymond A. Karpowicz, 7/31/89.  
 K42CV Kennett/Malden, MO. Robert W. Sudbrink, 7/28/89.  
 K29CF Oaks, MO. Triangle Television Company, 8/28/89.  
 K35CT Overland Park, MO. Triangle Television Company, 8/28/89.  
 K68DF Poplar Bluff, MO. Robert W. Sudbrink, 7/31/89.  
 K07UR Raytown, MO. Triangle Television Company, 8/28/89.  
 K21DD St. Louis, MO. Ken Jacobsen, 7/31/89.  
 K36CN Belgrade, MT. Telecrafter Corporation, 7/28/89.  
 K34CZ Lewistown, MT. Educational Opportunities of Central Montana, 8/28/89.  
 K36CM Livingston, MT. Mountain TV Network, Inc., 7/28/89.  
 K50CP Missoula/Lolo, MT. David A. Tucker, 8/23/89.  
 K23CN Red Lodge, MT. Mountain TV Network, Inc., 7/31/89.  
 K21CW Virginia City, MT. Mountain TV Network, Inc., 7/31/89.  
 W25AZ Asheville, NC. The Real Estate Network, Ltd., 7/28/89.  
 W62BV Charlotte, NC. National Minority TV, Inc., 8/21/89.  
 W34DD Mount Airy, NC. Applied Design and Development Corporation, 8/21/89.  
 W20AT Roanoke Rapids, NC. Donald Frank White, 8/21/89.  
 W30AS Weaverville, NC. Sidney Braverman, 8/23/89.  
 K42CW Bismarck, ND. Richard A. Warren, 8/30/89.  
 K21CZ Garrison, ND. A & F Mechanical, Inc., 7/31/89.  
 K28CX Raton, NM. Mountain TV Network, Inc., 7/28/89.  
 K21DB Santa Fe, NM. Leo Kesselman, 8/28/89.  
 K29CE Taos, NM. Mountain TV Network, Inc., 7/28/89.  
 K63EF Las Vegas, NV. Gerald D. Kamp, 8/31/89.  
 W38AW Rochester, NY. Ronald D. Kniffin, 7/31/89.  
 W13CD Rutland, NY. Lexington Equipment & Supply, Inc., 8/23/89.  
 W55BQ Springboro, OH. Donald R. Norvell, 8/22/89.  
 W24BC Steubenville, OH. Abacus Broadcasting, 8/23/89.  
 K53DS Lawton, OK. BSP Broadcasting, Inc., 8/21/89.  
 K61EZ Lawton, OK. BSP Broadcasting, Inc., 8/18/89.  
 K02NS Oklahoma City, OK. Breckenridge Broadcasting Company, 8/28/89.  
 K27DF Ponca City, OK. Diana Kay Hill, 7/28/89.  
 K33DG Tulsa, OK. Tootlevision Broadcasting Company, 8/23/89.  
 K45CV Corvallis, OR. John Field, 7/28/89.  
 K56EI Portland, OR. A. B. Herman, 8/28/89.  
 K62DR Roseburg, OR. California Oregon Broadcasting, Inc., 8/28/89.  
 W51BJ Freedom, PA. Abacus Broadcasting, 8/23/89.  
 W28AW Greensburg, PA. Abacus Broadcasting, 8/23/89.  
 W24BH Lock Haven, PA. Diversified Communications, 8/22/89.  
 W64BI New Castle, PA. Abacus Broadcasting, 8/23/89.  
 W67CF Pottstown, PA. Whitehead Communications, Inc., 8/23/89.  
 W68CE Shickshinny, PA. Joseph S. and Irene F. Gans, 8/28/89.  
 W29AV Washington, PA. Turnpike Television, 8/23/89.  
 W14BJ Williamsport, PA. NEP Communications, Inc.  
 W18AS Georgetown, SC. Destin Community Television, 7/28/89.  
 W08CV Myrtle Beach, SC. O & R Broadcasting Company, 8/23/89.  
 K38CQ Arlington, SD. Sioux Valley Rural Telecom Cooperative, 7/31/89.

K38CR Beresford, SD. Jeffco Broadcasting, 8/18/89.  
 K15CW Brookings, SD. Sioux Valley Rural Telecom Cooperative, 8/21/89.  
 K27DB Madison, SD. Sioux Valley Rural Telecom Cooperative, 7/31/89.  
 K63EE Montrose, SD. Sioux Valley Rural Telecom Cooperative, 8/21/89.  
 K22DF Rapid City, SD. Jeffco Broadcasting, 8/23/89.  
 K52DI Rowena, SD. Sioux Valley Rural Telecom Cooperative, 7/31/89.  
 K30DD Sioux Falls, SD. Harlan Jacobsen, 8/18/89.  
 K40CU Sioux Falls, SD. Harlan Jacobsen, 8/23/89.  
 K48DK Sioux Falls, SD. Rey F. Franco Perez, 8/21/89.  
 W19BD Gallatin, TN. Richard & Lisa Goetz, 8/23/89.  
 W21AW Gallatin, TN. Jim Owens, 8/21/89.  
 W34BE Knoxville, TN. South Central Communications Corporation, 7/28/89.  
 W63OL Memphis, TN. Janet Jacobsen, 8/28/89.  
 W25BC Union City, TN. Robert W. Sudbrink, 7/28/89.  
 W66BG Union City, TN. The New York Times Broadcasting Services, 8/21/89.  
 K33DD Amarillo, TX. Stacy L. Davis, 7/31/89.  
 K20CU Bertram, TX. Kingstip Communications, Inc., 7/28/89.  
 K35CQ Colorado City, TX. Kimberly J. Brunson, 8/23/89.  
 K43CV Jacksonville, TX. Morris Joe Dismdale, Jr., 7/28/89.  
 K65EO Kingsville, TX. Texas Television, Inc., 8/23/89.  
 K46CS Lubbock, TX. Ray Moran, 8/21/89.  
 K59DX Lubbock, TX. F. Cosmo Harris, 7/31/89.  
 K60EE Odessa, TX. Telemundo of Galveston-Houston, Inc., 8/23/89.  
 K40CT San Marcos, TX. Kingstip Communications, Inc., 7/31/89.  
 K41DA Texarkana, TX. Beech Street Communications Corporation, 8/21/89.  
 K48DJ Wichita Falls, TX. BSP Broadcasting, Inc., 7/31/89.  
 K44CV Richfield/Monroe, UT. University of Utah, 7/31/89.  
 K27DC St. George, UT. Mohave County Board of Supervisors, 8/21/89.  
 K24CQ Tooele, UT. University of Utah, 7/31/89.  
 W19BC Lynchburg, VA. Liberty University, Inc., 7/28/89.  
 W05BQ Norfolk, VA. Acts Broadcasting of Chesapeake, Inc., 8/18/89.  
 W29AU Coral Bay, VI. Broadcasting Systems, Inc., 8/30/89.  
 K45CZ Pullman, WA. Blacks Desiring Media, Inc., 8/31/89.  
 K27DD Walla Walla, WA. Blue Mountain Broadcasting Association, 7/31/89.  
 K58DL Yakima, WA. Mel Kimmel, 8/21/89.  
 W45AS Green Bay, WI. Three Angels Broadcasting Network, Inc., 8/21/89.  
 W57BJ Green Bay, WI. Three Angels Broadcasting Network, Inc., 8/21/89.  
 W11CA Richland Center, WI. Rita A. Bane, 7/28/89.  
 W40AJ West Bend, WI. Kompas/Biel & Associates, Inc., 8/23/89.

### LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on August 23, 1989. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

Ch. 64 Harrison, AR. Mountain TV Network, Inc.  
 Ch. 20 Lake Havasu City, AZ. Eddie Robinson.  
 Ch. 15 Chico, CA. Kidd Communications.  
 Ch. 47 Fallbrook, CA. Michael McKinnon.  
 Ch. 09 Fresno, CA. Norma Levin.  
 Ch. 38 Palmdale, CA. Xenia Renatta Izzo.  
 Ch. 30 San Jose, CA. California Community TV Network.  
 Ch. 32 San Luis Obispo, CA. Alegria Broadcast Corporation.

# INDEX TO ADVERTISERS

Use this handy chart to find the ad you're looking for. Then fill out the **ACTION CARD** bound in this magazine for **FAST** answers to all your questions.

COMPANY	PAGE	ACTION CARD NUMBER	ADVERTISER FACT LINE	COMPANY	PAGE	ACTION CARD NUMBER	ADVERTISER FACT LINE
Acrodyne Industries, Inc.	9	18	(215) 542-7000	Home Shopping Network	31	129	(813) 572-8585
Act III Publishing	21	78	(212) 545-5100	Jefferson Pilot Data Services	44	85	(704) 347-8000
Andrew Corporation	33	79	(312) 349-3300	Keystone Inspirational Network	45	30	(800) 552-4546
BASC Associates	24	3	(800) 252-BASC	Kompas/Biel & Associates, Inc.	35	10	(414) 781-0188
Bogner Broadcast Equipment Co.	29	23	(516) 997-7800	Lindsay Specialty Products	8	12	(705) 324-2196
Browning Labs, Inc.	14	86	(305) 885-3356	Lines Video Systems	16	117	(417) 862-5533
Cable Films	18	2	(913) 362-2804	Microdyne Corporation	6	100	(904) 687-4633
Capitol Television Network	39	153	(818) 992-8807	Modern TV	25	40	(813) 541-7571
Center One Video	12	132	(800) 843-3685	MSE Videotape Services	47	94	(213) 721-1656
Channel America	11	189	(212) 262-5353	New Visions, Inc.	46	25	(303) 925-2640
CJM Productions	40	93	(615) 320-7556	Nexus Engineering	13	5	(604) 420-5322
Classic Films	3	178	(804) 499-9263	Panasonic Professional/Industrial Video	4-5	45	(800) 553-7222
Community Broadcasters Association	7	131	(800) 225-8183	Republic Pictures Corporation	32	112	(212) 984-5969
Comprompter	30	81	(608) 785-7766	RFD-TV	28	6	(402) 345-2322
Corinth Films	26	92	(212) 463-0305	Telemedia	1	110	(800) 521-8683
Dataworld	38	4	(301) 652-8822	Television Technology Corporation	17	7	(303) 665-8000
Decisions, Inc.	19	14	(214) 586-0557	Tennaplex	36	8	(613) 226-5870
Direct Distribution	43	37	(612) 642-4558	Trylon Towers	22	67	(519) 669-5421
Discount Video Warehouse	2	95	(312) 299-5258	Uni-Set Corporation	27	29	(716) 554-3820
Diversified Marketing	34	115	(509) 735-6812	Video Relations	20	101	(404) 257-0397
Eagle-Lion Video	23	96	(619) 277-1211	Video Jukebox Network, Inc.	15	145	(305) 573-6122
EMCEE Broadcast Products	41	1	(717) 443-9575	Will-Burt Company	37	77	(216) 682-7015
FamilyNet	48	106	(800) 8-FAMNET	Young & Associates	10	36	(800) 433-2160
Gorman-Redlich	42	62	(614) 593-3150				

Ch. 40 Colorado Springs, CO. Richard A. Warren.  
 Ch. 38 Ft. Collins, CO. Brooks Broadcasting, Inc.  
 Ch. 14 Bradenton, FL. William Cannon.  
 Ch. 19 Homestead, FL. John H. Thayer.  
 Ch. 41 Jacksonville, FL. WCCB-TV, Inc.  
 Ch. 33 Orlando, FL. Blackstar Communications, Inc.  
 Ch. 68 Tampa, FL. Skywave Communications Corporation.  
 Ch. 47 Dalton, GA. Family Life TV 43.  
 Ch. 58 Kailua Kona, HI. K. Sandoval Burke.  
 Ch. 35 Lihue, HI. John P. Marcom.  
 Ch. 16 Sandpoint, ID. Owen Broadcasting Enterprises.

Ch. 04 Chicago, IL. Silvia Maria Landin.  
 Ch. 07 East St. Louis, IL. Norma Levin.  
 Ch. 30 Elgin, IL. Vincent A. Battista.  
 Ch. 58 Kankakee, IL. Eric Jacobsen.  
 Ch. 67 Chautauqua County, KS. Scripps Howard Broadcasting Company.  
 Ch. 23 Bogalusa, LA. Bogalusa Daily News, Inc.  
 Ch. 17 Bangor, ME. Craig Ministries, Inc.  
 Ch. 25 Grand Rapids, MI. Donald Crandall.  
 Ch. 29 Hillsdale, MI. Lansing 53, Inc.  
 Ch. 24 St. James, MN. Watonwan TV Improvement Association.  
 Ch. 16 Thief River Falls, MN. Hubbard Broadcasting, Inc.  
 Ch. 40 St. Ann, MO. Television Interests Company.

Ch. 32 Bozeman, MT. Kay Cee Television.  
 Ch. 33 Trenton, NJ. Mercer County Community College.  
 Ch. 53 North Randall, OH. Breckenridge Broadcasting Company.  
 Ch. 47 Seven Hills, OH. Breckenridge Broadcasting Company.  
 Ch. 20 Lincoln City, OR. Columbia River Television, Inc.  
 Ch. 46 Bethlehem, PA. Combined Broadcasting of Philadelphia, Inc.  
 Ch. 25 Spring City, PA. Rebecca J. Watrous.  
 Ch. 54 Georgetown, SC. Black Media Associates.  
 Ch. 66 Myrtle Beach, SC. Impact Television Group, Inc.

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