

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 7

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July 1990

CBA And NAB Lock Horns On LPTV Must Carry

—by Jacquelyn Biel

The National Association of Broadcasters finally formally addressed the LPTV must carry effort, in the form of instructions on June 29 to its Legislative Liaison Committee to launch an all-out effort against possible telco and LPTV must carry amendments to cable bills now pending in Congress. The Community Broadcasters Association immediately responded with a position paper refuting the NAB's arguments that LPTV must carry would harm either full power stations or cable systems.

John Kompas, CBA president, expressed dismay that the NAB would proclaim the importance of local programming and then "do a complete about face and oppose cable carriage of low power community broadcasting stations, which provide that very same local programming to small communities, minorities, and special interest groups that aren't big enough to support conventional stations."

"Unless there is some anti-competitive purpose not readily apparent, it just doesn't make sense," he said.

Kompas said that there was nothing in the proposed LPTV amendment that could upset any "delicate balance" in the must carry and channel positioning

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A North American Pro Tour racer, as seen on the Resort Sports Network.

Programming Networks For LPTV What's New?

—by Jacquelyn Biel

Back in March last year, we did a feature on programming networks for LPTV stations, reporting on ten networks that specifically address the LPTV market.

The scene has changed somewhat in the past eighteen months. Three services are gone and several new ones have started up. The RFD Television Network tried hard but eventually was forced to cut its losses despite evident popularity. Erratic marketing and a misdirected bid for full power outlets may have spelled the end for a network that fed good programming to agricultural America and received

hundreds of letters of praise from viewers. It's too bad.

Also—lamentably—gone is the International Television Network, a highbrow operation that brought programming from cultures around the world to U.S. television screens. Not for everyone, but a refreshing change from our usual American fare.

And there was a quiet leavetaking from the not really started Video Marketing Network out of Sarasota, a home shopping service on bicycle tape.

But balancing these losses was the launch of two new services—the Resort Sports Network and U•NET, the University Network. And there were a number of changes and improvements in the networks we reported on last year.

Here then is an introduction to fourteen services that you might want to investigate for yourself. Complete contact information is on page 18.

Channel America continues to grow—as an owner and operator of LPTV stations and as a producer of original programming. As of April this year, it owned and operated 17 LPTV stations and was carried on 34 additional independent LPTV affiliates.

From the start, Channel America's president, David Post, built on the trend toward interactive television and de-

continued on page 14

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In Our View

"...local broadcasters serve their communities in an exemplary fashion because they can do well by doing good in their communities," (testimony before the Senate Communications Subcommittee, Washington, DC, October 25, 1989).

"The most popular programming on cable has always been local broadcast programming," (letter to Senator Daniel Inouye, March 27, 1990).

"...our community service commitment...gives broadcasting its unique place in American society," (NAB convention address, Atlanta, March 31, 1990).

"Localism and community service are not just buzz words; they are thriving realities," (Ibid.).

"...let us think clearly, be nimble...and true to our heritage of localism and public service," (Ibid.).

These are just a few comments that I culled in a quick search of recent letters and speeches by NAB president Eddie Fritts.

The NAB has preached the virtues of local programming from every podium in every forum on every possible occasion during the past year. And rightly so. Local service is *the* big difference between broadcast television and cable. And as Fritts has not missed an opportunity to point out, local television stations are the most popular channels on cable—far surpassing all the cable networks combined.

So one has to wonder why the NAB is

now openly opposing LPTV must carry, especially when a) only LPTV stations that air local programming (a minimum amount to be determined by the FCC) would fall under a must carry rule, and b) conventional full power stations would have carriage rights before any LPTV station.

The NAB complains that an LPTV must carry amendment would upset the "delicate balance" of the agreement reached with the NCTA. There is some justification for this fear since it has taken cable and broadcast nearly a year of contentious and sometimes bitter wrangling to agree on even this tenuous compromise. But the problem isn't that we want to be included in must carry; it's that we weren't included in the first place in the industry talks, even though we wanted to be and even though certain Senate staffers told the NAB and NCTA to invite us.

The NAB says that LPTV must carry would be unconstitutional. Well, if full power must carry is OK, it certainly doesn't take a constitutional scholar to see that must carry for LPTV—especially community stations doing local programming—is OK too.

Clearly, the NAB, the NCTA, and the rest simply didn't take us seriously, and suddenly they had to think up *something* when it became apparent that Congress *did*.

As CBA president John Kompas said in response to the NAB's alert: NAB and the CBA should be working together to find a common ground with the cable industry, to ensure that *all* Americans have access to local programming from *all* sources. We are broadcasters with a common goal of service. We should be allies, not enemies.

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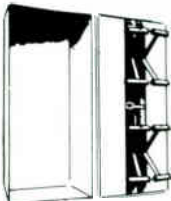
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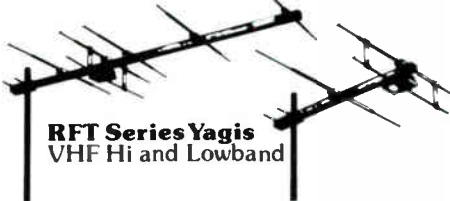
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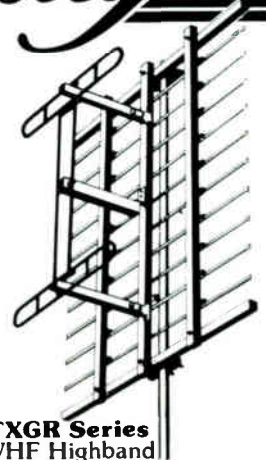
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Supreme Court Upholds Preferences For Minorities, Women


The U.S. Supreme Court upheld last month the Federal Communications Commission's policies awarding slight preferences in comparative hearings to minorities and women. In fact, the ruling expanded the scope of affirmative action policies in general by stating that "benign race-conscious measures" are constitutional not only to remedy past discrimination but also to further "important governmental objectives within the power of Congress." Such objectives include diversification of broadcast ownership. The 5-4 vote also upheld the Commission's distress sale policy, overturning an appeals court ruling of last year.

Minorities, and women to a lesser extent, are awarded preferences in comparative hearings for broadcast licenses. The distress sale policy, which was found unconstitutional in April 1989 by the U.S. Court of Appeals for the District of Columbia, allows a broadcast licensee in danger of losing its license to sell its sta-

tion to a minority buyer for no more than 75% of its fair market value.

Both the Reagan and Bush administrations have opposed the policies, but Congress specifically barred the FCC in its 1988 appropriation from using funds to reconsider or change them.

Since the policies were adopted in 1978, minority ownership has increased from 1% to 3.5%, according to the July 2 *FCC Week*. In June, the FCC reported that female broadcast employees increased from 1988 to 1989 from 38.3% to 38.6% and minority employees increased from 16.8% to 17%. Women in the upper four job categories (management, professional, technical, and sales) increased from 30.1% to 31.1% and minorities from 14.4% to 14.9%.

Minority LPTV applicants are granted a 2:1 preference in LPTV/TV translator lotteries. Women receive no preference in lotteries. 

Reynolds, Dooling Join LPTV Report



Katie Reynolds



Suzanne Dooling

The LPTV *Report* staff is growing.

Katie Reynolds, who started as administrative assistant at the end of January, was recently promoted to office manager. Katie's background includes several years of office work as well as an entrepreneurial stint as a tavern owner.

Suzanne Dooling recently graduated with a B.A. in Mass Communications from the University of Wisconsin-Milwaukee. She will assist John Kompas in advertising sales for the *Report*.

Suzanne will also work part-time in membership services for the Community Broadcasters Association. She replaces Colette Carey who joined W43AV in Waukesha, WI as office manager. W43AV, which is expected to sign on the air by late summer, is owned by WCTV, Inc., a subsidiary of Kompas/Biel & Associates.

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Strategies For Programming UP YOURS For The 90's

—by Hal Pontious

I saw a great T-shirt in Richmond not too long ago. On the front it said, "I UP'ED MY BILLINGS"; on the back it said "UP YOURS."

Here's a way to "UP YOURS" for the 90's with original programs locally produced, hosted, and supported. Shows that look in depth at major events affecting your community. Programs designed for the new family trying to make it in today's competitive times. Programs for the young, programs for the old but young at heart, programs that inform, programs that inspire.

Chat, rap, yammer, prattle, blab, bluster, twaddle.... No matter what you call it, talk has been a part of broadcast programming from the very beginning.

Talk can increase your cash flow, develop your audience base, and make the cable system want to carry you. And it can still be cost effective.

Talk programs transformed the image and appeal of radio in the mid-70's when Mutual Broadcasting took a smart insomniac ex-sports writer and put him in front of a microphone with a dozen or so telephones for six hours every night. Suddenly the national talk show was invented.

In the 60's, television programmers brought talk out of the box and onto the daytime TV screen. In Chicago, nationally syndicated columnist Irv Kupcinet began a weekly, live two-hour interview program. In New York, Alan Burke turned his nightly audience into a clash of dissension, and an impetuous pundit named Phil Donahue took to the airwaves in Dayton, OH. It was this program in 1967 that led to the beginning of nationally syndicated talk shows—shows that today feature the

likes of Oprah Winfrey, Geraldo Rivera, Joan Rivers, Sally Jessy Raphael, Joan Lunden, and Regis and Kathy Lee.

What do you mean you can't afford it! You don't need Donahue or Oprah. You don't need a seven-figure studio. You have your viewers.

Here is a brief plan of action to get that first show on the air for next to nothing.

Step 1: Finding the Host

There are several ways to go here. You could work out a trade with the local talk radio station for one of their hosts. You might have to pay this person a little...but not as much as you'd expect because a new show is going to broaden their market as well as yours. In a pinch, you can usually do a trade for clothes or food.

Or you could run a promotion for a host. Almost everyone wants to be on TV. The one thing to keep in mind here is that the candidates should be from the area and know it well.

A lot of people, of course, simply aren't cut out to be TV show hosts. But there are many ways to identify the ones who are. Work out a deal with the local mall or department store, bring in a camera, and have people come down and interview on tape. If you can gather a crowd while you're doing it, so much the better. You'll be able to see how your candidate reacts to an audience. Keep in mind the fact that your host must be able to rattle on interestingly even when there are no calls for minutes on end.

If you have a lot of choices, let the viewers decide. Have the finalists each host for a day or two and ask the viewers to vote for their favorite.

When you do make the decision, be sure to have your new host sign a talent contract.

Step 2: The Set, the Lights, the Phones

Now don't go running out to spend a fortune on a studio. If possible, use your existing phones. Have an intern take the callers' names and numbers, and then let your host call them back. This avoids the pranks. Get a medium-priced speaker phone and have your engineer wire it directly to your audio board. This is a simple process and your engineer will know how to do it.

The set is the easiest part. A couple of 90 floods—one on each side—and an inexpensive home video flood in front, with something draped over it to diffuse the light, will do the job.

A plain desk from the office can be the host's throne. If the front of the desk is

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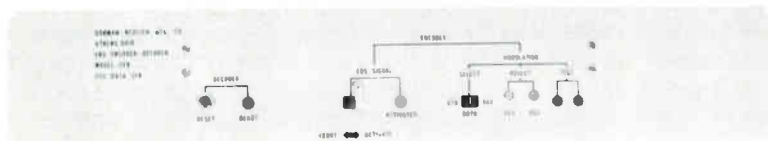
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Allison Joins TTC Sales Team

Gordon H. Allison has joined Television Technology Corporation as a sales specialist in LPTV and TV translator sales. A communications engineer, Allison has previously sold radio transmitters for TTC and has worked for RCA Broadcast and ABC News.

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unattractive, get some plywood and make a false front and sides. A little spray paint—matte finish—will complete the job.

Step 3: The Format

Start out with a half hour or one hour at the most. This is going to depend on the time of the year, the part of the country you are in, and what is going on locally. The best rule of thumb is to let the callers set the format.

Keep the subjects topical or broadly based. In some areas you could stay with one theme for a week. In others you may find that three or four a day are necessary. But time and time again you will find that your callers concentrate on taxes, politics, and family.

This talk formula can be modified slightly to accommodate many different kinds of programs. Your host can conduct a trivia contest during a movie or a two- or three-hour entertainment block. This way, he or she has to fill only a few minutes every half hour. You don't have to have a prize. Being talked to on TV is enough for many viewers.

If you decide you want to have studio guests, keep in mind that you will need a microphone for each person and probably an audio engineer on hand to keep things running smoothly. The best policy is to keep it simple.

There are hundreds of good program ideas out there that can make you money and increase your audience. In the next few months I'll be telling you about more. And if you have had some successes in this area and would care to share them, please write me in care of this magazine. I'd like to hear from you.

Hal Pontious is president of Harold J. Pontious & Assoc., a Chicago consulting firm specializing in program management. Hal Gore contributed the radio background.

1990 Hundred Plus Exchange Set

The Hundred Plus Exchange, a three-day National Association of Broadcasters program for small and medium market TV broadcasters, will be held September 16-18 in Denver, CO.

On the conference agenda will be sessions on beating the competition from newspapers and cable, increasing revenues through non-traditional profit centers, improving promotions, and managing sales. Other sessions will focus on ethics and television news, and how to use computers to improve station operations. A special computer fair will demonstrate the latest in computer technology.

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FCC Rejects Lotteries For Full Power TV, Radio

The Federal Communications Commission has decided to try to improve the current comparative hearing procedures for new AM, FM, and full power TV stations, rather than use lotteries to choose between competing applicants.


Last year, the Commission suggested using lotteries to get around the problems associated with the comparative hearing process. These included lengthy procedural delays, exorbitant expenses for both the Commission and the applicants, and situations in which applicants would file against each other hoping that their competitors would buy them out (see *LPTV Report*, November 1988, page 13; and "In Our View," *LPTV Report*, July 1989).

In its decision to retain comparative hearings, the FCC said that although lotteries would be more efficient, they could mean reductions in the quality of licenses and service to the public.

To remove the potential for at least one area of abuse, the Commission also proposed limiting the amount of settlement payments between competing applicants to the actual out-of-pocket expenses incurred in the application process, as it does now with LPTV applications. It is

requesting comments by August 27 (reply comments by September 26, NPR, Gen. Doc. 90-264) on whether such a limitation would be effective, as well as suggestions for ways to encourage early settlements. It also wants comments on the disclosure and certification requirements it will need to enforce the settlement limitations.

The Commission is also prohibiting payments in excess of expenses in exchange for withdrawing or refraining from filing petitions to deny. And it will review any citizens' agreements reached between parties to ensure that no concealed payoffs are taking place. However, because programming regulations have been largely eliminated for full power TV and radio, citizens' agreements regarding programming will not be reviewed.

Finally, the FCC upheld its decision to eliminate the *Cameron* doctrine (*LPTV Report*, July 1989, page 3) which permitted competing applicants to use the transmitter site of the incumbent in their engineering applications. Requiring competing applicants to locate their own transmitter sites and submit their own engineering proposals deters sham applications because of the time and expense involved, the Commission believes. 



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Good Selling!

Structuring The Successful Sales Staff

—by Joe Tilton

One way to increase your station's sales is to organize your sales group for maximum results. This begins with your choice of a sales manager.

How do you choose a sales manager? Sometimes, it's the best-looking male member of the group who is appointed sales manager, or the woman who sold the most in her last sales job, or the man who sells the most in his first ninety days with your station. Too often, very little, if any, thought is given to a prospective sales manager's leadership and organizational skills. But these skills are crucial to successful sales management.

A great salesperson and motivator, who is also an organized leader, is extremely rare. The most effective sales staffs are led by just that type of person; but in all my years of management, I've never been able to teach organization to a person who would rather be on the street in front of clients—which is exactly where I want him. The biggest complaint of my top producers was, "Paperwork, I hate all this paperwork!"

I solved the problem this way. Rather than settle for an organized manager who can't motivate sales people, I find the MOTIVATOR and then hire a detail-oriented assistant to help him or her—a sales secretary.

The sales secretary's primary responsibility is to free the sales manager to spend time with his or her staff ON THE STREET, managing sales activities and ensuring quality service. Writing sales orders, gathering information for ad copy, composing sales packages, and assisting with appointments and scheduling are some of the duties to give the sales secretary.

Trust Your Manager

Once you have supplied the sales manager with clerical support, get out of the way and let him or her lead. Your sales people should have ONE boss. If you start directing them too, you will only confuse the issue and threaten the effectiveness of the whole group. Yes, you have authority over the people on your payroll, but wise managers know when to keep their thoughts to themselves. The best thing you can do for your sales people is to solidify their respect for the sales manager.

Of course, this formula means that you have to place enormous trust in the sales manager; that person can have a great

effect on the success of your LPTV station. But owners who carefully hire, then LET success happen, are the first with the freedom for new investments and ventures. Hiring those you don't trust is a waste.

I once told a new sales manager, "Come to me when you need help. I trust you to know when my involvement is required. Until then, I'm out of your hair."

The young man looked surprised, then replied, "That's a lot of responsibility. Do you think I can handle it?"

"You have all my confidence and support, and with that you can handle anything this business requires," I said. He thanked me for the opportunity to be on my staff, and set out with determination to show me that my trust in him was deserved.

You also have to trust your sales people. A good sales staff cannot be successful without freedom. A herd that roams

the range feeds themselves—and you. If you corral 'em, you feed 'em.

Be Friends With Your Staff

Encourage interaction. Great teams aren't made by isolating individuals. They're made by building good relationships between the people who work together for a common cause. I've heard managers proclaim, "If I catch my staff socializing, they're fired on the spot." Such a philosophy is in direct conflict with the very nature and personality of most sales people. If they're to be friends with your clients, they must be each other's friends as well.

My staff loved to play volleyball. The city park was a favorite place to gather, grill hamburgers, and play a few games. And more than once, my sales manager and I took time to snow ski. Our families knew each other and got together several times a year. In short, we liked and cared

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for each other. We were friends. The team spirit worked for us, and it can work for your staff too.

And don't worry about getting too friendly. I've heard that one too—"Make friends with them and you can't fire them." If you clearly define and communicate your sales goals, a sales person who is not pulling his or her share of the team's load will be either eliminated or brought to strength by the rest.

Management and sales is PEOPLE business. When you meet people's needs—the needs of your sales people and the needs of your clients—you win. Dr. Earl C. Kelley once wrote, "Without people we would become like plants; in fact, there is some evidence that even plants are quite dependent on each other. We are built by the people with whom we come in contact, and we build them."

Your sales staff is not built of loners but of team players wanting to be coached to win for the station. The challenge is for you to be a great coach.

Joe Tilton has worked in broadcasting as an announcer, promotion director, chief engineer, news director, sports director, sales manager, and general manager. Presently he is a promotions writer and consultant for radio and television stations across the country. He can be reached at (817) 540-2754 or Box 155144, Ft. Worth, TX 76155.

LPTV Distribution by State and Territory

June 25, 1990

	Licenses	CPs*
ALABAMA	9	18
ALASKA	220	11
ARIZONA	21	33
ARKANSAS	8	32
CALIFORNIA	39	76
COLORADO	18	25
CONNECTICUT	0	4
DELAWARE	1	0
WASHINGTON, DC	2	0
FLORIDA	36	116
GEORGIA	18	32
HAWAII	3	17
IDAHO	19	23
ILLINOIS	7	35
INDIANA	10	22
IOWA	12	31
KANSAS	10	26
KENTUCKY	11	23
LOUISIANA	12	41
MAINE	7	16
MARYLAND	2	7
MASSACHUSETTS	6	15
MICHIGAN	9	18
MINNESOTA	32	43
MISSISSIPPI	12	18
MISSOURI	13	28
MONTANA	23	34
NEBRASKA	4	8
NEVADA	18	16
NEW HAMPSHIRE	3	4
NEW JERSEY	2	10
NEW MEXICO	14	31
NEW YORK	23	42
NORTH CAROLINA	8	33
NORTH DAKOTA	4	12
OHIO	14	44
OKLAHOMA	17	29
OREGON	18	22
PENNSYLVANIA	11	44
RHODE ISLAND	0	2
SOUTH CAROLINA	2	16
SOUTH DAKOTA	6	18
TENNESSEE	25	36
TEXAS	47	88
UTAH	18	12
VERMONT	1	6
VIRGINIA	6	15
WASHINGTON	10	20
WEST VIRGINIA	1	5
WISCONSIN	10	18
WYOMING	23	16
GUAM	1	0
PUERTO RICO	3	6
VIRGIN ISLANDS	0	2

* Construction Permits: Expired permits have been deleted as of June 25, 1990.

TOTALS: Licenses: 849
Construction Permits: 1,299

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Must Carry

continued from front page

agreement in principle reached previously between the NAB, the National Cable Television Association, the Association of Independent Television Stations, and the Community Antenna Television Association, and included in the House telecommunications subcommittee's final draft of HR-2437 in late June.

The NAB had characterized the amendments as "a serious threat to both radio and television broadcasters."

The anticipated telco amendment would allow independent telephone companies to own cable systems and distribute cable programming. The NAB does not believe that control mechanisms in the amendment would be effective in limiting potential monopolistic abuse by telcos.

The LPTV must carry amendment, which the NAB says could be offered by Congressman Jim Cooper (D-TN), "would do serious harm to our chances of keeping the must carry language from being successfully struck down in the courts."

Says the NAB, "If the low-power's [sic] are added to the must carry rules, cable operators will be able to claim infringement of their First Amendment rights to decide which stations are carried. Including the low-power's also seriously erodes the ability of cable systems to provide carriage for full power commercial and public stations. Low-power stations have limited service areas and were designed to provide service in those areas only. By including them in the must carry language, they will be reaching beyond the purpose for which they were licensed."

(Also coming out against LPTV must carry was the Association of Independent Television Stations which issued a "Congressional Alert" to members on July 3. The INTV argues that LPTV, as a secondary service "not subject to the same public interest responsibilities" as full power stations, should not be given the same carriage rights.

(INTV also says that LPTV stations use spectrum that may be needed for HDTV, and that giving LPTV statutory must carry status could hurt the development of high definition television because "it may become impossible to reclaim the spectrum for HDTV." It also worries that LPTV stations will consume cable channel capacity, making it harder for cable systems to carry HDTV signals.)

The following is the complete text of the CBA's position paper responding to the NAB's alert.

POSITION OF THE COMMUNITY BROADCASTERS ASSOCIATION

Re: NAB Legislative Alert on
LPTV Amendment to Cable Bill

July 5, 1990

The NAB consistently preaches that local broadcast programming is a critical element in the exchange of ideas and culture that keep our society

strong and free. The CBA completely agrees with this philosophy. Our members provide local programming to small communities and to minority and specialized audiences that do not constitute large enough markets to support conventional television stations. Thus LPTV has significantly enhanced and expanded the variety of programming available to the American public and is an important contributor to the strength of our free society.

It makes no sense for the NAB to talk out of both sides of its mouth by glorifying the local programming of its own members and insisting that they be carried on cable, while saying that a "delicate balance" will be upset if Congress decides that Americans should also be assured of access to someone else's local programming. It is the responsibility of Congress to protect the interests of all Americans, not just the audiences of NAB's member conventional TV stations. That is the purpose of a proposed amendment to cable legislation to provide for carriage of LPTV stations.

CBA's answers to the NAB's complaints are as follows:

There is nothing in CBA's proposed amendment to upset any "delicate balance." CBA's amendment (a) would not hurt broadcasters because it would not displace any conventional TV station that is entitled to carriage under the NAB-NCTA compromise and (b) would not hurt cable operators because it would not increase the maximum number or percentage of channels that cable systems would have to devote to broadcast carriage.

CBA's proposal does not require carriage of stations that provide no public service, because only stations that provide local programming are included. Therefore, the fact that the FCC's rules may not impose specific public service obligations on LPTV stations is irrelevant. Moreover, it is not true that LPTV stations have no public service obligations, because every broadcast station, including LPTV, is subject to the general obligation to operate in the public interest; and LPTV stations are subject

to equal time, political access, obscenity, lottery, and other broadcast laws and rules relating to program content. And after the intense de-regulation of the past decade, it is not clear how many, if any, additional specific public interest obligations remain for conventional stations.

Including LPTV stations in must carry legislation will not increase the chances of the courts' overturning the law. If it is constitutional to require cable systems to devote a certain number or percentage of channels to broadcast carriage, then it does not matter which stations must be carried on those channels. Furthermore, it is not true that the CBA is seeking to extend the service areas of LPTV stations beyond their broadcast reach to any greater extent than the legislation does for conventional stations. LPTV stations would be subject to the same requirement that they place a -45 or -49 dBm signal over the cable headend to qualify for carriage. The mileage radius from the headend for LPTV carriage is smaller than for conventional television (20 or 35 miles, depending on market size). Indeed, the 50-mile radius for conventional stations is not dependent on the actual service areas of those stations and may extend their reach beyond their over-the-air contours as well. If the NAB can demonstrate that CBA's proposed language would result in a significant number of LPTV stations being carried on cable beyond their broadcast service area, to a degree that substantially differs from how conventional stations are treated, the CBA would not object to corrective language in the legislation that would limit this circumstance.

The fact that LPTV stations were not included in the FCC's former cable carriage rules is no reason to exclude LPTV's now. The world has changed a great deal since both cable rules and LPTV rules were first crafted. When Congress and the FCC established the low power television service, they hoped that these stations would provide local service to audiences that did not receive such service and new opportunities for small business people and minority groups to own and operate television facilities. Cable

television existed, but its penetration was relatively slight. Television broadcasting was essentially an over-the-air enterprise, and LPTV stations were expected to compete in that environment.

Since then, both LPTV and cable have changed. LPTV has grown and established a track record that is well on its way to fulfilling the long range hopes and expectations of Congress and the FCC for that service. Cable penetration has become overwhelming, and with the dismantling by the cable industry of subscribers' over-the-air antennas, the survival of nearly every broadcast station now depends on access to cable systems.

The phenomenal growth of the cable industry has been extremely profitable for its owners. In contrast to broadcasting, which is dependent solely on advertisers for revenue, cable has developed multiple revenue streams. Subscribers pay to receive the service, and many program suppliers pay for delivery. Now cable is looking toward local advertising as a third revenue source. Since service to local advertisers is where low power community broadcasting stations excel, the cable industry has an obvious incentive to stifle this source of competition. Because it makes no sense for the NAB to be opposing cable carriage of local broadcast programming from any source, it is apparent that the cable industry, which has the most to gain from the suppression of LPTV, has told the NAB that opposing must carry for LPTV must be part of the "deal" to maintain the NAB's so-called "delicate balance."

The responsibility of Congress is the overall welfare of the American people, not the generation of more revenue for the cable monopoly and the blessing of a deal between two huge trade associations that would serve the private interests of their members but would deprive the American public of local programming service. The LPTV industry should succeed or fail on the merits of its service and to that end must be given access to local audiences. It should not be stilled in its youth so that cable systems can increase their profits.

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LPTV and the LAW

LPTV And The Election Broadcast Laws

Part II

—by Peter Tannenwald

It's election year, and planning for the fall campaigns is already well under way. If you haven't already been contacted by a political candidate seeking to advertise on your station, you probably will be soon, and you need to know just what your obligations and responsibilities as a broadcaster are.

Last month, we discussed the rules governing equal time and equal access for political candidates. In this column, we'll talk about the content of political messages, the rates you may charge, and the need to notify candidates of their rights under the equal time laws.

Content

When a political candidate, federal or otherwise, appears on the air, a broadcaster may not in any way censor or alter the content of the spot or program, even if the content is defamatory, obscene, or otherwise undesirable. However, in return, the broadcaster cannot be held liable for the content of such a program that is broadcast over its objection.

A broadcaster does have the right to censor or refuse to carry political material where no candidate appears. You should review such material, because there is no protection from liability in this situation.

The sponsor of all paid political material must be clearly identified on the air at the end of the spot or program by the words "paid for" or "sponsored by" followed by the correct name of the entity that bought the time. This principle is the same one that applies to identifying the sponsor of commercial advertising, but the required language is more specific. Also, if the entity is a political committee or some otherwise unknown organization, you should get a list of its officers or governing board and keep it on file at the station.

Federal election law not related to the FCC further requires an on-air statement of whether the broadcast was or was not authorized by the candidate, so that the public will know whether or not a political broadcast by an independent group was aired with a candidate's consent.

Rates

All political candidates are entitled to buy time at what is known as a station's "lowest unit charge" for the length and class of time being purchased, without regard to quantity. The lowest unit charge is the lower of a station's lowest published rate or the lowest rate actually being charged to any advertiser or other

purchaser of time.

For example, if you charge \$20 for a single spot but only \$10 per spot to an advertiser who buys 100 spots, a candidate can buy one spot at the \$10 rate. If your rate card has rates ranging from \$20 down to \$10, but you have a major advertiser on the air under a special deal at \$8, a candidate can buy one spot for \$8. The same principle applies to charges for blocks of time sold for entire programs.

The lowest unit charge rule disregards quantity but does recognize different classes of time. You may have more than one lowest unit charge if you sell time in different classes. For example, you may have one rate for daytime spots and a higher rate for prime time evening spots. You may also have one rate for pre-emptible spots and another for guaranteed fixed position. If your usual rates are different for each program, then you may have a different lowest unit charge for each program. However, local and national are not considered different classes, so a national candidate can buy time at your lower local rate, if you have one.

The lowest unit charge rule applies only within 45 days of a primary or 60 days of a general election. It is important that you review your list of advertisers during this period to determine whether any special rates are being offered that are below rate card and thus become the benchmark for your lowest unit charge.

Outside the 45- and 60-day periods, when the lowest unit charge rule does not apply, you may not charge political candidates any more than you normally charge other buyers of the same amount and class of time. In other words, you may charge according to your published rate card, including your normal premium if a candidate insists on guaranteed fixed position; but you may not have a special political rate that is higher than regular commercial rates just because the advertiser is a candidate. Further, you must charge all candidates the same rate; never charge one candidate more than another.

If one candidate buys pre-emptible time and his or her opponent exercises equal time rights, you must sell the time at the same pre-emptible rate. However, you must make sure that the second candidate's spots actually get on the air. Since they are pre-emptible, you may shift them around some, but you may not allow them to be pre-empted altogether or dumped into a clearly inferior time per-

iod without violating the equal time law.

When a political candidate buys directly and provides material in a form ready to broadcast, the candidate is entitled to deduct from your rate the commission you would normally pay an advertising agency.

Notifications

You are not obligated to notify opponents when a candidate appears on the air either free or paid, unless the appearance is within 72 hours of election day. Normally, it is up to each candidate to monitor your station and know when he or she has equal time rights. However, when a candidate appears within 72 hours of the election, you must make an effort to notify all opponents.

To enable candidates to determine when they are entitled to equal time rights, you must keep written records of all appearances by candidates and all requests for political time and the disposition thereof, including requests that were turned down and requests that resulted in free appearances. In addition to showing

how much time you sold or donated, you must show the price at which you sold the time; and if a political request was rejected, that must be stated.

These records must be retained for two years and made available to any member of the public who wants to see them. This record-keeping rule applies to LPTV stations as well as others, even though LPTV is not subject to the so-called "local public records file" rule that requires conventional TV broadcasters to make applications and several other kinds of records available to the public.


If you editorialize for or against a candidate, you must notify the candidate's opponents, or the candidate you opposed, within 24 hours, stating the time and date of the broadcasts, enclosing a tape or transcript, and offering a reasonable opportunity to respond. An editorial is an expression of the views of station management, regardless of who delivers the message. The expression of personal viewpoints by commentators, guests, and station employees other than management is not deemed editorializing and does not create a right to reply.

If a reply is given by a candidate personally, that appearance will give the candidate's opponent the right to equal time. To avoid this problem, you may specify that the reply be delivered by a spokesperson and not the candidate.

Questions?

As you can see, the laws of political broadcasting are not simple and can only be broadly summarized in an article like this one. As I mentioned last month, the NAB has published a complete book on the subject.

If you run into trouble, Mr. Milton Gross at the FCC will be happy to answer your questions. His telephone number is (202) 632-7586. You will find him a very willing and helpful referee if you get into a dispute with a candidate or if you have a question about how to do it right the first time.

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. 

BON MOT

We must preserve the planet so our children can discover for themselves the wildness that the ages have made perfect.

David Brower, environmentalist

NAB Opposes UHF STL's, Cites Potential Abuses

The National Association of Broadcasters has asked the Federal Communications Commission to reexamine its rules allowing stations to use vacant UHF-TV channels as studio-to-transmitter links (STL's).

The FCC currently permits STL's on vacant UHF channels as long as there is no interference to other television signals. The NAB alleges, however, that some LPTV stations are applying for STL's in order to broadcast directly to viewers, in effect increasing their coverage area without making a major change application in a filing window.

The NAB petition alleges that such stations propose using relatively high power and broad-beamed antennas, "far in excess of that necessary for conventional point-to-point auxiliary operation." Since the FCC does not require proof that interference to other signals does not exist, such broadcasts occur without the Commission's knowledge, says the NAB.

Attached as an exhibit to the NAB petition is a "presumably typical" application filed by Carol Schatz for an STL on channel 25 for W06BE in Tampa, FL. Coverage maps filed with the application show that the coverage pattern of the STL would fall outside the 62 dBu contour of the station, thus adding, according to NAB estimates, nearly 39,000 viewers to the 96,000 reached by the channel 6 signal. NAB engineers believe that the STL would inter-

fere with signals from two Florida full power TV stations.

The NAB wants the FCC to freeze applications for STL's on UHF channels and to initiate a rulemaking requiring that 1) applicants comply with LPTV technical protection criteria, 2) applicants be required to prove that no interference will result if the application is granted, and 3) the STL signals be scrambled and therefore not receivable by home TV sets. The NAB urges further that LPTV stations be specifically precluded from "intentionally or otherwise expanding their coverage areas" outside of filing windows.

Tightening interference rules could be burdensome for the FCC's LPTV Branch staff, which designed the LPTV filing rules specifically to minimize the engineering analysis required to process the applications.

The NAB petition did not indicate how many LPTV stations it believed were abusing the STL rules, though it did say that the Schatz station was a "presumably typical" situation. Neither did it allege specifically that the Schatz application was an intentional attempt to subvert the rules. But it did worry that, "if unchecked, a cascade of [such] applications is likely to lead to increased interference, significant abuse of the Commission's processes and subsequent inefficient use of spectrum resources."

Neither Schatz nor her engineer, Jeremy Lansman, could be reached for comment.



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LPTV Networks

continued from front page

signed what he called "viewer involvement" programs where viewers watching ordinary broadcast television can interact with the programs by telephone or mail—playing games, betting on races, voting for products. "Name Game" viewers match videos on their TV screens with names on game cards that they have picked up at a local store. If a viewer completes the card, he or she wins prizes. The station always wins because the local store owner advertises the cards.

There's also "Kennel Club," featuring national and local greyhound races, "Jai Alai," with world-class athletes, and "Total Recall," which viewers play by watching a numbered video gameboard, finding the matching clips, and correctly totalling the numbers.

"At Home With Delores" is produced by TV 40, an LPTV station in Carlisle, PA. And the popular "Runway Club," a fashion and women's lifestyle show, is produced at exotic locations around the world.

The network's original programming is supplemented by prime time syndicated comedies, dramas, mysteries, and soaps. Titles include "The Hit Squad," "Bridget Loves Bernie," "The Flying Nun," "Gidget," "Fantastic Journey," and "Matt

Helm." And rounding out the schedule are movies and series from the "Golden Age of Television"—programs like "Dragnet," "My Hero," "Topper," "Sherlock Holmes," and popular older game shows like "Beat the Clock" and "I've Got A Secret."

New since last year are a variety of sports—from pro wrestling to tennis highlights to polo, yacht racing, indoor lacrosse, and pro volleyball.

Stations agree to air 10 hours daily of the 24-hour feed for a fee of \$250 a month for the first year. After 12 months, the fee goes to \$500 per month. Affiliates receive four minutes per hour for local sales. Channel America is delivered on Spacenet 2, transponder 2.

• • •

Capitol Television Network, which ran into financial delays after announcing a launch last year, is still planning to enter the LPTV arena, according to president and CEO Jon F. Elliott. The satellite-delivered service will provide first-run, original programming and motion pictures, for 18 hours daily, to start. Elliott promises that Capitol's programming will be very high quality: "When we go up, we're going to look like we've been around for awhile."

The initial schedule will include films, talk shows, instructional programs,

sports, documentaries, children's programs, outdoor programs, and a lifestyle series stressing health and fitness. Original programming will include a daily live financial advice program with viewer call-ins and a medical talk show. Saturday mornings will be devoted to programming for seniors.

• • •

And then there is **FamilyNet**, a 24-hour service with a variety of family entertainment and inspirational programming on Satcom 4, transponder 5.

An improvement over last year, there are fewer repeats and more sports, including live NCAA Division I football and basketball, rodeos, off-road racing, fishing, and hunting shows. Movies—this year during prime time—are the "great oldies" with such stars as John Wayne, Jimmy Stewart, and Claudette Colbert.

Inspirational programs include "Gloria," a weekly half hour of popular religious music; the "Christian Lifestyle Magazine," focusing on the physical and emotional trends in today's lifestyles; and "The Old Time Gospel Hour," a weekly live church service from Dr. Jerry Falwell's Thomas Road Baptist Church.

For the seniors, there is the "Over-the-Hill Gang" and—new this year—"Action 60's," a morning talk show. For children, there is "Joy Junction," awarded the Silver Angel for excellence in children's programming by Religion in Media. And "Act It Out," an issues-oriented program for teens, re-enacts teen problems such as date rape, teen suicide, and AIDS on a large screen and then tackles questions from a live studio audience.

The network offers its programming on barter. Affiliates must air Falwell's "Old Time Gospel Hour," but may cover other programs as they wish. Stations get two minutes per hour to sell locally, an amount that will increase in the fall. "Stations need that time, and we're trying to be sensitive to their needs," said David Lewis, affiliate relations director.

The network offers full promotional assistance—everything from ad slicks to logo sheets to free marketing advice.

• • •

In contrast to FamilyNet's more general fare is the strictly religious and inspirational, donation-supported programming of **Trinity Broadcasting Network**. TBN is a non-profit network of 38 LPTV and several full power stations and independent affiliates. The network also owns and operates 72 LPTV stations and holds construction permits for another 37.

Some 23 Christian denominations are represented in the programming, as is Judaism, said Jane Duff, assistant to the president. There are magazine and talk shows, a children's program called "Toddlers' Friends," variety and music, a music video program for teens called "Real Videos," an exercise show, movies, a health and nutrition program, and—of course—a variety of pulpit services by

such speakers as Dr. Robert Schuller, Jimmy Swaggart, Dr. Reginald Cherry, and Josh McDowell.

Affiliation is free, said Duff, and the network returns 80% of the donations collected from the station's service area to the station. But affiliates are required to carry six hours of TBN programs daily, including "Praise the Lord," a three-hour call-in show aired nightly at 7 p.m. PST. Stations who forego the revenue may cherry-pick from the network at any time.

TBN transmits over Satcom 3R, transponder 3.

...

Audiences looking for intellectual challenge will welcome **The Learning Channel's** alternative programming. Programs range from college credit courses in almost any subject to documentaries, cooking shows, movie reviews, and news.

This summer introduces "Kid Safe—The Video," a special program that teaches latchkey kids how to handle emergencies like burns, nose bleeds, and strangers at the door. The program will be aired periodically throughout the summer. Also new is a personal portrait of the Soviet Union's Mikhail Gorbachev. For the first time, Gorbachev has allowed Soviet film crews to shoot scenes of his private life. The result is an intimate look at the man and his successes and failures.

The Learning Channel feeds 8 to 10 hours of programming daily from Satcom 3R, transponder 2. The educational service offers no cue tones, although it is possible to insert commercials manually in some programs, according to John McLaurin, vice president of marketing. The cost is 6¢ per household per month, based on the number of cable subscribers in the coverage area of the LPTV station.

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

...

Launched last October is **U•NET**, or University Network, a non-profit satellite TV and radio network linking colleges across the country via cable access channels. Supported by grants from—among others—Time Warner, HBO, and CBS, U•NET features five hours a week of student produced programming, "the best of college broadcasting," says Jeff Southard, the network's director. Programs are selected from among submissions by students across the country and include comedy, film, travel, documentary, a soap called "Sob Story," and a guest lecture series.

Presently transmitting on Galaxy 2, U•NET will be moving to a new, and as yet undisclosed, satellite by September 7, the first day of the network's new season.

Would-be affiliates must become members of the National Association of College Broadcasters. For a \$50 annual fee, they receive the association's monthly publication, *College Broadcaster*, and unlimited plays of the five-hour—soon to be ten-hour—weekly feed.

In a special move to attract LPTV affiliates, the network is waiving the fee for those who sign up before September 1.

...

In contrast to **U•NET's** educational orientation, **NCTV**, or National College Television, offers a commercial entertainment format geared to the student audience. Art cartoons, sitcoms, game shows, soaps, and music video and magazine shows are some of the attractions offered from 12 to 6 a.m. EST daily on Westar 5, transponder 2X (NCTV will also be moving soon to another satellite). The programming is all original; half is produced by the network in New York City; the other half is done by college students around the country.

Affiliates may tape and rebroadcast the programs during the day; but, says Pete Church, NCTV's affiliate relations director, the wee hours are the hours that college students typically watch TV.

NCTV is free to affiliates, who also get two minutes every hour for local sales.

...

Music videos especially for the teen and young college crowd are offered by **Hit Video USA**, which delivers sixteen hours of videos weekly via Telstar 301, transponder 5V from its LPTV "superstation" K05HU in Houston, TX. Billing itself as a "responsibly programmed" music video service, the network produces original weekly programs hosted by its own well-scrubbed VJ's.

"Countdown USA" highlights the top 30 videos of the week based on the Hit Video USA national playlist. "Women in Rock" features interviews with popular female artists. "New Music Review" introduces the newest music videos of the week, and "Hit Video Weekly" features top 40 hits and interviews with special guest performers. A toll-free response line allows viewers to call in requests or to comment on the programs.

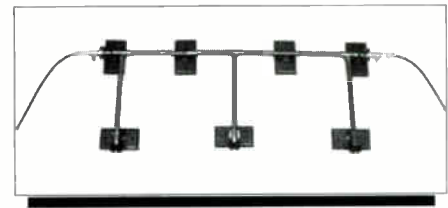
The music network is free and offers affiliates 5 1/2 minutes of local sales time per hour. According to Laura G. Dodge, vice president, affiliate relations, Hit Video USA will assist affiliates with promotion, including producing free 30- and 15-second promo spots incorporating the affiliate's own station logo.

...

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adults, 25-54, with 24 hours daily of country music videos, transmitted in stereo.

According to the company's literature, country music leads all other types of music in its appeal. More than 27% of Americans say it is their favorite music. One in every four radio stations plays country, and one in six Americans listens to it daily.

Presently, CMT is distributed to some fifteen LPTV stations by Direct Distribution, Inc. out of St. Paul, MN. A typical broadcast hour might feature such artists as Reba McEntire, Carl Perkins, Dwight Yoakum, Kenny Rogers, and Dolly Parton.

Affiliate fees start at \$6,600 per year for those who air CMT from one to six hours every day. LPTV affiliates get five minutes every hour for local spot sales.

The affiliate fee includes a variety of marketing and promotional aids—contests in which viewers can win all-expense-paid trips to exotic vacation spots, launch packages custom-designed for the local community, ad slicks and logos, direct mail pieces, a 30-second spot promoting CMT, a training tape to aid salespeople, and ad sales kits.

"We're willing to work with stations and help them in any way they need help," said Patrick Dolan, head of Direct Distribution which markets the network.

• • •

Video Jukebox Network offers a music video service of another sort. It features a patented, computerized robot VJ that takes callers' requests and churns out music videos on the air—all without any people.

The service works like this: viewers select the music videos they want to watch by making a local toll call using either a 976 or a 900 number. The local telephone company bills the viewer \$2 or \$3 per call (the price varies depending on the area),

keeps a portion of the fee for its services, and remits the balance to VJN. VJN then issues a revenue sharing check to the local affiliate.

The cost of the Jukebox unit itself, as well as phone lines and round-the-clock monitoring, are all borne by VJN. About all the local owner has to commit is an hour each week to load the unit with music video tapes. VJN compiles these tapes after analyzing the types of music being requested in each market, and then sends them via overnight mail, along with freshly edited promotional spots highlighting the newest videos.

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

Executive vice president Bill Stacy is in charge of the company's affiliate stations. Stacy said that LPTV stations in any market are eligible for affiliation, as long as the local telephone company offers the 976 or 900 service.

The Jukebox unit takes all requests, schedules all plays, and keeps an air log of all transactions. The operation of the local channel is monitored 24 hours a day from the Video Jukebox Network Operations Center in Miami. All local customer service inquiries are also routed to Miami, through a nationwide "hot" line—1 800-ASK-JUKE.

In addition, the Jukebox unit can be programmed to start a downstream commercial insertion device. This permits the local station operator to sell local ads or

produce local news minutes and program them as a supplement to the Jukebox programming.

• • •

A new satellite program network, introduced last year, is the **Resort Sports Network**, service geared to the upscale leisure viewer. Based in Portland, ME, RSN offers skiing, bobsledding, and other sporting events, ski and windsurfing movies, and magazine style and how-to programs on rock climbing, sailing, golf, and tennis to 45 resort area cable and LPTV stations. Recently, says network president J. Rory Strunk, he has been targeting upscale neighborhood markets as well as resorts.

All of RSN's programming is targeted to people who spend significant amounts of money on travel, recreational activities, and leisure equipment, according to Strunk. As a service to advertisers, RSN conducts periodic surveys of viewers to determine their spending patterns, vacation patterns, and other leisure interests. The surveys have helped RSN sign such major national advertisers as Chase Manhattan Visa, Audi of North America, and Vuarnet France.

The barter network offers ten to twenty hours of programming each week, depending on which sporting events are being held. It is free to affiliates, who also receive a minimum of two minutes per half hour for local ad sales. Promotional aids include a 20 page program guide into which stations may insert their own program schedules, network sponsored and printed ad and coupon specials, and survival and gift kits containing sample complimentary products and the network affiliate's name and logo.

• • •

continued on page 18

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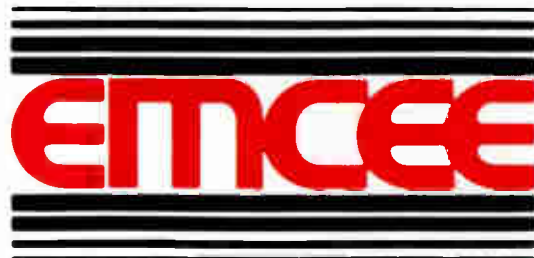
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Veronica Albrecht
Vice President of
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Direct Distribution
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David Lewis
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Hit Video USA

Laura G. Dodge
Vice President,
Affiliate Relations
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Todd Cralley
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Resort Sports Network

J. Rory Strunk
President
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(207) 772-5000

The Silent Network

Scott Senter
Director of Operations
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San Antonio, TX 78217
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TDD (for hearing impaired):
(512) 824-1666

Trinity Broadcasting Network

Deanna J. Sebastian
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U•NET (University Network)

Jeff Southard
Director
Box 1955, Brown University
Providence, RI 02912
(401) 863-2225

Univision

Mario Rodriguez
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New York, NY 10158
(212) 455-5200

Video Jukebox Network

Bill Stacy
Vice President, Operations
3550 Biscayne Blvd.
Miami, FL 33137
(305) 899-9000

New in the LPTV market this past year was **Home Shopping Network**, the first and probably most successful of the cable home shopping services. "Our thrust is acquisition [of LPTV stations] because of the economies of scale we can achieve," said Jim Bocock, one of the founders of the service. However, HSN does have some independent affiliates who are paid a percentage of the sales they generate.

The clothes, jewels, collectibles and other merchandise are offered 24 hours a day and delivered over Satcom F2R, transponder 11. Up to seven minutes per hour are available for local ad sales.

• • •

The Silent Network, recently featured in "Supplier Solo" in this magazine (February 1990, pages 14-15) has changed hands and is attempting to solve earlier financial troubles. Its new San Antonio headquarters houses a new investor group, and a new marketing strategy is in the making.

Airing over Satcom 4, transponder 15, the network targets the 30 million deaf or hearing-impaired people in the country with programming 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.

The present ownership is working on a new direction for the network, so specific programming plans were not available. Scott Senter, director of operations, did say that the 1¢ per subscriber cable fee will give way to a flat fee for LPTV stations, and that the present two days a week of programming will increase to seven days in September.

...

Univision and Telemundo are two Spanish-language U.S. program networks. Univision, founded in 1961, is by far the older of the two. Telemundo is a much younger network, having started up in 1987.

Telemundo transmits from 9 a.m. to 2:30 a.m. EST daily to 37 U.S. markets, including fourteen LPTV affiliates. Unfortunately, our several calls to the New York City offices (1 212-492-5500) failed to reach anyone who could answer further questions.

Univision transmits 24 hours a day, seven days a week on Satcom F3R, transponder 7. The broad-based, all Spanish programming includes novellas, children's programs, sports, soaps, movies, talk shows, magazine and variety programs, public affairs, and news. More than one-third is produced in the U.S., according to Mario Rodriguez, affiliate relations director, a fact that enhances its appeal to American Hispanics.

Most of the balance of the programming is produced in Mexico and Central and South America, which enhances its appeal to immigrants from south of our borders. Rodriguez was quick to point out that the network holds a solid lead in the ratings and produces fifteen of the top 20 Spanish-language programs aired in the United States.

"We produce our own up-to-the-minute news programs," says Rodriguez, adding that the network has news bureaus all over the world. They also produce their own music videos. Doing productions in-house, rather than contracting them out to Anglo-held companies, Rodriguez feels, ensures that the Hispanic point of view is represented.

Some of the network's twelve LPTV affiliates also produce their own local news and public affairs programming. Right now, Univision has 12 independent affiliates, five owned and operated LPTV stations, and two affiliates scheduled to sign on the air this year.

Affiliation agreements are negotiated with the individual stations, depending on market size and whether or not the market is covered with a Univision cable feed. Susan Catapano of the network's public relations office said that the programming was fed on a barter basis with six

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minutes per hour given to the local station to sell. She also said that Univision supplies stations with an abundance of promotional material—from weekly news releases to sales aids and program guides to advertising art and copy.

...

There you have it. Fifteen networks with

a variety of programming ready to serve your viewers. Most are flexible in their affiliation requirements, and most also offer support in the critical area of promotion.

If you know of somebody we've missed, please let us know so we can feature them the next time around.

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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.

- W49AY Birmingham, AL. Glen Iris Baptist School, 5/29/90.
- K65EK Pine Bluff, AR. Immanuel Broadcasting Corporation, 5/29/90.
- W65BI Augusta, GA. Trinity Broadcasting Network, 5/29/90.
- W40AK Muskegon, MI. Kelley Enterprises, Inc., 5/29/90.
- K35CD Cameron, MO. Communications Systems Associates, Inc., 5/29/90.
- W08CQ Cleveland, MS. David Ellington, 5/29/90.

NEW LPTV CONSTRUCTION PERMITS

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

- W15AZ Alabaster, AL. Doris Nell Legrand, 5/31/90.
- K14ID Arkadelphia, AR. David Jones (general partnership), 5/15/90.
- K10NO Batesville, AR. Arkansas Rural TV Co-op Company, 5/31/90.
- K05JI El Dorado, AR. Arkansas Rural TV Co-op Company, 5/31/90.
- K19CR Salinas, CA. Peninsula Communications, Inc., 5/31/90.
- K68DQ Tahoe City, CA. Adam Laird Marko, 6/7/90.
- K24CH Mancos/Cortez, CO. Montezuma-Dolores County Metropolitan Recreational District, 5/31/90.
- K48DQ Sterling, CO. Board of Logan County Commissioners, 5/31/90.
- W14BL Fort Walton Beach, FL. Scott Brehany, 6/1/90.
- W43AY Naples, FL. Russell R. Weddell, 6/4/90.
- W16AR Stuart, FL. Stuart Tower Corporation, 6/4/90.
- W16AP West Bay, FL. Scott Brehany, 6/4/90.
- W41BG Summerville, GA. Victory Broadcasting Corporation, 6/4/90.
- K61FE Maui, HI. Susan Durch, 5/15/90.
- K45DG Des Moines, IA. Janet Jacobsen, 5/31/90.

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W07CS Shelbyville, IL. The Cromwell Group, Inc. of Illinois, 6/7/90.

W28BE Springfield, IL. The Marian Center, 6/7/90.

W33AY Springfield, IL. Richard D. Martin, 6/4/90.
K41DB Wichita, KS. Warren R. Wright, 6/7/90.
K51DN Wichita, KS. Channel 24, Ltd., 6/7/90.
K55FS Wichita, KS. Channel 24, Ltd., 6/7/90.
W06BO Lexington, KY. Vearl Pennington, 5/31/90.

W43AZ Radcliff, KY. Jimmie C. Lee, 5/31/90.
W63BR York Center, ME. Mt. Kathadin Television, Inc., 6/7/90.

K16CO Alexandria, MN. Selective TV, Inc., 5/31/90.

K18DG Alexandria, MN. Selective TV, Inc., 5/31/90.

K15DC Appleton, MN. Rural Western UHF TV Corporation, 6/7/90.

K/B

Supplier Side

Asahi Research Corporation (ARC), a manufacturer and distributor of video lights for the camcorder market, has entered the professional arena with its new, broadcast quality ARC PRO-200 video light and ARC NC-424 battery power belt. Both products were designed with and for professional electronics news gathering (ENG) users.

The compact ARC PRO-200 light head is computer-designed for maximum, even



The ARC NC-424 battery power belt.

lighting. It features 200-watt light output with a 45° angle of illumination, a built-in cooling fan, six-inch hand grip, Schott "TEMPAX" high temperature diffusing glass, a safety on/off switch with a 10-amp fuse, a six-foot spiral cable with HD connectors, an optional 5500 degree K filter, and optional barndoors.

The new ARC NC-424 battery power belt is constructed of heavy grain cowhide and uses the latest electronic circuitry and components. The HD Nicad batteries can deliver 25 to 30 minutes of continuous lighting in the 200 watt lighting mode. A built-in overnight charger is user switchable to operate from any 110-240VAC 50/60 Hz power mains.

Suggested list price for the PRO-200 video light is \$799.95. The NC-424 battery power belt lists at \$629.95.

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Acama Films is offering a new children's series designed to stimulate kids' imaginations and guide them into creative hobbies and positive recreation. "The Frootles" is an award-winning series that teaches youngsters to solve problems in non-violent ways and makes them feel good about themselves.

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Producer-writer Sally Baker with "Frootles."

Produced by Sally Baker, an Emmy winning writer and producer, "The Frootles" has been endorsed by the Southern California Motion Picture Council and The Committee on Children's Programming. It has received many awards including the National PTA and the Film Advisory Board's Award of Excellence.

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What's Going On

September 16-18, 1990. National Association of Broadcasters Hundred Plus Exchange, Denver, CO. Contact: NAB Television Department, (202) 429-5362.

September 16-18, 1990. Southern Cable Television Association 1990 Eastern Show, Washington Convention Center, Washington, DC. Contact: (404) 252-2454.

September 21-25, 1990. Audio Engineering Society 89th Convention. Los Angeles Convention Center, Los Angeles, CA. Contact: Ronald L. Bennett, (818) 986-4643.

September 24-27, 1990. Radio-Television News Directors Association 45th Annual International Conference and Exhibition. San Jose Convention Center, San Jose, CA. Contact: RTNDA, (202) 659-6510 or Eddie Barker, (800) 225-8183.

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

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

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

October 16-17, 1990. Broadcast Credit Association 24th Credit and Collection Seminar. Harbour Castle Westin Hotel, Toronto, Canada. Contact: Mark Matz, Vice President-Marketing, (708) 827-9330.

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

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

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

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

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

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

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

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

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

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

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

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

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Trident sells Sony broadcast videotape in all formats. CBA members will get a price break based on estimated sales to the group of \$35,000 to \$50,000 per year. The association will get a Trident rebate of 2% of list price for sales up to \$25,000 and 3% from \$25,000 to \$50,000.

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Antenna Concepts	14	181	(908) 277-3438
Blue Feather	16	54	(608) 527-5077
Community Broadcasters Association	2	131	(800) 225-8183
CRA	23	31	(207) 989-6055
Dataworld	13	4	(301) 652-8822
EMCEE Broadcast Products	17	1	(717) 443-9575
FamilyNet	11	106	(800) 832-6638
Gorman-Redlich	6	62	(614) 593-3150
Hi-Tech, Inc.	12	22	(414) 892-6210
Harold J. Pontious & Assoc.	19	180	(312) 871-5246
Kompas/Biel & Associates, Inc.	18	19	(414) 781-0188
Lindsay Specialty Products	3	12	(705) 324-2196
Microwave Filter	15	172	(315) 437-3953
Moseley & Associates	4	167	(805) 968-9621
Prime Image	24	166	(408) 867-6519
Sabatke & Company	6	168	(813) 772-3994
Simmons Communications	10	87	(404) 596-0265
Sunbelt Media	19	169	(303) 665-3767
Television Technology Corporation	5	7	(303) 665-8000
Trident Productions, Inc.	22	165	(800) 955-5660
Uni-Set Corporation	7	29	(716) 554-3820
Video Jukebox Network, Inc.	8	145	(305) 573-6122
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TBC/FREEZE Model 50

The TBC/FREEZE has been designed to provide reliable, easy-operation, high-performance *time base correction*, *freeze*, and *synchronizer* features at an extremely cost-effective price. Operation is virtually as simple as: video in/video out.

TBC/FREEZE is compatible with 3/4" and 1/2" VCRs, and operates with both free running and V-lock recorders. Other features include: full frame (525-line) memory, full 8-bit luma and chroma, full proc amp for restoring sync and reference signals, and true component processing.

Designed for composite video operation, the TBC/FREEZE offers the same standards of quality and reliability found in all Prime Image TBCs and synchronizers.

Features:

- Priced under \$3,000
- Time Base Correction
- Freeze Function
- Frame Synchronizer
- 1/2" and 3/4" VCRs
- Full-Frame Memory
- 8-Bit Luma & Chroma
- Full Proc Amp Signal Processing



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