

# The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 4, Issue 3

A Kompas/Biel Publication

March 1989

## Programmers Line Up To Serve LPTV Ten Networks Now Competing For LPTV Viewers

—by Jacquelyn Biel

First there was one. Then there were none.

Now there are ten.

And more on the way.

It's the old story. When it rains, it pours. For years, LPTV stations have been rummaging the back shelves for programming that both attracted viewers and fit their LPTV budgets. Finally, someone is doing something about it.

• • •

"Welcome...to our newest Community Broadcast Affiliate, W58AB in Buffalo, New York. This brings our LPTV audience to a potential market size of more than 3,000,000 households." So runs the latest newsletter from RFD-TV, one of the youngest programming networks for LPTV, and one that addresses the until now largely ignored rural American viewer.

RFD-TV chairman Patrick Gottsch ran a Nebraska farming and cattle feeding operation with his father for nine years be-

fore becoming a commodities broker on the Chicago Mercantile Exchange and, later, a home satellite dish dealer. So he knows what he's talking about. "Rural America has been ignored too long, and a programming service like this is long overdue."

The numbers bear him out. Since its launch late last summer, RFD-TV has received more than 2,000 enthusiastic letters from viewers. (RFD, as some of you may remember, is a postal abbreviation

*continued on page 6*

## Portland's LPTV-24 Aims To Be "Modern-Day General Store"

—by Colette Carey

On February 1, 1989, Channel 24 signed on the air in Portland, ME, making that seaport city the testing ground for some inventive new ideas in local programming.

Neil Portnoy, 40, founder and general manager of WAR-TV, Channel 24, believes that "local television should be an integral part of the community." He sees an opportunity for his station to become something of a "modern-day general store where people can discuss issues."

So far, the experiment seems to be working.

To create his programming format,

*continued on page 34*



Neil Portnoy welcomes viewers on LPTV-24's opening day.

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## In Our View

Since the LPTV service was authorized in 1980, it has grown at a healthy pace. The number of applications filed is one indication of the wide interest in the potential of the service. And although many of the original construction permits were not built, others took their place. Now there are more than 1,600 CP's outstanding. And more than 400 stations have signed on the air—not including some 210 State of Alaska network LPTV's. In fact, as a chart published in our September issue shows, the growth rate for new LPTV sign-ons has exceeded 30% for two years running.

But there are other factors to be considered when we are gauging the success of a broadcast service—its profitability as a business, for example, and whether or not it meets its goals of serving the public. So we teamed up with Dr. Mark J. Banks, assistant professor in the College of Communication, Journalism, and Performing Arts of Milwaukee's Marquette University, and put together a survey designed to find out, among other things, whether LPTV was fulfilling its purposes of attracting new entrants, including minorities, to broadcast ownership, whether it was indeed serving localism in the way that the FCC had envisioned, and whether or not it was, at this early point, economically healthy.

Dr. Banks and his research assistants, graduate student Sara E. Titus and undergraduate Lori Beattie, developed a questionnaire. Then students from one of Banks' communications courses conducted telephone surveys of some 80 LPTV licensees around the country during October and November last year. The sample did not include any State of Alaska network stations; it did include many licensees who owned more than one LPTV station.

With Dr. Banks' permission, we are

sharing some of the findings with you.

The first question sought to discover how well the LPTV industry has met its minority ownership and diversification goals. Of the stations represented in the survey, only 8.3% were owned by minorities or women. As for diversification, 45% of those surveyed owned some other form of mass media, with radio and television stations (including other LPTV's) most frequently owned.

The survey then asked how well LPTV stations were promoting localism, which the authors defined as both serving underserved audiences and programming to specific audience groups. In serving audiences that had never had local broadcast television before, LPTV was proving successful, said the study. The median number of households reached by LPTV signals was 14,500—which, according to the authors, meant that stations were serving largely rural, underserved, areas.

The second factor in localism—programming—has two manifestations, said the authors: 1) programs, from whatever source, that appeal to local audience interests; and 2) locally produced programs. More than one-third of the stations reported serving some specific demographic segment—either an age group, a racial group, or an interest group. Almost two-thirds—63%—said they produced local programs for an average 15% of their program day, with sports and news being the most common local programming. Thus, at an average 21 hours a day of air time, slightly more than three hours a day were being produced locally.

As for economic viability, the survey said that revenues were increasing for two-thirds of the stations. Almost one-third—29%—reported making a profit in the month before the survey, and 43% during the previous quarter. Many of the

stations had been on the air only a short time and were still paying capitalization debts.

What does all this mean? Is LPTV fulfilling its purpose and its promise?

It's still too early to tell. Minority ownership—including female ownership—is only 8.3% at this point. It seems clear that neither women nor minority ethnic groups are flocking to LPTV in large numbers. We don't know why, but I suspect that at least part of the reason is the lack of traditional sources of capital. In contrast, more than half of all LPTV owners own no other medium of mass communication. This seems to indicate that the diversity objective is being fulfilled. And—surprisingly—because the service is still so new and most stations have been on the air less than two years, almost half were profitable during the quarter preceding the survey.

But most encouraging is the finding that locally produced programming is being aired—an average of more than three hours per day. This result (which, by the way, supports the findings of a 1987 CBA survey) should put to rest forever any notion that LPTV stations are simply relayers of satellite signals.

As Banks writes, the study "is only a road sign in a fast-moving industry..." and such surveys must be regularly repeated if we are to identify developing industry trends. But it has confirmed, again, that the vision we had—of hundreds of small television stations serving discrete audiences with programming that is useful and relevant to them—is being fulfilled.

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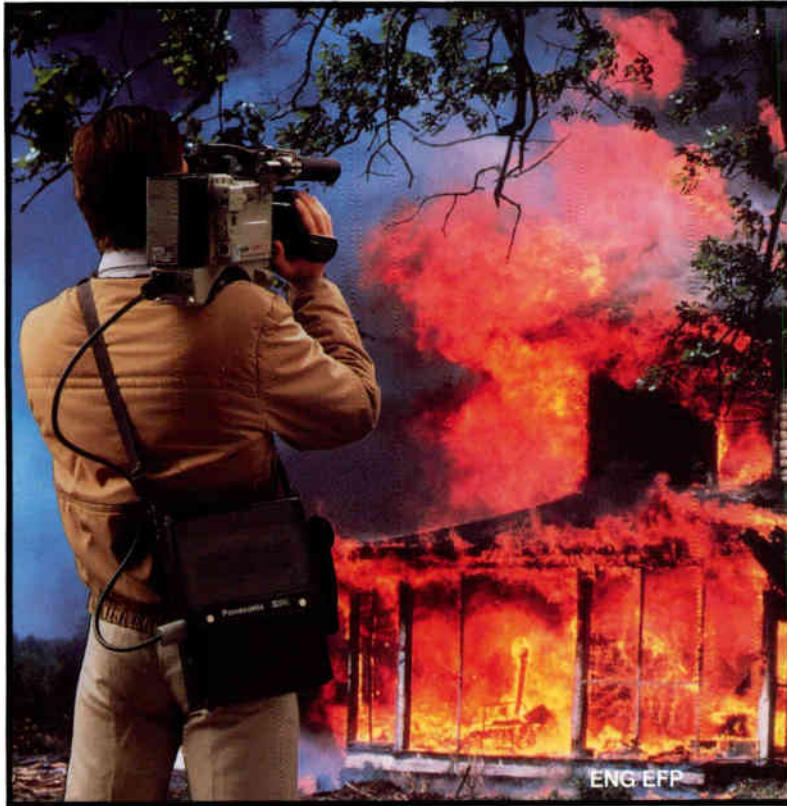
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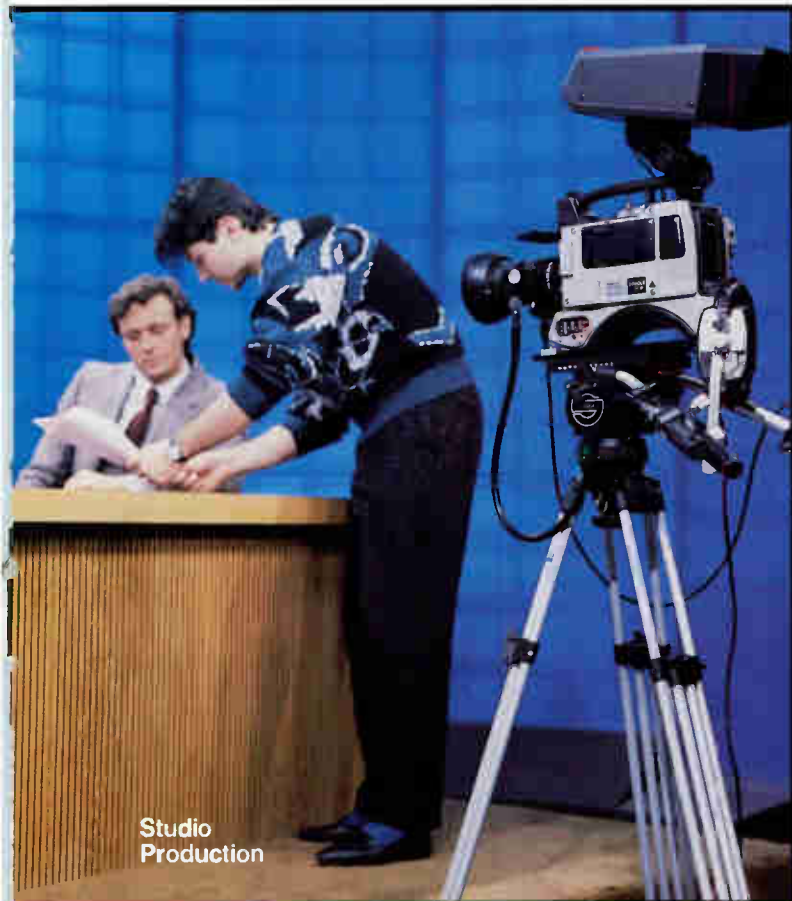
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## LPTV Networks

*continued from front page*

for "Rural Free Delivery" and, says Gottsch, is an apt acronym for the network's programming.) "I think your station and program is just what many of us have been looking for..." says a viewer in Belen, NM. Another in Mentone, IN writes, "We are so glad to have a farm program that is on all the time." From Moses Lake, WA: "We are very pleased to have a channel that has rural America's life and problems as its main focus." And from Lexington, MA: "Your station allows us to be armchair viewers of the farm life-style."

Transmitting 24 hours daily on Spacenet 1, transponder 23, RFD-TV targets the 2.2 million home dish owners in the country, as well as an additional three million through its LPTV affiliates. According to company literature, 76% of the network's audience is involved in agriculture or agribusiness.

Programming is varied. "Sometime during the week, we have a little something for everybody in America," says Gottsch. Viewer call-in livestock auctions—with pre-taped footage of the cattle—are a regular part of the line-up. "Country Store," a new home shopping service featuring home products and animal health products will begin airing later this summer, as will a series of rodeos. Also

planned is "The Outdoor Trail With Wayne Pearson," and an all-new series of American Quarter Horse programs.

Presently, the network airs seven hours of farm market reports daily, as well as farm news and weather. Nature programs, hunting and fishing shows, country and cross-over music videos, and old Western movies fill up the remainder of the daylight schedule. In the evening there is a live, call-in Larry King-type show called "Agrivision." There is also big band music and—a viewer favorite—the "Big Joe Polka Show" featuring both live and taped polka music.

The network is free to affiliates and offers two minutes per hour of local commercial availabilities. "One Ohio LPTV station," says Gottsch, "is sold out for the next three months, and he has local advertisers that want to sign yearly contracts."

Although national advertisers have not yet beaten down the doors, Gottsch says the interest is picking up, especially among companies who sell to the agricultural market. The network already has attracted such sponsors as John Deere, Dow Chemical, Chevy Trucks, Valmont Industries, and several rural telephone cooperatives. "They've been trying us out, and so far they're more than pleased with the results," Gottsch said. "Once we get some of the bigger companies to adver-

tise with us, we think the smaller ones will follow."

According to Gottsch, RFD-TV has plenty in the bank to cushion its start-up. "Our financing is in place. We'll be around for a couple of years, no matter what—even if we don't get any advertising support." He added that the company will go public in the summer.

Presently, RFD-TV is also offered to cable, but Gottsch says LPTV is the real target distribution medium. Right now the network boasts 26 LPTV affiliates. It protects LPTV to the extent that it will grant exclusivity against cable to any LPTV station that carries its programming at least 12 hours a day.

Neither does it plan to own and operate any LPTV stations itself, preferring to concentrate its resources on programming.

"We're 100% behind LPTV. We think LPTV stations are a tremendous resource for us. We think we'll have 100 or so LPTV stations on line by the end of this year."



Patrick Gottsch



Another new entrant into the LPTV market is the Falwell-backed FamilyNet.

This is a broad-based entertainment network offering 24 hours of stereo programming daily over Galaxy 3, transponder 23.

David Lewis, a marketing representative for the company, commented, "Our programming is basically family programming, with some good religious programming on Sunday." Lewis called the fare "responsible religious programming," and emphasized that the network does not solicit donations for itself over the air, though some of the programs may. "We're not that kind of a network," he said.



David Lewis



Jerry Whitehurst

A wide variety of programs fill the grid. Sports programming includes live NCAA Division I football and basketball, rodeos, off-road racing, fishing, and hunting shows. Movies are the "great oldies" with such stars as John Wayne, Jimmy Stewart, and Claudette Colbert.

There is also inspirational programming like "Gloria," a weekly half hour of religious music by such artists as Carol Lawrence and Debby Boone; the "Christian Lifestyle Magazine," featuring stories and interviews on the physical and emotional trends in today's lifestyles; "Sing Out America," billed as "foot-stomping traditional and contemporary gospel music"; "The Old Time Gospel Hour," a weekly live church service from Dr. Jerry Falwell's Thomas Road Baptist Church in Lynchburg, VA; and "The Pastor's Study," a daily live program hosted by Falwell and featuring interviews and inspirational singing.

For the seniors, there is the original program, "Over-the-Hill Gang." For shoppers, there is "The Supply Line," billed as the "out-of-the-ordinary shopping program." For children, there is "Joy Junction," awarded the Silver Angel for excellence in children's programming by Religion in Media. And "Act It Out," an issues-oriented program targeted to teens, re-enacts teen problems such as date rape, teen suicide, and AIDS on a large screen and then tackles questions from a live studio audience.

The network offers its programming on a barter basis. Affiliates must carry a minimum of nine hours of the original programming per week. The hours of broadcast are up to the LPTV station, although the times chosen must be in "the normal broadcast day or evening" according to the network's affiliate letter. Taping from the satellite and rebroadcasting later is permitted, as is cherry-picking. "We're very flexible," said Lewis of the affiliation

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## NATPE Members Elect New Board, Executive Committee

Following this year's Program Conference, the National Association of Television Program Executives elected a new executive committee and board of directors.

Succeeding Joe Weber as chairman of the executive committee is Lon C. Lee, vice president and program manager of KCNC-TV in Denver. Vicky Gregorian (WSVN, Miami) is the new first vice chairman and treasurer; Rick Reeves (WCPO, Cincinnati) is second vice chairman and secretary; and Joe Zaleski (Viacom International) takes the associate member slot on the executive committee.

The 1989-90 board of directors includes the following people, whose terms expire in 1992: Bob Clark (KHTV, Houston); Lou Gattozzi (WJW, Cleveland); Ro-

bert Levi (WTBS Superstation, Atlanta); Maria Smith (KUTV, Salt Lake City); Paul Lenburg (ASI Market Research, Los Angeles).

Elected to the board last year, with terms expiring in 1990, are Meg Antonius (KREM, Spokane); Jack Fentress (Petty Television, New York); Carol Myers-Martz (KCOP, Los Angeles); Pat Patton (KMBC, Kansas City); and—newly elected to the slot vacated by Rick Reeves—Carolyn Worford (WJBK, Detroit).

Board members whose terms expire in 1991 are Ave Butensky (Fries Distribution, Los Angeles); James Lutton (WFSB, Hartford); Mort Marcus (Qintex, Los Angeles); Robert Turner (Orbis Communications, New York); and Vivien Wallace (Granada Television, London). R/B

## News Salaries Overtake Cost Of Living, Says RTNDA

Salary increases in broadcast news outpaced the cost of living last year, according to a survey by Vernon Stone, a journalism professor at the University of Missouri.

The annual survey, conducted last summer for the Radio-Television News Directors Association, found average increases of about 5% at commercial radio stations and 6% at full power TV stations, compared to a 4% increase in the nation's consumer price index from July 1987 to July 1988.

Major-market television and small-market radio showed the highest percentage pay increases in the RTNDA survey, and middle-market TV and large market radio newsrooms had the lowest.

TV anchors posted the largest gains. The typical TV anchor in the national survey was making \$30,000 last year, 15% more than a year earlier. Median anchor pay ranged from \$20,000 in the 63 smallest TV markets to \$88,700 at network affiliates in the 25 largest markets. The top paid anchor of all the stations responding to the survey was making \$1,560,000 a year.

Radio newscasters were averaging \$15,600, 14% more than in 1987, at the 269 stations answering the salary survey. Their median salaries ranged from \$12,500 in markets of less than 50,000 population to \$26,000 in markets of more than a million. The highest paid radio newscaster was making \$98,800.

News directors made \$39,000 at the average television station and \$17,700 at the average radio station, according to Stone's survey. R/B

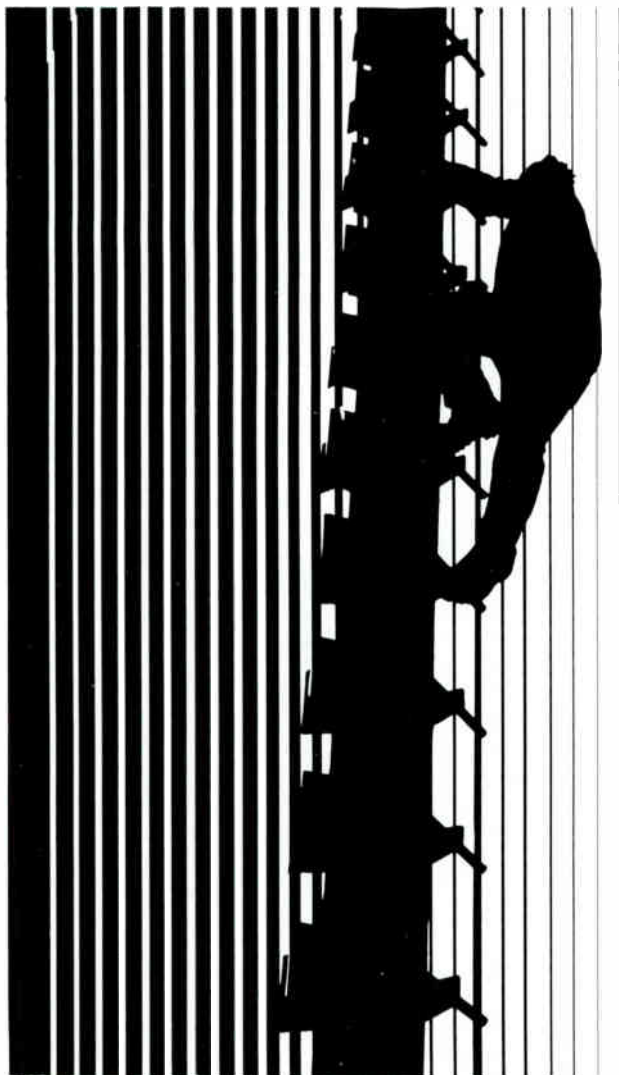
## Kellogg To Underwrite "Reading Rainbow"

The Kellogg Company has committed \$1.5 million to support three years of new episodes of the acclaimed children's television program, "Reading Rainbow."

"'Reading Rainbow' has consistently produced high-quality, award-winning TV programs that motivate children to read," said Joseph M. Stewart, Kellogg's senior vice president, corporate affairs. "We are proud to contribute to a program that has such a positive impact on children and the family." Kellogg was a key supporter in the launching of the program and has supported it with funding and promotions since 1983.

Targeted to 5- to 8-year-olds, "Reading Rainbow" stresses reading as a springboard into adventure and discovery. The program is a production of Great Plains National, the Nebraska Educational Television Network, the University of Nebraska-Lincoln, and WNED-TV, Buffalo. It is produced by Lancit Media Productions, Ltd. in New York City. R/B

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agreement. "We believe in LPTV stations doing local programming, and we want to help them do that."

There are 342 minutes per week—about two minutes per hour—of time available for the affiliate to sell locally. A cue tone generator signals breaks at the top of each hour.

As for promotional assistance, Lewis said that FamilyNet was willing to do anything it could to help LPTV affiliates succeed. The network offers everything from ad slicks to logo sheets to marketing advice. "Our best work is over the phone, helping people with more than just programming needs. Some LPTV people have affiliated with us even before they went on the air so they could use our materials to help them promote themselves or raise funds. We try to get as close to being a full-service company as we can."

• • •

Scheduled for launch in late spring or early summer is Capitol Television Network, which has already begun pre-launch promotions. The satellite-delivered service will provide first-run, original programming, motion pictures, and, according to the company's corporate brochure, "a unique form of 'target' home shopping aimed at UHF and LPTV stations throughout the country."

Capitol will start with 18 hours of programming daily, increasing to 24 hours by adding an overnight movie package that can be split up for airing during the day or sold as a late-night package to local advertisers. Jon F. Elliott, president and CEO of the new network, said that Capitol's programming will be very high quality: "When we go up, we're going to look like we've been around for awhile."



Jon F. Elliott

The initial schedule will include four films a day (Capitol owns enough pictures that it can program four films a day for six months with no repeats), talk shows, instructional programs, sports, documentaries, children's programs, outdoor programs, and a lifestyle series stressing health and fitness. Original programming includes a daily live financial advice program with viewer call-ins and a medical talk show, both still in production and as yet unnamed.

Another original is "Handicapable," a weekly, half-hour program co-hosted by a man in a wheel-chair and a dwarf, and targeted to the 20 million physically handicapped people in the United States. "It's a positive, uplifting program that spotlights handicapped people and shows how their handicaps helped them achieve something they might not have done otherwise," said Elliott.

On a lighter note, there is a "National

Enquirer-style" Hollywood gossip series and a daily astrology show. Also in production is a weekly book review program, a live daily music video call-in request show, a children's game show called "Kidputer," a pet care program, and a nightly half-hour of comedy. Saturday mornings will be devoted to programming for seniors.

Broadcast affiliates will receive three minutes every half hour for local ad spots. The complete fee structure is yet to be determined, but according to Elliott, full affiliates will be charged \$2,000 monthly.

The company is targeting broadcast affiliates rather than cable, although Elliott said that it would not exclude a cable system from consideration if there were no broadcast station in the market. It does not plan to own or operate any stations itself. "Our sole purpose is to be a satellite-delivered national programming service. Ergo, all of our concentration—our financial resources, our time, our energies, our attention—is devoted to developing programming."

Capitol is a public company traded over the counter.

• • •

Then there is Channel America. David Post's new television network has been featured on these pages before, but a recap is in order for those who may have missed the earlier articles.

The 24-hour network is delivered on Spacenet 2, transponder 3. As of early March, it owns and operates ten LPTV stations and has eight independently owned affiliates. Eventually Post, whose hero is CBS founder Bill Paley, wants to quadruple his company's O & O's.

The network's flagship news magazine program, "Runway Club," "has gotten slicker and slicker," said Post. "We're working on one new show every week." Already in the can are four specials on the "nature of women's fantasies." "Fake It Rich" explores the ways any woman can rent elegance; "When I Grow Up" examines the female role models who are shaping the attitudes of America's young girls; successful female entrepreneurs reveal their secrets on "Movers and Shakers"; and "How to Invest Your Money Wisely" reports on financial strategies for women.

Just debuted is Channel America's new viewer participation game show, the "Name Game." Viewers at home match videos on the screen with names on game cards that they have picked up at a local advertiser's place of business. If a viewer completes the card, he or she wins prizes. Other participatory programs are "Kennel Club," with national and local greyhound races, and "Jai Alai," which features world-class athletes.

Soon the network will debut the first of its "theme nights," or "Block Parties," wherein it plays to narrow demographic

blocks of viewers. Tuesday, for example, will be Ladies' Night and will feature programming of especial interest to women. Wednesday will be Game Night. And so on.

The day is completed with carefully selected movies and series from the "golden age of television"—programs like "Dragnet," the Bob Cummings sitcom, "My Hero," "Topper," "Make Room For Daddy," and popular older game shows like "The \$64,000 Question."

"We're improving what we're doing based on what we perceive people want," said Post. The network, on the air just since October, has had a "very good response," especially to the viewer participation game shows.



David Post

Affiliation arrangements? They're flexible, says Post, "because every station has its own needs. We try to make as many people happy as we can."

Robert Mauro, Channel America's president, says, "The market-by-market size gauges the deal. Right now, no two of our affiliates have the same deal. We try to do what is best for each station." Basically, though, there is an affiliate fee, recompensed in part by revenue sharing. And each station gets four minutes per hour to sell locally if it wishes.

Post, who took Channel America through a public offering last year, added that another round of financing is in the works, this time a private offering. He hopes to raise \$5 million, and he is confident of success: "The company has proven that it can do it. We've recognized that the important things for this industry are banding together, keeping a positive attitude, and having staying power."

• • •

What network delivers more educational programming than ABC, NBC, and CBS combined?

If you read this magazine's "Supplier Solo" last December, you know the answer. It's The Learning Channel—America's "premier educational channel," according to its literature—a successful cable service that is now entering the LPTV market.

The Learning Channel offers a plethora of programs ranging from college credit courses in almost any subject to documentaries, cooking shows, movie reviews, and programs on hot news topics.

This spring introduces "What I've Learned," a series of in-depth interviews with such public figures as Vice President Dan Quayle. Another new series focuses on America's immigrants—"saffron-cloaked Buddhists laboring in a Chicago factory, spectacular color-splashed Chicano murals on the underside of a San

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Diego freeway, an All-American girl of Chinese descent struggling to understand the alien language of a Peking policeman." In still another series, watercolorist Tom Lynch shares his skills with viewers, demonstrating underpainting, washes, and other techniques.

Upcoming documentaries include "The Urban War On Drugs: A Report From The Front," in which mayors from cities across the country report on their anti-drug efforts, and "How To Get Into The College Of Your Choice," which discusses test-taking, summer jobs, teacher evaluations, college applications, and admissions interviews, and offers tips and hints for making it through the freshman year.



TLC's watercolor artist, Tom Lynch

The network's cost to LPTV operators is comparable, according to TLC director of marketing John McLaurin, to what a cable operator in the same community would pay—3¢-5¢ per month per home with an assumed 50% penetration. LPTV affiliates are required to carry a minimum of ten hours per day from the 20-hour daily schedule.

The promotional support is lavish—including targeted packages promoting specific series or programs. The packets contain ad slicks, posters, art work, and press releases. "Our cable affiliates say we offer some of the best promotional help available from any programmer," said McLaurin.

"News With a Truly International Outlook" is the billing for "ITN World News," a news program produced in London. According to its promoters, the program "transcend[s] national boundaries by setting an international agenda. As such, it complements rather than competes with existing TV news programmes."

"ITN World News" is only one of many globally flavored offerings from the International Television Network. The New York City-based nighttime network also offers "Hello Austria, Hello Vienna,"



Bravo's Nely Galan, from ITN.

"Newscope Japan," "France Today," "Business Nippon," and other English-language programs that bring trends and lifestyles from around the world into America's homes. Other programs—in Spanish, German, Italian, Portuguese, Polish, Russian, Hebrew, and other languages—are subtitled.

The programming is relayed nightly except Sundays from 12:30 to 8:30 a.m. on Westar 4, transponder 10D and is available to affiliates on a barter basis. Although it may be taped for rebroadcast, the offerings must be aired within 72 hours of the original transmission. Stations have three minutes per hour for local ad sales.

Carl Sabatino, president and CEO of ITN's parent, the publicly-held World Television Corporation, commented about the network's cosmopolitan view: "We believe the U.S. television audience is ready for the 'window on the world' that the first television programmers promised over 50 years ago." He said that ITN presently has "25 or 30" LPTV affiliates.

• • •

Tune your satellite receiver to Galaxy 1, transponder 13, and you'll pick up Country Music Television. CMT targets adults, 25-54, with 24 hours daily of country music videos, transmitted in stereo. It bills itself as a family-oriented programming service.

According to the company's literature, country music leads all other types of music in its appeal to the consumer, with 27% of those polled saying it is their favorite type of music. One in every four radio stations play it, and one in six Americans listen to it daily.

Presently, CMT is distributed to some fifteen LPTV stations by Direct Distribution, Inc. out of St. Paul, MN. A typical broadcast hour might feature such artists as Reba McEntire, Carl Perkins, Dwight Yoakum, Kenny Rogers, and Dolly Parton. Of the ten minutes of commercial breaks per hour, the LPTV station may cover five minutes for its own local spots.

continued on page 16

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# LPTV and the LAW

## Leasing Your LPTV Station

—by Peter Tannenwald

Because filing an LPTV application is so easy, and some people filed thinking LPTV was a way to get rich quickly, a lot of construction permits have been awarded to inexperienced applicants who don't know what to do now that they have a permit. The FCC's lottery process intentionally gives no preference to experienced broadcasters or those with the best programming capability, so many permittees don't have enough know-how to turn up a station with a full programming schedule.

There are also many people who have programming ideas but no construction permits. Obviously when you have one person with a CP and no programming and another with programming and no CP, you have the makings of a deal.

### **Licensee Responsibility Not Delegable**

I am surprised at how many LPTV operators think they can lease their stations outright to a programmer and collect "rent" without doing anything more. They are unaware of the core concept of the Communications Act that assigns full and NON-DELEGABLE responsibility for all broadcast programming to the licensee alone. In other words, if you "lease" your station and turn it over lock, stock and barrel to someone else to run, you seriously risk losing your FCC license.

Ultimate responsibility for the station belongs to the licensee alone, and he or she must exercise it. That does not mean that you are forbidden to take programming from an outside source or share economic risk with a programmer. But be very careful how you do it.

The concept of non-delegable licensee responsibility is as old as the Communications Act of 1934. In the past, it has been strictly enforced, and license renewals have been denied for abdication of control. I admit that the regulatory world changed a lot during the 1980's, and LPTV is a new service based on a concept of minimal regulation. But there is no way to know where the FCC or the courts will draw the line on LPTV licensee control until someone gets in trouble, and I would prefer that the test case not involve any of my clients.

### **Models For Programming**

Let's look at some models in which the license and program source have been

successfully separated. One is the network. A network may be national or regional and is a source of programming that may occupy a little or a lot of the day. Usually, the network sells advertising during its programming and may pay the station for broadcasting it. Network contracts have traditionally incorporated four important elements: a relatively short term of years, the right of the station licensee to pre-empt any network programming for a program of local importance, reservation of some time for local programming, and the right of the licensee to reject any material that it feels is contrary to the public interest.

Another model is time brokerage. Stations sell time, generally in blocks of an hour, more or less, to an entrepreneur who provides a program that includes advertising content. The programmer makes or loses money depending on whether he or she can make more on advertising than must be paid to the station. Time brokerage and leasing sound very similar. Time brokerage has never been completely illegal, but I remember one radio station that brokered out 24 hours a day and lost its license for allegedly abdicating control. The brokers were foreign language programmers who provided service to ethnic groups in a major market. None of the groups could economically sustain a full time station, but each could support an hour or two. I thought that the "little guys" of the world got the short end of the stick in that case, but I was the lawyer who tried to save the license, and I didn't make it.

Barter is also a traditional model. A station takes a program with advertising already in it. Often there are a couple of breaks for which the station can sell its own spots if it wants to do so. The key element here is that the station licensee selects the program, so barter starts out with a presumption against abdication of control unless it is handled poorly.

Finally, we have straight purchasing of programs, which is the least vulnerable arrangement, because the licensee again exercises control by picking and choosing each show.

### **Recommended Safeguards**

I drafted one programming agreement last year. Here are some of the concepts that I thought were important to compliance with the law, given the significant

constraint, imposed on me by the client, that the agreement had to provide for 24-hour access by the programmer.

- The programming service in this case was to be specialized, so the nature of the programming was spelled out and limited in the contract. This provision enabled us to show that the licensee understood and had chosen the kind of programming to be aired.

- The programmer had to provide an advance schedule from time to time, and the licensee was free to use any time not used by the programmer.

- The licensee had the right to reject any program material if it felt its public interest obligations were at stake and to cancel the contract if content repeatedly got out of hand.


- The programming had to comply fully with all laws and regulations, including those governing both program and advertising content. The provisions were fairly detailed.

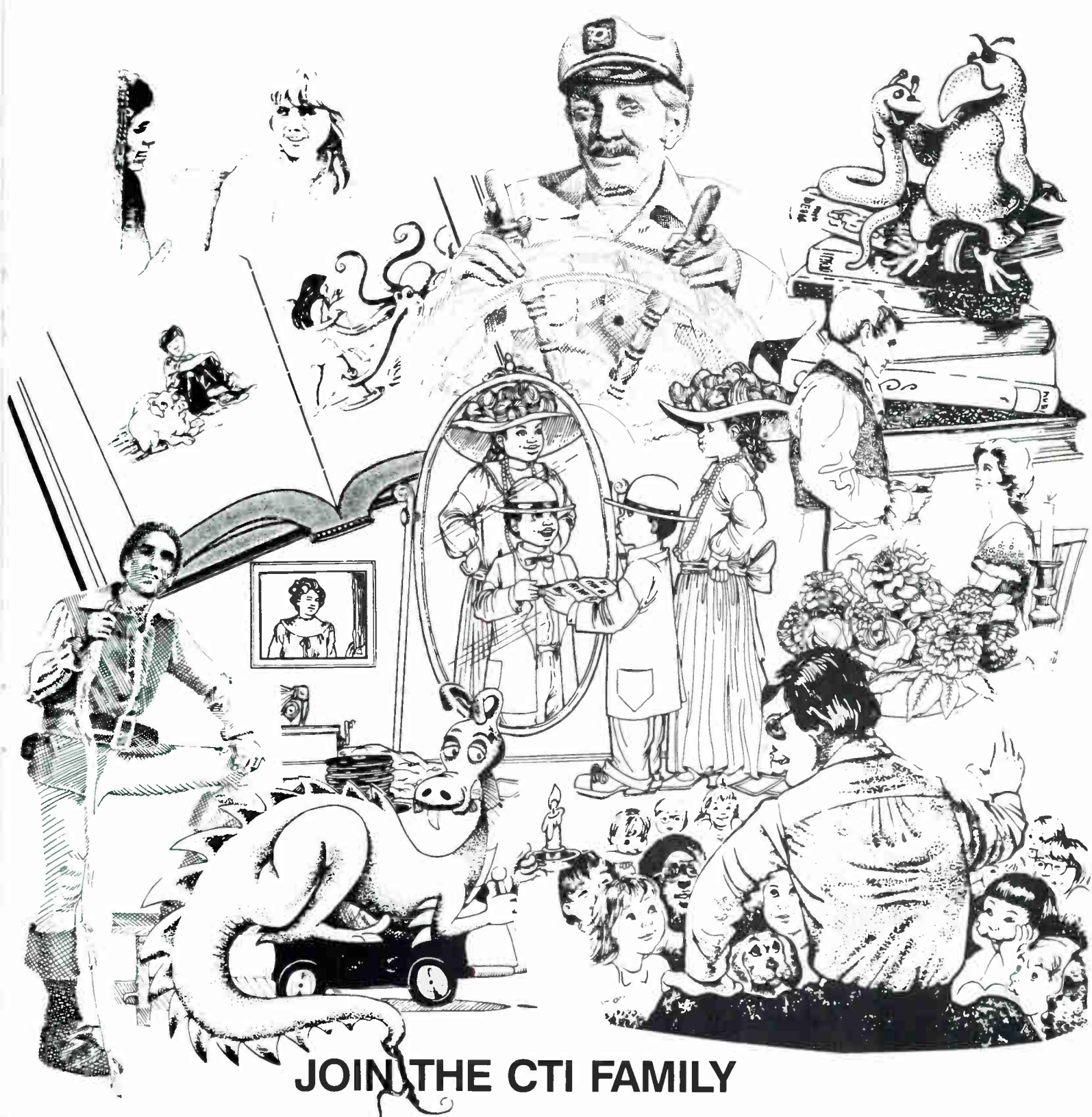
- Foreign language programming was restricted, and funding for linguistic translators was provided for so that the licensee would be able to monitor the content of all programming.

- The licensee purchased, installed, and maintained the transmission equipment. I know that some programmers want to supply an equipment package as well as provide programming. I am not saying that it cannot be done, but combining equipment with programming does increase the danger level. And adding an option to buy the station in the future makes it worse, although options are again not illegal per se.

This column is too short for me to give you all the elements that should be in a contract, even if I were sure what they are in this uncharted field. What is more, my agreement was never signed or put into effect, so I cannot be certain that it would have passed FCC muster.

All I can say is that if you do not want to program your own station, or if you want to program someone else's station, be very careful about what kind of deal you strike. The law requires that the licensee be involved, and exercise its responsibility in a meaningful way, over all facets of station operation.

*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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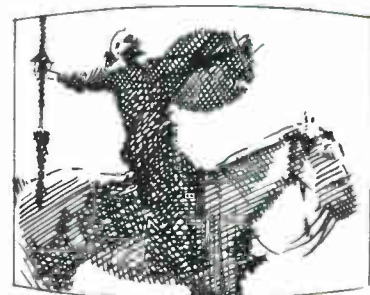
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# CBA Comment

—by Lee Shoblom

In the aftermath of our hugely successful first CBA Conference & Exhibition in Las Vegas, many people wrote or called to comment on our achievement. I have some comments myself—but from a slightly different angle.

As a two-term director of the National Association of Broadcasters and a past president of the Arizona Broadcasters Association, I was frankly delighted by the tone, tempo, action, and reaction at the first-ever CBA membership meeting on that colorful night at Caesar's Palace. The discussion about the election of members to the CBA board of directors was very heated at times. There were charges and counter-charges. Challenges were offered. Members presented themselves as write-in candidates. Minorities were concerned about proper representation. There were requests to modify the CBA bylaws to allow a larger board with more representation.

I can tell you from my personal experience with many boards, that the kind of meeting we had is the healthiest situation possible. When I was on the NAB board, for example, I'd often see a new director literally shaken by the intensity of some of the discussions. Later, I'd assure the neo-

phyte that that kind of activity makes for the most productive sessions—sessions in which everyone participates, takes a position, and forms an opinion.


The success of an NAB meeting is often judged as much by the noise level as by the final vote. Similarly, the liveliness of our first CBA membership meeting was a wonderful barometer of the intense interest that the 125 LPTV broadcasters in that room have in CBA and the matters that affect our industry. The fact that members were actually verbally clamoring to serve on the board of directors was remarkable. In years past, we've literally had to beg people to be on our board. What an incredibly healthy sign!

When our discussion about BMI and music licensing was at a fever pitch, we suddenly learned that BMI's vice president, Bob Warner, had been in the room during the whole thing. The discussion, of course, came to a screeching halt. At first, the situation was awkward; but then we asked Mr. Warner to explain BMI's position and respond to the many concerns of the membership.

Awkward it was, but I think it was also a very healthy exchange. BMI, through its representative, now knows we are a viable


new industry, with a viable representative in the CBA. We indeed are a force to be reckoned with. We number in the hundreds now, and we are quite a different kind of animal from our full power brethren. Mr. Warner had to sense our success and spirit in Las Vegas before he could know that we represent an entirely new market for BMI. I would hope that BMI will also understand that we know we have to be licensed, but that we would like to see BMI as an ally, not an enemy—as a company that will help, not hinder, our progress.

What a session! It was a real milestone in our journey. If you missed this one, be sure to catch the next one. I can hardly wait!

*Lee Shoblom is a member of the CBA board of directors. He is a founder and past chairman of the CBA.* 

## Second Annual CBA Convention Set For November

The Second Annual Community Broadcasters Association Conference and Exhibition will be held Sunday, November 5 through Wednesday, November 8 at the Riviera Hotel in Las Vegas, NV.

For information about the Conference, or about CBA membership, contact Eddie Barker & Associates, 2515 McKinney Avenue, Suite 1585, Lock Box 12, Dallas, TX 75201. The toll-free phone is 1-800-225-8183, or in Texas, (214) 720-1335. 

## 496 EBS Reports Filed Last Year

Broadcast stations activated the Emergency Broadcast System 496 times in 1988, according to reports filed with the FCC. Emergencies reported included flash floods, tornadoes, severe thunderstorms, floods, blizzards, ice storms, power outages, a chemical fire and evacuation, a 911 telephone outage, and an evacuation because of Hurricane Gilbert.

The Commission has received 9,223 reports since the EBS program was begun in 1976. But because stations are not required to report EBS activations, the actual number may be considerably higher.

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# LPTV Networks

continued from page 10

Stations may take the programming for any amount of time they choose. Affiliate fees start at \$6,600 per year for those who air CMT from one to six hours every day. The fee covers the programming as well as a variety of marketing and promotional aids. These include contests in which viewers can win all-expense-paid trips to such places as the Grand Cayman Islands, launch packages custom-designed for the local community, ad slicks and logos, direct mail pieces, a 30-second spot promoting CMT, a training tape to aid salespeople, and ad sales kits.

In addition, the company will assist stations in their promotional efforts: "We're willing to work with stations and help them in any way they need help," said Patrick Dolan, head of Direct Distribution. "I think the LPTV industry has a lot of potential, and there are a lot of other people in the syndication business who don't see what's coming."



Patrick Dolan

Dolan also mentioned that the company is working on a 24-hour news network to start up later this year.

• • •

Another musical spectrum is explored on Hit Video USA, which delivers ten hours of contemporary hit music videos daily via Satcom FIR, transponder 10 from its LPTV "superstation" K05HU in Houston, TX. Billing itself as a "responsibly programmed" music video service, the network targets the young adult and teen audience with five original weekly programs hosted by the network's own well-scrubbed VJ's.

"Countdown USA" highlights the top 30 videos of the week based on the Hit Video USA national playlist. "Women in Rock" is a one-hour program featuring interviews with popular female artists. "New Music Review" introduces the newest music video releases of the week by both established performers and new stars. VJ Jacquie Black hosts "Hit Video Weekly" which features top 40 hits and interviews with special guest performers. And "Power Mix USA," hosted by Eric Easton, introduces the week's newest dance tracks. A toll-free response line allows viewers to call in requests or to comment on the programs.



Hit Video VJ  
Jacquie Black

The music network is available on a barter basis and offers affiliates five minutes of local availabilities per hour. Cue

tones are provided for unattended commercial insertion. Affiliates may record and replay the programming at any time.

According to Laura G. Dodge, the network's vice president, affiliate relations, stations may use Hit Video USA's colorful logo sheets and other promotional materials in their own promo efforts. The network will also produce free 30- and 15-second promo spots incorporating the station's logo.

• • •

Video Jukebox Network offers a music video service of another sort. Most readers of this magazine are familiar by now with the new network, which was born out of Jacksonville, FL last year and which features a patented, computerized robot VJ that takes callers' requests and churns out music videos on the air—all without any people.

The service works like this: viewers select the music videos they want to watch by making a local toll call using either a 976 or a 900 number. The local telephone company bills the viewer \$2.00 per call (the price varies depending on the area), keeps a portion of the fee for its services and remits the balance to VJN.

One wonders if the lines get clogged. But getting through is not a problem, according to company spokesman John Robson. "It's not like calling a radio request line or a contest line where you get a busy signal and you don't know what's going on. With us, you place the request and you have a visual confirmation on the television screen."

According to Robson, the Jukebox Network is carried on eleven cable systems—five in Florida, four in Maryland, one in Pittsburgh, and one in Fort Worth—and three LPTV stations. The LPTV's—in Jacksonville, Orlando, and Des Moines—are all owned by VJN.

The company is aggressively acquiring other markets as well, filing applications in LPTV windows and looking at existing construction permits in cities that meet its target market criteria: "We're looking for 976 and 900 telephone technologies, the larger markets where we can reach a lot of homes with the LPTV signal, markets where we haven't been able to get cable carriage," said Robson. They are looking especially at Black and Hispanic audience groups.

VJN's videos are a little bit of everything—rock, adult contemporary, jazz, soul, rap, country, Hispanic. "We typically offer a large selection to start, and then as the market develops we offer the audience more of what they prefer," said Robson. "We also have an 800 line that they can use to request videos that they would like to see added to the lineup."

"We're very responsive to the viewers in that we try to give them exactly what they want. We are a national company, yet we

have the ability to customize the music for each market."

Executive vice president Bill Stacy is in charge of the company's newest venture, affiliate stations. "We're putting together an affiliate plan right now for LPTV operators to carry the Jukebox Network. The agreement will allow them to carry the programming and use our technology." Stacy said that LPTV broadcasters would be charged a minimal fee for the technology, but that operating expenses for the unmanned stations would be easily offset by income from the viewer requests, which would be shared with the station. He said that the company had not yet decided exactly how the revenues would be split.

Stacy said that LPTV stations in any market would be eligible for affiliation, as long as the local telephone company offered the 976 or 900 service.

The Network's latest owned and operated LPTV station—W11BM in Orlando, FL—began airing on February 15. The launch party for the new station was held at Phineas Fogg's, a popular Orlando discotheque. The Magic Girls, the professional dance team of the Orlando Magic NBA franchise, provided the entertainment as VJN's chairman of the board, David Unger, threw the switch and called in the first video selection—the Pointer Sisters' "I'm So Excited."

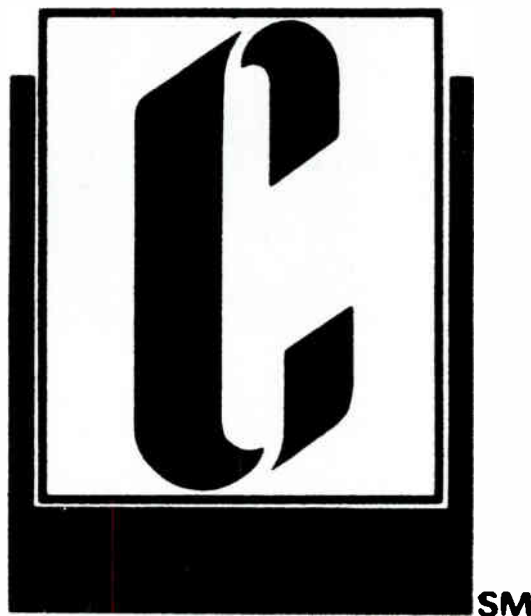
• • •

Once a supplier of merchandise to home shopping services, Robert J. Murley saw an opportunity in LPTV, and now he has a home shopping service of his own. Video Marketing Network owns 23 LPTV construction permits and is presently being aired over its own full power station in North Carolina.

According to the company's brochure, VMN "utilizes television programming to sell a wide variety of goods, by producing and broadcasting pre-recorded shows in a 'television home shopping' format." Each VMN program segment features only one category of product, a feature that differentiates it from most other home shopping shows on which a variety of products are offered simultaneously. Thirty- and sixty-minute programs are created by combining several product category segments, along with a segment explaining ordering procedures.

One popular segment is "The Gift Shoppe," which features such items as photo albums, silver-plated candlesticks, porcelain vases, and canister sets. "The Jewelry Showcase" offers fine gold jewelry and precious gems. "Toys 'n Things" includes stuffed animals, bicycles, scooters, dolls, and games. The latest fashions are offered on "Flair," a showcase for furs, designer suits and gowns, and high fashion accessories. And the "Video Collector's Club" sells pre-recorded video cassettes of movies, instructional and





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The company produces a catalog from which viewers can order rather than buying off the air if they choose. All orders are filled at VMN's home office by a professional fulfillment firm. And because customer satisfaction is critical to the success of a shopping program, a range of marketing techniques—from easy 800-line ordering and a variety of payment

options to no questions asked refunds—are promoted in a printed "Customer Bill of Rights" enclosed with the catalog.


To help sell its products, VMN will pay half the cost of a weekly advertisement in an affiliate station's local newspaper. Or it will supply catalogs that can be used as inserts in the paper. In addition, VMN provides free, professionally produced 30-second spots that promote the show and the individual affiliate station.

A VMN affiliate receives a monthly payment equal to 10% of the gross sales generated from the zip codes in its broadcast area. Each hour of VMN programming also contains 3½ minutes of local ad availabilities.

The company is privately financed. Murley also owns and operates Full Circle Marketing, a 20-year-old company that supplies products to other home shopping services as well as VMN. And he is in the process of purchasing America's Value Network, a 24-hour, satellite-delivered home shopping service owned by the Wisconsin building supply firm, Menard, Inc. Murley said that the LPTV affiliate agreement for AVN would be the same as that for VMN.



These are some of the networks now available to LPTV stations. They offer a number of programming styles for a variety of audiences. Most are flexible in their affiliation requirements, and most also have formal affiliate support programs in the critical area of promotion.

As LPTV grows, and matures as a programmer's market, there will be even more. Watch these pages. 

Company	Type of Programming	Hours Per Day Offered	Minimum Hours of Play Required of Affiliate	Tape Delay/Rebroadcast Permitted	Satellite	Local Avails Per Hour	Cost	Promotional Aids	Contact
Capitol Television Network P.O. Box 8339 Calabasas, CA 91302	Family: movies, magazines/talk series, special programming	18 now, 24 later	18	Yes	Not yet determined	6 minutes	\$2,000/month for full affiliate	Under development	Jon F. Elliott, President/CEO (818) 992-8807
Channel America 24 W. 57th Street Suite 804 New York, NY 10019	Family: special appeal to discrete audience blocks. Viewer involvement programs.	24	Varies	Yes	Spacenet 2 transponder 3	4 minutes	Varies by market	News releases	David Post, Chairman Robert Mauro, President (212) 262-5353
Country Music TV c/o Direct Distribution, Inc. 2096 Edgecombe Rd. St. Paul, MN 55116	Country music videos	24	None	Yes	Galaxy 1 transponder 13	5 minutes	Varies, starting at \$6,600/year	Viewer contests, promo spots, sales training tapes, customer launch packages	Patrick Dolan, Direct Distribution, Inc. (612) 699-0879
Family Net P.O. Box 2251 Lynchburg, VA 24501	Family: movies, news, sports, original programs. Traditional values.	24	9 hours/week	Yes	Galaxy 3 transponder 23	2 minutes	Free	Full promo packages, free consulting.	David Lewis, Jerry Whitehurst, Affiliate Representatives 1-800-8FAMNET (804) 845-4146
Hit Video USA 1000 Louisiana Suite 3500 Houston, TX 77002	Urban, adult contemporary music videos	10	None	Yes	Satcom F1R transponder 10	5 minutes	Free	Promo spots, logo sheets, other promo materials	Laura G. Dodge, Vice President, Affiliate Relations (713) 650-0055
International Television Network 949 Third Ave. Sixth Floor New York, NY 10022	International programming: English and subtitles: Movies, news, documentaries	8	12 hours/week	Yes. Must be aired within 72 hours.	Westar 4 transponder 10D	3 minutes	Free	News releases	Carl Sabatino, President/CEO (212) 223-2635
The Learning Channel 1525 Wilson Blvd. Suite 550 Rosslyn, VA 22209	Educational: documentaries, series, GED and college courses.	20 now, 24 later	10	Yes	Satcom 3R, transponder 2	Irregular	Varies: 3¢-5¢/household/month	Targeted promo packages: ad slicks, posters, news releases.	John McLaurin, Vice President, Marketing (703) 276-0881
RFD-TV 2615 Farnam Street Omaha, NE 68131	Rural, Family: farm news, weather, music, movies targeted to rural America.	24	12	No	Spacenet 1, transponder 23	2 minutes	Free	Under development	Patrick Gottsch, Chairman (402) 345-2322
Video Jukebox Network 2550 Biscayne Blvd. Miami, FL 33137	Viewer request music videos	24	Not determined		None. Robotized equipment on location		Not determined. Station shares revenues.	Not determined	Bill Stacy, Executive Vice President (305) 573-6122
Video Marketing Network 2477 Stickney Point Road Suite 319B Sarasota, FL 34231	Home shopping	24	None		Tape. Satellite delivery due by 1990.	3 minutes	None. Station receives 10% of gross revenue.	Free promo spots, catalogs, newspaper inserts. Will pay ½ local print ads.	Robert J. Murley, President 1-800-266-6660 (FL) 1-800-752-6668 (Nat'l.)

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Circle (73) on ACTION CARD



# The Business of Business

—by Richard P. Wiederhold

## What Should Your Chief Financial Officer Be Doing?

It's interesting to note that very few entrepreneurs have a financial background. The speculation is that financial people are so conservative, or that they understand the risks associated with business so well, that they decline to take advantage of the entrepreneurial opportunities that come their way.

However, it's also interesting to note that most sophisticated investors insist that a capable financial person be involved in the new business into which they are putting their money. So, although the financial guy, or gal, is rarely the lead person in a new venture, he or she is very often an extremely important member of the top management team.

So what are the specific responsibilities of a company's chief financial officer? Here are some of them:

**Planning:** Planning is the cornerstone of any successful business, and the top management team is the group that plans for the future. A financial person will have input into many areas of the business that the marketing, production, sales, and engineering team members won't. He or she will help set specific objectives, identify the obstacles that stand in the way of attaining those objectives, and ultimately identify the strategies that will resolve the obstacles.

**Reporting and Analysis:** The most obvious responsibility of the financial person is to prepare the periodic financial statements. I can't think of any business that should not have a monthly operating statement and balance sheet, at a minimum. Analyses of ratios, trends, and variances is also very important. The people responsible for the operating disciplines within the organization should find these analyses very helpful in managing their areas.

In addition to identifying pertinent ratios, trends, and variances, the financial person should be able to answer questions that arise about them. Responsibilities in this area also include formulating accounting policy and developing financial systems and procedures.

**Budgeting:** It should go without saying—

but it won't—that all businesses should be budgeting. A budget is a very important part of the direction-setting process. The financial person is normally responsible for coordinating, reviewing, and ultimately reporting the results of the company's budgeting process.

**Taxes:** There are two distinct parts to your financial officer's tax responsibility. The first is compliance. The 941's, sales tax returns, annual tax returns, and so on all must be filed in an accurate and timely manner if you want to stay out of trouble with the taxing authorities. Trouble with taxes is a diversion that none of us need while trying to run a business.

The second area is tax planning. This is the creative side of the overall tax responsibility. If tax planning is done well, the results can be significant and will be noticeable. The objectives here are tax minimization, tax deferral, and tax avoidance—not tax evasion.

**Economics:** In most smaller organizations, and in some big ones as well, the top financial person is also the corporate economist. Economic responsibilities include continuously appraising economic and social forces as well as government influences—and then estimating their potential effects on the business.

**Protection of Assets:** Remember that assets include not only machinery, furniture, and equipment but also cash, securities, accounts receivable, and inventory—in short, all those items on the left side of your balance sheet. Assets also include people—your employees—the human assets that can make or break any business. The financial manager is responsible for internal controls, internal auditing, and property and liability insurance protection.

**Government Reporting:** Tax reports are not the only reports required by the government. Periodic reporting is also required by such organizations as the Securities and Exchange Commission, for publicly-held companies. This is normally also the responsibility of the financial officer.

*continued on page 31*

WorldRadioHistory

## Two Radios, One TV Warned On EEO Violations

WGBR-AM and WEQR-FM at Goldsboro, NC have received short-term license renewals that are good as long as they submit periodic reports on their affirmative action efforts.

At the same time, Eastern Carolina Broadcasting Company, Inc., owner of the radio stations, was fined \$7,000 for repeatedly failing to comply with the FCC's affirmative action rules. The rules require broadcast licensees to refrain from discrimination in hiring and to make active efforts to attract, employ, and promote qualified women and minorities.

Petitions to deny the stations' license renewal applications were filed last November by the National Black Media Coalition (NBMC) and the Wayne County Branch of the NAACP. The petitions were subsequently withdrawn.

However, the Commission found that there had been a continuous decline in the number of African-American employees until just the last few months of the license term, indicating that Eastern Carolina neither sought minority applicants for vacancies nor periodically assessed the effectiveness of its EEO program.

In another action, the Commission renewed the license of KOKI-TV in Tulsa, OK, subject to reporting conditions. The NAACP and the NBMC had also filed a petition to deny KOKI's license renewal application.

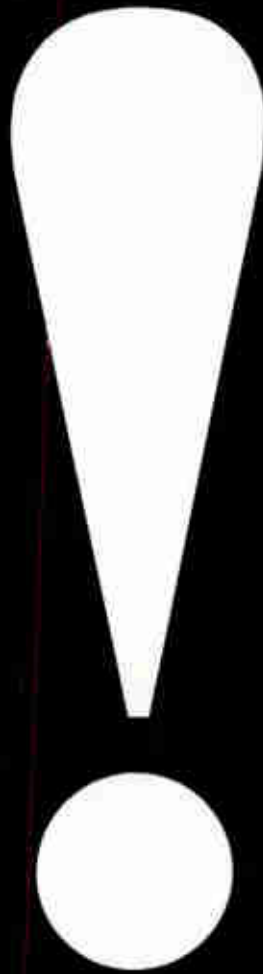
When it renewed KOKI-TV's license in 1984, the Commission also ordered it to report periodically on its EEO efforts. Although KOKI improved its program at first, its efforts diminished during 1987, when it was no longer required to file reports. Specifically, the station failed to attract any minority candidates for any of the nine job openings it had in 1987.

The Commission is now requiring KOKI to seek out qualified minority candidates for every hiring opportunity during the entire upcoming license term. M/B

## Comprehensive Video Adds Computer Products Division

Comprehensive Video Supply Corporation has announced a new division, CV Technologies, to develop and market computer-aided video products, including the recently introduced Edit Master editing systems.

The new division is headed by Elizabeth Coppinger, who has been promoted to vice president. Coppinger has guided the company's development of the computer-aided video line of products since she joined Comprehensive as a product manager in 1984. M/B



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ALREADY MAKING MONEY  
IN JACKSONVILLE, FLORIDA  
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AN INTERACTIVE TV SERVICE OF VIDEO JUKEBOX NETWORK, INC.

Circle (145) on ACTION CARD

# BROADCAST STATION PUBLICITY

## Part Two: Press Materials

—by Lance Webster

After personal contact with the press, the backbones of any publicity effort are print and photo materials. Basic print materials include:

- News releases;
- Photographs;
- Press kits;
- Logs, schedules, or listings;
- Updates, changes, and corrections.

### NEWS RELEASES

Even in a small community, the number of people the station wants to inform about programming and other information is so great that personal contact and phone calls to each media person, ad agency, and community or business leader would be an impossible burden. So, as many other companies and organizations do, broadcasters rely heavily on written news releases.

A news release is a brief, straightforward, simply and attractively presented, positive delivery of factual information.

It must be brief, because the recipients of news releases generally receive many—sometimes hundreds—each day, and there is little time to wade through pages to discover essential facts.

It must be straightforward, because editors at newspapers and other media are quick to recognize obvious persuasive writing and reject attempts by promotion directors to shape their opinions on broadcast programs and matters. They look for factual information, and especially the traditional "inverted pyramid" journalistic style of writing.

Releases should be simply and attractively worded. Simplicity is necessary in releases that go to newspaper editors because their readers will have difficulty with unfamiliar words and confusing sentence construction.

### Release Format

Members of the press have come to expect a traditional news release format. Certain rules are more or less standard:

Releases should always be typewritten. Editors are very busy people, inundated by hundreds of releases a day. To subject them to hand-written releases will cause resentment. More likely, the release won't be read or taken seriously.

- Use 8½" × 11" white paper.
- Type on only one side of the page.
- Leave at least 1½" margins at the left, right, and bottom of every page; and at the top of all pages beyond the first.

- Start the first page at least one-third of the way down the page. (Some suggest beginning at the middle of the sheet of paper.)

- Double- or triple-space between lines.
- Type "more" at the bottom of each page, except the last, for a multi-page story.

- Put several number (#) signs at the end of the release, centered, as:

# # #

- Number all pages consistently at the top of the sheet, beginning with page two. Many release writers recommend that a key word from the headline be used next to the page number, as in this example from a release about a special on animals:

ANIMALS—2

- Indent each paragraph at least five, but no more than eight, spaces.

- End each page with a completed sentence or paragraph. This makes it easier for the editor to follow complete thoughts, and avoids incomplete communication if the next page has been misplaced.

- Provide release date information at the top of page one of each release. Usually this takes the form, "FOR IMMEDIATE RELEASE," meaning that the editor can use the material at any time, beginning immediately. If, however, it is important that information should be withheld until a certain day or time, the wording might be: "FOR RELEASE AFTER 9:00 A.M., MONDAY, MAY 15, 1989."

- At the end of each release (or on page one, if there is room) provide a name and phone number for the reader to contact for more information. This is usually done as:

CONTACT: Barbara Smith  
(333) 555-1234

or: FOR MORE INFORMATION:  
Barbara Smith  
(333) 555-1234

### Release Headlines

Headlines on releases serve two purposes: first, they get the attention and interest of the reader; and, second, they may suggest actual headline treatment if the release is picked up in a newspaper.

Because the first purpose is more important than the second, the length (or brevity) of a broadcast station release headline is not as important as the content. Some releases might have short heads:

SMITH NAMED TO TV-36 SALES  
DEPARTMENT

Others might have long headlines:

TV-36 FALL SEASON FEATURES  
8 NEW SERIES

MAJOR STARS INCLUDE  
RICHARD BURTON  
DOLLY PARTON, MR. ED

DEBUT SET FOR OCTOBER 2ND

The top third or half of the first page of a release has been left empty of copy, so the headline can fit in there, with ample room above and below for an editor to try out various heads to conform to the amount of space available in the paper. Because the headline is usually a condensed version of the most important information from the first paragraph, it is sometimes easier to write after the first paragraph is composed.

Each line of a headline should be centered on the center of the page, as shown above.

### News Release Style

News releases should always follow the basic journalistic "inverted pyramid" style. That is, the lead (or first) paragraph should contain virtually all essential information about the subject—what, who, where, when, and why—referred to as the five W's.

Subsequent paragraphs should provide additional information in order of decreasing importance. The least important information should be last.

The inverted pyramid looks like this:

WHAT WHO WHEN WHERE WHY  
(IMPORTANT DETAILS)  
LESSER DETAILS  
MISCELLANEOUS INFORMATION

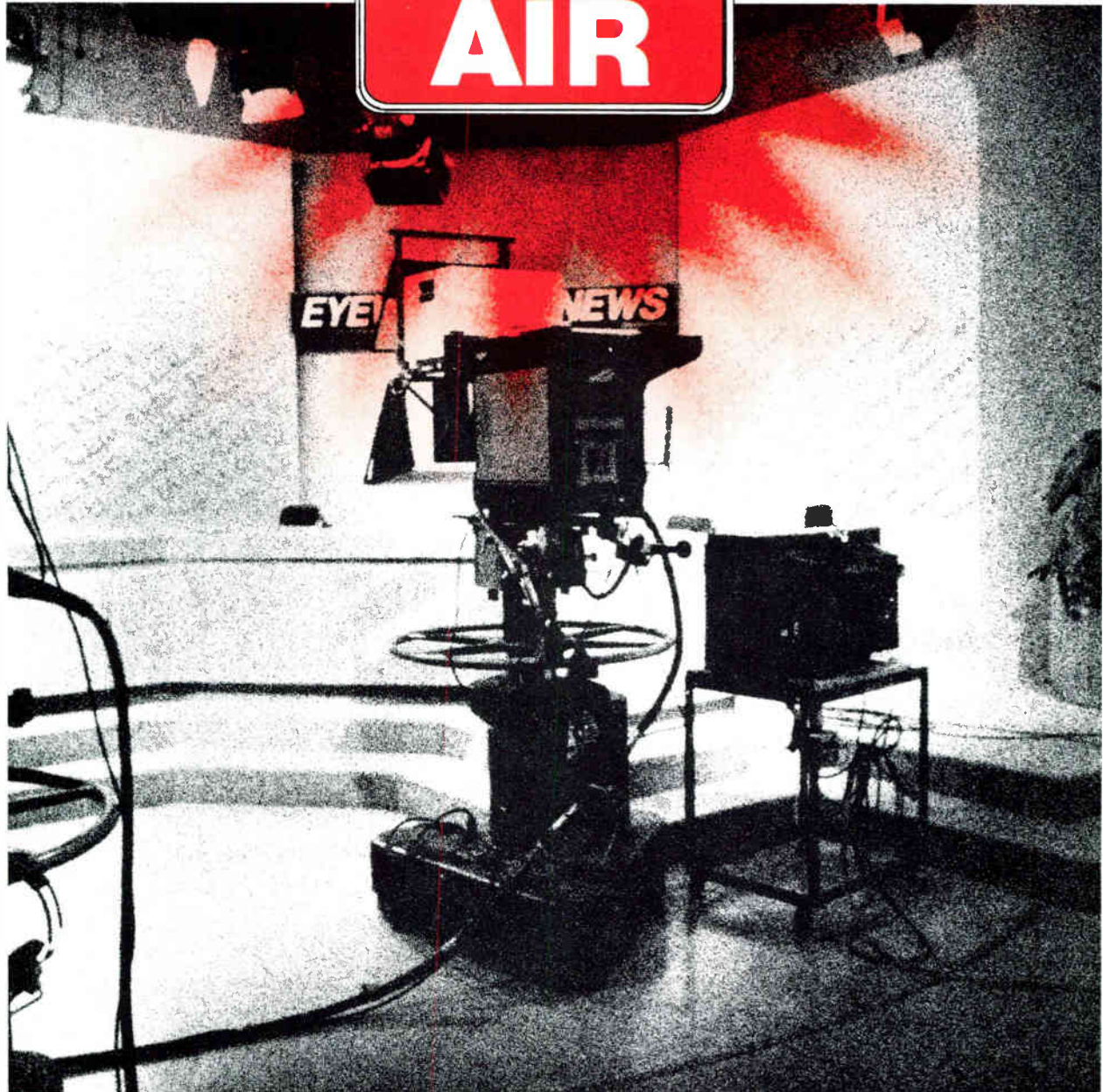
The pyramid, of course, is based on the importance of the information rather than its quantity. First paragraphs should always be very short, three to five lines at most.

The inverted pyramid provides the newspaper editor with essential material at the start, so a judgment can be made on its importance. It also enables the editor to shorten the release to fit into available newspaper space by cutting off paragraphs starting at the end, with assurance that the eliminated material is the least important.

How long should a news release be? Ninety percent of all broadcast station

# 5...4...3...2...1...

**ON THE  
AIR**



## You're on the air!

And your dream's come true. Your LPTV station is sending out a signal, loud and clear. Every hour of planning and every piece of equipment is backing that signal, because EMCEE is backing them: site selection, satellite earth station, transmitter, transmitting antennas and line, towers, translators. . . even a complete studio package of cameras, lighting, video switcher, audio console and more.

EMCEE's 27 years of experience in low power television guarantee the best equipment, installation, service,

maintenance, training and parts. You wouldn't entrust your dream to just anybody. EMCEE is on the air with you.

EMCEE BROADCAST PRODUCTS,  
Div. of Electronics, Missiles &  
Communications, Inc.  
White Haven, Pa. 18661  
FAX (717) 443-9257  
Call Toll-free: 1-800-233-6193  
(In PA: 717-443-9575)  
TWX: 510-655-7088  
Ans: EMCEE WHHV

**EMCEE**

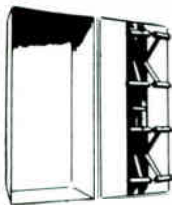
**advanced technology  
systems excellence**

Circle (1) on ACTION CARD

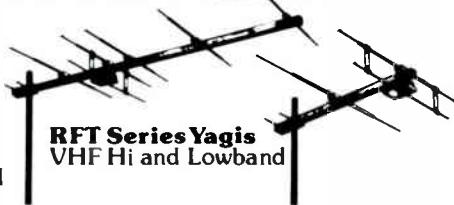
# LPTV

## Commercial Antennas

# Lindsay



**UP1469**  
UHF  
Broadband



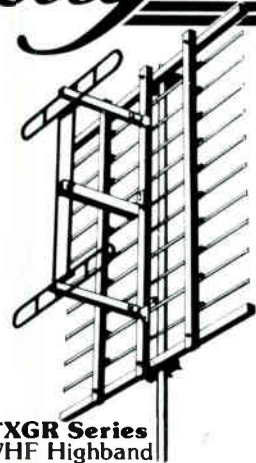
**RFT Series Yagis**  
VHF Hi and Lowband



**TS Series**  
Omni-directional



**TZU**  
UHF



**TXGR Series**  
VHF Highband

- ★ Custom engineered to your specifications
- ★ Weather protected for any climate
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50 Mary Street, Lindsay, Ontario, Canada, K9V4S7 (705) 324-2196 FAX: 705 324 5474

Circle (12) on ACTION CARD

releases should be written according to a rule of twos:

- Sentences should be no more than two typewritten lines.
- Paragraphs should be no more than two sentences.
- Releases should be no more than two pages.

There are times when content dictates longer sentences, paragraphs, and therefore releases. However, the rule of twos forces brevity and clarity. Remember, also, that one typewritten line translates into approximately two lines of print in the standard two-inch newspaper column. So the rule of twos keeps newspaper sentences and paragraphs to easily understood dimensions.

Precision is another essential in news release writing. Any editor working quickly to assemble a paper wants to be able to rely without question on all spelling, addresses, locations, dates, and times. If this information is wrong in the release and therefore wrong in the newspaper, it is the newspaper that will get the angry phone calls from readers—not the station. The reader will assume the newspaper was at fault.

It doesn't take long for most editors to learn which stations regularly provide unproofed or incorrect information, and to discard those releases. An editor can develop animosity toward the publicity person, the promotion department, and perhaps the entire station, and may form an overall impression of the station as a place that produces shoddy work.

As mentioned earlier, news releases should describe accurately rather than praise extravagantly. Avoid adjectives that make value judgments for those who will read the release. In describing TV and radio programming and personalities, avoid words such as "lovely," "delightful," "intelligent," "marvelous," "divine,"

"wonderful," "excellent," "superb," and "exciting," which are more the province of critics. Descriptive words such as "provocative," "stimulating," "youthful," "colorful," and "fast-paced" are good alternatives.

### Feature Releases

A feature release is usually not "hard" news. Rather, it focuses on some singular aspect of a program, person, place, event, or activity. It provides more information for the reader who might be interested in narrower areas. It gives the editor the option of either lengthening a news release with additional information or running a longer, entirely separate "feature story" on the subject.

There are several types of feature releases that are of particular interest to broadcast publicity writers:

**1. The Background Feature.** The background feature provides information to the editor on the following kinds of areas:

- Why the program was produced;
- What costs were involved;
- Who started an activity;
- When and why an activity began;
- Previous similar endeavors;
- Research that made a program or activity possible and meaningful.

**2. The Personality Feature.** The personality feature is a close look at a particular individual associated with the station, a program, or a station event. The approach should involve a human interest angle—what it is that makes this person different, special, or the same as others; how he or she accomplishes a difficult or unusual job; or the special character traits that he or she brings to the job.

Personality features should avoid the biography described later in this section.

**3. The Highlight Feature.** A highlight feature singles out a particular aspect of the program, event or activity for close scrutiny. Again, human interest angles are best. Each program will suggest angles of special interest. Any individual item listed above under "The Background Feature" might be singled out for a special highlight release. But it differs from the background feature by presenting only one "highlight," rather than a broad spectrum of background information.

All feature releases about radio or television programs or specific station activities are designed to help call attention to those programs or activities. So essential information such as title, day, time, and place should be in a second paragraph where they will not be cut by an editor with only small space to fill.

A good approach to use in determining possible feature releases is to look for those things that motivate human behavior. Find those motivating elements in what must be publicized and prepare feature releases that call special attention to them.

### Generic Releases

"Generic release" refers to a news release about a program series consisting of more than one episode. This release is often an official announcement of a series that a station will run, and should contain basic information about:

- The series' start date and time;
- The star or stars;
- The general content (type of programming);
- Sponsors or underwriters;
- The production team and location.

It should not attempt to provide specific information on each program in the series. Appended to a generic release might be one-paragraph descriptions of



each program, or a separate news release about each.

#### Other Specialized Releases

There are several other specialized kinds of news releases. The "announcement release" is designed to be the first public notice of a program. Like the generic release, it may be longer than two pages because it contains all available information about the program, including the name of the sponsor or underwriter.

The "follow-up release" is one that follows an announcement or news release and adds or changes information. If, for example, a new personality is added to a program's cast, a follow-up release featuring that information may be picked up by editors. Because readers may not have seen the original story, or editors may not have used the announcement release, the follow-up must also contain all essential information about the program, such as other stars, day, time, station, and—to a lesser degree—program content. This time, however, the details of content are omitted.

In cases where a program or activity grows considerably in scope following the announcement release, a "wrap-up release" may be advisable. Prepared close to the time of the event, it pulls together the basic information from the announcement release and subsequent follow-up releases, providing everything that is known and relevant in one place for editors, readers, and station files.

While not technically a release, a "biography" is an essential kind of background information that publicity personnel must regularly prepare. The promotion director of a station should always have on hand a "bio" of the general manager and key on-air personnel. In addition, brief bios for any station personnel who regularly make public appearances (the sales director, community services director, promotion director, and news director) are advisable.

They are useful when the person must give a speech, accept an award, or otherwise represent the station; and when a promotion occurs that warrants a release to the consumer or trade press. Bios of program stars provide newspaper and magazine feature writers the information to build their own articles using both the station's "personality feature" and the bio. Finally, it is important to be able to respond quickly to press needs for personal information in the event of unusual occurrences ranging from surprise visits to calamities and tragedies such as sudden illness or death.

Biographies are most effective when they follow this format:

- Begin with an opening paragraph or two that sums up the person's major accomplishments or achievements and states his or her current job position;
- Look for and include a theme that ties these things together (for example, "a life

dedicated to public service," or "40 years in the broadcast business," or "star of many major television dramas");


- Then discuss the highlights of the person's life in chronological order.

This sequence uses a person's strengths to spark interest in his or her life, then presents that life in a way that shows personal or professional growth.

#### Release Distribution Patterns

Some stations release stories on an "event" basis, as things happen. Others group stories together into a "press bundle" for mailing weekly, or twice-weekly. Lead time is very important. Make sure that the press is advised well in advance of an event or program so that they will have time to cover it adequately. Important releases close to newspaper deadlines might best be hand-delivered to major papers.

In our next column, we'll talk about the proper use of photographs.

*Lance Webster is the executive director of the Broadcast Promotion and Marketing Executives (BPME), a major broadcast industry professional association based in Los Angeles. This article is the second in a multi-part series on station publicity excerpted from Broadcast Advertising and Promotion: A Handbook for Students and Professionals, available from BPME.* 

## An Addition And A Correction

The following information arrived too late for inclusion in our January "LPTV Programming Directory."

#### ESPY-TV

530 West 23rd Street, Room 317  
New York, NY 10011

**Contact:** William Hohauser  
Program Director  
(212) 929-6174

**Type of payment:** Cash, Cash & Barter  
**Type of programming:** Animal/Nature/  
Outdoors, Features/Packages, Magazine/  
Talk, Series, Sports, Variety/Music

**Sample titles:** "Martial Arts World" (26-week series on karate, kung-fu, etc.), "Guitar Show" (solo performances and talk by the world's greatest guitarists), "British on a Budget" (52 classic films), "Richie Collins, Fisherman" (13 weeks of fishing tips from an award-winning fisherman).

The telephone number for COE Film Associates is (212) 831-5355. The FAX is (212) 996-6728. Also, the name of the contact person was spelled incorrectly; it is Susan Eenigenburg, Special Projects Director. Our apologies, Ms. Eenigenburg!



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Design your set using the Uni-Set<sup>®</sup> Planning Model, working out your camera angles as you go. Then your studio floor people can easily assemble the full-sized modules into a workable setting in record time. The Uni-Set<sup>®</sup> Graphic Design System completes the transformation. In only a few hours you've gone from an idea to a finished, camera-ready setting.

Call Uni-Set<sup>®</sup> Corporation today, and let us show you how this low-cost, reusable staging system can solve your studio setting problems.

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an innovative opportunity for extremely profitable programming.

# JESUS

## THE MESSIAH FROM NAZARETH

*An Easter Holiday Family Television Special*

Hosted by  
Sharon Hatch



The most authoritative and complete story of the life of Jesus ever filmed. In vivid color with historic locations.

**RESERVE NOW!** Impact your market and schedule one of the following:  
A. One-hour television special  
B. Two-hour television special  
C. Four-hour-part television miniseries.



Create strong family viewing involvement in your station's holiday programming for just pennies per CPM.

This is an unbelievable opportunity for your station to profit.  
Call the **TELSYND, INC.** rep at **(619) 428-6387**, and believe!!

Circle (32) on ACTION CARD

## Lotteries For Everyone?

In late January, the Federal Communications Commission proposed eliminating entirely the comparative hearing process and using lotteries to decide between mutually exclusive applicants for all new AM, FM, and television stations. Comparative hearings, complained the Commission, have become too lengthy and complicated to continue. They drain the resources of both the Commission and the applicants while failing to achieve the goal for which they were designed, which is to insure that the most qualified applicant wins the license. In fact, many times

competing applicants are equally qualified for a license, and the Commission's decision is perforce based on insignificant differences between them. More importantly, the process seems actually to delay service to the public, by encouraging lengthy litigation, without providing offsetting benefits.

On the other hand, using lotteries would conserve the Commission's resources and—if the LPTV/translator lotteries of the past three years are any indicator—protect the minority and diversity preference system.

Commissioner James H. Quello, basing his thoughts on the FCC's recent experi-

ence with cellular lotteries, feared that the new lotteries would create more problems than solutions. But Commissioner Patricia Diaz Dennis said that the comparative hearing process doesn't work, that some 80% of the cases are settled between the applicants before they even get to the hearing. "The applicant with the worst comparative qualifications can simply buy out the other applicants, and we [the Commission] will routinely approve the settlement," she said.

She also noted the typical "five years or more" that comparative hearing cases take, and the average \$65,000-\$70,000 buyout sum—money that she said could be "better spent on providing the public with the best possible broadcast service." On the other hand, she observed that the lottery system does not grant a preference for female ownership, whereas comparative hearings do. [E/R]

## Nielsen Releases New Viewer Numbers

Kids are a driving force behind the level of television viewing in America, according to a study reported in *Television Audience 1988*, an annual analysis of American viewing habits by Nielsen Media Research.

The November 1987 study, which was based on national People Meter data from 4,000 U.S. households, shows that both household viewing and adult viewing are higher in homes with children, and highest in homes with children under three years old. The presence of children also skews the choice of programs toward situation comedies and, less so, toward feature films and adventure programs.

The same study reported that households who have both kids and pay cable are twice as likely as other households to watch more than one television program at a time. It also found that television viewing by visitors peaks on Friday and Saturday nights when teens come calling, and that sports programs are most likely to be watched by the visitors.

Nielsen also found that, as of last Au-

gust, 68.4% of television households had remote control sets. And the average 30-second spot during a major network prime time special cost \$96,700—for a household cost-per-thousand of \$8.33.

## Cable Labs Membership Up

Founding members of Cable Television Laboratories, Inc., the cable industry's research and development consortium, now represent systems serving more than 75% of all cable subscribers in the U.S., announced Cable Labs Secretary Richard W. Loftus who directed the recruitment effort.

Cable Labs, formed by cable system operators in May, is a for-profit membership corporation that provides information about technical developments of interest to the cable industry—such as high definition TV, plans and funds research and development projects, and transfers relevant technology to its member companies and industry suppliers. [E/R]

## Cable Penetration Still Growing

The number of cable households in the U.S. grew to 48.6 million in 1988, according to a year-end news memorandum from the National Cable Television Association. The number represents 53.8% of all TV households and an increase of 3.6 million homes over November 1987.

Basic cable viewership grew by 33% from November 1987 to November 1988 and in primetime by 36% in all TV households. In contrast, viewership of broadcast network programming in the same period declined by 4% in both cable and all TV households. In primetime, viewership declined by 5% in cable households and 4% in all households.

The data was provided by A. C. Nielsen and the Cabletelevision Advertising Bureau. [E/R]

## Watch Out For PCB's

The Environmental Protection Agency has adopted new regulations for equipment or products containing polychlorinated biphenyls — or PCB's — according to a memorandum distributed by Arent, Fox, Kintner, Plotkin & Kahn, a Washington, DC law firm. Violators of the new rules can be fined up to \$25,000 and are subject to civil suits by anyone who is injured as a result of a PCB violation.

William U. Witt, formerly chief engineer for Gaylord Broadcasting and now an independent engineering consultant, said that much older broadcast transmitting equipment still contains PCB's and could subject the owners to fines under the new regulations.



William U. Witt

"This is dangerous stuff," Witt said. "If you are using equipment that's five or six years old, I'd certainly have it checked. In fact, to be on the safe side, you should get a letter from the manufacturer stating that the piece of equipment contains no PCB's."

Regulations already in effect govern the use, storage, sale, disposal, maintenance, inspection, clean-up, and marking of electrical equipment or other items containing PCB's. Such items may include transformers, capacitors, switches, voltage regulators, and circuit breakers. The new rules, adopted last October, state that:

### FCC Affirms Syndex Rules

The Federal Communications Commission has upheld its May 1988 decision to reimpose the syndicated exclusivity (syndex) rule and to extend the scope of the network non-duplication rules. At the same time, it extended the deadline for compliance with the new rules from August 18 to December 31, 1989.

The syndex rule gives full power television stations exclusive rights to syndicated programming within a radius of 35 miles of the station, and prohibits cable systems from retransmitting the same program via distant signals.

The cable/network non-duplication rule gives a television station exclusive rights to network programming. It applies within 35 miles of top 100 market stations and within 55 miles of all others.

Extending the compliance deadline gives cable operators more time to buy substitute programming to transmit during blacked-out programs, as well as new program insertion equipment.

1. PCB Large High Voltage or Low Voltage Capacitors that may expose PCB's to food or feed are prohibited. PCB Large High Voltage Capacitors are those that use three pounds or more of dielectric fluid and that operate at 2,000 volts or above. PCB Large Low Voltage Capacitors contain three pounds or more of dielectric fluid but operate below 2,000 volts.

2. PCB Large High or Low Voltage Capacitors may not be used unless they are used in a "restricted access" indoor installation. This means that the installation is not open to the public and that its roof, walls, and floor are able to contain any PCB's that may be released from the capacitor.

As of October 1, 1990, it will be illegal to use network PCB transformers with secondary voltages equal to or greater than 480 volts in or near commercial buildings. Radial PCB transformers with secondary voltages of 480 volts or higher may be used, but they must be protected against transformer failure due to sustained low current volts.

All network PCB transformers with secondary voltages below 480 volts and all radial PCB transformers being used in or near commercial buildings must be equipped with electrical protection to avoid transformer failures caused by high current faults. The protective equipment must be capable of detecting the fault and de-energizing the transformer in less than a second.

The complete regulations can be found at Title 40 of the Code of Federal Regulations, Part 761.

### Univision Exempt From Prime Time Access And Financial Interest Rules

The Federal Communications Commission has decided that Univision, Inc. is not subject to the financial interest or syndication rules, nor are its affiliates subject to the prime time access rule, because it has not reached the 25-station threshold that triggers them. Univision had asked for an FCC decision in a letter last July.

The prime time access rule prohibits network affiliates in the top 50 TV markets from devoting more than three hours of the four-hour prime time period to the broadcast of network or off-network programming. The financial interest rule prohibits networks from having any financial or proprietary right in programming produced by others, except the right to distribute it through their networks in the United States. The syndication rule forbids networks to syndicate any programs

*continued on page 31*

# 1 kW

## FINALLY...

### A Fully Solid State 1 kW UHF TV Transmitter,\*

## NO TUBES!!!

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# The power to overcome.



With a lot of determination and a little help from us, millions of people are now doing extraordinary things. Like talking, walking and laughing.

Give the power to overcome. Give to Easter Seals.



## Supplier Side

Billed as the only outdoor show that focuses on hunting, "The Sportsman's Showcase" combines famous guests with exciting hunts.

Host Ken Tucker takes guests and viewers hunting deer, turkey, quail, and dove. Guests have included world class hunter Noel Feather, New York Yankee great Billy Hitchcock, and Heisman Trophy winner Pat Sullivan.

Upcoming episodes will take Tucker to Georgia on a quail hunt with Houston Astro's Glenn Davis, to Alabama for a dove hunt with Dallas Cowboy star Dowe Aughtman, to Bear Archery's Grouse Haven lodge in Michigan with astronaut Joe Engle, to Maryland's Eastern shore for a goose hunt, Maine on a bear hunt, Wyoming on a coyote hunt, Texas on a deer hunt, and Alabama with Auburn coach Pat Dye on a quail hunt.

The program is offered on a barter basis. A sample tape is available.

### Circle (8) on ACTION CARD

Readers of the *Whole Earth Catalog*, a counterculture staple since 1968, will be pleased to know that the publishers have issued a new catalog just for the communications industry. SIGNAL: A *Whole Earth Catalog of Communications Tools For The Information Age* surveys the information frontier, from word processors to global television, teleconferencing, and computer art. It even includes an entry for *The LPTV Report!*

Signal features 230 pages of pictures, tidbits, reviews, and ordering information for 900 new and classic products, publications, and programs—all for \$16.95.

### Circle (60) on ACTION CARD

Protect your electronic equipment from dust, dirt, and tampering with new, locking Plexiglas doors from the **Winsted Corporation**. Designed to mount easily on Winsted's vertical or sloping rack cabinets, the doors feature smoke-tinted, transparent panels that allow the user to see the electronics easily. Doors are recessed 1 1/2" for offsetting electronic control knobs and switches, and they can be mounted for either right or left opening.

### Circle (47) on ACTION CARD



Smoke-tinted Plexiglas doors from Winsted.

Kick the winter blahs with party and promotional decorations from **M & N International**, worldwide supplier of party and promotional supplies to the entertainment industry. M & N's free 1989 spring and summer catalog offers a variety of suggestions for decorating offices, meeting rooms, and studios. Its 110 pages are conveniently divided into 25 holiday and theme sections such as Chinese New Year, St. Patrick's Day, Easter, and the Fourth of July.

### Circle (65) on ACTION CARD

**Larry Harmon Pictures Corporation** will be distributing a library of 156, five-minute color cartoons featuring the famed Laurel and Hardy characters for airing during "intermissions" in movie broadcasts. Stations can sell cartoon sponsorships to local advertisers, who receive an opening "billboard" before and after the cartoon plays, plus a 30-second spot to be aired during the middle of the cartoon.

The company will also work with stations on local tie-in promotions and merchandizing opportunities.

### Circle (75) on ACTION CARD

In response to customer requests, **LAKE Compuframes** has created "ShowScape, a "script and storyboard" processing software program that works in conjunction with the WordPerfect 5.0 word processing software. Users easily compose scripts and storyboards in on-screen frame segments with two text columns and one picture column, while using the powerful WP 5.0 features for text entry and editing.

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advanced AGC with 20+ dB of range, followed by our exclusive variable transfer function pre-emphasis audio limiter. CRL's Program Controlled Stereo Enhancement circuitry widens the image of most stereo program material.

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#### Circle (161) on ACTION CARD

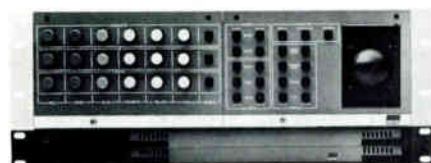
Features include pre-set formats or customized formats; link-file capability; easy two-column composition; insert, copy, move, and delete functions for entire frame units; the ability to block and merge frame units from one storyboard to another; a scene tracker that automatically calculates and inserts scene numbers; and incorporation of graphics.

WordPerfect 5.0 and 640K RAM are required. Introductory prices are as follows: ShowScape for WordPerfect 5.0—\$239; Upgrade from ShowScape/WordPerfect 4.2—\$69.

#### Circle (82) on ACTION CARD

Fortel, Inc. has introduced the CC-3 Color Corrector for precise color manipulation of composite video. The CC-3 corrects and enhances color by adjusting color parameters. It allows independent, non-interactive control of hue, saturation, and luma parameters for each of the six color derivative vectors.

Additional features include track-ball control of black, gray, and white balance; black and white gamma; and proc amp controls. Store and recall functions per-



Fortel's CC-3.

mit before and after comparisons for critical adjustments.

The CC-3 is perfect for critical color matching or color "sweetening" applications.

#### Circle (76) on ACTION CARD

NBC, CBS, ABC, and PBS are each large television networks. For 10 points—which one of those acronyms cannot be constructed using single-letter symbols for the chemical elements?

If you answered ABC, you could go on to win...scholarships, cash prizes, or whatever your local sponsors might wish to throw in the pot.

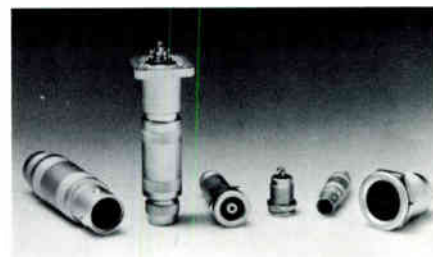
The game is "High School Bowl<sup>SM</sup>," by the same people who developed the Emmy and Peabody Award winning "College Bowl<sup>SM</sup>" whose competitive format has been cited by Congress, according to the company, as "TV entertainment at its best." Subject areas covered include history, literature, mythology, current events, sports, geography, mathematics, business, art, science, music, philosophy, and more.

Participating stations receive high-school level question packets for each week's program; sample scripts, timing run-downs, and seasonal editorial inserts; special audio, visual, and current events questions to insert into the weekly game packets; set design blueprints, literature on electronics packages, clocks and scoreboards; title slides, opening and closing slides, and official theme music;

official rules and regulations, sample questions, tournament charts, forms, and school correspondence; and logo sheets, ad mats, press releases, and other promotional resource materials. A College Bowl company staff member will even travel to your station to help you set up.

The community appeal of the program makes local sponsors easy to attract. The company, which bases its license fees on market size, is presently working on a fee arrangement for LPTV stations.

#### Circle (63) on ACTION CARD



Jupiter's JAX connectors.

The JAX connectors from Jupiter are "push-pull" hermaphroditic quick-disconnect connectors covering a wide range of shell sizes and contact arrangements. They are hermetic up to 20 psi, and include high voltage, coax, and right angle configurations, as well as many accessories. They are form-fit-function substitutes for LEMO connectors.

#### Circle (69) on ACTION CARD



# Business

continued from page 20

**Pricing:** Financial people should be relied upon for valuable input into the pricing decisions that regularly confront almost all organizations. I want to emphasize, however, that pricing should not be based solely on your costs. What the market will bear is also an important concept to be considered.

Part of pricing, as well, is knowing what the competition is doing, or planning to do. I know of a company that decided to sell a product line because the profit margins were unsatisfactory when compared to others that they were managing. The new buyer proceeded to triple the prices while losing very little business—because he understood that the particular product was the only one available. The seller company had not kept current with the dynamics of that particular market—another expensive lesson learned from a mistake!

**Appraising Alternative Uses of Capital:** As we all know, cash is a limited, and often rare, resource. It should be applied to those projects that promise the best return. And it is the financial manager's job to analyze and choose among the various ways that the company's cash can be used. It is especially necessary to consider the potential risk of an investment and invest in those projects that have the highest return vs. risk ratios.

**Credit and Collection:** I am frequently surprised at companies that give little or no attention to this part of the business. A sale is not a sale until the money has been collected.

Part of the financial manager's responsibility, therefore, is qualifying prospective customers with respect to their ability to pay for their orders, as well as creating and implementing a follow-up procedure for delinquent accounts. (By the way, don't be reluctant to place delinquent accounts with a collection agency or attorney. Time is of the essence when a customer is running into trouble.)

For most businesses, accounts receivable are a major asset. It is the financial manager's job to watch them constantly and carefully.

**Investor and Banking Relations:** Your investors and bankers are your partners. They should be treated as such—not as outsiders trying to exercise a claim on your company. Therefore, an important part of a financial person's responsibility is to communicate openly and frequently with outside investors and bankers regarding the operations of the business. Don't keep the bad news from them. They can often be very helpful if they have all the facts.

**Office and Personnel Management:** Many good financial people also make good administrators. You may be able to

rely on your financial person to manage and organize the mechanical needs of the office.

Personnel management is also very often part of the financial manager's job. This involves establishing personnel policies, communicating with employees, and handling labor negotiations, as well as supervising day-to-day personnel matters. As the owner or principal, however, don't overlook the importance of maintaining first-hand communications with your employees.


**Data Processing Management:** Generally, a business, especially a small business, can rely on the head of the financial function to manage the increasingly important mechanical data processing area.

**Facility Requirements:** A good financial person can give valuable advice when you are considering a change or an addition to current facilities. He or she can provide the necessary cost information and alternatives, as well as suggest and implement financing arrangements.

**Mergers and Acquisitions:** It is very important to have expert financial advice when you are embarking on an acquisition or considering a merger—and, for that matter, if you are considering being acquired. These deals often involve complex tax, financing, and accounting issues—both for the business and personally for the principals.

**Capital Provision:** The chief financial officer should be responsible for planning and adequately providing for the ongoing financial needs of the organization. This includes the day-to-day cash needs as well as those necessary to accommodate the longer-range company plans. A good knowledge of alternate sources of available funds is required.

**Investments:** Most small companies don't have the "problem" of how to invest excess cash. However, if and when excess cash does exist, the financial person should be responsible for investing it and protecting it just as he or she does for other significant assets of the company. Unless your business is investing for profit, I suggest putting corporate liquid assets into relatively risk-free instruments that can be easily converted when necessary. Don't take risks that you don't understand; and your financial person shouldn't take risks, on behalf of the company, that you don't understand, either.

*Richard P. Wiederhold is vice president-finance and treasurer of Kompas/Biel & Associates, Inc. He is the former treasurer of the Allen-Bradley Corporation.* 

## BON MOT

**A neighborhood is where, when you go out of it, you get beat up.**

Murray Kempton

WorldRadioHistory


# Univision

continued from page 15

in the U.S. or syndicate independently produced programs overseas.

Networks subject to the rules are those that offer an interconnected program service on a regular basis for at least 15 hours per week to at least 25 television stations in ten or more states.


Although Univision currently provides 84 hours of Spanish-language programming per week to 28 stations in 14 different states, fifteen of its affiliates are LPTV stations, to which the three rules do not apply.

In its decision, the Commission cited the 1982 *Report and Order* authorizing the LPTV service. In the *Order*, the Commission had reasoned that applying the rules to LPTV was unnecessary because a network comprising mostly LPTV stations would not affect the national program supply to the extent that full power networks could. 

## First HDTV Conference Set For June

A two-day conference and exhibition on high definition television will be held at New York City's Marriott Marquis on June 1-2, 1989. The conference will feature presentations on demand, financing, equipment, standards, distribution, and career opportunities in the field, according to Meckler Conference Management, organizers of the event.


Meckler also announced the First International HDTV Conference & Exhibition to be held September 18-19 in London, England. Both events will be held annually.

For registration information, contact Meckler Conference Management, 11 Ferry Lane West, Westport, CT 06880, 1-800-635-5537. 

## HDTV Center Gets Experimental Authority

The Federal Communications Commission has granted experimental authority to the Advanced Television Test Center to construct and operate a high definition television station in the Washington, DC area.

Under this authority, the Test Center will conduct propagation tests in the 12 GHz band. The station will bear the call letters, WWHD-TV and KA2XYE.

In late January, the Test Center requested authority to construct and operate an additional experimental facility in the 2467-2483 MHz band. The second facility will be used for propagation tests to be conducted in conjunction with WWHD-TV. 

## LPTV Distribution by State and Territory

### February 15, 1989

	Licenses	CPs*
ALABAMA	5	26
ALASKA	223	32
ARIZONA	10	47
ARKANSAS	5	35
CALIFORNIA	22	85
COLORADO	14	35
CONNECTICUT	0	6
DELAWARE	3	0
WASHINGTON, DC	1	0
FLORIDA	20	103
GEORGIA	9	53
HAWAII	1	21
IDAHO	17	39
ILLINOIS	2	32
INDIANA	7	22
IOWA	8	55
KANSAS	3	60
KENTUCKY	5	32
LOUISIANA	5	53
MAINE	5	13
MARYLAND	1	4
MASSACHUSETTS	5	18
MICHIGAN	5	17
MINNESOTA	18	44
MISSISSIPPI	10	18
MISSOURI	7	42
MONTANA	16	44
NEBRASKA	3	18
NEVADA	11	22
NEW HAMPSHIRE	1	5
NEW JERSEY	2	10
NEW MEXICO	8	57
NEW YORK	9	44
NORTH CAROLINA	4	47
NORTH DAKOTA	3	18
OHIO	7	37
OKLAHOMA	15	31
OREGON	15	36
PENNSYLVANIA	10	29
RHODE ISLAND	0	3
SOUTH CAROLINA	1	22
SOUTH DAKOTA	4	19
TENNESSEE	13	44
TEXAS	32	130
UTAH	18	17
VERMONT	0	8
VIRGINIA	2	21
WASHINGTON	5	35
WEST VIRGINIA	0	5
WISCONSIN	8	28
WYOMING	11	52
GUAM	1	0
PUERTO RICO	2	9
VIRGIN ISLANDS	0	1

TOTALS: Licenses: 612  
Construction Permits: 1,684

\*Construction Permits

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

# ... 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.

K56DZ Fresno, CA. National Minority TV, Inc., 1/31/89.  
K69FB Sacramento, CA. Trinity Broadcasting Network, Inc., 1/31/89.  
W42AJ Washington, DC. Communicasting Corporation, 1/31/89.  
W67BG Dover, DE. Trinity Broadcasting Network, Inc., 1/31/89.  
W24AL Atlanta, GA. Hispanic Broadcasting Corporation, 1/31/89.  
W55BM Marietta, GA. John O. Broomall, 2/14/89.  
K58BX Davenport, IA. Trinity Broadcasting Network, Inc., 1/31/89.  
K47BE Boise, ID. Trinity Broadcasting Network, Inc., 1/31/89.  
W02BG Blioxi, MS. Trinity Broadcasting Network, Inc., 1/31/89.  
K41BV Williston, ND. Trinity Broadcasting Network, Inc., 1/31/89.  
W28AH Arecibo, PR. Angel F. Ginorio, 1/31/89.  
W56CC Florence, SC. WELY, Inc., 1/31/89.  
W02BL Wynnburg, TN. Joseph H. Harpole, Sr., 1/31/89.  
K28AK College Station, TX. Clear Channel Communications, Inc., 1/31/89.  
K17BP Palestine, TX. Trinity Broadcasting Network, Inc., 1/31/89.  
K20BW San Antonio, TX. Diana Castro Hagee, 1/31/89.  
K64CJ Ogdan, UT. Trinity Broadcasting Network, Inc., 1/31/89.

## LPTV LICENSE RENEWALS

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

W04BN Orlando, FL. Charles Wood, 1/19/89.  
W03AO Madison, FL. Thomas H. Greene, Jr. & R. H. Fackelman, 1/26/89.  
K58BX Davenport, IA. Trinity Broadcasting Network, Inc., 1/17/89.  
K60CL Keokuk, IA. WORD (World Out Reach For Deliverance), 1/17/89. K39AS Marshalltown, IA. MTN Broadcasting, Inc., 1/19/89.  
K42AM Ottumwa, IA. Trinity Broadcasting Network, Inc., 1/17/89.  
K07SD Rolla, MO. Sowers Newspapers, Inc., 2/17/89.  
K50AX Aberdeen, SD. Classic Video Systems, 1/19/89.  
K24AM Rapid City, SD. Generic Television, 1/19/89.  
K42CC Sioux Falls, SD. Localvision, 1/19/89.  
K12ND Kanab, UT. N. Randall Cram, 1/19/89.

## CHANNEL CHANGES

K39CP Poplar Bluff, MO. Trinity Broadcasting Network, Inc., Channel change granted from 48 to 39 on 2/3/89.  
W52AY Nashville, TN. Good News Television, Inc. Channel change granted from 61 to 52 on 1/11/89.

## ASSIGNMENTS AND TRANSFERS

K18AO Oroville, CA. Assignment of license granted from Chico Broadcasting Corporation to Davis-Goldfarb Company on 1/10/89.  
K24CH Cortez, CO. Voluntary assignment of permit granted from Collis M. Callihan to Montezuma/Dolores County Metropolitan Recreation District on 1/17/89.  
K26CI Cortez, CO. Voluntary assignment of permit granted from Collis M. Callihan to Montezuma/Dolores County Metropolitan Recreation District on 1/17/89.

W24AT Sarasota, FL. Assignment of license granted from Coast Broadcasting Group, Inc. to Suncoast Television, Inc., 1/26/89.

K04NM Ames, IA. Voluntary assignment of permit granted from Taft Broadcasting Company to Video Jukebox Network, Inc., 1/27/89. W65BK Terre Haute, IN. Voluntary assignment of permit granted from Wabash Valley Christian TV to Trinity Christian Center of Santa Ana, Inc. on 1/17/89.

K56DR Baton Rouge, LA. Voluntary assignment of permit granted from LPTV, Inc. to Trinity Christian Center of Santa Ana, Inc., 1/23/89.

W69BJ Lansing, MI. Voluntary assignment of permit granted from Channel 41, Inc. to Trinity Broadcasting Network, Inc. on 1/17/89.

K07SD Rolla, MO. Assignment of license granted from Sowers Newspapers, Inc. to The Curators of The University of Missouri, 2/17/89. K59DB Albuquerque, NM. Voluntary assignment of permit granted from Guadalajara Chili Pepper Company to Spanish TV 59, 1/25/89.

W63BF Aguada, PR. Voluntary assignment of permit granted from Evelyn Rivera to Association Evangelistica Cristo Viene, Inc., 1/31/89.

W06BG Chattanooga, TN. Voluntary assignment of permit granted from D. Stephen Hollis to Johnny Goddigen on 1/17/89.

K49CD Odessa, TX. Voluntary assignment of permit granted from Brooks Broadcasting, Inc. to Ronald J. Gordon, 1/30/89.

## NEW LPTV CONSTRUCTION PERMITS

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

K09VA Koyukuk, AK. Koyukuk Village Council, 2/8/89.  
K39CE Russellville, AR. Mountain TV Network, Inc., 2/3/89.  
K33DA Duncan, AZ. Southern Greenlee County TV Association, Inc., 1/17/89.  
K39CM Duncan, AZ. Southern Greenlee County TV Association, Inc., 1/10/89.  
K41CV Duncan, AZ. Southern Greenlee County TV Association, Inc., 1/10/89.  
K39CG Prescott, AZ. Yavapai College, 1/12/89.  
K20CO Durham, CA. California Oregon Broadcasting, Inc., 2/14/89.  
K20CN Fortuna/Rio Dell, CA. California Oregon Broadcasting, Inc., 2/15/89.  
K04NT Indio, CA. Leo Kesselman, 2/14/89.  
K52DB Serrano, CA. Community Television, 2/6/89.  
K22CT Buena Vista, CO. Mountain TV Network, Inc., 2/6/89.  
K33CS Craigmoor, CO. Mountain TV Network, Inc., 1/10/89.  
W12CD Altamonte Springs, FL. Newsouth Media Corporation, 2/1/89.  
W12CC Cocoa, FL. Shoreline Broadcasting, 2/3/89.  
W02BU Jacksonville, FL. Jeremy D. Lansman, 2/6/89.  
W14AC Lakeland, FL. Lakeland Translator, Inc., 2/6/89.  
W33AS St. Augustine, FL. Tower of Love, Inc., 1/10/89.  
W07CH Cordele, GA. Manuel A. Cantu, 2/1/89.  
W41AV Gainesville, GA. Sudbrink Broadcasting of Georgia, 2/8/89.  
W33AT La Grange, GA. Georgia-Alabama Broadcasting, Inc., 2/15/89.  
K25CZ Kailua, HI. Alegria Broadcasting Corporation, 2/8/89.  
K27CT Lihue, HI. Mountain TV Network, Inc., 2/6/89.  
K33CY Des Moines, IA. Iowa Broadcasting Company, Inc., 1/10/89.  
K55FK Des Moines, IA. R. B. Sheldahl, 1/11/89.  
K36CF Iowa City, IA. Douglas Sheldahl, 1/10/89.  
K64DG Iowa City, IA. Douglas Sheldahl, 1/11/89.  
K66DP Storm Lake, IA. Mountain TV Network, Inc., 1/11/89.  
K09UZ Driggs, ID. Ambassador Media Corporation, 1/10/89.



K18CM Hailey, ID. Sun Valley Radio, Inc., 2/15/89.  
 K20CL Ketchum, ID. Sun Valley Radio, Inc., 1/11/89.  
 K41CO Moscow, ID. American TV Network, Inc., 2/3/89.  
 K52DD Osburn, ID. Mountain TV Network, Inc., 2/8/89.  
 W23AT Mokena, IL. Edwin B. Johnson, 1/13/89.  
 W54BE Sugar Grove, IL. Waubonsee Community College, 2/1/89.  
 W12CB Fort Wayne, IN. Kevin Solberg, 1/10/89.  
 K56EB Salina, KS. Local Communications, 2/6/89.  
 K67EQ Topeka, KS. Robert H. Hanson, 1/11/89.  
 W24AS London, KY. Kentucky Authority for Educational TV, 2/8/89.  
 W20AJ Owensboro, KY. Robert H. Steele, 1/12/89.  
 W66BC Shepherdsville, KY. Altes Ellipee, Inc., 1/11/89.  
 K52CQ Baton Rouge, LA. Capital Community Television, 2/8/89.  
 K65EF Baton Rouge, LA. Great Oaks Broadcasting Corporation, 1/12/89.  
 K40CM Bogalusa, LA. Mountain TV Network, Inc., 2/6/89.  
 K57EP Lake Charles, LA. Spectrum Media, 2/3/89.  
 W46BH Fitchburg/Leominster, MA. Greenburger/Acton Rights Associates, 2/8/89.  
 W13BV Springfield, MA. Harvard Broadcasting, Inc., 1/11/89.  
 W44AP Leonardtown, MD. Satellite Video Broadcasting, 2/1/89.  
 W41AY Waterville, ME. Mt. Kathadin Television, Inc., 1/10/89.  
 K43CS Erhard, MN. Rural Services of Central Minnesota, Inc., 1/10/89.  
 K31CG Olivia, MN. Renville County TV Corporation, 1/10/89.  
 W22AS Grenada, MS. William E. Morgan, 2/6/89.  
 W66BE Grenada, MS. The New York Times Broadcasting Service, Inc., 2/6/89.  
 K30CZ Whitefish/Kalispell, MT. Lawrence P. O'Shaughnessy, 1/11/89.  
 W46BF Sanford, NC. T. B. Buchanan, 1/11/89.  
 K35CJ Alliance, NE. Alliance Publishing Company, Inc., 1/11/89.  
 K45CK Hyannis, NE. Mountain TV Network, Inc., 2/3/89.  
 K59DP Steel City, NE. Mountain TV Network, Inc., 2/8/89.  
 W07CE Atlantic City, NJ. South Jersey Radio, Inc., 1/13/89.  
 W25AW Trenton, NJ. Zantech, Inc., 2/8/89.  
 K16BW Las Cruces, NM. Carroll McCarthy, 1/11/89.  
 K39CB Santa Fe, NM. Payvision Communications, 2/3/89.  
 K45CL Taos, NM. Mountain TV Network, Inc., 2/8/89.  
 K48CX Tucumcari, NM. Mountain TV Network, Inc., 2/8/89.  
 K52CJ Hawthorne, NV. Mountain TV Network, Inc., 2/3/89.  
 K43CT Reno, NV. Kidd Communications, 1/11/89.  
 W10BX Endwell/Endicott, NY. Monica Kimble, 2/8/89.  
 W38BA Sea Cliff, NY. Sea Cliff Broadcasting Company, 1/17/89.  
 W32AQ Dayton, OH. Millard V. Oakley, 1/11/89.  
 W67CA Lima, OH. Lima Television Company, 1/26/89.  
 K22CN McAlester, OK. Retherford Publications, Inc., 2/6/89.  
 K66DF Stillwater, OK. Mountain TV Network, Inc., 2/8/89.  
 K65EJ Rogue River, OR. Better Life Television, 1/11/89.  
 K52DE Salem, OR. Family Television, Inc., 2/8/89.  
 W50BA Bellefonte, PA. Eastern Broadcasting Corporation, 2/8/89.  
 W20AP Mansfield, PA. Moreland Broadcast Associates, 1/12/89.  
 W69CE Towanda, PA. The New York Times Company, 2/15/89.  
 W20AN Washington, PA. Abacus Broadcasting, 1/4/89.

W21AR Bayamon, PR. Juan Carlos Matos Barreto, 1/11/89.  
 W52AV Newport, RI. Perry Communications, Inc., 2/6/89.  
 K31CD Canadian, TX. C. L. & O. Translator System, Inc., 2/3/89.  
 K13VN Corpus Christi, TX. Texas Television, Inc., 2/1/89.  
 K47DF Corpus Christi, TX. South Texas Public Broadcasting System, 1/11/89.  
 K58DG Jasper, TX. Mountain TV Network, Inc., 2/6/89.  
 K30CS Lufkin, TX. Channel America LPTV Holdings, 2/3/89.  
 K48DE Spearman, TX. Mountain TV Network, Inc., 1/11/89.  
 W51BH Gloucester, VA. Lee Gordon Bowen, 1/11/89.  
 K52DC Colville, WA. Mountain TV Network, Inc., 2/8/89.  
 K17CJ Yakima, WA. Ronald Alan Theodore Bevins, 1/11/89.  
 W39AZ Parkersburg, WV. Brightness Ministries, Inc., 1/11/89.

#### PROPOSED CONSTRUCTION PERMITS

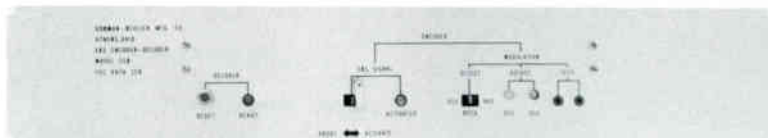
The following LPTV and TV translator applications have been accepted for filing and are not mutually exclusive with any other pending applications. If no petitions to deny these applications are filed, they will be granted.

Ch. 18, Anchorage, AK. Fireweed Television.  
 Ch. 34, Cottonwood, AZ. Yavapai College.  
 Ch. 28, Flagstaff, AZ. Howard F. Roycroft.  
 Ch. 66, Nogales, AZ. Carroll McCarthy.  
 Ch. 40, Parker, AZ. John F. Craven, Jr.  
 Ch. 23, Tucson, AZ. Ponyland Broadcasting Company.  
 Ch. 31, Tucson, AZ. Ponyland Broadcasting Company.  
 Ch. 26, Lancaster, CA. Robert D. Adelman.  
 Ch. 24, Northridge, CA. California State University.  
 Ch. 52, San Martin, CA. KTEH-TV.  
 Ch. 65, Santa Barbara, CA. Ichthys Ministries, Inc.  
 Ch. 8, Sacramento, CA. Kidd Communications.  
 Ch. 21, Tahoe City, CA. Page Enterprises, Inc.  
 Ch. 14, Cedaredge/Paonia, CO. Delta County.  
 Ch. 5, Lumber City, GA. Newsouth Broadcasting Corporation.  
 Ch. 54, Kailua, HI. Ka'ikema Lani TV Corporation.  
 Ch. 13, Kaneohe/Kailua, HI. King Broadcasting Company.  
 Ch. 67, Hagerman, ID. Hagerman Translator District.  
 Ch. 69, Hagerman, ID. Hagerman Translator District.  
 Ch. 22, Preston, ID. William L. Armstrong, III.  
 Ch. 49, Louisville, KY. South Central Communications Corporation.  
 Ch. 14, Pikeville, KY. Black Media Associates.  
 Ch. 48, Frederick, MD. Great Trails Broadcasting Corporation.

Ch. 38, Calais, ME. Bangor Communications, Inc.  
 Ch. 38, Camden, ME. Capitol Television, Inc.  
 Ch. 51, Biloxi, MS. Russell Communications.  
 Ch. 68, Charlotte, NC. Trinity Broadcasting Network, Inc.  
 Ch. 53, Waterville Valley, NH. Skisat.  
 Ch. 26, High Bridge, NJ. Christos Broadcasting Corporation.  
 Ch. 58, Long Beach, NJ. New Jersey Public Broadcasting Authority.  
 Ch. 44, Mahwah, NJ. New Jersey Public Broadcasting Authority.  
 Ch. 34, Alamogordo, NM. KOAT Television, Inc.  
 Ch. 36, Alamogordo, NM. KDBC-TV.  
 Ch. 69, Albuquerque, NM. Frederick W. Finn.  
 Ch. 10, Portales, NM. Holsum, Inc.  
 Ch. 45, Shiprock, NM. Regents of the University of New Mexico.  
 Ch. 25, Las Vegas, NV. Terry Zick.  
 Ch. 35, Monticello, NY. Catskill Mountain Broadcasting.  
 Ch. 13, Beachwood, OH. TV 31, Inc.  
 Ch. 49, Canyonville, OR. Sunshine Television, Inc.  
 Ch. 59, Grants Pass, OR. Inspiration TV of Southern Oregon.  
 Ch. 8, Prineville, OR. King Broadcasting Company.  
 Ch. 20, Carbondale, PA. George W. Kimble.  
 Ch. 35, Hazleton, PA. The Diocese of Scranton.  
 Ch. 28, Somerset, PA. Somerset Newspapers, Inc.  
 Ch. 50, Wilkes-Barre, PA. Broadcast Data Corporation.  
 Ch. 26, Williamsport, PA. Northeastern Pennsylvania Educational TV Association.  
 Ch. 30, Williamsport, PA. WBRE-TV, Inc.  
 Ch. 68, Columbia, SC. Carolina Christian Broadcasting, Inc.  
 Ch. 11, Hendersonville, TN. Richard C. Goetz and Lisa A. Goetz.  
 Ch. 48, Nashville, TN. Ken Jacobsen.  
 Ch. 46, Beaumont, TX. Davar Ministries, Inc.  
 Ch. 46, Childress, TX. Red River Valley Translator TV Association, Inc.  
 Ch. 48, Childress, TX. Red River Valley Translator TV Association, Inc.  
 Ch. 52, Childress, TX. Red River Valley Translator TV Association, Inc.  
 Ch. 31, Fort Worth, TX. American Christian TV Systems, Inc.  
 Ch. 32, Pampa, TX. Blacks Desiring Media, Inc.  
 Ch. 39, East Carbon County, UT. Carbon County.  
 Ch. 29, Richmond, VA. Capitol Broadcasting Company, Inc.  
 Ch. 48, Winchester, VA. Ruarch Associates.  
 Ch. 53, Pownal, VT. University of Vermont and State Agriculture College.  
 Ch. 58, Bellingham, WA. Cypress Cathedral.  
 Ch. 28, Wheeling, WV. Turnpike Television.  
 Ch. 35, Torrington, WY. Western Publishing Company.

*continued*

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- Ch. 23 Jefferson, NC. Fred Cassard Miller, Jr.
- Ch. 68 Pembina, ND. WDAY, Inc.
- Ch. 45 Hyannis, NE. Mountain TV Network, Inc.
- Ch. 59 Steele City, NE. Mountain TV Network, Inc.
- Ch. 52 Clinton, NJ. New Jersey Public Broadcasting Authority.
- Ch. 25 Trenton, NJ. Zantech, Inc.
- Ch. 21 Farmington, NM. San Juan Non-Profit TV Association.
- Ch. 39 Santa Fe, NM. Payvision Communications.
- Ch. 53 Silver City, NM. The Church of The Crosses, Inc.
- Ch. 08 Taos, NM. KOAT Television, Inc.
- Ch. 45 Taos, NM. Mountain TV Network, Inc.
- Ch. 46 Tucumcari, NM. UHF TV Association.
- Ch. 48 Tucumcari, NM. Mountain TV Network, Inc.
- Ch. 52 Hawthorne, NV. Mountain TV Network, Inc.
- Ch. 53 Laughlin, NV. Clark County School District.
- Ch. 41 Mercury, NV. Communications Engineering, Inc.
- Ch. 50 North Shore Lake Tahoe, NV. Circle L, Inc.
- Ch. 05 Silver Springs, NV. Channel 5 Public Broadcasting, Inc.
- Ch. 15 Verdi, NV. Channel 5 Public Broadcasting, Inc.
- Ch. 10 Endwell, NY. Monica Kimble.
- Ch. 21 Ogdensburg, NY. David James Alteri.
- Ch. 22 McAlester, OK. Retherford Publications, Inc.
- Ch. 66 Stillwater, OK. Mountain TV Network, Inc.
- Ch. 36 Merlin, OR. Oregon Broadcasting Company.
- Ch. 52 Salem, OR. Family Television, Inc.
- Ch. 50 Bellefonte, PA. Eastern Broadcasting Corporation.
- Ch. 69 Towanda, PA. The New York Times Company.
- Ch. 50 Wilkes-Barre, PA. Broadcast Data Corporation. M/B

### MetroNet Scheduled For April Launch

MetroNet, a new programming network targeted to the LPTV industry, will be launching in April, according to Brooks McCarty, president of the service. Right now, MetroNet owns some 950 hours of half-hour programming and a film library of 207 pictures.

Initial plans are to offer 50 hours of taped programming a month, increasing to 200 hours per month over the next year. By the end of the summer, said McCarty, the network will be using satellite delivery. Affiliate fees will be \$250 monthly to start.

"We really want to be a major player in this industry," said McCarty. "We're well-funded, and we feel that we're going to make an impact." He added that the network wanted eventually to affiliate with "200 to 300 stations."

The company, which is traded over the counter, presently has assets of \$3 million, according to McCarty. M/B

## Portland's LPTV-24

*continued from front page*

Portnoy conducted a massive telephone survey of over 900 households in the Greater Portland metropolitan area. From the results of this survey, he and his staff determined the viewers' programming preferences.

The next step was to assemble a "Program Advisory Board" made up of Portland-area citizens who, together, represent a large cross-section of the population. The Board then met to review the survey's findings. Portnoy wanted to know, from the standpoint of each board member, exactly what the survey had to say. The round-table discussion that ensued helped to interpret the survey so that the largest number of viewers could be satisfied.

Then, taking his directions from the Board, Portnoy programmed Channel 24. The resulting program line-up is an example of some interesting concepts in using community involvement to build audience interest.

Viewers have a chance to voice their opinions on the weekly call-in "Ask the Manager." Channel 24's cameras cruise the streets of Portland, gathering responses to the weekly "Soapbox" question. And the local audience really gets into the act on "The Portland Independents," a weekly half-hour program highlighting locally produced videos. These videos are usually done by university communications students or area high school students. However, because Portnoy feels so strongly about public access to the airwaves, he will air home-made videos, sent to him by viewers. "We put on everything," he said, "whatever our viewers want to share with the audience."

Portnoy rounds out the rest of his line-up with two films each night. The first film, a classic movie, is preceded by a cartoon and local newsreel and hosted by a well-known Portland radio celebrity, Bob Walker. The products of local business sponsors are highlighted in a "live billboard"-type ad with Walker announcing.

Following the classic movie, Channel 24 airs one hour of the International Television Network. ITN programs such as "France Today" and "South Africa Now" have yielded Channel 24 most of its positive feedback and critical praise. Because Portland is a seaport, it tends to be a very cosmopolitan city, Portnoy explained, and there is much interest in international programming.

Then the station runs the "Critic's Choice" movie which is either an off-beat American film or a foreign film with subtitles. There has also been a good deal of positive feedback on the "Critic's Choice." M/B

Other locally originated programming includes a news magazine show, run three times per week, highlighting the arts and entertainment activities around the city. The show covers everything going on from classical ballet to the Chippendale male dancers.

In order to expand upon the magazine, Channel 24 runs a half-hour performance piece twice weekly, also highlighting the arts and entertainment. Because dance is very popular in Portland, this show originally focused on segments of either ballet or jazz dance performances. Now, in response to viewer feedback, the show is beginning to cover local music concerts and theatre presentations.

"It is important to remember," said Portnoy of his LPTV station, "that you are not programming just another independent. Your station needs to be unique. You need to offer programming that other stations can't afford to do."

Portnoy brings his own unique personal history of broadcasting and cable experience to Channel 24. Born in Brooklyn, NY, he holds a degree in electronic technology from the University of Hartford in Connecticut. He has worked in New England radio and television for over 20 years—in management, engineering, production, announcing, promotion and sales. And, throughout, his major interest has been the application of new technology in the community. One of Portnoy's early ventures was a radio station, which he operated with the goal of offering listeners more responsive programming. This year, WHCN-FM is celebrating its twentieth anniversary.

At Channel 24, all the station employees get involved in promoting the local image. The nightly sign-off usually features the master control technician reading a live announcement. From time to time, the cameras visit the studio to give the viewer a "guided tour" of the facilities.

Portnoy wants his audience to know that there are real people behind the image on their screens. In fact, he encourages them to call the station anytime, and they do—the station received five to ten calls a day during its first month on the air. "At our last staff meeting, I made sure that it was understood that, no matter what is going on at the station, we drop EVERYTHING for a phone call from a curious viewer," he said.

Portnoy's advice to new LPTV operators is simple: Find out what the audience is looking for and put it on the air. It is also important to take some programming risks. "Your program niche is going to be different in every market," he explained, "but it is crucial to provide for your audience." M/B

# Classifieds

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**LPTV construction permit**, channel 25, 1000 watts UHF, Miles City, MT. Paul Bailon, (406) 232-5626.

**Used Bogner BB-UO**, channel 54 antenna. Allonas Communications, Inc. Contact Bill Allonas at (419) 562-3830.

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## Felker Honored With Gold Medal

The Federal Communications Commission's highest award for distinguished service, the Gold Medal, was presented in December to Alex D. Felker, chief of the Mass Media Bureau.

A gold medal is awarded each year to an employee for sustained extraordinary accomplishments related to the mission and objectives of the FCC. Felker was cited for superior executive qualities. Under his guidance, the Bureau has prepared nearly 200 Commission actions and has processed record levels of applications, according to an agency news release. NWB

## Anti-Trafficking Proposal Denied

The Federal Communications Commission has decided not to review its dismissal of an earlier petition to restore the anti-trafficking policy and impose a five-year holding rule. The request was filed jointly by the Office of Communication of the United Church of Christ, Action for Children's Television, and the Legal Defense and Education Fund of the National Organization of Women.

The Commission said that the free trade in broadcast properties since the three-year rule was eliminated in 1982 has not hurt the public interest, and that the petitioners had not presented any arguments that would merit a new look at the earlier decision. NWB

## World Wide Bingo Announces New Productions

Jack Hampton, founder and president of World Wide Bingo, Inc., recently announced an exclusive agreement between World Wide Bingo and Caper Entertainment, Inc. of New York to produce and market Spanish language Bingo shows and promotions internationally.

He also announced a new television promotion game called "CASH CARD" which is based on the "SCORECARD" game that the NBA's Utah Jazz ran during time-outs last season. "CASH CARD" is designed to play during movie breaks or other short time periods, and "has really caught the attention of the television industry," according to Hampton.

"SCORECARD" has been renewed by the Utah Jazz for another season, and, as a result of its success with the NBA, four major league baseball teams are negotiating rights for the 1989 season.

The company is also developing a special bingo game for American Indian reservation bingo parlors. NWB

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