

The LPTV Report

News and Strategies for Community Television Broadcasting

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CBA '90
Schedule
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Some of the TV 43 team at a promotional party: (l to r) Rick Wiederhold, vice president-finance and treasurer; Rex Vande Moore, sales; Colette Carey, office manager; Colleen Courtney, sales; Mike Smith, sales; Brad Dobbs, vice president-operations and general manager; Bruce Bennett, program director; Paul Behling, sales; Jackie Biel, corporate secretary; John Kompas, chairman of the executive board.

TV 43 "Waukesha County's Own"

—by Jacquelyn Biel

This is a story about an LPTV station. But this is a different story from others you've seen in these pages, because the station is ours.

We are Kompas/Biel, the people who publish *The LPTV Report*. You may have met some of us—in photos, in articles, at the CBA or NAB conventions. But let me introduce us to those of you who haven't.

I'm Jackie. I'm the editor of the *Report*. I know a lot about writing and not too much about running a TV station.

continued on page 26

FCC Chairman Al Sikes To Keynote Third LPTV Broadcast Conference

FCC Chairman Alfred Sikes will present the keynote address at this year's Third Annual LPTV Conference & Exposition, Community Broadcasters Association president John Kompas has announced. Sikes will speak via satellite at 11:00 a.m. Pacific time on Saturday, November 17, and will follow his remarks with a 20-minute question and answer session

via telephone with the audience.

The chairman is the second FCC Commissioner to address the group; Commissioner James H. Quello was last year's keynote speaker and the presenter of the 1989 CBA Best Local Production Awards.

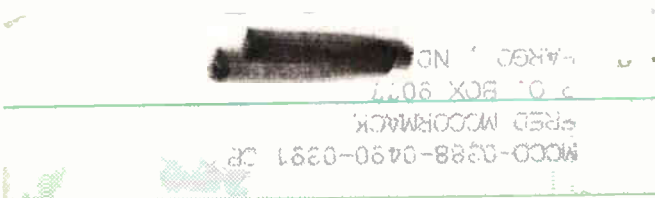
The theme of the conference, which runs November 17-19 at the Riviera Hotel in Las Vegas, is "LPTV...It's Here, and

There, and Just About Everywhere!" The three days will feature hands-on panels and workshops on a variety of LPTV station management topics, and exhibits by equipment manufacturers, program networks and syndicators, and broadcast service suppliers.

Other featured speakers include Keith Larson, chief of the FCC's LPTV Branch; David Leach and Terry Haines from the House Commerce Committee (which originated the House cable reregulation bill); representatives from the National Association of Television Program Executives and the Broadcast Promotion and Marketing Executives; and many LPTV broadcasters themselves.

Also scheduled is a general meeting of CBA members and the election of a new Board of Directors. The Conference will close with a formal evening reception and the presentation of awards to the winners of the Third Annual CBA Best Local Production Competition.

For further information and registration materials, call Eddie Barker & Associates at 1-800-225-8183.



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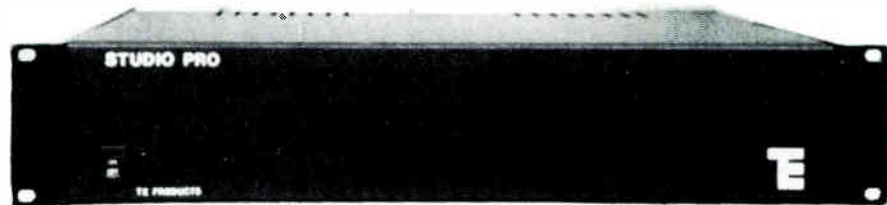
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In Our View

S.1880 Dies

The Senate's cable reregulation bill didn't make it.

As late as Monday, October 1, last minute efforts to revive S.1880 were being made, but according to all accounts, the Bush administration's continued opposition and a flurry of last-minute amendments spelled the end for the effort, at least for this year.

The bill, which passed the Senate Commerce Committee by an 18-1 vote last June, contained findings language encouraging cable systems to carry LPTV stations. The companion House measure, HR-5267—which passed committee on July 26 and the full House September 10—included an amendment directing the FCC to study the feasibility of must carry for LPTV stations.

John Kompas, president of the Community Broadcasters Association, testified on behalf of the industry during hearings by the Senate Communications Subcommittee earlier this year (see *LPTV Report*, December 1989, page 17), and received assurances from committee chairman Senator Daniel Inouye (D-HI) that LPTV issues would be considered in the proceedings. And according to sources, there were efforts up to the last minute to amend the bill to include certain locally originating LPTV stations in the definition of "qualified" broadcast stations eligible for must carry.

"We were tremendously encouraged by the attention that LPTV local programming received from the Senate," said Kompas. "And we intend to double our efforts in 1991 to make sure that locally originating LPTV stations have parity with full power television stations in cable carriage."

Both bills are expected to be reintroduced early in the next Congress. K/B

This issue is something of a milestone. It is our biggest issue yet...testimony to the growth of the LPTV industry, and to the sagacity of advertisers who are recognizing its potential.

It is also the issue in which we debut as LPTV broadcasters. We signed WAV-TV 43 on the air in Waukesha, Wisconsin just two months ago, and we're telling the story here.

This issue marks the Third Annual LPTV Conference & Exposition; and the CBA is signally honored to have as our keynote speaker FCC Chairman Albert Sikes. Mr. Sikes is the first FCC chairman to speak to a group of LPTV broadcasters (though not the first commissioner; Jim Quello keynoted last year's event and attended many of the sessions as well), and we are delighted to have the opportunity not only to hear his opinions on our industry but also to tell him about some of our concerns during the Q & A session that will follow his remarks.

Finally, LPTV broadcasters achieved significant victories in Congress this year. The House cable reregulation bill directed the FCC to study the feasibility of LPTV must carry—a significant directive because until this year, most of the honorable Representatives didn't know we existed! And the Senate's bill passed committee with findings language encouraging cable systems to carry LPTV stations.

The Senate bill has refused to die (despite the article to your right), although as we go to press, the *Wall Street Journal* says Senate supporters have pronounced its last and, we believe, final demise.

The "Lazarus Bill," as we've dubbed it around here, was resurrected in mid-October when Senators Al Gore (D-TN) and Timothy Wirth (D-CO) reached a compromise on the provision that would have required cable companies that produce programs to sell them to non-cable competitors. The compromise would have allowed such exclusivity as long as it wouldn't "significantly impede" competition.

But even that last-minute agreement wasn't enough to overcome opposition from the White House, and the bill was never brought to the floor.

Despite the gains that the LPTV industry made in Congress, it is good that we have another chance next year to get what we really want—parity in must carry rules with full power stations. We will start fresh. And this time we'll know a lot more about how to play the game.

But your help—your money and your time—is essential. The CBA is organizing a legislative network now. When you are contacted, we need you to respond. The success of your business could depend on CBA's success in Washington in 1991. So please do as much as you can.

I would love to run this headline in next October's *LPTV Report*: LPTV WINS MUST CARRY!

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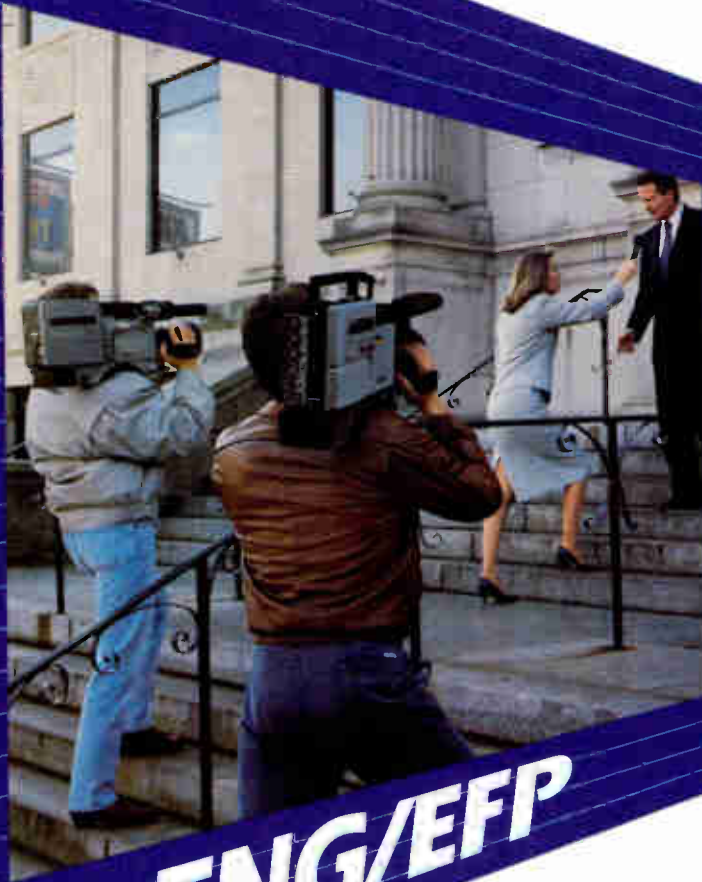
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LPTV and the LAW

—by Peter Tannenwald

Employee Relations

Most LPTV stations often do not have many employees, at least when they first go on the air; but staffs build up faster than you think, and you may suddenly find yourself facing legal problems you never anticipated. I certainly can't give you a comprehensive employment guide in one issue of *The LPTV Report*, but here are some tips in six areas where you may run into a few surprises.

Employment Contracts

You may or may not want to have contracts with your employees—that's up to you. But make sure that you have what you think you have. A lot of employers like to write down company policies in a manual of some sort that is given to employees. That helps everyone know the rules; but if you're not careful, a court might find that your "informative" manual has the force of a contract in the sense that if an employee abides by your written policies, you cannot fire him or her without a good reason.

If you want to preserve an "at will" relationship with employees, so that you may hire and discharge at will, then be sure to make that clear. In any written

material you distribute, include a statement that the document is informational only and not intended to constitute a contract. That will not guarantee freedom from legal problems if you fire an employee for no good reason at all—or worse yet, for a bad reason, like illegal discrimination—but it will help avoid a situation in which you are bound by a written document that you thought would help rather than hurt.

Pregnancy Benefits

Federal and many state laws prohibit discrimination in employment relating to pregnancy. These laws go a lot further than saying you may not refuse to hire a pregnant woman or fire a female employee who gets pregnant. They say that you may not treat pregnancy differently from an illness.

Don't require pregnant women to provide a doctor's certificate that they are able to work unless you require the same from any employee who comes to work when ill.

Be careful about special pregnancy benefits. You may think you are doing women a favor, but you may be guilty of

discrimination if you offer extra paid or unpaid leave in connection with maternity that is not available for other illnesses.

Termination for failure to come back to work a certain time after giving birth should be treated the same as failure to come back to work because of any illness.

Talk to your insurance agent to make sure that your employee health benefit plan complies with current laws against discrimination.

Call-Up of Reservists

The call-up of military reservists has affected more businesses than ever thought they would have to deal with military issues. Federal law is very firm about giving reservists the right to have their jobs back after they are released from active duty, even long into the future. Therefore, when replacing called-up reservists, you will have to make plans to accommodate them if they eventually want to return.

If you have a reservist on your staff who is called up, be sure to check with counsel about how to handle medical and other fringe benefits, especially for family members.

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Sex Discrimination

Most of us are familiar with laws against sex discrimination and know that we have to be careful not to discriminate in hiring. Indeed, the annual FCC EEO Report requires information about how many women are employed in various job categories. The law against discrimination includes on-air positions, and there has been a fair amount of litigation in situations where broadcasters have felt it important to limit an on-air position to one sex or the other.

But anti-discrimination laws are not limited to hiring and firing. They also forbid both discrimination and sexual harassment on the job. Harassment is considered any conduct that is offensive to the individual and harms morale or interferes with an employee's effectiveness. Not only direct propositions but also sexual flirtation, verbal abuse, or degrading verbal comments, or the display of sexually oriented pictures, can give rise to a lawsuit. Legal problems can arise whenever this conduct occurs at any level, not only when directed by a supervisor to a lower level employee. The law also protects both sexes, so if you are running a station staffed primarily by women, be careful about refusing to hire men or, when you hire one, telling him how cute or what a hunk he is.

Religious Discrimination

The existence of laws against discrimination on the basis of religion is well known, but there are some aspects that are particularly pertinent to broadcasting.

A reasonable attempt must be made to accommodate religious beliefs, including refusal to work on the Sabbath, which is not Sunday for some religions. Since broadcast stations are on the air seven days a week, accommodating observers of the Sabbath may be a problem, but you must try. Obviously, a person who will not work on Saturdays need not be hired as a sportscaster for football games that are played only on Saturdays; but you may be in trouble if you insist on a rotating work schedule that requires occasional work by every employee on both weekend days.

Also, if you operate a religious station, the FCC has held that you may not restrict employees to members of your own religion except for employees directly involved in the production and broadcast of religious programming. Discrimination is forbidden in hiring for jobs that do not affect on-air material related to the station's religious mission.

Protecting the Handicapped

Laws against discrimination protect the handicapped as well as women, minority group members, and those with different religions. Starting in 1992 for stations with 25 or more employees, and in 1994 for those with 15 or more, the law will

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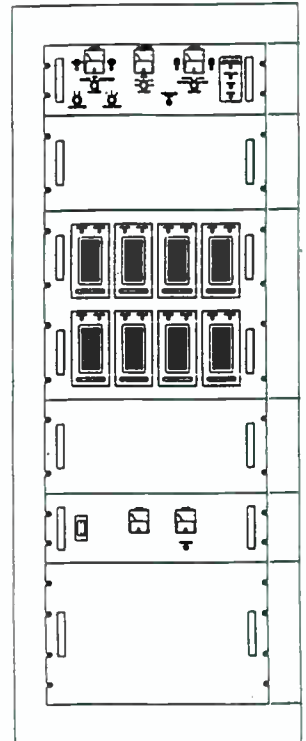
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become much more demanding, as the result of enactment of the Americans with Disabilities Act of 1990. Under the new statute, an employer must take reasonable steps to accommodate a handicapped employee, including altering existing facilities if necessary and providing readers for the blind and signers for the deaf. It remains to be seen how far these requirements will be applied to jobs related to on-air broadcasting, where sight and speech may be critical to adequate job performance.

The new law also forbids discrimination against the handicapped in employee

benefits. Persons with AIDS or the HIV virus and those recovering from alcohol or drug abuse (but not present abusers) are considered handicapped, so your health insurance may not exclude coverage for these persons or limit coverage for those specific ailments.

It's not so simple being an employer, is it?

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



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Sikes Details HDTV Stance At MST Meeting

Preserving localism and diversity has been central to the Federal Communications Commission's strategy for implementing high definition TV, FCC Chairman Alfred C. Sikes told the Association of Maximum Service Telecasters last month in Washington, DC.

Sikes said that the Commission was concerned that inaction or untimely action on the HDTV standards question might allow competing television providers—such as video cassette, satel-

lite, and cable media—to debut HDTV years earlier than broadcasters, which in turn might sway consumer preferences toward HDTV media and away from broadcasting. For the same reason, he said, the Commission rejected the NTSC-based "enhanced definition television" technology.

The Commission has said that it will choose an HDTV standard during the first quarter of 1993. It will give priority to a simulcasting system under which stations

would air both NTSC and HDTV signals during a transition period until the new HDTV technology is fully in place. 


FCC Explains Simulcast HDTV Decision

The simulcast high definition television standard adopted last March by the Federal Communications Commission offers the greatest potential improvement in television signal quality and the most efficient use of scarce spectrum, the FCC said in a *Report and Order* issued early last month. The document was released to explain the agency's reasons for choosing the simulcast option instead of one of the other alternatives available, such as an NTSC-based enhanced definition television system (EDTV) or a 9 MHz HDTV system.

Under the simulcast system, 6 MHz of additional spectrum will be used for high definition television broadcasts which will be aired simultaneously with NTSC pictures during a transition period of several years. The NTSC broadcasts will be gradually phased out as consumers acquire the new HDTV receivers.

The FCC said that a simulcast system would allow much better video and audio than EDTV systems which have to work

within the limitations of NTSC technology. A simulcast system would also save spectrum because it would be able to transmit an HDTV signal in the same 6 MHz of channel space used by current NTSC television systems. This will allow broadcasters to offer HDTV as early as possible and will eliminate possible confusion among consumers about what kind of receiver to buy.

The Commission will decide on a specific HDTV technology after the Advanced Television Test Center completes its testing and evaluation of the proposed systems. It has not absolutely ruled out EDTV, however, and will consider an EDTV system or a combination simulcast and EDTV standard if an enhanced definition system were developed that was comparable in quality to the high definition systems currently under consideration. It will also consider other HDTV systems still in the design stages if these turn out to be superior to those already scheduled for testing. 



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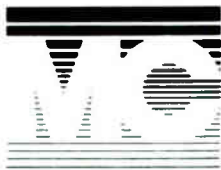
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LPTV Branch Staff Get Hands-On Look At DC Market Station

LPTV Branch staffers have a new understanding of the industry after a day-long trip to a Virginia LPTV station last month.

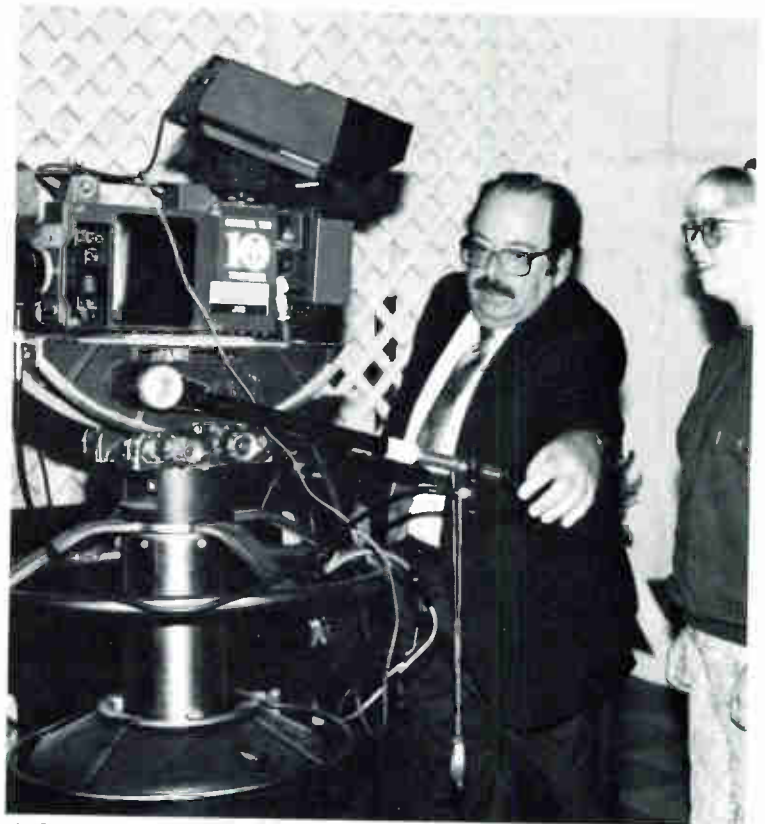
Led by Branch chief Keith Larson, 26 engineers, attorneys, computer technicians, and secretaries visited the Woodstock, VA complex that houses W10AZ. The visit was at the invitation of station managing general partner Dr. Arthur D.

Stamler and his wife, general sales manager and general partner Virginia I. Stamler.

Channel 10 was celebrating its fifth anniversary, and the Stamlers told the FCC staff about the experiences and events that marked the station's growth. It was the first time that most of the staffers had seen an LPTV facility, and some examined



Art Stamler cuts cake for LPTV Branch chief Keith Larson (seated) and staff.



Art Stamler shows a curious FCC staffer how to handle a camera.

the computer-assisted logging procedures while others enjoyed the chance to try out their talents as news anchors, program hosts, camera operators, and directors of a simulated program.

The more technically oriented made the three-mile trip to the W10AZ transmitter and tower site to be initiated into the mysteries of studio-transmitter links, while others spent time in conversation with the Channel 10 staff getting the feel of what an LPTV station is all about.




Curious FCC staffers inspect the TV 10 transmitter.



The TV 10 control room.

Peter Tannenwald, Community Broadcasters Association counsel, who was present during the visit, remarked that the tour was a real eye-opener for FCC staffers who were responsible for authorizations but didn't really understand the facilities they were authorizing. One official said that he had no idea a 10-watt station could do so much and be so important to the community.

As he led his forces home after the four-hour visit, Larson agreed that the local programs, area news, public forums, and community marketing justified the concept of local community television which he and others had envisioned nearly a decade ago.

The W10AZ partners also hold a license for W48AZ in Winchester and construction permits for W28AZ, Front Royal and W24AZ, Harrisonburg, all in Virginia. 

The LPTV Newsroom Covering The News

—by Jim West

In our last column, we took a close look at inexpensive means of finding the news. Once you've found it, however, you need to "cover" it—that is, bring it home to the viewer. The challenge in community broadcasting is to cover the news in a cost-effective manner while at the same time maintain journalistic credibility and quality standards.

There are never enough cameras or reporters. It doesn't matter if you have a staff of one or one hundred; there never seem to be enough people to do everything you would like. Stories will go uncovered. Some stories you would like to visualize may have to be read as copy only. But if you accept certain limitations at the outset, your job will be less frustrating and your successes more enjoyable.

Covering the news requires people and equipment. One represents a major operating cost, while the other, a major capital expense. In the typical newsroom, salaries represent about three-quarters of an operating budget. But while it takes people to cover the news, they don't all have to draw Dan Rather salaries. There are economies, if you are creative.

Accountability

Do you need professional journalists? I would argue that you should have at least one person, full- or part-time, who has had some education or training in broadcasting. This person should be in a pivotal position—news director, anchor, assignment editor, producer, or some combination thereof.

Why do you need this experience? You need one person who is accountable for the news content you present and who can set the standards by which you cover it. It takes only one libel or invasion of

privacy suit to justify the larger salary.

There are many radio and print news veterans who would aptly fit the bill. They need not necessarily have television background, but they should have solid journalistic credentials. Then you build the rest of your news staff around this person.

The number of news people you need and can afford will vary depending on how elaborate your news plans are. Here are some of the personnel in a newsroom. In all likelihood, one person can handle several of these tasks.

News Director: The news director is responsible for the entire department—for budgets, policies, staffing, and organization. In a small operation, the news director will also be the anchor, assignments editor, producer, or some combination.

Executive Producer: This person is responsible for program styles, graphics, and music. He or she often proofs all copy and may produce the show.

Line Producer: The line producer chooses and arranges the order of the stories within the newscast, writes much of the copy, decides the format of stories, supervises editing, proofs copy, and supervises the show from the production booth.

Anchor: On-camera work is just a fraction of an anchor's duties. Writing, reporting, proofing, and public speaking are all facets of the job.

Reporters: Reporters research and produce their own stories. In smaller markets, they often shoot and edit as one-man bands. They can double as secondary talent on air.

Photographers: They are videographers who may double as producers or editors.

Assignment Editors: Also called as-

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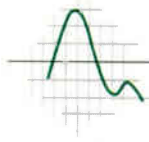


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signment managers, planning directors, desk jockeys, and often many unprintable names—assignment editors coordinate news coverage, do research, set up interviews, and otherwise plan the news.

Associate Producers: Associate producers are found mostly in major markets. They assist with graphics, oversee editing, produce stories for anchors or specialty reporters, and serve as overall helpers in the newsroom.

Directors: Directors usually are part of the production department, although the trend is to place them full-time in news. They direct the floor camera operators and punch the buttons.

Videotape Editors: This is one of the newer specialties in the newsroom. With the advent of computerized editing and A/B roll suites, these folks are becoming priceless. In mid to small markets, editing is usually handled by photographers or copy editors.

You may not have the resources to hire people for any of the above positions. I give you this brief description, just so you won't be hoodwinked by a newsie saying he's got to have this or that. Most of us in LPTV will have to make do with a small, dedicated staff capable of juggling various roles.

Where then will you get the help?

Here's where your creativity will bless you. Let's look at some other potential human resources for covering the news.

Cooperative Ventures

How about a partnership with the local radio station or newspaper? Granted, they may feel threatened at first or feel they're giving away their exclusivity. But if you promise to cross-promote them, you might be able to get some assistance from their field staff. Why staff a day-long county commission meeting when a radio or newspaper reporter will be there the whole time? Sending a photographer by at mid-day or during a break will generate enough interviews to accompany the copy that the radio or newspaper reporter writes. The reporter can then use your air to promote his or her story in the next day's paper.

Sports coverage, in particular, might best be handled this way by a newspaper writer who knows the coaches, players, and pros. For little money, he or she might commit the time necessary to prepare a daily TV sportscast. Often sportswriters have a cadre of stringers who supply box scores and highlights to them for the paper. They may be a resource as well.

continued on page 14

LPTV Distribution by State and Territory

September 14, 1990

	Licenses	CPs*
ALABAMA	9	22
ALASKA	220	11
ARIZONA	25	34
ARKANSAS	9	32
CALIFORNIA	39	85
COLORADO	19	28
CONNECTICUT	0	5
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	38	133
GEORGIA	18	33
HAWAII	3	21
IDAHO	19	24
ILLINOIS	8	39
INDIANA	10	23
IOWA	12	33
KANSAS	10	30
KENTUCKY	11	28
LOUISIANA	12	42
MAINE	7	16
MARYLAND	2	8
MASSACHUSETTS	6	15
MICHIGAN	10	23
MINNESOTA	33	49
MISSISSIPPI	12	20
MISSOURI	14	29
MONTANA	25	35
NEBRASKA	4	8
NEVADA	18	21
NEW HAMPSHIRE	3	4
NEW JERSEY	2	12
NEW MEXICO	14	31
NEW YORK	29	43
NORTH CAROLINA	11	32
NORTH DAKOTA	4	13
OHIO	16	47
OKLAHOMA	19	31
OREGON	20	27
PENNSYLVANIA	13	53
RHODE ISLAND	0	2
SOUTH CAROLINA	3	19
SOUTH DAKOTA	7	17
TENNESSEE	27	41
TEXAS	50	104
UTAH	19	11
VERMONT	1	8
VIRGINIA	7	18
WASHINGTON	13	21
WEST VIRGINIA	1	8
WISCONSIN	14	17
WYOMING	23	16
GUAM	1	0
PUERTO RICO	5	5
VIRGIN ISLANDS	0	2

TOTALS: Licenses: 898
 Construction Permits: 1,430

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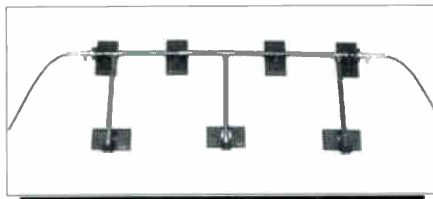
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Students

High schools, community colleges, and universities all have young, aspiring reporters willing to work for experience. You should be careful, however, to abide by federal wage and hour guidelines. Internship programs, if structured properly, can be a source of free labor (usually in return for college credit).

Part-timers

Newspapers have long used stringers for community reporting, specialty columns, and neighborhood and society news. There is no reason that TV stations can't use stringers too, especially with the proliferation of home camcorders. Some basic photography training will go far in keeping your standards up. As we mentioned last month, however, be cautious of assigning people you do not know well to specific stories. If they act irresponsibly, it could come back to haunt you.

Retirees

In our area of Florida, there is a abundance of retired folks from all types of careers. Often they will work for minimum wages, if that, just to get out of the house. They can be a tremendous source of low-

cost labor, while at the same time they impart a lifetime of learning to younger staff.

Grow Your Own

Television is so appealing to the masses, you may be able to discover some would-be stars in your community. Find the bright kids at school; check out Explorer Post cadets; a modelling school may yield an attractive and personable young person for your staff.

Get the News to Come to You

You don't have to "go out" to cover all the news. With some marketing savvy, much will come to you.

- Solicit news releases on community activities.
- Develop a network of neighborhood newshounds.
- Utilize your tip line.
- Use the phone to update on-going stories.
- Use the phone for "live" interviews.
- Use file footage with updated information.
- "Get the widow on the set..."

Seriously, in a low-budget local newscast, without the benefit of live trucks, use your set as a community forum. Get the

newsmaker of the day on the set. Make live interviews an integral part of your newscast. Even major market stations use live studio interviews in their newscasts, primarily at noon, to fill time at reduced costs. On election night, encourage the candidates to come to the station as the "in" place to be.

The goal of every newscast is to impart important information to the viewer. Television news has evolved from the anchor-was-all mentality of the '60's to the reporter-intensive era of the 70's and 80's. Many newscasts were and still are heavy with specialty reporters appearing on the set, live in the field, and on tape.

Use Graphics

But reporter packages can be a lazy way out for a producer. Often information is best presented by an anchor with supporting graphics, props, maps, and so on. And it is less costly. So at the community broadcasting level, learn to use graphics in lieu of some reporters and video. Once cost-prohibitive, now excellent graphics are available with relatively inexpensive hardware and software.


Use graphics for tide, lunar, and fishing information; drought conditions or water restrictions; school lunch menus; road construction areas; funeral notices (No kidding...this can be a hit!); community calendar notices; weather forecasts (Do you really need all those maps?); school closings in bad weather; tax and budget information; crop planting schedules; sports scores; stock market information; commodity and futures quotations; lottery picks; major international stories of the day; and bank CD rates.

Teletext

Take a look at the new teletext services, which use graphics and minimal typed material exclusively to impart information. A prolific producer/anchor coupled with a versatile director/graphic artist could create a newscast with a professional look without leaving the building. Ask yourself if all the field cameras broke, all the cars ran out of gas, and all the reporters called in sick (assuming you have any of the above), how would you fill the newscast? The answer is in the time-honored Douglas Edwards approach: well-written stories delivered by a credible host.

Ideally, you will want some street presence, some video. But remember, there are many ways beyond video to tell a story.

Jim West is a veteran of 24 years in broadcast journalism. He now resides in New Port Richey, FL and runs a consulting, marketing, and video production company. He is a co-applicant for an LPTV construction permit.

To reach Jim, call West & Assoc., Inc. at 1-800-637-1071 or (813) 842-9042. 



Getting the Word Out

—by Don Sabatke

The Effective Sales Call

There is a right way and a wrong way to sell. If you do it the right way, you'll make the sale. Here's how:

The Approach

Tune the world out, and tune your prospect in. Make your prospect feel important and at ease. Prompt him with questions and let him talk about himself.

Pretend that you are interviewing the prospect. Let him tell you about his needs and wants, and assure him that you can fill those needs. Above all, be interested in what your prospect has to say.

Present Your Product

Use your media kit to show your product. Point out each high point of the kit, and explain how it can fill the prospect's needs. Repeat the needs and wants that the prospect told to you.

Avoid price. If you satisfy his needs and wants, the prospect will not object to any price.

At this point, ask questions and get opinions from the prospect. Make him feel that he is making the decision.

Validate

Translate your product, your station, into the prospect's benefits. Ask yourself, "How can my station help fill the needs and wants of this prospect?" "What program or time period would be the best advertising vehicle for this prospect?" "How many times per day or week or month does this prospect have to run ads on my station to reach his goals?"

Now justify the price and emphasize the value. Offer proof of the benefits of advertising on your station by showing your prospect satisfied advertisers. Show your prospect a sheet of calling cards, a folder of letters, or anything else that will visually demonstrate to him how many advertisers are already buying time on your station.

Also point out the fact that NOW is the time to advertise. Every day he waits is another day that his competitor takes business from him. Reassure your prospect that the time is right...and now is the time.

Negotiate

This is the time to work out any objections that your prospect may have. Ask

questions and get answers. Welcome objections if the prospect fails to give you any. Let him know that you understand how he feels. The decision to advertise on

your station is important for his business, and you are there to help. Advertising is an investment in his business and it should be decided upon like any other investment. Find the solutions to his objections, and explain how these solutions will work.

The Close

Do you know that most sales people are afraid to ask for the order? No matter how good you are, if you can't ask for the order, you will make very few sales.

Perhaps if you look at the close in a different way, you will find it easier to ask

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for the order. The prospect has asked you every question in the book: "How much does it cost?" "How long are the commercials?" "How many commercials do you run per hour?" And the list goes on and on.

At the close, it's your turn to ask the question: "Can I put you down for the 13-week package?"

There are hundreds of good closes and one of the best I have ever found is a simple "TRY IT." It really doesn't matter what close you use; if you did your homework, any close will work.

After you ask for the order, WAIT FOR THE ANSWER. Silence is golden. Many a sale is blown because a salesperson will not wait for the answer. Keep eye contact with the prospect, and wait him out. It's his move. Force him to make it!

Don Sabatke is president of Sabatke & Company, a sales training firm for LPTV stations. He can be reached at Sabatke & Company, 1033 S.E. 19th Place, Cape Coral, FL 33990, (813) 772-3994.

RF Technology Supplying Microwave Systems To Central Wyoming College

RF Technology, Inc. has received a \$200,000 order for microwave equipment from Central Wyoming College. The College is the licensee of LPTV station K25AU in Dubois, WY and holds construction permits for K22BK in Rock Springs and K26BE in Sheridan.

The equipment includes 2 and 7 GHz fixed microwave systems, active solar powered repeaters, antennas, waveguides, and accessories. It will be used to expand the College's video microwave distribution network.

International Media Fund To Aid Free Press In Europe

The International Media Fund, an initiative of Secretary of State James A. Baker, III, has been formed to encourage and support independent broadcasting and a free press in Central and Eastern Europe.

The Media Fund will help groups that want to start independent radio, television, and print enterprises by providing seed money for startup costs, as well as technical assistance. Funded initially by appropriations from the fiscal 1990 budget, the Fund will solicit financial and technical support from U.S. media leaders and also independent print and broadcast companies in Western Europe and Japan. It is expected to be self-sustaining within a few years.

Overseeing the Fund will be a board of directors comprised of leaders in broadcasting and publishing. The board will act independently of the U.S. government, and will set policy and priorities for the Fund, as well as authorize projects for creating and supporting media enterprises in Eastern Europe.

Founding members of the Media Fund are chairman and president Marvin L. Stone, former editor in chief of *U.S. News & World Report*; vice chairman Max Kampelman, formerly chief U.S. negotiator at the Geneva Nuclear and Space Talks; and chairman of the executive committee, Leonard H. Marks, currently treasurer of the World Press Freedom Committee.

Former CBS senior vice president Gene P. Mater will serve as vice president, broadcasting. NAB president Edward O. Fritts is the Fund's treasurer and chairman of its Radio Advisory Committee. An advisory panel for television has yet to be formed.

TBC's, Synchronizers, Switchers... And S-VHS Some Questions and Answers

—by Jim Aldrich

If you are unsure about the real difference between S-VHS and composite video formats, or about the function and importance of some common pieces of studio equipment, you're not alone. This article is an attempt to answer some of these questions so that you can make reasoned and balanced purchasing decisions.

What is the main advantage of using S-VHS (component I/O) video tape recorders?

To understand the advantages of S-VHS VCR's, you have to understand component video processing. S-VHS composite video is made up of two components: luminance and chrominance. In mathematical terms as well as standard video glib, luminance = Y and chrominance = C.

Luminance (Y) is the amount of intensity or white in the picture while chrominance (C) is the amount of color. $Y + C =$ composite video.

Composite video is a typical output from a VCR via a single-conductor BNC connector, the conductor being signal and the outer shield for ground.

Component video is the output from a VCR via a multiple-pin connector, the standard being either 7 or 4 pins. The multiple-pin configuration is necessary because Y and C are kept separate; therefore 4 pins are needed: Y and ground, and C and ground.

When a VCR receives a composite video signal, the VCR separates the two components (Y and C) and records them on separate tracks of the videotape. To output the composite video signal, it is necessary to recombine the two components.

It is this separation and recombination of the two components of video that creates unnecessary signal degradation. By using component input/output ports, however, you can input, record, and output the signal without unnecessary video processing steps. Your VCR can perform its best only if you use its component inputs/outputs whenever possible.

Why use a time base corrector, or TBC?

A TBC eliminates time base error that is created when a VCR mechanically proc-

continued on page 18



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*Brad Dobbs, Vice President of Operations,
TV 43, Waukesha, Wisconsin*

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esses tape. If VCR's did not use mechanical wheels and drive circuitry to steer the tape, time base error would not exist. Except for electronic videotape recorders, which are prohibitively expensive, all VCR's create time base error.

Time base error can be seen as jagged edges on a vertical line such as a flagpole. In loose terms, time base error in video is similar to wow and flutter in audio. In order to comply with FCC specifications, all signals originating at a VCR should be time base corrected before being transmitted.

A TBC also serves another important function by allowing the user to time the output of the TBC to a reference signal via the TBC's genlock input. This is necessary when using most video switchers.

To maintain the benefits of using the component video ports of your VCR, you must use a TBC with component I/O capabilities. It is also important that the TBC processes the video in its original component format—never combining the Y and C components. A good example of this type of TBC is the Prime Image 150S.

Why use a synchronizer?

A synchronizer allows the user to time a nonsynchronous signal to a reference signal. A nonsynchronous signal can originate from any one of a number of sources—a satellite feed or a non-genlocked camera or VCR, for example. Most good synchronizers, such as the Prime Image 250, can function as both a synchronizer and a TBC.

One of the biggest misunderstandings people have is the difference between a TBC and a synchronizer. A good synchronizer contains a full frame of memory.

This allows the synchronizer to accept any NTSC signal without the need for an external sync cable running between the synchronizer and the video source. This is especially important since many of the consumer half-inch VCR's do not have external sync capabilities, and many of the lower cost cameras are not genlockable.

A TBC requires an advanced vertical signal running between the VCR and TBC because most TBC's have only a 16-line window. This is to say that they correct error plus or minus 8 lines of reference point 0. It is the advanced vertical signal that sets reference point 0. Synchronizers do not require this advanced vertical signal.

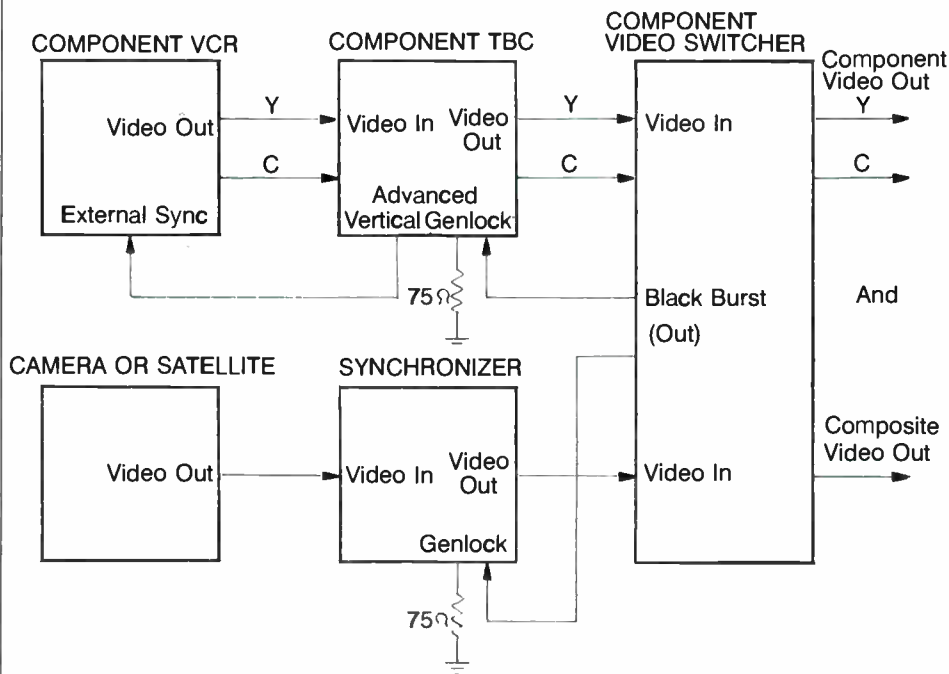
Which type of video switcher should I use?

There are many types of switchers, and, quite frankly, the switcher you'll buy may well depend on your budget. You should first determine what your real needs are and then look at the switchers that will meet those needs. There are a couple of things that you should keep in mind while you look.

At the beginning of this article, I wrote briefly about the advantages of component video over composite video processing. Most video switchers require the user to go into the switcher via the composite mode. This, however, eliminates the advantages gained by using the S-VHS VCR's and TBC's.

Other switchers allow only component video input. This limits the devices that can be used with the switcher or makes it necessary to buy additional transcoding units.

To solve this problem, Prime Image



A typical editing system.

sells a switcher (the 600) that allows you to input either component or composite video, and to mix between the two formats. In addition, this switcher will output both formats so that, in an editing suite, the component output can go directly to another component VCR and, at a transmission site, the composite output can go to the transmitter.

Another decision which you'll need to make is whether to buy a switcher with a built-in time base corrector or to build

your system with individual devices. I feel that using individual devices is the better way to go because the system is more flexible and the output quality is usually superior.

I've now written about the main items that go into a commercial insertion system or a typical A/B editing facility: the VCR, TBC, the synchronizer, and the video switcher. The accompanying illustration pulls the concepts together in visual form.

An S-VHS VCR outputs its component

signals into a component TBC. The TBC sends an advanced vertical signal back to the VCR. The TBC is genlocked by the switcher's black burst output. The TBC outputs a time base corrected signal in a component format. This output goes to a video switcher's component input.

A nonsynchronous signal is an input into a full frame synchronizer. The synchronizer is genlocked by the switcher's black burst output. The synchronizer's output is a stable, synchronized signal that goes to the switcher's composite input. The switcher can now send a composite video signal to a transmitter or a video signal in its component format to a component I/O videotape recorder.


Prime Image offers a wide range of video products. The following units can perform all of the tasks described above:

Component TBC: Prime Image model 150S.

Full frame composite synchronizer: Prime Image model 250.

Component video switcher: Prime Image model 600.

For further information please contact your nearest Prime Image distributor, or call me directly at (408) 867-6519.

Jim Aldrich is director of manufacturing, Prime Image, inc., a Saratoga, CA manufacturer of time base correctors, synchronizers, and other video equipment. 

FCC Reports On Political Programming Audit

Political candidates have paid higher prices than commercial advertisers at the majority of stations audited by the FCC's Mass Media Bureau last summer (see *LPTV Report*, August 1990, page 10), according to a report on the audit issued in September. Such violations of the "lowest unit charge" and other provisions of the political programming rules, were generally the result of sales techniques that encouraged candidates to buy higher-priced classes of time, said the FCC.

The audited stations were not charged with any violations, but the agency issued guidelines for stations to follow when dealing with political candidates.

According to the audit results, candidates paid more for broadcast time at 16 of the 20 television stations than commercial advertisers in virtually every day-part or program time period analyzed. Candidates fared better on radio, paying more than commercial advertisers at only four of the eight audited stations.

The primary reason for the disparity in commercial and political rates, say the auditors, is the fact that candidates purchased time at non-preemptible "fixed" rates while commercial advertisers bought time at preemptible rates. The stations contend that because candidates and commercial advertisers buy different classes of time, the costs cannot be compared.

But the FCC concluded that the stations' sales practices actually encourage candidates to spend more for advertising time by buying the higher-priced non-preemptible class of time. In effect, said the FCC, candidates are channeled into buying the non-preemptible time because stations do not fully disclose the advertising options available or the real chances of being preempted. The intermediate preemptible rates, known as "prevailing" or "effective" rates, that carry a high degree of certainty of being broadcast are not shown on the political rate cards.

Moreover, the price negotiation that

regularly occurs between sales representatives and commercial advertisers does not seem to occur with candidates. And political rate cards generally do not mention that discount package combinations can be negotiated.

The study also revealed a widespread confusion about the proper use of make-goods for political candidates. Stations do not appear to understand that political broadcasting rules require them to guarantee make-goods prior to elections to candidates if they offer make-goods to any commercial advertiser.


The study also found that some stations have created new classes of time or fixed political rates for political candidates, and that many of the stations have incomplete or disorganized political files, making it difficult or impossible for candidates to use them.

Based on the audit, the FCC makes the following recommendations:

- Broadcasters should disclose to candidates all rates and all package options available to commercial advertisers, the station's make-good policies, levels of preemptibility, the potential that a spot bought at prevailing rates will be aired, and the station's negotiating policies, if any.

- Broadcasters may not establish new classes of time for political candidates only, if these classes result in higher rates to candidates.

- Broadcasters must maintain organized, self-explanatory, and up-to-date political files.

- Stations may prohibit political advertising during news programming, but otherwise may not ban or limit in advance the sale of time to federal candidates. In negotiating political advertising placements, the broadcaster may consider the amount of time the candidate has already bought or been furnished, the number of other candidates in the race, and the potential disruption to programming that political advertising may cause. 

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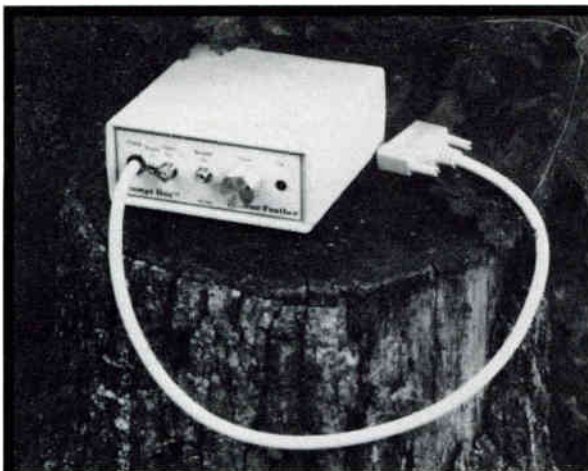
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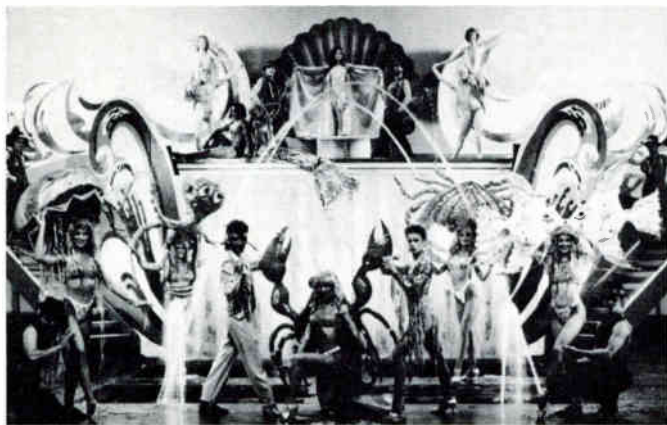
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Community Broadcasters Association Third Annual LPTV Conference & Exposition

SCHEDULE OF EVENTS



Saturday, November 17

**8:00 a.m. REGISTRATION
 PRESS ROOM OPEN**

10:45 - 11:00 a.m. WELCOME

John Kompas - President, Community Broadcasters Association

11:00 - 11:25 a.m. KEYNOTE ADDRESS

Alfred C. Sikes - Chairman, Federal Communications Commission

11:35 a.m. - 12:30 p.m. PROGRAMMING THE COMMUNITY TELEVISION STATION

This panel of LPTV station program directors will discuss which programs work best in a market and how they chose their own

successful program formats. They will also talk about how to negotiate for programming and the advantages and disadvantages of barter over cash deals.

Moderator, Jackie Biel - Editor, *The LPTV Report*

Bruce Bennett - W43AV Waukesha, WI

Jud Colley - W45AN Panama City Beach, FL

D.J. Everett - W43AG Hopkinsville, KY

Robert Raff - K06KZ Junction City, KS

12:30 - 1:00 p.m. INFORMAL LUNCHEON

1:00 - 1:50 p.m. SALES STRATEGIES THAT WORK, PART I

Broadcast veteran Don Sabatke of Sabatke & Company will share his dynamic methods for scoring big sales in a small market. Don will show you proven ways to sell your station into the black.

Donald Sabatke - Sabatke & Company

2:00 - 2:50 p.m. POWERFUL PROMOTIONS

Professionals from the Broadcast Promotion and Marketing Executives will share some of their ideas on high-powered promotion for community stations. Let the promotion experts show you what's hot and what's not.

Jay Curtis - Director of Marketing and Advertising, BPME

Spencer Mains - Resource Center Coordinator, BPME

3:00 - 3:50 p.m. MANAGING YOUR STATION'S FINANCES

Accounting, business, and finance professionals will discuss new options for financing the startup of a community broadcast station, as well as ways to improve an operating station's bottom line.

Bill Allonas - W54AF and W22AE Bucyrus, OH

Sam Bradt - Merganser Corporation

Ronald Kniffin - W38AV Rochester, NY

Richard Wiederhold - W43AV Waukesha, WI *continued on page 22*

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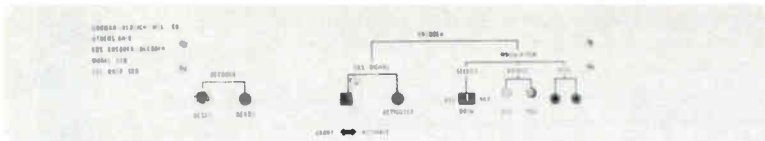
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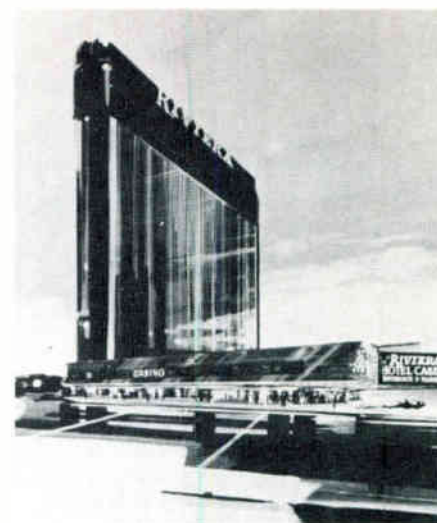


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The Riviera Hotel & Casino

4:00 - 5:00 p.m.

HOW TO BUY EQUIPMENT

Industry suppliers will present a builder's guide to specifying, purchasing, and installing the equipment for a community television station—complete with ballpark figures and buying tips. Let the experts take you through the steps from tapes to transmitter.

John Battison - John H. Battison & Associates
Kerry Cozad - Andrew Corporation
Tom James - Panasonic
Joe Wozniak - Acrodyne

5:00 - 7:00 p.m.

EXHIBIT HALL OPENING RECEPTION

Sunday, November 18

7:15 - 8:00 a.m.

CONTINENTAL BREAKFAST

8:00 - 8:50 a.m.

LPTV ON THE HILL

Key staff members from the Senate and the House Communications Committees will review the LPTV position on Capitol Hill. Let those with their hands on the pulse of Washington give you their insights on must carry and other legislation affecting our industry.

Moderator, Tack Nail - Editor, *Communications Daily*
David Leach - Staff, U.S. House of Representatives, Committee on Energy and Commerce
Terry Haines - Minority Counsel, U.S. House of Representatives, Committee on Energy and Commerce
Representatives from the Senate to be announced.

9:00 - 9:50 a.m.

AN INTRODUCTION TO NATPE

A presentation of the support and services available to members of the National Association of Television Program Executives, or NATPE. This panel of NATPE professionals will also explain how the new NATPE*NET computerized program directory can work for you.

Richard Block - Television Consultant
Buz Buzogany - Executive Director, NATPE*Net
Carol Myers Martz - Program Director, KCOP-TV, Los Angeles
Janet Rogers - Executive Vice President and Secretary, Sunbelt Broadcasting, Las Vegas
James Rogers - President and Chairman, Sunbelt Broadcasting, Las Vegas

10:00 - 10:50 a.m. UNDERSTANDING TELEVISION RATINGS

Experts from the industry discuss how ratings work and how they affect LPTV broadcasters.

Michael Couzens - Communications Attorney
Ken Sackarin - Media Director, Young & Rubicam
Other speakers to be announced.

11:00 a.m. - 12:00 noon

HOW ANTENNAS WORK

A layman's approach to some of the most technical aspects of LPTV. A major antenna supplier will discuss the intricate operation of the broadcast antenna, and the best way to maximize your coverage.

Ellis Feinstein - President, Scala Electronics Corporation

12:00 - 5:00 p.m.

EXHIBIT HALL OPEN

5:00 - 5:50 p.m.

ADVICE FROM KEITH LARSON

The chief of the FCC's LPTV Branch will talk about applications, lotteries, and the FCC regulations that apply to LPTV stations.

Keith Larson - Chief, LPTV Branch, Federal Communications Commission

6:00 - 7:00 p.m. SALES STRATEGIES THAT WORK, PART II

Broadcast veteran Don Sabatke continues his discussion of the best way to bring your station into the black.

Donald Sabatke - Sabatke & Company

Monday, November 19

7:15 - 8:00 a.m.

CONTINENTAL BREAKFAST

8:00 - 8:50 a.m.

WORKING WITH CABLE

Experienced LPTV broadcasters will discuss several approaches to obtaining cable carriage and developing a good relationship with cable operators. Panelists will offer suggestions on negotiating carriage agreements and working with cable operators to develop joint programming.

Brad Dobbs - W43AV Waukesha, WI
Jim Pry - W54AF and W22AE Bucyrus, OH
Roy Sheppard - Cable Services, Inc., Jamestown, ND
Greg Uhrin - Center Broadcasting Corporation of New Hampshire

9:00 - 9:50 a.m.

TANNENWALD ON PAPER

The CBA's own expert legal counsel will review the proper procedures for filing applications with the FCC. Peter Tannenwald will discuss extensions, transfers, EEO filings, major and minor changes, and other FCC applications.

Peter Tannenwald - Arent, Fox, Kintner, Plotkin & Kahn; General Counsel, Community Broadcasters Association

10:00 - 10:50 a.m.

THE LEGAL CORNER

Attorneys from some of the top communications law firms in the country will discuss the issues currently facing community broadcasters. This is an excellent opportunity to get valuable

legal advice on topics such as libel, copyright, lotteries, and political broadcasting.

George Borsari - Borsari & Paxson

Harry Cole - Bechtel & Cole

Jerry Jacobs - Rosenman & Colin

Peter Tannenwald - Arent, Fox, Kintner, Plotkin & Kahn; General Counsel, Community Broadcasters Association

11:00 a.m. - 12:00 noon **CBA MEMBERSHIP MEETING AND ELECTION OF DIRECTORS**

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

EXHIBIT HALL OPEN

6:00 p.m. **THE THIRD ANNUAL CBA LOCAL PROGRAMMING AWARDS GALA (Black tie optional)**



LPTV Broadcasters Hold Industry Strategy Session

Twenty-seven LPTV broadcasters and other members of the industry gathered in Milwaukee September 8 to plan strategy for dealing with Congressional cable bills and other industry issues in 1991.

The day-long meeting, held at the Wyndham Garden Hotel in the Milwaukee suburb of Brookfield, was called by John Kompas, president of the Community Broadcasters Association and co-owner of LPTV-43 in Waukesha, WI.

Kompas reviewed the four objectives adopted at a similar meeting of LPTV executives in March 1989: 1) relief from the

threat of permanent displacement; 2) four-letter call signs for LPTV stations; 3) measurement of power at the antenna input rather than the transmitter output; and 4) parity with full power stations in cable carriage.

"We've made a lot of progress in the past year toward these goals," said Kompas. "Because of the cable reregulation fever in Congress, cable must carry has assumed priority on our agenda," he said. But, he added, the stature that the LPTV industry has gained in its must carry fight

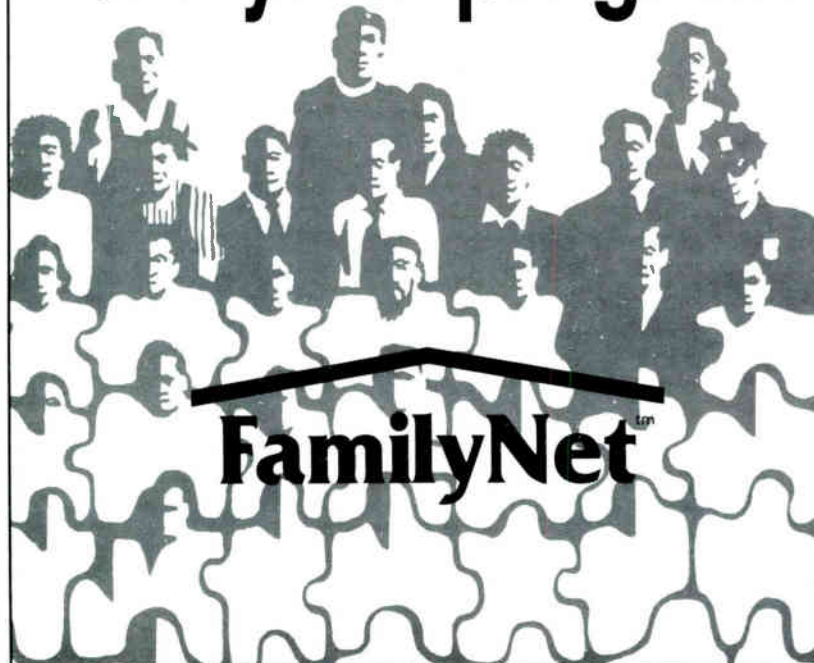
will help advance the other objectives as well.

The group discussed strategies for gaining cable must carry and for promoting the industry at the FCC and in Congress. A task force was formed to recruit and train a legislative outreach network of LPTV broadcasters.

The CBA is presently launching a fund drive to raise money for the efforts, which will be continued in the next Congress, said Kompas. The Senate's cable bill died on the floor last month, just before Congress adjourned.



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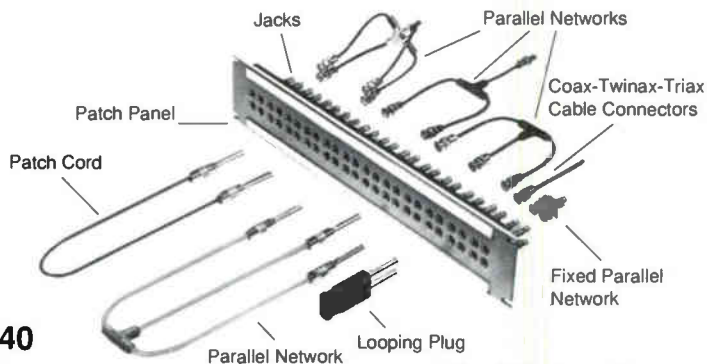
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NATPE*Net Computer Network Links Stations, Syndicators

NATPE*Net, a new electronic communications and information system for the television industry, is changing the way TV executives do business. Instead of using mail, FAX, or telephones—stations and program syndicators, rep firms, and other TV industry groups communicate with each other through a new computer network, launched last year by the National Association of Television Program Executives.

Syndicators use the system to send

time-sensitive material such as formats, cues, and timings to stations across the country. Stations receive computer mail and can access a central data clearinghouse containing such information as a directory of program suppliers, including their inventories and rates; daily news summaries from *Broadcasting* magazine; job opportunities; industry financial information; and daily market research data. There is no charge to stations for receiving information. There is a charge

for sending messages.

"We have essentially put the NATPE Station Listing Guide and the Reps, Groups, and Distributors Guide on-line in a database form," said Buz Buzogany, NATPE*Net's executive director. The information is updated daily, and users can search for companies and people in more than 20 categories such as market, position, and ownership. Members can manage and retrieve information from the clearinghouse, or send and retrieve messages from other network members.

Just added to the network was Rumorville, a daily television news publication. Planned additions include overnight ratings, transatlantic communication, music licensing, and electronic affidavits. Plans for a parallel network, BMPE*Net, offered in cooperation with the Broadcast Promotion and Marketing Executives, were put on hold until BPME could hire a new executive director after the departure last April of Lynne Grasz, said Buzogany.

The NATPE*Net system uses IBM compatible or Apple computers and CompuServe PC3Mail software. NATPE members can join the system for a one-time charge of \$50. Non-members pay a slightly higher annual fee. For more information, call 1-800-32-NATPE.

Exhibitors Offer Convention Specials

Darino Films is offering a special convention package for the November LPTV Conference & Exposition: the company's popular "Library of Special Visual Effects" will be available to LPTV stations at a considerable discount.

Stations buying the complete package will receive a free 10-second ID or logo of their choice. The 5-hour Library includes permanent rights to more than 1,500 cuts and more than 2,000 effects. The price during the special offer is \$500 for 500 effects or \$1,500 for the entire 5-hour package.

• • •

Cablewave Systems—new to the LPTV market—will be showing their complete turnkey RF subsystems. The company, which recently bought the Bogner® broadcast antenna product line, offers systems that include Bogner antennas, Flexwell® transmission lines from 1/2" to 12" in diameter, towers, equipment shelters, and on-site installation services.

The Bogner LPTV antennas utilize an extremely efficient slot-array design. A wide range of standard and custom horizontal radiation patterns are available in both top-mount and side-mount models. The Flexwell foam and air dielectric coaxial cables are designed to exceed stringent military specs, and are both flexible and virtually maintenance free. A full line of mounting hardware and pressurization systems is also available.



Cablewave's North Haven, CT plant.

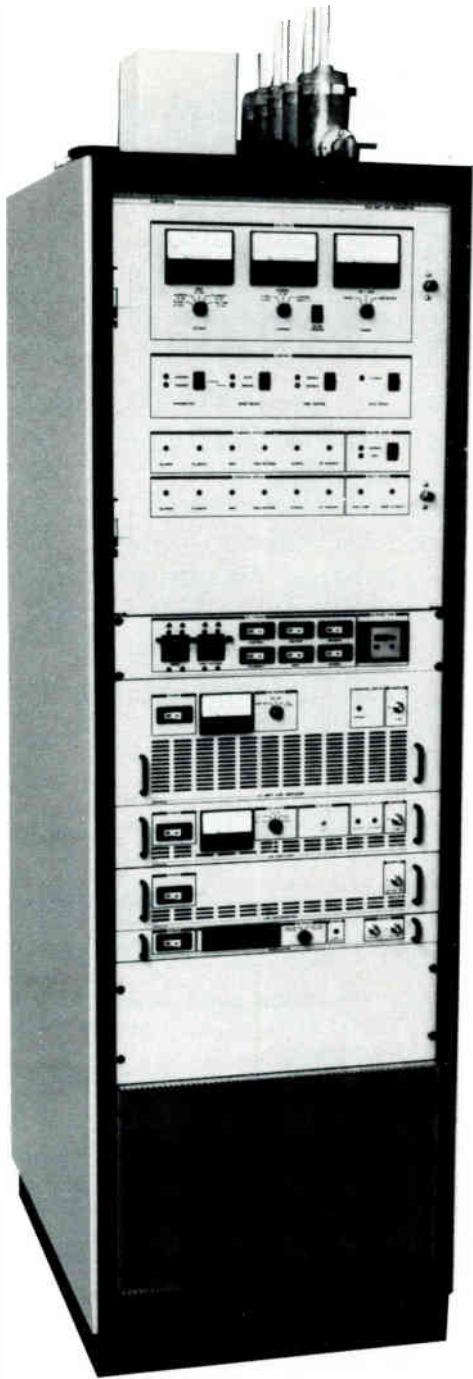
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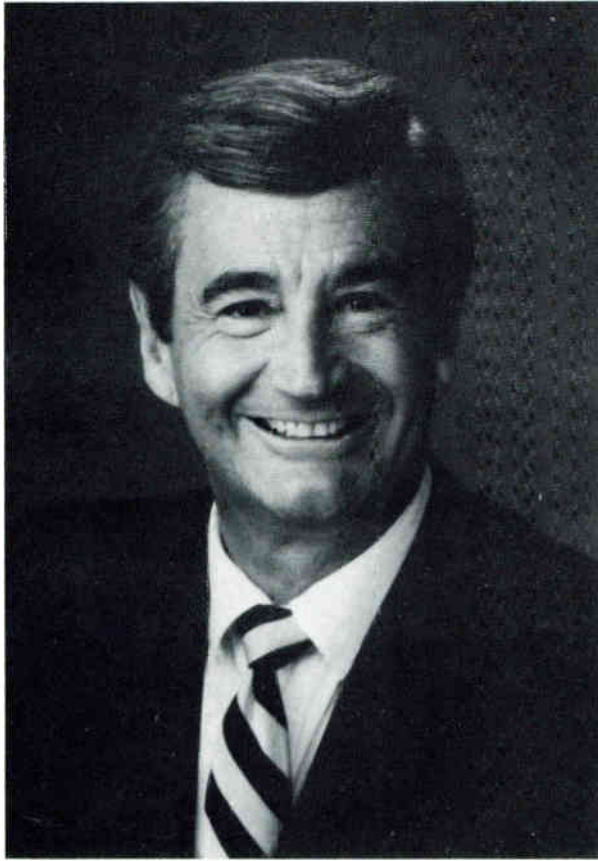
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Waukesha's TV 43

continued from front page

My partner, in business and in life, is John Kompas. He's the TV expert. We started Kompas/Biel out of our back bedroom in 1981, and we published the first issues of this magazine out of our basement in 1986.

One of our partners is Sam Bradt, who left the world of big corporate finance to work with small businesses. Sometimes he also invested in them, which is how this magazine got started.

Sam brought along his friend, Rick Wiederhold, who completed our quartet. Like Sam, Rick is a free-lance financial officer, a "CFO 2 GO" according to his license plates. He undertook to make sure our books stayed in order.

• • •

It was in June 1988, in the second of the LPTV filing windows, that the four of us applied to the Federal Communications Commission for permission to build an LPTV station serving Waukesha, Wisconsin.

Waukesha, the seat of Waukesha County, lies about fifteen miles west of Milwaukee's borders in southeastern Wisconsin. It is said that Waukesha County

has more horses than people, not a comment on the number of people but on their wealth. Waukesha County is the richest county in the state; 60% of its 100,000 households have annual incomes of \$35,000 or more.

Yet the city of Waukesha is an unpretentious town of 54,000 people built crazily around five streets radiating like the spokes of a wagon wheel from a gazebo housing a natural mineral spring. Until we built the station, I had *never* been able to visit Waukesha without getting lost.

Along the southwestern edge of the county lies the Kettle Moraine State Forest, deep ravines and sheer cliffs cut by the edges of the glaciers that formed the Great Lakes, their gravelly rubble covered with sand-loving 30-foot pines. The glaciers also dug hundreds of little lakes across the county and through most of Wisconsin and its neighbor, Minnesota. Under the rubble and pines lies the western edge of a limestone bowl, part of whose eastern lip forms the rim of New York State's Niagara Falls.

When Milwaukee began growing west in the 50's and 60's, many of its more affluent citizens settled across the county line in Brookfield, in Elm Grove, in New Berlin and other nearby towns. They built homes around the lakes. And businesses sprang up along the Bluemound Corridor which

connects the cities of Milwaukee and Waukesha—until now there is no farmland between.

• • •

W43AV, our TV 43, sends its signal from a tower on Beeheim Road slightly southeast of the city of Waukesha. We concentrate our programming and marketing in Waukesha County, but viewers have called from all the way east to Lake Michigan and all the way west to Watertown. Both are roughly 30 miles from our transmitter. We think we're getting signal to about a million viewers.

Bob Truscott, former chief engineer for Channel 6, Milwaukee's CBS affiliate, is our chief engineer. Bob is a whiz engineer. From him I learned that "haywire" is a real word. It's what he had to do when our sign-on date arrived before all the equipment did.

Bob's domain is a cornfield containing a 500-foot tower—with our Andrew antenna at 450 feet, a wild cherry tree, and a trailer stuffed with racks and equipment—and wires. Our 1000-watt EMCEE transmitter hums along in a plain concrete building nearby, and two Microdyne satellite dishes survey the clouds.

We're in the trailer temporarily, until we can build a studio. But part of the financ-

ing strategy is to let the station operate and generate cash flow while we're perfecting the facilities. In the meantime, we depend on several Waukesha County production houses to make the commercials we sell, and we've hired a van and crew from a nearby college to do our local high school football games.

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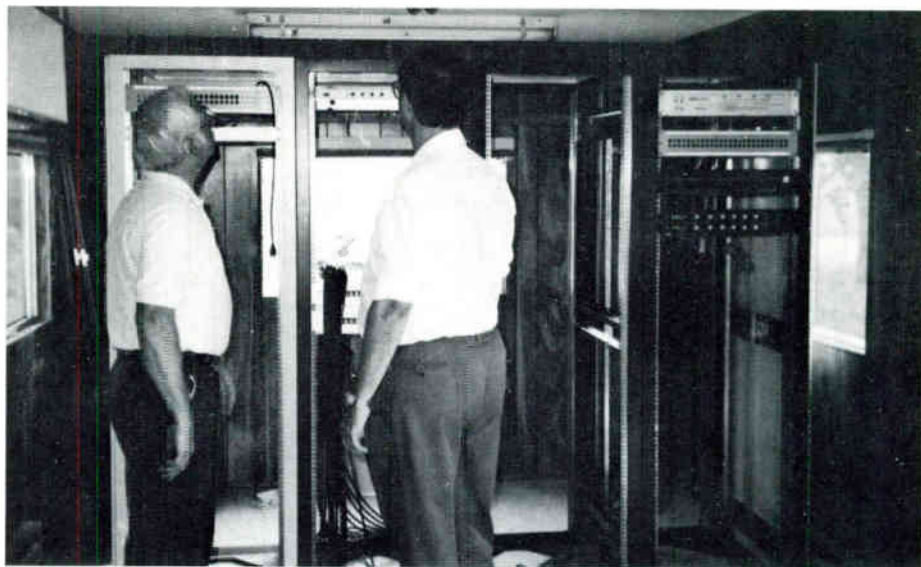
TV 43's offices are on the Fox River, a block from the mineral spring at the Five Corners. Brad Dobbs is vice president and general manager. It was Brad who babyed our station through 16-hour days, and even some nights, from the time he joined our team last April until he finally took off for a much postponed and even more deserved September fishing trip.

Brad's career had been cable. Twenty years at American Television and Communications—he rose through the ranks from news jockey to corporate manager of community programming operations. After ATC decentralized, he went on the road, building four major city systems from the ground up. He promoted public access, and he was committed to community programming.

We liked Brad; his startup experience and local communications philosophy were exactly what we needed at TV 43. Fortunately for us, he liked us too.

"When I was in Shreveport," Brad relates, "we did a nursing home fashion show. One week after the show aired, the woman who won the Miss Congeniality title passed away.

"A few days later, I got a call from her family, who told me that her last week had been one of the happiest of her life—that she had never won anything, never been recognized for anything, and suddenly here she was in a fashion show and on TV



Chief engineer Bob Truscott and John Kompas inspecting newly arrived equipment.

and named Miss Congeniality. She was so proud of that!

"These are the things we can do with local programming."

Brad, who at ATC had virtually unlimited corporate resources, found himself in another world altogether at TV 43. For one thing, our resources were anything but unlimited. For another, we were able to begin building only five months before the CP was to expire.

This made equipment delivery delays bigger problems than they would otherwise have been, and it put a lot of pressure on Brad, who had to find offices, hire staff, get the sales materials ready, coordinate the pre sign-on promotions, and generally keep track of the zillions of things you have to keep track of when you're building a broadcast station from the ground up.

• • •

One person who helped him was Don Sabatke.

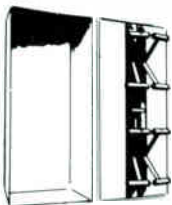
We hired Don to put our sales staff together. John and I have often joked about how small the broadcasting world is—the names don't change, just the business cards. And Don is one more example.

We were working on the TV 43 sales plan one day when Don called us at the LPTV Report offices. Don was John's first boss in broadcasting; he was general manager of a small AM/FM combo in Dodgeville, Wisconsin at about the time John set out to find his first radio job. He gave the kid from Milwaukee a break and hired him as an announcer. Later, Don moved to a station in Waupun, and John followed, this time as a salesman and continuity writer.

Don is a promotion expert—a smooth-as-cream salesman and full of ideas. He

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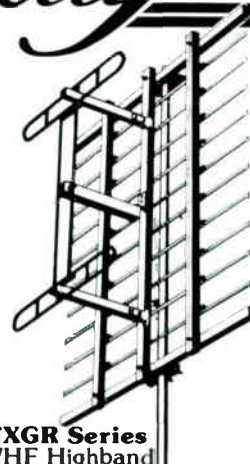
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APR	30	1	2	3	4	5	6	7	8	9	10	11	12	13	14
MAY	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14
JUN	30	1	2	3	4	5	6	7	8	9	10	11	12	13	14
JUL	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14
AUG	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14
SEP	30	1	2	3	4	5	6	7	8	9	10	11	12	13	14
OCT	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14
NOV	30	1	2	3	4	5	6	7	8	9	10	11	12	13	14
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was managing an FM down in Florida, when he heard about LPTV, saw its possibilities, and called us. His philosophy is simple: "Hire people who are energetic, willing to learn, willing to go out and work. You don't need a college degree to sell television, but you do need persistence."

Don agreed to come to Waukesha and set up our sales staff. He hired a conference room at a Waukesha hotel for a few hours, put an ad in the paper, and waited for applicants to show up. Twenty-nine people came that Monday evening; we hired five.

Then he put together an introductory sales package, selling charter contracts at a discount rate.

Don doesn't like to waste time. "A new

station has to make money right away," he says. "If you say you want 100 sponsors on the air within a year, I shoot to get them on within a month."

The strategy worked. TV 43's sales team sold 72 13-week contracts in time for our August 10 sign-on—plus more than a dozen "till further notice" deals.

Selling for an LPTV station is a bit different from selling anything else.

"It's a community, family concept," says Paul Behling, who has six years in sales behind him. "You can sell the small merchants, the Mom and Pop stores, on the idea of local people on television."

Mike Smith adds, "My accounts tell me, 'Hey, we're really proud to be doing this.' They feel they're serving the community by helping to broadcast the football games."

Colleen Courtney says the people she calls on tell her they feel slighted by the Milwaukee media: "Their own community isn't covered by those stations."

Rex Vande Moore, who lives in Waukesha County, says, "Unless there's something big that happens, Milwaukee basically doesn't care to give us the time of day. A lot of the people here are very happy about having their own TV station, so they can find out what's going on in

their own communities."

The sales team says that even the small merchants ask about Arbitron and Nielsen ratings. Most of them don't understand ratings, but they ask anyway. Our counter is that we make the cash register ring; we bring the buyers into their stores.

Says Rex, "I explain that our goal is to offer local programming that is interesting to the people in the community. Local programming, in and of itself, gets people to watch."

"The football games have been very helpful," Paul adds. "A lot of people have started talking about TV 43 because of the football games. The word is getting out and the advertisers are hearing about it."

• • •

For the sales staff, cable carriage is important. Says Mike, "A lot of our accounts are holding off until we get on cable. They figure that the people who have cable are the ones who have a little more money, and who'll be bringing that money into their stores."

Fortunately, ten of the fourteen communities in the county are cabled by Paragon, which has agreed to carry TV 43—as long as we pick up the tab for the headend equipment. So far, we're in two of the ten. The MetroVision system in Menomonee Falls will also be adding us within a month.

Brad says that both Paragon and MetroVision welcomed us "with open arms." The other two systems in the county—Jones Intercable and Warner—have so far not responded to our overtures. We'll keep trying.

Cable competes with us for ad sales. Some of the systems sell time for \$5 a :30, while our rates start at \$25. But the competition seems to be not so much in the rates as in the fact that the small advertisers we court aren't used to broadcast television advertising.

"The cable systems have been out there selling cable for a long time," says Rex. "Now we're trying to sell the advertisers on broadcast, and they think cable is the only way to go."

The average cable penetration in Waukesha County is 50%, so cable is im-

continued on page 31



Brad Dobbs, vice president and general manager.



Bruce Bennett, program director.

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NAB To Conduct DAB Spectrum Study

The National Association of Broadcasters has issued a request for proposals to study the spectrum needed for digital audio broadcasting (DAB). DAB is a new radio technology that can deliver CD quality sound over the air or by satellite.

The goal of the study is to determine the amount of spectrum needed to ac-

commodate all existing AM and FM broadcasters with DAB service. It will also determine the locations in the radio spectrum that are best suited for DAB use.

Managing the study will be the NAB's DAB Task Force, assisted by a 12-member technical advisory group of engineers.



New NAB Reports Out On DAB, Radio Finance, Towers

• The average base salary of radio chief engineers was \$26,419 as of March 31, 1990, program directors \$30,431, and operations directors \$29,666, according to survey results published in the 1990 *Radio Employee Compensation and Fringe Benefits Report*. The survey of nearly 1,500 radio stations measured salaries for the year beginning April 1, 1989. It was conducted by the National Association of Broadcasters and the Broadcast Cable Financial Management Association.

In the sales area, account executives averaged \$29,013 in salary, bonuses, and commissions, and general sales managers averaged \$52,076 for the period.

The survey also measured fringe benefits, including vacation time, health packages, and average number of paid holidays.

The report is available from NAB Services at \$50 to NAB members, \$100 to non-members.

• Also by NAB and BCFM is the 1990 *Radio Financial Report*, a compilation of more than 100 tables for 1988 and 1989 reporting revenue sources, departmental expenses, selected revenue and expense items, and profits for specific groupings of radio stations.

The report reveals that, for the average radio station, 76.9% of total 1989 revenue was from local advertising, 21.5% from regional and national advertising, and 1.6% from network compensation.

As for expenses, program and production costs accounted for 20.8% of the total, engineering 4.3%, news 4.5%, sales 19.4%, advertising and promotion 9.9%, and general and administrative 41.1%.

The report is priced at \$125 for NAB members and \$225 for non-members.

• Just out is the second edition of *Radio and Television Towers: Maintaining, Modifying and Leasing*. This NAB guide to protecting and maintaining radio and TV towers discusses inspection and maintenance schedules, tower alignment and guy tension measurements, cost elements for tower leasing, painting and banding specifications, and federal rules and guidelines.

The book includes a sample leasing agreement and a checklist for determining tower fees and insurance coverage. It is available to NAB members at \$15, to non-members at \$30.

• And a new NAB publication, *Trends in Radio Station Sales: 1988-1990*, analyzes the buying and selling of radio stations. Compiled by David Schutz of Hoffman Schutz Media Capital, Inc., the book includes yearly and quarterly figures for AM standalones, FM standalones, and AM/FM combos, as well as information on call

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letters, station type, market rank, and frequency. It also analyzes appreciation in values for station type and market size groupings.

The 175-page book is available to NAB members at \$125, to non-members at \$200.


• Most recently released is a report on digital audio broadcasting, or DAB. The report explores the digital audio technologies that could affect the radio industry in the next decade, including both terrestrial and satellite-delivered systems from the U.S. and Europe.

One of the important issues discussed in the report is spectrum allocation for DAB. In the United States, spectrum could be allocated from the VHF and UHF television bands, thus limiting spectrum available for television uses. Also, the size of the spectrum allocated for DAB will affect the number of DAB channels available per market.

The report also reviews briefly the need to achieve technical parity with DAB services in other countries, how local radio broadcast stations in the U.S. might be affected by the emergence of DAB, the prospects for new market competition, and the costs of converting present systems to DAB.

The growing international interest in and extensive support for a formal worldwide spectrum allocation for satellite DAB services is also discussed.

Digital Audio Broadcasting: Status Report and Outlook (64 pages) is available to NAB members at \$25 and to non-members at \$45.

All NAB publications may be ordered from NAB Services at (800) 368-5644 or (202) 429-5376. 

Waukesha's TV 43

continued from page 28

portant to us; we're gratified that the Paragon and MetroVision systems, which account for almost 90% of the county's cabled homes, are on our side. In fact, says Brad, they have agreed to do ongoing joint promotions with TV 43.

• • •

Sign-on promotion was Sabatke's department. He designed the media kits and the charter ad package. We couldn't afford billboards, so he traded spots for space on store marquees. "See us on TV 43" signs went up all over town.

The newspapers, especially the *Waukesha Freeman*, have been gracious. "They've given us *fantastic* press," says Brad. "Not a week has gone by in the past five months without something in there about us—and it's always positive."

The *Waukesha Journal*, a special daily edition of the *Milwaukee Journal*, has also carried stories, but not as many. Brad thinks their motive is the competition

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from the *Freeman*. The company that owns both *Journals* also owns Milwaukee's NBC affiliate, Channel 4.

Ongoing promotion is handled by Collette Carey, who used to work with us at Kompas/Biel and whom some of you will remember from the CBA convention last year. She planned TV 43's booth at the Waukesha County Business Expo, wrote dozens of news releases, and organized the parties we threw for county officials and charter advertisers.

Colette also runs the office over at TV 43. Under her direction are the control operators, traffic and billing, program scheduling, and all of the general office functions.

• • •

Local programming is, of course, the reason we got into the TV business. We believe that local programming, the narrowly targeted local programming that small stations—LPTV stations—can provide, is the broadcast complement to the diversity of cable. The day of mass television is gone.

So we were delighted when Bruce Bennett agreed to be TV 43's program director.

Bruce's family has been in Waukesha County since 1910, and Bruce still lives on

the family farm in Pewaukee. He's worked in radio and cable, and he spent 11 years at Channel 12, Milwaukee's ABC affiliate, learning local programming both on air and off—as everything from film critic, weatherman, news anchor, and game show host to producer of the station's magazine show.

It is Bruce's experience and expertise that's putting our ideas on the air. The first effort was high school football. TV 43's "Game of the Week" airs twice—on Friday night and Saturday morning.

Now although Channel 12 has covered Milwaukee high school sports in its newscasts for some years, they haven't been airing the games themselves. But the day after the papers reported our plans for a Waukesha County "Game of the Week," 12 called one of the Waukesha coaches about airing his games. Of course he had to refuse; he had already signed a contract with us.

Suddenly there was a bit of a tempest—all the more fun because Channel 12 is where Bruce learned television—gleefully reported by the *Waukesha Journal* (whose parent, you remember, owns Milwaukee's NBC affiliate, Channel 4).

When 12's uplink truck showed up during our first game, trying to catch a few shots, Bruce—tongue in cheek—offered his old employer a feed.

continued

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As the season rolls on, TV 43 will be televising high school basketball, wrestling, and soccer. And plans are well under way for our second local series, a weekly teen dance party called the "Hip Hop Shop."

Also on the drawing boards are a high

school news show, a county magazine, and two specials—"Waukesha's Weirdest Home Videos" and "The Great Waukesha County Talent Challenge." Later, we'll be adding programming for Waukesha County's 8,000 Hispanics, who are not served now in their own language except by Spanish-language cable channels.

When we're not running local stuff (and we intend to be doing six hours daily by this time next year), we air the Channel America Network, supplemented with movies and offnet series from Eagle Lion Video.

Bruce is also negotiating with the networks for permission to air programming that the Milwaukee affiliates have blocked out. So far he's cleared "Wheel of Fortune" and "Family Feud" from CBS.

Says Bruce, "CBS told me they have no problem giving us the programs if the local affiliate isn't carrying them. NBC hasn't committed yet. ABC has told me they have a policy not to give programming to any LPTV stations."

We'll keep working on them.

Do we have any tips for you, now that we have a few months of experience? Not a lot, really—it might be presumptuous to say we did. One thing we would have done is started sooner.

"If I had one recommendation," says Bob Truscott, "it would be to order equipment well ahead of time. We wanted to get on the air and start generating revenue as soon as possible, but it meant a lot of haywiring. We virtually had to wire everything twice."

Our CFO 2 GO would tell you to be conservative with your budget. Rick and John did five revisions of the projections before we were all fairly satisfied that we had at least a vague idea of how much

money we'd need. And even the most conservative projections, says Rick, should include a contingency fund of as much as 50%. "It's the old rule of thumb. Expenses will probably be more than you project. Revenues will probably come later than you project. You have to expect this and prepare ahead of time for it."

• • •

What about the future?

Rex: "I see nothing but growth. Bruce has done a great job with the local programming. He's developing the kind of local programming that attracts audiences. If we can get things rolling and keep the pace, I think we'll be able to support a lot more than six hours a day of local stuff."

Paul: "It's going to really take off. All the high schools are going to get involved. I see nothing but success."

Mike: "What makes us different from the full powers is the local shows. The public wants to see local shows. If we can make the ad rates affordable, the mer-



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chants will support us because this is what the public wants to see."

• • •

Are we happy?

Bruce: "When I was at 12 and did a program, it broadcast to several million

List of Equipment WAV-TV 43, Waukesha, WI

- Channelmatic 4+2 Adcart system.
- 24 Channelmatic ADA/VDA 3006A distribution amplifiers.
- 500' Andrew HJ7-50A, 1⁵/₈" air dielectric Heliac.
- Andrew ALP8L1-HSOC-43 transmit antenna.
- Microdyne VistaLink 3.7-meter steerable C/Ku band downlink.
- Microdyne PRH-12 3.7-meter fixed downlink.
- 2 Scientific Atlanta 6350 TV modulators.
- Scientific Atlanta 6150 TV signal processor.
- 2 Scientific Atlanta 6250 demodulators.
- Emcee TTU 1000ER 1kW UHF transmitter.
- Tektronix 2336 portable scope.
- Hewlett-Packard 654A test oscillator.
- Hewlett-Packard 5385A frequency counter.
- 2 Prime Image Model 50 time base correctors, with freeze.
- Decision, Inc. Broadcast III standard market system software.
- 2 Hedco AVM-201 on-air switchers.
- Videotek APM-8RS audio program monitor.
- 2 Trompeter JS-52 patch panels.
- Orban 414A audio limiter.
- 7 Emcor 1XFR-3170-19 equipment racks.
- Tektronix 1740 waveform monitor/vectorscope.
- Gorman-Redlich EBS decoder and receiver.
- Panasonic AG-7500A S-VHS editor VTR.
- Panasonic AG-7510 S-VHS source VTR.
- Panasonic AG-A750 S-VHS edit controller.
- 4 Panasonic AG-7110 S-VHS videotape players.
- Panasonic BTS-702 video line monitor.
- 5 Panasonic BTM-1310Y 13" color monitors.
- 4 Panasonic BTS-700N source monitors.

people and it didn't matter much to any one of them.

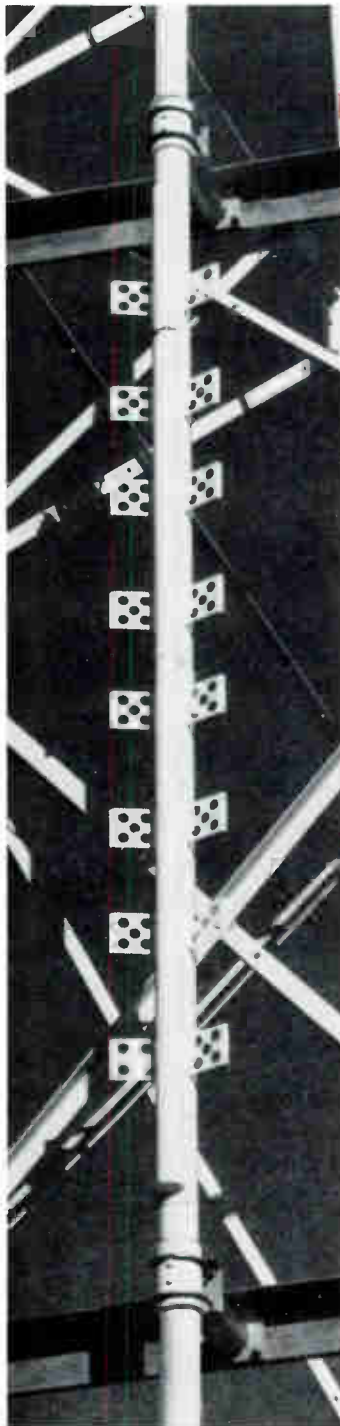
"TV 43's last football game may have broadcast only to 30,000 but it mattered to everybody. We had people calling just to say thanks, and parents called to ask how they could get copies of the tape.

"We did a PSA for the Humane Society—people were invited to bring their kids and get a Christmas card photo taken with their favorite pet. On a full power, that spot would have gone unnoticed. But the Waukesha Humane Society had to hire the photographer for an extra day just to handle all the people. A whole

bunch of people will get a bunch of good Christmas cards. And a whole bunch of animals that would have died got adopted."

John: "TV 43 is a chance to make a difference. We've spent a lot of years promoting this industry from the sidelines. Now we're full-fledged players. It feels great to know that our dream of helping people communicate with each other is being fulfilled in our own community."

And for this English teacher turned magazine writer, TV 43 represents a chance to communicate in a new way with people I care about. It feels good. K/B



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Broadcast Station Publicity: Part Seven

—by Lance Webster

Parties And Meetings

Station parties are usually for members of the press, community leaders, media buyers, ad agency personnel, and clients—actual and potential. Some parties, such as a TV station's annual Fall Preview Party, are designed for all of these groups. Other parties might center around sales department, press, or community relations needs.

Planning such a special event is like having a suit tailor-made. It has to "fit" and has to personify its purpose. Anniversary events take one road; fall parties demand a slightly different approach; "star" appearances need a twist of their own;

launching a new personality has to emphasize other things; sales meetings, or account and agency soirees need a personal touch; and so it goes.

The following paragraphs include suggestions from a number of station promotion directors, and from "The Seagram Meeting & Convention Organizer," a publication of Seagram's Distillers.

Selecting the Site

The location of the party is key to its success. Choose the location with the purpose of the event in mind. For example, fall preview parties are designed to stimulate excitement among time buyers, clients and the press about the station's new schedule. Holding them at the station is a way to call attention to local productions, and emphasize the station as a distinct physical entity in the community.

These parties take advantage of station's largest studio as a gathering place. They save money, personalize the station, and make it easier for the staff to coordinate audio-visuals, signage, and other requirements. Arranging for your own caterers and bartenders is much less expensive than having a hotel do it. And the decoration limitations imposed by some hotels will not apply.

If you have the outdoor space and the climate promises good weather, rented tents, beach umbrellas, and tables and chairs can be set up on a lawn. This is especially effective if your station's exterior is imposing, or there is a great view. The darkened interior of a tent or an inside studio can be used for showing excerpts of the new season's programming.

Holding the fall party at the station every year, however, might become routine for the guests. Unless you can think of ways to make the location fresh each year, it might be wise to use alternate sites occasionally.

Hotels and Country Clubs

Hotels are a logical choice. They provide all the catering, bartending, and parking services normally necessary, and they are usually easily accessible. You will have to

negotiate personally to get the best deal possible for space and food, and to have as much flexibility as possible in decorating and creating an atmosphere. Menus can be altered, extra "screening rooms" added, and special services arranged as necessary to support the party's theme.

Country clubs or nearby resort locations might provide adequate facilities and a chic or sports-oriented atmosphere. Other ingenious party locations might include local art museums, railroad stations, libraries, drive-in theatres, stock car race tracks, riverboats, 747 airplanes, baseball stadiums, and the executive dining rooms of large firms.

What makes a party work? Here are ten rules:

1. Use imagination when picking a theme, place, and method of presentation.
2. Allot enough money to do the job in a first-class way. Do not cut corners.
3. Get the entire station involved.
4. Invite not only local advertisers and agencies, but also community leaders, national reps, politicians, and the press. Send teasers to arouse curiosity prior to the invitation.
5. Incorporate unannounced surprises, in either the presentation or the entertainment.
6. Highlight your local programming and news in the presentation.
7. The preview should be long enough to tell the station's story, but not so long that it drags out or becomes boring. Twenty-five to forty minutes is enough.
8. Limit the cocktails prior to a preview to one hour. Drunks don't make good audiences, and no station ever lost an order just because it closed the bar early at the preview party.
9. Think of a rousing way to end the party and get the guests started on the way home. Provide coffee if they've been kept to a late hour and served a lot of liquor.
10. Follow up after the party by sending photos of the event to your guests, along with "thank you" notes for attending. (If it's been a great party, they'll send you "thank you" notes too.)

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that yours is a first-class operation. You can save a few dollars by cutting corners, but with a businessperson accustomed to the best, you'll lose points. Make everything first class and highly imaginative, or don't do it.

Site and Arrangements Checklist

Here is a checklist of things to look for when you are choosing a party site.

- Be sure the rooms are large enough to hold the expected number of guests.
- Reserve those rooms well in advance.
- Choose a site for the reception, if one is to be held.
- Decide on the number of persons per table.
- Approve menus, and arrange food prices with the hotel or caterer.
- Select brands of liquor. (Name brands are more impressive than house brands to guests, but they cost more.)
- Decide on the number of bars (one for each 75 people is usual).
- Decide on table decorations.
- Decide on music for dinner, entertainment, and/or dancing. If possible, tie it in with the party's theme.
- Arrange for coat-checking. It is better to have complimentary checking than to have guests worry about paying. They can tip.
- Determine if signs can be hung, and if so, where, and with what restrictions.
- Find out what equipment the hotel (or other location) can provide. Easels, a rostrum, a microphone, and chalkboards are frequently provided with the space at no extra cost. There may be extra charges for slide projectors and screens.
- Arrange for the station (or an outside contractor) to provide slide and videotape projection and playback equipment and screens or monitors.
- Arrange for water, ash trays, pads, pencils, and so on, as necessary.
- Decide on the type of seating: banquet or picnic for meals; schoolroom (with desks or at long tables) or theatre (without writing space) for meetings, screenings, or workshops.
- Decide if gifts will be given out at the door, at tables, or in some other fashion. There are a number of ingenious ways that door prizes can be awarded, but the most commonly used method is a drawing. Guests receive numbered tickets when they arrive, or numbers are taped on the backs or bottoms of chairs.
- Arrange room rates for special guests needing overnight accommodations. This often includes special guest "stars" on tour, or major speakers from another city. Ask the hotel about special room rates if you are using their meeting and banquet facilities.
- Check on whether parking will be complimentary or pay. If parking is not

continued on next page

Oro Fined \$8,000 For No Tower Lights

Oro Spanish Broadcasting, Inc., licensee of KIQI (AM) in San Francisco, has exhausted its efforts to avoid an \$8,000 fine for failing to light its tower lights.

Oro had sought a review of a Notice of Apparent Liability issued by the FCC in July last year, arguing in part that its towers are short and shielded by other towers and therefore present no hazard to aircraft. But the Commission pointed out that although Oro could have requested relief from the obligation to light its towers, it had not done so.

The company filed a Petition for Reconsideration of the Commission's ruling, but the Petition was denied last month. K/B

ASN TO Market New Wrestling, Magazine Shows

ASN Television has announced three new fall programs to be offered on a barter basis to full power and LPTV broadcast stations.

Beginning September 1, the company is offering a weekly hour of wrestling entitled "CWA Championship Wrestling." The show features stars such as The Sheik, Wendell Cooley, Frankie Lancaster, and The Rough Riders. Taped on location around the country, the program includes state-of-the-art digital effects and other professional touches.

Also to be offered is "Neat Stuff," a weekly half-hour magazine format program that explores "all kinds of neat places, neat things, and neat people," according to Les White, president and CEO of ASN Television.

Scheduled for a January start is a weekly hour of stock car racing taped on location and a weekly half-hour outdoor program featuring bow and arrow and black powder rifle hunting. Also planned are several specials and movies. K/B

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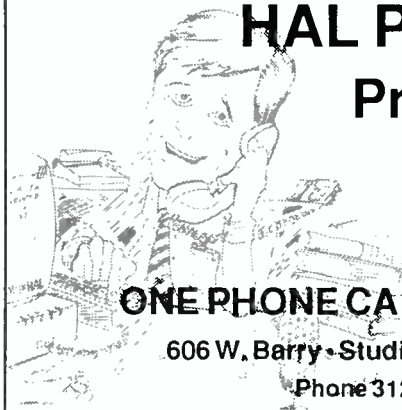
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Circle (90) on ACTION CARD

All ASN programs are offered on a barter basis, stations receiving 50% or more of the commercial time. Most programs will be distributed on videotape; live programs will be transmitted over satellite.

ASN is a television production company based in Sheffield, AL. It produces national commercials, national network promos, and television station promos and ID's. The company also owns WTRTV in Florence, AL and W10BV in Lawrenceburg, TN. K/B

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available at the site, it must be arranged nearby, and busing or other transportation arranged to get guests to the party.

- Make sure someone will be at the site to receive equipment, props, and other materials when they are delivered.
- Make arrangements for help in setting up decorations, equipment, chairs, tables, and other necessary items.
- Be sure deliveries will be made far enough in advance to allow ample set-up time.

- Determine all applicable union restrictions. (Many hotels have restrictions on setting or moving tables and chairs, plugging in electrical devices, and putting up signs or decorations.)
- Arrange the method of payment for hotel or meeting site bills, caterers, and other vendors.
- Determine if car rental, limousine, or special taxi services are needed, and contract for them.
- Fix a deadline for making final space

"They do what they say they'll do."

Larry Boyd is the engineer for LPTV channel 57, serving Crawford County, Ill. Their BEXT 1000W transmitter has been on the air since January.

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BEXT

and meal guarantees, and adhere to it.

- Set a rain date, if the function is totally dependent on good weather outdoors. If possible, arrange for a fall-back indoor site and quick transfer of all necessary items.

- Check on other activities at the site at the same time to avoid confusion and conflict. Even nearby events, such as games at a sports arena or performances at a cultural center, can cause traffic and parking problems.

- Determine the location of head table(s), if needed, and place reserved signs on them. Name cards indicating a specific seating arrangement may be desirable in some cases.

- Always check seating plans to make sure everyone will have a clear view of speakers, podiums, and audio-visual presentation screens.

- Be sure there is sufficient electrical power at the site for the party's needs.

- Know the location of, or proper contact for, changing heating and air conditioning controls.

- Arrange for rehearsal time if needed.
- Arrange for dressing rooms if needed.

- Locate rest rooms; be sure they are nearby or there are clear directions to them. Be sure they are spotlessly clean.

- Designate a dancing area, if it will be a part of the evening's activities.

- Locate the orchestra, and provide platforms if necessary.

- Arrange for aisles in seating areas.

- Determine the color of the linen service, especially at themed events.

- Determine if there will be "smoking" and "non-smoking" areas, and decide where they will be. Be sure they are clearly marked. Plan on 40% of the space for smokers, 60% for non-smokers, and be prepared to have a "middle ground" that is flexible in case one or the other area must be enlarged.

- If a piano is needed, be sure it is reserved, is there, is tuned, and is in good condition.

- Arrange to have paging systems (at hotels or similar locations) turned off. Make other paging arrangements with the site people. A message board outside the party area might be arranged, if necessary. This is especially useful at all-day meetings.

- Check on the sound-proofing of rooms, and activities scheduled in adjacent rooms. Many meetings, parties, and A/V presentations have been disturbed by distracting activity in adjoining rooms.

- Determine in advance tipping policies with the hotel, restaurant, or site officials. Proper tipping is important. It provides insurance for fine service at a later date. Put tips in envelopes with the person's name written on the outside, and include a note of thanks when deserved. Send a copy to the owner or manager.

continued on page 38

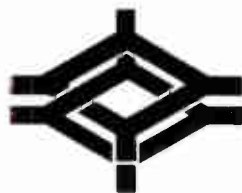


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Circle (14) on ACTION CARD

Those who may deserve tips include: doorman or woman, waiters and waitresses, housekeeper, parking attendants, bartenders, headwaiter, bell captains, wine stewards, maitre d', telephone supervisor, mail room supervisor, banquet manager, housekeeping supervisor, chambermaids, service bar manager, front office manager, chief engineer, and sound technician.

The owner or manager of the site can offer the best advice on tipping at a specific location.

- Determine if wine is to be served or made available to all tables, or available only by request, with each table picking up the tab for its own wine.
- Decide on bar service, the length of time the bar is to be open, and whether it will be an open bar (the station pays) or a "cash bar" (the guests pay).
- Check elevators for prompt service. If they are slow, it may be necessary to arrange staggered arrival and departure times.
- Establish procedures for preventing gate-crashing. At small functions, someone who knows all the invited guests might remain at the entrance way. At larger events, invitations might be required, but it is still advisable to keep knowledgeable station officials at the en-

trance during times when most people arrive. Better to have a quick decision on someone who forgot his or her invitation, than to embarrass an important client or member of the press.

Promotion, Publicity and Advertising Checklist

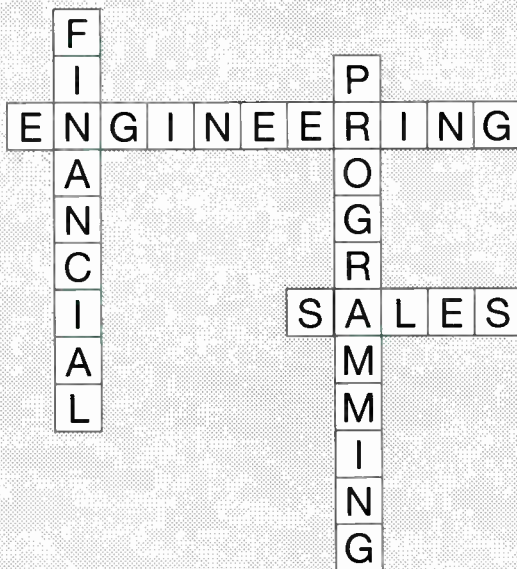
The following checklist covers those things a promotion director often needs to do to see that the right people are present, and that media coverage is maximum:

- Set up a mailing list for invitations, and for publicity about the event.
- Determine if mailings will be by the stations or an outside agency.
- Determine deadlines by which invitations and other pre-event mailings will take place. Remember that mail delivery time varies widely, and people make plans well in advance. On the other hand, if an invitation arrives too far in advance it might be lost or forgotten. An invitation one month in advance, with a reminder two weeks in advance, is a good idea.
- Determine if an advance press release is needed, and when.
- Determine if a press conference is warranted, with key speakers or major out-of-town guests or stars. Decide on its

location and time in relation to the party or event. It is usually best held prior to the event, in a separate room away from invited guests and the curious.

- Arrange for publicity in the trade press, usually by sending them news releases and follow-up photos, and by sending invitations to key trade press representatives.
- Arrange for coverage in hometown papers, and—if possible—on radio and/or television stations. This is often possible if there are important, newsworthy guests or speakers, or highly unusual activities.
- Have photographs—with cutlines—of all the principals available for the press well in advance.
- Develop a press kit, if necessary—especially if the party is for a new program season or a major new program series.
- Arrange for local photographic coverage before and during the event.
- Determine if a principal will autograph photos for guests, where, and for how long. Discuss this with the principal in advance.
- Develop all pre-printed materials, usually with a specific theme and graphic look. Depending on the event, these might include invitations, program books, registration forms, the program of events, direction signs, name badges for guests and staff, logos for rostrums, name signs for panelists or speakers, registration signs, meeting room signs, welcome signs, program signs, and theme signs or banners.
- Arrange for a registration area for meetings. The area should be easily accessible and there should be enough registration personnel to prevent long waits in line.
- Arrange for a message center, and a communications center. Often these are in a meeting headquarters room, near the center of activity for easy, quick access and use—but private to avoid constant interruption by registrants or guests.
- Arrange for a press room if you expect to attract significant numbers of the press. Typewriters, paper, pens, phones, FAX's, and a person in charge who knows where to get quick answers for the press are essentials. (Note: Press rooms, message centers, communications centers and registration areas are usually not required for parties, but only for meetings that run one day or more.)
- Develop a list of persons attending the event for station and press use, and for guest reference.
- Plan follow-up releases on activities and the remarks of major speakers. If possible, prepare these in advance.
- Have prints made of photos of party guests. Supply copies to key people who can influence decisions that affect the station, and use photos as rewards for staff members who contribute to the par-

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ty's success. At meetings and conventions, photos may be made available to registrants by the photographer for a fee.

Registration Procedures

Parties usually require only that invitations be shown at the entrance. Meetings, however, frequently require a more careful registration of attendees, especially if there are important handouts for each person present, or if registration fees are required.

- At parties, if name tags are to be worn, lay them out on a long table outside the entranceway in alphabetical order. Have guests ask for them by name. Be sure the table is supervised to discourage gate-crashers.

- At meetings, be sure the registration area is large enough to accommodate arriving guests quickly. Have plenty of help, with extra people ready to pitch in if needed.

- Have name tags or badges pre-typed as much as possible.

- Color code name badges to distinguish between different categories of guests, if that is important. Typical coding provides different colors for: station staff, clients and agency people, and press. The staff designation can include special guests, speakers, and station-contracted vendors.

- The following supplies are frequently needed on site and should be kept on hand in a meeting headquarters room or behind the registration desks: paper clips, ash trays, rubber bands, waste baskets, staplers and staples, adhesive tape, masking tape, lined pads, petty cash slips, receipt slips, date stamp, dictionary, station letterhead and envelopes, labels, matches, scissors and knife, index cards, pins, rulers, tape measures, a tool kit, typewriters, typewriter ribbons, carbon paper, phone message pads, file folders, in-out box, numbered stamp, felt tip pens, ball point pens, pencils, storage cartons, letter openers, pencil sharpeners.

- Be sure large, clear signs point the way to the registration area. Also have a map of the meeting area displayed there.

- Arrange for telephone service in the registration area.

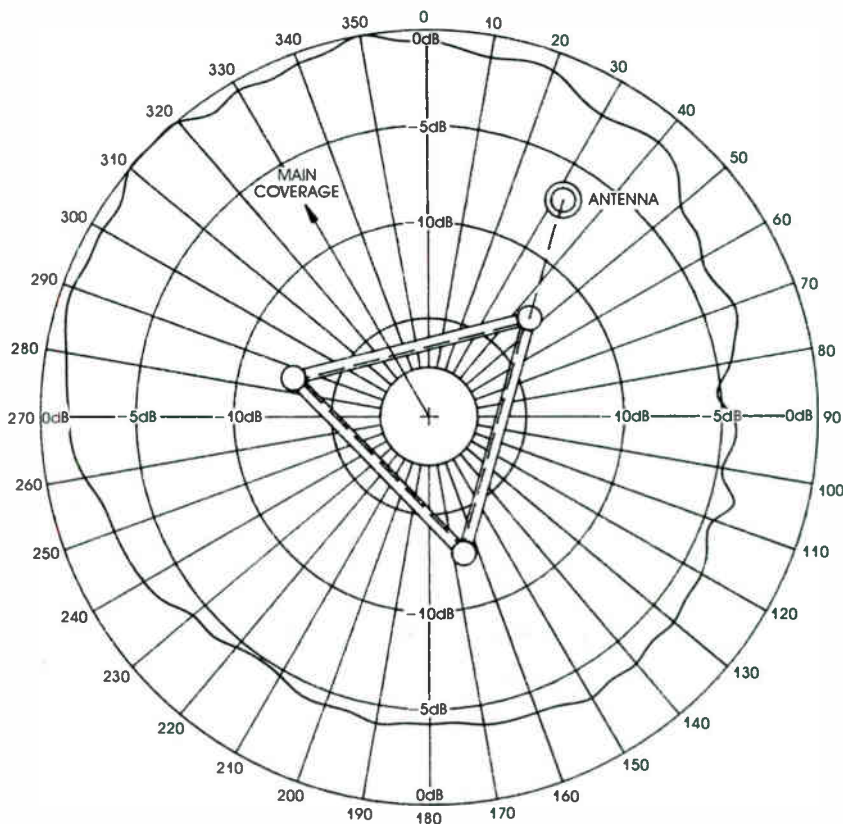
- Clarify all payment procedures with those assisting with registration.

Lance Webster is vice president of public relations for Eco Expo, a producer of major expositions of environmental goods and services. He is the former administrative director of Earth Communications Office, and the former executive director of Broadcast Promotion and Marketing Executives. This article is the seventh in a multi-part series on station publicity excerpted from Broadcast Advertising and Promotion: A Handbook for Students and Professionals, available from BPME.

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Circle (162) on ACTION CARD

Supplier Side

Two new products from **Leitch Video** debuted this summer—the UDT-5700 production timer and the I302 series of sync and test generators.

Taking its place as part of Leitch's time-keeping product line, the versatile UDT-5700 is a fully programmable, two-channel up/down timer for production and control applications. Each channel is completely independent and can

display either hours:minutes:seconds or minutes:seconds:frames.

Single seconds or frames can be added to or subtracted from a running sequence with just one keystroke. Longer time segments can be added or subtracted using the UDT-5700's time calculator features. The unit features five GPI inputs, four GPI outputs, and an RS-232 or RS-422 port.

continued



The TSG-1302N NTSC/D2 test generator.

What's Going On

October 10-14, 1990. Women in Communications Annual Conference. Las Vegas, NV. *Contact:* Susan Lowell Butler, (703) 528-4200.

October 13-17, 1990. Society of Motion Picture and Television Engineers Annual Conference. Jacob J. Javits Convention Center, New York City. *Contact:* Ann Cocchia, (914) 761-1100.

October 15-17, 1990. Broadcast Credit Association 24th Credit and Collection Seminar. Harbour Castle Westin Hotel, Toronto, Canada. *Contact:* Mark Matz, Vice President-Marketing, (708) 827-9330.

October 22-23, 1990. Telestrategies Conference on Cable TV Alternatives. Hyatt Arlington, Arlington, VA. *Contact:* Telestrategies, Inc., (703) 734-7050.

October 29-31, 1990. InterTainment '90: The 3rd Annual Conference on Interactive Entertainment. Marriott Marquis Hotel, New York, NY. *Contact:* Sally E. Chin, (212) 382-3929.

November 14-16, 1990. 8th Annual Private Cable Show. Caesars Tahoe, Lake Tahoe, NV. *Contact:* Nancy Toman, (713) 342-9826.

November 16, 1990. University Network (UNET) Annual Affiliates Conference. Brown University, Providence, RI. *Contact:* (401) 863-2225.

November 16-18, 1990. National Association of College Broadcasters Third Annual Conference. Brown University, Providence, RI. *Contact:* (401) 863-2225.

November 17-19, 1990. Community Broadcasters Association Third Annual LPTV Conference & Exposition. Riviera Hotel, Las Vegas, NV. *Contact:* Eddie Barker & Associates, 1-800-225-8183.

January 7-10, 1991. Association of Independent Television Stations Annual Convention. Century Plaza, Los Angeles, CA. *Contact:* Angela Giroux, Membership Director, (202) 887-1970.

January 14-18, 1991. National Association of Television Program Executives 28th Annual Convention. New Orleans Convention Center, New Orleans, LA. *Contact:* Nick Orfanopoulos, Conference Director, (213) 282-8801.

January 25-29, 1991. National Religious Broadcasters 48th Annual Convention and Exposition. Sheraton Washington Hotel, Washington, DC. *Contact:* Michael Glenn, Director of Sales, (201) 428-5400.

February 1-2, 1991. Society of Motion Picture and Television Engineers 26th Annual Television Conference. Westin Detroit. Detroit, MI. *Contact:* Ann Cocchia, (914) 761-1100.

February 10-15, 1991. National Association of Broadcasters 26th Annual Management Development Seminars for Broadcast Engineers. University of Notre Dame. South Bend, IN. *Contact:* Jane Frock, NAB Science and Technology, (202) 429-5346.

February 11-13, 1991. Broadcast Credit Association 25th Credit and Collection Seminar. Loews Summit Hotel. New York, NY. *Contact:* Mark Matz, Vice President-Marketing, (708) 827-9330.

March 24-27, 1991. National Cable Television Association Annual Convention. New Orleans, LA. *Contact:* (202) 775-3669.

April 13-15, 1991. Broadcast Education Association 36th Annual Convention. Las Vegas, NV. *Contact:* Louisa Nielsen, (202) 429-5355.

April 15-18, 1991. National Association of Broadcasters Annual Convention. Las Vegas, NV. *Contact:* (202) 429-5356.

June 13-19, 1991. 17th International Television Symposium and Technical Exhibition. Montreux, Switzerland. *Contact:* P.O. Box 97, Rue du Theatre 5, CH-1820 Montreux, Switzerland.

June 16-19, 1991. Broadcast Promotion and Marketing Executives/Broadcast Designers Association Conference & Exposition. Baltimore, MD. *Contact:* Gregg Balko, (213) 465-3777.

October 3-6, 1991. Society of Broadcast Engineers National Convention. Houston, TX. *Contact:* (317) 842-0836.

October 26-30, 1991. Society of Motion Picture and Television Engineers Annual Conference. Los Angeles. 1992 Conference: November 10-14, Toronto. *Contact:* Ann Cocchia, (914) 761-1100.

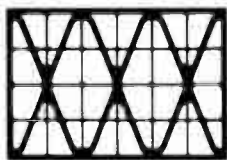
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Another new Leitch product is the SPG-1302N NTSC/D2 sync pulse generator, a highly compact, modular design unit for either master or slave operation. As a master, it provides a wide range of digitally generated, accurate referencing signals. The companion TSG-1302N test signal generator provides a wide range of digitally generated signals in standard packages.

Circle (38) on ACTION CARD

Looking for programming? Sports-beam is a series of half-hour and one-hour programs formatted like home shopping but selling coveted sports memorabilia. Stations receive a percentage of sales plus two minutes per half-hour for local spots.

Circle (58) on ACTION CARD

Miller Fluid Head (USA), Inc. has introduced a new two-stage tripod specifically designed for ENG/EPF operations. The all new alloy tripod weighs only 8.8 pounds, including its spreader, and its collapsed length is only 26.6 inches.

The tripod's operating length ranges from 15.7" to 58.5", allowing camera operators to shoot low angle shots as well as normal height and overhead shots without the need for a second set of baby legs. It supports cameras weighing up to 55 pounds.

Circle (74) on ACTION CARD

WorldRadioHistory



Miller's 2-stage tripod.

The construction provides maximum torsion rigidity and eliminates pan backlash. The spreader is flexible to accommodate uneven terrain, and it folds into the tripod for transportation. Built-in locks hold the legs together for easy portability.

The new tripod is compatible with 100 mm ball pan/tilt fluid heads, as well as all flat base heads up to 4" in diameter using a Miller adapter.

Circle (39) on ACTION CARD

Grass Valley Group's PERFORMER™ routing switcher is part of a new 10 x 1 family just introduced. The switcher has 30 MHz video bandwidth for graphics and future technology, built-in RS 422/232 interface, removable screw-type audio terminal connectors, and three-level switching with an LED display that shows at a glance the current status of the switcher. A "Protect" feature locks out the input selection to avoid accidental operation.



The PERFORMER 10 x 1 routing switcher from Grass Valley Group.

PERFORMER, with its wideband video matrix and dual audio matrices, has been designed for a broad range of applications including broadcast TV, professional video production, and cable TV systems. It lists at \$1,395.

Circle (44) on ACTION CARD

The new Video Toaster from NewTek, introduced at last April's NAB show, is an all-in-one production switcher, digital video effects unit, character generator, and still store. The \$1,595 Toaster is a

computer card containing four custom chips that fits into the video slot of an Amiga 2000 personal computer.

Among its features:

Digital video effects: Real-time geometric manipulation of incoming live video, including spins, tumbles, flips, blinds, squeezes, zooms, and more.

Character generator: This function features 16.8 million colors with variable drop and cast shadows, outlines, and transparent shadows. It includes 25 standard fonts plus unlimited user-definable fonts, 100 pages of on-line storage, graphic separators, and full spectrum background color gradations.

Color processing: The Toaster's color processing engine can create color negatives, monochrome, solarization, posterization, color vignettes, and photographic filter effects.

Production switcher and linear keyer: The Toaster can perform dissolves, wipes, and key and color effects between any of seven channels. It can overlay live video sources or combine live video with a frame buffer.

Digital still store and frame grabber: This feature stores up to 1000 video still frames to disk. It can capture up to eight consecutive NTSC fields at 1/60th of a second each. Frames can be saved to disk with or without motion and later recalled with the still store.

Circle (49) on ACTION CARD

Riser-Bond Instruments introduces the Model 1210 Universal Time Domain Reflectometer, Cable Fault Locator. This micro-processor controlled test instrument is used for trouble-shooting cable installations. The instrument can locate opens, shorts, loose connections, water, rodent damage, or any other problem that causes an impedance change in the cable. An LCD displays a waveform of the cable and indicates the distance from the locator to the fault. A thermal printer provides a printout of the waveform.



Riser-Bond's Model 1210 cable fault locator.

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Circle (25) on ACTION CARD

The 1210 is accurate within $\pm .01\%$ up to 31,000 feet. It will test all types of metallic paired cables.

Circle (52) on ACTION CARD

Dielectric Communications has introduced a universal switch control panel for remote operation that can control up to two switches. It features a damage control mechanism that opens transmitter interlocks before switch contacts move. An adjustable delay makes the panel compatible with any Dielectric switch, including DIP programmable units.



A new universal switch control panel from Dielectric.

Dummy-load interlocks can be routed to the appropriate transmitter. And a latching relay remembers the last command, preventing confusion after a power failure. The relay also allows switches to be controlled with a momentary contact closure. Remote status contacts confirm that switching is complete.

The rack-mountable panel is 3 1/2" tall.

Circle (46) on ACTION CARD



Technical Talks

—by John H. Battison, P.E.

Stalking The Perfect Transmitter

Some Thoughts On Handling The LPTV Convention Floor

Well, the LPTV industry's third annual Convention is finally here! So make the most of it. If this is your first exposure to the LPTV field you can learn a great deal, and avoid making some costly mistakes. Even if you are already operating your station, you will probably come across something you didn't know before.

This is your chance to look at a lot of TV equipment and, in many cases, play with it under operating conditions. Nothing beats actual operating experience for making up one's mind about the truth of the advertisements!

It is not likely that the transmitters and antennas will be operating, but you will be able to see their workmanship. And you'll have a chance to put as many questions as you want to the manufacturers' representatives.

Buying a Transmitter

LPTV broadcasters do not have the same high hourly electric power costs that full power TV stations have. But maintenance costs, and especially tube costs, can hurt. So ask the sales engineers in the booths about tube life: How many hours does a tube operate before it needs to be replaced? How much does it cost to

replace one? Can it just be "plugged in," or must an engineer retune the transmitter as well...at extra cost to you.

If the transmitter you're looking at is all solid state, ask how many transistors are used in the final stage, what types they are (look for lower cost and easier to obtain transistors) and how much power is lost if one section of the plug-in power component should fail? How soon can you get replacements, and where?

If you are about to place an order, ask that the services of a field engineer—who will do the final installation and check-out—be included in the price. Be sure you know whether or not the transmitter manufacturer's guarantee is voided if their engineer does not do the check-out. Request that their engineering service include sweeping the final cavity. And don't hesitate to haggle. Most first quotes are only opening gambits; but you have to live with the equipment long after the salesperson has forgotten all about you!

Shipping Decisions

Matters of logistics include shipping—how and when. Schedule your sign-on for at least 30 days after the latest promised delivery date for your transmitter! You will

need this time to get the bugs out, and to allow for delivery delays and other machinations of Mr. Murphy.

It might even be cheaper for you to send a person to fetch it rather than have the manufacturer do the shipping. You might be able to avoid the cost of a final stage sweep at your station, if you can provide very smooth transportation with lots of TLC (tender, loving care), and a guarantee of no shocks and no drops.

A little over 40 years ago, when I was with ABC in New York, we bought the transmitter for KGO-TV (in San Francisco) from the GE plant in Syracuse, NY. We were not in a hurry, so we shipped it by sea through the Panama Canal! It was the long way around, but it saved ABC a great deal of money in shipping charges. I don't expect many LPTV station owners will find shipping via the canal worthwhile, but the principle is worth remembering.


Ask Away

The LPTV Convention is your opportunity to rub shoulders with the pros. There will be experienced LPTV broadcasters who've been on the air since the early 80's, there will be some full power TV station operators taking a look at the competition, and there will be a number of consultants of all kinds. So take advantage of their availability, and ask questions. Unless the government's budget plans have really gone awry by November, Mr. LPTV himself—Keith Larson of the FCC—will be present.

The Convention is a wonderful chance to get free engineering advice from the consulting engineers, programming advice from the programmers, and general operating tips from almost anyone. For instance, a simple question, but one I am frequently asked, is "Where can I get topographic maps?" You can find out at the Convention.

I'll be at the Convention, and I'll be very glad to try to answer any questions that you may have.

See you in Vegas!

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

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Circle (23) on ACTION CARD

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- ◆ *Discover the latest in commercial insertion equipment from Channelmatic.*

—by Adam Schadle

As an LPTV broadcaster, you're well aware of how many ways there are to put a finished video production on tape. From small formats like Video Hi8™ and S-VHS, to 3/4" U-matic® and U-matic SP®, or high-end broadcast formats like Betacam SP® and 1" Type C, there are many record-

ing formats vying for your equipment dollar.

Well-heeled stations and production facilities can afford the luxury of having many different types of equipment for the many types of production tasks. It's a different story for LPTV broadcasters, who usually require a single format that deliv-

ers consistently good quality and performance in a variety of situations. So when you evaluate formats for your station, the crucial question to ask is "What works best for me?"

What Works Best For You?

Here's a checklist we've developed at Sony for broadcasters considering how best to add equipment. Ask yourself:

- Is there an overriding reason to switch tape formats or add new formats to my production and playback capabilities?
- Will new machines interface with my current editing system(s)?
- Will they also work in more sophisticated editing systems with time code and advanced control capability? (This is an important factor if you plan to upgrade your production capability down the line.)
- What format will look best on-air after multiple-generation editing and dubbing?
- Are the format's playback machines durable enough to stand up to continuous use in a broadcast environment?

U-matic and U-matic SP

Your answers to these questions will guide you through what can look like a crossword puzzle of new formats, new products, and new system configurations. In our experience at Sony, better picture quality and more features are the two most common reasons that broadcasters switch or add formats.

If you're already using conventional U-matic recorders and players, you know they stand up well to continuous heavy use. If you're planning to upgrade from U-matic or a small format, add to an existing system, or build a new system dedicated to high performance applications, one good choice is Type IX U-matic SP equipment. The "SP" stands for "Superior Performance"; Type IX U-matic equipment gives you two extra generations of better picture performance in editing, higher audio quality, and complete compatibility with conventional U-matic recorders.

Type IX U-matic SP recorders like the VP-9000 are frequently used in LPTV operations for on-air playback because they provide high resolution and low noise, as well as durability.

The same high performance is true of Type IX editing equipment, which provides advanced interface capability. Nine-pin (serial) control is built into Type IX editing VTR's, while optional 33-pin (parallel) control makes them compatible

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with most models of edit controllers currently on the market.

Type IX Editing: The Internal SMPTE Time Code Option

One option worth considering for Type IX U-matic SP equipment is internal SMPTE time code. This capability is invaluable for applications that require accurate edits, and it can save valuable editing time. A typical system for cuts-only editing in LPTV operations is configured with a Sony RM-450 or RM-440 edit controller (many RM-440's are currently in use), a Sony VO-9800 VTR as the edit source, and a Sony VO-9850 edit recorder.

Video Hi8: High Quality, Small Format

An added benefit of working with U-matic and U-matic SP equipment is that it can easily edit material recorded with the new high resolution Video Hi8 format. Video Hi8 was designed for image acquisition and editing with 3/4" equipment. Some network television productions have successfully bumped the format to Betacam SP, 1" C, and even Composite Digital D-2™.

Video Hi8 equipment is compact and light weight. Camcorder configurations feature two hours of high resolution recording, small tape size, an on-board time code generator, high quality audio, and the convenience of one-piece operation. Many stations are using this increasingly popular format for ENG applications, while other budget-conscious operations have made it the center of complete systems.

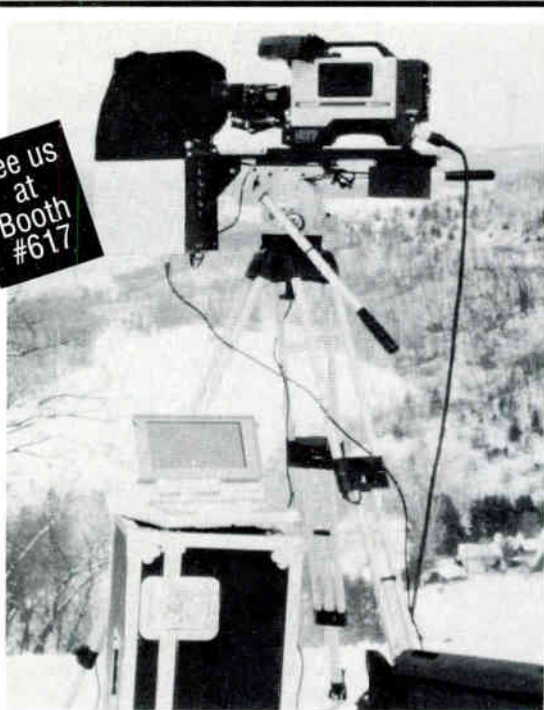
Three Video Hi8 camcorders are currently available—the Sony EVO-9100 single-chip model, the EVW-325 3-CCD, and the new EVW-327 configurations. The latter two include the high-resolution DXC-325 and the new high-sensitivity DXC-327 cameras docking to the Video Hi8 EVV-9000 VTR. All three models will record any type of 8 mm videotape, but Sony recommends Video Hi8 MPX videotape for professional applications.

Video Hi8: Editing in 3/4"

In the edit suite, the Sony EVO-9800 editing source VTR allows you to work with your current system or feed Video Hi8 footage to U-matic and U-matic SP edit recorders or to other format VTR's.

The EVO-9800 has the same features as a Type IX U-matic deck. It offers serial control and a built-in internal time code generator that reads and generates 8 mm time code output as SMPTE-compatible time code. SMPTE-compatible time code can be controlled by most edit controllers. A good typical system is based on the RM-450; the EVO-9800 can also be added to existing systems.

continued on next page



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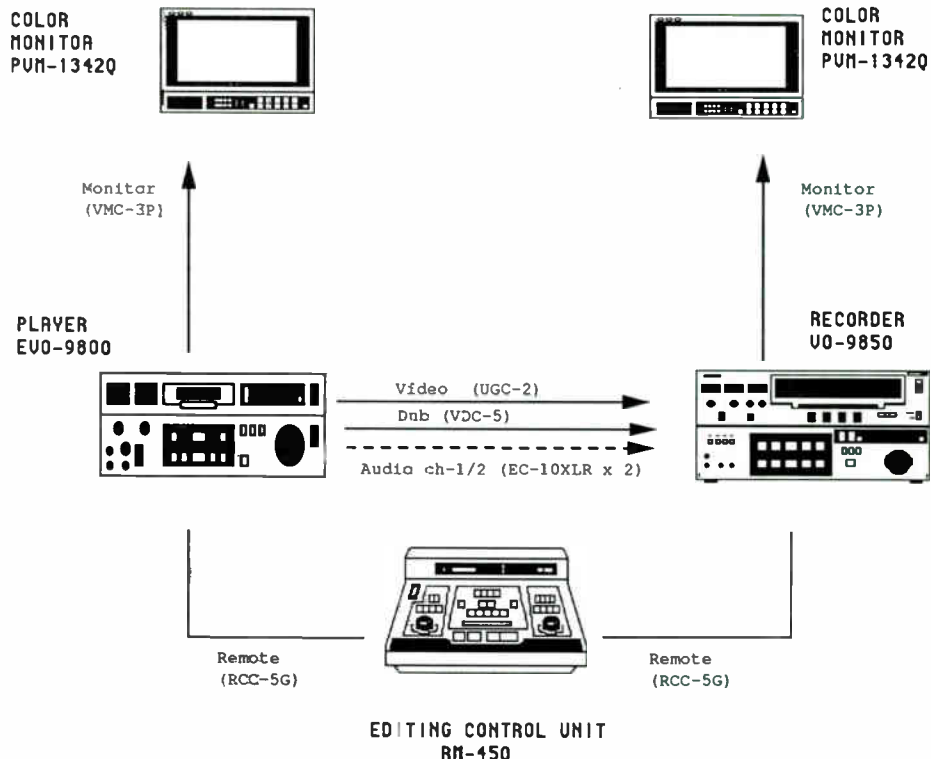
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EVO-9700: Editing in Hi8

If you prefer to stay completely within the Video Hi8 format, you may require the recently introduced EVO-9700 desktop editor. This compact system gives you

frame-accurate, cuts-only editing at a very reasonable price—\$6,950 list price, without monitor.

The desktop editing system also provides a simple character generator and the ability to set up your edits with only one monitor, thanks to the unit's picture-within-picture function. Add the recently-launched Video Hi8 EVO-9500 player/recorder, and you have a complete small-format production and playback system which provides excellent picture quality and professional acquisition and editing features. Best of all, Video Hi8 equipment is easy to use, and complete systems are very affordable.

A/B Roll: Full Function Systems

If you need full A/B roll editing capability, Sony's 3/4" systems offer cost-effective options that interface well with a wide variety of professional equipment. Again, be sure that any equipment you're considering can interface well with other brands and types of equipment. Not everything can interface perfectly, including—sometimes—different models and configurations from the same company!

Sony recommends U-matic SP BVU-series machines for A/B roll edits where broad capability is required. Machines such as the BVU-900, BVU-920, and BVU-950 give you fast operation at high shuttle speeds (this cuts down on the time spent searching for edit points) and plug-in time base correctors, which allow easy system configuration.

BVU-series machines offer a digital noise reduction option to extend your system's multi-generation capability. The BVU-920 VTR also provides a Dynamic Tracking function for variable slow or fast

motion from minus one to three times normal speed.

All BVU-series VTR's also feature time code capability and serial control interface. In addition, serial control ports on a BVU-series VTR and a Sony edit controller allow two-way data flow between the two machines, a useful feature that makes set-up easier and prevents interface problems.

Multi-Source Controllers

Sony has two cost-effective, multi-source controllers that stations can use to build simple but powerful edit systems. The BVE-600 is a three-machine controller that works with a plug-in switcher (the BKE-611) that can control several types of audio mixers. The system is compact and easy to learn and offers easy access to the video switcher because the controls are built into the edit panel.

The BVE-910 edit system allows you to control up to six VTR's, a video switcher, and an audio mixer. Some of the advanced features include a 998-event memory with edit list management (EDL), Sony Auto ID to automatically identify machines connected to the controller, and programmable function keys so you can customize your editing operations.

Free Training on BVE-910

Like most sophisticated multi-source editing controllers, the BVE-910 takes time to learn. Sony, however, provides free training for up to two operators of new systems at the Sony Institute of Applied Video Technology.

Both the BVE-600 and the BVE-910 provide general purpose interfaces that allow you to control peripherals like character generators and digital effects de-



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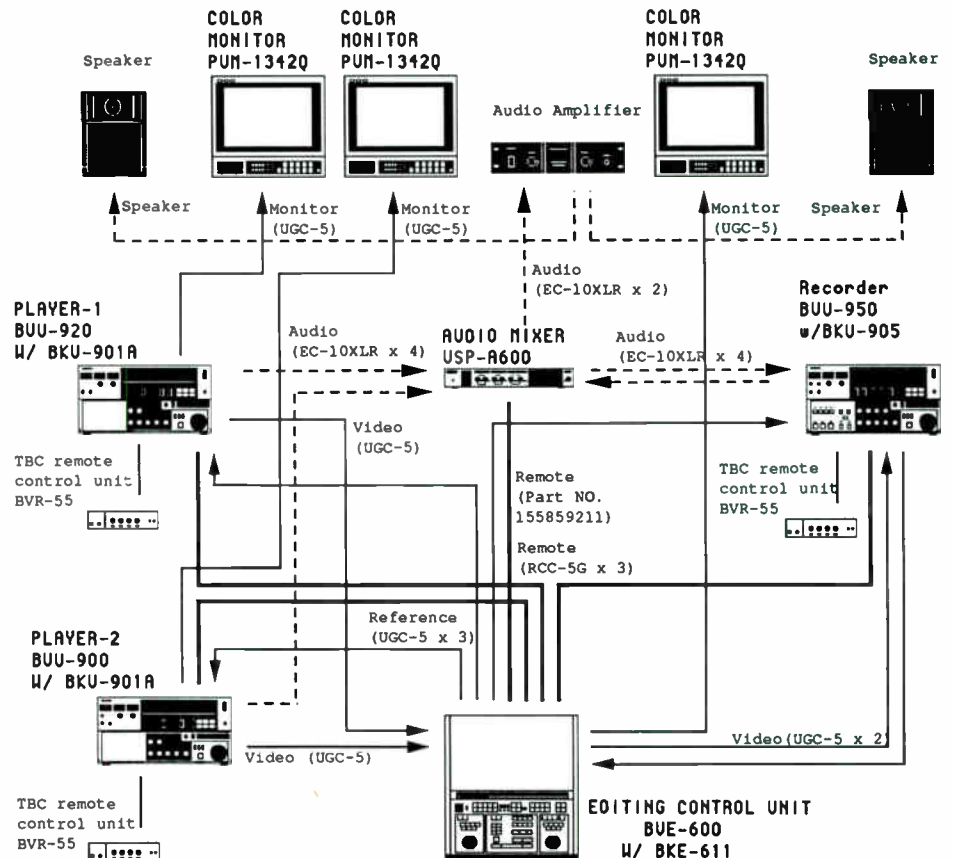
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Sony is committed to developing and maintaining the Video Hi8 and U-matic formats. To find out more about how our products can help you put a better system together, please write the Sony Business and Professional Group, 1600 Queen Anne Road, Teaneck, NJ 07666. Or call 1-800-523-SONY for referral to a Sony representative near you.

Adam Schadle is marketing manager, production VTR's, for Sony Business and Professional Group, Sony Corporation of America.



The Sony BVE 600 edit system.

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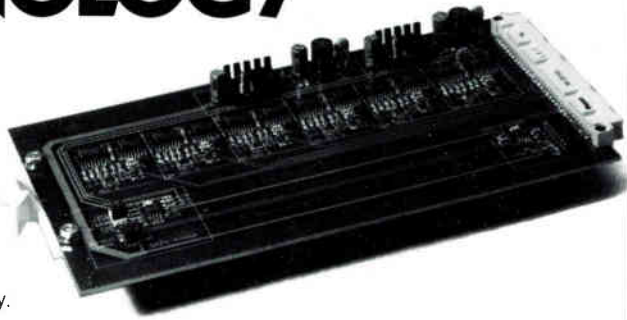
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Antenna Concepts	12	181	(908) 277-3438
Bext, Inc.	36	47	(619) 239-8462
Blue Feather	20	54	(608) 527-5077
Cablewave Systems	8	32	(203) 239-3311
Cascom	15	182	(615) 329-4112
Cassandra Enterprises	42	23	(516) 868-7060
Center for Defense Information	46	13	(202) 862-0700
ChanneImatic, Inc.	43	6	(619) 445-2691
Coarc Video	19	28	(518) 672-7202
Comprompter Corporation	45	81	(608) 785-7766
Coral Ridge Hour	26	103	(305) 771-7858
CRA	2	31	(207) 989-6055
Dataworld	34	4	(301) 652-8822
Decisions, Inc.	37	14	(214) 586-0557
Dielectric	39	162	(609) 435-3208
Diversified Marketing	51	115	(509) 735-6812
Eagle-Lion Video	29	96	(619) 277-1211
EMCEE Broadcast Products	21	1	(717) 443-9575
FamilyNet	23	106	(800) 832-6638
Gorman-Redlich	22	62	(614) 593-3150
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ITS Corporation	25	123	(412) 941-1500
Joel Cohen Productions	30	60	(213) 473-7444
Kompas/Biel & Associates, Inc.	47	19	(414) 781-0188
Latham Foundation	32	33	(415) 521-0929
Lindsay Specialty Products	27	12	(705) 324-2196
Media Concepts	9	30	(918) 252-3600
Microdyne Corporation	17	100	(904) 687-4633
Microwave Filter	14	172	(315) 437-3953
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TE Products, Inc.	31	17	(800) 832-8353
Technosystem USA	40	74	(305) 477-5018
Television Technology Corporation	52	7	(303) 665-8000
Tootlevision	6	53	(918) 836-1120
Trident Productions, Inc.	11	165	(800) 955-5660
Trompeter Electronics	24	183	(818) 707-2020
Trylon Towers	46	67	(519) 669-5421
Uni-Set Corporation	36	29	(716) 544-3820
TV Turnkey Services	38	10	(414) 781-5044
Walt Baker	10	42	(818) 981-4344
Whisler Marketing	28	50	(414) 425-3222

... at the FCC

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.

- K62DQ Fayetteville, AR. The Times Southwest Broadcasting, Inc., 9/6/90.
- K38CJ Bicknell/Teasdale, AZ. University of Utah, 8/20/90.
- K33DA Duncan, AZ. Southern Greenlee County TV Association, Inc., 8/16/90.
- K39CM Duncan, AZ. Southern Greenlee County TV Association, Inc., 8/16/90.
- W23AT Mokena, IL. Edwin B. Johnson, 8/16/90.
- W05BN Detroit, MI. Gordon B. Madlock, 8/16/90.
- W62BD Minneapolis, MN. Domsat of Minnesota, Inc., 8/16/90.
- W02NQ Columbia, MO. Raymond A. Karpowicz, 8/16/90.
- K41CX Helena, MT. Trinity Broadcasting Network, 8/16/90.
- K52CE Whitehall, MT. Whitehall Low Power Television, Inc., 8/16/90.
- W13BW Durham/Chapel Hill, NC. Norma Levin, 8/16/90.

- W13CI Raleigh, NC. Norma Levin, 8/16/90.
- W54AL Fayetteville, NY. AGK Communications Associates, 8/16/90.
- W28AQ Little Falls, NY. Kevin O Kane, 8/16/90.
- W40AG Rochester, NY. Channel America LPTV Holdings, Inc., 8/16/90.
- K30BN Coos Bay, OR. California Oregon Broadcasting, Inc., 8/16/90.
- W07CD State College, PA. George W. Kimble, 8/16/90.
- W13BY State College, PA. George W. Kimble, 8/16/90.
- W68BZ Myrtle Beach, SC. Diversified Communications, 8/20/90.
- K52DI Rowena, SD. Sioux Valley Rural Telecom Cooperative, 8/16/90.
- W30AL Plano, TX. WFXV-TV, Inc., 9/4/90.
- K30CW Marysville, UT. University of Utah, 8/16/90.
- W51BH Gloucester, VA. Bowen Media Group, 8/16/90.
- K44CK Chelan, WA. KAYU-TV Partners, Ltd., 8/16/90.
- K17CJ Yakima/Wapato, WA. Ronald Bevins, 8/16/90.
- K58DL Yakima/Toppenish, WA. Mel Kimmel, 8/16/90.
- W23AH Lac du Flambeau, WI. Charles Francis Gauthier, 8/16/90.
- W25AN Lac du Flambeau, WI. Charles Francis Gauthier, 8/16/90.

- W27AP Lac du Flambeau, WI. Charles Francis Gauthier, 8/16/90.
- W54BH Madison, WI. WSSM-TV, Inc., 8/16/90.

NEW LPTV CONSTRUCTION PERMITS

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

- W34BI Birmingham, AL. Eddie L. Whitehead, 8/17/90.
- W08DC Elsanor, AL. Whisper Broadcasting Company, 8/21/90.
- W08DD Mobile/Navco, AL. Lonnie James, 8/31/90.
- W67CM Mobile, AL. Warren R. Wright, 9/6/90.
- K20CZ Bullhead City, AZ. Harlan L. Jacobsen, dba Localvision, 8/14/90.
- K34DK Bullhead City, AZ. Patrick Salis, 8/17/90.
- K28DM Phoenix, AZ. Norma Levin, 8/31/90.
- K58DV Phoenix, AZ. Atrium Broadcasting Company, 8/21/90.
- K67FC Auburn, CA. Vaughan and Barnett, a Partnership, 8/17/90.
- K56EN Cameron Park, CA. Capital Foothills Broadcasters I, 8/21/90.
- K61FI Modesto, CA. Daniel Gerald Martinez, 8/17/90.
- K08LJ Santa Barbara, CA. Elizabeth Y. and Robert L. Suffer, 8/14/90.

continued

K44DJ Yucca Valley, CA. Robert H. Gray, 8/13/90.
K02NZ Pueblo/Blende, CO. Susan Webb, 8/21/90.
W60BQ Daytona Beach, FL. Neal L. Andrews, Jr., 8/16/90.
W13CN Fort Myers/Tice, FL. Patrick J. Shepard, 8/21/90.
W56CR Hudson, FL. Alfred O. Bonati, 8/17/90.
W67CL Jacksonville, FL. Christina M. Berry, 8/16/90.
W54BL New Port Richey, FL. Randy Meharg, 8/17/90.
W08DB Pensacola, FL. Borderlands Broadcasting, Inc., 8/21/90.
W31BB Pensacola, FL. John Walton, 8/16/90.
W63BS St. Petersburg, FL. Henry Esteva, 8/30/90.
K52DQ Kailua/Kona, HI. Le Sea Broadcasting Corporation, 8/21/90.
K51DQ Wailuku, HI. Bar Broadcasting, 8/30/90.
W50BG Alton, IL. Community Broadcasting Corporation, Inc., 8/17/90.
W46BP Belvidere, IL. Katy Communications, Inc., 8/17/90.
W34AY Champaign, IL. Trinity Broadcasting Network, 8/16/90.
W57BS Elsay, IL. Principia College Communications, 8/31/90.
K26BZ Junction City, KS. Trinity Broadcasting Network, 8/16/90.
K68DN Tyro, KS. Mountain TV Network, Inc., 8/14/90.
W44BB Georgetown, KY. Robert J. Spradin, 8/20/90.
W10CC Lexington, KY. Richard D. Martin, 8/21/90.
W13CO Lexington, KY. James Worrall, 8/16/90.
K14IE New Orleans, LA. Rodney A. Moore, 8/14/90.
W61BY Annapolis, MD. Turnpike Television, 8/14/90.

W25BM Berrien Springs, MI. Good News Television, Inc., 8/31/90.
W68CH Dearborn, MI. Rodney A. Moore, 8/31/90.
W61BX Grand Rapids, MI. Good News Television, Inc., 8/17/90.
W12CK Kalamazoo, MI. Penny Wilmoth, 8/22/90.
K60EJ Alexandria, MN. Selective TV, Inc., 8/21/90.
K69GB Minneapolis, MN. Karen K. Douglas, 8/21/90.
K68DS St. Louis, MO. Triangle Television Company, 8/17/90.
W66BP Natchez, MS. Black Media Associates.
K31CU Billings, MT. Shaltry Communications, 8/14/90.
K69GE Fargo, ND. Janet Roberts, 8/30/90.
W59CB Atlantic City, NJ. John Gerena, 9/5/90.
K39CX Inlay, NV. Humboldt County TV District, 8/16/90.
K17CT Las Vegas, NV. Charles K. Tootle, 8/21/90.
K69GD Las Vegas, NV. Jerome F. Snyder and Diane R. Snyder, 8/17/90.
K19CU Reno, NV. Hector P. Burgos, Jr., 8/14/90.
W69CH Hammond, NY. Videolink, 8/31/90.
W32AW Cincinnati, OH. James Worrall, 8/21/90.
W51BS Dayton, OH. Christina M. Berry, 8/16/90.
W17AY Seaman, OH. Tranquility Community Church, 8/2/90.
K56EO Edmond, OK. Gerald Brothers, Jr., 8/21/90.
K68DO Eufaula, OK. Retherford Publications, Inc., 8/21/90.
K59DW Chiloquin, OR. Kurt Petersen, 8/21/90.
K61FG Chiloquin, OR. Quentin L. Breen, 8/21/90.
K63EL Chiloquin, OR. Quentin L. Breen, 8/21/90.
K65EX Chiloquin, OR. Quentin L. Breen, 8/21/90.
K67FB Chiloquin, OR. Quentin L. Breen, 8/21/90.

K69GC Chiloquin, OR. Quentin L. Breen, 8/17/90.
W66BQ Freedom, PA. Turnpike Television, 8/14/90.
W05BX Harrisburg, PA. Clarabelle F. Boone, 8/21/90.
W50BF Sharon, PA. Harvest Television, 9/6/90.
W14BM Rio Piedras, PR. Ministerio Radial Cristo Viene, 8/14/90.
W67CK Greenville, SC. Francis R. Santangelo, 8/21/90.
W69CI Memphis, TN. Stephen J. Watford, 8/31/90.
W13CM Shelbyville, TN. Lenk Broadcasting Company, Inc., 9/6/90.
K43DJ Houston, TX. Tina Yates, 9/6/90.
K57FK Lubbock, TX. Kaleb C. Trumbly, 8/17/90.
K10NN Texarkana, TX. Effie Marko, 8/31/90.
K50CW Waco, TX. Richard W. Baker, 8/21/90.
W14BN Midlothian, VA. AFL Group, 8/30/90.
K39BP Aberdeen, WA. Donrey, Inc., 8/21/90.
K14IF Spokane, WA. Clarabelle F. Boone, 9/6/90.
W05JJ Madison, WI. Warren L. Cave, 8/31/90.
W58BX Monroe, WI. Rodney A. Moore, 8/14/90.

ASSIGNMENTS AND TRANSFERS

K65BP Santa Barbara, CA. Assignment of license granted from Ichthus Ministries, Inc. to Harriscope of Los Angeles, Inc. on 8/21/90.
W19BF Miami, FL. Voluntary assignment of permit granted from John H. Thayer to Dr. John Thayer Group on 8/13/90.
W47AW Vero Beach, FL. Voluntary assignment of permit granted from American Christian TV System, Inc. to Sunbelt Media Group, Inc. on 8/22/90.
K38CB Honolulu, HI. Voluntary assignment of permit granted from Casey Telecommunications Corporation to Broadcasting Systems, Inc. on 8/24/90.
W17BD Arlington Heights, IL. Voluntary assignment of permit granted from Kompas/Biel & Associates, Inc. to Thrash Broadcasting on 8/20/90.

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W08CH Hyannis, MA. Assignment of license granted from Harvard Broadcasting, Inc. on 9/5/90.

W66BV Detroit, MI. Assignment of license granted from Los Cerezos Television Company to Channel 66, Inc. on 9/14/90.

K64DT St. Louis, MO. Voluntary assignment of permit granted from Barbara Dilley to Valuevision International, Inc. on 9/10/90.

W07CK Tupelo, MS. Voluntary assignment of permit granted from Snyder Broadcasting to American Family Association on 8/22/90.

W20AL Wilmington, NC. Assignment of license granted from Good News TV Broadcasting of Wilmington on 8/16/90.

W26AJ Glens Falls, NY. Voluntary assignment of permit granted from James Edward Grich to Grich Broadcasting Corporation on 8/21/90.

W57AZ Hampton Bays, NY. Voluntary assignment of permit granted from Lawrence P. O'Daly to Hamptons Television Broadcasting Company, Inc. on 8/22/90.

W32AR Lexington, OH. Voluntary assignment of permit granted from Edward F. Anglin to Trinity Broadcasting Network on 8/13/90.

K07TX Oklahoma City, OK. Voluntary assignment of permit granted from Mike A. Mendoza to Carlos Ortiz, t/r/as Operator Broadcasting Systems on 8/21/90.

W13BJ Williamsport, PA. Assignment of license granted from WGAL-TV, Inc. to Pulitzer Broadcasting Company on 8/24/90.

W36AM Memphis, TN. Assignment of license granted from Charles E. Baca, Jr. to Video Jukebox Network, Inc. on 9/13/90.

K59DO Corpus Christi, TX. Voluntary assignment of permit granted from Communicators of Corpus Christi to Valuevision International, Inc. on 8/27/90.

W21AQ Hampton, VA. Voluntary assignment of permit granted from ACTS Broadcasting Company of Chesapeake, Inc. to The Union Mission on 9/4/90.

W62BL Hampton, VA. Voluntary assignment of permit granted from ACTS Broadcasting Company of Chesapeake to Valuevision International, Inc. on 9/12/90.

W05BQ Norfolk, VA. Voluntary assignment of permit granted from ACTS Broadcasting Company of Chesapeake, Inc. to The Union Mission on 9/4/90.

W39AZ Parkersburg, WV. Voluntary assignment of permit granted from Brightness Ministries, Inc. to Trinity Broadcasting Network on 9/5/90.

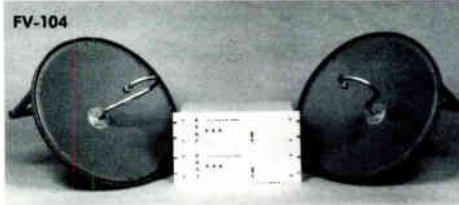
CHANNEL CHANGE

W31AU Orlando, FL. CFF Properties, Inc., channel change granted from 59 to 31 on 9/13/90.

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W10AZ Woodstock, VA. Ruarch Associates, Ltd.

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Partnership, change of principal community from Woodstock to Woodstock/Harrisonburg, VA granted on 8/20/90.

PROPOSED CONSTRUCTION PERMITS

The following LPTV applications have been accepted for filing and are not mutually exclusive with any other pending applications. If no petitions to deny these applications are filed, they will be granted.

New Stations

- Ch. 56 Peetz, CO. Board of Logan County Commissioners.
- Ch. 58 Peetz, CO. Board of Logan County Commissioners.
- Ch. 6 Hartford CT. Harvard Broadcasting, Inc.
- Ch. 55 Homestead, FL. Dacom Company.
- Ch. 4 Chesterton, IN. Wingfield Livingston Chubb.



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— John Donne (1572-1631)

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