

The LPTV Report

News and Features for the Community Television Industry

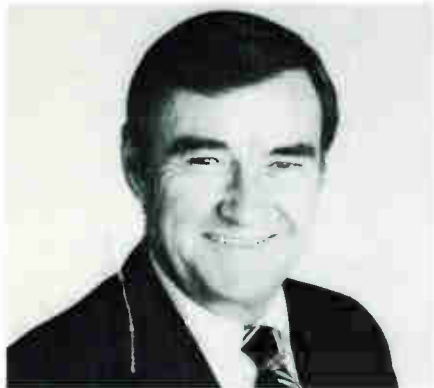
NATPE '88

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February 1988

"I'd Rather Be A Program Director" — An Interview With Joe Loughlin



Joe Loughlin

—by Jacquelyn Biel

He is genuinely nice. And he knows the business of television inside out. And his favorite jobs are programming and promotion.

The former vice president and general manager of Chicago's superstation WGN-TV is the new executive director of the Community Broadcasters Association Programming Cooperative. And the CBA couldn't have found a better person for the job.

Starting his career in 1954 as news director for stations in Tampa and Nash-

ville, Joe Loughlin spent three years with WCBS in New York City, then joined Gaylord Broadcasting's WVTU, Channel 18 in Milwaukee as VP/GM, bringing the station from a struggling new UHF to the leading independent in the market. In 1981 he moved on to Denver to head Tribune Broadcasting's KWGN and then in 1983 moved to Tribune's WGN.

But after four years in Chicago—years of respectable profit increases despite nearly tripled cable penetration and the arrival of two new Chicago independents—Loughlin stepped down. At 57, he wanted to start smelling the roses. And most of all he wanted to devote his time to the two areas he liked best—programming and promotion.

That was when John Kompas, CBA president, called him to talk about the CBA's then embryonic plans for a programming cooperative that would bring high-quality product to LPTV stations across the country at prices in line with their budgets.

It was the opportunity Loughlin had been waiting for.

We wanted to find out more about this interesting man who, like many others, has been captivated by the pioneer spirit of LPTV. Here is what he said.

LPTV Report: When you took over at WGN, you introduced a new promotional theme called "Chicago's Very Own." You also substantially increased local programming. What effect did these changes have?

Loughlin: When I joined the station, it was already strong in the market. So be-

continued on page 3

The SECOND ANNUAL DIRECTORY of LPTV Programming Suppliers

Looking for programming? With more and more LPTV stations signing on the air, the hunt is accelerating for good programming at affordable prices.

Here are the companies who responded to this year's survey. Some were listed last year, some are new. But all have priced their product for LPTV, and they are ready to do business with YOU.

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Sherman Oaks, CA 91403
Contact: William D. Morrison
Partner
(818) 981-4344
Eastern Sales Office: (203) 655-4426
Type of payment: Cash
Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Features/Packages, Series/First-run, Series, Sports, Specials, Variety/Music, Concerts, Children's
Sample titles: "Body Buddies" (health), "King of Kensington" (sitcom), "Bill Burrud's 'Wonderful World of Travel'" (first-run travel series), "The Froo-

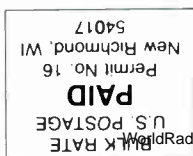
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In Our View

The word is out. The programming market is a buyer's market, and a lot of excellent product is available—if you know where to look. Overbuying in the pre-syndication market and barter sales to stations have left a lot of good stuff on the shelves just waiting to be picked up. Programming production, especially by small companies, has grown in response to the demand generated by the increasing number of television outlets of the past several years. And international programming for the English-speaking audience is beginning to trickle into the States, to the delight of the highbrow crowd.

As in the past, LPTV stations are hunting for programming that appeals both to the audience and to the pocketbook. And this year, our Annual Programming Directory includes 82 companies. That's eighteen more than last year, not counting some who have dropped out.

Surprisingly, very few of them are networks. The costs of getting a network up and running seem to have quelled most attempts so far to start something new, even though most LPTV stations would like nothing better than to have a steady source of good programming for their viewers. What we need is a programming

Santa with bright shiny product and bottomless pockets.

What we're getting is almost as good. The Community Broadcasters Association programming cooperative, under the able direction of Joe Loughlin, is starting slowly—"We're not going to over-promise," insists Joe. But, judging from the response of both stations and syndicators, the CBA venture has every potential of exceeding the annual revenues of the PBS program co-op by several times. What it's going to take is the support of a nuclear group of stations—how many is uncertain yet at this point—and willingness on the part of syndicators to try the new mechanism.

If there is a time, it is time for this. It sure would be nice to have an operable programming distribution system in place when all those new window stations sign on! And that, folks, won't be too long from now.

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Our Readers' Comments

Just received eight back issues of *The LPTV Report*. I'm enjoying every page!

What else can I say other than "Sign me up!"

Gerry Hoepfner

BON MOT

It's always good to be bigger than something you don't trust.

Tom Snyder, on dogs, WLS (AM), January 5, 1988.

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Interview: Loughlin

fore we launched a promotional campaign, we did some intensive market research; and the "Chicago's Very Own" theme and the way that we developed it was the result of our research.

Very simply, the people of Chicago told us what our market position was and why—it was their "very own" station. We built that concept into the new promotional theme and fed it right back to the viewers.

WGN was also perceived to be the most local of the Chicago television stations, so we fed that "local" image back in our promotional campaign and tried to support it by increasing the amount of local programming we were doing—which was already substantial.

When we rechecked a couple of years later, we found that the recognition of the station as Chicago's "very own" had just about doubled. We asked why, and the people said, "Because it's part of Chicago," a phrase right out of the theme song. We kept feeding stuff to them, they kept feeding back it to us, and I warned our general manager not to fool with that process. "Chicago's Very Own" was the right theme for our station.

By contrast, when I went out to Denver, the people said there was no energy, no perception of the station. We had no constituency to alienate. So we created a theme for the station out of whole cloth. No matter what we did, we figured we weren't going to alienate anybody because nobody had any preconceived ideas about what the station was. In Chicago, the image was already there; we just had to find it and feed it back to the viewers.

LPTV Report: Let me ask you, how important do you think market research is for an LPTV station?

Loughlin: I think it's critical for any station, I really do. I think one of the first things LPTV operators are going to have to do is to get out there and gather comments about their stations. When we started thinking that way here in Milwaukee at Channel 18, that's when we started to grow and take off.

You have to know your market. And I don't care whether you get to know it by going out and walking your coverage area personally or by hiring a firm to do it for you. You have to do market research, because otherwise you can waste a lot of money. I've seen stations that have spent hundreds of thousands of dollars on promotion that actually worked against them.

LPTV Report: What did they do wrong?

Loughlin: In one of the markets I was in, the NBC station did a heavy promotion of its news hardware. But every time they ran a spot promoting their boats, planes, trains, choppers, and all that stuff, the public would say something like, "Oh, the ABC affiliate got a new helicop-

ter!"

The ABC station was using the equipment angle in *their* promotions; they already had that ground, they owned it. So when their competitor started talking about equipment, the public thought they were looking at a spot for a competing station. The NBC station was actually helping their ABC opposition.

LPTV Report: How do you promote programming?

Loughlin: This sounds real basic, but it's true. You have to figure out who the audience is that you're going after, pick the spots on your own air that will reach that audience most effectively, and make sure the spots are designed to appeal to that audience.

If you're promoting a show that appeals to both young women and children, maybe you want to use two different levels of spots, one for kids and one for the young adult female. If you have the luxury and the money, particularly with a start-up station, try to find a promotional medium in addition to your own station where you can reach the audience that you're after.

LPTV Report: Many of the new LPTV stations have very small promotion budgets. Where should they put that promotion money—behind local programming, syndicated product, or the station?

Loughlin: Well, I'm a firm believer in what is now a cliché—that people watch programs, not stations. So, I would always put my money behind my strongest programming, whether it be local or syndicated.

You can't generalize about which to promote more: it depends on your market. If you've got a hot local show, by all means promote that. If you don't, but you've got a syndicated show that you think everybody is going to like, then promote that. Promote your strength.

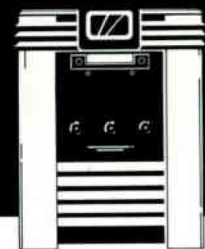
As far as outside promotion is concerned, try to work out some kind of barter deal. Maybe you can give away some of your time and get access to taxi cab tops. Maybe you could do something with outdoor. I think with outdoor, you'll want to hit with one of your best shows, your call letters, and your channel number—because you're new in town and people don't know you're there until you tell them.

Put cards in the drug store window. Trade on something with the local McDonald's, so that your call letters and your programs—especially your kids' stuff—are on, say, their place mats. The more you can get your call letters, channel number, and programming out in front of the public, the better off you are.

LPTV Report: When radios sell time, they sometimes use gimmicks and contests to create store traffic, because the local merchant responds to store traffic. Would that type of selling work for LPTV?

Loughlin: I see no reason why it wouldn't. In fact, in the last four or five

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years, maybe longer, hundreds of millions of advertising dollars, television advertising dollars, have gone into promotional stuff. It has sucked an awful lot of money out of regular television.

There is every reason in the world that LPTV stations should take advantage of any kind of promotional device they can. If I were operating an LPTV, I'd sponsor a Little League softball team. I'd put T-shirts on anything that moved and maybe a few that didn't move, just to get my name associated with things the community likes.

You have to keep in mind that some of the established stations don't do that because they feel they don't have to. They've got the numbers, the automatic news pies, the sports things that bring tons of money. They don't bother with community involvement. It's the new operators who ought to do that kind of stuff.

I recall a show we did years ago in

Milwaukee. We made our first sale to a brewery, not because breweries advertised on TV back then but because this brewery, which had a brand new product, could give away 50 six-packs of the new product to people who were on the show every week. They stayed with us for eight years after that, not for the advertising but for the promotion we could give them.

LPTV Report: *Can you name half a dozen or so promotional strategies that really work?*

Loughlin: It's hard to generalize. There certainly are classic forms of promotion, but I'm accustomed to operating with the specifics of a given situation. You find a situation and you ask what you can do to take advantage of it—and, lo and behold, you come up with a promotional concept that works.

That's not much of an answer, but when you're operating a broadcast station, those opportunities hit you on the head

eight times a day—if you'll leave your mind open and be smart enough to recognize them.

And part of leaving your mind open is letting the people at your station know that if they've got an idea they should surface with it. Even if you turn them down nine out of ten, the tenth idea may be the one that really puts you on the map.

Everybody has to get involved. Nobody has sole access to the right promotional ideas—or any other ideas for that matter.

LPTV Report: *That leads into my next question, managing people. You have managed staffs of hundreds. In your experience, what is the key to keeping people productive, motivated, and happy?*

Loughlin: Well, I think I've learned this particularly over the past six to eight years: People are all the same. The person who sweeps out the front steps of the station and the sales manager who's making \$70,000 a year are motivated by precisely the same thing. There is not one iota of difference between them. What you have to do is clarify what you're trying to do with your station and then let everybody fit into the plan.

Let people set their own standards. You tell them what the parameters of the job are, and then once a year sit down with them individually and negotiate. Tell each one what you think he or she ought to accomplish in the next year, and also find out what *they* think they should accomplish. More often than not, their standards will be a lot higher than anything you will set for them—almost without question.

Then say, "OK, if you'll do that, I'll be happy with you and you'll get a raise." And tell them what the raise will be!

Or give a bonus. I prefer a bonus. I prefer to give people minimal increases but let them make a hell of a bonus at the end of the year, not because I'm being gracious, but because they've earned it by doing what they said they would do.

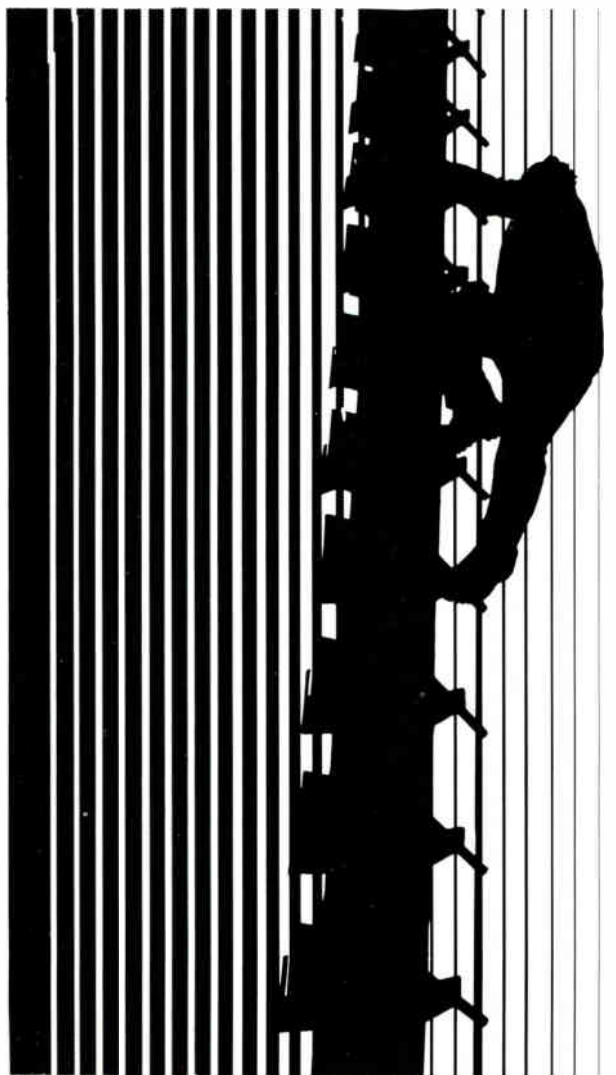
And then leave them alone. Let them make their mistakes. You have to be in charge, there's no question about that. But to the extent that you can, let them be in control of their own destiny. The whiners and complainers will leave because they don't want to be responsible for themselves like most people do. And with the people who stay, you'll have a hell of a staff.

LPTV Report: *What is the most important thing an LPTV general manager can do to increase sales?*

Loughlin: Well, you start with the programming. So even if you're not showing big numbers in the ratings book, you're getting people to talk about you. If people are watching you, the retailers in your coverage area will know it. Believe me, they'll know it!

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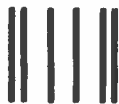
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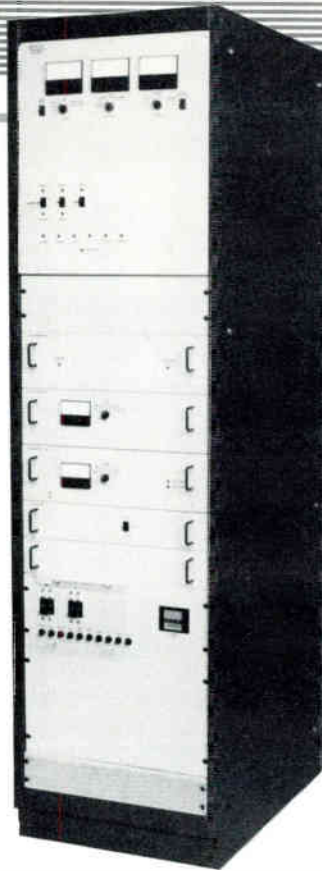
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doesn't know they can't do it. And you have to have a bunch of people who will go out and make the cold calls and not be too proud to call on the drug store operator and the mom and pop grocery store.

You may have to start with nickels and dimes and dollars. But local is where you are going to make your money. You can't sit around waiting for General Motors to discover you when you're just getting started. Local is where it's at, whether you're a full power station or an LPTV. You need aggressive people who are going to go out and fight for every dollar. And they're going to have to sell creatively, because they're not going to have numbers to talk about at first.

LPTV Report: *What is the relative importance of Arbitron or Nielsen numbers versus a station's own surveys? How can an LPTV station make its own surveys credible to advertisers?*

Loughlin: I believe in creativity, and I think anybody who puts him or herself in the advertiser's seat and then comes to that advertiser with information that is meaningful to him—that person will make sales.

Look at radio, especially those that aren't the top stations in the market. How do those stations survive? They survive with sales people who go out and sell more than a number in the book. They sell a concept. They sell the station. They sell themselves.

In the early days at Channel 18 we went

to radio stations to get our sales people, because radio people were accustomed to selling without numbers. We did that even when we did have numbers, because there are certain retailers out there who aren't interested in ratings. They don't want to fool around with it. They don't understand it. They don't want to understand it. They think it's a lot of hocus-pocus.

So, you're going to have to sell without numbers for a long time. It can be done because people in radio have been doing it for years. A lot of people in independent television have been doing it for years, too.

LPTV Report: *What are the elements of the perfect local program?*

Loughlin: This is tough to define. What works in one market may not work in another. One of the first rural area LPTV stations did a veterinary show that knocked 'em off the charts. Now there's somebody who knows how to reach his audience and what they're interested in!

We put something together here in Milwaukee called the "Bowling Game." A lot of people laughed at it, but the thing was one of the highest rated prime time shows in American television for the better part of ten years. And the reason was real simple: In Milwaukee, the number one winter recreation for 18-49 year old adults is bowling. Number two is watching television. So you put those two to-

gether and how the hell can you miss?

Actually, the beauty of that show was that it was a people-watching show. People tuned in to watch people like themselves have fun. Incidentally, that show, when I left in 1981, cost only half of the syndicated show that it had replaced.

LPTV Report: *You have been in television since 1954. What parallels do you see between early independent full power TV and LPTV today? What differences?*

Loughlin: The things that people are saying to LPTV operators now are precisely the things that people, including friends of mine, said to me 20 years ago when we were getting Channel 18 cranked up: "Nobody can get the station." "Nobody wants to watch a UHF station." "Nobody wants to watch all that old programming." "Nobody wants to buy it." "It'll never work." "It's a waste of time." And believe me, it was tough to keep your spirits up back in those days.

Now 20 years ago is a long time, but it isn't ancient history. Today Channel 18 is very much a part of the Milwaukee market; the market wouldn't be the same without it. It was strong enough to attract a second and then a third and then a fourth and fifth independent competitor. So, it just shows you.

The LPTV people have to think, "What I've got here is a television station. I can reach people. If I give them the kind of

continued on page 19



CBA Comment

—by Lee Shoblom

These words will be in the nature of a CBA membership request. At the time of this writing, I have just returned from the CBA Board meeting in Chicago. This all-day session gave me much to talk about, and I will do so—in following columns. Membership, however, is of paramount importance right now, especially in light of our upcoming convention in October.

The significant numbers of new stations on the air, and the new construction permits being granted daily, mean it's time to get moving on CBA membership. CBA relates so directly to our businesses, that it is vital that we expand our membership base. CBA has been and is doing many things that benefit every LPTV station in the country, be it protecting the interests of LPTV in the regulatory and legislative arenas, procuring programming, building our image in the press, and so on. But we need the money to grow and build as the LPTV industry grows and builds.

Very frankly, there has not been a really aggressive membership recruitment because CBA is so short-handed right now. However, we have formed a committee that will be restricted to just this one activity—a vitally important one. Soon we will be conducting a telephone "blitz" similar to the highly successful "blitz" sessions conducted by state associations and the National Association of Broadcasters. If you're not already a member

of CBA, you will be getting a very persuasive phone call extolling the virtues of CBA membership and telling you why the time is ripe, right now, to join. The monies raised will help pay for the services of our attorney, our public relations firm, and for other activities vital to the continued success of LPTV.

We are being quoted regularly in major trade publications. We're being cited in FCC filings. We are very high profile, thanks to the fine efforts of Bob Bernstein and his staff at March Five, and we have to stay that way if our image is to continue on the upswing. Our legal activities also must continue, not only for the benefit of our stations but simply to keep LPTV in the thoughts of those who make communications policy.

Do you get my message?

We need you and we need your money. We need your input and we need your involvement. You and your station are very important to us. With a large station membership, we can truly say that we represent the LPTV industry. And with your membership money we can enhance your business, your industry, and inevitably your bottom line.

Thanks to those who are already station members. And thanks to those suppliers who have become associate members. Your support feels very, very good!

To the rest of you—we'll be looking for your check!

K/B

LPTV Broadcasters Like CBA Programming Co-op Plans, Says Survey

The Community Broadcasters Association's plans for a programming cooperative are meeting with approval from the majority of commercial LPTV operators, according to the preliminary results of a recent survey conducted for the CBA by Kompas/Biel & Associates, Inc. Of the 63 initial respondents, 46 favor the formation of a co-op, and 43 would use a co-op if it were up and running.

Movie packages were the most requested programming, with 46 stations saying they would buy them. Thirty-nine stations want sports, 39 would buy mysteries, 35 would buy children's programs, and 34 want sit-coms and news. Also popular were documentaries (32), science fiction (30), action-adventure hours (30), game shows (28), interview programs (24), old off-network programs (22), police dramas (23), and old variety shows (20).

Forty stations said they would air programming and specials produced by other LPTV stations if they were made available to the co-op. Nineteen stations have such programming available.

Currently, according to the survey, more than 85% of the stations purchase cash or barter syndicated programming, most spending \$2,000 or less a month. One station reported spending \$10,000 or more on programming monthly.

Thirty-six stations own or lease a personal computer, and 32 would use the PC to purchase directly from a bulletin board of program choices and to communicate with other LPTV stations.

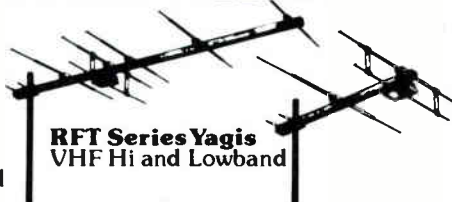
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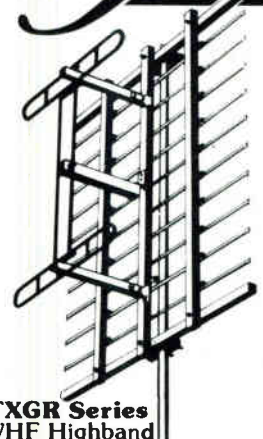
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by State and Territory
February 1988**

	Licenses	CPs*
ALABAMA	4	14
ALASKA	10	24
ARIZONA	11	28
ARKANSAS	4	20
CALIFORNIA	27	28
COLORADO	11	26
CONNECTICUT	0	3
DELAWARE	1	2
WASHINGTON, DC	0	1
FLORIDA	14	44
GEORGIA	4	29
HAWAII	1	8
IDAHO	5	20
ILLINOIS	2	15
INDIANA	6	17
IOWA	4	33
KANSAS	4	45
KENTUCKY	2	13
LOUISIANA	2	25
MAINE	2	10
MARYLAND	1	1
MASSACHUSETTS	2	4
MICHIGAN	2	14
MINNESOTA	14	40
MISSISSIPPI	9	7
MISSOURI	4	48
MONTANA	12	41
NEBRASKA	3	22
NEVADA	12	12
NEW HAMPSHIRE	0	2
NEW JERSEY	2	3
NEW MEXICO	7	36
NEW YORK	13	20
NORTH CAROLINA	3	21
NORTH DAKOTA	1	16
OHIO	3	22
OKLAHOMA	13	21
OREGON	15	28
PENNSYLVANIA	4	11
RHODE ISLAND	0	1
SOUTH CAROLINA	0	11
SOUTH DAKOTA	2	18
TENNESSEE	7	23
TEXAS	23	101
UTAH	15	21
VERMONT	1	3
VIRGINIA	4	14
WASHINGTON	5	16
WEST VIRGINIA	1	3
WISCONSIN	9	15
WYOMING	18	38
GUAM	1	0
PUERTO RICO	1	3
VIRGIN ISLANDS	0	1

TOTALS: Licenses: 321
Construction Permits: 1045

*Construction Permits

Kompas/Biel & Associates, Inc.

Directory

continued from front page
zles" (children's puppets, first-run), "New Zoo Revue" (children's), "The Houndcats and the Barkleys" (animation), "Hank Williams, Jr. Special," "Mar-tial Arts Theater" (also available in Spanish), film classics, horror films, feature films.

ASN Television

101 Little Oak Lane
Altamonte Springs, FL 32714

Contact: Arlene Ross
Director, Affiliate Relations
(305) 774-8441

Type of payment: Barter, Cash & Barter
Type of programming: Action/

Adventure, Docu-drama, Documenta-ries, Drama, Educational, Family, Fashion, Features/Packages, Game Shows, Magazine/Talk, Mini-Series, Series, Spe-cials, Sports, Variety/Music.

Sample titles: "Neat Stuff" (magazine/talk), "The Annual North American Pro Kick-off."

Associated Press Broadcast Services

1825 K Street, NW, Suite 615
Washington, DC 20006

Contact: Wendell Wood
Director of Station Services
(202) 955-7200

Type of payment: Cash
Type of programming: Features/
Packages, News/News Stories (available in video or wire service).

Associated Production Music

888 Seventh Avenue, 12th Floor
New York, NY 10106

Contact: Jerry Burnham
East Coast Sales Manager
(212) 977-5680

Type of payment: Cash & Lease
Type of programming: Production
Music Library.

Sample titles: "Broadcast One CD Music Library," "Themes & Shepherds Bush," "Coombe Library of Re-recorded Hit Songs."

Associated Television International

650 N. Bronson, Suite 100
Hollywood, CA 90004

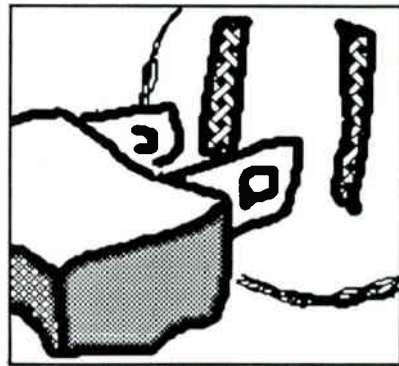
Contact: John Campbell Collins
Vice President, Marketing
(800) 874-0025

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Children's, Educational, Family, Fashion, Features/
Packages, International, News/News
Stories, Program Inserts/Shorts, Reli-
gion, Series, Series/First Run, Series/Off
Network, Specials, Sports, Variety/
Music.

Sample titles: "Boredom Busters" (low budget action features), "Serendipity Singers," "Jackpot Bingo" (interactive), "Paul Ryan Show" (celebrity one on one).

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HOLLYWOOD
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BizNet

U.S. Chamber of Commerce
1615 H Street, NW
Washington, DC 20062

Contact: Frank Allen Philpot
Syndication Manager
(202) 463-5834

Type of payment: Barter
Type of programming: Magazine, talk, public affairs, live call-in
Sample titles: "It's Your Business" (weekly public affairs on business and economics), "Ask Washington" (live call-in).

Blair Entertainment

1290 Avenue of the Americas
New York, NY 10104

Contact: Len Giarraputo
Sr. Vice President/General Sales Mgr.
(212) 603-5990

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Action/
Adventure, Animated, Comedy, Drama,
Family, Features/Packages, Game
Shows, International, Magazine/Talk,
Program Inserts/Shorts, Series, Series/
First-run, Sports.

Centaur Distribution Corporation

342 Madison Avenue, Suite 714
New York, NY 10173

Contact: Joanne Melton
Sales Representative
(212) 867-1700

continued

Type of payment: Cash
Type of programming: Animated, Program Inserts/Shorts, Series. **Sample titles:** "Strange Paradise" (gothic soap opera with occult theme), "Rocket Robinhood" (animated space adventure), "Max, the 2000-Year-Old Mouse" (educational/entertainment inserts).

Center One Video Productions, Inc.

1706-D Capital Circle, NE
 Tallahassee, FL 32308

Contact: David W. Murray
 President
 (904) 656-7000

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Documentaries, Educational, Specials, Sports.

Sample titles: "Deep South Sports Review" (pregame shows), "S.E.C. & Metro Conference Sports," "Dinner Music With Marvin Goldstein" (music—pop, modern, classical).

Channel America

24 W. 57th Street
 New York, NY 10019

Contact: David Post
 Chairman
 (212) 262-5353

Type of payment: Barter, Cash & Barter, Free

Type of programming: Fashion, Features/Packages, Game Shows, Magazine/Talk, Program Inserts/Shorts, Series/First run, Stage Plays.

Sample titles: "Runaway Club" (new trends/on location), "Vista" (general interest), "Star Club" (films).

Note: Certain first-run shows are exclusively for LPTV.

Charisma Productions

32 East 57th Street, 20th floor
 New York, NY 10022

Contact: James W. Grau
 President
 (212) 832-3020

Type of payment: Cash

Type of programming: Animated, Docu-drama, Documentaries, Series, Series/First-run, Series/Off-network, Specials, Sports, Computer-generated special effects

Sample titles: "Down-Home USA" (country folk and bluegrass music series), "Sky's the Limit" (comedy/variety), "America Sings" (music series), "The Melting Pot" (cooking), "The Sacred Space" (world religions), "Upstairs at Xenon" (interviews).

Children's Television International

8000 Forbes Place, Suite 201
 Springfield, VA 22151

Contact: Ray V. Gladfelter
 President
 (703) 321-8455

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Documentaries, Drama, Educational, Family, Features/Packages, International, Program Inserts/Shorts, Series, Series/Off-network, Instructional Series for primary, middle and secondary school levels. Free catalog available.

CJM Productions

43 Music Square East
 Nashville, TN 37203

Contact: Jeff Mosely
 President
 (615) 242-8960

Type of payment: Barter
Type of programming: Religion, Variety/Music.

Sample titles: "Music Row Profile," "Southern Gospel on the Row."

Classic Films International

5241 Cleveland Street, Suite 113
 Virginia Beach, VA 23462

Contact: Joseph Clement
 President
 (804) 499-9263

Type of payment: Barter, Cash & Barter
Type of programming: Action/Adventure, Animated, Cartoons, Comedy, Documentaries, Drama, Family, Features/Packages, International, Magazine/Talk, News/News Stories, Religion, Series, Specials, TV Classics.

Country Music Television

c/o Direct Distribution
 2096 Edgumbe Road
 St. Paul, MN 55116

Contact: Patrick F. Dolan
 President
 (612) 642-4558

Type of payment: Cash, Cash & Barter
Type of programming: Variety/Music.

The Creative Department

148 Sumac Street, Suite 300
 Philadelphia, PA 19128

Contact: Carl Daikeler
 President
 (215) 487-3825

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Type of payment: Barter
Type of programming: Magazine/Talk, Sports, Stage Plays, Variety/Music
Sample Titles: Bally's Atlantic Pro Racquetball Series, "The Adventures of the Bandwagon" (weekly half-hour highlighting rock bands in affiliate towns), "Not Just Another Weekend!" (weekly dating and entertainment advice show), "Tee-time" (pro golf host shoots a different course each week with celebrity guests).

Darino Films

222 Park Avenue South
New York, NY 10003

Contact: Ed Darino
(212) 228-4024

Type of payment: Cash (discounts for LPTV)

Type of programming: Animated, Family, Shorts, Special Effects

Sample titles: "Fillers Show" (animation), "Guri, the Young Gaucho" (family film), high-tech effects, backgrounds, and other image enhancement tapes.

Fishing the West

P.O. Box 46
Oregon City, OR 97045

Contact: Lana Coon
National Syndication
(800) 523-0927

Type of payment: Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Family, Series, Series/First-run, Sports.
Sample titles: "Admiralty Island" (shot in Alaska), "Chicago Trout and Salmon," "Chandeleur Redfish & Specs" (shot in Louisiana), "Rodman Reservoir Bass" (shot in Florida).

Fishing Texas

8918 Tesoro Drive, Suite 200
San Antonio, TX 78217

Contact: Alan Warren
(512) 822-5642

Type of payment: Barter

Type of programming: Sports
Sample title: "Fishing Texas" (26 week half-hour barter series. Award winning outdoor program).

FNN/Teleshop

2525 Ocean Park Blvd.
Santa Monica, Ca 90405

Contact: Christopher Taylor
(213) 450-2412

Type of payment: Free

Type of programming: Home Shopping.

Four Star International, Inc.

2813 West Alameda Avenue
Burbank, CA 91505-4455

Contact: Robert F. Neece
Vice President, Domestic Sales
(818) 842-9016

Type of payment: Cash

Type of programming: Action/

Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-drama, Documentaries, Drama, Features/Packages, International, Series, Series/Off-network, Specials, Variety/Music.

Sample titles: "Wanted: Dead or Alive" (Steve McQueen series), "The Big Valley," "The Achievers" (famous lives), 400+ feature films.

Fox/Lorber Associates, Inc.

432 Park Avenue South
New York, NY 11229

Contact: Robert Miller
Sales Manager, Eastern Region
(212) 686-6777

Type of payment: Cash, Barter

Type of programming: Comedy, Docu-Drama, Drama, Features/Packages, Series/First-Run, Specials, Sports, Variety/Music.

Sample titles: "The Elvis Collection," "U.S. Pro Ski Tour," "Fox/Lorber's Greatest Hits" (suspense dramas), "Trail-blazers" (45 Westerns from the 40's), "Romance Theatre" (romance dramas), "Great Performers" (variety), "Young Duke" (John Wayne westerns), "Legacy of a Dream" (Martin Luther King documentary), "Classic All-Stars" (movies from the 1940's), "Country" (four music specials).

G. Marie Productions

97 South Greenmount Avenue
Springfield, OH 45505

Contact: Gina Holland
Executive Producer
(513) 322-6349

Type of payment: Barter

Type of programming: Series (30-minute weekly cooking series), Specials (minority focus).

Sample title: "AIDS: The Color-Blind Disease."

GPN

P.O. Box 80669
Lincoln, NE 68501

Contact: Stephen C. Lenzen
Associate Director
(800) 228-4630

Type of payment: Cash

Type of programming: Family.

Grass Roots Television Network

4200 Bluff Lane
Sugar Loaf Village
Cedar, MI 49621

Contact: Jay S. Gierkey
Producer/President
(616) 228-5015

Type of payment: Cash

Type of programming: Educational, Family, Magazine/Talk, Series/First-run.

Sample titles: "People Power."

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Burbank, CA 91504

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CENTER ONE VIDEO

1706-D Capital Circ. N.E.

Tallahassee, FL. 32308

Contact: Mary Jane Hopkins
National Marketing Director
(818) 848-5800

Type of payment: Free

Type of programming: Family, Magazine/Talk, Religion, Specials.

Sample titles: "FORUM," "Search," "A New Beginning," "Innervation."

Hemingway Broadcasting Company

Suite 1000, Kennecott Building
Salt Lake City, UT 84133

Contact: Mike Hemingway
President
(801) 237-1776

Type of payment: Barter, Cash & Barter

Type of programming: Animal/Nature/Outdoors, Family, Home Shopping, News/News Stories, Series, Sports.

Hit Video USA

1000 Louisiana, Suite 3500
Houston, TX 77002

Michael Opelka
VP of Network Operations
(713) 650-0055

Type of payment: Cash & Barter

Type of programming: Contemporary Music Videos.

Sample titles: "Countdown USA" (weekly), "Women In Rock," "Hit Video USA Dance Jam," "The New Music Review."



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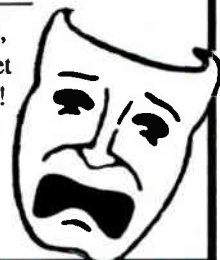
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5241 Cleveland St., Suite 113
Virginia Beach, VA 23462

(804) 499-9263



IFEX Films

201 West 52nd Street
New York, NY 10019
Contact: Christopher Wood
Executive Vice President
(212) 582-4318

Type of payment: Cash & Barter
Type of programming: Animated, Educational, Family, International (foreign language films with English subtitles).

INN—The Independent News

220 East 42nd Street, 10th Floor
New York, NY 10017
Contact: Barbara Mortimer
Director/Affiliate Relations
Dennis Gillespie, Jr.
Director/Station Sales
(212) 210-2400

Type of payment: Cash, Barter
Type of programming: Features/Packages, Magazine/Talk, News/News Stories, Program Inserts/Shorts
Sample titles: "The Christian Science Monitor Reports," "Nighttime Edition" (primetime news), "USA Tonight Primetime Newsbriefs," "Election 88 Convention News Service."

International Film Exchange, Ltd.

201 West 52nd Street
New York, NY 10019
Contact: M. R. Rappoport
President
(212) 582-4318

Type of payment: Cash & Barter
Type of programming: Animated, Cartoons, Documentaries, Features/Packages, International, Program Inserts/Shorts, Variety/Music.

Ivy Entertainment

165 West 46th Street, Suite 414
New York, NY 10036

Contact: Josh Tager
Vice President
(212) 382-0111

Type of payment: Cash
Type of programming: Action/Adventure, Animated, Cartoons, Comedy, Documentaries, Drama, Educational, Family, Features/Packages, International, Program Inserts/Shorts, Series, Series/First-run, Series/Off-network, Specials, Variety/Music.

Jim Owens & Associates, Inc.

1525 McGanock Street
Nashville, TN 37203
Contact: Jim Owens
President
(615) 256-7700

Type of payment: Cash & Barter
Type of programming: Magazine/Talk (entertainment).
Sample titles: "Crook & Chase" (magazine/talk about entertainment industry), "Weekend Crook & Chase" (entertainment industry review).

Jimmy Houston Outdoors

P.O. Box 26
Lake Tenkiller, Hwy. 82
Cookson, OK 74427
Contact: John Storjohann
Associate Producer
(918) 457-4112

Type of payment: Barter
Type of programming: Animal/Nature/Outdoors, Series (fishing experiences from North, Central, and South America).

Joseph Green Pictures Company

200 West 58th Street
New York, NY 10019
Contact: Joseph Green
President & Sales Manager
(212) 246-9343

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Action/Adventure, Comedy, Drama, Features/Packages, Series.

The Kay Arnold Group

34 Kramer Drive
Paramus, NJ 07652
Contact: Kay Arnold
President
(201) 652-6037

Type of payment: Cash
Type of programming: Animal/Nature/Outdoors, Comedy.
Sample titles: "The World Outdoors" (series), "Kay's Crazy Comics."

King Features Entertainment

235 East 45th Street
New York, NY 10017
Contact: Maureen Smith
Promotion Manager
(212) 682-5600

Type of payment: Cash
Type of programming: Cartoons, Features/Packages, Magazine/Talk, Program Inserts/Shorts, Series.

K-Twin Communications, Inc.

1069 Tenth Avenue, SE
Minneapolis, MN 55414
Contact: Jack I. Moore
President & General Manager
(612) 338-1912

Type of payment:
Type of programming: Documentaries, Educational, Features/Packages, Music
Sample titles: Light Jazz Concert Series—jazz, new age, and pop jazz concerts.

Larry Harmon Pictures Corporation

650 North Bronson Avenue, Suite 303
Los Angeles, CA 90004

Contact: Jerry Digney, Dan Harris
(213) 463-2331

Type of payment: Cash, Cash & Barter
Type of programming: Cartoons, Variety, Live-action Bozo the Clown wrap-arounds in which Bozo hosts local independent stations' animated program blocks.

Sample titles: "Bozo Cartoon Library," "Bozo's 3-Ring Schoolhouse" (with live audience), "Bozo's Big Top" (with live audience), "Laurel & Hardy Cartoon Library."

The Latham Foundation

Latham Plaza, Clement & Schiller
Alameda, CA 94501

Contact: Dick Burns
Marketing & Development
(415) 521-0920

Type of payment: Free

Type of programming: Animal, Nature, Outdoors, Educational, Family, Series.

Sample titles: "Withit" (animals).

The Learning Channel

1414 22nd Street, NW, Suite 200
Washington, DC 20037

Contact: John McLaurin
Director of Marketing
(202) 331-8100

Type of payment: Cash

Type of programming: Animal/Nature/Outdoors, Docu-drama, Documentaries, Educational, Family, Fashion, International, Magazine/Talk, Mini-Series, News/News Stories, Series/First-run, Series/Off-network, Specials, Variety/Music, Hi-tech informational tele-conferences and tele-courses in computers, math, physics, history, GED courses, and SAT/ACT review.

M & M Syndications, Inc.

1000 Laurel Oak Corporate Center,
Suite 108

Voorhees, NJ 08043
Contact: Joan Martin
Station Sales
(609) 784-1177

Type of payment: Barter, Cash & Barter

Type of programming: Family, Magazine/Talk, Series/First Run, Specials, Variety/Music.

Sample titles: "The All New Record Guide," "The Country Record Guide," "Night Moods With Melba Moore," "Hollywood Talks With Paul Ryan."

M. K. Thomas & Co.

155 North Michigan, Suites 511 and
512

Chicago, IL 60601
Pamela Hargrave
Vice President/Director of Sales
(312) 819-1100

Type of payment: Barter

Type of programming: Variety/Music, Comedy, Family

Sample titles: "New Hot Tracks" (music videos and special segments), "Colors of Success" (comedy).



"Hard Winter," from GPN.

Majestic Entertainment

217 W. Alameda Avenue
Burbank, CA 91502

Contact: Scott A. Hancock
VP/Program Sales
(818) 848-1368

Type of payment: Barter, Cash & Barter

Type of programming: Animated, Cartoons, Comedy, Documentaries, Family, Features/Packages, Specials, Sports, Variety/Music.

Maryland Public Television

1167 Bonita Avenue
Owings Mills, MD 21117

Contact: Kathy Lawson
Program Marketing Director
(301) 356-5600

Type of payment: Cash

Type of programming: Docu-drama, Documentaries, Features/Packages, Performing Arts.

Sample titles: "Hodge-Podge Lodge" (children's nature show), "The Messiah" (Christmas special).

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 Oregon City, OR 97045
 Lana Coon: 1-800-523-0927
 Charles Goodloe: 1-800-223-4662

MBS Program Syndication

1161 York Avenue
 New York, NY 10021

Contact: Peter Bovis
 President
 (212) 688-3887

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Cartoons, Comedy, Documentaries, Family, Series, Sports.

Mediacast Television

1645 Des Plaines Road
 Des Plaines, IL 60018

Contact: Tom Edinger
 President
 (312) 298-1300

Type of payment: Cash & Barter

Type of programming: Sports (motor-sports).

Sample titles: "Great American Mystery Cars," "War of the Monster Trucks."

Mighty Minute Programs

840 Battery Street
 San Francisco, CA 94111

Contact: Andrew Meblin
 Director of Operations
 (415) 788-1211

Type of payment: Cash, Cash & Barter

Type of programming: News/News Stories, Program Inserts/Shorts.

Sample titles: "Joe Carcione—The Greengrocer" (75-second news reports

about selection, storing, and preparation of fresh fruits and vegetables).

Modern TV

5000 Park Street, North
 St. Petersburg, FL 33709

Contact: Pat Swonger
 Director of Marketing
 (800) 237-8913

Type of payment: Free

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Comedy, Docu-drama, Documentaries, Drama, Educational, Family, Fashion, Features/Packages, International, Program Inserts/Shorts, Religion, Series, Specials, Sports.

Monitor Television International

342 Madison Avenue, Suite 832
 New York, NY 10173

Contact: Deborah Rivel
 General Manager
 (212) 953-2044

Type of payment: Barter

Type of programming: News/News Stories.

Sample title: "The Christian Science Monitor Reports" (international news program).

Mother Basilea Films

9849 North 40th Street
 Phoenix, AZ 85028

Contact: Sister Adaiiah
 Mother Basilea Films Representative
 (602) 996-4040

Type of payment: Free

Type of programming: Program Inserts/Shorts, Religion, Series, Specials, :30 and :60 PSA's, Holiday PSA's for Thanksgiving, Christmas, Easter.

Sample titles: "Fill All the World with Songs of Praise," "Daily Discoveries," "God Lives and Works Today," "When God's Heart Breaks with Love," "God Lives and Works Today," "Life's Deepest Meaning."

New Visions

P.O. Box 599
 Aspen, CO 81612

Contact: Allison S. Cooley
 Distribution Director
 (303) 925-2640

Type of payment: Barter

Type of programming: Specials, Sports.

Sample titles: "Cowboy Up" (rodeo), "All the King's Horses" (the Budweiser Clydesdales), "Bag the Limit" (Texas deer), 7 different Colorado ski shows.

NSC-TV

4613 Parkway Commerce Blvd.
 Orlando, FL 32808 **Contact:** Don Youngs

(305) 291-6706

Type of payment: Free

Type of programming: Action/Adventure, Cartoons, Comedy, Home Shopping, Series/Off Network, Sports.

Sample titles: "Amos 'n Andy," "Racket Squad," "The Avengers."

Olympic Entertainment Group, Inc.

17030 Ventura Blvd.
 Encino, CA 91316

Contact: Dominic Orsatti
 CEO

(818) 501-8399

Type of payment: Cash, Cash & Barter

Type of programming: Animated, Comedy, Docu-Drama, Educational.

Sample title: "American Black History" (series).

Olympus Television, Inc.

14724 Ventura Blvd.
 Sherman Oaks, CA 91403

Contact: George Mitchell
 President

(818) 788-7877

Type of payment: Cash

Type of programming: Features/Packages, Series/First Run, Series/Off Network, Sports.

Orbis Communications

432 Park Avenue South
 New York, NY 10016

Contact: Leslie Learner, Listings

David Spiegelman

VP, Station Sales
 (212) 685-6699

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Cartoons, Comedy, Documentaries, Family, Features/Packages, Game Shows, Magazine/Talk, Series, Series/First Run, Specials.

Sample titles: "Love Court," "Public People/Private Lives," "Kidsongs," "Spiral Zone," "Headlines On Trial."

Outdoor Encounters

518 Dawson Street
Thunder Bay, Ontario P7A 3W2

Contact: Kevin Geary
Marketing Director
(807) 345-5510

Type of payment: Barter, Cash & Barter

Type of programming: Animal/Nature/Outdoors, Documentaries, Program Inserts/Shorts, Series, Sports.

Pearson International

13455 Ventura Blvd., Suite 227
Sherman Oaks, CA 91423

Contact: Arnie Frank
President
(818) 907-5769

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Comedy, Documentaries, Drama, Educational, Family, Features/Packages, Religion, Series/Off-network, Variety/Music.

Sample titles: "Success in the Eighties" (interviews), "Bubblics" (animated pre-school series), "Trial of Sir Walter Raleigh" (drama), "Contact" (UFO sightings), "Spike Jones Series" (Black and white music classics).

Peregrine Film Distribution, Inc. (formerly American National Enterprises, Inc.)

9229 Sunset Blvd., Penthouse Suite
Los Angeles, CA 90069

Contact: Jack Swindell, Southeastern Sales

Milt Strasser, Eastern Sales
Lindsay Dudevoir, Western Sales
Scott Lanker, Midwestern Sales
(213) 859-8250

Type of payment: Cash & Barter

Type of programming: Action/Adventure, Animated, Documentaries, Drama, Family, Features/Packages, Series/First-run, Specials

Sample titles: "Improv Tonite" (stand-up comics from Hollywood's Improv Club), "Footlight Follies" (traditional vaudeville first-run strip), "Double Takes: The Spectacular World of Guinness Records" (26 first-run half hours hosted by David Frost), "Dynamagic" (10 first-run animated features), "Reels of Fortune" (15 first-run feature films), "Warriors" (12 first-run martial arts/action films), "Alice's Adventures in Wonderland." NOTE: "Warriors" and "Reels of Fortune" available through Robert Muller of Muller Media, Inc.

Producers Marketing Group, Ltd.

36 West 44th Street
New York, NY 10036

Contact: Terry Lynch
Vice President/Sales Manager
(212) 302-6300

Type of payment: Cash, Barter

Type of programming: Features/Packages, Program Inserts/Shorts, Specials.

Sample titles: Kung-fu features, "Holiday Hints" (Christmas inserts), "Road to the White House" (inserts), "Sounds From the 60's" (music specials), "Sweet Land of Liberty" (salute to the Statue of Liberty).

Raycom Entertainment

7546 DeVista Avenue
Los Angeles, CA 90048
Peter Lenz
(213) 851-7667

Type of payment: Cash

Type of programming: Specials, Sports.

Sample titles: "Elvis' Graceland," "Killers at the Box Office," "Night Creatures," "The Lords of Hollywood," "The Innocent of Hollywood."

Robert Rosenheim Associates

P.O. Box 366, White Hollow Road
Sharon, CT 06069

Contact: Robert Rosenheim
President
(203) 364-0050

Type of payment: Cash

Type of programming: Family, Features/Packages.

Sandra Carter Productions, Inc.

44 West 63rd Street
New York, NY 10023

Contact: Sandra Carter Collyer
President
(212) 246-0600

Type of payment: Cash, Barter

Type of programming: Documentaries, Educational, Fashion, Program Inserts/Shorts, Series/First-run.

Sample titles: "Women of the World" (documentary, 7 1-hour programs), "Tax Tips" (inserts), "Chapter in Black American History" (inserts), "Eight Days of Chanukah" (inserts), "20th Century Women" (inserts), "R/X for your Health" (inserts).

Seeburg Music Satellite Network

5706 New Chapel Hill Road
Raleigh, NC 27607

Contact: Bonnie Sullivan
National Sales Coordinator
(800) 334-1561

Type of payment: Cash

Type of programming: Lifestyle contemporary instrumental music, Lifestyle adult contemporary music. *continued*

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Sherry Grant Enterprises

17915 Ventura Blvd., Suite 208
Encino, CA 91316

Contact: Sherry Grant
President

(818) 705-2535

Type of payment: Cash

Type of programming: Program
Inserts/Shorts.

Sample titles: "Something You Auto
Know," "The Quality of Life," "Holiday
Sales Boosters," "21 Days of America,"
"We The People."

Teacher Productions

251 N. El Molino
Pasadena, CA 91101

Contact: Gregory Schmidt
Producer/Director

(818) 796-6413

Type of payment: Cash, Cash & Barter
Type of programming: Documentaries,
Family, Specials, Stage Plays.

Sample titles: "Easter Is Special,"
"Michael, My Brother" (award winning
documentary).

TelAmerica Broadcast Network

11811 W. Olympic Blvd.
Los Angeles, CA 90064

Contact: Ken Joyce
VP of Affiliate Relations
(213) 473-4556

Type of payment: Affiliate Flat Rate

Type of programming: Action/
Adventure, Animal/Nature/Outdoors,
Animated, Cartoons, Comedy, Docu-
Drama, Documentaries, Drama, Educa-
tional, Family, Fashion, Features/
Packages, Game Shows, Home
Shopping, Magazine/Talk, Mini-Series,
News/News Stories, Program Inserts/
Shorts, Series, Series/First Run, Series/
Off Network, Specials, Sports, Stage
Plays, Variety/Music, Interactive.

Telecast, Inc.

P.O. Box 1607
Aiken, SC 29802

Contact: Randy Davidson
Syndication Director
(803) 648-9537

Type of payment: Barter

Type of programming: Series (home
gardening, landscaping).

Sample titles: "The Weekend Gar-
dener."

The Television Distribution Company, Inc.

41 Rampasture Road
Hampton Bays, NY 11946

Contact: L. P. O'Daly
President
(516) 728-4741

Type of payment: Barter

Type of programming: Comedy, Docu-
mentaries, Game Shows, Sports.

Sample titles: "Grand Prix All-star
Show" (teen sports stunts), "Champi-
ons: World's Greatest Athletes."

Television Syndications

230 West Alabama, North, #410
Houston, TX 77006

Contact: Tom Thuman
President
(713) 526-6176

Type of payment: Cash

Type of programming: Cartoons, Docu-
mentaries, Features/Packages

Sample titles: Vintage music from the
60's and 70's, "New Accelerator"
(present and future of transportation).

Tempo Television

P.O. Box 702160
Tulsa, OK 74170

Contact: Affiliate Sales Department
(918) 496-3200

Type of payment: Free



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NEWPORT, TENNESSEE
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TelAmerica
Broadcast Network

Type of programming: Animal/Nature/
Outdoors, Classic Movies, Educational,
Family, International, Magazine/Talk,
Religion, Specials, Sports, Variety/Music.

Tomwill Entertainment

4621 Cahuenga Blvd.
Toluca Lake, CA 91602
Contact: Jim Rokos or Tom Keller
(818) 769-0883

Type of payment: Cash
Type of programming: Sports.
Sample title: "Super Sports America."

Tootlevision Satellite Network

P.O. Box 1600
Tahlequah, OK 74465
Contact: Harry Tootle
(918) 458-0676

Type of programming: Variety.

Trinity Broadcasting Network

P.O. Box A
Santa Ana, CA 92711
Contact: Jane Duff
Vice President
(714) 832-2950
Type of payment: Free
Type of programming: Religion.

The Video House, Inc.

201 North Hollywood Way, Suite 202
Burbank, CA 91505
Contact: Walter Segalo
President
(818) 954-9559
Type of payment: Cash & Barter
Type of programming: Magazine/Talk
(women).
Sample titles: "Women's Journal."

Video Jukebox Network

3550 Biscayne Blvd., Suite 711
Miami, FL 33137
Contact: Steve Peters
President
(305) 573-6122

Type of payment: Viewer interactive
(viewer pays)
Type of programming: Music Videos.

VTS Music

White Oak Manor
P.O. Box 1168
Arden, NC 28704
Contact: Steve, Kim, Tony, or John
(704) 684-9680

Type of payment: Cash
Type of programming: Production
music—images, backgrounds, themes,
custom packages.

William Winckler Productions

4383 Winnetka Avenue
Woodland Hills, CA 91364
Contact: Robert Winckler
Sales Manager
(818) 700-1530
Type of payment: Cash



"Japan: The Changing Tradition," from GPN.

Type of programming: Animated,
Cartoons, Features/Packages, Children's.
Sample titles: "The King Who Had No
Heart," "I've Got a Tiger," "Honesty is
the Best Policy," "Tekkaman the Space
Knight."

World Wide Bingo, Inc.

P.O. Box 2311
Littleton, CO 80161
Contact: Rich Ludvigsen
Executive Vice President
(303) 795-3288
Type of payment: Cash, Cash & Barter
Type of programming: Game Shows
(TV bingo).
Sample title: "\$10,000 BINGO" (can
be locally originating).

WW Entertainment

205 East 42nd Street
New York, NY 10017
Contact: Bruce Casino
Director/Eastern Sales
(212) 661-3350
Type of payment: Cash
Type of programming: Action/
Adventure, Comedy, Drama, Features/
Packages, Game Shows, International,
Series/First-run.
Sample titles: "Black Belt Theater"
(martial arts features), "The Best of
Groucho" (130 30-minute episodes of
Groucho Marx).

Zoli Teleproductions

P.O. Box 485
Palmer Lake, CO 80133
Contact: Janice Lloyd
Vice President, Marketing
(303) 481-4980
Type of payment: Barter
Type of programming: Animal/Nature/
Outdoors, Family, Features/Packages,
Series, Series/First-run, Specials, Rodeo.
Sample titles: "Rodeo Sports Page." 

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First Volume Of CBA White Papers To Be Published In April

The Community Broadcasters Association has announced that Volume 1 in the White Paper Series will be distributed to members in April.

The CBA White Paper Series is an on-going publication of informative and explanatory papers and articles by suppliers to the LPTV industry. Geared to the new broadcaster, the Papers are designed to provide in-depth but easily understood explanations of key concepts in engineering, operations, programming, and other areas of LPTV broadcasting.

Volume 1 comprises papers by Eastman-Kodak, Prime Image, Bogner Broadcast Equipment, the Broadcast Promotion and Marketing Executives, EMCEE, and the law firm of Arent, Fox, Kintner, Plotkin & Kahn.

Each volume of the White Papers will be distributed free of charge to CBA members. Non-members may purchase copies by calling the CBA offices at (414) 781-0188.

"Saks Fifth Avenue" Of Home Shopping Buying LPTV Outlets

Robert J. Murley, president of Video Marketing Network, Inc., a Sarasota, FL firm, is buying LPTV construction permits in hopes of building a network of outlets for his new home shopping service, which he calls the "Saks Fifth Avenue" of home shopping. With fourteen stations in hand and options on another 121, Murley recently tested his concept over W59BI in Inverness, FL. "We're going to have a network of as many stations as we can get," he said.

Murley's other thirteen LPTV stations are located in Galtstown, AL; Portland, OR; Olean, NY; Dubuque, IA; Kankakee, IL; Columbus, IN; Milan, TN; Georgetown, SC; Columbus, MS; Galveston, TX; Hobbs, NM; Pinehurst, NC; and Sheboygan, WI. He is negotiating to buy two high power stations but describes high power TV as "not really our target."

Video Marketing Network's niche, according to Murley, is premium quality,

top-of-the-line merchandise. Each VMN product category is featured in a separate segment of the show—for example, "Toys 'n Things" (toys and games), "Video Collector's Club" (video tapes), "The Gift Shoppe" (unique gifts from around the world), and "Flair" (fashion clothing and furs).

After the network is profitable for two consecutive quarters, 5% of the pre-tax profit will be donated to a VMN Foundation, the proceeds from which will be used to support charities involved with cures for blindness, heart disease, cancer, and AIDS, education for the underprivileged, and prevention of hunger.

Murley is the former partner of Lowell "Bud" Paxson, founder of the highly successful Home Shopping Network. The two operated Full Circle Marketing, a reciprocal trade agency serving the television industry, before Paxson left to start HSN.

K/B



LPTV and the LAW

Whatever Happened To MUST-CARRY?

—by Peter Tannenwald

Cable carriage often means life or death for LPTV stations. That's why a December 1987 court decision invalidating the FCC's latest carriage rules brings my column back to cable once again, even though it may seem that I have already written more than enough about the subject.

You may recall that the original rules generally required a cable TV system to carry *all* available high power TV stations. This was true even for small systems with as few as 12 channels; the cable ended up having to devote all of its channels to broadcast signals and had no room left for cable-oriented services such as HBO, CNN and the like. The courts held those rules to be an unconstitutional infringement of cable operators' right to "speak" by choosing the material they distributed to their customers.

So the FCC went back to the drawing board and came up with new rules that continued to require the carriage of local broadcast signals, but under limits that generally left 75% or more of the channels on every cable system free from mandatory broadcast carriage. These rules were to expire in five years. Meanwhile, cable operators were required to offer their subscribers "A/B" switches so that they could switch easily between cable and outdoor antennas. Operators also had to tell subscribers how to use the switches, and cable installers were forbidden to dismantle outdoor antennas or recommend that they be removed.

Few Rules Mean Flexibility

As important as LPTV programming is to the local community, and despite the uniqueness of the programming of many LPTV stations, the FCC's rules have never required the carriage of any LPTV station, and they have required carriage of pure translators only under very limited circumstances. Nevertheless, the status of the cable carriage rules has always been important to LPTV operators, because the more channel capacity that is free from required carriage of high power stations, the more flexibility the cable operator has to negotiate a voluntary carriage arrangement with the LPTV operator. In other words, mandatory carriage of LPTV would be best, but without it, minimum carriage requirements usually benefit LPTV the most.

The new rules have now been struck

down by the Court, and here is why. The FCC justified the original cable rules as a way to preserve over-the-air broadcasting from destruction by cable. That approach was abandoned under the new rules on the theory that over-the-air broadcasting could survive without cable carriage if viewers kept their own antennas in service after subscribing to cable. The reason for continuing cable carriage requirements for five years was to allow a transition period so that the public, which had become accustomed to cable carriage of all local broadcast signals, could learn how to use antennas all over again the way they did before cable came along.

Court Says FCC Lacked Proof

The Court held that the FCC did not have adequate evidence either that consumers ever really expected cable systems to carry all local signals or that cable systems would in fact drop local signals if the mandatory carriage requirement were eliminated. The Court was not impressed with a study by the National Association of Broadcasters showing that few cable subscribers in fact maintain conventional antennas. It also noted that very few cable systems had abandoned broadcast carriage since the new rules were adopted. Therefore, the Court said, the FCC had not established a sufficiently important governmental interest to justify restricting the discretion of cable operators.

Moreover, the Court continued, even if the FCC had established a valid governmental interest, the rules went too far. The idea of a mandatory carriage requirement was acceptable, but the Court held that a five-year period was not necessary, because consumers could learn to use A/B switches in less time if they really cared about receiving additional signals.

So where do we stand now? As of this writing, the Court has not yet issued its formal mandate, so the FCC's rules are technically still in effect. We do not yet know what motions will be filed for reconsideration or stay of the decision or whether broadcasters will appeal to the Supreme Court. Activity in Congress is also possible.

When the Court's mandate is issued, no cable system will any longer be required to carry any broadcast signal. The status of the A/B switch rule, however, is not as clear. The FCC has asked the Court of

Appeals to clarify whether it intended to strike down only the carriage aspect of the rules or the A/B switch aspect as well.

What's Next?

Assuming that all aspects of the rules are ruled invalid, what will happen next? The Court has not ruled that no must-carry rule could ever be constitutional, so the FCC can try again. However, the Commission has not been enthusiastic about mandatory carriage rules during the past few years, so they may not want to take on yet a third legal battle in this area. Their decision may depend in part on whether or not Congress modifies the mandatory license that cable now has to carry broadcast signals. If cable systems continue to be able to carry broadcast stations under a compulsory license scheme, the FCC may once again try its hand at a mandatory carriage rule.

Meanwhile, my advice to LPTV operators is to put on your best face and persuade your local cable operator of the value and benefit of carrying your station, rule or no rule. The best time to make this effort is while the cable system has maximum discretion and the fewest restrictions—which may be right now.

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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... 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.

K29AX Winston, OR. Cascade Pacific Television Associates, 12/28/87.

K50AX Aberdeen, SD. Classic Video Systems, 12/28/87.

W68BN Fort Wayne, IN. Zonation Broadcasting, 12/28/87.

ASSIGNMENTS AND TRANSFERS

W67BA Dennis, MA. Assignment of license granted from Donald P. Moore d/b/a Cape Video Network to Cape Cod Television, Inc. on 12/3/87.

W24AI Michigan City, IN. Voluntary assignment of permit granted from BTU Associates to Trinity Broadcasting Network, Inc. on 12/15/87.

K55EK Little Rock, AR. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

W35AJ St. Petersburg, FL. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

W63BB Atlanta, GA. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

W20AF New Orleans, LA. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

W39AT Baton Rouge, LA. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

K55EN Austin, TX. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

NEW LPTV CONSTRUCTION PERMITS

The following parties received LPTV construction

permits on the dates shown. Station call sign and location are also given.

W13BP Waycross, GA. Mary L. Rivers, 12/2/87.
W07BY Morehead, KY. McKinley Walker, 12/4/87.

W36AL Carbondale, IL. Robert W. Sudbrink, 12/8/87.

W38AQ Lenoir City, TN. Knoxville Community Broadcasting, Inc., 12/8/87.

W68BW Lenoir City, TN. Knoxville Community Broadcasting, Inc., 12/8/87.

K23BK Nashville, AR. Samuel A. and Etheline W. Westbrook, 12/8/87.

K04NO Paul, ID. James D. Nordby, Jr., 12/8/87.
W28AJ West Haven, CT. Paging Associates, Inc., 12/8/87.

W36AO Palatine, IL. Edwin B. Johnson, 12/8/87.
W13BQ Portage, IN. Studio 5, Inc., c/o Thomas W. Tittle, 12/8/87.

K28CB Colstrip, MT. Rural Television System, Inc., 12/8/87.

K27CC Muskogee, OK. American Indian TV & Radio Network, 12/8/87.

K22BY Blythe, CA. Palo Verde Valley TV Club, Inc., 12/9/87.

K51CF Grand Junction, CO. Penny Drucker, 12/9/87.

K45CA Cape Girardeau, MO. Calvary Temple Church, Inc., 12/9/87.

-35— Carlin, NV. Carlin Television District, 12/9/87.

W14AQ Harrogate, TN. Lincoln Memorial University, 12/9/87.

W18AN Harrogate, TN. Lincoln Memorial University, 12/9/87.

K14HD Winslow, AZ. Katherine Estes Wilkerson, 12/15/87.

K26BF Goleta, CA. Guy S. Erway, Jr., 12/15/87.
K47CP Eureka, CA. Janet Roberts, 12/15/87.

K48CO Luana, IA. Mountain TV Network, Inc., 12/15/87.

K45CB Cedar Rapids, IA. Elbyvision, 12/15/87.
K36BW Thompson Falls, MT. Thompson Falls TV District, 12/15/87.

K47CQ Denison, IA. Mountain TV Network, Inc., 12/18/87.

W12BU Heiskell, TN. H. Earl Marlar, 12/18/87.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on December 11, 1987. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

Ch. 67, Mason City, IA. Midwest Radio-Television, Inc.

Ch. 48, Whitefish, MT. Lawrence O'Shaughnessy.

Ch. 61, Tallahassee, FL. Millard V. Oakley.

Ch. 40, Logan, UT. Spectrum Press, Inc.

Ch. 36, Charleston, SC. Media Properties.

Ch. 30, Jasper, TX. Mountain TV Network, Inc.

Ch. 38, Fairfield, TX. George E. Gunter.

Ch. 47, Nacogdoches, TX. Blacks Desiring Media, Inc.

Ch. 61, San Luis Obispo, CA. Alegria Broadcasting Corporation.

Ch. 23, Gadsden, AL. Impact Television Group, Inc.

Ch. 23, Morganton, NC. James Brown.

Ch. 32, Dayton, OH. Gaylord Broadcasting Company of Ohio.

Ch. 27, Fort Lauderdale, FL. J. Rodger Skinner, Jr.

Ch. 38, Jackson, WY. Mountain TV Network, Inc.

Ch. 63, Las Vegas, NV. The Hunter Partnership.

Ch. 47, Fort Walton, FL. Jose Armando Tamez.

Ch. 7, Orlando, FL. Michael Charles Dimick.

Ch. 8, Stuart, FL. New Florida Broadcasting Company, Inc.

Ch. 27, Indianapolis, IN. VideOhio, Inc.

Ch. 56, Rome, GA. TV Local, Inc.

Ch. 52, Stockton, CA. National Innovative Program Network.

Ch. 39, Castle Gardens, CA. Community Television.

Ch. 60, Rochester, MN. George Fritzinger.

Ch. 53, Huntsville, TX. Janet Roberts.

Ch. 58, Jackson, MS. Residential Entertainment, Inc.

Ch. 58, Storm Lake, IA. Mountain TV Network, Inc.

Ch. 59, Topeka, KS. Jeffco Broadcasting.

Ch. 43, Denison, IA. Millard V. Oakley. 

Call For Entries: 1988 Banff Festival

The Banff Television Festival has announced its 1988 television programming competition. The international competition is open to all films and programs made for television and shown for the first time between April 4, 1987 and April 1, 1988. Entries will be accepted in the following categories: Television Features, Limited (Mini) Series, Continuing Series, Drama Specials, Television Comedies, Social and Political Documentaries, Popular

Science Programs, Arts Documentaries, Performance Specials, and Children's Programs.

The Ninth Banff Television Festival will be held at Banff, in Canada, June 5-11, 1988. Competition rules and entry forms, as well as Festival registration materials, are available from the Banff Television Festival, Box 1020, Banff, Alberta, Canada, T0L 0C0, (403) 762-3060.

K/B

Interview: Loughlin

continued from page 5

programming they want to watch, they'll watch it. And over a period of time, I'll be successful."

LPTV Report: *Your experience has been with full power TV in large markets—Denver, Milwaukee, New York City, Nashville, and Chicago. The majority of LPTV stations operating today are in small to medium markets. How will your experience help you in your work with the CBA co-op and with LPTV stations?*

Loughlin: I learned a long time ago—and I really learned it here in Wisconsin as a member of the Wisconsin Broadcasters Association—that there is no essential difference between a mom and pop radio station with a staff of three or four people and a Milwaukee radio-TV AM/FM combination with 200 people. The essential rules of operating are the same.

I go back to what I said before: LPTV people have to think of themselves as people who are operating television stations. Forget about low power, UHF, VHF. I think some of the early successes will be radio operators who have branched out into LPTV; they will know how to operate a broadcast station lean and mean until they have the revenue coming in.

I really don't think there is essentially much difference between stations. A guy at the CBS television network told me

Newhouse Broadcasting Joins VJN Partners

Newhouse Broadcasting Corporation has acquired a one-third interest in VJN Partners. VJN Partners owns an option to purchase 3,500,000 shares of the 4,000,000 shares of stock in Video Jukebox Network, Inc. owned by Video Jukebox Network president Steve Peters. The purchase option expires May 29, 1988.

Newhouse Broadcasting, together with affiliates NewChannels Corporation, Metrovision, Inc., and Vision Cable Communications, operates cable television systems across the country.

Video Jukebox Network, Inc. offers a music video program service that en-

ables viewers to select the videos they want to watch by using the local telephone company's 976-Dial It service. It currently operates on four Florida cable systems and one LPTV—W10AX in Jacksonville, FL.

K/B

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George Gillett, chairman, the Gillett Group. In Channels, September 1987.

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that when I first went into news work out there. He said, "Joe, the main difference between WCBS-TV here in New York and WTBT-TV in Tampa is there are more of us and we've got more tape to shoot. That's the essential difference." And he was right.

When we started at WVTV in Milwaukee, I think we had a staff of about eight people and it never got bigger than 50 at the time that I was there.

LPTV Report: Let's talk about the CBA program co-op. How will it work?

Loughlin: I think at first it's going to be a kind of clearing house. We'll try to determine what the syndicators have to offer, and we'll transmit that information to the stations. As we get that information out to the stations and the stations start coming back and saying they're interested, at that point the syndicator would have to deal one on one with the individual stations. We would help the process to the extent that we could, but until we get to the point where we have immediate communication to the stations, through TWX or whatever, it's going to be difficult for us to be more than a clearing house.

I would hope that as the number of stations grows, and as we find out what their needs are—and assuming the stations can find a common ground as to the kind of programming they like—at that point perhaps we can act as a true co-op and actually start doing deals on behalf of 40 or 50 stations at a time. Now, how

long it will take to get there—I don't know. And I don't think we should be predicting how long it will take to get there because we don't want to over-promise and then come up with less than what we said we would do.

LPTV Report: Is there a minimum number of stations that you need in order to make the co-op work?

Loughlin: I think there is, but I don't know what that minimum is. When you say to a program syndicator, "I have 45 stations interested," their eyes light up. But the price per station they'd get would be much less than the price that a full power station would give them.

If the program unit price for an LPTV station is x, and the unit price for WVTV in Milwaukee is ten times that, then obviously we have to have ten times as many stations to equal WVTV. As we get deeper into it and more stations come on line, we'll begin to get an idea of just what we can do.

LPTV Report: How will you handle exclusivity clearances?

Loughlin: They'll have to be handled on an ad hoc basis. Some stations are in a wide area where there is no competition and exclusivity will not be a problem.

In other markets it could be a problem. But a station might be able to do a deal where they have programming on a non-exclusive basis—where in effect two stations have equal rights or partial rights to the same program. It has been done in the past, usually because of a price con-

sideration.

Some syndicators have already told me that they would be willing to do a low price deal with any station that could deal on a non-exclusive basis, whereby, if a better offer came along after six months or a year, some other station could come in and buy the program away from them. In certain circumstances, an LPTV operator might be willing to do this.

LPTV Report: What is your target for clearance of a program? How long will you keep the syndicator hanging on the wire?

Loughlin: One of the things we want to do is come back with quick answers for the syndicators, a quick yes or no. Since we'll have to rely on a mail and telephone process at first, I don't know how quick that will be, but I would hope we could give people an answer within a week, perhaps two—faster after we get some sort of electronic inter-connect going between the co-op member stations.

LPTV Report: How will the programming be distributed?

Loughlin: I think satellite distribution is the only way to go. It's a question of who will do it. If the syndicator is set up to do it, as a lot of the barter houses are, fine. If not, then the co-op will do its own satellite distribution.

Of course, we'd have to bicycle to stations that didn't have satellite receivers. But bicycling is really a lot of trouble.

LPTV Report: Will there be a time when first-run syndicated programming is offered to LPTV on a first-shot basis?

Loughlin: Yes. In fact, there are a couple of syndicators who say they'll be ready to do that within the next year—with a means of distributing.

LPTV Report: Are there any big deals in the making right now?

Loughlin: I don't think I should comment on that right now.

LPTV Report: What is the future of the co-op, assuming continued LPTV station growth?

Loughlin: I think eventually we could be set up very much like the PBS program co-op. Where we have, instead of an annual program selection process, an on-going program selection process. Where perhaps on a monthly basis, perhaps even on a weekly basis, we can poll the membership to determine interest and do deals with syndicators rather quickly.

LPTV Report: What aspects of your experience in the television industry do you think will be of most help as you tackle your new job as director of the CBA programming co-op?

Loughlin: I think dealing with programming. Considering the cost of programming and its importance, particularly to an independent, that's the first thing you have to devote yourself to as a station manager. And that's always been the most enjoyable part of the business for me, the part I've been happiest doing—not only buying it, but scheduling it and promoting it.

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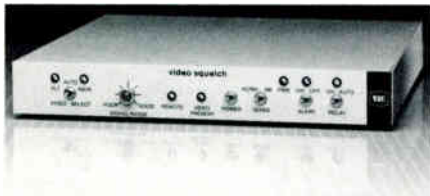
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Video Accessory Corporation's latest VS-2PC video squelch is an automatic two-input, one-output, audio follow video switch. In its automatic mode, if the quality of the main video input falls below a level previously defined by the user, the output is switched from the main input to the alternate input, an overrideable power relay trips, and a defeatable audio alarm sounds. Thus, the unit can automatically switch to a second program source if the main program fails.



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Video connectors are rear panel BNC's, audio connectors are rear panel insulated RCA's, and switched power is available through a rear panel grounded AC socket. Stereo audio, a remote control

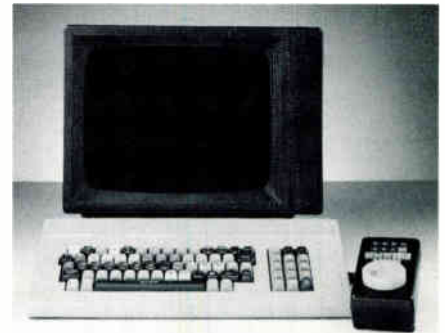
port, and XLR audio connectors are optional.

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CMX Corporation has introduced a new, mid-range, multi-featured video editing system—the CMX 330A.

The 330A offers five ports as well as a general purpose interface port, and permits the connection of up to eight devices. The EDL list also provides for 500 events and 500 lines for notes, dedicated video-audio keys, and short cut wipe/dissolve. In addition, the CMX 330A offers match-cut calculation, autoclean, frame bump, learn keys, and motion memory—all features normally found on more expensive CMX systems.



The CMX 330A.

Prices start at \$17,500 for the 330A, including serial interfaces for an effects switcher and three VTR's. The system may be upgraded whenever the user desires, all the way to the high-performance CMX 3600. Current owners of the CMX 330XL systems may upgrade to the 330A on site for \$1,995.

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Leitch Video's new digital STILL FILE is a powerful storage and fast retrieval system for up to 10,000 still images. The STILL FILE features an advanced digital video processing system that insures optimum picture quality, and it is capable of storing a full 4-field color frame. Single and dual channel models have a status display terminal and a compact control panel.



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Prime Image is currently shipping its new S Series class of time base correctors (the S TBC+) and synchronizers (S TBC.SYNC+), both compatible with the new S VHS tape and editing systems as well as older 3/4" VTR's.



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FCC Issues Fact Sheet On Indecency Standards

The Federal Communications Commission intends to take firm action against broadcasters who illegally air indecent or obscene material, according to a Fact Sheet issued in January.

The Fact Sheet reiterates that the broadcast of obscene material as defined by the Supreme Court is a criminal offense, and summarizes the history of recent proceedings dealing with indecent or obscene programming. The Commission will be focusing its enforcement efforts on indecent broadcasts that occur before midnight, when children are likely to be in the audience. K/B

Study Reports Teen TV Ratings

Half-hour sitcoms dominate the list of teenagers' ten favorite prime-time TV shows, according to a study released in November by Teenage Research Unlimited, a Lake Forest, IL marketing research firm.

The ten most popular prime-time series among teenagers, according to TRU, and the percentage of teens tuning in the show during an average week are as follows: "The Cosby Show" (68%); "Family Ties" (64%); "Growing Pains" (59%); "Moonlighting" (53%); "Who's the Boss?" (52%); "Cheers" (44%); "The Facts of Life" (44%); "The Golden Girls" (40%); "Night Court" (39%); and "Alf" (37%).

Crime-action series are not favorites. NBC's "Miami Vice" ranked 16th, the top rating for an action series in the teen poll. Nighttime soaps fared even worse. The highest rated soap—"Knot's Landing"—ranked 52nd.

Teens do enjoy daytime soaps, however. NBC's "Days of Our Lives" led the daytime ratings with 18% of all teenagers tuning in an average show. K/B

NAB, MST Butt ATSC Re: HDTV

By a vote of 26 to 11, with 8 abstentions, the Advanced Television Systems Committee of the NAB has approved an 1125/60 production standard for high definition television programs.

The National Association of Broadcasters and the Association of Maximum Service Telecasters voted against the January proposal, however, citing their opinion that American broadcasters did not support the recommended standard.

Also in January, the National Cable Television Association filed reply comments to the FCC's *Inquiry* stating that it is too early for the government to select a specific system or to adopt new television standards. K/B

Pepsi Promo Excels On Univision

A Pepsi-Cola USA promotional contest airing on the Spanish-language program network, Univision, received an unprecedented viewer response, according to the network.

"Studies show that Hispanics respond very well to contests of this nature," commented Univision vice president/research director Bob Hitchens.

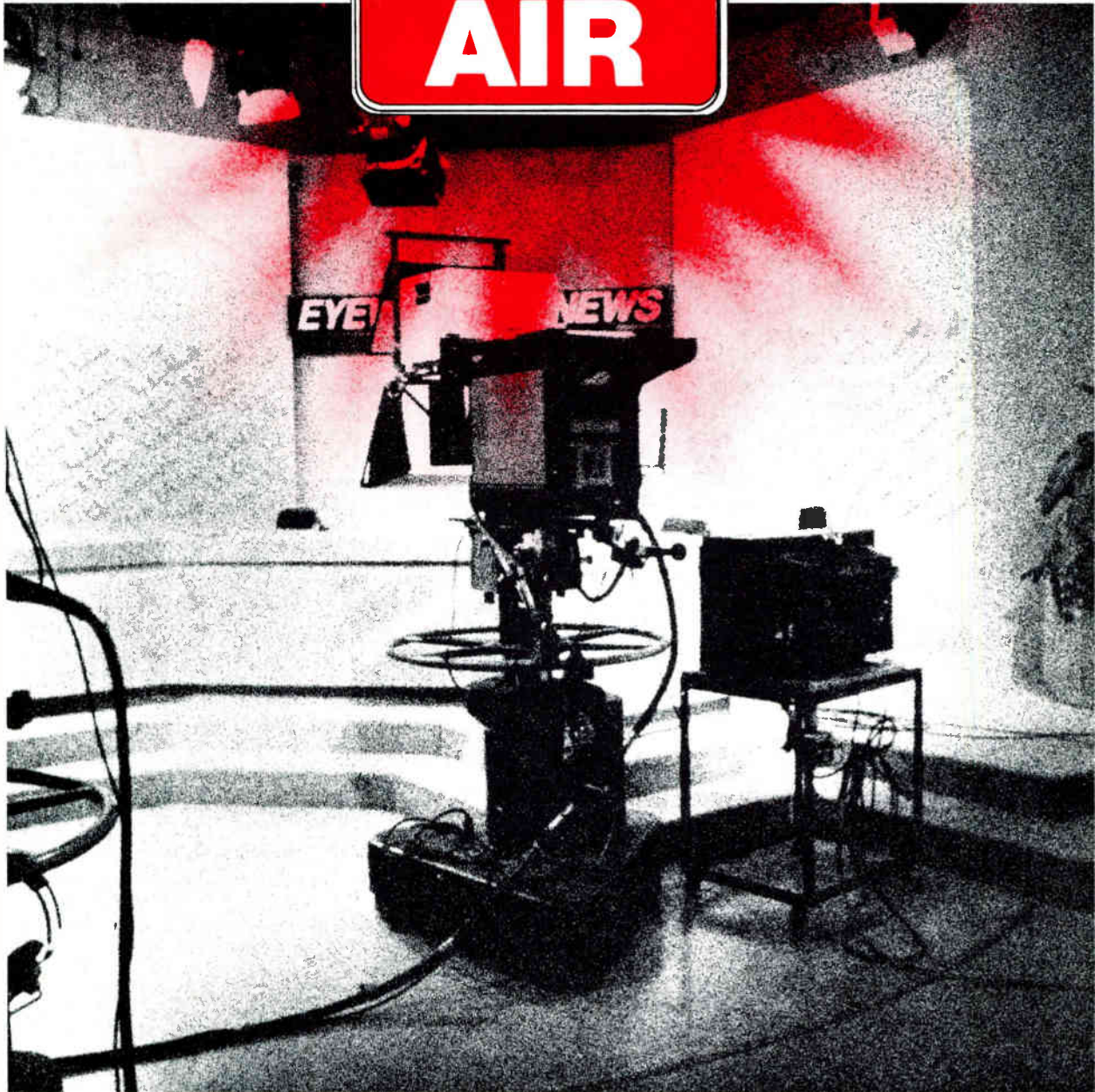
The eleven-week Pepsi promo invited viewers to send in their names for a drawing featuring a \$150,000 "dream house." Ten semi-finalists, chosen at random from more than 250,000 entries, were flown to Los Angeles to participate in the final phase of the contest, an on-air event in which the grand prize winner was selected by chance. K/B

Hit Video Adds TV-43

W43AG in Hopkinsville, KY began carrying Hit Video USA soon after the beginning of the year, according to a news release from the company. TV-43 is Hit Video's 23rd broadcast affiliate. K/B

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