

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 2

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February 1990



The Ramsa 820B audio production console

Choosing An Audio Console

—by Doug Mitchell

No matter how much attention you pay to the video picture that your LPTV station transmits, the picture is incomplete without its audio accompaniment. Therefore, it is extremely important to make good decisions about how the audio is produced at your station. And the "nerve

center" of the audio system is the audio console.

There are many things to consider when you choose an audio console. First, and perhaps most obvious, is the purpose of the console. Will it be used to route audio signals to the transmitter or to produce audio elements to be mixed with

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TV40's "At Home With Delores" Now Airing Nationally

On February 5, 1990, "At Home With Delores," a local production of W40AF in Carlisle, PA, was seen by 10.5 million people across the United States on the New York-based television network, Channel America.

TV40's general manager, Erika Bishop, said that "At Home With Delores" was added to Channel America's weekly lineup after the network expressed an interest in the homey arts and crafts and cooking show. It will run for thirteen weeks with an option to renew the contract after June 4.

Bishop says the attention that TV40 will receive from the program's national exposure offers an incredible opportunity for the people of Pennsylvania's Cumberland Valley. "Now our local faces, places, and merchants will be seen across the country by millions of people each week!"

The cooking segments are shot twice monthly at the Kitchen Shoppe of Carlisle, sponsors of the segments. The arts and crafts segments are produced at the Carlisle home of Galen and Arlene Byers. Viewers participate by sending in recipes and household tips which Delores reads over the air.

"At Home With Delores," which debuted on July 1 last year, was TV40's first

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In Our View

There's good news in Washington. Barbara Kreisman is back. This time in Roy Stewart's old job as chief of Video Services, the division that includes the LPTV Branch (see story this page).

Barbara has been a friend of LPTV since November 1982 when she was promoted to chief of the LPTV Branch, preceding Keith Larson in that job. And she inherited a mess! Some 10,000 LPTV applications sat in boxes in the hallways of the FCC. The cutoff procedures then in place shortly invited 24,000 more. Applicants were fuming and the staff didn't know what to do with all the paper.

But Barbara, who had already made a name for herself as an efficient administrator, implemented the change from manual to computerized processing, and from cumbersome comparative hearings to lotteries. And she was the buffer between the Commission and the public during the interminable time it took Congress to authorize the necessary funds.

I remember her speaking at the early LPTV East and West conferences, deftly and sympathetically handling angry applicants who saw years of delay ahead before they would be able to build their stations. I remember her poise, her clear understanding of the issues, her honest presentation, her courteous, personal interest in each questioner.

She left the Branch in 1985, but she continued to follow the fortunes of LPTV. She was intensely interested, whenever I spoke with her, characteristically peppering me with questions—about the service, about myself—comprehending my answers before I'd even finished saying them.

Of course, Barbara has more than LPTV to think of now. Video Services oversees full power television and cable as well. And today's issues have complex implications for each medium. But there are few finer minds at the FCC. She'll handle the intricacies fairly and sensitively and with superb competence.

We're glad she's back.

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Mark your calendars. Roy Stewart, chief of the Mass Media Bureau, will be the featured speaker Sunday, April 1 at a panel

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sponsored by the Community Broadcasters Association at this year's NAB Convention. The panel begins promptly at 2:45 p.m. and will be followed by a wine and cheese reception at 4:15. All LPTV broadcasters, industry suppliers, and any other interested people are invited.

Last year's NAB get-together was fun and informative—a chance to see old friends and meet new ones, and to chat informally with suppliers and FCC officials. Please join us again this year. Check your convention program for the room number.

...

Recently, CBA president John Kompas made yet another trip to Washington, DC to lobby for the LPTV industry on Capitol Hill. In conversation with one of the Senate staffers, he learned that Congress is much more aware of our industry this year than it was last year. The reason, said the staffer, is all the mail that the Senators and Representatives have been getting from LPTV broadcasters.

Your letters are working, folks. Keep at it.

...

The Third Annual LPTV Conference and Exhibition has been set for November 17-19 in Las Vegas (see story, page 9). By mid-February, Eddie Barker had already sold nearly 1,000 square feet of booth space, the fastest take-off yet for our convention.

It's still early, but the interest from potential exhibitors could mean the best convention yet for CBA. Stay tuned.

Barbara Kreisman Takes Over Video Services From Stewart

The Federal Communications Commission has appointed Barbara A. Kreisman to chief of the Video Services Division, which oversees the LPTV Branch. Kreisman fills the position vacated by Roy Stewart when he became head of the Mass Media Bureau last October.

The new job, which she officially began December 18, is the latest step up in Kreisman's career with the FCC. She began as an attorney-advisor in the Broadcast Bureau's Complaints and Compliance Division, then became a trial attorney in the Hearing Division, handling renewal and revocation hearings. In December 1980, she became chief of the Renewal and Transfer Division of the Renewal Branch, and then moved to head the LPTV Branch in the early years of the LPTV service.

It was under Kreisman's direction that the LPTV Branch devised and implemented the computerized procedures and the lottery system that made it possible to process the nearly 40,000 applications that flooded the FCC after the LPTV service was authorized.

Since leaving the LPTV Branch in October 1985, Kreisman has served as chief of the Legal Branch, Policy and Rules Division and as deputy chief of that Division. Her last appointment—in November 1987—was to assistant chief, Audio Services Division.

Kreisman says she is eager to work again with LPTV broadcasters. "I've continued to follow the LPTV service since I left in 1985, and I'm happy to be working again with Keith [Larson] and the other members of the LPTV Branch to make the service even more successful."

Welcome home, Barbara!



Florida Town Enjoys New LPTV-24

The response from local residents and the business community has been tremendous!

That's the way Norm Davis, owner and manager of W24AM in tiny Defuniak Springs, FL, describes his first two months of operation. But building the station wasn't easy. Said Davis, "We ran into difficulties almost every step of the way."

TV-24 located its studio, transmitter, and tower on a wooded site with no utilities next to the city limits. It took several months just to bring the unimproved site into line with county codes and to have utilities connected. It took a year after that to erect the tower, antenna, and accessories. In fact, Davis had to climb the tower himself in order to finish the work before his construction permit expired. But the station finally signed on the air November 6, 1989.

By December, almost fifty local businesses were advertising on the station. And at press time, January sales figures



Norm Davis



Pam Ford Davis

looked as if they would exceed December's.

"We've been able to build an audience and generate business without being on cable," Davis commented. "That's our

biggest complaint at this time—the fact that we can't be seen on the cable. Our local cable company has gotten a lot of calls asking them to put us on."

Most of the calls came in December in response to TV-24's local holiday programming—four Christmas cantatas, a four-hour fashion show, a holiday decorations special, a new business grand opening, a high school Christmas program, and a program about the preparation and distribution of food baskets for the needy. Local news and the Defuniak Springs datebook is aired nightly at 7 and 9 p.m.

TV-24 is also an affiliate of FamilyNet. "In my opinion, FamilyNet is as professional as any of the big four nets and any of the cable networks," said Davis. "They have everything from classic movies to outdoor shows. We've had a number of calls complimenting us on the quality and content of our programming from FamilyNet." [K/78]



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Good Selling!

Finding And Developing Top Sales Producers

—by Joe Tilton

"The most important thing you will do in your operation is HIRE, and the most difficult thing you'll ever do is FIRE," a station owner told me as I took my first management position. He was right—particularly about the sales department.

Too often, managers hire the person who has made the best impression of those who have walked through the door. One manager told me that he'd had lunch in every restaurant in town. Waitresses who sold him a piece of pie were offered a sales position at his station. Don't we wish it was that easy to find good people!

Some go to the trouble of placing ads in the local paper or on their own stations. Others hire a personnel service. On occasion, these methods bring in top-flight sales people, but they do so too rarely. Sales experience is an asset when the experience is good. But even then, too many sales managers find themselves lamenting, "He was the number one salesman for the other company. Why can't he produce here?"

While there are no guaranteed methods for finding and developing good sales people, you should have solid, positive results if you use these ideas:

• **Look for sales people in unusual places.**

The most productive place will be your college or university business school. Ask

instructors at the school for the names of award-winning students who would consider a career in broadcasting. Many management positions are offered to top sales people. But hot sales producers don't necessarily make good managers! Why not begin with management potential rather than focus only on next month's sales goal.

Consider the "C" student. Most straight "A" students have had a lot of time for study. But I prefer a student that has worked his/her way through school. He understands the work ethic and is ready to pull his weight from the start.

Another "unusual" place to find quality people is service organizations. Visits to the Key Club (a division of Kiwanis) can be very productive. Yes, these kids are in high school, but your long-term goals can best be served by finding the young leaders in your community.

As president of my Kiwanis Club, I watched a young man for two years in the Key Club we sponsored. During his senior year he was president of the club, and his leadership and energy were abundant. I offered to pay *all* of his tuition to a major university for four years *if* he would work for me for twelve months after graduation, at the same rates others on my staff were paid. The wait and the investment paid off. I had a community leader who

knew everybody in our town, and who was highly respected as well. This young man gave a great boost to the staff and turned out to be a dynamo in the sales department.

• **Ask the right questions.**

Ask what you like (within the law), but include these two questions: "What is a lot of money?" and "Was your previous employer fair with you?"

A sales person will never be comfortable talking about more money than he or she understands. A direct, firm answer that is at least over a million dollars is what I look for.

If a prospective employee tells me how bad his/her previous employer was, I will not consider that applicant for the job. The LAST thing you need is a sales person un-selling YOU to station clients. Sick minds discuss people; I want an account representative to avoid talking about people, not jump at the chance to gossip.

If you want to know a person in depth before you hire, and have the money to spend, give the "Caliper" personality profile to your top two or three choices. Ego drive, empathy, growth potential, leadership, decision making, delegation, and detail ability are all measured through "Caliper." Although relatively expensive (around \$400), it can identify problem people before they can damage your busi-



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ness and reputation. Another recommended test is the "Millon Clinical Multi-axial Inventory," administered by psychologists.

● **Seek your staff's approval.**

Stop! Hear me out before you go on to an article about cameras. I know it's your job to hire, but your staff *does* have a say in whom you keep even if you don't give them permission to. If a valued staff member cannot work with a prospective employee, but you hire that person anyway, you will either cause internal problems that may not surface for years, encourage costly turnover, or negate the potential for growth for both people at your station.

No, don't ask for a vote. Do introduce your best applicant to every member of your team. Then wait. You will know within a week if there is a personality conflict or some other reason that you should not hire that person for your sales staff.

Don't keep your search for sales people a secret. If your sales force discovers that you are hiring a new person behind their backs, they will feel threatened. From the beginning, personally explain to your sales manager—or your entire sales force—that a new person does not mean more competition on the street or a division of territories. Assure every valued

employee that you are seeking additional staff, not replacing them.

● **Develop a positive reputation.**

When you have developed your own managerial abilities to the point that you are known as a "good boss," the best sales people will find you. Fairness and generosity will earn more money for you than greed ever will.

After ten years of hard work to build my station and staff, the competition moved within a block of me. They were bigger, but my staff stayed with me. My drive to be a good, honorable, and fair employer was better than a non-compete contract. My rival couldn't understand why he couldn't steal my best staff members with the offer of more money.

● **Personally train your new people.**

Spend time *on the street* with these new ones. Don't teach them trick phrases just to make a sale or promise more than your station or sales person can deliver. *Show* your staff that you're in business to make money and have fun while you're doing it.

Some more tips:

Avoid negative training. Don't make threats if goals are not achieved.

Let those who manage themselves well, do it. Give 'em a job and turn 'em loose.


Realize that money is not the only motivator. Find a sales person's "hot" button, and push it only when necessary.

Allow for mistakes and problems. People are only human.

Never, never reduce a sales person's wages or commission!

The National Association of Broadcasters conducted a series of seminars in 1977 for small market radio operators. The director was Donald H. Kirkley, Jr., Ph.D. The workbook that accompanied the course has proven to be one of my best tools for creating successful sales departments. Its application goes much further than radio. Get a copy if you can.

I'm available too for consultation by phone or on-site assistance. You can reach me by writing Box 155144, Ft. Worth, TX 76155 or calling (817) 540-2754. Or leave a message for a return call at 1-800-451-3622.

Joe Tilton has worked in broadcasting as an announcer, promotion director, chief engineer, news director, sports director, sales manager, and general manager. He now puts his experience to work as a promotions writer and consultant for radio and television stations across the country. 



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Audio Consoles

continued from front page

picture? Although many consoles are flexible enough to be used in both situations, it is not always feasible to do so—either from a cost or an application standpoint.

If you will be using the console on-air, simplicity of layout and operation is a key factor. Signal routing must be clean and uncluttered. Some form of a cue or pre-view system is a must. Options would include simple equalization of inputs and on-board communications to other studios. Master output levels are typically pre-set to the transmitter chain, but you

must be able to control individual inputs, as well as studio monitor and/or headphone levels. The only necessary metering is of the composite output to the transmitter.

If, on the other hand, you will be using the console for audio production or to sweeten picture elements before broadcast, you must consider another set of factors. One of the most important is the type of recording system that you'll be using. If it is some type of multi-track tape machine, the console should be able to route signals flexibly to the individual tracks. Multi-track production consoles must also have enough inputs to accom-

modate the number of tracks to be mixed. Equalization controls and an ability to route signals to effects devices or other external equipment are also desirable.

When you consider all these criteria, you can see that it isn't always possible to use identical consoles for both on-air and production purposes. One common error made by many stations is to attempt to use an old, tired on-air console for production. This presents problems—not only in terms of inflexibility but because of the hair-tearing problems in store for the audio production person.

On-Air Consoles

Now let's look at some of the audio consoles available to the LPTV broadcaster. We'll consider the on-air console first.



TAC's Bullet

Total Audio Concepts (TAC) and its parent company, Amek, produce two consoles that are both cost-effective and extremely rugged. TAC has recently introduced the Bullet, a console available in a number of different formats. The Bullet can be used for production, yet it is ideal for on-air work as well because it is quite user-friendly.



The Amek BC II

From Amek is the BC II. Like the Bullet, the BC II is modular, so any number of input and output configurations can be custom produced. It features a fully balanced design—which means that audio signals are passed with separate positive, negative, and shield elements. (The Bullet, in contrast, comes in an unbalanced configuration but may be custom-ordered in a balanced design.)

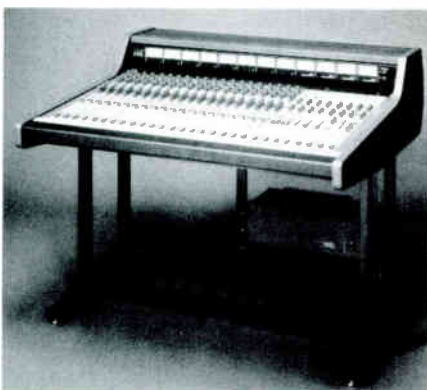
Other options to the BC II and the Bul-

let are talkback modules for communicating with the control booth, the talent, or floor directors, and ports for interfacing the console with a video automation system. Both consoles feature a 4-buss system as standard and a minimum of ten inputs (stereo or mono). Prices for the Bullet start at \$4,000, for the BC II at \$13,000.

Production Consoles

Now let's turn our attention to production consoles. Here the possibilities are numerous, but we'll focus upon a few of the more cost-effective choices. Once again, flexibility of design is one of the key factors. So also is the sonic integrity of the unit.

Let's assume that you're working with an 8-track tape machine for production. This narrows your choices to consoles having an 8-buss system. You'll also want to have a greater number of inputs available than you have tape tracks. This gives you individual control of each track in the mix as well as additional inputs for effects, and so on. Because cost-effectiveness is a primary consideration, we'll look at production consoles from Tascam, Ramsa, and—again—TAC.



The M520 from Tascam

Tascam makes the M520—a 20-input, 8-buss console listing for \$6,999. Although it has only eight busses, the M520 can monitor up to 16 tracks from a tape machine as the tracks are being recorded. It also features four auxiliary sends and three sweepable equalizer controls on each input. Separate monitor level controls are on board for both control room and booth monitoring. Finally, a unique solo system allows you to monitor individual tracks in the mix before or after they are brought up on the board.

The Ramsa 820B is also a 20-input, 8-buss console. Like Tascam's M520, it can be used for 8- or 16-track production. But unlike the Tascam, tape tracks can be monitored by means of a tape return switch on each line input. There are two effects sends on each input which can be routed back to line inputs or to any of eight auxiliary return controls.


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Third LPTV Convention Set For November

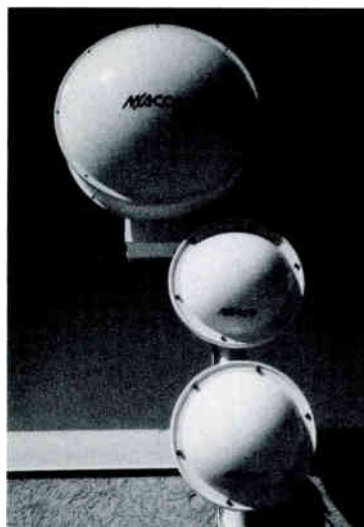
The third annual LPTV Conference & Exposition will be held at the Riviera Hotel in Las Vegas Saturday, November 17 through Monday, November 19, according to Eddie Barker & Associates, organizers of the event.

Three full days of seminars and exhibits are being planned, including a gala reception Monday evening during which the

1990 Community Broadcasters Association Local Production Awards will be presented.

For more information on exhibit space, call Eddie Barker at (800) 225-8183. Questions about panels and seminars should be directed to Colette Carey at the CBA office, (414) 783-5977. 

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KLSR-TV Contest Swamps Phone Lines

—by Colette Carey

A telephone call-in promotion meant a loss of phone service for callers in the Eugene, OR area when KLSR-TV in Eugene was flooded with calls from area contestants.

KLSR-TV, or K25AS, a Fox Broadcasting affiliate, was staging a demonstration for potential advertisers who doubted the station's audience share, and it turned out to be more than they had bargained for. "We really didn't expect such enormous response," said John Mielke, KLSR's general manager.

The calls were responses to a request from "Morton," the puppet co-host of KLSR's "Kid's Club" afternoon cartoon program. Morton told viewers that the first 25 callers would receive a free pair of tickets to *The Muppet Babies*, then appearing in Eugene theaters. That's when the calls began to flood the station's tele-

phone lines—and, apparently, everyone else's.

"We are told that it takes 44 calls per second to trip a breaker [in the telephone transfer station]," said Mielke. "We tripped eight breakers." In fact, telephone service was affected all the way to Medford, some 80 miles away. The majority of callers in the area were unable to get even a dial tone.

In a letter to KLSR-TV, Bruce Hall of US West, the telco for the Western United States, said, "... our local switching computer was not able to handle the sudden volume of calls that were generated." KLSR has since agreed to give US West at least two weeks' notice before their next call-in promotion.

Although the "Kid's Club" demonstration was a big hit with the potential advertisers, Mielke said that call-in giveaways at KLSR are on hold for the time being. M/B

Route 66 TV Signs On

Route 66 TV (K66CY) in Arroyo Grande, CA has signed on the air, announced station manager Cherie Erwin Scala recently. The station, which is owned by Erwin Scala Broadcasting Corporation, serves some nine communities in the Arroyo

Grande area and reaches approximately 140,000 residents.

The Channel America affiliate will begin local productions in 1990. Santa Maria radio personality Jay Russell will host and produce the first local programs. M/B

LPTV Distribution by State and Territory

January 8, 1990

	Licenses	CPs*
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ALASKA	217	32
ARIZONA	15	51
ARKANSAS	8	37
CALIFORNIA	34	94
COLORADO	16	35
CONNECTICUT	0	5
DELAWARE	1	0
WASHINGTON, DC	1	0
FLORIDA	29	121
GEORGIA	16	57
HAWAII	2	25
IDAHO	19	37
ILLINOIS	7	34
INDIANA	10	28
IOWA	11	53
KANSAS	7	55
KENTUCKY	6	35
LOUISIANA	9	58
MAINE	7	17
MARYLAND	2	5
MASSACHUSETTS	6	21
MICHIGAN	7	17
MINNESOTA	30	37
MISSISSIPPI	11	21
MISSOURI	12	36
MONTANA	23	40
NEBRASKA	4	16
NEVADA	14	20
NEW HAMPSHIRE	2	5
NEW JERSEY	2	14
NEW MEXICO	14	50
NEW YORK	20	43
NORTH CAROLINA	8	46
NORTH DAKOTA	4	24
OHIO	10	39
OKLAHOMA	16	36
OREGON	17	32
PENNSYLVANIA	10	51
RHODE ISLAND	0	4
SOUTH CAROLINA	2	23
SOUTH DAKOTA	6	20
TENNESSEE	19	52
TEXAS	44	125
UTAH	17	18
VERMONT	1	9
VIRGINIA	5	21
WASHINGTON	7	39
WEST VIRGINIA	1	4
WISCONSIN	10	27
WYOMING	14	45
GUAM	1	0
PUERTO RICO	3	8
VIRGIN ISLANDS	0	2

TOTALS: Licenses: 762
Construction Permits: 1,749

Kompas/Biel & Associates, Inc.

*Construction Permits



LPTV and the LAW

—by Peter Tannenwald

Settling LPTV Lotteries

When the first LPTV lotteries were held, there were so many parties involved that there was not much an applicant could do but kneel and make a wish as the FCC's ping pong balls popped up out of the machine to choose a winner. But now that a smaller number of serious applications has replaced the thousands of speculative applications of the early 1980's, many lotteries have only a few participants. In fact, for applications filed in 1988 and 1989, lotteries with fewer than a half dozen applications are the norm, and some lotteries involve only two or three applications.

If you are in a small lottery, suddenly it is not a game any more. You have a serious chance of winning. But perhaps more importantly, the number of players is small enough that you can talk to all of them with the idea of reaching a private settlement. Such a settlement can eliminate the need for a lottery altogether and ensure the grant of one or more of the applications.

There are only a few basic FCC rules relating to settlements:

1. If a settlement involves amending one of the applications—for example, to bring in a new owner or to substitute one applicant's engineering for another's—

the settlement must eliminate enough applicants to make a lottery unnecessary and allow all applications that survive the settlement (i.e., are not withdrawn) to be granted. No amendment will be permitted if, for example, there are five applicants and three settle, leaving a lottery to be held between the other two.

2. The terms of any settlement must be submitted to the FCC and approved by the FCC before the settlement may be implemented.

3. The FCC must be notified of the settlement far enough ahead of the lottery date (at least a few business days) to allow time to take the applications out of the lottery.

Define the Conflict

If you find yourself in a small lottery, the first thing to do is to figure out whether or not each application in the group is mutually exclusive (i.e., in conflict) with all the others. That may take some help from an engineer to figure out. If all the applications are for the same channel in the same community, then probably only one can be granted. But if they are for communities some distance apart, it may be possible for the applications the greatest dis-

tance apart both to be granted—if one or two applicants in the middle drop out. If the applications are for different channels in the same community, again perhaps only one need drop out for all the others to be granted.

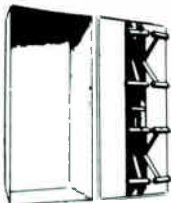
For example, one lottery had applicants for Channels 19, 20, and 35. The UHF taboos given in Part 74.707 of the Commission's Rules require that an LPTV station protect the 74 dBu contour of other LPTV and translator stations up to seven channels below and 14 or 15 channels above the proposed channel. So if the applicant for Channel 20 dropped out, the applications for Channels 19 and 35 could both be granted. But if only 19 or only 35 dropped out, there would still have to be a lottery between the other two.

If that kind of situation arises, the first thing to do is to figure out which application has to go and then get everyone else in the group to persuade the one problem applicant to withdraw. The resources of all the applicants can be jointly brought to bear. In the above case, the applicants for 19 and 35 could pool their funds to buy out the applicant for Channel 20.

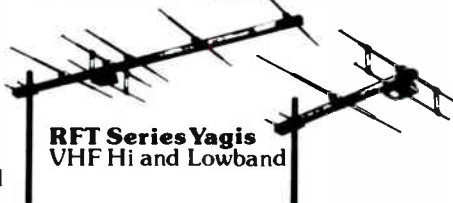
Here are some ideas that have been considered in settlement negotiations in

LPTV Commercial Antennas

Lindsay



UP 1469
UHF
Broadband



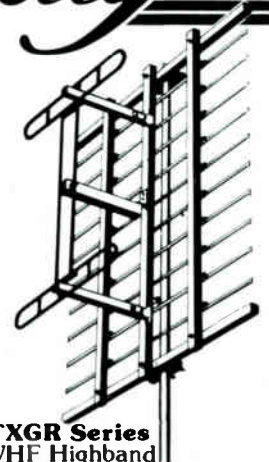
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the past. Maybe one of them will be what you need to persuade someone else to withdraw, or maybe you will withdraw in return for some other benefit.

Cash is OK

Cash payments are legal. In other words, one or more applicants may pay others to withdraw. There is no limit on the amount, but FCC approval is required before the funds may be delivered. Cash payments may be part of multi-faceted settlements involving other kinds of transactions, such as those discussed below.

Applications may be amended to eliminate engineering conflicts, as long as the amendments resolve the conflicts among all the applications in the lottery. In addition, the engineering changes must be "minor" changes, which means that no applicant may propose to serve an area not covered by its original proposal. You may only reduce coverage, not expand it. For example, if two people apply for the same channel in cities 40 miles apart, it might be possible for one or both to reduce power or propose a directional antenna to eliminate the signal overlap, thus allowing both applications to be granted.

Applicants may join forces and operate a station together, either as stockholders in a single corporation or as partners. For

example, if two people apply for the same channel in the same city, one may withdraw in return for a partial ownership interest in the other's application.

Stations may be exchanged or bought and sold. If two applicants are in conflict in one city, one may withdraw in return for being sold or given a station in another city; or if two individuals are in conflict in two cities, each may withdraw from one city and then get the CP in the other city.

Programming or advertising may be supplied or sold. One applicant may withdraw from a lottery in return for being permitted to sell some time on or provide programming to the surviving applicant's station. This kind of arrangement raises serious legal questions about licensee control, however, so it should not be implemented without review of the specific transaction by an attorney.

No Puts

A withdrawing applicant may be given a right of first refusal to buy the station built by the surviving applicant, or even an outright option to buy it later on. However, it is not permissible for the surviving applicant to have a "put"—the right to REQUIRE someone else to buy the station at a profit to the seller. In another variation of this arrangement, the withdrawing applicant could have the right to take over the construction permit if the surviving applicant does not build the station promptly. That arrangement also can run afoul of FCC restrictions on reversionary interests and trafficking in construction permits, however, so individual legal advice is again recommended.

If you settle a lottery case, the first thing to do is to call Margie Hinebaugh at the FCC's LPTV Branch and tell her to cancel the lottery. You can do that even before the settlement agreement is finalized, provided that all of the applicants concur in the request to cancel the lottery. Remember, the settlement agreement must be submitted in writing to the FCC for approval before it is implemented. The submission must contain sworn statements that no consideration has been paid or promised except as disclosed in the agreement.

Settlements are not always easy to work out. I have been successful in a few cases and have failed in several others. But regardless of whether you are a person who likes to make deals or one who is stubborn or likes to gamble, it is at least worth thinking about a settlement before you cast your fate to the ping pong balls and the mechanical wind.

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.

TV40's "Delores"

continued from front page

attempt at a local production. So far, the show's host, Delores Pearson, has interviewed 28 local artists, merchants, and celebrities. According to Bishop, "Delores was speechless after hearing the news that her show would be seen nationally, but we have every confidence that if anyone can make the show a success, Delores can."

"At Home With Delores" airs Mondays at 1 p.m. on Channel America.

Nearly 1,000 Applications Filed In December Window

The LPTV/TV translator application window of December 4-8 yielded about 960 new and major change applications, announced Keith Larson, chief of the FCC's LPTV Branch.

"We have a working figure of 960 at this point, but we'll know the exact number after they're all logged into the databases," Larson said. Just about all of the applications have been entered into the FCC's administrative database, he noted. About 80% have also been entered into the engineering database for processing.

The 960 estimate represents a 12% increase over the 855 applications filed in last year's March window. Larson said he would have a firm count and a breakdown by type of application by the end of February.

Tuxedo Survey Shows Strong Interest In Adult Movies

A telephone survey of cable TV subscribers in six states found that 88% of subscribers feel that people should be free to watch X-rated movies in their own homes, and 85% would not object to having an adult movie service available, even if they would not subscribe themselves.

Of the 1,200 respondents, 45% of the men and 24% of the women said they would be interested in watching an adult channel. And almost half the men and one-third of the women had rented X-rated videos in the past.

The survey was conducted by Beta Research for the Tuxedo Network, an adult cable premium channel.



The Scorpion II from TAC

Audio Consoles

continued from page 9

The 820B is a handy console for use with Midi instruments and sequencers; dual signal paths for each input allow up to 40 total inputs to the stereo mix. The Ramsa 820B lists for \$8,950.

Finally, TAC manufactures a production console called the Scorpion II. Although it is available in many different configurations, the Scorpion II can be set up in a 16-input, 8-buss format. The standard mic/line input module features two sweepable mid-frequency equalizer controls and a low and high boost/cut control. Each input also features four or eight auxiliary sends, depending upon module configuration. You can route these sends to effects devices or let them serve as signal paths to other studios or to booth talent.

The Scorpion II may also be fitted with four or eight auxiliary returns with independent level control on a fader. Other options include an on-board patchbay and either single or dual monitor strips for returns from an 8- or 16-track tape machine. List price for the Scorpion II begins at \$8,500.

We've now covered just the basics of audio console selection. Your choice may not be so simple when you consider all of the different uses the audio production console and the on-air console may need to address. However, with careful planning and some foresight, your selection can prove to be both functional and cost-effective.

Doug Mitchell is sales manager for AudioLine, Inc., a professional audio dealer serving the Midwest. He also teaches courses in audio production at the University of Wisconsin-Milwaukee.

Children's Radio Network To Launch In Spring

An all-children's radio network is scheduled to begin satellite transmissions to AM radio stations in the spring of 1990, according to a representative of the Children's Literacy Initiative, a non-profit organization based in Philadelphia.

The new network, called "Kidwaves," is an attempt to combat what the founders call the "illiteracy crisis" in America. It is a joint venture between Ragan Henry, a Philadelphia attorney and radio station group owner, and Linda Katz and Marcia Moon, co-directors of the Children's Literacy Initiative. Mel Diamond, formerly with Satellite Music Network, was named president and chief operating officer in January.

The network will offer thirteen hours of

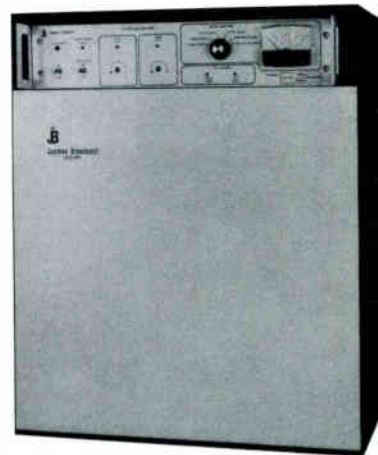
programming, seven days a week, and will target kids between two and eleven years of age. According to Katz, the network's mission is to develop children's speaking and reading skills by stimulating their imaginations through the spoken word.

BON MOT

It's amazing that they can print that many literate words every day.

New York Times columnist Russell Baker, of the Times.

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LPTV Report / February 1990 / 13

Supplier Solo

The Silent Network: Perfect For Community Broadcasting

—by Lou Miles

The entrepreneurial spirit of LPTV broadcasters, pioneers in providing "grass roots" television, is exciting to watch. While major networks and cable systems serve a broad cross-section of the nation, most LPTV stations are home-town stations, serving local viewers and

meeting their needs.

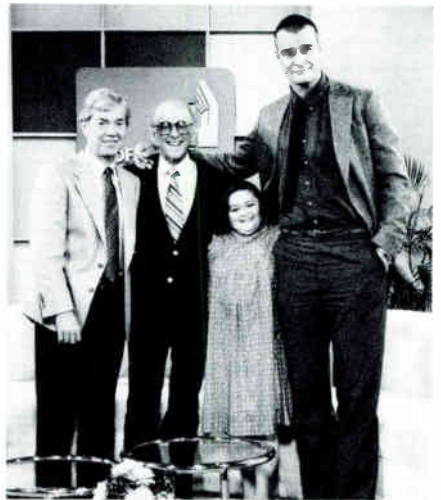
The same spirit of community service is the basic theme of the Silent Network, the only television network for the more than 30 million deaf and hearing-impaired citizens in the U.S. These people live in all communities served by LPTV stations. In fact, federal statistics show that about

10% of any given community is deaf or hearing-impaired, and there are many areas where the percentage is much higher. Moreover, this group of viewers is growing rapidly, as the "graying of America" continues.

Some broadcasters feel that deaf and hearing-impaired viewers are already served through "closed captioning." Unfortunately, that isn't the case. Since 1980, fewer than 200,000 closed caption decoders have been sold—for a population of more than 30 million! For advertisers, this means that deaf and hearing-impaired viewers are not getting their message.

At least they weren't—until the Silent Network came along on cable a decade ago.

Now, for the first time, the Silent Network is offering its programming to LPTV stations, enabling them to bring television to a constituency, and marketplace, like no other broadcasters can. Programming from the Silent Network is produced in three forms: 1) Full sound, voice and music, so the hearing audience can enjoy the programs along with their deaf family members or friends; 2) Sign language—performed by on-screen actors or participants, not in a corner inset; and 3) "Open captions" (no special decoder is required) so that spoken words can be read in sub-titles at the bottom of the screen.



Herb Larson, host of Silent Network talk show, "Sound-Off," with guests Lou Fant, Zeld Rubinstein, and Richard Moll.

Silent Network programming has been nominated for twelve Emmy's and has won four over the past few years, as well as numerous other broadcast industry awards. The present schedule includes a children's series, a celebrity talk show, variety specials, and much more. Four new series are in production for 1990, including "Sign On News," the first news magazine program for deaf and hearing-impaired viewers.

Remember that for each deaf or hearing-impaired person, there are two to five hearing friends and relatives. So, our estimated 30million viewers increase to

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more like 60-100 million. And they all are a part of your community, buying goods and services from your advertisers. Moreover, it's important to note that this significant audience is extremely brand-loyal to advertisers who recognize their culture and community.

For charter LPTV station members, the Silent Network is offering sixteen hours of programming per month for a low monthly license fee of \$250. The fee covers unlimited monthly runs. Charter members will receive the first three months of programming free when an agreement is accompanied by the first and last months' license fee (\$500). In addition, charter LPTV stations will have ten minutes per hour for local ad sales. And the Silent Network will participate in co-op advertising up to 15% of the annual license fee.

Finally, the monthly license fee of \$250 is guaranteed for three years. This breaks down to \$15.63 per hour of programming. When new program hours become available they may be added at an additional cost of \$10.00 per hour. And, of course, each LPTV stations will have broadcast exclusivity in its market.

Silent Network programming is in the community interest. It's exciting, dynamic, and needed. Please call for information. A whole new audience for your station and your advertisers is waiting.

Contact: Lou Miles

Vice President, Sales and Marketing
The Silent Network
6363 Sunset Blvd., Suite 930-B
Los Angeles, CA 90028
(213) 464-7446

Broomall Signs On Second Station

Georgia's newest LPTV station has signed on the air, announced owner and operator John O. Broomall of Broomall Broadcasting Company. W56CD in Rome, GA began broadcasting in January to the 100,000 residents in Floyd County.

According to Broomall, plans for local live programming have resulted in a tentative carriage commitment from TeleScripps Cable Company, a boon for the station which serves a heavily cabled, mountainous area.

The initial application for TV56 was made in 1981 by TV Local, owned by Rome residents. In 1988, TV Local won the construction permit in a lottery, and in September 1989 the group transferred the CP to Broomall. Fast-track planning and construction resulted in a sign-on within four months of the transfer.

Broomall has sold his initial station, W55BM, in order to concentrate on developing TV56 in Rome and TV67 in Roswell and Atlanta into what he calls "Christian Lifestyle" stations. An enthusiastic LPTV entrepreneur, Broomall says that he plans to build as many LPTV stations in Georgia as he can.

What's Going On

March 19, 1990. Spring Conference of the National Association of Black-Owned Broadcasters. Atlanta, GA. Contact: James L. Winston, (202) 463-8970.

March 31-April 3, 1990. National Association of Broadcasters 68th Annual Convention. Atlanta, GA. Contact: (202) 429-5356.

April 3, 1990. Annual Broadcast Pioneers Breakfast. Atlanta, GA. Contact: Ed DeGray, (212) 586-2000.

April 18-20, 1990. Broadcast Financial Management Association's 30th Annual Meeting. Hyatt Regency, San Francisco, CA. Contact: Cathy Milana, (312) 296-0200.

May 17-20, 1990. American Women in Radio and Television's 39th Annual Convention. Capital Hilton, Washington, DC. Contact: Diane Walden, (202) 429-5102.

May 20-23, 1990. Cable '90, The National Show, sponsored by the National Cable Television Association. Georgia World Congress Center, Atlanta, GA. Contact: NCTA Convention/Exposition Headquarters, (202) 775-3606.

June 2-4, 1990. ShowBiz Expo, sponsored by Live Time, Inc. Los Angeles Convention Center, Los Angeles, CA. Contact: Live Time, Inc., (213) 668-1811.

June 10-14, 1990. 1990 BPME & BDA Annual Conference, sponsored by the Broadcast Promotion and Marketing Executives and the Broadcast Designers' Association. Bally's, Las Vegas, NV. Contact: Jay Curtis, (213) 465-3777.

September 24-27, 1990. Radio-Television News Directors Association Annual Convention. San Jose, CA. Contact: (202) 659-6510.

October 1990. Women in Communications Annual Conference. Boston, MA. Contact: Susan Lowell Butler, (703) 528-4200.

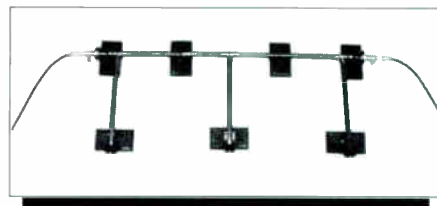
October 4-7, 1990. Society of Broadcast Engineers 5th Annual National Convention. St. Louis, MO. Contact: (317) 842-0836.

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

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

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Supplier Side

Looking for a "great" cooking show? The popular "Great Chefs" series, is now available for LPTV. From Blue Corn Blini to Peach Mousse, from Deep Fried Crab Balls with Jicama Pepper Panache to White Chocolate Ravioli, this series samples some of the finest dishes from the most talented chefs in the nation.



Chef Mark Miller, who owns the Coyote Cafe in Santa Fe, is featured on the premiere program of "Great Chefs of the West."

The package, which is specially priced for LPTV, comprises some 100 half-hour shows. Also included are eighteen New Orleans and Dixieland jazz specials featuring the likes of Stephane Grappelli, Charlie Byrd, and the New York Jazz Quartet, as well as the series' latest special, "Great Chefs: A New Orleans Jazz Brunch."

Circle (10) on ACTION CARD

Targeting the "black and brown African and Caribbean" viewers, a new series from **RP Communications** seeks to explain the Gospels "through the metaphysical, spiritual, and supernatural insights of common peoples' perspectives."

The five-part series, entitled "Teach All Nations Upon This Rock," is a non-

denominational, non-evangelical look at Christian religious questions. It is available free in 1/2" or 3/4" formats.

Circle (146) on ACTION CARD

Children's Television International, Inc., a non-profit educational organization, is now offering a 30-minute series entitled "The Short Story/The Novel" on a barter basis. The thirteen dramatizations introduce the best of the short story and novel genres from both American and European writers. Poe's "The Tell-Tale Heart" and the "Time Machine" by H. G. Wells are just two of the new productions available in the series.

This is the first of six new productions by CTI—all to be offered on a barter basis. "The Short Story/The Novel" is supported by one 60-second direct response announcement for "Mysteries of the Unknown" by Time-Life Books.

Circle (143) on ACTION CARD



Deborah Stromberg as Maggie, in CTI's dramatization of Stephen Crane's novel, Maggie: A Girl of the Streets.

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The company's sturdy, all-season platforms will hold two "beefy photographers" and all their equipment without denting or scratching the vehicle's roof. The latest model features fir wood, all-aluminum fittings, and an optional chrome-steel ladder. Each platform is

continued on page 18

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Harry Carter's cartop platform.

Environmental Satellite Data has introduced a new, relatively low-cost, Ku-based, complete weather data system. The new system provides unlimited use of weather data, satellite imagery, communications, and all equipment for \$1,500 a month—with no up-front costs.

K-2 satellite transmission of ESD weather services will be provided to dish

antennas as small as one meter. ESD services include satellite and radar imagery, national lightning data, FAA data, NWS Domestic Data Service, and DIFAX.

Circle (149) on ACTION CARD

Panasonic Professional/Industrial Video has just announced the new AG-7450 dockable S-VHS VCR. This compact unit docks to the WV-F300 and WV-F200A 3CCD cameras using the WV-VT12M dockable adaptor. It docks directly to the WV-F70D 2CCD camera.

The VCR also features laminated amorphous video heads, XLR audio connectors, and an optional time code generator/reader.

Circle (200) on ACTION CARD



The AG-7450 from Panasonic PIV.



Lowel announces its just-completed, three-years-in-the-making, complete catalog of lighting tools for film, video, and still photography.

The catalog includes more than 350 photos, 100 drawings and comparative charts, extensive "Tips for Newpros," and a four-page glossary entitled "Terms of Enlightenment." It also includes the full array of Lowel's lighting equipment, mounting, and control systems, as well as thirty location kits.

Circle (147) on ACTION CARD



NATPE, BPME Launch Information Network

The Broadcast Promotion and Marketing Executives have announced the launch of BPME*NET as part of the NATPE*NET computerized communication network introduced last year to members of the National Association of Television Program Executives.

The parallel networks are a computerized system of information delivery between television stations, syndicators, rep firms, and other industry groups. Both employ IBM compatible or Apple computers and CompuServe PC3Mail software.

A central data clearinghouse contains

such information as a directory of program suppliers, including their inventories and rates; synopses of articles from BPME's *Image* magazine; information from BPME's idea Resource Center; and a job bulletin board. Members can manage and retrieve information from the clearinghouse, or send and receive messages from other network members.

The one-time setup charge is \$50 to BPME members. A Samsung XT personal computer, monitor, 1200 baud modem, and dot matrix printer are available to NATPE members at substantial savings.

FCC Sets Cable Hearings

As part of its comprehensive study of the cable industry, announced in December in a Notice of Inquiry, the Federal Communications Commission is holding three field hearings to gather information on the impact of the 1984 Cable Act. The first hearing was held in Los Angeles on February 12. Others are scheduled for Orlando, FL on March 2, and St. Louis, MO on March 15.

For further information and guidelines for submitting testimony, contact Jim Hudgens at the FCC's Office of Plans and Policy, (202) 653-5940.



FCC May Strip Drug Dealer's AM License

Following procedure, the Federal Communications Commission is requesting comment on whether it should initiate a revocation proceeding against an AM licensee whose principal has been convicted of drug trafficking.

The felony drug conviction of Gregory Knop came to light during a comparative hearing. Williamsburg County Broadcasting, of which Knop is a principal, is the licensee of WKSP (AM) in Kingstree, SC and one of the competing applicants for a new FM station in the same community. The drug felony raises questions about Knop's character qualifications under the FCC's 1986 Policy Statement on Broadcast Character Qualifications.



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Satellite Receive Systems

—by John P. Diack, A.Sc.T.

As the LPTV industry plays an ever-increasing role in television broadcasting, delivering the best possible programming to viewers becomes crucial. LPTV viewers already expect television programming that is comparable to what is available to them on cable, especially in the larger urban areas. And programming of this type is most often delivered by satellite.

This article is about satellite receive systems—the basic design of these systems and the equipment required.

The mechanics of satellite received programming are illustrated in Figure 1.

A standard TVRO (television receive only) or commercial satellite dish is used to receive the signal from the satellite. An LNB (low noise block downconverter) converts the high frequency satellite signal to an intermediate frequency (950-1450 MHz) for processing by a commercial satellite receiver. Then the satellite receiver converts the signal to baseband video and audio, which can be fed directly into the exciter of the transmitter. For unscrambled satellite signals, no other equipment is needed.

Scrambled programming, on the other hand, can be received only with a General Instrument VideCipher VC (R) II descrambler. Figure 2 shows a standard satellite receiving system using a VC (R) II commercial descrambler.

Using a commercial satellite receiver, such as the Nexus SR-5.1, and a commercial VC (R) II, you can provide viewers with scrambled satellite services, and thus dramatically increase your advertising revenue by increasing your station's audience.

New integrated commercial satellite receiver/descramblers, such as the Nexus IRD-1, offer the benefits of a top quality satellite receiver and a VC (R) II. These integrated units are easy to install and set up, and they offer long term stability as well as excellent signal reception.

Commercial, rather than residential, satellite receivers should be used for a commercial LPTV system, for the following reasons:

1. Features: Residential satellite receivers include many consumer features that are of no use to a commercial broadcaster. These features add to the complexity of the unit, and increase the probability of failure.

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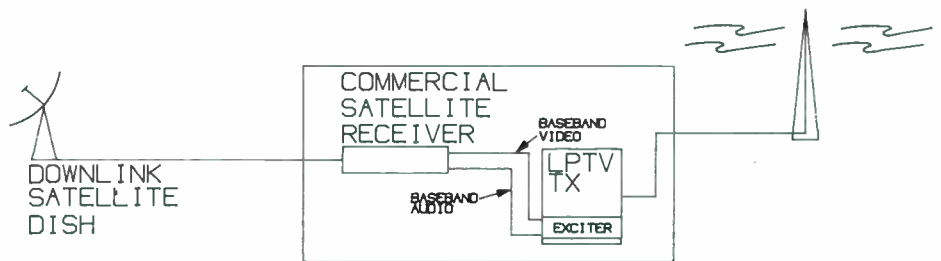
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FIGURE 1



UNSCRAMBLED SERVICES

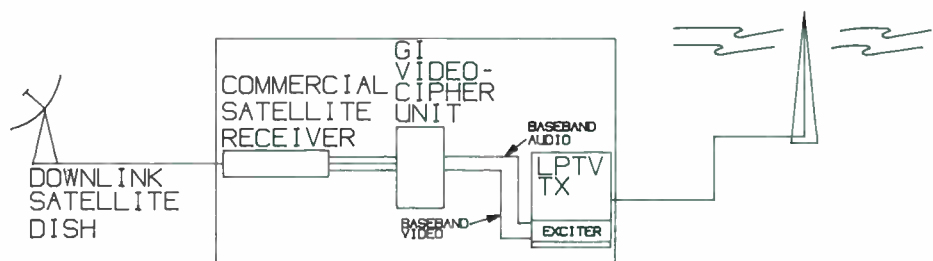
2. Service: Commercial satellite receivers are designed to operate 24 hours a day, 365 days a year. The heavy duty components, power supplies, and connecting hardware ensure long term reliability and stability. In contrast, residential satellite receivers are designed to operate only occasionally, not full-time.

3. Warranty: Many commercial satellite receiver manufacturers guarantee their products for several years. These longer warranties reflect the manufac-

ers' increased attention to quality, reliability, and long term performance. You can benefit substantially by selecting a commercial product with a long warranty, thus reducing the costs of system maintenance under a service agreement.

John P. Diack is responsible for marketing Nexus products in the United States. He holds a diploma in Applied Science Technology from the British Columbia Institute of Technology.

FIGURE 2



SCRAMBLED SERVICES



Technical Talks

Planning And Ordering Your RF System

—by John H. Battison, P.E.

One of the most critical tasks you will encounter in building your LPTV station is choosing and installing your transmitter. If something goes wrong with your transmission system, you don't have a signal, and there go your viewers and advertisers. So you can't afford not to do it right the first time!

If you and your consulting engineer have sat down and discussed your needs in detail, you will have a good idea of what to order. You can do your own ordering. Generally the consulting engineer does not become greatly involved in the nitty-gritty of ordering equipment unless you have agreed that he will, because consulting time is expensive, and most broadcasters have a local technician or engineer who can guide them. If you need help, you can also rely to some extent on the advice of the manufacturer's sales engineer. The TV transmitter manufacturers all employ responsible, conscientious salespeople whose interest is in seeing that their customers are satisfied.

If you buy an RF package (and it is what I recommend, unless you have engineering experience, or an experienced engineer on your staff), you will get a transmitter, transmission line, antenna, and mounting hardware. Now comes the tricky part—the installation.

The Building

There are two kinds of installation—the more expensive, "all bases covered" job, and the "shoestring" installation. The latter can work very well and profitably if you have good engineering instincts and a good staff. The former should work superbly, but often does not because either you have overbought, or you lack the right technical staff, or both. If you are not technically minded, make the best deal you can with the transmitter company. You will have only one source to deal with and only one ear to bend if things go wrong!

If you are going to install on an FM or TV tower, or an existing building, the RF package should be adequate, though you may need to pressurize your transmission line with nitrogen or dry air. (This is something you must ask the salesman about. Dry air, or nitrogen, is always advisable, but if you are watching pennies, and the local atmosphere tends to be dry, you can skip this.) Your transmitter can be installed either at the base of the tower or some distance away. The closer your

transmitter is to the antenna, the shorter the transmission line, and therefore the lower the line losses and the better your signal quality.

Once you have chosen the site for your transmitter building, be sure to obtain any required permits and then order adequate electric power, telephone, and any other services well in advance. You will require an electric service connection with a double pole disconnect—unless you have a small transmitter that requires only 120 volts. All transmitters using more than 120 volts must be properly connected in accordance with local and NEC wiring codes.

Ventilation is Critical

You will also have to make sure that there is adequate ventilation for your transmitter. Today's solid state equipment is very reliable and can take a lot of heat, but if you're careless and it gets too much, you're off the air! Plan an air exhaust system that meets the requirements given in the instruction manual.

A transmitter also requires a spotless environment. Be sure the building is swept thoroughly, and paint any concrete floors or walls. Concrete dust has an affinity for transmitters and can quickly ruin a unit despite filters. Make the building ready well in advance of delivery. Temporary storage and the consequent additional bumping around are not good for your transmitter.

Grounding is very important—especially if you are going on an AM tower. Plan to run a four-inch copper strap around the inside of the transmitter building, and take four-inch legs from this to your transmitter and any other equipment. This strap must be hard soldered or brazed to the tower ground, or to whatever ground is being used. If yours is a new tower and installation, drive copper-clad grounding rods into the ground and solder the strap to these.

Installations on AM towers are more difficult, because AM towers are "hot"—that is, the tower itself carries a strong electrical charge. If there are no other antennas on the tower, you will require either an "isocoupler" or some means of getting your transmission line across the base of the tower. This is something you must discuss with your consulting engineer. You can't just fasten the coax to the tower and run it into the transmitter building; it would short the AM!!

Unloading

When your equipment arrives, make sure you have enough manpower on hand to unload the truck; most carriers will not do the unloading themselves. And after your equipment is unloaded, carefully check its condition. Look for any evidence that it has been dropped or roughly handled. Despite the assurances that the driver will give you, don't skip this step. If for some reason you can't examine the shipment, mark the waybill "Unexamined" and then check it as soon as possible.

Ask the manufacturer to send you at least one copy of the instruction manual and full installation and turn-on instructions at least a month in advance of delivery. Be sure you, or your technician, have read the manual fully many times, and you know how to position and install the transmitter.

If possible, have the antenna and transmission line arrive well before the transmitter, and have them installed first. If your antenna is going on top of an existing tower and its installation will involve disturbing the tower lighting, find out whether YOU or the tower owner is responsible for either reinstalling existing lights, or putting up new ones. If the existing lights will be out, be sure that someone notifies the FAA! And if you are building a new tower, be sure the construction crew installs interim lighting as required in your construction permit.


The Turn-On

Transmitter manufacturers generally send their own field engineers to supervise the turn-on. Some include this service in the price; others offer it as an option. Unless you have a capable individual of your own to do this, I advise having the company's representative do the turn-on.

Basically, installing a typical LPTV transmitter is not difficult. If you have a 1 kW UHF, it will be in a single rack about five or six feet tall. Find out what type of connector is used on the transmitter output, and where it is located. Order your transmission line with the proper connector already installed on the end. Then all you will have to do to turn the transmitter on is to plug it in—if you have brought your line into the building at the proper location!! Installing a connector on heavy and stiff coax is not recommended for beginners, and even experienced engineers don't like to do it!!

Finally, plug in the audio and video circuits and tie the whole setup into the ground system. Some transmitters have external connection to VSWR probes. If yours does, these will have to be plugged in also.

There you have it. You're ready to begin broadcasting.

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

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Donate your CP to a 501-(c)-3 not-for-profit organization. Used equipment considered also. Receive a tax deduction. (813) 644-0708.

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

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Turnkey site development services include site acquisition, negotiation, and permitting; site construction/installation, and maintenance; transmitter/downlink optimization, and site management. Our reputation is that of being responsible, fair, and professional. We're Shaffer Communications Group, Inc., 3050 Post Oak Blvd., Suite 1700, Houston, TX 77056, (713) 621-4499, FAX (713) 621-5751.

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NEW LPTV LICENSES

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

- K20CN Fortuna/Rio Dell, CA. California Oregon Broadcasting, Inc., 12/28/89.
K33CC Ojai, CA. Ojai Assembly of God, 12/29/89.
K19BN San Diego, CA. American Television Network, Inc., 12/29/89.
K24CH Cortez, CO. Montezuma-Delores County Metropolitan Recreational District, 12/29/89.
K26CI Cortez, CO. Montezuma-Delores County Metropolitan Recreational District, 12/29/89.
W24AM Defuniak Springs, FL. Ashley Norman Davis, Jr., 12/29/89.
W10BR Gainesville, FL. Board of Regents, University of Florida, 12/29/89.
W11BV Indianapolis, IN. White River Corporation, 12/29/89.
W05BC Evansville, IN. South Central Communications Corporation, 12/29/89.
W52AX Leonardtown, MD. Satellite Video Broadcasting, 12/29/89.
K60DS Rochester, MN. Trinity Broadcasting Network, 12/29/89.
K32CA Battle Mountain, NV. Lander County General Improvement District #1, 12/29/89.
K62DR Roseburg, OR. California Oregon Broadcasting, Inc., 12/29/89.
K53CZ Victoria, TX. Community Television of Victoria, 12/29/89.
K24CQ Tooele, UT. University of Utah, 12/29/89.
K64CZ Moses Lake, WA. Peoples TV Association, 12/29/89.

CHANGE OF COMMUNITY

W19BF Miami, FL. John H. Thayer. Modification of construction permit granted to change principal community to Miami, FL, 12/29/89.

ASSIGNMENTS AND TRANSERS

- K04NJ Fresno, CA. Assignment of license granted from CBC-TV to Video Jukebox Network, Inc. on 12/5/89.
K53DT Monterey, CA. Voluntary assignment of permit granted from Skywave Communications Corporation to Trinity Broadcasting Network on 1/3/90.
W47AS Pinellas County, FL. Voluntary assignment of permit granted from Pinellas County Schools to St. Petersburg Junior College on 1/8/90.
W04BR Atlanta, GA. Assignment of license granted from Phoenix Broadcasting Company, Inc. to Charles Woods on 1/15/90.
W02BZ Tifton, GA. Voluntary assignment of permit granted from Aubrey Smith to Tifton County Broadcasting, Inc. on 1/8/90.
W51AR Tifton, GA. Assignment of license granted from Latin American Television, Ltd. to Northside Baptist Church on 1/8/90.
K10LQ Tygee Valley, ID. Assignment of license granted from Tygee Valley Ranch to Stump Tygee Translator Station on 1/3/90.
W69BS Statesville, NC. Voluntary assignment of permit granted from James P. Poston to Trinity Broadcasting Network on 12/14/89.
W50BE Mansfield, OH. Voluntary assignment of permit granted from Mid State Media, Inc. to Mid-State Television, Inc.
W66BJ Myrtle Beach, SC. Voluntary assignment of permit granted from Impact Television Group, Inc. to Trinity Broadcasting Network on 1/3/90.
K46CB Sioux Falls, SD. Assignment of license granted from Localvision to Heritage Broadcasting Group, Inc. on 12/5/89.
W31AS Morristown, TN. Voluntary assignment of permit granted from Full Gospel Business Men's Fellowship to Trinity Broadcasting Network, Inc. on 12/5/89.
K20BW San Antonio, TX. Assignment of license

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granted from Diana Castro Hagee to D. C. H. Evangelism Television, Inc. on 12/8/89.

K33CK San Antonio, TX. Voluntary assignment of permit granted from Diana Castro Hagee to D. C. H. Evangelism Television on 12/8/89.

NEW LPTV CONSTRUCTION PERMITS

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

W52BB Big Pine, FL. Board of County Commissioners, 12/11/89.

W48BB Islamorada, FL. Lloyd A. Moriber, 12/11/89.

W52AU Key Largo, FL. Edward R. Tinari, 12/11/89.

W07CK Tupelo, MS. Snyder Broadcasting, 12/22/89.

W36BC Green Pond, NJ. Zenon Reynarowych, 12/11/89.

W27BA Waterloo, NY. George W. Kimble, 1/5/90.

K31CQ Blanco, TX. Kingstip Communications, Inc., 1/5/90.

K65ES San Antonio, TX. Louis Martinez, 12/12/89.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV translator lottery held on December 13, 1989. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

Ch. 64, La Jolla, CA. Television Interests Company.

Ch. 47, Sacramento, CA. Telemundo of Northern California, Inc.

Ch. 38, Van Nuys, CA. Laurence Windsor.

Ch. 45, Leadville, CO. Mountain TV Network, Inc.

Ch. 22, Limon, CO. Mountain TV Network, Inc.

Ch. 29, Kailua, HI. Alegria Broadcasting Corporation.

Ch. 50, Kailua, Kona, HI. Margo Krost.

Ch. 65, Denison, IA. Millard V. Oakley.

Ch. 45, South Jacksonville, IL. Richard C. Wessell, Sr.

Ch. 22, Cape Cod, MA. J. J. Frost & Lillas J. Morrison.

Ch. 35, Minneapolis, MN. Ronald D. Kniffin.

Ch. 34, Stoudsburg, PA. Guyon W. Turner.

Ch. 14, Rio Piedras, PR. Ministerio Radial CV Pronto, Inc.

Ch. 34, Cherry Valley, WA. Triangle Television Company.

PROPOSED CONSTRUCTION PERMITS

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

Modifications

K13TG Cube Cove, AK. State of Alaska—Division of Telecommunications.

K12JB Chinle, AZ. New Mexico Broadcasting Company.

K59AY Hollister, CA. Retlaw Enterprises, Inc.

K67BG Westwood, CA. Golden Empire Broadcasting Company.

K75CF Springfield, CO. Baca County Commissioners.

K02AO Eureka, MT. Eagle Communications, Inc.

K69CJ Taos, NM. Regents of the University of New Mexico.

W30AJ Syracuse, NY. Connecticut Home Theatre.

K74CH Childress, TX. Red River Valley Translator TV Association, Inc.

K35BO Wichita Falls, TX. BSP Broadcasting, Inc.

K69EW Beaver County, UT. Bonneville Holding Company.

INDEX TO ADVERTISERS

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Center for Defense Information	6	13	(202) 862-0700
CJM Productions	18	93	(615) 320-7556
Community Broadcasters Association	2	131	(800) 832-8183
Comprompter Corporation	4	81	(608) 785-7766
Dataworld	12	4	(301) 652-8822
EMCEE Broadcast Products	17	1	(717) 443-9575
FamilyNet	24	106	(800) 832-6638
Home Shopping Network	14	129	(813) 572-8585
Jayman Broadcast	13	82	(818) 994-5265
Keystone Inspirational Network	19	30	(800) 552-4546
Lindsay Specialty Products	11	12	(705) 324-2196
M/A Com	9	134	(617) 272-3100 ext. 7459
Microwave Filter	15	172	(315) 437-3953
Paltex International	7	157-158	(714) 731-3300
Shaffer Communications	16	88	(713) 621-4499
Telemedia	1	110	(800) 521-8683
Television Technology Corporation	21	27	(303) 665-8000
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K07UD TV7
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Christopher York

W46BF TV46
Sanford, NC
Burke Buchanan

K20BW TV20
San Antonio, TX
Charles Hupp

K06KZ TV6
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K66CE TV66
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