

The LPTV Report

News and Features for the Community Television Industry

Vol. 2 Issue 7

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July/August 1987

Lebanon's 11: Community Serving Community



Mike Martin, operations manager; Randall Hughes, general manager; Pat Bryant; and Dr. Joe Bryant (in scrubs) with the 11/66 remote van.

by Jacquelyn Biel

Listening to Pat Bryant is like hearing buckwheat honey talk. Her soft Tennessee syllables wrapped me into her story, and before I knew it I was part of her town. And part of the LPTV station that she and her husband, Dr. Joe Bryant, operate from an addition to the medical clinic where he practices general surgery.

"I've got clients—they get a shot and make a commercial—all in the same stop," said the doctor with a chuckle.

Said Pat, "You can go all out for sophistication, but we're in a small town, and the people here like the small town feeling of our station."

Lebanon, Tennessee is the town, and W11BD is the station. It signed on the air in December 1985 and has been broadcasting 24 hours a day, seven days a week ever since. Covering about a six-mile radius from the TTC transmitter, Channel 11 reaches some 20,000 people in Lebanon and the surrounding countryside.

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CBA Forms New Board in Atlanta, Sets Plans for '87-'88

The Community Broadcasters Association Board of Directors met in Atlanta on June 14 to adopt policy for the coming year. The meeting was held at the courtesy of the Broadcast Promotion and Marketing Executives in conjunction with their annual BPME/BDA Convention and Exposition.

The first order of business was to elect

new officers to replace those who had served under former CBA president Richard G. Hutcheson, III, who resigned late last year. Elected were Lee Shoblom, chairman of the board; John Kompas, president and treasurer; D. J. Everett, III, vice president; and Nancy Hahn, secretary. The four respectively represent

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Window Applications to be Processed Before Year End Says LPTV Chief Keith Larson

The Federal Communications Commission received approximately 1,200 applications during the June 22-July 2 window, according to a spokesperson for the LPTV Branch. The total comprises major change and translator applications as well as applications for new LPTV stations.

"It's a lighter response than I had expected," said LPTV Branch chief Keith Larson who earlier had predicted a filing of between 3,000 and 5,000 applications. "I'm very relieved, however, that we didn't get 12,000!" he added.

Larson said that the first step in processing would be to send the applications through the Fee Branch to make sure that each applicant had paid the \$375 filing fee. The next step is to enter all the application data into the computers at the LPTV Branch. At that point, processing can begin. (All fees, said Larson, are deposited in the general U.S. Treasury. They are not kept by the FCC.)

The 1,200 should all be processed completely within "a few months" said Larson. The timing will depend to a large extent on the number of major change and "singleton" applications (those not mutually exclusive with other applications), both of which are easily and quickly processed.

One problem experienced by those preparing applications for this window was the fact that the FCC continued to enter pending displacement applications

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In Our View

Cable carriage has been and continues to be a problem for many LPTV stations around the country. Under the old cable rules, LPTV stations were exempt from must-carry requirements. Now, under the new rules, they are not included in the "significantly viewed" stations that must be carried until 1992; nor must they be included in the list of broadcast signals that a cable company provides its customers.

The FCC justifies this discrimination by citing LPTV's secondary status. But other issues are involved here, and it appears that the Commission is contradicting itself on several points.

First, let's review some of the premises that have governed FCC regulatory philosophy regarding cable and broadcast services.

•Because the airwaves are considered public property, the FCC has ruled that those who use them have an obligation to provide for the public interest.

The public interest has traditionally been defined in terms of programming, especially programming of specific interest to the community being served, and particularly issues and events of local origin. Enforcement has been accomplished through various content-related regulations such as ascertainment and program origination rules.

•Cable services are not required by the FCC to originate programming, one of the rationales originally being that the broadcast stations carried by the cable system under the must-carry rules would satisfy that need. Also, prior to 1984, the cities themselves could mandate such programming as part of their franchise authority.

In the last few years, however, cable systems have been encouraged to provide origination programming as a way to fend off potential increased FCC regulation; and they have been urged to improve their cash flow by soliciting advertisements from local businesses.

•LPTV was authorized in response to numerous requests from translator operators for the right to originate more than 30 seconds per hour of programming. In fact, LPTV stations are distinguished from translators specifically by their local origination capability.

From the beginning, the LPTV service was designed to be regulated almost entirely by the marketplace. Although the FCC felt, in its 1982 *Report and Order* authorizing LPTV, that local programming was "an objective that the low power

service is particularly suited to carry out," it declined to mandate particular kinds and amounts of programming for LPTV stations, opting instead for marketplace regulation: "...it is likely that low power stations will have to be very directly responsive to the interests of local consumers, to assure economic viability."

The Commission believed that LPTV's small coverage areas would encourage the stations to be "directly responsive to audience desires," and would constitute an environment in which "there lies a very good possibility of consumer sovereignty." It concluded, "Thus, if the market works to establish consumer preferences, we must ask if anything is to be gained by imposing regulations designed to achieve those same ends."

As the success of numerous LPTV stations around the country attests, the marketplace has indeed been effective in encouraging not only programming of specific interest to the communities being served, but locally originated programming about local events and issues.

•The FCC's corollary intent in authorizing LPTV was to increase program diversity, thereby meeting the needs and desires of specific communities that had not been adequately served by high power stations. For it is clearly evident that most of the programming aired by a high power station is not addressed to specific communities, either social or political.

The local news, for example, of West Bend, Wisconsin is very rarely covered on Milwaukee's high power stations, whose primary service areas include West Bend, 20 miles away, and who are theoretically responsible for providing West Bend with locally oriented programming. Neither do Milwaukee's high power stations address the large Hispanic populations in both Milwaukee and nearby Waukesha with specifically Hispanic programming. And Tallahassee's high power stations, though they reach across the state line into Georgia, find themselves in a dilemma as they try to cover political news in both states.

Locally originating LPTV stations, however, can and do provide such local interest programming to the communities they serve.

Now let's combine some of these premises and see where they go.

•If the public interest requires certain types of programming, including coverage of local issues and events, then it would seem reasonable to insure that such coverage, if it exists, is available to the public. However, broadcast signals not carried by cable systems are unavailable to those cable customers who lack A/B switches and who have dismantled their outside antennas in the belief that the cable system will provide them with all available over-the-air signals. In addition, because LPTV stations are not included in the list of local broadcast signals that the cable company must provide its customers, it is conceivable that some of those customers may not even be aware of an LPTV's existence.

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WorldRadioHistory

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LPTV Distribution by State and Territory

August 1987

	Licenses	CPs*
ALABAMA	4	23
ALASKA	12	36
ARIZONA	7	38
ARKANSAS	3	43
CALIFORNIA	26	47
COLORADO	11	57
CONNECTICUT	0	2
DELAWARE	0	3
WASHINGTON, DC	0	1
FLORIDA	14	66
GEORGIA	4	41
HAWAII	1	8
IDAHO	5	45
ILLINOIS	3	16
INDIANA	5	21
IOWA	4	39
KANSAS	4	90
KENTUCKY	2	12
LOUISIANA	2	28
MAINE	3	10
MARYLAND	1	4
MASSACHUSETTS	3	7
MICHIGAN	2	30
MINNESOTA	15	50
MISSISSIPPI	7	32
MISSOURI	3	65
MONTANA	11	124
NEBRASKA	3	76
NEVADA	15	46
NEW HAMPSHIRE	0	2
NEW JERSEY	1	5
NEW MEXICO	8	62
NEW YORK	11	24
NORTH CAROLINA	1	25
NORTH DAKOTA	1	65
OHIO	3	17
OKLAHOMA	8	61
OREGON	14	68
PENNSYLVANIA	4	16
RHODE ISLAND	0	1
SOUTH CAROLINA	0	12
SOUTH DAKOTA	1	69
TENNESSEE	6	33
TEXAS	21	117
UTAH	14	61
VERMONT	1	5
VIRGINIA	3	27
WASHINGTON	6	37
WEST VIRGINIA	0	2
WISCONSIN	9	32
WYOMING	17	54
GUAM	0	1
PUERTO RICO	1	1
VIRGIN ISLANDS	0	2

In addition to the stations listed above, ALASKA operates a 241-station LPTV educational network.

*Construction Permits

Source: Kompas/Biel & Associates, Inc.

Lebanon's 11

continued from front page

It's not carried on the cable. Pat explained softly that the cable system carries no local productions at all. "But people can still pick us up. We have no problem with coverage. We did a public service program showing viewers how to use an input selector switch, so now everyone can get us," she said, attesting both to the loyalty of her viewers and to her lack of concern about what for many LPTV stations is an uncomfortable, even serious, problem.

Programming For The Family

Channel 11 is an affiliate of the American Christian Television System. ACTS' 24-hour programming is oriented to the family — movies, series, children's programs—many of them award winners. The network advertises itself as one that represents the mainline Christian denominations, and—in this day of religious scandal and evangelistic greed—it refuses to solicit funds over the air. The network features such popular fare as "The Bill Cosby Show," the two-time Emmy award-winning children's program, "Gigglesnort Hotel," and "Cope," a call-in show in which viewers can ask advice from specialists in psychology and religion.

Channel 11 carries ACTS for eight hours a day and does local programming for the rest of the time. "I welcome any kind of new programming ideas," said Pat, and I felt like coming down to do a show. Among the regular productions is the local 12:30 and 6:30 "Newswatch," with news anchor Evans Donnell. The station's "Newswatch" promo recently won the 1987 "Best Promotional Spot" award from ACTS.

There is also "Community Focus," an interview program aired Tuesdays and Fridays that features electoral candidates, local businesses and charities, and various other major and minor celebrities. Interviews are done on location, using Channel 11's well-equipped mobile van. One recent production, for example, was an educational program on AIDS, sponsored by the Lebanon blood center. The local March of Dimes chapter did a touching program about birth defects. Maneuvers at the National Guard's Fort Campbell were the subject of another story, and the Guard thought enough of the tape to use it in their training classes.

High School Sports Important to Seniors

There is live high school basketball and taped high school football, hosted by sportscaster Andy Reed. "A lot of older people in this town support the teams but can't get out to the games," Pat ex-

plained. "By watching Channel 11, they can keep up."

There was a fire at a local battery plant. Channel 11 covered it. Lenox bought Lebanon's Hartmann Luggage Company when its founder and president retired. Channel 11 covered the ceremonies.

Outside of Lebanon is the Wilson County Sheriff's Youth Ranch for physically and mentally abused children. "We did a piece on the ranch because we wanted people to know that these kids weren't jailbirds or runaways but good kids who needed help. We think the show helped to correct some attitudes in the community about them." For this effort, Channel 11 received the prestigious ACTS Community Service Award.

On Sundays there are church services all day. The weekdays feature local gospel singing.

"We just try to be there anytime something's going on," Pat said. "And people call us. At first, we had to go out and get the news. Now people recognize who we are and they call us when they want us to do a story."

City Council Meetings Make TV Stars of Citizens

One of the most popular programs is the Lebanon city council meetings. Said Dr. Bryant, in a moment between patients, "At first we tried to get some soaps, but soaps are too expensive. So instead we do the city council. We have a housewife, a sign painter, a mortician, a restaurant owner, and the city attorney. And everyone in the city comes down to the meetings to complain. We're making them all TV stars!"

The council, by the way, thinks the coverage has helped tremendously to involve the community in city government.

"I don't feel like there's any program that's been a dud," remarked Pat. "They've been simple, but they're informative. People like them."

Ads are inserted into the programming every half hour with a Microtime automatic commercial inserter. Locally produced commercials are "encouraged," according to the station's soft-sell sales literature.

"I don't sell single ads. I never sold a single ad. I never tried to sell ads," said the doctor, who oversees the station's business operations. He sells packages and sponsorships. The city council meetings—at 2 to 2 1/2 hours each—go for \$125. The high school basketball tournament—six games a night for five nights—sells for \$125 a game or \$600 a night.

Sense of Community Vital to Ad Sales

The Emmanuel Baptist Church buys ads. So does the Commerce Union Bank,

Equipment List:

W11BD, Lebanon, Tennessee

- TTC TVF10 transmitter
- Scientific Atlanta 9630 satellite receiver
- 2 Panasonic WV-555 ENG color cameras
- Sony DXC-3000-CCD camera
- 2 Davis/Sanford tripods with dolly and fluid head
- Chyron VP-2 character generator
- Sony VO-5800 editing VCR
- Sony VO-5850 editing VCR
- Sony RM-440 control unit
- 4 Sony VP-5000 videotape players
- Microtime C-150 commercial inserter
- Panasonic WJ-5500-B special effects generator
- Panasonic rack-mounted WR450 audio mixer
- Sony camera monitors
- Panasonic BT-S702N preview and program color monitors
- Colortran Pro-Kit IV portable lighting system
- Sony VO-6800 3/4" portable recorder
- Sony ECM-55 lavalier microphones

the Peoples Bank, the Lebanon Bank, the Lebanon Farmer's Co-op. The lumber yard, the Exxon dealer, dry cleaners, the dentist, grocery stores, hospitals, and auto repair shops—all buy ads. Part of it is business, but part of it also is community. Channel 11 sells *community*. And the people respond.

The local Lebanon *Democrat* doesn't carry Channel 11's program guide. "They just don't carry us, even though we send them the guides," Pat said mildly. "But two other papers do," she quickly pointed out. Along with high powers from Nashville 30 miles away—three networks, three indys, and a PBS.

The Bryants extend their coverage to three other counties by simulcasting Channel 11 programming (except for the city council meetings) on the high power WJFB, Channel 66 that they also own. Actually, 66 is a substitute for the radio

station that Dr. Bryant once wanted but couldn't get. "Ten years ago," he said, "I was telling people that someday there'd be a TV station in every little town in the country. Now it's coming true." How does he support it? "We run it lean, and we work it seven days a week."

I asked Pat what she'd learned from 2 1/2 years on the air.

"Well, I found out you need a top salesperson. But," she said with tactful exasperation, "all the young people want to do is go on the camera." So everyone sells at Channel 11. Pat Bryant, Joe Bryant, Randall Hughes, the station's general manager, operations technician Mike Martin, and of course on-air stars Donnell and Reed.

"We work like the dickens!" says the doctor. "We have a lot of fun," says his wife. K/B

Window Applications

continued from front page

into its database until June 24, two days after the filing window had opened. Because displaced channel switchers have priority over new station applicants, the engineering for many new applications had to be redone at the last minute. New station applications that had already been filed ran the risk of being incorrectly engineered.

"I think that this is a one-time phenomenon," said Larson about the displacement entries. "I expect that from now on displacement applications will trickle in and there won't be a problem." Larson indicated that the FCC has no plans at this point to stabilize its database prior to a window. He did say that one of his major goals now is to achieve as accurate a database as possible for the LPTV/translator service.



Keith Larson

Larson also expressed satisfaction over the growing build rate for LPTV stations. "The build rate is 30%-35% this year, compared to 20% last year. But I won't be happy until at least three-fourths of the stations we authorize are getting built." K/B

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Cameras and Lighting: The Important Connection

by John Kompas

Before you shop for cameras for your LPTV station, you should understand how they work. Like film cameras, video cameras work on the principle that objects of different colors reflect with different intensities: dark colors absorb more light than they reflect; light colors reflect more light than they absorb. A television camera distinguishes between one color and another by measuring the wavelength of each color.

You can already see the importance of proper lighting. If you have enough light on your subject, the reflectance will be strong enough that the camera can easily identify the spectral characteristics of the light being reflected and assign the right color and hue to it.

Measuring Light

But how much light is enough? That depends on the camera. The exact figures can be found on a camera's specification sheet, which you can get from any dealer. The specification you're looking for will be labeled either "minimum incident light for full output," "minimum sensitivity," "minimum illumination," or simply "sensitivity." The specification itself might read "10FC," "8FC," "100FC," or maybe even something like "2,000 Lux."

FC stands for footcandle, the amount of light from one candle falling on a one-square-foot surface at a distance of one foot from the candle. Lux, on the other hand, is approximately 1/10 of one footcandle; thus, 2,000 Lux is equivalent to approximately 200FC.

You can measure a scene's light level with a light meter that reads in footcan-

dles. The important point to be aware of here is that the higher the footcandle reading required for your camera, the more you will have to spend for lighting to bring the camera up to its proper operating range.

What is Color Temperature?

Now let's touch upon something called color temperature. As you may know, different kinds of light can have different hues. For example, fluorescent light has a bluish tinge, whereas incandescent light is warmer, more reddish. True white, on the other hand, is measured in degrees Kelvin. That's not degrees of heat; it's a measure of the whiteness of the light. True white is 3,200 degrees K, sunlight about 20,000 degrees K, and a candle flame perhaps only 1,900 degrees K.

Color temperature is important for two reasons. First, the color of the light is additive to the color of the subject being illuminated. For example, if you use a red light to light a woman wearing a white blouse, the white blouse will have a reddish cast. Secondly, white light serves as a point of reference for your camera.

White Balance

Most color cameras on today's market feature an automatic white balance. That is, you can tell your camera what white is under your shooting conditions by placing a white card under the lighting that you're going to shoot in (it should be as close as possible to 3,200 degrees K), shooting the white card with the white light reflecting from it, and finally pushing the white balance button on the camera.

Now that your camera knows what

white is, it recognizes any other colors it sees as either plus or minus the reflectance of white. (While you're shooting outdoors it is advisable to use an ND, or neutral density, filter over the lens in order to compensate for the extreme amount of light outdoors.)

On a remote shot, the white balancing process works the same way except that now the camera recognizes white under daylight, and all the colors will look natural. If the people on a properly adjusted TV screen look a little red or green, it could be because the camera technician forgot to white balance the camera.

How can you be sure that the color on the television screen is accurate? The answer should come from the camera. Virtually all color cameras today are equipped with a built-in color bar generator. This generator displays a set of color bars whose intensity and hue are standardized. Once you know what the color bars are supposed to look like, you can then adjust your TV monitor for proper reproduction.

Inside the Camera

Up to this point we have been discussing the outside factors that affect the operation of a camera. Now let's go inside the camera for a look at how the camera translates colors to a video signal.

Very simply, a camera recognizes color by means of three pick-up tubes, each of which is sensitive to one of the primary video colors (red, green, or blue). If the camera is to understand the difference between a lime green, a cherry red, and a sky blue (even though the lime green and the sky blue may have the same

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amount of reflectance), the picture must be separated into its red, green, and blue components.

Color Separation

In some cameras, the colors are separated by bouncing the picture coming into the lens off of dichroic mirrors. These are mirrors that are sensitive to only one color; that is, a blue dichroic mirror will reflect only blue information, a red dichroic mirror, only red information, and so on. The color information reflected from each dichroic mirror is passed on to a camera pick-up tube that is also sensitive to only one color. The tube processes its color information and passes it on to an encoder which eventually recombines the information from all three tubes into a single picture.

The dichroic mirror design works well in newer cameras. In older cameras, the mirrors are held in place by a cement which can dry out and cause the mirrors to lose their alignment. The N.V. Philips Company was the first to find a solution to this problem. They introduced a prism technology which divides the picture into its primary colors and passes them directly to the pick-up tubes. The original prism idea has now been perfected to the point where it is the most efficient way of separating light (pictures).

Although a prism, at least in this case, is an assembly, rather than one piece of glass, it is a lot easier to keep in alignment than dichroic mirrors are. Another plus for prism optics is that a prism, because it loses less light, will transfer more information onto the pick-up tubes than can be passed on by mirrors. Thus more light (picture information) hits the tube, which in turn allows the tube to deliver better sensitivity and less visual noise. Most color cameras now have prism optics, but you would be wise to check the specification sheet to be sure.

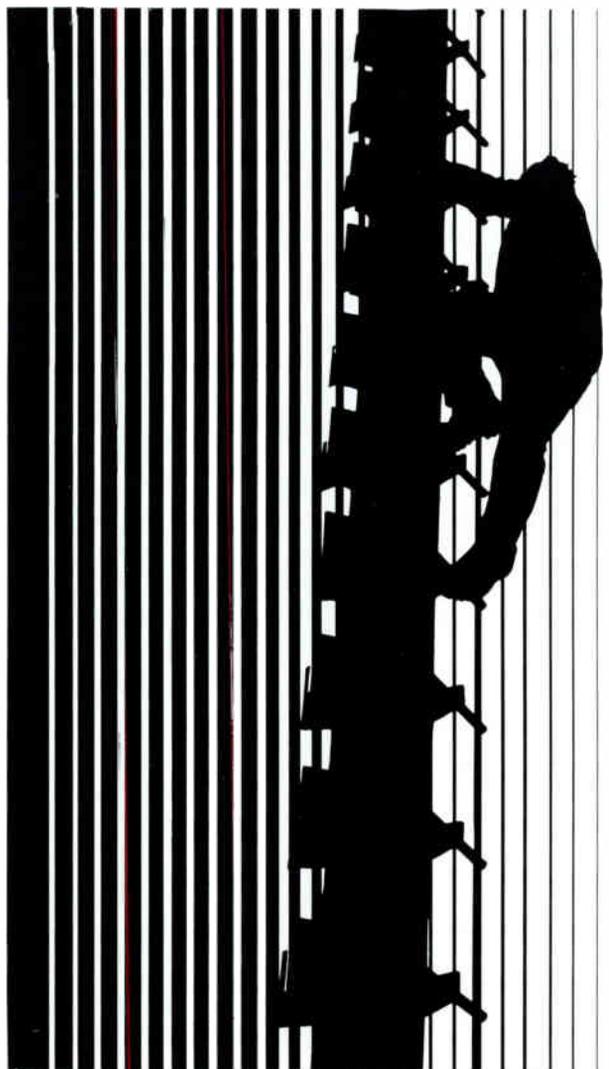
One caution: The speed of the lens (f stop) and the speed of the prism, also read in f stops, should match. In other words, if you place a lens with a fast f stop of f1.4 in front of a prism that is rated at f2.0, you have lost the advantage of the fast lens; the prism will slow the light transfer down to its own speed.

Set-Up Charts

One last piece of equipment you should understand is set-up charts. Three charts are typically required for evaluating and setting up a three-tube camera: a registration chart, a resolution chart, and a gray scale.

A registration chart is used to optically align the outputs of a three-tube camera so that the picture from each tube is accurately overlaid upon the pictures of the other two tubes. The resolution chart gives you a way to check your camera's

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ability to produce detail. The gray scale, or "chip" chart, is also referred to as a color balance chart. When used with a waveform monitor, the gray scale allows you to properly set gains and levels

within your camera.

Now that you have a general knowledge of the insides of your camera, you should be able to make more informed decisions about its use.

K/B

Patrick Warns Against Re-regulation

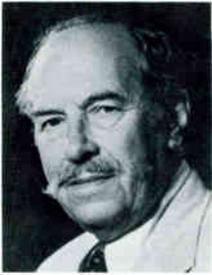
FCC Chairman Dennis R. Patrick warned a seminar group recently that attempts to reregulate broadcasting may impede better service to the public. Speaking June 18 before a seminar sponsored by *Broadcasting* magazine and the Federal Communications Bar Association, Patrick said that broadcasting under regulation produced only the "vast wasteland" of Newton Minow.

In contrast, deregulation and the increased competition resulting from the

growth in the number of television delivery systems have created a situation in which, "from the consumer's viewpoint, things have never been better."

"While clearly there is room for improvement," Patrick continued, "the conclusion that reliance on markets has well served the public interest is incontrovertible. I don't see how it is possible, given our experience over the last two decades, to draw any other conclusion."

K/B



Technical Talks

Attenuation, Gain, and All Those Strange Names!

by John H. Battison

In the world of television, there are many strange terms which often don't appear to make any sense.

For instance, the word "gain" is flashed around, usually among engineers discussing the efficiency of an antenna system. But sometimes they use the word in reference to amplifiers. Sometimes even satellite dishes.

In this month's column, we'll look at some of those words—where they come from and what, exactly, they mean.

Gain

"Gain" is the engineer's way of saying "increase." In the early days of radio, we used to talk about volume controls. Now we call them "gain controls." Gain also refers to the increase, or amplification, that an amplifier or an antenna can provide. If we put a signal of, say, one volt into an amplifier, and we get three volts out of it, we say that we have a gain of three, because the amplifier has increased, or amplified, the signal three times. Engineers prefer to describe gain in terms of decibels (dB). We'll explain those shortly.

The gain that is probably most important to telecasters is that of an antenna—either receiving or transmitting. It is very important—especially for an LPTV station—to radiate as much power as possible; it is also important

that the antenna is mounted as high as possible. Sometimes, however, the need to put the antenna high on the tower conflicts with the need for maximum power and the available cash! We will digress slightly in order to tie our examples together.

ERP

The power that the antenna radiates is known as the "ERP." This stands for Effective Radiated Power. If an LPTV station owner says that he or she has 10 kW of power, it is probably the ERP from the antenna that is being referred to, because the FCC's Rules specify that the maximum power for any transmitter in the LPTV service is 1 kW.

Coax

Signal power, of course, originates in the transmitter. Somehow, this power must be carried from the transmitter up to the antenna. This is accomplished via a coaxial transmission line, usually called "coax." Flexible coax is generally used for LPTV installations because it is easier to handle, costs less to install, and is usually cheaper than the rigid type used in high power stations.

Coax comes in several sizes—the greater the diameter, the less the signal loss. Because LPTV transmitters are limited to a very low transmitter power output (TPO), it is essential to keep the

losses in the coax as small as possible. One way to minimize signal loss is to locate the transmitter very close to the antenna. The other is to use a large diameter coax.

Coax that is 1 5/8" in diameter, such as Helix, costs around \$13 a foot, plus connectors at each end. You can get coax that is as much as 6" or more or as little as 1/2" in diameter. But the former costs too much, and the latter wastes too much signal. Consequently 1 5/8" is often used as a good middle-of-the-road choice.

Attenuation

Loss is generally called "attenuation" by engineers. It is measured in decibels and percentages. Engineers use decibels (dB) to describe the amount of loss. (They also use dB to describe gain! More of that anon.)

As we mentioned, coaxial cables with small diameters have high attenuation, or loss. For instance, an LPTV station broadcasting on channel 8 might have its transmitter on the ground and the antenna 400 feet above ground. Even 5" coax will show a loss of about 0.079 dB per hundred feet; 1 5/8" coax will lose about 0.207 dB per hundred feet. Thus, for 400 feet of coax we would have losses of 0.316 dB and 0.827 dB, respectively. These values would represent respective transmission losses of about 10% and 23%, which means that a station with a 10 watt transmitter would send 9 watts

New LPTV License Renewal Dates

The FCC recently modified its radio and TV broadcast rules regarding license renewal. LPTV and TV translator stations will be renewed for five years on the dates shown below. Licenses expire at 3 a.m. local time on the following dates and thereafter at five year intervals. Below are expiration dates for licenses in all states and U.S. territories.

New Mexico August 1, 1987
Utah October 1, 1987
Arizona December 1, 1987

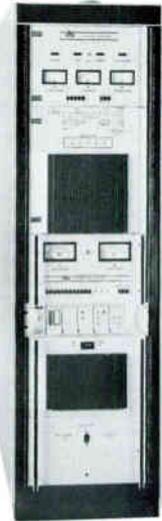
Nevada February 1, 1988
California April 1, 1988
Maine, Vermont, New Hampshire,
Massachusetts, Connecticut,
Rhode Island, New York, New Jersey,
Pennsylvania, Maryland, Delaware,
West Virginia, Ohio, District of
Columbia June 1, 1988
Virginia, North Carolina, South Carolina,
Georgia, Florida, Alabama,
Mississippi, Louisiana, Arkansas,
Missouri, Kentucky, Tennessee, Indiana,
Illinois, Michigan, Wisconsin,
Puerto Rico, Virgin Islands
. August 1, 1988

Oklahoma, Texas October 1, 1988
Kansas, Nebraska
. December 1, 1988
Iowa, South Dakota
. February 1, 1989
Minnesota, North Dakota
. April 1, 1989
Wyoming June 1, 1989
Montana August 1, 1989
Idaho October 1, 1991
Washington December 1, 1991
Oregon February 1, 1992
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into the antenna in the first case and only 7.7 watts in the second.

This reduction in power means that the antenna system radiates less power, and consequently the signal reaches a smaller viewing audience. As you can see, the station manager has to balance cost against coverage.

How Gain Can Help

Now let's look at the difference that gain can make to our coverage. In the case of the 5" coax, with 9 watts going into the antenna, an antenna gain of 10 would give an ERP of 90 watts. In the case of the smaller coax, the power into the antenna would be only 7.70 watts, and an antenna gain of almost 12 would be needed to give the same ERP.

Fortunately, because of the very high frequency of the TV signal (as compared to radio, for example), it is possible to make antennas with a high gain quite simply and inexpensively, even when they are relatively small. Some antennas have a gain as high as 32 (and even higher). This means the signal is compressed at top and bottom so that it resembles the old fashioned paintings of lighthouse beams.

Where does the power come from to create an antenna gain? A simple antenna radiates equally all the way

around, except at the ends. This means that a lot of power is going straight up into the sky, as well as down toward the ground—a great waste when every dB counts. However, if we stack several antennas one above the other, the radiated signal is concentrated into a narrower beam. This means that none, or very little, goes off the ends or the areas near the ends, and all the power goes out in a strong beam.

Unfortunately, if the process is carried too far in an effort to extract the last possible watt of power, the radiation beam becomes so narrow vertically that viewers close at hand may have trouble receiving it because it goes right over their heads! Another problem that can occur is instability. In the case of a very tight beam, the slightest vibration from a weak tower or support can cause the signal to waver up and down and produce fading in some viewing locations.

dB

So what about decibels? Bear with me one moment more. Engineers are basically busy, inventive fellows and they like to find ways of making calculations easier and faster. They use decibels (dB) to describe gain (+dB) and also to describe losses or attenuation (-dB). Now, if they could describe transmitter power in

terms of decibels, their calculations would be easy.

Well, there is a way. Remember, a dB is only a ratio—it is not a value in its own right. Therefore, engineers have developed a power reference to describe transmitter power. It is known as a dBk, which means a power of so many kilowatts referenced to one kilowatt. Thus, a transmitter power of 3 kw would be called 4.77 dBk, and a 10 watt VHF-TV transmitter would be described as -20dBk. A UHF-TV transmitter with a power of 100 watts would be -10 dBk.

You may say "So what?" Actually, this system of notation makes it easy for anyone to determine the ERP of a station. Suppose we have a transmitter with a power of -10 dBk, an antenna with a gain of 15dB, and a transmission line with a loss of 1 dB. The ERP is:

$$-10(\text{dBk}) + 15(\text{dB}) - 1(\text{dB}) = 4(\text{dBk})$$

or about 2500 watts.

As you can see, it is much easier to add and subtract simple numbers than to convert from percentages and powers. 

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

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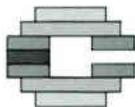
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NCTA Urges Higher Quality A/B Switches

The National Cable Television Association has told the FCC that the present proposed technical standards for A/B switches will result in unacceptable video signal degradation.

NCTA said that the Commission should require an A/B switch isolation standard of 90 dB, rather than its proposed 60 dB. The association noted that, although most cable operators supply devices that meet the 90 dB standard, subscribers can obtain their switches from other sources, and that often these switches offer only 60 dB isolation, resulting in signal degradation and complaints to the cable operator. K/B

Commission Seeks Comments on Growth and Regulation of Advanced Television Systems

On July 16, the FCC began a comprehensive Inquiry in MM Docket 87-268 on the status of advanced television systems (ATV), including high definition television, and the role that the Commission should play in their growth. A joint FCC-Industry Advisory Committee will be formed to monitor developments in ATV.

A number of new television technologies designed to improve video and audio quality are being developed for both broadcast and non-broadcast applications. These systems use different amounts of spectrum and various transmission and reception methods, many of which are incompatible with existing consumer television sets. The Inquiry will examine whether additional spectrum will be necessary to implement these new technologies, where it will come from, and whether the present technical standards, developed in 1941, should be revised or replaced. The Commission mentioned that if additional spectrum is needed, it would most likely come from either television or microwave allotments.

The Commission's first objective is to develop a broad and detailed record concerning ATV systems and their potential impact on over-the-air broadcasting. Specifically, comments are requested on the following points:

- The expected development and value of off-air terrestrial ATV in the United States;
- The features, capabilities, and status of ATV transmission and reception systems either under development or to be developed, and the extent to which these new technologies can be used by other video media;
- The allocation and other technical issues that must be resolved before ATV can be used in broadcasting;
- The economic, legal, and regulatory issues to be resolved before ATV is implemented;
- The general timetable for the implementation of ATV in broadcasting;
- The perceived public interest implications for the existing television service in the United States.

ations for the existing television service in the United States.

The Commission suggested that one way to free spectrum for ATV systems was to relax the current "UHF taboos" which limit the number of allowable UHF channels in any one market to nine. New and more efficient television receivers may have made such taboos unnecessary, and allowing an increase in the number of such UHF assignments would free spectrum for ATV use. The Commission asked for comments on a procedure whereby taboo channels may be used, and potential interference accepted by the licensees, if such use represents a net gain to the public.

The Commission also feels it important that the new ATV systems can be received on existing NTSC standard television receivers, even if spectrum efficiency suffers. It asked for comments on the cost and availability of converters that could decode and display an ATV signal on an NTSC receiver. It also asked for comments on making the NTSC standard voluntary, suggesting that this would not impede the delivery of broadcast television and would remove constraints that presently hinder the development and implementation of ATV systems. The Commission said it would consider authorizing alternative interference arrangements in cases where the affected licensees reached a private agreement to accept certain levels of interference.

In order to preserve available spectrum for possible use by ATV systems, the Commission has also placed a temporary freeze on new TV channel allotments and construction permit applications in the top 30 television markets. The freeze will not apply to change requests by existing stations, to applications already on file, or to LPTV or translator applications. Non-commercial stations and commercial stations for whom the freeze presents a hardship may apply for waivers.

Comments on this proceeding will be due 90 days after publication in the Federal Register, and reply comments 60 days thereafter. K/B

BROADCAST Seeks Minority Broadcast Investment Opportunities

At its first board meeting for 1987, Broadcast Capital Fund, Inc. (BROADCAST), an NAB-affiliated, non-profit venture capital company for minority broadcasters, announced a commitment of approximately \$2 million to six minority broadcast entrepreneurs. This round of financing brings BROADCAST's investments to a total of \$9.5 million in 36 properties.

BROADCAST chairman Donald A. Thurston stated that this is "the beginning of an aggressive investment policy for BROADCAST in 1987 as we continue to meet our mandate to significantly increase broadcast ownership by minorities."

Vice president Ken Harris said that although none of the present ventures included LPTV stations, the venture capital

company would "certainly consider proposals for LPTV opportunities."

BROADCAST is planning four Regional Minority Ownership Seminars for this fall. For further information, contact John E. Oxendine, President, Broadcast Capital Fund, Inc., 1771 N Street, NW, Washington, DC 20036, (202) 429-5393. K/B



Checks & Balances

Improving Your Cash Flow Through Billing Procedures

by **John Luellwitz**

The cost of money may be on the rise again. So what can you do to offset the coming increase in interest rates?

You hear people talking about cash management, but you've always thought that cash management required a subsidiary in the Netherlands Antilles or knowing where to buy overnight federal funds or interest swaps. Well, right here at home in your own billing department there is money to be made, and you don't have to wait for interest rates to go up to take advantage of the opportunity.

In the past, much emphasis has been placed on cash management techniques that address factors external to the company and its operations. In many cases, however, the easiest and most efficient methods of improving cash flow are internal. One such area where a small improvement can generate huge cash benefits is your billing procedure.

Turn Those Invoices Into Cash

The fact is that the sooner your invoice enters your customer's payment cycle, the sooner you'll get paid. The challenge you face is turning your billing information into an invoice in your customer's accounts payable department as quickly as possible. The time between the airing of a customer's commercial and the customer's receipt of an invoice can average fifteen days. Sometimes it can be as long as twenty-five days. When that much time is involved, improving your internal procedures to gain a day or two is easily possible. And even a small gain could mean improvements in your cash flow.

For example, if your station has revenues of \$300,000 per year, your average daily billings are \$1,200 (based on 250 working days per year). If you can bill and get paid just one day earlier, you'll have a \$1,200 increase in your available cash. If that cash can be used to pay down a 10% loan, you can save \$120 in interest each year.

How can you shorten your invoicing cycle? Many stations have converted to automated billing systems. This action can reduce the amount of time and the number of steps involved in the billing cycle by helping you to prepare bills at the earliest point possible.

Send Bills Twice A Month

In some industries it is a common practice to send monthly statements from

which the customers pay. Each statement summarizes the customer's activity, showing open invoices and payments. But some business owners have found that changing from a monthly statement to a semi-monthly statement has reduced the amount of time required to receive payments from their customers, even though it may take a while for the customers to adjust to the change. You may even be in a position to request payment on an invoice-by-invoice basis if you do not have an extremely large volume of small-dollar invoices. If you can do so, you may reduce the number of days in your billing cycle even more.

No matter how automated your billing system may be, people will still be an integral part of the process. Therefore, your general manager must let those involved with the billing process know that their daily work has a tremendous impact on the overall financial performance of the station. Ideally you should identify the people who perform the activities that can create significant delays in the billing cycle if they are not performed daily. Other people must be trained in those critical positions to serve as back-ups during illness, during vacations, or while new personnel are being trained.

Once you have focused on speeding up the process of getting the bill out, you should concentrate on speeding it through your customer's payables system. The invoice should be sent to the attention of a specific individual at your customer's address, and it should include key data such as the purchase order number or the purchasing agent's name. The title of the person receiving the invoice will vary from customer to customer depending on their approval and payment process. But a little research by your sales people can usually help in identifying the right person for each customer.

State Your Terms Clearly

The standard information on your invoices can also help speed collections. Be certain that your invoice clearly states the credit terms of the sale and any financing charges that will be incurred if the payment is late. Don't bother to stipulate a late charge if you are not prepared to enforce it. Once your customers realize that it doesn't cost them anything to disregard your terms and policies, it

continued on next page

CBA Board

continued from front page

LPTV station members K45AJ, Lake Havasu City, AZ; W08BX, Oshkosh, WI; W43AG, Hopkinsville, KY; and W63AU, Pittsburgh, PA.

New directors were also elected. In addition to Hahn, they are: Arthur Stamler, W10AZ, Woodstock, VA; Robert Raff, K06KZ, Junction City, KS; Kenneth Carter, Carter Broadcasting Group; Mark Osmondson, K39AS, Marshalltown, IA; John Mielke, K25AS, Eugene, OR; and Wayne Register, W08BY, Milwaukee, WI. Kompas, Shoblom, Everett, Richard Bogner of Bogner Broadcast Equipment continue their terms.

Four non-voting board members representing the areas of television equipment, programming, finance, and cable television will be elected at a later date.

Among the items of discussion were CBA member services. In various stages of planning are a job bank, a computer network linking member stations for the purposes of gathering demographic information and placing national advertising, a members' library and resource center, insurance and other station support services, and a programming cooperative for the distribution of national syndicated programming. In addition, a non-voting Advisory Board of industry suppliers has been formed, the members of which are submitting "white papers" in their areas of specialty for inclusion in a Community Broadcasters Station Manual. The Manual, scheduled for publication in late fall, will be distributed free of charge to CBA members.

The directors also agreed to pursue the possibility of a CBA Convention and Exposition to be held in Las Vegas in the fall of 1988.

As for legislative matters, the Board decided not to file comments with the Federal Communications Commission on high definition television and the syndicated exclusivity rule. Comments will be filed, however, in opposition to expanding the boundaries of the territorial exclusivity rule, and in support of maintaining the compulsory copyright license.

The Board will also be developing a recommendation for an FCC rule change that would allow more latitude in defining minor changes so that more applications can be filed outside of window periods. And preliminary overtures will be made to Arbitron and Nielsen in an effort to establish a ratings system responsive to LPTV markets.

Finally, the Board agreed to initiate a series of visits by FCC personnel to LPTV stations in an effort to make the Commission more aware of the unique problems and characteristics of LPTV. Art Stamler's Channel 10 in Woodstock, VA will be the first station to host such a visit. 



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Checks & Balances

continued from previous page

can become very difficult to convince them otherwise.

So now you know how to get the bills out to your customers and how to get them through your customer's payment process faster. Is that all there is to it? Not quite. You need a system to monitor the process and measure your success. This is a three-step procedure that is very easy to set up.

First establish a weekly or monthly forecast of bills to be sent out and cash to be collected. You can start off with last year's actual result as your forecast for this year. Second, gather the information each period to see if you have made your forecast. Third—and here is where you will make your money—increase those forecast amounts at rates that your billing people can achieve. Consider throwing a party or awarding some individual incentives as goals are met. The bottom line is that nothing succeeds like success. K/B

John D. Luellwitz is a manager in the Entrepreneurial Services Group of the Milwaukee office of Arthur Young. Arthur Young, an international accounting, tax, and management consulting firm, has offices in 90 U.S. cities and 280 other cities worldwide.

Channel America Hires Chief Operating Officer, Will Launch Network Late 1987

David Post, chairman of Channel America, recently introduced the company's new president and chief operating officer, former CBS News director of operations and planning Robert F. Mauro. Post also said that the new LPTV network will unveil the initial phase of its programming format to affiliates before fall.

"The key to the network," said Post, "is its unique approach to programming. Up to now, LPTV has gotten the crumbs left on the table after (high power) broadcast and cable have had their fill. We're serving a full-course dinner with an array of original and adapted acquired programming in an interactive format."

Post explained that all of the Channel America programming will be viewer interactive "to some degree," the object being to create a relationship between the viewer, the station, and the area mer-

chants that will eventually make the programs self-funded. Post said that these "continuity programs" would require viewers to visit the sponsoring merchants in order to continue to participate in the programs.

Four game shows similar to Bingo are now being developed, as well as interactive news and entertainment.

In his ten years with CBS News, Mauro was responsible, among other activities, for production, personnel, and financial affairs for "60 Minutes," "West 57th," and "CBS Reports," as well as other news, children's, and religious programming. He will oversee the day-to-day activities of Channel America's owned and operated LPTV stations and will work with Post in developing the programming network. K/B

New Program Gives In-Depth Look at Capitol Hill

"On the Hill," a new, fast-paced, half-hour magazine format program about Congress is entering the LPTV market after successfully playing to public television viewers in some 61 cities nation-wide. The program is designed to promote awareness and understanding of Congress by providing actual coverage of Senate and House action.

According to producer Martin Kalin, the program is not just a vehicle for news

commentary but a forum in which key players in Congress and other branches of government express their opinions directly and in-depth. "Our one-on-one interviews probe beyond the usual questions—'What should be done about X?' or 'What is your opinion of Y?'. 'On the Hill' asks, 'What did you do about X?' or 'How are you proceeding on Y?' The reporter as a guide takes the audiences to places not otherwise accessible."

The program reports the process of current legislation, answering such questions as how a bill came to be introduced, what the author's intent is, which forces are at play in the hearings and in the cloakroom. An important emphasis is on what is in the bill, who wants it, and why.

Custom reports tailored to the interests of specific viewing audiences are also available. Farm issues, for example, are currently being intensively covered for a series of PBS affiliate stations.

Currently, "On the Hill" is being produced for public television stations, but, said Kalin, a commercial version that includes ad availabilities can be made upon request.

The price of "On the Hill" is based on market size. Stations with 10,000-100,000 viewers are charged \$1,250 for six months or \$2,500 for twelve months. For markets of 100,000-500,000 viewers, the cost is \$2,500 and \$5,000, respectively. Dubs of the program are available upon request. Write the National Video Center, 8101-A Lee Highway, Falls Church, VA 22042. K/B

NAB Backs Overhaul of FCC's One-to-a-Market, Duopoly Rules

The National Association of Broadcasters has said that the Federal Communications Commission should eliminate its one-to-a-market rule and relax its duopoly rule for AM radio stations. The Commission has proposed relaxing both rules, neither of which apply to LPTV.

The one-to-a-market rule prohibits common ownership of commercial radio and high power TV stations in the same market. The duopoly rule prohibits ownership of two or more commercial stations of the same service in the same market. The NAB cited the present problems of AM stations, and the increasing media diversity in all markets, as the reasons for its position. K/B



CBA Comment

by Lee Shoblom

Our recent board meeting in Atlanta was an extremely optimistic one. Details of the meeting are reported elsewhere in this issue, but I have a few observations and a broad overview to share with you at this time.

It was a real pleasure to hear operators from across the land talking about their successes, their programming strategies, their negotiations with cable companies, and so forth. Of course, there was business to take care of—housekeeping matters, as well as large issues that affect all of us in LPTV. But there was also a lot of sharing of operating ideas and concepts, both inside and outside the meeting room. As is typical in such gatherings, as much is learned in the social situations as in the more formal structures.

The result of the Atlanta meeting was this: the LPTV industry now has a strong and well-defined direction. We discussed many things—services for CBA members, our first convention, the positions we will be taking on such issues as syndicated exclusivity, compulsory copyright, and the license renewal legislation presently before Congress. We made further progress on the programming buying co-op discussed in this magazine's last issue.

But there was another interesting fact that became evident during our discussions, and it's something that I've felt strongly about for obvious reasons. As the owner of a combined AM/FM/LPTV operation in a small town, I have always

thought that the benefits of such an operation represented the best of all broadcast worlds, not just for the operator but for the broadcast industry as a whole. Experienced broadcasters, with strong management background, can go a long way toward stabilizing our new industry.

I've had a lot of opposition in this, however, from both FCC members and LPTV operators. Their feeling is that LPTV was intended to bring the little guy or gal—the new voices—to broadcasting; it was not intended to enhance the operations of existing broadcasters.

But although this is a valid point, the reality is that CP's are expiring all over the country. The Commission agrees that they should be built, not left to die on the vine. If radio broadcasters can pick up faltering LPTV construction permits in their own communities and get them on the air, is this not a better service of the public interest than letting them expire? Radio broadcasters have to struggle with the same LPTV pioneering problems as the "standalone" operations do. And their solutions and contributions can serve us all well.

Atlanta was a real eye opener in this regard. Fully half of our new board has radio operations, either in their LPTV community or in another one. And although this may not have been the original vision of the FCC when it conceived LPTV, it certainly is an interesting development, one that I predicted as I was trying so hard to convince the NAB to let us come in as members. We are all broadcasters, whether our signals are radio or television. The more of us there are profitably on the air, the more CBA members we will have, and the more successes we will share. K/B

Lee Shoblom is owner and general manager of K45AJ in Lake Havasu City, AZ. He is chairman of the Community Broadcasters Association.

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CBA Names Lee Polachek Chief Operating Officer



Lee R. Polachek has been named chief operating officer of the Community Broadcasters Association. Polachek will be in charge of all of the administrative functions of the CBA, including fundraising, conventions, and member services.

Polachek joins CBA after 28 years as executive vice president and CEO of the International Foundation of Employee Benefit Plans, a 30,000-member organization which he founded in 1959. While with IFEBC, Polachek developed extensive educational programs, including 86 separate yearly conferences, institutes, and seminars. He also established a full research department, a library and information center, and an intern program.

"We are very pleased to be able to attract a man with such strong experience in association building," said John Kompas, CBA president. "We are confident that Mr. Polachek will be of great help in the growth of the LPTV industry."

One of Polachek's first goals with the CBA is to raise money through foundation grants and other means to support member services now in the planning stages. Among these are a job bank and a programming duplication and distribution service. Longer range goals include a member computer network which would be used to exchange information and to gather statistics for the support of national advertising sales. M/B

Chyron Expands Training Programs

The Chyron Corporation has just completed a three-classroom, state-of-the-art addition to its training center in Melville, NY. It has also expanded its training to include five operator and four maintenance courses.

The hands-on training uses the Chyron 4100 EXB and 4200, the Scribe, the RGU-2 and the VP-2, and includes basic message composition, multicolor techniques, font and logo creation, animation, and display plane mixing. Both beginning and advanced courses are offered, running from two to five days each. M/B

Supplier Side

Microdyne Corporation recently introduced the 1100-BKR, a compact, low-cost satellite video receiver for broadcasting that meets or exceeds the Electronic Industries Association RS-250B specifications for video receivers.

The 1100-BKR, which receives broadcast signals from any C- or Ku-band satellite transponder, features two tunable audio subcarrier demodulators with 10 kHz step tuning, and automatic audio subcarrier deviation compensation for eliminating distortion due to over-deviation.



Microdyne's new 1100-BKR low-cost satellite video receiver.

Four selectable IF bandwidths provide access to full and partial transponder formats. C- and Ku-band frequencies can be tuned from the front panel in 1 MHz steps.

The cost of the new receiver is about one-fourth that of other receivers of similar capability.

Contact: Tom McAllister
Sales Manager
Microdyne Corporation
P.O. Box 7213
Ocala, FL 32672
(904) 687-4633

From **The Latham Foundation** comes "Withit," an award-winning series of 33 action/adventure half hours featuring animals of all kinds from peacocks to people. Viewers can explore the world of the honeybee through micro-photography, watch mounted police train their horses, get practical advice on how to choose a puppy, and learn about dolphins with Dick Cavett.

The Withit series is supplied at no charge in 16mm film or 3/4" videocassette. Thirteen of the 33 programs are available in either English or Spanish. Each program contains from three to six minutes of commercial time for sale by the station. A highlights film or videocassette is available for preview.

Contact: Richard L. Burns
Marketing and Development
The Latham Foundation
Latham Plaza Building
Clement & Schiller Streets
Alameda, CA 94501
(415) 521-0920

Jerome Gilmer Productions offers custom and syndicated music for broadcast image applications, pre- and post-scoring of film and video, and music for advertising. The productions feature talent from across the country and are recorded in state-of-the-art studios in Denver and Los Angeles. Real brass, woodwinds, and strings insure a true orchestra sound.

Tapes are mastered using the latest digital and analog technology on the market. Productions are available as stereo masters on time coded 1" videotape, as well as in traditional formats.

Contact the company for a list of prior clients and testimonials.

Contact: Jerome Gilmer
President
Jerome Gilmer Productions
2812 South Oakland Circle
West Aurora, CO 80014
(303) 671-7955

The Professional Video Communications Division of **JVC Company of America** has introduced a wide range of component-compatible products offering improved component signal processing and improved tape technology. The new products make it possible to maintain a single format from initial field recording right up to the edited master.

At the heart of the series are MII format VCR's that deliver picture quality comparable to 1" Type "C" format units.

The components include the KR-Z800U MII editing VCR, the KY-20U three chip color production camera, the KY-80U three-tube Plumbicon camera for docking VCR, the KR-X200U MII docking camera recorder, the KR-X400U portable MII VCR, the KR-X800U high end MII editing VCR, the KM-3000U component post-

production switcher, the KMF-250U multiframed frame synchronizer, and the M-3000U advanced titling and animation system.

The KY-20U camera is housed in a compact but rugged diecast aluminum body. It includes the standard 13X zoom lens and 1.5" viewfinder. With a signal-to-noise ratio of 56dB, resolution of more than 530 lines for all channels, and registration of 0.5% in all zones, the KY-20U can be used as an RGB input device for image process systems as well as for VCR recording.

The KY-80U production camera is a modular docking camera for accommodating a wide variety of ENG, EFP, and remote van applications. It features LOC diode gun Plumbicon and provides component video output for use with component VCR's, including the MII format, as well as composite video output.

The KR-Z800U is an affordable MII editing VCR that maintains picture quality over several generations of recording and playback. Its performance rivals that of the 1" Type C format units. The KR-X400U is a portable VCR weighing less than 14 pounds. Used in the field with cameras supplying either component or composite video signals, it insures tapes with full MII format quality. The KR-X800U is an upper level MII format recorder, similar to the KR-Z800U but with additional built-in features.

Contact: Robin Ritchie
JVC Company of America
Professional Video Communications
Division
41 Slater Drive
Elmwood Park, NJ 07047
1-800-JVC-JVC5



JVC's new component series: 1 to r, the KY-20U three chip color production camera, the VM-R190U 19-inch multi-format color monitor, the KZ-800U MII editing VCR, and the KM-3000U component post-production switcher.

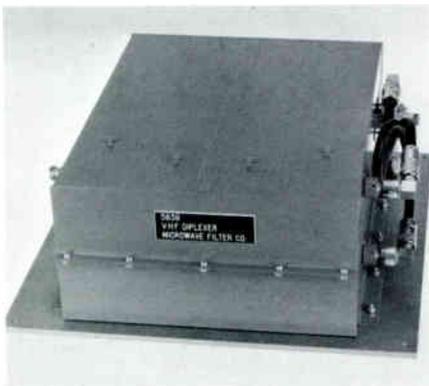
Beginning this fall, **Coca-Cola Telecommunications** will distribute TV ValueMart, a home shopping television program featuring brand-name products at guaranteed lowest prices.

The three-hour, seven-days-a-week program will showcase electronics, cameras, watches, fine jewelry, and a variety of other name products. All items will bear a lowest price guarantee. Purchase will include all manufacturer's warranties and a 30-day unlimited return policy.

Coca-Cola also recently announced that a one-hour tribute to Rita Hayworth will begin production soon. Directed and co-produced by Mel Stuart, "The Love Goddess" will include newsreel footage and recently discovered private footage of the star both at home and on movie sets.

Contact: Michael Zucker
Vice President, Marketing
Coca-Cola Telecommunications
2901 West Alameda Avenue
Burbank, CA 91505
(213) 556-7558

Microwave Filter Company offers the Diplexer 5839, which combines LPTV transmitters for channels 10 and 12 (or, with modifications, any two high band VHF channels) to allow a single existing antenna to broadcast two channels.



Microwave Filter's 5839 VHF diplexer.

The device has a separate input for each of the transmitters and a single output to the antenna. Transmitter-to-antenna loss is 0.5 dB maximum. Impedance is 50 ohms and connectors are type N female. Assembly size is 6" x 12" x 15". The 5839 is priced at \$2,400.

Contact: Dave Tagg
Microwave Filter Company
6743 Kinne Street
East Syracuse, NY 13057
1-800-448-1666. Residents of NY, HI, AK, and Canada may call collect. (315) 437-3953



...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.

K18AI Grand Rapids, MN. Red River Broadcast Corporation, 5/26/87.
K26AC Bemidji, MN. Red River Broadcast Corporation, 5/26/87.
K57BT Denver, CO. Trinity Broadcasting of Denver, Inc., 6/10/87.

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.

K39AJ Malcolm, NE. Trinity Broadcasting Network, Inc., 5/28/87.
W05AY Oil City, PA. Summa Communications, Inc., 5/28/87.
K51BG Victoria, TX. D. W. Strahan, 5/28/87.
W16AF Columbus, GA. American Christian Television System, Inc., 6/12/87.
K39AH Durango, CO. Mountain States Broadcasting, 6/15/87.
W04BV Evansville, IN. American Television Network, Inc., 6/15/87.
W29AC Waterville, ME. Russell Communications, 6/29/87.

ASSIGNMENTS AND TRANSFERS

K11RT Jacksonville, TX. Voluntary assignment of permit granted to Jeffrey L. Ward from W. Darell Hunt on 4/30/87.
K44AR Salina, KS. Assignment of license granted from Nilda de Anda to Trinity Broadcasting Network, Inc. on 5/1/87.
K15BT Fort Bragg, CA. Voluntary assignment of permit granted from Katherine Estes Wilkerson to California Oregon Broadcasting, Inc. on 6/16/87.
W40AE Chillicothe, OH. Voluntary assignment of permit granted from Impact Television Group, Inc. to Trinity Broadcasting Network, Inc. on 6/16/87.
W21AI Portsmouth, OH. Voluntary assignment of permit granted from Impact Television Group, Inc. to Trinity Broadcasting Network, Inc. on 6/16/87.
K16BB St. George, UT. Voluntary assignment of permit granted from Kelco Television to Russell Communications on 6/16/87.
K33BI St. George, UT. Voluntary assignment of permit granted from Cherokee Network to Russell Communications on 6/16/87.

NEW LPTV CONSTRUCTION PERMITS

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

K58CG Marysville, etc., KS. Mountain TV Network, Inc., 6/19/86 (late report).

K07TS Falfurrias, TX. Evarista Romero, 5/11/87.
W55BE Montgomery, AL. K. Sandoval Burke, 5/18/87.
W19AQ West Palm Beach, FL. Cassidyne Productions, Inc., 5/18/87.
W10BI Nashville, TN. Millard V. Oakley, 5/18/87.
W49AP Roanoke, VA. Allbritton Communications Co., 5/18/87.
K19BN San Diego, CA. Carter Broadcasting Corp., 5/19/87.
K66CU Anchorage, AK. Lawscos Broadcasting Group, 5/22/87.
W49AO Andalusia, AL. Free State Broadcasting, Inc., 5/22/87.
K09UV Fayetteville, AR. Kim Mooney, 5/22/87.
K45BP Twin Falls, ID. Eddie Robinson, 5/22/87.
W24AJ Chicago, IL. Communicators of Chicago, 5/22/87.
W65BK Terre Haute, IN. Wabash Valley Christian TV, Inc., 5/22/87.
K26BZ Junction City, KS. Focus Translators, Inc., 5/22/87.
K61DU Wichita, KS. KSN Community Services, Inc., 5/22/87.
K45BQ Worthington, MN. Mountain TV Network, Inc., 5/22/87.
K52BV Poplar Bluff, MO. Telemedia, Inc., 5/22/87.
W22AI Clarksdale, MS. Community Broadcasting Corp., Inc., 5/22/87.
W34AJ Gastonia, NC. Neighborhood Broadcasting Services, Inc., 5/22/87.
K20BO Malcolm, NE. Brooks Broadcasting, Inc., 5/22/87.
K55EW Pahrump, NV. Communications Engineering, Inc., 5/22/87.
W57AZ Hampton Bays, NY. American Promotion Group, Inc., 5/22/87.
K43BN Aberdeen, WA. American Lo-Power TV Network, Inc., 5/22/87.
K27BW San Angelo, TX. H. Leonard Todd and Glen M. Branton, 5/22/87.
K17BP Palestine, TX. Tel-Radio Communications Properties, Inc., 5/22/87. K41BS Huntsville, TX. Mountain TV Network, Inc., 5/22/87.
K12NX Bryan, TX. Global Village Video Resource Center, 5/22/87.
K36BP Moses Lake, WA. Telecrafter Corporation, 5/22/87.
K45BS Des Moines, IA. Jeffco Broadcasting, 5/27/87.
K22BP Boise, ID. Low Power Technology, Inc., 5/27/87.
K10MY Boise, ID. Womens LPTV Network, 5/27/87.
W22AJ Waukegan, IL. Mar Kap Broadcasting, 5/27/87.
K15BY Carlsbad, NM. Lawrence P. O'Shaughnessy, 5/27/87.
W30AJ Syracuse, NY. Connecticut Home Theatre, 5/27/87.
K66CV Jackson, WY. Randy Douglas, 5/27/87.
K39BL Globe, AZ. Mountain TV Network, Inc., 5/28/87.
W56BU Perry, FL. Lawrence P. O'Shaughnessy, 5/28/87.

W28AI Salem, IL. Salem Broadcasting Company, 5/28/87.
 K24BX Alamogordo, NM. Rural Television System, 5/28/87.
 K65DR Portland, OR. Residential Entertainment, Inc., 5/28/87.
 K44BT Brookings, OR. Mountain TV Network, Inc., 5/28/87.
 W63BC Jamestown, TN. N. Jean Baz, 5/28/87.
 W34AK Martinsville, VA. Moneta Associates, 5/28/87.
 K47CE Farmington, NM. San Juan Broadcasting Corporation, 5/29/87.
 K53CH Saint Paul, MN. Catholic Views Broadcasts, Inc., 6/11/87.
 W27AN Murfreesboro, TN. John Thomas McCreery, III, 6/11/87.
 K39BN Uvalde, ETC., TX. Mountain TV Network, Inc., 6/11/87.
 K56DI Rochester, MN. Midamerica LPTV Associates, Inc., 6/12/87.
 W69BQ Greenville, SC. WYFF-TV/Pulitzer Broadcasting Company, 6/16/87.
 W02BM Naples, FL. Powell Broadcasting Company, 6/17/87.
 K41BO Hobbs, etc., NM. Mountain TV Network, Inc., 6/25/87.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on May 29, 1987. If no petitions to deny the selectees are filed, and if the selectees are otherwise qualified, they will be granted construction permits.

Ch. 68, Kansas City, MO. River City Broadcasting Company, Inc.
 Ch. 58, Albany, NY. LPTV Services, Inc.
 Ch. 67, Mayaguez, PR. Sevenoaks Company.
 Ch. 8, Rockford, IL. Weather Center International, Inc.
 Ch. 26, Bozeman, MT. Seven Star Television.
 Ch. 54, Roanoke & Salem, VA. Apache Communications Associates.
 Ch. 20, Tucumcari, NM. Mountain TV Network, Inc.
 Ch. 69, Mayaguez, PR. Sevenoaks Company.
 Ch. 47, Mt. Washington, NH. Janet Roberts.
 Ch. 61, Portland, ME. Figgie Communications.
 Ch. 39, Concord, NH. Center Broadcasting Corporation of New Hampshire.
 Ch. 20, Big Spring, TX. Heidi A. Terrill.
 Ch. 40, Ashton, ID. Mountain TV Network, Inc.
 Ch. 18, Ashton, ID. Mountain TV Network, Inc.
 Ch. 11, Nacogdoches, TX. Texan Broadcasting Co., Inc.
 Ch. 50, Steubenville, OH. Kennebec Valley Television.
 Ch. 24, Atlanta, GA. Hispanic Broadcasting Corporation.
 Ch. 22, Mission Hill, SD. Roy H. Park Broadcasting of the Midwest, Inc.
 Ch. 52, Pampa, TX. Blacks Desiring Media, Inc.
 Ch. 25, Oakland Park, FL. Taft Television and Radio Company, Inc.

Ch. 39, Lewiston, ID. Blacks Desiring Media, Inc.
 Ch. 23, Many, LA. Black Women's Network of New Jersey.
 Ch. 50, Moscow, ID. Classic Video Systems.
 Ch. 51, Rochester, NY. Continental Satellite Corporation.
 Ch. 26, Cortez, CO. Ignacio Rodriguez, Jr.
 Ch. 10, Akron, OH. Frederic B. Poneman.
 Ch. 50, Green Bay, WI. State of Wisconsin Educational Communications Board.
 Ch. 61, Savannah, GA. Bobbi Suga Grimm & Communicators.
 Ch. 49, Georgetown, SC. Impact Television Group, Inc.
 Ch. 14, Fairbanks, AK. Cherokee Network.
 Ch. 46, Hayward, WI. Community Communications, Inc.
 Ch. 14, Prescott, AZ. Global Village Video Resource Center.

The following are tentative selectees of the LPTV/translator lottery held on June 26, 1987. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

Ch. 44, Springfield, MO. American Christian Television System, Inc.
 Ch. 21, Ingram, TX. Jack Clarke, III.
 Ch. 29, Beaver, OK. Mountain TV Network, Inc.
 Ch. 29, Vidalia, GA. Conner Communications.
 Ch. 21, Live Oak, FL. Jennifer J. Frost and Lillias J. Morrison.

continued on next page

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- Ch. 11, Orlando, FL. National Black Media Coalition.
- Ch. 29, Klamath Falls, OR. LPTV Services, Inc.
- Ch. 7, Honolulu, HI. Lora L. Burbage.
- Ch. 35, St. Paul, MN. Anthony T. Easton.
- Ch. 51, Colorado Springs, CO. Midamerica LPTV Associates, Inc.
- Ch. 42, Colorado Springs, CO. Walton Bauer & Company.
- Ch. 16, Olean, NY. Black Media Associates.
- Ch. 22, Douglas, AZ. Lawrence P. O'Shaughnessy.
- Ch. 58, Ann Arbor, MI. Broadcast Data Corp.
- Ch. 34, Dexter, MO. County Broadcasting Company of Bloomfield.
- Ch. 47, Jonesboro, AR. CMM, Inc.
- Ch. 30, Bellingham, WA. K. Sandoval Burke.
- Ch. 38, Olean, NY. Impact TV Group, Inc.
- Ch. 41, Sandusky, OH. Register TV News.
- Ch. 54, Gary, IN. Catholic Views Broadcasts, Inc.
- Ch. 54, Champaign, IL. Midammmeera LPTV Associates, Inc.
- Ch. 34, Perry, FL. Kenneth B. Darby.
- Ch. 21, Cody, WY. Freda A. Brown.
- Ch. 15, Glenwood Springs, CO. Black Women's Network of N.J., Inc.
- Ch. 54, Rawlins, WY. Mountain TV Network, Inc.
- Ch. 59, New Orleans, LA. Communicators of New Orleans.
- Ch. 59, Little Rock, AR. Tally Television Corporation.
- Ch. 34, Muncie, IN. Local Communications.
- Ch. 32, Hilo, HI. Kim Mooney.
- Ch. 23, San Diego, CA. Mark L. Wodlinger.
- Ch. 59, Charleston, WV. Elizabeth E. Terrill.

K/B

Classifieds

WANTED TO BUY

Used/demo UHF transmitters and antennas. Offering top dollar for same. Write Casey Telecommunications, c/o P.O. Box 25510, Milwaukee, WI 53225.

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In Our View

continued from page 3

It is not reasonable to deprive a segment of the public of the benefits of programming being broadcast over the public's own airwaves. In effect, however, that is exactly what both the old and the new cable rules accomplish: the former by denying LPTV stations must-carry status, the latter by ignoring the public's right to know about LPTV stations in a cabled market.

•Cable systems who are themselves selling local advertising may be putting themselves in a position dangerously close to restraint of trade by refusing to carry commercial LPTV stations who compete in the same market for the same ad dollars.

It is one thing to decline to carry a high power station whose ad spots generally cost significantly more than those of the cable system, or one who sells outside of the cable system's local market. It is quite another to decline to carry a locally originating, ad-supported LPTV.

In a free marketplace environment, such action may be unfair to cable viewers who believe they are receiving all "significantly viewed" broadcast signals in the market; it is unfair in principle to the small businesses who are the major buyers of both local cable and LPTV ad spots to prevent them from receiving full

benefit from a potential new advertising vehicle; and most of all it is unfair to the LPTV station for a cable company to use an FCC carriage regulation that is based on LPTV's secondary status (a status designed to protect, not cable companies, but high power television service to the public) to shield itself from competition.

Similarly, cable systems who carry non-significantly viewed full power stations without charge have no business charging fees, particularly fees in the several thousands of dollars per month, to LPTV stations for carriage. Assuming that the cable system's rationale for carrying *any* unmandated broadcast signal is to increase its revenues by providing good service to the local public, then discriminating against LPTV stations whose major purpose is to serve local interests is indefensible.

In a recent speech, FCC Chairman Dennis Patrick said, "the conclusion that reliance on markets has well served the public interest is incontrovertible." But if the Commission is to rely on the marketplace to enforce its desires, it must insure that the marketplace is fair. We suggest that a situation in which one business can protect itself from competition by refusing to allow another to do the job that the FCC itself mandated it to do is not a fair use of the marketplace. And if the marketplace is not fair, the public interest is certainly not served.

K/B

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, 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.

For Classified Display rates, call John Kompas at (414) 462-7010.



LPTV and the LAW

A New Cable Must-Carry Primer for LPTV

by Peter Tannenwald

On March 26, 1987, the FCC acted on petitions for reconsideration of its 1986 rules governing the carriage of broadcast signals by cable television systems. Let's put aside many of the complex ins and outs of the new rules and look at them from the point of view of LPTV.

Here is what the new rules do for LPTV: they ensure that at least 75% of the channel capacity of every cable system will be free of must-carry requirements and thus available if a cable operator chooses to carry an LPTV signal. The rules also retain the requirement that cable operators offer "A/B" input selector switches to their customers and explain that an external antenna may be needed to receive some local TV stations. Finally, there are no legal restrictions regarding broadcasters who do not have must-carry status making private business deals with cable operators to get onto the cable systems.

What the new rules do *not* do for LPTV stations is to give them must-carry status. Also, while the rules, as originally adopted, made the installation of A/B switches mandatory, now only the *offer* of a switch is mandatory. Cable customers may be charged for switches and may refuse to accept them.

Every LPTV operator knows the importance of cable carriage. Carriage is critical for access to homes that do not have antennas for over-the-air reception, as well as for extending the overall geographic coverage of LPTV signals. The FCC's cable carriage rules have always recognized the importance of cable as a distribution medium for broadcast signals, and those rules have been designed to ensure that the locally oriented programming provided by broadcasters reaches cable homes.

FCC Wearing Blinders

Unfortunately, the FCC has consistently failed to recognize the value of the local service provided by LPTV stations, so LPTV's have not been given must-carry status. Must-carry rights are now given only to those high power stations within 50 miles of the cable headend that can show that they are "significantly viewed" in the cable community, and to local non-commercial educational translators with five watts or more power when no full

power non-commercial signal is locally available.

Despite the fact that the FCC is apparently wearing blinders when it comes to recognizing the value of LPTV services, the Commission's attempt to create a "level playing field" for competition between cable and broadcasters has created opportunities for LPTV stations. Because at least 75% of the active channels on all cable systems will now be free from must-carry requirements, no longer will LPTV be excluded because a cable system is "saturated" with must-carry high power stations.

Also, the new rules make it clear that although there are restrictions on payments to cable operators by TV stations that have must-carry rights, there are no prohibitions of any kind of private economic arrangements between cable operators and stations with no must-carry rights. Therefore, LPTV operators may freely offer inducements to cable systems, cash or otherwise, that make it economically beneficial to both parties for the cable system to carry the LPTV.

A/B Switches

The A/B switch rules may also offer opportunities for LPTV stations to gain access to cable homes. An A/B switch is simply a switch that enables a viewer to change back and forth readily between the cable and an antenna for over-the-air reception. While the former rules required cable systems to install A/B switches for all new subscribers and to offer them for a nominal installation charge to existing subscribers, that rule proved politically infeasible, so the FCC backed down and made the requirement optional.

Under the latest rules, cable operators must offer A/B switches to all new customers who signed up after June 10, 1987, and to all other customers not later than December 10, 1987. The offer must be repeated annually until June 10, 1992. Switches must be provided to new customers for the cost of the hardware only, but existing customers may be charged for both hardware and installation. Customers may decline the switch altogether or obtain one from another source. The FCC considered, but decided not to adopt, a requirement that manufacturers build switches into all new television receivers.

In addition to offering A/B switches, cable operators must provide their customers with educational information that explains that cable systems do not have to carry all local TV signals, and that a switch and external antenna may be required to receive some stations. A list of area stations not carried on the cable must be provided, along with a contact person at the cable system who can answer customers' questions. Although the must-carry rules and A/B switch offer rule expire in 1992, the information requirements do not have an expiration date.

New Rules Can Help, Hurt LPTV

The A/B switch and information rules can be helpful to LPTV's, because cable operators are not likely to be anxious to provide any incentive to their customers to install external antennas or to switch off the cable at any time. Therefore, the new rules will encourage cable systems to carry as many over-the-air signals as possible.

But the rules have some loopholes that can hurt LPTV's. Most importantly, the list of signals not carried that cable operators must provide to their customers is limited to high power stations within whose Grade B contour the cable community is located or which are significantly viewed in that community. Neither LPTV's nor commercial translators need be included. Second, the A/B switch offer need not be made at all in a community where there is no Grade B or significantly viewed high power TV signal; so it is possible that cable subscribers in a community where an LPTV station is the only local service may not enjoy the benefit of the new rules.

The FCC's exclusion of LPTV stations from so many aspects of the new rules is not justified, but changing the Commission's mind is likely to be an uphill battle. Operators of LPTV stations that are not carried on cable should make sure that the cable systems do include their stations on the station lists they give their subscribers. And if individual situations arise where LPTV's providing unique local service are shut out of cable homes because of the loopholes in the new rules, those situations should be brought to the attention of the FCC, to demonstrate the need for further refinements in the rules.

Finally, the Community Broadcasters Association should be kept informed about what is happening, so that it can gather information on nationwide trends to prove to the FCC that LPTV merits better regulatory treatment. K/B

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.