

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 1

A Kompas/Biel Publication

January 1990

The FOURTH ANNUAL DIRECTORY of LPTV Programming Suppliers



The Starship Enterprise, from Paramount.

It's time once again for our annual compilation of LPTV programming sources. And as you'll see, this year's directory is twice as big as last year's!

We contacted every program supplier we could locate and asked them to list the products they have for LPTV stations. The following companies responded, many of them with huge envelopes full of intriguing flyers. In fact, several have much more product than we could even begin to list. So if you're looking for programming, here's a good place to start.

Accu-Weather, Inc.

619 West College Avenue
State College, PA 16801

Contact: Dr. Joel N. Myers
President

(814) 237-0309

Type of payment: Cash

Type of programming: Weather service

Sample title: "WeatherShow™"

(custom-designed weather presentation combining graphics and voiceover).

ACTS Satellite Network

6350 West Freeway
Ft. Worth, TX 76150

Contact: Mike Wright
Vice President, Affiliate Relations
(800) 292-2287

Type of programming: Documentaries, Drama, Educational, Family, Magazine/Talk, Religion, Specials, Sports, Variety/Music.

AEI Music Network

3717 National Drive, Suite 109
Raleigh, NC 27612

Contact: Bonnie Sullivan
National Sales Manager
(919) 783-0391

Type of payment: Cash

Type of programming: Variety/Music

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Indiana Teens Get Head Start With Own LPTV Station

—by Colette Carey

If you were a student at Princeton Community High School, your daily schedule would probably be a bit different than the average high school student's. Besides taking history tests and doing algebra homework, you'd be busy writing scripts for a daily TV, magazine show, or directing a segment about your team's basketball victory, or even anchoring a live news program.

W06BD in Princeton, IN is a full service LPTV station, operating seven days a week from the Princeton Community High School. Students in the broadcasting curriculum produce both live and taped programming for their station. The seniors do most of the taping, editing and studio work, while the pet project of the junior class is a live daily local news and feature program called "Good Morning Gibson County," which is fashioned after the national network morning programs. The seniors also produce a live news update show called "PM Report." The twice-weekly program serves as an on-camera refresher course for the senior class.

"The sophomores stick to book work until the last six weeks of the school year," said Bob Cloin, station manager and head of the television department.

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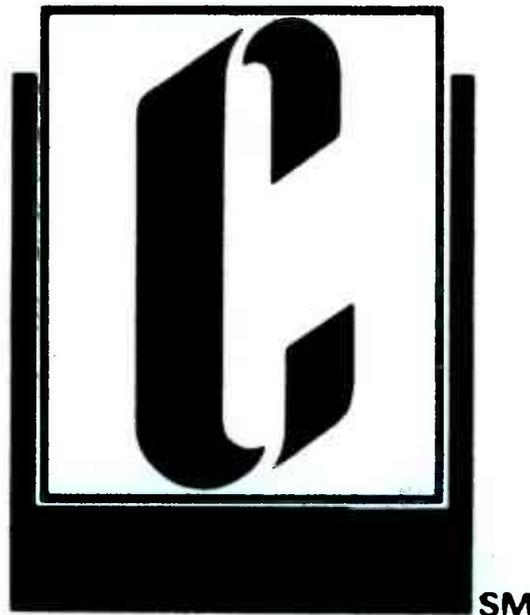
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In Our View

In its Cable Communications Policy Act of 1984, Congress required the FCC to file a report after six years on how the cable industry has fared under the Act. As you probably know by now, FCC Chairman Al Sikes wants to complete the report by July 31—three months earlier than required—in response to the growing urgency in Congress to do something about the inequities that have arisen between cable and other video providers. So just before the holidays, the Commission issued a 46-page Notice of Inquiry seeking to gather facts with which it can evaluate the nation's cable service.

The Cable Act was passed to help the struggling young cable industry grow by reducing its regulatory burdens. According to the Notice, "Congress intended the...Act of 1984 to encourage the growth and development of cable systems that would provide the widest possible diversity of information sources and services to the public." But, according to complaints, diversity has been threatened by the changes in the cable industry during the past few years. Specifically, says the Notice, cable has become so concentrated that 1) it may be no longer responsive to the public and 2) it can unfairly impede competitors from offering alternative services to viewers.

The Notice asks for comments by March 1 on the effect of cable market power and competition in both local and national markets, and the interrelationships between local and national markets that may have been affected by cable. Specifically, the Commission wants to know about the following areas:

• **Local competition and market power:** What rates do cable systems charge their subscribers and how have rates changed since the Cable Act became law? What kind of service has cable provided to subscribers? For example, how many basic and pay channels are offered, and how good is cable's customer service? Who are the cable system's competitors in the local market? How can competition be encouraged from alternative technologies like DBS, MMDS, home satellite dishes, and second or third cable franchises in a market? The Commission also wants facts and opinions on must-carry, channel positioning, compulsory license and leased access. And it

• **National horizontal concentration, vertical integration, and market power:**

The Commission wants to know about the economic power gained by large MSO's through horizontal concentration—their assimilation of more and more small independent cable systems. What are the patterns of assimilation? What is the effect of the purchasing power of large MSO's on competition for programming? How does vertical integration—the acquisition of programming and other ancillary services by MSO's—affect these services and their availability to other buyers? Does vertical integration impede competition among programmers? What are the possible remedies for the problems involved in horizontal and vertical integration?

• **Interrelationships of markets, market forces, and competitors:** How do local and national market issues relate to one another? What is the interplay between horizontal market power and vertical integration? To what extent might an increase in competition on the local level defuse the harmful effects of national concentration? How have cable, broadcast, and other video providers begun to cooperate in delivering video to the public, and what may be the long-term effects of such interplay between providers?

This is only an outline of the issues that the Commission wants to know about. But it is crucial that LPTV broadcasters respond.

Diversity in media has been a focus of policy for decades. The Cable Act was designed to increase the diversity of information available to the public through cable. And one of the major reasons for authorizing the LPTV service was to increase the diversity of broadcast ownership and, therefore, voices. Diversity is the common ground here. One has only to look at countries with government-controlled television (Romania, both pre- and post-Ceausescu, is an excellent example) to realize just how important media diversity is to an informed and capable public.

As agents of this purpose as well as protectors of our own livelihoods, we must comment on these proceedings—both individually, and collectively through the CBA. We need to remind the Commission of the diversity we provide.

You'll need a copy of the Notice of Inquiry. Call your communications attorney. Or call the CBA offices at (414) 783-5977. They can send you one free if you're a member, for a nominal fee if you're not. Comments are due March 1, 1990. Reply comments are due April 2.

Please write. Our many local voices are at stake.

Jackie Biel

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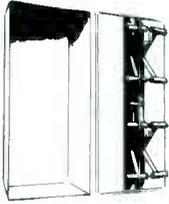
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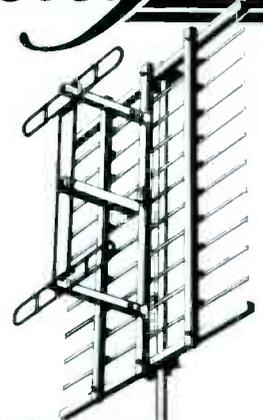
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Directory

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Sample titles: "Startracks—24-hour Satellite Music" (adult contemporary original hits), "Lifestyle" (traditional instrumental), "Debut" (popular hits, new releases), "Interiors" (upbeat contemporary instrumentals).

Alpha Video Productions

20 Music Square West, Suite 106
Nashville, TN 32703

Contact: Harold Hodges
Vice President
(615) 254-6656

Type of payment: Cash, Cash & Barter
Type of programming: Educational, Fashion, Variety/Music (country),
PI Spots, Infomercials.

Aristo Video Promotions

P.O. Box 22765
Nashville, TN 37202

Contact: Jeff Walker
President
(615) 269-7071/2
FAX: (615) 269-0131

Type of payment: Free
Type of programming: Music video clips (served free of charge for scheduling. Aristo does require detailed information on playdates, play frequency, etc.).

Army/Air Force Hometown News

Kelly AFB, TX 78241-5000

Contact: Max H. Sydow
Chief, Marketing Division
(512) 925-6261

Type of payment: Free
Type of programming: Documentaries, Features/Packages, News/News Stories, Holiday Greetings (feature news stories highlighting military service members). Programs are distributed to television stations in service members' hometowns.

Associated Television International

650 North Bronson
Hollywood, CA 90004

Contact: J. Collins
Vice President of Marketing
Type of payment: Cash

Type of programming: Educational, Family, Features/Packages, International, News/News Stories, Program Inserts/Shorts, Series, Series/First run, Specials, Variety/Music, Travel
Sample titles: "Boomerang" (63 half-hours, kids' magazine ages 5-13), "Serendipity Singers Show" (72 half-hours, travel/music variety), "Travel Tips" (100hours, news inserts), five Christmas specials—Christmas in New Zealand, London, Europe, Poconos, and Australia, plus specials with Latoya Jackson and Martin Mull.

Associated Press Broadcast Services

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

Contact: Pat Hazan
Director of Station Services
(202) 955-7200

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

Associated Production Music

6255 Sunset Blvd., Suite 820
Hollywood, CA 90028

Contact: Connie Red
Broadcast Sales Manager
(213) 461-3211

Type of payment: Cash
Type of programming: Production Music Libraries (APM represents four different CD libraries: KPM, Bruton, Sonoton and Themis. Broadcast One is a selection of 36 CD's from all four libraries carefully tailored for your programs, spots, promotions, and PSA's).



Avery Productions, Inc.
4843 Voltaire Street, Suite A
San Diego, CA 92107
Contact: Michael R. Avery
President
(619) 483-2030

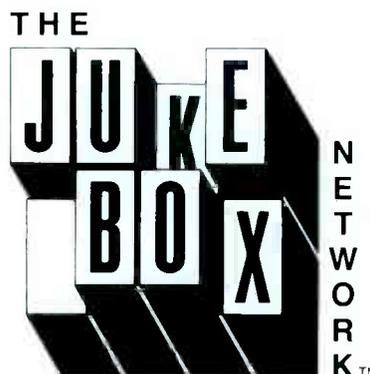
continued on page 12

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Head Start

continued from front page

"That's when they can begin practicing on the equipment to prepare for 'Good Morning Gibson County.'"

Evolution of the Idea

The educational project began ten years ago with a microwave transmitter and a closed circuit feed to the high school and to Princeton's elementary school. But when the school bought some color cameras, Cloin decided to let his students branch out and cover more community events. At the same time, he went to Princeton Cable, a TCI franchise, and negotiated carriage for the programming. Later, deciding that he wanted to reach more of the community, Cloin filed for an LPTV permit. He and engineer Jerry Ott signed TV-6 on the air September 1, 1988.

"My favorite aspect of the station is that it is live," said Jeremy Moore, a junior at PCHS. "Every week we switch positions. Sometimes we run camera, sometimes we're on-air, and sometimes we work the booth."



Stephanie Hoover, Ted Thompson, and Bryan Stough in master control.

At this point, TV-6 broadcasts thirteen hours daily, Monday through Friday and in the evenings on Saturday and Sunday. Much of the programming is taken from The Learning Channel and the RFD Television Network. The station is also one of only five Indiana Pacer affiliates in the state. In fact, TV-6 is the only Pacer affiliate, Cloin claims, south of I-70.

This association with the Pacers (currently ranked second in the NBA Central Division) has helped the station win many viewers who tuned in originally for the basketball. The cable system is happy too: Cloin says that TV-6 and Princeton Cable have "a very good working relationship. They say we're good for business."

Designed originally as an instructional tool for the students, TV-6 has become, says Cloin, "an excellent PR tool" for the community as well. To help raise money for the non-profit station, the students have been doing productions for local businesses and industries. In fact, they have recently completed a ten-minute promotional video for the Princeton Chamber of Commerce, which has been



Angie Meyer (l) and Sandra Bishop (r) make sure Matt Luecking looks his best before air time.

sent to Japan and Korea in an effort to attract new business to the Princeton area.

Getting Hands-On Experience

Two years ago, the school won a bid to create a promotional video for Hansen Manufacturing, an area clock manufacturer. The company chartered a jet and flew the students to the main factory in Tennessee, where they got a thorough overview of the operation and did some preliminary shooting. The final video was such a success that the company asked the students to create an updated version later this year.

This kind of work not only helps to raise money for the station, but ultimately provides students with resume tape material long before they even start college. "Most of our students go on to study broadcasting in college," says Cloin. "The work at TV-6 gives them a head start."

PCHS graduate Joe Stoll agrees with Cloin about the education he has received from the station. Currently a student at Vincennes University in Vincennes, IN, Stoll said that the overall experience has put him "light years ahead of the students that come into the school cold. I've done things at TV-6 that they haven't even covered at VU." Stoll now runs the master control for TV-6 during the evenings.

The only problem, says Cloin, is the textbooks. Most of the station's equipment isn't covered—even in the most recent texts. "S-VHS isn't even mentioned in the books that we use!"

K/B

NCTV Goes To 42 Hours

NCTV, National College Television, has expanded its programming schedule to 42 hours a week.

As of mid-November, the network is transmitting Monday through Saturday, from 12 to 6 a.m. EST on Satcom F4, transponder 3. The new feed is in addition to the original transmission on Mondays from 11 a.m. to 5 p.m. EST on the same satellite's transponder 14.

NCTV, an advertiser-supported basic cable service featuring programming by and for college students, has recently been targeting the LPTV market.

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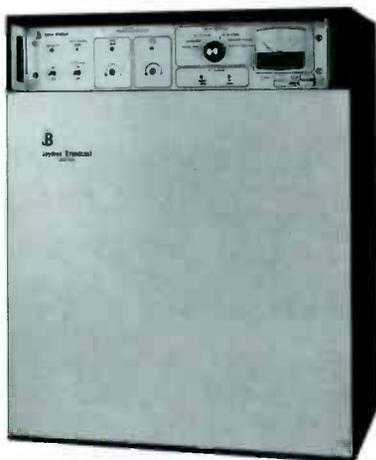
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LPTV and the LAW

Federal Posting Requirements

—by Peter Tannenwald

You may not know it, but you need a big bulletin board, because your friendly neighborhood government requires you to put a lot of things up on the wall for all to see. This article will discuss federal posting requirements. Many states have additional requirements, which you can learn about by consulting a local attorney.

Many of the requirements apply only to stations with more employees than most LPTV stations have. But don't skim through too quickly. Even if you have a small operation with only one or two employees, there are still some notices that you have to display.

FCC Notices

- **Station License:** The FCC's rule for posting station licenses was written for unattended translators; but even though it may not sound right to require such posting for fully staffed LPTV's, the rule applies to them as well. The license must be kept in a secure station record file, available for inspection upon request by a representative of the FCC.

At the transmitter, you must post a sign that states the name, address, and telephone number of the licensee (or of the station's local representative if the licensee is not locally based) and the name and address of the person who maintains the station's records. This information must be displayed on a sign mounted on your tower or other antenna support structure and must be maintained in good condition so as to remain legible despite outdoor weather. The sign must be able to be read by a person standing on the ground; so if your tower is on the roof of a building, put the sign on the building.

The rule does not contemplate antennas on the rooftops of tall buildings, such as downtown urban office buildings. For these, I suggest that you post the sign inside, at the door of the exit to the rooftop.

- **Operator Licenses:** Except when operating under the unattended translator rules, every broadcast transmitter must be under the supervision and control of an FCC-licensed operator during all hours when the station is on the air. The operator may have any class of license, including a Restricted Radiotelephone Operator Permit which requires no examination.

Operator licenses should normally be posted on the wall at the operator's duty

location. If there are several operators, it is permissible to keep their licenses in a book at the control point instead of posting them on the wall. If an operator is employed at more than one station, a photocopy of his or her permit may be posted along with a certificate from the manager of the station indicating that the original has been inspected and stating where the original is posted.

- **EEO Notices:** If your station has five or more full time employees, including managers or owners who work thirty or more hours a week, the station must adopt the FCC's Model Equal Employment Opportunity Program. That program includes posting a notice that the station has an EEO program and that employees or applicants with complaints may contact the FCC, the Equal Employment Opportunity Commission, or state EEO authorities.

Equal Employment Opportunity Commission (EEOC)

All businesses with fifteen or more employees must display a poster entitled "Equal Employment Opportunity is the Law." It consolidates information required by the Fair Labor Standards Act, the Civil Rights Act, and the Age Discrimination Act. It must be posted where it can be readily seen by both employees and applicants. To obtain a copy, call 1-800-USA-EEOC (1-800-872-3363).

Department of Labor—Fair Labor Standards Act (FLSA)

The EEOC poster does not cover all FLSA requirements, so you also need the poster, "Your Rights Under the Unfair Labor Standards Act." This poster deals with minimum wage, overtime pay, and child labor. It must be posted by ALL businesses with employees engaged in commerce, no matter how few employees they have. It must be readily seen by all employees but not necessarily by job applicants. To obtain a copy, call (202) 523-7043 or (202) 523-8743.

In 1988, Congress adopted legislation that protects employees against abusive polygraph (lie detector) tests and provides for yet another poster, which must be displayed by all businesses with any employees engaged in commerce. If the

Department of Labor has not sent you one, call (202) 523-8412.

Occupational Safety and Health Administration (OSHA)

A poster entitled "Job Safety and Health Protection" must be posted by all businesses with any number of employees. This poster can be obtained by calling (202) 523-9667.

In addition, each February, businesses with eleven or more employees must post OSHA Form 200, which is a summary of recordable injuries and illnesses during the preceding calendar year.

OSHA notices must be posted in a conspicuous place where employee notices are customarily posted, such as near state OSHA posters or federal EEO posters.

Other Agencies

Additional posting requirements are imposed on all government contractors and all businesses whose employees work on federal or federally financed construction projects. LPTV stations generally do not fall within these categories. Addi-



tional information is available from the Department of Labor at (804) 771-2995.

Format Requirements

There are no minimum size requirements for the FCC EEO, EEOC, and FLSA posters, but they must be large enough to be easily readable. The OSHA Job Safety poster must be at least 8-1/2 x 14 inches. All the posters provided by government agencies may be photocopied, but the minimum size must be maintained for the OSHA poster.

State Requirements

I cannot possibly cover the requirements of all fifty states in this article, but

some general principles apply everywhere. Many states have requirements that parallel federal requirements. However, the FCC, EEO, EEOC, and FLSA federal posters must be displayed even if your state requires a state poster on the same subject.

One exception is that if your state has a federally approved occupational safety and health plan and you display a state poster under that plan, then the federal OSHA poster is not required. However, the federal record of injuries and illnesses must still be posted by businesses with eleven or more employees.

Worker's compensation, unemployment insurance, and health insurance are three areas where some states require posting, but the federal government does not. It is a good idea for anyone who has employees to check with a local attorney about state and local requirements.

Now that I've written this month's column, I think I'll buy stock in a bulletin board company!

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.



Lynne Grasz Named BPME Executive Director

Lynne M. Grasz, Emmy-award winning producer and promotions professional, has been named executive director of the

Broadcast Promotion and Marketing Executives. She succeeds Lance Webster who resigned the post in October.

Before joining BPME, Grasz headed the Television Information Office, where she was responsible for representing the television industry to government, education, and the general public. Her varied background also includes a stint as director of communications for the CBS Broadcast

Group, where she produced the "Read More About It" series of informational vignettes.

Grasz has won two Emmys and a BPME International Award of Excellence. She served on the BPME Board of Directors for seven years and became its president in 1977. In 1984, she was selected as one of sixty outstanding Women in Communications.

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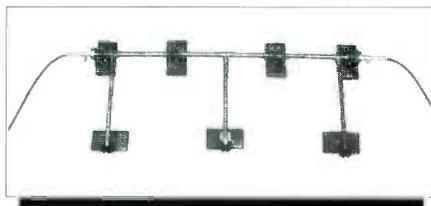
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Circle (172) on ACTION CARD

Directory

continued from page 6

Type of payment: Cash

Type of programming: Action/Adventure, Cartoons, Comedy, Documentaries, Family, Features/Packages, Game Shows, Series, Variety/Music

Sample titles: "The Golden Years of Television" (series of vintage television from the 50's); classic feature films (600 titles); "Heroes of The West" (150 half-hours with Annie Oakley, Roy Rogers, Judge Roy Bean, Kit Carson, Cisco Kid, Range Rider, Hawkeye); "Crimebusters" (100 half-hours of "Dragnet," "Racket Squad," "Federal Men"); "Anthology" (165 half-hours of "Four Star Playhouse," "Telephone Time"); Sci-Fi/Fantasy (72 hours with "One Step Beyond," "Flash Gordon," "Rocky Jones"); Adventure (120 half-hours of "Robin Hood," "Captain Gallant," "Long John Silver"); Comedy (110 half-hours of "Make Room for Daddy," "The Jack Benny Show," "Burns & Allen," "Trouble With Father.")

BBC Lionheart

630 Fifth Avenue, Suite 2220
New York, NY 10111

Contact: Susan Rosenberg
Director of Creative Services
(212) 541-7000

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Mini-Series.

billy dilworth enterprises

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Billy Dilworth Show

Box 506
Lavonia, GA 30553
WNEG-TV, Channel 32
Toccoa, GA 30577

Contact: Billy Dilworth
Producer
(404) 335-7741

Type of payment: Cash

Type of programming: Variety/Music

Sample titles: "The Billy Dilworth Show" (a three-hour live country music video show with Nashville guests. The show, in its fifth year, airs Saturday 8 p.m. to 11 p.m. The stars appearing include: Jerry Reed, Bill Anderson, Ronnie McDowell, Judy Rodman, Billy Joe Royal, plus many more from Nashville and the "Grand Ole Opry").

BizNet

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

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

Type of payment: Barter

Type of programming: Magazine, talk, public affairs, live call-in

Sample titles: "It's Your Business" (weekly public affairs on business and economics), "Ask Washington" (live call-in).

Blue Feather Productions

N8494 Poplar Grove Road
New Glarus, WI 53574

Contact: Becky Hustad
Promotions Coordinator
(608) 527-5077

Type of payment: Cash

Type of programming: Drama, Series/First Run.

Boutique Europe/Comimex Corporation

48 East 43rd Street
Fifth Floor
New York, NY 10017

Contact: Caroline Winston
Vice President, Programming
(212) 983-1420

Type of programming: Home Shopping

The Cable Agency

1565 Laskin Road
Virginia Beach, VA 23451

Contact: Scott Hessek
Vice President
(804) 422-5652

Type of payment: Cash, Cash & Barter

Type of programming: Documentaries, International, Program Inserts/Shorts, Specials, Sports

Sample titles: African documentaries; soccer and other sports.

Cable Films

P.O. Box 7171, Country Club Station
Kansas City, MO 64113

Contact: Herb Miller
President
(913) 362-2804

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Features/Packages, Program Inserts/Shorts, Series, Variety/Music

Sample titles: "Angel & The Badman/Helltown" (a dozen John Wayne features, 13 Roy Rogers), "Secret Agent/Man Who Knew Too Much" (7 Hitchcock titles), "Terror By Night/Dressed to Kill" (6 Sherlock Holmes titles), "Vagabond/East Street" (2 dozen Charlie Chaplin shorts), "The General/Son of the Sheik" (15 silent films). Also "It's A Wonderful Life," "Meet John Doe," "His Girl Friday," and many more.

Capitol Television Network

P.O. Box 8339
Calabasas, CA 91302

Contact: Jon Elliott
President/CEO
(818) 992-8807

Type of payment: Cash & Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Fashion, Features/Packages, Game Shows, Home Shopping, International, Magazine/Talk, Program Inserts/Shorts, Series, Series/First Run, Specials, Sports, Variety/Music, Special Interest Programming.

Cardinal Television Programming

39 Baywood Road
Rexdale, Ontario, Canada M9V 3Y8

Contact: Robert McKay

President
(416) 745-6540

Type of payment: Cash

Type of programming: Docu-Drama, Documentaries, Educational, Family, International, Magazine/Talk, Program Inserts/Shorts, Religion Series, Series/Off Network, Sports, Variety/Music

Sample titles: "Casting Out" (sport fishing fun in Canada and the USA, 52 half-hours), "You're Beautiful" (contemporary issue talk show, for women, 52 half-hours), "Haley's Handy Hints" (household hints and humor, 130 two-minute shorts), "Big Sky Country" (C & W music with international guests, 52 half-hours), "Fitness Break" (exercise, 125 half-hours or 115 quarter-hours).

Cascom, Inc.

707 18th Avenue South
Nashville, TN 37203

Contact: Timothy McGuire

Dennis M. Kostyk
(615) 329-4112

Type of payment: Cash

Type of programming: Animated Effects

Sample titles: "Select Effects Library" (two volumes of graphic animation for use in station ID's, programming, and local commercials); station image ID packages.

Centaur Distribution Corporation

342 Madison Avenue, Suite 714
New York, NY 10173

Contact: Claude S. Hill

President
(212) 867-1700

Type of payment: Cash

continued

LPTV Distribution by State and Territory November 30, 1989

	Licenses	CPs*		Licenses	CPs*
ALABAMA	5	25	NEVADA	13	21
ALASKA	217	32	NEW HAMPSHIRE	2	5
ARIZONA	15	51	NEW JERSEY	2	13
ARKANSAS	8	37	NEW MEXICO	14	50
CALIFORNIA	31	97	NEW YORK	20	42
COLORADO	14	37	NORTH CAROLINA	8	46
CONNECTICUT	0	5	NORTH DAKOTA	4	24
DELAWARE	1	0	OHIO	10	39
WASHINGTON, DC	1	0	OKLAHOMA	16	36
FLORIDA	27	120	OREGON	16	33
GEORGIA	16	57	PENNSYLVANIA	10	51
HAWAII	2	25	RHODE ISLAND	0	4
IDAHO	19	37	SOUTH CAROLINA	2	23
ILLINOIS	7	34	SOUTH DAKOTA	6	20
INDIANA	8	30	TENNESSEE	19	52
IOWA	11	53	TEXAS	43	124
KANSAS	7	55	UTAH	16	19
KENTUCKY	6	35	VERMONT	1	9
LOUISIANA	9	58	VIRGINIA	5	21
MAINE	7	17	WASHINGTON	6	40
MARYLAND	1	6	WEST VIRGINIA	1	4
MASSACHUSETTS	6	21	WISCONSIN	10	27
MICHIGAN	7	17	WYOMING	14	45
MINNESOTA	29	38	GUAM	1	0
MISSISSIPPI	11	20	PUERTO RICO	3	8
MISSOURI	12	36	VIRGIN ISLANDS	0	2
MONTANA	23	40			
NEBRASKA	4	16			
			TOTALS: Licenses: 746		
			Construction Permits: 1,757		

*Construction Permits

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For a complete catalog and sample tape, call (619) 277-1211 or write:
Eagle-Lion Video Productions, 7710 Balboa Ave., San Diego, CA 92111

Type of programming: Animated, Cartoons Series

Sample titles: "Rocket Robinhood" (52 half-hour episodes, animated), "Max the 2000 Year Old Mouse" (104 five-minute animated episodes), "Strange Paradise" (195 half-hour episodes, gothic soap operas).

Center One Video Productions

P.O. Box 3749
1706-D Capital Circle, NE
Tallahassee, FL 32308

Contact: David W. Murray
President
1-800-843-3685

Type of payment: Cash

Type of programming: News/News Stories, Sports

Sample titles: "Mike Martin Show" (baseball from Florida State University), "Satellite News America" (news, sports, & weather with space for local inserts), "Satellite News Magazine" (college football, basketball, preview reports).

CFB Productions, Inc.

101 River Road
Collinsville, CT 06022

Contact: Clinton Billups
President
(203) 693-1637

Type of payment: Cash

Type of programming: Specials

Sample title: "Kreskin's Quest" (series of three one-hour specials starring The Amazing Kreskin, the world's foremost mentalist).

Channel America Television Network

24 West 57th Street
New York, NY 10019

Contact: Veronica Albrecht
Director of Affiliate Relations

Type of payment: Cash & Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Fashion, Features/Packages, Game Shows, Magazine/Talk, Mini-Series, Program Inserts/Shorts, Series/First Run, Series/Off Network, Sports, Variety/Music, Viewer Participation Programming.



Children's Television International, Inc.

8000 Forbes Place, Suite 201
Springfield, VA 22151

Contact: Dean Tinnin
Programming Manager
(703) 321-8455

Type of payment: Cash & Barter

Type of programming: Action/Adventure, Animated, Comedy, Drama, Educational, Family, Series/Off Network

Sample titles: "Short Story/The Novel," "From Script to Screen," "Fabulous Fables," "The Gentle Giant," "The Storytellers."

Christian Broadcasting Network

CBN Center
Virginia Beach, VA 23463

Contact: Lynne Gilham
Media Syndication
(804) 424-7777

Type of payment: Barter

Type of programming: Animation, Children's, Movies, Series, Variety/Music.

Cinema Shares International Television

450 Park Avenue
New York, NY 10022

Contact: Ellen Cantor
President
(212) 421-3161

Type of payment: Cash

Type of programming: Features/Packages, Swashbucklers/Westerns, Family Entertainment, Martial Arts, Romance, and Drama.

CJM Productions

812 19th Avenue, South
Nashville, TN 37203

Contact: Jeff Mosely
President
(615) 327-4048

Type of payment: Cash, Program Co-op

Type of programming: Nature Documentaries, Series/First Run, Country Music Videos, Celebrity Interviews

Sample titles: "Music Row Profile" (half-hour weekly program).

Classic Films International

5241 Cleveland Street, Suite 113
Virginia Beach, VA 23462

Contact: Joseph Clement
President
(804) 499-9263

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Action/Adventure, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Features/Packages, Game Shows, International, Program Inserts/Shorts, Series, Series/Off Network, Variety/Music.

Classic Entertainment Production Archive

5241 Cleveland Street, Suite 113
Virginia Beach, VA 23462

Contact: Jack Hill
Archivist
(804) 499-9243

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Broadway Highlights, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Fashion, Game Shows, International, News/News Stories, Series, Series/Off Network, Stock Footage (1920 to 1960), Trailers.

COE Film Associates, Inc.

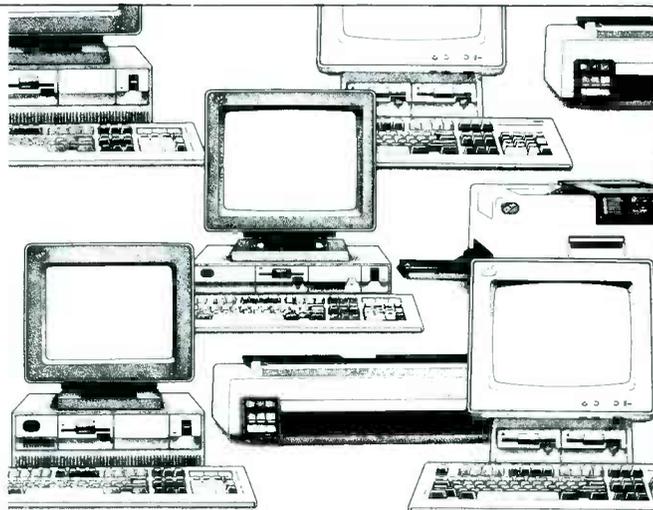
65 East 96th Street
New York, NY 10128

Contact: Susan Eenigenburg
Special Projects Director
(212) 831-5355

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Docu-Drama, Documentaries, Family, Program Inserts/Shorts, Series, Specials (over 7,000 programs to choose from).

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Circle (85) on ACTION CARD

Coral Pictures Corporation

6850 Coral Way, Suite 404
Miami, FL 33155

Contact: Manolo Vidal
Executive Vice President
(305) 661-8922

Type of payment: Cash

Type of programming: Action/Adventure, Animated, Comedy, Cartoons, Documentaries, Drama, Educational, Family, Features/Packages, International, Mini-Series, Series, Series/First Run, Series/Off Network, Specials, Variety/Music

Sample titles: "Cristal" (the secret life of a fashion tycoon), "Senora" (woman takes revenge on the man who ruined her life), "La Dama de Rosa" ("The Lady in Pink"), "Rubi" (a ghetto child turns into a wealthy woman), "Brigada Expecial," "Quo Vadis?" "Leonardo da Vinci," "Mysteries of the Ancient World," "Expedition to the Amazon."

Corinth Video

34 Gansevoort Street
New York, NY 10014

Contact: John Poole
(212) 463-0305

Type of payment: Cash

Type of programming: Classic Films

Sample title: "Scrooge."

Country Music Television

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

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

Type of payment: Cash, Cash & Barter

Type of programming: Variety/Music.

Dan Curtis Distribution Corporation

10000 West Washington Blvd., Suite 3014
Culver City, CA 90232

Contact: Dan Curtis or Ruth Kennedy
President/Assistant to the President

Type of programming: Action/Adventure, Drama, Family.

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DARINO FILMS (212) 228-4024

Darino Films

222 Park Avenue, South
New York, NY 10003

Contact: Ed Darino
President

(212) 228-4024

Type of payment: Cash, Cash & Barter

Type of programming: Action/Adventure, Animated, Cartoons, Documentaries, Drama, Educational

Sample titles: "Hot Action Package" (16 features), "Moonlight Horror" (8 features), "American Video Action Series" (25 films), "Special Effects Library" (for all occasions), "English for Business."

DeWolfe Music Library

26 West 45th Street
New York, NY 10036

Contact: Mitchell J. Greenspan
Vice President
(212) 382-0220

Type of programming: Music Library Service.

Distribution Internationale Cine—Groupe J.P. Inc.

1151, Rue Alexandre-Deseve
Montreal, Quebec, Canada H2L 2T7

Contact: Jacques Pettigrew
President

(514) 524-7567

Type of programming: Animated, Cartoons, Mini-Series

Sample titles: "The Little Flying Bears" (39 half-hours), "Ovid and the Gang" (33 half-hours), "Moon Glow" (4 half-hours and 1 84-minutes), "Desert Chase" (3 hours and 1 107-minutes).

Do It Yourself, Inc.

P.O. Box 36565
Charlotte, NC 28207

Contact: Robert Roskind
(704) 342-9608

Type of payment: Barter

Type of programming: Educational

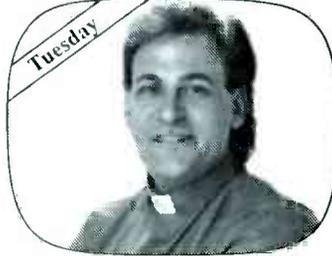
Sample titles: "Ceramic Tile: Walls" (27 minutes), "Ceramic Tile: Floors and Countertops" (27 minutes), "Basic Home Repair" (30 minutes), "Preparing Your Home For Sale" (25 minutes), "Inspecting a House Before You Buy" (30 minutes), "Decorating: Selecting the Right Carpet" (25 minutes).

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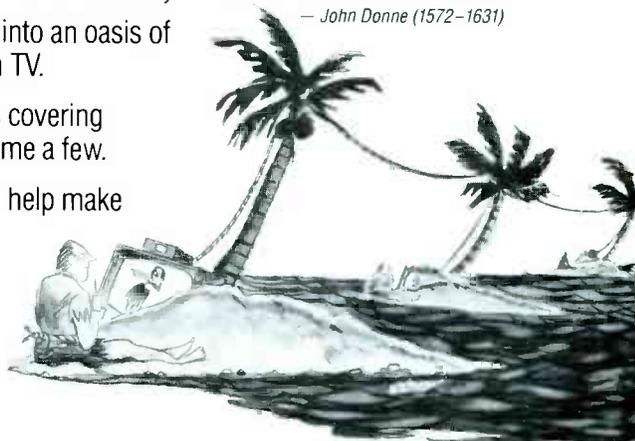
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5000 Park Street North
St. Petersburg, Florida 33709



Circle (40) on ACTION CARD

"Building Tables" (40 minutes), "Building Cabinets" (35 minutes), "Building Bookcases" (40 minutes).

Eagle-Lion Productions

7710 Balboa Avenue, Suite 102
San Diego, CA 92111

Contact: Robert Wright
President

(619) 277-1211

Type of payment: Cash

Type of programming: Features/Packages
(600 feature films and 1000 TV shows)

Sample titles: "Royal Wedding" (Fred Astaire film), "Father's Little Dividend" (comedy with Spencer Tracy and Elizabeth Taylor), "The Outlaw," "The Snows of Kilmanjaro" (Gregory Peck and Ava Gardner).

Ebony/Jet Showcase

820 South Michigan Avenue
Chicago, IL 60605

Contact: Ozzie Bruno
Vice President/TV Sales & Syndication

Type of payment: Barter

Type of programming: Magazine/Talk,
Series, Series/First Run, Specials, Vignettes

"Ebony/Jet Showcase" (half hour celebrity-driving program), "Great Moments in Black History" (60-second inserts on Black historians), "American Black Achievement Awards" (90-minute annual award program).

Enoki Films USA, Inc.

16501 Ventura Blvd., Suite 606
Encino, CA 91436

Contact: Yoshi Enoki
President

(818) 907-6503

Type of payment: Cash

Type of programming: Animated, Cartoons,
Series, Series/First Run

Sample titles: "Star Fleet," "Sci-Fi" (space adventure/puppets), "Peppermint Park" (educational puppets, series), "The Adventures of Scamper" (78 minute, animated feature), "Serendipity, the Pink Dragon" (90 minute, animated feature).

Entervision Syndication, Inc.

6525 Sunset Blvd.
Hollywood, CA 90028

Contact: Kris Gangadean
President

(213) 469-9998

Type of payment: Cash

Type of programming:

Animal/Nature/Outdoors, Family,
Features/Packages, Variety/Music

Sample titles: "Tribute to Fists of Fury" (29 martial art feature films starring top martial arts artists), "Camp Wilderness" (78 half hours, dramatic adventure), "Outdoor Adventure Movie Package" (feature films geared for all family viewing), "Sultans of Soul" (90 minute music special featuring top artists performing their hit recordings).

ESPY-TV

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

Contact: William Hohaus
Program Director

(212) 929-6174

Type of payment: Cash, Cash & Barter

Type of programming:

Animal/Nature/Outdoors, Features/Packages,
Magazine/Talk, Series, Sports, Variety/Music

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

Excel Telemedia International Corporation

745 Fifth Avenue, Suite 1516
New York, NY 10151-0077

Contact: Allen G. Hart
Vice President

President

(212) 371-7333

Type of payment: Cash

Type of programming: Action/Adventure,
Animated, Comedy, Docu-Drama,
Documentaries, Drama, Educational, Family,
Features/Packages, Magazine/Talk, Series,

Series/First Run, Specials, Variety/Music

Sample titles: "Wings of Fire," "The Leonard Rosen Show," "Pathfinders," "Rollermania," "Scotland Yard," "Venus Meets the Son of Hercules."

FamilyNet

P.O. Box 196

Forest, VA 24551-0196

Contact: Affiliate Marketing Department
1-800-8-FAMNET

Type of payment: Barter

Type of programming: Action/Adventure,
Animal/Nature/Outdoors, Documentaries,
Educational, Family, Features/Packages, Home
Shopping, Magazine/Talk, Program
Inserts/Shorts, Religion, Series, Series/First
Run, Specials, Sports, Variety/Music, Classic
Movies, Children's Shows.

File Tape Company

210 East Pearson
Chicago, IL 60611

Contact: Ms. Susan Caraher
President

1-800-637-TAPE

in IL: (312) 649-0599

Type of payment: Cash

Type of programming: Stock Footage

Fishing The West

5484 SE International Way
Milwaukie, OR 97222

Contact: Lana Coon
Director of Syndication

(800) 347-4978

(503) 654-0092

Type of payment: Barter

Type of programming: Action/Adventure,
Educational, Series, Series/First Run, Specials

Sample titles: "Fishing the West," National
locations featured each week. Special
episodes each season from international
areas of interest such as the Soviet Far East,
Tasmania, Costa Rica, Canada.

Fishing Texas

8918 Tesoro Drive, Suite 200
San Antonio, TX 78217

Contact: Charles Goodloe

Type of payment: Barter
Type of programming: Sports
Sample title: "Fishing Texas."

Fox/Lorber Associates, Inc.

432 Park Avenue South
New York, NY 10016

Contact: Rob Miller
Eastern Sales Manager
(212) 686-6777

Type of payment: Cash & Barter

Type of programming: Cartoons, Comedy, Docu-Drama, Documentaries, International, News/News Stories, Specials, Series/First Run, Variety/Music

Sample titles: "The Elvis Collection" (3 concert specials), "The Dr. Fad Show" (weekly), "Michelob Presents Night Music" (weekly), "Driver's Seat" (weekly), "Overboard" (4 two-hour blocks or 8 individual one-hour specials), "King...Montgomery to Memphis" (portrayal of Dr. Martin Luther King, Jr., 2 hours).



G.T.V. Teleproductions/G.T.V. Sports

975 Fourth Avenue, P.O. Box 368
New Kensington, PA 14068

Contact: Dennis F. Gianotti
President
(412) 337-3352

Type of payment: Cash

Type of programming: Specials (sports), Sports, Variety/Music, Real estate preview programs

Sample titles: "This Week in Pocket Billiards" (weekly series, highlighting tournaments, people and history of the sport), "University of Pittsburgh Sports—Varsity" (swimming, diving, track & field, soccer, men's wrestling and baseball), "Pro Boxing and Golden Gloves" (30- and 90-minute programs).

GPN

P.O. Box 80669
Lincoln, NE 68501

Contact: Stephen Clenzen
Associate Director
(800) 228-4630

Type of payment: Cash

Type of programming: Educational, Family

Sample titles: "Close to Home" (three 30-minute programs, parenting workshop), "Job Seeking" (eight 15-minute programs, for high school students entering the job market), "Rainbow Movie of the Week" (ten 60-minute programs, coping with modern day problems), "Teaching Infants and Toddlers," "Taking Better Pictures."

Grand Slam Communications

5150 Linton Blvd., Suite 420
Delray Beach, FL 33484

Contact: Jim Wilhelm
Vice President

Type of payment: Barter

Type of programming: Specials, Sports

Sample titles: "Barry Gibb Love & Hope Special" (diabetes fund raiser), "Tennis Magazine Show," "Inside Golf."

Great Chefs Video

P.O. Box 70677
New Orleans, LA 70172

Contact: John Shoup
Executive Producer
(504) 561-8323

Type of payment: Cash

Type of programming: Educational, International, Series, Specials

Sample titles: "Holiday Table" (60 minutes, preparation of holiday dishes), "Great Bar-B-Q" (60 minutes, travel to hot BBQ spots), "New Orleans Jazz Brunch" (60 minutes, interviews with 10 chefs), "Great Chefs of New Orleans" (26 30-minute shows, 15 New Orleans chefs), "Great Chefs of the West" (26 30-minute shows, 60 chefs from the west and south), "Great Chefs of San Francisco" (13 30-minute shows), "Great Chefs of Chicago" (13 30-minute shows).

The Great Entertainment Company

2170 Broadway, Suite 2275
New York, NY 10024

Contact: Nancy B. Dixon
President
(212) 787-6291

Type of payment: Barter, Cash & Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Game Shows, Magazine/Talk, Series, Series/First Run, Specials, Variety/Music

Sample titles: "Water Sports World" (half-hour weekly series, available January 1990), "America's Gospel Jamboree" (weekly gospel/country concert, hosted by Johnny Cash).

Group W Newsfeed

888 Seventh Avenue, 40th Floor
New York, NY 10106

Contact: Richard P. Sabreen
Vice President & General Manager
(212) 307-3218

Type of payment: Cash & Barter

Type of programming: Features/Packages, News/News Stories, Program Inserts/Shorts, Series, Sports, Variety/Music

Sample titles: "Newsfeed" (broadcast news service), "The Entertainment Report" (broadcast entertainment news service).

Guber-Peters Television

1990 South Bundy Drive, Penthouse
Los Angeles, CA 90025

Contact: Mary Jester
Director of Creative Services
(213) 820-2100

Type of programming: Game Shows, Talk Shows, Specials, Variety/Music
Sample titles: "The Quiz Kids Challenge" (game show, 175 85-minute programs, 5 hours), "Chutes & Ladders" (game show), "Born Lucky" (game show), "Midnight Zoo" (talk show), "Kenny Rogers" (special).

Hit Video USA

1000 Louisiana, Suite 3500
Houston, TX 77002

Contact: Laura Dodge
Vice President, Affiliate Relations
(713) 650-0055

Type of payment: Barter

Type of programming: Features/Packages, Specials, Variety/Music, Contemporary Music Videos

Sample titles: "Hit Video Countdown" (top 30 videos of the week), "Women In Rock" (featuring popular female artists), "New Music Review" (newest video releases of the week), "Hit Video Weekly" (top 40 chart toppers), "Power Mixx USA" (featuring rap and urban contemporary videos).

Home Shopping Network

P.O. Box 9090
Clearwater, FL 34618-9090

Contact: Jim Bocock
Vice President of Broadcast Affiliations
(813) 572-8585

Type of payment: Stations are paid to air programming

Type of programming: Home shopping.

The Home Visions Network

2755 South 160th Street
New Berlin, WI 53151

Contact: Ken George
Executive Producer
(414) 796-2755

Type of payment: Cash & Barter

Type of programming: Comedy, Magazine/Talk, Children's Automotive Movie Package

Sample titles: "Too Loose & Co." (hosted movie package, 26 weeks), "The Home Visions Show" (magazine-style real estate show with holes for local realtors), "I.D.E.A. Central" (children's show hosted by a robot who learns about things on earth). *continued*

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TALLAHASSEE, FL 32308

Circle (132) on ACTION CARD

IFEX Film Corporation

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

Type of payment: Cash & Barter
Type of programming: Animated, Cartoons, Documentaries, Educational, Family, International.

Images-Starpath Productions

209 NW 31st Street
 Oklahoma City, OK 73118
Contact: Burke Hully
 Executive Producer
 (405) 528-0443

Type of payment: Barter
Type of programming: Docu-Drama, Documentaries, Magazine/Talk
Sample titles: "Moment of Truth: A Window on Life After Death," "Invitation to a U.F.O."

INN-The Independent News

220 East 42nd Street, 10th Floor
 New York, NY 10017
Contact: Barbara M. Sawyer
 Director/Affiliate Relations and Marketing
 (212) 210-2400

Type of payment: Cash & Barter
Type of programming: News/News Stories, Program Inserts/Shorts, Series/First Run, Sports
Sample titles: "USA Tonight" (daily satellite-fed primetime newscast), "USA Tonight Newsbriefs" (30-second, satellite-fed primetime newsbriefs, available as a bonus to "USA Tonight" affiliates, Monday-Friday), "INN Magazine" (satellite-fed half-hour weekend news magazine), "INDX" (daily satellite-fed national news service).

Internal Revenue Service

AV Development and Marketing Team
 1111 Constitution Avenue, NW
 Washington, DC 20224
Contact: Ms. Mariane Williams
 Public Affairs Specialist
 (202) 535-9190
Type of programming: Tax Information

Italtoons Corporation

32 West 40th Street, Apt. 2L
 New York, NY 10018
Contact: Ginliana Nicodemi
 President
Type of payment: Cash
Type of programming: Animated, Cartoons, Comedy, Educational, Family, International, Program Inserts/Shorts, Series.

Ivy Entertainment

165 West 46th Street
 New York, NY 10036
Contact: Joshua Tager
 Vice President
 (212) 382-0111
Type of payment: Cash
Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Documentaries, Drama, Educational, Family, Features/Packages, International, Series/Off Network, Stage Plays, Variety/Music.

Jimmy Houston Outdoors

P.O. Box 26
 Cookson, OK 74427
Contact: John Storjohann
 Associate Producer
 (918) 457-5113

Type of payment: Barter

Type of programming: Animal/Nature/Outdoors, Sports (fishing experiences from North, Central, & South America).

Joel Cohen Productions & Distribution, Inc.

11500 Olympic Blvd., Suite 418
 Los Angeles, CA 90064
Contact: Joan Cohen
 Vice President
 (213) 473-7444
Type of payment: Cash
Type of programming: Animal/Nature/Outdoors, Documentaries, Features/Packages, Game Shows, International, Program Inserts/Shorts, Series/Off Network, Specials, Sports, Variety/Music

Sample titles: "Fourth Annual Diamond Awards Show" (many popular rock stars, 4 1-hour programs), "Church Street Station" (78 half-hours, best of country western music), "Score/Cash Card" (interactive sports shorts), "Bingomania" (interactive TV game show format), "Tricks & Deceptions" (10 hours of master magicians performing, edited into 3- to 12-minute segments).

Johnson Publishing Company

820 South Michigan Avenue
 Chicago, IL 60605
Contact: Ozzie Bruno
 Vice President/TV Sales & Syndication
 (312) 322-9409
Type of payment: Barter
Type of programming: Magazine/Talk, Series, Series/First Run, Specials, Vignettes
Sample titles: "Ebony/Jet Showcase" (half-hour celebrity-driven program), "Great Moments in Black History" (60-second inserts on Black historians), "American Black Achievement Awards" (90-minute annual award program).

Joseph Green Pictures Company

200 West 58th Street
 New York, NY 10019
Contact: Joseph Green
 President & Sales Manager
 (212) 246-9343
Type of payment: Cash, Barter, Cash & Barter
Type of programming: Action/Adventure, Comedy, Drama, Features/Packages, Series.

The Kay Arnold Group

34 Kramer Drive
 Paramus, NJ 07652
Contact: Kay Arnold
 President
 (201) 652-6037
Type of payment: Cash
Type of programming: Animal/Nature/Outdoors, Comedy, Documentaries, Program Inserts/Shorts
Sample titles: "The World Outdoors," "Outdoor World" (fishing, boating, etc.), "River of Salmon" (saving the salmon), "Kay's Crazy Comics" (26 12-minute comedy shorts), "Ebenezer Scrooge" (stage musical for Christmas).

Keystone Inspirational Network

P.O. Box 216
 Red Lion, PA 17356
Contact: John Stockstill
 Director of Marketing
 1-800-552-4546

Type of payment: Free

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Fashion, Features/Packages, International, News/News Stories, Program Inserts/Shorts, Religion, Series, Series/Off Network, Specials, Sports, Variety/Music.

Keystone Inspirational Network

Box 216, Windsor Road
Red Lion, PA 17356

Contact: Jerry Jacobs
1-800-552-4546

Type of payment:

Type of programming: Religion, Family

King Features Entertainment

235 East 45th Street
New York, NY 10017

Contact: Laurie Tritini
Promotion Manager
(212) 455-4000
1-800-426-KING

Type of payment: Cash & Barter

Type of programming: Animated, Cartoons, Comedy, Docu-Drama, Features/Packages, Magazine/Talk, Mini-Series, Program Inserts/Shorts, Series.

LaMac Productions, Inc.

1300 Division Street, Suite 203
Nashville, TN 37203

Contact: Liz LaMac
(800) 433-8520
(615) 885-1521

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Children's, Comedy, Family

Sample title: "King Joe's Palace" (features dummies, puppets, ventriloquists).

Larry Harmon Corporation

650 North Bronson Avenue
Los Angeles, CA 90004

Contact: Larry Harmon
President
(213) 463-2331

Type of payment: Cash, Cash & Barter
(except foreign areas)

Type of programming: Cartoons

Sample titles: "Bozo Cartoon Library" (156 6-minute episodes), "Bozo Wrap-Arounds" (live-action, utilizing Harmon-trained talent, to host local animated kids' blocks), "Bozo's 3-ring Schoolhouse" (65 30-minute "themed productions"), "Bozo's Big Top" (130 30-minute circus-themed shows starring Bozo and live audience), "Bozo Franchise" (live-action local production, 60- or 90-minute format), "Laurel and Hardy Cartoon Library" (156 5-minute episodes, 39 half-hour programs).

The Latham Foundation

Latham Plaza
Clement & Schiller
Alameda, CA 94501

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

Type of payment: Free

Type of programming: Animal/Nature/Outdoors, Educational, Family, Series, Series/First Run

Sample title: "Withit" (52 half-hour series).

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Circle (33) on ACTION CARD

LBS Communications, Inc.

875 Third Avenue
New York, NY 10022
(212) 418-3000

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Features/Packages, Game Shows, International, Mini-Series, News/News Stories, Series, Series/First Run, Series/Off Network, Specials, Sports, Variety/Music

Sample titles: "Hope Diamonds" (Bob Hope's finest films), "Hardcastle & McCormick," "Gidget," "Mask," "Inspector Gadget," classics such as "Dennis the

Menace," "Father Knows Best," and "Wild Bill Hickok," documentaries including "John Fitzgerald Kennedy" and "Marilyn Monroe."

The Learning Channel

1525 Wilson Blvd.
Rosslyn, VA 22209

Contact: John McLaurin
Vice President, Marketing
(703) 276-0881

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, International, Magazine/Talk, News/News Stories, Series, Nature/Outdoors.

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Circle (25) on ACTION CARD

Leisure Video

P.O. Box 70677
 New Orleans, LA 70172
Contact: John Shoup
 Executive Producer
 (504) 561-0531

Type of payment: Cash

Type of programming: Variety/Music

Sample titles: "Jazz Masters in New Orleans" (60 minutes), "Toots Thielemans in New Orleans" (jazz harmonica player with trio—including interviews), "Dukes of Dixieland & Friends" (New Orleans Jazz with New Orleans Pops Orchestra), "Stephanne Grapelli in New Orleans" (French violinist with trio in French Quarter pub), "Jack Sheldon in New Orleans" (Merv Griffin's trumpet & quintet in Bourbon Street bar), "Les McCann & His Magic Band in New Orleans" (Blues/Pop pianist with quartet in New Orleans French Quarter), "Charlie Byrd in New Orleans" (Guitarist and Byrd Trio plays in French Quarter).

Lifeplanning TV

8566 East Vista Bonita Drive
 Scottsdale, AZ 85255

Contact: Robb Dalton
 President
 (602) 585-9220

Type of payment: Cash

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

Sample titles: "Lifeplanning" (5-week news series), "Lifeplanning for the 90's (4-week news series), "Teenagers and Tough Decisions" (2-week news campaign for teens and parents).

London Films

1901 Avenue of the Stars, Suite 240
 Los Angeles, CA 90069

Contact: Mark Shelmerdine
 CEO

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Documentaries, Drama, Series, Series/First Run

Sample titles: "Great British Classics" (5 half-hour compilations of classic movies), "Best of British" (26 half-hour compilations of classic movies), "I, Claudius" (13 one-hour drama series), "Poldark" (29 one-hour drama series).

Lyndal Entertainment, Inc.

2337 Lemoine Avenue
 Fort Lee, NJ 07024

Contact: Alvin Sussman
 President
 (201) 947-7111

Type of payment: Cash

Type of programming: Cartoons, Comedy, Drama, Family, Feature Films

Sample titles: "Power House Package" (175 public domain features starring, among others: Fred Astaire, John Wayne, Kirk Douglas, Ava Gardner, Gary Grant, William Holden, Burt Lancaster, Jack Nicholson, David Niven, James Stewart, Peter Ustinov, Orson Wells, Joan Collins, Elizabeth Taylor, Roger Moore).

MG/Perin, Inc.

124 East 40th Street, Suite 30C
 New York, NY 10016

Contact: Richard Perin
 Executive Producer
 (212) 697-8687

Type of payment: Cash, Barter

Type of programming: Features/Packages, Magazine/Talk, Program Inserts/Shorts, Series/First Run, Specials, Sports

Sample titles: "Inside Video: This Week" (weekly half-hour, what's new in home videos), "GLOW" (26 hours, women's wrestling), "Super Bowl Record Book" (30 30-second highlight inserts), "The Magic Boy's Easter" and "The First Valentine" (two half-hour family holiday specials), "B.C.—A Special Christmas" (half-hour, animated, from the B.C. comic strip), "Churchill and the Generals," "The Gathering Storm" (Churchill pre-WWII, starring Richard Burton).

Mighty Minute Programs

840 Battery Street
 San Francisco, CA 94111

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

Type of payment: Cash, Cash & Barter, Inventory Exchange

Type of programming: Magazine/Talk (inserts), Series, Sports (1 hour weekly), News Feature Series

Sample titles: "60 Second Housecall" (with Dr. Bob Lanier, 54-second fresh daily medical report, 260 per year), "The Seafood Steward," (with Gary Rainer, 75-second fresh daily news report about fish and shellfish), "The Senior Report" (with Doris Winckler, 90 seconds, 3 per week), "Produce Reporter" (with Peter Lucket, 90 seconds, 4 per week, about fresh fruit and vegetables).

MKTV, Inc.

155 North Michigan Avenue
 Chicago, IL 60601

Contact: Pamela Gargrave
 Vice President/Director of Sales
 (312) 819-1100

Type of payment: Barter, Cash & Barter

Sample titles: "The Student Union" (36 original, one-hour shows and 13 repeats, weekly series), "A Better Way" (limited series package consisting of four one-hour specials, totaling one per quarter, commencing January 1990).

Modern TV

1161 York Avenue
 New York, NY 10021

Contact: Nina Thorbecke
 Director of Marketing
 (800) 237-8913

Type of payment: Free

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

Mother Basilea Films

9849 North 40th Street
 Phoenix, AZ 85028

Contact: Sister Adaiiah
 (602) 996-4040

Type of payment: Free

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

Sample titles: "Fill All the World with Songs of Praise," "Daily Discoveries," "God's Heart Breaks with Love," "God Lives and Works Today," "Life's Deepest Meaning," "A Walk Through Jerusalem at Jesus's Side," "It Began at a Party" (youth oriented Christmas special), "No Greater Love" (artistic portrayals of Christ, half-hour special).

Moviemcraft, Inc.

P.O. Box 438
 Orland Park, IL 60462

Contact: Larry Urbanski
 President
 (708) 460-9099

Type of payment: Cash, Barter on wrestling show only

Type of programming: Action/Adventure, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Games Shows, Mini-Series, Program Inserts/Shorts, Religion, Series, Series/Off Network, Specials

Sample titles: "TV's Magic Memories" (52 half-hours, the best of early television), "The Big Attack" (38 half-hours, true stories of the heroes of WWII), "The War Time Years" (13 half-hours, actual WWII propaganda films), "It's A Great Life" (13 half-hours, comedy), "Big Town" (13 half-hours, drama), "Chicago Championship Wrestling" (52 new weekly half-hours), "Tough Chicago Pro Wrestling" (52 new weekly half-hours. Available in Spanish language), "Hollywood Dreams" (130 5-minute episodes, many Hollywood stars).

NCTV

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NCTV

One Madison Avenue
New York, NY 10010-3690

Contact: Pete Church
(212) 689-0088

Type of payment: Cash & Barter

Type of programming: Cartoons, Comedy, Game Shows, Magazine/Talk, News, Music
Sample titles: "University" (soap opera from UNC—Chapel Hill, 30 minutes), "Take One" (movie reviews from WA State University, 30 minutes), "Adult Cartoons" (classic cartoons from Museum of Cartoon Art, 30 minutes), "Healthy State" (health and fitness for dorm dwellers, 30 minutes), "Talk is Cheap" (talk show with answers and solutions, 30 minutes), "Good News, Bad News" (sitcom from UCLA, 30 minutes), "The Roommate Game" (game show from American U., 30 minutes), "Video Underground" (college radio comes to TV, 30 minutes)

Richard S. Shaw
President

NETWORK PROGRAMS

11811 N. Tatum Blvd. Suite 3031, Phoenix, AZ 85028
(602) 953-6690 FAX (602) 953-7704

Network Programs

11811 North Tatum Blvd., Suite 3031
Phoenix, AZ 85028

Contact: Richard S. Shaw
President
(602) 953-6690

Type of payment: Cash, Barter, Cash & Barter, Free

Type of programming: Documentaries, Educational, Family, Program Inserts/Shorts, Series, Sports, Science & Technology
Sample titles: "Bob Mann Golf," "Bob Mann Fitness," "Bob Mann's Instant Karate," "Seed to Semiconductor" (use and creation of microchips explored), "Thomas & Beulah" (based on Rita Dove's Pulitzer Prize-winning book of a black family's life).

New Visions

44895 Highway 82
Aspen, CO 81611

Contact: Julie Olson
Distribution Director
(303) 925-2640

Type of payment: Barter

Type of programming: Action/Adventure, Documentaries, Specials, Sports
Sample titles: "Colorado Picture Perfect" (John Denver special), "Road to Performance" (auto racing), "All the King's Horses" (Clydesdale horses documentary), "Travelin' On—Northern California" (exploring California), "Travelin' On—Northern Florida" (exploring northern and central Florida).

North American Harness Racing Marketing Association

405 Lexington Avenue, 33rd Floor
New York, NY 10174

Contact: Ellen Harvey, Amy Buckingham
Producers
(212) 983-4460

Type of payment: Barter

Type of programming: Sports

Sample titles: "World in Harness" (weekly half-hour review of national harness racing news and features).

The Nostalgia Channel

71 West 23rd Street, Suite 502
New York, NY 10010

Contact: Joe Schramm
Director of Marketing
(212) 463-7740

Type of payment: Free

Type of programming: Lifestyle information and traditional entertainment

Sample titles: "AARP Modern Maturity" (television news magazine for and about maturing American lifestyles), "Narrative Television Network" (special movie of the week—for the hearing impaired), "Nostalgia News" (daily news segment), "Early TV Series" (Emmy-winning shows and stars), "Documentaries" (award-winning TV specials).

NTV International Corporation

50 Rockefeller Plaza, Suite 940
New York, NY 10020

Contact: Yasuo Ema
Senior Vice President
(212) 489-8390

Type of payment: Cash

Type of programming: Animated, Cartoons, Documentaries, Drama, Family, Series/First Run

Sample titles: "Haachi" (animated), "In the Beginning" (animated), "The Anpan-Bread Man" (animated), "Cliff Hanger" (animated), "Return to Glory—Michael Angelo Revealed" (documentary).

Olympus Television, Inc.

14724 Ventura Blvd.
Sherman Oaks, CA 91403

Contact: George Mitchell
President
(818) 788-7877

Type of payment: Cash

Type of programming: Animal/Nature/Outdoors, Features/Packages (18 motion pictures), Sports

Sample titles: "Confrontation With Nature" (13 half-hours), "Boxing" (28 one-hours professional boxing), "In Wildness" (mini-series).

Paragon International

260 Richmond Street
Toronto, Ontario, Canada M5V 1W5

Contact: Isme Bennie
(416) 595-6300

Type of payment: Cash

Type of programming: Animated, Documentaries, Drama, Family, Program Inserts/Shorts.

Program Marketing Associates, Inc.

60 East 42nd Street, Suite 1701
New York, NY 10165

Contact: Al Goustin
General Manager
(212) 687-5755

Type of payment: Cash

Type of programming: Action/Adventure, Animated, Cartoons, Comedy, Docu-Drama, Drama, Family/Children, Features/Packages, Series/Off Network.

Sample titles: Feature films include: 100 family/children (copyrighted and public domain), 400 action/adventure (all with star names), 320 sci-fi and horrors (best of the genre, many in color), 750 classics (mostly public domain), 125 "A" westerns (all with big name stars).

Progressive Video Network

733 South Meridian Road
Mt. Pleasant, MI 48858

Contact: Mr. Dana S. Brust
(517) 773-2630

Type of programming: Animation, Music Videos

PSC, Inc.

10560 Arrowhead Drive
Fairfax, VA 22030

Contact: Don Hammack
(703) 691-2738

Type of programming: Soviet News, Soviet Specials and Documentaries

Sample titles: "Vremya," "Spotlight on Perestroika," "Novosti."

Reel Movies International, Inc.

8235 Douglas Avenue, Suite 770
Dallas, TX 75225

Contact: Tom T. Moore
President/CEO
(214) 363-4400

Type of payment: Cash

Type of programming: Action/Adventure, Animated, Cartoons, Drama, Family, Features/Packages, Series

Sample titles: "Dagnet" (40 half-hours),

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"Reel Cartoons" (15 hours), "Reel Platinum" (approximately 100 classic films), "Reel Gold" (approximately 100 classic films).

Republic Pictures

12636 Beatrice Street
Los Angeles, CA 90066-0930

Contact: Chuck Larsen
President, Domestic Sales
(213) 306-4040

Type of payment: Cash
Type of programming: Feature Films

Resort Sports Network

Box 5383, Station A
Portland, ME 04107
Contact: J. Rory Strunk
President
(207) 772-5000

Type of programming: Resort Sports-oriented Specials, Movies, Documentaries, Features, Instructional Programs.

RFD Television Network

2615 Farnam
Omaha, NE 68131
Contact: Terri Spalding
Director, Affiliate Relations
(402) 345-2322

Type of payment: Barter
Type of programming: Animal/Nature/Outdoors, Documentaries, Educational, Family, News/News Stories, Specials, Sports, Variety/Music, International Weather, Market Information.

Robert Rosenheim Associates

P.O. Box 366, White Hollow Road
Sharon, CT 06069
Contact: Robert R. Rosenheim
President
(203) 364-0050

Type of payment: Cash
Type of programming: Family, Features/Packages, Religion.

Royal Communications International

222 Sierra Road
Ojai, CA 93023
Contact: Michael Magrutsch
Vice President
(805) 646-7866

Type of payment: Cash
Type of programming: Action/Adventure, Animated, Cartoons, Documentaries, Educational, Family, Fashion, International, Series, Series/Off Network, Specials, Sports
Sample titles: "Miss Moscow" (1-hour special on the first Soviet beauty pageant), "Olympic Archery" (26-minute special on highlights of the 1988 Seoul event), "Search for Adventure I" (12 one-hour documentaries of exploration, sports & adventure), "Search for Adventure II" (12 additional hours of

excitement and thrilling challenges), "Adventures of the Little Prince" (26 half-hours of animation based on the St. Exupery classic).

RP Communications

P.O. Box 3653
Pacoima, CA 91333-3653
Contact: Mr. Jim Smith, Esq.
(818) 896-5346

Type of payment: Free
Type of programming: Religious Series

Santa Fe Communications

2525 Naomi Street
Burbank, CA 91504
Contact: Ken Silverman
Director of Marketing
(818) 848-5800

Type of payment: Free
Type of programming: Magazine/Talk, Religion, Series/First Run
Sample titles: "A New Beginning" (magazine show), "And Now for the Good News" (home Bible story), "Forum" (contemporary social issues), "Search" (home retreat), "Sunday Mass," "Innervision" (interviews).



Scott Entertainment

P.O. Box 554
Westbury, NY 11590
Contact: Scott Sobel
President
(516) 797-3265

Type of payment: Cash
Type of programming: Features/Packages, Series/Off Network, Program Inserts, Specials
Sample titles: "Rhino Films" (50's and 60's teenage science fiction films), "The Movie Classics" (titles from 30's and 40's), "Haunted Hollywood" (16 features hosted by John Carradin), "Nostalgia Network One" (13-week classic series from TV's golden years), "Golden Years of Television" (70hours, baby boomer appeal), "Casebook of Sherlock Holmes" (37 half-hours, 1950's series), "TV Facts" (50 one-minute inserts, nostalgia and trivia), "The Many Faces of Sherlock Holmes" (one hour, hosted by Christopher Lee).

The Silent Network

6363 Sunset Blvd., Suite 930
Los Angeles, CA 91316
Contact: Lou Miles
Vice President of Marketing and Sales
(213) 464-7446

Type of payment: Cash
Type of programming: Animal/Nature/Outdoors, Educational, Family, Magazine/Talk, News/News Stories, Series/First Run, Specials, Variety/Music. Weekly satellite delivered programming for the 34 million deaf and hearing impaired in the U.S. All programs are open captioned—no decoder needed.

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 3050 Post Oak Boulevard, Suite 1700
 Houston, Texas 77056
1-800-222-9227

Circle (88) on ACTION CARD

Contact: Ken Tucker, Host or Amy Madsen,
 Assistant to the Producers
 (205) 867-9440
Type of payment: Barter
Type of programming:
 Animal/Nature/Outdoors (hunting).

Star Pine Telepictures

249 South Hwy 101
 Solana Beach, CA 92075

Contact: Peter Kreklow
 Owner

(619) 481-2833

Type of payment: Barter

Type of programming: Features/Packages,
 Program Inserts/Shorts, Series

Sample titles: "TV Facts" (50 60-second
 inserts from the golden age of television),
 "Haunted Hollywood" (15 two-hour horror
 features), "Casebook of Sherlock Holmes" (37
 half-hours of Sherlock Holmes mysteries).

Tamco Productions, Inc.

7721 San Felipe, Suite 200
 Houston, TX 77063

Contact: Thomas A. Moran, Jr.
 President

(713) 266-2187 or 953-1044

Type of payment: Cash & Barter

Type of programming:

Animal/Nature/Outdoors

Sample title: "Outdoor Magazine"
 (conservation/outdoor safety, 52 episodes).

Teacher Productions

210 East Third Street
 Garner, IA 50438

Contact: Gregory Schmidt
 Producer/Director

(515) 923-3070

Type of payment: Cash

Type of programming: "Easter is Special"

(family holiday special), "Michael, My
 Brother" (award-winning docu-drama),
 "Opera House Live" (country-western
 jamborees), "Religion or Politics"
 (documentary on political pulpits).

The Tel-A-Cast Group

203 Wise Hollow Road
 Aiken, SC 29801

Contact: Randy Davidson
 Syndication Director

(803) 648-8798

Type of payment: Barter

Type of programming: Series (gardening
 and backyard projects)

Sample title: "Backyard America" (weekly
 half-hour on gardening, landscaping, and
 backyard projects).

Telemedia

2025 Royal Lane, Suite 300
 Dallas, TX 75229

Contact: Harry Nice
 President

1-800-521-8683

Type of payment: Cash, Cash & Barter

Type of programming: Features/Packages,
 Series.

Telemundo Group, Inc.

1740 Broadway
 New York, NY 10019

Contact: Gary McBride
 Senior Vice President, Sales & Marketing

Type of payment: Cash

Type of programming: Spanish Language
 Television Network: Action/Adventure,

Animal/Nature/Outdoors, Cartoons, Drama,
 Educational, Family, Game Shows,
 International, News/News Stories, Specials,
 Sports, Variety/Music.



TeleVentures

1925 Century Park East, Suite 2140
 Los Angeles, CA 90067

Contact: Patrick Kenney
 President/CEO

Type of payment: Cash, Cash & Barter

Type of programming: Action/Adventure,
 Comedy, Series, Series/Off Network, Movies

Sample titles: "Hunter" (one-hour
 action/series), "21 Jump Street" (one-hour
 action/series), "Sha Na Na" (half-hour
 music/comedy series), "Classicolor I" (twelve
 movie classics—colorized), "Pegasus I & II"
 (41 Tri-Star feature films), "TV-1" (20 action
 and comedy features).

Television Latina

550 Biltmore Way, 9th Floor
 Coral Gables, FL 33134

Contact: Cesar Diaz
 Vice President

(305) 442-3418

Type of payment: Cash, Cash & Barter

Type of programming: Documentaries,
 Drama, Series, Spanish Soap Operas.

Tomwil Entertainment, Inc.

4621 Cahuenga Blvd.
 Toluca Lake, CA 91607

Contact: James Rokos
 Executive Vice President

(818) 769-0883

Type of payment: Cash

Type of programming: Features/Packages

Sample titles: "Texas Chainsaw Massacre,"
 "Wise Blood" (John Huston), "Slave of the
 Cannibal God," "Bloodlink," "The Boogey
 Man."

Trinity Broadcasting Network

P.O. Box A
 Santa Ana, CA 92711

Contact: Deanna J. Sebastian
 LPTV Director

(714) 665-2122

Type of payment: Free

continued

Type of programming: Animated, Drama, Educational, Family, Magazine/Talk, Religion, Specials, Variety/Music, 700 Club.

USDA Office of Information

410-A Administration Building
Washington, DC 20250

Contact: Ms. Marcella M. Hilt
Director, Radio-TV Division
(202) 447-6445

Type of payment: Free

Type of programming: Agricultural News

Video Jukebox Network, Inc.

3550 Biscayne Blvd.

Miami, FL 33137

Contact: Bill Stacy

Vice President

(305) 573-6122

Type of payment: Viewer pays, station participates in revenue

Type of programming: The Jukebox Network; other products under development.

Videofashion, Inc.

One West 37th Street, 5th Floor
New York, NY 10018

Contact: Anne V. Adam
(212) 869-4666

Type of payment: Cash & Barter

Type of programming: Fashion, International, Series

Sample titles: "Videofashion Monthly" (52 programs, 12 per year), "Videofashion News" (12 per year, magazine format), "Videofashion

Specials" (2 volumes, international fashion), "Videofashion Men" (4 per year).

Vision Television Network

3448 Columbus Road
Wooster, OH 44691

Contact: Debbie Fenton
Vice President, Network Affiliates
(800) 448-0464

Type of payment: Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Family, Game Shows, Magazine/Talk, Mini-Series, Series, Series/Off Network, Specials, Sports, Variety/Music

Sample titles: "Romance Theatre" (daily soap), "Quigley's Village" (children's program, preschool), "American Country Magazine" (weekly country music magazine show), "Opportunity Knocks" (weekly business program). 24-hour LPTV Network.



Weiss Global Enterprises

P.O. Box 20360
Oxnard, CA 93034-0360
2055 Saviers, Suite 12
Oxnard, CA 93033-3693

Contact: Beverly S. Verman
Operations Manager
(805) 486-4495

Type of payment: Cash

Type of programming: Animated, Cartoons, Comedy, Documentaries, Family, Features/Packages, Program Inserts/Shorts, Series, Series/First Run, Series/Off-Network, Serials

Sample titles: Features including: "Cactus in the Snow," "Slightly Scarlet," "Baron of Arizona," '30's and '40's vintage movies, westerns, "Those Crazy Americans" (one-hour documentary), "Kids Say the Darndest Things" (series, over 600 color episodes), "Make Room For Daddy" (161 half-hour programs), "Alice" (10 cartoons by Walt Disney).

Westchester Films, Inc.

342 Madison Avenue, Suite 714
New York, NY 10173

Contact: Claude S. Hill
President
(212) 867-1700

Type of payment: Cash

Type of programming: Animated

Sample titles: "Star Blazes" (77 half-hour episodes of animation).

WNVC Public TV

8101-A Lee Highway
Falls Church, VA 22042

Contact: Dave Gallagher
Operations Manager
(703) 698-9682

Type of payment: Cash

Type of programming:

Animal/Nature/Outdoors, Documentaries, Educational, Features/Packages, International, Magazine/Talk, News/News Stories, Series, Specials, Sports, Stage Plays, Variety/Music.

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Researching LPTV Audiences Electronically

—by Mark J. Banks, Ph.D. and Michael J. Havice, Ed.D.

Several station managers posed interesting questions after listening to the broadcast ratings presentation at the November LPTV Conference. Most of the questions had to do with a problem that plagues LPTV broadcasters as they try to sell time on their stations: the need for audience ratings that are both accurate and affordable.

In this article, we'll talk about the problem of defining the audience in an LPTV service area, and we'll tell you about one solution—an electronic survey technique that makes it possible to conduct inexpensive surveys and market research without sacrificing accuracy.

What to Consider

There are several important factors involved in measuring the audience of an LPTV station. Among them are:

1. Determining the true service area;
2. Selecting a representative sample;
3. Keeping costs low;
4. Deciding what information is needed; and
5. Deciding whether to do research in-house or to purchase it.

• **The service area.** One of the most important considerations is the specific description of the station's effective service area. For full power stations, the market area is expressed by Arbitron as the Area of Dominant Influence (ADI) and by Nielsen as the Designated Market Area (DMA).

But the signal of an LPTV station does not usually reach all of the population in an ADI or DMA. Even if the LPTV signal is carried on the cable systems in the market area, some 43% of the households (on average) do not get cable. Therefore, if you want an accurate measure of your

LPTV station's audience share, you first have to find out what the true service area is.

• **Selecting representative samples.** The size of a sample is not determined by the number of people in the service area. For example, a sample of 300 people can be quite adequate whether there are 8,000 or 80,000 people in the market. For decades, in fact, Nielsen used a sample of 1,200 homes to measure the entire nation.

Sample size is, however, influenced by the kind of information you are seeking. For example, if there are only two television signals serving a market area, a small sample will be adequate to get reliable ratings and share information. If, however, the market is served by 50 cable channels and 12 local stations, a much larger sample is required to make comparisons of viewing habits statistically reliable.

Another important factor in representative sampling is to ensure that every person living in the survey area has an equal chance of participating in the study. This is achieved through random sampling.

• **Costs.** Large research companies survey large market areas served by many full power broadcasters. They base their charges to each broadcaster who buys audience research on the number of households in the market area, and on the number of questions asked and/or the number of surveys conducted.

But unlike the full power station, an LPTV station covers only a small portion of that market area. So the real problem for LPTV operators who use data from the entire survey area is that they are probably paying for information which is of no use to them.

• **Deciding what information is needed.** LPTV operators need specific information related to their audiences. For

example, stations conduct studies to determine station image, marketing niches, program reach, audience preferences for types of programming, and the times of preferred television viewing for their service area. What LPTV program directors and sales people need is a survey mechanism that collects appropriate audience data and makes comparisons within the station's actual service area.

• **Deciding whether to do research in-house or to purchase it.** There are several ways to get audience information for an LPTV station:

1. In markets where the ratings services take enough samples, you can buy special analyses of the survey data, singling out the areas of your station's market.

2. You can buy specially commissioned market studies from rating services or other research organizations.

3. You can do your own audience research, by generating a random list of telephone numbers in your station's service area, and then conducting telephone surveys, or house-to-house interviews, or mail surveys. Many radio stations do this kind of research, and it may be the least expensive way for an LPTV station to get information. But it is difficult to convince potential advertisers that the information is unbiased. And unless you or someone at your station is trained and experienced in research methods, there is the risk of invalidating the survey findings through poor technique.

4. Or you can consider an electronic survey device.

How It Works

With an electronic survey device, you can zero in on a very specific geographic area. At the same time, your cost is reduced because you don't have to hire and train human interviewers.

Basically, the method works like this. First, an interview of up to 20 questions is developed. Then it is recorded into the computer using a human voice. After the voice is coded as a questionnaire, the survey is tested on a small sample to make sure that the questions are understandable, that they elicit the right kind of information, and that the survey device is operating efficiently.

Next, a random sample of telephone numbers is generated by the computer for the specific geographic area to be studied. The size of the sample depends upon the population of the market and the complexity of the questions you want to have answered. Because the list of phone numbers is truly random, it includes unlisted households.

After the telephone numbers are generated, the computer is instructed to call

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during specific hours, and interviews are conducted. The subjects answer questions by pushing the buttons on their touch tone phones. At the end of each calling period, the data is collected and prepared for statistical analysis. Finally, when enough interviews are completed, a statistical report is prepared.

Human vs. Machine

Early trials involving electronic polling have shown that, although people hang up on the electronic survey device more than they do on human interviewers, the electronic method does collect a representative sample. Furthermore, the cost of conducting the electronic survey is less than that for a live survey because the computer places the calls, conducts the interviews, collects data, and converts the data to usable information for statistical manipulation—all without human intervention. At the same time, the researcher is assured that every participant received exactly the same survey administered in exactly the same manner.

One caveat is the fact that the electronic survey method requires that a high percentage of telephone customers have touch tone service. But this is a problem in only the more rural areas of the country. The fact that the response rate is lower for electronic surveying than for live

surveying is not a concern because the electronic survey device is at least fourteen times more efficient than a live caller is, thus preserving the representativeness of the population under study.

The survey method was tested this past fall in a market study of Waukesha County, WI. Half of the interviews were done by human interviewers, half by the computer.

The test showed two important results: First, an inexpensive study specifically designed for a small geographic area can be successfully conducted using an electronic survey device. Secondly, there were no significant differences in the results obtained from live interviews and electronic interviews for most of the questions. When there was a significant difference in the responses, it was a result of the way the question was worded.

Where to Call

Our tests have shown that the electronic survey device can collect information about station image, coincidental program viewing and cumulative audiences, public opinion, station markets, and much else. If you would like to do a market or audience study using this method, we can work out an inexpensive, tailor-made, and reliable survey for your service area. The survey would be conducted over a three-week period with calls made during all parts of the day.

Results are provided within three weeks after the survey is conducted. For more information, call either one of us at (414) 288-3494 or 288-3495.

Havice and Banks are professors in the Department of Communications at Marquette University.

M/B

Directory

continued from page 24

World Wide Bingo, Inc.

P.O. Box 2311
Littleton, CO 80161
Contact: Richard Ludvigsen
Executive Vice President
(303) 792-0090

Type of payment: Cash, Cash & Barter
Type of programming: Viewer Participation Game Shows, Station/Advertiser Promotions
Sample titles: "10,000 Bingo!" "Cash-Card."

Zoli Teleproductions

P.O. Box 485
Palmer Lake, CO 80133
Contact: Janice Lloyd
Vice President/Marketing
Type of payment: Cash & Barter, Barter
Type of programming: Action/Adventure, Animal/Nature/Outdoors, Features/Packages, Specials, Rodeo
Sample titles: "Rodeo Sports Page" (series, pro-rodeo half-hour shows), "American Junior Rodeo Finals" (2 hours), "Cowboy Polo." **M/B**

... at the FCC

LPTV LICENSE RENEWALS

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

W69AU Mobile, AL. John Franklin Ministries, Inc., 11/13/89.

K61AP Burley, ID. The Post Company, 10/25/89.

K13DF Lame Deer, MT. Dull Knife Memorial College, Inc., 11/13/89.

W24AE Nashville, TN. Robert D. Gathings, 10/17/89.

K45AX Park City, UT. William H. Coleman, 10/18/89.

ASSIGNMENTS AND TRANSFERS

K39AH Durango, CO. Voluntary assignment of license granted from Mountain States Broadcasting to KGSW-TV, Inc. on 11/21/89.

W12CD Orlando, FL. Voluntary assignment of permit granted from Newsouth Media Corporation to Televista, Inc. on 11/1/89.

W22AH Columbus, GA. Assignment of license granted from Georgia Regional Community TV to Dr. Stephen Hollis on 11/30/89.

W56CD Rome, GA. Voluntary assignment of permit granted from Broomall Broadcasting Company to John O. Broomall on 11/27/89.

K06LZ Salina, KS. Assignment of license granted from SJL of Kansas Corporation to Wichita License Subsidiary Corporation on 11/7/89.

W65CE Shreveport, LA. Voluntary assignment of permit granted from All American TV, Inc. to Trinity Broadcasting Network, Inc. on 11/30/89.

W57AQ Calais, ME. Assignment of license granted from WLBZ-TV, Inc. to Maine Broadcasting Company on 11/21/89.

W09BE East Millinocket, ME. Voluntary assignment of permit granted from TV Board of Calvary Temple, Inc. to Mid-Maine Community Broadcasting on 11/14/89.

W04AK Waterville, ME. Assignment of license granted from WLBZ-TV, Inc. to Maine Broadcasting Company on 11/21/89.

K07TY Worthington, MN. Voluntary assignment of permit granted from Worthington Broadcasting

Company to Nobles Broadcasting Company on 11/22/89.

K31BX Carlsbad, NM. Voluntary assignment of permit granted from Mountain States Broadcasting to KGSW-TV, Inc. on 11/21/89.

K21BM Grants, NM. Voluntary assignment of permit granted from Mountain States Broadcasting to KGSW-TV, Inc. on 11/21/89.

K56CZ Roswell, NM. Voluntary assignment of permit granted from Mountain States Broadcasting to KGSW-TV, Inc. on 11/21/89.

W64BH Albany, NY. Voluntary assignment of permit granted from Inspiration TV of Southern Oregon to Trinity Broadcasting Network on 11/7/89.

K69EK Oklahoma City, OK. Voluntary assignment of permit granted from Clear Channel Communications, Inc. to Le Sea Broadcasting Corporation on 11/22/89.

K13VC Austin, TX. Voluntary assignment of permit granted from Barbara B. Stanton to Global Information Technologies, Inc. on 11/30/89.

K46BJ Salt Lake City, UT. Assignment of license granted from Brooks Broadcasting, Inc. to Ogden Television, Inc. on 11/30/89.

W24OI Norfolk, VA. Voluntary assignment of permit granted from All American TV, Inc. to Trinity Broadcasting Network on 11/30/89.

K49CN Richland, WA. Assignment of license granted from Full Gospel Business Men's Fellowship to Triad Communications Ltd. Partnership on 11/7/89.

CHANNEL CHANGES

W55BO Oakland Park, FL. CBS, Inc., channel change granted from 25 to 55 on 11/24/89.

NEW LPTV CONSTRUCTION PERMITS

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

K07UU Fairbanks, AK. St. Pierre & Company, 11/16/89.

K18CZ Harrison, AR. Mountain TV Network, Inc., 11/16/89.

K64DS Harrison, AR. Mountain TV Network, Inc., 11/30/89.

K18DA Hot Springs, AR. ABC Minority Investments, Inc., 11/16/89.

K45DE Hot Springs, AR. Little Rock Communications Associates, 11/16/89.

K59EA Chico/Paradise, CA. FZ Partnership, 11/20/89.

K09VH Fresno, CA. Norma Levin, 11/30/89.

K14IA Sacramento, CA. Silvia M. Landin, 11/17/89.

W41BF Coral Gables, FL. Sherwin Grossman, 11/16/89.

W44AV Daytona Beach, FL. Aubrey Smith, 11/17/89.

W53AW Daytona Beach, FL. Donald L. Jones, 11/17/89.

W21AZ Capeton, FL. Iglesia Casa De Alabanza, 11/28/89.

W20AV Tampa, FL. Randolph Weigner, 11/30/89.

W36BB Dublin, GA. Gil Gillis, 11/20/89.

K27DK Kailua, HI. Alegria Broadcasting Corporation, 11/30/89.

K59FY Burlington, IA. American Lo-Power TV Network, Inc., 11/30/89.

K66DS Cedar Rapids, IA. Gaylord Broadcasting Company, 11/16/89.

K58DM Ottumwa, IA. Russell Communications, 11/16/89.

K26CV Boise, ID. Patricia Screen, 11/16/89.

K13VF Rigby, ID. W. L. Anderson, 11/16/89.

K16CK Sandpoint, ID. Owen Broadcasting Enterprises, 11/30/89.

W15AW Farmington, ME. WHRF Broadcasting, 11/16/89.

W36BC Clawson, MI. Telethon Television Company, 11/16/89.

K06MA Baudette, MN. John W. Boler, 11/16/89.

K34DB Redwood Falls, MN. Redwood TV Improvement Corporation, 11/30/89.

K21DG St. James, MN. Watonwan TV Improvement Association, 11/16/89.



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LPTV channel search: Free info packet. Ross Electronics, 1351 Fairview Court, Livermore, CA 94550, (415) 443-1796.

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BPME Announces Gold Medallion Competition

The Broadcast Promotion and Marketing Executive has announced the 29th annual Gold Medallion Awards competition.

BPME's International Gold Medallion Awards are held each year to recognize creative excellence in television and radio promotion and advertising. Competition is open to print, audio, and video entries introduced in campaigns or promotional projects during the calendar year 1989. The deadline for entries is March 9, 1990.

All entries are judged on overall creativity, production quality, and achievement of objectives and are judged in categories divided by market size. Entrants need not be members of BPME.

For information and entry forms, contact Jay Curtis at (213) 465-3777.

K/B

W67CG Jackson, MS. Broadcast Data Corporation, 11/30/89.
 K47DO Fargo, ND. William G. Malitz, Jr., 11/30/89.
 K66DX Fargo, ND. Jose Castellanos, 11/30/89.
 W17BE Sparta, NJ. Oleg Matiash, 11/17/89.
 W53AX North Randall, OH. Breckenridge Broadcasting Company, 11/30/89.
 W47BE Seven Hills, OH. Breckenridge Broadcasting Company, 11/30/89.
 K62DV Portland, OR. A. B. Herman, 11/17/89.
 W43AX Butler, PA. Abacus Broadcasting, 11/16/89.
 W65CG Pittsburgh, PA. Richard E. Deutch, Jr., 11/16/89.
 K49CY Austin, TX. Kingstip Communications, Inc., 11/17/89.
 K45DB Corpus Christi, TX. Hye Chin Lowery, 11/30/89.
 K57FC Corpus Christi, TX. Hye Chin Lowery, 11/30/89.
 K22DK Kerrville, TX. Elizabeth E. Terrell, 11/30/89.
 K56EK Killeen, TX. Rey F. Franco Perez, 11/30/89.
 K64DN Victoria, TX. American Christian TV System, Inc., 11/16/89.
 K30DJ Wichita Falls, TX. ACTS of Wichita Falls, Inc., 11/17/89.
 K52DK Pullman, WA. American Translator Development, Inc., 11/16/89.
 K59ED Spokane, WA. James Connell, 11/30/89.

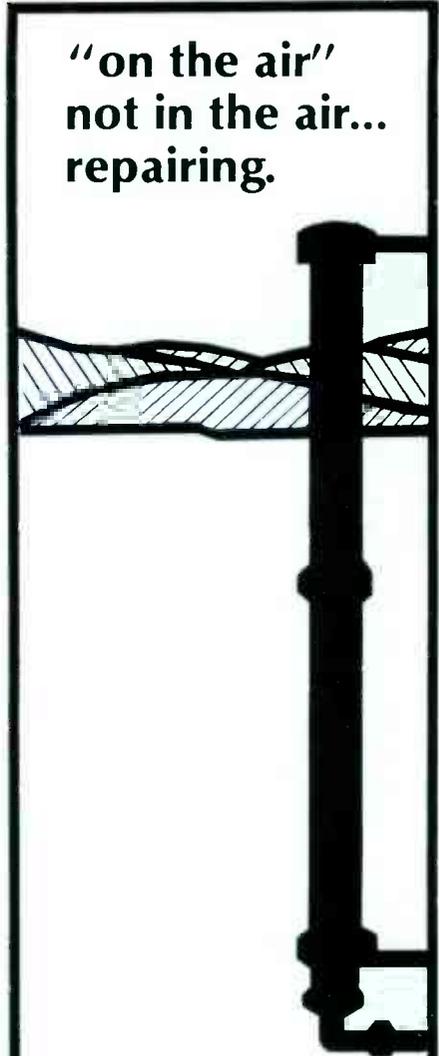
PROPOSED CONSTRUCTION PERMITS

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

New Stations

Ch. 13 Chenega, AK. State of Alaska—Division of Telecommunications.

Ch. 32 Augusta, AR. Mountain TV Network, Inc.
 Ch. 11 Golden Valley, AZ. Mohave County Board of Supervisors.
 Ch. 25 Tucson, AZ. Ponyland Broadcasting Company.
 Ch. 8 Miranda, CA. Gamma Tau Sorority.
 Ch. 38 Colorado Springs, CO. Zenon Reynarowych.
 Ch. 45 Pueblo, CO. Zenon Reynarowych.
 Ch. 22 Titusville, FL. Donald L. Jones.
 Ch. 66 Kailua Kona, HI. Charleen Shero.
 Ch. 36 Many, LA. Mountain TV Network, Inc.
 Ch. 63 Annapolis, MD. Robert E. Kelly.
 Ch. 63 Baltimore, MD. Flamingo Broadcasting Corporation.
 Ch. 30 Bemidji, MN. Howard F. Roycroft.
 Ch. 32 Dillon, MT. Mountain TV Network, Inc.
 Ch. 63 Rosebud Creek Valley, MT. Dull Knife Memorial College, Inc.
 Ch. 3 Sula, MT. Sula TV District.
 Ch. 5 Sula, MT. Sula TV District.
 Ch. 35 White Sulphur Springs, MT. Mountain TV Network, Inc.
 Ch. 54 Fargo, ND. Community Telecommunications Development Foundation.
 Ch. 12 Taos, NM. Mountain States Broadcasting.
 Ch. 32 Poughkeepsie, NY. Amos Communications, Inc.
 Ch. 47 Findlay, OH. Charles Hutchinson and Richard Riggs.
 Ch. 59 Woodward, OK. Oklahoma TV Translator System, Inc.
 Ch. 52 Memphis, TN. Quanta Communications.
 Ch. 36 Jasper, TX. Mountain TV Network, Inc.
 Ch. 17 Paris, TX. Tel-Radio Communication Properties, Inc.
 Ch. 65 San Antonio, TX. Louis Martinez.
 Ch. 52 Wichita Falls, TX. Locke Supply Company.
 Ch. 25 Staunton, VA. Kathleen and Claude Caylor.
 Ch. 9 Smoot, WY. Star Valley TV Association. **K/B**



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INDEX TO ADVERTISERS

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COMPANY	PAGE	ACTION CARD NUMBER	ADVERTISER FACT LINE
Acrodyne Industries, Inc.	24	18	(215) 542-7000
BASC Associates	31	3	(800) 252-BASC
Blue Feather	22	54	(608) 527-5077
Bogner Broadcast Equipment Co.	23	23	(516) 997-7800
Capitol Television Network	2	153	(818) 992-8807
Center One Video	18	132	(800) 843-3685
CJM Productions	17	93	(615) 320-7556
Dataworld	21	4	(301) 652-8822
Decisions, inc.	30	14	(214) 586-0557
Eagle-Lion Video	10	96	(619) 277-1211
EMCEE Broadcast Products	4	1	(717) 443-9575
FamilyNet	32	106	(800) 832-6638
Home Shopping Network	24	129	(813) 572-8585
Jayman Broadcast	10	82	(818) 994-5265
Jefferson Pilot Data Services	14	85	(704) 347-8051
Keystone Inspirational Network	26	30	(800) 552-4546
The Latham Foundation	19	33	(415) 521-0929
Lindsay Sr	6	12	(705) 324-2196
Misc	12	172	(315) 437-3953
.....	16	40	(813) 541-7571
MISE Videotape	11	94	(213) 721-1656
New Visions	20	25	(303) 925-2640
Pattex International	27	157-158	(714) 731-3300
Panasonic Plv	4-5	45	(201) 392-6548
Santa Fe Communications	15	163	(818) 848-5800
Shaffer Communications	23	88	(713) 621-4499
The Silent Network	9	90	(213) 464-744F
Simmons Communications	22	87	(404) 596-0265
Telemidia	1	110	(800) 521-8683
Television Technology Corporation	21	7	(303) 665-8000
Uni-Set Corporation	3	29	(716) 554-3820
Video Jukebox Network, Inc.	7	145	(305) 573-6122

The following LPTVs have discovered the FamilyNet™ advantage:

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K65BP TV65
Santa Barbara, CA
Walter Wolf

K39AS TV39
Marshalltown, IA
Tom Stevenson

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W61AR TV61
Nashville, TN
Anthony Singleton

K07UD TV7
Corpus Christi, TX
Christopher York

W46BF TV46
Sanford, NC
Burke Buchanan

K20BW TV20
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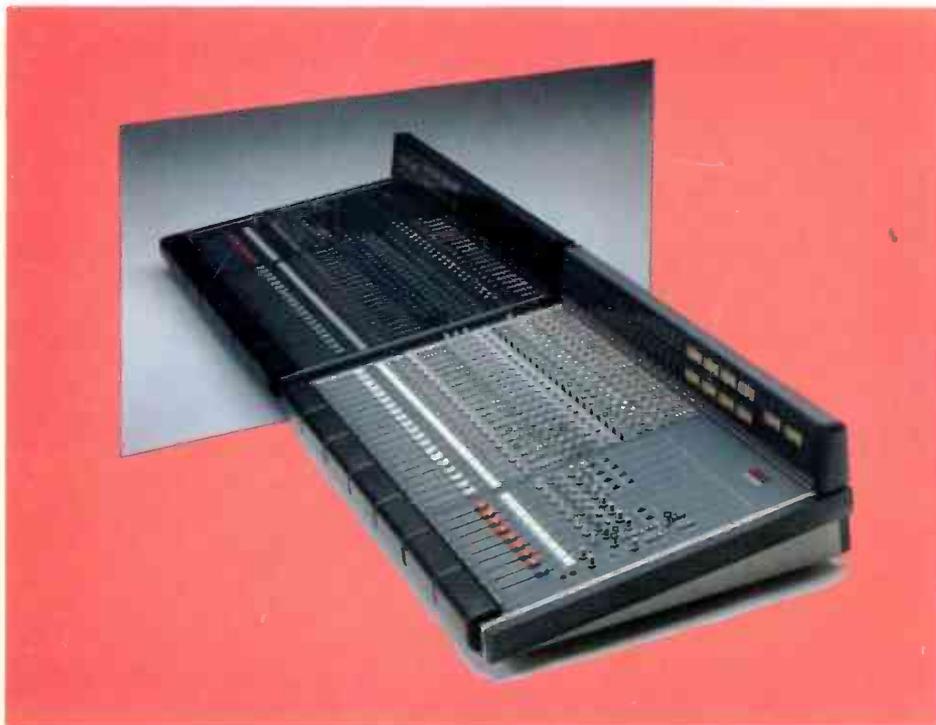
The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 2

A Kompas/Biel Publication

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

continued on page 8

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

continued on page 12

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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 on her mind now. Video Services oversees television and cable as well. And she has complex implications for the industry. But there are few finer people who'll handle the intricacies of the industry and with superb

...s. Roy Stewart, chief of the Video Services Bureau, will be the featured speaker at a panel discussion on 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!

K/B

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/B



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The LPTV Report

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Circle (18) on ACTION CARD



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 you, 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.

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 you are hiring a new person. It does not mean you are replacing a valued employee.

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 preview 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.



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 signals are passed with separate positive, negative, and shield elements. (The Bullet, in contrast, comes in an unbalanced configuration.)

Other options to

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 Tascam, tape tracks can be bypassed by means of a tape return switch on each line input. There are two auxiliary sends on each input, which can be used for monitoring any of the inputs.

continued on page 13

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. K/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. K/B

LPTV Distribution by State and Territory

January 8, 1990

	Licenses	CPs*
ALABAMA	5	25
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		
WISCONSIN		
WYOMING	14	
GUAM		
PUERTO RICO		
VIRGIN ISLANDS		
TOTALS	Licenses: 722	CPs: 1,000



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.

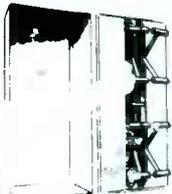
For example, one lottery had applicants for Channels 19, 20, and 35. The UHF taboos given in Part 74.707 of the Commission's Rules require that an LPTV station protect the 74 dBu contour of other LPTV and translator stations up to seven channels below and 14 or 15 channels above the proposed channel. 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.

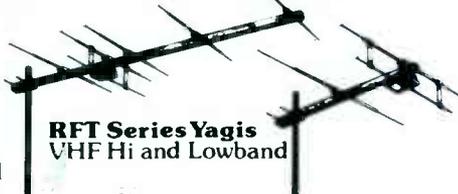
Here are some ideas that have been considered in settlement negotiations in

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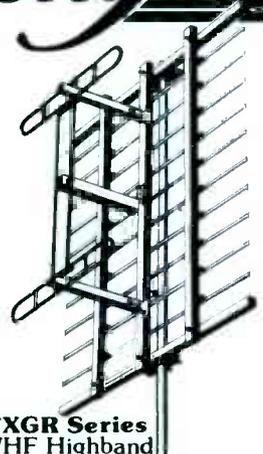
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the past. Maybe one of them will be what you need to persuade someone else to withdraw, or maybe you will withdraw in return for some other benefit.

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. K/B

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.

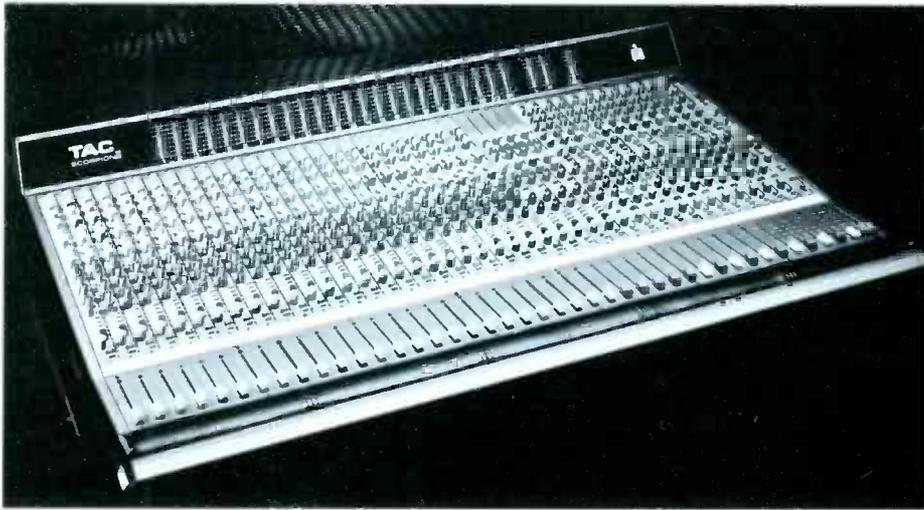
The 960 estimate represents a 12% increase over the 855 applications filed in last year's March window. Larson said he would have a firm count and a breakdown by type of application by the end of February. K/B

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 X-rated movies on their cable channel. And almost half of the respondents said they would be interested in watching one-third of the women-rated videos in the past year.

The survey was conducted by the National Cable Search for the Tuxedo Survey. The survey was conducted by the National Cable Search for the Tuxedo Survey.



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. K/B

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 in America. It is headed by Ragan Henry, a producer and radio station manager, and Linda Katz and Marcia Katz, co-founders of the Children's Literacy Initiative. Mel Diamond, formerly chief operating officer in

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. K/B

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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, Zelda 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 magazine program for deaf and hearing-impaired viewers.

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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. Broomall, an enthusiastic LPTV entrepreneur, says that he plans to open more stations in Georgia. The network will of

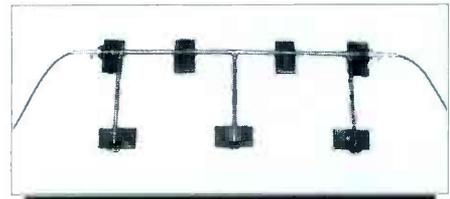
What's Going On

- 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.** ShowBlz 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: Eddle 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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TooLoose NoNeck offers proven popularity with "Shock Theater" audiences. Use your own horror movies and let TooLoose host them—complete with wraps, billboards, crazy skits, and customized bumper stickers. Or take life easy with his slick self-contained two-hour hosted movie package.

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TooLoose NoNeck and friend.

"You're on top of the action with the Carter Car Top," says the logo on the announcement from **Harry "Carter Car-top" Inc.**, makers of mobile shooting platforms for autos and vans.

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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Circle (148) on ACTION CARD



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

K/B

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.

K/B

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.

K/B

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Circle (93) on ACTION CARD

Supplier Solo

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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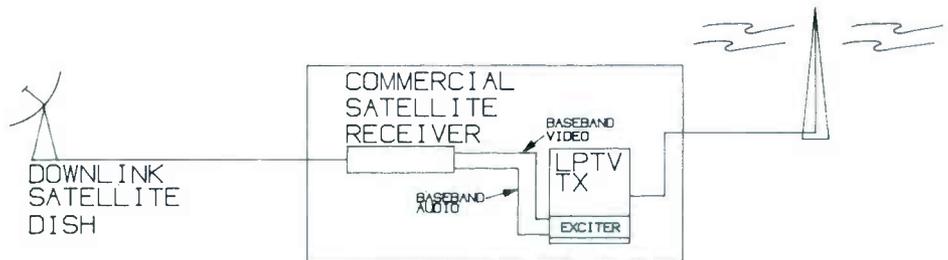
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FIGURE 1



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.

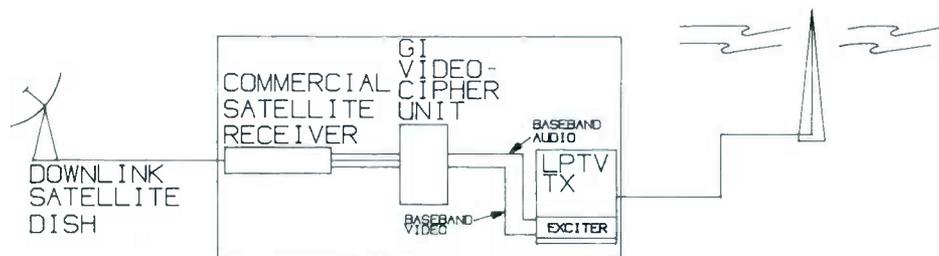
3. Warranty: Many commercial satellite receiver manufacturers guarantee their products for several years. These longer warranties reflect the manufac-

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.

K/B

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 connections 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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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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... at the FCC

NEW LPTV LICENSES

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

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 TRANSFERS

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 1/5/90.

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.

W3B Sioux Falls, SD. Assignment of license granted from Localvision to Heritage Broadcasting Co., 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, 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 & Lillian Morrison.
- Ch. 35, Minneapolis, MN. Ronald D. Kniffin.
- Ch. 34, Stouffville, ON. 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

Use this handy chart to find the ad you're looking for. Then fill out the ACTION CARD bound in this magazine for FAST answers to all your questions.

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EMCEE Broadcast Products	17	1	(717) 443-9575
FamilyNet	24	106	(800) 832-6638
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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
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Christopher York

W46BF TV46
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The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 3

A Kompas/Biel Publication

March 1990

NAB '90



The Beach TV crew: Atop the remote van are Larry Olivier, director (l), and Scott Stoutamire, videographer (r). Standing in front of the van are (l to r) Myron Hines, Beach TV vice president; Clark Roddam, programming director; Jud Colley; Toni Davis; Kim Nix, sales; Jody Lyon, bookkeeper; and Hope Locke, secretary. Kneeling are Jeff Miller, program scheduler; Carrie Wibberly, production assistant; and Andy Cooley, editor.

\$\$\$ Sand Dollars \$\$\$

How Beach Cashes In On TV For Tourists

—by Jacquelyn Biel

Back in 1985, when Toni Davis started an ad agency called The Davis Company in Panama City Beach, FL, she may have thought about expanding into television, but she probably didn't think that five years later she'd have the beginnings of a successful chain of LPTV stations and a new entertainment concept that had advertisers waiting in line for air time.

She was, apparently, a crackerjack promoter. She'd started in her home, been recruited by her largest competitor, bought herself a partnership, then struck out again on her own. Along the way she met Jud Colley—transplanted Alabaman, real estate developer, synthetic fuels entrepreneur—who hired her to develop a promotion—and then, in 1987, married her.

Real estate must have been a good business. The population of Panama City Beach and its larger neighbor across the bay, Panama City, had tripled since the beginning of the decade—swelled with thousands of retirees who enjoyed the Gulf of Mexico breezes and the sunny days.

Promotion was also a good business. Vacationers poured into the cities by the hundreds of thousands a month—two and a half million every year, most of

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The 1990 NAB Walk-Through An LPTV Broadcaster's Guide To Exhibits

—by Jacquelyn Biel

The 1990 National Association of Broadcasters Convention promises to be bigger and better than ever for the nation's broadcasters. More than 50,000 people are expected to attend, and a

lineup of speakers and sessions provides something for almost every interest.

Among the attractions will be an address, in person, by President George Bush on Monday morning, April 2. Other special guests and speakers include FCC

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In Our View

The international marketplace is a fact of life for many businesses today, and perhaps for no industry moreso than for the communications industry. Rupert Murdoch's News Corp. is one very visible example of a multinational business; Sony, which owns CBS Records and Columbia Pictures, is another.

The National Telecommunications and Information Administration, the agency responsible for developing and articulating U.S. communications policy, issued a Notice of Inquiry last month in its first formal attempt to come to grips with the implications of international ownership of the mass media (see story below).

The issues are many and complex. Not the least of them, and one that is given some attention in the Notice, is localism, the idea that communications deliverers should devote at least some of their time to the issues and the concerns of the community they serve. Localism has been a fundamental tenet underlying communications policy in this country ever since the Communications Act of 1934. The concept that the public airwaves should be used in the public interest is behind it. So is the democratic ideal of an informed electorate.

When broadcasting began, localism was enforced by regulation. However, the last decade has seen enormous changes in the balance of communications systems. Cable has risen to such prominence that it seriously challenges the place of broadcasting as an information delivery vehicle. Because it does not rely on public airwaves, it has escaped federal media content mandates, including those regarding local programming. Even so, the federal government has allowed cities to mandate localism in their agreements with the cable companies; and the cities have done so. Clearly, localism is important to the public.

NTIA Begins Study Of Mass Media "Globalization"

The apparent trend toward "globalization" of the mass media was formally addressed last month when the National Telecommunications and Information Administration—the Executive Branch agency responsible for developing U.S. communications policies—issued a Notice of Inquiry regarding the effect of this globalization and its implications for U.S. communications policy.

The question raised by the NTIA is how "globalization" (which still needs to be defined precisely) affects or will affect localism. It asks how the global growth of media firms might affect their commitment to local audiences. Will a firm whose owners live on another continent preserve the commitment to local programming without a regulatory mandate? Should there *be* a regulatory mandate—for anyone?

There are large implications here. Giant firms, especially those with top-down management styles, aren't always as much in touch with individual consumers as they should be. Further, firms originating in cultures that place less emphasis on the individual than ours does, or in societies that are less democratic than ours, may not understand the importance that we place on localism.

On the other hand, localism is good business. Consistently, local programming, especially local news and public affairs, outsells any other programming in virtually all broadcast markets. It commands the highest ad rates and the largest audience overall. Foreign firms would be foolish to ignore this aspect of the communications business in America.

But given the innate lenthitude of giants, do we want to wait until the trial and error of the marketplace teaches them to give us what we are willing to pay for? And given the utter importance of localism to our democratic processes, can we risk that foreign media firms may not provide us with it? In the interests of preserving its own good self, our government must protect this most fundamental of American communications policies.

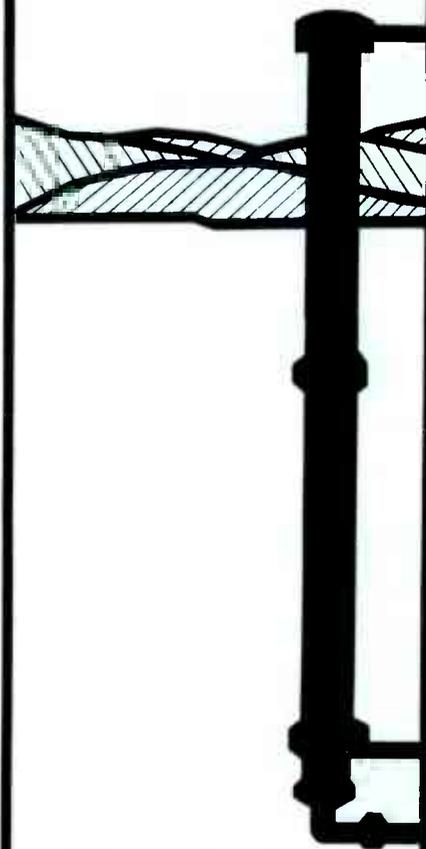
Jackie Fiel

The 68-page Notice covers a broad range of issues but focuses particularly on how policies formulated when the mass media was primarily a domestic industry may enhance or inhibit the ability of U.S. mass media firms to compete in the global marketplace.

NTIA head Janice Obuchowski stressed that the study is not an attempt to protect

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* * * * *

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* * * * *

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Kudos

TV-6: Ideas Can Pay The Bills

When I heard that a TV station would be coming to Junction City, KS, I was excited. Being an avid fisherman and outdoorsman, I sent the station a proposal to do an outdoor show. Robert Raff (the guy who makes everything run at the station) was sure that my idea wouldn't work, but he agreed to give it a try.

We offered a guest appearance for each business that sponsored the show. Of course with the offer to be a guest on the show, we sold out quickly. We are in our fourth year now, the only outdoor show produced in the state of Kansas.

Besides doing an outdoor show, Robert has undertaken many, many other projects that benefit the town, the station, and most of all the people. But my show, "Goin Fishin," is the quickest show to sell out. I hope this proves that if you look to the people in the area to get ideas, those ideas will pay the bills.

If I can be of any help to other stations that would like to start an outdoor show, write or call. I do hope that you will print this and give some "atta boys!" where they are deserved.

Rick Dykstra
520 West Pine Street
Junction City, KS 66441
(913) 238-1902

TV-54: Helping The Helpless

Mr. Alfred Sikes
Chairman, Federal Communications Commission

The American College of Obstetricians and Gynecologists has conducted a public information program during the past five years to help raise public awareness about the problem of unintended pregnancy in the United States....

We have had the cooperation of all major TV networks in this effort and more than 750 local television stations.

One of the stations that has been outstanding in providing, as a public service, time for information about this problem to their viewing audience has been station W54AF-TV, Bucyrus, OH.

I hope you will see that this letter is placed in their station file, because they deserve credit for providing the public in their viewing area with this important information.

Morton A. Lebow
Associate Director for Public Information

Has your station received kudos lately? Please share your successes with us. Send them to *The LPTV Report*, P.O. Box 25510, Milwaukee, WI 53225.

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HDTV Update

• The Bush administration may cut off all funds for HDTV research for fiscal 1991, which begins next October 1, according to recent reports in the *Wall Street Journal* and other papers. And Deputy Defense Secretary Donald Atwood has instructed the Defense Advanced Research Projects Agency (DARPA) to drop its search for money for HDTV research.

Congress has already decided to give \$30 million to DARPA for HDTV research during the present fiscal year, but first it wants the administration to come up with a government HDTV strategy, something that the administration may decide not to do, thereby killing the funding.

• The executive committee of the U.S. Advanced Television Systems Committee (ATSC) has made final recommendations to the Department of State on HDTV colorimetry and transfer characteristic standards. The standards, if adopted by other nations, would ensure that all television viewers in all countries would see exactly the same video pictures no matter where they are watching television, said ATSC chairman James C. McKinney.

• The Electronics Industry Association (EIA) has become a member of the Ad-

vanced Television Test Center (ATTC), the organization established to test proposed HDTV transmission systems.

The Center has also awarded Tektronix, Inc. a major contract to engineer and manufacture a special format converter that can make digital videotape recordings of several different forms of HDTV. The format converter will make it possible to provide a record of the official tests of advanced television systems for use by industry analysts and government policy makers who will be determining the new HDTV standard.

• ATTC has moved its offices. The new address is Suite 200, 1330 Braddock Place, Alexandria, VA 22314. The telephone and FAX numbers remain the same—(703) 739-3850 and 739-3230, respectively.

• Nine U.S. companies—from the cable, broadcast, and equipment manufacturing sectors—will contribute funds to help Faroudja Research Enterprises develop its SuperNTSC™ advanced television transmission system.

SuperNTSC combines pre-processing at the transmitter and post-processing at the TV set. It operates within a single 6

MHz channel and is fully compatible with current NTSC formats. If it works, it will deliver a dramatically higher level of image and sound quality at a reasonable cost and with minimal disruption to existing broadcast and cable systems, say its proponents.

The companies are Capital Cities/ABC, Comcast Cable Communications, Continental Cablevision, General Instrument Corporation, Newhouse Broadcasting, Scientific Atlanta, Tele-Communications, Inc., Viacom International, and Westinghouse Broadcasting.

• The executive committees of the National Association of Broadcasters and Canadian and Mexican broadcast groups have agreed to work together to develop uniform advanced television standards. They will exchange technical information about the use of ATV systems, especially in border areas, develop a plan for implementing HDTV together once it is standardized, cooperate to ensure that the systems eventually adopted are compatible, and jointly research the acceptance of ATV services among consumers.

• The NAB is sponsoring a combined Advanced Television and High Definition Television Production Exhibit at its 1990 convention in Atlanta. The exhibit area—comprising 100,000 square feet in the Atlanta Inforum—will be open from March 30 through April 2.

• The High Definition Production Standard and Research Foundation, Inc. has been formed to advocate and promote "an American international high definition production standard to be known as 1800/72 1:1 16:9D," according to an announcement at the NATPE Convention in January. The founders—John V. Weaver of Liberty Television, Inc., economist Dr. Robert B. Cohen, and scientist Clark E. Johnson, Jr—believe that a master standard is required to accommodate the needs of the medical profession, the computer industry, the Defense Department, and the television entertainment industry. The foundation will be located in New York City. Those interested in further information may call Weaver at (212) 864-4999 or Rosalie M. Huerta at (212) 262-9030.

• Frost & Sullivan has announced the publication of report A2266/C, "The U.S. Market For High Definition Television." The report, which sells for \$2,500, discusses the market in the U.S. for HDTV systems, the global implications of HDTV decisions, policy options for the transition to HDTV, HDTV technologies, and other subjects.

• The Club Theatre Network will be using fiber optic cable to transmit HDTV pictures to a chain of 14 movie theatres in South Florida. The system was inaugurated at Miami's Gusman Center for the Performing Arts. The inaugural presentation was the December 7th fight between Sugar Ray Leonard and Roberto Duran. Grass Valley Group provided an extended

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Encourage Cable Competition Sikes Tells Mayors

In a speech before the U.S. Conference of Mayors Standing Committee on Transportation and Communications in January, FCC Chairman Alfred C. Sikes touched on the current inquiry into cable business practices under way at the FCC and in Congress.

While praising the advances in service that cable has made in the past decade, especially in the variety of programming and availability of service to most American homes, Sikes also acknowledged that there are problems with "skyrocketing" prices and poor customer service.

He suggested that the solution to these problems is increased competition, and he reminded the mayors of their ability to encourage cable competition in their cities. "The 1984 Cable Act says that local authorities can franchise 'one or more' cable systems, and for those of you who haven't yet allowed competition, let me encourage you to do so."

Meanwhile, the National Cable Television Association continues to push for better local service by its members. On February 14, the group's board of directors adopted a set of customer service standards covering office hours, telephone response time, installations, repairs, service calls, bills, and refunds.

Because of antitrust laws, the NCTA itself cannot require its members to adopt the standards. But NCTA president James P. Mooney said, "We believe the standards can and will be enforced by franchising authorities." Cable systems expect to implement the new standards by July of this year, said the NCTA.

K/B

FCC To Examine Effective Competition Standard For Cable

In a Notice of Proposed Rulemaking released in late January, the Federal Communications Commission said that it will reexamine its regulation of basic cable service rates.

In 1985, as part of its implementation of Congress's Cable Communications Policy Act of 1984, the Commission adopted a "three-signal standard" for deciding whether or not communities could regulate the rates their local cable systems charged subscribers for basic services. Basically, said the Commission, there is "effective competition" to cable if at least three other video signals are available to the public. Where there is such competition, local franchising authorities cannot regulate cable rates; where there is not, they can.

But in its Notice, the Commission says that the three-signal standard may no longer be viable because of changes in the video marketplace. The most important change is that the basic tier of cable channels now offers a much fuller range of programming services than in the past when it provided mainly retransmitted local broadcast signals.

The Commission also noted that recent increases in basic service rates may indicate that cable systems have more market power than they had when the three-signal standard was implemented.

During a panel at the NATPE convention in January, Commissioners Sherrie Marshall and James Quello both acknowledged the Commission's tentative conclusion that the three-signal standard is no longer a measure of effective competition. Marshall said that if re-regulation is necessary, the Commission wants to "re-

regulate fairly." Quello said that he had opposed the three-signal standard from the beginning but conceded to the majority because "I didn't want to be an obstructionist." He noted that when the must-carry rules were declared unconstitutional in the 1986 *Quincy* decision, cable systems emerged with virtually no competition.

The Notice asks for comments on possible alternatives to the three-signal standard and various methods of implementing curbs on cable's power in a market. Comments are due April 6 and reply comments May 7.

K/B

Duggan Sworn As Fifth Commissioner

On February 28, Erwin S. Duggan was sworn in as the Federal Communications Commission's fifth commissioner, filling a seat that had been vacant since the departure of Patricia Diaz Dennis.

Senator Wyche Fowler, Jr. (D-GA), a former college roommate of Duggan's, presided at the ceremony, which was held in the Senate Dirksen Office Building on Capitol Hill and attended by several key House and Senate staff members and three former FCC chairmen, according to the March 5 *FCC Week*.

Duggan thanked President Bush for his appointment and announced that Leonard Kennedy, one-time legal advisor to former Commissioner Patricia Diaz Dennis, will be his senior legal advisor.

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Technical Talks

HDTV And LPTV

—by John H. Battison, P.E.

Many of my clients have asked about high definition television—or HDTV, as the acronym goes. They wonder if they need to consider this much publicized extravaganza in their Local Power TV budgeting. Because there may be many other operators who have the same questions, I'll repeat what I tell my clients.

First, what is HDTV?

HDTV is a laudable and logical development of television engineering. However, it is, at present and for the foreseeable future, illusionary and expensive for the average viewer and telecaster.

HDTV will provide a screen resolution of around 1100 lines compared with NTSC's 525 and CCIR's 625 lines. (CCIR is the standard of most non-American television systems.) In this case more is better, and 1100 lines would mean that the quality of TV pictures would approach that of 35 mm film.

HDTV may also mean a change in screen ratio—the relationship between the width and the height of the television screen. Our present screens are based on the 4:3 ratio of the original movie screen—that is, four units wide and three units high. We've lived with this for years—in fact, for just about a century!

Wide Screen Movies

However, as motion picture science developed, "wide screen" movies became the norm; and the contrast between wide screen movies and the 4:3 TV screen is quite noticeable. We've all seen the "letter box" effect that occurs when wide-screen programs are displayed on 4:3 TV screens—the squat picture with black bands above and below the image.

Besides television, HDTV can be used in making movies. Many films today are edited on a television screen, a technique that greatly reduces the time and cost of making them. The high definition TV system that is currently used for this task is fine in a closed circuit environment where the very wide bandwidth required poses no transmission bandwidth difficulties. The production is later transferred to film for distribution.

Another factor in the development of HDTV is the reconciliation of international standards.

There are three major systems of television in use in the world: NTSC, used in much of the western world; SECAM, developed by the French and used mostly in areas of French influence; and PAL, the

German system, which is used preponderantly in Europe. NTSC is used in Japan and a PAL variant in China.

Incompatibility

These systems are not compatible. That is, a tape made on one system will not play on a VCR designed for another. This is why we have a market for standards converters which change a television signal from one system to another for use in other countries. A good example of this operation is the Olympics. Much of the material seen in the U.S. is shot on other systems and converted to NTSC.

Standard conversion equipment is expensive and does not always provide the best final screen result because of fundamental differences in scanning which, in theory, result in less than perfect conversion. I said "in theory" because most viewers do not notice the small imperfections which sometimes lead to big transmission problems.

In any case, a need has developed for an internationally compatible TV system. It is not likely that users of the various systems will change their operating standards now; there are just too many transmitting systems and TV sets that would have to be replaced. But the satellite—with its ability to span nations and continents—has changed all that. For example, terrestrial systems using transmitting antennas mounted on towers could be replaced by transmitters in satellites that could serve many countries...provided that they all used the same system as the satellite transmitter.

The Difference Is Electrical

But all the major countries are proposing different HDTV standards. Although, for the most part, the systems are similar, there is an important difference: The U.S. and most western countries use a 60 Hz electrical power system, while the others use a 50 Hz system. This may seem a small matter, but it affects the vertical repetition rate of the system, and poses compatibility problems. Screen ratio is also a part of the argument.

Japan has an HDTV satellite system in operation serving its empire. Naturally the Japanese would like their system to be the de facto one. But other countries are opposed to that accepting a Japanese system would lead to even further domination by that country.

Thus the HDTV standards question is affected by the fact that all countries want their system to be the world-wide standard for economic as well as technical reasons. This is why we have so much uncertainty now.

HDTV and LPTV

I don't believe that LPTV operators should worry much about HDTV for at least several years—and even then not much. The FCC has to decide on transmission standards. Then these have to be confirmed. Doubtless the losing proponents will delay matters by appeals and possible court actions. The cost of replacing millions of TV receivers just to see today's sex and blood and thunder trash in wide screen with even more intimate details will not be willingly undertaken by most viewers.

Without doubt, when, and if, HDTV arrives, all transmitters and antennas will require modification or replacement, as will studio video equipment. At present, the FCC has a freeze on most new full power TV applications pending determination of HDTV standards. Depending on the system finally chosen, the TV transmitter and transmission channel width requirements will quite possibly be greater. But the LPTV broadcaster should not see any need to change his or her equipment for at least five years or, more likely, ten. The equipment should be well written off by then!!

The wise broadcaster will watch developments but also bear in mind the fact that there are millions and millions of programs in the "old" 4:3 format to be sold before many wide-screen programs become available.

Satellite transmission of HDTV would be the most sensible method. This would not disturb the existing VHF/UHF television environment because the frequencies used are so far removed. And it could develop along separate lines without taking away any existing TV channels.

Of course, in the last analysis, the question is, "Will HDTV sell more beer?" Probably not!!

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

NCTA Show To Focus On The 90's

"Vision For the 90's" will be the theme of this year's National Cable Television Association National Show, scheduled for May 20-23 in Atlanta.

The theme of the show is the direction cable will take in the 90's. Areas to be covered include: the marketplace, business and employee management, and programming.

For registration information, call (800) 775-3606. 



Joe Clark, feisty principal at Eastside High School in Paterson, NJ, and "Straight Talk" host Scott Ross.

CBN Launches Barter Network

The Christian Broadcasting Network, or CBN, has launched a new barter program service featuring kids' programming, a talk show, public domain movies, and a slick custom graphics package. The programs are available free to stations who air one hour daily of the network's flagship program, "The 700 Club."

The new service—called the Home Entertainment Network, or "Home"—comprises five and a half hours of programming daily. In addition to "The 700 Club," Home affiliates will receive an ample selection of public domain movies, in both black and white and color; CBN's successful children's animated series, "Superbook"; a second kids' show called "The Flying House"; the daytime drama, "Another Life"; and "Scott Ross Straight Talk," a live late-night talk show. Also part of the barter is a new half-hour interview and music program, "Heart To Heart With Sheila Walsh."

A subsidiary barter program has been developed for Hispanic audiences using Spanish-language versions of "The 700 Club," "Superbook," and "The Flying House."

Each program is already edited to include spot avails for the station affiliate to sell. To avoid "dead air," avails contain CBN promos which the station simply replaces with its own local commercials for airing.

"Some stations have come aboard for our graphics package alone," says Thom Dennis, director of videographics and creative services at CBN. "We're giving our Home affiliates exciting new sign-on and sign-off graphics, custom station and network ID's, and bumpers for all the program elements. It's all very custom-looking and definitely contemporary."

CBN also provides a radio spot to air, a public relations package, and a sales presentation kit, all free of charge to affiliates.

All English-language programming is

fed via Westar IV, channel 9. The Spanish-language versions are distributed on videocassette.

Contact CBN for information on affiliation. A simple contract outlines how and when the programming is fed, contract conditions, the time of ad availabilities, and the distribution split (50-50) of avails.





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Circle (4) on ACTION CARD

December Window Yields 959 Applications

Nine hundred fifty-nine LPTV and TV translator applications were filed during the FCC's filing window last December, announced Keith Larson, LPTV Branch chief, early this month.

Of those filed, 770 applications were for LPTV stations and 189 were for translators. Of the LPTV applications, 619 were for new stations, and 151 were for major changes to existing facilities. One hundred forty-two of the translator applications were for new stations, 47 for major changes.

Larson has released a proposed grant

list of 260 new LPTV CP's, 83 major changes, and 115 new translators. He said that about 22% of the applications were mutually exclusive with others and would be entered into lotteries. This is up from about 15% in previous windows. Larson was not sure at this point why the cases of mutual exclusivity had increased.

Larson also said that the National Telecommunications and Information Administration now has all of the applications in their databases and available to the public. K/B

NAB Walk-Through

continued from front page

Chairman Al Sikes; more than thirty members of Congress; former NFL great Fran Tarkenton; Coca-Cola president Donald Keough; and John Naisbett, author of *Megatrends*, and co-author of the newest best-seller, *Megatrends 2000*.

Special events include a panel discussion on television in the 1990's by the heads of the three major networks; the first U.S. exhibit of Digital Audio Broadcasting—a new broadcast radio technology that delivers CD-quality sound; and a 100,000-square-foot exhibit of HDTV and other advanced television technologies.

But the heart of the NAB Convention is the exhibit floor, where manufacturers unveil new products and display their tried and proven ones. To help you home in on at least some of the exhibits that you might find useful, we asked the manufacturers on our mailing lists to tell us what they'll be showing for LPTV broadcasters. Following, in alphabetical order, are the companies who responded.

And—very important—don't forget to mark your calendar for the Community Broadcasters Association LPTV meeting. It will be held Sunday, April 1 at 2:45 p.m. Roy Stewart, new chief of the Mass Media Bureau, is the featured speaker.

Everyone interested in LPTV is invited. And please stay for cocktails and hors d'oeuvres after the session.

Those of you who are unable to attend the NAB this year, and anyone who wants further information on the exhibits, please use the **ACTION CARD** bound in this magazine. **ACTION CARD** numbers, as well as booth numbers, can be found in the chart on page 24.

Acrodyne Corporation: Acrodyne will exhibit their new TLU/1000 1kW UHF Solid State LPTV Transmitter, a sensibly priced system that also features plug-in amplifier construction, built-in diagnostics, and



Acrodyne's TLU(TRU)/1000.

WE ARE BUYING LPTV CP's AND ON-AIR STATIONS NOW

TOP 100 MARKETS

AFFILIATIONS AVAILABLE IN SOME MARKETS

CALL TODD CRALLEY
OR JIM BOCOCK
AT (813) 572-8585



Circle (129) on ACTION CARD

redundant power supplies. Also on display will be the TLU/1KACT 1kW UHF LPTV Transmitter, a single tetrode model equipped with the low cost 9017 tetrode. Finally, take a look at the TLU/100T 100-watt solid state UHF and VHF TV translators, both with forced air-cooled, slide-out amplifier construction.

Andrew Corporation: Products of interest to LPTV broadcasters at Andrew's booth will include an actual ALPine™ LPTV antenna attached to a full-size tower section to display all the interface details, including attachment to the HELIAX® coaxial cable main transmission line. These circularly polarized LPTV antennas can transmit 1 kW in both the horizontal and vertical polarization planes for areas in which significant numbers of viewers have monopole, bow tie, or loop receiving antennas.



The Trifold™ 4.5 meter mobile receive/transmit ESA from Andrew.

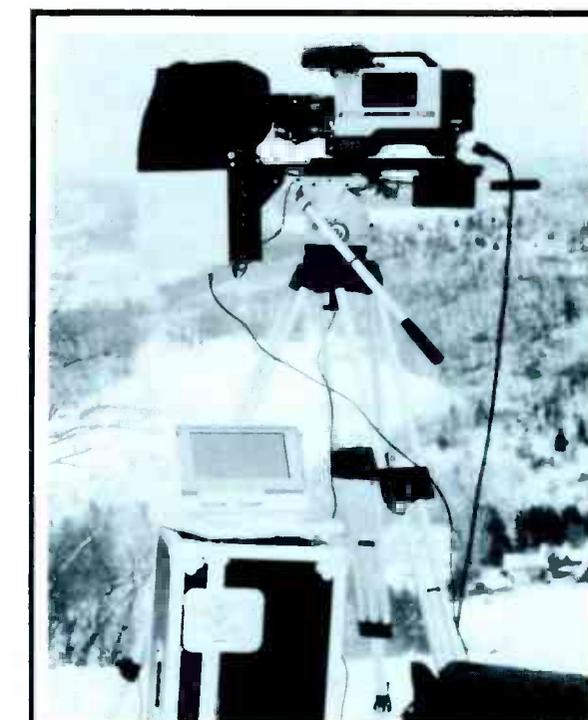
Also to be shown will be a full range of HELIAX coaxial cable products, and a new TRIFOLD™ trailer-mounted satellite earth station receiving antenna system configured as either a 4.5 meter or 3.7 meter dish. The trailer-mounted assembly can be pulled easily by a standard pickup truck or van.

Autogram Corporation: Autogram will be showing their complete line of audio consoles, including the Pacemaker Series, featuring 32 or 48 inputs; the AC-8 8-pot rotary with 26 inputs; the IC-10 with 28 inputs; the R/TV-12 with 24 inputs; and the R/TV-20 with 34 inputs.



Autogram's Pacemaker 828 audio console.

BEXT, Inc.: BEXT is introducing its new NS series of television broadcast equipment. For LPTV broadcasters, the company offers a selection of compact tube type transmitters in 100, 220, 500, and 1,000 watts. The amplifier cavities feature three layers of plating—copper, silver,



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- Most Powerful, Friendly Software

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Circle (81) on ACTION CARD

and rhodium—for the highest possible consistency in performance. The case is stainless steel.

Other features include modular construction, full telemetry and remote control capability, protection against voltage or current overloads, and stabilized plate voltage which helps maintain a constant output power when the unit is operating with an unstable AC line source.



BEXT's UHF-TV amplifier.

Bi-Directional Microwave Systems: Bi-Directional Systems, which will share booth space with Allen Osborne Associates, will exhibit their bi-directional 10 through 23 GHz portable and fixed STL microwave transceivers for broadcast. The systems feature simplex video and audio with a duplex audio order wire channel featuring ring down and a built-in alignment tone.

Options include a third audio channel

for stereo, as well as reversible video. A new decoder circuit is now available which is operated over the duplex order wire channel. This decoder allows DC control of 12 to 24 functions at the receive end simply by pushing a combination of buttons on the telephone handset at the transmit end.

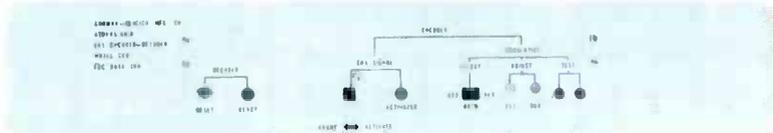
Blue Feather: This Wisconsin company will be showing the Portaprompt CMD-12 Teleprompter Display, a 12-inch field teleprompter that weighs only 22 pounds and can be battery powered, as well as two laptop sized teleprompter controllers. Both units are IBM-compatible computers bundled with PC-PROMPT teleprompting software.

continued



The Avalon effects generator from Blue Feather.

EBS EQUIPMENT



Model CEB Encoder-Decoder
 Model CE Encoder
 Model CE Stereo Encoder
 Model CD Decoder

Required for L.P.T.V.

Encoder FCC Type Accepted decoder FCC Certified
 Exceeds FCC Specifications

Receiver can be supplied to drive Decoder

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 405.00
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\$100

All interconnections to the EBS equipment are made through a barrier terminal block.
 No special connectors necessary. In stock—available for immediate delivery.

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Circle (62) on ACTION CARD

The company will also be introducing their new Avalon character and effects generator, with 2-D and 3-D animation capabilities, and 16.7 million colors. Other features include wood, marble, and glass textures; 320 typefaces for titling and 16 3-D fonts; anti-aliasing, graduated backgrounds, and storyboarding.

The Camera Mart: The Camera Mart is an authorized dealer for all major broadcast video equipment. The company offers sales, rental, systems engineering, and service.

New at NAB this year will be the Automation Associates CKM-4 multi-level keyer, an economical new tool for expanding keying and layering capabilities. Also new will be the Calaway CE-25/75 edit controller for cuts-only and A/B roll editing.

Representatives from all five regional offices will be on hand.

CBSI: Custom Business Systems, Inc. offers complete business computer software for television and radio stations, including billing, accounts receivable, payroll, general ledger, and accounts payable. The CBSI system includes exclusive Sales Analyzer functions, offering a spreadsheet approach to sales management reports. Total flexibility in sales reporting, instant avails, sales projections up to 15 months in advance, account and people management tools, commission reports, and more make this software a valuable time and labor saver.

The company offers on-site operator training, extensive instruction and reference manuals, and toll-free telephone support.

Channelmatic, Inc.: Among the new Channelmatic products to be introduced at NAB are the PCU-1A programmable clock unit, and the Moneymaker Special single VCR ad insertion system.

The PCU-1A has the largest on-line operating memory of any clock controller on

the market. Up to 3,000 events and 16 schedules can be loaded and readied for execution. The unit features extremely reliable electronic circuitry, modem remote control, and a super capacitor backup that eliminates the need to change batteries.



Channelmatic's PCU-1A.

The Moneymaker Special will insert ads on up to four satellite networks from only one VCR, as well as log advertisers and spot ID event times. The Special has fully automated, broadcast-quality vertical-interval switching. It can also download data to a PC, locally or remotely, and process traffic and billing files.

Chyron Corporation: Chyron will be showing their ACG character generator which features excellent character resolution, real-time operation, 16.7 million colors, 30 standard fonts from a library of more than 1500 typefaces, automatic graduated backgrounds, unrestricted character overlap and underlap, and disk storage of programs, fonts, and messages. Optional features include Logo Compose, 2D Video Effects, and hard disk storage.



The Chyron ACG.

Comprehensive Video Supply Corporation: A generous sampling of Comprehensive's video and audio accessories will be on display, as well as CV Technologies computer-aided video products. Look for the popular EDIT MASTER™, a computer-based videotape editing system; the Micro-Series™ video effects system from Primebridge; and several new lighting products including camcorder lights and portable Fresnel kits.

Brand new products to be introduced include CUE MASTER™, a teleprompting system that makes a stand-alone teleprompter out of a laptop or desk computer; and LOG MASTER™ software which, with the Time Code Reader Board, allows you to log your film or video footage and then search for specific scenes.

Comprompter: Along with their full line of computerized prompting systems, Comprompter will be introducing a new PC-compatible 2.0 electronic newsroom system software, available in both English and Spanish versions.

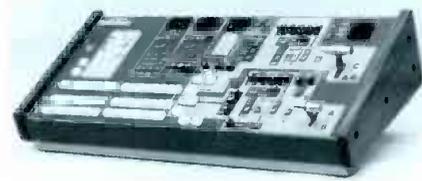
Two other new products are a closed caption interface for character generators and a low-cost camera robotics system.



The CPC-1000 SmartPrompter from Computer Prompting Corporation.

Computer Prompting Corporation: Look for the CPC-1000 SmartPrompter, which runs on IBM compatibles and laptops; the SmartPrompter, which adds simultaneous scroll and edit functions via dual monitors; the CPC-2000 SmartPrompter with Closed Captioning; and the CPC-500 Captionmaker, which generates closed and open captions for any prerecorded video, and also allows for limited real-time captioning.

Crosspoint Latch: Crosspoint Latch will be showing two new products of interest to LPTV broadcasters. The 6129BHK is a 16-input switcher with two full mix effects systems. The switcher handles five



The Crosspoint Latch 6129 BHK switcher.



INTRODUCING THE AMAZING MUSIC MACHINE.

**INCREASE YOUR PROFITS
FOR JUST A SONG.**

It's simply amazing. And amazingly simple. Now your viewers can order their favorite music video by phone, and see it minutes later on LPTV.

All it takes is our patented video Jukebox on your station. Hook them together and you'll be singing all the way to the bank.

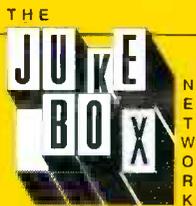
The World's First All-Request TV Channel. There are two ways viewers can use the fully-automated Jukebox. They can call it and order their favorite video — the charge will appear on their next phone bill. Or, they can watch it as they would any channel, enjoying the other viewer requests for free. Either way, the channel is completely programmed by viewers.

No wonder response is phenomenal.

A Great Money Maker For You. Every month, you could be earning affiliate fees instead of spending for programming. You don't pay us a penny. We install, maintain, update and monitor your Jukebox 24 hours a day through our toll-free customer service line. The hardest thing you do is deposit your check.

Call Bill Stacy at 1-305-573-6122.

Find out why LPTV owners across the country are singing the praises of our amazing music machine.



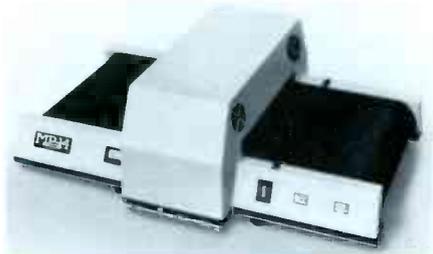
THE FIRST CHANNEL PROGRAMMED BY VIEWERS.

Circle (145) on ACTION CARD

levels of video over a background signal and includes an RGB chroma keyer. There are two pattern generators, each with 32 patterns, and two downstream keyers—one matte, the other drop shadow and outline.

Also to be exhibited is the 6900 series of modular precision transcoders. These units have many applications including transcoding Betacam and MII into Y/C.

Data Security, Inc.: DSI will be showing the MP-14 tape degausser that will handle 14" reels as well as large D1 and D2 cassettes. It erases all kinds of metal particle tapes and conventional broadcast formats. Also on display will be the Type II degausser for erasing sensitive information from high-energy magnetic media, and the TC-14 degausser which handles conventional cassettes up to 840 Oersted and reels up to 14".



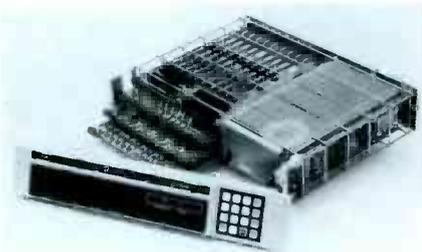
DSI's MP-14 degausser.

Dataworld: Dataworld offers comprehensive databases and computational programs for AM, FM, TV, LPTV, and ITFS applications. Sophisticated access programs provide sorting and computing flexibility and a wide variety of user-specified search parameters. On-line 24-hour remote access is available.

Among the Dataworld's services are allocation and interference studies, population counting based on updated census and ethnic/demographic data, terrain elevation retrieval programs, FM and TV area-to-locate studies on map overlay, AM groundwave calculations, license assignments and transfers, FCC/FAA tower location studies, unused call-sign listings, and broadcast industry mailing lists.

Recent additions include daytime/nighttime channel studies (permissible radiation), detailed coverage maps, population density maps, terrain shadowing studies, and advanced presentation graphics. The company now offers detailed and refined interference studies based on all antennas for LPTV.

Dynair Electronics: Dynair will be displaying the DYNA MITE routing switcher, a 40 MHz system with the ability to provide video, audio, and control within one frame. The unit, introduced last October, is now available with full alphanumeric source and destination displays. It is flex-



Dynair's new DYNA MITE routing switcher.

ibly designed to handle video only, audio only, or both video and audio, and is available in 10, 20, and 30 x 10 configurations.

Echolab, Inc.: Echolab will exhibit the DV-7 production switcher, which offers cost-effective visual effects.



The DV-7 production switcher from Echolab.

EMCEE Broadcast Products: EMCEE will be displaying UHF and VHF transmitters ranging in power from 1 to 5000 watts. Of particular interest to LPTV broadcasters will be a new solid-state UHF 1 kW transmitter/translator.

EMCEE systems engineers will be available for free consultations regarding LPTV station construction. The company offers full-time field engineering; tower, antenna, and transmission installation; and proof-of-performance services to its customers. Information on leasing and financing will also be available.

ESE: Look for ESE's complete display of clocks and timers, time code readers/generators/comparators/inserters, and audio and video distribution amplifiers. Also to be shown are three new products: the ES-227, a 1 x 4 video DA; the ES-235, a black generator with autofade; and the VS 90/4, a 16-input, 4-output video routing switcher.



The ES-235 from ESE.

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You've got a set-design problem. We've got a quick and easy answer: The Uni-Set[®] Modular Studio Staging System.

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

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WASHINGTON, D.C. 20005

Circle (13) on ACTION CARD

Gorman-Redlich: Gorman-Redlich will be showing Emergency Broadcast System encoders and decoders, as well as weather radios. Check out the Model CEB encoder/decoder, a complete two-frequency EBS system that meets all FCC requirements. The unit features gold contacts on all switches and relays, a self-testing decoder, barrier strip interconnection, CMOS digital circuitry in the encoder, and precision engineering in the decoder for low power drain.

The Model CRW is a highly sensitive and selective receiver for National Weather Service transmissions. It will automatically record weather forecasts and emergency alert messages, and its three channels make it possible to market your audio for commercial services.

Gotham Audio Corporation: Gotham will be exhibiting its KM 100 series of condenser microphones with the new AK 43 Wide Cardioid capsule. Because of its small size and numerous accessories, the KM 100 is ideal for television broadcast.



One of Industrial Acoustics' modular recording studios.

Industrial Acoustics Company, Inc.: On display will be five series of pre-assembled, modular, portable, demountable, acoustically rated, completely self-contained, sound-isolated enclosures suitable for narration, voiceover, dubbing, post-production, videotaping and audio recording. The structures are all-steel, modular, wall and ceiling panels that either reflect or absorb sound to control reverberation.

Jefferson-Pilot Data Services: This company offers broadcasting's largest product line of in-house and on-line computer systems. Pay special attention to the JDS 1000/2000 and JDS 850. These traffic, accounting, and sales management systems for either micro or mini computers ensure "the right size system for any size station."



An isocoupler from KinTronics.

KinTronic Laboratories: KinTronic will show an isocoupler that allows LPTV antennas to be installed on AM towers.

continued on page 23

BTS Adopts Zero-Defects Method

BTS Broadcast Television Systems has reorganized its manufacturing operations to improve quality and productivity.

Among the changes to be implemented by early April are "zero-defects" quality control; "cell manufacturing," in which production is done by groups or teams instead of by assembly line; and "just-in-time" manufacturing, which will shorten delivery times to 30 to 60 days from the order.

Headquartered in Salt Lake City, BTS is an international manufacturer of television equipment and systems. 

African Americans Form Film & TV Association

A group of 200 black television and film producers, syndicators, and distributors has formed the African American Film & Television Association (AAFTA) to address the problems it sees in the way Nielsen and Arbitron measure African American audiences.

The group, which was formed after a minority programming workshop during January's NATPE Convention, will also address problems in syndication. It will be investigating the time periods that African American programming is aired and whether or not quality African American programming is excluded from the airwaves.

It is also concerned with what it perceives as the lack of support for such programming from white-owned ad agencies and the lack of representative numbers of African Americans at executive levels in the television and film industries.

AAFTA membership is open to all African Americans in film and television. 



Good Selling!

The Effective Promotion: More Than A Giveaway

—by Joe Tilton

The object of a promotion should be to make more money...for somebody. Yet the public has been trained to think a promotion means GIVEAWAY.

Broadcasters have traditionally done promotions to attract more viewers (or listeners) by giving away money or prizes...which takes audience from other stations...which makes their advertising more effective and their ratings look better...which allows them to raise their rates...which pays for the prizes...which starts the process all over again.

Hopefully there is a little left over at the end of each cycle to pay the power bill.

Merchants have their own "cycle" and have even conditioned advertising people to this line of thinking. "I want more people in my business, so I'll have a drawing and give something away. Everybody wants something for nothing," says the less-than-innovative store manager.

Broadcast sales managers look at unmet goals on the fifteenth of the month and declare, "We're going to give away a prize and let people register for it in sponsors' stores. The price of the package times ten stores meets our goal."

What Consumers Think

Consumers—the real source of the money you want to earn—hear about the drawing and take one of the following positions:

1. "I'll take a handful of registration blanks and stuff the box."
2. "I don't have time to read the rules. They look too complicated. Forget it."
3. "I never win anything anyway, so why should I try?"
4. "The prize is not worth my time to register."
5. "I'm not going to give them my ad-

dress. I'll just start getting more junk mail."

Both you and the advertiser expect the promotion to work— somehow. And when sales have NOT increased after you've taken the merchant's money, your sales person explains, "Well, we had one happy customer—the prize winner!"

Sure, have your drawings if you must. It's time, though, to move to promotions and plans that really work. Your audience expects more of media than shallow schemes. So join me in raising your marketing and promotion standards to the point where YOU would love to join in as a consumer.

Give It Time

Somewhere, advertising media people got the idea that an ad schedule or cam-
continued on page 18

Superb New Inspirational Programming Every Week



FORUM

Topical social and spiritual issues discussed from the Christian perspective by Fr. Liam Kidney and guest experts.



AND NOW FOR THE GOOD NEWS

An innovative and upbeat Bible study program led by scholar and teacher, Fr. John Oliver.



A NEW BEGINNING

The inspirational TV magazine, hosted by Barbara Valentine, highlighting positive people, health, love and relationships.



SEARCH

A spiritual and meditative home retreat experience hosted by Kathy Lennon and leading American Catholics.



INNERVISION

Bishops from across the U.S. share views of social and religious issues with host, Fr. Liam Kidney.



SUNDAY MASS

The Holy Mass is celebrated each week for those unable to attend their local parish service.

Call Today for Information **HEART OF THE NATION** Richard Martinez (818) 848-5800

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TTC

***You receive an important extra
with every quality TTC Transmitter...***



TTC TOTAL SUPPORT

Quality people stand behind every TTC transmitter. Our service begins the minute you buy TTC—and it never ends. We still support products made over twenty years ago. Our marketing, engineering, manufacturing, and service personnel *keep you on the air.*

Advanced broadcasting technology acknowledged worldwide. TTC advanced LPTV transmitters and translators meet your most stringent technical specifications. All our products are made with strict attention to quality control and thorough testing. TTC builds LPTV transmitters, translators, and boosters from 1 Watt to 10 Kilowatts, UHF STLs and intercity relays recognized worldwide for quality and performance.

We're there with Total Support if you need us. At TTC, we take pride in our rapid response to customer needs. Our twenty-four hour *Total Support Hot Line* lets you call for technical or engineering support *at any time*—for questions and assistance, additional parts, or maintenance.

Made in the USA. Get to know TTC and our full line of transmitters, translators, and broadcasting equipment. For more information or product literature, call or write TTC:

Television Technology Corporation,
650 South Taylor Ave. • Louisville, Colorado 80027 • USA
Telephone: (303) 665-8000 • FAX: (303) 673-9900

The Quality is TTC

Circle (7) on ACTION CARD

ampaign was good for no more than three months. So successful promotions have been terminated after the quarter—but because the public was ready for a change, but because the media staff was tired of it. Just about the time consumers become comfortable with a media event, it's jerked away.

Imagine the reaction if your child's favorite cereal was removed from the shelves, not because of slow sales, but because an executive assumed your family wanted something else. Keep your producing promotions out there, selling and working.

Until recently, the responsibility for creating broadcast promotions rested completely on the abilities of management or staff members. As a result, quick, "think-something-up-fast" ideas often were launched into the marketplace with no testing, no track record, no performance statistics—giving many stations the reputation of being ineffective as an advertising medium.

Before an automobile is sold to a driver, it has been tested, even crashed. We buy a car with a reasonable expectation of safety, performance, reliability, economy and comfort. How can we charge an advertiser the price of a new car and hand him a "hope-it-works" product?

Promotions Checklist

Good news! Your sales manager now HAS a source of promotions that will establish a positive reputation for your station. Have your pencil ready; I'll give you a number to call. But before I do, here is a tough checklist for any promotion you run, regardless of the source:

1. Will the promotion clearly benefit me, my client, and the consumers?

2. Is it possible to verify the effectiveness of the promotion to my client?

3. Will my viewers understand the promotion?

4. Can I motivate my viewers to get involved?

5. Am I willing to invest enough promotional ads to MAKE the promotion work?

6. Is my sales staff motivated to sell and service the promotion?

If you answer "no" to any one of these questions, throw the thing out and look for something else. Your promotions must be simple and interesting enough that the average 14-year-old will understand it and be motivated to participate. You don't have to hire Michael Jackson; you do have to work.

That's right. Promotions are work! But when you help enough of your clients get what they want, you'll have what you want—profit. Do the best promotions you can and the best job with them, and you will never have to worry about sales.

Now underline this number: 1-800-451-3622. You will be calling RRN Inc. in New York City. RRN Inc. publishes promotions that have been tested, verified, run and re-run. Prices are reasonable and their people are very friendly. Yes, RRN Inc. is my publisher, so say, "Joe sent me."

I am available for on-site sales help as well. Call me at (817) 540-2754 or write me at Box 155144, Ft. Worth, TX 76155.

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. K/B

Channel America Adds Six New Programs

Channel America, the New York-based LPTV network, is adding six new viewer-participation programs to its 1990 schedule.

The new programs include "Opening Night," wherein viewers can preview new products and services and call toll-free numbers for free samples; "Champs Club," which will offer benefits to viewer members; and an entertainment program, as yet untitled, that will showcase new projects by independent producers. Three other new programs will be aimed at the growing market of entrepreneurs in the nation.

"The new programming continues the network's concept of making television a complete marketing medium for consumer products and service companies, rather than just being an exposure medium," said David Post, Channel America's founder and chairman. "We can provide advertisers with results that do more and tell more than just ratings."

Channel America, which presently has 41 LPTV affiliates, recently signed its first cable affiliate. By the end of the year, Post expects to have 100 stations in the network. K/B

BON MOT

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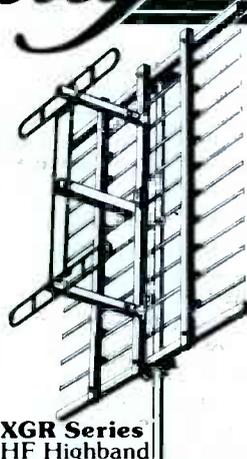
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Circle (12) on ACTION CARD



CBA Comment

—by Colette Carey

First, an update on our progress in Washington, D.C. We are pleased to report to you that our letter-writing campaign is working! We have learned from a member of John Danforth's staff that the Senator has been receiving letters from concerned LPTV operators.

Danforth, as you may remember, is the author of Senate Bill 1880, the cable re-regulation legislation that excludes LPTV from cable must-carry. Danforth has been receiving these letters via other Congresspeople and Senators—as well as through his own mail. Obviously, the letters that you have written to your own representatives are being read, and then forwarded on to Danforth's office.

So, the campaign is working! If you haven't written yet, WRITE. If you don't know what to say, or whom to say it to, just call the CBA office at (414) 783-5977. We'll give you everything you'll need except stamps and stationery!

If you have written, WRITE AGAIN. And, remember to copy the CBA office with all your correspondence. Now that we have some momentum, we must keep it going. John Kompas visits Washington on a monthly basis, and your letters really help to back him up.

The Third Annual LPTV Conference

Dates have been set for the 1990 LPTV Conference and Exposition. We will return to The Riviera Hotel and Convention Center in Las Vegas, NV November 17, 18, and 19. We have many exciting new plans in store, including a formal reception on the last evening of the Conference at which we will present the Third Annual

CBA Best Local Production Awards.

Since we are currently in the early planning stages, now is an excellent time to call or write the CBA office with any suggestions or ideas you have for panels or discussions at this year's show. If you have any questions regarding exhibit space, room rates or other hotel information, please contact Cam Willis at Eddie Barker & Associates, 1-800-225-8183.

Our Own Newsletter

Back in Milwaukee, the CBA will soon begin production of our own monthly newsletter. The newsletter, as yet untitled, will be written by CBA attorney Peter Tannenwald with some help from the CBA staff. We have always received excellent coverage in *The LPTV Report*; however, the new publication, which will supplement the *Report*, will be exclusive to CBA members and will give us the ability to comment in more depth on CBA matters.

More Dues, More Service

Finally, CBA members will notice the increase in membership dues at their respective renewal dates this coming year. The raise in dues is substantial, but the particular reasons for the increase were covered in a letter to members from president John Kompas. I am confident that over the next year, you will be more than pleased with our progress, with our new potential, and with the increased value of your CBA membership.

Colette Carey is assistant to the president of the Community Broadcasters Association. K/B

RTNDA Survey Shows Gains In Salary, Women News Directors

The average full power television news director made \$42,500 in 1989, while the average radio news director made \$18,200, reports the Radio-Television News Directors Association. The figures were among the results of a study of 330 commercial TV stations and 247 commercial radio stations by Vernon Stone, professor of journalism at the University of Missouri.

Radio newscasters' annual salaries averaged \$15,600 in 1989, while the typical radio reporter made \$13,000. Medians for newscasters ranged from \$13,000 in markets of less than 50,000 population to \$23,350 in markets of more than a mil-

lion. Less than a third of the radio stations said they had full time reporters.

At commercial major market independent TV stations, salaries increased substantially—by an average of about 25% over 1988 levels. The survey showed that more independent stations are adding news operations comparable to those of network affiliates and fewer are relying on marginal or no newscasts.

The survey also reported that women have gained as news directors in both TV and radio. In television in 1988, 18% of news directors were women, up from 15% in 1987. In radio, 26% were women, up from 24% a year earlier. K/B

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Beach TV

continued from front page

them families. They needed food, fun, places to stay—and they needed to know where to find them.

But marketing to tourists was hard. "The Davis Company represented quite a few resort businesses," said Toni, "and we were frustrated because we couldn't reach the tourists with television. Tourists don't watch TV—they're on the beach. They don't watch the news every night at 6, or a soap every afternoon at 2.

Tourists Want Facts

"But they seek out information. They've invested in their vacation and they want to know where the good spots in town are." Toni points out that many tourist cable channels provide this information, "but not in an entertaining way."

And so was born a new concept in television marketing: three- to five-minute informational programs (Toni avoids the term "infomercial"), each featuring a business or attraction appealing to the tourist trade. The businesses pay for production—typically about \$4,000—and then a flat fee of \$24 each time the vignette is aired.

Here's one.

Toni does a series of reviews of the

Beach TV To Pay Warner For Carriage

Warner Cable in Destin, FL will be carrying the latest Beach TV tourist information station, but only after prolonged and sometimes heated negotiations.

More than eighteen months ago, when Jud Colley and Toni Davis decided to bring Beach TV to the Destin/Fort Walton area, they planned to lease space on an unused public access channel. But repeated efforts to contact Warner, the area's cable franchise holder, were unsuccessful.

So they changed their strategy and applied for their own station in Destin. With a CP awarded for W48BC, they contacted Warner again—this time about carriage for the LPTV. They were turned down. Officials at Warner's Destin office told Colley and Davis that Warner had, at that time, a corporate policy against carrying any LPTV stations.

But Destin city officials agreed with Colley and Davis that Beach TV programming would enhance the public access channel that Warner, according

to their franchise agreement, provided to the city. The information format would serve tourists as well as promote community public affairs campaigns and area businesses.

Warner disagreed with the city's decision, but eventually acquiesced—with the proviso that Beach TV pay a fee of \$2 per subscriber per month, or 15% of gross revenues, whichever was higher. The system has 40,000 subscribers, according to the 1989 *Broadcasting/Cable Yearbook*.

Colley and Davis refused, saying there was no fee stipulated for the channel in Warner's contract with the city. According to Colley, the City of Destin stepped in and warned Warner to "deal in good faith" with Beach TV. In response, Warner threatened to shut the channel down.

Finally, just this month, Warner and Beach TV settled on a fee of \$2,000 per month for carriage, reported Colley. Warner officials did not return several telephone calls requesting further information about the matter. 

community's many restaurants. She dines at the restaurant, sometimes several times. She interviews the chef, the maitre d', the owner, other diners. The production crew shoots close-ups of the table settings. They go back to the kitchen to catch the chef tossing a saute. The camera lingers over a desert cart or a rack of fine wines.

Toni looks for the uniqueness of each restaurant, the special ambiance that attracts the tourist. Then she writes a script giving viewers a behind-the-scenes look—which entrees are most delicious, which wines most exotic, where the best tables in the house are.

And the concept works. She has a waiting list of restaurants eager to be reviewed.

Oysters Are Ugly?

It works just as well for many, many other businesses and attractions—gift stores, theaters, guided tours, museums, hotels, nightclubs, casinos, condos, amusement parks. Beach TV, as Toni and Jud call their LPTV channel 46, won a Best Local Production Award at last year's CBA convention for "The Journey to Alvin's Island," a cleverly crafted metaphorical exploration of one Panama City Beach boutique.

One of Toni's favorite programs is "Oysters Are Ugly," an ode to the gastronomical pleasures offered by that unappealing creature. Also a CBA Best Local Production Award winner (Beach TV swept four of the twelve awards at last year's convention), "Oysters" is typical, Toni says, of what a tourist enjoys watch-

ing. "They like to understand the personality of a market, and they're very interested in what they eat. 'Oysters Are Ugly' is funny, it's cute, and it typifies the type of programming that holds a tourist's attention."

Some of the pieces challenge the creativity of Beach TV's production staff. "We try to encourage our clients to devote time and energy to the productions—to hire professional food stylists, for instance, and professional models," Toni explains. "But most of the time they don't. So our production crew has gotten really good at making do with amateur talent. For the restaurant reviews, we often interview the diners who happen to be there that night. It works, but you have to be good at talking people into doing things."

As for production values, what the client won't provide, the station makes up anyway. "We usually give more than they pay for," Toni acknowledges. But the ultimate objective is to make good-looking video that will keep the client coming back.

Slick Without Hype

Another objective is to avoid looking commercial. "Clients are not allowed to write their own programs. We do it for them and we write them in a non-commercial way, matching the production to the daypart it will be aired in and the audience it's supposed to attract." The final productions are informative, unbiased, without hype.

Jud and Toni know their audience thoroughly. "We analyzed the tourists and

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of the
affiliates, a
station.

equipped with Sony
by Midwest Corpora-
page 32

their behavior, how they spend their days. Then we took target client groups and analyzed them. Then we programmed the station by matching the programs to the appropriate audience," said Toni.

From 6 to 10 a.m. programming targets the families and retired couples who are up and out early. "Fun and sun" daytime activities suitable for children and young parents, are the main fare. Singles and honeymooners, who were out late the night before, wake up between 10 a.m. and noon, so that period features restaurant and nightlife reviews.

From noon until 2 p.m., the station airs resort and real estate programs targeting

older adults and year-round residents. By 2 p.m. the early risers are sunburned and tired of the beaches, so the station features shopping attractions, fashions, historical monuments, sights to see from the car. Finally at 4 p.m. the emphasis shifts back to night life—restaurants, clubs, racing, casinos, theaters. About 25% of air time is reserved for public service or public affairs programming—water safety tips, interviews with local officials, and so on.

Tourists will watch the station an average of 45 minutes at a time, said Toni, so programs are repeated frequently within their day segments but shuffled to ensure

maximum exposure and avoid repetitiveness.

Low Rates/Frequent Buys

Beach TV also airs competitively priced 30-second and 60-second spots for those who don't want to buy a program. Where a .60 radio spot in Panama City Beach can run \$35 to \$40, Beach TV will charge \$7.50. Thirty-second spots go for \$5. The pricing is low, says Toni, because frequency of impression, important with any advertising, is even more important on a television station that is viewed the way Beach TV is—informally, for relatively short periods, for information, not entertainment.

After production costs of \$300 to \$500, small advertisers spend \$1,600 to \$2,700 a year with Beach TV; the largest can spend up to \$80,000.

Competition? Panama City has three full power stations and several radios, but Beach TV's programming format doesn't compete for audience with theirs, and relationships are friendly and cooperative. Jud and Toni have worked with the full power stations on several community affairs productions, and by introducing smaller businesses to television advertising, Beach TV paves the way for the larger stations to sell them time as well. On-air cross-promotion, and encouraging advertisers to supplement their TV spots with radio, keeps relations with the radio stations good.

As for cable, Beach TV began by leasing time on the 28-channel Jones Spacelink system serving Panama City and Panama City Beach. It was a year later that Jud and Toni acquired the LPTV station. Says Toni, "Jones was extremely helpful and eager to work with us to bring this information to the community. They even helped us put up our antenna. In fact, if their local general manager, Mark Alford, is any indication, Jones is one of the most forward-looking cable companies that I know of."

Alford returns the compliments. Carrying Beach TV has been good for Jones Spacelink, he says. "We're in a tourist market. The life blood of Panama City Beach is the tourist trade. Toni provides a very valuable service in that tourists can see what's available for them to do. She provides a way for advertisers to reach the tourists. And she serves the community by airing public service programming, things like water and auto safety promotions. Beach TV contributes a lot to our lineup. We've gotten a lot of letters from our subscribers about the station."

Jones Spacelink also carries all local full power major network and local Fox affiliate, and a PBS.

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Circle (134) on ACTION CARD

NAB Walk-Through

continued from page 15

Laird Telemedia: Laird will again be showing their complete line of character generators—from the CG-7000 at \$2,500 to the Legend, billed as the most cost-effective broadcast quality graphics system available. Also to be shown is the VC-2000 video corrector, the RS-400 series of passive routing switchers, and the DA-5000 series of distribution amplifiers.

The VC-2000 will clean up bad video by regenerating sync and blanking, and allow adjustment of the video and color levels and the color phase. The 1035 Keyer/Fader enables a fade between any two video sources with or without external keys.

Leitch Video of America, Inc.: Leitch Video will be exhibiting several new products including the SPG-1302 D2 sync pulse generator, the DFS-3002N D2 frame synchronizer, the SPG-2600N NTSC modular sync pulse generator, and the Leitch Video Still File with a new networking option, enhanced software, read-write optical storage, and a D2 frame buffer.



The Leitch Video Still File.

Lindsay Specialty Products: UHF and VHF LPTV antennas and accessories, including power dividers and multi-channel combiners up to 10 kW, will be on display in Lindsay's booth. Lindsay can also engineer multi-antenna arrays for customized applications.

M/A Com: M/A Com will be showing their MA-23VX video microwave system. The MA-23VX is designed especially for the short-haul market in LPTV, CCTV, or STL systems where low cost and speedy and simple installation make it more economical than cable. It can be used for one-way video, with or without subcarriers, video with two-way subcarriers, or full duplex with subcarriers. The one-foot antenna with its built-in RF is ideal up to four miles; for up to eight miles, a two-foot antenna is available.

Magni Systems, Inc.: Magni will again be showing their test and measurement equipment. Debuting at this year's show is the Magni-Crystal™ Software for the Magni-1000. The program customizes test signals and other component

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For more information contact Peter Church (800) 223-1331

NCTV, Inc. One Madison Avenue, New York, NY 10010

Circle (20) on ACTION CARD

Also to be shown are the WV560 and WV561 combination waveform monitor/vectorscopes. These units now feature Y/C capability.

Microdyne Corporation: Microdyne will be raffling off a new Vista-Link satellite reception system. Those not lucky enough to win the raffle can still get the Vista-Link at a special show price of \$9,999, 25% off regular list.

Billed as "ideal for the LPTV market," the programable system comprises a motorized antenna, Microdyne's combination C-band/Ku-band feed sys-

tem, Ku-band LNB, C-band LNB, and a microprocessor controller with internal software. Self-diagnostic routines simplify servicing for non-technical operators.

Two new low-cost products for LPTV will also be introduced: the CSD-SRI C/Ku Band satellite receiver and the CSD/CM1 tuneable head-end modulator.

Miller Fluid Heads: Miller has released two new fluid pan and tilt heads for ENG and EFP cameras. The Miller 30 and 50 Series II heads, introduced last November, are completely redesigned versions of the previous Miller 30 and 50 models.

continued

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Acrodyne	43	6000
Andrew Corporation	44	1860
Autogram Corporation	46	4806
BEXT, Inc.	48	8104, 8106, and 8108
Bi-Directional Microwave Systems	49	7124
Blue Feather Software	50	1447
The Camera Mart	52	6330
Channematic, Inc.	53	6014
Chyron Corporation	57	1834
Comprehensive Video Supply Corporation	58	1660
Comprompter	59	6355
Computer Prompting Corporation	60	3137
Crosspoint Latch Corporation	61	3308
Custom Business Systems, Inc.	63	4652
Data Security, Inc.	64	7001/7003
Dataworld	65	4456
Dynair Electronics	66	5122
Echolab, Inc.	68	6716-6719
EMCEE Broadcast Products	69	2440
ESE	70	6714-6715
Gorman-Redlich	71	4902
Gotham Audio Corporation	72	2342
Industrial Acoustics Company, Inc.	74	6818-6819
Jefferson Pilot Data Services	75	5014
Kintronic Labs	76	6638
Laird Telemedia	83	2350
Leitch Video of America, Inc.	97	3516
Lindsay Specialty Products	98	7102
M/A Com	99	2152
Magni Systems, Inc.	102	1026
Microdyne Corporation	104	1433, 1435
Miller Fluid Heads (USA), Inc.	105	6204
MSE Videotape Services	107	8057
Odetics Broadcast Division	108	5704
Paltex International	109	1734
Porta Brace	111	6055
Professional Label Service, Inc.	113	1020
Quanta Corporation	114	6030
RF Technology, Inc.	116	2612
Scala Electronic Corporation	118	4224
Soundmaster International, Inc.	119	
Tektronix	121	2016
Television Technology Corporation	140	2006
Tentel Corporation	122	2033
TimeLine, Inc.	124	4345
Ultimate Corporation	125	1122
Uni-Set Corporation	126	1959
United Media	127	2828
Valley International	128	
Vicon	135	
Video Magnetics	136	1445
Will-Burt	137	6303
Wireworks Corporation	130	4206

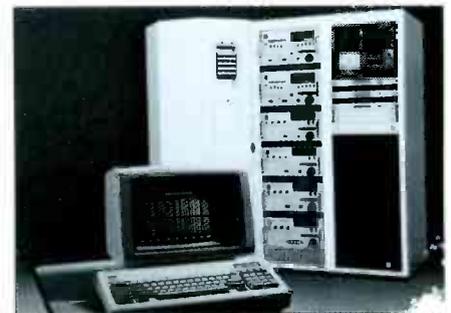
The Series II heads feature protection against moisture and dust particles, and a camera platform quick release attachment that allows both hands to be on the camera when locking onto the head. The head is equipped with a 60 mm sliding platform for fine tune balancing, and the leak-proof fluid damping system operates independently of the counterbalancing system, insuring smooth, resistance-free pan and tilt starts and stops. A drag control adjustment features three ranges plus a neutral setting.



The Miller 30 Series II fluid head.

MSE Videotape Services: On display will be evaluated videotape in 1" and 3/4" formats. MSE reduces the cost of tape stock by providing a quality alternative to new videotape.

Odetics Broadcast Division: This maker of cart machines and accessories will be showing the following new products—a D2 cart machine, news control terminals with news automation interface, program automation within the cart machine, and a station automation systems interface to the cart machine. Established products on exhibit will include large library management cart machines for television broadcast, work stations on shared database with cart machines, and traffic computer links to cart machines.



Control Terminal for cart machine.

will be the Wallet, a compact, general purpose still store system; the Caption, a single channel character generator; and the Aston 4, a dual channel CG. Both Caption and the Aston 4 offer an off-the-shelf library of 250 anti-aliased typefaces and access to more than 2,000 additional fonts.

Also on display will be the new Paltex DYAD² digital mixer/keyer, designed to bridge the gap between the D2 editing suite with all-analog terminal equipment and the D2 editing suite with all-digital terminal equipment.

Porta Brace: Porta Brace manufactures a complete line of nylon soft shell cases for video production crews. Among the new products to be shown are the Light Pack, a compact case for carrying lighting equipment; the Shoulder Case, for the Sony BVW 200 and 300; the Tech Case, an over-the shoulder bag for personal gear or engineer's tools; and the Video Vest, a production vest specifically designed for video and audio professionals.

Professional Label Services: The company will be introducing several new products at NAB: Beta SP face labels and sleeve inserts, VHS face and spine sets on laser label sheets, audio cassette laser label sheets, custom-fit pinfeed labels for 1" spot reels, new VHS cardboard slip cases, and the new 3.01 "Vidlabel" videotape label printing software.

Established products to be displayed include labels, sleeves, and cases for all videotape formats, custom label printing, and a complete line of desktop laser printed labels.

Quanta Corporation: Quanta, a Dynatech company, will be exhibiting their full range of character generators, including several new products.

Check out the Delta-1+ high-end text and graphics generator for the Orion character generator. The Orion business graphics package includes capabilities for bar graphs, column charts, line graphs, pie charts, and "growing" bar and line graphs.

Established products to be shown include the high-resolution, anti-aliased Delta-1; the anti-aliased, mid-range Orion; and the real-time QCG-500, QCG-38, and QCG-304.

RF Technology, Inc.: RF Technology is showing their new Pathfinder Central Receive Antenna System, designed for cost-effective mobile reception.



The RF Technology RF-703B/700C transmitter receiver pair.

minance Corrector, designed for all applications where moving source camera links are used. Applications range from race cars, motorcycles, and helicopters to downhill skiing and frefall parachuting. The unit operates in conjunction with any microwave receiver and complements RF

Technology's portable and ultra portable transmitters.

Scala Electronics: Scala will be exhibiting a full line of transmitting antennas for VHF and UHF LPTV systems, as well as monitoring antennas for FM and antennas for UHF-TV STL links. Says the company, "All present and prospective LPTV broadcasters are welcome to visit us and to find out why Scala has supplied more LPTV antennas during the past 35 years than all other manufacturers combined."

Soundmaster International: On display will be the Soundmaster audio edit-



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Circle (21) on ACTION CARD

ing system with the new Syncram random access digital audio module. The system is based on a modular intelligence concept. Syncro, the machine control/synchronization module; Syncode, the master timing clock and time code generator; I/O, the analog-to-digital and digital-to-analog input/output module; and the new Syncram all operate as independent units supervised and synchronized by the Soundmaster CPU.

The new Syncram offers very sophisticated machine control and time code synchronization of traditional media, edit decision list management for on-line entry

as well as auto-execution, and recording and retrieval of 16-bit digital audio with random access to hard disk and optical drives.

Tektronix: Tektronix will be offering their 1710B waveform monitor with burst phase indicator, the 1720/1 vectorscope/waveform monitor tear, the TSG-100 NTSC television generator, as well as many other products in their full line of professional television measurement and monitoring equipment.

Television Technology Corporation

At TTC's booth will be an XL1000MU 1 kW UHF transmitter and the latest design of the XLS100U, a 100-watt UHF transmitter. Also on display will be a 20-watt UHF STL transmitter.

Tentel: This manufacturer of video and audio tape transport test instruments will exhibit the T2-H5-UMC Tentelometer tape tension gauge and the TSH-MII spindle height/reference gauge for MII formats; the T2-HY-SLCX Tentelometer tape tension gauge for D2, and a variety of problem solving gauges for U-Matic, Betacam, and S-VHS.

TimeLine: TimeLine, makers of time code equipment, VTR synchronizers, and audio console equipment, will be introducing new software for their compact and sophisticated Lynx Keyboard Control Unit. Designed for multi-machine synchronization and editing, the Lynx provides comprehensible, programmable machine control for up to six transports via Lynx modules.

Also to be shown is new software for the Lynx Video Systems Interface Module. The new software enables audio and video editing systems to control audio tape machines via serial emulation of an Ampex VPR-3 video transport.

Ultimatte Corporation: On display will be the new System-6™ video image compositing system, featuring a menu-driven remote, a time code reader, and a memory that can store up to 75 set-ups. The new Screen Correction™ circuitry permits flawless composites even when the bluescreen is filled with imperfections.

Also new is the Ultimatte Memory Head, a computerized pan/tilt head which operates like a conventional fluid head but which remembers and can repeat pans, tilts, zooms, and pulls accurately enough for image compositing.

Uni-Set Corporation: Uni-Set will be exhibiting its new "Local Production Package," featuring five basic studio settings. The sets are built from modular panels and blocks formed from strong Kydex laminate. The panels fit into number coded storage carts for easy assembly and disassembly.

continued on page 33





LPTV and the LAW

Investigating Competition To Cable

—by Peter Tannenwald

On January 22, the FCC issued a Notice of Proposed Rulemaking inviting comments on whether there is enough competition to cable television to justify the light degree of regulation that is presently imposed on cable operators, and, if there is not, how additional competition might be stimulated.

I think that most LPTV broadcasters would take the position that cable is a monopoly—at least in those homes that subscribe—because virtually all cabled communities are served by only one cable system, and because when cable is installed in a home, the installers often disconnect the antenna for over-the-air reception.

In spite of practices like these, federal regulation of cable is relatively light. There is no longer any requirement to carry specific broadcast signals, and federal legislation prohibits states, counties, or municipalities from regulating cable rates if there are three or more television broadcast signals available in the community. If there are fewer than three broadcast signals, then rate regulation is permitted, but only for service tiers that carry broadcast signals. Conventional TV stations and local translators are counted in determining whether or not three signals are available, but LPTV stations are not.

Legislation Introduced

Public complaints about the quality and pricing of cable TV services have been numerous and frequent enough that the Washington political system has finally been galvanized into action. Cable re-regulation legislation has been introduced in Congress. And the FCC has initiated a rulemaking proceeding on the issue of cable competition.

Although increased regulation could be an outcome of the rulemaking, the Commission's general philosophical aversion to regulation and its preference for relying on market forces to serve the public interest has led it to look for ways to stimulate new competition for cable rather than

However, the ideas that have attracted the most attention so far face serious practical problems. They include the following:

1. Encouraging local communities to grant more than one cable franchise. Most communities feel that the market will not support the cost of construction of more than one system, and the thought of yet another wire gracing the town's utility poles is not always attractive.

2. Encouraging the development of direct broadcast satellite systems. The Commission has granted construction permits for several DBS systems and has been extremely liberal in granting extensions of time while permittees seek to firm up financing for this highly costly and speculative venture. Communications Satellite Corporation (Comsat) gave up without ever starting service. But the "Sky Cable" system proposed by NBC, Rupert Murdoch's News Corp., Hughes Commu-

nications, and Cablevision Systems may begin service as planned in 1993. Meanwhile, Europe and the Far East have progressed much faster than the U.S. in launching DBS services.

3. Facilitating the development of the multichannel multipoint distribution service which could, if regulations were sufficiently relaxed, offer up to 31 channels of service in the 2500-2690 MHz band. The FCC recently opened a separate proceeding looking toward dropping the existing rule that a single entity may be licensed for only four MMDS channels, allowing MMDS operators to hold licenses for certain hours on channels allotted to the instructional television fixed service (ITFS)—which has primary status on 20 of the 31 channels, and possibly prohibiting cable TV operators from holding MMDS licenses.

However, the MMDS service also faces other obstacles which are not easy to overcome. These include signal propagation problems in the frequency band, the cost of providing each subscriber with a frequency converter, and the fact that many desirable programming services are owned by cable operators who will not sell to MMDS systems. The FCC is interested in the problem of program availability, but the legal and political aspects of regulating programming ownership and marketing are complex. *continued*

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4. Permitting telephone companies to offer video services. Telephone companies have great interest in constructing fiber optic networks and offering video services of one kind or another in competition with cable TV. While "telco" entry would certainly offer strong competition to cable, some people fear that unleashing so large a Goliath will ultimately drive cable out of business and simply substitute a new monopoly for the old one.

How To Comment

Washington lobbyists are out in force on these issues. Both Congress and the FCC are actively involved. The FCC recently called special national attention to its efforts by holding field hearings in Los Angeles, St. Louis, and Orlando—something it has rarely done in its 56 years of existence.

You can make your views known to the FCC by filing comments in MM Docket No. 90-12. Deadlines are April 6 for comments and May 7 for reply comments.

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.

Two LPTV's Fight Storer Over Carriage

—by Colette Carey

LPTV-24 in Sarasota, FL and LPTV-28 in New Haven, CT are broadcasting as usual despite battles with Storer Cable over carriage. TV-24's attempts to gain carriage go back to July 1988; TV-28 has been trying since last summer. Both stations have attempted legal action to force carriage.

Sarasota's TV-24 is carried on three other area systems, and has forged a friendship with USA Cable, which is currently cabling Manatee County, just north of Sarasota County where the station is located. President and general manager Warren Cave says that his relationships with all of the systems are "excellent," and that TV-24 does not pay a penny for carriage on any of them. In fact, one of the three, a wireless system called Airborne Cable, shares office space with TV-24.

Cave credits WTMV-TV, a full power independent in Lakeland, FL, for helping his station through its toughest times—just after Storer had rescinded an oral agreement to carry the LPTV (see *The LPTV Report*, October 1988 and September 1989). TV-24 rebroadcasts WTMV's signal, an arrangement that helped Cave fill dangerous gaps in programming.

Cave said that now that his station has found other options for carriage, his staff has been able to concentrate more and more on local origination programming.

Fourteen-month-old TV-28 in New Haven, CT is also continuing to carry live local events for its 500,000 viewers, despite rejection from their Storer system.

Back in September, TV-28 attorneys filed a petition in Storer's franchise renewal hearings charging that the cable company was failing to serve the public interest by refusing to carry local signals. A ruling on Storer's renewal is pending from the Connecticut State Office of Consumer Counsel.

Although there is still a chance that the petition will win carriage for TV-28, the station's president, Bob Knapp, is not very optimistic. "It seems as though people on the state level do not want to get involved on our behalf in order to dictate programming to the cable company, because of the First Amendment issues involved in that type of request," he said.

Storer officials in both cities failed to respond to requests for comment.

1,240 EBS Reports In 1989

The Federal Communications Commission reports that broadcast stations activated their Emergency Broadcast Systems 1,240 times in 1989. The figure is a record number for the 13-year-old EBS program. Even so, because activations need not be reported, the actual number may be higher still. None of the stations reporting activations were LPTV stations.

The reports cover such situations as flash floods, blizzards, tornadoes, severe thunderstorms, ice storms, power outages, high winds, a chemical explosion, a toxic spill, a prison escape, a potential dam failure, Hurricanes Dean and Hugo, and the San Francisco earthquake.

Said Andrew S. Fishel, EBS managing director, "Broadcast stations...have an obligation to serve in the public interest, and the use of EBS is an excellent example of fulfilling that obligation."

Globalization

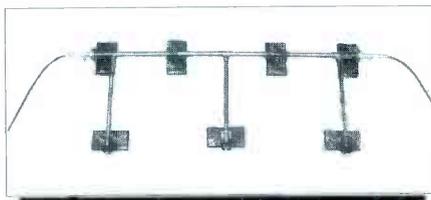
continued from page 3

American media against foreign competition: "This country's greatest strength is its ability to assimilate and build upon the insights of diverse cultures. On the other hand, we want to make sure that U.S. regulations do not impair the ability of growth companies to compete in the global marketplace of ideas."

The voice is divided into two parts: the factuality industry seeks to establish the best communication

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tions industries, the reasons for globalization, and the technologies that spur the globalization trend; and the Policy Inquiry, which investigates the implications of globalization on present and future U.S. communications policy.

Factual Inquiry

The Notice identifies five firms operating in the U.S. that have international media holdings: Sony; Rupert Murdoch's News Corp.; Time-Warner, Inc.; Bertelsmann AG; and Hachette, S.A. It asks for comment on whether such conglomerates represent a fundamental restructuring of the \$250 billion world mass media business or only a short-term phenomenon, and, indeed, if they form a significant part of the industry—together these companies earn 18% of total world revenues in communications.

The Notice also asks for information on the industry sectors in which such global firms operate—sectors that it tentatively defines as visual and audio program production; program packaging; program transmission, distribution, and exhibition; and manufacturing. It focuses primarily on electronic media, not print, though it invites comments about the impact of print media in globalization.

It asks for comment on the national identity issues, if any, raised by firms with holdings in several countries. It also asks about the reasons for globalization and the role that new technologies may have played in the globalization trend.

Policy Inquiry

The second section, the Policy Inquiry, focuses on four areas of U.S. communications policy potentially affected by media globalization: the structure of domestic media, media content policies, the promotion of democratic ideals, and the competitiveness of U.S. companies in global media markets.

Media Structure: In the area of media structure, anti-trust policies are emphasized. These include, for example, cross-ownership and multiple ownership rules as well as vertical integration regulations. The Notice highlights the financial interest and syndication rules to which the television networks are subject and vertical integration within the cable industry. It asks if such regulations channel the domestic investment of global media firms toward certain industries (for example, broadcast media, cable television, or satellite) away from other industries such as publishing. Do such rules make it easier for U.S. firms to compete in global markets, while at the same time preserving the ability of U.S. firms to compete in the domestic market?

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radio or television broadcast stations within its borders, should the U.S. provide comparable access? The question is especially relevant because foreign corporations may own or control other program distribution channels such as cable television, theater chains, and newspapers in this country.

Media Content: The Notice also asks for comment on three media content policies—"localism," the concept of cultural sovereignty, and the role of public and non-commercial broadcasting.

Traditionally, U.S. communications policy has protected and encouraged localism. How will globalization affect the commitment of the mass media to the needs of local audiences? Citing broadcast regulations mandating local programming, the local programming commitments built into many cable franchise agreements, and the market forces that promote localism, the Notice asks, "Will the global growth of media firms affect the traditional commitment of domestic media firms to the needs of local audiences? If so, how, and to what extent? In particular, will the globalization trend have a specific impact on the quantity or quality of local programming presented by broadcasters? Should 'local service' be

a continuing obligation of all broadcast licensees?"

As for cultural sovereignty, the Notice acknowledges that the U.S. has no policies to preserve its own cultural values in the domestic media marketplace. But, it asks, if the current trend of foreign investment in domestic media firms continues, will such policies become necessary? It notes that foreign governments frequently safeguard their own cultural values in their trade policies.

It also asks for comment on the potential impact of globalization on the availability of non-commercial or public television programming in the U.S.

Democratic Ideals: The Notice recognizes that the global use of electronic media encourages demand for democratic reforms internationally. It asks for further comments on the impact of global media on world social, cultural, and political developments.

U.S. Competitiveness: Finally, the Notice explores strategies to foster the competitiveness of U.S. firms in global media markets. It focuses on two areas: national and international standards, and worldwide intellectual property protection.

Public comments are due May 11. Reply comments are due June 22. 

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HDTV Update

continued from page 6

bandwidth version of its Wavelink™ to combine the three baseband signals on a single fiber.

CTN has also purchased a Rank Cintel MKIII HD high definition flying spot telecine. The unit is part of a full transfer suite developed by CTN to transfer motion picture films to HDTV video for presentation in its theatre chain. The telecine will be available for hire by outside clientele.

• In a speech at the 1990 Communications Network Exposition in February, FCC Chairman Alfred C. Sikes had this to say about HDTV: "Competitive markets work well. But they do not always advance all of the interests which the public values highly.

"I have, for example, emphasized high definition television research and development expenditures by systems proponents which are tailored to the special needs of American television viewers.

"Our broadcast system—which differs from that of other countries—developed, in part, based on public interest values. American broadcasting is grounded on the values of localism—many outlets, owned by a large number of people, and oriented toward serving discrete communities.

"Absent some U.S. government involvement, overseas-developed, satellite-based systems that were created to meet much different national needs, might undermine our tradition of broadcast localism." K/B

TV 43 News Wins 1989 AP Award

"Desert Hammer II: The Eagles Fly West," a series on the training of Army troops at Fort Campbell, KY, won the 1989 Associated Press Award for the state of Kentucky in the category, "Best News Series or Continuing Story." The five-part series was produced by David Bryant and David Powell of W43AG in Hopkinsville, KY.

TV 43 competed with all of Kentucky's television stations for the award. Major General Teddy Allen of Fort Campbell also presented the station with the Commander's Certificate in appreciation of the series. K/B

BON MOT

The best test of truth is the power of the thought to get itself accepted in the competition of the market.... We should be eternally vigilant against attempts to check the expression that we loathe.

Oliver Wendell Holmes, Jr.

Roseman To Head New FCC International Office

Walda Wanger Roseman is heading the FCC's newly created Office of International Communications, the agency has announced.

The new office was created in November 1989 in response to the increasingly global character of communications issues. Its functions are to 1) coordinate and integrate the FCC's international policy activities; 2) ensure that those policies are uniform and consistent; 3) represent the Commission in international organizations; and 4) serve as a general focal point for international activities.

Roseman comes to the office from her position as senior advisor for strategic planning for the International Telecommunications Satellite Organization. She was the executive vice president of the Corporation for Public Broadcasting from 1981 to 1983 and has held other executive positions with National Public Radio and the White House Office of Telecommunications Policy. K/B

Corrections

In a photo of the "LPTV Legal Clinic" panel on page 15 of the December LPTV Report, one of the panelists was incorrectly identified as Greg Skall. The attorney's name is Jerold Jacobs.

...

The University Network, U●NET, was inadvertently omitted from our January programming directory. Here is the information on this service.

U●NET (University Network)

Box 1955, Brown University
Providence, RI 02912

Contact: Dara Goodman
(401) 863-2225

Type of payment: \$50/year

Type of programming: Animated, Comedy, Drama, Game Shows, Lectures, Magazine/Talk, News, Public Affairs

Sample titles: "From The Academy" (winning video works from the Academy of Television Arts & Sciences Annual College Television Awards), "University Lecture Series" (top guest lecturers such as Ted Turner and Walter Cronkite), "Inside Out" (news magazine from Emerson College), "Null & Void" (comedy from Syracuse University), "Got A Line For You" (movie trivia game show from M

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Supplier Solo

Solid State UHF Transmitters What Can They Offer You?

—by Joe Wozniak

Those of you with non-broadcast backgrounds may be wondering why there is suddenly such interest in solid state transmitters, particularly when tube transmitters still appear to be the best and only choice for many applications. Others may be surprised that in this, the age of transistors, tubes are still being used at all.

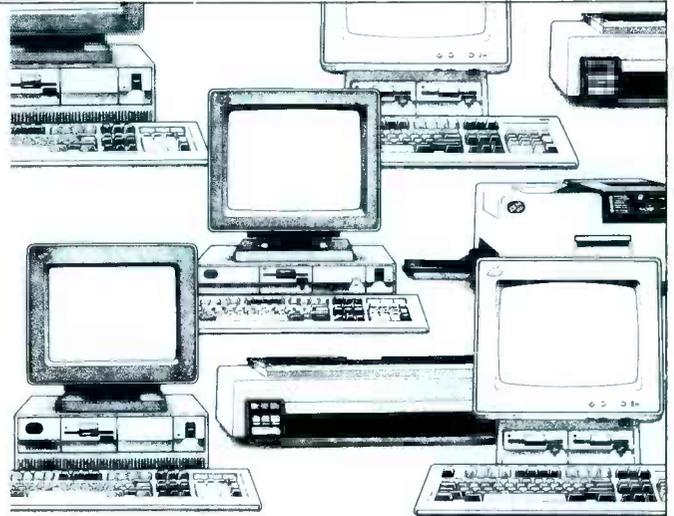
Actually, the impetus behind all solid state equipment has actually come from within the broadcast industry which is pressing transmitter manufacturers to produce easy-to-use and low-maintenance systems to offset the limited availability of qualified TV engineers. The solid state UHF transmitter fulfills these needs with improved reliability and lower operating costs.

Solid state devices (transistors or multiple transistors) have long life and rarely have to be replaced. In contrast, tubes do burn out; and while some tubes perform longer than others, those used in LPTV type transmitters will generally last from one to two years.

Costs

The average annual cost for tube replacements will run about \$600 for 100-watt UHF transmitters and about \$2,500 for 1000-watt UHF transmitters. The cost to have a qualified engineer replace the tube and retune the transmitter will run an additional \$500 to \$3,000, depending on the availability of such a person. Of course, you can also buy these services

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from your transmitter manufacturer for about the same price.

Perhaps the most important reason to select solid state over a tube type transmitter is less lost air time. Because a single tube is used to amplify the TV signal (see figure 1), failure of this tube means you are off the air. How long? As little as ten minutes if a tube and the engineer are on hand, a day or two if the tube must be purchased and the engineer is available.

Solid state transmitters, however, have multiple amplifiers (see figure 2), and the loss of one of these amplifiers means only a partial loss of power and not lost air

time or revenue. This amounts to having built-in redundancy.

Selecting A Transmitter

Your choice of a solid state transmitter should not be based on price alone. Solid state amplifiers must be reliable, and this reliability cannot be taken for granted. Time-proven devices with built-in protection for transistors are essential for long years of service. A proven dependable modulator/upconverter and driver system is preferable because there usually is no redundancy in these sections of the sys-

Fig. 1. Block diagram of a typical tube type LPTV transmitter.

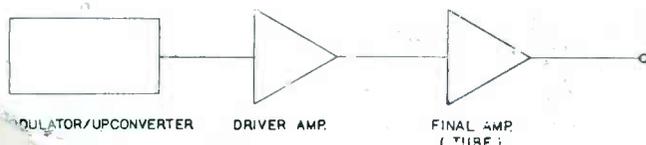
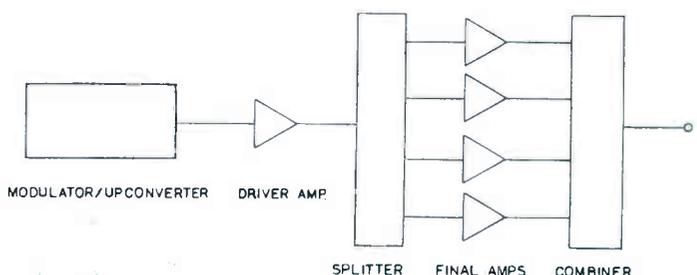


Fig. 2. Block diagram of a typical solid state LPTV transmitter.





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tem. Be sure to check the manufacturer's experience in the design and use of solid state transmitters before investing your money.

Other important features to look for in a solid state transmitter are built-in diagnostics for pinpointing problems and a modular design that allows individual amplifier modules to be removed for field or factory repair without going off the air. Broadband design means the amplifiers are not tuned, eliminating the need for periodic tuning such as is required with a tube system. Other types of redundancy, such as multiple power supplies and a backup exciter, further improve on air dependability.

Today the price difference between solid state and tube type transmitters is negligible and will be quickly recovered when the expense of yearly tube changes is saved and the cost of potential lost air time due to tube failures is estimated. Solid state transmitters deserve a solid look for new station applications or replacements.

Contact: **Joe Wozniak**
Sales and Marketing Manager
Acrodyne Industries, Inc.
516 Township Line Road
Blue Bell, PA 19422
(800) 523-2596



LPTV Distribution by State and Territory
February 16, 1990

	Licenses	CPs*
ALABAMA	7	20
ALASKA	219	28
ARIZONA	15	47
ARKANSAS	7	34
CALIFORNIA	37	91
COLORADO	18	35
CONNECTICUT	0	4
DELAWARE	1	0
WASHINGTON, DC	2	0
FLORIDA	34	107
GEORGIA	17	45
HAWAII	2	24
IDAHO	19	39
ILLINOIS	6	34
INDIANA	9	26
IOWA	11	43
KANSAS	8	50
KENTUCKY	7	29
LOUISIANA	10	52
MAINE	7	15
MARYLAND	2	6
MASSACHUSETTS	6	20
MICHIGAN	8	16
MINNESOTA	30	41
MISSISSIPPI	10	21
MISSOURI	12	35
MONTANA	23	38
NEBRASKA	4	16
NEVADA	17	16
NEW HAMPSHIRE	3	4
NEW JERSEY	2	12
NEW MEXICO	14	47
NEW YORK	20	47
NORTH CAROLINA	7	44
NORTH DAKOTA	4	22
OHIO	11	39
OKLAHOMA	17	36
OREGON	18	30
PENNSYLVANIA	10	45
RHODE ISLAND	0	4
SOUTH CAROLINA	2	22
SOUTH DAKOTA	6	18
TENNESSEE	20	51
TEXAS	44	123
UTAH	17	17
VERMONT	1	9
VIRGINIA	6	21
WASHINGTON	9	36
WEST VIRGINIA	1	4
WISCONSIN	10	26
WYOMING	22	41
GUAM	1	0
PUERTO RICO	3	7
VIRGIN ISLANDS	0	2

TOTALS: Licenses: 796
Construction Permits: 1,539

* Expired CP's have been removed as of 2/16/90

*Construction Permits

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Beach TV

continued from page 22

tion's Pensacola office. Two BVP-5 Betacam, eight VP-7020 VTR's, and an editing package comprising two BVW source VTR's, a BVW-45 editor, and a VO-9850 3/4" SP edit pack make up the bulk of the equipment. Several monitors, a BVE-900 controller, and an SEG 2550 production switcher complete the Sony contribution.

The TBC is a FOR-A 200; the character generator is a Quanta CG-500. A TTC 1000-MU transmitter and a Scala SL-8 antenna form the transmission package.

Perhaps the most interesting piece of equipment is a custom designed Channelmatic AdCart 4 + 2 commercial inserter.

The AdCart was designed originally for cable applications, said Mike Watson, Channelmatic's vice president of sales. Each channel control unit was capable of controlling four VCR's, inserting pre-recorded commercials into the programming in response to satellite tones. If a cable system was large enough to need more than four VCR's to accommodate its ad insertions, it would buy several Ad Carts and chain them together.

But Beach TV's programming format—short, five-minute segments and 30-second spots, continually shuffled and reshuffled—required a large number of VCR's to function as a unit. In addition, the company had recently acquired an LPTV station in Destin, 60 miles west, which they needed to control from Panama City Beach.

So Channelmatic engineers redesigned the Ad Cart software, integrating two CCU's so they would function as a single channel device, controlling up to eight VCR's at once.

Says Watson, "The potential for this was incorporated into the software from the beginning, but we hadn't developed it. The feedback from Beach TV helped us a lot in the design process."

Equipment costs for the Panama City Beach station totaled \$800,000, said Toni—\$300,000 for the production gear and the rest for the transmission equipment and the Channelmatic AdCart. Bank loans financed the start-up hardware.

The Future

The operating budget right now is about \$35,000 a month, she reports. But the station is profitable. In fact, more often than not, the available time is sold out and there is a waiting list of advertisers.

Which is why Jud and Toni are expanding.

The Destin/Fort Walton station, W48BC, signed on just this month. They have some \$5 million in

every year
And the
tion permit
they'll sign
broadcaster

Key West station (its signal microwaved east up the keys to the coastline) will fill the void with a considerable emphasis on local affairs, among them important environmental issues: "We'll be working with the 'Conchs', as the locals call themselves, on protecting the ecosystem of the reef which is being threatened by offshore drilling."

The couple has also bought a CP for W05AX in Cape May, NJ. They've applied for CP's in Hilton Head Island, SC, and Perdido Key, FL, which serves the Gulf shoreline. They have an option on a CP in Charleston, SC.

They avoid full power stations, which they feel have too big a coverage for their

NAB Walk-Through

continued from page 26

United Media: United Media is introducing two new products this year—the UMI 500 and UMI 600 multi-tasking keyboard videotape editors. The units combine speed and affordability and are unique in that they provide SMPTE RS-422 direct serial control of up to four or six VTR's, respectively. Anyone who can use an 87-key keyboard can learn to use these new edit controllers. Included in the starting price of \$7,000 is the multi-tasking feature which saves time and money by integrating several tasks at the same time.

Also to be shown are such established products as the UMI 400 Series videotape editors, the Multi-Tasking Series videotape editors, and the Commander Series videotape editors.

Valley International Corporation: Valley International will be exhibiting a number of new products for audio applications. Among them are the DCE, a stereo digital compressor/expander capable of everything from mild compression or AGC action all the way to "zero attack time" peak limiting. The independent expander can provide complementary noise reduction, or special processing effects.

Also to be shown is an analog/digital interface featuring precision, 16-bit A/D and D/A sections and the PR-2A and PR-10A powered racks which can accommodate two and ten 800 series modular signal processors, respectively.

Vicon: From Vicon comes remote camera positioning equipment in both programmable and non-programmable formats. The pan and tilt devices will accommodate up to a 30-pound payload.

Also on exhibit will be triple 6" rack-mounted preview monitors, lightweight and completely portable self-contained black and white cameras, and single chip

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C format
roduce its

needs. "A full power station would be overkill," says Toni.

The two spend considerable time researching a new market. Says Toni, "We eat at the restaurants, stay at the hotels, look at the demographics, analyze the competition, visit the Chamber of Commerce. We look at the community as a tourist would."

Jud wants to have ten stations broadcasting by 1993. Toni is more ambitious. "Within five years, I'd like to be doing Paris."

France, not Texas.

The market research on that one is going to be a heck of a lot of fun! K/T

new Type C Format BVH 1000, 1100, and 2000 refurbished scanners.

Will-Burt: Will-Burt will be exhibiting their Model 6-25-357/367 pneumatic telescoping mast assembly with a new low-profile pan and tilt positioner. Also on display will be a new, manually extended 25-foot mast for top loads of 20 pounds or less.



Will-Burt's Model 6-25-357/367 pneumatic telescoping mast.

Wireworks Corporation: This manufacturer of multichannel, multipin disconnectible audio cabling components will be showing their group of hardwired and multipin disconnectible audio and video cabling systems; coaxial and microphone cable assemblies; the TE-3 mic cable tester; and the T-Series individual, Jensen transformer isolated mic splitters.



A sampling of Wireworks' audio, video, and audio/video cabling products.

Also to be shown is new software for the Lynx Videc Systems Interface Module. The new software enables audio and video editing systems to control audio tape machines via serial emulation of an Ampex VPR-3 video transport. K/T

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Circle (22) on ACTION CARD

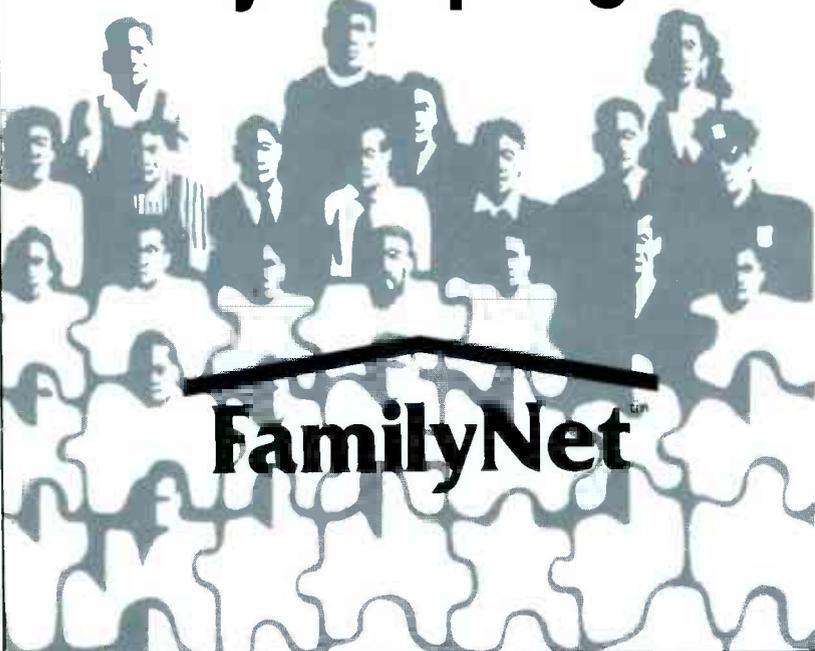
Trying to find the best fit for your programming puzzle?

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FamilyNet

Circle (106) on ACTION CARD

What's Going On

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 6-8, 1990. National Association of College Broadcasters PA-OH-NY-NJ Regional Conference. Indiana University of Pennsylvania. *Contact:* Jay Hirschson, (401) 863-2225.

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 10-13, 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 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 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. Jacob J. Javits Convention Center, New York City. 1991 Conference: October 26-30, Los Angeles. 1992 Conference: November 10-14, Toronto. *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.

January 14-18, 1991. National Association of Television Program Executives 28th Annual Convention. New Orleans Convention Center, New Orleans, LA.

February 1-2, 1991. Society of Motion Picture and Television Engineers 25th Annual Television Conference. Westin Detroit. Detroit, MI.

Supplier Side

The best of the "Themes AV Music Library" is now available on compact disc from **ZM Squared**. The six-disc set contains 170 full-length cuts of music in fifteen popular categories—achievement, action, Americana, classical, corporate image, country, sports, rock, and others. The complete set of six discs, containing more than seven hours of production music, is priced at \$1,499.95. Individual discs are \$300 each.

Circle (39) on ACTION CARD



Theme music from ZM Squared.

Need a sneeze? Or maybe a gobble? **Valentino, Inc.** has just announced a new set of sound effects on compact discs specially priced for "lower budgeted television and radio station production departments."

The CD Sound Effects Library includes ticking clocks, rowdy rodeo crowds, blizzards and avalanches, water dripping, horses, ducks, and sheep, missiles and muskets, buses, sirens, jets, and many, many more. Your satisfaction is guaranteed.

Circle (32) on ACTION CARD

Associated Television International has announced a first-run barter package of seven holiday specials.

The package comprises "Songs From The Heart," a Valentine special with Robert Goulet; "Home For Easter," hosted in Australia by Helen Reddy; "Dear Mom," a Mother's Day tribute; "Vacation Hot Sheet," a survival guide for vacation planning; "Ride For The Brand," a celebration of the cowboy tradition; "The International Magic Awards," a Halloween special hosted by Harry Blackstone; and "Canadian Christmas," hosted by the Serendipity Singers.

Circle (38) on ACTION CARD

New from **Associated Production Music** is a collection of compact disc production cuts including dance music, jazz, rock, Christmas tunes, ethnic music, and machine and robotic music.

Circle (42) on ACTION CARD

The Crown TV System, from **Cavalier Computer Services, Inc.**, is a fully integrated software system designed to automate and simplify the most labor intensive tasks at any station—including sales order management, programming, commercial scheduling, sales projections, avails, affidavits, billing, receivables tracking, and sales history. Stations can add modules for accounts payable, payroll, and asset management.

The system operates on IBM-PC's and compatibles with a minimum of 10 Mb of hard disk storage and 512K RAM. Stations receive five days of training and three months of telephone support at no additional charge.

The Crown Prince TV software is a scaled down version of the Crown TV System. It offers the basic functions required by small TV stations but differs from its bigger parent in that the training as well as several modules—such as the Tape Library and Movie Inventory packages—are priced separately.

Circle (47) on ACTION CARD

LaMac Productions has announced a weekly half-hour family comedy program with a cast of nine dummies and six real people, plus a special guest on each program. The show is supported by a weekly syndicated newspaper column, "Dummy-



Little King Joe and Lady Liz from LaMac Productions.

land Panorama," that stars the same characters as the TV show. And the program's stars tour the country annually, appearing locally at affiliate stations and at hospitals, schools, and other institutions in the community.

Children's books, tapes, and toys relating to the program can be marketed over your air.

"Dummyland" is available for barter or for cash at \$50 per program. Commissions are paid on toy and book sales.

Circle (41) on ACTION CARD

Has Your Fixed Antenna Got You In A Fix?



Re-aiming satellite receiving antennas by hand can be time consuming and annoying.

Why put up with the hassle? **Microdyne's VistaLink™** lets you zoom in on satellites, without leaving the station. In fact, you don't even have to be at the station. Just punch in a computer program, and our system takes care of the rest.

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problem. Select from dozens of other Microdyne systems, fixed or motorized, in C or Ku-band. Or both. Or let us install a customized system.

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Circle (100) on ACTION CARD

INDEX TO ADVERTISERS

Use this handy chart to find the ad you're looking for. Then fill out the ACTION CARD bound in this magazine for FAST answers to all your questions.

COMPANY	PAGE	ACTION CARD NUMBER	ADVERTISER FACT LINE
Access America Television, Inc.	19	24	(305) 576-6000
Acrodyne Industries, Inc.	5	18	(215) 542-7000
BASC Associates	3	3	(800) 252-BASC
Bogner Broadcast Equipment Co.	25	23	(516) 997-7800
Broadcast Systems, Inc.	29	9	(602) 582-6550
Capitol Television Network	2	153	(818) 992-8807
Center One Video	30	132	(800) 843-3685
Center for Defense Information	x	13	(202) 862-0700
CJM Productions	24	93	(615) 320-7556
Coarc Video	20	28	(518) 672-7202
Community Broadcasters Association	37	131	(800) 225-8183
Comprompter Corporation	11	81	(608) 785-7766
CRA	7	31	(207) 989-6055
Dataworld	9	4	(301) 652-8822
Diversified Marketing	39	115	(509) 735-6812
EMCEE Broadcast Products	21	1	(717) 443-9575
FamilyNet	34	106	(800) 832-6638
Gorman-Redlich	12	62	(614) 593-3150
Hi-Tech, Inc.	33	22	(414) 892-6210
Home Shopping Network	10	129	(813) 572-8585
Jefferson Pilot Data Services	31	85	(704) 347-8051
Keystone Inspirational Network	29	30	(800) 552-4546
Lindsay Specialty Products	18	12	(705) 324-2196
M/A Com.	22	134	(617) 272-3100, ext. 7459
Microdyne Corporation.	35	100	(904) 687-4633
Microwave Filter	28	172	(315) 437-3953
Modern TV	36	40	(800) 237-8913
NCTV	23	20	(212) 689-0088
New Visions	32	25	(303) 925-2640
Paltex International	38	157-158	(714) 731-3300
Quantum Marketing	26	21	(215) 345-9399
Santa Fe Communications	16	88	(713) 621-4499
Starion Premiere Cinema	40	15	(213) 393-3746
TE Products, Inc.	27	17	(800) 832-8353
Television Technology Corporation	17	7	(303) 665-8000
The Latham Foundation	4	33	(415) 521-0929
The Silent Network	18	90	(213) 464-7446
Uni-Set Corporation	14	29	(716) 554-3820
Video Jukebox Network, Inc.	13	145	(305) 573-6122

... at the FCC

NEW LPTV LICENSES

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

- K49BV Vista/Oceanside, CA. Lupian Warren Barnard Partnership, 1/31/90.
- K48CU Pueblo, CO. Full Gospel Outreach, Inc., 1/31/90.
- W33AT La Grange, GA. Georgia-Alabama Broadcasting, Inc., 1/31/90.
- W12BJ Owensboro, KY. University of Kentucky, 2/15/90.
- K05IV Park Rapids, MN. Red River Broadcast Corporation, 1/31/90.
- K30CD Carlin, NV. Carlin Television District, 1/31/90.
- K35BR Carlin, NV. Carlin Television District, 1/31/90.
- W59BP Ashland, OH. North Central Ohio TV Corporation, 1/31/90.
- K63OO Coos Bay, OR. Metrocom of Oregon, Inc., 1/31/90.
- W41AQ Berwick, PA. Diocese of Scranton, 1/31/90.
- W07BV Wilkes-Barre, PA. Diocese of Scranton, 1/31/90.
- K30CE Austin, TX. Austin Television, 1/18/90.
- K53CY Yakima, WA. KAYU-TV Partners, Ltd., 1/31/90.

NEW LPTV CONSTRUCTION PERMITS

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

- K13VV Chenega, AK. State of Alaska, 1/24/90.
- K32CX Augusta, AR. Mountain TV Network, Inc., 1/24/90.
- K15CY Sacramento, CA. Eduardo and Rosa Maria Caballero, 1/26/90.
- K36CP Aurora, CO. Freeman Cosmo Harris, 2/2/90.
- K38CU Colorado Springs, CO. Zenon Reynarowych, 1/25/90.
- K45CM Leadville, CO. Mountain TV Network, Inc., 2/9/90.
- K22DL Limon, CO. Mountain TV Network, Inc., 2/9/90.
- K45CN Pueblo, CO. Zenon Reynarowych, 1/26/90.

continued

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...ENTIRE OF ITSELF, EVERY MAN IS A PIECE OF THE CONTINENT, A PART OF THE MAIN.''

— John Donne (1572–1631)

Don't leave your viewers stranded for quality programming! Plug into an oasis of superior educational and entertaining programming from Modern TV.

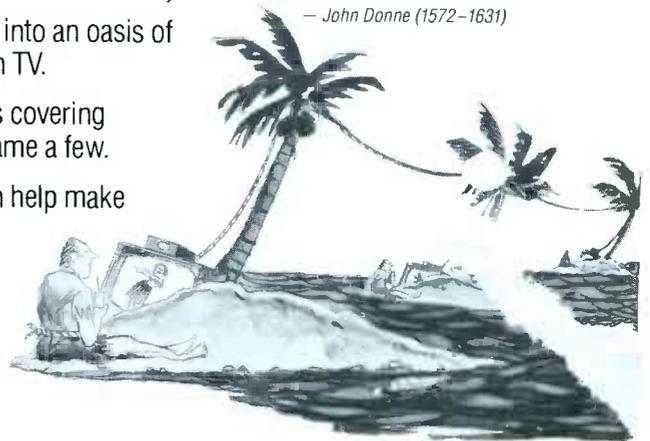
The Modern TV library houses hundreds of informative programs covering business, health, travel, the arts, consumerism and religion to name a few.

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Circle (131) on ACTION CARD

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Fourteen years ago Convergence jogged the industry's collective consciousness, pioneering the joystick. You found yourself doing with one hand what had been difficult to accomplish with two. You cruised from one edit to the next with rocket-like speed and found yourself in full command of a very powerful device.

Constant refinement of the dedicated keyboard, human engineering with the emphasis on human, led to the ECS-104 in 1981. Today the full benefit of this unprecedented developmental effort continues to provide you with the ability to do an edit without even looking at the control surface. There has never been, nor will there ever be, anything intimi-



dating about a Convergence keyboard. You will never find yourself scanning the control surface hunting for that next command.

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Call me. I'm interested!

Circle (158) on ACTION CARD
Please send literature.

W22AY Titusville, FL. Donald L. Jones, 1/24/90.
 W06BH Columbus, GA. Dr. Stephen Hollis, 1/29/90.
 W46BI Columbus, GA. Dr. Stephen Hollis, 1/29/90.
 K29CH Kailua, HI. Alegria Broadcasting Corporation, 2/9/90.
 K50CS Kailua Kona, HI. Margo Krost, 2/9/90.
 K66DV Kailua/Kona, HI. Charleen Shero, 1/25/90.
 K65ET Denison, IA. Millard V. Oakley, 2/9/90.
 W45AT South Jacksonville, IL. Richard C. Wessell, Sr., 2/9/90.
 K36BM Many, LA. Mountain TV Network, Inc., 1/24/90.
 W63BP Annapolis, MD. Robert E. Kelly, 1/24/90.
 K35CY Minneapolis, MN. Ronald A. Kniffin, 2/9/90.
 K66DT Minneapolis, MN. Baby Boom Broadcasting Company, 2/9/90.
 K32CU Dillon, MT. Mountain TV Network, Inc., 1/25/90.
 K35CX White Sulphur Springs, MT. Mountain TV Network, Inc., 1/26/90.
 K54DI Fargo, ND. Community Telecommunications Develop, 1/24/90.
 W32AS Poughkeepsie, NY. Amos Communications, Inc., 1/26/90.
 W47BD Findlay, OH. Charles H. Hutchinson, 1/24/90.
 W40AM Masury, OH. Abacus Broadcasting, 1/24/90.
 W25BE Newark/Heath, OH. Kendrick Broadcasting Company, 2/9/90.
 K59EE Woodward, OK. OKTV Systems, 1/26/90.
 W28BA Isabel Segunda, PR. Arzuaga and Martinez Associates, 1/26/90.
 W47AY Lebanon, TN. Bryant Broadcasting, 1/26/90.
 K36BL Jasper, TX. Mountain TV Network, Inc., 1/24/90.

ASSIGNMENTS AND TRANSFERS

K20AG Anchorage, AK. Transfer of control granted from Alaska Broadcast Television, Inc. to Dr. Jerry Prevo, Bennie McFather, and Grace Mitchell on 2/5/90.
 W42AJ Washington, DC. Transfer of control granted from Communicasting Corporation to George Y. Wheeler on 2/6/90.
 W60BK Dunedin, FL. Voluntary assignment of permit granted from Skyway Communications Corporation to Trinity Broadcasting Network on 2/6/90.
 W07BR Fort Myers, FL. Assignment of license granted from Caloosa Television Corporation to Tammami Fort Myers, Inc. on 2/12/90.
 W09BI Tallahassee, FL. Transfer of control granted from Florida Broadcast Company to Howell L. Ferguson on 2/5/90.
 W69BO Vero Beach, FL. Voluntary assignment of permit from Kennedy Broadcasting, Inc. to Vero Beach Broadcasting, Ltd. on 2/13/90.
 K24CF Haleakala, HI. Voluntary assignment of permit granted from John Patrick Marcom to Tele-Entertainment Broadcasting, Inc. on 2/12/90.
 W11BV Indianapolis, IN. Transfer of control granted from White River Corporation to Lee Jackson and David L. Smith on 1/22/90.
 W14AT Indianapolis, IN. Voluntary assignment of permit granted from American Christian TV System, Inc. to Black Ink, Inc. on 2/6/90.
 W69CF Greenville, KY. Voluntary assignment of permit granted from Sue P. Thomas to Charles R. Lewis on 2/6/90.
 W46BE Murray, KY. Voluntary assignment of permit granted from Elbert Lee Grimes to Murray Broadcasting Company, Inc. on 2/6/90.
 W24AR Portland, ME. Assignment of license granted from NTV to Colby-Bates-Bowdoin Educational Telecasting Corporation on 1/24/90.
 W55BL Saginaw, MI. Involuntary transfer of control granted from Microband Corporation of America to The Microband Companies, Inc., debtor in possession, on 2/12/90.

Classifieds

FOR SALE

Trinity Broadcasting Network has licensed LPTV stations for sale in L.A. County and Memphis, TN, as well as unbuild construction permits in Fort Wayne, IN; Vero Beach, FL; Greenville, SC; and Luella, GA—which serves the Atlanta market. Please contact Deanna Sebastian at (714) 665-2122 or write Trinity Broadcasting Network, Attention: Deanna Sebastian, P.O. Box C-11949, Santa Ana, CA 92711.

Attention advertisers, packagers, agencies. UHF LPTV transmitter/satellite receiver time for sale in all-UHF market. 100-watt, 300' antenna. Transmitter and receiver time, all bills paid, \$1 an hour around the clock by the month. Maintained but no operator. Will broadcast your one-hour tape, 6:30-7:00 p.m. Four hours primetime, \$40 each net by month. Overnight, 12 to 8 a.m., \$250 per month. Daytime 8 a.m. to 7 p.m., \$500 per month. Operator and VCR's for insertions optional. Example: We broadcast your one-hour wrestling tape and insertions for \$25 net. We have CF for 1 kw; 22% of our mail comes from outside ADL. 25,000 TV homes potential. K55CP, P.O. Box 2404, Victoria, TX. (512) 578-5555.

Satellite receiver. Great for receiving satellite programming at your LPTV station. Picks up C band or KU Band. Drake Mod. 240. Call Paul, (612) 222-5555.

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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.

SERVICES OFFERED

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LPTV applications, channel searches, and amendments. FCC filing window will open in Spring 1990. Independent, registered, professional engineer with 6 years' FCC experience. Call Dwight Magnuson for quotation, (615) 525-6358.

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Owner/operator wanted. You build, own, operate station. I supply construction permit, programming, and pay you \$\$\$ to air my programs. Texas, (713) 360-9787, or Box 1604, Porter, TX 77365.

EMPLOYMENT

General manager for new LPTV. Midwest area, good market. Broadcast management experience required. Please reply to Box 19, c/o LPTV Report, P.O. Box 25510, Milwaukee, WI 53225.

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

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

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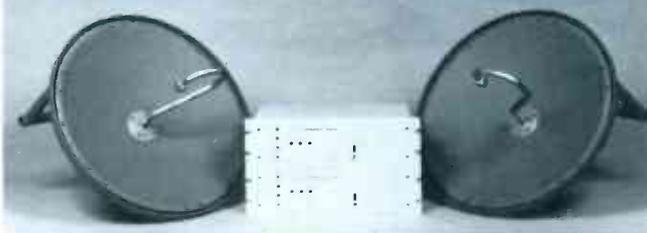
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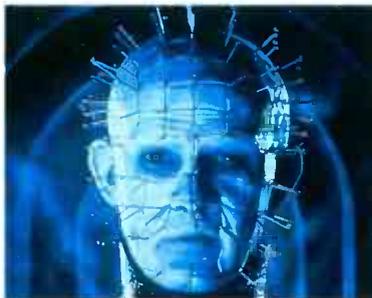
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Circle (15) on ACTION CARD

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 4

A Kompas/Biel Publication

April 1990

"You Created LPTV," Kompas Reminds Senate In Second Testimony

The U.S. Senate encouraged the Federal Communications Commission to create the LPTV industry in 1979, and the Congress appropriated \$10 million in 1983 to pay for application lotteries. John Kompas, president of the Community Broadcasters Association, reminded the Senate communications subcommittee of their early support for LPTV during a second round of cable hearings in Washington April 4.

"We believe we're fulfilling Congress's intentions when you helped create us, because we're bringing new local programming to hundreds of communities," Kompas said. "But we need your help again now." Kompas's appearance was the second before this committee which is drafting regulatory legislation for cable. He also testified last October 25, shortly before S.1880, Senator John Danforth's cable bill, was released [see *LPTV Report*, December 1989, page 17].

Kompas reminded the committee that the language of the S.1880 draft improperly defines LPTV as one of the "passive" broadcast technologies that do not originate local programming. He said that the

continued on page 10



LPTV broadcasters at the NAB session: "LPTV...It's Here and There and Just About Everywhere!"

Localism, HDTV, Hot Topics At NAB Panel

"LPTV is in good hands at the Federal Communications Commission," said Roy Stewart, chief of the FCC's Mass Media Bureau and one of four featured speakers at a panel for LPTV broadcasters April 1 at the 1990 National Association of Broadcasters Convention in Atlanta.

Stewart was speaking of Barbara Kreisman, who succeeded him last December as chief of the Video Services Division, and of LPTV Branch chief Keith Larson. Kreisman developed the lottery procedures and steered the LPTV service through some trying early years. And Larson designed the

filing window system which has eliminated the overfiling of the early 1980's and accelerated application processing. Stewart himself has long been a supporter of LPTV.

Joining Stewart before the standing room only crowd of LPTV broadcasters were John Kompas, president of the Community Broadcasters Association and the panel's moderator; Peter Tannenwald, CBA general counsel; Marty Rubenstein, political consultant to the association; and Eddie Barker whose firm, Eddie Barker & Associates, manages the CBA's annual conventions.

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In Our View

Coca-Cola president Donald R. Keough announced his company's media plans for the 90's at the NAB show April 2. In a nutshell, Coke is moving from a strategy of blanketing the market with a single message to sending customized messages through narrowly targeted outlets that reach specific consumer demographic or lifestyle groups.

Keough, chief marketer of probably the most intensively marketed product in the world ("Coca-Cola was and is a creation of communication," he told the television luncheon audience), said that his company's advertising methods have had to change in response to consumers' changing use of the media. Not only has the audience fragmented—cable and extra TV sets in the home mean more choices for viewers; but there is more advertising "clutter" — 55% more TV commercials air per week now than in 1980.

The answer is to "think in different terms," said Keough, to "redefine just exactly what we mean by 'media.'"

The response to clutter is to change the message: The ideal Coca-Cola drinker is no longer just a buyer but a "loyal friend" "bonded" to the company "for life, if possible."

The response to fragmentation is to change the medium: from a broadly to a narrowly targeted advertising vehicle.

Said Keough, "We are looking for media options that are most focused to specific demographics or lifestyle segments of the consumer audience...."

"In the future, more and more marketers will be looking for...the outlet that has its own personality ... the outlet in Chicago that says I have the Cubs or the Bulls and if you want that audience it is through my station. Or in Los Angeles...I deliver the bulk of the Hispanic market...."

"Marketers will look more and more at the quality of audience than the quantity of audience, and to be competitive you must be focused."

Well, Mr. Keough, LPTV is focused.

Channel 53 in New York City reaches 1.7 million Asian-Americans, in their own languages. Channel 58 programs to the university community in Buffalo, NY. Tourist channel 45 in Panama City Beach, FL could sell a lot of Coke to thirsty sunbathers. The farmers that watch channel 39 in Marshalltown, IA, or channel 11 in Lebanon, TN get thirsty too. So do the teenagers who run Princeton, Indiana's channel

6. And the 250,000 blacks served by Milwaukee's channel 65.

You want focus? We got it.

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LPTV audiences are loyal. After all, this is the first time many towns have had "their own" television station. Certainly some of this community pride could rub off—even on giants like Coke.

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Programming The Community Station

Local Shows, Syndicated Fare Dominate Schedules

—by Jacquelyn Biel

The average LPTV station airs about six hours of local programming every day, nearly ten hours of syndication, and eight hours of a combination of satellite feeds.

That's the profile of LPTV programming that emerged in a telephone survey of 94 stations completed last October by Marquette University communications professors Mark Banks and Mike Havice and their students. Graduate student Sara E. Titus coded and compiled the raw data.

The 94 stations had been on the air an average of 41 months. Half had been broadcasting for more than three years. The great majority—83%—were commercial operations. Eleven percent were public or educational. Four offered subscription programming some or all of the time.

One third of the stations said they were in rural areas, slightly more than a third (36%) served urban areas, and 10% were in suburbs. The rest offered combinations. The average number of households reached was 112,000, though half of the stations serve fewer than 40,000 households.

Satellite Feeds Fill Schedules

As for hours of operation, 75% of the stations broadcast 24 hours a day, seven days a week. One station reported a low of 60 hours a week, but less than 10% of the

stations are on the air fewer than 100 hours weekly.

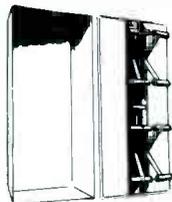
LPTV stations rely heavily on satellite-delivered programming. Seventy-one percent own at least one C-band downlink, and for these stations, satellite fare comprised 62% of the program schedule. However, there is no single dominant satellite programming source. In fact, more than half of the stations cherry pick their fare from multiple sources. These include the Fox Network, PBS, the RFD Television Network, Channel America, Univision, Telemundo, FamilyNet, The Learning Channel, Home Shopping Network, Trinity Broadcasting Network, the ACTS Network, and HSE Sports. Surprisingly, two stations reported feeds from ABC and NBC.

Syndicated programming fills an average 44% of the programming day for two-thirds of the stations. Major studios such as Paramount and Twentieth Century Fox supply at least one-fifth of the syndicated programming that stations use. Sports programming (including wrestling and outdoor shows) comprises 12%. Almost 10% is movies. The balance is fairly evenly divided among a variety of shows from smaller syndicators.

24% Local

Local programming—which many believe is the *raison d'être* of LPTV stations—

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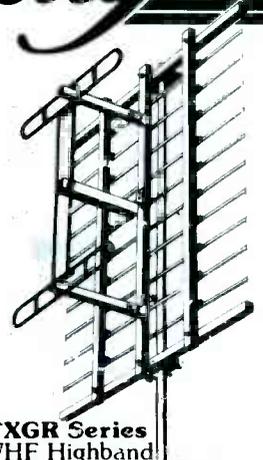
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Circle (93) on ACTION CARD

comprises an average 24% of the programming schedule. That's nearly six hours—more than many, if not most, conventional full power stations. In fact, while only 6% of LPTV's said they do no local programming, nearly 10% do nothing but local fare!

The most frequent types of local programs are public affairs, sports, and news, followed by civic and magazine or talk shows, religious programs, music videos, children's shows, and other miscellaneous types.

Six out of ten stations do live local programming, although 82% of these limit live programming to 10% or less of their schedule. Almost two-thirds of the live programming produced is news, sports, and public affairs programs. Magazine or talk shows, religious and civic programs, music videos, instructional shows, interviews, and quiz shows make up the rest.

As for costs, programming purchases represent a considerable portion of the monthly expense for those stations for which programming is a cash expense item (slightly more than half say they do not spend cash for programming). While the monthly operating budget for the average station is just under \$12,000, the average expenditure for programming for those who buy it is nearly \$4,000. Syndicated product accounts for an average \$757 of that figure.

Not surprisingly, stations prefer to barter

for programs. In fact, 41% of the stations that use syndicated programming acquire all of it on barter, and two-thirds barter at least half the cost.

About 14% of the stations do some simultaneous rebroadcasting with one or more other full power or LPTV stations. For these, 44% of their programming day was rebroadcast. The survey did not include any of the more than 200 stations in the Rural Alaska Television Network, which are 100% satellite fed, or any stations owned and operated by Trinity Broadcasting Network, the majority of which carry the satellite network exclusively. K/B

Correction

A few weeks ago, Debbie Heisler of W58AV in Buffalo, NY called to point out that the federal government doesn't publish a poster called "Your Rights Under the Unfair Labor Standards Act."

So any of you who may have diligently followed up on your federal posting requirements as outlined on page 10 of our January 1990 issue will have better luck requesting "Your Rights Under the Fair Labor Standards Act." K/B

Oh well...

LPTV Distribution by State and Territory

March 30, 1990

	Licenses	CPs*
ALABAMA	8	19
ALASKA	219	28
ARIZONA	17	47
ARKANSAS	7	34
CALIFORNIA	38	91
COLORADO	18	35
CONNECTICUT	0	4
DELAWARE	1	0
WASHINGTON, DC	2	0
FLORIDA	36	106
GEORGIA	17	45
HAWAII	3	23
IDAHO	19	39
ILLINOIS	6	34
INDIANA	9	26
IOWA	11	43
KANSAS	10	48
KENTUCKY	11	25
LOUISIANA	12	50
MAINE	7	15
MARYLAND	2	6
MASSACHUSETTS	6	20
MICHIGAN	8	17
MINNESOTA	31	40
MISSISSIPPI	10	21
MISSOURI	12	35
MONTANA	23	38
NEBRASKA	4	16
NEVADA	18	15
NEW HAMPSHIRE	3	4
NEW JERSEY	2	12
NEW MEXICO	14	47
NEW YORK	21	46
NORTH CAROLINA	7	44
NORTH DAKOTA	4	22
OHIO	11	40
OKLAHOMA	17	36
OREGON	18	30
PENNSYLVANIA	11	44
RHODE ISLAND	0	4
SOUTH CAROLINA	2	22
SOUTH DAKOTA	6	18
TENNESSEE	24	47
TEXAS	46	121
UTAH	18	16
VERMONT	1	9
VIRGINIA	6	21
WASHINGTON	10	35
WEST VIRGINIA	1	4
WISCONSIN	10	26
WYOMING	23	40
GUAM	1	0
PUERTO RICO	3	7
VIRGIN ISLANDS	0	2

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Circle (9) on ACTION CARD

Freeman Takes Reins At TTC



The Partnership, Inc. has committed to a major private investment in Television Technology Corporation, which recently saw the departure of president and majority stockholder William J. Kitchen. The new partnership was announced March 31 at the NAB Convention by Dr. Byron St. Clair, TTC's chairman and founder.

The investor group is led by Dirk Freeman who was vice president of marketing for TTC between March 1987 and October 1988. Freeman will assume the presidency of TTC from St. Clair who has held the position since Kitchen left in March.

Freeman said that in the past three years, TTC's investment in new technology has enabled the company to achieve significant new products in FM, LPTV, and full power TV and thus increase its sales in these areas.

The company has also actively pursued new markets in emerging democracies and has done several million dollars worth of business with the Pacific rim nations, including China. A TTC solid state LPTV transmitter was selected for the balloon-based TV Marti system currently being built by the Voice of America.

Freeman said that he would concentrate on supplementing the strong engineering and manufacturing capabilities of the company with ongoing improvements in marketing, service, and customer relations. K/B

Bozo Creator Honored By Clown Hall Of Fame

Larry Harmon, creator of "Bozo the Clown," star of the longest-running children's show on television, received a "Lifetime of Laughter" achievement award April 21 from the Clown Hall of Fame.

The award is the first to be presented by the Delavan, WI museum, which opened last year as an archival and educational repository of the clowning arts.

A second award was presented to "Today" show weatherman Willard Scott, who began his television career performing as Bozo on a Washington, DC station.

Larry Harmon created Bozo in the 1950's and was the clown's voice on records and in cartoons. He has trained more than 200 actors to portray his character, and today the Bozo programs reach more than 100 million homes worldwide. Last year, the Smithsonian Institution added the original Bozo costume to its cultural exhibits. K/B

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Circle (29) on ACTION CARD

RFD Television Network Unveils New Affiliate Services

Following a year of reorganization and reevaluation, the RFD Television Network has emerged "very strongly committed" to serving the LPTV industry with a variety of programming and affiliate arrangements, according to Patrick Gottsch, affiliate relations director.



"We spent the last few months getting a lot of feedback from our LPTV affiliates so we could design a package that will fill almost every station's needs," Gottsch said. The new policies provide 19 hours daily of programming on a sliding fee scale based on the number of 60-second avails the LPTV broadcaster wants to retain for sale in his/her own market. The fees range from \$250 per month for one avail up to \$1,000 for four avails per hour.

Public broadcasting or non-profit stations may take the programming at no charge but cannot retain the avails. Other stations who wish to carry only part of the

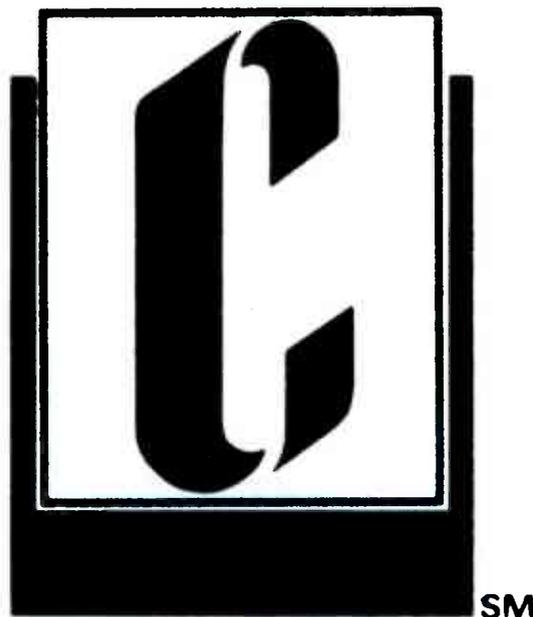
feed, or who want to cherry-pick from the schedule, may do so with certain restrictions. The charges are based on the amount of carriage they request.

Gottsch also said that the network has made several changes in response to suggestions from present affiliates. Program schedules will be sent two months in advance to make promotion planning and schedule printing easier. A Wegner Q-tone system has been installed for affiliates with unattended operations. And there is a 20% discount allowed to stations who pre-pay for one year's programming.

Also new is a semi-annual audience analysis package. A questionnaire, which will be given to about 300 viewers from each station, will ascertain programming preferences as well as produce a demographic profile of each community's audience. The information will be used to fine-tune the programming to the desires of the viewers.

"We want to underscore our commitment to the LPTV industry," said Gottsch. "We've put a lot of effort into this package and we think we have something that will satisfy everyone." K/B

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Circle (44) on ACTION CARD



LPTV and the LAW

What You Need To Know About A/B Switches

—by Peter Tannenwald

Once a year, your local cable television system is supposed to send its subscribers an offer to supply an "A/B switch." Do you know what that switch is? You should, especially if your LPTV station is not carried on the cable.

An A/B switch, more formally known as an input selector switch, is a device that allows a television viewer to alternate between cable television and an antenna (either outdoor or indoor) as the feed to the VHF antenna input of a TV receiver. Throw the switch one way and you look at cable. Throw the switch the other way and you can tune to whatever your antenna picks up off the air. With an A/B switch, the viewer can change back and forth between cable and over-the-air viewing sources without disconnecting the cable and hooking up an antenna to the TV set.

Section 73.66 of the FCC's Rules requires cable system operators to offer an A/B switch to every subscriber, both existing and new. The offer must be made to new subscribers when their service is first installed and to all existing subscribers who do not already have a switch once a year until June 10, 1992. No cable subscriber is required to accept the switch, and subscribers are free to purchase switches elsewhere than from the cable operator and to install switches themselves. If a subscriber turns down a switch offer, the offer must be repeated each

year, and a switch must be offered for every TV set in the home that is connected to the cable.

Subscribers Must Be Informed

Cable operators may charge for switches and may charge an installation fee to existing subscribers who choose to have the cable operator do the work. New subscribers may be charged for the switch itself but nothing extra for the installation.

Cable operators must also provide subscribers with certain information as part of the switch offer, including a statement that the system is not required to carry all local TV stations and a list of the stations not being carried by call letters and channel number. Unfortunately, the rule does not require this list to include LPTV stations, but there is no rule against including LPTV's, so you are free to contact your local cable operator and ask to be included (assuming that the operator lacks the foresight to carry your station on the cable).

The purpose of the A/B switch rule is to ensure that cable subscribers do not lose access to over-the-air broadcast stations that are not carried on the cable. While there is no rule requiring any subscriber to maintain an antenna for over-the-air reception, an important part of the switch

rule forbids cable operators from discouraging the maintenance of antennas. This is a rule that is not always properly observed, so let's look at the exact wording of Section 76.66(a)(5), which requires cable systems to "comply with the following with respect to antennas:"

(i) If an antenna is present, the operator shall not recommend that the antenna be removed;

(ii) If an antenna is not present, the operator shall inform the subscriber that the switch will be operational only if it is connected to an antenna;

(iii) Where the operator installs a switch and an antenna is present, it shall connect the switch to that existing antenna.

The UHF Exception

Some notices distributed by cable operators imply that an A/B switch is necessary for any viewing of over-the-air signals. That of course is not true in most cases involving LPTV, because the cable is generally connected only to the VHF antenna input of the TV set and does not interfere with an antenna permanently hooked up to the UHF input. Because most LPTV stations operate in the UHF band, viewers can receive them simply by tuning the TV set to the appropriate UHF

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channel, without using any A/B switch at all.

In other words, no matter how deep cable penetration is in your community, there is nothing to stop you from disseminating information about good UHF antennas and how to install and use them without affecting the cable hookup. Over-the-air VHF reception does require an A/B switch, but cable operators must offer the switches to all their customers once a year. It will be worth your while to make sure that your local operator is complying with the rules by making the offer and not discouraging the maintenance and use of antennas.

If you have local zoning ordinances or

housing development covenants which limit or prohibit outdoor TV antennas, point out to the authorities that such restrictions run contrary to federal policy, which mandates that viewers be free to make a ready choice at any time between cable and over-the-air reception. I would like to see the FCC pre-empt all local zoning regulations in this regard, but that remains an item on my wish list and is a subject for another day.

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. 

Senate Hearing

continued from front page

language reflected the FCC's old cable carriage rules, which were written before LPTV existed.

The language should be corrected, he said, to require carriage of local LPTV stations when a cable system's broadcast channel quota is not filled with local conventional broadcast stations. He also said that the cable operator should be able to choose a local LPTV station instead of a conventional full power station that is not providing "adequate local programming service."

Kompas cited a CBA survey completed last fall which revealed that locally originating LPTV stations average six hours a day of local programming. The survey also showed that 20% of LPTV stations are owned by minorities—"a significantly higher percentage than for conventional stations," he noted. One of the reasons for creating the LPTV service was to increase broadcast ownership diversity, including the number of broadcast outlets owned by minorities.

"We in the industry are working hard to fulfill the mission established for us by the Congress," said Kompas, reminding the committee that "Today's legislation should reflect today's facts." 

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Smullin Receives Distinguished Service Award



Bill Smullin, chairman and founder of California Oregon Broadcasting, Inc., received the National Association of Broadcasters 1990 Distinguished Service Award at the opening luncheon of the NAB

Convention on March 31.

Smullin was honored for his pioneering work in small market broadcasting. He began his career in newspapers and in 1933 got into radio, then television. As a television station owner, he also branched into cable television and microwave TV.

Today, California Oregon Broadcasting, comprises a small empire of radio and television stations in southern Oregon and northern California. It includes several LPTV stations.

In the early 1960's, Smullin helped form a corporation to buy and distribute films for rural TV stations, a move that helped make the smaller markets competitive. He also helped develop public broadcasting in the Northwest, and he is a founding member of both the California and the Oregon associations of broadcasters. 

Circle (21) on ACTION CARD

FCC Chooses Simulcast Standard For HDTV

On March 21, the Federal Communications Commission voted to adopt a simulcast system for delivering high definition television signals, ending months of speculation by would-be purveyors of the advanced TV technology. The decision nixed the "augmentation" system that had also been considered and to some extent reassured worried broadcasters who saw their channel allotments threatened.

Under the simulcast approach, television transmission systems use two 6 MHz channels, one of which broadcasts standard NTSC signals, while the other (which need not be adjacent to the first) broadcasts the enhanced HDTV signal.

Viewers with standard television sets will be able to receive the signal as well as those with HDTV sets. Eventually, when all viewers own HDTV receivers, the NTSC signal will be phased out.

Augmentation systems, on the other hand, require 9 Mhz of continuous spectrum to create an HDTV image. Adopting this system would have meant major reallocations of channel assignments and would have forced many existing broadcasters off the air.

Even with the simulcast system, some LPTV broadcasters have worried that the additional channel space requirement could force LPTV stations off the air—

especially those in the high UHF channels. But Roy Stewart, chief of the FCC's Mass Media Bureau, told LPTV broadcasters at a panel at the NAB Convention April 1 that he thought the new system would affect urban LPTV stations more than rural ones because available spectrum is more limited in larger markets.

FCC Chairman Alfred Sikes said that the Commission will select an HDTV standard from the eight remaining contenders by 1993, and he asked the Advisory Committee for Advanced Television to submit its final report and recommendations by the end of September 1992. K/B

Sikes Asks 9.7% Budget Hike, Urges Congress To Protect Localism

In statements made before the House and Senate Appropriations Committees this spring, FCC Chairman Alfred Sikes requested \$117.9 million for the agency's fiscal 1991 budget, a 9.7% increase over the fiscal 1990 budget.

About 45% of the increase will cover unavoidable rises in costs, said Sikes. The balance is for additional funds and personnel needed to regain optimal functioning at the FCC. Sikes noted that during the 1980's the communications and information economy roughly doubled in revenues, while the FCC's budget shrank by one-third in actual spending power.

Sikes urged the lawmakers to protect the Commission's ability to respond to technological change in the communications industry. Referring particularly to HDTV, he added, "We want to make sure that all the succeeding technological generations of high-resolution television introduced in the United States preserve, indeed, reinforce our own unique broadcast culture and the principle of localism." K/B

NCTV, FamilyNet On New Satellites

As of March 26, NCTV has moved to Westar 5, transponder 2X, channel 4. The new satellite is home to NCTV's expanded programming, transmitted nightly from midnight to 5:00 a.m. EST. Previously the network was using Satcom F4, transponder 1.

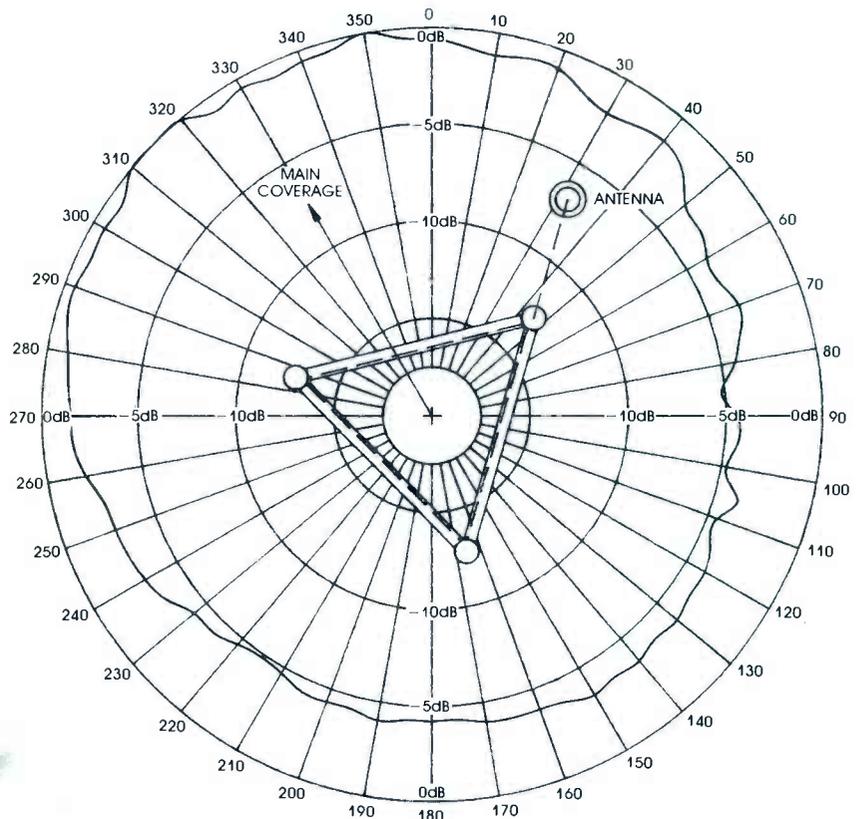
The expanded programming includes two new student-produced programs, "The College Dating Club" and "The Dance Connection."

Also moving is FamilyNet. The religious and family programming service switched transmissions March 29 to Satcom 4, transponder 5. K/B

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Broadcast Station Publicity

Part Five

Successful Screenings

—by Lance Webster

Screenings, press conferences, and station parties are all events designed to attract members of the press to the station, where they can receive printed information and talk one-on-one with the station's staff.

In their simplest form, screenings provide a chance for critics or reviewers to see television programs in advance, so that their reviews can appear in newspapers prior to, or on the day of, air.

It is not possible to make a reviewer like a program. Nor is it desirable to have newspaper critics come to the station to see every program. The time isn't available—for either the television station or members of the press. However, a comfortable environment and congenial atmosphere may influence the critic's mood...and that may have an effect on his or her perception of the program.

It is traditional to preview new series premieres, major documentaries, special or unusual episodes of on-going series, and entertainment specials. These are the things audiences are most likely to be interested in, and thus the ones that reviewers most want to see and report on—or critique.

The station's promotion staff must be aware of the interest of people in many different departments at each local paper. It is possible that people at the newspaper other than the TV critic may want to preview a program. All who might be interested should be invited.

Whom To Invite

The guest list should include representatives from college papers, and people responsible for in-house or company newsletters at major local corporations, plants, or associations. Special interest groups with interests related to an upcoming program might also be included as a public relations gesture.

Screenings range from the large scale variety, with dozens of people present, to the small one-on-one screening for just one newspaper critic. The following tips apply to both, and the range in between.

Provide some form of refreshments. Chances are most of the guests have had to travel—sometimes in rush hour traffic from across town—to be present. Most stations have no policy against making alcoholic refreshments available. Those that do should also provide a variety of non-alcoholic beverages, ice, and—at the very least—potato chips, pretzels, peanuts, or something similar. The larger the gathering, the greater the need for catered hors d'oeuvres. Often these can be

paid for by a program sponsor or underwriter.

Provide adequate screening facilities and viewing space. Be sure everyone invited can clearly see the picture and hear the sound. Avoid screenings in busy offices, or any place where office noise or interruptions can distract reviewers. Make sure the room temperature is comfortable. A cold draft or a hot house won't help your relations with the press.

Prepare A Press Kit

Give attendees at a screening whatever handouts are available before you actually show the program. Allow them time to review the written material. A news release containing a basic description of the program, the air date and time, and your channel number is mandatory. If possible, prepare a press kit containing photos, background and pertinent biographical information, and a list of cast and production crew members. Such a list is impressive and can encourage the reviewer to devote more space to the program. Feature releases increase the story potential still further.

If you're screening a local production, have the cast members and key production people (the producer and director) available for interviews. One of these people can make a few brief introductory remarks, and all can answer questions after the show is over.

Some newspaper critics have their own cassette machines for screenings. If at all possible, hand-deliver cassettes to them. This provides an opportunity to discuss publicity materials in person, and answer questions on the spot.

Finally, accept negative reviews with good grace. If a critic's response to viewing a show seems negative, point out some positive elements of the show. But don't argue with the critic's judgments on specific points. Not all programs are good. Not all critics are always fair and just—but most usually are. And most programs have some redeeming features. If you're fortunate, the critic will pick up on those in the review.

Lance Webster is the administrative director of the Earth Communications Office, a non-profit environmental awareness group of communications industry professionals. He is the former executive director of the Broadcast Promotion and Marketing Executives (BPME). This article is the fifth in a multi-part series on station publicity excerpted from Broadcast Advertising and Promotion: A Handbook for Students and Professionals, available from BPME. 



Marty Rubenstein



Eddie Barker



Peter Tannenwald



John Kompas



Roy Stewart

Panel

continued from front page

The discussion quickly centered on the importance of localism to LPTV broadcasting and on the CBA's present efforts to gain must carry rights for LPTV stations.

LPTV Touches Lives

LPTV has already proven that it can meet the goals of localism and diversity in broadcasting that the FCC envisioned when it authorized the service, said Stewart. "I am...impressed by its growth in stature and by the way it touches lives in small communities," he said.

Rubenstein agreed that localism was the real strength of the LPTV industry. "If the day comes when a decision must be made between two stations," he said, "no one will take the license away from a station that does local programming."

Tannenwald said that localism is the industry's best argument for must carry. "Take heed of what...localism [in LPTV] is doing for the country. That is what Washington is hearing right now. It's the ticket we need when John and Marty and I go to the Hill and talk to people about cable." Tannenwald was referring to the CBA's efforts to get must carry rights for LPTV into cable legislation currently being drafted in the Senate.

Stewart mentioned that Rep. Al Swift (D-WA), in a recent meeting on new technologies, expressed serious concern that the basic principles underlying the Communications Act—localism and the public interest—not be lost or altered because of technological change. "The thing that stopped him—and I don't think he's alone on this—was localism. Is that DBS satellite going to deal with the local needs and affairs and issues of the community?"

Peter Ohm, owner of W53AA, an LPTV station broadcasting to New York City's Asian community, complained to the panel that the refusal of the city's cable companies to carry his station had seriously hampered his ability to educate Asian viewers about the importance of the census.

Impact of HDTV

Responding to a question about the potential effects of the FCC's high definition television policies on LPTV, Stewart said that HDTV "will be the test of my ability to account for you." Just before the convention, the FCC chose a simulcast standard for HDTV in the United States. Under the system, a station will simultaneously broadcast

NTSC on one channel and HDTV on another, effectively doubling the number of channels needed for television broadcasting (see story, page 11). Where channels are already filled, some stations will have to shut down to make room for the HDTV transmissions of others.

The situation particularly threatens LPTV because, as a secondary service, it must yield the airwaves to full power stations regardless of the quality or presence of local programming, or the community's desires.

Stewart said that the Commission was not yet sure how much channel capacity would be required for HDTV transmissions. But, he said, the new technology would affect urban LPTV stations more than rural ones because fewer channels are available in urban areas.

Presenting a somewhat brighter view was Peter Tannenwald, who noted that the new HDTV technology is a digital system operating at lower power levels and therefore causing less interference. "Eventually we may have room for more stations than we have today. It [the digital system] could spell the end of spectrum scarcity for television."

Simulcast Better

He also reminded the broadcasters that the simulcast system was the better in the long run. "I've heard people say that this is awful, that HDTV is really going to push LPTV out. I see it the other way. I think that the bad thing for us would have been an augmentation system where every station had to have 9 or 12 MHz in order to broadcast."

But Tannenwald acknowledged the danger to LPTV stations and said no one was sure yet how the extra channels would be allocated. "HDTV is politically extremely popular right now. How it will come out, I'm not sure."

Eddie Barker introduced the 1990 industry theme—"LPTV...It's Here and There and Just About Everywhere!"—and announced the Third Annual LPTV Conference & Exposition for November. "It's going to be a real barnburner!" he said, adding that the number of booths already committed to exceeds the total number of booths sold for the first convention in 1988.

Stewart said that he would be deciding on the date for a new LPTV application window "in the next few months" and indicated that it may be a regional window rather than a national. "I will do what I can to get another window open and to make it as broad as I can in terms of geographic area," he promised.

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The best in college comedy produced live! Watch our Letterman! By students at WSU-Pullman

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Supplier Solo

Panasonic S-VHS The Better Alternative

— by Terry Gardner



Buying the proper video equipment is crucial to the cost-conscious LPTV broadcaster. We at Panasonic realize that you can't afford to make mistakes when you choose your video system. You need reliable, easy-to-use equipment that will produce superb on-air pictures and at the same time help generate additional revenue. Furthermore, when you buy, you have to consider not only your station's current equipment needs but its future needs as well.

Let's look at the advantages of S-VHS.

First, compared to other video production formats, Panasonic S-VHS equipment gives you the best cost-performance ratio available.

With more than 400 lines of horizontal resolution, S-VHS videotape gives you two hours of recording—twice the recording time of 3/4" and 3/4" SP. This means that you can run a two-hour movie without having to switch to another VTR. And more 30- and 60-second commercials can be recorded on a two-hour tape. You need less tape and fewer tape decks, and there is less tape handling.

In addition, the tapes themselves take up less storage space and thus save you storage costs.

S-VHS = Good Spots

S-VHS equipment can also help you generate additional revenue with local commercials. For \$11,300 list price, you can buy a 3-CCD color camera/S-VHS dockable VTR. The Panasonic WV-F300 3-CCD color video camera features 700 lines of resolution and a 60 dB signal-to-noise ratio. The A-450 S-VHS Hi-Fi VCR docks to three Panasonic 3-CCD cameras: the WV-F300 just mentioned, the WV-F200A 3-CCD camera, and the WV-F70D 2-CCD camera. The 3/4" format, on the other hand, does not offer docking capability.

With this professional camera/recorder system, you can create commercials for businesses that don't have the budget for a big advertising agency. A single camera

Film, Television Workshops Scheduled

More than 100 workshops in film and television will be offered again this summer at the 1990 International Film & Television Workshops in Rockport—a small fishing village on the Maine coast.

Courses are taught by established film and video professionals and include corporate script writing, screen writing, directing, film production, cinematography, special effects for film and video, video editing, acting for television, broadcast

journalism, computer graphics and animation, and various video technologies.

The week-long programs combine intense study with an atmosphere of creative experimentation. Tuition ranges from \$500 to \$900. Accommodations and meals run \$350 to \$550 per week.

For further information, call or write The Workshops, Rockport, ME 04856, (207) 236-8581.

operator can shoot several commercials on one tape. If additional S-VHS tape is needed, it can easily be purchased in many retail and video stores.

For basic editing, Panasonic offers an editing system at a list price of \$11,000. The system comprises the AG-7500A S-VHS Hi-Fi Editing VCR, the AG-7510 S-VHS Hi-Fi Source Player, and the AG-A750 Single Event Edit Controller.

Another advantage of S-VHS over other video production formats is that a client can view her commercial at her place of business, instead of at the station. For example, you can insert the S-VHS recorded tape of the commercial into the AG-7510 player. Then by throwing a switch on the AG-7500A, you can dub the tape to the AG-7500A as a VHS recording. Because the majority of consumers own VHS VCR's, the client can review the tape of her commercial at her convenience.

In contrast, if you were using 3/4" VCR's, you'd have to feed the 3/4" tape to a VHS VCR, an operation that you'd probably have to do at the station. Thus S-VHS saves you not only time but the cost of the additional VCR.

Generations of Good Pictures

A third advantage is quality. In this editing example, three generations were recorded. The horizontal resolution of the third generation S-VHS picture is much better than the resolution that 3/4" and 3/4" SP offer after three generations. And it is radically better than first generation VHS, which offers only 240 lines of resolution. If you incorporate Panasonic's TBC-200Plus time base corrector into the editing process, you can go down as far as five generations and still have a usable video signal.

For more sophisticated editing, such as A/B roll, replace the AG-A750 with Panasonic's AG-800 Multi-Event Edit Controller and add a second AG-7510 source player. Then complete the package with two time base correctors, such as the TBC-200Plus, and the AG-SW800 Audio/Video A/B roll switcher.

If you can't afford to jettison your current editing system, Panasonic also has the answer—interformat editing. There are two considerations with interformat editing: VTR control interface and video signal quality. In the case of control, Panasonic offers three options. The Panasonic IFP-45 machine control interface box allows control between Sony RM-440 and Sony RM-450 edit controllers and Panasonic 34-pin VCR's. Panasonic's IFP-422 Serial-to-Parallel Interface Unit allows control when used with RS-422 serial controllers and Panasonic 34-pin VCR's. And in the exciting new field of computer-aided multimedia, the new Panasonic IFP-232CJ interface will allow a personal computer to control Panasonic's 34-pin VCR's.

In an interformat system, to achieve the

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best signal possible without a generation loss, you can use the Panasonic UTP-2 transcoder, which takes virtually any input video signal and transcodes it into any other output signal.

Panasonic is continuously making improvements in S-VHS, and is committed to marketing the most cost-effective, technically advanced products for LPTV stations.

To learn more about Panasonic S-VHS products, write Panasonic Communications & Systems Company, Audio Video Systems Group, 50 Meadowland Parkway, Secaucus, NJ 07094, or telephone 1-800-524-1197, or 1-800-624-1711 in New Jersey.

Terry Gardner is marketing manager-professional video, in the Audio Video Systems Group of Panasonic Communications & Systems Company.

BON MOT

We are the sons and daughters of giants.

Mario Cuomo, 1982 Gubernatorial Inaugural Address

North Carolina LPTV Wins Microdyne Vista-Link

W67BO, an LPTV station in Rocky Mount, NC was the lucky winner of a \$10,000 Microdyne VistaLink microwave system at the National Association of Broadcasters Convention in Atlanta.

"Is this a joke?" said a surprised Bruce Whitehead of Family Broadcasting Enterprises, holder of TV-67's construction permit, when a Microdyne representative called him to announce the prize. "I've never even won a candy bar!"

The fact that an LPTV station won the system is a boon for the company which has only recently begun targeting the LPTV market with the economically priced VistaLink. "We couldn't have been more thrilled or excited," said Janet McKay, advertising and public relations coordinator for Microdyne. "It couldn't have been better if we'd orchestrated it!"

The unit will be installed sometime in April or May. LeRoy McKay, the company's installation engineer and Janet McKay's husband, will direct the installation.

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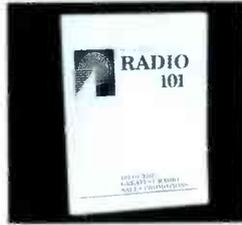
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Supplier Side



"The Grassroots of Selling Advertising," a training program for broadcast sales people, is now available from **Sabatke & Company**. The program is conducted at your station for your sales staff and can be adjusted to your needs and budget—as little as one hour or as much as two days.

"Grassroots" emphasizes the basics of selling—from the opening line to "the best and only close you will ever need." Topics include overcoming objections, cold calling, selling against print, and sales contests.

Also available is a collection of proven promotions. Written originally for radio, they also work well for LPTV.

Circle (141) on ACTION CARD

"America's Defense Monitor," a lively weekly series on military and international topics, is being offered free of charge to LPTV stations. Among the programs scheduled this spring are "The Politics of Military Spending," "The Military and the Environment," "Reducing Armed Forces in Eu-

rope," and "National Security in the 1990's."

"America's Defense Monitor" brings together experts with a broad range of views and ordinary citizens who are interviewed on the street.

The series is produced in Washington by the **Center for Defense Information**, a non-profit, non-partisan research organization that was founded in 1972 and accepts no funding from government, military, political, or industrial organizations. It is hosted by Admiral Gene R. La Rocque, a 31-year veteran of the U.S. Navy and the Center's director.

Circle (152) on ACTION CARD

In the last issue, we featured several sound effects companies. Add this one to the list: **The Hollywood Edge**. Billed as the best of ten years of production and post-production sound design from the studios that helped produce *Born On The Fourth Of July*, the Hollywood Edge Premiere Edition comprises thousands of wide imaging sound effects, edited from more than 2,000 hours of professionally recorded and edited material on 20 compact disks. Both real life sounds and meticulously staged studio effects are digitally recorded to be used alone or in combination to achieve a nearly unlimited effects repertoire. The entire package of 20 disks sells for \$895, with no additional licensing, clearance, or royalty fees required.

Write for a free demo disk.

Circle (151) on ACTION CARD

... at the FCC

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.

New Stations

- Ch. 15 Alabaster, AL. Doris Nell Legrand.
- Ch. 11 Decatur, AL. Richard W. Baker.
- Ch. 29 Dothan, AL. Frank A. Baker.
- Ch. 5 Montgomery, AL. Video Jukebox Network, Inc.
- Ch. 8 Appleton, AR. Arkansas Rural Television Co-op Company.
- Ch. 14 Arkadelphia, AR. David Jones, A General Partnership.
- Ch. 10 Batesville, AR. Arkansas Rural Television Co-op Company.
- Ch. 13 Camden, AR. Arkansas Rural Television Co-op Company.
- Ch. 5 El Dorado, AR. Arkansas Rural Television Co-op Company.
- Ch. 28 Little Rock, AR. Jimmy Cowser.
- Ch. 51 Little Rock, AR. John Walton.
- Ch. 34 Jaynes, AZ. Mountain States Broadcasting, Inc.
- Ch. 25 Phoenix, AZ. Broadcasting Systems, Inc.
- Ch. 25 Williams, AZ. Great American TV & Radio Company, Inc.
- Ch. 27 Williams, AZ. Meredith Corporation.
- Ch. 4 Bakersfield, CA. Eduardo and Rosa Maria Caballero.
- Ch. 39 Barstow, CA. Katherine Estes Wilkerson.
- Ch. 66 Calexico, CA. Hector P. Burgos, Jr.
- Ch. 65 Chico, CA. California-Oregon Broadcasting, Inc.
- Ch. 55 Escondido, CA. Hector P. Burgos, Jr.

- Ch. 19 Fort Bragg, CA. Capital Foothills Broadcasters, Inc.
- Ch. 32 Lakehead, CA. Davis-Goldfarb Company.
- Ch. 27 Monterey, CA. Peninsula Communications, Inc.
- Ch. 60 Oceanside/Carlsbad, CA. Robert Lynn Suffer.
- Ch. 17 Palm Springs, CA. Biltmore Broadcasting Corporation.
- Ch. 4 Red Bluff, CA. Kidd Communications.
- Ch. 34 Redding, CA. Northern California Conference Association.
- Ch. 8 Sacramento, CA. Atrium Broadcasting Company.
- Ch. 19 Salinas, CA. Peninsula Communications Inc.
- Ch. 15 Santa Barbara, CA. Skywave Communications Corporation.
- Ch. 30 Santa Rosa, CA. The Chronicle Publishing Company.
- Ch. 68 Tahoe City, CA. Adam Laird Marko.
- Ch. 26 Ukiah, CA. California-Oregon Broadcasting, Inc.
- Ch. 25 Ventura, CA. Sterling Recreation Organization Company.
- Ch. 60 Vista, CA. D'Amico Brothers Broadcasting.
- Ch. 20 Weaverville, CA. Miller Broadcasting Company.
- Ch. 30 Blue Mesa, CO. Storm King TV Association, Inc.
- Ch. 54 Boulder, CO. Skywave Communications Corporation.
- Ch. 42 Cripple Creek, CO. The Pikes Peak Broadcasting Company.
- Ch. 61 Denver, CO. Lansman & Schatz Partnership.
- Ch. 44 Eagle, CO. Eagle Valley TV Corporation.
- Ch. 31 Grand Junction, CO. Mesa County.
- Ch. 57 Greeley, CO. J. B. Van De Sande.
- Ch. 16 Parker, CO. J. B. Van De Sande.
- Ch. 34 Redvale, CO. Montrose County.
- Ch. 18 South Fork, CO. University of Southern Colorado.
- Ch. 46 Sterling, CO. Board of Logan County Commissioners.
- Ch. 48 Sterling, CO. Board of Logan County Commissioners.
- Ch. 6 New Haven, CT. Trident Broadcasting.
- Ch. 12 Windsor Locks, CT. Morning Star Communications.
- Ch. 55 Talleyville, DE. William E. Mattis, Jr.
- Ch. 46 Wilmington, DE. William E. Mattis, Jr.
- Ch. 59 Cocoa, FL. Donald L. Jones.
- Ch. 4 Fort Pierce, FL. Stephen G. Watford.
- Ch. 8 Fort Pierce, FL. Jerry C. Coone.
- Ch. 13 Fort Myers, FL. Patrick J. Shepard.
- Ch. 14 Fort Walton Beach, FL. Scott Brehany.
- Ch. 44 Fort Pierce, FL. South Florida Public Telecommunications.
- Ch. 66 Fort Pierce, FL. South Florida Public Telecommunications.
- Ch. 18 Haines City, FL. Charles S. Namey.
- Ch. 27 Kissimmee, FL. Charles S. Namey.
- Ch. 48 Lakeland, FL. John Gerena.
- Ch. 37 Leesburg, FL. Paradise Media Group.
- Ch. 57 Madeira Beach, FL. Harry W. Perlow and Charles H. Simon, Jr.
- Ch. 13 Melbourne, FL. Penny C. Wilmoth.
- Ch. 46 Melbourne, FL. Treasure Coast Educational Broadcasting, Inc.
- Ch. 48 Melbourne, FL. Jerry E. Coone.
- Ch. 20 Mexico Beach, FL. Scott Brehany.
- Ch. 39 Midway, FL. Scott Brehany.
- Ch. 16 Naples, FL. Susan A. Lawrenson.
- Ch. 43 Naples, FL. Russell R. Weddell.
- Ch. 39 Ocala, FL. P's Broadcasting Company.
- Ch. 60 Palmetto, FL. Randy Meharg.
- Ch. 41 Pensacola, FL. Stephen G. Watford.
- Ch. 49 Perdido Key, FL. Toni Davis.
- Ch. 5 Port Charlotte, FL. Caloosa Television Corporation.
- Ch. 16 Stuart, FL. Stuart Tower Corporation.
- Ch. 59 Stuart, FL. Aubrey Smith.
- Ch. 65 Stuart, FL. Dennis E., Sr. and Margaret A. Murray.
- Ch. 21 Tallahassee, FL. Jeff Jacobsen.
- Ch. 7 Titusville, FL. Press Broadcasting Company.
- Ch. 56 Venice, FL. Warren J. Cave.

continued on page 18



All Solid State 1kW UHF Transmitter

Acrodyne's Next Generation TV Transmitter
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The compact, highly dependable TRU/1000 design is loaded with features. Like built-in diagnostics. And field proven visual and aural amplifier modules, mounted on slide-out drawers for easy access and maintenance. It's a total transmission package that also provides these advantages:

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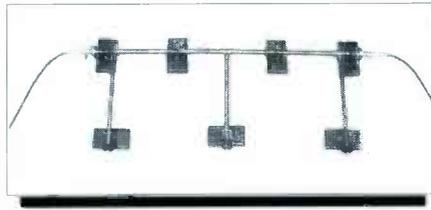
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- Ch. 16 West Bay, FL. Scott Brehany.
- Ch. 47 West Palm Beach, FL. Treasure Coast Educational Broadcasting, Inc.
- Ch. 60 Brunswick, GA. Neighborhood Broadcasting Services, Inc.
- Ch. 7 Columbus, GA. Dr. Steven Hollis.
- Ch. 25 Newnan, GA. Max Marko.
- Ch. 34 Savannah, GA. Charles Namey.
- Ch. 41 Summerville, GA. Victory Broadcasting Corporation.
- Ch. 23 Kailua, HI. Alegria Broadcasting Corporation.
- Ch. 36 Kailua Kona, HI. Le Sea Broadcasting Corporation.
- Ch. 61 Maui, HI. Susan Durch.
- Ch. 10 Davenport, IA. Richard D. Martin.
- Ch. 45 Des Moines, IA. Janet Jacobsen.
- Ch. 16 Waterloo, IA. William D. Silverson, III.
- Ch. 31 Coeur D'Alene, ID. King Broadcasting Company.
- Ch. 58 Coeur D'Alene, ID. King Broadcasting Company.
- Ch. 39 Cottonwood, ID. New Life Broadcasting Company.
- Ch. 23 McArthur, ID. Mountain TV Network, Inc.
- Ch. 50 Moscow, ID. Raymond D. Tucker.
- Ch. 44 Soda Springs, ID. Caribou County TV.
- Ch. 51 Belvidere, IL. Belvidere Daily Republican.
- Ch. 59 Belvidere, IL. Belvidere Daily Republican.
- Ch. 64 Bloomington, IL. Douglas Sheldahl.
- Ch. 39 Champaign, IL. Robert H. Shreffler.
- Ch. 72 Chicago, IL. Regina Hayes.
- Ch. 12 Mount Carmel, IL. Starlight Television Corporation.
- Ch. 18 Schaumburg, IL. Caribbean Broadcasting Corporation.
- Ch. 7 Shelbyville, IL. The Cromwell Group, Inc. of Illinois.
- Ch. 28 Springfield, IL. The Marian Center.
- Ch. 33 Springfield, IL. Richard D. Martin.
- Ch. 24 Bloomington, IN. Dennis W. Wallace.
- Ch. 54 Chesterton, IN. Studio 5, Inc.
- Ch. 5 Fort Wayne, IN. Patrick J. Sheppard.
- Ch. 9 Fort Wayne, IN. Dennis W. Wallace.
- Ch. 15 Martinsville, IN. Randy J. Manley.
- Ch. 9 West Lafayette, IN. David A. Lawson.
- Ch. 61 Topeka, KS. Norma Torres.
- Ch. 15 Wichita, KS. Krista Fordham.
- Ch. 41 Wichita, KS. Warren A. Wright.
- Ch. 51 Wichita, KS. Channel 24, Ltd., Debtor in Possession.

- Ch. 55 Wichita, KS. Channel 24 Ltd. Debtor-In-Possession.
- Ch. 14 Berea, KY. Robert J. Spradlin.
- Ch. 44 Georgetown, KY. Robert J. Spradlin.
- Ch. 20 Glasgow, KY. Brightness Ministries, Inc.
- Ch. 5 Lewisport, KY. Hancock Communications, Inc.
- Ch. 6 Lexington, KY. Veart Pennington.
- Ch. 42 Owensboro, KY. Douglas Sheldahl.
- Ch. 43 Radcliff, KY. Jimmie C. Lee.
- Ch. 21 Richmond, KY. Robert J. Spradlin.
- Ch. 30 Bogalusa, LA. Mountain TV Network, Inc.
- Ch. 62 Lafayette, LA. United Television, Inc.
- Ch. 9 Shreveport, LA. Clarabelle F. Boone.
- Ch. 54 Slidell, LA. Gerald Brothers, Jr.
- Ch. 8 Ocean City, MD. Bernard Marko.
- Ch. 63 York Center, ME. Mt. Kathadin Television, Inc.
- Ch. 44 Ann Arbor, MI. Rodney A. Moore.
- Ch. 3 Bay City, MI. Warren R. Wright.
- Ch. 68 Dearborn, MI. Rodney A. Moore.
- Ch. 59 Jackson, MI. Inspiration TV of Southern Oregon, Inc.
- Ch. 12 Kalamazoo, MI. Penny C. Wilmoth.
- Ch. 41 Pontiac, MI. Gwendolyn Moore.
- Ch. 11 Whitehall, MI. Gary Van Nortwick.
- Ch. 16 Alexandria, MN. Selective TV, Inc.
- Ch. 18 Alexandria, MN. Selective TV, Inc.
- Ch. 15 Appleton, MN. Rural Western UHF TV Corporation.
- Ch. 17 Appleton, MN. Rural Western UHF TV Corporation.
- Ch. 43 Austin, MN. Televue Systems of Minnesota.
- Ch. 45 Austin, MN. Televue Systems of Minnesota.
- Ch. 63 Austin, MN. Televue Systems of Minnesota.
- Ch. 51 Donnelly, MN. Televue Systems of Minnesota.
- Ch. 53 Donnelly, MN. Tri-County UHF, Inc.
- Ch. 16 Granite Falls, MN. Minnesota Valley TV Improvement.
- Ch. 18 Granite Falls, MN. Minnesota Valley TV Improvement.
- Ch. 22 Granite Falls, MN. Minnesota Valley TV Improvement.
- Ch. 24 Granite Falls, MN. Minnesota Valley TV Improvement.
- Ch. 26 Granite Falls, MN. Minnesota Valley TV Improvement.

- Ch. 21 Redwood Falls, MN. Redwood TV Improvement.
- Ch. 25 Redwood Falls, MN. Redwood TV Improvement.
- Ch. 34 Willmar, MN. UHF-TV, Inc.
- Ch. 11 Jefferson City, MO. Raymond A. Karpowicz.
- Ch. 5 Joplin, MO. Don Stubblefield.
- Ch. 9 Joplin/Carthage, MO. Gary M. and Deborah R. Kenny.
- Ch. 46 Joplin/Carthage, MO. Gary M. and Deborah R. Kenny.
- Ch. 38 Monett, MO. Peggy L. Davis and Deborah R. Kenney.
- Ch. 15 Springfield, MO. Nancy M. Kuni.
- Ch. 43 Springfield, MO. Susan A. Lawrenson.
- Ch. 53 Booneville, MS. Unity Broadcasting, Inc.
- Ch. 5 Starkville, MS. First United Methodist Church.
- Ch. 9 Boyes, MT. Hansford County Translator System.
- Ch. 26 Bozeman, MT. KXLF Communications, Inc.
- Ch. 19 Emigrant, MT. Paradise Valley TV Association.
- Ch. 34 Eureka, MT. Rural Television System.
- Ch. 53 Great Falls, MT. Robert D. Kymala.
- Ch. 26 Kaispell, MT. R. B. Sheldahl.
- Ch. 58 Libby, MT. KPAX Communications, Inc.
- Ch. 40 Livingston, MT. Mountain Network, Inc.
- Ch. 56 Apex, NC. Victory Television Network.
- Ch. 29 Biscoe, NC. Journal Broadcasting of Charlotte, Inc.
- Ch. 34 Durham, NC. Beasley Broadcast Group of Eastern North Carolina.
- Ch. 34 Fayetteville, NC. Beasley Broadcast Group of Eastern North Carolina.
- Ch. 58 Greenville, NC. Local Television Associates, Inc.
- Ch. 7 Lumberton, NC. Billy Ray Locklear.
- Ch. 25 Lumberton, NC. Wilmington Telecasters, Inc.
- Ch. 66 Raleigh, NC. Christina M. Berry.
- Ch. 56 Wilmington, NC. Local Television Associates, Inc.
- Ch. 18 Broken Bow, NE. North Platte Television, Inc.
- Ch. 20 Lincoln, NE. Richard W. Baker.
- Ch. 28 Lincoln, NE. Patrick J. Shepard.
- Ch. 31 Lincoln, NE. Susan A. Lawrenson.
- Ch. 63 Keene, NH. Paugus Television, Inc.
- Ch. 44 Point Pleasant, NJ. New Jersey Broadcasting Authority.
- Ch. 21 Alamogordo, NM. John Myrl Warren.
- Ch. 51 Antonito, NM. Son Broadcasting, Inc.
- Ch. 38 Aztec, NM. Regents of the University of New Mexico.
- Ch. 49 Caballo, NM. KOAT Television, Inc.
- Ch. 57 Carlsbad, NM. KOB-TV, Inc.
- Ch. 51 Deming, NM. KOAT Television, Inc.
- Ch. 60 Deming, NM. Mountain States Broadcasting.
- Ch. 47 Farmington, NM. Christian Broadcasting Communications.
- Ch. 39 Ruidoso, NM. Paso Del Norte Broadcasting Corporation.
- Ch. 6 San Mateo, NM. Television Viewers Association.
- Ch. 28 Austin, NV. Austin Television Association.
- Ch. 62 Glendale, NV. Moapa Valley TV Maintenance District.
- Ch. 19 Las Vegas, NV. "Hey Buddy" Broadcasting Company.
- Ch. 46 Las Vegas, NV. Neal L. Andrews, Jr.
- Ch. 33 Buffalo, NY. George W. Kimble.
- Ch. 15 Cazenovia, NY. Kevin O'Kane.
- Ch. 19 Champlain/Chazy, NY. Champlain Radio.
- Ch. 49 Gloversville, NY. Michael A. Sleezer.
- Ch. 69 Hammond, NY. Videolink.
- Ch. 16 Ithaca, NY. George W. Kimble.
- Ch. 30 Liberty, NY. John Mester.
- Ch. 57 Nyack, NY. Bernard Marko.
- Ch. 22 Oneida, NY. Kevin O'Kane.
- Ch. 43 Rochester, NY. Ronald D. Kniffen.
- Ch. 63 Rochester, NY. George W. Kimble.
- Ch. 44 Rome, NY. Kevin O'Kane.
- Ch. 39 Schenectady, NY. Penny C. Wilmoth.
- Ch. 51 White Lake, NY. Mesters TV.
- Ch. 11 Akron, OH. Gwendolyn Moore.
- Ch. 30 Chagrin Falls, OH. Media-Com Television, Inc.
- Ch. 27 Cincinnati, OH. James Worrall.
- Ch. 18 Toledo, OH. Rodney A. Moore.
- Ch. 52 Youngstown, OH. James Worrall.
- Ch. 59 Youngstown, OH. Richard W. Baker.
- Ch. 27 Claremore, OK. Locke Supply Company.

Ch. 54 Edmond, OK. Locke Supply Company.
 Ch. 7 Norman, OK. Gerald Brothers.
 Ch. 46 Norman, OK. Lola E. Brothers.
 Ch. 4 Tulsa, OK. Harry V. Tootle.
 Ch. 15 Tulsa, OK. Locke Supply Company.
 Ch. 36 Tulsa, OK. Linda K. Trumbly.
 Ch. 39 Tulsa, OK. Lonnie James.
 Ch. 63 Tulsa, OK. John Walton.
 Ch. 64 Applegate, OR. Freedom Communications, Inc.
 Ch. 26 Astoria, OR. Fisher Broadcasting, Inc.
 Ch. 34 Astoria, OR. KOIN-TV, Inc.
 Ch. 43 Canyonville, OR. Metrocom of Oregon, Inc.
 Ch. 59 Chiloquin, OR. Kurt Petersen.
 Ch. 61 Chiloquin, OR. Quentin L. Breen.
 Ch. 63 Chiloquin, OR. Quentin L. Breen.
 Ch. 65 Chiloquin, OR. Quentin L. Breen.
 Ch. 67 Chiloquin, OR. Quentin L. Breen.
 Ch. 50 Cottage Grove, OR. South Lake Television, Inc.
 Ch. 52 Florence, OR. West Lane Translator, Inc.
 Ch. 46 Heppner, OR. Blue Mountain Translator District.
 Ch. 38 Lincoln City/Newport, OR. KOIN-TV, Inc.
 Ch. 42 Lincoln City, OR. Fisher Broadcasting Inc.
 Ch. 82 Phoenix, OR. Freedom Communications, Inc.
 Ch. 23 Prineville, OR. Christ Loves You Broadcasting.
 Ch. 29 Prineville, OR. Fisher Broadcasting, Inc.
 Ch. 31 Prineville, OR. KOIN-TV, Inc.
 Ch. 2 Reedsport, OR. State of Oregon.
 Ch. 8 Silver Lake, OR. State of Oregon.
 Ch. 27 Tumalo, OR. Columbia River Television, Inc.
 Ch. 64 Kittanning, PA. Abacus Broadcasting.
 Ch. 9 Scranton/Dunmore, PA. George W. Kimble.
 Ch. 18 Scranton, PA. Diocese of Scranton.
 Ch. 50 Sharon, PA. Harvest Television.
 Ch. 36 State College, PA. The New York Times Company.
 Ch. 39 State College, PA. The New York Times Company.
 Ch. 42 State College, PA. The New York Times Company.
 Ch. 10 Wilkes-Barre, PA. Robert H. Shreffler.
 Ch. 66 Quebradillas, PR. Arzuaga Broadcasting Group.
 Ch. 60 Charleston, SC. Charles S. Namey.
 Ch. 65 Darlington, SC. James W. Owens.
 Ch. 35 Hilton Head Island, SC. Myron K. Hines.
 Ch. 16 Sumter, SC. James W. Owens.
 Ch. 20 Aberdeen, SD. Warren L. Carter.
 Ch. 60 Rapid City, SD. Rey F. Franco Perez.
 Ch. 54 Rowena, SD. Sioux Valley Rural Telecom Co-op, Inc.
 Ch. 13 St. Louis, MO. Todd M. Cralley.
 Ch. 24 St. George, UT. American Television of Utah, Inc.
 Ch. 38 St. Augustine, FL. Donald L. Jones.
 Ch. 66 St. Louis, MO. EZ Communications, Inc.
 Ch. 28 Bristol, TN. Susan A. Lawrenson.
 Ch. 55 Chattanooga, TN. TV 14, Inc.
 Ch. 26 Dickson, TN. Lorianne Crook-Owens.
 Ch. 28 Franklin, TN. Lorianne Crook-Owens.
 Ch. 56 Knoxville, TN. Robert H. Shreffler.
 Ch. 22 Memphis, TN. Eddie L. Whitehead.
 Ch. 67 Memphis, TN. Francis R. Santangelo.
 Ch. 69 Memphis, TN. Stephen G. Watford.
 Ch. 13 Oneida, TN. Knoxville Channel 8 Limited Partnership.
 Ch. 13 Shelbyville, TN. Lenk Broadcasting Company, Inc.
 Ch. 9 Beaumont, TX. Max Marko.
 Ch. 5 Beverly, TX. Sentinel Bluff Television, Inc.
 Ch. 20 Brownsville, TX. Joseph A. Zavaletta, M.D., P.A.
 Ch. 53 Carrizo Springs, TX. Mountain TV Network, Inc.
 Ch. 69 Clear Lake, TX. Far Eastern Telecasters.
 Ch. 57 College Station/Bryan, TX. Pueblo Broadcasting Corporation.
 Ch. 35 Corpus Christi, TX. David A. Davila.
 Ch. 66 Corpus Christi, TX. Elva Denise Hinojosa.
 Ch. 56 El Paso, TX. Linda K. Trumbly.
 Ch. 30 Freeport, TX. Claude Johnson.
 Ch. 21 Giddings, TX. Kingstip Communications, Inc.
 Ch. 36 Harlingen, TX. Faith That Pleases God Corporation.
 Ch. 52 Harlingen, TX. Agustin Torres, Jr.
 Ch. 55 Houston, TX. Breckenridge Broadcasting Company.
 Ch. 62 Jasper, TX. Mountain TV Network, Inc.
 Ch. 32 La Grange, TX. Kingstip Communications, Inc.

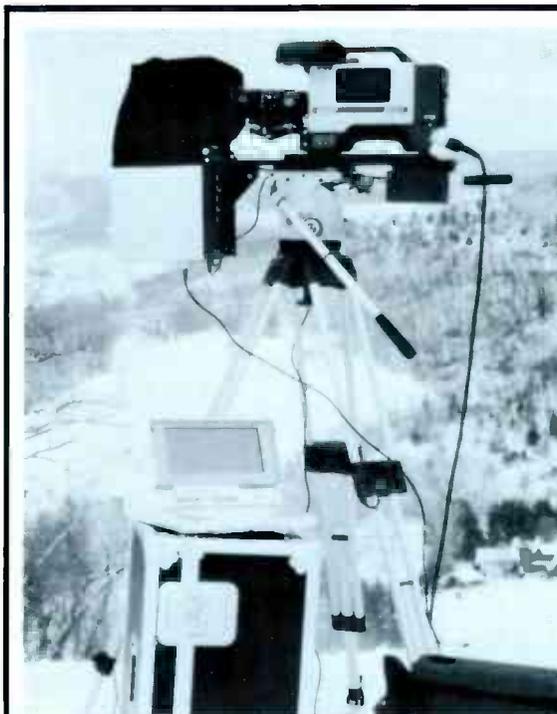
Ch. 56 Levelland, TX. South Plain College.
 Ch. 62 Marshall, TX. Rey F. Franco Perez.
 Ch. 26 McAllen, TX. TWC Television Ministries.
 Ch. 57 McAllen, TX. TWC Television Ministries.
 Ch. 67 McAllen, TX. Norma Torres.
 Ch. 62 Midland, TX. Gerald D. Kamp.
 Ch. 20 Odessa, TX. Kaleb C. Trumbley.
 Ch. 42 Paris, TX. Matthew Murillo, Jr.
 Ch. 58 Richmond, TX. Robert W. Fisher.
 Ch. 27 Taylor, TX. Kingstip Communications, Inc.
 Ch. 10 Texarkana, TX. Effie Marko.
 Ch. 26 Tyler, TX. Rey F. Franco Perez.
 Ch. 48 Tyler, TX. Elva Denise Hinojosa.
 Ch. 62 Victoria, TX. Pueblo Broadcasting Corporation.
 Ch. 9 Wichita Falls, TX. Effie Marko.
 Ch. 26 Cedar City, UT. American Television of Utah, Inc.
 Ch. 29 Eureka, UT. Juab County.
 Ch. 33 Eureka, UT. Juab County.
 Ch. 35 Eureka, UT. Juab County.
 Ch. 50 Ogden, UT. First National Broadcasting Company.
 Ch. 12 Panguitch, UT. Panguitch City Corporation.
 Ch. 25 Park City, UT. University of Utah.
 Ch. 33 Park City, UT. American Television of Utah, Inc.
 Ch. 18 Price, UT. University of Utah.
 Ch. 22 Rural Summit County, UT. University of Utah.
 Ch. 47 Orange, VA. Dennis N. Currence.
 Ch. 4 Richmond, VA. Krista Fordham.
 Ch. 42 Richmond, VA. Summation Broadcasting Company.
 Ch. 48 Richmond, VA. Television Interests Company.
 Ch. 56 Roanoke, VA. Penny C. Wilmoth.
 Ch. 58 Ruckersville, VA. Ridge Broadcasting Corporation.
 Ch. 42 South Boston, VA. Charles Everette Beaver.
 Ch. 17 Charlotte Amalie, VI. Paradise Superstation Limited, Inc.
 Ch. 11 Burlington, VT. Susan A. Lawrenson.

Ch. 13 Burlington, VT. Susan Webb.
 Ch. 38 Rutland, VT. WNNE-TV, Inc.
 Ch. 15 Bellingham, WA. Gaylord Broadcasting Company.
 Ch. 19 Camas, WA. A. B. Herman.
 Ch. 10 Prosser, WA. Washington State University.
 Ch. 58 Seattle, WA. Breckenridge Broadcasting Company.
 Ch. 43 Wenatchee, WA. Gaylord Broadcasting Company.
 Ch. 13 Green Bay, WI. Robert H. Shreffler.
 Ch. 51 Green Bay, WI. Richard D. Martin.
 Ch. 19 Janesville, WI. Douglas Sheldahl.
 Ch. 5 Madison, WI. Warren J. Cave.
 Ch. 11 Madison, WI. Skywave Communications Corporation.
 Ch. 33 Madison, WI. Inspiration TV of Southern Oregon.
 Ch. 43 Milwaukee, WI. Telethon Television Company.
 Ch. 31 Minocqua, WI. Ronald La Verne Myers.
 Ch. 36 Charleston, WV. John Walton.
 Ch. 17 Huntington, WV. Francis R. Santangelo.
 Ch. 52 Huntington, WV. National Minority TV, Inc.
 Ch. 19 Evanston, WY. American Television of Utah, Inc.

Modifications

K18CS Anchorage, AK. Fireweed Television.
 K20AG Anchorage, AK. Alaska Broadcast Television, Inc.
 K05HC Kenai, AK. State of Alaska.
 W55BE Montgomery, AL. K. Sandoval Burke.
 W61BG Montgomery, AL. Trinity Broadcasting Network.
 K22BZ Little Rock, AR. Catch-22 Broadcasting, Inc.
 K28CI Atwater, CA. Trinity Broadcasting Network.
 K33BY Bakersfield, CA. Sterling Recreation Organization Company.
 W07BR Bakersfield, CA. Caloosa Television Corporation.
 K33DI East Weed, CA. California-Oregon Broadcasting, Inc.

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K14HX Lakehead, CA. Northern California Educational TV Association, Inc.
K28CY Lewiston, CA. Northern California Educational TV Association, Inc.
K50CL McKittrick, CA. Belridge Elementary School District.
K65DJ Redding, CA. Trinity Broadcasting Network.
K69FE San Luis Obispo, CA. Alegria Broadcasting Corporation.
K06II Susanville, CA. Northern California Educational TV Association, Inc.
K66DK Aurora, CO. Jerold R. Welch.
K49AX Delta, CO. Montrose County.
K69CZ Grand Junction, CO. Mesa County, Colorado.
K24CH Mancos, CO. Montezuma-Dolores County Metropolitan Recreational District.
K04FY Nucla, CO. San Miguel Power Association, Inc.
K48CU Pueblo, CO. Full Gospel Outreach, Inc.
W26AU Wilmington, DE. National Minority TV, Inc.
W05BF ChIPLEY, FL. Pentacom Broadcasting Corporation.
W67BY Fort Myers, FL. Trinity Broadcasting Network.
W59BC Jacksonville, FL. Jacksonville Translator, Inc.
W07BX Melbourne, FL. Valley TV Company.
W11BM Orlando, FL. The National Black Media Coalition.
W49AW Palatka, FL. Pentecostal Revival Association, Inc.
W17AB Tallahassee, FL. Associated Christian TV System, Inc.
W20AU Atlanta, GA. Nancy Davis.
W44AF Augusta, GA. Neighborhood Broadcasting Services, Inc.
W33AL Brunswick, GA. Trinity Broadcasting Network.
W04CG Metcalf, GA. Timothy Brumlik.
K68BE Hanalei, HI. Hawaii Public Broadcasting Authority.
K60DJ Cedar Rapids, IA. Trinity Broadcasting Network.
K35CF Des Moines, IA. Douglas Sheldahl.
K69DC Burley, ID. State Board of Education (IEPBS).
W45AJ Rockford, IL. Katy Communications, Inc.
W26AS Clarksville, IN. Brightness Ministries, Inc.
W18AT Gary, IN. Studio 5, Inc.
W14AT Indianapolis, IN. American Christian TV System, Inc.
W31AL Indianapolis, IN. Kingdom of God Ministries, Inc.
W08CT New Albany, IN. Brightness Ministries, Inc.
W65BK Terre Haute, IN. Trinity Broadcasting Network.
W69CF Greenville, KY. Sue P. Thomas.
W06BM Hawesville, KY. Hancock Communications, Inc.
W46BE Murray, KY. Elbert Lee Grimes.
W56DR Baton Rouge, LA. Trinity Broadcasting Network.
K59DG New Orleans, LA. Trinity Broadcasting Network.
W20AF New Orleans, LA. Frontier Gulf Broadcasting, Inc.
W29BA Lawrence, MA. Tele Italia, Inc.
W42AU Pittsfield, MA. Trinity Broadcasting Network.
W11BX Springfield, MA. Harvard Broadcasting, Inc.
W13BV Springfield, MA. Harvard Broadcasting, Inc.
W52AS Frederick, MD. Great Trails Broadcasting Corporation.
W42AW Biddeford, ME. Mt. Katharin Television, Inc.
W61BH Portland, ME. Figgie Communications, Inc.
W40AN Escanaba, MI. Burnham Broadcasting Company, L.P.
W17AV Petoskey, MI. Heritage Broadcasting Company of Michigan.
W29CB Plainfield, MN. Howard F. Roycroft.
K21AK Donnelly, MN. Televue Systems of Minnesota, Inc.
K58BS Minneapolis, MN. Trinity Broadcasting Network.
K60DS Rochester, MN. Trinity Broadcasting Network.

continued on page 22

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Circle (31) on ACTION CARD

What's Going On

- April 18-20, 1990.** Broadcast Financial Management Association's 30th Annual Meeting. Hyatt Regency, San Francisco, CA. *Contact:* Cathy Milana, (312) 296-0200.
- May 7, 1990.** TV Active 90: The Conference on Interactive Television. Four Seasons Hotel, Los Angeles, CA. *Contact:* Sally E. Chin, (212) 382-3929.
- 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 3-9, 1990.** Eleventh Banff Television Festival. Banff, Alberta, Canada. *Contact:* Box 1020, Banff, Alberta, Canada T0L 0C0, (403) 762-3060.
- June 10-13, 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.
- June 11-14, 1990.** Management Seminar for News Directors, sponsored by the Radio-Television News Directors Association and the University of Missouri School of Journalism. *Contact:* David Bartlett, (202) 659-6510.
- 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 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. Jacob J. Javits Convention Center, New York City. 1991 Conference: October 26-30, Los Angeles. 1992 Conference: November 10-14, Toronto. *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.
- January 14-18, 1991.** National Association of Television Program Executives 28th Annual Convention. New Orleans Convention Center, New Orleans, LA.
- February 1-2, 1991.** Society of Motion Picture and Television Engineers 25th Annual Television Conference. Westin Detroit. Detroit, MI. *Contact:* Ann Cocchia, (914) 761-1100.
- 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.

- K64DP Spring Lake Park, MN. Mark Denyes.
K07SD Rolla, MO. Curators of the University of Missouri.
K34BR St. Charles, MO. Trinity Broadcasting Network.
K18BT St. Louis, MO. Trinity Broadcasting Network.
K21OD St. Louis, MO. Ken Jacobsen.
W53AF Booneville, MS. Unity Broadcasting, Inc.
W09AU Laurel, MS. WLOX Television, Inc.
W58BO Natchez, MS. Trinity Broadcasting Network.
W20AO Philadelphia, MS. Morgan D. Hardy.
K47BL Lewistown, MT. KULR Corporation.
K70EZ Lewistown, MT. KFBB Corporation.
W28AC Charlotte, NC. Michael B. Gliner.
W58BL Highlands, NC. University of North Carolina.
W08BI Hot Springs, NC. WLOS-TV, Inc.
W05BI Morehead City, NC. Roy H. Park Broadcasting, Inc.
W10BZ Wilmington, NC. Edward J. Bolton.
K41BV Williston, ND. Trinity Broadcasting Network.
K64CL Malcolm, NE. K. Sandoval Burke.
K21CY Ogallala, NE. North Platte Television, Inc.
K61FA Cebolla, NM. Cebolla Television Booster's Assn.
K49BY Clovis, NM. New Mexico Broadcasting Co., Inc.
K18CT Raton, NM. Grace Television Ministries.
K08KX Taos, NM. KOAT Television, Inc.
K63EF Las Vegas, NV. Gerald D. Kamp.
K69BJ Quinn River Area, NV. Humboldt County.
W14AZ Glens Falls, NY. Trinity Broadcasting Network.
W39BC Hamburg, NY. Southtown's Christian Center, Inc.
W07BJ Ithaca, NY. WENY, Inc.
W51AN Olean, NY. Trinity Broadcasting Network.
W15AL Rochester, NY. Monica Kirnle.
W12BZ Rome, NY. Kevin O'Kane.
W11BP Syracuse, NY. Craig L. Fox.
W13BU Syracuse, NY. Craig L. Fox.
W40AE Chillicothe, OH. Trinity Broadcasting Network.
W12BS Cleveland, OH. TV 12, Inc.
W12CB Cleveland, OH. TV 31, Inc.
W1200 Fremont, OH. Seeway Broadcasters.
W39AI Youngstown, OH. Trinity Broadcasting Network.
K44BC Ardmore, OK. Trinity Broadcasting Network.
K27CH Broken Bow, OK. Howell B. Callahan.
K14HT Milton, OR. Apple Valley Broadcasting, Inc.
K39CL Yoncalla, OR. California-Oregon Broadcasting, Inc.
W51BJ Freedom, PA. Abacus Television.
W81BU Lock Haven, PA. Diversified Communications.

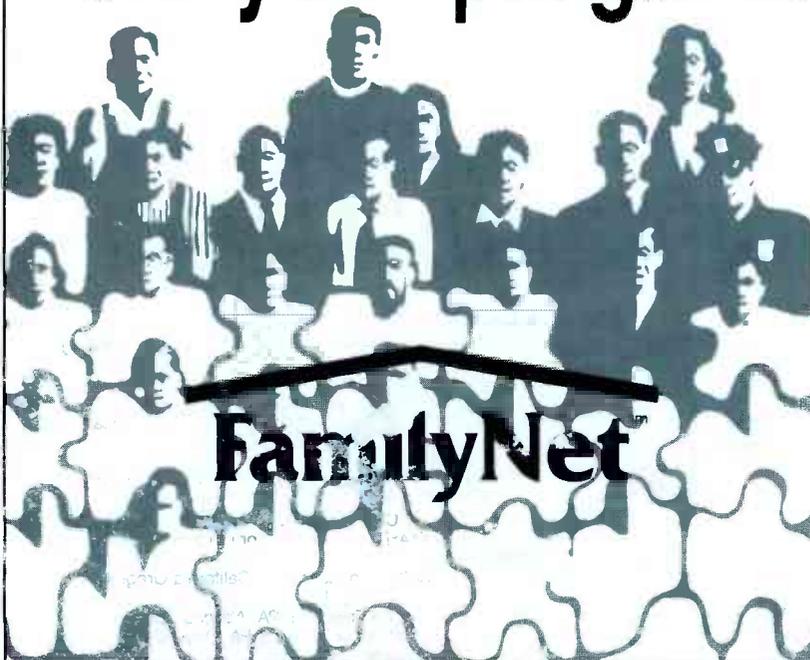
W50AV San German, PR. Aracelis Ortiz.
W42BH Charleston, SC. Media Properties.
W58BQ Greenville, SC. National Minority
Television, Inc.
W68BZ Myrtle Beach, SC. Diversified
Communications.
K46CB Sioux Falls, SD. Heritage Broadcasting
Group.
W51BG Farragut/Knoxville, TN. Dwight R.
Magnuson.
W63OL Memphis, TN. Janet Jacobsen.
W10BI Nashville, TN. TV 10, Inc.
K13VC Austin, TX. Global Information
Technologies, Inc.
K30CE Austin, TX. Austin Television.
K55EN Austin, TX. Frontier Broadcasting, Inc.
K68DE Dallas, TX. Frontier Southwest
Broadcasting, Inc.
K33DB Houston, TX. Dupont Investment Group,
85 Ltd.
K05HR Livingston, TX. Polk County Broadcasting
Company.
K66CA Livingston, TX. International Broadcasting
Network.
K64AC Perryton, TX. C. L. & O. Translator
System, Inc.
K66AB Perryton, TX. C. L. & O. Translator
System, Inc.
K68AD Perryton, TX. C. L. & O. Translator
System, Inc.
K40CT San Marcos, TX. Kingstip
Communications, Inc.
K65ES San Antonio, TX. Louis Martinez.
W51BH Gloucester, VA. Bowen Media
Corporation.
W02BN Richmond, VA. Christel Broadcasting,
Inc.
W16AL Burlington, VT. Trinity Broadcasting
Network.
K23AS Aberdeen, WA. Trinity Broadcasting
Network.
K66BT Prescott, WA. Prescott School District.
W54BH Madison, WI. WSSM-TV, Inc.
W39AZ Parkersburg, WV. Brightness Ministries,
Inc.
K21CV Rawlins, WY. KTWO Corporation. 

INDEX TO ADVERTISERS

Use this handy chart to find the ad you're looking for. Then fill out the ACTION CARD bound in this magazine for FAST answers to all your questions.

COMPANY	PAGE	ACTION CARD NUMBER	ADVERTISER FACT LINE
Access America Television, Inc.	12	24	(305) 576-6000
Acrodyne Industries, Inc.	17	18	(215) 542-7000
Broadcast Systems, Inc.	6	9	(602) 582-6550
Capitol Television Network	8	153	(818) 992-8807
CJM Productions	6	93	(615) 320-7556
Community Broadcasters Association	2	131	(800) 225-8183
Comprompter Corporation	19	81	(608) 785-7766
CRA	22	31	(207) 989-6055
Dataworld	16	4	(301) 652-8822
Dielectric	11	162	(609) 435-3208
EMCEE Broadcast Products	21	1	(717) 443-9575
FamilyNet	23	106	(800) 832-6638
Jayman Broadcast	13	82	(818) 994-5265
Latham Foundation, The	3	33	(415) 521-0929
Lindsay Specialty Products	4	12	(705) 324-2196
Microdyne Corporation	15	100	(904) 687-4633
Microwave Filter	18	172	(315) 437-3953
NCTV	14	20	(212) 689-0088
Quantum Marketing	10	21	(215) 345-9399
RFD-TV	9	6	(402) 345-2322
Starion Premiere Cinema	24	15	(213) 393-3746
TE Products, Inc.	20	17	(800) 832-8353
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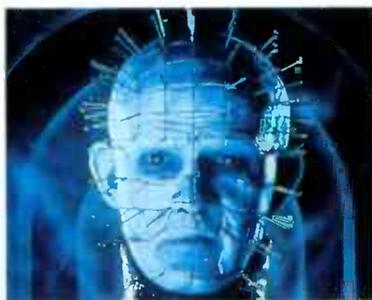
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The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 6

A Kompas/Biel Publication

June 1990



The TV-8 crew: (l to r) Jan Hazewski, operations coordinator; Steve Francomano, technical director of news and local programming; Mike Timko, production assistant; Wendy Bosford, office manager; Sandy Adams, local sales manager; Marjorie Ellertsen, news director/anchor; Peggy Grich, traffic director/host of "Profiles"; Jim Grich, TV-8 founder/general manager/host; Jeff Scellen, production assistant/master control; Brenda Denard, account executive; Mark Mulholland, sports director; Dan Shipski, assistant chief engineer/master control; Adam Gilbert, creative services director/host; Jane Corusone, producer/host; Neil Wallace, production director; Bill Raffel, news coordinator.

Glens Falls TV-8

New York LPTV Builds Future On Local Programming

—by Jacquelyn Biel

State-of-the-art equipment, a professional background in both broadcast and cable, and a firm commitment to local programming—this is the combination that Jim Grich expects will make him a successful LPTV broadcaster.

Grich, his wife, Peggy, and several partners own and operate W08C1 in Glens Falls, NY, a small community about 50 miles north of Albany. TV-8 broadcasts to

some 40,000 households with 24-hour stereo programming. It is also carried at no charge on three area cable systems.

TV-8 airs Channel America, CNN News, some of the Movie Greats Network, and a variety of syndicated programs—"Ebony Jet Showcase" ("An excellent show!" says Grich), "Crook & Chase," "INN News," "Jimmy Houston Outdoors," and assorted specials from several other syndicators.

continued on page 8

Partial Victory For LPTV In Senate Cable Bill

The LPTV industry made some progress in its fight for cable must-carry during the Senate Commerce Committee's June 7 markup of its cable re-regulation bill, S.1880. The bill, which passed by an 18-1 vote, retains language that equates LPTV stations with "passive" translators, but a finding was added that encourages carriage for locally programmed LPTV's. But industry leaders are still intent on getting LPTV included in the bill itself and deleting the present language.

Senators Bob Kasten (R-WI) and Wendell Ford (D-KY) voted for passage on the condition that LPTV carriage is encouraged in the findings language, according to Community Broadcasters Association president John Kompas, who was present at the markup. "We have succeeded in getting the Senate Committee to document its desire to have locally programmed LPTV stations carried on cable," said Kompas, "but the measure still has no teeth."

CBA leaders are confident, however, that if local LPTV is not included in the body of the bill, an LPTV carriage amendment will be offered when the bill comes up for a full Senate vote, possibly late this summer.

The findings language reads, "Cable systems should be encouraged to carry low power television stations licensed to the communities served by those systems where the low power television station creates and broadcasts, as a substantial part of its programming day, local programming." However, a committee spokesperson cautioned that the language could be altered before the bill comes before the full Senate for a vote.

Martin Rubenstein, CBA's Capitol Hill consultant, said he was "highly encouraged" by LPTV's inclusion in the findings language and by the sympathy shown to LPTV by members of the Committee and their staff. He commended Senators Ford and Kasten for insisting that LPTV sta-

continued on page 15

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In Our View

By the time you read this, the House Energy and Commerce Committee will have marked up its draft cable bill and, we hope, included locally programmed LPTV stations in any must-carry proposals.

If it does, it will be due to the efforts of some really tremendous LPTV people.

As many of you know, the Community Broadcasters Association shares the offices of Kompas/Biel and *The LPTV Report*. (It is really less incestuous than it seems—the business management of the organizations is kept entirely separate.) And it is exhilarating to see broadcast history in the making every day from the convenient vantage point of my corner office.

Last week, we were here until nearly 10 o'clock one night stuffing and stamping the letters that went out to each one of you asking for help in the effort with the House. Because we had a postal pickup to meet, we dragged our kids—and a bunch of their friends—in to help us.

And you should have seen the jubilation here when we found out that we'd won *something* in the Senate. We weren't included in the body of the bill, but the Congressional Record now states for all to read that twenty United States Senators want cable systems to carry us. It isn't completely what we asked for, but we weren't forgotten either. And we're still pushing for a firmer mandate when the bill comes before the full Senate for a vote.

I want to tell you this because so many of you called to help. So many of you wrote your Senators, gathered petitions, called in chips. And so many of you responded to the CBA's call for funds to meet the expenses of this effort. It was a thrilling display of the power of individual people to influence governmental policy.

Once again, you have demonstrated that LPTV will succeed. Because you won't give up. Because you'll give your time and your money when you have very little of either. Because behind your efforts is the conviction that the service you give your communities is a good and useful one.

You are the pioneers, and pioneers always have to give more. Once again, thank you for your inspiration.

Dataworld Announces Improved Interference Study

Dataworld, the Bethesda, MD engineering research firm, has developed a new tool for evaluating the potential interference to existing signals of a proposed LPTV or TV translator station.

The detailed interference study tests a proposed site for feasibility on a given channel, or set of channels, based on Sections 74.705 and 74.707 of the Federal Communications Commission's *Rules*. In addition, each study develops a table of allowable effective radiated power (ERP) limits for each degree of azimuth of the proposed signal.

The Dataworld study, which is based on the FCC's TV engineering database, retrieves all records which must be protected under these sections of the *Rules*. Spacing criteria are used where appropriate. Most other cases are handled using the "service-area protection method."

This method utilizes 3.1-16.2 kilometer terrain averages for every degree of azimuth around the proposed site and the facility being protected. These terrain averages are derived from the NGDC 30-second database, if available. Terrain averages for sites in Alaska, Hawaii, and Puerto Rico are calculated using the DMA

3-second database. (Three-second data will soon be available for all fifty states.) If pertinent, the TV directional antenna database is employed to determine radical ERP values for both the proposed site and the facility being protected.

The program then calculates, for each point on the protected contour, the distance and bearing from the proposed site, along with proposed and allowed ERP, allowed field strength, and pertinent HAAT and ERP figures for both the proposed site and the protected sites.

The report concludes with a summary of proposed and allowed ERP for each degree of azimuth, if pertinent, along with the limiting station call sign or application reference number (ARN).

For further information, contact Dataworld at 1-800-368-5754.

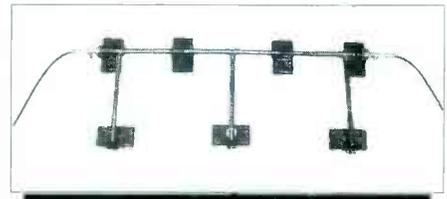
BON MOT

I don't think there's any point in being Irish if you don't know the world is going to break your heart eventually.

Senator Daniel Patrick Moynihan (D-NY)

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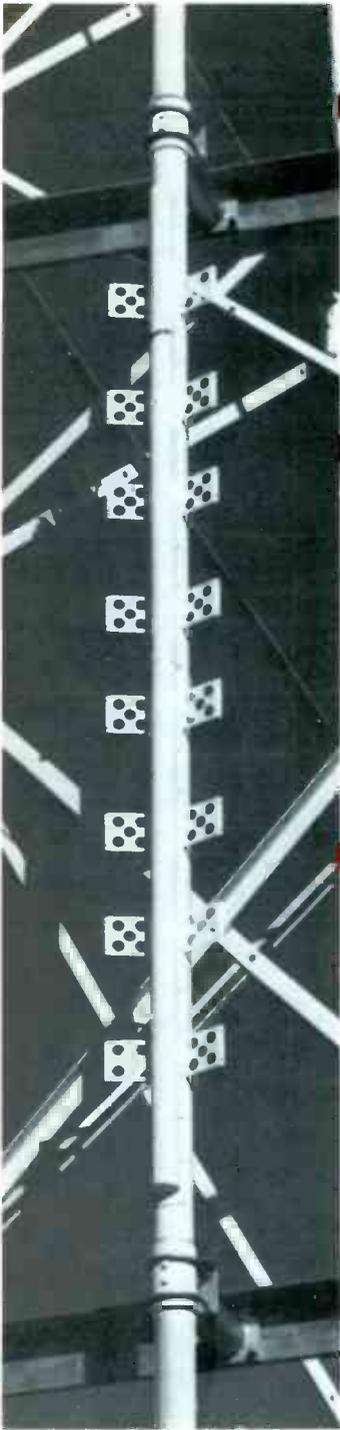
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The LPTV Report

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Channel America Launches "Hometown USA"

This fall, Channel America will unveil the latest in its collection of original, viewer-involvement programs, announced David A. Post, chairman and CEO of the LPTV network, at its annual meeting in June.

"Hometown USA," as the new series is called, will combine network and local programming in a unique format that Post says "will enable local stations to create attractive, relevant, and highly viewable local programming." The series will feature a network portion of general interest programming with slots in which local stations can air segments of their own local programming on the same subject. The programming will range from community issues to entertainment to viewer participation formats.

Viewers will like "Hometown USA," said Post, "because it is something they can be a part of and can relate to as a member of the community. Advertisers will find it appealing as a medium for pinpointing local markets." He added that the viewer involvement format provides substantiation of signal reach for both affiliates and advertisers.

The local programming produced by affiliates may also find its way to the national network feed. The first phase of "Hometown USA," a summer program called "Off Broadway," will showcase the best of locally originated programming. Also in production are four different program types: competitions between network affiliates in music, sports, and other local programming categories; "club" programs, in which local viewers participate in national clubs of people who share the same interest; programs for small businesses; and a program that will present critical social issues through the network and then how discuss how different cities have dealt with these issues locally.

K/B

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Affiliations: **CBA The LPTV Report** is an official information channel of the Community Broadcasters Association.

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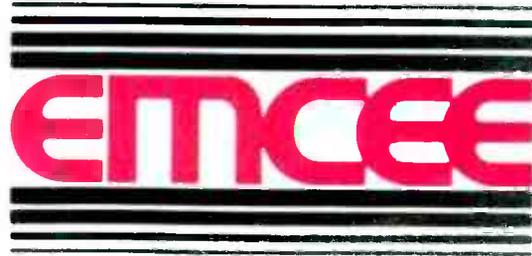
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Getting The Word Out The Basics Of Bottom Line Promotions

—by **Don Sabatke**

Today every city, large or small, is full to the brim with newspapers, shoppers, radio stations, TV stations, and billboards—all of them selling advertising. How can you be sure that your LPTV will get its fair share of advertising dollars? You'll stand a better chance of getting your share, and more, with proper self-promotion.

Many people think that when you say "promotion," you're talking about contests, games, or giveaways. Yes, these are types of promotions, but promotion is really anything at all that you do to make people aware of your LPTV station.

How important is promoting your station? Let's take a look.

Media Kits

Most advertisers will never set foot inside your LPTV studios. Their only knowledge of your station is what they see on their TV sets and what they hear on the street...and the impression your salesperson makes and what he or she shows and tells them. A media kit not only opens a new advertiser's door for your salesperson but also creates a major first impression of your station.

Your station kit should contain a coverage map, a rate card, a program listing, and any other information relevant to the station and the area it serves. But maybe even more important than the contents is the quality of the kit. If your salesperson presents a yellow legal pad lettered in magic marker, that sloppy image will be

projected to the advertiser. If, on the other hand, your media kit is a glossy folder with your station logo stamped in foil on the cover and tastefully printed materials inside, then that's the image that your client will get.

Media kits should be done properly, but they don't have to cost a lot. It costs only a little more to go first class, and a first class, well done media kit will pay for itself over and over again.

One word of caution. Media kits don't work by themselves. You'll make very few sales just by ordering 500 kits and sending them to 500 prospects. You must work to get the order, but a good media kit will make your work much easier.

As for cost, in my almost 30 years in the advertising business, I have yet to pay for a media kit. Someplace, somewhere there is always a printer waiting to trade out printing for advertising.

Radio Advertising

Promotion also means advertising. Yes, I said advertising. If you want to make your station successful, you have to let people know who you are and what you do. You can advertise all you want to on your own station, but the only ones who'll see the ads are the people who are already watching. To reach new viewers you have to use your competition.

You can use radio, billboards, newspapers and shoppers, or direct mail. (People do read billboards and, yes, people do read direct mail advertisements.) I think that radio is one of the best. You can reach people in their cars as well as at

home and work, the cost per thousand is usually very low, and you can target your audience easily. Radio that programs to teens, for example, would be ideal for advertising your Saturday afternoon teen dance party. And the local country music station would be just the ticket for your Nashville music videos.

The secret to radio advertising is a well written commercial. Because many radio stations charge very low rates, they are loaded with commercials; so the ones that stand out bring the best results. Radios love to trade out their advertising for TV spots, so shop around before you lay out any cash.

Print and Billboards

My second choice for promoting your LPTV station is newspapers and shoppers. Shoppers attract the die-hard bargain hunters, and they'll trade ads for commercials. Newspapers attract readers who want to know what's happening, and their circulation is usually much larger. But newspapers are generally much more expensive than shoppers, and they don't usually trade.

I recommend placing an ad in the shoppers if you can trade it out. I also suggest an ad in the local newspaper. Even though they may not trade, they'll run your news releases as a free bonus. These news releases can be very important to your operation, so always stay on the good side of the newspapers.

As far as the design of your print ad is concerned, let the shopper or the newspaper do it for you. I think it's a mistake to hire an ad agency to design your ads

when the papers offer this service free of charge. And remember, two small ads are always better than one large one.

You can never do enough advertising. But when it comes to billboards, I do feel that you can go overboard. Radio stations use billboards heavily during rating periods, and some station managers feel that they are the best form of advertising they can buy. You must remember, however, that these are radio stations and they are after that motorist going to and from work. Billboard advertising is the only way this type of listener can be reached.

Advertising television on billboards is a different story. Billboards are very expensive, especially in heavily trafficked areas. I do believe in saturating the billboards when you open your station. But then leave them alone. Your money can be spent better someplace else.

Direct Mail

We've talked about radio, newspapers, shoppers, and billboards. That leaves direct mail, one of the best ways to reach new viewers and tell them about your product. The only drawback to direct mail is that it is very expensive. But it does work. People do read "junk mail" and respond to what they read. Readers Digest and Publishers Clearing House would never spend the money they do on direct mail if they were not getting results.

But before you jump head first into direct mail, there are several factors to consider. One is the cost of a mailing list. If you do the mailing yourself, you must start with a list of viewers in your coverage area. There are several list brokers that can sell you such a list, but "one time" lists are expensive. You can also have someone type one for you out of the phone book, but this is very time consuming.

A second factor is your mailing piece. It must be very attractive or the public won't read it. I suggest using some sort of contest, so the reader has to respond to your mailing. You may also wish to offer something FREE to those who respond. People love the word FREE.

After you have your list and mailing piece, you must address the pieces and pay the postage to mail them. Bulk rates are available, but you will have to check with your post office for the permits and rules relating to bulk mail.

If all of this sounds like too much work, let a direct mailing firm do it for you. Their charges may not be any more than your costs for doing it yourself because they do their printing and labeling in volume. Check your Yellow Pages for Direct Mailers.

Be Everywhere

There is only one thing left for you to do. Make your LPTV station visible to the public.

A good rule of thumb is to be *everywhere*. Never send out a piece of paper unless your logo and call letters are on it. Never go anywhere without leaving a calling card—leave one even with your tip in a restaurant. Don't be ashamed of who you are and who you represent.

Become involved in everything you can. Have your staff members join service groups and attend their meetings. Judge the best looking chicken at the 4-H meeting, and work at the local food stand at the county fair. Form friendships with the local malls and attend their special events. Get involved with community programs and fund raisers, and offer the services of your station whenever it can help. Donate items to help the community—prizes for the Easter egg hunt, balloons (with your logo on them) for the Halloween Haunted House, Christmas gifts for the needy.

Anything that kids are involved in should be of especial interest to your station. Your Saturday morning kids' shows will benefit, and, remember, these kids will be grownups faster than you think.

Above all, remember two important words—"Thank You." Send thank you's to everyone that helps you. So few people today even bother to say thank you. Use those two words and use them often.

In my next article I will talk about other forms of promotion, including LPTV station newsletters—how to write them, distribute them, and make money with them, point of purchase advertising for your station, and contests, games, and giveaways.

Don Sabatke is the general manager of WDCQ, a radio station in Southwest Florida. He is also the owner of Sabatke & Company, a sales training company for radio and LPTV stations.

Sabatke has written and published the book, Radio 101, which describes 101 of the best radio promotions he has devised in his 25 years in broadcasting. Many of these promotions can be used by LPTV stations. For further information, write Don at Sabatke & Company, 1033 S.E. 19th Place, Cape Coral, Florida 33990. 



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Shaffer To Target Latin America

Shaffer Communications Group, Inc.—a consulting firm serving cellular, microwave, and broadcast clients—has formed Grupo de Comunicaciones Rotel, a subsidiary targeting new business in Mexico and Latin America.

The new subsidiary will work closely with other members of the Shaffer Communications Group to consult in antenna site acquisition and engineering; tower sale, purchase, and construction; and turnkey project management.

The bilingual staff will be based at the company's headquarters in Houston. 

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1991-92 Film, Television Fulbright Announced

The Fulbright Fellowship in film and television for 1991-92 has been announced by the United Kingdom Fulbright Commission, the British Academy of Film and Television Arts, and Shell UK.

Applicants must be U.S. citizens with at least three years of professional experience in any area of film or television. The nine-month Fellowship is intended to fund independent creative work in the United Kingdom that promotes greater understanding between the American and British film and television communities.

The application deadline is August 1. Call (202) 686-7878 or write CIES, Box UKF, 3400 International Drive, NW, Suite M-500, Washington, DC 20008. 

Glens Falls TV 8

continued from front page

But it's the local programming that makes TV-8 unique to Glens Falls.

Grich is committed to local programming. It starts at 7:30 a.m. every day with "AdVantages," a video billboard. For \$14 you can buy seven 15-second "dwells" which are basically character-generated ads with a music background. Categories range from the usual "For Sale" and "Wanted" to Grich's "GL/ADS" — humorous or friendly greetings that give the show a personal touch.

A Restaurant Show

At 8 a.m., viewers get a behind-the-scenes look at their favorite restaurants

on "Dining Out." The half-hour daily program focuses on food, decor, and ambiance and is popular with the tourists, mostly from New York City, who unwind at the resorts and campgrounds of nearby Lake George.

The format of "Dining Out" gives the restaurants maximum publicity and the tourists maximum information. Ten restaurants are featured in each 13-week run. Each day a different restaurant is highlighted in a 15-minute segment while the other nine each get two-minute clips. The segments are rotated so that each restaurant gets an equal number of 15-minute exposures and 2-minute vignettes during the 13-week run of the show. After thirteen weeks, a new show of ten new restaurants is produced.

The restaurant review is a lot of work — ten separate location shoots as well as a lot of editing, but the effort pays off, says Grich. The show is one of TV-8's most popular and is always sold out.

Following "Dining Out" is another local program, "The Fun Guide," a half-hour show promoting Glens Falls area vacation attractions — theme parks, a dude ranch, fishing lodges. Produced only once, the show will run all summer, playing to the constantly changing population of tourists.

continued

BFM Changes Name To B*CFM

The Broadcast Financial Management Association, an international professional association of the senior managers of the communications industry, has changed its name to the Broadcast*Cable Financial Management Association.

The organization's outgoing president,

Philip J. Giordano, said that the small differences between broadcasting and cable financial management made it feasible to include cable in the membership.

Patricia Foley, of NewCity Communications in Chicago, assumed the presidency of the new B*CFM on July 1. 

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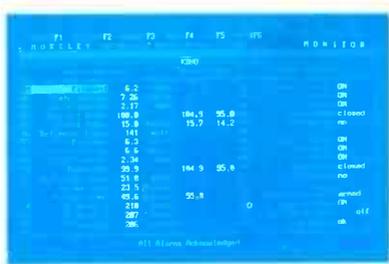
As a broadcast engineer, you want to utilize the newest PC technology that will work intelligently and make your job as easy as possible. The Moseley MRC 1620 is the first intelligent, PC-accessible, integrated package that will do just that. This cost-effective system consists of a stand alone Remote Terminal that allows an optional Control Terminal or IBM PC with TaskMaster20 software to monitor and control remote facilities from dedicated and/or dial-up control points.

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- Operates as a stand alone dial-up Remote Terminal or with standard studio Control Terminal.
- Dual communication ports at Control and Remote Terminal allow direct and dial-up access at either terminal.
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- Front panel LEDs provide visual indicators of input channel and system status. Digital meter displays telemetry, channel value, calibration and limits.



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- The easy to use software automatically adjusts out of parameter conditions according to user defined control strategy.
- Current alarm conditions are displayed on an "alarm" page. Up to 20 of the latest alarms and hourly log data from the last 30 hours (stored in battery backed RAM of the MRC 1620) can be reviewed at your convenience.
- Monitors up to 63 sites.
- Remote set-up attributes and calibration may be downloaded from the remote terminal and stored to disk for editing and future uploading.
- Three levels of password security.

For your free TaskMaster20 software demo disk, contact Moseley Marketing at 805-968-9621.

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Resorts For Sale

At 9 a.m. TV-8 airs "Resort Properties," in which a host takes viewers on tours of resort buildings and grounds. The show runs seven days a week and is aimed at potential property buyers and investors. Another, similar, program is the Sunday morning "Real Estate 8," targeted to area home buyers.

All of the morning programs are repeated in the afternoon.

Local programming continues in the evenings with two live newscasts—at 5:30 and 10 p.m. Marjorie Eilertsen, news director; Bill Raffel, news coordinator; Mark Mulholland, sports director; and Andy Gregorio, meteorologist, keep Glens Falls residents up to date with local events. Raffel goes out in the morning with a single camera and shoots the news video, then writes and edits the show for presentation on the early evening newscast. Eilertsen does the same in the afternoon for the 10 p.m. show. The two share the video for the main daily news story, but each does his own script.

At 2 p.m. Mark Mulholland starts producing the sports segments, both of which he hosts. Andy Gregorio comes in at 4:30 to prepare his maps (TV-8 uses real maps instead of satellite video and chromakey) and then does a live weather show at 5:30. The segment is taped and repeated on the 10 o'clock news with revised temperature and humidity figures.

Each newscast also contains a three-minute feature segment. On Mondays, Gretchen Sunderland reports on "Feeling Fit." Eilertsen does a financial report on Tuesdays. Don Metivier—Grich calls him the "Andy Rooney of Glens Falls"—holds forth on Wednesdays. Thursdays feature Larry McDonald's movie review. And on Fridays, physician Bruce Nash presents "Health Tips."

The TV-8 Team

Grich is unabashedly proud of his crew and their efforts: "The newscasts look great! We get calls from viewers all the time. We've even gotten calls from the Albany stations telling us about the great job we're doing."

A recent independent telephone survey put the local news viewership at 13,170, Grich reports. Nielsen ratings confirm that. In December, TV-8 came in just below the Albany independent for Warren County and tied for ratings with the Albany PBS.

In addition to the newscasts, each weeknight also features a different local program. At 7 p.m. on Mondays, Peggy Grich (who is also the station's traffic director) hosts "Profiles," a half-hour tribute to someone from the community who has "done something special." The program, shot on location, has featured special people from birdhouse builders to

moviemakers. (On one program, the Griches met and interviewed Dave Eastwood, a local restaurateur and entrepreneur who later became a major investor in TV-8.)

At 7:30, sports director Mark Mulholland does a half-hour "Spotlight on Sports." The show focuses on local sports—wrestling, boxing, baseball, the women's state high jumping championships. Mulholland interviews high school players and coaches. And there are frequent features on the Redwings, the American Hockey League farm team for the Detroit Redwings.

Grich says that the station's sports coverage is "very aggressive." "We even rented an uplink so we could cover the American Hockey League playoffs live from Rochester."

At 7 p.m. on Tuesdays, TV-8 airs "Point Blank," a rapid-fire interview show on local issues hosted by Ed Bartholemew, a Glens Falls attorney and former mayor. One recent program, entitled "The Garbage Crisis," was a special report on the feasibility of building a trash incineration plant in Glens Falls. It featured footage shot by Bill Raffel of a similar plant in South Carolina.

Brains vs. Brains

At 7:30, "High School Bowl" pits teams of students from the area's twenty high schools against each other in a contest of wits and scholarship. The three-camera production is shot every other Wednesday night at Adirondack Community College and is underwritten by the Glens Falls newspaper, the *Post Star*, which supplies the questions and the prizes—T-shirts, trophies, and plaques.

Wednesdays feature a one-hour country variety program, the "Al & Kathy Bain Show." Local country music singers share the spotlight with a vet, a pharmacist, a forestry expert, whoever has expertise to share. On Thursdays, a live talk show hosted by county executive Sandy Adams runs from 7 to 8. Anything goes on "Open Line," where viewers can call in to quiz



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the mayor, county supervisors, a Glens Falls psychic, business executives, religious leaders, and even ordinary citizens.

On Fridays, Grich and his partner, Dave Eastwood, get on the air themselves for the "Manager's Mailbox." They read mail and chat with viewers until 7:30 when "Our Town Television," a local magazine program begins.

And in production at this writing is a new series called "Leah." "Leah is a divine healer," explains Grich who says he has personally experienced some of her power. "She appeared on 'Manager's

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Mailbox' and generated more letters than any other show we've done." The new, hour-long weekly program will be aired live before a studio audience. Says Grich, "People have been clamoring for tickets. They want to be on the show; they want to be healed."

Promotion

Grich believes in heavy self-promotion, so TV-8 airs a lot of commercials about its own ongoing and upcoming programs. It also trades ads with the area's ten radio stations and with the *Post Star*. And to help prove its viewership, like many LPTV's it runs promotions designed to attract viewers to the advertisers' places of business. One of the most successful promotions so far offered viewers the chance to win autographed Redskin hockey sticks if they went to a store and filled out a card.

Advertisers are all local—hair salons, car dealers, fish and tackle shops, sports equipment dealers, banks. Open rate commercials run \$10 to \$50 per 30 seconds.

TV-8's staff numbers fourteen full-time people, five part-timers, and three interns from nearby Adirondack Community College. Most are new to television, but Grich is an old-timer. "I've always been a tinkerer," he says.

After a year of electronics school, Grich leased the local origination channel on the cable system in his hometown, Gloversville, and began producing and selling his own programming. A bit later, he talked the school system into buying some studio equipment, and soon the students were producing and airing nine hours of programs daily under his direction.

In Albany

Four years later, Grich moved to Albany to work as a videographer with a major network affiliate, and from there moved to a second Albany station where he was master control operator. Within a week, he was promoted to assistant chief engineer. Two months later he became chief engineer. When the station was sold two years later to the Albany PBS affiliate, he became engineering supervisor for both stations.

These perambulations eventually led to TV-8, which Grich and his wife signed on the air in the spring of 1988. The station hasn't yet reached the breakeven point, but the Griches and their partners aren't disturbed. It's been only a little over two years, and TV-8 is already a solid and respected part of the community. In fact, this August another Grich LPTV will launch. W26AG will be used as a translator to extend TV-8's signal even further.

A loyal community of viewers and a commitment to programming for them: TV-8 is what LPTV is really all about. 

LPTV Distribution by State and Territory

May 15, 1990

	Licenses	CPs*
ALABAMA	8	21
ALASKA	220	27
ARIZONA	20	44
ARKANSAS	8	34
CALIFORNIA	39	93
COLORADO	18	36
CONNECTICUT	0	4
DELAWARE	1	0
WASHINGTON, DC	2	0
FLORIDA	36	116
GEORGIA	17	48
HAWAII	3	24
IDAHO	19	41
ILLINOIS	7	38
INDIANA	10	27
IOWA	12	43
KANSAS	10	48
KENTUCKY	11	27
LOUISIANA	12	53
MAINE	7	15
MARYLAND	2	6
MASSACHUSETTS	6	21
MICHIGAN	8	17
MINNESOTA	32	41
MISSISSIPPI	11	21
MISSOURI	12	39
MONTANA	23	38
NEBRASKA	4	16
NEVADA	18	17
NEW HAMPSHIRE	3	4
NEW JERSEY	2	12
NEW MEXICO	14	47
NEW YORK	23	45
NORTH CAROLINA	8	44
NORTH DAKOTA	4	22
OHIO	14	38
OKLAHOMA	17	37
OREGON	18	30
PENNSYLVANIA	11	49
RHODE ISLAND	0	4
SOUTH CAROLINA	2	22
SOUTH DAKOTA	6	19
TENNESSEE	25	47
TEXAS	47	129
UTAH	18	17
VERMONT	1	9
VIRGINIA	6	22
WASHINGTON	10	35
WEST VIRGINIA	1	4
WISCONSIN	10	26
WYOMING	23	40
GUAM	1	0
PUERTO RICO	3	7
VIRGIN ISLANDS	0	2

TOTALS: Licenses: 843
Construction Permits: 1,668

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LPTV and the LAW

LPTV And The Election Broadcast Laws: Part I

—by Peter Tannenwald

By the time you read this column, summer will be here, and we will probably be in the lull before the political campaign storm. But this is an election year, and now is a good time to plan for the fall campaigns—for selling political advertising time and broadcasting public service programs dealing with election issues.

I cannot hope in this column to give you a complete education about political broadcasting. The NAB sells a whole book on the subject. At best I can touch on the highlights. To get the complete story, you should contact your own attorney, read the NAB book, or call the FCC if you have specific questions.

Equal Time

The cardinal principle of political broadcasting law is equal time. Under Section 315 of the Communications Act, whenever a candidate appears on the air, all other candidates for the same office have the right to appear for the same length of time, in a comparably effective time period, and at the same price, including for free if the first candidate does not pay.

The rule does not apply to bona fide newscasts and news interviews, on-the-spot news event coverage, or bona fide news documentaries in which the candidate's appearance is incidental to the main subject. But it does apply at all other times, including during regularly scheduled programming.

For example, if the mayor broadcasts a weekly report on your station, his or her regular reports engender equal time rights during an election campaign. The same is true of non-political appearances by station employees as newscasters or entertainers if they decide to run for office.

The equal time law applies only when a candidate has personally appeared on the air, not necessarily throughout the entire spot or program but for enough time and with enough visibility, by either sight or sound, for the audience to recognize the candidate. The opponent must also appear in a recognizable fashion when exercising equal time rights.

Qualified Candidates

Equal time applies only to legally qualified candidates and only to candidates for the same office. During a primary, only opposing candidates of the same party

may exercise the right. During a general election, the law applies to all candidates for the same office, including both those on the ballot and legally qualified write-ins.

However, the FCC, by policy, has extended the scope of the statute to apply equal time rights to purchases of time by political parties, even when candidates do not personally appear. If one party buys time or gets it free, the opposing parties are entitled to the same amount and class of time on the same terms.

If a candidate appears or a political party buys time on a network or satellite service, the network may undertake to honor equal time requests; but the legal obligation to provide equal time falls on each station, not the network.

Political appearances do not subject you to the risk of unlimited increasing liabilities to provide time as the campaign progresses. A demand for equal time is valid only if made within seven days of the initial appearance that a candidate wishes to match, so your exposure is limited to seven days' broadcasts at any one time.

Equal time law and policy are not limited to the major parties. All candidates, including those of small parties and independents, can take advantage of the law, as long as they are legally qualified to stand for election.

Equal Access

Section 312(a)(7) of the Communications Act gives candidates for federal office (including President, Senator, and Representative) a right to access to air time on any broadcast station. You do not have to give free time. You may choose only to sell time, but you may not exclude any federal candidate altogether.

Time must be made available in all day parts and in both spot and program lengths to suit the candidate's needs. If the demand for time is heavy, it is permissible to limit the amount of time given or sold to any one candidate, so that you are not overwhelmed if opponents demand equal time.

Candidates for state and local office do not have an absolute right of access; but as a matter of policy, the FCC frowns on stations that categorically exclude any class of candidate without a good reason.

The impact of the access law has not been established in the case of LPTV stations that do not originate programming

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or do not originate during hours when a candidate demands time. LPTV is too new a service, and no widely publicized cases have arisen. If a dispute is brought before it, the FCC is likely to interpret the law in a reasonable way as applied to the broadcast schedule of the LPTV station involved.

Even if you do originate programming and have a studio, you are not required to make production facilities available to candidates. If you do make them available, you are entitled to charge a fee, which should be reasonable but is not directly limited by law.

That's all we have room for this month. Next month, I will talk about the rules governing the content of political messages, the rates you may charge, and the obligations you have to notify candidates of their rights under the equal time laws.

In the meantime, if you have questions, you can contact the master of political law at the FCC—Mr. Milton Gross—at (202) 632-7586. He has answered questions for candidates and broadcasters since long before the birth of LPTV, and you will find him very willing to help you.

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.

FCC Increases Fees, Fines; Issues New Forms

Congress has increased FCC filing fees in its Omnibus Budget Reconciliation Act of 1989. The following are the fees that concern LPTV stations:

- Application for New and Major Change Construction Permit: \$425
- Application for License: \$85
- Application for Assignment or Transfer: \$80
- Application for License Renewal: \$35
- Application for Special Temporary Authority: \$100

Effective May 21, all filings, including those that do not require a fee, must be accompanied by a Fee Processing Form (Form 155). The only exceptions are FCC Forms 404, 506, 574, 753, and 755. Any other filings not accompanied by the Fee Processing Form will be dismissed.

All applications except those for assignment or transfer must be sent to the FCC, Mass Media Services, at P.O. Box 358185, Pittsburgh, PA 15251-5185. Assignment and transfer applications should be sent to P.O. Box 358350, Pittsburgh, 15251-5350.

The Act also substantially increased the fines that the Commission may levy for various violations of its rules. Under the old rules, broadcasters and cable operators could be assessed \$2,000 for each

violation, up to a maximum of \$25,000. The Act increases these to \$25,000 for each violation, up to a maximum of \$250,000.

In setting the amount of a fine, the Commission must consider "the nature, circumstances, extent, and gravity of the violation and...the degree of culpability, any history of prior offenses, ability to pay and such other matters as justice may require." The Commission has been under increasing pressure from the oversight committee of Congress to strengthen its enforcement activities, according to a memo from the Washington law firm of Arent, Fox, Kintner, Plotkin & Kahn.

The Commission also periodically revises its forms. The following are some of the forms used by LPTV broadcasters. Editions other than those listed will not be accepted.

- Form 345, Application for Transfer of Control or Assignment of License of an LPTV Station: June 1985 or October 1987 editions.
- Form 346, Application for Authority to Construct or Make Changes in an LPTV or TV Translator Station: February 1988 edition.
- Form 347, Application for LPTV Station License: April 1988 edition.
- Form 348, Application for Renewal of License for an LPTV Station: February 1985 or March 1988 editions.
- Forms 396 and 396-A, The Broadcast EEO Program Report and the Broadcast EEO Model Program Report, respectively: January 1988 editions.

NAB Reports On New Broadcast Technologies

The National Association of Broadcasters has released a report on new technologies affecting radio and television broadcasting. The 122-page report, entitled *Spectrum of New Broadcast/Media Technologies*, was written by Marcia L. DeSonne, the NAB's director of technology assessment.

The study is described in the Preface as "an overview of key technologies affecting the broadcasting industry and related markets today, as well as some destined to play significant roles in the future." Among the subjects discussed are camcorders, cellular phones, computers, satellites, fiber and telephones, interactive TV, cable, DBS, laserdiscs, videotex, and HDTV.

LPTV is described briefly and characterized as an industry that "continues to establish itself in today's competitive media environment."

The study can be ordered from the NAB at \$20 for members, \$40 for non-members.

Supplier Side

Base Two Computer Graphics has a low-cost graphics package of 100 computer-generated backgrounds created on various 2D and 3D computer graphics systems. Some of them have been composited in several systems. The images are full resolution, broadcast quality video and can be used as a base for building still images with text or graphics or as a base for animation pieces. The entire package sells for only \$100.

The company also offers an animated "backgrounds" package for \$1,000. Included are the 100 still images just described as well as moving backgrounds. Both packages are mastered on 1" tape and will be transferred to any format requested.

The company will also custom design animated station ID's and has produced animated commercials, technical animation, and architectural presentations. Sample tapes are available.

Circle (142) on ACTION CARD

Entropy Engineering has a new software package that turns common AT-compatible computers into powerful character generation work stations. The package, called "Video Titler," produces high quality titles and smooth transition effects. Video Titler adds moving text and graphics to desktop presentations, professional video productions, home videos, sales tapes, and training tapes. More than 50 transition types are provided, each with multiple speeds, as well as more than 120 fonts in 18 styles. The LogoClip utility also included enables Video Titler to display logos quickly and easily.

Video Titler has drivers for all of the most popular NTSC video boards and also for most EGA-to-video products, including Video Charley from Progressive Image Technology.

Autodesk's Animator, which allows PC's to produce full motion animation with minimal hardware, complements Video Titler; Video Titler is used for titles and Animator for animation. To make working with programs such as Animator easier, Video Titler will save fully composed screens of titles and graphics into a picture file on command.

Circle (179) on ACTION CARD

CTI-Children's Television International—has just acquired "The Gentle Giant," thirteen one-hour episodes for kids ages 5 to 8 years old.

The series is available for barter. A preview tape will be sent free upon request.

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What's Going On

- September 16-18, 1990.** National Association of Broadcasters Hundred Plus Exchange, Denver, CO. Contact: (202) 429-5366.
- 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.
- 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.

Supplier Solo

Caring For Videotape



— by Don Rushin

When you originate programming at your LPTV station, you will almost always want to save it for future use. For example, your news crew shoots a story for the evening newscast, but after the newscast, the tape should be stored in case it is ever needed for an updated story in the future. Tapes of local events such as parades can be blended later into longer pieces or used in commercials. And, depending on your format and the cost involved, tapes of high school graduations and local sports events may be dubbed and sold to the participants.

When you do save videotape, it is very important to store it properly so that when you want to use it again, its quality is as good as it was the first time around.

The Recording Area

The first factor to consider in the preservation of videotape is the environment of your recording and operations areas. Controlling these environments is vital. The original strength and polarity of the magnetic signal on a videotape will remain stable, provided that the tape is protected from destructive forces like excessive heat, humidity, magnetic fields, physical stress, and foreign debris.

Here are some tips for controlling your recording and operations environments:

- Maintain "clean room" conditions. Design the airflow system so that positive pressure is maintained in the recording area. This prevents dust particles from entering the room from other locations.
- Maintain the room temperature at approximately 70°F, plus or minus 4° and the relative humidity at about 50%, plus or minus 20%. This limits the risk of head clogging and higher headwear.
- Do not smoke, eat, or drink near video equipment.
- Keep the floors clean at all times.
- Locate the room away from high-traffic areas, if possible.
- Keep the tops and other exposed surfaces of all video equipment clean at all times.

These recommendations apply whether reel-to-reel or cassette videotapes are used.

Maintain Your Equipment

It is also important to keep the heads on all videotape machines clean, as well as the capstan, capstan pinch roller, and the video drum.

Take-up reels should be cleaned at the start of each day, and videotapes and cassettes should be kept in their containers when not in use. (Master shipping cartons containing videotape should be opened away from the operations area, in order to keep cardboard dust away from the video equipment.)

When you rewind tapes, make sure that the rewind is smooth, even, and uniform, and at the proper machine tensions. The tape should be free from moisture, dirt, and other debris, and the edges should be uniform.

Storing Videotape

Once you have made sure that the recording and operating environments at your station are clean and well-maintained, proper storage techniques will preserve your program material indefinitely.

When you prepare reel-to-reel videotapes for storage, secure the ends of the tape with hold-down tabs and place the tape in its original or an equivalent storage container, such as 3M's TapeCare-Library Box. The Library Box is a blow-

molded, moisture-resistant storage box that keeps master tapes safe, eliminates cardboard debris, and ensures fewer tape dropouts, so that the quality of the original program material is maintained.

Here are some tips for maintaining optimum conditions in your tape storage areas:

- Keep the temperature in your storage and operations areas the same (70°F plus or minus 4°); the same goes for the relative humidity (50% plus or minus 20%). Your archival storage areas, too, should be kept as close as possible to these conditions.

- Keep all videotape reels and cassettes in their original containers, and store them on end so that the tape is supported by the hubs.

- Keep the air in the storage area filtered and the air pressure positive in the same manner as in the operations area.

- Inspect videotape containers for accumulated dust or debris *before* removing them from the storage area. Wipe the containers clean, if necessary.

Properly caring for your videotape involves a bit of time and attention, but the payoff is well worth it—videotape that will continue to perform for you for a long time to come.

Don Rushin is marketing director for the 3M Professional Audio/Video and Specialty Products Division.

Senate Bill

continued from front page

tions be recognized as contributing members of their communities.

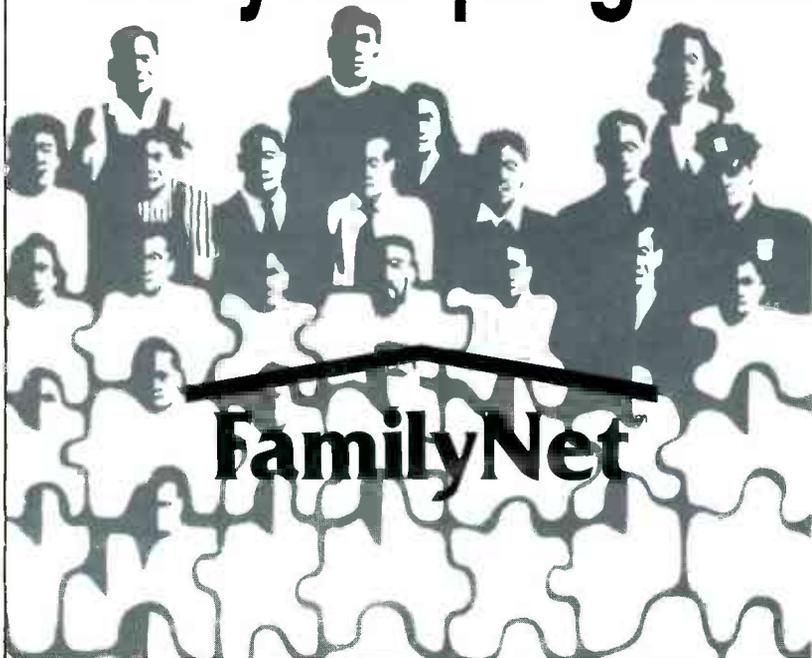
But, he said, "The job isn't over. The bill still specifically excludes LPTV stations from must-carry and we have to delete that language. I hope that every station owner and every friend of LPTV will write their Senators now and make their wishes known."

The bill was considerably stronger in some areas than the staff draft released last November (see *LPTV Report*, December 1989, page 1)—especially regarding vertical integration in the cable industry. It would force programmers in which cable operators have a financial interest to offer their product to cable competitors such as wireless cable and DBS, as well as home satellite dish owners. And it would prevent cable operators from discriminating against programmers in which they do not have a financial interest.

An amendment by Senator Conrad Burns (D-MT) that would have permitted telephone companies to offer cable services was dropped upon Chairman Ernest Hollings's (D-SC) promise to re-introduce the measure in a separate bill before the August recess.

The dissenter in the 18-1 vote was Senator Bob Packwood (R-OR).

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... at the FCC

NEW LPTV LICENSES

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

K20BV Grass Valley, CA. Sierra Joint Junior College District, 4/26/90.
W57AO Robinson, IL. Full Gospel Businessmen's Fellowship International, 4/26/90.
W47AZ Indianapolis, IN. Video Jukebox Network, Inc., 4/25/90.
K07UI Minneapolis, MN. White Sage Broadcasting Company, 4/26/90.
W08CU Jackson, MS. Video Jukebox Network, Inc., 5/10/90.
W59BA Goldsboro, NC. Trinity Broadcasting Network, 4/26/90.
W15AL Rochester, NY. Monica Kimble, 4/25/90.
W13BU Syracuse, NY. Craig L. Fox, 4/25/90.
W40AE Chillicothe, OH. Trinity Broadcasting Network, 4/25/90.
W56CA Delaware, OH. James N. Shaheen, 4/25/90.
W34BE Knoxville, TN. South Central Communications Corporation, 4/26/90.
K51CK Abilene, TX. Trinity Broadcasting Network, 4/25/90.

NEW LPTV CONSTRUCTION PERMITS

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

W11CG Decatur, AL. Richard W. Baker, 5/10/90.
W29BB Dothan, AL. Frank A. Baker, 5/2/90.
K13VZ Camden, AR. Arkansas Rural TV Co-op Company, 5/3/90.
K28DL Blythe, CA. Millard V. Oakley, 4/24/90.

K65EW Chico, CA. California Oregon Broadcasting, Inc., 5/1/90.
K15DB Santa Barbara, CA. Skywave Communications Corporation, 5/10/90.
K61FC Denver/Evergreen, CO. Lansman & Schatz Partners, 5/2/90.
W04CL Fort Pierce, FL. Stephen G. Watford, 5/10/90.
W08DA Fort Pierce, FL. Jerry C. Coone, 5/10/90.
W44AY Fort Pierce, FL. South Florida Public Telecommunications, 5/3/90.
W48BE Lakeland, FL. John Gerena, 5/1/90.
W57BO Madeira Beach, FL. Harry W. Perlow and Charles H. Simon, Jr., 5/3/90.
W16AQ Naples, FL. Susan A. Lawrenson, 5/11/90.
W56CN Venice, FL. Warren J. Cave, 5/3/90.
W07CP Columbus, GA. Dr. Stephen Hollis, 5/1/90.
W25BL Newman, GA. Max Marko, 5/10/90.
K23CT Kailua, HI. Alegria Broadcasting Corporation, 5/15/90.
K10NM Davenport, IA. Richard D. Martin, 5/3/90.
K17CQ Weiser, ID. Mountain TV Network, Inc., 4/24/90.
W51BO Belvidere, IL. Belvidere Daily Republican, 5/3/90.
W59BZ Belvidere, IL. Belvidere Daily Republican, 5/11/90.
W39BH Champaign, IL. Robert H. Shreffler, 5/10/90.
W12OJ Mt. Carmel, IL. Starlight Television Corporation, 5/3/90.
W09BV Fort Wayne, IN. Dennis W. Wallace, 5/3/90.
W15AY Martinsville, IN. Randy J. Manley, 5/3/90.
K20CZ Glasgow, KY. Brightness Ministries, Inc., 5/2/90.
W05BT Lewisport, KY. Hancock Communications, Inc., 5/2/90.
W45BJ Slidell, LA. Gerald Brothers, Jr., 5/1/90.
K34DG Willmar, MN. UHF Television, Inc., 5/11/90.
K09VM Joplin/Carthage, MO. Gary M. and Deborah R. Kenny, 5/2/90.

W08CZ Ocean City, MO. Bernard Marko, 5/10/90.
K15CZ Springfield, MO. Nancy M. Kuni, 5/2/90.
W46BN Jackson, MS. American Christian Television System, 5/11/90.
W57BQ Apex, NC. Victory Television Network, 5/10/90.
K28DI Austin, NV. Austin Television Association, 5/3/90.
K46CV Las Vegas, NV. Neal L. Andrews, Jr., 5/2/90.
W57BP Nyack, NY. Bernard Marko, 5/10/90.
W27BE Cincinnati, OH. James Worrall, 5/2/90.
K36CS Tulsa, OK. Linda K. Trumbley, 5/2/90.
W10CB Wilkes-Barre, PA. Robert H. Shreffler, 5/2/90.
K54DL Rowena, SD. Sioux Valley Rural Telecom Cooperative, 5/11/90.
W56CM Knoxville, TN. Robert H. Shreffler, 5/2/90.
K57FH College Station, TX. Pueblo Broadcasting Corporation, 5/11/90.
K35DA Corpus Christi, TX. David A. Davila, 5/1/90.
K30DN Freeport, TX. Claude Johnson, 5/2/90.
K32DA La Grange, TX. Kingstip Communications, Inc., 5/10/90.
K56EL Levelland, TX. South Plains College, 5/2/90.
K58DO Richmond/Rosenberg, TX. Robert W. Fisher, 5/1/90.
K48DP Tyler, TX. Elva Denise Hinojosa, 5/3/90.
K50CU Ogden, UT. First National Broadcasting Corporation, 5/1/90.
W47BF Orange/Mine Run, VA. Dennis N. Currence, 5/3/90.

ASSIGNMENTS AND TRANSFERS

K23BK Nashville, AR. Voluntary assignment of permit granted from Samuel A. and Etheline W. Westbrook to Beech Street Communications Corporation on 5/15/90.
K17BU Mesa, AZ. Voluntary assignment of permit

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granted from KUSK, Inc. to Stephen L. Atwood on 5/4/90.

K15CX Chico, CA. Voluntary assignment of permit granted from Kidd Communications to California Oregon Broadcasting, Inc. on 4/3/90.

K19CL Inyokern, CA. Voluntary assignment of permit from Roy Mayhugh to William D. Britton on 4/20/90.

K35CW Oroville, CA. Voluntary assignment of permit granted from Kidd Communications to California Oregon Broadcasting, Inc. on 4/3/90.

W10BQ New Haven, CT. Voluntary assignment of permit granted from National Black Media Coalition to Arch Communications Corporation on 3/8/90.

W27AJ Dover, DE. Delmarva Broadcast Service General Partnership; transfer of control granted from the estate of Joseph L. Brechner to Marion B. Brechner (Personal Representative) on 5/2/90.

W14BA Fort Myers, FL. Voluntary assignment of permit granted from Suncoast Television, Inc. to Public Interest Corporation on 4/26/90.

W58BK Naples, FL. Voluntary assignment of permit granted from Suncoast Television, Inc. to Public Interest Corporation on 4/26/90.

W48AY Oldsmar, FL. Voluntary assignment of permit from Gaylord Broadcasting Company to Ronald J. Gordon on 4/16/90.

W35AJ St. Petersburg, FL. Assignment of license granted from Frontier Broadcasting, Inc. to Channel America LPTV Holdings, Inc. on 3/6/90.

W24AT Sarasota, FL. Assignment of license granted from Suncoast Television, Inc. to Public Interest Corporation on 4/26/90.

W55BM Marietta, GA. Assignment of license granted from John O. Broomall to Adam L. Marko on 2/20/90.

W39BR Junction City, KS. Northeast Kansas Broadcast Service, Inc.; transfer of control granted from the estate of Joseph L. Brechner to Marion B. Brechner (Personal Representative) on 5/2/90.

W58CX Lawrence, KS. Northeast Kansas Broadcast Service, Inc.; transfer of control granted from the estate of Joseph L. Brechner to Marion B. Brechner (Personal Representative) on 5/2/90.

W16RG Manhattan, KS. Northeast Kansas Broadcast Service, Inc.; transfer of control granted from the estate of Joseph L. Brechner to Marion B. Brechner (Personal Representative) on 5/2/90.

W04BP Campbellsville, KY. Assignment of license granted from Heartland Communications, Inc. to Campbellsville College on 3/6/90.

W41AZ Corbin, KY. Voluntary assignment of permit granted from Don Prewitt to Trinity Broadcasting Network on 5/14/90.

W67BA Dennis, MA. Voluntary transfer of control of license corporation from Sentry Services Corporation to Sentry Federal Savings Bank on 4/16/90.

K29CC Appleton, MN. Voluntary assignment of license from Rural Western UHF TV Corporation to Prairieview TV, Inc. on 4/16/90.

K31BT Appleton, MN. Voluntary assignment of license from Rural Western UHF TV Corporation to Prairieview TV, Inc. on 4/16/90.

K33CR Appleton, MN. Voluntary assignment of license from Rural Western UHF TV Corporation to Prairieview TV, Inc. on 4/16/90.

K13UT Minneapolis, MN. Assignment of license granted from American Television Network, Inc. to Channel America LPTV Holdings, Inc. on 3/6/90.

K28CB Colstrip, MT. Voluntary assignment of permit granted from Rural Television System, Inc. to Colstrip Public Schools on 3/19/90.

W11BY Charlotte, NC. Voluntary assignment of permit granted from Justine Hope Lambert to HSN Communications, Inc. on 2/8/90.

W46BF Sanford, NC. Assignment of license granted from T. B. Buchanan to Sanford Community Church, Inc. on 4/10/90.

W23AM Laconia, NH. Voluntary assignment of permit granted from Impact Television Group, Inc. to Seacoast Broadcasting Company, Inc. on 1/29/90.

W47AN Manchester, NH. Voluntary assignment of permit granted from Mountain Wave Media, c/o George Bruno, to Academy of Applied Science, Inc. on 2/16/90.

W38AW Rochester, NY. Voluntary assignment of permit granted from Ronald D. Kniffin to Hometown Vision, Inc. on 4/2/90.

W29AI Akron, OH. Voluntary assignment of permit granted from TV 29, Inc. to Media-Com Television, Inc. on 2/12/90.

W30AV Canton, OH. Voluntary assignment of permit granted from TV 29, Inc. to Media-Com Television, Inc. on 2/12/90.

W35AX Cleveland, OH. Voluntary assignment of permit granted from TV 29, Inc. to Media-Com Television, Inc. on 2/12/90.

W46BK Lorain, OH. Voluntary assignment of permit granted from TV 29, Inc. to Media-Com Television, Inc. on 2/12/90.

W47BC Springfield, OH. Voluntary assignment of permit granted from Impact Television Group, Inc. to Trinity Broadcasting Network on 2/6/90.

K11SE Bend, OR. Assignment of license granted from Denco Broadcasting Corporation to Combined Communications, Inc. on 4/27/90.

W11SE Bend, OR. Assignment of license granted from Combined Communications, Inc. to Central Oregon Broadcasting, Inc. on 4/27/90.

W54BI Georgetown, SC. Voluntary assignment of permit granted from Impact Television Group, Inc. to Trinity Broadcasting Network on 2/6/90.

W59AW Nashville, TN. Involuntary transfer of control granted from Microband Corporation of America to The Microband Companies, Inc., debtor in possession, on 2/12/90.

K46CM Beaumont, TX. Voluntary assignment of permit granted from Davar Ministries Inc. to Faith That Pleases God Church Corporation on 3/19/90.

K45OB Corpus Christi, TX. Voluntary assignment of permit granted from Hye Chin Lowery to Nicholas Communications Corporation on 3/6/90.

K57FC Corpus Christi, TX. Voluntary assignment of permit granted from Hye Chin Lowery to Nicholas Communications Corporation on 4/2/90.

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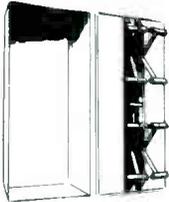
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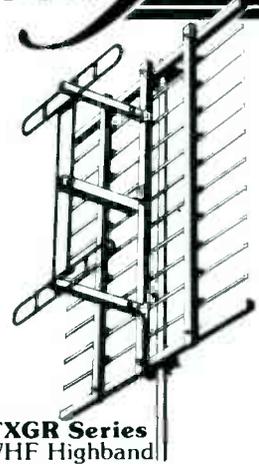
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Community Broadcasters Association	2	131	(800) 225-8183
CRA	19	31	(207) 989-6055
Dataworld	7	4	(301) 652-8822
EMCEE Broadcast Products	5	1	(717) 443-9575
FamilyNet	15	106	(800) 832-6638
Hi-Tech, Inc.	10	22	(414) 892-6210
Lindsay Specialty Products	6	12	(705) 324-2196
Microwave Filter	3	172	(315) 437-3953
Moseley & Associates	8	167	(805) 968-9621
Prime Image	20	166	(408) 867-6519
Sabatke & Company	12	168	(813) 772-3994
Simmons Communications	9	87	(404) 596-0265
Sunbelt Media	7	169	(303) 665-3767
Television Technology Corporation	17	7	(303) 665-8000
Trident Productions, Inc.	9	165	(800) 955-5660
WCTV, Inc.	18	10	



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The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 7

A Kompas/Biel Publication

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

continued on page 10



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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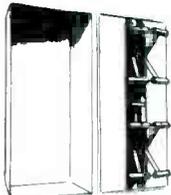
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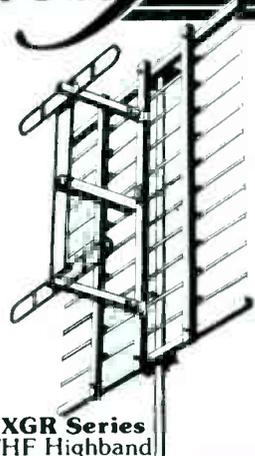
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Supreme Court Upholds Preferences For Minorities, Women

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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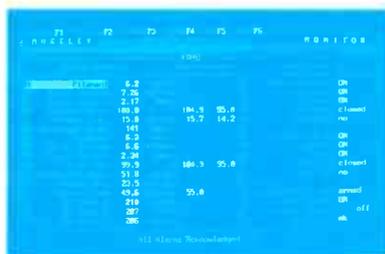
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when the papers offer this service free of charge. And remember, two small ads are always better than one large one.

You can never do enough advertising. But when it comes to billboards, I do feel that you can go overboard. Radio stations use billboards heavily during rating periods, and some station managers feel that they are the best form of advertising they can buy. You must remember, however, that these are radio stations and they are after that motorist going to and from work. Billboard advertising is the only way this type of listener can be reached.

Advertising television on billboards is a different story. Billboards are very expensive, especially in heavily trafficked areas. I do believe in saturating the billboards when you open your station. But then leave them alone. Your money can be spent better someplace else.

Direct Mail

We've talked about radio, newspapers, shoppers, and billboards. That leaves direct mail, one of the best ways to reach new viewers and tell them about your product. The only drawback to direct mail is that it is very expensive. But it does work. People do read "junk mail" and respond to what they read. Readers Digest and Publishers Clearing House would never spend the money they do on direct mail if they were not getting results.

But before you jump head first into direct mail, there are several factors to consider. One is the cost of a mailing list. If you do the mailing yourself, you must start with a list of viewers in your coverage area. There are several list brokers that can sell you such a list, but "one time" lists are expensive. You can also have someone type one for you out of the phone book, but this is very time consuming.

A second factor is your mailing piece. It must be very attractive or the public won't read it. I suggest using some sort of contest, so the reader has to respond to your mailing. You may also wish to offer something FREE to those who respond. People love the word FREE.

After you have your list and mailing piece, you must address the pieces and pay the postage to mail them. Bulk rates are available, but you will have to check with your post office for the permits and rules relating to bulk mail.

If all of this sounds like too much work, let a direct mailing firm do it for you. Their charges may not be any more than your costs for doing it yourself because they do their printing and labeling in volume. Check your Yellow Pages for Direct Mailers.

Be Everywhere

There is only one thing left for you to do. Make your LPTV station visible to the public.

A good rule of thumb is to be *everywhere*. Never send out a piece of paper unless your logo and call letters are on it. Never go anywhere without leaving a calling card—leave one even with your tip in a restaurant. Don't be ashamed of who you are and who you represent.

Become involved in everything you can. Have your staff members join service groups and attend their meetings. Judge the best looking chicken at the 4-H meeting, and work at the local food stand at the county fair. Form friendships with the local malls and attend their special events. Get involved with community programs and fund raisers, and offer the services of your station whenever it can help. Donate items to help the community—prizes for the Easter egg hunt, balloons (with your logo on them) for the Halloween Haunted House, Christmas gifts for the needy.

Anything that kids are involved in should be of especial interest to your station. Your Saturday morning kids' shows will benefit, and, remember, these kids will be grownups faster than you think.

Above all, remember two important words—"Thank You." Send thank you's to everyone that helps you. So few people today even bother to say thank you. Use those two words and use them often.

In my next article I will talk about other forms of promotion, including LPTV station newsletters—how to write them, distribute them, and make money with them, point of purchase advertising for your station, and contests, games, and giveaways.

Don Sabatke is the general manager of WDCQ, a radio station in Southwest Florida. He is also the owner of Sabatke & Company, a sales training company for radio and LPTV stations.

Sabatke has written and published the book, Radio 101, which describes 101 of the best radio promotions he has devised in his 25 years in broadcasting. Many of these promotions can be used by LPTV stations. For further information, write Don at Sabatke & Company, 1033 S.E. 19th Place, Cape Coral, Florida 33990. 



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Shaffer To Target Latin America

Shaffer Communications Group, Inc.—a consulting firm serving cellular, microwave, and broadcast clients—has formed Grupo de Comunicaciones Rotel, a subsidiary targeting new business in Mexico and Latin America.

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1991-92 Film, Television Fulbright Announced

The Fulbright Fellowship in film and television for 1991-92 has been announced by the United Kingdom Fulbright Commission, the British Academy of Film and Television Arts, and Shell UK.

Applicants must be U.S. citizens with at least three years of professional experience in any area of film or television. The nine-month Fellowship is intended to fund independent creative work in the United Kingdom that promotes greater understanding between the American and British film and television communities.

The application deadline is August 1. Call (202) 686-7878 or write CIES, Box UKF, 3400 International Drive, NW, Suite M-500, Washington, DC 20008. 

Glens Falls TV 8

continued from front page

But it's the local programming that makes TV-8 unique to Glens Falls.

Grich is committed to local programming. It starts at 7:30 a.m. every day with "Advantages," a video billboard. For \$14 you can buy seven 15-second "dwells" which are basically character-generated ads with a music background. Categories range from the usual "For Sale" and "Wanted" to Grich's "GL/ADS" — humorous or friendly greetings that give the show a personal touch.

A Restaurant Show

At 8 a.m., viewers get a behind-the-scenes look at their favorite restaurants

on "Dining Out." The half-hour daily program focuses on food, decor, and ambiance and is popular with the tourists, mostly from New York City, who unwind at the resorts and campgrounds of nearby Lake George.

The format of "Dining Out" gives the restaurants maximum publicity and the tourists maximum information. Ten restaurants are featured in each 13-week run. Each day a different restaurant is highlighted in a 15-minute segment while the other nine each get two-minute clips. The segments are rotated so that each restaurant gets an equal number of 15-minute exposures and 2-minute vignettes during the 13-week run of the show. After thirteen weeks, a new show of ten new restaurants is produced.

The restaurant review is a lot of work — ten separate location shoots as well as a lot of editing, but the effort pays off, says Grich. The show is one of TV-8's most popular and is always sold out.

Following "Dining Out" is another local program, "The Fun Guide," a half-hour show promoting Glens Falls area vacation attractions — theme parks, a dude ranch, fishing lodges. Produced only once, the show will run all summer, playing to the constantly changing population of tourists.

continued

BFM Changes Name To B*CFM

The Broadcast Financial Management Association, an international professional association of the senior managers of the communications industry, has changed its name to the Broadcast*Cable Financial Management Association.

The organization's outgoing president,

Philip J. Giordano, said that the small differences between broadcasting and cable financial management made it feasible to include cable in the membership.

Patricia Foley, of NewCity Communications in Chicago, assumed the presidency of the new B*CFM on July 1. 

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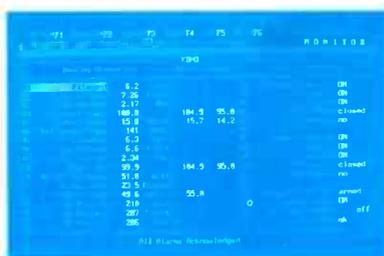
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Resorts For Sale

At 9 a.m. TV-8 airs "Resort Properties," in which a host takes viewers on tours of resort buildings and grounds. The show runs seven days a week and is aimed at potential property buyers and investors. Another, similar, program is the Sunday morning "Real Estate 8," targeted to area home buyers.

All of the morning programs are repeated in the afternoon.

Local programming continues in the evenings with two live newscasts—at 5:30 and 10 p.m. Marjorie Eilertsen, news director; Bill Raffel, news coordinator; Mark Mulholland, sports director; and Andy Gregorio, meteorologist, keep Glens Falls residents up to date with local events. Raffel goes out in the morning with a single camera and shoots the news video, then writes and edits the show for presentation on the early evening newscast. Eilertsen does the same in the afternoon for the 10 p.m. show. The two share the video for the main daily news story, but each does his own script.

At 2 p.m. Mark Mulholland starts producing the sports segments, both of which he hosts. Andy Gregorio comes in at 4:30 to prepare his maps (TV-8 uses real maps instead of satellite video and chromakey) and then does a live weather show at 5:30. The segment is taped and repeated on the 10 o'clock news with revised temperature and humidity figures.

Each newscast also contains a three-minute feature segment. On Mondays, Gretchen Sunderland reports on "Feeling Fit." Eilertsen does a financial report on Tuesdays. Don Metivier—Grich calls him the "Andy Rooney of Glens Falls"—holds forth on Wednesdays. Thursdays feature Larry McDonald's movie review. And on Fridays, physician Bruce Nash presents "Health Tips."

The TV-8 Team

Grich is unabashedly proud of his crew and their efforts: "The newscasts look great! We get calls from viewers all the time. We've even gotten calls from the Albany stations telling us about the great job we're doing."

A recent independent telephone survey put the local news viewership at 13,170, Grich reports. Nielsen ratings confirm that. In December, TV-8 came in just below the Albany independent for Warren County and tied for ratings with the Albany PBS.

In addition to the newscasts, each weeknight also features a different local program. At 7 p.m. on Mondays, Peggy Grich (who is also the station's traffic director) hosts "Profiles," a half-hour tribute to someone from the community who has "done something special." The program, shot on location, has featured special people from birdhouse builders to

moviemakers. (On one program, the Griches met and interviewed Dave Eastwood, a local restaurateur and entrepreneur who later became a major investor in TV-8.)

At 7:30, sports director Mark Mulholland does a half-hour "Spotlight on Sports." The show focuses on local sports—wrestling, boxing, baseball, the women's state high jumping championships. Mulholland interviews high school players and coaches. And there are frequent features on the Redwings, the American Hockey League farm team for the Detroit Redwings.

Grich says that the station's sports coverage is "very aggressive." "We even rented an uplink so we could cover the American Hockey League playoffs live from Rochester."

At 7 p.m. on Tuesdays, TV-8 airs "Point Blank," a rapid-fire interview show on local issues hosted by Ed Bartholemew, a Glens Falls attorney and former mayor. One recent program, entitled "The Garbage Crisis," was a special report on the feasibility of building a trash incineration plant in Glens Falls. It featured footage shot by Bill Raffel of a similar plant in South Carolina.

Brains vs. Brains

At 7:30, "High School Bowl" pits teams of students from the area's twenty high schools against each other in a contest of wits and scholarship. The three-camera production is shot every other Wednesday night at Adirondack Community College and is underwritten by the Glens Falls newspaper, the *Post Star*, which supplies the questions and the prizes—T-shirts, trophies, and plaques.

Wednesdays feature a one-hour country variety program, the "Al & Kathy Bain Show." Local country music singers share the spotlight with a vet, a pharmacist, a forestry expert, whoever has expertise to share. On Thursdays, a live talk show hosted by county executive Sandy Adams runs from 7 to 8. Anything goes on "Open Line," where viewers can call in to quiz



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the mayor, county supervisors, a Glens Falls psychic, business executives, religious leaders, and even ordinary citizens.

On Fridays, Grich and his partner, Dave Eastwood, get on the air themselves for the "Manager's Mailbox." They read mail and chat with viewers until 7:30 when "Our Town Television," a local magazine program begins.

And in production at this writing is a new series called "Leah." "Leah is a divine healer," explains Grich who says he has personally experienced some of her power. "She appeared on 'Manager's

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Mailbox' and generated more letters than any other show we've done." The new, hour-long weekly program will be aired live before a studio audience. Says Grich, "People have been clamoring for tickets. They want to be on the show; they want to be healed."

Promotion

Grich believes in heavy self-promotion, so TV-8 airs a lot of commercials about its own ongoing and upcoming programs. It also trades ads with the area's ten radio stations and with the *Post Star*. And to help prove its viewership, like many LPTV's it runs promotions designed to attract viewers to the advertisers' places of business. One of the most successful promotions so far offered viewers the chance to win autographed Redskin hockey sticks if they went to a store and filled out a card.

Advertisers are all local—hair salons, car dealers, fish and tackle shops, sports equipment dealers, banks. Open rate commercials run \$10 to \$50 per 30 seconds.

TV-8's staff numbers fourteen full-time people, five part-timers, and three interns from nearby Adirondack Community College. Most are new to television, but Grich is an old-timer. "I've always been a tinkerer," he says.

After a year of electronics school, Grich leased the local origination channel on the cable system in his hometown, Gloversville, and began producing and selling his own programming. A bit later, he talked the school system into buying some studio equipment, and soon the students were producing and airing nine hours of programs daily under his direction.

In Albany

Four years later, Grich moved to Albany to work as a videographer with a major network affiliate, and from there moved to a second Albany station where he was master control operator. Within a week, he was promoted to assistant chief engineer. Two months later he became chief engineer. When the station was sold two years later to the Albany PBS affiliate, he became engineering supervisor for both stations.

These perambulations eventually led to TV-8, which Grich and his wife signed on the air in the spring of 1988. The station hasn't yet reached the breakeven point, but the Griches and their partners aren't disturbed. It's been only a little over two years, and TV-8 is already a solid and respected part of the community. In fact, this August another Grich LPTV will launch. W26AG will be used as a translator to extend TV-8's signal even further.

A loyal community of viewers and a commitment to programming for them: TV-8 is what LPTV is really all about. 

LPTV Distribution by State and Territory

May 15, 1990

	Licenses	CPs*
ALABAMA	8	21
ALASKA	220	27
ARIZONA	20	44
ARKANSAS	8	34
CALIFORNIA	39	93
COLORADO	18	36
CONNECTICUT	0	4
DELAWARE	1	0
WASHINGTON, DC	2	0
FLORIDA	36	116
GEORGIA	17	48
HAWAII	3	24
IDAHO	19	41
ILLINOIS	7	38
INDIANA	10	27
IOWA	12	43
KANSAS	10	48
KENTUCKY	11	27
LOUISIANA	12	53
MAINE	7	15
MARYLAND	2	6
MASSACHUSETTS	6	21
MICHIGAN	8	17
MINNESOTA	32	41
MISSISSIPPI	11	21
MISSOURI	12	39
MONTANA	23	38
NEBRASKA	4	16
NEVADA	18	17
NEW HAMPSHIRE	3	4
NEW JERSEY	2	12
NEW MEXICO	14	47
NEW YORK	23	45
NORTH CAROLINA	8	44
NORTH DAKOTA	4	22
OHIO	14	38
OKLAHOMA	17	37
OREGON	18	30
PENNSYLVANIA	11	49
RHODE ISLAND	0	4
SOUTH CAROLINA	2	22
SOUTH DAKOTA	6	19
TENNESSEE	25	47
TEXAS	47	129
UTAH	18	17
VERMONT	1	9
VIRGINIA	6	22
WASHINGTON	10	35
WEST VIRGINIA	1	4
WISCONSIN	10	26
WYOMING	23	40
GUAM	1	0
PUERTO RICO	3	7
VIRGIN ISLANDS	0	2

TOTALS: Licenses: 843
Construction Permits: 1,668

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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.

TTC manufactures television and radio transmitters for the domestic and foreign markets. 

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.

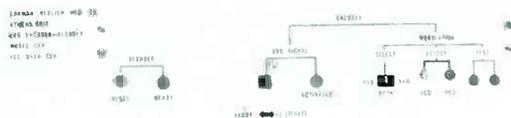
Step 2: The Set, the Lights, the Phones

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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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.

The program fee for NAB members is \$356. Other rates apply for non-members and spouses. For details, contact the NAB Television Department at (202) 429-5362.

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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 licensees 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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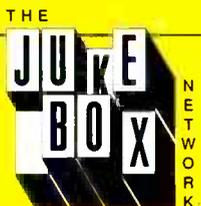
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Good Selling!

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.

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, "[i]f 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.

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.

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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 calls 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.

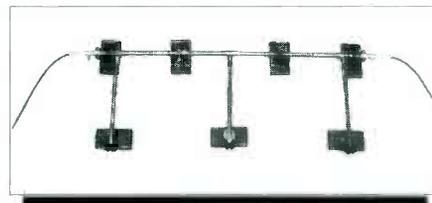
The music network is free and offers affiliates 5 1/2 minutes of local sales time per hour. According to Laura G. Dodge, vice president, affiliate relations, Hit Video USA will assist affiliates with promotion, including producing free 30- and 15-second promo spots incorporating the affiliate's own station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

...

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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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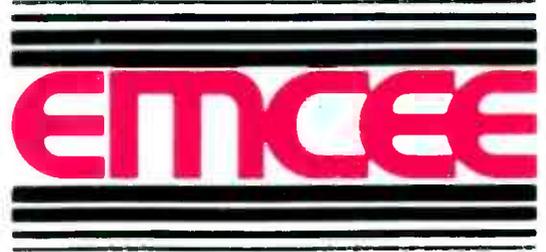
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U•NET (University Network)

Jeff Southard
Director
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Providence, RI 02912
(401) 863-2225

Univision

Mario Rodriguez
605 Third Avenue
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.

...

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

K/B

... at the FCC

NEW LPTV LICENSES

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

- 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 Froozles" is an award-winning series that teaches youngsters to solve problems in non-violent ways and makes them feel good about themselves.

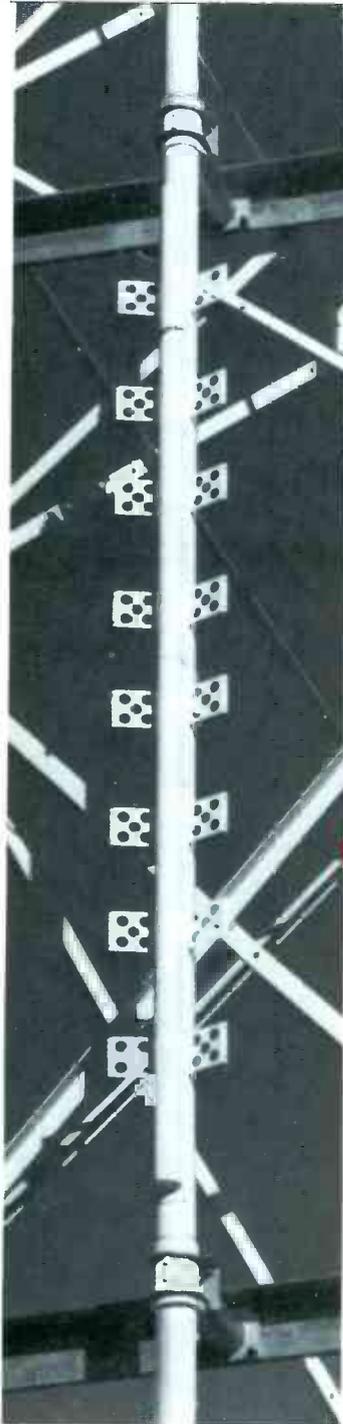
Set in the Land of Frooze, where people become much happier when they are kinder to others, the show features two human cast members and an assortment of marionettes and hand puppets. The fantasy froozles include Black, Asian, Chicano, and even handicapped characters—all designed to broaden children's awareness of others.



Producer-writer Sally Baker with "Froozles."

Produced by Sally Baker, an Emmy winning writer and producer, "The Froozles" 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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- 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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The Community Broadcasters Association and Trident Productions, Inc., a Charleston, SC distributor of Sony videotape, have agreed to work together to provide videotape at discounts to CBA members. CBA also will receive a quarterly rebate from Trident based on the sales volume to its members.

"We're pretty excited about this," said Steve Cooney, Trident's president. "We're a relatively new dealer in the market, and we want to build up our sales volume. CBA members can help us by increasing

our sales. We can help them by providing good tape at the discount prices that normally only high volume buyers would get."

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.

To order tape, call Cooney at 1-800-955-5660. 

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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
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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
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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
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The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 8

A Kompas/Biel Publication

August 1990



The ECS-185, a new low-cost edit controller from Convergence, introduced at the 1990 NAB show.

What You Need To Know About VTR's And Editing Systems

—by Michael J. Havice, Ed.D.

Videotape recorder/players and video editing systems play an important role in the quality of the broadcast signal of an LPTV station. This article reviews the function of the VTR and describes the differences between straight cut and A/B video editing.

The VTR

The videotape recorder/player is a critical part of your station's operation because of the role it plays in the storage and playback of program materials. In vir-

tually every video operation, programs and commercials are stored on videotape for later editing or broadcast. Therefore, the quality of the videotape and videotape recorders and players dramatically affects the technical quality of the programs that the viewers eventually see.

Most full power TV stations use 1" video equipment, while most LPTV broadcasters use 3/4" or 1/2" S-VHS equipment. However, bigger isn't necessarily better here. Advances in recording technology and improved videotape have given these two smaller formats picture quality that is almost as good as that of 1".

continued on page 4

CBA Wins Study Amendment In House

—by Jacquelyn Biel

The House Energy and Commerce Committee passed the final version of its cable regulatory bill HR-5267 on July 26, without adopting the hoped for LPTV must carry amendment. But it did add a "study amendment," introduced by Representatives Jim Slattery (D-KS) and Mike Oxley (R-OH) directing the FCC to prepare a report on the feasibility of must carry for locally originating LPTV stations.

Community Broadcasters Association president John Kompas and CBA legislative advisor Marty Rubenstein were present at the markup, as were dozens of lobbyists from both the NAB and the NCTA.

"We are very pleased," said Kompas, of the study amendment. "During the past year we have significantly increased the visibility of the LPTV industry, and the exhaustive study that the House Committee is proposing will further that end. But we feel that the must carry issue has not yet been resolved, and we'll be back in Congress at our earliest opportunity to continue the effort."

Slattery and Oxley had intended to offer an amendment during markup that would have mandated cable carriage for locally originating LPTV stations. But a straw tally failed to show enough votes to pass it, and the study amendment was introduced instead.

The original amendatory language required cable carriage for LPTV stations that broadcast a minimum of 15 hours per day, of which three hours is originated or produced by the station. It protected full power stations from unfair competition by requiring locally originating LPTV's to meet all of the public service programming requirements imposed upon full power broadcasters by the Communications Act of 1934. It also protected cable companies from excessive carriage burdens by exempting them from carrying LPTV stations if their carriage quota was met by existing conventional stations, or if cable carriage would extend the LPTV station's signal to a "significant" number of cable subscribers outside the station's Grade B contour.

continued on page 18

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In Our View

Is this a hoot, or WHAT!!



LPTV according to Fritts.

Eddie Fritts must be getting worried. The NAB president hit an all-time low with his sneaky last-minute attack on LPTV must carry in the form of a crudely illustrated letter, hand-delivered to the House Commerce Committee minutes before markup on July 25.

Exposing the logical fallacies and refuting the half-truths, not to mention downright errors, in Mr. Fritts's letter is about as appealing as snaking a septic tank. But here goes:

Mr. Fritts complains: *Must carry for LPTV's is an artificial means to increase the value of their stations. It is a clear attempt to reach beyond the purpose for which they were licensed: as a secondary service to serve a very limited geographical area.*

Well now, aren't we a bunch of jackals! Yes, cable carriage can increase a broadcast station's value, whether full power or LPTV. It certainly did for Ted Turner and WTBS. But the point is that we are, indeed, licensed to *serve*. And we can't serve if we can't be seen because the cable companies have disconnected their subscribers' antennas.

Mr. Fritts complains: *A low power license is awarded by lottery without any public interest obligations; a full power station must go through the comparative application process.*

This is what an LPTV license says: "The licensee shall, during the term of this license, render such broadcasting service

as will serve the public interest, convenience, or necessity to the full extent of the privileges herein conferred."

The FCC's 1982 *Report and Order* authorizing the LPTV service says: "...it is likely that low power stations will have to be very directly responsive to the interests of local consumers, to assure economic viability. In light of [this], it is our judgment that minimal regulation of low power television is *in the public interest*" (par. 14, our emphasis). And later: "...the low power television service, as authorized herein, is likely to provide program service that is responsive to public demand without the necessity of regulatory intervention by the Commission" (par. 15).

Mr. Fritts's assertion that we have no public interest obligation contradicts the honorable Commissioners here. Perhaps he might offer some form of proof? It is also late. In its *Report and Order*, the Commission pronounced noteworthy "the paucity of direct opposition to the concept of a low power television service" (par. 10).

As for comparative criteria, the lotteries give preferences designed to promote diversity in the service. That the system works is proven by a Marquette University study done last year: Of the commercial LPTV stations on the air, a full 20% are owned and controlled by minorities. And LPTV licensees, whether chosen by lottery or not, must meet citizenship, character, and financial qualifications.

Mr. Fritts complains: *An LPTV must-carry amendment could provide carriage for up to 4,000 LPTV stations.*

Good Lord! He'll be overrun with the critters!

Let us remind him that the CBA's proposed must carry amendment limits a cable system's carriage responsibility to the quota set in the bill. If there ain't room, there just ain't room.

Mr. Fritts complains: *LPTV licensees knew when they applied for their stations that "they are not eligible for carriage."*

As with so many categorical pronouncements in Mr. Fritts's comical twaddle, his choice of words skews the truth.

Cable systems are perfectly free to carry LPTV stations, and I'd like to see Mr. Fritts make the case before five smart

Commissioners sworn to uphold the public interest that an LPTV station providing a community with six hours a day of local programming (the average for commercial LPTV's, according to the Marquette study) should be denied carriage so that a full power station airing yet another shopping service can get it.

Mr. Fritts complains: *LPTV stations don't have to maintain a quarterly issues list and are not required to submit a model EEO program at the time of license renewal.*

This is really a stretch. No, we don't have to keep a quarterly issues list for the same reason that full power stations no longer have to keep a program log—the Commission felt that marketplace forces were sufficient regulation.

As for equal opportunity, the *Report and Order* says it: "The Commission's rules and policies governing equal opportunity in employment will apply to all low power stations" (par. 100). For the record: No, we *don't* have to file a model EEO program at license renewal every five years. Yes, we *do* have to file an employment report *every* year, as well as a model EEO program when we apply for our construction permits or when we transfer or sell our CP's or licenses.

Mr. Fritts complains: *LPTV stations are not subject to multiple ownership rules and are not required to meet equal time or reasonable access requirements.*

The Commission expressly rejected multiple and cross-ownership rules for LPTV because it wanted to stimulate competition which would, in turn, stimulate natural market curbs. It also hoped that experienced broadcasters would develop the service in its critical infancy, and therefore it intentionally structured the rules to allow them to engage in LPTV ventures. Many of them, NAB members all, did.

And just in case commonly owned LPTV's were to threaten the national economy, the problem would be addressed with anti-trust action or by the Commission itself in appropriate proceedings (*Report and Order*, par. 91).

The equal time and reasonable access charge is simply, utterly, wrong. LPTV stations *must* obey the political broadcast rules. I might suspect Mr. Fritts of maliciously attempting to mislead the honorable gentlemen of the House in this election year. But I will assume that this error is the result of stupidity.

Mr. Fritts needs to refresh his memory on just what the rules for the LPTV service are. And he needs to reassess his position as well. There are a number of NAB members I know who do not take kindly to these reckless fakeries, and I wonder how much of his membership really supports him.

May I recommend, Mr. Fritts, an enlightening book published by your organization back in 1985. It's called *Low Power Television: Development and Current Status of the LPTV Industry*, and it delineates specifically the rules that govern the LPTV service. I know. I wrote it.

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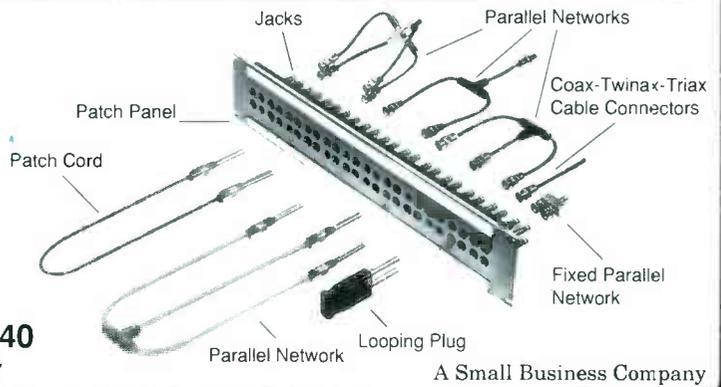
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Editing Systems

continued from front page

For the best possible picture quality, use the same format all the way through your operation. In addition, keep finished program material less than two genera-

tions from the original video. Video that is three generations or more from the master begins to look fuzzy.

Finally, follow a careful equipment maintenance and replacement plan. The money you spend on maintenance and new equipment is an investment in a quality broadcast signal.

Straight Cut Video Editing

The simplest form of video editing is straight cut editing. Straight cut editing comprises two basic types of edits—the assemble edit, which erases all previous video, audio, and control tracks and replaces them with new ones, and the insert edit, which replaces specific video or audio material without interrupting a previously recorded control track.

Assemble editing is used for making dubs or recording live events on tape. Insert editing is used to rearrange or replace video segments and mix audio between two channels; in other words, the sequence of audio and video events can be changed during an insert editing session.

One source videotape player, one video recorder/player, and an edit controller are required to perform simple straight cut editing (see Figure 1). The left side of most simple straight cut edit controllers controls the source machine and the right side controls the record machine. The middle is dedicated to setting in and out points and selecting the edit functions—assemble, video, channel 1, or channel 2—that the user desires.

In all video editing, the controller electronically manipulates the equipment involved in the editing process. It tells each machine when to play or record, according to programmed instructions from the user. In simple straight cut editing, the controller manages the video and audio

interactions between two machines. In more complicated editing, it manages the interactions between the video and audio functions of several machines, as well as the functions of a video switcher.

In A/B video editing with a switcher, for example, the video controller can initiate and complete many more editing tasks at one time than a human could hope to accomplish, thus giving the user precise control over very complicated operations which have to take place with split-second timing.

The user selects the operations that the controller will perform. For example, if you want the video controller to record video and channel 1 audio from the source machine to the record machine, you would first set the "in" and "out" points for the source machine and the record machine. Then you can program the controller to preview or perform the actual video and audio edits. If the sequence of video and audio is not correct, you can reprogram the in and out points until you're satisfied.

In the simplest straight cut editing suites, the user adjusts audio levels (mixes) by manipulating the audio input pots (dials) on the record machine during

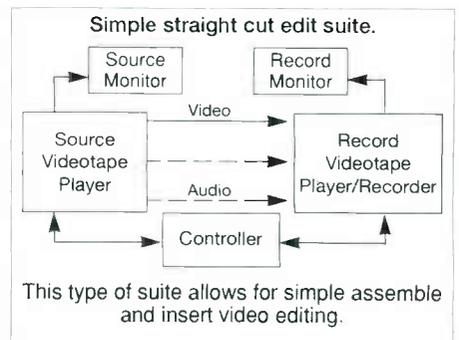


Fig. 1



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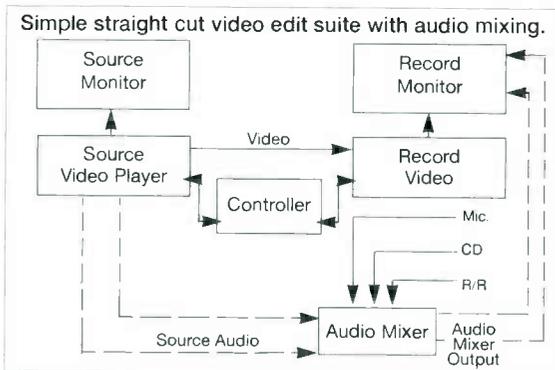


Fig. 2

the recording process. If a lot of audio manipulation is necessary, an audio mixer may be added to the editing suite (see Figure 2). The mixer allows more accurate control when there is a variety of audio sources such as reel-to-reel, cassette, and CD players. Having these additional audio sources is important if you want to "sweeten" the final product with audio effects, for example.

Until recently, the simple straight cut video editing suite could work with cuts only in video, and could mix only between audio channels 1 and 2. Now, digital technology has made it possible to add video transition effects between the source machine and the controller. For example, the Sony DME-450 Digital Multi-Effects sys-

tem acts like a switcher between the two U-matic video machines and an RM-450 edit control unit. And the ALTA Group's Pyxis E is a special effects generator with freeze. Both of these effects generators are at home in either a straight cut edit suite, where they can be used for transitions between the source machine and recorder, or in the more advanced A/B edit suite.

A/B Video Editing

A/B roll video editing is a way to achieve transitions between two source machines and a record machine (see Figure 3). The A/B controller is more sophisticated than the straight cut editor be-

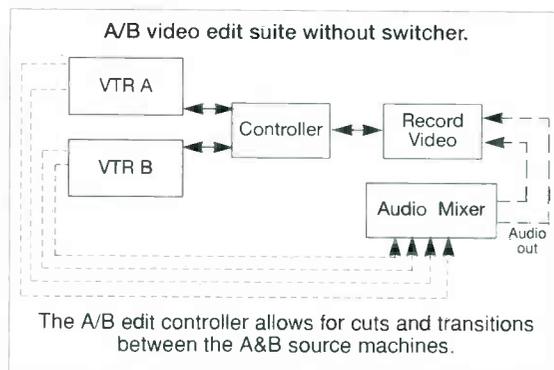


Fig. 3

cause it must be able to communicate with each machine in the editing system. Because the editing must be precise, A/B controllers typically use pulse code or SMPTE time codes to control the videotape machines.

The video switcher functions like an audio mixer, creating mechanical or electronic transitions between video sources. Switchers and special effects generators allow the user to select different effects and/or video sources to use as transition material. In general, switchers may provide more options than effects generators because they can accommodate more inputs. But the advantage of effects generators is that they are more self-contained and easier to operate than some switchers. Your choice between the two should be based on what types of transitions your production people will use most of the time.

Source VTR's and edit functions are controlled with the keyboard of an A/B controller. To avoid duplicate circuitry for each piece of equipment, most A/B controllers use one set of control buttons or keys to control several source machines. When the user changes from one source to another, the previous commands are "remembered" by the controller, and a visual display, usually a monitor, lists the instructions the user has given each source machine. A new user quickly gets used to looking at the video decision list for edit information rather than at the control board.

Except for this difference in displays, and the fact that instructions must be given to more than two pieces of equipment, working with an A/B controller is similar to working with a simple video editor. To achieve a smooth edit involving a wipe, for example, you would set the in and out points for both source machines and for the record machine, and then designate a type and duration for the wipe. Once you have programmed these elements on the controller and switcher, you would preview the actual transition to make sure it's the way you want it. If it's not, you can adjust the in and out points using the video control panel and then preview the new edit. When the transition is perfect, you simply press a button to perform the edit.

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Summary

This article has provided a simplified explanation of two types of video editing. The actual process of video editing involves a wonderful relationship between you, the machinery, and the videographers who prepare the raw video material. I can't emphasize enough the importance of quality in the raw video and audio. The fanciest equipment and the most talented editor cannot make poor video and audio better than it is. As in many other areas, garbage in makes garbage out.

Successful video editing depends on the following:

- A well conceived script;
- The quality of the video and audio production work material;
- Attention to technical details during the video editing process;
- Good video equipment;
- Well maintained editing equipment located in a pleasant work space;
- The constant evaluation of the production and post-production effort to ensure that it meets its goals;
- The professional ability of each individual involved in the pre and post-production of all audio and video material.

Buying Your Equipment

Video editing suites are an important part of a broadcast operation because they free the production facility. While editors are editing, producers can produce. While one project is being edited another project can be shot. There is no reason that the use of one facility should impair the use of another.

Here are some details to consider when you purchase components for an editing suite:

- Are you going to work in component or composite video? Some equipment can be switched to either component or composite. Other equipment is dedicated to one form or the other.
 - Make sure all the pieces of equipment will "talk" to one another. If necessary, test the equipment that you intend to purchase in your system before you sign the deal. If you are going to use computer-driven machinery you will want to be sure your equipment has a General Purpose Input Terminal (GPI) that will allow it to communicate with the equipment you will use.
 - Use a switcher with effects or use a special effects generator. There is no need for both.
 - Remember your need for time base correction. Some special effects generators have built-in TBC's.
 - A serious editing suite will include a waveform monitor and vectorscope. Use these monitors to ensure technical quality.
- One or more video editing suites are an important part of a television station. If

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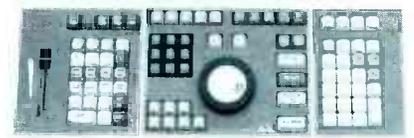
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you're starting simply, begin your video editing simply and plan to become more sophisticated as you can afford it. And match your video editing aspirations to your actual production effort. A great editing suite is a waste if you have poor production facilities. In general, your best support for an editing suite is a solid commitment to careful planning, good personnel, and thoughtfully chosen equipment.

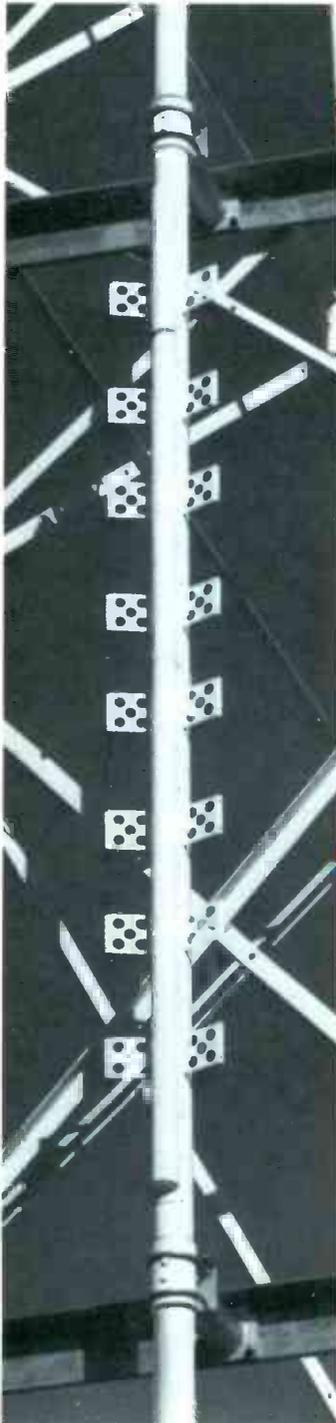
Michael J. Havice, Ed.D. is assistant professor of broadcast communication at Marquette University. He is a specialist in video production and interactive video technologies.



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Microdyne Nets Texas Uplink Contract

The State of Texas has awarded Microdyne Corporation a contract valued at more than \$191,000 to build a satellite uplink facility at the Texas Tech Health Sciences Center in Lubbock. The prototype system will help smaller medical schools gain access to classes and facilities that might not otherwise be available to their students.

The company also plans to become involved with StarSchool, a consortium that helps schools gain the technical talent and knowledge they will need when they apply for funding.

Earlier this year, Microdyne announced a \$1.23 million contract with GE Aerospace Military and Data Systems for telemetry receivers to be used with the Tracking Data Relay Satellite System. TDRSS is a group of three satellites that relays communications from an earth-orbit vehicle such as the space shuttle to a primary tracking station in White Sands, NM.

Microdyne also manufactures satellite communications equipment and systems for the broadcast and cable television industries. K/B

FCC Upholds 24-Hour Indecency Ban

In response to an order issued in January 1989 by the U.S. Court of Appeals in Washington, DC, the Federal Communications Commission has adopted a report upholding a 24-hour ban on indecent broadcasts, arguing unanimously that the ban is narrowly tailored and thus constitutional.

The Court ordered the FCC to develop a record in the case after it stayed the Commission's order—also issued in January last year—barring indecent broadcasts 24 hours a day. The 24-hour ban originated with an amendment by Sen. Jesse Helms (R-NC) to an appropriations bill signed into law by former President Reagan (see *LPTV Report*, February 1989, pages 6-7).

The FCC found that children under 17 are in the audience at all times and that alternatives such as time channeling and technological restrictions are not enough to prevent them from seeing indecent programming. However, broadcast stations that wish to air indecent programming will be permitted to demonstrate that children are in fact not in the audience during the time that an indecent program is aired. K/B

Drug Offenders May Lose FCC Licenses

On July 16, the Federal Communications Commission issued a Notice of Proposed Rulemaking to determine procedures for denying or revoking the FCC licenses of convicted drug offenders.

The Anti-Drug Abuse Act of 1988 allows federal and state court judges to deny federal benefits—including grants, contracts, loans, and professional or commercial licenses—to anyone convicted of selling or possessing illegal drugs. Federal agencies must ensure that applicants are not drug offenders before granting such licenses, and the FCC wants to amend its application forms to make applicants certify that neither they nor any parties who hold 5% or more interest in the application have been convicted on drug charges. It also wants to require licensees to notify the Commission if they or any of their principals are convicted of drug offenses during the license term.

The Commission is requesting comments on which of its licenses should be included in the drug regulation (it proposes all but the Amateur Radio licenses), on its proposal to limit liability to parties with 5% or more ownership in a licensee, and on whether and how an existing license should be revoked.

Comments were due August 15; reply comments are due August 30. K/B

Getting the Word Out

Promoting With Newsletters And Point Of Purchase Displays

—by Don Sabatke

It is getting harder and harder these days to keep a loyal audience. Today's viewers today are movers—switching from channel to channel in TV or from station to station in radio. Newsletters are one way to make your audience feel they're a part of your station and keep them tuned in longer. They can also add dollars to your bottom line for very little money.

Doing a newsletter properly takes work, and you must do it right—from the beginning. The newsletter must look good, it must be published on a timely schedule, and it must get into the right hands.

Writing a Good Newsletter

As the saying goes, "If you can't do it right, don't do it at all." A newsletter should be just what its name implies—a letter containing news about your station. The articles in the newsletter should be written by your staff, with people from each department contributing a column or section. Give the columns clever headings: "What's New in News," "Chit Chat from the Office," or "New Sponsors Parade." Don't forget to list advertisers' and viewers' birthdays, and—most important—next month's programs.

Once you establish a department in your newsletter, continue it every month. Readers will learn to look for it, and the newsletter itself will be easier to write.

I suggest publishing a monthly newsletter in the third week of the prior month; for example, the May issue would come out in the third week of April. This way, you can print information about the current month as well as the upcoming one.

When you have compiled all the copy, take it to a typesetter and have them prepare camera-ready boards for the printer. Typesetting, layout, and printing should be easy to trade out for advertising. Get deadline dates from the typesetter and the printer and stick with them.

Distributing the Newsletter

Once the newsletters are printed, you must get them in the right hands. There are several ways of doing this. The most logical is to mail them to your viewers and potential viewers. You can compile a list of viewers by having a write-in contest or by placing coupons in the local papers. (Don't forget to include a coupon in each issue of your newsletter.) The problem with this is that as your audience grows,

so does your postage bill. I prefer a different way of distribution.

For a couple of dollars you can buy clear plastic counter displays that will hold your newsletters and sit very nicely on a counter top. If you buy fifty of these and place them in stores around your trade area, you will get good distribution with very little work and no cost to you. (The cost of fifty counter displays will be far less than the postage for even a couple of months.) The most this method will cost you is a spot or two on the air telling your viewers where they can pick up the newsletters.

Making Extra Money

Can you make money with your newsletter, besides promoting your station? You bet! And lots of it. In many cases, enough to pay all your expenses (if you can't trade them out) with some left over to add to billing.

The key is to sell ads!

Yes, you'd be amazed at the number of merchants that will buy advertising in a TV station newsletter. After all, the people who read your newsletter are loyal and dedicated, and many times they will do something just because their TV station supports it. What better prospect could you want!

Your LPTV newsletter is a great promotional tool for your station and also a great way to make a few extra dollars. Get your creativity going and start producing that first edition now!

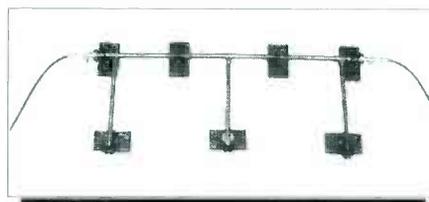
Point of Purchase Advertising

Point of purchase advertising can be a very important part of your LPTV promotion strategy. All it is is some sort of display placed in your advertiser's store—a poster in the window, a counter display card, or a plastic container sitting on the counter. No matter what form they take, point of purchase displays do work, they

continued

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Merchants love to become involved with TV stations. Picture this example. Your station wants to promote itself with bumper stickers. To distribute them, you place them in stores for clerks to hand out. Then you mention on the air that viewers can pick up the stickers at so and so's store. That's all there is to it. Merchants are more than happy to do this for you because they get traffic into their stores and their names on the air into the bargain. It's a great way to promote both your station and the merchant.

Next time, I'll share some of the secrets of contests, games, and giveaways—probably some of the most effective promotions you can do. K/B

Don Sabatke is the general manager of WDCQ, a radio station in southwest Florida. He is also the owner of SABATKE & COMPANY, a sales training company for radio and LPTV stations.

Sabatke has written and published the book, Radio 101, which describes 101 of the best promotions he has devised in his 25 years in broadcasting. Many of these promotions can be used by LPTV stations. For further information, write Don at SABATKE & COMPANY, 1033 S.E. 19th Place, Cape Coral, FL 33990, or call him at (813) 772-3994.

FCC Audits Compliance With Election Broadcast Laws

The Federal Communications Commission has begun the first of a series of audits of television and radio stations to find out if the stations are complying with the political programming laws and rules.

Network TV stations, one or more non-network TV stations, one AM radio, and one FM radio in each of five markets were selected for audit. Cincinnati, Dallas-Fort Worth, Philadelphia, Portland, and San Francisco were the first markets to be targeted because they are geographically diverse and because, in some cases, the stations serve more than one state.

The audit will review the stations' compliance with the "equal opportunities" requirements of Section 315(a) of the Communications Act; the "lowest unit charge" provision of Section 315(b) of the Act; and the political file and public inspection requirements of the FCC's rules.

None of the stations to be studied are LPTV stations. However, LPTV stations are also subject to the election broadcast laws. (For a discussion of FCC rules governing political programming, see "LPTV and the Law," *The LPTV Report*, June and July 1990). K/B

Microwave Filter, Niagara Scientific Merge

Microwave Filter Company and Niagara Scientific have merged, effective July 1. Niagara, which retained its management team, is now a wholly owned subsidiary of Microwave Filter and operates as a separate company.

Microwave Filter manufactures electronic filters that prevent interference in satellite, broadcast, and cable facilities. Niagara makes environmental monitoring and industrial automation equipment. The companies share quarters at 6743 Kinne Street, East Syracuse, NY. K/B

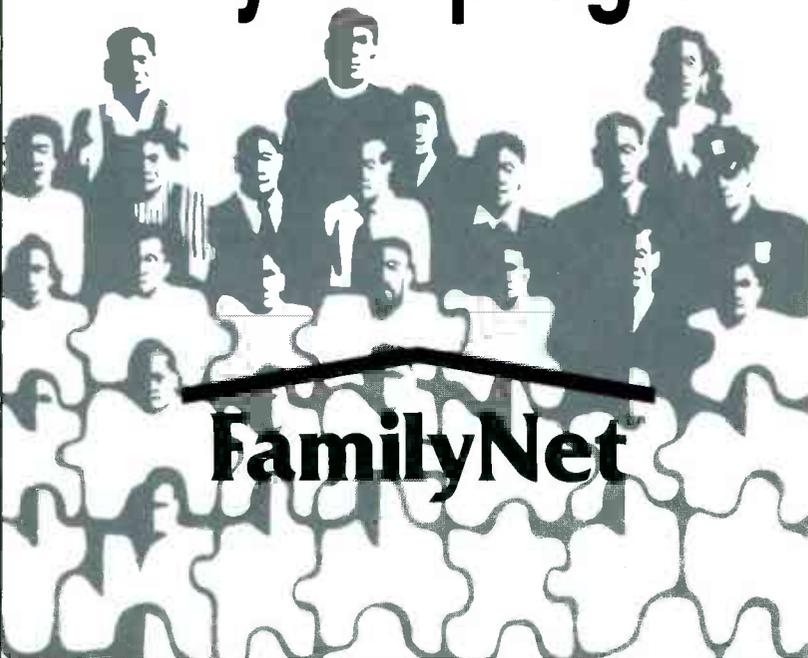
TTC Signs Exclusive Canadian Distributor

Socatel Consultant, Inc. of St. Mathias sur Richelieu in Quebec, Canada has been chosen as the sole distributor in Canada for Television Technology Corporation products, announced TTC last month.

Socatel Consultant, which has worked with TTC in the past, will set up a support network of dealers and technical representatives for Canadian broadcasters who use TTC equipment.

TTC manufactures TV and radio transmitters for the domestic and international markets. K/B

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ARKANSAS	8	33
CALIFORNIA	39	78
COLORADO	18	27
CONNECTICUT	0	5
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	38	124
GEORGIA	18	33
HAWAII	3	19
IDAHO	19	23
ILLINOIS	7	36
INDIANA	10	22
IOWA	12	33
KANSAS	10	28
KENTUCKY	11	25
LOUISIANA	12	41
MAINE	7	16
MARYLAND	2	7
MASSACHUSETTS	6	15
MICHIGAN	9	20
MINNESOTA	32	46
MISSISSIPPI	12	19
MISSOURI	13	29
MONTANA	23	35
NEBRASKA	4	8
NEVADA	18	17
NEW HAMPSHIRE	3	4
NEW JERSEY	2	10
NEW MEXICO	14	31
NEW YORK	26	44
NORTH CAROLINA	9	34
NORTH DAKOTA	4	12
OHIO	16	43
OKLAHOMA	19	28
OREGON	18	23
PENNSYLVANIA	11	45
RHODE ISLAND	0	2
SOUTH CAROLINA	2	18
SOUTH DAKOTA	6	18
TENNESSEE	27	38
TEXAS	49	96
UTAH	18	12
VERMONT	1	8
VIRGINIA	6	18
WASHINGTON	10	20
WEST VIRGINIA	1	8
WISCONSIN	10	19
WYOMING	23	16
GUAM	1	0
PUERTO RICO	5	4
VIRGIN ISLANDS	0	2

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

TOTALS: Licenses: 866
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Call For Entries

Third Annual CBA Local Production Awards

The Community Broadcasters Association has announced its 1990 Local Production Awards Competition. The Competition is designed to recognize excellence in local programming and production in four categories: non-news programs, news programs, station promotions or public service announcements, and commercials. The competition is open to any LPTV station, whether or not it is a CBA member.

This year, a distinction has been made between LPTV networks and single stations. Networks, for the purposes of this competition, are entities that own or have affiliation agreements with five or more LPTV stations. Network entries are designed to be aired on more than one station. Single station entries, in contrast, are produced by and aired on a single station.

Here are the details:

CATEGORIES

Non-News Program: Each entry, edited sample not to exceed 30 minutes.

News Program: Each entry, edited sample not to exceed 15 minutes.

Promotion/Public Service Announcement: Each spot, 60 seconds or less.

Commercial Announcement: Each spot, 60 seconds or less.

ELIGIBILITY AND JUDGING

This competition is open to all LPTV stations. Entrants need not be members of CBA.

Entries will be judged on overall creativity, production quality, and achieve-

ment of objectives as stated in the entry form.

The judges will be a select panel of experienced broadcasting professionals. Decisions are the responsibility of the judges, and all decisions are final.

HOW TO ENTER

Complete one entry form for each submission and attach it to your entry. All entry forms must be TYPEWRITTEN. Attach an additional copy of the entry form to your check for the entry fee.

There is no limit to the number of entries that you may submit in any category. However, a fee must accompany each entry.

If you submit multiple entries, please submit ONE check to cover all entry fees. Make checks payable to the Community Broadcasters Association.

Entry fees are as follows:

CBA MEMBERS: \$35.00 per entry
NON-MEMBERS: \$60.00 per entry

Submit entries on good quality 3/4" or 1/2" video cassettes with no color bars or tone. Entries should have at least 10 seconds of black at the head of the cassette. Each entry must be submitted on a separate cassette.

Label all cassettes and cassette boxes with the CATEGORY, ENTRY TITLE, and SUBMITTING STATION OR NETWORK. Tapes will not be returned.

ENTRANT NOTIFICATION

All entries will become the property of the Community Broadcasters Association. Entry in this competition implies that you

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consent to CBA's use of the material in any fashion deemed necessary to promote the LPTV industry. The CBA may share copies of the material with its members or other interested parties without your further consent.

DEADLINE

All entries, completed entry forms, and entry fees must be received by 5:00 p.m. MONDAY, OCTOBER 8, 1990. Mail all materials to:

Community Broadcasters
Association
5235 North 124th Street, Suite 22
Milwaukee, WI 53007-1101
(414) 783-5977

Finalists will be notified by mail prior to the CBA Conference & Exhibition, November 17-19, 1990. Winners will receive their awards at the Awards Presentation at the Conference.

QUESTIONS??

Contact Colette Carey, at TV 43, (414) 896-0343.

BEST OF LUCK TO YOU ALL!!

Entry Form

Third Annual CBA AWARDS COMPETITION

(Form may be photocopied)

Please read the rules and regulations before completing this form. TYPEWRITTEN copies of this form must accompany EACH entry. Attach one copy of this form to each entry. Attach an additional copy of each entry form to your entry check. Please submit ONE check for multiple entries.

I have read and agree with the rules for submission:

signature

TYPE OF ENTRANT:

Network Single Station

CATEGORY:

Program (Non-News) News Promo/PSA Commercial

Title of Entry _____

Address _____

Submitted by _____
(call sign) (community of license)

Station Contact _____

Phone () _____

OBJECTIVE

(25 words or less) MUST BE COMPLETED

FEE

(Make checks payable to Community Broadcasters Association)

CBA Member (\$35.00) Non-Member (\$60.00)

Total number of entries submitted _____

Total amount enclosed _____

Mail to: CBA
5235 North 124th Street
Suite 22
Milwaukee, WI 53007

DEADLINE FOR ENTRIES:
OCTOBER 8, 1990.



LPTV and the LAW

—by Peter Tannenwald

The FCC Gets Tough

The FCC is getting tough on licensees it believes are bad actors. It is pushing Constitutional limits in areas that will require court decisions before we know how far the agency can legally go. Meanwhile, watch your step if you know what's good for you.

Total Ban on Indecency

On July 12, 1990, the FCC adopted a report concluding that enforcement of a 24-hour a day ban on indecent programming would be constitutional. The FCC has been dealing with indecency for many years, attempting to impose varying degrees of prohibition but always ending up in court. It reached the point of permitting indecency only during nighttime hours, when children are less likely to be in the audience.

While a court appeal of that decision was pending, two things happened. First, Congress passed a law requiring the FCC to ban indecency 24 hours a day. Second, the Supreme Court held in another case that indecent material transmitted by telephone (usually by so-called "Dial-a-Porn" services) could be constitutionally regulated if the regulation promoted a "compelling" governmental interest and was "narrowly tailored" to serve that interest.

The FCC then asked the court to send the FCC indecency appeal back for further agency action. After receiving public comment, the Commission concluded that children are in the audience at all times, day and night; so there really is no way to protect them against indecency other than banning indecency all the time, day and night. Channeling indecency into certain time periods or mandating scrambling or some other technological protection would not work. Therefore, a 24-hour ban is as "narrowly tailored" as you can get without rendering the ban ineffective for its intended purpose.

Indecency falls short of obscenity. Obscenity is not constitutionally protected, but indecency is. The FCC describes "indecency" as "language that describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

The new 24-hour ban will not be for-

mally in effect until the pending court case is resolved. For now, the FCC's policies permit indecency during late night hours. But I would be very careful if I were you. Congress has ordered a 24-hour ban, and the FCC has not hesitated to hand out \$10,000 fines for indecent broadcasts. So-called "shock jocks" on radio have been targets of FCC action, as have certain motion pictures that are widely accepted in theaters and some programming that broadcasters claim has artistic merit.

You may feel that the 24-hour ban is unconstitutional, because the Constitution is not supposed to limit adults to what children should see and hear. The FCC's answer is that adults can subscribe to cable or watch indecent videos. Those sources are more easily controlled than over-the-air TV, so indecency there need not be banned.

License Loss for Distribution or Possession of Drugs

On July 16, 1990, the FCC proposed rules that would deny licenses to anyone convicted of the distribution or possession of a controlled substance (Gen. Docket No. 90-312). Only Amateur Radio licenses would be excepted. Both broadcast station licenses and operator permits issued to individuals would be included.

This proposal is intended to implement the Anti-Drug Abuse Act of 1988, which requires federal courts and agencies to deny professional and commercial licenses to convicted persons. Federal judges who sentence drug offenders will complete a form that will go to the Justice Department and be placed in a federal "debarment" file. This list will be consulted by all agencies awarding federal contracts or other benefits.

The FCC is proposing to include questions in its application forms requiring disclosure of convictions and also to require existing licensees to report any conviction resulting in federal debarment within 30 days. Where an FCC license or permit has already been issued, there is a basis in the legislation both for not disturbing that license and for revoking the license. The Commission has invited comments on which approach it should take.

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Where a license is held by a corporation or partnership, the proposed rules would apply to any corporate officer, director, or 5% stockholder and to any general partner and any 5% or more limited partner. Both voting and non-voting stockholders and partners would be included.

If a corporation or partnership runs into trouble with the conviction of the owner of a small share, the Commission has asked whether the licensee should escape punishment if the offending individual withdraws from the business immediately after conviction.

The Commission allowed only one month for comments, which suggests a firm intention to adopt rules quickly. Indeed, the federal drug statute appears to require the FCC to adopt some rules, although the required scope of the rules is open to debate. By the time you read this column, the August 15 comment deadline will probably have passed.

Yes, it's getting a bit tough out there. Maybe the old concept of broadcasters as "public trustees" isn't dead after all. **MB**

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.

LPTV

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Circle (4) on ACTION CARD

Supplier Side

The Firstline Series heavy duty vertical rack cabinets from **Cabtron Systems, Inc.** can hold loads of up to 2,000 pounds each and are available in both single- and multi-bay configurations. These durable racks feature 12-gauge frames coupled with 11-gauge front and rear mounting angles. Cabinets have front and rear ventilating grills with cleanable air filters.

Cabtron Systems Inc. is a manufacturer of standard, modified, and custom-designed enclosures for electronic controls and equipment for military, industrial, security, and communications applications.

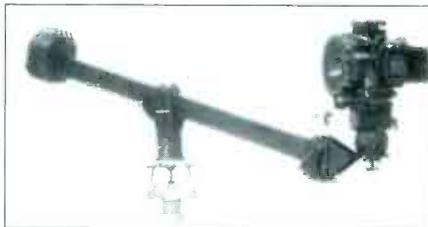
Circle (175) on ACTION CARD



Cabtron's Firstline Series rack cabinet.

Trovato Manufacturing of Rochester, NY has announced a new product, the Trovato Jib, for mounting 35 mm cameras.

The new jib boasts four feet of vertical travel, and 45" of reach. Unusually robust construction enables the Trovato Jib to handle cameras of up to 85 pounds, either mounted conventionally or under-slung on its double-sided Mitchell plate.



The Trovato Jib.

Camera level is maintained through solid linkage (no cables or pulleys). Custom designed weights mount securely and adjust on access for precise balance. Additional weights are available. The payload is supported by Timkin tapered roller bearings, pre-loaded for maximum radial and axial stability. Pan and tilt

brakes are positive acting and easy to use.

Circle (191) on ACTION CARD

If your viewers like country music, take a look at **Herb Sudzin's Country Music Video Show**. Sudzin, a third-generation New Jersey hay farmer, produces the half-hour show as a hobby and has been reaching nearly 4 million viewers via cable systems around the country.



Herb Sudzin

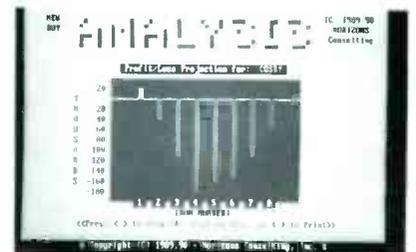
The 30-minute Country Music Video Show actually comprises three different formats. In the first, Sudzin interviews Nashville artists passing through New Jersey and plays a music video or two by the artist. The second format features Sudzin as VJ for six or seven music videos. The third show hosts local bands who play three or four songs followed by a short interview and then a dance segment.

Sudzin's program is now available on tape to LPTV stations.

Circle (195) on ACTION CARD

Unsure about programming decisions? **Horizons Consulting** may have the answer—new software that helps TV program directors evaluate the income and profit potential of any syndicated program contract.

In less than 30 seconds, the "New Buy Analysis" (NBA) system will evaluate a programming contract and develop a complete analysis of its potential impact on a station's operations. The results include depreciation revenue, rating, and profit worksheets; run scheduling; and many other decision factors.



A P&L chart generated by Horizons Consulting's "New Buy Analysis."

The NBA system operates on IBM PC/XT/AT/386/PS-2 or compatible equipment. Support is provided for a wide variety of printers and display adaptors.

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Technical Talks

—by John H. Battison, P.E.

From an engineer's point of view, television stations have four parts: the video sources (studio cameras, tape, film, satellite feeds, and so on), the transmitter, the transmission line, and the antenna. The antenna is one of the most important parts in the business of getting the signal to the viewer.

An LPTV UHF television transmitter is limited to a maximum power output of 1 kW, or 1,000 watts. The more of these watts that get to the antenna to be radiated, and the higher the antenna is, the greater the area that can be covered with a 74 dBu (city grade) signal. Power moves from the transmitter to the antenna through the transmission line. It is here that power is often lost, especially if the diameter of the transmission line is small. This means less power to the antenna and less power to be radiated to the viewers.

On the other hand, the better the antenna, the greater the power radiated. Most LPTV antennas use only horizontal polarization because it is less expensive. But it is possible to radiate a signal vertically as well; this is called circular polarization. Generally, circular polarization provides better signal coverage because it seems to fill in some of the holes in a service area and tends to increase the size of the area served. But like everything else in life, it does not come free.

Double The Gain

In order to obtain a circular polarization with the same radiated power that horizontal polarization provides, you have to double the power fed into the antenna. For example, if your antenna radiates 1 kW horizontally, you can double the transmitter power and put out 1 kW horizontally and 1 kW vertically. (This is legal. The FCC will allow two UHF transmitters of not more than 1 kW each, one feeding a vertical antenna and one feeding a horizontal antenna.) Or you can use an antenna that is approximately twice as big. This doubles the antenna gain so that half the power is horizontal and half is vertical.

"Gain" means amplification. Most LPTV antennas in use today are designed to radiate most efficiently in horizontal polarization. The signal is radiated rather like a lighthouse beam: Theoretically, there is no radiation from the top or bottom of the antenna. In actual practice, however, there is quite a bit of radiation that escapes vertically and is wasted.

When antenna designers makes an antenna with increased gain, they add extra sections to the antenna, which makes it longer. At the same time, the extra sections redirect the power lost from the top and bottom, and squeeze it into the horizontal beam so that more power is radiated in the horizontal base. If the new antenna radiates twice as much as a standard reference antenna, it is said to have a gain of two, and so on.

There is, however, a price to pay. As sections of antenna are added to increase the horizontal gain, the vertical width of the beam is decreased. The beam becomes narrower, more like a searchlight than a lighthouse beam. The problem is that this narrow but more powerful beam can actually pass over the area that you want to serve. An area near your transmitter might receive a poor signal, and a smaller, less important area farther away could get a much stronger signal.

Beam Tilt

Fortunately, there is a way to overcome the problem of a high gain narrow beam. It is called "beam tilt." Electrical beam tilt is accomplished by changing the way that the transmitter power is directed in the antenna. This tilts the beam down to cover the area closer to the transmitter. There is a slight reduction, however, in the gain of the antenna.

Note that it is "electrical" beam tilt. The beam can be tilted mechanically by actually tilting the antenna when it is installed, but this works only half way. If you tilt the antenna beam down on the side that you need to fill or cover, the beam on the other side of the antenna then goes up. Because of this, mechanical beam tilt is not generally popular.

Sometimes we come across unintentional beam tilt where an antenna has been carelessly installed on a tower. If you find an area where coverage is poor, but where you believe it should be good, take a look at the antenna. If it is tilted even a tiny bit away from the affected areas, it may be the cause of the poor reception. Unless deliberately planned otherwise, your antenna should be completely vertical.

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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 Balco, (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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Circle (7) on ACTION CARD

...at the FCC

NEW LPTV LICENSES

The following LPTV stations received licenses on

House Bill

continued from front page

The substituted study amendment directs the FCC to submit a report on LPTV cable carriage within twelve months of the time the bill is enacted. The report would cover five areas:

- The number of LPTV stations that broadcast local programming;
- The status of LPTV as a secondary service;
- How cable carriage of LPTV stations would affect the availability of channels for future needs;
- The burden that LPTV must carry would impose on cable systems; and
- The burden presently imposed on LPTV stations by cable systems that charge them for carriage.

A second amendment permitting telephone companies to own cable systems failed to gain enough votes to pass the Committee. Other provisions of the bill, as reported in *Broadcasting* magazine, are as follows:

- The FCC could regulate rates charged to subscribers for tiers of broadcast stations, but not rates for pay or pay-per-view channels;
- Programmers who also own cable systems could not "unreasonably" refuse to sell to non-affiliated cable systems or to other multi-channel providers such as DBS or wireless cable. Exclusive contracts would be permitted if they do not "significantly impede competition." This provision would expire in nine years, or earlier if the FCC decides enough competition exists to make it unnecessary.
- Cable programmers must make their product available to home satellite dish owners;

the dates shown. Station call sign, location, and the name of the licensee are also given.

K41CV Duncan, AZ. Southern Greenlee County TV Association. 6/19/90.
W31AT Gainesville, FL. James Vincent Fitzpatrick, 6/19/90.

- Up to 25% of a cable system's channel capacity must be reserved to carry public and commercial full power television signals. Broadcasters may stay on the cable channel to which they were assigned as of June 26, 1990 or return to their on-channel position;

- The FCC would establish cable consumer protection and customer service requirements;
- The FCC would set minimum technical standards for cable systems;
- Cable operators would have to file annual financial reports with the FCC;
- The sale or transfer of a cable system would be restricted for 36 months following acquisition;
- The FCC would set maximum rates for leased access channels.

Earlier this summer, the Senate Commerce Committee passed its version of the cable reregulation bill—S.1880—which contained findings language encouraging cable systems to carry locally programmed LPTV stations (see *LPTV Report*, June 1990, page 1).

Both bills must now be passed by the full Senate and House before going to the White House for President Bush's signature. Bush, however, has so far opposed cable reregulation and, instead, supported spurs to increased competition such as the telco entry amendment. 

BON MOT

Doubtless God could have made a better berry, but doubtless God never did.

Izaak Walton, on the strawberry.

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W09BU Jupiter, FL. Dorothy M. Bowlds, 6/19/90.
W34AX Henderson, NC. Taras Communications, Inc., 6/18/90.
W07CA Cazenovia, NY. Craig L. Fox, 6/19/90.
W15AS Oneonta, NY. Rastus Broadcast, 6/18/90.
W38AW Rochester, NY. Hometown Vision, Inc., 7/3/90.
W29AI Akron, OH. Media-Com Television, Inc., 6/18/90.
W50BE Mansfield, OH. Mid-State Television, Inc., 6/18/90.
K53DS Lawton, OK. BSP Broadcasting, Inc., 6/18/90.
K33DG Tulsa, OK. Tootlevision Broadcast Company, 7/3/90.
W21AR Bayamon/San Juan, PR. Juan Carlos Matos Barreto, 6/19/90.
W46AZ San Juan, PR. Eastern Satellite Services, Inc., 6/18/90.
W61BP Memphis, TN. Jimmy Boyd, 6/18/90.
W09BM Union City, TN. Joseph H. Harpole, Sr., 6/18/90.
K62DG Lubbock, TX. Ramar Communications, Inc., 7/3/90.
K02MX San Antonio, TX. San Antonio Channel 2, Inc., 6/18/90.

NEW LPTV CONSTRUCTION PERMITS

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

K28DK Little Rock, AR. Jimmy Cowsert, 7/10/90.
K25DM Phoenix, AZ. Broadcasting Systems, Inc., 7/10/90.
K19CQ Fort Bragg, CA. Capitol Foothills Broadcasters, Inc., 6/18/90.
K27DR Monterey, CA. Peninsula Communications, Inc., 6/7/90.
K57FF Greeley, CO. J. B. Van De Sande, 6/19/90.
K46CY Sterling, CO. Board of Logan County Commissioners, 7/9/90.
W12CL Windsor Locks, CT. Morning Star Communications, 7/9/90.
W55BT Talleyville, DE. William E. Mattis, Jr., 7/9/90.
W26AX Clearwater, FL. Ronald D. Kniffin, 7/3/90.
W20AW Mexico Beach, FL. Scott Brehany, 6/19/90.
W39BF Midway/Woodlawn Beach, FL. Scott Brehany, 6/19/90.
W60BN Palmetto/Bradenton, FL. Randy Meharg, 6/15/90.
W41BH Pensacola, FL. Stephan G. Watford, 7/3/90.
W49BC Perdido Key, FL. Toni Davis, 7/3/90.
W05BU Port Charlotte, FL. Caloosa Television Corporation, 6/18/90.
W38BI St. Augustine, FL. Donald L. Jones, 6/15/90.
W65CH Stuart, FL. Dennis E., Sr. and Margaret A. Murray, 6/18/90.
W21AV Tallahassee, FL. Jeff Jacobsen, 6/15/90.
W60BO Brunswick, GA. Neighborhood Broadcasting Services, Inc., 7/10/90.
K35DB Kailua, HI. Alegria Broadcasting Corporation, 7/3/90.
K36CT Kailua Kona, HI. Le Sea Broadcasting Corporation, 6/15/90.
K46CX Burlington, IA. Mountain TV Network, Inc., 7/3/90.
K16CN Waterloo, IA. William D. Siverson, III, 6/18/90.
W64BK Bloomington, IL. Douglas Sheldahl, 6/19/90.
K61FH Topeka, KS. Norma Torres, 6/15/90.
K15DD Wichita, KS. Krista Fordham, 6/15/90.
W42BM Owensboro, KY. Douglas Sheldahl, 6/19/90.
W21AZ Richmond, KY. Robert J. Spradlin, 6/15/90.
W41BC Pontiac, MI. Gwendolyn Moore, 7/2/90.
W11CF Whitehall, MI. Gary Van Nortwick, 7/3/90.
K17CS Appleton, MN. Rural Western UHF TV Corporation, 6/7/90.
K43DH Austin, MN. Television Systems of Minnesota, 5/15/90.
K45DF Austin, MN. Television Systems of Minnesota, 7/3/90.

continued on page 20



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K51DO Donnelly, MN. Televue Systems of Minnesota, 5/31/90.
 K39CU Fisher, MN. Rural Community Television, 7/2/90.
 K16CP Granite Falls, MN. Minnesota Valley TV Improvement, 6/7/90.
 K18DI Granite Falls, MN. Minnesota Valley TV Improvement, 6/7/90.
 K22DO Granite Falls, MN. Minnesota Valley TV Improvement District, 6/15/90.
 K24CS Granite Falls, MN. Minnesota Valley TV Improvement, 6/7/90.
 K26DG Granite Falls, MN. Minnesota Valley TV Improvement, 6/7/90.
 K21DJ Redwood Falls, MN. Redwood TV Improvement District, 5/31/90.
 K11TB Jefferson City, MO. Raymond A. Karpowicz, 6/7/90.
 K46CZ Joplin/Carthage, MO. Gary M. and Deborah R. Kenny, 5/31/90.
 K38DD Monett, MO. Peggy L. Davis and Deborah R. Kenny, 6/4/90.
 W66BN St. Louis, MO. EZ Communications, Inc., 5/31/90.
 K64DP St. Louis/Pine Lawn, MO. Todd M. Cralay, 7/9/90.
 K43DG Springfield, MO. Susan A. Lawrenson, 5/31/90.
 W05BV Starkville, MS. First United Methodist Church, 6/21/90.
 K26DE Bozeman, MT. KXLF Communications, Inc., 5/31/90.
 K27DL Emigrant, MT. Paradise Valley TV Association, 6/1/90.
 K34DE Eureka, MT. Rural Television System, 6/7/90.
 K53DW Great Falls, MT. Robert D. Kymala, 6/18/90.
 W34BH Durham/Raleigh, NC. Beasley Broadcasting Group of Eastern NC, Inc., 7/10/90.
 W66BO Raleigh, NC. Christina M. Berry, 6/15/90.
 K47DR Farmington, NM. Christian Broadcasting Communications, 6/4/90.

K19CS Las Vegas, NV. "Hey Buddy" Broadcasting Company, 6/15/90.
 W15BA Cazenovia, NY. Kevin O'Kane, 6/7/90.
 W19BG Champlain/Chazy, NY. Champlain Radio, Inc., 6/15/90.
 W49BA Gloversville, NY. Michael A. Sleezer, 6/4/90.
 W61BW Greece, NY. Edu-Cable Corporation, 7/6/90.
 W30AZ Liberty, NY. Mesters TV, 5/15/90.
 W22BD Oneida, NY. Kevin O'Kane, 7/9/90.
 W39BI Schenectady, NY. Penny C. Wilmoth, 6/14/90.
 W51BN White Lake, NY. Mesters TV, 6/19/90.
 W30AY Chagrin Falls, OH. Media-Com Television, Inc., 6/4/90.
 W18AW Toledo, OH. Rodney A. Moore, 6/13/90.
 K07UW Norman, OK. Gerald Brothers, 7/10/90.
 K65ER Eugene/Springfield, OR. Metrocom of Oregon, Inc., 5/22/90.
 K23CU Prineville, OR. Christ Loves You Broadcasting, 7/3/90.
 W64BL Kittanning, PA. Abacus Broadcasting, 7/3/90.
 W66BM Quebradillas, PR. Arzuaga Broadcasting Group, 5/15/90.
 W65CI Darlington, SC. James C. Owens, 6/15/90.
 W16AS Sumter, SC. James W. Owens, 6/18/90.
 K20DA Aberdeen, SD. Warren L. Carter, 5/15/90.
 K60EI Rapid City, SD. Rey F. Franco Perez, 6/7/90.
 W28BB Bristol, TN. Susan A. Lawrenson, 7/3/90.
 W55BU Chattanooga, TN. TV 14, Inc., 6/15/90.
 W26AY Dickson, TN. Lorianne Crook-Owens, 7/10/90.
 W28BD Franklin/Columbia, TN. Lorianne Crook-Owens, 6/15/90.
 K57FG Abilene, TX. CBC-TV, 7/3/90.
 K09VO Beaumont, TX. Max Marko, 6/19/90.
 K22DP Bryan, TX. Ilena Luftop, 6/15/90.
 K59EG Bryan, TX. Quanta Communications, 7/3/90.

K69FW Clear Lake, TX. Far Eastern Telecasters, 7/9/90.
 K21DK Giddings, TX. Kingstip Communications, Inc., 6/19/90.
 K62EA Midland, TX. Gerald D. Kamp, 6/14/90.
 K20DC Odessa, TX. Kaleb C. Trumbly, 6/14/90.
 K42DA Paris, TX. Matthew Murillo, Jr., 6/15/90.
 K27DP Taylor, TX. Kingstip Communications, Inc., 6/4/90.
 K62EB Tyler, TX. Rey F. Franco Perez, 6/7/90.
 K09VP Wichita Falls, TX. Effie Marko, 7/3/90.
 W04CM Richmond, VA. Krista Fordham, 6/18/90.
 W56CP Roanoke, VA. Penny C. Wilmoth, 6/15/90.
 W58BS Ruckersville, VA. Ridge Broadcasting Corporation, 5/15/90.
 W42BL South Boston, VA. Charles Everette Beaver, 7/9/90.
 W11CH Burlington, VT. Susan A. Lawrenson, 6/18/90.
 W13CJ Burlington, VT. Susan Webb, 7/3/90.
 K58DP Seattle, WA. Breckenridge Broadcasting Company, 5/31/90.
 W19BH Janesville, WI. Douglas Sheldahl, 7/9/90.
 W11CE Madison, WI. Skywave Communications Corporation, 5/15/90.
 W31BA Minocqua, WI. Ronald La Verne Myers, 5/31/90.
 W36BF Charleston, WV. John Walton, 7/9/90.
 W17BH Huntington, WV. Francis R. Santangelo, 6/18/90.
 W52BD Huntington, WV. National Minority TV, Inc., 7/10/90.

ASSIGNMENTS AND TRANSFERS

W39AY Montgomery, AL. Voluntary assignment of permit granted from Ken Jacobsen to Sunbelt Media Group, Inc. on 7/3/90.
 K67EO Bentonville/Rogers, AR. The New York Times Company. Transfer of control granted to new trustees on 5/21/90. *continued on page 22*

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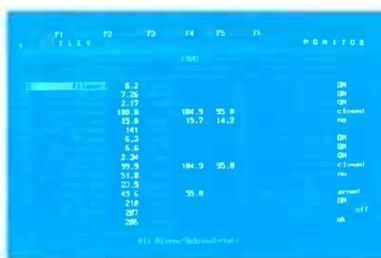
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K62DQ Fayetteville, AR. The New York Times Company: Transfer of control granted to new trustees on 5/21/90.

K43CJ Mountain Home, AR. Voluntary assignment of license granted from Robert D. Kymala to Trinity Broadcasting Network on 5/22/90.

K23CD Tucson, AZ. Voluntary assignment of permit granted from Ponyland Broadcasting Company to Mountain States Broadcasting, Inc. on 6/8/90.

K30Bi Palo Alto/Los Altos, CA. Voluntary assignment of permit granted from National Innovative Programming Network, Inc. to Channel America LPTV Holdings, Inc. on 6/25/90.

K36CD Santa Barbara, CA. Voluntary assignment of permit granted from Response Broadcasting Corporation to Costa De Oro Television, Inc. on 6/6/90.

K52CK Stockton/Lodi, CA. Voluntary assignment of permit granted from National Innovative Programming Network to Telemundo of Northern California, Inc. on 6/21/90.

W42AM Daytona Beach, FL. Assignment of license granted from ATN of Daytona Beach to Channel America LPTV Holdings, Inc. on 6/29/90.

W09BU Jupiter, FL. Voluntary assignment of permit granted from Dorothy M. Bowlds to Pauline Therese Mantwill on 7/10/90.

W11BM Orlando, FL. Assignment of license granted from National Black Media Coalition to Video Jukebox Network, Inc. on 6/29/90.

W05BL Sarasota, FL. Voluntary assignment of permit granted from Juan Ramon Ortiz to Faith That Pleases God Church Corporation on 7/9/90.

K39AS Marshalltown, IA. Assignment of license granted from MTN Broadcasting, Inc. to FM Iowa, Inc. on 7/2/90.

W13BE Chicago, IL. Assignment of license granted from Charles S. Woods to KM Communications, Inc. on 6/8/90.

W57DI Angola, IN. Voluntary assignment of permit granted from Kyzer Broadcasting to C. P. Broadcasters, Inc. on 6/27/90.

W25BD Augusta, ME. Voluntary assignment of

permit granted from Capitol Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

W42AW Biddeford, ME. Voluntary assignment of permit granted from Mt. Kathadin Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

W16AO Brunswick, ME. Voluntary assignment of permit granted from Capitol Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

W38AY Camden, ME. Voluntary assignment of permit granted from Capitol Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

W15AW Farmingham, ME. Voluntary assignment of permit granted from WHRF Broadcasting to Kennebec Valley Television, Inc. on 6/22/90.

W31AW Skowhegan, ME. Voluntary assignment of permit granted from Capitol Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

W41AY Waterville, ME. Voluntary assignment of permit granted from Mt. Kathadin Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

K07TV St. Louis, MO. Assignment of license granted from American Christian Television System, Inc. to Channel America LPTV Holdings, Inc. on 6/29/90.

W66BE Grenada, MS. The New York Times Company: Transfer of control granted to new trustees on 5/21/90.

W44AO Pinehurst, NC. Voluntary assignment of permit granted from Thelma W. Anglin to Mark Evans on 6/26/90.

K58AO Crystal Bay, NV. Transfer of control granted from Donald W. Reynolds to Fred W. Smith and Robert S. Howard (pro forma) on 6/4/90.

K11JN Reno (shadow area), NV. Transfer of control granted from Donald W. Reynolds to Fred W. Smith and Robert W. Howard (pro forma) on 6/4/90.

W42AP Massena, NY. Assignment of license granted from Moreland Broadcast Associates to Watertown Television Corporation on 6/22/90.

W25AB Watertown, NY. Assignment of license granted from Moreland Broadcast Associates to Watertown Television Corporation on 6/22/90.

W39AV Dayton, OH. Voluntary assignment of permit granted from Local Broadcasting Corporation to HSN Broadcasting-LPTV, Inc. on 7/10/90.

W36BE State College, PA. The New York Times Company: Transfer of control granted to new trustees on 6/25/90.

W39BE State College, PA. The New York Times Company: Transfer of control granted to new trustees on 6/25/90.

W42BJ State College, PA. The New York Times Company: Transfer of control granted to new trustees on 6/25/90.

W05BG Williamsport, PA. Assignment of license granted from Pro Marketing, Inc. to Keystone Inspirational Network, Inc. on 6/25/90.

W66BG Union City, TN. The New York Times Company: Transfer of control granted to new trustees on 5/21/90.

K49CY Austin, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

K20CU Bertram, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

K31CQ Blanco, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

K07TS Falfurrias, TX. Assignment of license granted from Evarista Romero to New Covenant Church on 6/20/90.

K32DA La Grange, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

K16CJ Llano, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

K48CW Odessa, TX. Voluntary assignment of permit granted from Leonard Todd and Gerald K. Fugit to Lomas De Oro Broadcasting Corporation on 3/30/90.

W30AL Plano, TX. Voluntary assignment of permit granted from Nelson Enterprises, Inc. to WFXV-TV, Inc. on 5/29/90.

K15CC San Antonio, TX. Voluntary assignment of permit granted from Gwendolyn May to Faith That Pleases God Church Corporation on 3/6/90.

W40CT San Marcos, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

W40AL Ladysmith, VA. Voluntary assignment of permit granted from Jeanette R. Currence to Caroline Community Broadcasting, Inc. on 5/24/90.

K40OM Bellingham, WA. Voluntary assignment of permit granted from U.S. TV Seattle Limited Partnership to USTV of Washington State, Inc. on 2/20/90.

W08BY Milwaukee, WI. Assignment of license granted from Charles S. Woods to KM Communications, Inc. on 6/8/90.

W43AV Waukesha, WI. Voluntary assignment of permit granted from Kompas/Biel & Associates, Inc. to WCTV, Inc. on 7/6/90.

W40AJ West Bend, WI. Voluntary assignment of permit granted from Kompas/Biel & Associates, Inc. to WCTV, Inc. on 7/6/90.

K15AD Cody, WY. Assignment of license granted from Big Horn Communications, Inc. to Rob-Art, Inc. on 4/3/90.

CHANNEL CHANGES

K61FF Cedar Rapids, IA. Trinity Broadcasting Network, channel change granted from 60 to 61 on 5/10/90.

K65EV New Orleans, LA. Frontier Broadcasting, Inc., channel change granted from 20 to 65 on 5/3/90.

W04CJ Augusta, ME. Faith That Pleases God Church Corporation, channel change granted from 3 to 4 on 4/26/90.

K57FA Las Vegas, NV. Trinity Broadcasting Network, channel change granted from 34 to 57 on 6/6/90.

W25BK Freedom, PA. Abacus Broadcasting, channel change granted from 51 to 25 on 7/3/90.

K28DJ Broken Bow, OK. Jewel B. Callahan, channel change granted from 27 to 28 on 5/3/90.

CHANGE OF COMMUNITY

W18AT Gary, IN. Change of principal community granted to Gary, IN on 5/11/90.
 K21AK Morris, MN. Change of principal community granted to Donnelly, MN on 5/31/90.
 K34BR St. Charles, MO. Change of principal community granted from Festus, MO to St. Charles, MO on 5/1/90.
 W13CB Cleveland, OH. TV 31, Inc. Change of principal community granted from Beachwood, OH to Cleveland, OH on 6/18/90.
 K39CL Yoncalla, OR. Change of principal community granted from Culp Creek, OR to Yoncalla, OR on 5/3/90.
 W02BN Richmond, VA. Change of principal community granted from Richmond, VA to Richmond/Highland Springs/Chimney Corner/Bon Air, VA on 5/3/90.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on June 13, 1990. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

- Ch. 34 Birmingham, AL. Eddie L. Whitehead.
- Ch. 8 Mobile, AL. Lonnie James.
- Ch. 67 Mobile, AL. Warren R. Wright.
- Ch. 20 Bullhead City, AZ. Localvision.
- Ch. 34 Bullhead City, AZ. Patrick Salis.
- Ch. 67 Auburn, CA. Vaughan & Barnett, A Partnership.
- Ch. 7 Fresno, CA. Eduardo and Rosa Maria Caballero.
- Ch. 61 Modesto, CA. Daniel Gerald Martinez.
- Ch. 30 Palo Alto, CA. National Innovative Programming Network of California.
- Ch. 8 Santa Barbara, CA. The Sun Network, Inc.
- Ch. 53 Yreka, CA. Freedom Communications, Inc.
- Ch. 60 Daytona Beach, FL. Neal L. Andrews, Jr.
- Ch. 56 Hudson, FL. Alfred O. Bonati.
- Ch. 67 Jacksonville, FL. Christina M. Berry.
- Ch. 54 New Port Richet, FL. Randy Meharg.
- Ch. 31 Pensacola, FL. John Walton.
- Ch. 21 Pompano Beach, FL. Miriam Friedman.
- Ch. 63 St. Petersburg, FL. Henry Esteva.
- Ch. 59 Maui, HI. Susan Durch.
- Ch. 51 Wailuku, HI. Bar Broadcasting.
- Ch. 29 Des Moines, IA. Richard D. Martin.
- Ch. 41 Des Moines, IA. Susan Webb.
- Ch. 16 Twin Falls, ID. The Little TV Station.
- Ch. 50 Alton, IL. Community Broadcasting Corporation.
- Ch. 46 Belvidere, IL. Katy Communications, Inc.

INDEX TO ADVERTISERS

Use this handy chart to find the ad you're looking for. Then fill out the ACTION CARD bound in this magazine for FAST answers to all your questions.

COMPANY	ACTION CARD		ADVERTISER FACT LINE
	PAGE	NUMBER	
Acrodyne Industries, Inc.	5	18	(215) 542-7000
Andrew Corporation	8	79	(708) 349-3300
Cascom	7	182	(615) 329-4112
Coarc Video	12	28	(518) 672-7202
Community Broadcasters Association	2	131	(800) 225-8183
CRA	19	31	(207) 989-6055
Dataworld	14	4	(301) 652-8822
EMCEE Broadcast Products	21	1	(717) 443-9575
FamilyNet	10	106	(800) 832-6638
Harold J. Pontious & Assoc.	11	180	(312) 871-5246
Kompas/Biel & Associates, Inc.	16	19	(414) 781-0188
Lindsay Specialty Products	23	12	(705) 324-2196
Microwave Filter	9	172	(315) 437-3953
Moseley & Associates	20	167	(805) 968-9621
Prime Image	24	166	(408) 867-6519
Sabatke & Company	13	168	(813) 772-3994
Simmons Communications	4	87	(404) 596-0265
Sunbelt Media	18	169	(303) 665-3767
TE Products, Inc.	6	17	(800) 832-8353
Television Technology Corporation	17	7	(303) 665-8000
Trident Productions, Inc.	14	165	(800) 955-5660
Trompeter Electronics	4	183	(818) 707-2020
Uni-Set Corporation	22	29	(716) 554-3820
WCTV, Inc.	15	10	(414) 781-0188

- Ch. 7 Lexington, KY. Clarabelle F. Boone.
- Ch. 13 Lexington, KY. James Worrall.
- Ch. 68 New Orleans, LA. Neal L. Andrews, Jr.
- Ch. 67 Shreveport, LA. Warren R. Wright.
- Ch. 18 Portland, ME. National Minority TV, Inc.
- Ch. 61 Grand Rapids, MI. Good News Television, Inc.
- Ch. 68 St. Louis, MO. Triangle Television Company.
- Ch. 66 Natchez, MS. Black Media Associates.
- Ch. 31 Billings, MT. Shaltry Communications.
- Ch. 26 Charlotte, NC. Triangle Television Company.
- Ch. 69 Fargo, ND. Janet Roberts.
- Ch. 58 Keene, NH. WNNW-TV, Inc.
- Ch. 24 Alamogordo, NM. John Myrl Warren.
- Ch. 39 Imlay, NV. Humboldt County TV District.
- Ch. 69 Las Vegas, NV. Jerome R. and Diane R. Snyder.
- Ch. 22 Laughlin, NV. KLAS, Inc.

- Ch. 47 Laughlin, NV. Jerome F. and Diane R. Snyder
- Ch. 45 Buffalo, NY. Eddie L. Whitehead.
- Ch. 67 Rochester, NY. Television Interests Company.
- Ch. 51 Dayton, OH. Christina M. Berry.
- Ch. 13 Tulsa, OK. Karen K. Douglas.
- Ch. 65 Tulsa, OK. Warren R. Wright.
- Ch. 69 Chiloquin, OR. Quentin L. Breen.
- Ch. 51 Eugene, OR. Gregory A. Peterson.
- Ch. 54 Grants Pass, OR. Freedom Communications, Inc.
- Ch. 55 Corpus Christi, TX. Norma Torres.
- Ch. 57 Lubbock, TX. Kaleb C. Trumbly.
- Ch. 39 McAllen, TX. TWG Television Ministries.
- Ch. 15 Ellensburg/Kittitas, WA. Gaylord Broadcasting Co.
- Ch. 64 Seattle, WA. Krista Fordham
- Ch. 14 Spokane, WA. Clarabelle F. Boone.
- Ch. 62 Wheeling, WV. Abacus Broadcasting.

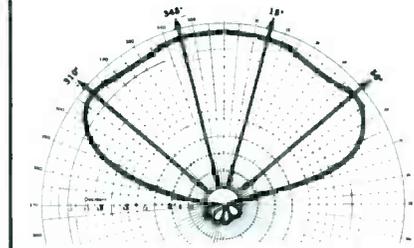
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Pattern Example for a Multiple Antenna Arrays



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The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 9

A Kompas/Biel Publication

September 1990

4th Anniversary Issue!

Third LPTV Convention To Be Best Yet

Activity is heating up in Las Vegas and at CBA offices in Milwaukee as preparations accelerate for the Community Broadcasters Association 3rd Annual LPTV Conference & Exposition. The theme of the Conference, scheduled for November 17-19 at the Riviera Hotel in Las Vegas, is "LPTV...It's Here, and There, and Just About Everywhere!"—a tribute to the steady growth of the industry over the past few years.

Conference organizer Eddie Barker, of Eddie Barker & Associates in Dallas, reports that by mid-August, booth sales had already nearly equalled all of last year's sales. "We're anticipating more than 75 exhibitors this year, which would be a 40% increase over last year," said Barker.

Besides an active exhibit floor, the conference will offer workshops and panels on almost every area of station management. The three days will end with a gala evening reception and the presentation of awards to the winners of the Third Annual Best Local Production Competition.

Below is a list of the workshops and panels to be offered. At press time, speakers and times had not yet been finalized.

Working With Cable

Experienced LPTV broadcasters will
continued on page 19



All News Channel anchor Lisa Gebhart (l) and crew discuss strategy for covering Soviet president Mikhail Gorbachev's June visit to the Twin Cities. The photo is from Conus Communications, a satellite news service carried by several LPTV stations.

The LPTV Newsroom Finding The News

—by Jim West

News reporting is important to the success of most television operations. At a network affiliate, advertising within news may account for upwards of 40% of a station's revenues. Beyond making money, news and the people delivering it become the "masthead" of your station. They, more than any single program, will give your station a "face," a "name" and identity.

But as important as news may be, it is also among the most expensive programming to air. During fierce ratings battles between major market stations, the temp-

erature may be to throw money at a program and hope for the best. In community broadcasting, there may be little money to throw at anything. So what we'll try to do in this and future articles is to help you find ways of finding the news at minimal cost.

While news director at the most popular news station in the fourteenth largest market, I had more than 70 full-time employees, a budget of several million dollars, a mobile satellite uplink truck, 25 ENG cameras, and a fleet of 30 vehicles. But, like you, I now am trying to find a way to cover the news with far fewer resources as I look at the prospect of running an LPTV station.

It can be done. It is being done in this young industry, as many issues of this publication have attested.

What is News?

The first step in finding the news is to determine what the word "news" means to your viewers. You may have heard many exotic definitions of news, but the news in your community is what your viewers are interested in. Do they want fishing information, a lot of local sports, farm prices, community events, school information, or the news of record—crime, courts, government? While you could spend tens of thousands of dollars researching the interests of your viewers, there may be

continued on page 17

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In Our View

With this issue, *The LPTV Report* celebrates its fourth year of publication... and the beginning of its fifth. Again, it has been a good year for us, and for LPTV.

The biggest news is that last month we signed our own LPTV station on the air—WAV-TV 43 in Waukesha, WI, 15 miles west of Milwaukee. TV 43 was, and is, a most exciting project. We'll tell you all about it in next month's issue.

Speaking of sign-ons, the LPTV industry continued to grow this year at a robust 25% annual rate (see our story on page 4). Even more significantly, the numbers of commercial LPTV stations grew at an annual rate of 71%!

Fueling this growth was last December's application window. The window attracted 959 applications for major changes and new stations, an increase of 104, or 12%, over the previous window in March 1989. Two-thirds of the applications were for new LPTV stations, evidence again of the grass roots popularity of small local broadcast television. By now, most of those applications have been processed, and we think there is a good chance of another window opening soon.

Attendance and exhibits at the CBA's Second Annual LPTV Conference & Exposition last November doubled the numbers at the first convention in 1988, and this year's event, again in November at the Las Vegas Riviera, promises to be even bigger. Exhibitors are signing up earlier this year, and some of the best exhibit spaces were snapped up as soon as they were offered, says convention organizer Eddie Barker.

Also last year, we were honored to have the dean of FCC commissioners, Jim Quello, as our keynote speaker and genu-

inely interested guest for all three days of the conference. Mr. Quello praised what he called the "specialized localism" of community television and promised to remember LPTV at the FCC.

It could be hard to forget us there. Roy Stewart, who has been a friend of our industry since its infancy, moved up to head the Mass Media Bureau, the largest organization within the FCC. Barbara Kreisman, who headed the LPTV Branch under Stewart and guided the industry in its early years, took Stewart's old spot as head of Video Services. And Keith Larson (whose license plates, like ours, say "LPTV") ably continues as chief of the LPTV Branch, a position he took over from Kreisman.

Congress couldn't forget us either. Coordinated by the CBA, a flood of letters and telephone calls hit Senate offices during the week before markup of the Senate cable re-regulation bill in June. The result was that LPTV—which most of the Senate had never heard of before—suddenly became a "player" in the cable/broadcast game, and this despite the efforts and resources of a hostile NAB and NCTA leadership. (We say "leadership" because many members of these organizations either own LPTV stations themselves or work comfortably and amicably with the LPTV's in their own communities, and there are several who openly disapprove of the bullying tactics of some of the more visible spokesmen in their associations.)

We were recognized in the House also. Frantic last-minute lobbying by the NAB may have caused some Commerce committee members to withdraw earlier support for an LPTV must carry amendment, but their motive was fear that the bill

wouldn't pass the full House, not a failure to recognize the value of local community television. So, instead, the bill was amended to direct the FCC to study the LPTV must carry issue and make a recommendation to Congress.

The Congressional action wasn't all we'd hoped for, but it was a significant victory considering the fact that we'd started out as virtual unknowns. It also reaffirmed our faith in the democratic process. We don't think it is naive to say that from what we observed, the great majority of our lawmakers are truly trying to serve the people.

Yes, it has been a good year. The LPTV industry is stronger than ever. We're not going to go away, and most people know that now. The principles of localism and diversity, which have shaped the broadcasting industry since 1934, are direct reflections of this country's fundamental respect for individual opinion. And community television stations fulfill these principles in a way that national programming services can't, that full power stations can do only in a limited way, and that local cable systems could do but don't understand.

We are looking forward eagerly to our fifth year in publishing, our first year in LPTV broadcasting—and to being part of an industry that continues to be *very* exciting.

Correction

The price for a package of 100 computer-generated background stills from Base Two Computer Graphics is \$500, not \$100 as quoted in the June 1990 *LPTV Report* ("Supplier Side," page 12).

We apologize to anyone who was misled by this error.

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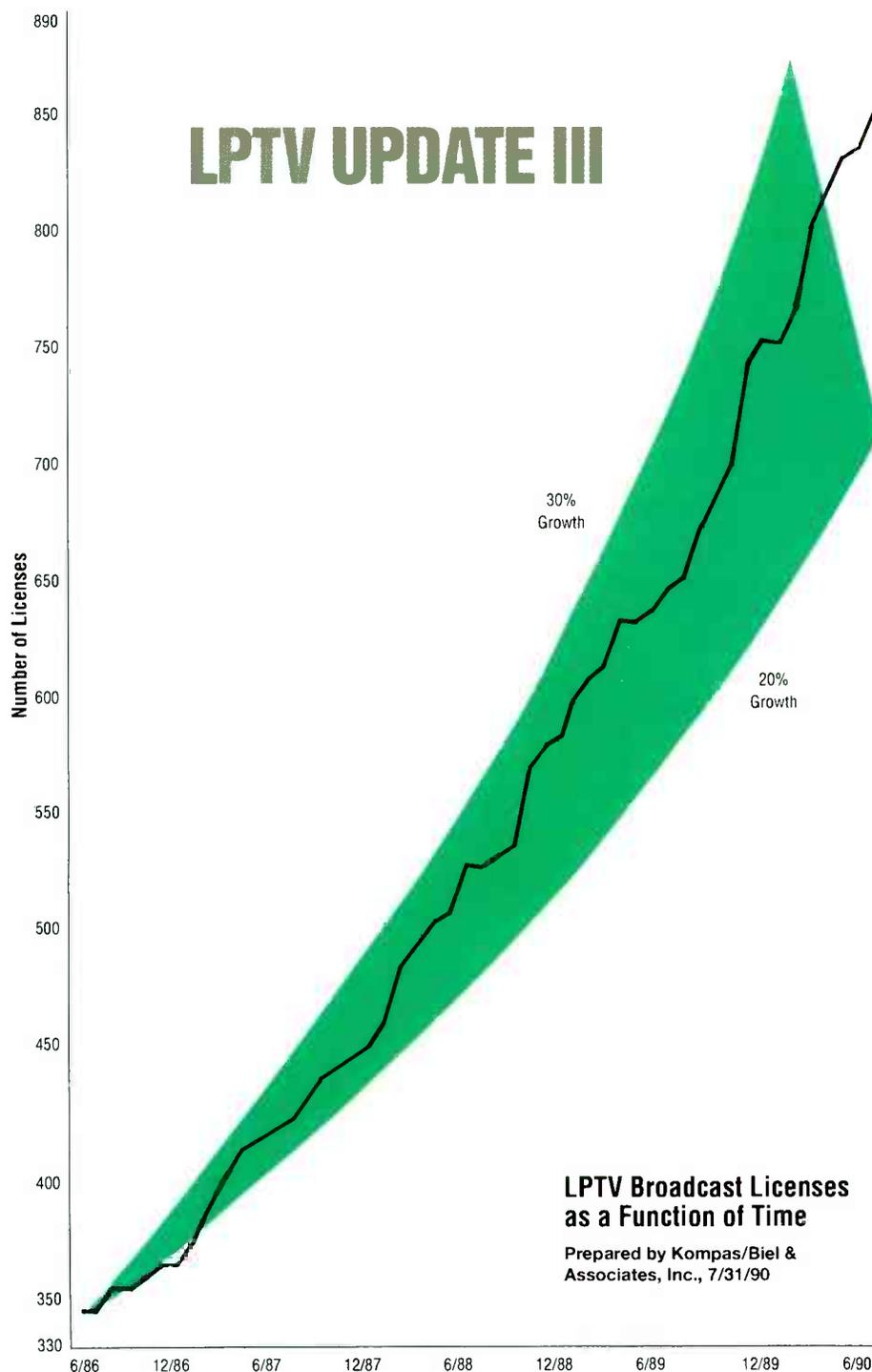
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LPTV UPDATE III



Community Television Is Coming Of Age

—by S. E. Bradt

The LPTV industry continues to grow steadily, according to recent survey results from Kompas/Biel & Associates. During the first five months of this year, LPTV stations signed on the air at a rate

of 16 every month, representing an annual growth rate of 25% in the early part of 1990. But the number of commercial LPTV stations increased at an annual rate of more than 71%, a dramatic rise that may indicate that community television as a business is finally coming of age.

According to our figures, there was a total of 843 licensed LPTV stations as of May this year, which is 81 licenses more than our 1989 year-end figure of 762. As reported in our first two updates (see **LPTV Report**, September 1988 and October 1989), and as the graph at the head of this article indicates, the industry has been growing between 20% and 30% annually since mid-1986, and it is continuing to do so.

Industry Growth Segments

In June of 1989, Kompas/Biel conducted a survey of LPTV station operating formats, and we reported the results of that survey in last October's **LPTV Report**. Earlier this year we updated that survey through January. The results, compared to the results of the 1989 survey, are shown below:

	Number of Licenses:		Annual Percent Increase
	6/89	1/90	
Commercial LPTV Stations	182	258	71.6%
LPTV Translators	130	183	69.9%
Alaska Network	211	209	...
Non-Profit/Other	139	146	8.6%
TOTAL	662	796	34.7%

Most striking here, of course, is the dramatic rate of increase in commercial LPTV's, and in LPTV translators. The two categories grew at an annual rate of 71.6% and 69.9%, respectively, a far greater rate of growth than that of non-profit LPTV stations. The figures substantiate the sense of activity and rapid change that we seem to get from almost all aspects of the LPTV business.

Survey Definitions

For this survey, we grouped respondents into four basic categories, as shown in the table. "Commercial LPTV's" is the group of for-profit stations that are supported by the sale of advertising, or air time. This category also includes a handful of LPTV stations operating all or part of the time as subscription TV stations.

By "LPTV Translators" we mean stations that broadcast a signal from another source—either another station or a satellite—without originating any of their own programming. Translators are used to relay commercial signals as well as signals from non-profit or educational stations.

The "Alaska Network," formally known as the Rural Alaska Television Network, represents more than 500 state-owned broadcast television stations, including 209 LPTV stations. Virtually all of the network's LPTV stations serve as translators, relaying satellite-delivered public and ed-

continued on page 6

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educational programming, but doing no local origination. There are 11 privately owned LPTV stations in Alaska, and they have been counted in the other three categories, as their formats indicated.

The "Non-profit/Other" category includes most religious stations, educa-

tional or public stations, and other LPTV stations that are operated as not-for-profit entities.

We were unable to classify roughly 11% of the total 796, either because they were in transition between formats, or because we were unable to reach them. So we allocated these to each of the three categories (excluding the Alaska Network), on a pro-rata basis. We know the Alaska number, and we know that it changes very little.

The Future

Last October, we projected that by the end of 1989 the total number of LPTV stations on the air would be somewhere between 720 and 780. The actual number was 762. Of course, we already had figures through June at that time, so we should have been pretty close.

In the same article, we projected something between 864 and 1,014 stations on the air at the end of 1990. We will stay with that direction but narrow the range a bit to between 900 and 980 stations. We estimate that the LPTV industry will reach 1,000 stations sometime in 1991.

Projected Growth of LPTV Licenses

At December 31:	Low	High
1989 Actual	762	762
1990 Estimate	900	980
1991 Estimate	1,050	1,200

Kompas/Biel will publish updated industry growth figures from time to time, as well as commentary on trends or changes affecting industry growth. We welcome your questions and suggestions.

S. E. Bradt is chairman of Kompas/Biel & Associates, Inc.

More Comments Sought On TV Satellites

The Federal Communications Commission wants further comments from the public on proposed changes to the policies and rules governing the authorization of television satellite stations.

Satellite stations are full power stations that rebroadcast all or most of the programming of a parent station. They serve areas that lack the economic base to support their own full power stations, and they are generally exempt from the Commission's multiple ownership rules.

Currently, the authorization of satellite stations is based on the economics of a specific market and the extent to which the proposed station would provide service to underserved areas.

The rising number of requests for satellite stations in urban areas and the increasing competition for spectrum has spurred the Commission to request further comment. Among the issues it wants addressed are whether it should continue judging satellite proposals on a case-by-case basis or whether it should define a fixed set of circumstances under which a satellite station would automatically be in the public interest.

The Commission also plans to develop a definition of what constitutes an underserved area, and whether such a definition could be based on the number and kind of television signals an area receives. It asks whether a proposed satellite station should serve some minimum underserved service area or population. It also wants to know whether noncommercial, TV translator, and LPTV signals, as well as cable penetration, should be considered in the definition of an underserved area.

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—by Lance Webster

Broadcast Station Publicity: Part Six

Press Conferences

Press conferences are usually called when the station has a major news announcement to make. Examples of major announcements are a change in station ownership, construction of a new building, or a major change in programming policy.

Many of the same principles discussed in earlier articles about press relations and press materials apply also to the press conference:

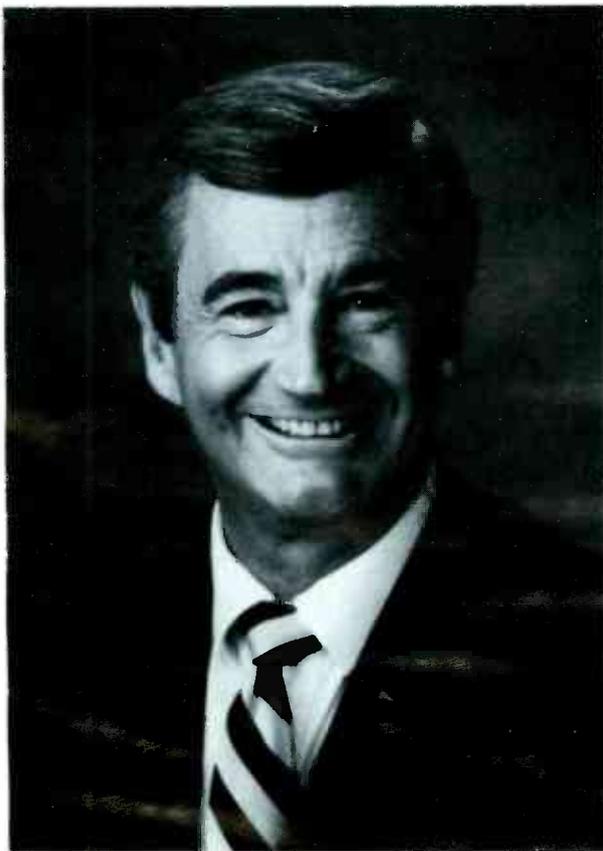
- Call all members of the press and invite them personally to the press conference. Follow up with a written reminder if there is time. If the event is of great importance, you could even use a telegram.
- Have the promotion director brief

the principal speakers beforehand, letting them know who is coming and helping them identify the key points to be made.

- Plan in advance who will speak and in what order, and what each person will say. A prepared statement may be read, then questions answered. Normally, the station's top official will do most of the talking.
- Hold the press conference at a place convenient to the majority of the reporters who will be present. This could be your station, or it could be a hotel or conference room in a more central location. The convenience of the press is paramount. If radio and TV people will be present, be sure the necessary electrical outlets are available.
- Provide plenty of soft drinks, coffee, and pastries or small sandwiches. Liquor

is rarely served at press conferences.

- If reporters will be close to deadline and some distance from their offices, be sure enough telephones are available for those who will need them.
- Other niceties include ample parking space, coat-check facilities, and seating that makes note-taking easy (i.e., tables and chairs).
- Always start press conferences promptly—within a few minutes of the appointed time.
- Give each member of the press a printed news release containing all of the pertinent facts at the start of the press conference.
- Tape-record the press conference so that reporters' quotes can be checked afterwards. An audio tape provides a record of exactly what was said, and it can be



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made available later for reporters who might need it to verify or add to their quotes.

- The promotion director should stay very close to the person holding the press conference, ready to supply additional information, clarification, and specifics, or even to help reporters probe further when necessary.

- Normally, photographs are permitted when the station's representative first steps up to speak. TV crews are usually kept to the rear of the group of reporters so camera and lighting equipment does not obstruct communication between hosts and guests.

- Never expect to speak "off the record" at a press conference. Such comments may be made in private interviews. But things said in public are going to be considered "fair game" and may show up in print, even if they are presented "off the record."

- Be sure members of the press have a contact—usually the promotion director or chief press representative—whom they can easily reach for follow-up information.

Remember, hold press conferences when you have major announcements that will affect the entire community. They are the most effective way to deal with complicated announcements that might require follow-up questioning, and they allow you to release information simultaneously to all members of the press.

Lance Webster is the administrative director of the Earth Communications Office, a non-profit environmental awareness group of communications industry professionals. He is the former executive director of the Broadcast Promotion and Marketing Executives (BPME). This article is the sixth in a multi-part series on station publicity excerpted from Broadcast Advertising and Promotion: A Handbook for Students and Professionals, available from BPME. 

Italy's Technosystem Marketing Transmitters In U.S.

Technosystem S.P.A., a division of Elettronica S.P.A. of Rome, Italy, is now offering a full line of 1 kW through 20 kW medium power and LPTV transmitters and translators to U.S. and Latin American broadcasters from their new business offices in Miami.

The company plans to play "a major role" in the new markets, according to Richard Broadhead, Technosystem's U.S. representative. It sells individual transmitters and complete systems, including installation and start-up services, he said.

The Miami facility will stock a complete inventory of spare parts and subassemblies which can be delivered anywhere in the U.S. within 24 hours. It also maintains a 24-hour emergency hotline. 

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Phase One Of Nielsen Hispanic Ratings Study Complete

Hispanics in the Los Angeles market view more television than the general population, according to a pilot study conducted by Nielsen Media Research early this year. In primetime, 61% of Hispanic households had their TV sets on, compared to 54% for the entire market. And 44.5% of Hispanic households view television during the day, compared to 31.3% for the market.

The pilot, which uses people meters, is designed to test research procedures for a new national ratings service for Hispanics.

A team of bi-lingual interviewers visited 673 Los Angeles households and selected 200 for the pilot. Later this year, a national sample of 800 households will be chosen for a full study of Hispanic viewing preferences.

The Nielsen National Hispanic Television Service, as the new research service will be called, is a co-venture of Nielsen Media Research, Univision Holdings, Inc., and Telemundo Group, Inc. Univision and Telemundo are suppliers of Spanish language satellite programming. Univision also owns a number of full power and LPTV broadcast stations. 

NAB To Offer Engineering Management Seminar

The National Association of Broadcasters has announced the 26th Annual Management Development Seminars for Broadcast Engineers, to be held February 10-15, 1991 at the University of Notre Dame in South Bend, IN. The programs are designed to develop the managerial skills of broadcast engineers.

Three seminar levels will be offered: Management I—Fundamentals of Leadership; Management II—Toward Leadership Effectiveness; and a new course,

Management IV—Leadership and Teamwork.

Fees are \$1,550 for NAB members and \$1,750 for non-members. The amount includes tuition, housing, and all instructional materials. Each registrant receives 3.4 continuing education units, which can be used toward engineering certification.

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LPTV and the LAW

—by Peter Tannenwald

Know The Rules About Sponsor ID's

Twice in the past two years, the FCC has fined radio stations \$10,000 for violations of its sponsorship identification rules in connection with the program "The Investors Club of the Air." The reason is that there was no on-air disclosure of the fact that some of the guests on the program paid to appear, or were invited to appear because their firms bought spots in the program.

The requirement that payments of any kind for air time always be disclosed is a fundamental principle of communications law, but the arrangements for this program were complicated enough that some of you may not realize that disclosure was required.

"The Investors Club of the Air" provides investment advice to listeners. It airs on radio station KMNY, Pomona, CA,

which has a format devoted to financial news and information. Investment advisors and other financial experts are interviewed on the program. Spot advertising is often bought by brokerage firms, banks, and other financial service organizations.

It is not surprising that representatives of some of the advertisers on the program were suitable guests. After all, if listeners are to learn how to invest their money, they want to hear investment advisors. But, of course, the same firms that supply guests may want to buy advertising. Commercials can urge listeners to patronize the firms in a more direct manner than would be suitable for a program guest or interviewee.

Situations To Watch

KMNY ("K-MONEY") received a Notice

of Apparent Liability for its \$10,000 on July 16, 1990. The FCC's letter to the station does not give full details as to how the "Investors Club" program operates, but here are three possible arrangements.

First, a guest who is not associated with any advertiser may simply be invited by the station to appear, either free or for a fee paid by the station. This arrangement does not require on-air disclosure, because there is no disclosure requirement when a performer or guest is paid by the station.

The second arrangement is where the advertising sales contract provides that, in return for payment by the advertiser, the station will broadcast commercial spots; and, in addition, representatives of the advertiser will be interviewed or invited to appear as guests (or even hosts)

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on the program a certain number of times. In this case, the interviews and appearances are considered part of the paid advertising, and Section 317 of the Communications Act absolutely requires disclosure that the guest's firm paid consideration for the appearance.

The third arrangement involves no written agreement, but an oral understanding that if a firm buys spots on the station, its representatives will be favored when interview invitations are handed out. The applicable law here depends on how you interpret the "understanding." If the advertiser considers the appearances to be part of the overall deal, disclosure on the air is required, even if the station may not think that the appearances are part of a legally binding contract. Indeed, a wink of the eye or a casual statement may end up being a binding oral contract.

Leased Program Time Also Affected

With KMNY, the facts were even more complicated. The producer of the program was not the owner of the station. (There was overlapping ownership, but that does not affect the legal outcome.) The producer paid the station a fee to broadcast the program, and the producer then sold advertising and received fees from the financial experts who appeared on the program. The fact that the experts paid the producer instead of the station does not matter, because Section 508 of the Communications Act requires the producer to disclose the payments to the station, and the station then has to disclose them on the air.

It also does not matter whether the interviewee promotes his or her firm or simply talks noncommercially or objectively during the appearance. The fact of pay-

ment, not the content of the conversation, controls.

There is nothing illegal about people paying to be on the air, as long as the fact is disclosed to the audience and as long as there is nothing otherwise deceptive about the way the program is presented. You may be able to generate important revenue by providing an outlet for people who have a story to tell and are willing to pay to tell it. The important point is that you must "say when people pay," and that rule applies to all kinds of payment, whether cash or otherwise, and whether for traditional "spots" or other kinds of air time.

Say When Someone Pays

What should you say? How about: "Ms. X's appearance was paid for by the ABC Company." The FCC's rules require use of the words "paid for" or "sponsored by," except when a commercial product or service is promoted in a way that makes it obvious that the message has been paid for by the maker or provider.

One cautionary note: If you sell spots and throw in a guest appearance, the amount of time given to the appearance gets factored into the total time under the contract and may significantly reduce the charge per minute of time that establishes your "lowest unit charge" for political candidates. Be especially careful of any unusual arrangements for the sale of time within 45 days of a primary or 60 days of an election, and always think of the consequences for the legally mandated political rate.

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.

K/B

TV Camera Fools Astronomers, Mimics Pulsar

Early last year, excited astronomers announced the discovery of a pulsar at the center of supernova 1987A. But the dramatic report was quashed when researchers found recently that the pulsations—about 0.5 milliseconds apart—probably came from a television camera used to help guide the telescope they were using at the Cerro Tololo Inter-American Observatory in Chile.

According to *Science News*, astronomers had been searching for a pulsar—the dense, spinning sphere of neutrons that remains after a large star collapses—since the supernova was discovered three years ago. They thought they had found it in January 1989 when they recorded nearly seven hours of pulsations.

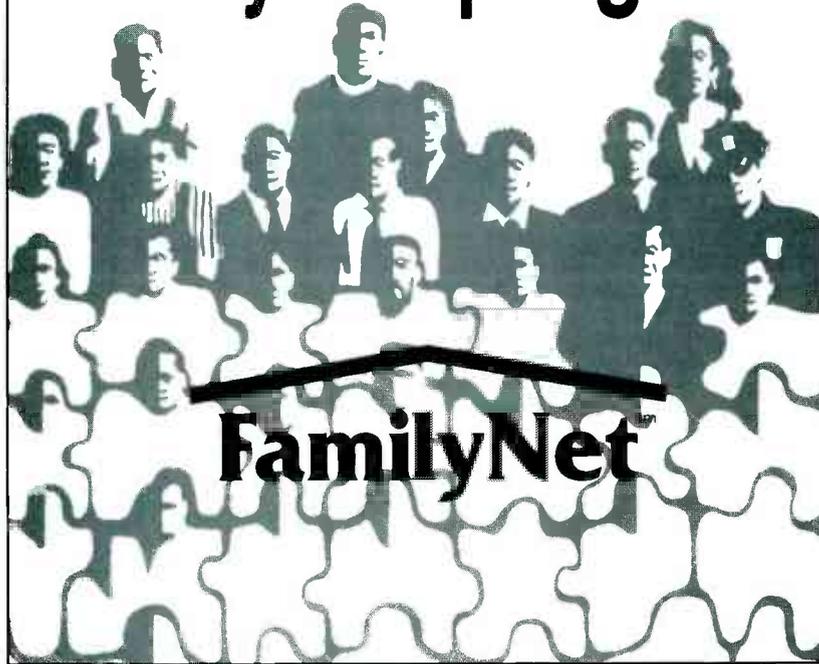
But no one was ever able to confirm the sighting. And early this year, while the telescope was focused on another, well-studied pulsar, the very same pulsations appeared, leading scientists to believe that they originated from somewhere other than the sky. After some searching, the culprit was identified: an RCA Quantex Vidicon attached to the telescope.

"We didn't expect a television camera to be this coherent, but it was," said John Middleditch of the Los Alamos, NM National Observatory. "It had to be an incredible sequence of events that it appeared that [the pulsations] were originating from space! You can't tell the difference between this [signal] and a pulsar."

"The cameras are getting old," he added. "We should be using CCD cameras." But funds are tight, and the observatories have to make do with older equipment, he said.

K/B

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Competition, Not Reregulation, Advises FCC Cable Report

Late in July, the Federal Communications Commission issued its six-year report to Congress on the state of the cable television industry. The report, required by the 1984 Cable Act, was prepared during a seven-month period of intense Congressional scrutiny of cable that resulted in bills from both the House and Senate proposing extensive cable reregulation.

The FCC report, however, concluded that encouraging competitors to cable rather than imposing further government regulations would best solve the problems that have arisen because of cable's near monopoly of television service.

However, because the present competitive imbalance between broadcast and cable threatens the nation's tradition of localism and diversity, the Commissioners recommended a five-year reimposition of must carry rules, and a concurrent continuation of the compulsory copyright. On the other hand, if must carry rules are not adopted, the compulsory copyright should be discontinued and local broadcasters allowed to bargain freely with cable companies for payment for their signals. The report specifically recognized the value of not only locally produced programs but also the "synergy" of a sta-

tion's particular blend of local and national offerings.

The report did not address the issue of telco entry, nor did it address LPTV must carry, though it did mention that LPTV broadcasters have been pressing for must carry.

The Commission began its research with a Notice of Inquiry last December and held three public hearings in February and March—in Los Angeles, Orlando, and St. Louis—to gather information about the effect of competition in the cable marketplace.

The report finds that two of the three major objectives of the Cable Act—cable industry growth (or availability to citizens) and industry development (of, for example, program services)—have been adequately met. But the third objective—competition to cable—has not. Subscribers complain of sharp rate increases and poor technical and customer service, and competitors allege anti-competitive conduct by cable operators.

The specific findings of the report are summarized below:

- Deregulation fostered increases in investment, expanding cable's reach,

number of subscribers, channel capacity, and new programming.

- The video marketplace is a dynamic market sector in the midst of transition. Local broadcasters provide varying degrees of competition to cable's retransmission function, and video cassette rentals provide competition to premium movie channels. But there is generally no competition to the specialized program services offered by the typical cable system. However, a number of multi-channel services could provide this competition if they had access to the programming.

- Following sharp increases in the year after deregulation, monthly subscriber rates have leveled to the rate of inflation.

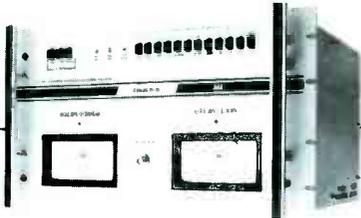
- Cable operators exercise varying degrees of market power in the local distribution of video programming. Both horizontal and vertical integration in the cable industry have increased, and vertically integrated cable operators often can deny competing multi-channel providers access to programming services in which they have equity interests. There is evidence that some cable operators have abused this power.

- Most cable operators are able to deny or unfairly restrict the access of

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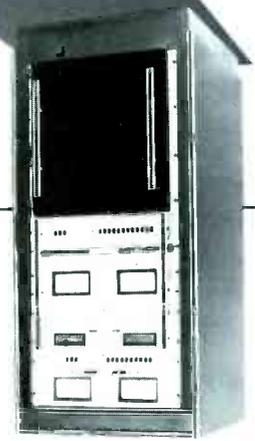
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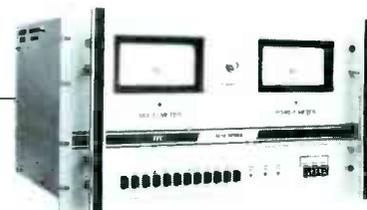
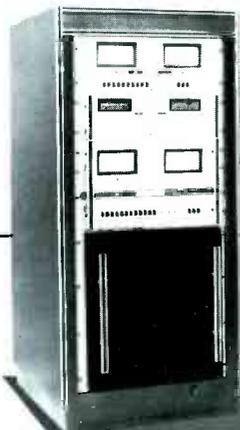
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most program services to the communities they serve, and some may have done so.

- Although one key purpose of the Cable Act was to increase diversity by encouraging leased access programming, the legal remedies available to programmers who have been denied fair access to those channels are expensive and time-consuming, thus retarding the development of leased access.

- Local authorities often discourage or forbid competition to existing cable franchisees for reasons unrelated to legitimate governmental interests—public health and safety, repair of public rights of way, and construction performance.

- The current compulsory copyright creates an imbalance in the relationship between commercial broadcasters and cable. The compulsory license is, in effect, an unfair subsidy for cable operators.

- Cable and broadcast compete for advertisers. This creates an incentive for cable operators to deny carriage to program services in which they have no financial interest. The incentive is particularly great in the local market where the cable system and the broadcaster compete for local ad dollars.

- The continued viability of noncommercial television may depend on targeted must carry requirements.

- The current three-signal standard for effective competition no longer reflects the realities of the video marketplace. However, it would be inappropriate for the FCC to alter it now because Congress could redefine or eliminate it.

- Cable consumers have experienced problems with cable technical quality and customer service, although the cable industry has recently begun an effort to improve these. Uniform technical standards for all cable video transmissions must be adopted, and the FCC will launch an industry advisory process toward that end. Franchising authorities lack adequate enforcement mechanisms to ensure high quality technical and customer service.

Based on its findings, the FCC made the following recommendations:

- Local franchising authorities should be prevented from imposing unreasonable barriers to competing multi-channel video providers via technical or other restrictions. Competitors should be allowed to enter a market temporarily without having to provide "universal service" to the market area.

- Local broadcast stations should be protected with a must carry regime as long as cable enjoys a compulsory copyright license for local broadcast program-

continued on page 30

LPTV Distribution by State and Territory

August 10, 1990

	Licenses	CPs*
ALABAMA	9	18
ALASKA	220	11
ARIZONA	22	33
ARKANSAS	8	33
CALIFORNIA	39	80
COLORADO	19	27
CONNECTICUT	0	5
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	38	125
GEORGIA	18	33
HAWAII	3	19
IDAHO	19	24
ILLINOIS	7	36
INDIANA	10	23
IOWA	12	33
KANSAS	10	28
KENTUCKY	11	25
LOUISIANA	12	41
MAINE	7	16
MARYLAND	2	7
MASSACHUSETTS	6	15
MICHIGAN	9	20
MINNESOTA	32	48
MISSISSIPPI	12	19
MISSOURI	13	29
MONTANA	23	36
NEBRASKA	4	8
NEVADA	18	17
NEW HAMPSHIRE	3	4
NEW JERSEY	2	11
NEW MEXICO	14	31
NEW YORK	26	45
NORTH CAROLINA	9	34
NORTH DAKOTA	4	12
OHIO	16	44
OKLAHOMA	19	29
OREGON	19	22
PENNSYLVANIA	11	52
RHODE ISLAND	0	2
SOUTH CAROLINA	2	19
SOUTH DAKOTA	6	18
TENNESSEE	27	39
TEXAS	49	101
UTAH	18	12
VERMONT	1	8
VIRGINIA	6	18
WASHINGTON	10	22
WEST VIRGINIA	1	8
WISCONSIN	10	19
WYOMING	23	16
GUAM	1	0
PUERTO RICO	5	4
VIRGIN ISLANDS	0	2

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

TOTALS: Licenses: 868
Construction Permits: 1,382

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Technical Talks

—by John H. Battison, P.E.

More On Antennas

Last month we talked about antennas and power gain. This month we'll continue the discussion by focusing on effective radiated power (ERP) and effective antenna height (EAH), also known as height above average terrain (HAAT).

Everyone knows that the higher an antenna is, the better the coverage is, as long as the ERP is the same. Unfortunately, as the antenna is raised above ground, the length of the transmission line increases, and so does the line loss. Because the power output of the transmitter is limited to 1 kW, it behooves us to lose as little power as possible in the coax.

Coax is amazingly efficient; but, even so, line losses mount up as line length is increased. In order to get as much power as possible to the antenna, the line size has to be increased. I've seen installations with 7/8 line running for 200 feet. By the time the signal has reached the antenna, it may have been reduced to half of its starting value! The higher the channel number, the greater the line loss. This is called "attenuation."

In my opinion, except when you want to reduce ERP, 7/8" line should never be used. I prefer 1 5/8" minimum size. With 1 5/8" line, increasing the length from 120 to 250 feet reduces the power arriving at the antenna by only about one third, depending on the channel number. If larger coax is used, the line losses decrease correspondingly.

Unfortunately, larger coax is much more expensive. And not only do costs increase, but there is additional weight on the supporting structure. Many towers used for LPTV were not designed to carry heavy coax cable loads and cannot bear much additional strain.

Antenna Height and Signal Improvement

What about antenna height? When we increased the antenna height above ground (and at the same time the EAH), it was necessary to reduce power from about 10 kW to 2.5 kW to maintain the same coverage area. So you might ask, "What was gained?"

Although the theoretical 74 dBu service contour stayed in the same place, there is an increase in the number of homes that can now receive the signal via line of sight (LOS). Remember that LOS is very important in television. If the receiving antenna cannot "see" the transmitting antenna because of obstructions or ground curvature, reception will be poorer (or even impossible) than if there are no obstructions between them. In theory, there will be no reception without LOS; in practice, there is usually reception of some kind because of reflections and refraction. If this were not so, many telecasters would be in a great deal of trouble!

So we see that if we raise the antenna and keep the radiated power (ERP) the same, we benefit because more television sets can see the transmitting antenna, even with less power. This can often help an LPTV station that cannot increase power because of limiting co-channel or adjacent stations. Of course, if we raise the antenna *and* increase power, we gain a great deal more in terms of distance to the 74 dBu contour.

Beam Tilt

The next thing we can do is use "beam tilt" to maintain the required maximum signal at the radio horizon, and at the

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same time increase the power density, that is, the amount of television signal in the coverage area. A stronger and clearer transmission allows more viewers to get a better signal.

You must have permission from the FCC to use beam tilt, but it can be requested via a minor change application outside of a filing window. It's important to remember that the new 74 dBu contour must not go outside the existing 74 dBu contour. If

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this service area is extended or any area not previously within this contour is served, the application has to be handled as a major change.

Now let's talk about effective antenna height, or EAH. The actual height of the transmitting antenna above ground is not the final arbiter of reception area distance as far as the FCC is concerned. In order to calculate contour distances and

compare different proposals, the FCC requires yardsticks. One of these is EAH, or height above average terrain (HAAT). Both mean the same thing.

To calculate HAAT, eight or more radials are drawn from the transmitter site on a topographic map at 45° intervals starting at north—0°, 45°, and so on. The elevation of the ground is read from the map every tenth of a mile or more, depending on the ruggedness of the terrain, for a distance of ten miles from the transmitter.

The heights from two to ten miles from the transmitter for each radial are added up and divided by the number of points measured in that radial. This gives the average height of the ground along this single radial. After all eight radials have been averaged, the eight totals are added up and divided by eight to get the average height of the eight radials (or ground) around the transmitter.

Calculating HAAT

Finally, the height of the center of the antenna above this average ground figure is determined. This is the EAH, or HAAT, of the antenna. Because all stations are calculated in this manner, it is possible to compare them and calculate coverage and possible interference to each other. When you read a description of a station in an FCC release, it is this average value that you see. (This is not the same as the antenna height above ground, or AGL.)

If you have a 200-foot tower and your competitor has a 300-foot tower, accurate comparisons are not possible. You may have an EAH of 350 feet; your competitor may have only 230 feet EAH. In such a situation, your signal will be better if other things are equal.

Next time, we'll talk further about improving coverage through minor changes.

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

NAB Publications Offer Guidance, Analysis

- Do you know what to do when you are faced with a real Emergency Broadcast System emergency? A 28-minute videotape produced by Durham Life Broadcasters at the request of the Federal Communications Commission walks viewers through the EBS procedures that should be followed by technical, management, and on-air staff.

The Emergency Broadcast System was developed to provide the President and federal agencies, as well as state and local governments, with standardized procedures for communicating with the general public during emergency situations.

The tape is available from the NAB at \$29.95 for members, \$39.95 for non-members.

- A *Broadcaster's Safety and Loss Control Guide* helps broadcasters minimize accidents through effective safety, loss control, and risk management programs. Developed by the NAB's Insurance Committee, the *Guide* includes information on developing safety standards, investigating and reporting accidents, maintaining security, and protecting the general public.

The cost of the *Guide* is \$20 for NAB members and \$40 for non-members.

- The new lottery law is the subject of *Lotteries & Contests: A Broadcaster's Handbook*, 3rd edition. Newly revised to reflect major changes in the federal lottery laws that took effect in May, *Lotteries & Contests* explains FCC rulings on lotteries and contests, practical suggestions for conducting contests legally, an analysis of each state's lottery laws, the latest on Indian bingo advertising, and two separate indices, one each for lotteries and contests.

The price is \$20 for NAB members, \$40 for non-members.

- The impact of telco entry into video services is the subject of a new NAB report, *The Potential Impact of Telephone Regional Holding Companies' Diversification and Video Service Strategies on the Broadcasting Industry*.

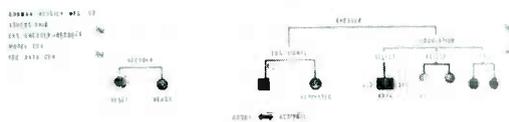
The report explores 1) the public policy and technology issues likely to affect the participation of telephone regional holding companies in the video services marketplace; 2) the internal structure of each of the RHC's, including their corporate structure, the strategies they use when entering new areas of business, and their specific programs for entering the video marketplace; and 3) the prospects for RHC entry into video services.

The book is available to NAB members at \$25, to non-members at \$50.

- *Sports on Television: A New Ballgame for Broadcasters* addresses the many issues surrounding sports programming today.

continued on page 27

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Finding The News

continued from front page

some easier ways to find out what they want:

- How does your local newspaper treat the news? Take a close look at regular columns, sports pages, business information, and the paper's coverage of daily local news.

- Solicit comments on the news subjects your viewers prefer during other programs, such as call-in public affairs shows. One of the most popular programs can be a weekly "Meet the Manager" type show.

- Conduct informal surveys of news preferences with the help of local high school or college classes.

- Print a survey questionnaire in the local paper asking readers about their preferences.

- Speak to community groups and try to assess their feelings as to the relative importance of various issues.

- Read material gathered or researched by others, such as the Chamber of Commerce, city and county government, or business development groups to see which issues seem to be priority issues.

- Visit with community leaders and conduct informal ascertainment interviews on community problems and needs. (The Federal Communications Commission used to require television stations to perform periodic ascertainment studies.)

- Or just get your newscast off the ground any way you can, and, in time, your news people or person will begin to get a feel for what "floats the boat" in your community.

News Sources

There are many sources for news. Of course, they will vary depending on the community interests you identify. Some sources are obvious, while others may take some developing.

- **Wire Services:** Although major stations rely on wire services for wide-ranging information from around the world, you may not need them for a local broadcast. If you think you do, shop around. There are many levels of services available. Both AP and UPI have rate cards with many options. Or you may be able to thrive on a bare-bones "radio" wire which will give you summarized news, sports, weather, business, and other information.

Be cautious of extracting information through computerized services such as Source or CompuServe. They are designed for individual consumers and are not intended as substitutes for direct wire service feeds.

- **News Services:** As the LPTV industry matures, more and more news services will begin to offer their materials. There are many that service full-power

"They do what they say they'll do."

Larry Boyd is the engineer for LPTV channel 57, serving Crawford County, Ill. Their BEXT 1000W transmitter has been on the air since January.

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"And the company has bent over backwards to answer our questions, even calling back to follow up. We're very satisfied."

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stations—CNN, Group W, Conus, INN, WTN, and NIWS, for example. But do you really need national and international news? That isn't what your viewers will be expecting.

Localism is your exclusive province; use it to your advantage. Unless your station is in an isolated region where you are the sole provider of television news, most viewers will find national and international news elsewhere.

- **Regional Cooperatives:** In the years to come, there may be news-gathering cooperatives to share the expense of gathering news in a given region or state. Already there is a daily newscast originating in Florida that caters to the LPTV industry.

You may also find a way to share news-gathering duties with a local radio station or newspaper in exchange for some type of promotion. A local paper may be more than happy to share a sports writer with you at little additional cost, just for the exposure and the promotion. Likewise, for years, local radio announcers have moonlighted as weather people in medium-to-small markets. They bring with them their audience, their contacts, and their experience.

- **Newspapers:** Yes, news assignment editors religiously read the papers. For years, network correspondents complained that they could not sell a story to the desk in New York, unless it first had appeared in the *New York Times*, the *Wall Street Journal*, or the *Washington Post*. That may be a gross generalization, but it is a fact that most newspapers carry much larger reporting staffs than their broadcast counterparts. That makes them an obvious source of daily information.

But be careful how you use that information. Don't just rewrite a newspaper story; use it as a starting point for your own story on the subject. In old radio parlance, you need to find a way to put a "new top" on stories that break in the morning newspaper. Make the story your own by advancing it with interviews, additional information, reactions from "the man on the street," and so on.

continued on page 18

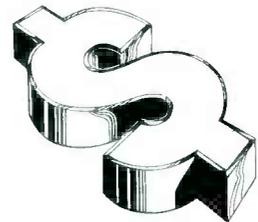
Taylor To Head BPME

The Broadcast Promotion and Marketing Executives association has named Gary Taylor its new executive director. Taylor is the former senior vice president of Unistar Radio Network in Los Angeles.

In his new position, Taylor will oversee all daily and long-term operations of the association.

K/B

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LPTV Report / September 1990 / 17

• **Future Files:** When you start clipping newspapers and receiving news releases, you need a way to organize the information. While an appointment book will help schedule assignments, printed material can easily get lost.

The quick and dirty way to develop a future file is to buy about 45 file jackets. Number them from 1 to 31 for each day of the month, and set another twelve aside for the months of the year. When releases and clippings stack up, file them for the appropriate day, or if further down the pike, in the correct month. As each month nears an end, clean out the daily jackets and re-file the next month's ideas. You

also can file notes, scripts, ideas, or anything you need for a story "tickler." The future file will become the brain of your assignment desk.

You can do the same with a computer, but frankly, the time spent typing the relevant information into a database is largely a waste in a small operation.

• **Police Scanners:** Scanners can give you headaches with all the background noise they introduce into your environment. But they are an essential means of keeping up with breaking news, and you'll be amazed, after a few months of listening, how your mind will be able to discriminate between important calls and

routine ones, merely from the dispatcher's tone of voice. With a little help from your friends at Radio Shack, you should be able to find out which frequencies to monitor. Usually, a fire or EMS channel is your best source of major news.

Be aware that many agencies are switching to digital dispatch methods which are nearly impossible to intercept. Others are going to 800 MHz trunking systems, which, like cellular phones, route conversations over different channels. In most states, you don't need any permission to monitor public channels, even in a mobile vehicle, if you are a legitimate news-gathering organization.

• **Civic Clubs and Meetings:** It is important, as you develop your news product, to become known in your community and to solicit news information. A mailer or press release of your own should be sent to all fraternal, social, religious, professional, and government organizations. Give them some idea of the kinds of news you would be interested in, the people to call, and your news deadlines.

Most of what you'll receive will be suitable only for a community bulletin board, but there will be a few nuggets of legitimate news scattered within. You might encourage written releases from the onset, to spare your news people time-consuming telephone interviews. But you probably won't be able to eliminate phone calls altogether. To make those more efficient, develop a simple assignment data sheet that prompts the caller for the essential information.

• **Tip Line:** Call it a tip line, news line, action line, or whatever, but a direct line into the news department will result in breaking stories. You might work out an arrangement with your local cellular phone provider to create a cellular phone hot line, usually toll-free, to be used for reporting tips.

• **Neighborhood Network:** That is the name we gave to our network of home video stringers. The network was mostly promotional in purpose, but occasionally we got a spectacular story. CNN has their News Hounds, Bob Saget has his funniest home videos, and you should have your own network of home video enthusiasts.

Some words of caution, however. For liability reasons, you should never "assign" a stringer in advance to cover a story, but accept video after the fact on "spec" (speculation). You may want to go as far as to develop a simple contract that makes your position clear to would-be stringers.

Don't give them any type of press pass or identification, even stickers for their cameras. If you do, many of them will try to pass themselves off as station employees, crashing their way into football games and other events. In the worst case, they might damage someone's property or invade their privacy using your name or call letters. If you plan prop-

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erly, you can avoid these pitfalls and have a successful program.

● **Advisory Boards:** We have had great success bringing groups of people of like interests into the station to discuss current problems and solutions. It is time consuming to find the participants, but worth the effort. You may want to consider a handful of boards in the areas of law enforcement, education, medicine, and other community services. Not only will you receive innumerable news tips and ideas for series, editorials, and talk shows, but the process will foster strong ties between your station and the influential members of the community. They need meet only about twice yearly.

● **Schools:** Many of us received our introduction to broadcasting while still in high school. There is no shortage of interested young people in grade school through community college who aspire to careers in journalism and broadcasting. You may want to build relationships with school newspapers, yearbook staffs, and other clubs where you may find sharp young people to work as reporters. But be careful of state and federal wage and hour guidelines and minimum work ages.

Youth are a vast source of relatively inexpensive labor. You may be able to set up some internship programs under which their efforts are traded for credit or necessary experience.

Here are some other potential news sources:

- Neighborhood crime watch groups;
- Police auxiliary groups;
- Scanner fanatics who might be handicapped or shut-ins;
- Retired journalists;
- Volunteer fire fighters;
- Video production companies;
- Police chaplains;
- The Civil Air Patrol;
- Amateur Radio groups;
- Taxi drivers.

There are a million stories in the big city and nearly as many in any community. Use your creativity and imagination to find them and to develop cost-effective ways of telling them.

In future issues we will explore:

- The right equipment for covering the news;
- Libel, trespass and privacy laws;
- Producing the news;
- Building a news set;
- Covering the news;
- The structure of a newsroom;
- News editing techniques.

If you have comments, questions, or ideas, please give me a call at (813) 842-9042.

Jim West is a veteran of 24 years in broadcast journalism. He now resides in New Port Richey, FL and runs a consulting, marketing, and video production company. He is a co-applicant for an LPTV construction permit.

To reach Jim, call West & Assoc., Inc. at 1-800-637-1071 or (813) 842-9042. 



Crowds gather around one booth at the 1989 LPTV Convention & Exposition.

LPTV Convention

continued from front page

discuss several approaches to obtaining cable carriage and developing a good relationship with cable operators.

Panelists will offer suggestions on negotiating carriage agreements and working with cable operators to develop joint programming.

Sales Strategies That Work

Broadcast veteran Don Sabatke of Sabatke & Company will share his dynamic methods for scoring big sales in a small

market. Don will show you proven ways to sell your station into the black.

How To Buy Equipment

Industry suppliers will present a builder's guide to specifying, purchasing, and installing the equipment for a community television station—complete with ballpark figures and buying tips. Let the experts take you through the steps from tapes to transmitter.

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share some of their ideas on high-powered promotion for community stations. Let the promotion professionals show you what's hot and what's not.

The Legal Corner

Attorneys from some of the top communications law firms in the country will discuss the issues currently facing community broadcasters. This is an excellent opportunity to get valuable legal advice on topics such as libel, copyright, lotteries, and political broadcasting.

LPTV On The Hill

Key staff members from both the Senate and the House Communications Committees will review the LPTV position on Capitol Hill. Let those with their hands on the pulse of Washington give you the update on must carry.

An Introduction To NATPE

A presentation of the support and services available to members of the National Association of Television Program Executives, or NATPE. This panel of NATPE professionals will also explain how the new NATPE*NET computerized program directory can work for you.

How Antennas Work

A layman's approach to some of the most technical aspects of LPTV. A major antenna supplier will discuss the intricate

operation of the broadcast antenna, and the best way to maximize your coverage.

Tannenwald On Paper

The CBA's own expert legal counsel will review and discuss the proper procedure for filing applications with the FCC. Peter Tannenwald will discuss extensions, transfers, EEO filings, major and minor changes, and other FCC applications.

Advice From Keith Larson

The chief of the FCC's LPTV Branch will talk about applications, lotteries, and the FCC regulations that apply to LPTV stations.

Managing Your Station's Finances

Accounting, business, and finance professionals will discuss new options for financing the startup of a community broadcast station, as well as ways to improve an operating station's bottom line.

Programming The Community Television Station

This panel of LPTV station program directors will discuss which programs work best in a market and how they came to choose their own successful program formats. They will also talk about how to negotiate for programming and the advantages and disadvantages of barter over cash deals.

• • •

In addition to the information to be gained from workshops and panels and the exhibit floor, community television broadcasters will have the chance to mingle and learn from one another at several hospitality suites and parties. And the CBA Local Production Awards ceremonies will honor the best of community television local programming and promotion in a festive closing event.

For further information on registration and travel, contact Cam Willis at Eddie Barker & Associates, 1-800-225-8183. 

San Diego LPTV Joins Univision

KBNT-TV channel 19 (K19BN) in San Diego is the most recent addition to Univision's network of full power and LPTV broadcast affiliates, announced Susan Catapano, affiliate relations director for the Spanish-language programming service.

Channel 19, licensed to American Television Network, is the only Spanish-language television station in San Diego and reaches 100,350 Hispanic households, or 75% of the city's Hispanic population. 

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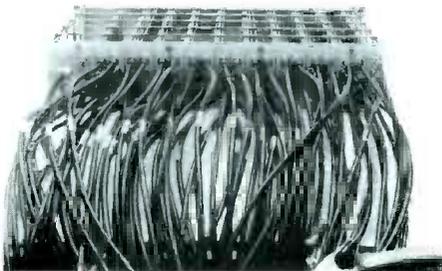
Supplier Side

Two new VHS label formats are available from **Professional Label Service, Inc.** The new formats—for laser printers—contain 10 face labels or 13 spine labels per sheet. Also available is a combo sheet with six sets of face and spine labels.

The labels have rounded corners and are manufactured on 8 1/2 x 11 sheets of top quality materials especially designed for desktop laser printers. Custom printing is also available.

Circle (173) on ACTION CARD

Dynair Electronics, Inc. has introduced a new line of 6-output, 30 MHz utility video, equalizing video, and pulse distribution amplifiers which combine low cost and a modular design in a one or two rack unit package. The new products—called the Series 3100—are plug compatible with Grass Valley Group 8500 series amplifiers and are designed for duplication, production, post-production, and any other studio application.



The Series 3100 distribution amplifier from Dynair handles up to ten one-input, six-output components.

Distribution amplifiers are used to amplify and distribute a signal to several different locations or outputs. DA's can also compensate (equalize) for signal quality degradation in long coax cables.

Prices for the Series 3100 start at \$100 for the 1 x 6 video DA.

Circle (136) on ACTION CARD

Valley International is now delivering its first new products for 1990—the PR-2A and PR-10A powered racks. These units are third-generation powered rack



The PR-2A powered rack from Valley International.

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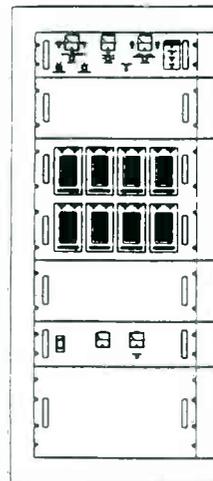
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enclosures designed to complement 800 Series modular signal processor units.

The PR-2A accommodates one or two 800 Series modules in a 1 3/4 x 19 rack space. Identical modules, appropriate for stereo processing, may be linked via a front panel LINK switch.

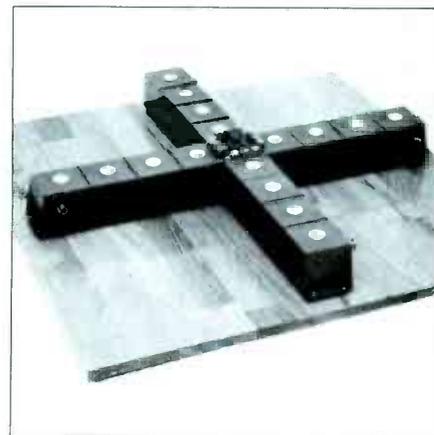
The PR-10A accommodates up to ten 800 Series signal processors in a 5 1/4 x 19 rack space. Like the PR-2A, it provides XLR connectors for all audio inputs and outputs.

The PR-10A employs a two-section bipolar power supply, each section powering five 800 Series modules. So even in the unlikely event of regulator failure, five of the ten modules in the PR-10A remain active.

Circle (185) on ACTION CARD

Model 829X UHF TV channel combiners from **Microwave Filter** consolidate multiple channel transmitter outputs to one antenna connector.

The combiners, which are available in 2, 3, or 4 channel combinations, can accommodate any nonadjacent channels in the UHF TV band. Power handling is 100 watts per channel with 1 dB video carrier loss from any channel input to common output. Connectors are Type N female, and VSWR is 1.433 maximum.



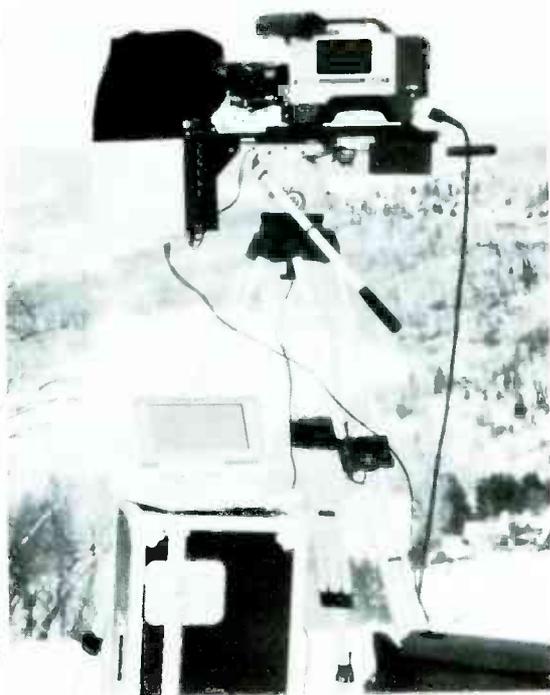
Microwave Filter's 829X channel combiner.

Prices are \$2,100, \$2,760, and \$3,450 for the 2, 3, or 4, channel combinations, respectively. The combiners are delivered within 30 days and mounted on a thick wooden wall panel.

Circle (176) on ACTION CARD

Panasonic Audio Video Systems Group has unveiled a new mobile production/post-production van, featuring high-performance S-VHS video and stereo audio recording capability.

continued on page 22



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The SVP-1 is a pre-engineered turnkey system equipped with the latest Y/C equipment, including the 8-input EGP-7 switcher, WV-F250 3-CCD FIT cameras, AG-7750 S-VHS editing VCR's, and the Ramsa SV-3700 DAT recorder. In its standard configuration, the SVP-1 is a two-camera system pre-wired for a third camera.



Panasonic's SVP-1 mobile production/post-production van.

Optional equipment includes camera lenses, portable ENG cameras, camera mechanical support equipment, a frame synchronizer/TBC, and a rooftop mounting platform with rear ladder. Suggested retail price for the SVP-1 is \$149,500. It will be available in the fourth quarter of 1990.

Circle (126) on ACTION CARD

What's Going On

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 15-17, 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 16, 1990. University Network (U-NET) Annual Affiliates Conference. Brown University, Providence, RI. *Contact:* (401) 863-2225.

November 16-18, 1990. National Association of College Broadcasters Third Annual Conference. Brown University, Providence, RI. *Contact:* (401) 863-2225.

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.

January 25-29, 1991. National Religious Broadcasters 48th Annual Convention and Exposition. Sheraton Washington Hotel, Washington, DC. *Contact:* Michael Glenn, Director of Sales, (201) 428-5400.

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 10-15, 1991. National Association of Broadcasters 26th Annual Management Development Seminars for Broadcast Engineers. University of Notre Dame. South Bend, IN. *Contact:* Jane Frock, NAB Science and Technology, (202) 429-5346.

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.



Good Selling!

—by Joe Tilton

The Consultant in Your Sales Department

...sort of reminds you of the fox in the chicken coop, doesn't it.

Not all consultants are hungry foxes, but you want foxy professionals to lead your people into top production. If you are organizing your sales staff, or planning to hire an outside sales consultant to do training, it is imperative that you select the consultant wisely.

Consultants are often thought of as "just between jobs" or—worse—the ones who can't find other jobs. While this may be true of some, not all consultants deserve such a negative description. The good consultant is the "expert" who has proven his or her skill in the marketplace. Virgil (Publius Vergilius Maro) said in the first century B.C., "Believe one who has proved it. Believe the expert."

You need consultants, or experts, when you lack the ability to lead your people in a particular endeavor. I think much more of a manager or owner who brings in a consultant, even if he fails, than a boss who decides to "wing it" with his own homemade brand of sales leadership. He *may* have the right formula. But can he afford the disaster if he's wrong?

Choosing A Consultant

A major disadvantage of the consulting business is that there is no certification. Most other professional positions have standards, degrees, or certificates; but most consultants do not. So how can you know that the person calling himself or herself a consultant is qualified? You can't until you investigate.

BON MOT

I wonder if I read that someplace or if I thought it up myself. I should write it down, just in case it was me.

Mather Grouse

Investigating a consultant is easy. Ask for a minimum of three references and CALL THEM. Yes, you will get the names of the people the consultant feels will give her the most favorable reports, so when you call them don't ask for negative references. Ask these two questions instead:

- Did she get along with the staff?
- Did she accomplish what you hired her to do?

The answer to the first question will tell you about the consultant's leadership skills. If the other client's staff did not



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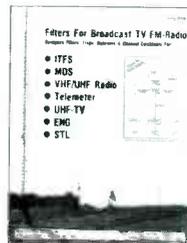
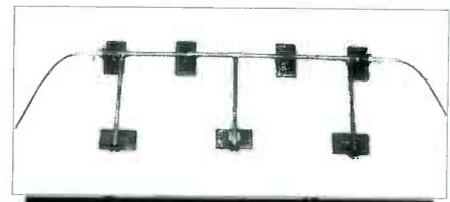
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respect her, there is little chance that your staff will cooperate. You know you have wasted money when one of your people asks, "When is she going to leave?"

Is this "consultant" on vacation or will she actually produce for you? You will know when the second question is answered.

Theorists have good things to say, but the performer will make good things happen. The best consultant is a combination of thinker and doer, with perhaps a slight edge on the doing side.

How Much Do You Pay?

A third question may, or may not be, the most important: How much? I once paid a sales consultant nearly \$3,000 for one day of his services. At first, I was convinced that the money would have been better spent on a new paint job for the tower. But when he left, my staff was thinking differently, convinced that big numbers were as attainable as small ones. The man's time was worth the money. (No, I don't suggest that good consultants always cost a lot. It's a matter of the VALUE you receive.)

Once you have hired the consultant, insist that his efforts be focused. It is tempting to take him out to dinner and pump for information unrelated to his expertise. But asking a sales consultant about his favorite brand of videotape is counter-productive, even though he may have good advice on the subject. YOU keep him on the subject he is best qualified to discuss.

Be sure that the consultant SHOWS, not just TELLS your staff how it's done. There are hundreds of sales training books and tapes that "tell." And it's appropriate that these mail-order aids cost less than a live person, because mechanical material is of little use in front of clients. Besides, a

publication intended for hundreds or thousands of readers cannot possibly address the unique problems of your market or facility. For your "Introduction to Sales" class, a set of reputable tapes might be a good thing. But when you want your staff to take your sales to new heights, call on an expert.

Following Up

Make the most of the advice the consultant gives you after the on-site work is done. At this point, he knows your staff, the market, and your particular and unique situation. Maintaining a good relationship with him can mean months of valuable assistance. The great consultants I know delight in their clients' continued success, and will spend time with them on the telephone, or make repeat visits.

Continuous dialogue is not possible or even desirable unless you, as manager or owner, like the consultant. There is no way to predict accurately that you will or won't like somebody. Just spend some time, either by phone or in person, talking with him before the agreement. You don't have to talk about business—just talk. If you like him, then your relationship is pre-conditioned for success. With consultants as with employees, your belief in their ability has a great effect on the quality of the service you receive.

As a marketing consultant, I've had station managers and owners do everything from attempt to convert me to their religion, to ask me to fire an undesirable employee. While I empathize, I insist that FOCUS be maintained to accomplish the objective of my time with them. Many friendships have been made, built from business relationships, and I like that. Wonderful people own and operate stations, so it's truly a delight to be a part of

this industry. But I make my purpose very clear: I'm there to make money for my client. Usually, my personal performance standards are higher than my temporary employer's expectations.

There are many great consultants available. Find one or more who you believe will do the most for you; then respect them, listen to them, and treat them well. The results will be better than you ever thought possible.

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.

Tilton is the originator of several promotional products designed to increase sales. For further information about these, call 1-800-451-3622. He has also created a new, money-making television show called Touch Tone Treasures™, available from Reel Vision of Nashville at 1-615-254-6774.

K/B

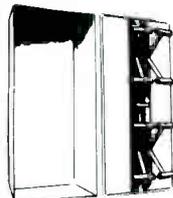
CMT Network Opens Country Store

Country Music Television, the 24-hour country music video network, has opened the CMT Country Store, which sells country music tapes, albums, and CD's by mail.

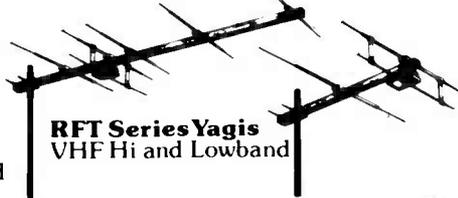
The Country Store is a response to demand from CMT viewers who were having trouble finding some of the music they were hearing on the Nashville-based network. Viewers can call in their orders over the Store's free 800 phone lines.

K/B

LPTV Commercial Antennas



UP1469
UHF
Broadband



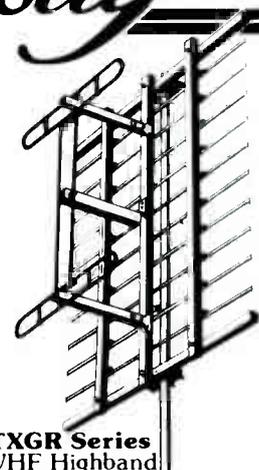
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All it takes is our patented video Jukebox on your station. Hook them together and you'll be singing all the way to the bank.

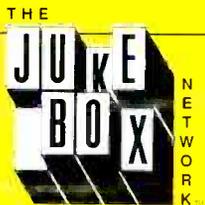
The World's First All-Request TV Channel. There are two ways viewers can use the fully-automated Jukebox. They can call it and order their favorite video — the charge will appear on their next phone bill. Or, they can watch it as they would any channel, enjoying the other viewer requests for free. Either way, the channel is completely programmed by viewers.

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A Great Money Maker For You. Every month, you could be earning affiliate fees instead of spending for programming. You don't pay us a penny. We install, maintain, update and monitor your Jukebox 24 hours a day through our toll-free customer service line. The hardest thing you do is deposit your check.

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Find out why LPTV owners across the country are singing the praises of our amazing music machine.



THE FIRST CHANNEL PROGRAMMED BY VIEWERS.

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INDEX TO ADVERTISERS

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COMPANY	PAGE	ACTION CARD NUMBER	ADVERTISER FACT LINE
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Bext, Inc.	17	47	(619) 239-8462
Cascom	18	182	(615) 329-4112
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Community Broadcasters Association	2	131	(800) 225-8183
Comprompter Corporation	22	81	(608) 785-7766
Coral Ridge Hour	7	103	(305) 771-7858
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Gorman-Redlich	16	62	(614) 593-3150
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Joel Cohen	11	60	(213) 473-7444
Kompas/Biel & Associates, Inc.	10	19	(414) 781-0188
Lindsay Specialty Products	24	12	(705) 324-2196
Microwave Filter	23	172	(315) 437-3953
Prime Image	32	166	(408) 867-6519
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Sunbelt Media	9	169	(303) 665-3767
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Technosystem	14	74	(305) 477-5018
Television Technology Corporation	13	7	(303) 665-8000
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...at the FCC

NEW LPTV LICENSES

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

K17CF Boulder, CO. Full Gospel Outreach, Inc., 7/16/90
K57EL Eugene, OR. Janet Roberts, 7/16/90.

LPTV LICENSE RENEWALS

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

K56BW Tahoe City, CA. Gavilan Communications, 7/27/90.
K62BT Placerville, CA. Praise the Lord Studio Chapel, 8/10/90.

NEW LPTV CONSTRUCTION PERMITS

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

K41CM Hornitos, CA. Suzi Murayama, 7/26/90.
K12OJ Palm Springs, CA. Max Marko, 7/25/90.
K54DK Boulder, CO. Skywave Communications Corporation, 7/13/90.
W06BQ Seminole, FL. Randy Meharg, 7/25/90.
K17CR Moscow, ID. Imprimis Corporation, 7/16/90.
W05BW Fort Wayne, IN. Patrick J. Sheppard, 7/25/90.
K58DS Alexandria, MN. Selective TV, Inc., 7/25/90.
K25DN Redwood Falls, MN. Redwood TV Improvement, 7/12/90.
K26DD Kalispell, MT. R. B. Sheldahl, 7/12/90.
W09BX Atlantic City, NJ. Bernard Marko, 7/25/90.
W43BA Rochester, NY. Ronald D. Kniffin, 7/12/90.
W11CB Akron, OH. Gwendolyn Moore, 7/25/90.
K04NZ Tulsa, OK. Harry V. Tootle, 7/10/90.
W32AX Altoona, PA. Turnpike Television, 7/25/90.
W35AZ Johnstown, PA. Turnpike Television, 7/25/90.
W23AW Lancaster, PA. Raystay Company, 6/24/90.
W31AX Lancaster, PA. Raystay Company, 6/24/90.
W23BE Lebanon, PA. Raystay Company, 6/24/90.
W55BP Lebanon, PA. Raystay Company, 6/24/90.
W56CJ Red Lion, PA. Raystay Company, 6/24/90.
W35AY Hilton Head Island, SC. Myron K. Hines, 7/13/90.
W16AT Memphis, TN. Janet Jacobsen, 7/12/90.
K38DB Bryan, TX. American Television Network, Inc., 7/16/90.
K66EB Corpus Christi, TX. Elva Denise Hinojosa, 7/13/90.
K55FV Houston, TX. Breckenridge Broadcasting Company, 7/12/90.
K18DJ Midland, TX. Kaleb C. Trumbly, 7/25/90.
K62DY Victoria, TX. Pueblo Broadcasting Corporation, 7/10/90.
K19CT Camas, WA. A. B. Herman, 7/16/90.
K57FJ Spokane, WA. Localvision, 7/16/90.

CHANGE OF COMMUNITY

K13UW Little Rock, AR. Modification of construction permit granted on 7/24/90 to add North Little Rock, AR to principal community.

ASSIGNMENTS AND TRANSFERS

K14AH Tucson, AZ. Assignment of license granted from K. Sandoval Burke to Hispanic Broadcasters of Tucson, Inc. on 7/12/90.
W05BR Clearwater, FL. Voluntary assignment of

permit granted from George Fritzingler to Channel America LPTV Holdings, Inc. on 7/13/90.

W34AD Key West, FL. Assignment of license from Carter Broadcasting Corporation to Beach TV Properties, Inc. on 7/23/90.

W65BG Tallahassee, FL. Assignment of license from NSN, Inc. to Temple Baptist Church, Inc. on 7/18/90.

W56CN Venice, FL. Voluntary assignment of permit granted from Warren J. Cave to Select Business Resources, Inc. on 8/1/90.

W12CB Fort Wayne, IN. Voluntary assignment of permit granted from Kevin Solberg to HSN Broadcasting-LPTV, Inc. on 7/12/90.

K51DN Wichita, KS. Voluntary assignment of permit granted from Channel 24, Ltd., Debtor-In-Possession, to Clear Channel Television, Inc. on 7/27/90.

K55FS Wichita, KS. Voluntary assignment of permit granted from Channel 24, Ltd., Debtor-In-Possession, to Clear Channel Television, Inc. on 7/27/90.

W05AX Cape May, NJ. Assignment of license from Carter Broadcasting Corporation to Beach TV Properties, Inc. on 7/23/90.

K59DB Albuquerque, NM. Assignment of license granted from Spanish TV 59 to Continental Broadcasting Corporation of New Mexico, Inc. on 8/1/90.

K69GA Albuquerque, NM. Voluntary assignment of permit granted from Vergal Charles Dawson to Coronado Communications Company on 7/12/90.

W14BC Memphis, TN. Voluntary assignment of permit granted from Kevin Solberg to HSN Broadcasting-LPTV, Inc. on 7/12/90.

K47DF Corpus Christi, TX. Voluntary assignment of permit granted from South Texas Public Broadcasting System to Diocesan Telecommunications Corporation on 6/23/90.

K68DJ Corpus Christi, TX. Voluntary assignment of permit granted from Central California Broadcasters, Inc. to Hye Chin Lowery on 8/6/90.

W39AS Burlington, VT. Voluntary assignment of permit granted from Full Gospel Business Men's Fellowship International to Family Broadcasting, Inc. on 8/1/90.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on July 31, 1990. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

- Ch. 49 Phoenix, AZ. Jeff Jacobsen.
- Ch. 25 Santa Rosa, CA. Earl Manuel Ettienne, Ph.D.
- Ch. 10 Hartford, CT. Atrium Broadcasting Company.
- Ch. 48 Washington, DC. Los Cerezos Television Company.
- Ch. 46 Port Richey, FL. Henry Esteva.
- Ch. 39 Waycross, GA. Women's LPTV Network.
- Ch. 54 Elizabethtown, KY. Jimmie C. Lee.
- Ch. 49 Louisville, KY. South Central Communications Corporation.
- Ch. 32 Boston, MA. Bahia Honda, Inc., c/o J. Blaya.
- Ch. 39 Minneapolis, MN. Telethon Television Company.
- Ch. 52 Charlotte, NC. Karen K. Douglas.
- Ch. 13 Buffalo/Kenmore, NY. Karen K. Douglas.
- Ch. 35 Cincinnati, OH. Elliott Block.
- Ch. 64 Toledo, OH. Lonnie James.
- Ch. 60 Chesapeake, VA. AFL Group.
- Ch. 56 Portsmouth, VA. Eddie L. Whitehead.

PROPOSED CONSTRUCTION PERMITS

The following LPTV 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.

New Stations

- Ch. 3 Greensboro, AL. Dennis Adams.
- Ch. 2 Chico, CA. Matt Tuter and Carl J. Auel.
- Ch. 66 Redlands, CA. First Assembly of God.
- Ch. 24 Santa Monica, CA. Atrium Broadcasting Company.

K/B



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We can match patterns originally filed with in cases of difficulty due to recent industry changes.
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NAB Publications

continued from page 16

Published in cooperation with Bortz & Company of Denver, this new study identifies the economic and distribution issues affecting professional and college sports programming on broadcast and cable TV and outlines important trends affecting the future.

Included are selected examples of local team broadcast and cable territory boundaries and how these affect the distribution of sports programming on the local and national levels. Also provided is a summary of key public policy issues regarding sports on TV, including free vs. pay distribution and superstation carriage.

Sports on Television is available to NAB members at \$75, and to non-members at \$175.

• A new study entitled "Disaster! Is Your Station Prepared?" was released during the NAB Convention last April. Based on a survey taken after the San Francisco earthquake in October 1989, the study recommends five ways that broadcasters can deal with disaster situations such as hurricanes or earthquakes:

- 1) Be prepared. Many Bay Area re-

spondents said they weren't frightened until they turned on the TV and found that the station wasn't broadcasting.

2) Show video of non-destroyed areas to balance visuals of dramatic damage.

3) Air disaster preparedness programs as regularly as local conditions indicate. Interviewees who had seen a recent program on earthquakes said they felt better prepared to deal with the disaster.

4) For networks, use local coverage rather than network journalists whenever possible. Respondents resented the use of national journalists and felt they didn't provide balanced information.

5) Use care in conveying death and damage estimates, always cautioning the audience that the information is unconfirmed.

The publications and reports listed above are all available from NAB Services at (800) 368-5644 or (202) 429-5376. 

BON MOT

There's nothing wrong with sex on television, just as long as you don't fall off.

Arthur Bloch, on indecency.

Supplier Solo

MCI's All-Band Antenna Systems

—by Tom Vaughan

Every broadcast station owner faces a challenge: How to provide the best possible signal to the most viewers, while at the same time spending the least amount of

money on capital equipment and operations.

This problem arises in every decision on a new installation—or even a small piece of equipment. The critical factor is whether or not the equipment will result in profits for the company.

Unfortunately, the piece of equipment which can be most difficult to evaluate—the antenna system—is probably the most critical and potentially profitable of the whole equipment structure. But if one antenna system could be used for several stations, the maximum advantage could be taken of the available transmitter power, coverage, and tower space. This would, in turn, increase profitability by lowering initial expenditures, minimizing the necessary "horizontal real estate" (or acreage), allowing more use of the "vertical real estate" (the tower), and minimizing operating expenses.

The Broadband Antenna Solution

There is a solution to this problem. Micro Communications, Inc. of Manchester, NH has recently introduced a "Total System Solution" comprising:

- A line of antennas, each of which covers the entire UHF band from channel 14 to 69, and accepts input from any station in between;
- Broadband transmission lines to get the signals to the antenna;
- Multichannel combiners that combine up to ten stations into one line.

Never before has such a wide range of options been available to the LPTV broadcaster. Current LPTV antenna systems consist of narrow-band devices. They are designed for single channel operation, they can be greatly influenced by the mounting structure, and they are relatively limited in power.

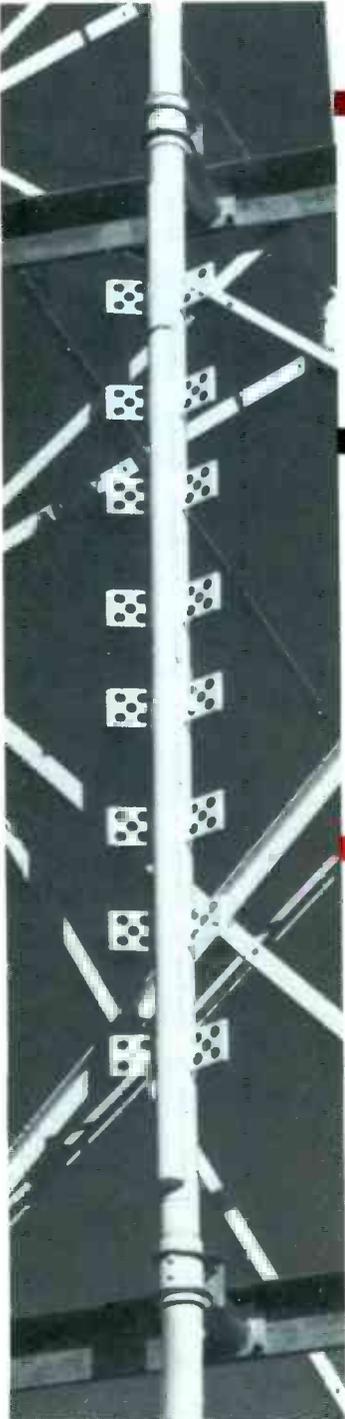
Why a Common Antenna?

The FM crowd has been aware of the benefits of common antennas for many years, but relatively few TV broadcasters have known about them. One of the greatest benefits, economy, has already been mentioned. But what about less obvious, but just as important, advantages like:

- long term site growth capability;
- availability of optimum sites;
- reduced initial tower costs;
- commonality of the prized "tower top";
- common receive antenna orientation;
- reduction of intermod and ghosting;
- reduction of non-ionized radiation.

With ever increasing pressures from local authorities against the installation of any antenna, it is desirable that a new antenna be capable of expanding its use.

continued on page 30



Specify LPTV Antenna Systems from **The Leader**

- Available from leading OEMs and integrators nationwide
- Andrew ALPine™ Transmitting Antennas
- Andrew HELIAX® Transmission Lines

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24

hour, round-the-clock
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100%

spare parts availability

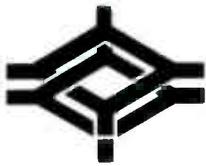
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your market size with lease
plans available.*



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An owner can more easily convince local authorities to approve a single, expandable system rather than a site where antennas must be added for each new station. Non-ionized radiation has also become an important issue in site approval decisions. Community antennas, which minimize downward radiation by utilizing DOUBLETT spacing, reduce these approval hurdles.

Characteristics of Broadband Antennas

The new MCI all-band antenna systems are based on a modular design and thus can be configured to provide various azimuth and elevation patterns. The elevation pattern can be shaped by using null fill and beam tilt, where necessary, to maximize coverage. Total system gains of between 8 and 136 times the input power are available. The VSWR of the antenna system is typically less than 1.10:1 over the entire UHF band. Pattern variation over the band is minimized through careful feed system design. All stations have similar performance regardless of their channel.

As for physical characteristics, the antennas are designed to be either top mounted or side mounted on the tower. All exposed system components are stainless steel for long-term protection against corrosion. Full molded radomes are used to protect the elements against ice and rain, ensuring many years of trouble-free service.

Multi-Channel Combiners

To complement the all-band antenna, MCI has developed a full line of multi-channel combiners that can combine the power from up to ten stations. The combiners offer high isolation, low insertion loss, and low VSWR for each of the inputs. Each station operates completely independently of the others; what the other stations are doing will not affect your station and vice-versa.

The combiner is built in a unitized frame containing hard-mounted inputs for each station and a common output port. The frame itself is mounted in any convenient location within the transmitter building, and separate lines are run to each of the transmitters. Switches or patch panels can be provided to allow routing to a station load, half antenna, or various other arrangements.

Flexible coaxial line carries the signal up the tower. The specific line size depends on the power level and on the permissible signal attenuation. A larger line will cause less signal attenuation and can handle higher power. But it is slightly more expensive. The initial cost, however, may be offset by reduced operating costs, increased effective radiated power. In addition, the costs can be shared among the all the stations, thus reducing each station's outlay.

A Typical System

One such system, which has already been designed, comprises five separate LPTV stations. Channels 31, 39, 41, 43, and 51 are combined and carried up a 250-foot tower in a 3 1/8 line to an antenna with an omni-directional azimuth pattern and a total gain of 22 times. Originally, this system had been designed to use several narrowband antennas and separate feed lines. The MCI system, however, saved these five stations roughly 40% of their initial RF system installation cost.

The Total System Solution

MCI is a long-established manufacturer of low power, high power, and super power RF systems, antennas, and transmission lines for the broadcast market. We can custom engineer your entire transmission system, as well as oversee and test during the installation of the system. So before you or your consultant designs an LPTV installation, call us. You will be surprised at how we can save you money.

The MCI product line includes VHF, UHF, and MMDS/ITFS passive components including antennas, filters, diplexers, switches, and transmission line.

For additional information on MCI's products, contact Tom Vaughan at (603) 624-4351.

Tom Vaughan is the president of MCI. 

Channel America Up To 81 Stations

As of mid-August, Channel America, the New York City-based LPTV programming network, owns and operates 15 LPTV stations and has 66 LPTV affiliates, according to an announcement by chairman and CEO David Post. 

Cable Report

continued from page 14

ming. Both must carry and the compulsory copyright should sunset when any mandated programming access provisions end. In the absence of must carry, the compulsory license should be repealed and local broadcast stations allowed to bargain for payment for the retransmission of their programming.

- The must carry provisions for non-commercial television broadcast stations agreed upon by the NCTA and the National Association of Public Television Stations should be adopted.

- Channel repositioning of local broadcast stations would be prohibited except when the broadcaster and the cable operator agree mutually on a new channel assignment or when the cable

system is technically unable to carry a broadcast station on a specific channel. Both the station and the cable subscribers must be notified before any repositioning takes place.

• Cable operators or programmers should be barred from unreasonably refusing to deal with competing providers. Volume discounts and exclusive arrangements that did not impede competition would be allowed. The need for these requirements would be reviewed in five years, by which time the FCC would report to Congress on their effectiveness.

• Clear remedies should be provided against any multi-channel video service that requires a program service to do anything as a condition of carriage that impedes free competition. The FCC would report on the effectiveness of these measures in three years.

• Leased access should be encouraged by a) adding "the promotion of robust programming competition" to the stated purposes of leased access; b) changing the burden and standard of proof required to establish a violation of leased access rules; c) giving the Commission the

power to adjudicate disputes over leased access channels; and d) requiring cable operators to provide billing and collection services for channel lessees.

• Local franchising authorities should be given the power to enforce reasonable and effective customer service standards by imposing penalties for violations any time during the franchise.

• To pay for the administrative costs of significant new cable regulation, Congress should appropriate the necessary funds for the FCC or allow it to assess cost-of-regulation fees. M/B

Classifieds

FOR SALE

3 LPTV CP's for Fisher, MN; lease space on top of 460' tower. Call or write Minnesota Tower Properties, 4415 Carver Road, NE, Bemidji, MN 56601, (218) 586-2001.

WANTED TO BUY

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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LPTV mailing labels. Reach all LPTV licensees, CP holders, applicants. Accurate, up-to-date marketing lists in your choice of format. Kompas/Biel & Associates, Inc., (414) 781-0188.

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

Business Card ad rates are \$45.00 per insertion. For Classified Display rates, call Suzanne Dooling at (414) 781-0188. For other classifieds and to place orders, call Katie Reynolds at (414) 781-0188.

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Director, Product Management
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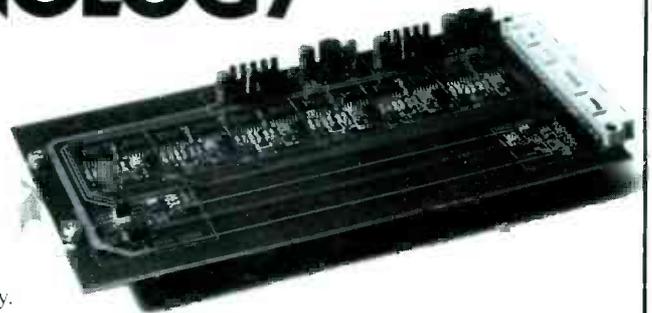
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BTS



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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
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- Full Proc Amp Signal Processing

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LPTV Report / September 1990 / 31
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The LPTV Report

News and Strategies for Community Television Broadcasting

CBA '90
Schedule
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Some of the TV 43 team at a promotional party: (l to r) Rick Wiederhold, vice president-finance and treasurer; Rex Vande Moore, sales; Colette Carey, office manager; Colleen Courtney, sales; Mike Smith, sales; Brad Dobbs, vice president-operations and general manager; Bruce Bennett, program director; Paul Behling, sales; Jackie Biel, corporate secretary; John Kompas, chairman of the executive board.

TV 43 "Waukesha County's Own"

—by Jacquelyn Biel

This is a story about an LPTV station. But this is a different story from others you've seen in these pages, because the station is ours.

We are Kompas/Biel, the people who publish *The LPTV Report*. You may have met some of us—in photos, in articles, at the CBA or NAB conventions. But let me introduce us to those of you who haven't.

I'm Jackie. I'm the editor of the *Report*. I know a lot about writing and not too much about running a TV station.

continued on page 26

FCC Chairman Al Sikes To Keynote Third LPTV Broadcast Conference

FCC Chairman Alfred Sikes will present the keynote address at this year's Third Annual LPTV Conference & Exposition, Community Broadcasters Association president John Kompas has announced. Sikes will speak via satellite at 11:00 a.m. Pacific time on Saturday, November 17, and will follow his remarks with a 20-minute question and answer session

via telephone with the audience.

The chairman is the second FCC Commissioner to address the group; Commissioner James H. Quello was last year's keynote speaker and the presenter of the 1989 CBA Best Local Production Awards.

The theme of the conference, which runs November 17-19 at the Riviera Hotel in Las Vegas, is "LPTV...It's Here, and

There, and Just About Everywhere!" The three days will feature hands-on panels and workshops on a variety of LPTV station management topics, and exhibits by equipment manufacturers, program networks and syndicators, and broadcast service suppliers.

Other featured speakers include Keith Larson, chief of the FCC's LPTV Branch; David Leach and Terry Haines from the House Commerce Committee (which originated the House cable reregulation bill); representatives from the National Association of Television Program Executives and the Broadcast Promotion and Marketing Executives; and many LPTV broadcasters themselves.

Also scheduled is a general meeting of CBA members and the election of a new Board of Directors. The Conference will close with a formal evening reception and the presentation of awards to the winners of the Third Annual CBA Best Local Production Competition.

For further information and registration materials, call Eddie Barker & Associates at 1-800-225-8183.

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In Our View

This issue is something of a milestone. It is our biggest issue yet...testimony to the growth of the LPTV industry, and to the sagacity of advertisers who are recognizing its potential.

It is also the issue in which we debut as LPTV broadcasters. We signed WAV-TV 43 on the air in Waukesha, Wisconsin just two months ago, and we're telling the story here.

This issue marks the Third Annual LPTV Conference & Exposition; and the CBA is signally honored to have as our keynote speaker FCC Chairman Albert Sikes. Mr. Sikes is the first FCC chairman to speak to a group of LPTV broadcasters (though not the first commissioner; Jim Quello keynoted last year's event and attended many of the sessions as well), and we are delighted to have the opportunity not only to hear his opinions on our industry but also to tell him about some of our concerns during the Q & A session that will follow his remarks.

Finally, LPTV broadcasters achieved significant victories in Congress this year. The House cable reregulation bill directed the FCC to study the feasibility of LPTV must carry—a significant directive because until this year, most of the honorable Representatives didn't know we existed! And the Senate's bill passed committee with findings language encouraging cable systems to carry LPTV stations.

The Senate bill has refused to die (despite the article to your right), although as we go to press, the *Wall Street Journal* says Senate supporters have pronounced its last and, we believe, final demise.

The "Lazarus Bill," as we've dubbed it around here, was resurrected in mid-October when Senators Al Gore (D-TN) and Timothy Wirth (D-CO) reached a compromise on the provision that would have required cable companies that produce programs to sell them to non-cable competitors. The compromise would have allowed such exclusivity as long as it wouldn't "significantly impede" competition.

But even that last-minute agreement wasn't enough to overcome opposition from the White House, and the bill was never brought to the floor.

Despite the gains that the LPTV industry made in Congress, it is good that we have another chance next year to get what we really want—parity in must carry rules with full power stations. We will start fresh. And this time we'll know a lot more about how to play the game.

But your help—your money and your time—is essential. The CBA is organizing a legislative network now. When you are contacted, we need you to respond. The success of your business could depend on CBA's success in Washington in 1991. So please do as much as you can.

I would love to run this headline in next October's *LPTV Report*: LPTV WINS MUST CARRY!

S.1880 Dies

The Senate's cable reregulation bill didn't make it.

As late as Monday, October 1, last minute efforts to revive S.1880 were being made, but according to all accounts, the Bush administration's continued opposition and a flurry of last-minute amendments spelled the end for the effort, at least for this year.

The bill, which passed the Senate Commerce Committee by an 18-1 vote last June, contained findings language encouraging cable systems to carry LPTV stations. The companion House measure, HR-5267—which passed committee on July 26 and the full House September 10—included an amendment directing the FCC to study the feasibility of must carry for LPTV stations.

John Kompas, president of the Community Broadcasters Association, testified on behalf of the industry during hearings by the Senate Communications Subcommittee earlier this year (see *LPTV Report*, December 1989, page 17), and received assurances from committee chairman Senator Daniel Inouye (D-HI) that LPTV issues would be considered in the proceedings. And according to sources, there were efforts up to the last minute to amend the bill to include certain locally originating LPTV stations in the definition of "qualified" broadcast stations eligible for must carry.

"We were tremendously encouraged by the attention that LPTV local programming received from the Senate," said Kompas. "And we intend to double our efforts in 1991 to make sure that locally originating LPTV stations have parity with full power television stations in cable carriage."

Both bills are expected to be reintroduced early in the next Congress.

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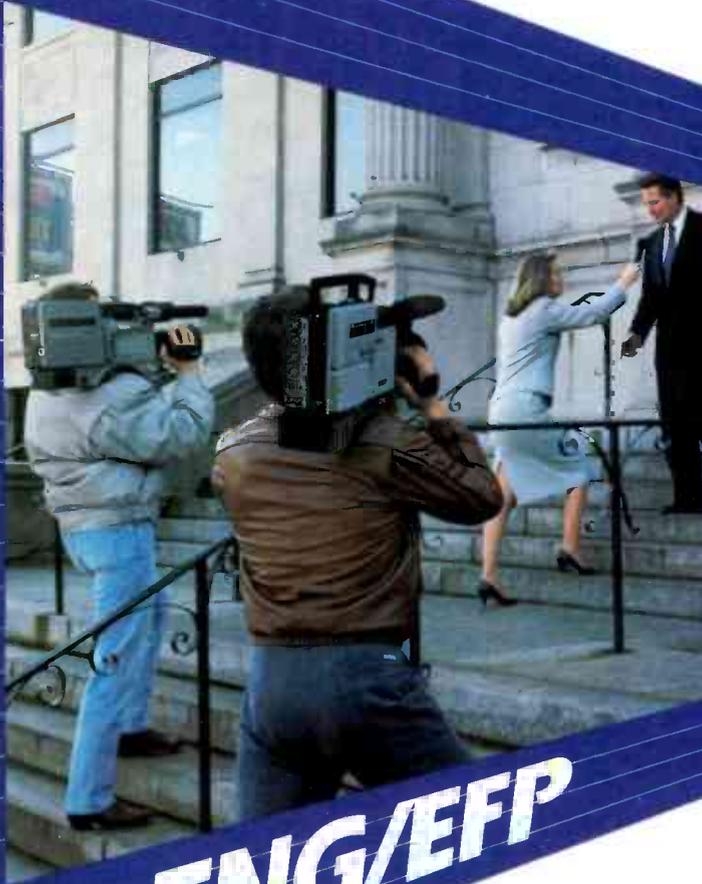
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LPTV and the LAW

—by Peter Tannenwald

Employee Relations

Most LPTV stations often do not have many employees, at least when they first go on the air; but staffs build up faster than you think, and you may suddenly find yourself facing legal problems you never anticipated. I certainly can't give you a comprehensive employment guide in one issue of *The LPTV Report*, but here are some tips in six areas where you may run into a few surprises.

Employment Contracts

You may or may not want to have contracts with your employees—that's up to you. But make sure that you have what you think you have. A lot of employers like to write down company policies in a manual of some sort that is given to employees. That helps everyone know the rules; but if you're not careful, a court might find that your "informative" manual has the force of a contract in the sense that if an employee abides by your written policies, you cannot fire him or her without a good reason.

If you want to preserve an "at will" relationship with employees, so that you may hire and discharge at will, then be sure to make that clear. In any written

material you distribute, include a statement that the document is informational only and not intended to constitute a contract. That will not guarantee freedom from legal problems if you fire an employee for no good reason at all—or worse yet, for a bad reason, like illegal discrimination—but it will help avoid a situation in which you are bound by a written document that you thought would help rather than hurt.

Pregnancy Benefits

Federal and many state laws prohibit discrimination in employment relating to pregnancy. These laws go a lot further than saying you may not refuse to hire a pregnant woman or fire a female employee who gets pregnant. They say that you may not treat pregnancy differently from an illness.

Don't require pregnant women to provide a doctor's certificate that they are able to work unless you require the same from any employee who comes to work when ill.

Be careful about special pregnancy benefits. You may think you are doing women a favor, but you may be guilty of

discrimination if you offer extra paid or unpaid leave in connection with maternity that is not available for other illnesses.

Termination for failure to come back to work a certain time after giving birth should be treated the same as failure to come back to work because of any illness.

Talk to your insurance agent to make sure that your employee health benefit plan complies with current laws against discrimination.

Call-Up of Reservists

The call-up of military reservists has affected more businesses than ever thought they would have to deal with military issues. Federal law is very firm about giving reservists the right to have their jobs back after they are released from active duty, even long into the future. Therefore, when replacing called-up reservists, you will have to make plans to accommodate them if they eventually want to return.

If you have a reservist on your staff who is called up, be sure to check with counsel about how to handle medical and other fringe benefits, especially for family members.

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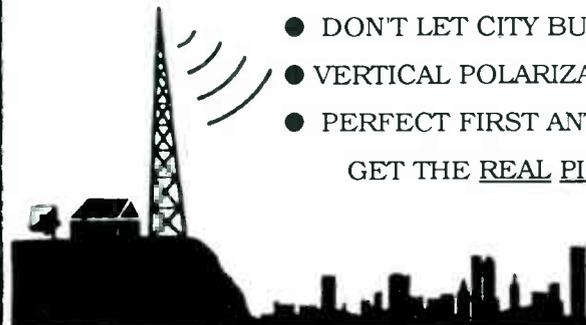
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Sex Discrimination

Most of us are familiar with laws against sex discrimination and know that we have to be careful not to discriminate in hiring. Indeed, the annual FCC EEO Report requires information about how many women are employed in various job categories. The law against discrimination includes on-air positions, and there has been a fair amount of litigation in situations where broadcasters have felt it important to limit an on-air position to one sex or the other.

But anti-discrimination laws are not limited to hiring and firing. They also forbid both discrimination and sexual harassment on the job. Harassment is considered any conduct that is offensive to the individual and harms morale or interferes with an employee's effectiveness. Not only direct propositions but also sexual flirtation, verbal abuse, or degrading verbal comments, or the display of sexually oriented pictures, can give rise to a lawsuit. Legal problems can arise whenever this conduct occurs at any level, not only when directed by a supervisor to a lower level employee. The law also protects both sexes, so if you are running a station staffed primarily by women, be careful about refusing to hire men or, when you hire one, telling him how cute or what a hunk he is.

Religious Discrimination

The existence of laws against discrimination on the basis of religion is well known, but there are some aspects that are particularly pertinent to broadcasting.

A reasonable attempt must be made to accommodate religious beliefs, including refusal to work on the Sabbath, which is not Sunday for some religions. Since broadcast stations are on the air seven days a week, accommodating observers of the Sabbath may be a problem, but you must try. Obviously, a person who will not work on Saturdays need not be hired as a sportscaster for football games that are played only on Saturdays; but you may be in trouble if you insist on a rotating work schedule that requires occasional work by every employee on both weekend days.

Also, if you operate a religious station, the FCC has held that you may not restrict employees to members of your own religion except for employees directly involved in the production and broadcast of religious programming. Discrimination is forbidden in hiring for jobs that do not affect on-air material related to the station's religious mission.

Protecting the Handicapped

Laws against discrimination protect the handicapped as well as women, minority group members, and those with different religions. Starting in 1992 for stations with 25 or more employees, and in 1994 for those with 15 or more, the law will

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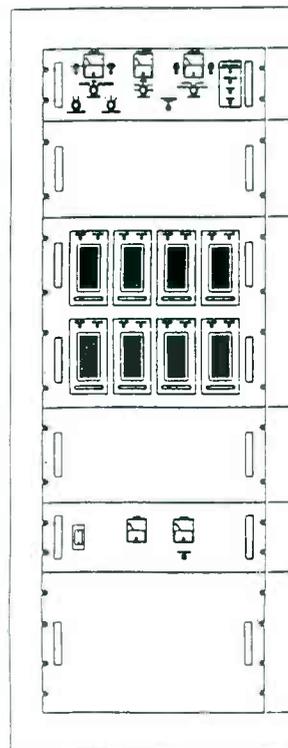
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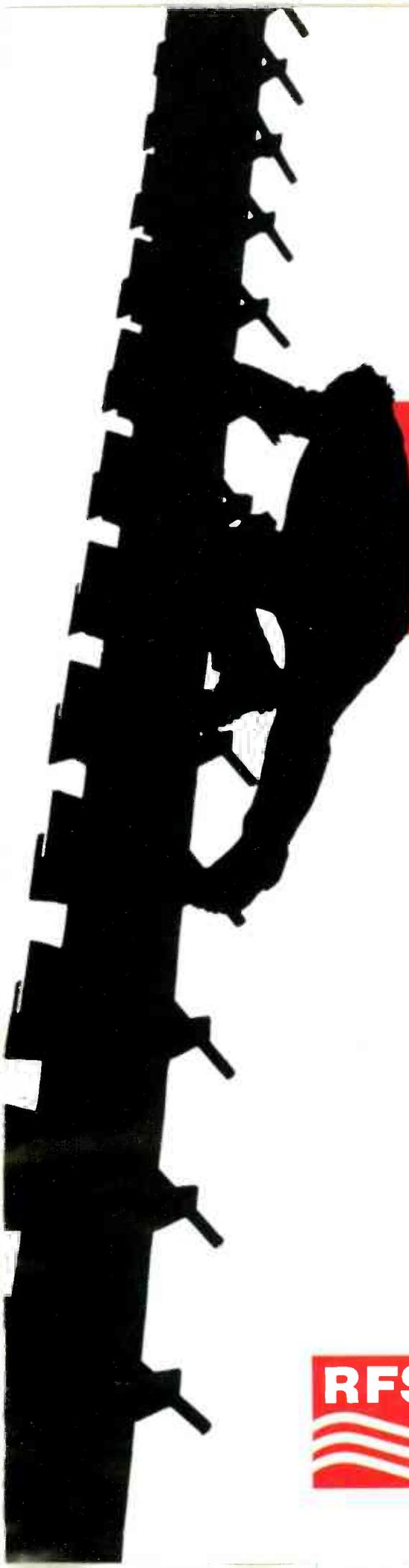
become much more demanding, as the result of enactment of the Americans with Disabilities Act of 1990. Under the new statute, an employer must take reasonable steps to accommodate a handicapped employee, including altering existing facilities if necessary and providing readers for the blind and signers for the deaf. It remains to be seen how far these requirements will be applied to jobs related to on-air broadcasting, where sight and speech may be critical to adequate job performance.

The new law also forbids discrimination against the handicapped in employee

benefits. Persons with AIDS or the HIV virus and those recovering from alcohol or drug abuse (but not present abusers) are considered handicapped, so your health insurance may not exclude coverage for these persons or limit coverage for those specific ailments.

It's not so simple being an employer, is it?

Peter Tannenwald is a partner in the Washington, DC law firm of Arent, Fox, Kintner, Plotkin & Kahn. He is general counsel to the Community Broadcasters Association. 



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Sikes Details HDTV Stance At MST Meeting

Preserving localism and diversity has been central to the Federal Communications Commission's strategy for implementing high definition TV, FCC Chairman Alfred C. Sikes told the Association of Maximum Service Telecasters last month in Washington, DC.

Sikes said that the Commission was concerned that inaction or untimely action on the HDTV standards question might allow competing television providers—such as video cassette, satel-

lite, and cable media—to debut HDTV years earlier than broadcasters, which in turn might sway consumer preferences toward HDTV media and away from broadcasting. For the same reason, he said, the Commission rejected the NTSC-based "enhanced definition television" technology.

The Commission has said that it will choose an HDTV standard during the first quarter of 1993. It will give priority to a simulcasting system under which stations

would air both NTSC and HDTV signals during a transition period until the new HDTV technology is fully in place. K/B

FCC Explains Simulcast HDTV Decision

The simulcast high definition television standard adopted last March by the Federal Communications Commission offers the greatest potential improvement in television signal quality and the most efficient use of scarce spectrum, the FCC said in a *Report and Order* issued early last month. The document was released to explain the agency's reasons for choosing the simulcast option instead of one of the other alternatives available, such as an NTSC-based enhanced definition television system (EDTV) or a 9 MHz HDTV system.

Under the simulcast system, 6 MHz of additional spectrum will be used for high definition television broadcasts which will be aired simultaneously with NTSC pictures during a transition period of several years. The NTSC broadcasts will be gradually phased out as consumers acquire the new HDTV receivers.

The FCC said that a simulcast system would allow much better video and audio than EDTV systems which have to work

within the limitations of NTSC technology. A simulcast system would also save spectrum because it would be able to transmit an HDTV signal in the same 6 MHz of channel space used by current NTSC television systems. This will allow broadcasters to offer HDTV as early as possible and will eliminate possible confusion among consumers about what kind of receiver to buy.

The Commission will decide on a specific HDTV technology after the Advanced Television Test Center completes its testing and evaluation of the proposed systems. It has not absolutely ruled out EDTV, however, and will consider an EDTV system or a combination simulcast and EDTV standard if an enhanced definition system were developed that was comparable in quality to the high definition systems currently under consideration. It will also consider other HDTV systems still in the design stages if these turn out to be superior to those already scheduled for testing. K/B



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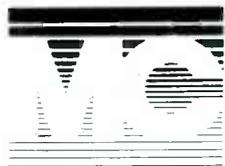
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TV 10's offices in Woodstock, VA.

LPTV Branch Staff Get Hands-On Look At DC Market Station

LPTV Branch staffers have a new understanding of the industry after a day-long trip to a Virginia LPTV station last month.

Led by Branch chief Keith Larson, 26 engineers, attorneys, computer technicians, and secretaries visited the Woodstock, VA complex that houses W10AZ. The visit was at the invitation of station managing general partner Dr. Arthur D.

Stamler and his wife, general sales manager and general partner Virginia I. Stamler.

Channel 10 was celebrating its fifth anniversary, and the Stamlers told the FCC staff about the experiences and events that marked the station's growth. It was the first time that most of the staffers had seen an LPTV facility, and some examined



Art Stamler cuts cake for LPTV Branch chief Keith Larson (seated) and staff.



Art Stamler shows a curious FCC staffer how to handle a camera.

the computer-assisted logging procedures while others enjoyed the chance to try out their talents as news anchors, program hosts, camera operators, and directors of a simulated program.

The more technically oriented made the three-mile trip to the W10AZ transmitter and tower site to be initiated into the mysteries of studio-transmitter links, while others spent time in conversation with the Channel 10 staff getting the feel of what an LPTV station is all about.



Curious FCC staffers inspect the TV 10 transmitter.



The TV 10 control room.

Peter Tannenwald, Community Broadcasters Association counsel, who was present during the visit, remarked that the tour was a real eye-opener for FCC staffers who were responsible for authorizations but didn't really understand the facilities they were authorizing. One official said that he had no idea a 10-watt station could do so much and be so important to the community.

As he led his forces home after the four-hour visit, Larson agreed that the local programs, area news, public forums, and community marketing justified the concept of local community television which he and others had envisioned nearly a decade ago.

The W10AZ partners also hold a license for W48AZ in Winchester and construction permits for W28AZ, Front Royal and W24AZ, Harrisonburg, all in Virginia. *K/B*

The LPTV Newsroom Covering The News

—by **Jim West**

In our last column, we took a close look at inexpensive means of finding the news. Once you've found it, however, you need to "cover" it—that is, bring it home to the viewer. The challenge in community broadcasting is to cover the news in a cost-effective manner while at the same time maintain journalistic credibility and quality standards.

There are never enough cameras or reporters. It doesn't matter if you have a staff of one or one hundred; there never seem to be enough people to do everything you would like. Stories will go uncovered. Some stories you would like to visualize may have to be read as copy only. But if you accept certain limitations at the outset, your job will be less frustrating and your successes more enjoyable.

Covering the news requires people and equipment. One represents a major operating cost, while the other, a major capital expense. In the typical newsroom, salaries represent about three-quarters of an operating budget. But while it takes people to cover the news, they don't all have to draw Dan Rather salaries. There are economies, if you are creative.

Accountability

Do you need professional journalists? I would argue that you should have at least one person, full- or part-time, who has had some education or training in broadcasting. This person should be in a pivotal position—news director, anchor, assignment editor, producer, or some combination thereof.

Why do you need this experience? You need one person who is accountable for the news content you present and who can set the standards by which you cover it. It takes only one libel or invasion of

privacy suit to justify the larger salary.

There are many radio and print news veterans who would aptly fit the bill. They need not necessarily have television background, but they should have solid journalistic credentials. Then you build the rest of your news staff around this person.

The number of news people you need and can afford will vary depending on how elaborate your news plans are. Here are some of the personnel in a newsroom. In all likelihood, one person can handle several of these tasks.

News Director: The news director is responsible for the entire department—for budgets, policies, staffing, and organization. In a small operation, the news director will also be the anchor, assignments editor, producer, or some combination.

Executive Producer: This person is responsible for program styles, graphics, and music. He or she often proofs all copy and may produce the show.

Line Producer: The line producer chooses and arranges the order of the stories within the newscast, writes much of the copy, decides the format of stories, supervises editing, proofs copy, and supervises the show from the production booth.

Anchor: On-camera work is just a fraction of an anchor's duties. Writing, reporting, proofing, and public speaking are all facets of the job.

Reporters: Reporters research and produce their own stories. In smaller markets, they often shoot and edit as one-man bands. They can double as secondary talent on air.

Photographers: They are videographers who may double as producers or editors.

Assignment Editors: Also called as-

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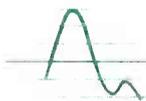
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signment managers, planning directors, desk jockeys, and often many unprintable names—assignment editors coordinate news coverage, do research, set up interviews, and otherwise plan the news.

Associate Producers: Associate producers are found mostly in major markets. They assist with graphics, oversee editing, produce stories for anchors or specialty reporters, and serve as overall helpers in the newsroom.

Directors: Directors usually are part of the production department, although the trend is to place them full-time in news. They direct the floor camera operators and punch the buttons.

Videotape Editors: This is one of the newer specialties in the newsroom. With the advent of computerized editing and A/B roll suites, these folks are becoming priceless. In mid to small markets, editing is usually handled by photographers or copy editors.

You may not have the resources to hire people for any of the above positions. I give you this brief description, just so you won't be hoodwinked by a newsie saying he's got to have this or that. Most of us in LPTV will have to make do with a small, dedicated staff capable of juggling various roles.

Where then will you get the help?

Here's where your creativity will bless you. Let's look at some other potential human resources for covering the news.

Cooperative Ventures

How about a partnership with the local radio station or newspaper? Granted, they may feel threatened at first or feel they're giving away their exclusivity. But if you promise to cross-promote them, you might be able to get some assistance from their field staff. Why staff a day-long county commission meeting when a radio or newspaper reporter will be there the whole time? Sending a photographer by at mid-day or during a break will generate enough interviews to accompany the copy that the radio or newspaper reporter writes. The reporter can then use your air to promote his or her story in the next day's paper.

Sports coverage, in particular, might best be handled this way by a newspaper writer who knows the coaches, players, and pros. For little money, he or she might commit the time necessary to prepare a daily TV sportscast. Often sportswriters have a cadre of stringers who supply box scores and highlights to them for the paper. They may be a resource as well.

continued on page 14

LPTV Distribution by State and Territory

September 14, 1990

	Licenses	CPs*
ALABAMA	9	22
ALASKA	220	11
ARIZONA	25	34
ARKANSAS	9	32
CALIFORNIA	39	85
COLORADO	19	28
CONNECTICUT	0	5
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	38	133
GEORGIA	18	33
HAWAII	3	21
IDAHO	19	24
ILLINOIS	8	39
INDIANA	10	23
IOWA	12	33
KANSAS	10	30
KENTUCKY	11	28
LOUISIANA	12	42
MAINE	7	16
MARYLAND	2	8
MASSACHUSETTS	6	15
MICHIGAN	10	23
MINNESOTA	33	49
MISSISSIPPI	12	20
MISSOURI	14	29
MONTANA	25	35
NEBRASKA	4	8
NEVADA	18	21
NEW HAMPSHIRE	3	4
NEW JERSEY	2	12
NEW MEXICO	14	31
NEW YORK	29	43
NORTH CAROLINA	11	32
NORTH DAKOTA	4	13
OHIO	16	47
OKLAHOMA	19	31
OREGON	20	27
PENNSYLVANIA	13	53
RHODE ISLAND	0	2
SOUTH CAROLINA	3	19
SOUTH DAKOTA	7	17
TENNESSEE	27	41
TEXAS	50	104
UTAH	19	11
VERMONT	1	8
VIRGINIA	7	18
WASHINGTON	13	21
WEST VIRGINIA	1	8
WISCONSIN	14	17
WYOMING	23	16
GUAM	1	0
PUERTO RICO	5	5
VIRGIN ISLANDS	0	2

TOTALS: Licenses: 898
 Construction Permits: 1,430

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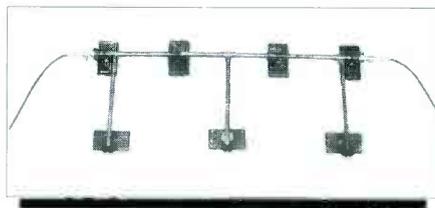
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Students

High schools, community colleges, and universities all have young, aspiring reporters willing to work for experience. You should be careful, however, to abide by federal wage and hour guidelines. Internship programs, if structured properly, can be a source of free labor (usually in return for college credit).

Part-timers

Newspapers have long used stringers for community reporting, specialty columns, and neighborhood and society news. There is no reason that TV stations can't use stringers too, especially with the proliferation of home camcorders. Some basic photography training will go far in keeping your standards up. As we mentioned last month, however, be cautious of assigning people you do not know well to specific stories. If they act irresponsibly, it could come back to haunt you.

Retirees

In our area of Florida, there is a abundance of retired folks from all types of careers. Often they will work for minimum wages, if that, just to get out of the house. They can be a tremendous source of low-

cost labor, while at the same time they impart a lifetime of learning to younger staff.

Grow Your Own

Television is so appealing to the masses, you may be able to discover some would-be stars in your community. Find the bright kids at school; check out Explorer Post cadets; a modelling school may yield an attractive and personable young person for your staff.

Get the News to Come to You

You don't have to "go out" to cover all the news. With some marketing savvy, much will come to you.

- Solicit news releases on community activities.
- Develop a network of neighborhood newshounds.
- Utilize your tip line.
- Use the phone to update on-going stories.
- Use the phone for "live" interviews.
- Use file footage with updated information.
- "Get the widow on the set..."

Seriously, in a low-budget local newscast, without the benefit of live trucks, use your set as a community forum. Get the

newsmaker of the day on the set. Make live interviews an integral part of your newscast. Even major market stations use live studio interviews in their newscasts, primarily at noon, to fill time at reduced costs. On election night, encourage the candidates to come to the station as the "in" place to be.

The goal of every newscast is to impart important information to the viewer. Television news has evolved from the anchor-was-all mentality of the '60's to the reporter-intensive era of the 70's and 80's. Many newscasts were and still are heavy with specialty reporters appearing on the set, live in the field, and on tape.

Use Graphics

But reporter packages can be a lazy way out for a producer. Often information is best presented by an anchor with supporting graphics, props, maps, and so on. And it is less costly. So at the community broadcasting level, learn to use graphics in lieu of some reporters and video. Once cost-prohibitive, now excellent graphics are available with relatively inexpensive hardware and software.

Use graphics for tide, lunar, and fishing information; drought conditions or water restrictions; school lunch menus; road construction areas; funeral notices (No kidding...this can be a hit!); community calendar notices; weather forecasts (Do you really need all those maps?); school closings in bad weather; tax and budget information; crop planting schedules; sports scores; stock market information; commodity and futures quotations; lottery picks; major international stories of the day; and bank CD rates.

Teletext

Take a look at the new teletext services, which use graphics and minimal typed material exclusively to impart information. A prolific producer/anchor coupled with a versatile director/graphic artist could create a newscast with a professional look without leaving the building. Ask yourself if all the field cameras broke, all the cars ran out of gas, and all the reporters called in sick (assuming you have any of the above), how would you fill the newscast? The answer is in the time-honored Douglas Edwards approach: well-written stories delivered by a credible host.

Ideally, you will want some street presence, some video. But remember, there are many ways beyond video to tell a story.

Jim West is a veteran of 24 years in broadcast journalism. He now resides in New Port Richey, FL and runs a consulting, marketing, and video production company. He is a co-applicant for an LPTV construction permit.

To reach Jim, call West & Assoc., Inc. at 1-800-637-1071 or (813) 842-9042. 



Getting the Word Out

—by Don Sabatke

The Effective Sales Call

There is a right way and a wrong way to sell. If you do it the right way, you'll make the sale. Here's how:

The Approach

Tune the world out, and tune your prospect in. Make your prospect feel important and at ease. Prompt him with questions and let him talk about himself.

Pretend that you are interviewing the prospect. Let him tell you about his needs and wants, and assure him that you can fill those needs. Above all, be interested in what your prospect has to say.

Present Your Product

Use your media kit to show your product. Point out each high point of the kit, and explain how it can fill the prospect's needs. Repeat the needs and wants that the prospect told to you.

Avoid price. If you satisfy his needs and wants, the prospect will not object to any price.

At this point, ask questions and get opinions from the prospect. Make him feel that he is making the decision.

Validate

Translate your product, your station, into the prospect's benefits. Ask yourself, "How can my station help fill the needs and wants of this prospect?" "What program or time period would be the best advertising vehicle for this prospect?" "How many times per day or week or month does this prospect have to run ads on my station to reach his goals?"

Now justify the price and emphasize the value. Offer proof of the benefits of advertising on your station by showing your prospect satisfied advertisers. Show your prospect a sheet of calling cards, a folder of letters, or anything else that will visually demonstrate to him how many advertisers are already buying time on your station.

Also point out the fact that NOW is the time to advertise. Every day he waits is another day that his competitor takes business from him. Reassure your prospect that the time is right...and now is the time.

Negotiate

This is the time to work out any objections that your prospect may have. Ask

questions and get answers. Welcome objections if the prospect fails to give you any. Let him know that you understand how he feels. The decision to advertise on

your station is important for his business, and you are there to help. Advertising is an investment in his business and it should be decided upon like any other investment. Find the solutions to his objections, and explain how these solutions will work.

The Close

Do you know that most sales people are afraid to ask for the order? No matter how good you are, if you can't ask for the order, you will make very few sales.

Perhaps if you look at the close in a different way, you will find it easier to ask

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for the order. The prospect has asked you every question in the book: "How much does it cost?" "How long are the commercials?" "How many commercials do you run per hour?" And the list goes on and on.

At the close, it's your turn to ask the question: "Can I put you down for the 13-week package?"

There are hundreds of good closes and one of the best I have ever found is a simple "TRY IT." It really doesn't matter what close you use; if you did your homework, any close will work.

After you ask for the order, WAIT FOR THE ANSWER. Silence is golden. Many a sale is blown because a salesperson will not wait for the answer. Keep eye contact with the prospect, and wait him out. It's his move. Force him to make it!

Don Sabatke is president of Sabatke & Company, a sales training firm for LPTV stations. He can be reached at Sabatke & Company, 1033 S.E. 19th Place, Cape Coral, FL 33990, (813) 772-3994. 

RF Technology Supplying Microwave Systems To Central Wyoming College

RF Technology, Inc. has received a \$200,000 order for microwave equipment from Central Wyoming College. The College is the licensee of LPTV station K25AU in Dubois, WY and holds construction permits for K22BK in Rock Springs and K26BE in Sheridan.

The equipment includes 2 and 7 GHz fixed microwave systems, active solar powered repeaters, antennas, waveguides, and accessories. It will be used to expand the College's video microwave distribution network. 

International Media Fund To Aid Free Press In Europe

The International Media Fund, an initiative of Secretary of State James A. Baker, III, has been formed to encourage and support independent broadcasting and a free press in Central and Eastern Europe.

The Media Fund will help groups that want to start independent radio, television, and print enterprises by providing seed money for startup costs, as well as technical assistance. Funded initially by appropriations from the fiscal 1990 budget, the Fund will solicit financial and technical support from U.S. media leaders and also independent print and broadcast companies in Western Europe and Japan. It is expected to be self-sustaining within a few years.

Overseeing the Fund will be a board of directors comprised of leaders in broadcasting and publishing. The board will act independently of the U.S. government, and will set policy and priorities for the Fund, as well as authorize projects for creating and supporting media enterprises in Eastern Europe.

Founding members of the Media Fund are chairman and president Marvin L. Stone, former editor in chief of *U.S. News & World Report*; vice chairman Max Kampelman, formerly chief U.S. negotiator at the Geneva Nuclear and Space Talks; and chairman of the executive committee, Leonard H. Marks, currently treasurer of the World Press Freedom Committee.

Former CBS senior vice president Gene P. Mater will serve as vice president, broadcasting. NAB president Edward O. Fritts is the Fund's treasurer and chairman of its Radio Advisory Committee. An advisory panel for television has yet to be formed. 

TBC's, Synchronizers, Switchers... And S-VHS Some Questions and Answers

—by Jim Aldrich

If you are unsure about the real difference between S-VHS and composite video formats, or about the function and importance of some common pieces of studio equipment, you're not alone. This article is an attempt to answer some of these questions so that you can make reasoned and balanced purchasing decisions.

What is the main advantage of using S-VHS (component I/O) video tape recorders?

To understand the advantages of S-VHS VCR's, you have to understand component video processing. S-VHS composite video is made up of two components: luminance and chrominance. In mathematical terms as well as standard video glib, luminance = Y and chrominance = C.

Luminance (Y) is the amount of intensity or white in the picture while chrominance (C) is the amount of color. $Y + C =$ composite video.

Composite video is a typical output from a VCR via a single-conductor BNC connector, the conductor being signal and the outer shield for ground.

Component video is the output from a VCR via a multiple-pin connector, the standard being either 7 or 4 pins. The multiple-pin configuration is necessary because Y and C are kept separate; therefore 4 pins are needed: Y and ground, and C and ground.

When a VCR receives a composite video signal, the VCR separates the two components (Y and C) and records them on separate tracks of the videotape. To output the composite video signal, it is necessary to recombine the two components.

It is this separation and recombination of the two components of video that creates unnecessary signal degradation. By using component input/output ports, however, you can input, record, and output the signal without unnecessary video processing steps. Your VCR can perform its best only if you use its component inputs/outputs whenever possible.

Why use a time base corrector, or TBC?

A TBC eliminates time base error that is created when a VCR mechanically proc-

continued on page 18



“We needed a professional, satellite receiving system with the flexibility to access all available programming.”

*Brad Dobbs, Vice President of Operations,
TV 43, Waukesha, Wisconsin*

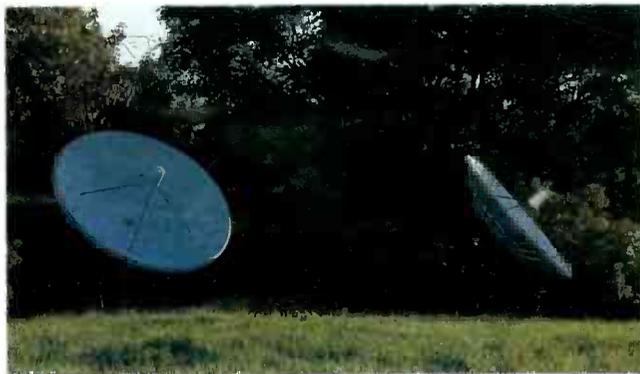
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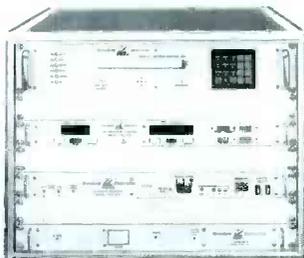
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esses tape. If VCR's did not use mechanical wheels and drive circuitry to steer the tape, time base error would not exist. Except for electronic videotape recorders, which are prohibitively expensive, all VCR's create time base error.

Time base error can be seen as jagged edges on a vertical line such as a flagpole. In loose terms, time base error in video is similar to wow and flutter in audio. In order to comply with FCC specifications, all signals originating at a VCR should be time base corrected before being transmitted.

A TBC also serves another important function by allowing the user to time the output of the TBC to a reference signal via the TBC's genlock input. This is necessary when using most video switchers.

To maintain the benefits of using the component video ports of your VCR, you must use a TBC with component I/O capabilities. It is also important that the TBC processes the video in its original component format—never combining the Y and C components. A good example of this type of TBC is the Prime Image 150S.

Why use a synchronizer?

A synchronizer allows the user to time a nonsynchronous signal to a reference signal. A nonsynchronous signal can originate from any one of a number of sources—a satellite feed or a non-genlocked camera or VCR, for example. Most good synchronizers, such as the Prime Image 250, can function as both a synchronizer and a TBC.

One of the biggest misunderstandings people have is the difference between a TBC and a synchronizer. A good synchronizer contains a full frame of memory.

This allows the synchronizer to accept any NTSC signal without the need for an external sync cable running between the synchronizer and the video source. This is especially important since many of the consumer half-inch VCR's do not have external sync capabilities, and many of the lower cost cameras are not genlockable.

A TBC requires an advanced vertical signal running between the VCR and TBC because most TBC's have only a 16-line window. This is to say that they correct error plus or minus 8 lines of reference point 0. It is the advanced vertical signal that sets reference point 0. Synchronizers do not require this advanced vertical signal.

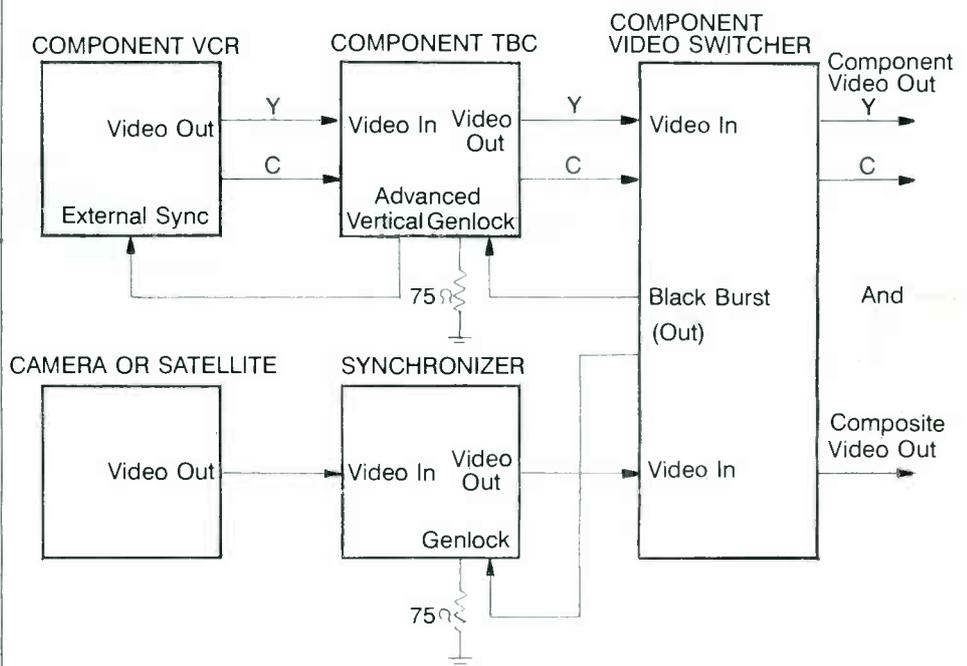
Which type of video switcher should I use?

There are many types of switchers, and, quite frankly, the switcher you'll buy may well depend on your budget. You should first determine what your real needs are and then look at the switchers that will meet those needs. There are a couple of things that you should keep in mind while you look.

At the beginning of this article, I wrote briefly about the advantages of component video over composite video processing. Most video switchers require the user to go into the switcher via the composite mode. This, however, eliminates the advantages gained by using the S-VHS VCR's and TBC's.

Other switchers allow only component video input. This limits the devices that can be used with the switcher or makes it necessary to buy additional transcoding units.

To solve this problem, Prime Image



A typical editing system.

sells a switcher (the 600) that allows you to input either component or composite video, and to mix between the two formats. In addition, this switcher will output both formats so that, in an editing suite, the component output can go directly to another component VCR and, at a transmission site, the composite output can go to the transmitter.

Another decision which you'll need to make is whether to buy a switcher with a built-in time base corrector or to build

your system with individual devices. I feel that using individual devices is the better way to go because the system is more flexible and the output quality is usually superior.

I've now written about the main items that go into a commercial insertion system or a typical A/B editing facility: the VCR, TBC, the synchronizer, and the video switcher. The accompanying illustration pulls the concepts together in visual form.

An S-VHS VCR outputs its component

signals into a component TBC. The TBC sends an advanced vertical signal back to the VCR. The TBC is genlocked by the switcher's black burst output. The TBC outputs a time base corrected signal in a component format. This output goes to a video switcher's component input.

A nonsynchronous signal is an input into a full frame synchronizer. The synchronizer is genlocked by the switcher's black burst output. The synchronizer's output is a stable, synchronized signal that goes to the switcher's composite input. The switcher can now send a composite video signal to a transmitter or a video signal in its component format to a component I/O videotape recorder.

Prime Image offers a wide range of video products. The following units can perform all of the tasks described above:

Component TBC: Prime Image model 150S.

Full frame composite synchronizer: Prime Image model 250.

Component video switcher: Prime Image model 600.

For further information please contact your nearest Prime Image distributor, or call me directly at (408) 867-6519.

Jim Aldrich is director of manufacturing, Prime Image, inc., a Saratoga, CA manufacturer of time base correctors, synchronizers, and other video equipment. 

FCC Reports On Political Programming Audit

Political candidates have paid higher prices than commercial advertisers at the majority of stations audited by the FCC's Mass Media Bureau last summer (see *LPTV Report*, August 1990, page 10), according to a report on the audit issued in September. Such violations of the "lowest unit charge" and other provisions of the political programming rules, were generally the result of sales techniques that encouraged candidates to buy higher-priced classes of time, said the FCC.

The audited stations were not charged with any violations, but the agency issued guidelines for stations to follow when dealing with political candidates.

According to the audit results, candidates paid more for broadcast time at 16 of the 20 television stations than commercial advertisers in virtually every day-part or program time period analyzed. Candidates fared better on radio, paying more than commercial advertisers at only four of the eight audited stations.

The primary reason for the disparity in commercial and political rates, say the auditors, is the fact that candidates purchased time at non-preemptible "fixed" rates while commercial advertisers bought time at preemptible rates. The stations contend that because candidates and commercial advertisers buy different classes of time, the costs cannot be compared.

But the FCC concluded that the stations' sales practices actually encourage candidates to spend more for advertising time by buying the higher-priced non-preemptible class of time. In effect, said the FCC, candidates are channeled into buying the non-preemptible time because stations do not fully disclose the advertising options available or the real chances of being preempted. The intermediate preemptible rates, known as "prevailing" or "effective" rates, that carry a high degree of certainty of being broadcast are not shown on the political rate cards.

Moreover, the price negotiation that

regularly occurs between sales representatives and commercial advertisers does not seem to occur with candidates. And political rate cards generally do not mention that discount package combinations can be negotiated.

The study also revealed a widespread confusion about the proper use of make-goods for political candidates. Stations do not appear to understand that political broadcasting rules require them to guarantee make-goods prior to elections to candidates if they offer make-goods to any commercial advertiser.

The study also found that some stations have created new classes of time or fixed political rates for political candidates, and that many of the stations have incomplete or disorganized political files, making it difficult or impossible for candidates to use them.

Based on the audit, the FCC makes the following recommendations:

- Broadcasters should disclose to candidates all rates and all package options available to commercial advertisers, the station's make-good policies, levels of preemptibility, the potential that a spot bought at prevailing rates will be aired, and the station's negotiating policies, if any.

- Broadcasters may not establish new classes of time for political candidates only, if these classes result in higher rates to candidates.

- Broadcasters must maintain organized, self-explanatory, and up-to-date political files.

- Stations may prohibit political advertising during news programming, but otherwise may not ban or limit in advance the sale of time to federal candidates. In negotiating political advertising placements, the broadcaster may consider the amount of time the candidate has already bought or been furnished, the number of other candidates in the race, and the potential disruption to programming that political advertising may cause. 

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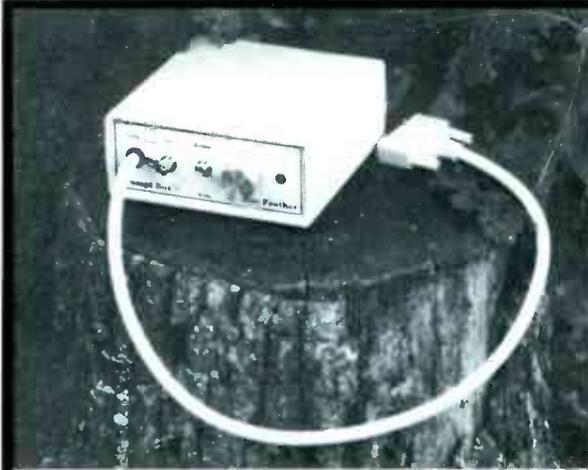
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Circle (54) on ACTION CARD

Community Broadcasters Association Third Annual LPTV Conference & Exposition

SCHEDULE OF EVENTS



Saturday, November 17

**8:00 a.m. REGISTRATION
 PRESS ROOM OPEN**

10:45 - 11:00 a.m. WELCOME

John Kompas - President, Community Broadcasters Association

11:00 - 11:25 a.m. KEYNOTE ADDRESS

Alfred C. Sikes - Chairman, Federal Communications Commission

**11:35 a.m. - 12:30 p.m. PROGRAMMING THE COMMUNITY
 TELEVISION STATION**

This panel of LPTV station program directors will discuss which programs work best in a market and how they chose their own

successful program formats. They will also talk about how to negotiate for programming and the advantages and disadvantages of barter over cash deals.

Moderator, Jackie Biel - Editor, *The LPTV Report*

Bruce Bennett - W43AV Waukesha, WI

Jud Colley - W45AN Panama City Beach, FL

D.J. Everett - W43AG Hopkinsville, KY

Robert Raff - K06KZ Junction City, KS

12:30 - 1:00 p.m.

INFORMAL LUNCHEON

1:00 - 1:50 p.m.

SALES STRATEGIES THAT WORK, PART I

Broadcast veteran Don Sabatke of Sabatke & Company will share his dynamic methods for scoring big sales in a small market. Don will show you proven ways to sell your station into the black.

Donald Sabatke - Sabatke & Company

2:00 - 2:50 p.m.

POWERFUL PROMOTIONS

Professionals from the Broadcast Promotion and Marketing Executives will share some of their ideas on high-powered promotion for community stations. Let the promotion experts show you what's hot and what's not.

Jay Curtis - Director of Marketing and Advertising, BPME

Spencer Mains - Resource Center Coordinator, BPME

3:00 - 3:50 p.m.

MANAGING YOUR STATION'S FINANCES

Accounting, business, and finance professionals will discuss new options for financing the startup of a community broadcast station, as well as ways to improve an operating station's bottom line.

Bill Allonas - W54AF and W22AE Bucyrus, OH

Sam Bradt - Merganser Corporation

Ronald Kniffin - W38AV Rochester, NY

Richard Wiederhold - W43AV Waukesha, WI *continued on page 22*

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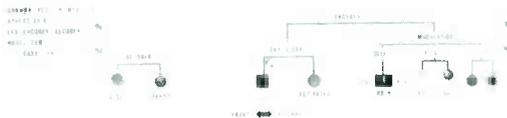
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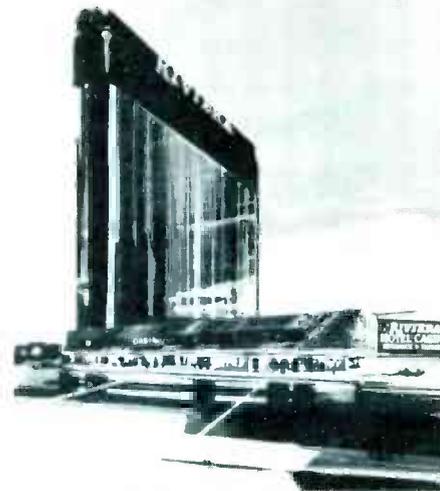
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The Riviera Hotel & Casino

4:00 - 5:00 p.m.

HOW TO BUY EQUIPMENT

Industry suppliers will present a builder's guide to specifying, purchasing, and installing the equipment for a community television station—complete with ballpark figures and buying tips. Let the experts take you through the steps from tapes to transmitter.

John Battison - John H. Battison & Associates

Kerry Cozad - Andrew Corporation

Tom James - Panasonic

Joe Wozniak - Acrodyne

5:00 - 7:00 p.m.

EXHIBIT HALL OPENING RECEPTION

Sunday, November 18

7:15 - 8:00 a.m.

CONTINENTAL BREAKFAST

8:00 - 8:50 a.m.

LPTV ON THE HILL

Key staff members from the Senate and the House Communications Committees will review the LPTV position on Capitol Hill. Let those with their hands on the pulse of Washington give you their insights on must carry and other legislation affecting our industry.

Moderator, Tack Nail - Editor, *Communications Daily*

David Leach - Staff, U.S. House of Representatives, Committee on Energy and Commerce

Terry Haines - Minority Counsel, U.S. House of Representatives, Committee on Energy and Commerce

Representatives from the Senate to be announced.

9:00 - 9:50 a.m.

AN INTRODUCTION TO NATPE

A presentation of the support and services available to members of the National Association of Television Program Executives, or NATPE. This panel of NATPE professionals will also explain how the new NATPE*NET computerized program directory can work for you.

Richard Block - Television Consultant

Buz Buzogany - Executive Director, NATPE*Net

Carol Myers Martz - Program Director, KCOP-TV, Los Angeles

Janet Rogers - Executive Vice President and Secretary, Sunbelt Broadcasting, Las Vegas

James Rogers - President and Chairman, Sunbelt Broadcasting, Las Vegas

10:00 - 10:50 a.m. **UNDERSTANDING TELEVISION RATINGS**

Experts from the industry discuss how ratings work and how they affect LPTV broadcasters.

Michael Couzens - Communications Attorney

Ken Sackarin - Media Director, Young & Rubicam

Other speakers to be announced.

11:00 a.m. - 12:00 noon

HOW ANTENNAS WORK

A layman's approach to some of the most technical aspects of LPTV. A major antenna supplier will discuss the intricate operation of the broadcast antenna, and the best way to maximize your coverage.

Ellis Feinstein - President, Scala Electronics Corporation

12:00 - 5:00 p.m.

EXHIBIT HALL OPEN

5:00 - 5:50 p.m.

ADVICE FROM KEITH LARSON

The chief of the FCC's LPTV Branch will talk about applications, lotteries, and the FCC regulations that apply to LPTV stations.

Keith Larson - Chief, LPTV Branch, Federal Communications Commission

6:00 - 7:00 p.m.

SALES STRATEGIES THAT WORK, PART II

Broadcast veteran Don Sabatke continues his discussion of the best way to bring your station into the black.

Donald Sabatke - Sabatke & Company

Monday, November 19

7:15 - 8:00 a.m.

CONTINENTAL BREAKFAST

8:00 - 8:50 a.m.

WORKING WITH CABLE

Experienced LPTV broadcasters will discuss several approaches to obtaining cable carriage and developing a good relationship with cable operators. Panelists will offer suggestions on negotiating carriage agreements and working with cable operators to develop joint programming.

Brad Dobbs - W43AV Waukesha, WI

Jim Pry - W54AF and W22AE Bucyrus, OH

Roy Sheppard - Cable Services, Inc., Jamestown, ND

Greg Uhrin - Center Broadcasting Corporation of New Hampshire

9:00 - 9:50 a.m.

TANNENWALD ON PAPER

The CBA's own expert legal counsel will review the proper procedures for filing applications with the FCC. Peter Tannenwald will discuss extensions, transfers, EEO filings, major and minor changes, and other FCC applications.

Peter Tannenwald - Arent, Fox, Kintner, Plotkin & Kahn; General Counsel, Community Broadcasters Association

10:00 - 10:50 a.m.

THE LEGAL CORNER

Attorneys from some of the top communications law firms in the country will discuss the issues currently facing community broadcasters. This is an excellent opportunity to get valuable

legal advice on topics such as libel, copyright, lotteries, and political broadcasting.

George Borsari - Borsari & Paxson

Harry Cole - Bechtel & Cole

Jerry Jacobs - Rosenman & Colin

Peter Tannenwald - Arent, Fox, Kintner, Plotkin & Kahn; General Counsel, Community Broadcasters Association

11:00 a.m. - 12:00 noon **CBA MEMBERSHIP MEETING AND ELECTION OF DIRECTORS**

12:00 noon - 5:00 p.m.

EXHIBIT HALL OPEN

6:00 p.m. **THE THIRD ANNUAL CBA LOCAL PROGRAMMING AWARDS GALA (Black tie optional)**

16/78

LPTV Broadcasters Hold Industry Strategy Session

Twenty-seven LPTV broadcasters and other members of the industry gathered in Milwaukee September 8 to plan strategy for dealing with Congressional cable bills and other industry issues in 1991.

The day-long meeting, held at the Wyndham Garden Hotel in the Milwaukee suburb of Brookfield, was called by John Kompas, president of the Community Broadcasters Association and co-owner of LPTV-43 in Waukesha, WI.

Kompas reviewed the four objectives adopted at a similar meeting of LPTV executives in March 1989: 1) relief from the

threat of permanent displacement; 2) four-letter call signs for LPTV stations; 3) measurement of power at the antenna input rather than the transmitter output; and 4) parity with full power stations in cable carriage.

"We've made a lot of progress in the past year toward these goals," said Kompas. "Because of the cable reregulation fever in Congress, cable must carry has assumed priority on our agenda," he said. But, he added, the stature that the LPTV industry has gained in its must carry fight

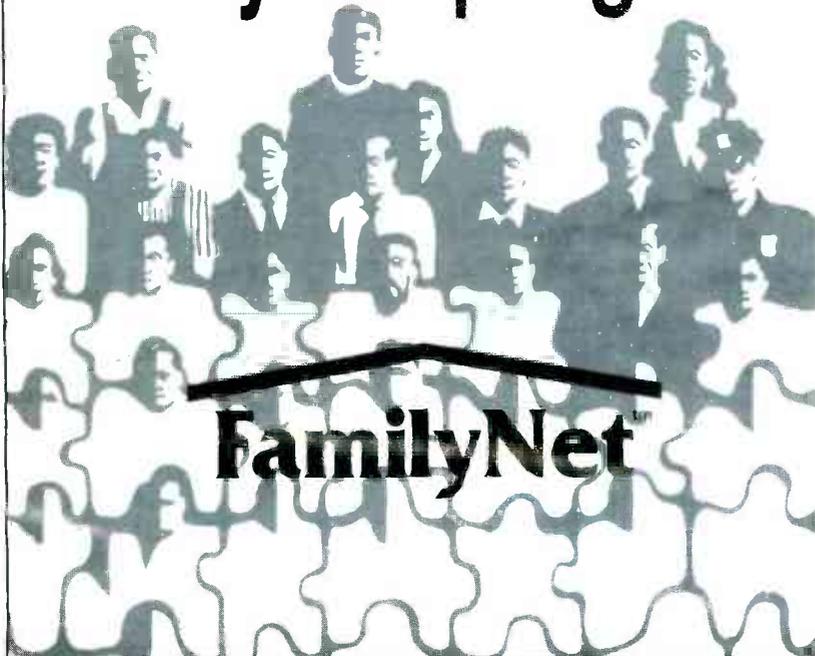
will help advance the other objectives as well.

The group discussed strategies for gaining cable must carry and for promoting the industry at the FCC and in Congress. A task force was formed to recruit and train a legislative outreach network of LPTV broadcasters.

The CBA is presently launching a fund drive to raise money for the efforts, which will be continued in the next Congress, said Kompas. The Senate's cable bill died on the floor last month, just before Congress adjourned.

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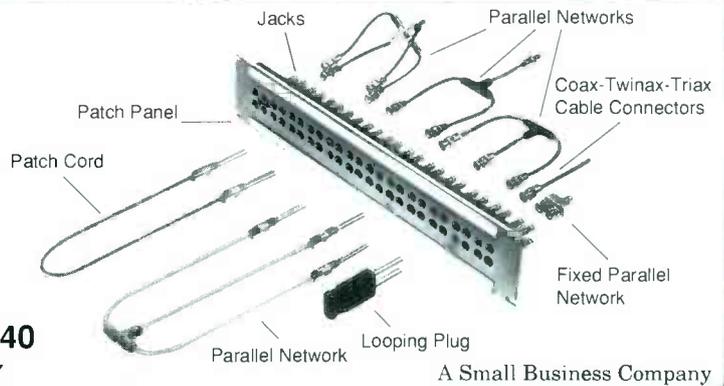
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NATPE*Net Computer Network Links Stations, Syndicators

NATPE*Net, a new electronic communications and information system for the television industry, is changing the way TV executives do business. Instead of using mail, FAX, or telephones—stations and program syndicators, rep firms, and other TV industry groups communicate with each other through a new computer network, launched last year by the National Association of Television Program Executives.

Syndicators use the system to send

time-sensitive material such as formats, cues, and timings to stations across the country. Stations receive computer mail and can access a central data clearinghouse containing such information as a directory of program suppliers, including their inventories and rates; daily news summaries from *Broadcasting* magazine; job opportunities; industry financial information; and daily market research data. There is no charge to stations for receiving information. There is a charge

for sending messages.

"We have essentially put the NATPE Station Listing Guide and the Reps, Groups, and Distributors Guide on-line in a database form," said Buz Buzogany, NATPE*Net's executive director. The information is updated daily, and users can search for companies and people in more than 20 categories such as market, position, and ownership. Members can manage and retrieve information from the clearinghouse, or send and retrieve messages from other network members.

Just added to the network was Rumorville, a daily television news publication. Planned additions include overnight ratings, transatlantic communication, music licensing, and electronic affidavits. Plans for a parallel network, BMPE*Net, offered in cooperation with the Broadcast Promotion and Marketing Executives, were put on hold until BPME could hire a new executive director after the departure last April of Lynne Grasz, said Buzogany.

The NATPE*Net system uses IBM compatible or Apple computers and CompuServe PC3Mail software. NATPE members can join the system for a one-time charge of \$50. Non-members pay a slightly higher annual fee. For more information, call 1-800-32-NATPE.

BON MOT

If I can observe the object making itself with none of me in it, it's a victory. ...It's easy to impose that wonderful human intellect. It's harder to let it go alone.

Stephen Pearce, potter

Exhibitors Offer Convention Specials

Darino Films is offering a special convention package for the November LPTV Conference & Exposition: the company's popular "Library of Special Visual Effects" will be available to LPTV stations at a considerable discount.

Stations buying the complete package will receive a free 10-second ID or logo of their choice. The 5-hour Library includes permanent rights to more than 1,500 cuts and more than 2,000 effects. The price during the special offer is \$500 for 500 effects or \$1,500 for the entire 5-hour package.

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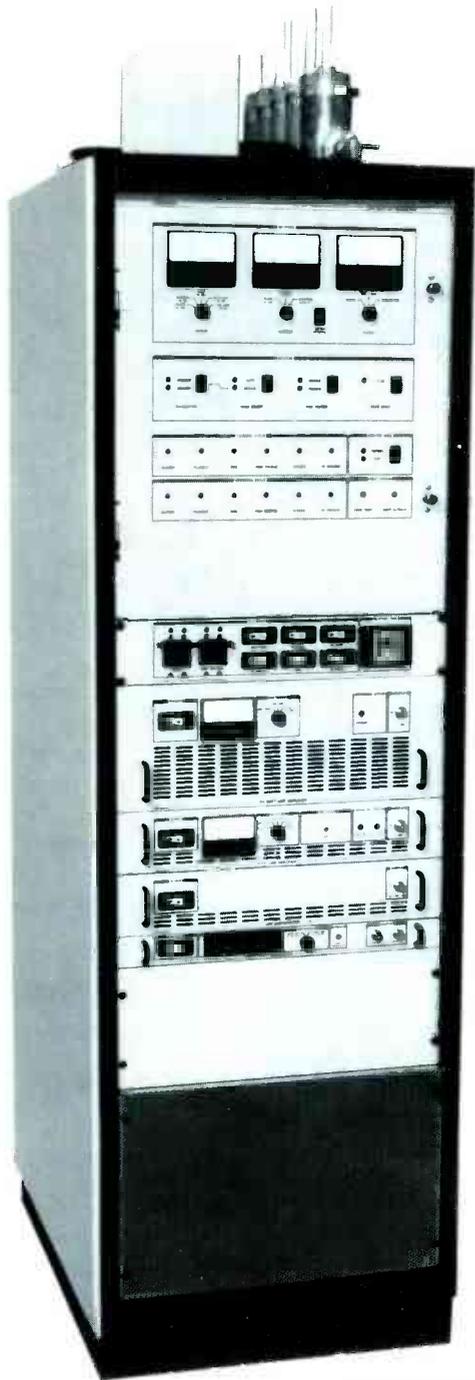
Cablewave Systems—new to the LPTV market—will be showing their complete turnkey RF subsystems. The company, which recently bought the Bogner® broadcast antenna product line, offers systems that include Bogner antennas, Flexwell® transmission lines from 1/2" to 12" in diameter, towers, equipment shelters, and on-site installation services.

The Bogner LPTV antennas utilize an extremely efficient slot-array design. A wide range of standard and custom horizontal radiation patterns are available in both top-mount and side-mount models. The Flexwell foam and air dielectric coaxial cables are designed to exceed stringent military specs, and are both flexible and virtually maintenance free. A full line of mounting hardware and pressurization systems is also available.



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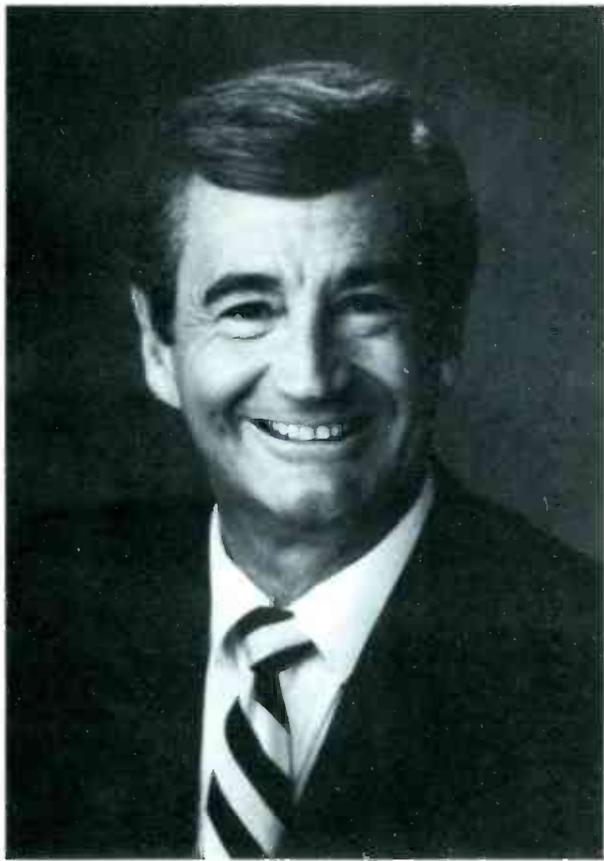
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Circle (103) on ACTION CARD

Waukesha's TV 43

continued from front page

My partner, in business and in life, is John Kompas. He's the TV expert. We started Kompas/Biel out of our back bedroom in 1981, and we published the first issues of this magazine out of our basement in 1986.

One of our partners is Sam Bradt, who left the world of big corporate finance to work with small businesses. Sometimes he also invested in them, which is how this magazine got started.

Sam brought along his friend, Rick Wiederhold, who completed our quartet. Like Sam, Rick is a free-lance financial officer, a "CFO 2 GO" according to his license plates. He undertook to make sure our books stayed in order.

• • •

It was in June 1988, in the second of the LPTV filing windows, that the four of us applied to the Federal Communications Commission for permission to build an LPTV station serving Waukesha, Wisconsin.

Waukesha, the seat of Waukesha County, lies about fifteen miles west of Milwaukee's borders in southeastern Wisconsin. It is said that Waukesha County

has more horses than people, not a comment on the number of people but on their wealth. Waukesha County is the richest county in the state; 60% of its 100,000 households have annual incomes of \$35,000 or more.

Yet the city of Waukesha is an unpretentious town of 54,000 people built crazily around five streets radiating like the spokes of a wagon wheel from a gazebo housing a natural mineral spring. Until we built the station, I had *never* been able to visit Waukesha without getting lost.

Along the southwestern edge of the county lies the Kettie Moraine State Forest, deep ravines and sheer cliffs cut by the edges of the glaciers that formed the Great Lakes, their gravelly rubble covered with sand-loving 30-foot pines. The glaciers also dug hundreds of little lakes across the county and through most of Wisconsin and its neighbor, Minnesota. Under the rubble and pines lies the western edge of a limestone bowl, part of whose eastern lip forms the rim of New York State's Niagara Falls.

When Milwaukee began growing west in the 50's and 60's, many of its more affluent citizens settled across the county line in Brookfield, in Elm Grove, in New Berlin and other nearby towns. They built homes around the lakes. And businesses sprang up along the Bluemound Corridor which

connects the cities of Milwaukee and Waukesha—until now there is no farmland between.

• • •

W43AV, our TV 43, sends its signal from a tower on Beeheim Road slightly southeast of the city of Waukesha. We concentrate our programming and marketing in Waukesha County, but viewers have called from all the way east to Lake Michigan and all the way west to Watertown. Both are roughly 30 miles from our transmitter. We think we're getting signal to about a million viewers.

Bob Truscott, former chief engineer for Channel 6, Milwaukee's CBS affiliate, is our chief engineer. Bob is a whiz engineer. From him I learned that "haywire" is a real word. It's what he had to do when our sign-on date arrived before all the equipment did.

Bob's domain is a cornfield containing a 500-foot tower—with our Andrew antenna at 450 feet, a wild cherry tree, and a trailer stuffed with racks and equipment—and wires. Our 1000-watt EMCEE transmitter hums along in a plain concrete building nearby, and two Microdyne satellite dishes survey the clouds.

We're in the trailer temporarily, until we can build a studio. But part of the financ-

ing strategy is to let the station operate and generate cash flow while we're perfecting the facilities. In the meantime, we depend on several Waukesha County production houses to make the commercials we sell, and we've hired a van and crew from a nearby college to do our local high school football games.

• • •

TV 43's offices are on the Fox River, a block from the mineral spring at the Five Corners. Brad Dobbs is vice president and general manager. It was Brad who babied our station through 16-hour days, and even some nights, from the time he joined our team last April until he finally took off for a much postponed and even more deserved September fishing trip.

Brad's career had been cable. Twenty years at American Television and Communications—he rose through the ranks from news jockey to corporate manager of community programming operations. After ATC decentralized, he went on the road, building four major city systems from the ground up. He promoted public access, and he was committed to community programming.

We liked Brad; his startup experience and local communications philosophy were exactly what we needed at TV 43. Fortunately for us, he liked us too.

"When I was in Shreveport," Brad relates, "we did a nursing home fashion show. One week after the show aired, the woman who won the Miss Congeniality title passed away.

"A few days later, I got a call from her family, who told me that her last week had been one of the happiest of her life—that she had never won anything, never been recognized for anything, and suddenly here she was in a fashion show and on TV



Chief engineer Bob Truscott and John Kompas inspecting newly arrived equipment.

and named Miss Congeniality. She was so proud of that!

"These are the things we can do with local programming."

Brad, who at ATC had virtually unlimited corporate resources, found himself in another world altogether at TV 43. For one thing, our resources were anything but unlimited. For another, we were able to begin building only five months before the CP was to expire.

This made equipment delivery delays bigger problems than they would otherwise have been, and it put a lot of pressure on Brad, who had to find offices, hire staff, get the sales materials ready, coordinate the pre sign-on promotions, and generally keep track of the zillions of things you have to keep track of when you're building a broadcast station from the ground up.

• • •

One person who helped him was Don Sabatke.

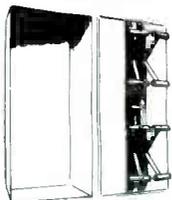
We hired Don to put our sales staff together. John and I have often joked about how small the broadcasting world is—the names don't change, just the business cards. And Don is one more example.

We were working on the TV 43 sales plan one day when Don called us at the LPTV Report offices. Don was John's first boss in broadcasting; he was general manager of a small AM/FM combo in Dodgeville, Wisconsin at about the time John set out to find his first radio job. He gave the kid from Milwaukee a break and hired him as an announcer. Later, Don moved to a station in Waupun, and John followed, this time as a salesman and continuity writer.

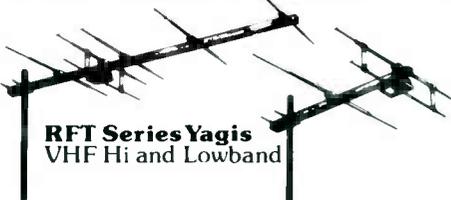
Don is a promotion expert—a smooth-as-cream salesman and full of ideas. He

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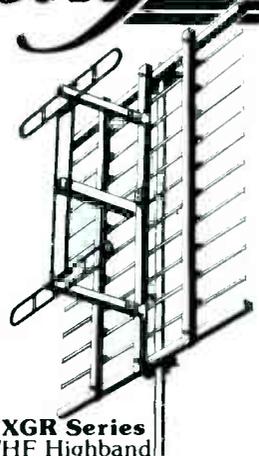
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MAR	31	1	2	3	4	5	6	1	7	8	9	10	11	12	13
APR	30	1	2	3	4	5	6	1	7	8	9	10	11	12	13
MAY	31	1	2	3	4	5	6	1	7	8	9	10	11	12	13
JUN	30	1	2	3	4	5	6	1	7	8	9	10	11	12	13
JUL	31	1	2	3	4	5	6	1	7	8	9	10	11	12	13
AUG	31	1	2	3	4	5	6	1	7	8	9	10	11	12	13
SEP	30	1	2	3	4	5	6	1	7	8	9	10	11	12	13
OCT	31	1	2	3	4	5	6	1	7	8	9	10	11	12	13
NOV	30	1	2	3	4	5	6	1	7	8	9	10	11	12	13
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was managing an FM down in Florida, when he heard about LPTV, saw its possibilities, and called us. His philosophy is simple: "Hire people who are energetic, willing to learn, willing to go out and work. You don't need a college degree to sell television, but you do need persistence."

Don agreed to come to Waukesha and set up our sales staff. He hired a conference room at a Waukesha hotel for a few hours, put an ad in the paper, and waited for applicants to show up. Twenty-nine people came that Monday evening; we hired five.

Then he put together an introductory sales package, selling charter contracts at a discount rate.

Don doesn't like to waste time. "A new



Brad Dobbs, vice president and general manager.

station has to make money right away," he says. "If you say you want 100 sponsors on the air within a year, I shoot to get them on within a month."

The strategy worked. TV 43's sales team sold 72 13-week contracts in time for our August 10 sign-on—plus more than a dozen "till further notice" deals.

• • •

Selling for an LPTV station is a bit different from selling anything else.

"It's a community, family concept," says Paul Behling, who has six years in sales behind him. "You can sell the small merchants, the Mom and Pop stores, on the idea of local people on television."

Mike Smith adds, "My accounts tell me, 'Hey, we're really proud to be doing this.' They feel they're serving the community by helping to broadcast the football games."

Colleen Courtney says the people she calls on tell her they feel slighted by the Milwaukee media: "Their own community isn't covered by those stations."

Rex Vande Moore, who lives in Waukesha County, says, "Unless there's something big that happens, Milwaukee basically doesn't care to give us the time of day. A lot of the people here are very happy about having their own TV station, so they can find out what's going on in

their own communities."

The sales team says that even the small merchants ask about Arbitron and Nielsen ratings. Most of them don't understand ratings, but they ask anyway. Our counter is that we make the cash register ring; we bring the buyers into their stores.

Says Rex, "I explain that our goal is to offer local programming that is interesting to the people in the community. Local programming, in and of itself, gets people to watch."

"The football games have been very helpful," Paul adds. "A lot of people have started talking about TV 43 because of the football games. The word is getting out and the advertisers are hearing about it."

• • •

For the sales staff, cable carriage is important. Says Mike, "A lot of our accounts are holding off until we get on cable. They figure that the people who have cable are the ones who have a little more money, and who'll be bringing that money into their stores."

Fortunately, ten of the fourteen communities in the county are cabled by Paragon, which has agreed to carry TV 43—as long as we pick up the tab for the headend equipment. So far, we're in two of the ten. The MetroVision system in Menomonee Falls will also be adding us within a month.

Brad says that both Paragon and MetroVision welcomed us "with open arms." The other two systems in the county—Jones Intercable and Warner—have so far not responded to our overtures. We'll keep trying.

Cable competes with us for ad sales. Some of the systems sell time for \$5 a :30, while our rates start at \$25. But the competition seems to be not so much in the rates as in the fact that the small advertisers we court aren't used to broadcast television advertising.

"The cable systems have been out there selling cable for a long time," says Rex. "Now we're trying to sell the advertisers on broadcast, and they think cable is the only way to go."

The average cable penetration in Waukesha County is 50%, so cable is im-

continued on page 31



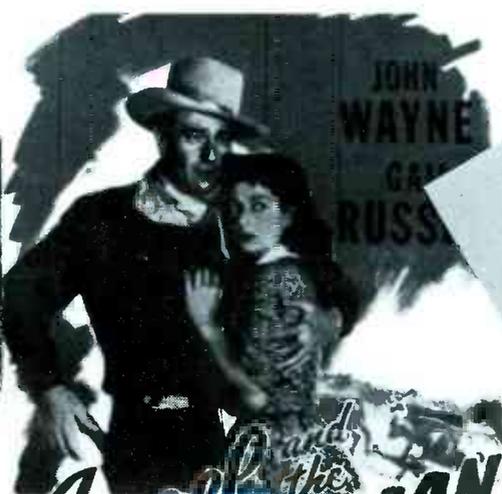
Bruce Bennett, program director.

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NAB To Conduct DAB Spectrum Study

The National Association of Broadcasters has issued a request for proposals to study the spectrum needed for digital audio broadcasting (DAB). DAB is a new radio technology that can deliver CD quality sound over the air or by satellite.

The goal of the study is to determine the amount of spectrum needed to ac-

commodate all existing AM and FM broadcasters with DAB service. It will also determine the locations in the radio spectrum that are best suited for DAB use.

Managing the study will be the NAB's DAB Task Force, assisted by a 12-member technical advisory group of engineers.

New NAB Reports Out On DAB, Radio Finance, Towers

- The average base salary of radio chief engineers was \$26,419 as of March 31, 1990, program directors \$30,431, and operations directors \$29,666, according to survey results published in the 1990 *Radio Employee Compensation and Fringe Benefits Report*. The survey of nearly 1,500 radio stations measured salaries for the year beginning April 1, 1989. It was conducted by the National Association of Broadcasters and the Broadcast Cable Financial Management Association.

In the sales area, account executives averaged \$29,013 in salary, bonuses, and commissions, and general sales managers averaged \$52,076 for the period.

The survey also measured fringe benefits, including vacation time, health packages, and average number of paid holidays.

The report is available from NAB Services at \$50 to NAB members, \$100 to non-members.

- Also by NAB and BCFM is the 1990 *Radio Financial Report*, a compilation of more than 100 tables for 1988 and 1989 reporting revenue sources, departmental expenses, selected revenue and expense items, and profits for specific groupings of radio stations.

The report reveals that, for the average radio station, 76.9% of total 1989 revenue was from local advertising, 21.5% from regional and national advertising, and 1.6% from network compensation.

As for expenses, program and production costs accounted for 20.8% of the total, engineering 4.3%, news 4.5%, sales 19.4%, advertising and promotion 9.9%, and general and administrative 41.1%.

The report is priced at \$125 for NAB members and \$225 for non-members.

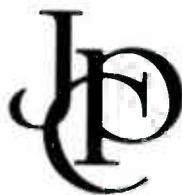
- Just out is the second edition of *Radio and Television Towers: Maintaining, Modifying and Leasing*. This NAB guide to protecting and maintaining radio and TV towers discusses inspection and maintenance schedules, tower alignment and guy tension measurements, cost elements for tower leasing, painting and banding specifications, and federal rules and guidelines.

The book includes a sample leasing agreement and a checklist for determining tower fees and insurance coverage. It is available to NAB members at \$15, to non-members at \$30.

- And a new NAB publication, *Trends in Radio Station Sales: 1988-1990*, analyzes the buying and selling of radio stations. Compiled by David Schutz of Hoffman Schutz Media Capital, Inc., the book includes yearly and quarterly figures for AM standalones, FM standalones, and AM/FM combos, as well as information on call

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letters, station type, market rank, and frequency. It also analyzes appreciation in values for station type and market size groupings.

The 175-page book is available to NAB members at \$125, to non-members at \$200.

• Most recently released is a report on digital audio broadcasting, or DAB. The report explores the digital audio technologies that could affect the radio industry in the next decade, including both terrestrial and satellite-delivered systems from the U.S. and Europe.

One of the important issues discussed in the report is spectrum allocation for DAB. In the United States, spectrum could be allocated from the VHF and UHF television bands, thus limiting spectrum available for television uses. Also, the size of the spectrum allocated for DAB will affect the number of DAB channels available per market.

The report also reviews briefly the need to achieve technical parity with DAB services in other countries, how local radio broadcast stations in the U.S. might be affected by the emergence of DAB, the prospects for new market competition, and the costs of converting present systems to DAB.

The growing international interest in and extensive support for a formal worldwide spectrum allocation for satellite DAB services is also discussed.

Digital Audio Broadcasting: Status Report and Outlook (64 pages) is available to NAB members at \$25 and to non-members at \$45.

All NAB publications may be ordered from NAB Services at (800) 368-5644 or (202) 429-5376.

Waukesha's TV 43

continued from page 28

portant to us; we're gratified that the Paragon and MetroVision systems, which account for almost 90% of the county's cabled homes, are on our side. In fact, says Brad, they have agreed to do ongoing joint promotions with TV 43.

• • •

Sign-on promotion was Sabatke's department. He designed the media kits and the charter ad package. We couldn't afford billboards, so he traded spots for space on store marquees. "See us on TV 43" signs went up all over town.

The newspapers, especially the *Waukesha Freeman*, have been gracious. "They've given us fantastic press," says Brad. "Not a week has gone by in the past five months without something in there about us—and it's always positive."

The *Waukesha Journal*, a special daily edition of the *Milwaukee Journal*, has also carried stories, but not as many. Brad thinks their motive is the competition

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from the *Freeman*. The company that owns both *Journals* also owns Milwaukee's NBC affiliate, Channel 4.

Ongoing promotion is handled by Collette Carey, who used to work with us at Kompas/Biel and whom some of you will remember from the CBA convention last year. She planned TV 43's booth at the Waukesha County Business Expo, wrote dozens of news releases, and organized the parties we threw for county officials and charter advertisers.

Collette also runs the office over at TV 43. Under her direction are the control operators, traffic and billing, program scheduling, and all of the general office functions.

• • •

Local programming is, of course, the reason we got into the TV business. We believe that local programming, the narrowly targeted local programming that small stations—LPTV stations—can provide, is the broadcast complement to the diversity of cable. The day of mass television is gone.

So we were delighted when Bruce Bennett agreed to be TV 43's program director.

Bruce's family has been in Waukesha County since 1910, and Bruce still lives on

the family farm in Pewaukee. He's worked in radio and cable, and he spent 11 years at Channel 12, Milwaukee's ABC affiliate, learning local programming both on air and off—as everything from film critic, weatherman, news anchor, and game show host to producer of the station's magazine show.

It is Bruce's experience and expertise that's putting our ideas on the air. The first effort was high school football. TV 43's "Game of the Week" airs twice—on Friday night and Saturday morning.

Now although Channel 12 has covered Milwaukee high school sports in its newcasts for some years, they haven't been airing the games themselves. But the day after the papers reported our plans for a Waukesha County "Game of the Week," 12 called one of the Waukesha coaches about airing his games. Of course he had to refuse; he had already signed a contract with us.

Suddenly there was a bit of a tempest—all the more fun because Channel 12 is where Bruce learned television—gleefully reported by the *Waukesha Journal* (whose parent, you remember, owns Milwaukee's NBC affiliate, Channel 4).

When 12's uplink truck showed up during our first game, trying to catch a few shots, Bruce—tongue in cheek—offered his old employer a feed.

continued

WHAT? A SERIES AND NO BAD GUYS?

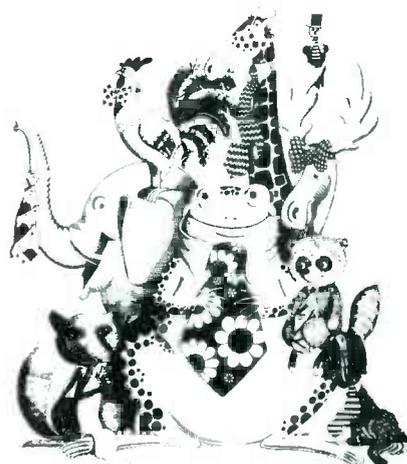
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SO GET *Withit*

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As the season rolls on, TV 43 will be televising high school basketball, wrestling, and soccer. And plans are well under way for our second local series, a weekly teen dance party called the "Hip Hop Shop."

Also on the drawing boards are a high

school news show, a county magazine, and two specials—"Waukesha's Weirdest Home Videos" and "The Great Waukesha County Talent Challenge." Later, we'll be adding programming for Waukesha County's 8,000 Hispanics, who are not served now in their own language except by Spanish-language cable channels.

When we're not running local stuff (and we intend to be doing six hours daily by this time next year), we air the Channel America Network, supplemented with movies and ofnet series from Eagle Lion Video.

Bruce is also negotiating with the networks for permission to air programming that the Milwaukee affiliates have blocked out. So far he's cleared "Wheel of Fortune" and "Family Feud" from CBS.

Says Bruce, "CBS told me they have no problem giving us the programs if the local affiliate isn't carrying them. NBC hasn't committed yet. ABC has told me they have a policy not to give programming to any LPTV stations."

We'll keep working on them.

Do we have any tips for you, now that we have a few months of experience? Not a lot, really—it might be presumptuous to say we did. One thing we would have done is started sooner.

"If I had one recommendation," says Bob Truscott, "it would be to order equipment well ahead of time. We wanted to get on the air and start generating revenue as soon as possible, but it meant a lot of haywiring. We virtually had to wire everything twice."

Our CFO 2 GO would tell you to be conservative with your budget. Rick and John did five revisions of the projections before we were all fairly satisfied that we had at least a vague idea of how much

money we'd need. And even the most conservative projections, says Rick, should include a contingency fund of as much as 50%. "It's the old rule of thumb. Expenses will probably be more than you project. Revenues will probably come later than you project. You have to expect this and prepare ahead of time for it."

• • •

What about the future?

Rex: "I see nothing but growth. Bruce has done a great job with the local programming. He's developing the kind of local programming that attracts audiences. If we can get things rolling and keep the pace, I think we'll be able to support a lot more than six hours a day of local stuff."

Paul: "It's going to really take off. All the high schools are going to get involved. I see nothing but success."

Mike: "What makes us different from the full powers is the local shows. The public wants to see local shows. If we can make the ad rates affordable, the mer-

• • •



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chants will support us because this is what the public wants to see."

• • •

Are we happy?

Bruce: "When I was at 12 and did a program, it broadcast to several million

List of Equipment WAV-TV 43, Waukesha, WI

- Channelmatic 4+2 Adcart system.
- 24 Channelmatic ADA/VDA 3006A distribution amplifiers.
- 500' Andrew HJ7-50A, 1^{5/8}" air dielectric Heliax.
- Andrew ALP8L1-HSOC-43 transmit antenna.
- Microdyne VistaLink 3.7-meter steerable C/Ku band downlink.
- Microdyne PRH-12 3.7-meter fixed downlink.
- 2 Scientific Atlanta 6350 TV modulators.
- Scientific Atlanta 6150 TV signal processor.
- 2 Scientific Atlanta 6250 demodulators.
- Emcee TTU 1000ER 1kW UHF transmitter.
- Tektronix 2336 portable scope.
- Hewlett-Packard 654A test oscillator.
- Hewlett-Packard 5385A frequency counter.
- 2 Prime Image Model 50 time base correctors, with freeze.
- Decision, Inc. Broadcast III standard market system software.
- 2 Hedco AVM-201 on-air switchers.
- Videotek APM-8RS audio program monitor.
- 2 Trompeter JS-52 patch panels.
- Orban 414A audio limiter.
- 7 Emcor 1XFR-3170-19 equipment racks.
- Tektronix 1740 waveform monitor/vectorscope.
- Gorman-Redlich EBS decoder and receiver.
- Panasonic AG-7500A S-VHS editor VTR.
- Panasonic AG-7510 S-VHS source VTR.
- Panasonic AG-A750 S-VHS edit controller.
- 4 Panasonic AG-7110 S-VHS videotape players.
- Panasonic BTS-702 video line monitor.
- 5 Panasonic BTM-1310Y 13" color monitors.
- 4 Panasonic BTS-700N source monitors.

people and it didn't matter much to any one of them.

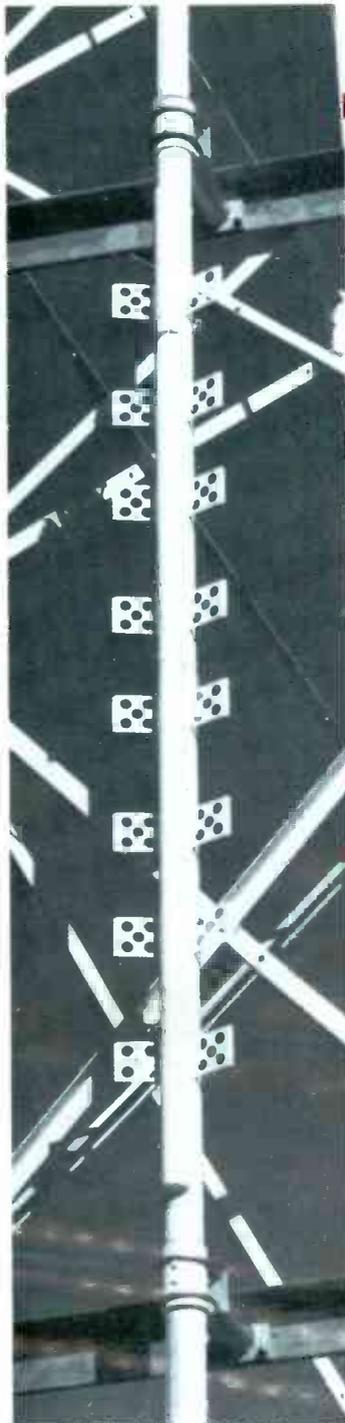
"TV 43's last football game may have broadcast only to 30,000 but it mattered to everybody. We had people calling just to say thanks, and parents called to ask how they could get copies of the tape.

"We did a PSA for the Humane Society—people were invited to bring their kids and get a Christmas card photo taken with their favorite pet. On a full power, that spot would have gone unnoticed. But the Waukesha Humane Society had to hire the photographer for an extra day just to handle all the people. A whole

bunch of people will get a bunch of good Christmas cards. And a whole bunch of animals that would have died got adopted."

John: "TV 43 is a chance to make a difference. We've spent a lot of years promoting this industry from the sidelines. Now we're full-fledged players. It feels great to know that our dream of helping people communicate with each other is being fulfilled in our own community."

And for this English teacher turned magazine writer, TV 43 represents a chance to communicate in a new way with people I care about. It feels good. 



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Broadcast Station Publicity: Part Seven

—by Lance Webster

Parties And Meetings

Station parties are usually for members of the press, community leaders, media buyers, ad agency personnel, and clients—actual and potential. Some parties, such as a TV station's annual Fall Preview Party, are designed for all of these groups. Other parties might center around sales department, press, or community relations needs.

Planning such a special event is like having a suit tailor-made. It has to "fit" and has to personify its purpose. Anniversary events take one road; fall parties demand a slightly different approach; "star" appearances need a twist of their own;

launching a new personality has to emphasize other things; sales meetings, or account and agency soirees need a personal touch; and so it goes.

The following paragraphs include suggestions from a number of station promotion directors, and from "The Seagram Meeting & Convention Organizer," a publication of Seagram's Distillers.

Selecting the Site

The location of the party is key to its success. Choose the location with the purpose of the event in mind. For example, fall preview parties are designed to stimulate excitement among time buyers, clients and the press about the station's new schedule. Holding them at the station is a way to call attention to local productions, and emphasize the station as a distinct physical entity in the community.

These parties take advantage of station's largest studio as a gathering place. They save money, personalize the station, and make it easier for the staff to coordinate audio-visuals, signage, and other requirements. Arranging for your own caterers and bartenders is much less expensive than having a hotel do it. And the decoration limitations imposed by some hotels will not apply.

If you have the outdoor space and the climate promises good weather, rented tents, beach umbrellas, and tables and chairs can be set up on a lawn. This is especially effective if your station's exterior is imposing, or there is a great view. The darkened interior of a tent or an inside studio can be used for showing excerpts of the new season's programming.

Holding the fall party at the station every year, however, might become routine for the guests. Unless you can think of ways to make the location fresh each year, it might be wise to use alternate sites occasionally.

Hotels and Country Clubs

Hotels are a logical choice. They provide all the catering, bartending, and parking services normally necessary, and they are usually easily accessible. You will have to

negotiate personally to get the best deal possible for space and food, and to have as much flexibility as possible in decorating and creating an atmosphere. Menus can be altered, extra "screening rooms" added, and special services arranged as necessary to support the party's theme.

Country clubs or nearby resort locations might provide adequate facilities and a chic or sports-oriented atmosphere. Other ingenious party locations might include local art museums, railroad stations, libraries, drive-in theatres, stock car race tracks, riverboats, 747 airplanes, baseball stadiums, and the executive dining rooms of large firms.

What makes a party work? Here are ten rules:

1. Use imagination when picking a theme, place, and method of presentation.
2. Allot enough money to do the job in a first-class way. Do not cut corners.
3. Get the entire station involved.
4. Invite not only local advertisers and agencies, but also community leaders, national reps, politicians, and the press. Send teasers to arouse curiosity prior to the invitation.
5. Incorporate unannounced surprises, in either the presentation or the entertainment.
6. Highlight your local programming and news in the presentation.
7. The preview should be long enough to tell the station's story, but not so long that it drags out or becomes boring. Twenty-five to forty minutes is enough.
8. Limit the cocktails prior to a preview to one hour. Drunks don't make good audiences, and no station ever lost an order just because it closed the bar early at the preview party.
9. Think of a rousing way to end the party and get the guests started on the way home. Provide coffee if they've been kept to a late hour and served a lot of liquor.
10. Follow up after the party by sending photos of the event to your guests, along with "thank you" notes for attending. (If it's been a great party, they'll send you "thank you" notes too.)

Always try to show, in anything you do,



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that yours is a first-class operation. You can save a few dollars by cutting corners, but with a businessperson accustomed to the best, you'll lose points. Make everything first class and highly imaginative, or don't do it.

Site and Arrangements Checklist

Here is a checklist of things to look for when you are choosing a party site.

- Be sure the rooms are large enough to hold the expected number of guests.
- Reserve those rooms well in advance.
- Choose a site for the reception, if one is to be held.
- Decide on the number of persons per table.
- Approve menus, and arrange food prices with the hotel or caterer.
- Select brands of liquor. (Name brands are more impressive than house brands to guests, but they cost more.)
- Decide on the number of bars (one for each 75 people is usual).
- Decide on table decorations.
- Decide on music for dinner, entertainment, and/or dancing. If possible, tie it in with the party's theme.
- Arrange for coat-checking. It is better to have complimentary checking than to have guests worry about paying. They can tip.
- Determine if signs can be hung, and if so, where, and with what restrictions.
- Find out what equipment the hotel (or other location) can provide. Easels, a rostrum, a microphone, and chalkboards are frequently provided with the space at no extra cost. There may be extra charges for slide projectors and screens.
- Arrange for the station (or an outside contractor) to provide slide and videotape projection and playback equipment and screens or monitors.
- Arrange for water, ash trays, pads, pencils, and so on, as necessary.
- Decide on the type of seating: banquet or picnic for meals; schoolroom (with desks or at long tables) or theatre (without writing space) for meetings, screenings, or workshops.
- Decide if gifts will be given out at the door, at tables, or in some other fashion. There are a number of ingenious ways that door prizes can be awarded, but the most commonly used method is a drawing. Guests receive numbered tickets when they arrive, or numbers are taped on the backs or bottoms of chairs.
- Arrange room rates for special guests needing overnight accommodations. This often includes special guest "stars" on tour, or major speakers from another city. Ask the hotel about special room rates if you are using their meeting and banquet facilities.
- Check on whether parking will be complimentary or pay. If parking is not

continued on next page

Oro Fined \$8,000 For No Tower Lights

Oro Spanish Broadcasting, Inc., licensee of KIQI (AM) in San Francisco, has exhausted its efforts to avoid an \$8,000 fine for failing to light its tower lights.

Oro had sought a review of a Notice of Apparent Liability issued by the FCC in July last year, arguing in part that its towers are short and shielded by other towers and therefore present no hazard to aircraft. But the Commission pointed out that although Oro could have requested relief from the obligation to light its towers, it had not done so.

The company filed a Petition for Reconsideration of the Commission's ruling, but the Petition was denied last month. K/B

ASN TO Market New Wrestling, Magazine Shows

ASN Television has announced three new fall programs to be offered on a barter basis to full power and LPTV broadcast stations.

Beginning September 1, the company is offering a weekly hour of wrestling entitled "CWA Championship Wrestling." The show features stars such as The Sheik, Wendell Cooley, Frankie Lancaster, and The Rough Riders. Taped on location around the country, the program includes state-of-the-art digital effects and other professional touches.

Also to be offered is "Neat Stuff," a weekly half-hour magazine format program that explores "all kinds of neat places, neat things, and neat people," according to Les White, president and CEO of ASN Television.

Scheduled for a January start is a weekly hour of stock car racing taped on location and a weekly half-hour outdoor program featuring bow and arrow and black powder rifle hunting. Also planned are several specials and movies.

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All ASN programs are offered on a barter basis, stations receiving 50% or more of the commercial time. Most programs will be distributed on videotape; live programs will be transmitted over satellite.

ASN is a television production company based in Sheffield, AL. It produces national commercials, national network promos, and television station promos and ID's. The company also owns WTRT-TV in Florence, AL and W10BV in Lawrenceburg, TN. K/B

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Circle (29) on ACTION CARD

available at the site, it must be arranged nearby, and busing or other transportation arranged to get guests to the party.

- Make sure someone will be at the site to receive equipment, props, and other materials when they are delivered.
- Make arrangements for help in setting up decorations, equipment, chairs, tables, and other necessary items.
- Be sure deliveries will be made far enough in advance to allow ample set-up time.

- Determine all applicable union restrictions. (Many hotels have restrictions on setting or moving tables and chairs, plugging in electrical devices, and putting up signs or decorations.)
- Arrange the method of payment for hotel or meeting site bills, caterers, and other vendors.
- Determine if car rental, limousine, or special taxi services are needed, and contract for them.
- Fix a deadline for making final space

"They do what they say they'll do."

Larry Boyd is the engineer for LPTV channel 57, serving Crawford County, Ill. Their BEXT 1000W transmitter has been on the air since January.

"We bought the BEXT based on its low cost, but we are very impressed with its sturdy construction. It's a good, solid transmitter, operating non-stop with no problems.



"And the company has bent over backwards to answer our questions, even calling back to follow up. We're very satisfied."

From 2 to 20,000 watts, UHF or VHF, solid state or tube type, find out what BEXT can do for you.

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BEXT

and meal guarantees, and adhere to it.

- Set a rain date, if the function is totally dependent on good weather outdoors. If possible, arrange for a fall-back indoor site and quick transfer of all necessary items.

- Check on other activities at the site at the same time to avoid confusion and conflict. Even nearby events, such as games at a sports arena or performances at a cultural center, can cause traffic and parking problems.

- Determine the location of head table(s), if needed, and place reserved signs on them. Name cards indicating a specific seating arrangement may be desirable in some cases.

- Always check seating plans to make sure everyone will have a clear view of speakers, podiums, and audio-visual presentation screens.

- Be sure there is sufficient electrical power at the site for the party's needs.

- Know the location of, or proper contact for, changing heating and air conditioning controls.

- Arrange for rehearsal time if needed.
- Arrange for dressing rooms if needed.

- Locate rest rooms; be sure they are nearby or there are clear directions to them. Be sure they are spotlessly clean.

- Designate a dancing area, if it will be a part of the evening's activities.

- Locate the orchestra, and provide platforms if necessary.

- Arrange for aisles in seating areas.
- Determine the color of the linen service, especially at themed events.

- Determine if there will be "smoking" and "non-smoking" areas, and decide where they will be. Be sure they are clearly marked. Plan on 40% of the space for smokers, 60% for non-smokers, and be prepared to have a "middle ground" that is flexible in case one or the other area must be enlarged.

- If a piano is needed, be sure it is reserved, is there, is tuned, and is in good condition.

- Arrange to have paging systems (at hotels or similar locations) turned off. Make other paging arrangements with the site people. A message board outside the party area might be arranged, if necessary. This is especially useful at all-day meetings.

- Check on the sound-proofing of rooms, and activities scheduled in adjacent rooms. Many meetings, parties, and A/V presentations have been disturbed by distracting activity in adjoining rooms.

- Determine in advance tipping policies with the hotel, restaurant, or site officials. Proper tipping is important. It provides insurance for fine service at a later date. Put tips in envelopes with the person's name written on the outside, and include a note of thanks when deserved. Send a copy to the owner or manager.

continued on page 38

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Circle (14) on ACTION CARD

Those who may deserve tips include: doorman or woman, waiters and waitresses, housekeeper, parking attendants, bartenders, headwaiter, bell captains, wine stewards, maitre d', telephone supervisor, mail room supervisor, banquet manager, housekeeping supervisor, chambermaids, service bar manager, front office manager, chief engineer, and sound technician.

The owner or manager of the site can offer the best advice on tipping at a specific location.

- Determine if wine is to be served or made available to all tables, or available only by request, with each table picking up the tab for its own wine.
- Decide on bar service, the length of time the bar is to be open, and whether it will be an open bar (the station pays) or a "cash bar" (the guests pay).
- Check elevators for prompt service. If they are slow, it may be necessary to arrange staggered arrival and departure times.
- Establish procedures for preventing gate-crashing. At small functions, someone who knows all the invited guests might remain at the entrance way. At larger events, invitations might be required, but it is still advisable to keep knowledgeable station officials at the en-

trance during times when most people arrive. Better to have a quick decision on someone who forgot his or her invitation, than to embarrass an important client or member of the press.

Promotion, Publicity and Advertising Checklist

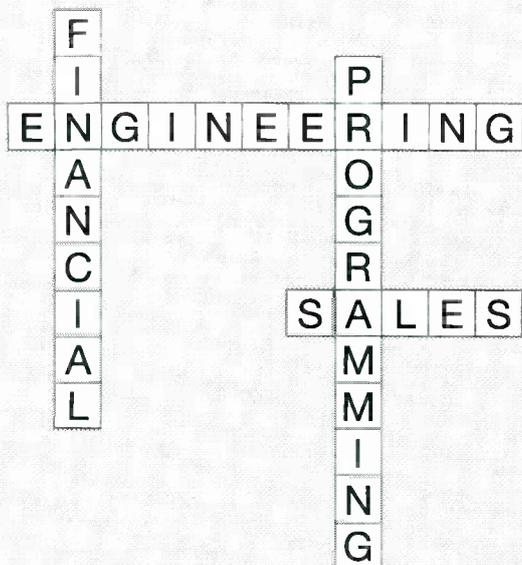
The following checklist covers those things a promotion director often needs to do to see that the right people are present, and that media coverage is maximum:

- Set up a mailing list for invitations, and for publicity about the event.
- Determine if mailings will be by the stations or an outside agency.
- Determine deadlines by which invitations and other pre-event mailings will take place. Remember that mail delivery time varies widely, and people make plans well in advance. On the other hand, if an invitation arrives too far in advance it might be lost or forgotten. An invitation one month in advance, with a reminder two weeks in advance, is a good idea.
- Determine if an advance press release is needed, and when.
- Determine if a press conference is warranted, with key speakers or major out-of-town guests or stars. Decide on its

location and time in relation to the party or event. It is usually best held prior to the event, in a separate room away from invited guests and the curious.

- Arrange for publicity in the trade press, usually by sending them news releases and follow-up photos, and by sending invitations to key trade press representatives.
- Arrange for coverage in hometown papers, and—if possible—on radio and/or television stations. This is often possible if there are important, newsworthy guests or speakers, or highly unusual activities.
- Have photographs—with cutlines—of all the principals available for the press well in advance.
- Develop a press kit, if necessary—especially if the party is for a new program season or a major new program series.
- Arrange for local photographic coverage before and during the event.
- Determine if a principal will autograph photos for guests, where, and for how long. Discuss this with the principal in advance.
- Develop all pre-printed materials, usually with a specific theme and graphic look. Depending on the event, these might include invitations, program books, registration forms, the program of events, direction signs, name badges for guests and staff, logos for rostrums, name signs for panelists or speakers, registration signs, meeting room signs, welcome signs, program signs, and theme signs or banners.
- Arrange for a registration area for meetings. The area should be easily accessible and there should be enough registration personnel to prevent long waits in line.
- Arrange for a message center, and a communications center. Often these are in a meeting headquarters room, near the center of activity for easy, quick access and use—but private to avoid constant interruption by registrants or guests.
- Arrange for a press room if you expect to attract significant numbers of the press. Typewriters, paper, pens, phones, FAX's, and a person in charge who knows where to get quick answers for the press are essentials. (Note: Press rooms, message centers, communications centers and registration areas are usually not required for parties, but only for meetings that run one day or more.)
- Develop a list of persons attending the event for station and press use, and for guest reference.
- Plan follow-up releases on activities and the remarks of major speakers. If possible, prepare these in advance.
- Have prints made of photos of party guests. Supply copies to key people who can influence decisions that affect the station, and use photos as rewards for staff members who contribute to the par-

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ty's success. At meetings and conventions, photos may be made available to registrants by the photographer for a fee.

Registration Procedures

Parties usually require only that invitations be shown at the entrance. Meetings, however, frequently require a more careful registration of attendees, especially if there are important handouts for each person present, or if registration fees are required.

- At parties, if name tags are to be worn, lay them out on a long table outside the entranceway in alphabetical order. Have guests ask for them by name. Be sure the table is supervised to discourage gate-crashers.

- At meetings, be sure the registration area is large enough to accommodate arriving guests quickly. Have plenty of help, with extra people ready to pitch in if needed.

- Have name tags or badges pre-typed as much as possible.

- Color code name badges to distinguish between different categories of guests, if that is important. Typical coding provides different colors for: station staff, clients and agency people, and press. The staff designation can include special guests, speakers, and station-contracted vendors.

- The following supplies are frequently needed on site and should be kept on hand in a meeting headquarters room or behind the registration desks: paper clips, ash trays, rubber bands, waste baskets, staplers and staples, adhesive tape, masking tape, lined pads, petty cash slips, receipt slips, date stamp, dictionary, station letterhead and envelopes, labels, matches, scissors and knife, index cards, pins, rulers, tape measures, a tool kit, typewriters, typewriter ribbons, carbon paper, phone message pads, file folders, in-out box, numbered stamp, felt tip pens, ball point pens, pencils, storage cartons, letter openers, pencil sharpeners.

- Be sure large, clear signs point the way to the registration area. Also have a map of the meeting area displayed there.

- Arrange for telephone service in the registration area.

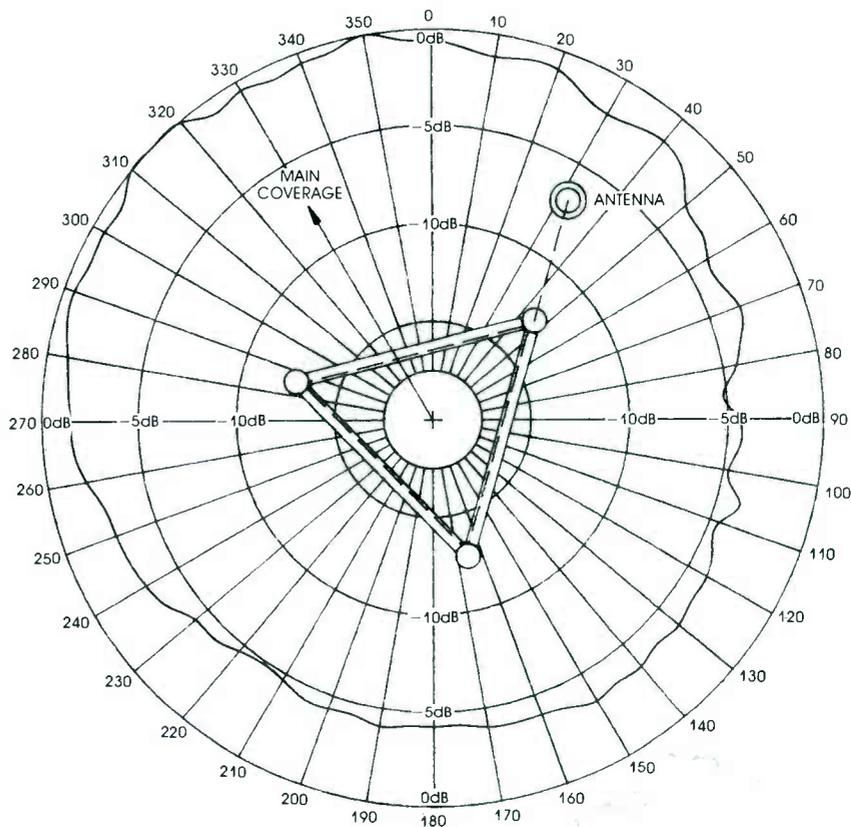
- Clarify all payment procedures with those assisting with registration.

Lance Webster is vice president of public relations for Eco Expo, a producer of major expositions of environmental goods and services. He is the former administrative director of Earth Communications Office, and the former executive director of Broadcast Promotion and Marketing Executives. This article is the seventh in a multi-part series on station publicity excerpted from Broadcast Advertising and Promotion: A Handbook for Students and Professionals, available from BPME.

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Circle (162) on ACTION CARD

Supplier Side

Two new products from **Leitch Video** debuted this summer—the UDT-5700 production timer and the 1302 series of sync and test generators.

Taking its place as part of Leitch's time-keeping product line, the versatile UDT-5700 is a fully programmable, two-channel up/down timer for production and control applications. Each channel is completely independent and can

display either hours:minutes:seconds or minutes:seconds:frames.

Single seconds or frames can be added to or subtracted from a running sequence with just one keystroke. Longer time segments can be added or subtracted using the UDT-5700's time calculator features. The unit features five GPI inputs, four GPI outputs, and an RS-232 or RS-422 port.



The TSG-1302N NTSC/D2 test generator.

What's Going On

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 15-17, 1990. Broadcast Credit Association 24th Credit and Collection Seminar. Harbour Castle Westin Hotel, Toronto, Canada. *Contact:* Mark Matz, Vice President-Marketing, (708) 827-9330.

October 22-23, 1990. Telestrategies Conference on Cable TV Alternatives. Hyatt Arlington, Arlington, VA. *Contact:* Telestrategies, Inc., (703) 734-7050.

October 29-31, 1990. InterTainment '90: The 3rd Annual Conference on Interactive Entertainment. Marriott Marquis Hotel, New York, NY. *Contact:* Sally E. Chin, (212) 382-3929.

November 14-16, 1990. 8th Annual Private Cable Show. Caesars Tahoe, Lake Tahoe, NV. *Contact:* Nancy Toman, (713) 342-9826.

November 16, 1990. University Network (UNET) Annual Affiliates Conference. Brown University, Providence, RI. *Contact:* (401) 863-2225.

November 16-18, 1990. National Association of College Broadcasters Third Annual Conference. Brown University, Providence, RI. *Contact:* (401) 863-2225.

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.

January 25-29, 1991. National Religious Broadcasters 48th Annual Convention and Exposition. Sheraton Washington Hotel, Washington, DC. *Contact:* Michael Glenn, Director of Sales, (201) 428-5400.

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 10-15, 1991. National Association of Broadcasters 26th Annual Management Development Seminars for Broadcast Engineers. University of Notre Dame. South Bend, IN. *Contact:* Jane Frock, NAB Science and Technology, (202) 429-5346.

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.

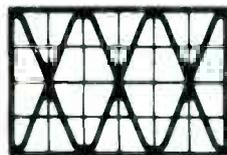
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Circle (74) on ACTION CARD

Another new Leitch product is the SPG-1302N NTSC/D2 sync pulse generator, a highly compact, modular design unit for either master or slave operation. As a master, it provides a wide range of digitally generated, accurate referencing signals. The companion TSG-1302N test signal generator provides a wide range of digitally generated signals in standard packages.

Circle (38) on ACTION CARD

Looking for programming? **Sports-beam** is a series of half-hour and one-hour programs formatted like home shopping but selling coveted sports memorabilia. Stations receive a percentage of sales plus two minutes per half-hour for local spots.

Circle (58) on ACTION CARD

Miller Fluid Head (USA), Inc. has introduced a new two-stage tripod specifically designed for ENG/EFP operations. The all new alloy tripod weighs only 8.8 pounds, including its spreader, and its collapsed length is only 26.6 inches.

The tripod's operating length ranges from 15.7" to 58.5", allowing camera operators to shoot low angle shots as well as normal height and overhead shots without the need for a second set of baby legs. It supports cameras weighing up to 55 pounds.



Miller's 2-stage tripod.

The construction provides maximum torsion rigidity and eliminates pan backlash. The spreader is flexible to accommodate uneven terrain, and it folds into the tripod for transportation. Built-in locks hold the legs together for easy portability.

The new tripod is compatible with 100 mm ball pan/tilt fluid heads, as well as all flat base heads up to 4" in diameter using a Miller adapter.

Circle (39) on ACTION CARD

Grass Valley Group's PERFORMER™ routing switcher is part of a new 10 x 1 family just introduced. The switcher has 30 MHz video bandwidth for graphics and future technology, built-in RS 422/232 interface, removable screw-type audio terminal connectors, and three-level switching with an LED display that shows at a glance the current status of the switcher. A "Protect" feature locks out the input selection to avoid accidental operation.



The PERFORMER 10 x 1 routing switcher from Grass Valley Group.

PERFORMER, with its wideband video matrix and dual audio matrices, has been designed for a broad range of applications including broadcast TV, professional video production, and cable TV systems. It lists at \$1,395.

Circle (44) on ACTION CARD

The new Video Toaster from NewTek, introduced at last April's NAB show, is an all-in-one production switcher, digital video effects unit, character generator, and still store. The \$1,595 Toaster is a

computer card containing four custom chips that fits into the video slot of an Amiga 2000 personal computer.

Among its features:

Digital video effects: Real-time geometric manipulation of incoming live video, including spins, tumbles, flips, blinds, squeezes, zooms, and more.

Character generator: This function features 16.8 million colors with variable drop and cast shadows, outlines, and transparent shadows. It includes 25 standard fonts plus unlimited user-definable fonts, 100 pages of on-line storage, graphic separators, and full spectrum background color gradations.

Color processing: The Toaster's color processing engine can create color negatives, monochrome, solarization, posterization, color vignettes, and photographic filter effects.

Production switcher and linear keyer: The Toaster can perform dissolves, wipes, and key and color effects between any of seven channels. It can overlay live video sources or combine live video with a frame buffer.

Digital still store and frame grabber: This feature stores up to 1000 video still frames to disk. It can capture up to eight consecutive NTSC fields at 1/60th of a second each. Frames can be saved to disk with or without motion and later recalled with the still store.

Circle (49) on ACTION CARD

Riser-Bond Instruments introduces the Model 1210 Universal Time Domain Reflectometer, Cable Fault Locator. This micro-processor controlled test instrument is used for trouble-shooting cable installations. The instrument can locate opens, shorts, loose connections, water, rodent damage, or any other problem that causes an impedance change in the cable. An LCD displays a waveform of the cable and indicates the distance from the locator to the fault. A thermal printer provides a printout of the waveform.



Riser-Bond's Model 1210 cable fault locator.

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Circle (25) on ACTION CARD

The 1210 is accurate within $\pm .01\%$ up to 31,000 feet. It will test all types of metallic paired cables.

Circle (52) on ACTION CARD

Dielectric Communications has introduced a universal switch control panel for remote operation that can control up to two switches. It features a damage control mechanism that opens transmitter interlocks before switch contacts move. An adjustable delay makes the panel compatible with any Dielectric switch, including DIP programmable units.



A new universal switch control panel from Dielectric.

Dummy-load interlocks can be routed to the appropriate transmitter. And a latching relay remembers the last command, preventing confusion after a power failure. The relay also allows switches to be controlled with a momentary contact closure. Remote status contacts confirm that switching is complete.

The rack-mountable panel is 3 1/2" tall.

Circle (46) on ACTION CARD





Technical Talks

—by John H. Battison, P.E.

Stalking The Perfect Transmitter

Some Thoughts On Handling The LPTV Convention Floor

Well, the LPTV industry's third annual Convention is finally here! So make the most of it. If this is your first exposure to the LPTV field you can learn a great deal, and avoid making some costly mistakes. Even if you are already operating your station, you will probably come across something you didn't know before.

This is your chance to look at a lot of TV equipment and, in many cases, play with it under operating conditions. Nothing beats actual operating experience for making up one's mind about the truth of the advertisements!

It is not likely that the transmitters and antennas will be operating, but you will be able to see their workmanship. And you'll have a chance to put as many questions as you want to the manufacturers' representatives.

Buying a Transmitter

LPTV broadcasters do not have the same high hourly electric power costs that full power TV stations have. But maintenance costs, and especially tube costs, can hurt. So ask the sales engineers in the booths about tube life: How many hours does a tube operate before it needs to be replaced? How much does it cost to

replace one? Can it just be "plugged in," or must an engineer retune the transmitter as well...at extra cost to you.

If the transmitter you're looking at is all solid state, ask how many transistors are used in the final stage, what types they are (look for lower cost and easier to obtain transistors) and how much power is lost if one section of the plug-in power component should fail? How soon can you get replacements, and where?

If you are about to place an order, ask that the services of a field engineer—who will do the final installation and check-out—be included in the price. Be sure you know whether or not the transmitter manufacturer's guarantee is voided if their engineer does not do the check-out. Request that their engineering service include sweeping the final cavity. And don't hesitate to haggle. Most first quotes are only opening gambits; but you have to live with the equipment long after the salesperson has forgotten all about you!

Shipping Decisions

Matters of logistics include shipping—how and when. Schedule your sign-on for at least 30 days after the latest promised delivery date for your transmitter! You will

need this time to get the bugs out, and to allow for delivery delays and other machinations of Mr. Murphy.

It might even be cheaper for you to send a person to fetch it rather than have the manufacturer do the shipping. You might be able to avoid the cost of a final stage sweep at your station, if you can provide very smooth transportation with lots of TLC (tender, loving care), and a guarantee of no shocks and no drops.

A little over 40 years ago, when I was with ABC in New York, we bought the transmitter for KGO-TV (in San Francisco) from the GE plant in Syracuse, NY. We were not in a hurry, so we shipped it by sea through the Panama Canal! It was the long way around, but it saved ABC a great deal of money in shipping charges. I don't expect many LPTV station owners will find shipping via the canal worthwhile, but the principle is worth remembering.

Ask Away

The LPTV Convention is your opportunity to rub shoulders with the pros. There will be experienced LPTV broadcasters who've been on the air since the early 80's, there will be some full power TV station operators taking a look at the competition, and there will be a number of consultants of all kinds. So take advantage of their availability, and ask questions. Unless the government's budget plans have really gone awry by November, Mr. LPTV himself—Keith Larson of the FCC—will be present.

The Convention is a wonderful chance to get free engineering advice from the consulting engineers, programming advice from the programmers, and general operating tips from almost anyone. For instance, a simple question, but one I am frequently asked, is "Where can I get topographic maps?" You can find out at the Convention.

I'll be at the Convention, and I'll be very glad to try to answer any questions that you may have.

See you in Vegas!

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

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Supplier Solo

Formats And Systems What Counts Is What Works

—by Adam Schadle

As an LPTV broadcaster, you're well aware of how many ways there are to put a finished video production on tape. From small formats like Video Hi8™ and S-VHS, to 3/4" U-matic® and U-matic SP®, or high-end broadcast formats like Betacam SP® and 1" Type C, there are many record-

ing formats vying for your equipment dollar.

Well-heeled stations and production facilities can afford the luxury of having many different types of equipment for the many types of production tasks. It's a different story for LPTV broadcasters, who usually require a single format that deliv-

ers consistently good quality and performance in a variety of situations. So when you evaluate formats for your station, the crucial question to ask is "What works best for me?"

What Works Best For You?

Here's a checklist we've developed at Sony for broadcasters considering how best to add equipment. Ask yourself:

- Is there an overriding reason to switch tape formats or add new formats to my production and playback capabilities?
- Will new machines interface with my current editing system(s)?
- Will they also work in more sophisticated editing systems with time code and advanced control capability? (This is an important factor if you plan to upgrade your production capability down the line.)
- What format will look best on-air after multiple-generation editing and dubbing?
- Are the format's playback machines durable enough to stand up to continuous use in a broadcast environment?

U-matic and U-matic SP

Your answers to these questions will guide you through what can look like a crossword puzzle of new formats, new products, and new system configurations. In our experience at Sony, better picture quality and more features are the two most common reasons that broadcasters switch or add formats.

If you're already using conventional U-matic recorders and players, you know they stand up well to continuous heavy use. If you're planning to upgrade from U-matic or a small format, add to an existing system, or build a new system dedicated to high performance applications, one good choice is Type IX U-matic SP equipment. The "SP" stands for "Superior Performance"; Type IX U-matic equipment gives you two extra generations of better picture performance in editing, higher audio quality, and complete compatibility with conventional U-matic recorders.

Type IX U-matic SP recorders like the VP-9000 are frequently used in LPTV operations for on-air playback because they provide high resolution and low noise, as well as durability.

The same high performance is true of Type IX editing equipment, which provides advanced interface capability. Nine-pin (serial) control is built into Type IX editing VTR's, while optional 33-pin (parallel) control makes them compatible

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with most models of edit controllers currently on the market.

Type IX Editing: The Internal SMPTE Time Code Option

One option worth considering for Type IX U-matic SP equipment is internal SMPTE time code. This capability is invaluable for applications that require accurate edits, and it can save valuable editing time. A typical system for cuts-only editing in LPTV operations is configured with a Sony RM-450 or RM-440 edit controller (many RM-440's are currently in use), a Sony VO-9800 VTR as the edit source, and a Sony VO-9850 edit recorder.

Video Hi8: High Quality, Small Format

An added benefit of working with U-matic and U-matic SP equipment is that it can easily edit material recorded with the new high resolution Video Hi8 format. Video Hi8 was designed for image acquisition and editing with 3/4" equipment. Some network television productions have successfully bumped the format to Betacam SP, 1" C, and even Composite Digital D-2™.

Video Hi8 equipment is compact and light weight. Camcorder configurations feature two hours of high resolution recording, small tape size, an on-board time code generator, high quality audio, and the convenience of one-piece operation. Many stations are using this increasingly popular format for ENG applications, while other budget-conscious operations have made it the center of complete systems.

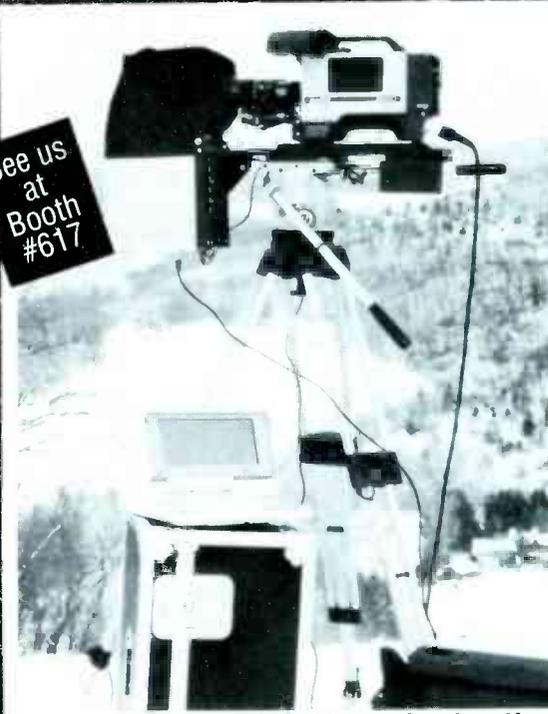
Three Video Hi8 camcorders are currently available—the Sony EVO-9100 single-chip model, the EVW-325 3-CCD, and the new EVW-327 configurations. The latter two include the high-resolution DXC-325 and the new high-sensitivity DXC-327 cameras docking to the Video Hi8 EVV-9000 VTR. All three models will record any type of 8 mm videotape, but Sony recommends Video Hi8 MPX videotape for professional applications.

Video Hi8: Editing in 3/4"

In the edit suite, the Sony EVO-9800 editing source VTR allows you to work with your current system or feed Video Hi8 footage to U-matic and U-matic SP edit recorders or to other format VTR's.

The EVO-9800 has the same features as a Type IX U-matic deck. It offers serial control and a built-in internal time code generator that reads and generates 8 mm time code output as SMPTE-compatible time code. SMPTE-compatible time code can be controlled by most edit controllers. A good typical system is based on the RM-450; the EVO-9800 can also be added to existing systems.

continued on next page



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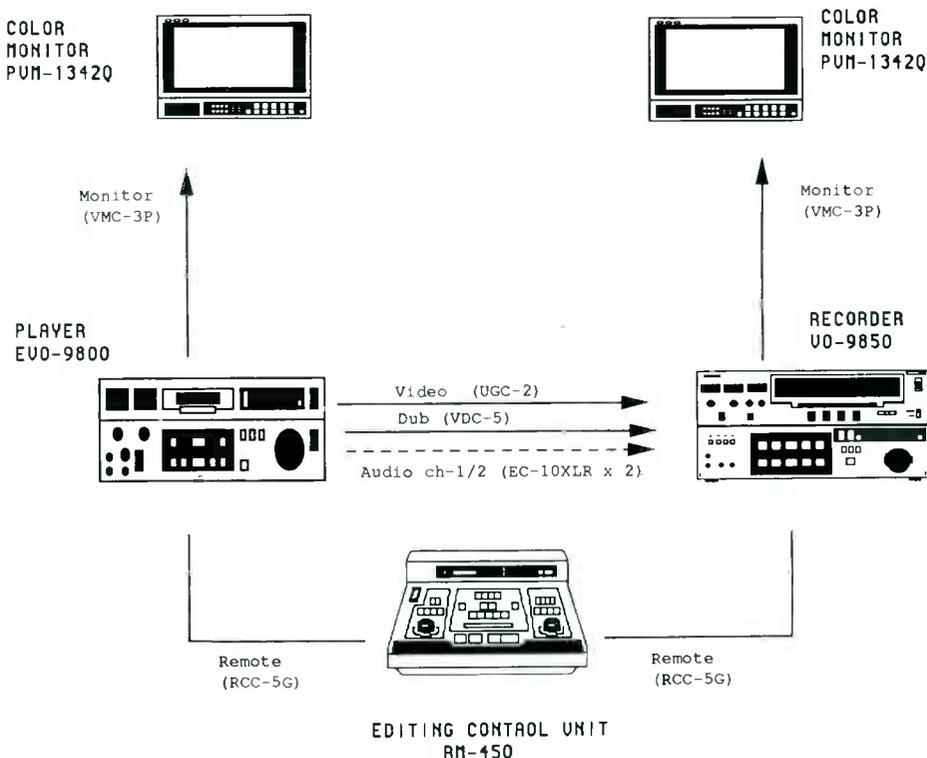
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EVO-9700: Editing in Hi8

If you prefer to stay completely within the Video Hi8 format, you may require the recently introduced EVO-9700 desktop editor. This compact system gives you

frame-accurate, cuts-only editing at a very reasonable price—\$6,950 list price, without monitor.

The desktop editing system also provides a simple character generator and the ability to set up your edits with only one monitor, thanks to the unit's picture-within-picture function. Add the recently-launched Video Hi8 EVO-9500 player/recorder, and you have a complete small-format production and playback system which provides excellent picture quality and professional acquisition and editing features. Best of all, Video Hi8 equipment is easy to use, and complete systems are very affordable.

A/B Roll: Full Function Systems

If you need full A/B roll editing capability, Sony's 3/4" systems offer cost-effective options that interface well with a wide variety of professional equipment. Again, be sure that any equipment you're considering can interface well with other brands and types of equipment. Not everything can interface perfectly, including—sometimes—different models and configurations from the same company!

Sony recommends U-matic SP BVU-series machines for A/B roll edits where broad capability is required. Machines such as the BVU-900, BVU-920, and BVU-950 give you fast operation at high shuttle speeds (this cuts down on the time spent searching for edit points) and plug-in time base correctors, which allow easy system configuration.

BVU-series machines offer a digital noise reduction option to extend your system's multi-generation capability. The BVU-920 VTR also provides a Dynamic Tracking function for variable slow or fast

motion from minus one to three times normal speed.

All BVU-series VTR's also feature time code capability and serial control interface. In addition, serial control ports on a BVU-series VTR and a Sony edit controller allow two-way data flow between the two machines, a useful feature that makes set-up easier and prevents interface problems.

Multi-Source Controllers

Sony has two cost-effective, multi-source controllers that stations can use to build simple but powerful edit systems. The BVE-600 is a three-machine controller that works with a plug-in switcher (the BKE-611) that can control several types of audio mixers. The system is compact and easy to learn and offers easy access to the video switcher because the controls are built into the edit panel.

The BVE-910 edit system allows you to control up to six VTR's, a video switcher, and an audio mixer. Some of the advanced features include a 998-event memory with edit list management (EDL), Sony Auto ID to automatically identify machines connected to the controller, and programmable function keys so you can customize your editing operations.

Free Training on BVE-910

Like most sophisticated multi-source editing controllers, the BVE-910 takes time to learn. Sony, however, provides free training for up to two operators of new systems at the Sony Institute of Applied Video Technology.

Both the BVE-600 and the BVE-910 provide general purpose interfaces that allow you to control peripherals like character generators and digital effects de-



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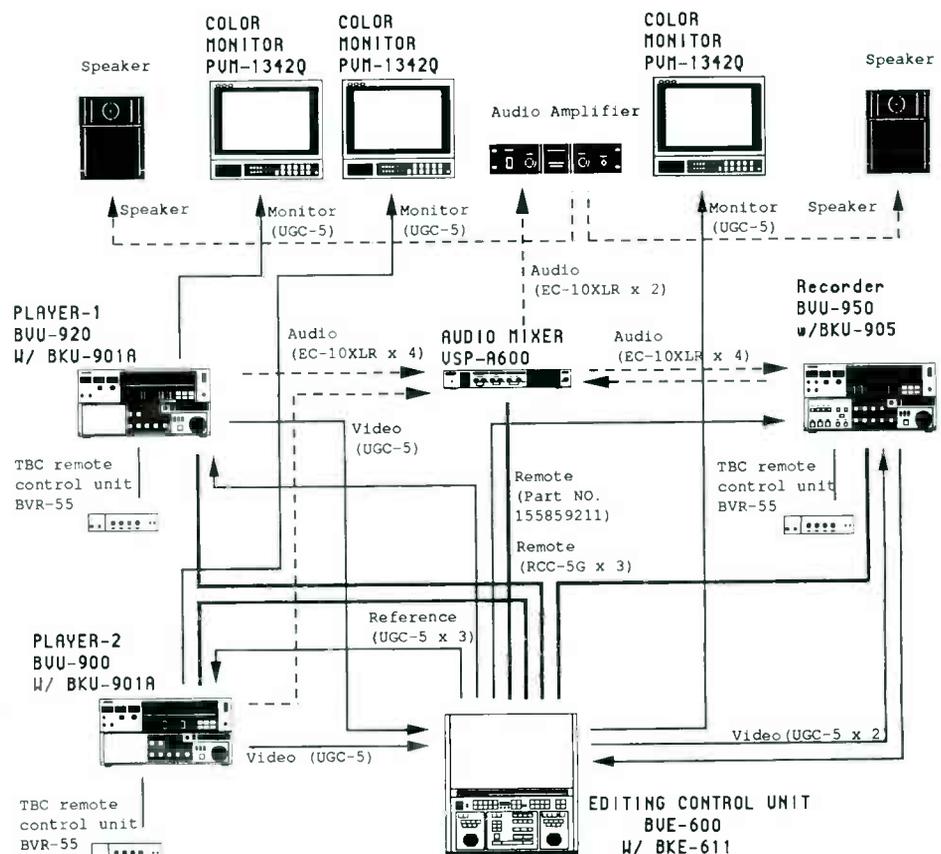
What Format?

When it comes to format, broadcasters are spoiled for choice—and the hardest choice often seems like the tape format. An ongoing problem in our industry has been configuring systems, some or all of whose components are incompatible.

If you buy U-matic SP and Video Hi8 VTR's, however, you can be confident that your equipment is reliable and that it provides high quality and wide interface capability. You can also design a system that fits your present budget with confidence that it can be upgraded into a more sophisticated system without making your VTR's redundant.

Sony is committed to developing and maintaining the Video Hi8 and U-matic formats. To find out more about how our products can help you put a better system together, please write the Sony Business and Professional Group, 1600 Queen Anne Road, Teaneck, NJ 07666. Or call 1-800-523-SONY for referral to a Sony representative near you.

Adam Schadle is marketing manager, production VTR's, for Sony Business and Professional Group, Sony Corporation of America.



The Sony BVE 600 edit system.

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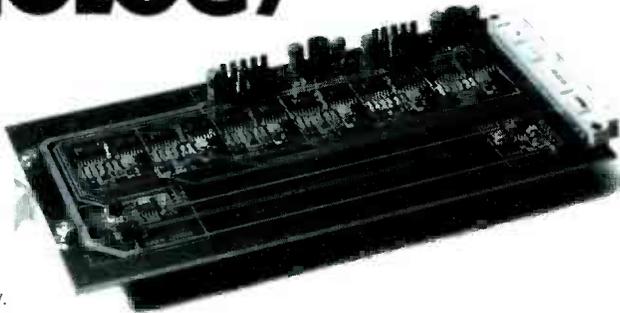
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Andrew Corporation	33	79	(708) 349-3300
Antenna Concepts	12	181	(908) 277-3438
Bext, Inc.	36	47	(619) 239-8462
Blue Feather	20	54	(608) 527-5077
Cablewave Systems	8	32	(203) 239-3311
Cascom	15	182	(615) 329-4112
Cassandra Enterprises	42	23	(516) 868-7060
Center for Defense Information	46	13	(202) 862-0700
ChanneImatic, Inc.	43	6	(619) 445-2691
Coarc Video	19	28	(518) 672-7202
Comprompter Corporation	45	81	(608) 785-7766
Coral Ridge Hour	26	103	(305) 771-7858
CRA	2	31	(207) 989-6055
Dataworld	34	4	(301) 652-8822
Decisions, Inc.	37	14	(214) 586-0557
Dielectric	39	162	(609) 435-3208
Diversified Marketing	51	115	(509) 735-6812
Eagle-Lion Video	29	96	(619) 277-1211
EMCEE Broadcast Products	21	1	(717) 443-9575
FamilyNet	23	106	(800) 832-6638
Gorman-Redlich	22	62	(614) 593-3150
Harold J. Pontious & Assoc.	35	180	(312) 871-5246
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Lindsay Specialty Products	27	12	(705) 324-2196
Media Concepts	9	30	(918) 253-3600
Microdyne Corporation	17	100	(904) 687-4633
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Panasonic	4-5	45	Please see ad
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Sabatke & Company	32	168	(813) 772-3994
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TE Products, Inc.	31	17	(800) 832-8353
Technosystem USA	40	74	(305) 477-5018
Television Technology Corporation	52	7	(303) 665-8000
Tootlevision	6	53	(918) 836-1120
Trident Productions, Inc.	11	165	(800) 955-5660
Trompeter Electronics	24	183	(818) 707-2020
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Walt Baker	10	42	(818) 981-4344
Whisper Marketing	28	50	(414) 425-3222

... at the FCC

NEW LPTV LICENSES

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

- K62DQ Fayetteville, AR. The Times Southwest Broadcasting, Inc., 9/6/90.
- K38CJ Bicknell/Teasdale, AZ. University of Utah, 8/20/90.
- K33DA Duncan, AZ. Southern Greenlee County TV Association, Inc., 8/16/90.
- K39CM Duncan, AZ. Southern Greenlee County TV Association, Inc., 8/16/90.
- W23AT Mokena, IL. Edwin B. Johnson, 8/16/90.
- K05BN Detroit, MI. Gordon B. Madlock, 8/16/90.
- W62BD Minneapolis, MN. Domsat of Minnesota, Inc., 8/16/90.
- W02NQ Columbia, MO. Raymond A. Karpowicz, 8/16/90.
- K41CX Helena, MT. Trinity Broadcasting Network, 8/16/90.
- K52CE Whitehall, MT. Whitehall Low Power Television, Inc., 8/16/90.
- W13BW Durham/Chapel Hill, NC. Norma Levin, 8/16/90.

- W13CI Raleigh, NC. Norma Levin, 8/16/90.
- W54AL Fayetteville, NY. AGK Communications Associates, 8/16/90.
- W28AQ Little Falls, NY. Kevin O'Kane, 8/16/90.
- W40AG Rochester, NY. Channel America LPTV Holdings, Inc., 8/16/90.
- K30BN Coos Bay, OR. California Oregon Broadcasting, Inc., 8/16/90.
- W07CD State College, PA. George W. Kimble, 8/16/90.
- W13BY State College, PA. George W. Kimble, 8/16/90.
- W68BZ Myrtle Beach, SC. Diversified Communications, 8/20/90.
- K52DI Rowena, SD. Sioux Valley Rural Telecom Cooperative, 8/16/90.
- K30AL Plano, TX. WFXV-TV, Inc., 9/4/90.
- K30CW Marysville, UT. University of Utah, 8/16/90.
- W51BH Gloucester, VA. Bowen Media Group, 8/16/90.
- K44CK Chelan, WA. KAYU-TV Partners, Ltd., 8/16/90.
- K17CJ Yakima/Wapato, WA. Ronald Bevins, 8/16/90.
- K58DL Yakima/Toppenish, WA. Mel Kimmel, 8/16/90.
- W23AH Lac du Flambeau, WI. Charles Francis Gauthier, 8/16/90.
- W25AN Lac du Flambeau, WI. Charles Francis Gauthier, 8/16/90.

- W27AP Lac du Flambeau, WI. Charles Francis Gauthier, 8/16/90.
- W54BH Madison, WI. WSSM-TV, Inc., 8/16/90.

NEW LPTV CONSTRUCTION PERMITS

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

- W34BI Birmingham, AL. Eddie L. Whitehead, 8/17/90.
- W08DC Elsanor, AL. Whisper Broadcasting Company, 8/21/90.
- W08DD Mobile/Navco, AL. Lonnie James, 8/31/90.
- W67CM Mobile, AL. Warren R. Wright, 9/6/90.
- K20CZ Bullhead City, AZ. Harlan L. Jacobsen, dba Localvision, 8/14/90.
- K34DK Bullhead City, AZ. Patrick Salis, 8/17/90.
- K28DM Phoenix, AZ. Norma Levin, 8/31/90.
- K58DV Phoenix, AZ. Atrium Broadcasting Company, 8/21/90.
- K67FC Auburn, CA. Vaughan and Barnett, a Partnership, 8/17/90.
- K56EN Cameron Park, CA. Capital Foothills Broadcasters I, 8/21/90.
- K61FI Modesto, CA. Daniel Gerald Martinez, 8/17/90.
- K08LJ Santa Barbara, CA. Elizabeth Y. and Robert L. Suffel, 8/14/90.

continued

K44DJ Yucca Valley, CA. Robert H. Gray, 8/13/90.
K02NZ Pueblo/Blende, CO. Susan Webb, 8/21/90.
W60BQ Daytona Beach, FL. Neal L. Andrews, Jr., 8/16/90.
W13CN Fort Myers/Tice, FL. Patrick J. Shepard, 8/21/90.
W56CR Hudson, FL. Alfred O. Bonati, 8/17/90.
W67CL Jacksonville, FL. Christina M. Berry, 8/16/90.
W54BL New Port Richey, FL. Randy Meharg, 8/17/90.
W08DB Pensacola, FL. Borderlands Broadcasting, Inc., 8/21/90.
W31BB Pensacola, FL. John Walton, 8/16/90.
W63BS St. Petersburg, FL. Henry Esteve, 8/30/90.
K52DQ Kailua/Kona, HI. Le Sea Broadcasting Corporation, 8/21/90.
K51DQ Wailuku, HI. Bar Broadcasting, 8/30/90.
W50BG Alton, IL. Community Broadcasting Corporation, Inc., 8/17/90.
W46BP Belvidere, IL. Katy Communications, Inc., 8/17/90.
W34AY Champaign, IL. Trinity Broadcasting Network, 8/16/90.
W57BS Elmhurst, IL. Principia College Communications, 8/31/90.
K26BZ Junction City, KS. Trinity Broadcasting Network, 8/16/90.
K68DN Tyro, KS. Mountain TV Network, Inc., 8/14/90.
W44BB Georgetown, KY. Robert J. Spradin, 8/20/90.
W10CC Lexington, KY. Richard D. Martin, 8/21/90.
W13CO Lexington, KY. James Worrall, 8/16/90.
K14IE New Orleans, LA. Rodney A. Moore, 8/14/90.
W61BY Annapolis, MD. Turnpike Television, 8/14/90.

W25BM Berrien Springs, MI. Good News Television, Inc., 8/31/90.
W68CH Dearborn, MI. Rodney A. Moore, 8/31/90.
W61BX Grand Rapids, MI. Good News Television, Inc., 8/17/90.
K12CK Kalamazoo, MI. Penny Wilmoth, 8/22/90.
K60EJ Alexandria, MN. Selective TV, Inc., 8/21/90.
K69GB Minneapolis, MN. Karen K. Douglas, 8/21/90.
K68DS St. Louis, MO. Triangle Television Company, 8/17/90.
W66BP Natchez, MS. Black Media Associates.
K31CU Billings, MT. Shaltry Communications, 8/14/90.
K69GE Fargo, ND. Janet Roberts, 8/30/90.
W59CB Atlantic City, NJ. John Gerena, 9/5/90.
K39CX Inlay, NV. Humboldt County TV District, 8/16/90.
K17CT Las Vegas, NV. Charles K. Tootle, 8/21/90.
K69GF Las Vegas, NV. Jerome F. Snyder and Diane R. Snyder, 8/17/90.
K19CU Reno, NV. Hector P. Burgos, Jr., 8/14/90.
W69CH Hammond, NY. Videolink, 8/31/90.
W32AW Cincinnati, OH. James Worrall, 8/21/90.
W51BS Dayton, OH. Christina M. Berry, 8/16/90.
W17AY Seaman, OH. Tranquility Community Church, 8/2/90.
K56EO Edmond, OK. Gerald Brothers, Jr., 8/21/90.
K68DO Eufaula, OK. Retherford Publications, Inc., 8/21/90.
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K61FG Chiloquin, OR. Quentin L. Breen, 8/21/90.
K63EL Chiloquin, OR. Quentin L. Breen, 8/21/90.
K65EX Chiloquin, OR. Quentin L. Breen, 8/21/90.
K67FB Chiloquin, OR. Quentin L. Breen, 8/21/90.

K69GC Chiloquin, OR. Quentin L. Breen, 8/17/90.
W66BQ Freedom, PA. Turnpike Television, 8/14/90.
W05BX Harrisburg, PA. Clarabelle F. Boone, 8/21/90.
W50BF Sharon, PA. Harvest Television, 9/6/90.
W14BM Rio Piedras, PR. Ministerio Radial Cristo Viene, 8/14/90.
W67CK Greenville, SC. Francis R. Santangelo, 8/21/90.
W69CI Memphis, TN. Stephen J. Watford, 8/31/90.
W13CM Shelbyville, TN. Lenk Broadcasting Company, Inc., 9/6/90.
K43DJ Houston, TX. Tina Yates, 9/6/90.
K57FK Lubbock, TX. Kaleb C. Trumbly, 8/17/90.
K10NN Texarkana, TX. Effie Marko, 8/31/90.
K50CW Waco, TX. Richard W. Baker, 8/21/90.
W14BN Midlothian, VA. AFL Group, 8/30/90.
K39BP Aberdeen, WA. Donrey, Inc., 8/21/90.
K14IF Spokane, WA. Clarabelle F. Boone, 9/6/90.
W05JJ Madison, WI. Warren L. Cave, 8/31/90.
W58BX Monroe, WI. Rodney A. Moore, 8/14/90.

ASSIGNMENTS AND TRANSFERS

W65BP Santa Barbara, CA. Assignment of license granted from Icthus Ministries, Inc. to Harriscope of Los Angeles, Inc. on 8/21/90.
W19BF Miami, FL. Voluntary assignment of permit granted from John H. Thayer to Dr. John Thayer Group on 8/13/90.
W47AW Vero Beach, FL. Voluntary assignment of permit granted from American Christian TV System, Inc. to Sunbelt Media Group, Inc. on 8/22/90.
K38CB Honolulu, HI. Voluntary assignment of permit granted from Casey Telecommunications Corporation to Broadcasting Systems, Inc. on 8/24/90.
W17BD Arlington Heights, IL. Voluntary assignment of permit granted from Kompas/Biel & Associates, Inc. to Thrash Broadcasting on 8/20/90.

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W08CH Hyannis, MA. Assignment of license granted from Harvard Broadcasting, Inc. on 9/5/90.

W66BV Detroit, MI. Assignment of license granted from Los Cerezos Television Company to Channel 66, Inc. on 9/14/90.

K64DT St. Louis, MO. Voluntary assignment of permit granted from Barbara Dilley to Valuevision International, Inc. on 9/10/90.

W07CK Tupelo, MS. Voluntary assignment of permit granted from Snyder Broadcasting to American Family Association on 8/22/90.

W20AL Wilmington, NC. Assignment of license granted from Good News TV Broadcasting of Wilmington on 8/16/90.

W26AJ Glens Falls, NY. Voluntary assignment of permit granted from James Edward Grich to Grich Broadcasting Corporation on 8/21/90.

W57AZ Hampton Bays, NY. Voluntary assignment of permit granted from Lawrence P. O'Daly to Hamptons Television Broadcasting Company, Inc. on 8/22/90.

W32AR Lexington, OH. Voluntary assignment of permit granted from Edward F. Anglin to Trinity Broadcasting Network on 8/13/90.

K07TX Oklahoma City, OK. Voluntary assignment of permit granted from Mike A. Mendoza to Carlos Ortiz, tr/as Operator Broadcasting Systems on 8/21/90.

W13BJ Williamsport, PA. Assignment of license granted from WGAL-TV, Inc. to Pulitzer Broadcasting Company on 8/24/90.

W36AM Memphis, TN. Assignment of license granted from Charles E. Baca, Jr. to Video Jukebox Network, Inc. on 9/13/90.

K59DO Corpus Christi, TX. Voluntary assignment of permit granted from Communicators of Corpus Christi to Valuevision International, Inc. on 8/27/90.

W21AQ Hampton, VA. Voluntary assignment of permit granted from ACTS Broadcasting Company of Chesapeake, Inc. to The Union Mission on 9/4/90.

W62BL Hampton, VA. Voluntary assignment of permit granted from ACTS Broadcasting Company of Chesapeake to Valuevision International, Inc. on 9/12/90.

W05BQ Norfolk, VA. Voluntary assignment of permit granted from ACTS Broadcasting Company of Chesapeake, Inc. to The Union Mission on 9/4/90.

W39AZ Parkersburg, WV. Voluntary assignment of permit granted from Brightness Ministries, Inc. to Trinity Broadcasting Network on 9/5/90.

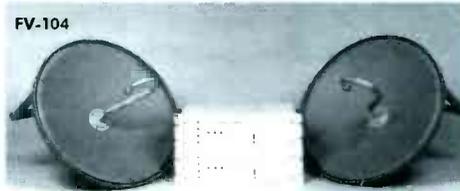
CHANNEL CHANGE

W31AU Orlando, FL. CFF Properties, Inc., channel change granted from 59 to 31 on 9/13/90.

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W10AZ Woodstock, VA. Ruarch Associates, Ltd.

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Partnership, change of principal community from Woodstock to Woodstock/Harrisonburg, VA granted on 8/20/90.

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The following LPTV 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.

New Stations

Ch. 56 Peetz, CO. Board of Logan County Commissioners.

Ch. 58 Peetz, CO. Board of Logan County Commissioners.

Ch. 6 Hartford CT. Harvard Broadcasting, Inc.

Ch. 55 Homestead, FL. Dacom Company.

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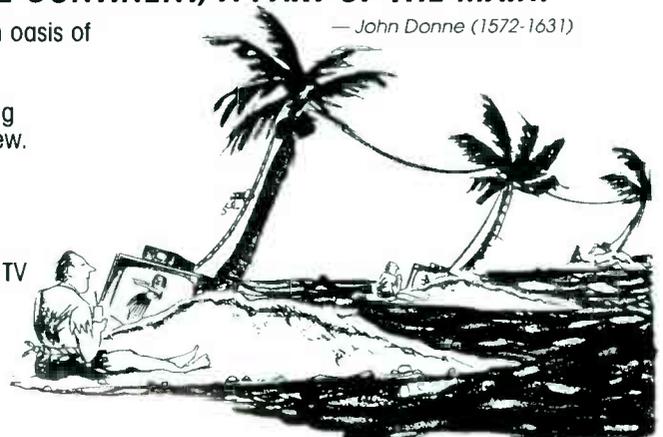
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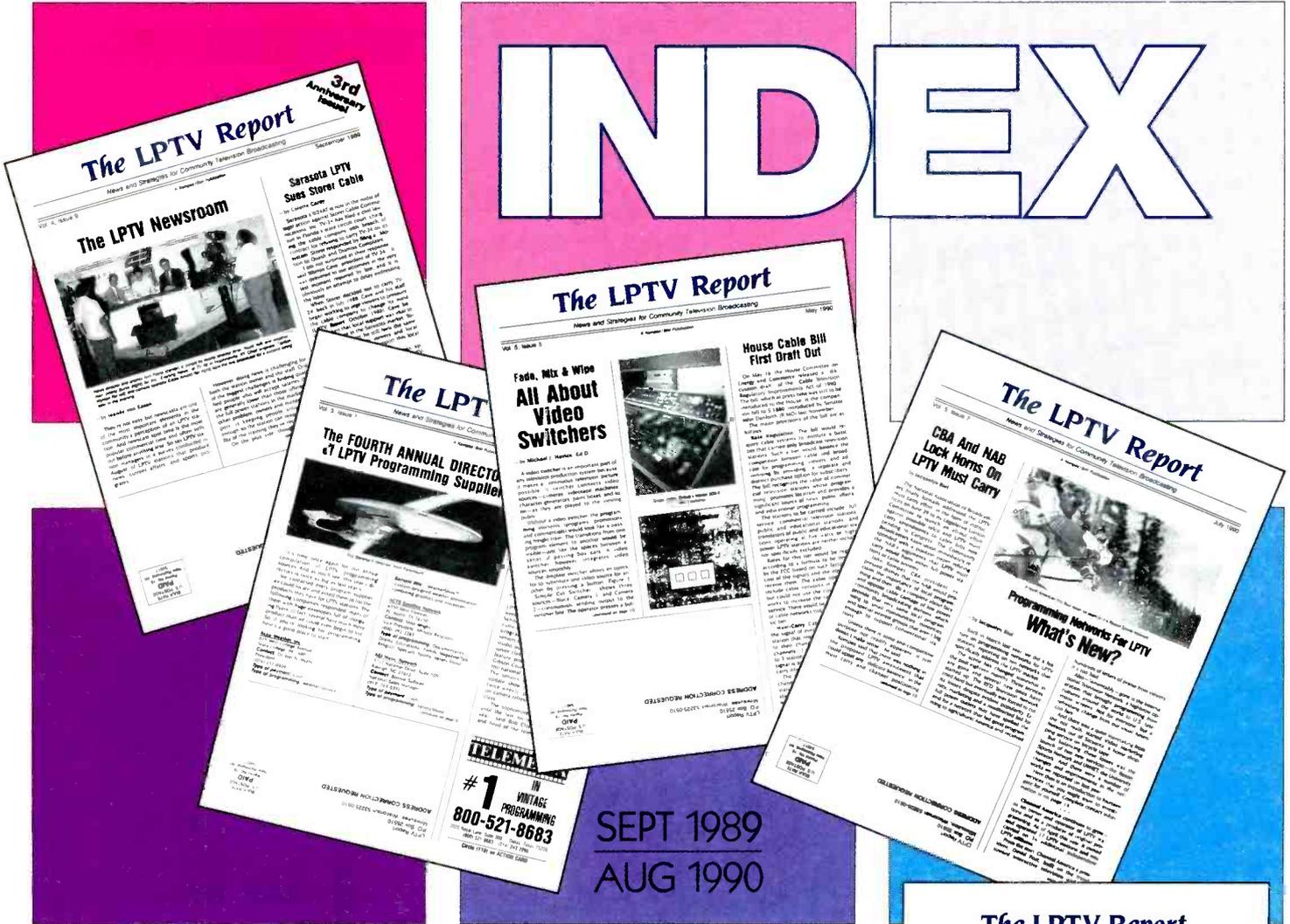
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Vol. 5, Issue 11

A Kompas/Biel Publication

November 1990

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In Our View

Here is your 1990 LPTV Report INDEX, a guide to every article that has appeared in the magazine from September 1989 through August 1990.

To make the Index as easy as possible to use, we've listed all articles, except "Supplier Side" entries, in a general index—the SUBJECT INDEX—beginning on page 6. Products and services featured in the monthly "Supplier Side" columns (but not the "Supplier Solos") are listed separately by product type in the SUPPLIER SIDE INDEX beginning on page 14.

The SUBJECT INDEX is divided into categories by subject, and entries are arranged alphabetically within categories by title. Entries in the SUPPLIER SIDE INDEX are arranged alphabetically by company name within general product categories.

Articles that appeared prior to September 1989 are listed in the November 1989 INDEX. Copies of this INDEX, as well as back issues or photocopies of any article, are available from our office. Please contact Katie Reynolds at (414) 781-0188 if you want to order any of these.

This year, we are also including a directory of Federal Communications Commission personnel and a glossary of video terminology, along with our regular "At the FCC" feature, and, of course, the classified ad pages. As space permits each year, we will be adding other reference features until this November issue becomes a truly useful desk guide for the community television broadcaster.

Let us know what you think.

LOOKING FOR THAT ARTICLE???

The LPTV Report has a limited number of back issues for sale.

We can also send photocopies of any article in this year's INDEX or any article listed in the November 1989 INDEX issue.

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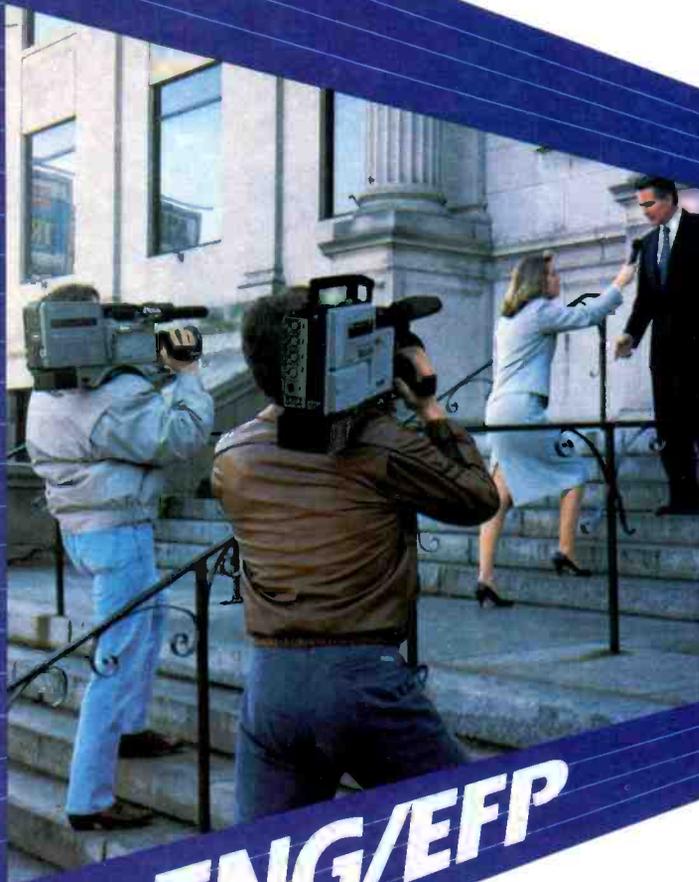
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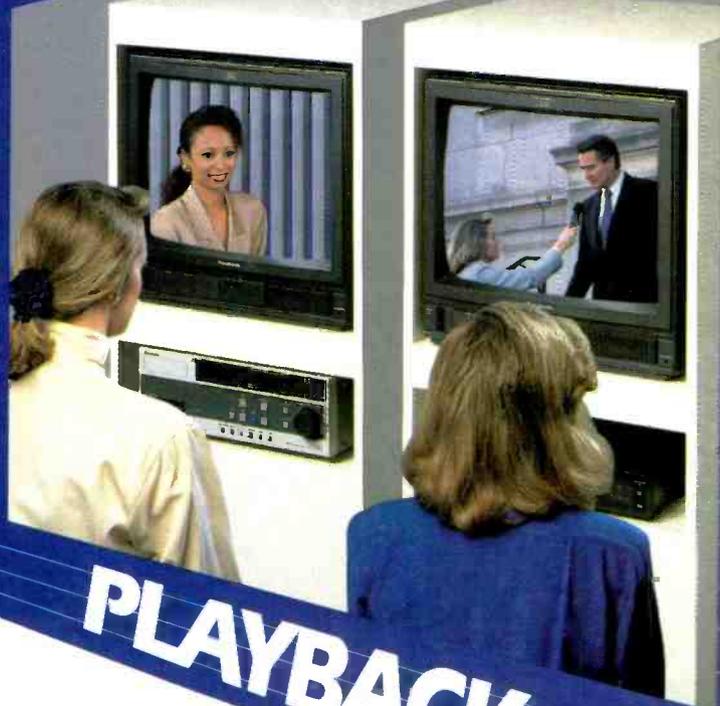
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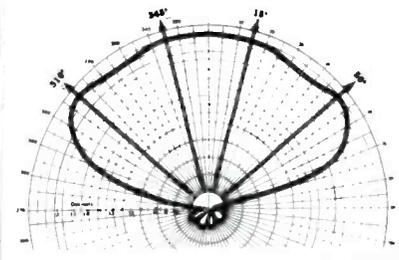
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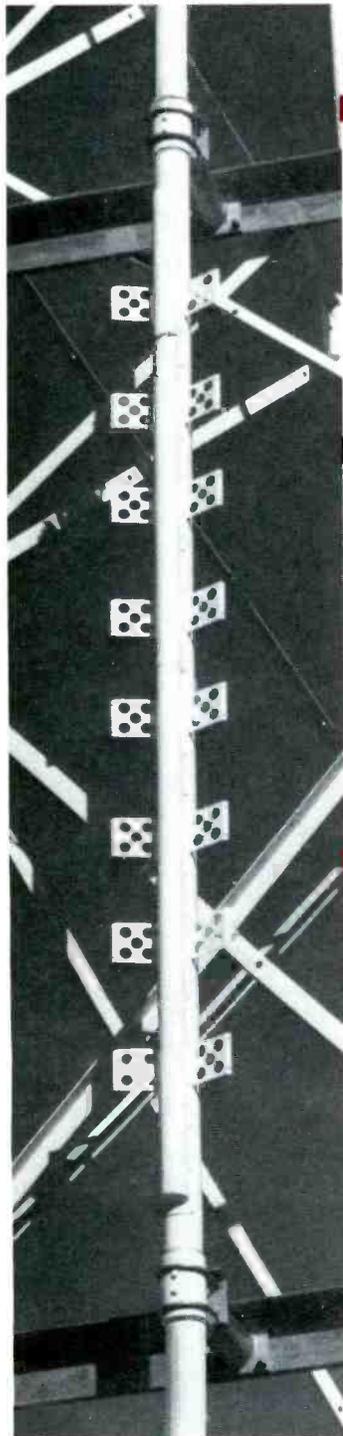
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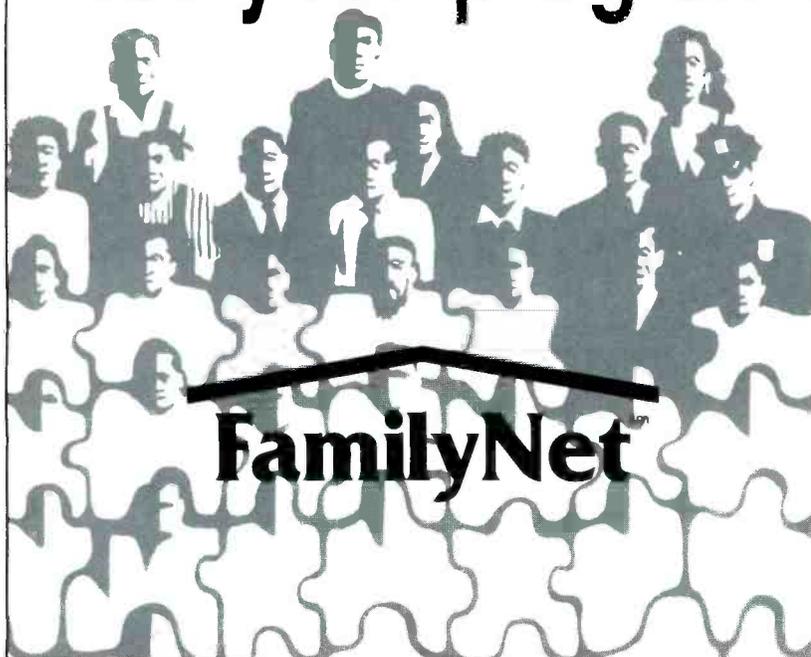
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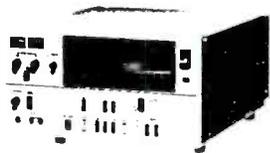
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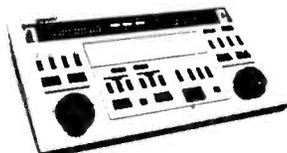
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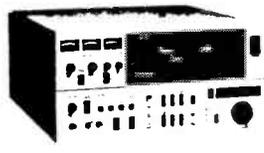
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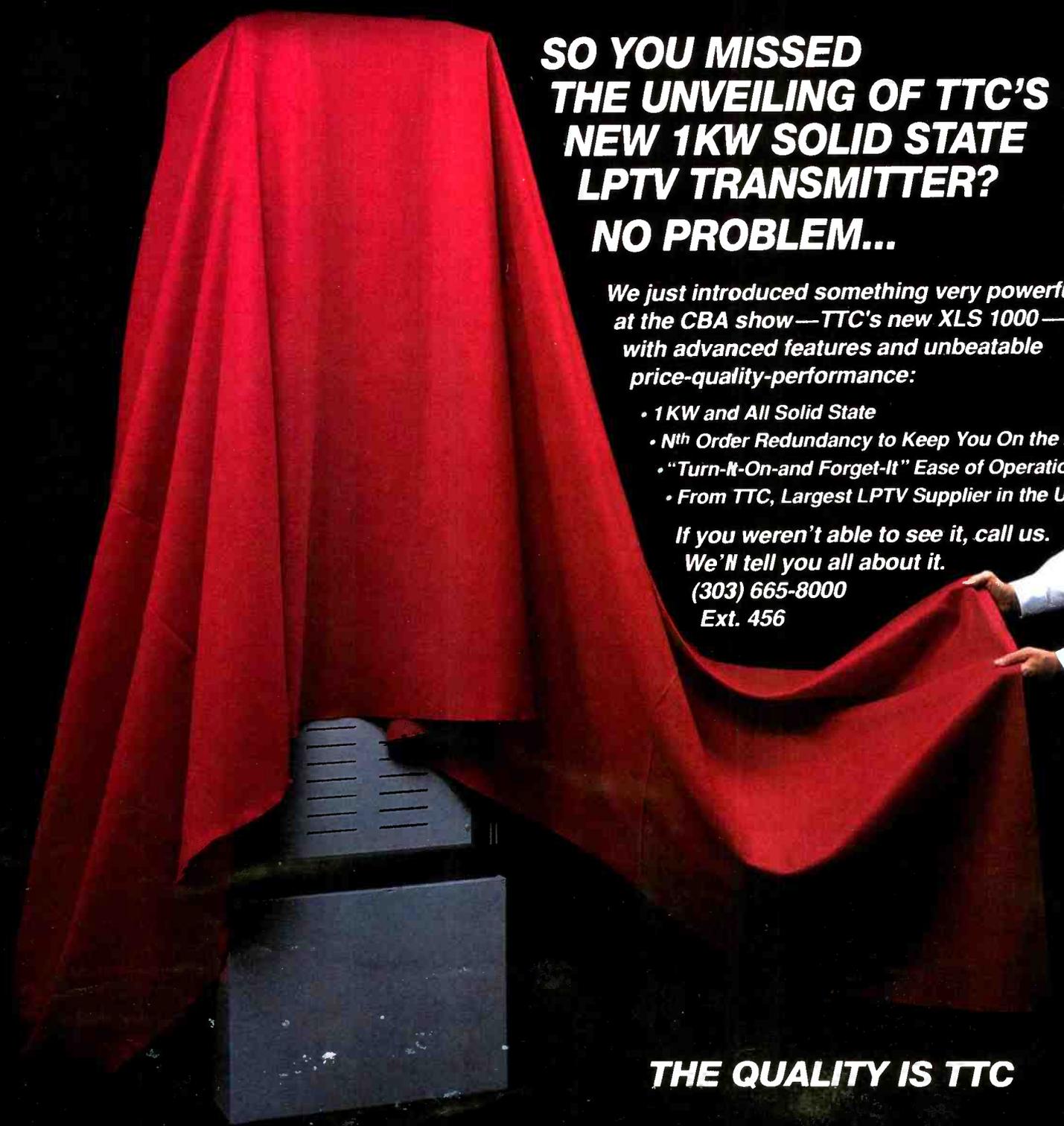
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Supplier Side Index

This Index includes every product featured in our "Supplier Side" column for the index year. It is divided according to the type of equipment or service and arranged alphabetically by company within each division. See also the appropriate subheads in the **SUBJECT INDEX**.

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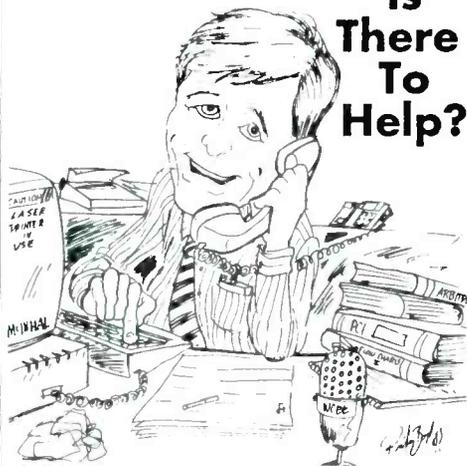
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A Glossary of Video Terminology

A

A/B Roll Editing: This takes selected odd (A-roll) and even (B-roll) shots from two VCR's and puts them on a tape in a third VCR in the proper sequence.

A-B Split Screen: A visual means for comparing two sources simultaneously. Permits a fast visual check of the phase and sync timing between two inputs.

A-to-D Converter (ADC): A device used to convert analog signals to digital signals.

Aberrations: Certain aberrations degrade the image formed by a lens.

Aliasing: Undesirable "beating" effects caused by sampling frequencies that are too low to faithfully reproduce image detail. Examples are:

1) Temporal aliasing—for example, wagon wheel spokes apparently reversing; also the movement jitter seen in standards converters with insufficient temporal filtering.

2) Raster scan aliasing—the twinkling effects on sharp horizontal lines.

Raster scan aliasing and its horizontal equivalent are often seen in older digital effects devices as detailed images are compressed, due to insufficient filtering. Aliasing is also often used to describe the unpleasant stepped images that occur if unfiltered angled lines are presented upon the raster lines of a TV system.

Analog, Analog Components: Video signals in which a continuously variable voltage or current (rather than a set of numbers) represents the value of a pixel.

Aperture: The opening of a lens which controls the amount of light reaching the surface of the pickup device. The size of the aperture is controlled by the iris adjustment. As the f stop number (f/1.4, f/1.8, f/2.8, etc.) increases, less light is permitted to pass through to the pickup device.

Assemble Editing: In assembly editing, new material is added to the end of a previously recorded portion.

Astigmatism: The uneven foreground and background blur in an image.

ATV: Advanced TV. Generic name for high definition TV and other proposed future broadcast system technologies.

Automatic Light Control (ALC): The process by which the illumination off the face of the pickup device is automatically adjusted to the brightness of the scene.

B

Backcoating: A special treatment applied to the backside of magnetic tape to enhance gripping action and improve tape transportation.

Background: The setting behind the scene.

Back Light: A fixture that is often not properly applied or overlooked completely. The main

function of the back light is to separate the individual subjects from the background and give them depth and dimension.

Backing: The mylar or plastic tape on which the magnetic coating is applied.

Barn Doors: Movable black metal panels attached to the sides of a lighting fixture with which light coverage can be controlled.

Base and Fill Lights: Base and fill lights, commonly referred to as "scoops," provide a soft-edged field of light which is used to provide basic illumination of the subject, to fill in the areas not highlighted by the key light, to illuminate the background, and to soften shadows caused by key lights.

Betacam, Betacam Format: Portable camera/recorder system and related equipment originally developed by Sony; the name may also be used for just the recorder or for the interconnect format. Betacam uses a version of the (Y, R-Y, B-Y) component set.

Betacam SP: A Superior Performance version of Betacam. SP uses metal particle tape and a wider bandwidth recording system. The interconnect standards are the same as those for Betacam; there is also limited tape inter-

changeability with standard Betacam.

Black, also Color Black, Blackburst: 1) A composite color video signal. This signal has composite sync, reference burst, and a black video signal which is usually at a level of 7.5 IRE (.05V) above the blanking level. 2) Fade-to-Black between scenes.

Black Level: The level of the video signal that corresponds to the maximum limits of the black areas of the picture.

Blanking, also Composite Blanking: Related to composite sync, this signal has both horizontal and vertical components and is at its negative level whenever video is to be blanked or turned off.

Blanking Level: Also known as pedestal, it is the level of a video signal which separates the range that contains the picture information from the range that contains the synchronizing information. The level of the front and back porches. Zero IEEE units.

Body Brace: A frame to support camera.

Bridging: A term indicating that a high impedance video line is paralleled, usually through a switch, to a source of video.

Brightness Ratio: The difference between the

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brightest and darkest object in a scene. Too extreme a difference can lead to an unacceptable contrast ratio.

Brightness Signal: Same as the luminance signal (Y); the signal that carries information about the amount of light at each point in the image.

C

C-Mount: A C-Mount is generally the standard means of attaching a lens to a camera. Normally, a C-Mount uses a 1/32" thread. With a C-Mount, the dimension from the banking shoulder of the lens mounting thread to the image plane of the camera is 0.690" regardless of the kind of lens used.

Calendering: A process by which magnetic tape is squeezed between two special rollers under a controlled environment for producing a smooth and glossy tape surface.

Candlepower: The unit measure of an incident light.

CAV (Component Analog Video): Component video signals in which an analog voltage or current (rather than a set of numbers) represents the value of the pixel; the same as "analog components."

CGA: Color Graphics Adaptor.

Character Generator: Reproduces recognized font styles from a computer type keyboard. Usually provides multiple screen storage and is capable of background colorization from video display.

Chroma: The color information contained in a

video signal, consisting of hue (phase angle) and saturation (amplitude) of the color subcarrier.

Chroma Keying: The process of overlaying one video signal over another, the areas of overlay being defined by a specific range of color, or chrominance, of one of the signals. For this process to work, the chrominance must have sufficient resolution, or bandwidth. Coded (composite) video systems do not have sufficient bandwidth for acceptable quality chroma keying; hence, analog chroma keyers typically use RGB sources.

Chrominance: The color part of a signal, relating to the hue and saturation but not to the brightness or luminance of the signal. For example, black, gray, and white have no chrominance, but any colored signal has both chrominance and luminance. U,V: Cr,Cb: I,Q: (R-Y),(B-Y) represent the chrominance information of a signal. See also: YUV and YIQ.

Clipping: The process of shearing off the peaks

BON MOT

**This above all: To thine own self be true,
And it shall follow, as the night the day,
Thou canst not then be false to any man.**

Polonius

of either the white or the black excursions of the video signal.

Color Burst: A few (8 to 10) cycles of 3.58 MHz color subcarrier which occur during the back porch interval. Color burst amplitude is 40 IEE units and phase is 180°. The color oscillator of a color television receiver is phase locked to the color burst.

Color Correction: A process in which the coloring in a television image is altered or corrected by electronic means. Care must be taken to ensure that the modified video does not exceed the limits of subsequent processing or transmission systems.

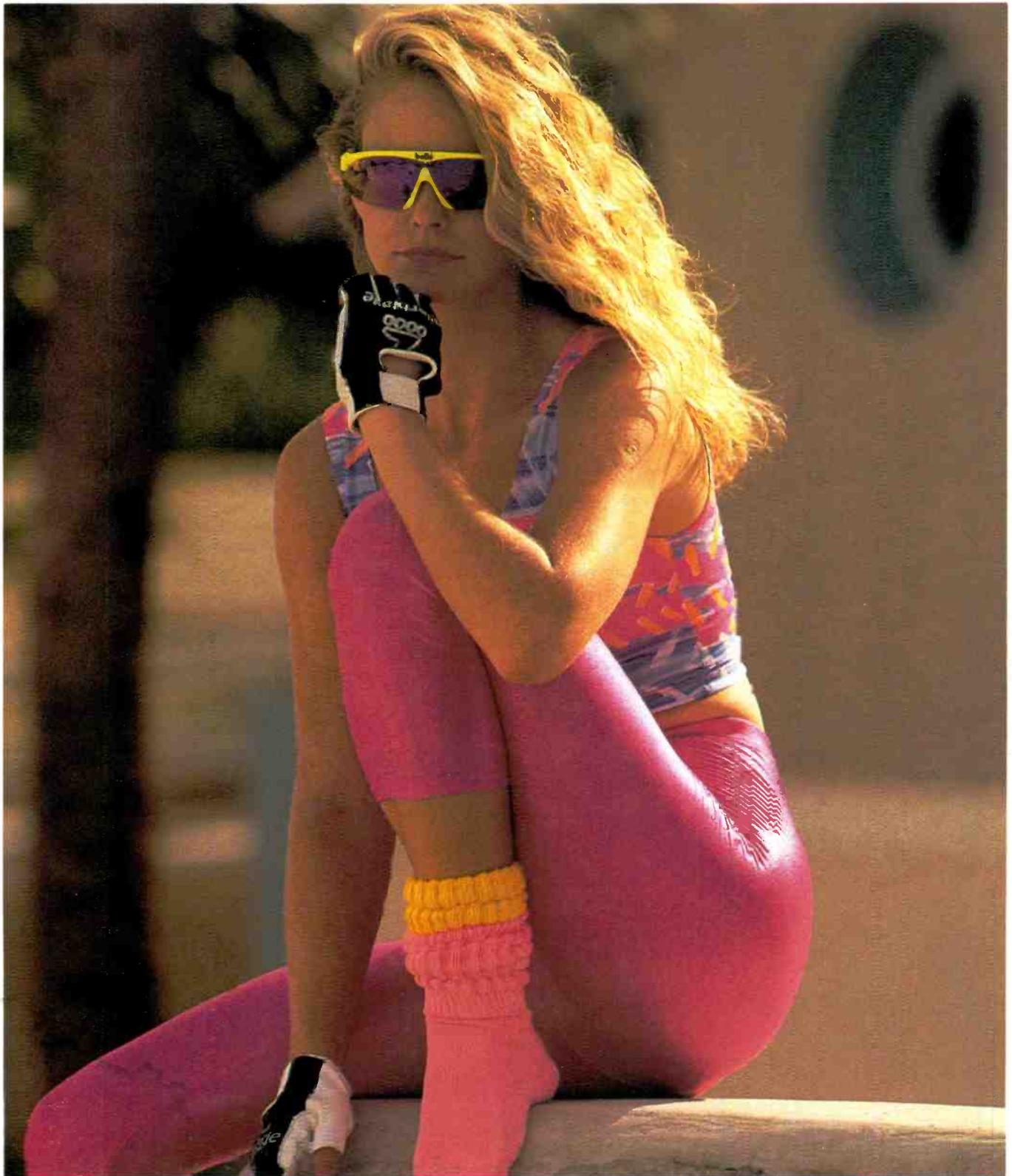
Color Phase: The correct timing relationship within a color display. Color is considered to be "in phase" when the hue is reproduced correctly.

Color Subcarrier: The 3.58 MHz signal that carries color information. This signal is superimposed on the luminance level. The amplitude of the color subcarrier represents saturation, and phase angle represents hue.

Component: The normal interpretation of a component video signal is one in which the luminance and chrominance are sent as separate components--e.g., analog components in M-II and Betacam VTR's, digital components Y,Cr,Cb in CCIR rec 601. RGB is, however, also a component signal. Component video signals retain maximum bandwidth, unlike composite systems.

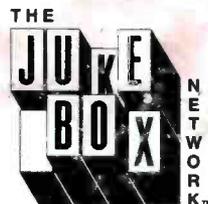
Composite: A composite video signal is one in which the luminance and chrominance information have been combined using one of the coding standards: NTSC, PAL, SECAM, etc.

Composite Sync: A signal comprising horizon-



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DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	38	134
GEORGIA	19	32
HAWAII	3	22
IDAHO	19	25
ILLINOIS	9	38
INDIANA	11	24
IOWA	12	34
KANSAS	10	30
KENTUCKY	11	28
LOUISIANA	13	43
MAINE	7	16
MARYLAND	2	8
MASSACHUSETTS	6	16
MICHIGAN	10	23
MINNESOTA	33	50
MISSISSIPPI	12	20
MISSOURI	15	30
MONTANA	25	35
NEBRASKA	4	8
NEVADA	18	21
NEW HAMPSHIRE	3	4
NEW JERSEY	2	12
NEW MEXICO	14	32
NEW YORK	29	44
NORTH CAROLINA	11	34
NORTH DAKOTA	4	13
OHIO	16	50
OKLAHOMA	19	32
OREGON	20	27
PENNSYLVANIA	13	53
RHODE ISLAND	0	2
SOUTH CAROLINA	3	19
SOUTH DAKOTA	7	17
TENNESSEE	27	41
TEXAS	50	105
UTAH	19	11
VERMONT	1	8
VIRGINIA	7	20
WASHINGTON	13	21
WEST VIRGINIA	1	9
WISCONSIN	15	16
WYOMING	23	16
GUAM	1	0
PUERTO RICO	5	5
VIRGIN ISLANDS	0	2

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tal sync pulses, vertical sync pulses, and equalizing pulses only, with a no-signal reference level.

Composite Video: A mixed signal composed of the luminance (black and white), chrominance (color), blanking pulses, sync pulses, and color burst.

Contrast: The range of light and dark values in a picture, or the ratio between the maximum and the minimum brightness values. Low contrast is shown mainly as shades of gray, while high contrast is shown as blacks and whites with very little gray. It is also a TV monitor adjustment which increases or decreases the level of contrast of a televised picture.

Control Track: The portion along the length of a video tape on which sync control information is placed and used to control the playing back of the video signal.

Cross Color: A defect that manifests itself as spurious rainbow patterns on highly textured objects like the one found on a striped shirt or tweed jacket. Cross-color defect is attributed to the make-up of the NTSC signal which mixes the high luminance and chrominance information in the same composite baseband spectrum.

Cross Luminance: More generally referred to as "Dot Crawl," this defect appears as a dot pattern crawling up or hanging on the edges of color areas. This is also a result of the NTSC signal structure where the color information leaks into the luminance signal.

Cyclorama Lights: Cyclorama lights are designed to create a smooth lighting effect on a backdrop or cyclorama.

D

D-to-A Converter (DAC): A device used to convert digital signals to analog signals.

Decoder: A device used to recover component signals from a composite (encoded) source. Decoders are used in displays and in various processing hardware where component signals are required from a composite source, i.e., composite chroma keying of color correction equipment, etc.

Degauss: To demagnetize recording and playback heads or tape.

Delay Line: An artificial or real transmission line or equivalent device designed to delay a wave or signal for a specific length of time.

Demagnetize: To remove magnetism, to erase magnetic tape. Also see **Degauss**.

Demodulator: TV demodulators strip the video and audio signals from the carrier frequency. The composite video and audio can then be used as any other video or audio feed for studio use.

Depth of Field: The front to back zone in a field of view which is in focus in the television scene. With a greater depth of field, more of the scene, near to far, is in focus.

Digital: Representation of data by discrete characters which can be regenerated easily with a minimum of noise and distortion.

Digital Components: Component signals in which the values for each pixel are represented by a set of numbers.

Dolly: A wheeled platform upon which a tripod is set to move cameras toward or away from the scene.

Drop-Out: Missing information from magnetic tape. Caused by dust, lack of oxide, etc.

Dubbing: Transcribing from one recording medium to another.

E

EBU: European Broadcasting Union.

Edit: To alter originally recorded material to prepare for presentation.

Edit Code: A tape retrieved code added to original recorded material utilizing a time structure—for example, SMPTE time code.

EGA: Enhanced Graphics Adaptor.

EIA: Electronic Industries Association (formerly RMA or RETMA). The organization that determines recommended audio and video standards in the U.S.

EIA Sync: RS-170 sync. The standard waveform for broadcast equipment in the United States.

Encoded: The encoded video signal is formed by starting with an RGB signal from the color television camera. This RGB signal is then processed through an I and Q encoder which converts the RGB into a composite NTSC signal. The encoded signal has all of the elements of the composite video signal: sync, burst, chroma, and luminance.

Encoder: A device that superimposes electronic signal information on other electronic signals.

ENG: Electronic News Gathering.

Equalizer: (A) Equipment designed to compensate for loss and delay frequency effects within a system. (B) A component, or circuit, which allows for the adjustment of a signal across a given band.

F

Field: One-half of a television picture. One complete vertical scan of the picture, containing 262.5 lines. Two fields make up a complete television picture (frame). The lines of Field 1 are vertically interlaced with Field 2 for 525 lines of resolution.

Fill Light: A fill light is used in studio lighting to mask the "mistakes" created by the individual doing the lighting. It is the job of the fill light to cover up and fill the shadow created by the key light.

Film Chain: Projectors, multiplexers, and a camera; used to transfer film to video.

First Generation: The first time the signal is recorded on tape, that tape is called a first generation recording.

F Number: In lenses with adjustable irises, the maximum iris opening is expressed as a ratio—(focal length of the lens)/(maximum diameter of aperture). This maximum iris will be engraved on the front ring of the lens.

Focal Length: The distance from the center of the lens to a plane at which point a sharp image of an object viewed at an infinite distance from the camera is produced. The focal length determines the size of the image and the angle of the field of view seen by the camera through the lens. That is the distance from the center of the lens to the pickup device.

Format: In video recording—C, U-Matic, Betacam, M, Betacam SP, M-II, D1, D2, Beta, VHS, Hi8, 8 mm, and S-VHS are all current formats.

Frame: (A) The total area of the picture which is scanned while the picture signal is not blanked. (B) A complete TV picture consisting of two fields; a total scanning of all 525 lines of the raster area; occurs every 1/30 of a second. (A frame is 625 lines and occurs every 1/25 second in Europe and many other countries.)

Fresnel Lens: A specially constructed lens which produces a soft-edged concentration of

light; used as a lens in a spotlight lamp housing.

G

GBR, GBR Format: The same signals as RGB. The sequence is rearranged to indicate the mechanical sequence of the connectors in the SMPTE standard.

Gamut: The range of voltages allowed for a video signal. Signal voltages outside of the range (i.e., exceeding the gamut) may lead to clipping, crosstalk, or other distortions.

Generations: The number of times a video clip is copied or processed. In analog systems, extensive efforts are made to keep generations to a minimum, since each copy or process adds noise and other artifacts. In digital systems, however, this requirement is no longer necessary, because each copy can potentially be perfect. This enables digital systems to work in quite different ways from analog systems.

Genlock: Genlock is a process of sync generator locking. This is usually performed by introducing a composite video signal from a master source to the subject sync generator. The generator to be locked has circuits to isolate vertical drive, horizontal drive, and subcarrier. The subject sync generator is then locked to the master subcarrier, horizontal, and vertical drives so that the result is that both sync generators are running at the same frequency and phase.

Ghost: A shadowy or weak image in the received picture, offset either to the right or to the left of the primary image. It is the result of transmission conditions where secondary signals are caused by a reflected RF signal.

Gray Scale: A series of tones ranging from true black to true white. It is usually expressed in ten steps.

Grid: A crosshatch of metal pipes for hanging lights in a studio.

Ground: An electrical connection to the earth, generally through a ground rod. Also a common return to a point of zero potential, such as a metal chassis, a terminal, or a ground bus.

H

HDTV: High Definition Television. The Society of Motion Picture and Television Engineers in the United States and the BTA in Japan have proposed a high definition television product standard:

- 1125 lines at 60 Hz field rate 2:1 interlace;
- 16:9 aspect ratio;
- 30 MHz RGB and luminance bandwidth;
- Tri-level syncs.

HGA: Hercules Graphics Adaptor.

Hi8: An 8 mm professional NTSC recording format.

Horizontal Blanking: The blanking signal that is produced at the end of each scanning line.

Horizontal Drive or Horizontal Sync: The signal is derived by dividing subcarrier by 227.5 and then doing some pulse shaping. The signal is used by monitors and cameras to determine the start of each horizontal line.

Horizontal Resolution: The smallest increment of a television picture that can be discerned in the horizontal plane. This increment is dependent upon the video bandwidth and is measured in frequency.

Hue: (A) Distinction between colors. Red, blue, green, yellow, etc. are hues. White, black,

and gray are not considered hues. (B) The dimension of color that is referred to a scale of perceptions ranging through the spectrum from red, orange, yellow, green, blue, purple, and back to red.

I

IEEE: Institute of Electrical and Electronic Engineers.

IEEE Scale: A waveform monitor scale with the IEEE standards and the recommendations of the TV broadcasters and manufacturers for coordination of Video Levels.

Iris: The amount of light transmitted through a lens is controlled by an adjustable diaphragm, or iris, located in the lens barrel. The opening is referred to as the aperture, and the size of the aperture is controlled by rotating the aperture control ring on the lens barrel. The gradations on the lens barrel are expressed in terms of the focal length (f) of the lens divided by the diameter of the aperture at that setting. This ratio is called the f -number.

Interface: (A) To connect two or more components to each other so that the signal from one is supplied to the other(s). Feeding a signal between units that run on different standards. (B) The place where two systems or a major and a minor system meet and interact with each other.

J

Jitter: Small and rapid variations in a waveform due to mechanical disturbances, changes in the characteristics of components, supply voltages, imperfect synchronizing signals, circuits, etc.

K

Kelvin: Also expressed as Kelvins or K, the unit of measurement of the temperature of light. In color recording, light temperature affects the values of the lights and the scene that they illuminate.

Keying: The process of replacing part of one television image with video from another image, i.e., chroma keying and insert keying.

Key and Back Lights: Key and back lights provide the main source of illumination on the subject from the front, side, and rear. The most important lighting fixtures in the studio, they must provide maximum variety in beam shape and size and be easily adjusted to meet different lighting requirements.

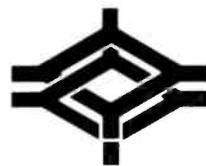
L

Legal Signal: A video signal in which each component remains within the limits specified for the video signal format (i.e., does not exceed the specified gamut for the current format).

Looping: A term indicating that a high impedance device has been permanently connected in parallel to a video source.

LTC (Longitudinal Time Code): This is another expression for the SMPTE time code signal recorded onto the third audio track of a video cassette tape.

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Lumen: A measurement of light quantity, taken at the source of light, against a predetermined constant. Lumens per square foot equals foot-candles.

Lux: A unit measuring the intensity of light (1 Footcandle 10.76 Lux).

M

M, M Format: A portable camera/recorder system developed by Panasonic; also used for just the recorder or the interconnect format. "M" actually refers to the manner in which the video tape is wrapped around the head drum. M format systems employ the (Y, R-B, B-Y) component set.

M-II, M2, M-II Format: A second generation camera/recorder system developed by Panasonic; also used for just the recorder or the interconnect format. M-II uses a version of the (Y, R-Y, B-Y) component set.

MAC (Multiplexed Analog Components): A system in which the components are time multiplexed into one channel using time domain techniques, i.e., the components are kept separate by being sent at different times through the same channel. There are many different MAC formats and standards.

Matte: A film term sometimes used in video production work to denote a keyed effect, an insert of video signal information keyed from one source into a second video signal.

Metal Tape: Tape using iron in its pure metallic form, instead of as an oxide, and offering excellent frequency response and wide dynamic range.

Minicam: Describes lightweight, often self-contained portable ENG type cameras. Also **Microcam** or **Camcorder**.

Moire: (A) A wavy or satiny effect produced by the convergence of lines. It usually appears as a curving of the lines in the horizontal wedges of a test pattern. It is a natural optical effect when converging lines in a television picture are nearly parallel to the scanning lines. (B) An optical disturbance caused by the interface of similar frequencies.

Monitor: (A) A television that receives its signal directly from a VCR, camera, or separate TV tuner for high quality picture reproduction. Does not contain a channel selector. (B) A special type of television receiver designed for use with closed circuit TV equipment.

Monitor/Receiver: A combination of monitor and TV receiver capable of accepting composite video signals directly from VCR's, cameras, or those video signals broadcast as RF; also capable of producing a demodulated video signal output from an off-air input signal.

Monochrome Signal: A "single color" video signal; usually a black and white signal or, sometimes, the luminance portion of a composite or component color signal.

Multiplexer: An optical system allowing a number of film and slide projectors to feed video information into the same video camera.

N

Neutral Colors: The range of gray levels, from black to white, but without color. For neutral areas in the image, the RGB signals will all be equal; in color difference formats, the color difference signals will be zero.

NTSC (National Television System Committee): The organization that formulated the NTSC system. Usually taken to mean the NTSC color television system itself, or its interconnect standards.

NTSC Color Bars: A pattern generated by the NTSC Generator, consisting of eight color bars of equal width. Colors are white (75%), black (7.5% set-up level), 75% saturated pure colors (red, green, and blue), and 75% saturated hues of yellow, cyan, and magenta (mixtures of two colors in a 1:1 ratio without a third color).

O

Overscan: The TV picture beyond the area of normal screen size.

P

Paint Pots: Or rheostats. Controls on a colorizer for mixing colors electronically.

PAL (Phase Alternate Line): A composite color standard used in many parts of the world. The phase alteration makes the signal relatively immune to certain distortions (compared to NTSC).

PGA: Professional Graphics Adaptor.

Pixel (Picture Element or Pix Element): Related to a particular image address in digital systems or to the smallest reproducible element in analog systems.

Primary Colors: Colors, usually three, which are combined to produce the full range of other colors within the limits of a system. All non-primary colors are mixtures of two or more of the primary colors. In television, the primary colors are specific sets of red, green, and blue.

Pulse: A current or voltage that charges abruptly from one value to another and back to the original value in a finite length of time. Used to describe one particular variation in a series of wave motions.

Pulse Distribution Amplifier: An amplifier designed to boost the strength of the sync as well as other control signals to the proper level for distribution to a number of cameras, special effects generators, and terminal equipment.

R

Raster: The rectangular pattern of scanning lines upon which the picture is produced. The illuminated face of the TV monitor without the video information present.

Readout: A visual display of stored information.

Reflected Light: The scene brightness or the light being reflected from a scene. Usually it represents 5% to 95% of the incident light, and it is expressed in footlamberts.

Registration: An adjustment on color TV sets



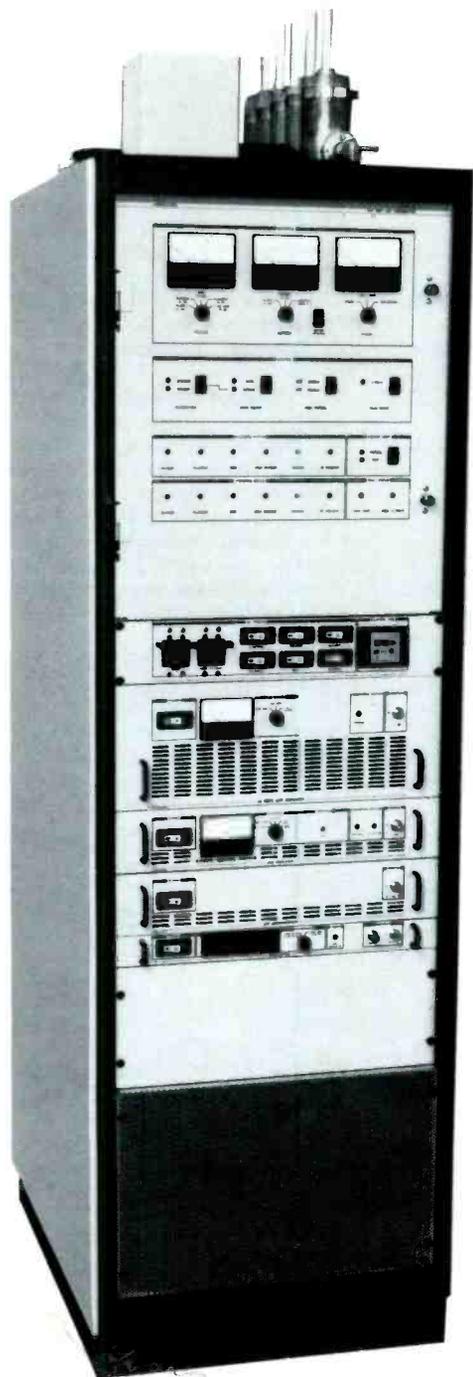
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and projection television systems to ensure that the electron beams of the three primary colors of the phosphor screen are hitting the proper color dots/stripes; also, a similar adjustment of the tubes in color cameras.

Resolution: (A) A measure of the ability of a camera or television system to reproduce detail—that is, the number of picture elements that can be reproduced with good definition. It is a factor of the pickup device or the TV CRT characteristics and the video signal bandwidth. (B) Generally called horizontal resolution. It can be evaluated by establishing the limit in which lines can be distinguished on a test pattern. A larger resolution value means a broader frequency band of the video signal. (C) A measure of the greatest amount of detail that can be seen, or resolved, in an image. It is often incorrectly expressed as a number of pixels on a given line. More correct is the bandwidth.

RGB, RGB Format, RGB System: Red, green, and blue. The basic parallel component set, in which a signal is used for each primary color; or the related equipment or interconnect formats or standards. The same signals may also be called "GBR" as a reminder of the mechanical sequence of connections in the SMPTE interconnect standard.

Rise Time: The time taken for a signal to make a transition from one state to another, usually measured between the 10% and 90% completion points of the transition. Shorter, or "faster" rise times require more bandwidth in a transmission channel.

RS-170A: EIA technical standard NTSC color TV.

S

Safe Title Area: 80% of the TV screen, from the center of the screen; that area of the display screen (and therefore of the camera scanning area) that will reproduce legible title credits no matter how it is adjusted.

Scanning: The rapid movement of the electron beam in a pickup device of a camera or in the CRT of a television receiver. It is formatted in a line-for-line manner across the photo-sensitive surface that produces or reproduces the video picture. When referred to a video surveillance field, it is the panning, or the horizontal camera motion.

Scoop: A large bowl-shaped unit—often made of aluminum—into which a lighting unit is placed so that it will reflect light over a wide area.

SEG (Special Effects Generator): The SEG is used in multi-camera production and editing to change from one camera (or VCR) signal to another. Many different changes or "wipes" are possible. For this to work properly, all connected equipment must be driven by the same sync signal (often provided by a sync generator built into the SEG itself).

Signal-to-Noise Ratio (S/N): An S/N ratio can be given for the luminance signal, chrominance signal, and audio signal. The S/N ratio is the ratio of noise to actual total signal, and it shows how much higher the signal level is than the level of noise. It is expressed in decibels (dB), and the higher the value is, the more crisp and clear the picture and sound will be during playback.

S-MAC: A MAC standard proposed for studio intraconnection by the SMPTE working group on Component Analog Video Standards. The S-MAC system uses time compression and time domain multiplexing techniques to convey Y, C_r, C_b video signals (a version of Y, R-Y, B-Y).

SMPTE: Society of Motion Picture Television Engineers.

SMPTE Format, SMPTE Standard: In component television, these terms refer to the SMPTE standards for parallel analog component video interconnection. The SMPTE has standardized both RGB and Y, P_r, P_b color difference systems. (Y, P_r, P_b is a version of Y, B-Y, R-Y.)

Snow: (A) Random noise on the display screen, often resulting from dirty heads. (B) TV signal breakup caused by weak video reception.

Split Screen: A special effect utilizing two or more cameras so that two or more scenes are visible simultaneously on each part of the screen.

Staircase: A pattern generated by the NTSC generator, consisting of equal width luminance steps of 0, 20, 40, 60, 80, and 100 IEEE units and a constant amplitude chroma signal at color burst phase. Chroma amplitude is selectable at 20 IEEE units (low stairs) or 40 IEEE units (high stairs). The staircase pattern is useful for checking the linearity of luminance and chroma gain, differential gain, and differential phase.

Standard, Interconnect Standard: The specific signal configuration, reference pulses, voltage levels, etc. that describe the input/output requirements for a particular type of equipment. Some standards have been established by professional groups or government bodies (such as SMPTE or EBU). Others are determined by equipment vendors and/or users.

Stripe Filter: A chrominance tube system in

which the target area of the tube is divided into sequential stripes for RGB and Y, and can therefore derive color signal by using only one pickup tube.

Subcarrier: Also SC, 3.58, 3.58 CW. This is the basic signal in all NTSC sync signals. It is a continuous sine wave, usually generated and distributed at 2 volts in amplitude, and having a frequency of 3.579545 MHz. Subcarrier is usually divided down from a primary crystal running at 14.318180 MHz, and that divided by 4 is 3.579545. All other synchronizing signals are directly divided down from subcarrier.

Subcarrier Phase Shifter: Special circuitry designed to control the phase relationships of the two portions of the encoded color signal so that they maintain their correct relationship during recording, transmission, and reproduction.

Sun Shade: A metal cylinder attached to the end of a lens to keep light from entering the lens from the periphery of the angle of view.

Switcher: A term often used to describe a special effects generator; a unit that allows the operator to switch between video camera signals. Switchers are often used in industrial applications to switch between video cameras monitoring certain areas for display on one monitor; these kinds of switchers do not have sync generators.

Sync, also Composite Sync. This signal is derived from a composite or combination of horizontal and vertical drives, with some slightly narrowed and delayed pulses as well as equalizing pulses. It is one of the more popular signals used in video systems today, and, when used, is usually accompanied by subcarrier.

T

Tape: A medium capable of storing an electronic signal. It consists of backing, binder, and iron oxide coating. The orientation of the iron oxide determines whether or not the tape can be used for helical scan video recording.

TBC (Time Base Corrector): This piece of equipment corrects the timing irregularities that occur during VCR playback. Time base correction is not necessary for direct playback from a VCR to a TV set.

Teleprompter: The trade name of a prompting device used in television studios.

Test Pattern: Optical guide for TV camera reference alignment.

Time Base Stability: The maintenance of the scanning process to very close tolerances.

Time Code Editing: By recording a sequential time code along with the video and audio material, a more precise reference for editing can be obtained. Each frame has its own number or code which tells the time in hours, minutes, and seconds, and includes a frame number. The world standard code is called SMPTE (for the Society of Motion Picture Television Engineers) and has also been adopted by the IEC (international Electrotechnical Commission). Time codes permit very fast and accurate editing. Automatic editing is possible under computer control.

Title Generator: Commonly a black and white camera is used to shoot titles which are electronically superimposed on the video picture while shooting or during editing. Title color can be selected and changed independently. More sophisticated equipment generates characters directly.

Tracking: The angle and speed at which the tape passes the video heads.

Transcoder: A device used to convert from one component set to another, e.g., to convert Y, R-Y, B-Y signals to RGB signals.

Triaxial: This is a connector comprising three concentric conductors—an inner conductor, an intermediate conductor, and an outer conductor—separated by dielectrics.

Tripod: A three-legged stand upon which a camera is mounted.

Tripod head: The top portion of a tripod, where its legs meet and the camera is mounted. Both friction or fluid-head tripod designs are available.

Twinax: This is a connector which has two insulated inner contacts (male and female) surrounded by a common ground.

U

Underscan: Decreases raster size H and V so that all four edges of the picture are visible on the monitor. Allows viewing of skew and tracking which would not be visible in normal (over-scanned) mode. Also helpful when aligning test charts to be certain they touch all four corners of the raster. Likewise, when checking the alignment of multiplexer images from a film chain, underscan allows proper framing of the projected image going into the video camera.

V

Valid Signal: A video signal that will remain legal when transcoded to any other format. A valid signal is always legal, but a legal signal is not necessarily valid. Signals that are not valid will be processed without problems in their current format, but problems may be encountered if the signal is transcoded to a new format.

VCR: Video Cassette Recorder.

Vertical Retrace: The return of the electron beam to the top of a television CRT screen or a camera pickup device target at the completion of the field scan.

Vertical Sync Pulse: A portion of the vertical blanking interval that is made up of blanking level and six pulses (92% duty cycle at -40 IEEE units) at twice the horizontal sync pulse repetition rate. The vertical sync pulse synchronizes the vertical scan of the television receiver to composite video signal. It starts each frame at the same vertical position. (Sequential fields are offset 1/2 line to achieve an interlaced scan.)

VGA: Video Graphics Array.

Video: Pertaining to picture signals in a television system.

Video Distribution Amplifier: A special amplifier for strengthening the video signal so that it can be supplied to a number of video monitors at the same time.

Video Tape Recorder (VTR): An electro-mechanical device capable of recording, storing, and reproducing an electronic signal which contains audio, video, and control information.

Video Waveform: A pictorial display, on a special oscilloscope, of the various components of the video signal. Used to check the integrity of the signal and signal components.

Vectorscope: Round (green) oscilloscope to

align amplitude and phase of the three TV color signals (RGB).

Videocassette: A self-contained video module played on a specially designed video tape recorder; similar in design to an audio cassette; houses two reels—supply and take-up—with the tape running between them but connected to both.

Vertical Interval Time Code (VITC): This is the same information as the SMPTE time code. It is superimposed onto the vertical blanking interval, so that the correct time code can be read even when a helical scanning VCR is in the Pause or Slow mode.

Video Tape Recorder (VTR): The term "VTR" includes both reel-to-reel and cassette types of recorders.

W

Waveform Monitor: Oscilloscope used to display the video waveform.

White Level Set: White set. A control that establishes the luminance level for a color camera.

Wipe: Term used to describe the SEG effect of replacing a portion of video signal A with video signal B; also, to erase a tape.

Y

Y, C1, C2: A generalized set of CAV signals: Y is the luminance signal, C1 is the first color differ-

ence signal, and C2 is the second color difference signal.

Y, I, Q: The set of CAV signals specified for the NTSC system: Y is the luminance signal, I is the first color difference signal, and Q is the second color difference signal.

Y, P_b, P_r: A version of Y, R-Y, B-Y specified for the SMPTE analog component standard.

Y, R-Y, B-Y: The general set of CAV signals used in the PAL system as well as for some encoder and most decoder applications in NTSC systems; Y is the luminance signal, R-Y is the first color difference signal, and B-Y is the second color difference signal.

Y, U, V: Luminance and color difference components for PAL systems; Y, B-Y, R-Y with new names; the derivation from RGB is identical.

Z

Zoom: A zoom lens is unique because its focal length can be changed while the object being viewed remains in focus. Thus, a zoom lens can bring distant objects into clear view in the same way that a telephoto lens can; and it can also view a scene in the same way as a wide angle lens.

Zoom Ratio: A mathematical expression of the two extremes of focal length available on a particular zoom lens.

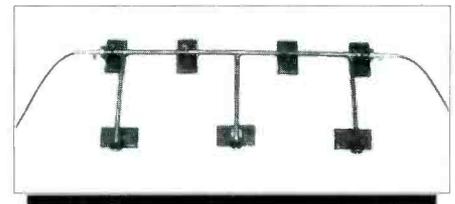
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What's Going On

January 3-5, 1991. Association of Independent Television Stations Annual Convention. 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.

January 25-29, 1991. National Religious Broadcasters 48th Annual Convention and Exposition. Sheraton Washington Hotel, Washington, DC. *Contact:* Michael Glenn, Director of Sales, (201) 428-5400.

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 10-15, 1991. National Association of Broadcasters 26th Annual Management Development Seminars for Broadcast Engineers. University of Notre Dame. South Bend, IN. *Contact:* Jane Frock, NAB Science and Technology, (202) 429-5346.

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

March 6, 1991. National Association of Black-Owned Broadcasters Awards Dinner. Washington, DC. *Contact:* James L. Winston, Executive Director, (202) 463-8970.

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.

April 21-24, 1991. Broadcast Cable Financial Management Association & Broadcast Cable Credit Association Annual Conference. Los Angeles, CA. *Contact:* Cathy Lynch, Meetings & Conventions Coordinator, (708) 296-0200.

May 16-19, 1991. American Women in Radio & Television 40th Annual National Convention. Atlanta, GA. *Contact:* Diane Walden, Director of Advertising and Promotion, (202) 429-5102.

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.

September 25-28, 1991. Radio-Television News Directors Association Annual Convention. Denver, CO. *Contact:* (202) 659-6510.

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.

October 27-30, 1991. Association of National Advertisers 82nd Annual Meeting & Business Conference. Phoenix, AZ. *Contact:* Cynthia Roberts, Meeting Manager, (212) 697-5950.

November 1991. Community Broadcasters Association Fourth Annual LPTV Conference & Exposition. The Riviera, Las Vegas, NV. *Contact:* Suzanne Dooling, (414) 783-5977, or Eddie Barker, (800) 225-8183.



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World Development Forum (from the "Hope Health Letter"); Statistical Abstract of the United States, 1990.

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Deputy Chief: Julius Knapp
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Deputy Chief: Robert M. Bromery
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Chief: David Means
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Equipment Authorization Branch

Chief: Charles M. Cobbs
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Sampling and Measurements Branch

Chief: Richard Engelman
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Technical Standards Branch

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Deputy Chief: William H. Johnson
Room 314 (202) 632-6460

Deputy Chief: Roderick Porter
Room 314 (202) 632-6460

Engineering Assistant: William Hassinger
Room 314 (202) 632-6460

Assistant Chief, Law: Robert Radcliffe
Room 314 (202) 632-6460

Public Reference Room

Acting Supervisor: Sharon Jenkins
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Audio Services Division

Chief: Larry D. Eads
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Assistant Chief: Stuart Bedell
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Assistant Chief, Law: William Jan Gay
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FM Branch

Chief: Dennis Williams
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Legal Advisor: Carl Kensinger
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Legal Branch

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Assistant Chief, Law: Bruce Ramano
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Senior Attorney Advisor, Bureau Front Office:
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Engineering Policy Branch

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Room 500 (202) 632-6910
Legal Assistant: Thomas Beers
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Legal Branch (2000 L Street)

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Acting Chief: Francis Yvon Hicks
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Chief: Richard Shiben
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Deputy Chief: Edward R. Jacobs
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Senior Technical Advisor: Vacant
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Advanced Systems Unit

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..... (717) 337-1431

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..... (717) 337-1521

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Chief: Kathy Fowler
..... (717) 337-3268

Database Maintenance Unit

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..... (717) 337-3268

Application Tracking Section

Chief: Kathy Dougherty
..... (717) 337-3268

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Chief: Edna Steinouer
..... (717) 337-1531

Mail and Fee Section

Chief: Laurel Sentz
..... (717) 337-1531

Microwave Branch

Chief: Michael B. Hayden
..... (717) 337-1421

Systems & Procedures Branch

Chief: William J. Sluck
..... (717) 337-1321

Consumer Assistance Branch

Chief: Shirley Blickestaff
..... (717) 337-1212

Special Services Division

Chief: Robert H. McNamara
Room 5322 (202) 632-7197

Personal Radio Branch

Chief: John B. Johnston
Room 5336 (202) 632-4964

Aviation Marine Branch

Chief: Robert E. Mickley
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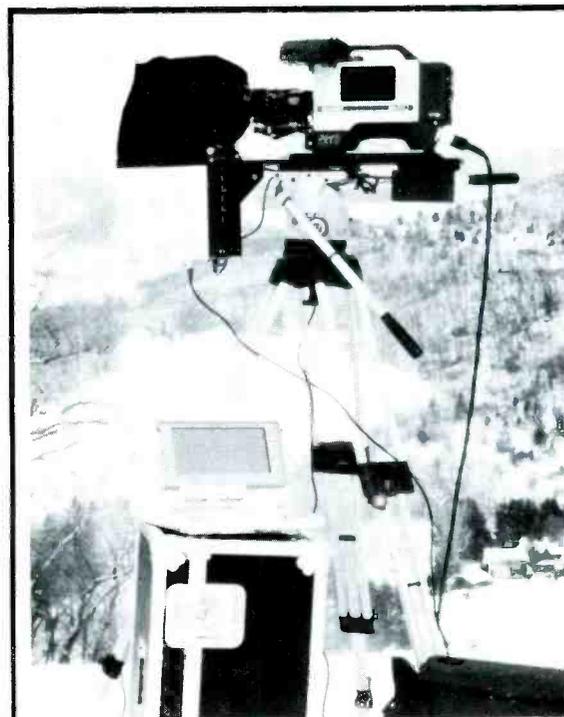
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NEW LPTV LICENSES

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

- K08KY Sitka, AK. Capital Community Broadcasting, Inc., 10/16/90.
- K39CG Prescott, AZ. Yavapi College, 10/17/90.
- K38CW Palmdale, CA. Xenia Renatta Izzio, 10/17/90.
- W56CD Rome, GA. John O. Broomall, 9/27/90.
- W13BE Chicago, IL. Charles Woods, 10/16/90.
- W15AY Martinsville, IN. Randy J. Manley, 10/17/90.
- K46CR Baton Rouge, LA. Patricia Screen, 9/27/90.
- K58DH St. Louis, MO. Kurt J. Petersen, 10/17/90.
- W43AV Waukesha, WI. WCTV, Inc., 10/15/90.

NEW LPTV CONSTRUCTION PERMITS

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

- W03BF Greensboro/Marion, AL. Dennis Adams, 10/17/90.
- K64DQ Paradise Pines, CA. California-Oregon Broadcasting, Inc., 9/19/90.
- W25BF Miami, FL. Beacon Broadcasting Corporation, 10/16/90.
- K35DD Lihue, HI. John Patrick Marcom, 9/19/90.
- K41DD Des Moines, IA. Susan Webb, 9/27/90.
- K07UD Kimberly, ID. Ellen M. Armstrong, 9/18/90.
- W25BN Marion, IN. ACTS of Marion, Inc., 9/21/90.
- W58BT South Bend, IN. Weigel Broadcasting Company, 10/15/90.
- K68DT New Orleans, LA. Neal L. Andrews, Jr., 9/27/90.
- W67FD Shreveport, LA. Warren R. Wright, 10/16/90.

- W22BB Taunton, MA. Greenburger/Acton Rights Associates, 10/15/90.
- K35DC St. James, MN. Watonwan TV Improvement Association, 10/15/90.
- K05JH Joplin/Carthage, MO. Don Stubblefield, 9/18/90.
- K12OM Kansas City, MO. Jeremy D. Lansman, 10/16/90.
- K26AZ Charlotte, NC. Triangle Television Company, 9/18/90.
- K52BG Charlotte, NC. Karen K. Douglas, 9/18/90.
- K51DS Deming, NM. KOAT Television, Inc., 10/16/90.
- W67CN Rochester, NY. Television Interests Company, 9/28/90.
- W35BA Cincinnati, OH. Elliott Block, 9/28/90.
- W41BI Mentor, OH. Media-Com Television, Inc., 10/15/90.
- W05BZ Toledo, OH. Assai Broadcasting Company, 9/18/90.
- K16CE Morrison/Cushing, OK. Retherford Publications, Inc., 10/16/90.
- K12OK Temple, TX. Effie Marko, 10/16/90.
- W60BR Chesapeake, VA. AFL Group, 9/28/90.
- W56CS Portsmouth, VA. Eddie L. Whitehead, 9/18/90.

BON MOT

You cannot understand how hard it is for one to be practical who hopes for tenderness behind every face.... Others can be impersonal, but not one who believes that she is on an eminently personal adventure.... Others can be sensible, but not one who knows in her heart how few things really matter. Others can be sober and restrained, but not one who is mad with the loveliness of life, and almost blind with its beauty.

Found in Dorothy Kazel's prayer book after her death in El Salvador, 1980.

- W62BW Wheeling, WV. Abacus Broadcasting, 9/28/90.

ASSIGNMENTS AND TRANSFERS

- K08IW Dutch Harbor, AK. Assignment of license granted from Unalaska City School District to Unalaska Community Television, Inc. on 10/18/90.
- W02BV Birmingham, AL. Transfer of control granted from Video Jukebox Network, Inc. to VJN Partners, Ltd./TCI Development Corporation on 9/28/90.
- W39CQ Santa Maria, CA. Voluntary assignment of permit granted from Blacks Desiring Media, Inc. to Costa De Oro Television, Inc. on 10/9/90.
- K68DQ Tahoe City, CA. Voluntary assignment of permit granted from Adam Laird Marko to Bernard Marko on 9/20/90.
- K54DK Boulder, CO. Voluntary assignment of permit granted from Skywave Communications Corporation to Sunbelt Media Group, Inc. on 10/23/90.
- W10AX Jacksonville, FL. Transfer of control granted from Video Jukebox Network, Inc. to VJN Partners, Ltd./TCI Development Corporation on 9/28/90.
- W118M Orlando, FL. Transfer of control granted from Video Jukebox Network, Inc. to VJN Partners, Ltd./TCI Development Corporation on 9/28/90.
- W68CF Tampa, FL. Voluntary assignment of permit granted from Skywave Communications Corporation to WJUK-TV, Inc. on 9/21/90.
- K20AU Atlanta, GA. Voluntary assignment of permit granted from Nancy Davis to Valuevision International, Inc. on 9/24/90.
- K42CO Honolulu, HI. Voluntary assignment of permit granted from Charles Billings to Oceania Broadcasting Network, Inc. on 10/18/90.
- K40NL Des Moines, IA. Transfer of control granted from Video Jukebox Network, Inc. to VJN Partners, Ltd./TCI Development Corporation on 9/28/90.
- W67CB Evansville, IN. Voluntary assignment of permit granted from Randolph Victor Bell to South Central Communications Corporation on 10/18/90.
- W47AZ Indianapolis, IN. Transfer of control granted from Video Jukebox Network, Inc. to VJN Partners, Ltd./TCI Development Corporation on 9/28/90.
- W50BB Indianapolis, IN. Voluntary assignment of permit granted from Butler University to KEE Properties, Inc. on 10/18/90.
- W53AV Indianapolis, IN. Voluntary assignment of permit granted from Legal Eye Videographers to KEE Properties, Inc. on 10/5/90.
- W20AJ Owensboro, KY. Voluntary assignment of permit granted from Robert H. Steele on 10/18/90.
- K10NG New Orleans, LA. Transfer of control granted from Video Jukebox Network, Inc. to VJN Partners, Ltd./TCI Development Corporation on 9/28/90.
- W58BR Waldorf, MD. Transfer of control granted from Video Jukebox Network, Inc. to VJN Partners, Ltd./TCI Development Corporation on 9/28/90.
- W69BJ Lansing/East Lansing, MI. Voluntary assignment of permit granted from Trinity Broadcasting Network to Tri-State Christian TV on 9/20/90.
- K52AY St. Louis, MO. Assignment of license granted from Flor De Rio Television Company to Flor De Rio Television Company, Inc. on 10/15/90.
- W08CU Jackson, MS. Transfer of control granted from Video Jukebox Network, Inc. to VJN Partners, Ltd./TCI Development Corporation on 9/28/90.
- W67CD Sanford, NC. Voluntary assignment of permit granted from T. B. Buchanan to Central Carolina Broadcasting Corporation, Inc. on 9/21/90.
- K48DL Omaha, NE. Voluntary assignment of permit granted from Nancy Davis to Valuevision International, Inc. on 9/24/90.
- K20BR Gage, OK. Assignment of license granted from Gage Translator System to Shafer Translator, Inc. on 10/18/90.
- K22BR Gage, OK. Assignment of license granted from Gage Translator System to Shafer Translator, Inc. on 10/18/90.
- K18BV May, OK. Assignment of license granted from Gage Translator System to Shafer Translator, Inc. on 10/18/90.
- K65CD Mooreland/Woodward, OK. Assignment of license granted from OK TV Translator System of

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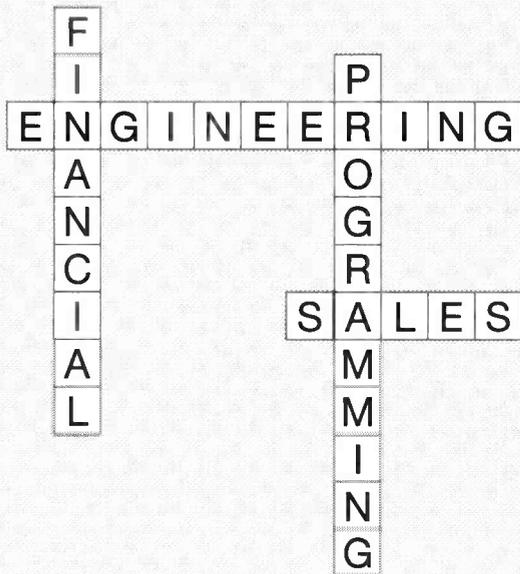
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K53CI Seiling/Talooqa, OK. Assignment of license granted from OK TV Translator System of Seiling to Shafer Translator on 10/18/90.

K55EZ Seiling/Vici, OK. Assignment of license granted from OK TV Translator System of Seiling to Shafer Translator on 10/18/90.

K57EA Seiling/Vici, OK. Assignment of license granted from OK TV Translator System of Seiling to Shafer Translator on 10/18/90.

K59EE Woodward, OK. Voluntary assignment of permit granted from OK TV Systems on 10/18/90.

K61CW Woodward, OK. Assignment of license granted from OK TV Translator System, Inc. to Shafer Translator, Inc. on 10/18/90.

K63CF Woodward, OK. Assignment of license granted from OK TV Translator System, Inc. to Shafer Translator, Inc. on 10/18/90.

K67CW Woodward, OK. Assignment of license granted from OK TV Translator System, Inc. to Shafer Translator, Inc. on 10/18/90.

K69DH Woodward/Mooreland, OK. Assignment of license granted from OK TV Translator System, Inc. on 10/18/90.

W55BU Chattanooga, TN. Voluntary assignment of permit granted from TV 15, Inc. to TV 14, L.P. on 10/1/90.

W66AZ Farragut, TN. Voluntary assignment of permit granted from Volunteer Realty Company, Knoxville, Inc. on 10/18/90.

K31CM Fort Worth, TX. Voluntary assignment of permit granted from American Christian TV System, Inc. to Bill Trammell on 9/21/90.

W08CK Madison, WI. Voluntary assignment of permit granted from The Identity Institute to Healthy's, Inc. on 10/2/90.

LPTV LICENSE RENEWALS

The following LPTV station received a license renewal on the date shown. Station call sign,

location, and the name of the licensee are also given.

W47AG Rocky Mount, NC. Family Broadcasting Enterprises, 10/10/90.

PROPOSED CONSTRUCTION PERMITS

The following LPTV 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.

New Stations

Ch. 52 Mobile, AL. Penny C. Wilmoth.
Ch. 44 Kingman, AZ. Mohave County Board of Supervisors.

Ch. 10 Eureka, CA. Philip J. Plank.
Ch. 11 Fortuna/Ferndale, CA. North Star Communications.

Ch. 5 Mineral, CA. James R. Spiethof.
Ch. 39 Valdosta, GA. Impact Television Group, Inc.

Ch. 39 Waycross, GA. Women's LPTV Network.
Ch. 51 Indianapolis, IN. Television Interests Company.

Ch. 51 Marion, IN. ACTS of Marion, Inc.
Ch. 58 South Bend, IN. Weigel Broadcasting Company.

Ch. 4 Maysville, KY. Philip R. Lewis.
Ch. 30 Hyannis, MA. Barbara A. Nadley.
Ch. 22 Taunton, MA. Greenburger/Acton Rights Associates.

Ch. 19 Appleton, MN. Rural Western UHF TV Corporation.
Ch. 49 Austin, MN. Televue Systems of Minnesota.

Ch. 19 Redwood Falls, MN. Redwood TV Improvement.

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- Ch. 43 Jamestown, NY. Great Lakes Communications, Inc.
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- Ch. 45 Uniontown, PA. Abacus Broadcasting.
- Ch. 22 Guayama, PR. Ministerio Radial Cristo Viene Pronto.
- Ch. 65 Guayama, PR. Roberto Rodriguez.
- Ch. 32 Newport, RI. Trinity Broadcasting Network.
- Ch. 55 Corpus Christi, TX. Norma Torres.
- Ch. 38 La Grange, TX. Mountain TV Network, Inc.
- Ch. 12 Temple, TX. Effie Marko.
- Ch. 12 Waco, TX. Summation Broadcasting Company.
- Ch. 69 Fredricksburg, VA. RCC-TV, Inc.
- Ch. 66 Pasco, WA. Triac Communications and Partnership.
- Ch. 31 Cody, WY. Generic Television.
- Ch. 3 Mountain View, WY. Lyman TV Association.

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- K70EL Yreka, CA. Northern California Educational TV Association, Inc.
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- K26BZ Junction City, KS. Trinity Broadcasting Network.
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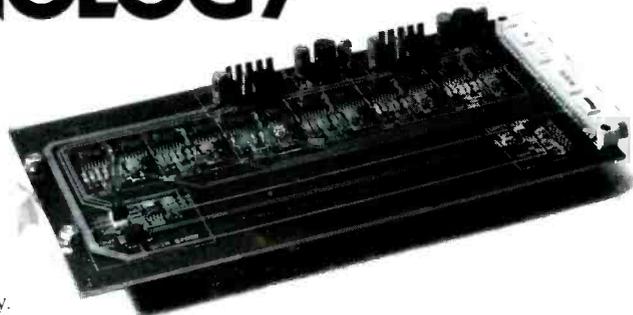
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The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 12

A Kompas/Biel Publication

December 1990

CBA '90
Convention Report

Eleven Claim CBA Local Production Honors

The Community Broadcasters Association's 1990 Conference ended with fanfare as eleven LPTV stations took sixteen production awards during the final black tie gala at Las Vegas's "Top of the Riv." In addition, Video Jukebox Network was honored as "Best Overall Network" for their entries in the network category.

W43AG in Hopkinsville, KY walked away with two of the three News Awards—for 5 p.m. and 6 p.m. newscasts—while "Local Newswatch" from W14AU in Reidsville, NC took the third.

In the Program category, W38AW, which just signed on the air in Rochester, NY this past year, won for its program, "Hometown Crafts." Beach TV in Key West, FL won for "Theatre," and W61BL in Tampa took honors for "Parada Nocturna de Sant' Yago."

Hopkinsville's TV 43 and Beach TV also won in the Promo/PSA category—TV 43 for a PSA entitled "Teen Pregnancy," Beach TV's Panama City Beach, FL station for the "Key TV ID" and for "Gulf World Bumper."

Target TV in Kingman, AZ took a Commercial Award for "Route 66 Distillery." The other two winners were Beach TV, Panama City Beach, for "Nighttown," and WKG-TV Channel 19 in Baton Rouge, LA for "Circle/Metro Bowling Rap."

Honorable Mentions went to K57DR,
continued on page 14

Sikes Praises Localism, Competition Of LPTV Broadcasters

An emphasis on local service and a commitment to quality—these are the factors that will make LPTV prosper, FCC Chairman Alfred C. Sikes told the assembled members and guests of the Community Broadcasters Association during his keynote speech November 17 at the Third Annual LPTV Conference & Exposition in Las Vegas.

Speaking by satellite, his image projected on a large screen at the front of the assembly hall, Sikes praised the LPTV entrepreneurs for their contributions to their communities. "Let me assure you that the FCC still accords a premium value to localism. Consequently, my colleagues and I value highly the service

which your industry provides, particularly to specialized audiences and small communities." The chairman said localism was the "cornerstone for your industry."

Sikes also cited the "considerable public value" of the competition that locally programmed LPTV stations provide in the expanding video marketplace. And he mentioned that in his recent visits to central and eastern Europe, he "pointed to the contribution which low power television stations could make" to the "democratizing" of formerly state-run radio and television systems.

Sikes also praised LPTV entrepreneurs for "their commitment to excellence and quality" and stressed the role of excel-



FCC chairman Alfred C. Sikes addresses LPTV broadcasters at the Third Annual LPTV Conference & Exposition in November.

lence in successful competition. He touched on some of the regulatory issues pending at the FCC—high definition television, "spread spectrum" technology, and digital compression techniques—and the effect that these have on the Commission's decision-making, but he did not address the immediate question on many LPTV broadcasters' minds—the effect of HDTV allocations on LPTV application windows.

However, in response to a question from the audience (transmitted via telephone lines) as to when a new filing window might open, Sikes said that he would be receiving a report from the Mass Media Bureau "before the end of the year" which would "define what sort of window might be opened up that would not directly implicate some of the larger cities where clearly there would be very difficult prob-

continued on page 15

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Channel America, FCB Telecom Join Forces

New Program Format To Target Active Seniors

The LPTV industry got a boost last month with the announcement that FCB/Telecom—a division of the New York-based international ad agency, Foote, Cone & Belding—has agreed to take over the programming function of Channel America, an LPTV network of 89 owned and operated and affiliate stations.

Jack McQueen, FCB/Telecom's general manager, told Channel America affiliates at a meeting at the LPTV Conference that the network will adopt a new format targeting adults 50 years and older—an underserved audience, he said, that will comprise half the U.S. population by the year 2000.

"Silver Streak for Primetime People," as the new programming will be called, will not be nostalgia, McQueen pointed out. "It's not going to be a 'senior citizen' network. We're targeting active, involved people in the 'prime time' of their lives."

The "Silver Streak" programming, specially produced by FCB/Telecom, will replace much of Channel America's older fare—the public domain movies and early sitcoms—but the network's "viewer involvement" primetime programming



Channel America's David Post (left) with FCB/Telecom's Jack McQueen (center) and CBA president John Kompas.

will be retained. This includes the "That's Us" series, which provides network segments that stations can localize. FCB/Telecom has a "very high level of interest in the local programming stations do," McQueen said.

The agency also plans to "clean up what's already on Channel America," McQueen said, "remount it and make it look better." He said that the first job was to "develop a distinct personality for the network, so that when people tune in they know they're watching Channel America." The changes will be made daypart by daypart. McQueen did not specify how long the "cleanup" process was expected to take.

David Post, chairman and CEO of

Channel America, assured affiliates that the network was not contemplating a change in the affiliate agreement "at this time." He acknowledged that a change might be possible in the future but not in the next year: "What we'll try to do in 1991 is find out what works best." He said the network would work to "improve the local programming aspect" of the affiliate relationship.

He also said that Channel America's top priority would remain their LPTV affiliates. "We are not a cable network. Our objective is to get LPTV affiliates on cable. Channel America would never choose to affiliate with a cable system over an LPTV station."

Foote, Cone & Belding is a global communications company with 153 offices in 40 countries. FCB/Telecom was established in 1979 and is headquartered in Burbank, CA. It is the largest agency-owned programming unit of its kind, having produced sponsored specials and mini-series for major broadcast networks, as well as ongoing series for ESPN, the Family Channel, USA, Lifetime, and other cable networks.

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In Our View

In January 1986, John Kompas took over the presidency of the Community Broadcasters Association. He inherited an organization with a limited agenda and even more limited resources.

In the nearly four years since then, Kompas has shaped the CBA, guiding its growth from an infant, unstructured group of about fifteen stations to a force that has earned the respect of lawmakers, regulators, other associations, the press, and its own members.

What has been accomplished? Here are some highlights:

The CBA has developed a formal organization—a board of directors, elected officers, and almost 150 dues-paying, active and associate members. It operates according to an accepted business and financial structure.

It has sponsored three annual LPTV conventions—each of which brought much needed money into the treasury, in addition to giving LPTV broadcasters a chance to share and learn. No less distinguished dignitaries than FCC Commissioner James Quello and Chairman Alfred Sikes have keynoted two of the three conventions, and serious inquirers from all sectors of the communications industry have been able to meet LPTV entrepreneurs face to face.

The annual CBA Local Programming Awards were instituted. And since 1988, they have recognized and encouraged excellence in LPTV local production.

CBA has sponsored "mini" conferences at the last four NAB conventions, gatherings that have featured notable speakers from Congress and the FCC and given LPTV broadcasters and observers another opportunity to share information and ideas.

A series of CBA "White Papers" is being published as an educational resource for LPTV broadcasters, as well as an additional source of funds for the CBA. Volume I of the "White Papers" was published fourteen months ago. Volume II is due out in the spring. They are distributed free to CBA members.

CBA sponsors annual industry surveys, conducted by a team of professors at Marquette University. The survey data makes it possible to define the LPTV industry for the rest of the telecommunications world. It is also used to determine potentially useful CBA member services, one of which—a programming cooperative—is in the planning stages now and may be ready to launch as early as summer.

The CBA and the LPTV industry have enjoyed increasing publicity, receiving regular coverage not only in such trade journals as *Multichannel News*, *Television Broadcast*, and *Electronic Media*, but also in the *Los Angeles Times*, the *New York Tribune*, the *Wall Street*

Journal, and dozens of smaller local and regional newspapers. Much of this is due to Kompas's public relations efforts.

The CBA has developed a four-point regulatory agenda: four-letter LPTV call signs; more latitude in minor change filings; power measurements at the antenna input; and parity in cable regulation. And it has a plan of action for achieving these goals.

On the legislative front: In 1986, Kompas helped to gain the support of Congressman Robert Kastenmeier (D-WI) (who chaired the House committee in charge of the Copyright Office) for an amendment of the Copyright Act that made LPTV stations "local" rather than "distant" signals. The amendment made it possible for cable systems to carry LPTV stations without paying distant signal fees, a major step forward in LPTV-cable relations.

He led the CBA's fight for parity with full power stations in cable carriage, twice testifying in Washington before the Senate Communications Subcommittee, and organizing a grassroots legislative network of CBA members and LPTV station viewers to lobby Congress for LPTV cable carriage.

The CBA is launched and active. It is a respected organization with a real voice in communications affairs. But as the presidency passes to the capable hands of D. J. Everett, much is yet to be done.

First, the CBA must get itself on a more solid financial footing. It has tried to manage too long on donations—of funds and talent and time and deferred compensation. And most of this burden has been borne by just a handful of people.

Revenues from membership dues and from the annual conventions meet the operating expenses, but they do not begin to cover the costs of representing LPTV broadcasters in Washington on cable or other issues, or implementing the kind of publicity campaigns that will educate the telecommunications world, and the world at large, to the benefits LPTV can offer local communities.

The immediate and urgent need is your generous response to President Everett's appeal for donations to the cable fight. He is right; your donation is an *investment*, an investment that you absolutely cannot afford not to make. If you fail to support the CBA now, you might as well close your station. Because it will be *years* before you get another chance to secure a strong position in the cable/full power/LPTV mix.

Third, CBA must begin planning for more direct member services—a resource center, insurance programs, a job exchange, for example. Already in the final stages of planning is a programming cooperative that, if all goes well, will provide good quality, first-run, barter programming to any participating station.

Yes, the CBA now has a strong core of members and a dedicated and capable leadership. It can grow comfortably, secure in its direction.

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Exhibit: LPTV transmitters, TV transmitters, UHF STLs, complete transmission system packages, and turnkey installations.

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1990 LPTV Conference & Exposition November 17-19 Las Vegas, Nevada

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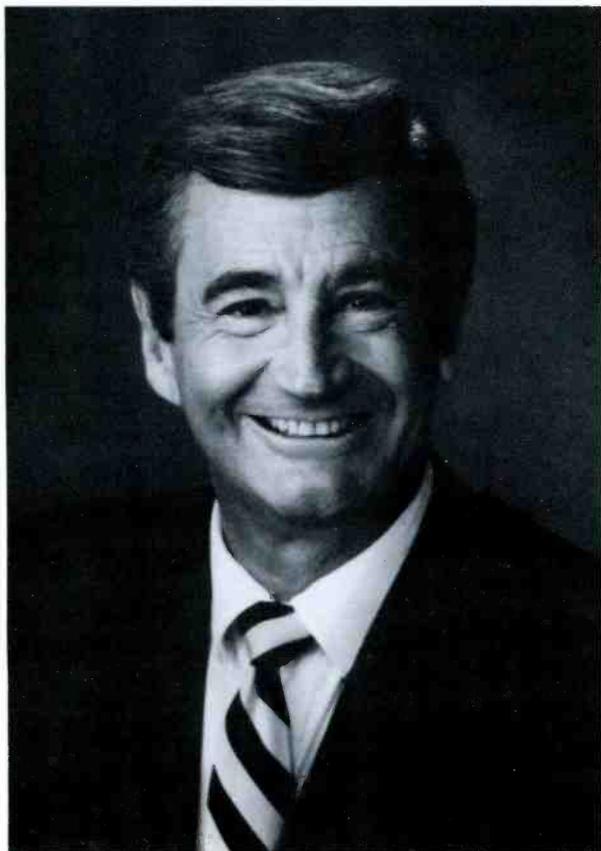
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Exhibit: Television programming.

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Decision, Inc.

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Jacksonville, TX 75766
Contact: Jim Godfrey
Convention Manager
(214) 586-0557
Exhibit: Computer systems.

Discount Video Warehouse

1061 Feehanville Drive
Mt. Prospect, IL 60056
Contact: Marc Grossman
Sales Manager
(708) 299-8080
Exhibit: Video production and post-
production equipment and RF products.

Diversified Marketing

3918 West Clearwater
Kennewick, WA 99336
Contact: Aaron Davis
Owner
(509) 735-6812
Exhibit: Bi-directional microwave sys-
tems.

E.T. America

12030 Sunrise Valley Drive, Suite 300
Reston, VA 22091
Contact: Michael Robert Miller
North American Agent
(703) 391-9191
Exhibit: Promotional games.

EMCEE Broadcast Products

P.O. Box 68, Susquehanna Street Ext.
White Haven, PA 18661
Contact: Frank Trainor
Director of Marketing and Sales
(717) 443-9575
Exhibit: 100-watt UHF solid state trans-
mitter, other units ranging in power from
1-5000 watts. Leasing, installation, and
systems engineering is also available.

G & M Power Products, Inc.

943 North Orange Drive
Los Angeles, CA 90038
Contact: Gideon Ben-Akiva
President
(213) 850-6800
Exhibit: Battery packs, belts, and acces-
sories for the motion picture and video
industry.

Gentner Electronics Corporation

1825 Research Way
Salt Lake City, UT 84119
Contact: Ms. Cory Guttu
Marketing Coordinator
(801) 975-7200
Exhibit: Transmitter remote control sys-
tem; full line of telephone interface
products to improve audio quality; au-
dio routing and distribution equipment.

continued

ITS Corporation

375 Valley Brook Road
McMurray, PA 15317
Contact: Charles E. Ray
Sales Engineer
(412) 941-1500

Exhibit: ITS-1230 1 kW solid state transmitter tray; ITS-230A 1 kW transmitter.

Jampro Antennas, Inc.

6939 Power Inn Road
Sacramento, CA 95828
Contact: Alex M. Pechevitch
Vice President
(916) 383-1177

Exhibit: TV and FM broadcast antennas.

Jaymen Broadcast, Inc.

7555 Collette Avenue
Van Nuys, CA 91406
Contact: Michael Jaymen
Senior Partner
(818) 994-5265

Exhibit: Transmitters, used broadcast equipment.

Kompas/Biel & Associates, Inc.

P.O. Box 25510
Milwaukee, WI 53225-0510
Contact: John Kompas
President
(414) 781-0188

Exhibit: *The LPTV Report*, LPTV consulting and marketing services.

LCA Communications Group, Int.

9016 Wilshire Blvd., #403
Beverly Hills, CA 90211
Contact: James Forster
President
(213) 655-6958

Exhibit: TV programming.

Lindsay Specialty Products

50 Mary Street West
Lindsay, Ontario, Canada K9V 4S7
Contact: Neil Evans
Sales Manager
(705) 324-2196
Exhibit: LPTV antennas and accessories.

Lodestar Site Management, Inc.

630 US Hwy 1, Suite 403
North Palm Beach, FL 33408
Contact: Frank S. Lee
Sales Director
(800) 635-5608
Exhibit: Multipurpose tower space.

Magnum Film-Video-Music

7250 Bellaire Avenue
North Hollywood, CA 91605
Contact: Peter Farkas
President
(800) 334-2820
(818) 982-0771
Exhibit: Film packages, music video packages, television specials, series, and game shows.

Media Concepts, Inc.

8210 East 71st Street, #310
Tulsa, OK 74133
Contact: Marvin Luke
President
(918) 252-3600
Exhibit: Used television broadcast equipment.

Mega Hertz

6940 South Holly Circle, Suite 200
Englewood, CO 80112
Contact: Robert A. Krebs
Installation Sales Manager
(800) 525-8386
Exhibit: Manufacturer's representative and dealer in broadband, video, commercial insertion, and satellite equipment.

Micro Communications, Inc.

P.O. Box 4365
Manchester, NH 03108-4365
Contact: Jennie E. Allen
Sales and Marketing Manager
(603) 624-4351
Exhibit: LPTV antennas, channel combiners, and RF products.

Microdyne Corporation

491 Oak Road
P.O. Box 7213
Ocala, FL 32672
Contact: Janet L. McKay
Advertising/Public Relations Coordinator
(904) 687-4633, Ext. 316
Exhibit: Satellite receivers and accessory equipment.

Microwave Radio Corporation

847 Rogers Street
Lowell, MA 01852
Contact: Paul Obert
Business Center Manager
(508) 459-7655
Exhibit: Short-haul and long-haul microwave communications equipment.

National Translator Association

P.O. Box 628
113 South 2nd East
Riverton, WY 82501
Contact: Darwin Hillberry
President
Exhibit: TV translator operator association.

Pittsburgh International Teleport

P.O. Box 14070
Pittsburgh, PA 15239
Contact: George A. Sperry, Jr.
General Manager
(800) 634-6530
Exhibit: Full-service satellite communications facility offering transportable uplink trucks, C- and Ku-Band uplink and turnaround transmissions, data and voice communications hubs.

Prime Image, Inc.

19943 Via Escuela
Saratoga, CA 95070
Contact: Ms. Bobbie Hendershot
Executive Vice President
(408) 867-6519



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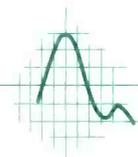
WHAT YOU WANT:

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- ▶ PATTERNS
- ▶ PRICE

HOW TO GET IT:



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Exhibit: Component and composite time base correctors, full frame synchronizers with and without digital effects, for 1/2" and 3/4" VCR's.

ROHN

P.O. Box 2000
Peoria, IL 61656
Contact: Jim Williams
Advertising Coordinator
(309) 697-4400

Exhibit: Broadcast towers and equipment shelters.

S.W.R., Inc.

P.O. Box 856
Ebensburg, PA 15931
Contact: David J. Edmiston
President
(814) 472-5436

Exhibit: LPTV and rigid coax, manual switches.

Scala Electronic Corporation

P.O. Box 4580
Medford, OR 97501
Contact: Ellis Feinstein
President
(503) 779-6500

Exhibit: LPTV antennas and accessories.

T.V. Mail

11620 Sorrento Valley Road, Suite A
San Diego, CA 92121
Contact: Peter D. Hobbs
President
(619) 481-8815
Exhibit: Direct mail services for TV.

TE Products, Inc.

2 Central Street
Framingham, MA 01701
Contact: Ernest O. Tunmann
President
(508) 877-6494
Exhibit: Studio automation and commercial insertion systems.

Technosystem U.S.A.

Suite 28
8181 NW 36th Street
Miami, FL 33166
Contact: Richard J. Broadhead
President
(305) 477-5018
Exhibit: Transmitters and microwave equipment.

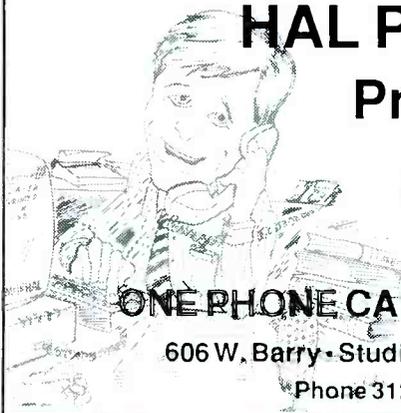
Television Syndication Company, Inc.

P.O. Box 915123
Longwood, FL 32791
Contact: Cassie M. Yde
President
(407) 788-6407
Exhibit: Television programming.

Texscan MSI

124 North Charles Lindberg Drive
Salt Lake City, UT 84116
Contact: Dennis Gourley

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Industrial Marketing Manager
(801) 359-0077

Exhibit: Automated LPTV stations, commercial insertion equipment, character generators, satellite program switching, program origination.

Three Angels Broadcasting Network

P.O. Box 220
West Frankfort, IL 62896
(618) 627-4651

Exhibit: Satellite religious broadcasting.

TootleVision Broadcasting, Inc.

2606-B South Sheridan Road
Tulsa, OK 74129
Contact: Harry Tootle
President
(918) 836-1120

Exhibit: LPTV broadcast antennas, LPTV engineering services, LPTV licensing, construction and operations publications.

Uni-Set Corporation

449 Avenue A
Rochester, NY 14621
Contact: Ronald D. Kniffin
President
(716) 544-3820

Exhibit: Modular studio stage sets. 

FCC Defines "Cable System"

Only video delivery systems that use cable, wire, or other physically closed or shielded transmission paths to deliver signals to subscribers are "cable systems," the Federal Communications Commission has decided.

The definition excludes satellite master antenna systems (SMATV) and other systems that use wire within a building but are fed their signals by radio or other over-the-air methods. Apartment buildings and similar multiple-unit dwellings can be termed cable systems only if signals arrive by way of a physically closed transmission system. If buildings are connected to each other with cable, the systems are called cable systems unless the buildings are commonly owned or controlled and do not use public rights of way.

The Commission was responding to questions raised in recent court decisions about its interpretation of the 1984 Cable Act's basic definition of a cable system and its exclusion of multiple unit dwellings from that definition. 

"They do what they say they'll do."

Larry Boyd is the engineer for LPTV channel 57, serving Crawford County, Ill. Their BEXT 1000W transmitter has been on the air since January.

"We bought the BEXT based on its low cost, but we are very impressed with its sturdy construction. It's a good, solid transmitter, operating non-stop with no problems.



"And the company has bent over backwards to answer our questions, even calling back to follow up. We're very satisfied."

From 2 to 20,000 watts, UHF or VHF, solid state or tube type, find out what BEXT can do for you.

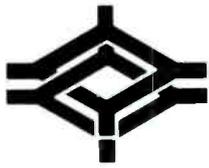
Call for more references or technical reasons to choose BEXT.

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ACTION CARD

739 5th Avenue San Diego, CA 619-239-8462

BEXT

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- ◇ Projections
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10 / LPTV Report / December 1990



Good Selling!

—by Joe Tilton

Selling Ads In A Difficult Economy

The soft economy you face could be national, regional, or local in scope. But when your sales staff is depressed because of mountains of rejections, it makes little difference where the problem originates.

With a first-class facility and sales staff, you expect advertising revenue to follow. But when you've done everything you can and know to do, yet the advertising community says, "I'd love to buy your ads, but I can't pay for them," your normal response is worry and frustration. The answer is control. When you're in control and know where you're going, confidence builds to make good things happen for you and your clients. Here are some suggestions for achieving control:

Look at the Positive First

You will continue to have viewers, a marketable resource. It's a fact: The merchandising community **MUST** reach its customers in good times and bad. Advertising budgets may be trimmed, but they are still there. So market your viewers' resources. If you have to research the spending power of your viewers, then do it. When you know 1) how many people there are, 2) how often they shop, and 3) how much they hand over, merchants are hard pressed to reject your proposals. And when you actually **DO** deliver, your LPTV station is the first, and **NOT** the "left over funds" buy.

Advertisers rarely spend more on advertising than they think they can afford to lose. So the more sales you deliver, the safer they feel spending bigger dollars. When you are fairly priced (no, I didn't say cheap) with well-educated account representatives dedicated to delivering what your clients want, hard times will find another place to dwell.

Advertising Budgets

Experienced account reps are surprised every evening when they look at the paper and say, "He told me there was no budget for advertising, and here's his ad." It's **NOT** that there's no budget—there's just no budget for advertising perceived as risky. Ask the client point blank, "What is your budget? How has it changed? How do I move my station to the **TOP** of the list?" Most will answer these questions, honestly. In fact, more advertisers are willing to give honest an-

swers than there are account reps brave enough to ask.

I visited an auto dealer in Arizona with a station rep recently. After a few seconds of idle chat, I popped the question, "What do you spend annually on advertising?" The answer was so amazing that the rep's mouth fell open. After we left, he told me the station was getting less than 2% of that advertiser's budget, and that small percentage put the client among the station's top twenty.

Unlike local ad budgets, vendor and co-op budgets are not immediately affected by the market. It takes up to twelve months for co-op and vendor funds to reflect market changes.

Exceptions to local budgets come when the client strongly believes in your plan of action. If you don't have a better idea, you'll get the same old answer.

Staff Attitude

Your attitude affects the spirit, attitude, and drive of the community—and even how well your sales people are accepted. Advertisers will agree **EVERY TIME**, when they are told how bad the market is. And when sales people are negative with a client, they sabotage the sale before they begin. Look for and spread stories of successes **IN YOUR MARKET** and **WITH YOUR STATION**.

The word "depression" is used in both mental health and financial circles. And the way that one use affects the other is frightening. Positive financial talk can ultimately help save both your mental health and your market.

In no way, however, do I advocate hiding negative financial information from your staff. It's what you do with that information that's key. If you interpret a soft market as a forecast of your future business condition, you'll be right. But if soft-market news results in creative action, you'll win.

Specific Sales Tips

Assign a person to the local library once a month. Research newspapers eight to nine months behind the current date. Look for advertising of annual events that will occur in three or four months. Then call on those businesses immediately to capture their budgets. When you sell 90 to 120 days (or more) in advance, other media will discover that

you have the money they would have had.

Bonus money for sales people becomes more important in a slower economy. Make your bonus offers known to the entire staff, and show CASH. During one special sales meeting, I ceremoniously hung a framed \$100 bill on the wall, then presented the sales manager with a list of goals—one for each member of the sales team. The first person to reach his or her goal could take the "C Note" from the wall.

My immediate fear was that the bill would be stolen, but I hadn't considered how the staff would protect the reward. After all, if it was stolen, the sales person who won the race would suffer a personal loss. The plan worked beautifully. (Besides, if you can't trust your staff, you have the wrong people anyway.)

Efficiency Ideas

1. Keep your sales meetings to less than thirty minutes a day. Meetings drain energy, enthusiasm, and resources from a sales day. Shut them down before they are counter-productive.

2. Reduce paperwork for sales people. One form is enough to transfer information from the client to production.

3. Computerize every function you can. And resist asking "How's it going today?" questions. Let the computer do the talking. Several great sales-tracking software packages are available.

4. Make appointments with clients. Avoid wasted travel time and expense. "Drop-in" calls are rarely effective, even though clients give you the "Come on by anytime" invitation. Those people rarely buy—they love to talk.

5. When possible, keep vacation time to a minimum. I don't mean you should cheat your staff, but ask that they take a week now, a week later, rather than two weeks at a time.

6. Organize! Don't tell your staff to "Get organized"; I mean YOU organize.

Finally...

Avoid staff turnover. Education and training is costly. Adding a flood of new faces will confuse and frustrate those in an already tense situation.

Pay your bills ON TIME. A "slow-pay" reputation translates to a "slow-buy" response.

It's a common phrase, "Advertising is the first thing to cut." And none of us believe it. To combat that thinking, become indispensable. To be indispensable, give SERVICE-SERVICE-SERVICE.

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. 

VJN To Add 1-900 Video Classics

Jukebox Network viewers will soon be able to find jobs, sell their homes, and place personal announcements through their television sets, Video Jukebox Network officials announced at an affiliates' meeting November 18 at the Third Annual LPTV Conference and Exposition in Las Vegas.

The new concept—whose working title is "InphoNET"—combines 900 number telephone lines and television into a "video classified ad" service. Viewers will be able to scan a continually scrolling menu of advertising categories and then call up specific ads using a 900 telephone number to read at their leisure. A charge will appear on the viewer's telephone bill.

InphoNET program modules under development include employment, travel, real estate, health care, entertainment, and professional services. The modules are based on 18 months of research into consumer and industry attitudes toward targeted interactive television, said VJN.

The first module, called "JOBNET: Employment Television," will concentrate initially on statewide or regional career opportunities. It will be offered over LPTV stations and local origination or leased access cable channels.

The initial costs of developing the InphoNET service will be covered by some of the proceeds from VJN's November stock sale to Tele-Communications, Inc., the Denver-based cable company. TCI invested \$5 million in exchange for just under 10% of VJN's common stock. The money will also be used to retire short term debt. 

FCC Checking Tower Painting, Lighting Compliance

Although they may only lease the space, broadcast licensees are still responsible for seeing that their antenna towers are up to the FCC's painting and lighting codes.

Specifically, licensees must see that all tower lights function properly and that the tower is painted as often as necessary to ensure good visibility. Lights should be checked once every 24 hours and outages reported and corrected promptly. Licensees who operate from towers that do not comply with the rules may be fined.

The Commission issued a Public Notice late last month detailing the responsibilities of licensees for their towers, and began an inspection of broadcast towers across the country. For more information or a copy of the Notice, contact Charles Engle, Antenna Survey Branch, at (202) 632-7521. 



HEAR! HEAR!

Third Annual
Community Broadcasters Association
LPTV Conference & Exposition

Conference Sessions Available On Audio Cassette

Please check your selections below.

___ Tape 1: WELCOME—CBA President John Kompas; KEYNOTE ADDRESS—FCC Chairman Alfred C. Sikes

___ Tape 2: PROGRAMMING THE COMMUNITY TELEVISION STATION—Moderator, Jackie Biel; Panelists, Jud Colley, D. J. Everett, Robert Raff

___ Tape 3: SALES STRATEGIES THAT WORK, PART I—Don Sabatke

___ Tape 4: SALES STRATEGIES THAT WORK, PART II—Don Sabatke

___ Tape 5: POWERFUL PROMOTIONS—Jay Curtis, Spencer Mains

___ Tape 6: MANAGING YOUR STATION'S FINANCES—Moderator, Rick Wiederhold; Panelists, Sam Bradt, Sherwin Grossman, Jim Pry

___ Tape 7: HOW TO BUY EQUIPMENT—Moderator, John Battison; Panelists, Kerry Cozad, Tom James, Joe Wozniak

___ Tape 8: LPTV ON THE HILL—Moderator, Tack Nail; Panelists, John Kompas, Marty Rubenstein, Lee Shoblom

___ Tape 9: AN INTRODUCTION TO NATPE—Moderator, Dick Block; Panelists, Buz Buzogany, Don Tillman

___ Tape 10: UNDERSTANDING TELEVISION RATINGS—Moderator, Michael Couzens; Panelists, David Bright, David McCubbin, Ken Sacharin

___ Tape 11: HOW ANTENNAS WORK—Ellis Feinstein

___ Tape 12: ADVICE FROM KEITH LARSON—FCC LPTV Branch Chief Keith Larson

___ Tape 13: WORKING WITH CABLE—Moderator, Brad Dobbs; Panelists, Jim Pry, Roy Sheppard, Greg Uhrin

___ Tape 14: TANNENWALD ON PAPER—CBA Attorney Peter Tannenwald

___ Tape 15: THE LEGAL CORNER—Moderator, Peter Tannenwald; Panelists, George Borsari, Gene Bechtel, Jerry Jacobs

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PRICE SCHEDULE:

One cassette—\$8.50

Complete set of 15 cassettes—\$105.00 (A savings of \$22.50 off the single cassette rate. Includes a COMPLIMENTARY CASSETTE ALBUM)

Postage and handling:

\$3.00 for 1-3 tapes

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GREENSBORO, N.C. 27407

A DIVISION OF AMERICAN CONSUMERS, INC.

Circle (141) on ACTION CARD

What's Going On

January 3-5, 1991. Association of Independent Television Stations Annual Convention. 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 Orlanopoulos, Conference Director, (213) 282-8801.

January 25-29, 1991. National Religious Broadcasters 48th Annual Convention and Exposition. Sheraton Washington Hotel. Washington, DC. *Contact:* Michael Glenn, Director of Sales, (201) 428-5400.

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 3-4, 1991. National Academy of Cable Programming 1991 Local Programming Seminar. Hyatt Regency. Washington, DC. *Contact:* Bridgit Blumberg, (202) 775-3611.

February 10-13, 1991. Broadcast Cable Credit Association 25th Credit and Collection Seminar. Loews Summit Hotel. New York, NY. *Contact:* Mark Matz, Vice President- Marketing, (708) 827-9330.

February 10-15, 1991. National Association of Broadcasters 26th Annual Management Development Seminars for Broadcast Engineers. University of Notre Dame. South Bend, IN. *Contact:* Jane Frock, NAB Science and Technology, (202) 429-5346.

March 6, 1991. National Association of Black-Owned Broadcasters Awards Dinner. Washington, DC. *Contact:* James L. Winston, Executive Director, (202) 463-8970.

March 9-10, 1991. Third Annual West Coast Regional Conference of College Broadcasters. USC, Los Angeles, CA. *Contact:* (401) 863-2225.

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.

April 19-21, 1991. Southern Regional Conference of College Broadcasters. Georgia State University, Atlanta, GA. *Contact:* (401) 863-2225.

April 21-24, 1991. Broadcast Cable Financial Management Association & Broadcast Cable Credit Association Annual Conference. Century Plaza Hotel, Los Angeles, CA. *Contact:* Cathy Lynch, Meetings & Conventions Coordinator, (708) 296-0200.

May 16-19, 1991. American Women in Radio & Television 40th Annual National Convention. Atlanta, GA. *Contact:* Diane Walden, Director of Advertising and Promotion, (202) 429-5102.

June 8-10, 1991. ShowBiz Expo West. Los Angeles Convention Center. *Contact:* Live Time, Inc., (213) 668-1811.

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; Exhibitors contact Susan E. Rosenstock, (301) 468-3210.

September 14-16, 1991. ShowBiz Expo East. Meadowlands Convention Center, Secaucus, NJ. *Contact:* Live Time, Inc., (213) 668-1811.

September 25-28, 1991. Radio-Television News Directors Association Annual Convention. Denver, CO. *Contact:* (202) 659-6510.

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

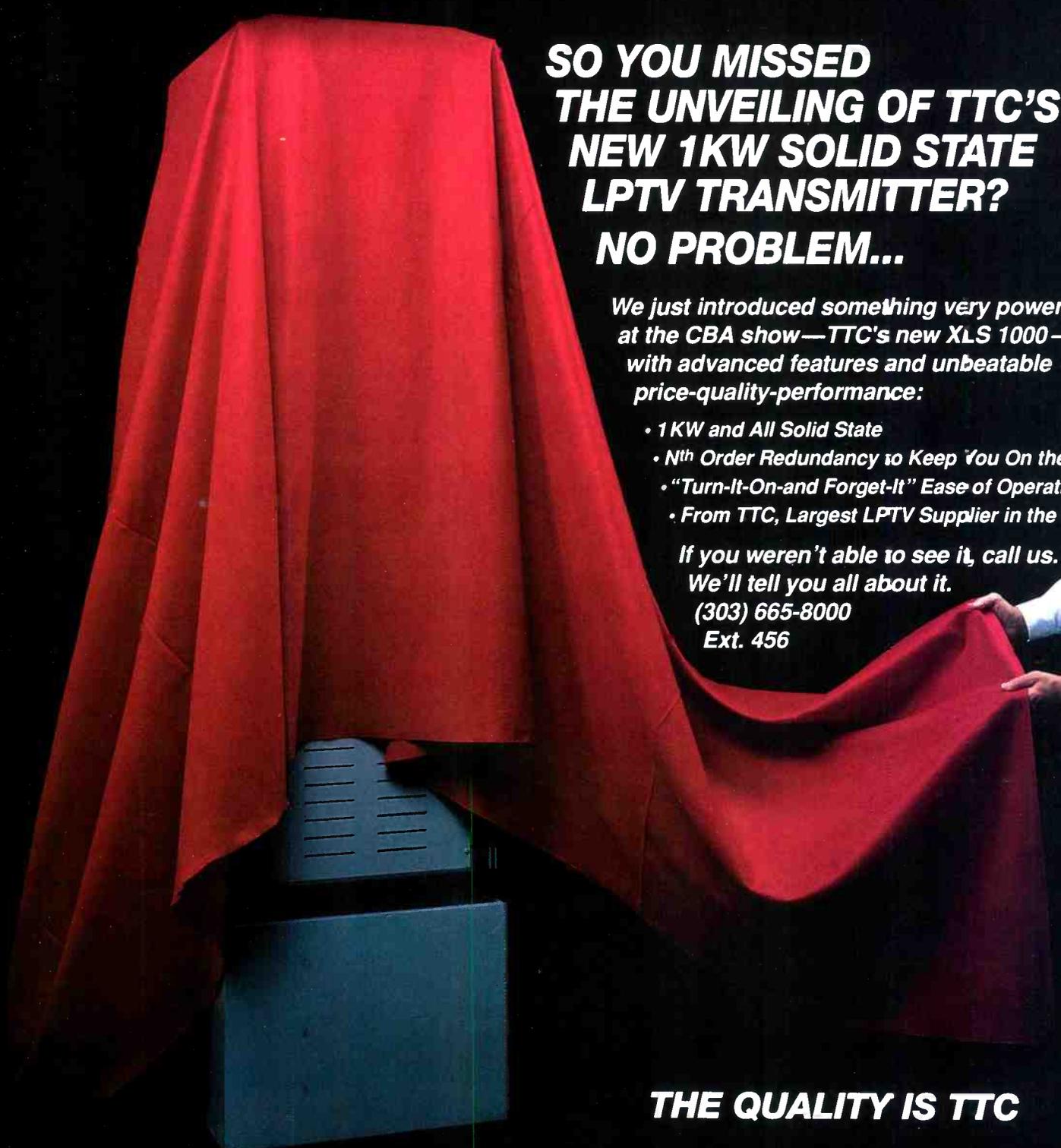
October 26-30, 1991. Society of Motion Picture and Television Engineers Annual Conference. Los Angeles. 1992 Conference: November 10-14, Toronto. *Contact:* Ann Cocchia, (914) 761-1100.

October 27-30, 1991. Association of National Advertisers 82nd Annual Meeting & Business Conference. Phoenix, AZ. *Contact:* Cynthia Roberts, Meeting Manager, (212) 697-5950.

November 22, 1991. University Network (U-NET) Annual Affiliates Conference. Brown University, Providence, RI. *Contact:* (401) 863-2225.

November 22-24, 1991. Fourth Annual National Conference of College Broadcasters, Annual Convention of the National Association of College Broadcasters (Trade Expo, November 23-24). Brown University, Providence, RI. *Contact:* (401) 863-2225.

November 23-25, 1991. Community Broadcasters Association Fourth Annual LPTV Conference & Exposition. The Riviera, Las Vegas, NV. (1992 CBA Conference: November 20-22, also at The Riviera.) *Contact:* Suzanne Dooling, (414) 783-5977, or Eddie Barker, (800) 225-8183.

A large piece of equipment is completely covered by a vibrant red cloth. The cloth is draped over the top and sides of the equipment, which is mounted on a dark, possibly black, stand. On the right side of the image, a person's hands, wearing a white shirt, are visible pulling the red cloth away from the bottom right corner, revealing a portion of the equipment's base. The background is dark, making the red cloth stand out prominently.

**SO YOU MISSED
THE UNVEILING OF TTC'S
NEW 1KW SOLID STATE
LPTV TRANSMITTER?
NO PROBLEM...**

*We just introduced something very powerful
at the CBA show—TTC's new XLS 1000—
with advanced features and unbeatable
price-quality-performance:*

- 1 KW and All Solid State
- Nth Order Redundancy to Keep You On the Air
- "Turn-It-On-and Forget-It" Ease of Operation
- From TTC, Largest LPTV Supplier in the USA

*If you weren't able to see it, call us.
We'll tell you all about it.*

(303) 665-8000

Ext. 456

THE QUALITY IS TTC

CBA Awards

continued from front page

Joplin, MO for "Newsmakers"; W08BV in Columbus, OH for "Mark Pi's China Gate"; W40AF, Carlisle, PA for "TV Cable Promo"; and K39BJ in Morgan City, LA for



Chris Hunter (left) from K39BJ, Morgan City, LA accepts an Honorable Mention Award from Eddie Barker for his program, "South Louisiana Quiz Bowl."



Wendy Johnson of Target TV in Kingman, AZ, winner of a Commercial Award, with Keith Larson.



Enrique Perez (left) of W61BL in Tampa, FL accepts a Program Award from FCB/Telecom's Jack McQueen.

the "South Louisiana Quiz Bowl."

The 1990 CBA Local Programming Awards Competition drew 83 entries from across the country, compared to 56 entries last year. The Monday evening awards ceremonies were followed by entertainment and dancing.



Jack McQueen (right) of FCB/Telecom presents a Program Award to Ron Kniffin of W38AW in Rochester, NY.



Woody Jenkins (left) and Tammy Trahan (center) of WKG-TV 19 in Baton Rouge accept a Commercial Award. Keith Larson officiates.



Video Jukebox Network's Bill Stacy accepts the "Best Network" award from Eddie Barker.



D. J. Everett accepts a Promo/PSA Award from Peter Tannenwald for his station, W43AG in Hopkinsville, KY.



Rob Compton (left), W14AU, Reidsville, NC, accepts a Local News Award from Tack Nail, editor, Communications Daily.



Breck Southard, production manager, and Bob Lyons, general manager, of W08BV, Columbus, OH with an Honorable Mention Award in the Commercial category.



Jud Colley and Toni Davis of Beach TV, winner of four awards, with presenter Peter Tannenwald.

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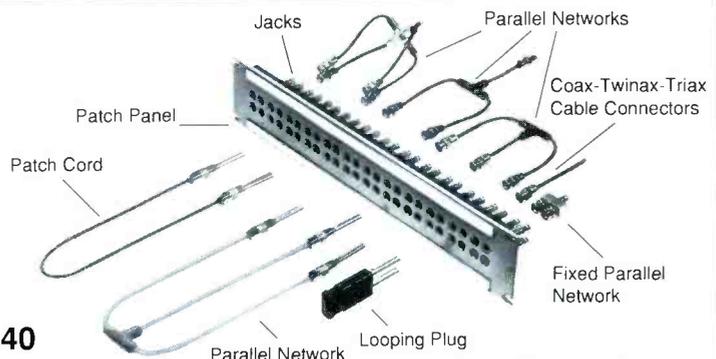
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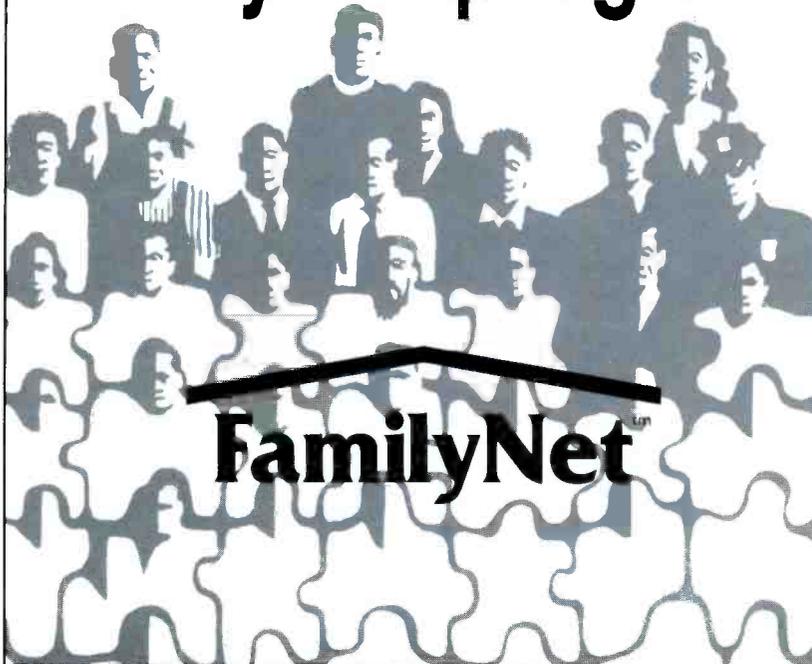
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Sikes Praises LPTV

continued from front page

lems in accommodating the transition to high definition television...."

He also said the Commission "would be happy" to look at the feasibility of four-letter call signs for LPTV stations. He was a bit more vague in answering a question about whether the definition of a minor change could be extended to include engineering changes that would expand coverage contours, referring again to the need to reserve spectrum space for new technologies.

Sikes said the question of granting primary status to locally programmed LPTV stations would "undoubtedly...be addressed as we move through this high definition television rulemaking." And in response to a question about the stance of the FCC toward promoting LPTV in the same way it promotes MMDS and DBS as competition to cable, he said, "I won't hesitate to applaud community broadcasters, low power television broadcasters. I think you're doing important work, and certainly as I confront issues in the future, I'm going to be cognizant of that work and will place a high value on it."

K/B

TTC Joins Chinese Republic In Venture

Transmitter manufacturer Television Technology Corporation has formed a joint venture corporation with the Chinese Republic of Anshan in the Liao Ning Province.

The new company, the Anshan Broadcasting Equipment Plant, will manufacture cavities to be exported and installed in transmitters being built at TTC's Colorado plant. It will also import parts from

TTC for transmitters that it will build for sale and installation in China.

According to TTC president Dirk Freeman, the joint venture will "add further capability to already existing technology transfer agreements and contracts" between TTC and the Chinese.

The company is also making efforts to expand its European sales capability.

K/B



Colorado governor Roy Romer (center) witnesses as Mr. Ma Yan Li, mayor of Anshan (left), and Dr. Byron W. St. Clair, chairman of TTC (right), sign the agreement to form the Anshan Broadcasting Equipment Plant.

Kompas Cites Industry Gains In 1990

Recognition—from Congress, from the FCC, from the advertising community—was the most significant achievement of the LPTV industry in 1990, said outgoing Community Broadcasters Association president John Kompas in his welcome to attendees at the Third Annual LPTV Conference & Exposition in Las Vegas.

Kompas reviewed the progress that the CBA made in its must-carry battle in Congress, and he praised the efforts of the new legislative network of CBA members that was instrumental in winning the support of many Congressional representatives.

"We started from a point where most people in Congress didn't even know what LPTV was," he said. "And we ended up only a couple of votes short of being included in cable carriage amendments."

Kompas also applauded the programming alliance—announced at the Conference—of Channel America and FCB/Telecom (see story, page 2).



Finally, he reported preliminary results from the third annual survey of LPTV stations conducted this past fall for the CBA by Marquette University. The survey showed that community television stations reach an average of nearly 50,000 homes, and that the "largest group" of stations are "commercial, independent LPTV stations—community broadcasters."

The survey reaffirmed last year's findings that LPTV stations typically spend 5-6 hours a day doing local programming, "substantially more" said Kompas, "than most full power stations." He also noted that the majority of the local programming is children's programming.

CBA Board Elects Everett President New Services To Launch In 1991



Veteran LPTV broadcaster D. J. Everett, III of W43AG, Hopkinsville, KY has been elected president of the Community Broadcasters Association by the CBA board of directors. He succeeds John Kompas of W43AV, Waukesha, WI who has held the position for four successive one-year terms.

CBA members elected directors for the 1990 year at a membership meeting on November 18 during the LPTV Conference in Las Vegas. Re-elected for another term were Kompas; Everett; Woody Jenkins of WKG, TV 19 in Baton Rouge, LA; and Bob Moore, W48AP, Toledo, OH. Newly elected to the board are Jim Pry of W54AF and W22AE in Bucyrus, OH; Jud Colley, Beach TV, Panama City Beach, FL; and Sherwin Grossman, W41BF, Coral Gables, FL.

Jenkins retains his position as CBA vice president. Grossman is the association's new secretary/treasurer. Kompas remains active in the CBA as a member of the board and as executive director.

Among the goals of this year's CBA are continuing the fight for parity in cable

carriage. "A new cable bill is already being written for introduction early in 1991. It is imperative that we are ready and able to defend the interests of LPTV broadcasters," said Everett November 19 in his first speech to members as CBA president. The association is soliciting a special donation from LPTV stations to help defray the costs of the expected battle on Capitol Hill.

Also on the agenda, said Everett, is a push to urge the Federal Communications Commission to adopt four-letter call signs for LPTV stations and to expand the definition of "minor change" to accommodate engineering changes that could expand coverage contours slightly but would not cause interference to other stations.

John Kompas announced the decision to form a CBA programming co-op that would create a low-cost pool of quality programming for CBA members. The co-op is expected to be operational by early 1991, he said.

Everett told the members that the CBA board would be more aggressive in soliciting their financial help to accomplish the agenda. "The success of the industry is in the hands of the people in this room," he said.



Woody Jenkins



Bob Moore



Jim Pry



Jud Colley



Sherwin Grossman

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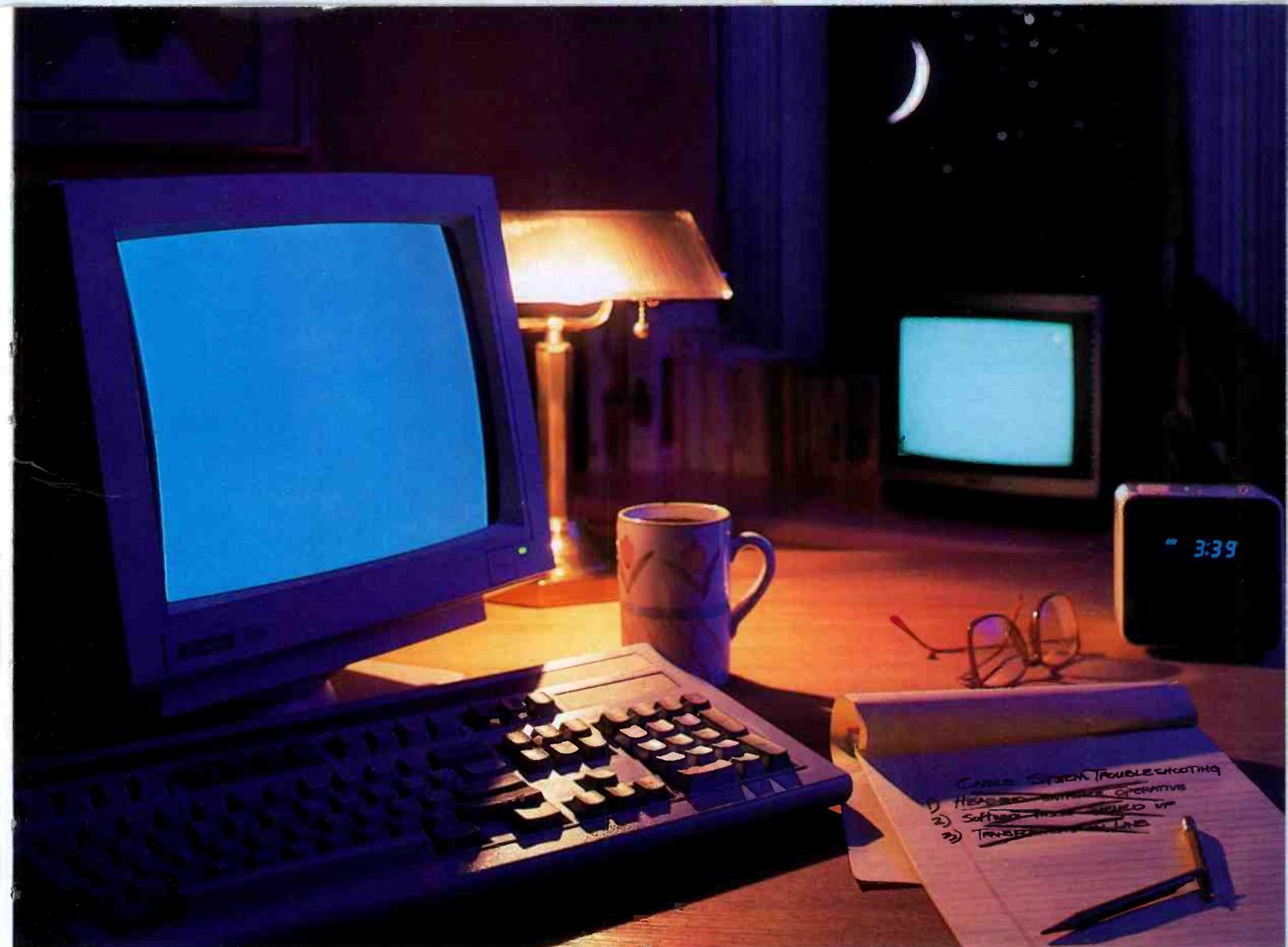
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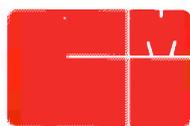
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Something For Convention Speakers Cov



Michael Couzens, communications attorney and former FCC staff member, moderates as A. C. Nielsen's David McCubbin, Ken Sacharin from Young & Rubicam, and David Bright from Arbitron explain the television rating system.



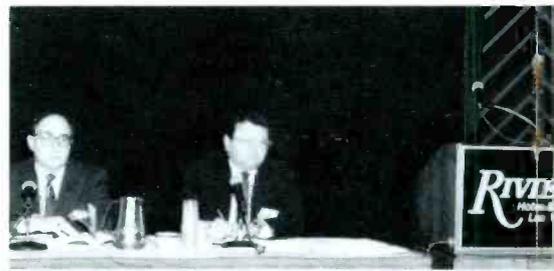
LPTV Report columnist John Battison introduces Ken Wozniak from Acrodyne (middle), and Tom James from [unclear] purchase, and install LPTV equipment.



Jackie Biel introduces (l to r) D. J. Everett, Robert Raff, and Jud Colley who explain how their stations' distinctive program formats contribute to success in their markets. John Kompas (far left) prepares a question.



Don Sabatke explains his dynamic sales methods in the first of a two-part seminar.



Communications attorneys Jerry Jacobs, George Borsari, Peter [unclear] free advice on libel and copyright law, lotteries, and political bro



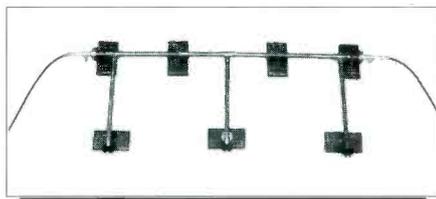
Keith Larson, chief of the FCC's LPTV Branch, explains the LPTV application process.

Not pictured: Consultant Dick Block leads a panel of programming experts discussing the support and services available from the National Association of Television Program Executives. Members of the panel were Buz Buzogany, executive director of NAT-PE*Net; Don Tillman, vice president of programming and production at KTTV-TV 11 in Los Angeles; and Walt Baker, vice president-acquisitions, the Movie Greats Network.

Also not pictured: CBA general counsel Peter Tannenwald discusses general FCC procedures.

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Circle (172) on ACTION CARD

For Everyone Over Broadcasting Gamut



Perry Cozad from Andrew Corporation (far left), Joe Panasonic (right) who talk about how to specify,



Communications Daily editor Tack Nail (second from left) moderates as CBA legislative consultant Marty Rubenstein (left), CBA president John Kompas, communications coordinator Suzanne Dooling, and past CBA president Lee Shoblom (far right) assess the association's legislative progress in 1990.



Brad Dobbs moderates as Jim Pry, Roy Sheppard, and Greg Uhrin talk about how LPTV broadcasters and cable operators can cooperate for mutual profit.



Spencer Mains (left) and Jay Curtis from BPME shared high-powered promotion strategies.



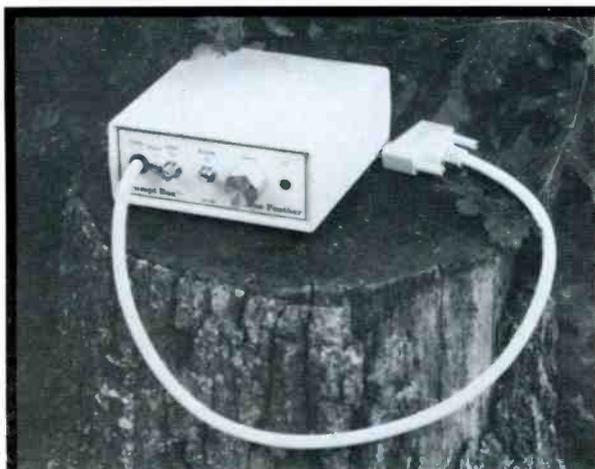
Wiederhold, and Gene Bechtel dispense advice on start-up financing.



Scala Electronic Corporation president Ellis Feinstein presented a seminar on start-up financing.



A subject of major interest—start-up financing—is discussed by Rick Wiederhold (left), Jim Pry, Sherwin Grossman, and Sam Bradt. John Kompas introduces the speakers.



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Technical Talks

—by John H. Battison, P.E.

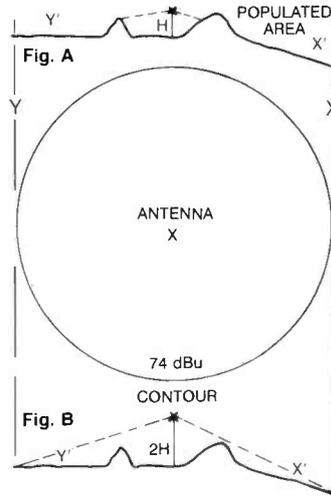
How To Improve Your Coverage With A Minor Change

At the time I write this, no one seems to know just when the next window will open. Some have it that there will not be a general country-wide window until more is decided about high definition television. At the same time, some are saying that we may have regional windows. Whatever happens, it behooves licensees who wish to make engineering changes in their facilities to be ready. This means planning ahead and allowing enough time to their consulting engineers so that the applications can be prepared without errors.

But even if you have to wait for a window to make major changes in your facility, you can still make minor improvements right now. Any change that the FCC considers a "minor change" can be applied for any time.

Application Mills

Many LPTV applications that were filed in the early 80's were prepared in the "application mills" that sprang up at the time. As a result, the stations may have very inadequate antenna arrangements. Frequently, however, the signals of these stations can be improved by way of a minor instead of a major change. I have found that the antennas of many of these stations are situated only one hundred or so feet above ground. Or the antenna site is in a low-lying area where the signal never has a chance to get out. Although these stations may not increase the dis-



tance to their 74 dBu contours, nor increase coverage, they can still bring an improved signal to the area within their existing 74 dBu contour.

Consider the case in the illustration:

The antenna in Figure A is low—H feet above ground. It is located in a sort of valley, which is often the case for convenience. The city to be served may be over some low hills. (You'd be surprised how often clients come in with this kind of problem, in which the antenna was located without any consideration given to coverage.)

The circle in the middle is the calculated service contour—74 dBu—for our hypothetical UHF station. Remember, this

is based on the antenna's height *above* the average height of the ground surrounding it (EAH). So when comparative estimates of coverage are made, this overall height figure is used. When accurate estimates of coverage are made, however, the distance along each radial is used for precision. That is why many non-directional antenna coverage patterns have peculiar shapes and look like directional ones; it is all due to the topography of the area.

Hills Get In The Way

The predicted coverage on the operator's coverage map shows coverage out to X and Y. But looking at the topography, we see that the areas X' and Y' cannot get coverage—although the station owner thought they would! The hills are in the way.

How can the station serve these areas without a major change?

Look at Figure B.

Here we see the effect of doubling the antenna height (2H). The signal now passes over the high ground, and fills in the areas X' and Y'. Note there is still a small area to the west of the hill on the Y side that will be shadowed, but coverage is vastly improved.

This kind of minor change is quite legal and acceptable—provided that the ERP is reduced to keep the 74 dBu contour within the boundaries originally calculated for it. In our illustration, the new ERP would probably be reduced to about 25% of the original.

Remember that this diagram tends to oversimplify the situation, but the results obtained by increasing tower height and reducing power are frequently very effective. What actually occurs is that many areas that could not receive the TV station before now have that very important line of sight from transmitting antenna to receiving antenna. This can mean that a bow tie indoor antenna will be sufficient to bring the signal in, instead of a large outdoor antenna.

Of course, not every case of poor coverage can enjoy such dramatic change, but it could pay off very well for you to obtain a topographic map and find out exactly what is between your antenna and your viewers!

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

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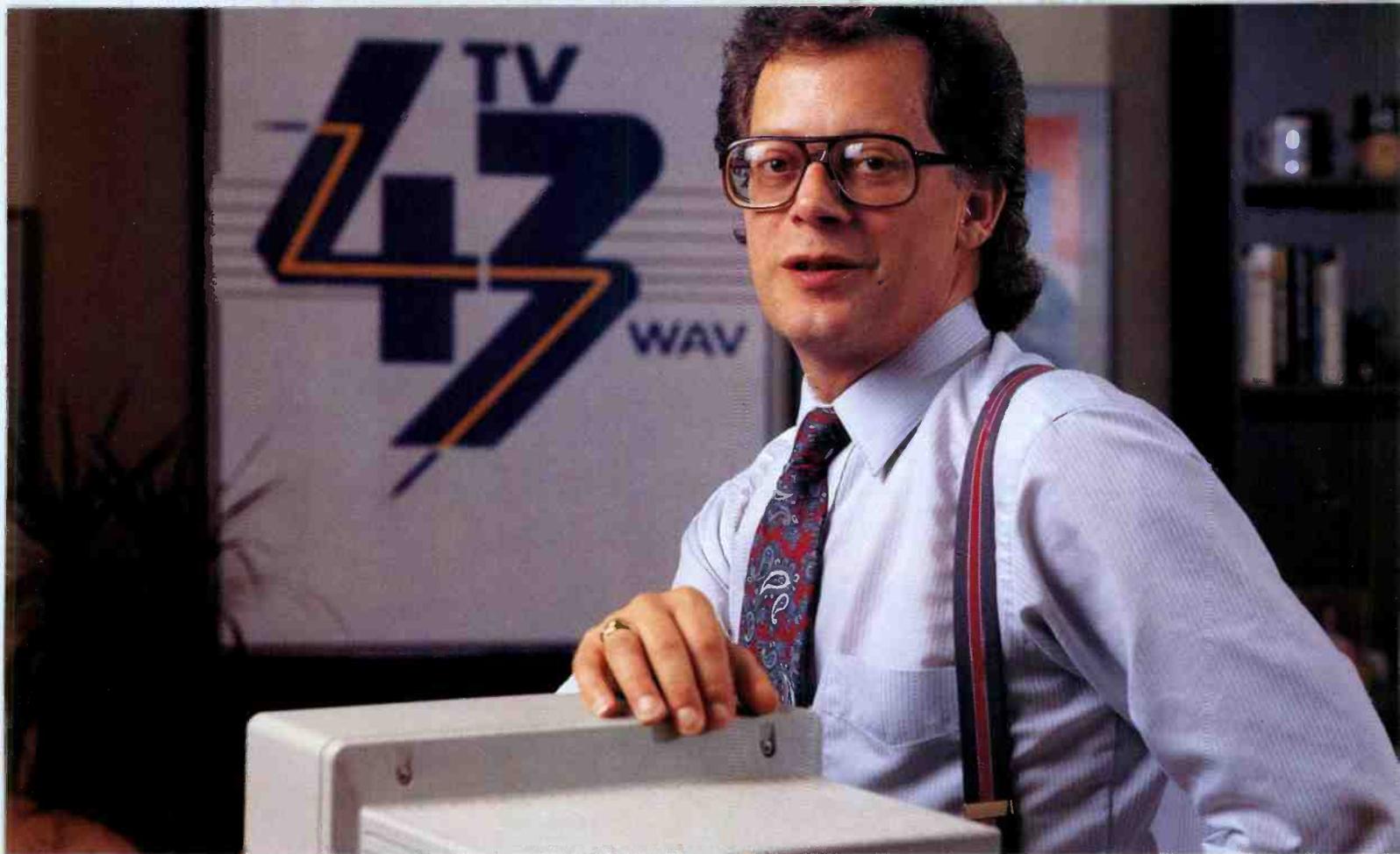
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Encoder FCC Type Accepted decoder FCC Certified	320.00
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Seminars Scheduled In European Broadcast Opportunities

The National Association of Broadcasters is planning small-group seminars in London and Paris next spring on broadcast investment opportunities in Europe.

Scheduled for May 19-25, 1991, the seminars will begin in London on the 19th and continue in Paris on the 22nd. Participants will meet with government officials and major bank and broadcast executives

in each city.

The session topics include foreign ownership; market growth; market analysis, banking, and venture capital; and the possibility for joint ventures between European and U.S. broadcasters.

For more information, contact Charles Sherman, NAB's senior vice president—television, at (202) 429-5361. 

NAB Backs Land-Based, Free DAB

The Federal Communications Commission should establish a digital audio broadcasting (DAB) technology to augment, rather than replace or compete with, the service of existing AM and FM broadcasters, the National Association of Broadcasters said in November comments to the Commission.

The NAB said that any CD-quality, over-the-air broadcast service should be land-based rather than satellite-delivered. Existing AM and FM stations should be the first to employ DAB, and regulators should consider DAB an enhancement—rather than an alternative—to existing radio service.

The NAB also opposed proposals by the Recording Industry Association of America (RIAA) to impose programming restrictions on DAB. One RIAA proposal would limit a broadcast station to playing just one cut from a CD or digital audio cassette in a given time period. Another would require broadcasters to get licenses from the recording copyright holder before broadcasting any recorded item. The record industry is concerned about the impact that home taping of

DAB programs could have on its revenues.

In December, the NAB told the Copyright Office of the Library of Congress that it opposed any attempt by the Copyright Office to recommend home-taping fees or other restrictions on DAB broadcasters. The Library of Congress recently initiated a proceeding to determine, among other things, whether DAB could hurt copyright holders by encouraging listeners to tape the CD-quality sound, and if so what remedies should be considered.

The NAB also opposed both a satellite-delivered digital service and a "hybrid" satellite and land-based distribution system. Besides subverting the FCC's goals of localism and diversity of ownership and programming, satellite delivery systems would require more spectrum, which, says the NAB, should be conserved for advanced television services. Similarly, it opposes requiring DAB broadcasters to scramble their signals, a measure that would limit DAB to a pay service.

The NAB is preparing a report for the FCC on several DAB issues, including the spectrum needs for a land-based DAB service. 

LPTV Distribution by State and Territory

November 26, 1990

	Licenses	CPs*
ALABAMA	9	22
ALASKA	221	10
ARIZONA	27	33
ARKANSAS	9	32
CALIFORNIA	41	86
COLORADO	19	31
CONNECTICUT	0	6
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	41	132
GEORGIA	19	32
HAWAII	3	22
IDAHO	19	25
ILLINOIS	10	37
INDIANA	12	26
IOWA	12	34
KANSAS	10	30
KENTUCKY	11	29
LOUISIANA	14	43
MAINE	7	16
MARYLAND	2	8
MASSACHUSETTS	6	17
MICHIGAN	10	23
MINNESOTA	33	53
MISSISSIPPI	12	21
MISSOURI	16	29
MONTANA	25	35
NEBRASKA	4	8
NEVADA	19	20
NEW HAMPSHIRE	3	4
NEW JERSEY	2	12
NEW MEXICO	14	34
NEW YORK	29	47
NORTH CAROLINA	11	35
NORTH DAKOTA	4	13
OHIO	18	50
OKLAHOMA	20	33
OREGON	21	26
PENNSYLVANIA	13	54
RHODE ISLAND	0	2
SOUTH CAROLINA	3	19
SOUTH DAKOTA	7	17
TENNESSEE	28	40
TEXAS	50	107
UTAH	19	11
VERMONT	1	8
VIRGINIA	7	21
WASHINGTON	13	22
WEST VIRGINIA	1	8
WISCONSIN	14	9
WYOMING	15	16
GUAM	1	0
PUERTO RICO	5	7
VIRGIN ISLANDS	0	2

TOTALS: Licenses: 922

Construction Permits: 1,468

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LPTV and the LAW

—by Peter Tannenwald

Converting To Full Power

Although I believe that LPTV is the most exciting development in broadcasting since FM radio, it is a secondary service in the eyes of the FCC, which means that an LPTV station can be displaced from its channel by a conventional TV station and perhaps by high definition TV in the future. The only sure way to avoid displacement is to convert your LPTV station into a conventional station.

The minimum effective radiated power required by the FCC for a conventional station is only 100 watts, and there is no minimum antenna height; so converting to conventional status does not necessarily mean shelling out a lot of money for megawatts of transmitting power and facing unthinkable electric power bills. However, there are a lot of roadblocks to overcome, as the licensing procedures and operating rules for conventional TV differ significantly from those for LPTV.

Table of Allotments

The most important difference in licensing is that conventional TV stations will be authorized only on channels listed in the TV Table of Allotments (Section 73.606 of the FCC's Rules). You may apply for an LPTV station on any channel wherever you can fit in without causing interference; but even in the middle of the plains or the desert, you may not apply for a conventional station unless your channel is listed in the Table under your proposed community of license.

In other words, if you want to convert to conventional status, the first thing you have to do is petition the FCC to change the Table of Allotments to list your channel in your community. That is not a particularly difficult process, although it takes several months to complete. The biggest obstacle is that your proposed allotment must meet minimum mileage separation requirements from other stations on the same channel, adjacent channels, and the so-called "UHF taboo" channels; and the mileage separation requirements are based on the assumed maximum power of 5 million watts for your station. Therefore, even if you can successfully operate an LPTV station with no interference, your channel may seri-

ously violate the conventional TV allotments rules.

The Application

If you are lucky enough to be able to meet the allotment rules, either on your own channel or another one, then after the FCC amends the Table, you must file an application for a construction permit. The application is more complicated than an LPTV application. There is also a hefty filing fee of \$2,535, which is almost six times the fee for an LPTV application. And although there are no minimum power and height requirements as such, you are required to place a so-called "principal city grade" signal over all of your community of license—something that you do

not have to do as an LPTV. The signal strength that constitutes principal city grade varies with the channel you use, but it is enough that you are not likely to be able to file for only 100 or 1,000 watts effective radiated power unless your city of license is just a small crossroads.

After you file, the FCC will list your application in its public notices and will allow at least 30 days for other interested parties to file applications. If other parties file, the FCC will not choose among the applicants by lottery as it does for LPTV, but rather will hold a trial-type hearing before an Administrative Law Judge. And woe is you, no preference will be given you for having done all the work of getting the channel allotted. After tens, if not hundreds, of thousands of dollars of legal fees and other expenses in a hearing, the winner will likely be someone who proposes the largest signal coverage area, owns no other stations, proposes to work full time at the station, is a local resident, is a member of a minority group or a woman, and has broadcast experience and a good local civic record; for those are the criteria favored by the FCC in comparative licensing hearings.

Rules of Operation

But you're a lucky person, and maybe no one else will file for your channel. You

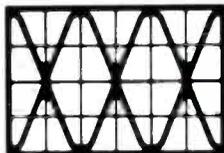
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will be awarded a construction permit, build your facilities, and sign on as a protected conventional station. You will now have several obligations that you did not have as an LPTV licensee. Perhaps the most significant is that a person holding an FCC Radiotelephone Operator Permit must be on duty at your transmitter or remote control point during all hours of operation. The exception for LPTV that permits unattended operation while re-broadcasting a satellite feed does not apply to conventional TV.

You will also have to operate a main studio within your principal city grade contour and maintain a file of certain

documents that is open to inspection by the public any time during regular business hours without an appointment. This "public inspection file" must be located within your city of license; and if your main studio is not in your city of license, people in the city must be able to reach the studio with a toll-free telephone call.

Your transmitter will have to be type accepted or notified under Part 73 of the FCC's Rules, not the Part 74 that governs LPTV; so you will have to make sure that it meets conventional TV standards, and that might raise the price. There are no minimum quality requirements for studio equipment.

You will have to file a report listing the owners of more than 5% of your company once a year, as well as any corporate officers and directors.

Programming

On the programming side, all conventional TV stations, including UHF independents, are expected to present a certain amount of non-entertainment programming, such as news and public affairs. Although the FCC does not prescribe any specific minimum percentage, those who ignore non-entertainment programming are vulnerable to attack at license renewal time, as evidenced by the recent loss of a license to a challenger by a TV station in Chicago that converted to all entertainment subscription TV programming during its last license term. There have also been substantial legislative efforts on Capitol Hill to require every TV station to broadcast a certain amount of programming for children.

Of course, the political access, equal time, and lowest unit charge rules; prohibitions on obscenity and indecency; lottery laws; and other restrictions on programming that apply to LPTV, as well as EEO rules, also apply to conventional TV stations.

So the conventional TV world is not entirely different from LPTV, but the license is harder to get, and there are additional requirements that need attention and create expense when you go on the air. It is by no means out of the question for an ambitious LPTV operator to convert, but it certainly is not routine.

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.

NAB Urges Softer Stance On Anti-Drug Rules

The FCC should not create anti-drug abuse rules that go beyond the intent of Congress by punishing innocent parties to a broadcast license, said the National Association of Broadcasters in comments filed in October.

Responding to a Notice of Proposed Rulemaking issued in July (see *LPTV Report*, August 1990, pages 8 and 13), the NAB said that the way the FCC proposes to implement the Anti-Drug Abuse Act (which allows judges to deny federal benefits, including broadcast licenses, to persons convicted of drug offenses) would inappropriately target the corporate broadcast licensee itself, rather than the individual officer, director, or 5% shareholder who was the wrongdoer under the law.

The NAB urged the Commission to modify its proposed regulations so as not to punish innocent principals involved in broadcast corporations and partnerships.

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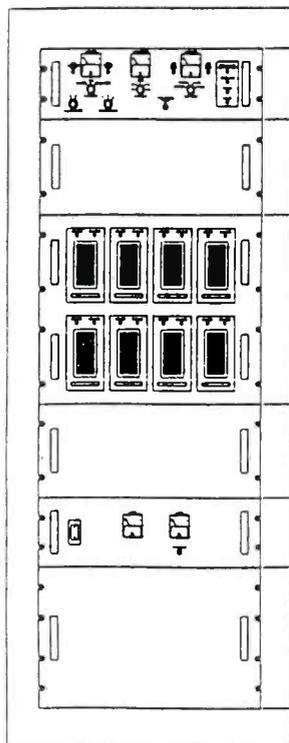
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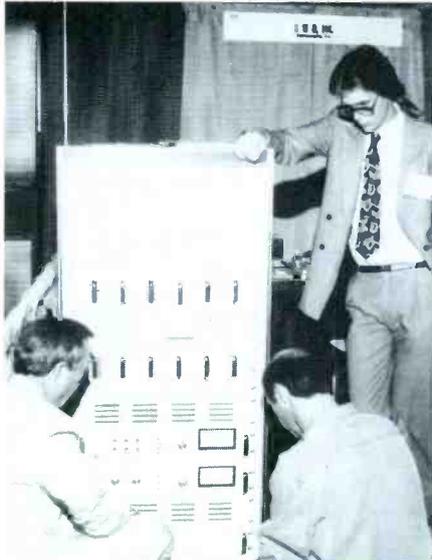


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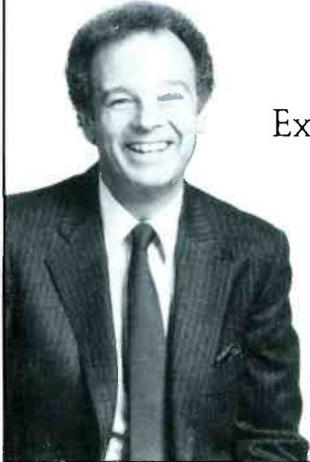
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Annual dues are only \$50. But even if you don't join, you can air ECO's public service announcements on your station. The spots are professionally produced and feature top film and television stars.

Circle (68) on ACTION CARD

Reel Movies International announces their recent acquisition of the international rights to a series of rock and roll concerts by popular singers from the 1960's. Entitled "Summerfest Rock 'n' Roll," the concerts are currently being edited into 13 half-hour and 13 one-hour programs.

Included are performances by such stars as Eric Burdon (The Animals), John Sebastian (Loving Spoonful), Peter Noon (Herman's Hermits), the Chambers Brothers, and Country Joe McDonald. Also performing are such groups as the Association, Canned Heat, the Mamas and Papas, Buffalo Springfield Revisited, the Standells, and Spirit.

Circle (66) on ACTION CARD

Pinnacle Systems, Inc. has dropped the price on its top-selling 2100 Series 2D Digital Effects Video WorkStation to under \$11,000. The new price is a result of product line repositioning following the

introduction of the new Prizm Video WorkStation in September, according to the company.

The company is also introducing the i860, a rapid rendering graphics enhancement option for its 2140, 3000E, and 3001 models. Featuring an advanced, RISC-based processor and a single plug-in software card, the i860 is 12 to 20 times faster than rendering with a 386 central processing unit.

The i860 is available both as an upgrade for existing systems at \$12,000, or as an option for new systems at \$9,000.

Circle (197) on ACTION CARD

ITS Corporation announces a new 10-watt VHF LPTV transmitter, the ITS-115A. This compact unit requires only 7" (4 rack units) of vertical rack space, including integral power supply and modulator. The aural modulator is stereo-ready, and Class A amplification provides excellent linearity performance.



The ITS-115A.

Also new is a 2 kW UHF TV transmitter, the ITS-234A—designed to enhance coverage for LPTV broadcasters using circularly polarized 1 kW transmission. The transmitter offers extensive metering and remote control capability. Slide-out trays and bi-level diagnostics streamline performance.

Circle (82) on ACTION CARD

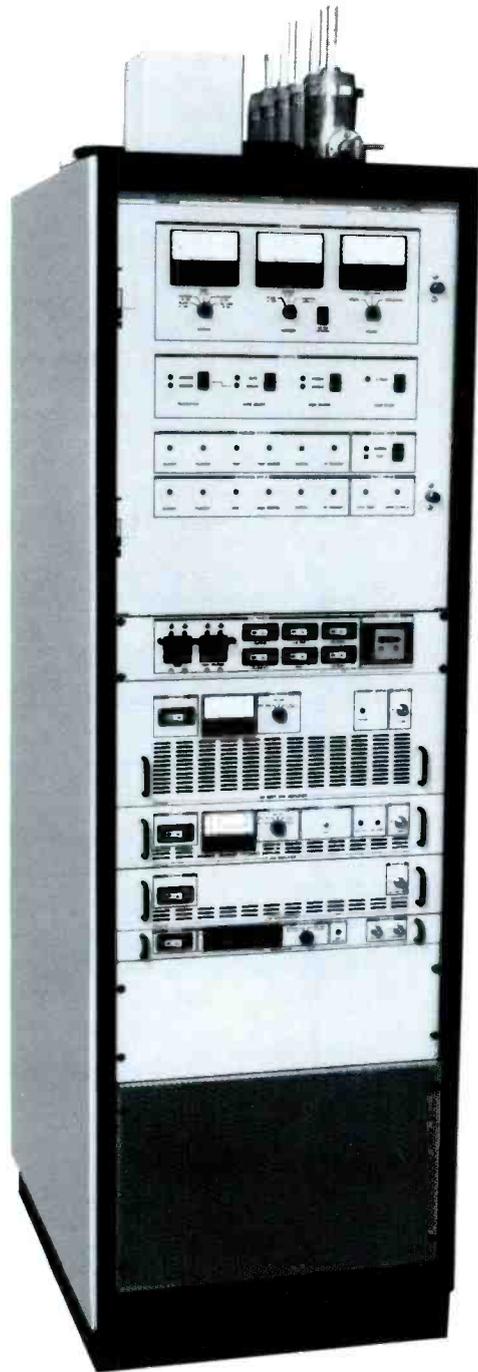
For nineteen years, **Dataworld** broadcast directories have been key working handbooks for FCC attorneys, consulting engineers, and anyone else who works in communications. Now Dataworld has divided these references into ten postal regions, each available separately. The regional directories are fully updated and replaced monthly.

The AM, FM, TV, and LPTV/TV translator regional directories list all authorized, pending, and vacant assignments and rulemaking petitions. Included are call letters, location, licensee and contact information, status (license, CP, etc.), channel and offset designation, class or zone, file number, docket number, and engineering information.

Circle (64) on ACTION CARD

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the amount you are currently billing in the time period."

The fully guaranteed products include Kitchenmate, an easy-to-clean, fast, light, and durable hand mixer and food processor, selling for \$99.95; the Regina Vac, a brand-name appliance with a price of \$159.95; and the Mega Memory, eight audio cassette tapes of simple memory improvement techniques—for \$59.95.

The 25% station commission is "the best in the business," according to the company's sales literature. There are no long-term contracts, no legalities, and no minimum number of hours to program. You may cancel any time with no questions asked.

For a free set of test tapes...

Circle (70) on ACTION CARD

The Television Syndication Company—an exhibitor at last month's LPTV Exposition—offers several one-hour television specials for barter. "Asia's Last Frontier" explores the contrast between life in North and South Vietnam. Also shown are Cambodia's Killing Fields, the people of slow-paced Laos, and the temple of Angkor Wat.

"Bangkok, Bali & Beyond" is a new one-hour special about the people and cultures of Thailand, Malaysia, Indonesia,

and other exotic countries of Southeast Asia.

Also offered is "World Class Championship Wrestling"—available for broadcast in May 1991—and a brand new holiday special featuring six of rock 'n roll's all-time stars.

Circle (59) on ACTION CARD

Blue Feather Company announces their newest product, the Prompt Box, which turns any IBM-PC compatible computer or laptop screen into a monitor for your teleprompter. The Prompt Box transforms your parallel printer port into a link between your PC and Blue Feather's easy-to-use Portaprompt systems.

Blue Feather is also introducing their new 12" Camera Mounted Display—the largest portable screen display in the industry. Weighing only 18 pounds itself, it can carry a 100-pound camera; yet it uses only ten watts of power.

For more information...

Circle (190) on ACTION CARD

Confused by all the video technologies on the market? **Weynand Training International** has debuted a new series of interactive software that simulates the control panels of common pieces of studio

equipment and provides a relaxed, low pressure, interactive learning experience. New editors or operators can learn at their own pace without tying up expensive equipment or creating down-time while they learn on the job.

The first tutorial introduced so far simulates the operation of the Grass Valley KALEIDOSCOPE control panel. The program runs on Macintosh SE Series personal computers.

Circle (187) on ACTION CARD

The latest contribution to studio technology from **Harrison** is the ARS-9 routing switcher. The microprocessor-controlled unit is designed for multi-room recording, video post-production, broadcast, and film facilities.

The ARS-9 is ideal for standalone applications, but it can also be fully integrated into a subsystem with the Harrison Series Ten B mixing console. It can be fitted with up to 256 inputs and 256 outputs, allowing more than 65,000 switches or crosspoints. Input, output, and switch cards all plug into a 16-slot card cage with internal motherboard and system power supply. The card cage is fitted with standard 19" rack-mount ears.

Circle (124) on ACTION CARD

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Making Friends With A Time Domain Reflectometer

**An Instrument
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—by **Duff Campbell**

Finding a break or loose connection in a wire or cable is now easier, thanks to an instrument you may not even be familiar with!

A time domain reflectometer/cable fault locator (or TDR) is an instrument used to locate faults in a length of cable. In the past, their high cost and complexity have limited their use to larger cable systems and higher level engineers. But a steady progression toward more user-friendly equipment has resulted in a new generation of lower priced, simplified TDR's which are becoming popular in many new industries, including LPTV.

You have a fault in a cable, but where? TDR to the rescue!

A fault in a cable can be a frustrating and time-consuming problem. Many times, despite even your best efforts, you can't pinpoint the location of a problem, and you end up having to replace the entire cable. But a TDR can help prevent these costly replacements.

Time domain reflectometry is the most accurate way to locate a cable fault. A TDR can help find problems such as opens, shorts, pinched cables, loose connections, water in the cable, rodent damage, or any other condition that causes a significant change in the impedance of the cable.

Theory of Operation

A TDR operates on the same principle as radar. The instrument generates a pulse that travels down the cable. As the signal travels, a fraction of the pulse is reflected back to the instrument from any impedance discontinuities encountered along the way. The type and severity of the fault determines the size and shape of the reflection returning to the instrument. And from reflection, the type of fault and its distance away can be determined. Because a TDR operates on the pulse/reflection technique, it is best if both ends of the cable are disconnected from any other equipment. A termination will ab-

sorb the pulse of the TDR, preventing a return reflection.

Waveform TDR's

Although all TDR's work on the same principle, there are two basic ways you can view the information they display:

The more traditional waveform-type TDR displays the actual signature of the cable. The display (CRT or LCD) shows the pulse generated by the instrument, the reflected pulse from the end of the cable, and any other cable imperfections in between. Reflections can be caused by splices, taps, splitters, and system components, or by faults such as loose connections, bad splices, or damaged cable.

From the displayed waveform, you then must calculate the distance between the beginning pulse and the reflection you wish to measure. A few TDR models calculate this distance automatically; however, most models require the operator to adjust the instrument settings to determine the distance to the fault. This type of instrument will read maximum distances from 25,000 to 50,000 feet with accuracy from .01% to 3%. Many models include a printer for a permanent record of the waveform. Prices range from approximately \$3,500 to \$6,500.

Digital TDR's

The second, more simplified, digital TDR displays only a numeric distance reading to the fault. Although this type of instrument receives the same information as its more complex counterpart, the digital model interprets the waveform for you and calculates the distance to the first major reflection or fault. Generally, these instruments will not include a printer or waveform display, although some models can be connected to a standard oscilloscope for viewing the waveform. This type of instrument reads shorter distances, but it is fully as accurate as the more complex models. Prices range from approximately \$700 to \$1,500.

While the waveform type TDR's give you more information and versatility, they are

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also more complex and therefore more expensive. The simplified digital models are smaller, less expensive, and easier to operate; but they do not give you as much information. Both types, however, are very helpful in finding problems in your cable.

A TDR will test any metallic, paired cable. Audio, video, plenum, and computer cables, twisted pair, multi-conductor, coaxial, and hook-up cables can all be tested with equal success. Aerial cables, buried cables, and cables in conduit or behind finished walls, also can be tested.

continued

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In the case of the hidden cables, a cable tracer or locator may be needed in conjunction with the TDR. A measuring wheel or tape measure is also helpful.

Velocity of Propagation

Each type of cable has a known Velocity of Propagation (VOP) that determines the speed at which it can transmit a signal. The VOP of a cable is determined by the dielectric material that separates the conductors. The VOP is expressed as a percentage of the speed of light in a vacuum. A cable with a VOP of 90 can transmit a signal at 90% of the speed of light.

The VOP of the cable you are testing is programmed into the TDR for increased accuracy. Each type of cable has its own VOP number—for example, 80-90 for foam coaxial cables, and 60-70 for twisted pair cables. The faster a cable can transmit a signal, the higher the VOP number will be.

The loss or attenuation factor of a cable also determines the maximum cable length that can be tested: the greater the cable loss, the shorter the length of cable that can be tested.

Helpful Hints

As with any type of new test equipment,

familiarity with the instrument improves your chances for success. We are all guilty of trying out a new instrument without first reading the instruction manual, only to end in failure (by no fault of the instrument). Read the operator's manual first, and save yourself some time and trouble in the long run.

Once you are familiar with the instrument, a few simple procedures can help cut down your troubleshooting time and increase your accuracy. If your TDR indicates a fault at a particular distance, first go the distance indicated and look around. There may be an obvious answer to your problem, such as a new drywall nail through your cable, a loose connection, or a splice gone bad.

If a problem is not obvious, mark the distance to which you measured, then test the cable from the opposite end. Again, measure the distance indicated by the second reading. If your two readings indicate a problem in the same place, you have pinpointed the problem. If you get a reading indicating a fault in a different location, you may have two separate faults, or the VOP of the cable may be wrong, or the cable route you are measuring is wrong.

Testing a cable from both ends is always advisable. A small fault, too far away for your TDR to indicate, may be easier to

spot from the opposite end (closer to the fault).

In golf, it is hard to get a hole-in-one on your first shot; but the closer you get to the hole, the easier it is to succeed. The same is true with a TDR. If you get an indication of a fault a long distance away, move yourself closer (at a break-out point) to the fault and re-test. The closer you get to the suspected fault, the more accurate your readings will be.

Sure, we've gotten along without TDR's in the past. We also have gotten along without air conditioning, microwave ovens, and VCR's. The point is that a TDR is not just a convenience, but a time- and money-saving tool.

When you consider what your time is worth, coupled with the availability of today's lower priced instruments, it is definitely worth taking a look at one more way to help you install, maintain, and troubleshoot your wire and cable. A TDR may even pay for itself in just a few applications.

The Time Domain Reflectometer is truly an instrument you can find fault with.

Walter R. ("Duff") Campbell, II is vice president, Sales and Marketing Division, for Riser-Bond Instruments, an electronic cable test equipment manufacturer based in Lincoln, NE. He has been with the company since its formation in 1961.

11/78

...at the FCC

NEW LPTV LICENSES

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

K25DW Phoenix, AZ. Broadcasting Systems, Inc., 10/26/90.
K22DD Santa Clara/San Jose, CA. Linda K. Trumbley, 11/8/90.
W09BS Naples, FL. Caloosa Television Corporation, 11/1/90.
W68CF Tampa, FL. WJUK-TV, Inc., 11/7/90.
W22AN St. Augustine, FL. Lumen, Inc., 11/7/90.
W45AJ Rockford, IL. Katy Communications, Inc., 11/7/90.
W45AG Fort Wayne, IN. Trans Star, Inc., 10/26/90.
K55EX New Orleans, LA. Sur Este Broadcasting Corporation, 11/14/90.
K11SN Columbia, MO. Richard W. Koenig, 11/7/90.
K44CP Eureka, NV. Eureka Television District, 10/26/90.
W25AI Cincinnati, OH. Northcoast Broadcast Corporation, 11/7/90.
W13BN Columbus, OH. Wendy Feldman, 11/7/90.
K07TX Oklahoma City, OK. Operator Broadcasting Systems, 11/7/90.
K65EJ Grants Pass, OR. Better Life Television, 10/26/90.
W22AU Sevierville, TN. South Central Communications Corporation, 11/7/90.

LPTV LICENSE RENEWALS

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

K08KF DeQueen, AR. Communications Dynamics, 11/14/90.
K20AF Cortez, CO. Robert L. Mueller, 11/14/90.

NEW LPTV CONSTRUCTION PERMITS

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

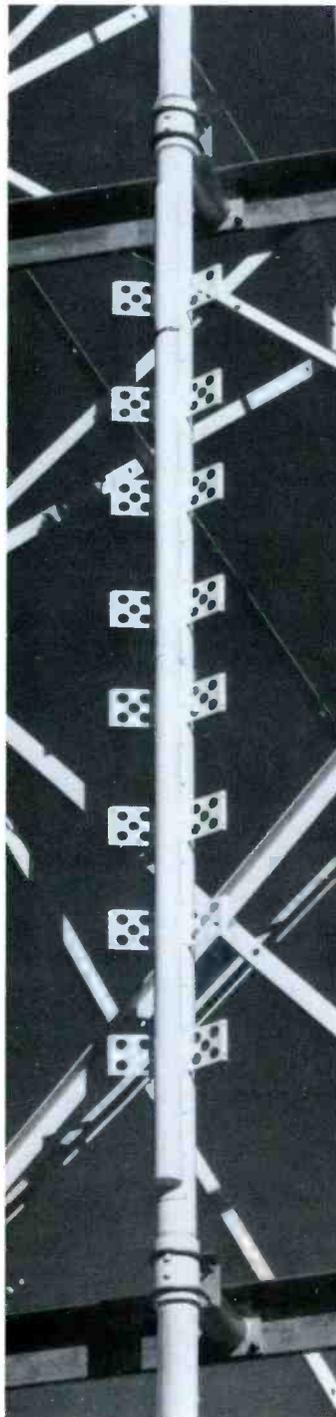
K17CM Duncan, AZ. The Church of the Crosses, Inc., 10/25/90.
K35DG La Jolla, CA. Regents of the University of California, 11/15/90.
K14IG Santa Maria, CA. Eduardo and Rosa Maria Caballero, 11/6/90.
K16CM Parker, CO. J. B. Van De Sande, 10/30/90.
K56EP Peetz, CO. Board of Logan County Commissioners, 10/26/90.
K58DX Peetz, CO. Board of Logan County Commissioners, 10/31/90.
W06BL Hartford, CT. Harvard Broadcasting, Inc., 11/2/90.
W55BV Homestead, FL. DACOM Company, 10/23/90.
W04CQ Chesterton, IN. Wingfield Livingston Chubbs, 10/25/90.
W51BU Indianapolis, IN. Television Interests Company, 10/30/90.
W51BT Marion, IN. Acts of Marion, Inc., 10/26/90.
W04CO Maysville, KY. Philip R. Lewis, 10/31/90.
K21DM Lafayette, LA. K. Sandoval Burke, 10/30/90.
W30AX Hyannis, MA. Barbara A. Nadley, 11/1/90.
K19CW Appleton, MN. Rural Western UHF TV Corporation, 11/2/90.
K49DB Austin, MN. Televue Systems of Minnesota, 11/1/90.
K19CV Redwood Falls, MN. Redwood TV Improvement, 11/7/90.

W53AY Jackson, MS. Neighborhood Television Network, Inc., 11/1/90.
W04CR Washington, NC. Vearl Pennington, 10/26/90.
K53DZ Albuquerque, NM. Summation Broadcasting Company, 11/1/90.
K68DR Albuquerque, NM. Breckenridge Broadcasting Company, 11/1/90.
W16AU Ithica, NY. George W. Kimble, 11/1/90.
W63BM Rochester, NY. George W. Kimble, 10/31/90.
W44BD Rome, NY. Kevin O'Kane, 11/2/90.
W60BD Columbus, OH. Susan Easton, 11/6/90.
W41BJ Wooster, OH. Wooster Broadcasting Company, 10/26/90.
K39CW Tulsa, OK. Lonnie James, 11/6/90.
K63EK Tulsa, OK. John Walton, 11/6/90.
W45AU Uniontown, PA. Abacus Broadcasting, 10/30/90.

W22AX Guayama, PR. Ministerio Radial Cristo Viene, 11/2/90.
W65CJ Guayama, PR. Robert Rodriguez, 11/1/90.
K38DC La Grange, TX. Mountain TV Network, Inc., 11/2/90.
K12OL Waco, TX. Summation Broadcasting Company, 10/26/90.
W69CJ Fredericksburg, VA. RCC-TV, Incorporated, 11/21/90.
K66EC Pasco/Richland, WA. Triac Communications, Ltd., 11/7/90.
K31CV Cody, WY. Generic Television, 10/26/90.

CHANNEL CHANGES

K25DS Junction City, KS. Trinity Broadcasting Network, channel change granted from 26 to 25 on 10/30/90. *continued*



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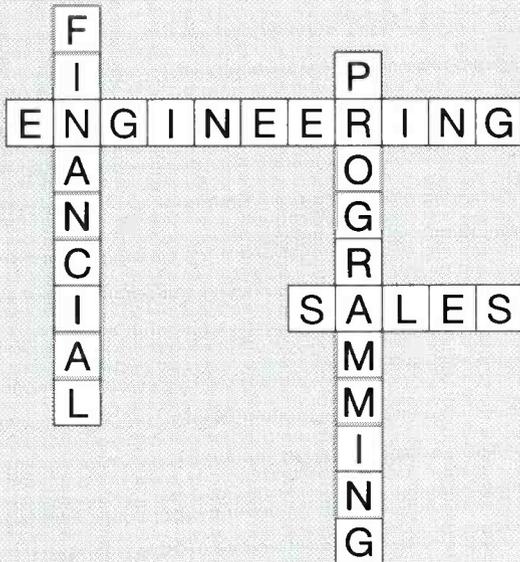
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INDEX TO ADVERTISERS

Use this handy chart to find the ad you're looking for. Then fill out the ACTION CARD bound in this magazine for FAST answers to all your questions.

COMPANY	PAGE	ACTION CARD NUMBER	ADVERTISER FACT LINE
3 DBM	24	75	(800) 279-3326
Acrodyne Industries, Inc.	36	18	(215) 542-7000
AdVentures	32	97	(800) 541-0505
American Consumers, Inc.	12	141	(919) 632-8717
Andrew Corporation	33	79	(708) 349-3300
Antenna Concepts	8	181	(908) 277-3438
BEXT, Inc.	9	47	(619) 239-8462
Blue Feather	19	54	(608) 527-5077
CADCO	16	117	(214) 271-3651
Channelmatic	17	6	(619) 445-2691
Coarc Video	28	28	(518) 672-7202
Coral Ridge Hour	6	103	(305) 771-7858
Decisions, Inc.	10	14	(214) 586-0557
Eagle-Lion Video	25	96	(619) 277-1211
FamilyNet	15	106	(800) 832-6638
Gorman-Redlich	20	62	(614) 593-3150
ITS Corporation	29	123	(412) 941-1500
Kompas/Biel & Associates, Inc.	30	19	(414) 781-0188
Manhattan Production Music	26	143	(800) 227-1954
Microdyne Corporation	21	100	(904) 687-4633
Microwave Filter	18	172	(315) 437-3953
New Visions	31	25	(303) 925-2640
Panasonic Broadcast & Television Systems/Professional	4-5	45	(800) 524-0864
Riser-Bond Instruments	27	90	(800) 688-8377
Sabatke & Company	3	168	(813) 772-3994
Showplace	9	180	(312) 871-5246
Sullivan & Co.	28	148	(516) 763-5050
Sunbelt Media	31	169	(303) 665-3767
TE Products, Inc.	7	17	(800) 832-8353
Technosystem USA	23	74	(305) 477-5018
Tel-Test	2	108	(904) 374-4503
Television Technology Corporation	13	7	(303) 665-8000
Trident Productions, Inc.	22	165	(800) 955-5660
Trompeter Electronics	14	183	(818) 707-2020
TV Turnkey Services	34	10	(414) 781-5044

ASSIGNMENTS AND TRANSFERS

K58DE Bentonville, AR. Voluntary assignment of permit granted from KOAM Limited Partnership to Pharis Broadcasting, Inc. on 11/8/90.

K15BD San Luis Obispo, CA. Voluntary assignment of license granted from TV 15 Broadcasting, Inc. to H. B. I. Broadcasting, Inc. on 11/5/90.

K52BH Ames, IA. Voluntary assignment of license from Trinity Engineering Company, Inc. to TV-52, Inc. on 11/26/90.

W23AT Mokena, IL. Voluntary assignment of license granted from Edwin B. Johnson to Northwest Suburban Communications, Inc. on 10/31/90.

W62BM Louisville, KY. Voluntary assignment of permit granted from Highlight Broadcasting Company to Greater Louisville Broadcasting Corporation on 11/8/90.

W18AM Paducah, KY. Voluntary assignment of permit granted from Rodney A. Miller to Dr. David L. Grimes on 10/25/90.

K57EQ New Orleans, LA. Voluntary assignment of permit granted from Southern Baptist Media Associates to Baltimore Broadcasting Corporation on 11/16/90.

W41AM Hyannis, MA. Voluntary assignment of permit granted from American Television Network, Inc. to Channel America LPTV Holdings, Inc. on 11/15/90.

W04CJ Augusta, ME. Voluntary assignment of permit granted from Faith That Pleases God Church Corporation to Kennebec Valley Television, Inc. on 10/31/90.

W09BE East Millinocket, ME. Voluntary assignment of permit granted from Mid-Maine Community Broadcasting to Kennebec Valley Television, Inc. on 11/8/90.

W63BR York Center, ME. Voluntary assignment of permit granted from Mt. Kathadin Television, Inc. to Kennebec Valley Television, Inc. on 11/2/90.

K63CK Carlsbad, NM. Voluntary assignment of license granted from Trinity Broadcasting Network to Prime Time Video, Inc. on 10/30/90.

K57EL Eugene, OR. Voluntary assignment of license granted from Janet Roberts to California Oregon Broadcasting, Inc. on 10/23/90.

K26CH Medford, OR. Voluntary assignment of permit granted from Roger David Green to California Oregon Broadcasting, Inc. on 11/26/90.

W24BB East Stroudsburg, PA. Voluntary assignment of permit granted from the Diocese of Scranton to Joseph S. and Irene F. Gans on 11/26/90.

W12BV Nashville, TN. Voluntary assignment of license granted from Jeanne Conrad to South Central Communications Corporation on 11/26/90.

K56EJ Abilene, TX. Voluntary assignment of permit granted from Residential Entertainment, Inc. to Sage Broadcasting Corporation on 11/26/90.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on November 7, 1990. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

- Ch. 8 Bakersfield, CA. Barbara Dillej.
- Ch. 25 Sacramento, CA. Kidd Communications.
- Ch. 60 Sacramento, CA. Breckenridge Broadcasting Company.
- Ch. 40 San Luis Obispo, CA. Alegria Broadcasting Corporation.
- Ch. 9 Jacksonville, FL. Turnpike Television.
- Ch. 18 Sarasota, FL. George W. Kimble.
- Ch. 19 Sunrise, FL. CBS, Inc.
- Ch. 59 Maui, HI. Susan Durch.
- Ch. 56 Wailuku, HI. Worldwide Enterprises.
- Ch. 47 Lake Charles, LA. James E. Still.
- Ch. 66 Lake Charles, LA. Adventures in Media.
- Ch. 39 Bozeman, MT. Jose Armando Tamez.
- Ch. 32 Fargo, ND. Kelco Television.
- Ch. 56 Fargo, ND. Barbara Dillej.
- Ch. 28 Laughlin, NV. John F. Craven.
- Ch. 68 Stillwater, OK. Mountain TV Network, Inc.
- Ch. 15 San Juan, PR. Arzuaga Broadcasting Group.
- Ch. 43 Abilene, TX. First Choice Video.



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Liquidation Sale: Microwave STL-TSL, Sony VO-5600 & VO-4800, Fortel TBC CCDHP, Panasonic AG-6300's, AG-6100's, NV-A500 edit controllers, NV-8500 editor, Panasonic WVD-5000 cameras, JVC GXS-700 cameras, tripods and dollies, Knox Chromafont 200 titler, B/W and color monitors, used 3/4" tapes, **channel 35 transmit antenna**, Panasonic WJ-5500B SEG, and lots more. All must be sold. For a complete list or prices, call John at (509) 826-0100, FAX (509) 826-3929.

WANTED TO BUY

TOP PRICE paid for CP's in various markets. Call Bob Moore at ULTRA VISION, Inc., (419) 531-1440.

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.

SERVICES OFFERED

PROFITS IN ONE YEAR: Exclusive newsletter tells exactly how you profit in LPTV while spending less. Complete plans to train and keep commission salespeople, get FREE programming, \$\$\$\$ from proven local programming. Send \$79 for 12 issues or SASE for FREE sample to LPTV & LO RESOURCE, P.O. Box 281, Buffalo, NY 14213.

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.

LPTV mailing labels. Reach all LPTV licensees, CP holders, applicants. Accurate, up-to-date marketing lists in your choice of format. Call Katie Reynolds at (414) 781-0188.

EMPLOYMENT

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Business Card ad rates are \$45.00 per insertion. Rate is discounted to \$35.00 for three or more insertions. Classified Display rates are \$45.00 per column inch.

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