The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 4, Issue 2 | *A Kompas/Biel Publication* | February 1989

NATPE panelists (l to r) John Mielke, Robert Raff, David Post, Mark Osmundson, and Lana Coon with moderator John Kompas.

NATPE Panelists Talk LPTV Program Strategy

About forty LPTV broadcasters and other attendees at the international Program Conference of the National Association of Television Programming Executives held January 24-28 in Houston heard a panel discussion on programming strategy for LPTV stations.

John Kompas of Kompas/Biel & Associates moderated the Tuesday morning session, entitled "The LPTV Programming Perspective." Panelists were Lana Coon of the program syndicator, Fishing the West; John Mielke of K25AS in Eugene, OR; Mark Osmundson of K39AS, Marshalltown, IA; Robert Raff of K06KZ, Junction City, KS; and David Post, chairman and CEO of the LPTV network, Channel America.

Kompas began with an overview of the present status of the LPTV industry and then turned the session over to the three station operators who discussed LPTV programming strategies. Mielke, whose signal covers most of the Eugene ADI by means of a network of translators, said that he relies on a thoughtful counter-programming strategy to compete with the full power network affiliates in his market. He also said that consistent promotion to viewers and advertisers was crucial if a station is to compete successfully.

Osmundson stressed the need to conduct careful and frequent ascertainments to discover what viewers want and how they perceive the station. Formal studies, however, can be supplemented easily by just keeping in touch with viewers. Osmundson, whose station serves a town of 27,000, said that some of his most valuable information comes from simply going down to the local coffee shop and chatting with the customers. This gives him a sense of how successful his programming is, as well as ideas for new productions.

Raff emphasized the saleability of local

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Third LPTV Window To Open March 6-10

The third filing window in as many years for LPTV new and major change applications will open from March 6 to 10, according to a Public Notice released by the Federal Communications Commission January 26.

Keith Larson, chief of the agency's LPTV Branch, said he expected fewer major change applications to be filed during this window. "I'm just guessing," he said, "but I think we might get 700 to 800 applications this time." Last year's June window yielded slightly more than 1,000 LPTV and translator applications.

Applications must be filed on the FCC's Form 346 (February 1988 edition), and each must be accompanied by a non-refundable filing fee of $375. Governmental entities are exempt from the filing fee, as are non-commercial FM's and full power TV stations applying for major changes in or new LPTV or translator facilities that will be used for non-commercial broadcasts.

No more than five applications for a new station may be filed by any single applicant. The restriction does not apply to major change applications.

An original and two copies of each may be filed, either by mail or in person, at the following locations *only*:

By mail:

Federal Communications Commission
Low Power Television Window Filing
P.O. Box 371994M
Pittsburgh, PA 15250-7995

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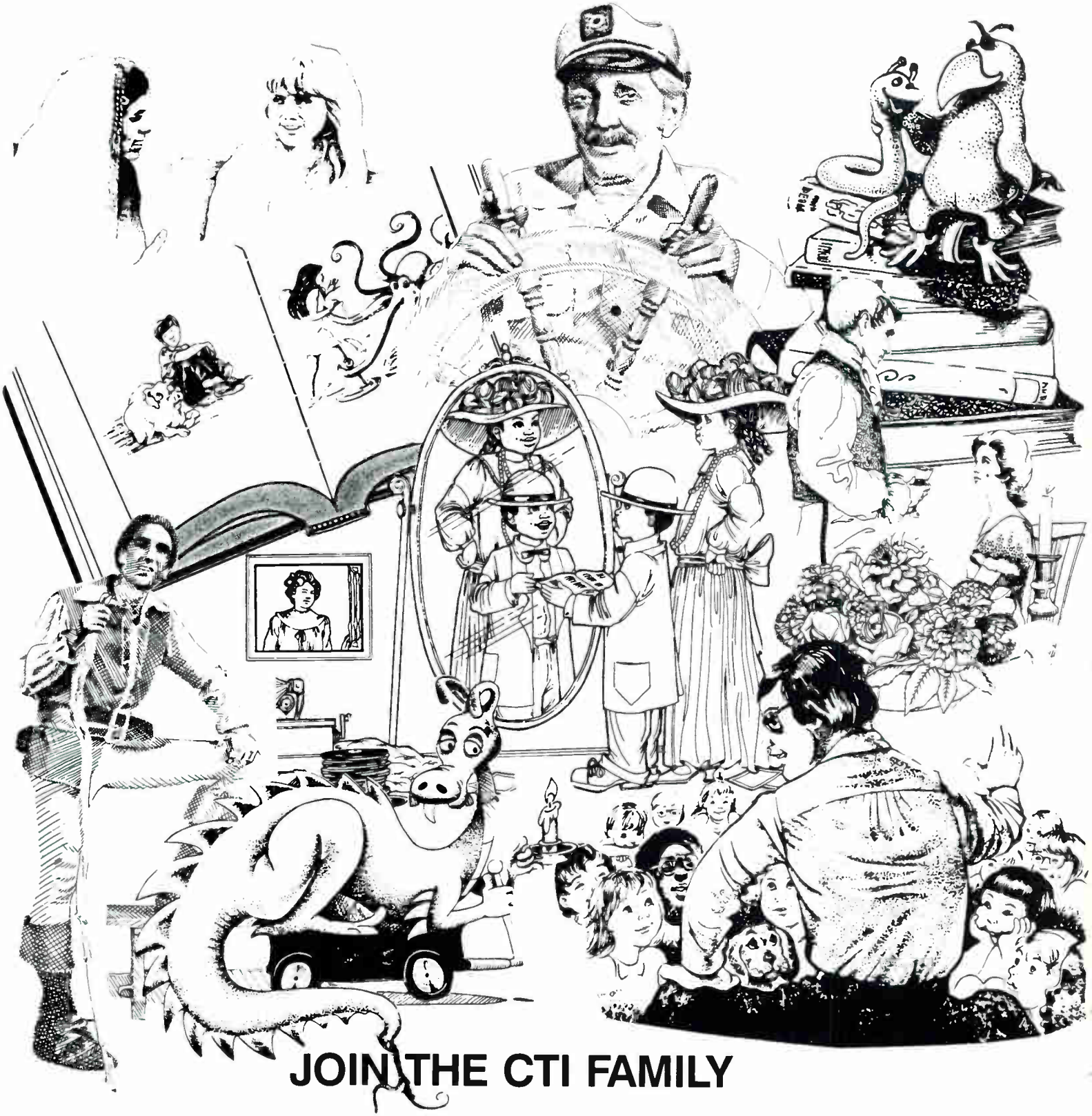

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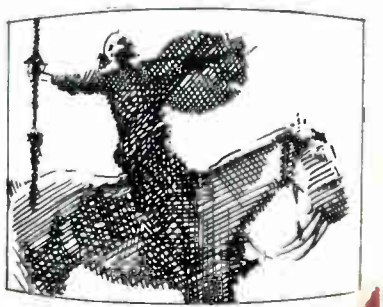

In Our View

We're not the *New York Times*. We don't have lots of space. We don't publish every day. Besides, we are (according to our masthead) "the official information channel of the Community Broadcasters Association."

All of which makes me a little reluctant to express some of my more personal views in this column. There is a bit of pressure—albeit self-inflicted—to be a VOICE for the LPTV industry.

But occasionally I get the urge to do my Ellerbee impersonation—and the heck with being a VOICE.

First off, you should know that you're reading someone whose family didn't even have a TV set until she was ten years old. (We weren't poor; my parents just didn't want one.) Secondly, for most of my adult life—until the 80's, as a matter of fact— either I didn't own a TV, or I just didn't watch it much. (I must be one of very few baby boomers who got through the entire Vietnam War on nothing but newspapers.)

The upshot is that I approach television with something less than fascination, with some suspicion actually. (Yeah, I know. I sometimes wonder why I'm writing a TV trade mag, too.) For me, print has always been the ideal medium of communication. If I wanted visual entertainment, I could go to the movies—or the theatre. But not being particularly perceptive visually, I generally got along just fine with print. Television was fun sometimes. And it occasionally redeemed its mediocre moments by showing me something truly interesting or moving, something that really had to do with *me*. The more successfully it did that, the more I approved of it.

So given my proclivities, and notwithstanding my more generous experience with TV over the past ten years or so, is it surprising that I am not swept off my feet by the newest technological hoopla—HIGH DEFINITION TELEVISION.

I bet if I went out on the street and asked every fifth passerby what HDTV was, none of them would know. What's more, I'll bet they wouldn't particularly care. Just look at stereo TV. True, when people buy new TV sets they'll buy the stereo models. But they aren't stampeding to the electronics stores just to upgrade their TV sound.

Are better pictures more attractive than better sound? Maybe. Color television replaced black and white quickly enough. And, of course, when people buy TV sets, they do consider the quality of the picture in their decision. But people buy TV sets to watch *programs*, not pictures. And while poor picture quality certainly detracts from one's enjoyment of a program, does it follow that high definition pictures will add significantly to it? Significantly enough to make a $2,500 price tag digestible?

Yes, $2,500 is what the Electronics Industries Association says the average HDTV set will cost ten years from now, by which time they say 25% of American homes will have them. (Even allowing for a 5% inflation rate, a regular set selling for $500 today will cost only $814 in ten years.)

A subgroup of the FCC's Advisory Committee on Advanced Television projects a different set of numbers: Although HDTV sets will go for $4,300 to start, their price will drop to $2,300 within five years, and to $1,600 ten years after their introduction.

To be perfectly honest, even if I weren't a TV skeptic, I'd still think hard about spending double, or triple, the dollars so I can see 35 mm pictures on my set.

There is, of course, more to this HDTV hullabaloo than (sorry!) meets the eye. Rep. Edward Markey (D-MA) recently cited the "increasing concern about this important issue among industry leaders and government officials alike" in a statement urging the House Subcommittee on Telecommunications and Finance to schedule hearings to formulate government policy regarding HDTV. Indeed, the Defense Department has just committed $15 million—for starters—to HDTV research and development. They want to develop high definition flight training simulators.

Bill Hassinger, assistant chief of the FCC's Mass Media Bureau, says of the Defense Department's grant: "What it illustrates is that they view the television screen as not just a device for bringing entertainment into the home but an all purpose device.... HDTV takes the display of television into a new realm and opens up new uses."

John Hatch of the American Electronics Association feels the same: "I think HDTV has more ramifications than just consumer electronics. It's important to every segment of the American electronics industry, from semiconductors to mainframe computers. It is certainly crucial, whether we enter or don't enter the industry."

Of course, what Hassinger and Hatch and the Defense Department also realize is that foreign competition has become a serious threat to American electronics manufacturers. And if they have a chance to retain some measure of standing in the international electronics market, it will be through the development and exploita-

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The LPTV Report
5235 North 124th St., Suite 22
Butler, WI 53007
(414) 781-0188
John Kompas, *Publisher*
Jacquelyn Biel, *Editor*

Colette Carey, *Reporter*
Barbara Barr, *Administrative Assistant*
Heather Kompas
Columnists: John H. Battison, P.E., Peter Tannenwald, Lance Webster
Guest Contributors: Robbin Ahrold, Michael J. Havice, Ed.D

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Kompas/Biel & Associates, Inc.
P.O. Box 25510
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How Good is Our 3rd Generation?

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PERFORMANCE DATA
(AG-7500A)

	1st Generation	3rd Generation w/o TBC	3rd Generation w/TBC-200	5th Generation w/TBC-200
Horizontal Resolution (Color Mode)	400	370	360	350
S/N Ratio (dB)				
Luminance (Color Mode)	57.2	51.7	52.0	49.0
Chrominance (AM)	51.8	47.5	51.4	44.5
Chrominance (PM)	44.3	40.1	43.8	35.2

Data represents measurements by independent engineering evaluation. VCRs taken at random from inventory.

- Signal Source: Shibasoku TG-7/1
  - Luminance: 50 IRE flat field w/burst
  - Chroma: 50 IRE w/100 IRE p-p
  - Resolution: Monoscope Shibasoku 58A/1
- Noise Meter:
  - Y-S/N: Rohde & Schwarz UPSF2/UPSF2E2 200 kHz HPF, subcarrier trap on 4.2 MHz, LPF, weighted
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NATPE Panel

continued from front page

programming. His Junction City, KS station has just introduced a new, locally produced fishing show. Raff said he was reluctant to authorize the project at first because he was not sure that he could sell it. But, he said, spots for all thirteen episodes, which were offered at the prime time rate, were 70% sold out during the first week of airing.

It is hard to sell sponsors for a show that airs to LPTV stations who generally lack ratings with which to prove their viewership, acknowledged Lana Coon, director of syndication for the barter program, "Fishing the West." But she also said that LPTV stations have given the program audiences that it had never before been able to reach.

Kompas called on David Post to outline how he evaluated the LPTV industry before he decided to make it the arena for the Channel America programming and station network. Post, formerly CEO of the paging company, Page America, said that he drew on his start-up experience with that company when he founded Channel America. Referring to Channel America's strategy of owning and operating LPTV stations in key markets, Post said that it was important to gain ownership early in the development of a new industry.

Orgel Takes Reins At VJN

Andrew H. Orgel has been appointed the new president and CEO of Video Jukebox Network, Inc., taking over from the network's founder Steven A. Peters who sold 3.5 million of his 4 million shares of stock in the company to VJN Partners last June. Peters remains a consultant to the company.

Andrew Orgel

Prior to joining VJN, Orgel served as senior vice president of programming and production for the Arts and Entertainment Cable Network.

VJN is an interactive programming service whereby viewers can request music videos of their choice by using their local telephone company's 976 service. The company has just signed its third LPTV station on the air—W11BM in Orlando, FL. It also owns K04NL in Des Moines, IA, and W10AX in Jacksonville, FL.

TV-43 Introduces LocalVision

Hopkinsville, KY's W43AG has announced increased coverage of community events—more news, entertainment, sports, information, and local events—much of it live. The new format, promoted in the community as LocalVision, has been very successful, according to a station newsletter.

One of the more popular recent offerings was the TV-43 Christmas Shopping Spree, a series of six shopping shows. A Hopkinsville florist and a catalog store reported an immediate response from their appearances on the program. Also successful was a live Christmas Eve broadcast from the city's mall featuring local musical groups, interviews with shoppers, and visits with Santa.

The only local television service in a 70-mile radius of Hopkinsville, TV-43 reaches nearly 100,000 households as well as some 25,000 soldiers at nearby Fort Campbell.

Appeals Court Stays Indecency Ban

On January 23, the U.S. Court of Appeals in Washington, DC stayed an order by the Federal Communications Commission that barred all broadcasts at any time of indecent or obscene material. The Commission had issued the order, scheduled to take effect January 27, in response to an amendment sponsored by Senator Jesse Helms (R-NC) to the appropriations bill that included the agency's budget. The bill was signed into law by former President Reagan on October 1.

Under the present rule, obscene broadcasts are completely banned, but indecent broadcasts are allowed—unless

there is reasonable risk that children will be in the audience. The Commission had established a "safe harbor"—the period from midnight to 6 a.m.—when indecent programming could be aired, but the Court of Appeals set aside that definition last year, and the Commission has not attempted to redefine it. Thus, broadcasters must make their own determination as to whether children are likely to be in the audience when indecent material is aired.

The Commission will continue to use its generic definition of indecency, which is language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs.

The Court's most recent decision was in response to a motion by Action for Children's Television and sixteen other groups who argued that totally banning indecent broadcasts violated the First Amendment rights of broadcasters.

In a separate statement to the recent order, Commissioner Patricia Diaz Dennis had expressed "grave misgivings" about its constitutionality. She cited a recent ruling by the Court holding that broadcast material that is indecent but not obscene is protected by the First Amendment. (See related articles on this subject in the June 1987, October 1987, and February 1988 **LPTV *Reports***).

W40AF Highlights Local Events In Harrisburg, PA Market

W40AF, a new LPTV station serving Carlisle, PA, signed on the air in December. Owned by the Raystay Company, which also owns the 13,000-subscriber Carlisle cable system, TV 40 emphasizes locally produced programming in an ambitious 24-hour daily schedule.

An average of four live local sports events each week highlight TV 40's first season, along with Southern Conference and Penn State games. Local sports are simulcast with the city's WHYL-FM.

Erika Bishop

"The first few weeks have been pretty incredible," commented station manager Erika Bishop. "During our second week on the air, we produced six live local sports events. Just last week, we added two new local productions."

Besides the sports, TV 40's local programming includes a magazine show hosted by a Carlisle socialite. Entitled "Out and About With Dolores," the show features cooking demonstrations, restaurant reviews, and talks with a variety of guests from the community. Another new program, "Our Town," hosted by Shane Bishop, is a series of short documentaries on the "heroes and history" of the many historic towns in Pennsylvania.

Also in production is "Keystone Country," which Erika Bishop describes as "a 'Hee Haw' type of program." And a local hardware store has recently leased two hours of time for which they plan a building demonstration.

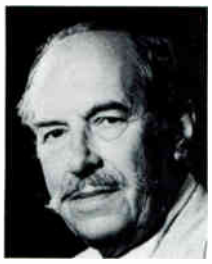
TV 40, a Channel America affiliate, completes its programming lineup with the network's classic movies and its live "viewer involvement" programming—"Kennel Club," "Jai Alai," and "Runway Club."

Ad spots are sold at $25/:30. Local sales are handled through Cable AdNet, a Hershey, PA firm.

Address Changes

The trade show management firm, Eddie Barker & Associates, has moved to 2515 McKinney Avenue, Suite 1585, Lock Box 12, Dallas, TX 75201. The new telephone is (214) 720-1335, or 1-800-225-8183. The FAX number is (214) 969-7438.

Also on the move is Lowel-Light Manufacturing Company. The new address is 140 58th Street, Brooklyn, NY 11220-2516. Telephone and FAX numbers are (718) 921-0600 and (718) 921-0303, respectively.



Technical Talks

Understanding Topo Maps

—by **John H. Battison, P.E.**

Since the first flurry of filings for LPTV stations in 1981, there have been two "windows" in which new LPTV applications and applications for major engineering changes have been accepted by the FCC. By the time this article appears, we should be very close to the opening of a third window.

It may appear that opportunities for new stations are decreasing as more areas receive their fill of applications and grants. But this is not necessarily the case. Many cities, especially those in major markets, have already received several grants, and many applications are still outstanding. But the persistent applicant can still find a channel for which to apply if he/she is determined—although the early days of omni-directional, or circular radiation, pattern filings may be over for certain areas. (This makes life more interesting for the consulting engineer because it takes more skill to fit a station into an existing pattern of radiation than merely to drop a circular pattern where there are no constraints.)

Proper preparation of an application is very important because under the window filing system, a returned application has lost its place in line, and by the time the next window opens, the slot that the rejected application fitted may be taken by a co-channel or adjacent channel applicant. Let's take a look at the kind of thing that causes an application to be bounced.

There are two main areas that cause the greatest difficulty in the engineering portion of the application. One is the site coordinates and associated topographic map. The other is interference calculations and the use of contour lines to determine the area that the proposed station will cover. In this column, I will address the first area; next month, I'll handle the second.

Topographic Maps

Maps seem to cause a lot of problems. The FCC asks for a map—"preferably topographic"—that shows the proposed site and a scale in kilometers. Geological Survey quadrangles—generally called "topo" maps—are strongly preferred. These maps have a scale of 1:24,000, which simply means that one inch on the map equals 24,000 inches on the ground. The maps also have a scale showing statute miles, nautical miles, and kilometers.

Topo maps can usually be obtained from the local county or city engineer, or the U.S. Map Service in Denver. The International Map Service (a commercial operation) will also express any map anywhere on receipt of a phone call. I use their service a lot.

The word *topographic* means that the map shows details of the area—such things as railroad tracks, roads, individual houses and barns (shown by little white or black squares), radio and TV towers and high power lines, as well as a great deal more. In fact, topo maps are fascinating

to examine and read.

There is also an extremely important detail on these maps— contours. If you look at a topo map, you will notice a series of very fine lines—usually brown—with thicker lines at frequent intervals. These contour lines are drawn to show the height of the land above sea level. Obviously, the height of the land is very important in calculating the coverage of a station, as well as for Federal Aviation Administration clearance purposes.

You may notice that engineers use the word *contour* to refer to coverage as well as height. To clear up any confusion—a contour line is merely a line delineating, or passing through, all points on a map that have the same value. In the case of height, all points with the same height are joined by a contour. In the case of field strength, every point on the map where the same field strength is measured is joined by a line called the field strength contour.

Contour Intervals

The height represented by the brown contour lines is identified at intervals on the thicker lines. Just below or above the distance scale at the bottom of the map is the statement, "CONTOUR INTERVAL-FEET." This shows the change in elevation between each line. For example, look at the illustration. It is the site map for an LPTV application that I recently filed for a client. (There is no betrayal of confidence; this information is available to anyone at the FCC Reference Room in Washington, DC.) The construction permit was granted, and the station will soon be built.

The cross indicates the proposed site. There is a thick, meandering line (it is brown on the original map) very close to the cross. This contour line is marked 825 (feet). You will notice that it completely surrounds the site, and one of the thinner lines passes very close to the site. The statement above the scale at the bottom of the map says "CONTOUR INTERVAL 5 FEET." This means that the thinner line is five feet higher than the 825-foot line. Thus it appears that the height of the land at the base of the tower is approximately 828 feet above mean sea level.

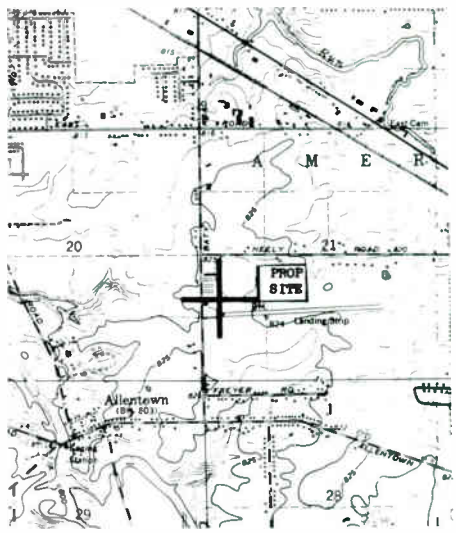
How do we know that the thin line is five feet *higher* than the thick line? If we examine the direction in which the land slopes, by checking the contour lines on each side of the thick line, we can see that height is increasing toward the enclosed area.

You will also notice that there is an "X" and the letters "BM," together with an "824" to the east of the site. "BM" stands for *bench mark*. This is a highly accurate elevation above mean sea level (MSL) developed by the geological survey team when they surveyed the area to produce the map. This bench mark can actually be found in the ground—usually in the form of a brass plate containing descriptive data.

This map also shows an aircraft landing strip, which normally would be a problem if we were putting up a new tower. But because we plan to use an existing tower, there is no difficulty.

Accuracy Is Crucial

I cannot stress too much the need to be absolutely accurate in plotting the position of the tower. It follows that the calculation of the coordinates for latitude and longitude is even more important. First of all, the FCC has to know exactly where the tower will be so that the engineers can calculate the extent of interfering contours and thus ensure that there will be no interference caused to any existing operation. Then the FAA must be able to plot the tower site and height on aeronautical charts so that aircraft can be warned of the existence of aerial obstacles.



If your coordinates, as shown on Form 346, are wrong by more than one second of latitude or longitude, the FCC may, and normally will, return your application. One second is not very much in terms of feet, so if you are not extremely careful when you draw your site cross on the map, or if your measurements of latitude and longitude are slightly off, there is a very good chance of an error and a returned application.

Determining latitude and longitude is not difficult. In fact, there are at least two plastic measuring devices on the market that I have tried. Although they seem to work quite well, I prefer my old manual measurement method—at least to check the results.

Next month I'll describe how to calculate coordinates and interference and how to use the contour lines to determine the area that the proposed station will cover.

John H. Battison, P.E. is president of John H. Battison & Associates, Consulting Engineers, in Loudonville, OH.

LPTV Distribution by State and Territory

January 23, 1989

	Licenses	CPs*
ALABAMA	5	26
ALASKA	223	31
ARIZONA	10	43
ARKANSAS	5	34
CALIFORNIA	20	83
COLORADO	14	33
CONNECTICUT	0	6
DELAWARE	2	1
WASHINGTON, DC	0	1
FLORIDA	20	98
GEORGIA	7	52
HAWAII	1	19
IDAHO	16	35
ILLINOIS	2	30
INDIANA	7	21
IOWA	7	51
KANSAS	3	58
KENTUCKY	5	29
LOUISIANA	5	49
MAINE	5	12
MARYLAND	1	3
MASSACHUSETTS	5	16
MICHIGAN	5	17
MINNESOTA	18	42
MISSISSIPPI	9	17
MISSOURI	7	42
MONTANA	16	43
NEBRASKA	3	15
NEVADA	11	20
NEW HAMPSHIRE	1	5
NEW JERSEY	2	8
NEW MEXICO	8	53
NEW YORK	9	42
NORTH CAROLINA	4	46
NORTH DAKOTA	2	19
OHIO	7	35
OKLAHOMA	15	29
OREGON	15	34
PENNSYLVANIA	10	25
RHODE ISLAND	0	2
SOUTH CAROLINA	0	23
SOUTH DAKOTA	4	19
TENNESSEE	12	45
TEXAS	29	127
UTAH	17	18
VERMONT	0	8
VIRGINIA	2	20
WASHINGTON	5	33
WEST VIRGINIA	0	4
WISCONSIN	8	28
WYOMING	11	52
GUAM	1	0
PUERTO RICO	1	9
VIRGIN ISLANDS	0	1

TOTALS: Licenses: 595
Construction Permits: 1,612

*Construction Permits

Kompas/Biel & Associates, Inc.

SUPER STUFF

A Look At The New S-VHS Product Lines

—by **Michael J. Havice, Ed.D.**

As most of you know by now from previous articles we've published on this subject, S-VHS technology means improved picture quality—that is, better color quality and resolution over standard VHS technology. S-VHS video cassette recorders record video at 400lines of resolution in the standard play mode and 400 lines of resolution in the extended play mode. In contrast, a VHS VCR records in the standard play mode at 240 lines of resolution; and a 3/4" VCR records at 240 to 260 lines of resolution. S-VHS resolution, on the other hand, is said to approach that of 1" VTR's.

The improved picture quality of S-VHS is the result of separate luminance (Y) and chrominance (C) signals, higher recording signal frequencies, and an improved signal-to-noise (S/N) ratio, as well as noise filtering and improved video tape quality. Chrominance and luminance are transferred separately from machine to machine. The result is less interference between signals and no signal degradation.

If the distribution system is also in the S-VHS format, the quality of the master recording can be maintained. However, if the S-VHS signal is broadcast over an NTSC system, it must be converted to a composite video signal. Whether this converted S-VHS signal is as "good" as 1" composite video is arguable. The argument, however, is one LPTV operators must weigh against their operating budgets.

What Is Super?

What makes S-VHS "super" is also what makes it different from composite video. The advantage of Y/C separation is less noise between the two signals; hence, color separation can be accomplished with less color interference and crawl.

Resolution Characteristics of Video Recording Formats*

RECORDING FORMAT	RESOLUTION
Standard 3/4" U-matic	240-260
SP 3/4" U-matic	340
Superbeta	290
Standard VHS	240
Standard S-VHS	400

* Does not account for differences in recording technology.

Signal to Noise (S/N) Ratios of Selected Video Recorders

RECORDER			S/N
3/4" Conventional		Sony VO5850	46 dB
3/4" Conventional		JVC CR-4900U	46+ dB
3/4" SP		BVU 950	47 dB
S-VHS	Hitachi	VL-S100	45 dB
S-VHS	JVC	BR-S610U	45+ dB
S-VHS	Mitsubishi	HS-U70	42 dB
S-VHS	Mitsubishi	HS-U80	42 dB
S-VHS	Panasonic	AG-7100A	46 dB
S-VHS	Panasonic	AG-7500A	47 dB

Y/C separation is the most important characteristic of S-VHS, and it makes S-VHS its own system. Therefore, in order to get the maximum advantage from S-VHS technology, all parts of the system must be S-VHS parts. For example, the video output of cameras should be Y/C, distribution amplifiers should be Y/C capable (for example, JVC's new Y/C distribution amplifier, the SA-D820U), video recorders should have Y/C inputs, TBC's should handle Y/C input and output, and monitors should have Y/C input in order to display the true S-VHS signal (for example, the Mitsubishi CS-2058R and the Panasonic BT-D1910Y). If an editing system is involved, the editors must have Y/C input, with a Y/C controller and a Y/C output for the source machine.

If S-VHS material is produced for broadcast, the Y/C signal must be converted to a composite video signal for transmission. This is accomplished with conversion boxes called "format interchange" devices. Microtime makes two conversion packages. One is the Tx3 FIT which allows a straight conversion from S-VHS to another format using the format interchange time base corrector alone. The Tx3 FIT interchanger also allows for the use of an effects controller which will add effects during the interchange. Fortel manufactures the SuperPro 200, an S-VHS TBC, which allows quality interformat editing between NTSC, U-Matic, VHS, and Betacam/MII, as well as S-VHS formats.

Videotape Is Important

Using the proper videotape maximizes the benefits of S-VHS technology. Cobalt-enhanced, high energy recording tape is a necessity. Both Fuji and Maxell make excellent S-VHS videotape.

S-VHS videotape can be used in either VHS or S-VHS machines. But if a standard VHS tape is loaded into an S-VHS recorder, the machine will record in the VHS mode because there is a special hole in

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the S-VHS cassette that tells the S-VHS machine when an S-VHS tape is loaded.

A VHS recording can be played on an S-VHS machine. An S-VHS recording cannot, however, be played on a VHS machine. Therefore, in a production facility where both VHS and S-VHS are used, two stocks of recording tape will have to be kept.

For non-broadcast production, S-VHS can be a low-cost alternative that results in a technically high quality video presentation. Where broadcast is concerned, the costs of production equipment can be reduced while technical quality is preserved up to the point when the signals are converted to composite video. At that point, S-VHS should provide the best possible conversion for a high resolution composite signal. In other words, high quality production values in S-VHS should lead to high quality broadcast video, even though some S-VHS resolution is lost in the conversion to a broadcast signal.

S-VHS is a format that holds considerable promise for the lower-end segments of video production. Just how it will fit into various production environments will be demonstrated as the technology is put to use. Not least important among the many benefits of the S-VHS technology is the high level of support it is receiving from major video equipment manufacturers. Following is a partial catalog of S-VHS manufacturers and their equipment.

Michael J. Havice, Ed.D. is assistant professor of broadcast communication at Marquette University. He is a specialist in video production and interactive video technologies.

The Sharp XA-2500S S-VHS VCR.

S-VHS cables from Comprehensive.

The BR-S200U from JVC.

Hitachi's portable VL-S100 VCR.

Microtime's Tx3 FIT format interchange TBC.

The Panasonic AG-A750 S-VHS editing controller.

Mitsubishi's CS-2060R S-VHS compatible monitor.

A Shopper's Guide To S-VHS Equipment

Equipment that supports the S-VHS format can be divided into six categories: cameras, recorders, monitors, processors, videotape, and accessories.

The exceptionally high quality of the S-VHS signal can be shot, stored, edited, duplicated, processed, and displayed on a monitor—all without having to go to composite video.

Listed below are several categories of S-VHS equipment—with manufacturers and individual model numbers for each piece.

CAMERAS: Three companies manufacture cameras that maintain the S-VHS Y/C separation all the way to the outputs. This approach permits the highest quality video for recording.

JVC

BR-S200U Camera Recorder

Mitsubishi

S-VHS-C, HS-C30U Camcorder

Panasonic

Pro Series WV-200CLE 3-CCD Camera
Pro Series 300CLE 3-CCD Camera

RECORDERS: Recording and editing in a non-composite format is the first step in the high resolution picture. Manufacturers in this area include:

Hitachi

VL-S100 Portable Video Cassette Recorder

JVC

BR-S610U Videotape Recorder
BR-S810U Editing Recorder
BR-S711U Stereo Recorder/Duplicator

Mitsubishi

HS-U80 Video Cassette Recorder
HS-U70 Stereo Video Cassette Recorder

Panasonic

AG-7300 Video Cassette Recorder
AG-7100 Video Cassette Player
AG-7500A Editing VCR

Sharp

XA-2500S Video Cassette Recorder

MONITORS: With an S-VHS-compatible monitor you can see 400lines of resolution and every beautiful dB of picture quality. S-VHS monitors are made by these companies:

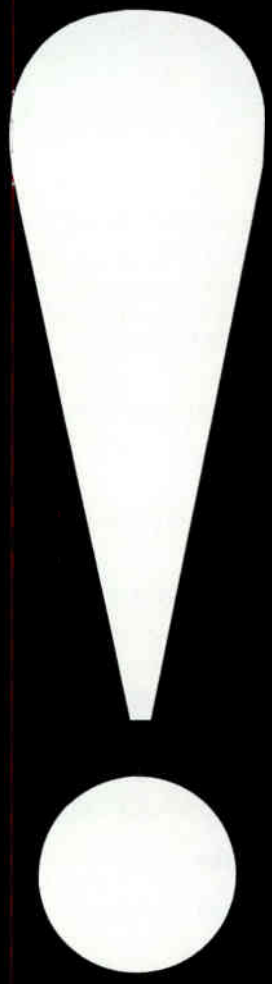
Mitsubishi

CS-2058R 20" Stereo Monitor/Receiver with Remote
CS-2060R 20" Stereo Monitor/Receiver with Remote
CS-2656R 26" Stereo Monitor/Receiver with Remote
CS-2657R 26" Stereo Monitor/Receiver with Remote
CS-2658R 26" Stereo Monitor/Receiver with Remote

Panasonic

BT-D1910Y Color Video Monitor
BT-M1310Y Color Video Monitor

continued



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PROCESSORS: Maintaining the pure separations of the S-VHS signal requires equipment that is completely compatible with composite video formats such as U-Matic, U-Matic SP, Betacam, and MII. Companies such as Microtime, Fortel, ALTA, and FOR-A have developed processors that allow interfacing S-VHS to any of the composite formats, while at the same time correcting time base error, performing edits, and creating effects. Here are these neat boxes:

The ALTA Group

Celeris Y/C Format Converter

For-A

FA-740 Parallel Effects Time Base Corrector

Fortel

SuperPro-100 Time Base Corrector
SuperPro-200 Y/C Processor
SuperPro-150 Time Base Corrector
Interpreter Universal Transcoder

Microtime

Tx3 FIT Format Interchange Time Base Corrector
Tx4 Component S-VHS Time Base Corrector

VIDEOTAPE: Improved magnetic particles and denser magnetic layers are just two of the features of S-VHS videotape.

Fuji

Pro-S S-VHS Videotape

Maxell

SQ Studio Quality ST-120 Videotape

ACCESSORIES: In this category are cables, distribution amplifiers, and timers.

CCI

SCV-5 VCR Controller/Timer

Comprehensive Video Supply

S-VHS cable assemblies and connectors for JVC and Panasonic S-VHS VCR's and monitors.

JVC

SA-E100U Y/C Separator
SA-D810U Y/C Distribution Amplifier

Mitsubishi

M-VIDEO-1 Distribution Amplifier
M-SVHS-1 Distribution System

Fuji's Pro-S S-VHS compatible videotape.

FOR MORE INFORMATION...

For ***FAST*** information on S-VHS products and equipment, circle the appropriate numbers and send in the **ACTION CARD** bound in this magazine.

THE ALTA GROUP, INC.	*Circle (136)*
CCI	*Circle (137)*
COMPREHENSIVE VIDEO SUPPLY	*Circle (138)*
FOR-A CORPORATION	*Circle (140)*
FORTEL, INC.	*Circle (141)*
FUJI PHOTO FILM USA	*Circle (142)*
JVC	*Circle (146)*
MAXELL CORPORATION	*Circle (147)*
MICROTIME, INC.	*Circle (148)*
MITSUBISHI ELECTRIC	*Circle (149)*
PANASONIC	*Circle (151)*
SHARP ELECTRONICS	*Circle (152)*

BMI To Raise Royalties On Network Spot Music

Composers will be getting extra royalty payments for music used in commercials on the ABC, CBS, and NBC television networks, according to a recent announcement from BMI, the non-profit performing rights organization that represents composers and songwriters. The additional revenue will be generated through a new payment category and a new bonus for popular titles.

"Our new payment category recognizes the contribution of background music to the selling power of network television commercials," said BMI president and CEO Frances W. Preston. Up to now, BMI has required payments only for the more prominent "feature music" in commercials.

The new payment schedule will take effect for BMI's 1988-89 distribution year and is retroactive to include commercials aired on or after July 1, 1988.

BMI

An Inside Look At Music Royalties

—by **Robbin Ahrold**

BMI, or Broadcast Music, Inc., is America's largest performing rights organization, acting in effect as an agent for more than 60,000 songwriters and composers and 35,000 musical copyright holders. The company's repertoire now numbers more than 1.5 million musical works.

BMI was founded in 1940 as a not-for-profit corporation by a group of 400 American broadcasters. Their purpose was to provide music performance representation for songwriters and composers of all types of American music, many of whom were not eligible under the strict membership guidelines of the then existing performing rights societies. BMI offered first time representation to writers of blues, jazz, Black music, gospel, folk, country, Spanish-language, and other types of popular American music. As several of these musical trends converged to produce a new music called "rock and roll," BMI became the preeminent performing rights organization representing songwriters of this new genre.

In 1987, more than 50% of all music broadcast over American radio, and 70 of the 72 prime-time U.S. network television shows, were licensed by BMI, as were all 14 of the top syndicated television programs, and the music in 23 of the year's top 25 films. The company licensed more than 80% of 1987's gold albums, more than 70% of the platinum and multi-platinum albums, and all three of the year's gold singles as certified by the Recording Industry Association of America.

BMI's rock repertoire is unparalleled. A new listing of the top 100 singles of the rock era by *Rolling Stone* magazine showed BMI representing 75% of the works. Similarly, a new poll of top 40 jukebox hits of all time showed BMI licensing 75% of the music, and more than 75% of the inductees of the Rock and Roll Hall of Fame are represented by BMI.

Your Song* Is *Your Property

The basis for compensating the creators of music is embodied in United States Copyright Law. Not surprisingly, this law is made possible by a provision in the Constitution that is also the basis for compensating inventors, genetic researchers, and computer programmers, among others—and which has made America the world's leader in all of these fields of endeavor.

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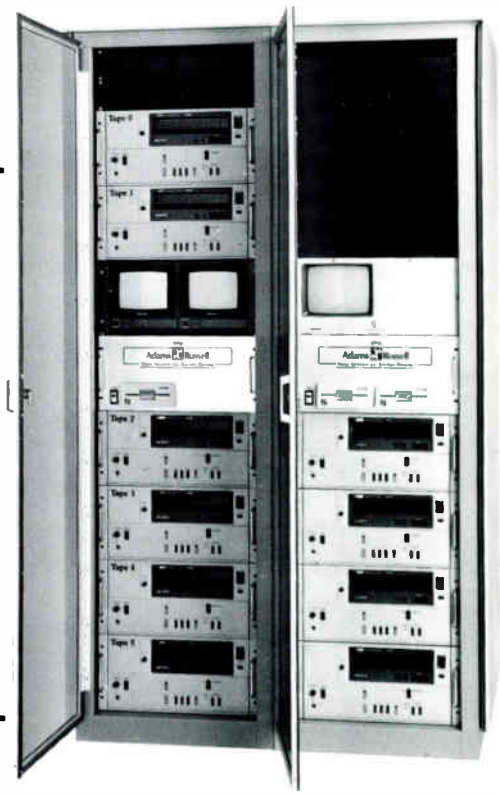

Adams-Russell Video Information Systems is a Division of Adams Russell Electronics Co., Inc.

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The basis for compensating all of these professionals is the same: when they write a song (or develop a new medicine, or write a new computer program), they have created a new piece of property. This property is as real in the eyes of the law as any physical property; they can rent it, lease it, sell it, lend it, give it away, or assign someone else to manage it for them as an investment.

Of course, the Copyright Act, updated in 1976 and again last year, contains hundreds of technical provisions and has provided employment for an army of copyright specialists around the country. But these basic notions of how the law works are simple enough for almost every business person to understand intuitively.

One of the "property rights" granted to the songwriter affects every broadcaster. It is known as the "performing right," and means, quite simply, that if a station—or any business—uses a songwriter's work, it owes him/her something for that use. The concept is a direct parallel to the leasing of a piece of land, or the renting of an automobile.

Public Performance Rights

Songwriters sign agreements with organizations such as BMI to secure payment due them for the use of their works. BMI, along with other performing rights organizations, focuses solely on "public performance," whether live or recorded, over radio or television, of the songwriter's material.

For broadcasters, a BMI license is an enormously convenient time-saver. If performing rights organizations such as BMI did not exist, stations would still have to obtain permission to use the music they air. Broadcasters would be faced with the extremely time-consuming and difficult task of locating the individual owner of each piece of music used, whether written in the United States or abroad, and negotiating separate fees for it.

Music broadcast on television receives careful attention. BMI has an extensive national database of information about network, syndicated, LPTV, and cable programming and the music used in those programs—a system similar to that developed by TV *Guide* for its comprehensive national program listings of broadcast and cable shows.

BMI's primary function, from the songwriter's and composer's standpoint, is to calculate and distribute royalty payments. Royalties are distributed in direct relationship to the number of performances of a particular work by a specific songwriter.

Once each quarter, BMI's two powerful mainframe computers "crunch the numbers" and provide detailed royalty statements— and the royalty checks—to its tens of thousands of songwriters and copyright holders. The typical BMI song-

writer can see at a glance the number of performances of each of the compositions in his or her repertoire and a dollars and cents computation based on BMI's published rate card.

Royalties Are Songwriter's Wages

The royalty payments from this "performance right" make up the bulk of the typical songwriter's income. There are exceptions, of course—superstars such Michael Jackson or Billy Joel, who write their own songs and also receive millions of dollars for their records and live shows—but the typical songwriter never gets into a recording studio or onto a stage, and relies heavily on the royalties paid by businesses that use his or her music. Players of music trivia games, for example, may remember that names such as Holland/Dozier/Holland, Doc Pomus, George Merrill and Shannon Rubicam, or Jimmy Webb are the great songwriters behind hit singles from the Supremes, Elvis Presley, Mac Davis, and Whitney Houston.

And BMI is one of the nation's most efficient not-for-profit corporations. BMI's founders, business people themselves, wanted to ensure that they would always be able to rely on one of the most highly efficient operations in the country to provide them with a music licensing service second to none. And today, when many national not-for-profit organizations routinely operate with overheads of 25% to 40%, BMI's business runs at a lean 12% to 15%, with 85% or more of its total revenues distributed as royalties.

Robbin Ahrold is vice president of corporate relations for BMI. This article was written at the invitation of The LPTV Report *to clarify the role BMI plays in the royalty collection and payment process. Questions may be directed to Mr. Ahrold at (212) 586-2000.*

BROADCAST STATION PUBLICITY

Part One: Dealing With The Press

—by Lance Webster

For the broadcaster, publicity is defined as free newspaper or magazine space, or free air time on another radio or TV station devoted to comment on programs, personalities, staff or activities.

Publicity is usually generated by the station promotion director, who keeps the press informed about things the station wants publicized. But publicity may also result from spontaneous comment by members of the press on station programs or personalities. In such cases, the promotion director provides additional information and photos for support, or background information that might help to minimize negative comment, or place it in perspective.

Like advertising and on-air promotion, publicity has advantages and disadvantages.

A major disadvantage is that the station does not directly control what is said in print or other public comment. Promotion directors can use press releases, press kits, personal relationships, and many other devices and techniques to try to influence what is said by others. But there is no direct control over a free press. This disadvantage is also a major advantage, however. Because the station does not control what is said, the resulting publicity is highly credible with listeners and viewers.

Another advantage of publicity helps to compensate for the risk of occasional negative comment and criticism. For the budget-conscious station, the costs of

Lance Webster

maintaining publicity contacts are lower than the costs of buying advertising space, or producing on-air promotions. But most importantly, the newspaper space or air time gained by publicity is free.

The following paragraphs examine the basic elements of a broadcast station's publicity and public relations efforts, including the materials it must produce, the events it must sponsor, and the kinds of personal contact that should occur between broadcast stations and members of the press and other broadcast media.

PRESS RELATIONS

As spokesperson for the station, it is the promotion director's responsibility (or that of the publicity manager, public relations manager, or press representa-

tive) to keep the press informed about station activities and programming. It is the job of the press, however, to decide whether or not what the station has to say is important, relevant, or newsworthy. The station can "influence" these decisions by following certain basic tenets of good public relations. But how well the appropriate member of the promotion department knows the press will determine, to some degree, how much space the station gets, and how often it gets it.

Know The Press

Visit newspapers in the market. Meet the TV and/or radio editor, the arts editor, the city editor, the sports editor, the business editor, the feature editor of each paper. It will take a number of visits and a lot of time initially to get to know all these people, as well as columnists and reporters who may write about your station. But it is worth every bit of time it takes.

In the case of those who must be dealt with most often, get to know them well enough to know their likes, dislikes, needs, and interests. Learn what the station can provide to help them (and therefore itself) the most, and in what form information and materials should be provided. Should releases be mailed or hand carried? Do phone call follow-ups help? What formats work best for various kinds of materials?

Investigate the chain of command at each paper. Should everything go through a certain editor? Does he or she consider your station exclusive territory, or can the business editor be dealt with directly when you are publicizing a financial program, for example...or the "lifestyle" editor when you have a new cooking show. Or does the city editor want everything funneled across the city desk?

Know when press contacts are "on deadline," and avoid visiting or calling at that hour. Look for opportunities to meet the press away from the station and their offices. Join the local press club or other similar organizations. Attend press conferences for community events that your station is covering; there is often opportunity for social contact with press people at such functions.

Once a good working relationship has been established with the press, notes (especially "thank you" notes) and phone calls can replace visits. But, whenever possible, hand deliver the really important releases.

Know the Newspapers

Just as important knowing the reporters is understanding the papers that employ them. Be armed with a thorough knowledge of all newspapers in the market. Read as many as possible each day. Keep an eye out for articles or an article series that your station might be able to tie into. Check on what is being written about the competition. Be able to congratulate a particular reporter on a well-written feature or article. Subscribe to a clipping service if you can't read all the papers often. But remember that a clipping service will clip only those articles that mention your station. The rest of the paper is just as important in helping you to establish that all-important relationship with the press.

Investigate the "slow" news days in the market, and take advantage of them. Thanksgiving, Christmas, and New Year's Day are traditionally slow days, and news geared to break then might get more space. Also, vacation periods for a key reporter, if known, might provide an "opening" in the paper for more of your station's material.

Be Easy To Reach

Accessibility is essential to maintaining good press relationships. Be sure news people have the home phone number of your station's promotion director or other appropriate contact for use after hours and weekends. Make sure, too, that your press contact can be reached at the station at all times, and that a call from a reporter on deadline can get through to that person in a meeting.

If the press contact can't answer an inquiry directly, he or she should be able

to get the answer as quickly as possible from the person who can. The general manager should be available when needed. And make sure that the GM is willing to talk to the press when there's trouble as well as when everything is going well. A "no comment" reflects badly on the station in most instances, and it may give a reporter the impetus to dig deeper.

Supervise Interviews

When a meeting is arranged between a member of the press and a station executive not skilled at press interviews, make certain that all the necessary homework has been done. The executive to be interviewed should be carefully prepared on the subject matter, and perhaps even given a "devil's advocate" rehearsal of anticipated questions. The press contact can help the interviewee organize the topic and respond in an orderly fashion. Such preparation can go a long way toward ensuring a positive rather than a negative story.

Here's a convenient checklist for promotion directors who must hand-hold other station executives through potentially sensitive meetings with the press:

- Decide beforehand on the specific points that are to be communicated, and list them in writing.
- Control the interview by sticking to those points.
- Don't let a reporter put words in the executive's mouth. Be alert for reporters who begin with "Would you say that...". Such statements may end up in quotes if the executive says "Yes."
- Don't be evasive. If you don't know an answer, say so and try to get it. If a topic is not to be discussed, say so and give a good reason why.
- Don't be long-winded. Keep answers brief, concise, quotable.
- Don't say "No comment." It reeks of evasion and raises more questions.
- Remain calm. Don't insult or ridicule a reporter.
- Don't be defensive. Stick to the positive aspects of the situation.
- Don't rely on a reporter's promise that something will remain "off the record."
- Don't cancel an interview once it has been set without good reason.
- If an unknown reporter calls on the phone, use a screening technique such as a call-back to assure yourself of his or her authenticity.

Some corporations have instituted the mock interview technique. Executives who need to build skills in dealing with the press are subjected to practice sessions. They learn how to present the company's point of view without stress, embarrassment, or lack of poise. Interviews are recorded on videotape and played back so that the executive can assess the results and learn from the experience.

Be Resourceful

When dealing with more than one paper, look for several angles in a story so that each reporter has something different or exclusive to write about. Keep an eye out for the local angle in a national program and underscore or circle it in red on the station's (or network's) release.

Always be aware of "connections"—where your station's story will tie into another, or where several seemingly unrelated things that are happening can be put together into one neat package.

Be Accurate

Check and double-check dates and times of programs, the spellings of names, and like items. If you find a mistake after a release has gone out, don't hesitate to admit the mistake by phoning in the correction immediately. Another technique is to publish a "Corrections and Changes" page in a follow-up release. Accuracy is a must in maintaining good press relations.

Keep up-to-date mailing lists. Newspapers are constantly getting material for former or even deceased staff. More than likely they will toss such material in the "circular file."

Be Honest

A good working relationship with the press depends to a large degree on the promotion director's credibility and reliability as a news source. Don't fudge answers to questions. Be completely factual. If the promotion department is doing something "gimmicky"—and much promotion is just that—then call it a gimmick. Earn respect for honesty. The press will usually be delighted to go along with the fun.

Always Follow Through

Be sure to provide all the material you have promised—the details, biographical information as needed, photos or photo possibilities, and so on. Then remind the reporter about the story but don't badger. There a fine line between being persistent and being pushy. Know when to back off.

Remember that convincing the publication to cover a story is one of the most difficult parts of the assignment. Don't blow it by dropping the ball or throwing roadblocks in the path of the reporter.

Notes of appreciation are also important. Send them to newspaper reporters and photographers, to their superiors, even to the key editor if appropriate, and to any individuals at your station who helped with the story. Such courtesies can only increase the cooperation you'll get when the next creative story idea comes along.

Reaction

In most cases, when a story in the press is negative, the station's best posture is to "take it like a man." Over-reaction to criticism draws more attention to the negative aspects of the problem or controversy. This is especially true of criticism of specific programs.

The best defense against unwarranted "attacks" is a strong, ongoing, positive public relations campaign that emphasizes your station's strengths.

Nevertheless, if there must be response to a newspaper, a broadcast station should remember that its own air is a superb, proven vehicle for reaching people in large numbers. The disadvantage is that the people you reach might be different than the ones exposed to the original criticism in print; thus you will have extended the exposure of the negative remarks. On the other hand, if you react with a letter to the paper (free) or by purchasing ad space (costly), you will limit the exposure of the controversy to those who are already familiar with it.

If, for example, a newspaper critic blasts your TV station for cluttering its own air time with self-serving promotional announcements, you have several possible courses of action:

- Do nothing. Ignoring the comment is often the best approach. The critic will go on to other things, having gotten rid of his or her frustrations.
- Respond with a reasoned letter or ad in the newspaper about the valuable service

that promotion announcements perform by letting viewers know about upcoming programs. Avoid reference to the critic's article. (In no case should you respond angrily or attack the newspaper in kind).

- Respond indirectly by producing a modest schedule of on-air announcements for the station's promos, explaining their value and effectiveness in keeping viewers aware of station programming. Again, do not mention the original newspaper criticism.
- Do a combination of both the direct and the indirect response.

Perhaps the best approach would have been for the station's press rep or promotion director to have maintained such close contact with the critic that such an attack could have been foreseen and avoided in the first place.

PRESS RELATIONS SUMMARY

- Give the media good, honest, regular, and prompt service.
- Provide factual and accurate information.
- Adhere to deadlines.
- Don't "double-plant"; an exclusive must be exclusive.
- Maintain the respect and cooperation of station executives in dealing with the press. Be a positive influence at interviews.
- Plan a publicity calendar, including story ideas and items, possible interviews, photo ideas and layouts, press trips, and other elements. Share your stories equitably among the appropriate local press.
- Don't overwrite or pad copy. Keep it clear and concise.
- Accept press phone calls.
- Return press phone calls promptly.
- Maintain up-to-date mailing lists.
- Don't be talked into "buying" an editorial story by placing an ad.
- Don't try to sell a shallow story.
- Know the press and other media well: their personalities, deadlines, and media characteristics.
- Don't complain if nothing ever comes of an idea. Just take it to another paper.
- Don't criticize the end product of an idea, even if it turns out badly.
- Don't ask for a correction unless there is a glaring error.
- Don't promise what you can't deliver.
- Don't expect miracles. Your station is competing with others for a limited amount of space.

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 first of a multi-part series on station publicity excerpted from Broadcast Advertising and Promotion: A Handbook for Students and Professionals, *available from BPME.*

LPTV and the LAW

New Broadcast Lottery Laws Allow Spots For Indian Games

—by **Peter Tannenwald**

Late last year, Congress amended the broadcast lottery law, 18 U.S.C. Sec. 1304, to eliminate federal restrictions against the broadcast of certain kinds of lottery announcements. Most bingo and lotto games conducted on Native American (Indian) reservations may now be advertised, as long as there is no state law to the contrary.

In 1991, the federal law will be relaxed further, to permit advertising any lottery that is operated by a charity or is incidental to another business, again subject to state laws. Federal prohibitions will continue to apply, however, to commercial lotteries operated by entities that are in the gambling business, such as casinos in Las Vegas and Atlantic City.

It is important to note that state laws may still restrict or prohibit broadcasts of lottery information, so you should check with an attorney in your home state before taking any lottery advertising or broadcasting any lottery programs. Also, the FCC has not yet repealed or proposed to repeal its own anti-lottery regulations to conform with the new statute, although it will presumably do so shortly.

What is a Lottery?

A lottery is any activity that has these three elements: consideration, chance, and prize. "Consideration" is anything that is paid, in cash or otherwise, for a chance to win. "Chance" exists if either the winner is selected or the value of the prize is determined, in whole or in part, by chance. A "prize" is anything of value given to the winner, including money, merchandise, or even a discount on a purchase or an opportunity to enter a further contest.

The only exception to the general rule against broadcasting lottery information is if all of the proceeds, with no deduction for expenses, go to a party other than the provider of the prize. In other words, if you have a bingo game in which the prize is given by a local merchant but the proceeds go to charity, promoting the game is not a violation of federal law if the gross amount of all of the entry fees, without deducting the cost of prizes or expenses of the game, goes to charity.

For the time being, I will discuss only the new law that is effective now, dealing with games on Indian reservations. The further changes planned for 1991 may or may not take effect, and many states may enact new restrictive laws of their own before then. So let's worry about 1991 two years from now.

The new law breaks Indian gaming down into three categories:

1) Class I gaming involves traditional ceremonial activities and social card games with minimal value. These games are *not* subject to the new law, and advertising them is still unlawful.

2) Class II gaming consists of bingo, lotto, and similar games. Card games in which the players compete against each other rather than against the house, such as poker, are also included, but only if they are legal elsewhere in the state, off the reservation. A card game is considered legal in the state even if games may be run only by churches or charitable organizations.

3) Class III games comprise all other kinds of gambling, including card games played against the house (like Black Jack), slot machines, electronic slots, chemin de fer, and jai alai. Class III gaming is legal only if it is legal under state law off the reservation and only if the Indian tribe has entered into an agreement with the state government permitting the gaming to take place.

The new federal law eliminates the prohibition against advertising Class II and III gaming. For the most part, however, outside of Nevada, you are likely to find that only Class II gaming is legal. There is also some grandfathering of pre-existing games in Michigan, North and South Dakota, and the State of Washington. You may want to check the statutes if you are in those states.

Protect Yourself

The new law has certain other restrictions and imposes requirements on commercial firms that manage games for Indian tribes. Games run by outside managers may require a federal license. It will be difficult for you to review every game of chance in detail, so I recommend that you get a written warranty included in your sales contract with any tribal advertiser that states: "The activities to be advertised are legal and in compliance with

continued

the Indian Gaming Regulatory Act of 1988."

You should also go over this check list:

1) Is the activity legal under the law of your state? If not, do not take the advertising, because state laws are not preempted by the new federal law.

2) Is the advertising for bingo, lotto, or poker? If not, the games are probably Class III games, and you should check their legality with an attorney.

3) Is the gambling managed by the tribe or by an outside company? If by an outsider, make sure that they have the appropriate federal license.

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.

Wisconsin FM Fined For Lottery Violations

Pine-Aire Broadcasting Corporation, which operates WRLS-FM in Hayward, WI, must pay a $7,500 fine for advertising bingo games on the air, according to the Federal Communications Commission, which has upheld an earlier Mass Media Bureau decision in the matter.

The station aired advertisements for bingo games conducted by the Lac Courte Oreille Tribal Government between September 1986 and March 1987. The Bureau had rejected Pine-Aire's contention that bingo games conducted by Indian tribal governments were exempt from the FCC's rule against broadcasting lottery information because they were state-conducted lotteries.

Classifieds

SERVICES OFFERED

FCC-LPTV APPLICATIONS and LPTV amendments. Filing window will open early 1989. Don't wait until the last moment! Call Dwight Magnuson, (615) 525-6358, or write 30 Market Square Mall, Knoxville, TN 37901.

WANTED TO BUY

LPTV station in South Florida area. Call or write M. Greenburg, c/o Silvercup Studios, 42-25 21st Street, Dept. T, Long Island City, NY 11101, (212) 349-9600.

FOR SALE

Complete Blonder-Tongue STV System. Allonas Communications, Inc. Contact Bill Allonas at (419) 562-3830

CLASSIFIED RATES: All classified ads are payable in advance. When placing an ad, indicate the exact category you desire: *Help Wanted, Situations Wanted, Services Offered, Business Opportunities, Wanted to Buy, For Sale, Miscellaneous.* The publisher reserves the right to abbreviate, alter, or reject any copy.

Classified advertising is sold at the rate of 50¢/word. There is a $15.00 min mum charge for each ad. Count each abbreviation, initial, single figure, or group of figures or letters as one word each. Symbols such as *mm, C.O.D., P.O.*, etc., count as one word each. Telephone numbers with area codes, and ZIP codes, count as one word each.

Business Card ad rates are $45.00 per insertion, $35.00 each for six or more consecutive insertions. For Classified Display rates, call John Kompas at (414) 781-0188.

Cancellations of or changes in on-going ads must be made 30 days prior to the month in which the cancellation or change is to take effect.

TO PLACE YOUR AD CALL BARBARA BARR AT (414) 781-0188

continued from front page

By hand:

Federal Communications Commission
Low Power Television Window Filing
Strip Commerce Center
28th & Liberty Avenue
Pittsburgh, PA 15222

New station applicants planning to employ more than five full-time people must file Form 396 along with their applications.

For application forms, contact the FCC at Room B-10, 1919 M Street, NW, Washington, DC 20554, (202) 632-7272. For further information, contact Keith Larson or Molly Fitzgerald at the LPTV Branch, (202) 632-3894.

Supplier Side

Black leg extensions and center columns have been added to the lightweight but extra-solid video tripods and monopods by **Gitzo.**

Gitzo manufactures more than 100 tripods, 20 monopods, 40 heads, and 200 accessories for any camera, condition, or application. The virtually indestructible all-metal units withstand the most rugged use and are covered by a lifetime "plus reincarnations" warranty.

Circle (58) on ACTION CARD

Extensions and columns from Gitzo.

Do inexpensive character generation on any IBM PC or compatible with the BCG® software program and the Video Charley® genlock and overlay card from **Progressive Image Technology.** Characters typed in on the PC's keyboard are displayed on the monitor in a variety of user selectable character fonts.

The BCG's features include a free form screen editor, selectable character color, four types of drop shadows, automatic line centering and justification, and the ability to import graphics from paint programs.

Created with the BCG and a Video Charley genlock and overlay card.

Video Charley is a daughter board that attaches to an EGA display card's "feature connector" and provides a recordable NTSC composite video signal. It will synchronize the PC's graphics system to an external video source, including ½" or 8 mm VCR's and camcorders. The PC's graphics are keyed over the source video with sixteen levels of software-controlled dissolves of both the graphics and the source video.

The BCG requires an IBM® PC/XT/AT or compatible with 640K RAM, a Microsoft® compatible mouse, and a Video Charley genlock and overlay card.

Circle (53) on ACTION CARD

In February, **Sony** will introduce the new VO-9850/9800 Type IX editor and feeder/recorder.

The VO-9850/9800 units, successors to the popular VO-5850/5800 products, enable users to upgrade to time code based, cuts only editing systems. The SP technology delivers a higher horizontal resolution of 330 lines and improved luminance and chrominance ringing effects, both of which improve the overall multigeneration recording quality of the machines. In fact, says the company, third generation SP is equivalent to first generation standard U-matic product.

The units also feature jog operation for easy location of edit points, Type C

Dolby® noise reduction, resulting in audio quality of up to 72 dB of signal to noise ratio, time code capability, and an optional time code reader. The VO-9850/9800 remains compatible with conventional U-matic machines and can record and playback in both SP and conventional modes.

Also to be introduced in February is the VO-8800 field-portable recorder with time code capability.

The VO-8800 has many of the features of its predecessor, the VO-6800; however, it offers the higher 330 lines of resolution and a signal to noise ratio of 46 dB. Additional features include Y/C interface capability, a built-in RF modulator, a lighted VU meter, and Type C Dolby® noise reduction for an audio S/N ratio of better than 72 dB.

The unit accepts an optional time code generator, the BKU-706, and can be connected to Y/C separate interfaced cameras as well as conventional cameras.

Circle (3) on ACTION CARD

The Sony VO-8800 U-Matic SP portable recorder.

The SVC-5 from CCI.

New from **CCI** is the SVC-5, a low-cost, easy to use controller for up to four infrared remote controlled VCR's. A built-in time delay provides for a smooth transition between machines. The SVC-5 may be programmed to repeat the same events each day or to trigger different events. No tones or editing are required.

The realtime clock is as easy to program as a home VCR. List price is $1,295.

Circle (42) on ACTION CARD

Dyma Engineering announces the 815M, a new modular, rack-mounted, audio monitor amplifier for use in editing bays, control rooms, and teleconferencing applications. The stereo amplifier is individually powered and occupies two module slots in DYMA's standard 10-module frame.

Among the 815M's many high performance features is the input arrangement which accepts both balanced and unbalanced sources.

List price is $328.

Circle (37) on ACTION CARD

... 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.

W63BF Aguada, PR. Evelyn Rivera, 1/4/89.
K22BG Lubbock, TX. American Christian TV System, Inc., 1/4/89.

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.

W15AG Live Oak, FL. CFF Properties, 1/4/89.
K08KK Paris, TX. Webb-Johnson Paris LPTV, Inc., 1/6/89.
W06AS Ladysmith, WI. Bell Press, Inc., 1/6/89.
W42AF Ripon, WI. STV of Oshkosh, Inc., 12/2/88.

CHANNEL CHANGES

W65CC Milwaukee, WI. Weigel Broadcasting Company. Channel change granted from 55 to 65 on 1/4/89.

ASSIGNMENTS AND TRANSFERS

K69FO Blythe, CA. Voluntary assignment of permit granted from John F. Craven, Jr. to American Television Network, Inc. on 11/30/88.
K09UF Morro Bay, CA. Assignment of license granted from Sainte Limited to PZ Entertainment Partnership, L.P. on 1/3/89.
K18AO Oroville, CA. Transfer of control granted from Melvyn Estrin and Charles P. Abod to John A. Davis on 12/1/88.
W27AQ Fort Lauderdale, FL. Voluntary assignment of permit granted from J. Rodger Skinner, Jr. to Skinner Broadcasting, Inc. on 12/6/88.
W25AL Oakland Park, FL. Transfer of control granted from TVX Broadcast Group, Inc. to Edgar W. Holtz on 11/23/88.
W07BZ Orlando, FL. Voluntary assignment of permit granted from Michael Charles Dimick to Timothy S. Brumlik on 1/3/89.
K48AM Albuquerque, NM. Assignment of license granted from Olivarez Television Company, Inc. to Univision Station Group, Inc. on 11/30/88.
K47CO Reno, NV. Voluntary assignment of permit granted from Que Television Production, Inc. to K-FUN Television, Inc. on 12/1/88.
W57AF Binghamton, NY. Assignment of license granted from Broome-Delaware-Tioga Boces to WSKG Public Telecommunications Council on 12/6/88.
W57BC Mineola, NY. Voluntary assignment of permit granted from Richard D. Bogner and Leonard H. King to WLIG-TV, Inc. on 11/29/88.
W38AM Westbury, NY. Assignment of license granted from WLIG-TV, Inc. to Richard D. Bogner and Leonard H. King on 11/29/88.
K14HA Roseburg, OR. Assignment of license granted from Inspiration Television of Southern Oregon to Trinity Broadcasting Network on 11/29/88.
K51CK Abilene, TX. Voluntary assignment of permit granted from Abilene Christian University to Trinity Christian Center of Santa Ana, Inc. dba Trinity Broadcasting Network on 1/3/89.

NEW LPTV CONSTRUCTION PERMITS

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

K65EK Pine Bluff, AR. Immanuel Broadcasting Corporation, 1/4/89.
K19CK Belridge, CA. Belridge Elementary School District, 1/4/89.
K50CL Belridge, CA. Belridge Elementary School District, 1/4/89.
K57ED Blythe, CA. John F. Craven, Jr., 1/4/89.
K19CL Inyokern, CA. Roy Mayhugh, 1/4/89.

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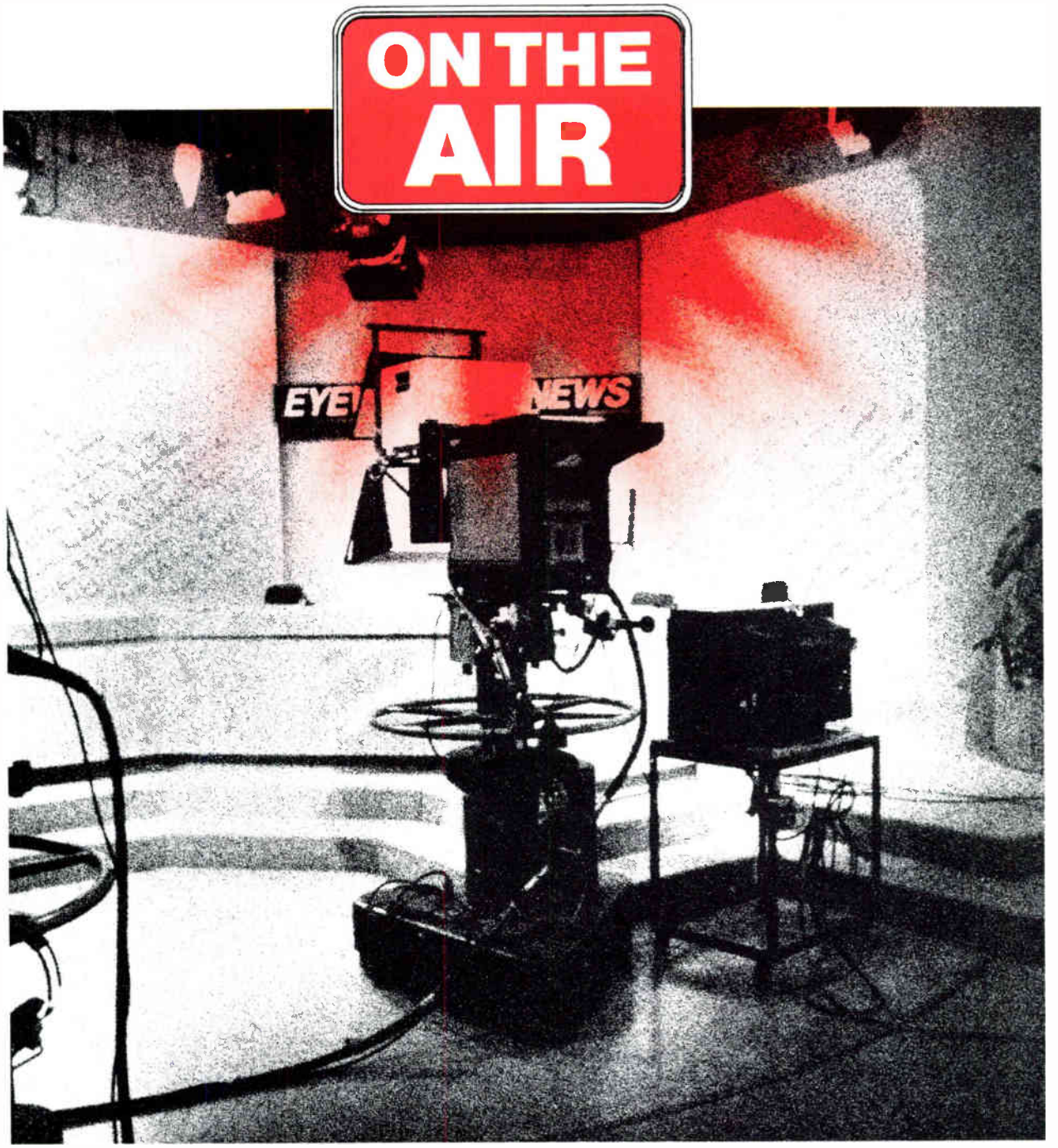

You're on the air!

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.

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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

K18CO Aspen, CO. Steamboat Broadcast Systems, Inc., 1/4/89.
W26AQ Bradenton, FL. Ronald D. Kniffin, 1/4/89.
W65CA Fort Myers, FL. Manglitz and Sanchez, 1/4/89.
W14BE Gainesville, FL. Robert John O'Donnell, 1/4/89.
W65BW Lake City, FL. Joy Explosion Ministries, Inc., 1/4/89.
W50AY St. Augustine, FL. Flamingo Broadcasting Corporation, 1/4/89.
W34AW Sarasota, FL. Ronald D. Kniffin, 1/4/89.
W59BR Carrollton, GA. Georgia-Alabama Broadcasting, Inc., 1/4/89.
K20CM Manning, IA. Manning Community Foundation, 1/4/89.
K31CJ Manning, IA. Manning Community Foundation, 1/4/89.
K09VD Ashton, ID. Ellen M. Armstrong, 1/4/89.
K02NP Filer, ID. Ambassador Media Corporation, 1/4/89.
W17AT Salem, IN. Rebecca Coomer, 1/4/89.
W21BZ Manhattan, KS. Kansas State University of Agriculture, 1/4/89.
W45AM Bradstown, KY. Ronald Eugene Briney, 1/4/89.
W41AZ Corbin, KY. Don Prewitt, 1/4/89.
W28AV Leitchfield, KY. Rough River Broadcasting Company, Inc., 1/4/89.
W13BZ Louisville, KY. Norma Levin, 1/4/89.
W39BA Louisville, KY. Enclave Communications Corporation, 1/4/89.
W52AW Louisville, KY. South Central Communications Corporation, 1/4/89.
W35AS Shutesbury, MA. Tim Griffin, 1/4/89.
W52AX Leonardtown, MD. Satellite Video Broadcasting, 1/4/89.
W06BI Ocean City, MD. Ocean Pines LP Broadcast Corporation, 1/4/89.
W45AL Portland, ME. Carter Broadcasting Corporation, 1/4/89.
W05BN Detroit, MI. Gordon B. Madlock, 1/4/89.
K29CC Appleton, MN. Rural Western UHF TV Corporation, 1/4/89.
K31CH Erhard, MN. Rural Services of Central Minnesota, Inc., 1/4/89.
K26CS St. James, MN. Watonwan TV Improvement Association, 1/4/89.
K26CR Kansas City, MO. Janet Jacobsen, 11/30/88.
K16BV St. Louis, MO. Jeff Jacobsen, 1/4/89.
K39CI Springfield, MO. Christian Life Center, Inc., 11/30/88.
W08CU Jackson, MS. Video Jukebox Network, Inc., 11/22/88.
W20AQ Philadelphia, MS. Morgan D. Hardy, 1/4/89.
K21CR Choteau, MT. Choteau School District 1, 1/4/89.
K33CW Hot Springs, MT. Hot Springs TV District, 1/04/89.
W05BK Charlotte, NC. Gordon B. Madlock, 11/22/88.
W11BY Charlotte, NC. Justine Hope Lambert, 1/4/89.
W13BW Durham/Chapel Hill, NC. Norma Levin, 11/22/88.
W34AX Henderson, NC. Taras Communciations, Inc., 11/22/88.
W53AR Henderson, NC. Taras Communications, Inc., 11/22/88.
W56CH Henderson, NC. Taras Communications, Inc., 11/22/88.
W39AX Manteo, NC. John W. Gainey, III, 11/30/88.
W35AR Smithfield/Selma, NC. Waters & Brock Communications, Inc., 11/30/88.
W10BZ Wilmington, NC. Edward Jay Bolton, 1/4/89.
W20AL Wilmington, NC. Good News TV Broadcasting of Wilmington, 12/30/88.
K53DH Belcourt, ND. Schindler Community TV Services, 1/4/89.
K68DD Grand Forks, ND. Black Media Associates, 11/30/88.
K65EE Steel City, NE. Mountain TV Network, Inc., 11/30/88.
W14BD Vineland, NJ. Engle Broadcasting, 11/30/88.
W15AR Wildwood, NJ. Robert B. Cherry, 1/4/89.
K27CX Albuquerque, NM. Echonet Corporation, 1/4/89.
K47DG Eureka, NV. Eureka TV District, 1/4/89.
K54DA Verdi, NV. Channel 5 Public Broadcasting, Inc., 1/4/89.
W28AQ Little Falls, NY. Kevin O'Kane, 11/22/88.
W31AR Oneonta, NY. Kevin O'Kane, 11/22/88.
W36AW Tonawanda, NY. Ronald D. Kniffin, 1/4/89.
W65BZ Bellefontaine, OH. Steven D. Heck, 11/30/88.
W06BK Findlay, OH. Seeway Broadcasters, 1/4/89.
W02BY Fremont, OH. Seeway Broadcasters, 1/4/89.
W36AY Zanesville, OH. Zanesville Broadcasting Company, 1/4/89.
W32CN Durant, OK. Betty Margaret Wheeler, 1/4/89.
K22CM Stillwater, OK. Mountain TV Network, Inc., 11/29/88.
K39CL Culp Creek, OR. California Oregon Broadcasting, Inc., 1/4/89.
K16CB Portland, OR. Atwater Kent Communications, Inc., 11/30/88.
W54BD Dunmore, PA. Joseph S. and Irene F. Gans, 1/4/89.
W56CG Greensburg, PA. Turnpike Television, 11/22/88.
W25AX Kittanning, PA. Turnpike Television, 1/4/89.
W07CD State College, PA. George W. Kimble, 11/22/88.
W13BY State College, PA. George W. Kimble, 11/30/88.
W54AX State College, PA. Stephen S. Evans, Jr., 11/22/88.
W42BC Uniontown, PA. Frank Carlow, 11/30/88.
W08CR Warminster, PA. Charles W. Loughery, 11/30/88.
W03BB Columbia, SC. Norma Levin, 11/22/88.
K44CW Sioux Falls, SD. Localvision, 1/4/89.
W34AZ Columbia, TN. Joe F. Bryant, 11/30/88.
W14BC Memphis, TN. Kevin Solberg, 11/22/88.
W61BP Memphis, TN. Jimmy Boyd, 11/29/88.
W31AS Morristown, TN. Full Gospel Business Men's Fellowship International, 11/30/88.
K16BY Crockett, TX. Jim Gibbs, 11/22/88.
K24CL Freeport, TX. Claude E. Johnson, 1/4/89.
K65EI Galveston, TX. Springfield Television Corporation, 11/30/88.
K38CJ Bicknel/Teasdale, UT. University of Utah, 11/30/88.
K16CA Junction/Circleville, UT. University of Utah, 1/4/89.
K30CW Marysvale, UT. University of Utah, 1/4/89.
K25OC Rural Garfield, UT. University of Utah, 1/4/89.
K38CN Salt Lake City, UT. William Allen Marshall, 1/4/89.
W21AQ Hampton, VA. Acts Broadcasting Company of Chesapeake, 1/4/89.
W65CB Newport News, VA. Sandfiddler Spectrum Corporation, 1/4/89.
K36CH Goldendale, WA. Mountain TV Network, Inc., 11/30/88.
K51CU Spokane, WA. Edith C. Smith, 11/30/88.
K64DH Yakima, WA. Christian Broadcasting of Yakima, 1/4/89.
K60EB Yakima/Wapato, WA. Ronald Alan Theodore Bevins, 1/4/89.
K54DB Madison, WI. Skywave Communications Corporation, 1/4/89.
W43AV Waukesha, WI. Kompas/Biel & Associates, Inc., 1/4/89.
W30AM Morgantown, WV. Frank Carlow, 1/4/89.
K08LB Afton, WY. Ambassador Media Corporation, 1/4/89.
K22CM Basin, WY. Lee H. Hollingsworth, 1/4/89.
K18CN Powell, WY. Lee E. Hollingsworth, 1/4/89.
K08KZ Worland, WY. Lee H. Hollingsworth, 1/4/89.

continued

continued from page 3

tion of HDTV technology. And that, of course, translates into jobs.

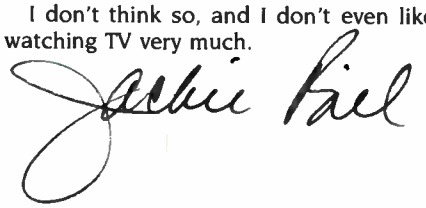
But what will be the cost? Already, HDTV enthusiasts are fighting over spectrum like a flock of starving grackles over a ball of suet. The extreme is Motorola's Robert Galvin, who suggested last November that all broadcast spectrum be given over to inventors "to use as they please." The resulting boom in the electronics industry could quadruple the economy, he said.

Under serious consideration, on the other hand, is an HDTV system employing nine instead of six MHz of spectrum. If such a system were adopted, it would cut the legs out from under a lot of television broadcasters, not the least of whom would be LPTV operators. In fact, our old friend, the National Association of Broadcasters, suggested in recent comments filed with the FCC that though (sob!) LPTV stations could be hurt, "we must insist that complete HDTV implementation for full-service TV stations have priority over the needs of secondary LPTV stations." ("Full-service." The insulting presupposition is that LPTV stations serve less than fully. Yet I can't remember the last time any of the Milwaukee stations provided *any* local programming for my hometown, Sheboygan, which is well within their coverage areas and for which they are supposedly responsible. On the other hand, the LPTV station in... But that's another editorial.)

You know what I'm missing in all this? I'm missing *people*. Everyone is thinking about economics. No one seems to be thinking about the American *person* who, after all, is the reason behind the FCC's broadcast policy in the first place. Local programming and diversity of programming are two basic expressions of the public interest tenet. And increasing program diversity, and bringing local programming to communities that have never had it before, are two reasons that the Commission authorized the LPTV service back in 1980.

But instead of *protecting* localism and diversity, the right of the viewer to be properly served by the users of the public airwaves, industry leaders are talking about curtailing broadcasting. Is it *really* in the public interest to do this? Is the electronics industry in such jeopardy that we have to consider, even for a moment, cutting broadcasts to preserve it? Is a better picture *really* worth no picture at all?

I don't think so, and I don't even like watching TV very much.



PROPOSED CONSTRUCTION PERMITS

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

Ch. 06 Anchorage, AK. Fireweed Television.
Ch. 09 Koyukuk, AK. Koyukuk Village Council.
Ch. 55 Seward, AK. State of Alaska.
Ch. 39 Russellville, AR. Mountain TV Network, Inc.
Ch. 23 Duncan, AZ. Arizona Board of Regents.
Ch. 51 Duncan, AZ. Southern Greenlee County TV, Inc.
Ch. 53 Duncan, AZ. Southern Greenlee County TV, Inc.
Ch. 20 Durham, CA. California-Oregon Broadcasting, Inc.
Ch. 20 Fortuna/Rio Dell, CA. California-Oregon Broadcasting, Inc.
Ch. 04 Indio, CA. Leo Kesselman.
Ch. 52 Serrano, CA. Community Television.
Ch. 44 Boulder, CO. Council For Public TV, Channel 6, Inc.
Ch. 22 Buena Vista, CO. Mountain TV Network, Inc.
Ch. 59 Evergreen, CO. The Denver Ch. 59 Partnership, Limited.
Ch. 12 Altamonte Springs, FL. Newsouth Media Corporation.
Ch. 12 Cocoa, FL. Shoreline Broadcasting.
Ch. 47 Fort Walton Beach, FL. WCCB-TV, Inc.
Ch. 31 Gainesville, FL. James Vincent Fitzpatrick.
Ch. 52 Key Largo, FL. David J. Stein.
Ch. 14 Lakeland, FL. Lakeland Translators, Inc.
Ch. 19 Lakeland, FL. Frank Carlow.
Ch. 19 Okeechobee, FL. WTOG-TV, Inc.
Ch. 46 Columbus, GA. Dr. Stephen Hollis.
Ch. 05 Douglas, GA. Manuel A. Cantu.
Ch. 41 Gainesville, GA. Sudbrink Broadcasting of Georgia.
Ch. 25 Kailua, HI. Alegria Broadcasting Corporation.
Ch. 27 Lihue, HI. Mountain TV Network, Inc.
Ch. 23 Ottumwa, IA. Ottumwa Area Translator System, Inc.
Ch. 27 Ottumwa, IA. Ottumwa Area Translator System, Inc.
Ch. 33 Juliaetta, ID. Juliaetta Television Association.
Ch. 27 Montpelier, ID. Bear Lake County TV District.
Ch. 31 Montpelier, ID. Bear Lake County TV District.
Ch. 41 Moscow, ID. American Television Network, Inc.
Ch. 52 Osborn, ID. Mountain TV Network, Inc.
Ch. 34 Dodge City, KS. Channel 24, Limited.
Ch. 31 Hays, KS. Harris Enterprises, Inc.
Ch. 56 Salina, KS. Local Communications.
Ch. 57 Studley/Tasco, KS. Smoky Hills Public Television.
Ch. 24 London, KY. Kentucky Authority For Educational TV.
Ch. 62 Louisville, KY. Highlight Broadcasting Company.
Ch. 52 Baton Rouge, LA. Capital Community TV.
Ch. 40 Bogalusa, LA. Mountain TV Network, Inc.
Ch. 57 Lake Charles, LA. Spectrum Media.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on December 8, 1988. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

Ch. 49, Birmingham, AL. Glen Iris Baptist School.
Ch. 69, Denver, CO. Peter B. Van De Sanda.
Ch. 19, Miami, FL. Cynthia D. Webb.
Ch. 36, Ocala, FL. Flamingo Broadcasting Corporation.
Ch. 13, Atlanta, GA. Gerald Cohen.
Ch. 13, Savannah, GA. Norma Levin.
Ch. 42, Honolulu, HI. Charles Billing.
Ch. 48, Malad City, ID. Ellen M. Armstrong.
Ch. 67, Evansville, IN. Randolph Victor Bell.
Ch. 31, Indianapolis, IN. Kingdom of God Ministries, Inc.
Ch. 53, Indianapolis, IN. Legal Eye Videographers.
Ch. 67, South Bend, IN. William N. Udell.
Ch. 69, Greenville, KY. Sue P. Thomas.
Ch. 10, New Orleans, LA. Video Jukebox Network, Inc.
Ch. 30, Marblehead, MA. William Gerry.
Ch. 19, Grand Rapids, MI. All American TV, Inc.
Ch. 52, Springfield, MO. John Wayne and Kathryn Lou Wilson.
Ch. 41, Helena, MT. Ellen Angelia Murray.
Ch. 45, Highlands, NC. WLOS-TV, Inc.
Ch. 67, Sanford, NC. T. B. Buchanan.
Ch. 62, Omaha, NE. Christian Broadcasting Corporation.
Ch. 31, Atlantic City, NJ. Kelly Guglielmi.
Ch. 25, Lake Tahoe, NV. John E. Bloemer.
Ch. 29, Lake Tahoe, NV. Mark S. Severance.
Ch. 39, Hamburg, NY. Southtown's Christian Center.
Ch. 39, Hauppauge, NY. Alan Fields.
Ch. 29, Hempstead, NY. Seventh Day Adventist Community Health Service.
Ch. 32, Cleveland, OH. Sima Birach.
Ch. 41, Columbus, OH. Advanced Allied Communication Technologies.
Ch. 24, East Stroudsburg, PA. Diocese of Scranton.
Ch. 59, Pittsburgh, PA. Turnpike Television.
Ch. 17, State College, PA. Silas F. Royster.
Ch. 29, State College, PA. Ann Elizabeth Plenderleith.
Ch. 44, Provo, UT. Oxford Investment, Inc.
Ch. 36, Salt Lake City, UT. National Minority TV, Inc.
Ch. 19, Charlottesville, VA. The Shenandoah Valley Educational TV Corporation.
Ch. 66, Norfolk, VA. Stephen S. Evans.
Ch. 42, Centralia/Chehalis, WA. Kelly Television.
Ch. 35, Green River, WY. Holcomb Broadcasting. K/B

FCC Lists Troublesome Broadcast Violations

In an effort to make broadcasters more aware of potential trouble spots in their operations, the Federal Communications Commission has published a list of the most frequent violations of its *Rules*.

Safety-related violations include inadequate painting and lighting of towers; inadequate fencing or locks around AM towers; and problems with Emergency Broadcast System equipment, including missing or malfunctioning EBS monitors, failure to receive or transmit weekly EBS tests, and lack of a current EBS checklist or authenticator word list.

Violations causing potential interference include 1) AM directional antenna parameters and monitoring point levels outside tolerance; 2) inadequate meters and transmitter control at operator's position; 3) frequency and modulation outside of tolerance at TV stations; and 4) overpower and other unauthorized operation at noncommercial educational FM stations.

Administrative violations include items missing from the public file and unavailable station authorizations.

Violations can result in fines of up to $20,000, or even license revocation. FCC field offices can assist stations in preparing for an FCC inspection. K/B

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Something revolutionary is happening in the world of television. People are turning off TV that's predictable, and they're coming over to something new and creative. **FamilyNet** will soon be airing new, original programs especially for the millions who are saying, "The family is the most important part of our lives. We want television that reflects our values!"

REVOLUTIONARY PROGRAMS

Our 24-hour program schedule offers a wide selection of excellent family shows, including music, women's shows, sports, outdoor adventures, children's shows, health and fitness, movie classics, inspirational and issues-oriented programs.

A BIG REVOLUTION TO COME

In the coming months, you'll see more original programs on **FamilyNet.** It's already happening, with **FamilyNet Sports**™, shows for young adults, music programs, TV shopping, family dramas, and more. It's all part of the growing **FamilyNet** Revolution.

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