

The LPTV Report

1st Anniversary Issue!

News and Features for the Community Television Industry

Vol. 2 Issue 8

A Kompas/Biel Publication

September 1987

1,357 Applications Filed In Window

Keith Larson, chief of the FCC's LPTV Branch, announced recently that 1,357 LPTV and TV translator applications were filed during the June 22-July 2 window.

Kompas/Biel & Associates, Inc., the Milwaukee LPTV consulting firm that has been cataloging the applications, said that new LPTV applications outnumber translator applications two to one. Of the total, 312 are applications for major changes to existing facilities.

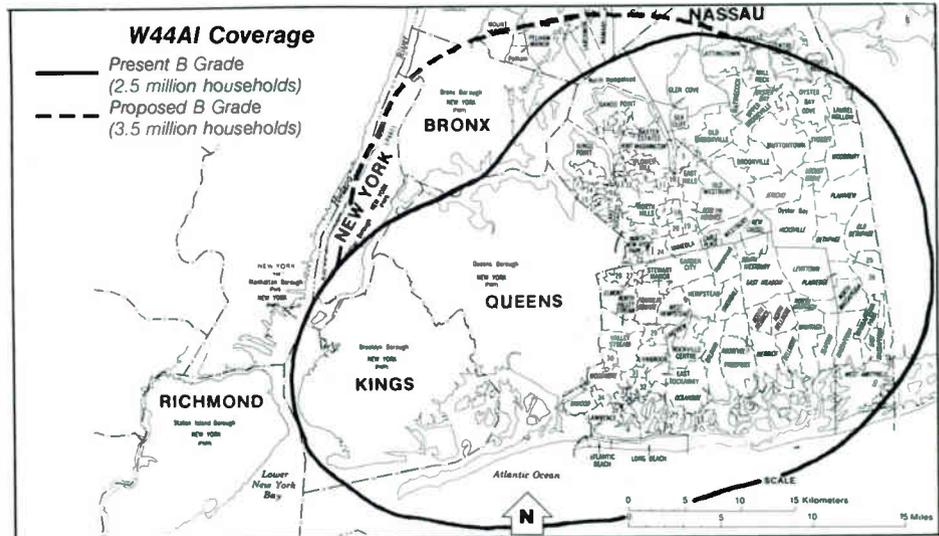
Larson said that he expected most of the 1,357 to be processed in 1987. "There are about 500 singleton applications in this batch," he said. "I would think we could process most of these by the beginning of October."

Larson does not expect another window to open in 1987 because the application form must be revised to include the new \$375 filing fee and to change antenna height measurements from feet to meters. The new forms will not be ready until 1988, said Larson. However, he said, "It's possible we'll have several windows opening in 1988."

"I think the service is really turning around," Larson added, "partly because we got more serious applicants this time because of the filing fee and the application limit [of five per applicant.] I think we'll be getting a lot of grants into people's hands who have fresh enthusiasm. It will be a really positive thing for the industry."

K/B

LPTV-44 Blankets Big Apple



Present and proposed coverage contours of W44A1, Long Island, NY.

—by Jacquelyn Biel

Dick Bogner's Long Island LPTV-44 reaches 5.5 million people. That's 2.5 million households—in Brooklyn, Queens, and Nassau County.

And if that kind of coverage isn't enough to take your breath away, wait till later this year. When his major change application is granted, Bogner's station will also reach Manhattan and the Bronx—for a total of 8 million people and 3.5 million homes.

The New York City area is served by five educational stations, seven networks (ABC, NBC, CBS, Spanish International, Telemundo, Home Shopping Network, and the Fox Network), and two high power independents. Because the existing stations concentrate on regional and

national programming, Bogner finds overwhelming demand for the local, special interest fare that Channel 44 airs. Also helpful is some serendipitous positioning: "We're only the third independent in the entire City, so we have a lot of opportunity."

About 25% of Channel 44's viewers are Black, but there is also a large group in Queens—mostly Asians—who have come to the U. S. just in the last ten years. And there are Jews and Hispanics, Greeks, Jamaicans, and every other ethnic group imaginable.

Bogner uses a Bogner (what else!) 24-bay, high gain antenna and two EMCEE transmitters (one for general use, one for

continued on page 13

Inside

LPTV-13 Profits in Chicago.
See Coverage map, page 5.

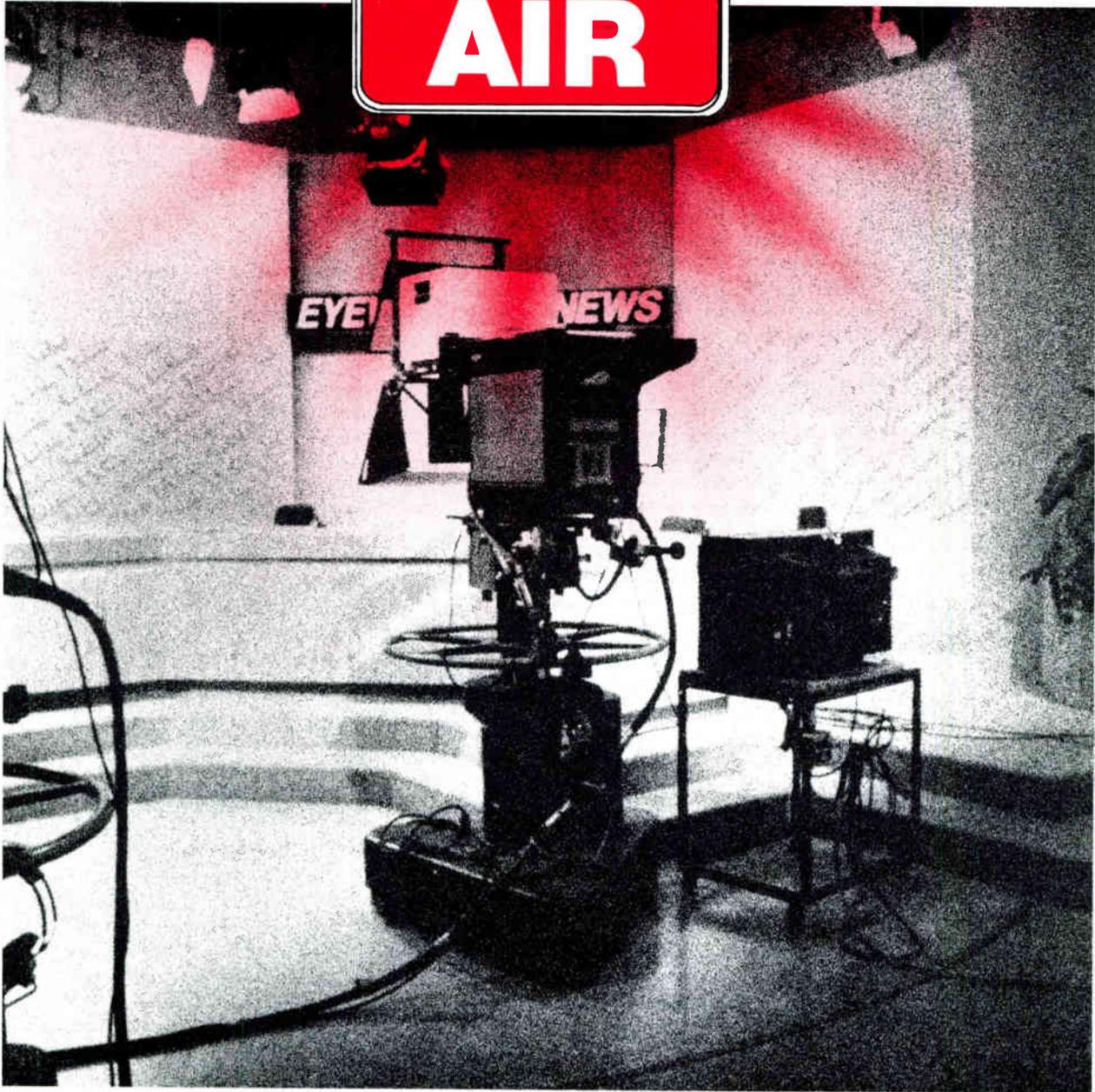
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In Our View

Happy Birthday! Happy Anniversary!

Yes, **The LPTV Report** is celebrating its First Anniversary with this issue. We're proud, and happy...and we're very glad to share our success with you.

These past twelve months were eventful ones—for us, and for the LPTV industry. We learned how to publish a magazine. The industry found its feet and began to run. Here are some highlights:

Since our first issue came out last September, 109 new LPTV stations have signed on the air. Another 521 construction permits have been granted. And 101 LPTV licenses and permits changed hands. The builds have pumped more than \$20 million into the coffers of equipment suppliers. Program suppliers will be the next to gather profits.

On the legislative front, LPTV won its first big victory on August 27, 1986, when President Reagan signed into law an amendment to the Copyright Act of 1976 that redefined LPTV stations as local stations, not "distant signals." This action made it possible for cable systems to carry LPTV stations without paying a distant signal copyright fee. The industry's second victory came in February 1987 when the FCC ruled that LPTV stations threatened with displacement could move without hindrance to vacant channels. The third victory—a very sweet one after a long lack—was the application window that opened in June, the first open filing period since the FCC imposed a total freeze on LPTV applications in 1983, and the first time since 1981 that LPTV applications have been accepted for major markets.

While the industry was making progress in Washington, its fortunes at home got a boost with the move of CBA headquarters to Milwaukee. A nationwide LPTV job network will shortly be in operation, designed and implemented by Milwaukee's Marquette University. Lee Polachek has taken the reins as CBA's chief operating officer, providing the young association with solid and experienced administrative leadership. Active planning is underway for an LPTV programming cop, a data network, and our first full-fledged CBA Convention and Exposition in Las Vegas in October 1988. And earlier this year, CBA sponsored a very well-attended and highly successful conference during the Dallas NAB Convention. If anyone had doubted the vitality of our industry, those doubts were scotched by the excitement and confidence of the

LPTV people at Dallas.

We certainly had plenty to say this year in **The LPTV Report**. And we have many people to thank. Our first thanks go to all of you LPTV owners and operators who work so hard to make your new stations successful. It is more than clear to us that without your enthusiasm and persistence—sometimes against great obstacles, certainly against no lack of the trials attending new businesses—this magazine would never have survived even its first three months. It is all of you pioneers out there who give us something to write about.

We appreciate our columnists—Peter Tannenwald, John Battison, and John Luellwitz—and those who have written articles or helped with columns—Mark Banks, Dick Bogner, Gregg Daffner, Peter Glassberg, Kris Harvey, Bob Koppel, Russ Lowell, Steve Schmidbauer, Lance Webster. We also appreciate Lee Shoblom, who writes the "CBA Comment"—and the other CBA people who have shared their thoughts in the "Comment"—Jeff Nightbyrd, Rick Hutcheson, and D. J. Everett.

We want to thank all the wonderful people who work behind the scenes on **The LPTV Report** and make it worthy of the many compliments it continues to receive: Mark Campbell, for breaking ground with advertisers; Shelley Gall, for keeping track of subscribers; Elaine Martinez and Chris Hvalenka, for adding endless names and addresses to our database; Debi Muraro of Graphic Innovations, for her talents in art and layout; Glenn, Harry, and all the others at All-American Graphics, for printing the **Report**; Mike Dwyer, who keeps us legal; and Rick Wiederhold, who keeps us solvent.

A very special thank you goes to Sam Bradt, without whose support and faith **The LPTV Report** would not exist.

Lastly, we want to thank every one of our subscribers and advertisers. You have shared our belief in the future of LPTV, and in the worthy contribution it makes and will make to communications in this country. We deeply appreciate your confidence in the industry, and in our efforts.

K/B

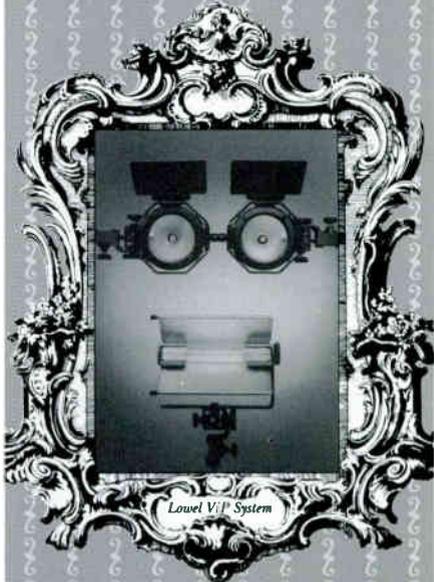
*Jackie Biel
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Tunnelvision Set To Launch LPTV Programming Network in January

Tunnelvision, a Denver production company that has been marketing to the cable industry since 1982, is developing a program network for LPTV, and will begin satellite and tape delivery to its first affiliates in January 1988, according to company president John Fitzgerald.

Basing its plans on a June survey of LPTV stations, Tunnelvision will begin by offering two hours of programming daily, to include game shows, Bingo, comedy specials, and magazine shows produced by a subsidiary company, Video Publishing Ventures. The programs will be available by satellite uplink from Denver or on videotape.

Fitzgerald said that Video Publishing Ventures, which is now in the process of raising money through a public underwriting, will be working with Tempo Television in a joint venture to produce what he called "video versions of several of the nation's top special interest magazines." Fitzgerald declined to name the magazines involved but indicated that they were long-standing publications with large circulations. All programming packages will be offered on a barter basis to conserve affiliates' cash.

Also available will be computer animation and graphics. "We're considering of-

fering customized local graphics packages to the affiliates," Fitzgerald said. A new production facility in the Denver Tech Center houses more than \$3 million in new, state-of-the-art animation and production equipment. Past clients for the company's computer animation include Coca-Cola, IBM, HBO, and Cinemax.



Photo by Gary Barnes
John Fitzgerald of Tunnelvision.

LPTV caught the company's attention two years ago. "We feel LPTV has a tremendous growth potential. We base our feeling on the response to our survey, on the number of applications filed in the recent window, and on our own calculations," Fitzgerald said. He said that because of the local interest it generates, LPTV stations may have as many as five times the viewers that cable channels do.

Tunnelvision was founded in 1982 to provide special-interest, narrowly focused programming to specific audience groups. "We believe in the LPTV industry," said Fitzgerald. "We want to pave the way for other programming networks." Stations interested in Tunnelvision programming may call JoAnn Shofner or John Fitzgerald at (303) 220-8844 for a demo tape.

Correction

In the July/August LPTV Report, the name of the CBA's new chief operating officer was spelled incorrectly. The correct spelling is Lee Polacheck. Our apologies, Lee!

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CBA Comments on Territorial Exclusivity

The Community Broadcasters Association has filed comments in response to the FCC's Notice of Proposed Rulemaking (Gen. Docket No. 87-24) regarding program exclusivity rules for cable and broadcast television.

CBA addressed only the section of the Notice in which the Commission proposes to relax or eliminate the territorial exclusivity rule, which establishes a 35-mile limit on the geographic exclusivity that a TV broadcast station may command in a contract with a distributor of non-

network syndicated programming. CBA said the 35-mile limit should be retained, arguing that the rule prevents high power TV stations in major markets from blocking the acquisition of syndicated programming by LPTV's in nearby, yet separate, smaller markets.

According to CBA, some syndicators have been reluctant to sell programming to LPTV stations in such markets because of pressure from larger market stations nearby that have purchased the same program.

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Chicago Station Hits Ground Running For Charles Woods Communications

W13BE, on Chicago's Gold Coast, has been broadcasting only since February and already is making waves among the area's upscale residents, says Wayne Register, manager of LPTV operations for Charles Woods Communications.

The 24-hour station programs "lighter rock" videos—current hits, urban, vintage, and progressive music, according to station manager Thom Coyle. Classic movies are aired periodically, and there are active plans for ethnic programs—including foreign music videos—to serve the many ethnic population segments in Chicago. The station has been averaging 60 request calls per hour during the

video segments.

Channel 13 reaches some 400,000 residents, most of whom are within the Chicago city boundaries and therefore do not have cable. It is supported by ad sales, many of them to local nightclubs, restaurants, and other entertainment spots. "We're getting a great response from retailers," said Coyle. "We're selling advertising that they can afford."

Program syndicators have been courting Channel 13 because of its Chicago market; "Chicago is one of the main outlets in the country for ethnic programming," he said. K/B

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Coverage contour of W13BE, Chicago.

Buying a Character Generator

Some Basic Questions to Ask

—by Peter Glassberg

In the past ten years, the character generator has become an accepted and affordable communications tool. But selecting the right CG may be more difficult now than it has been because of all the new choices available to users. This is especially true for newcomers to video production and those operating with limited budgets.

The needs of CG users differ widely, but certain questions arise sometime during every CG purchasing decision. A review of some of the most commonly asked questions should provide useful guidelines for anyone interested in buying a character generator.

•Do I really need a character generator?

If you are putting text on video or generating text for display systems, you don't really have any other choice. The character generator is the most immediate device that will get the job done. Perhaps a more pertinent question is: Can I rent a CG, or do I have to buy one?

The answer to this depends on the nature of your business. How much production do you have to handle? If you have sufficient volume, then a purchase would make sense. If not, then you may want to rent a CG, or hire an outside production house that has one.

Another consideration is turnaround time. If your work has to be done quickly and on short notice, you can't afford to depend upon rental houses or outside studios.

•For in-house character generation, wouldn't it be less expensive to use a personal computer?

In some cases that might be true, but in most it isn't. The PC itself may be less expensive than the CG, but that comparison is a little deceptive.

Except for some newer models, most PC's are not NTSC-compatible. In other words, they don't output a composite video signal that can be mixed with other video signals from television receivers, cameras, and video recorders.

If you want to use the PC for video applications, you will have to buy, in addition to the video board, a genlocker that can sync your PC output with other video sources. Once you buy that, and the extra software needed to generate the desired characters, your PC has little price advantage over a dedicated CG. Furthermore, using the PC for character generation prevents it from being used for the other

tasks for which it was presumably purchased.

•Are there functional limitations to using a PC as a character generator?

Yes, since virtually all PC's are menu-driven devices rather than dedicated real-time machines. With a menu-driven PC, you have to go from directory to sub-directory to select the function you want, then make the command keystrokes. With a dedicated CG, on the other hand, you can create most effects by pressing a dedicated key or sequence of keys.

Once you've created your text on a CG, you can then make changes instantly and interactively without going through PC-style menus. CG's, even at the lower end, also have higher resolution than do the ordinary PC's.

•Should price be my first consideration when selecting a CG?

Price is, of course, important—but only in the right context: your specific needs and applications. A careful tabulation of your current needs and future expectations constitutes half the work in selecting the right CG. After you have defined your needs, you can determine which price level will most likely meet those needs effectively.

•What factors should I consider when defining my needs?

There are a number of questions to ask yourself: Do my images have to be broadcast quality, or will a lower level of resolution be sufficient? Along with the text, do I need graphics? Will I have to connect my CG to a paint system? How much information storage will I need? Will I need a hard disk drive?

If you are new to the world of CG's, you may not anticipate all the right questions. It is wise to talk with someone who has had more experience, or to arrange a demo with a local dealer. There is no substitute for spending an hour or so working with a CG before you buy or rent it.

•What are some of the important features that I should be aware of?

There are many specific features you may need in a CG, such as colored characters or shadows; but your primary focus should be on interactivity and user-friendly operation. Some of the features that make a system interactive and user-

friendly may seem obvious, but they shouldn't be taken for granted.

The ability to "undo", for instance, is a good example. This feature allows the user to undo the last operation at the touch of a key, preventing time-consuming re-keying or embarrassment in front of a client. Other useful features are easy text editing, random access to any page in the memory, or the ability to see instantly what re-sized characters will look like on the screen. These functions can speed up your operation considerably.

Some features may not be so useful, however, particularly for the inexperienced user. It may be nice to have many features, but if they are slow or difficult to execute, you will end up using fewer of them.

•What are the common features offered by character generators at the lower end?

CG's range in price from \$2,000 to \$50,000. All offer a variety of features to meet different needs.

\$2,000-\$4,000: These CG's generally lack disk drives for memory storage. They have few features, and resident type styles are usually limited to one or two. But be sure to shop carefully. Sometimes a CG in this price range can offer more than you might expect, and if your requirements are simple, a low-end CG may be all you need.

\$5,000-\$8,000: In addition to the capabilities found at the lower price level, these CG's also offer disk storage, multi-colored characters, more resident fonts, and such means of display as roll and crawl at variable speeds. A particularly valuable addition at this level is dual channels that can be manipulated in a number of ways. When using two channels in an A/B mode, you can control each channel separately and simultaneously. Interactive operation allows you to compose and edit while on the air, or create animation and graphics effects more efficiently. As for resolution, CG's at this level on up should offer broadcast quality.

•What functions and features are generally available at the high end?

\$10,000-\$15,000: The resolution is higher once again, hard disk storage is available, and disk access is faster. An extensive library of type fonts is available with most of these systems, and it is also possible to make your own fonts and

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CHARACTER GENERATORS A Review

—by Jacquelyn Biel

Perhaps the most important piece of production equipment in a television studio—after the camera and VTR—is the character generator. With it you can achieve effects ranging from simple titling to the most intricate and finely colored animated graphics. The CG is essential for producing commercials and enhancing your local programming, and it's one of the most visible components of your on-air look.

Because so many new LPTV stations are building right now, we thought we'd take a look at several CG's within the price range of most start-up stations. The following is a sampling of some of the more popular units. However, don't forget that there are several simpler, and many more elaborate, CG's than these. If you're in the market, there is no substitute for careful, hands-on shopping.

• • •

The first is Laird **Telemedia's** new high-performance, low-cost Model 1450, introduced last April at NAB. The Model 1450 features broadcast quality 35-nanosecond resolution, more than 65,000 colors—all of which can be displayed simultaneously, six resident fonts, 100 pages of internal memory, a built-in NTSC color encoder (with either encoded or RGB outputs), chassis, and keyboard—all at a base list price of \$3,995.

Standard character enhancements include italics at seven angles, full edging, outline, four quadrants of drop shadow, and eight color intensity levels. Display features include vertical and horizontal flip, inverted video, flash, and underline. Also included are roll up or down at any of nine selectable speeds, and crawl left or right at any of six speeds.

An optional switcher/fader provides automatic or manual fade at a rate and level selectable by the operator.

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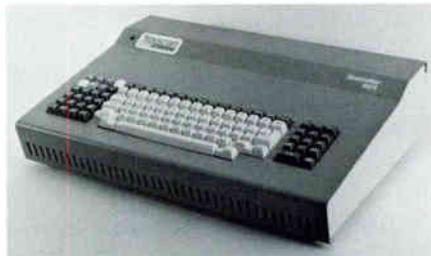
The Laird 1450.

Texscan MSI offers three character generators at prices attractive to start-up stations.

The SpectraGen-e™, listing at \$2,350 (\$2,150 without the keyboard), has a single-channel output, up to 150 pages of non-volatile, random access memory, and simplified programming and editing features. The non-volatile memory protects against data loss due to power failure.

Display features include a page dwell time selectable from instantaneous to 98 seconds; splash, bang, page print, crawl, and roll; flash selectable by word; and full upper and lower case alphabetic and numeric characters in four heights and two widths.

Software features include simplified self-help menus; optional newswire input; full cursor control editing, including automatic centering; events programming up to one week in advance; and four outputs for external equipment control.



Texscan's SpectraGen-III.

The SpectraGen III™ at \$3,895 is the next in line. Available also in a rack mount model (SG-3RM) for \$3,595, the SpectraGen III has all the features of the SpectraGen-e and adds three selectable page display speeds; standard or proportional character spacing programmable by line or page; character sizes programmable by line or page in eight heights and eight widths; character and background colors selectable by line from 32 combinations, as well as 32 alternate character colors; reverse video, selectable by word; three sizes of character edging; and expandability to eight fonts.

Software features add two newswire inputs and NOAA Weather Wire Service, and individual page insert timing up to one week in advance.

Still fancier is the high resolution SpectraGen-4 with a new 32 x 64 pixel character matrix that eliminates most of the stepped edges visible with low resolution CG's. Corners are rounder, diagonals are straighter.

Added features include graphics characters as well as alpha-numerics, and a companion border font can be mixed

with the characters for black or white borders. Screen displays can be divided into six independent display regions, and characters can be proportionally spaced and sized in eight heights and eight widths.

Either upstream or downstream keying is possible when the SpectraGen-4 is used as a titler. Titling can be controlled from the keyboard or remotely, and separate preview and program outputs allow the titler operator to compose copy off-line, then switch the titles on-line.

All three SpectraGen CG's offer a number of options at additional cost, including compatible keyboards at prices from \$295 to \$995, an off-line message generator, IBM-XT compatible hard disk storage, WeatherView sensor packages ranging from \$1,195 to \$1,995, and an interactive public access software and hardware option that allows viewers to select display pages by telephone.

• • •

Compu-Cable Systems offers four low-cost, high-performance CG's, each of which can be purchased as base systems and traded in or added to as your station grows. Priced from \$600 to \$7,000, the series of systems makes it easy to start with a small, low-cost unit and end up with a full graphics system comparable to those costing \$20,000 and up.

Features shared by the SpectraView systems include 640 x 400 pixels resolution; a 100-page memory, expandable to 5,000 pages; adjustable vertical window; page and vertical window scroll in four speeds; 4-speed, 400-character horizontal crawl; wordwrap, headers, and footers; flexible scheduler; keyboard shortcuts and mouse-driven menus; and 4,096

continued on next page



The CG-Plus, from D. E. L. Compu-Cable.

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CG's: A Review

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colors, with 16 available per page at one time. Display features include 70 patterns; italics, outline, bold, underline, flash, and shadow; proportional spacing and multiple character sizes; and wipes and other effects selectable by page.

Also included are composite video and RGB video outputs; and a built-in 3 1/2" disk drive with expandability to a second drive or a hard drive.

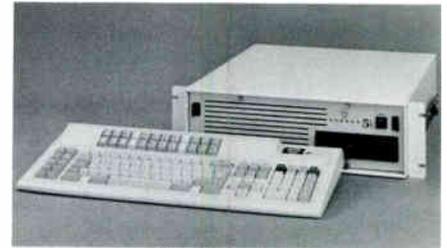
Of special interest is the CG-Plus. Priced at \$3,695, the CG-Plus features 100 pages expandable to 600, 4,096 colors, shadowing, multiple character fonts and sizes, underlining, flash, and a seven-day scheduler. Options include color digitizing, paint-brush graphics, and genlock.

• • •

Dubner Computer Systems, part of the Grass Valley Group, markets its Model 5-K as "The Professional Choice." Featuring hybrid integrated circuits for superior performance at reduced cost, the 5-K has a built-in NTSC sync generator, NTSC color encoder, a linear downstream keyer, and genlock. Display characteristics include four type fonts—each in four sizes, one anti-aliased font in four sizes, and a bonus font disk—for a total of 24 fonts. Each font has a selectable on-off edge and drop shadow. The anti-aliased "apparent resolution" is better than 10 nanoseconds.

The fully selectable color palette comprises 16.7 million colors, with 256 displayable on-screen simultaneously. Text in the foreground is independent of the background, and the foreground may be "woven" into the background for creative full-screen images. Also available is the Backgrounder Series of background graphics on optional disks.

One stroke keyboard functions include "Help," a status display describing each key; "Compose," with which the text composition mode can be entered with one stroke from any other menu function; "Select," a range of eight pre-set fonts, colors, and edges; "Palette," for changing colors, edges, and shadows; "Center," for



The Dubner 5-K.

row or page; and nine speeds of roll, crawl, slow reveal, tumble, squash, climb, climb together, scanwipe, fade, wipes (up, down, and out), push (up, down, right, and left), and animate.

• • •

Knox Video offers four products for the character generator buyer: the K40 Microfont, the K100 Chromafont, the K100 Chromafont Option C Upgrade, and the K200 Chromafont II.

The K40 is a low-priced (\$2,395), high-resolution professional color CG featuring a self-contained, 58-key keyboard with a small external power unit; a 16-page internal, non-volatile memory expandable to 64 pages; two complete upper and lower case fonts, each in single and double sizes; a complete foreign language set; NTSC or PAL operation; internal sync generator; 32 colors; roll, crawl, and title modes; italics by line; and computer interface.

As with all Knox CG's, the entire set of instructions is printed on the keyboard for easy operation by even the most inexperienced user. Each line may be individually colored in background and striping, and character colors may be completely intermixed on every line.

A standard NTSC video input is also provided for synchronizing the K40 to an external video source. An internal mixer

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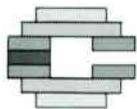
A high-resolution, broadcast-standard, full-featured character generator/titler. Optional gen-lock, graphics and digitizer.



Outstanding Features

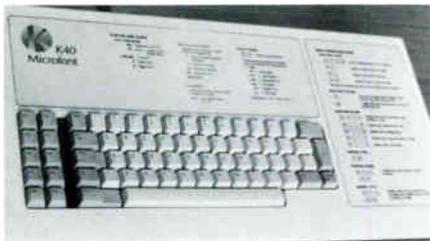
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Knox Video's K40 Microfont.

adds the K40's output to the incoming video signal. And a separate preview output displays the output together with an additional line of characters showing the current system status. An optional 64-page memory upgrade lists for \$275.

Knox bills the K100 Chromafont as "the full-color character generator of choice when the budget is limited." At \$3,890, the K100 offers four fonts, all in two sizes; a 512-color palette with 16 selectable combinations of background and character; a second 512-color palette for fade/cut/dissolve effects; character-by-character color control, underlining and pinstriping; individual character background color control; horizontally and vertically adjustable shadow edging; a flexible, non-volatile, 64-page memory; multi-speed roll and crawl; variable line height; and super- and sub-scripts.

The Chromafont Option C Upgrade adds four new type fonts; unlimited floppy disk page storage; automated timed display sequences; and pre-cued displays with built-in pauses. The K100 with the Option C lists for \$5,780.

The K200 Chromafont II is Knox's mid-priced, high-resolution, near-broadcast quality CG. Listing at \$4,450, it offers fully resolved, proportionally-spaced fonts and rich variation in color and display style. It genlocks to almost any signal, keys automatically, and can fade to title, fade to picture, and fade to black. The Chromafont II can be operated as a standalone unit, downstream in a simple editing suite, or upstream through a sophisticated production switcher. A unique "Execute Mode" allows a long sequence of display operations to be programmed ahead of time and then executed with a single keystroke.

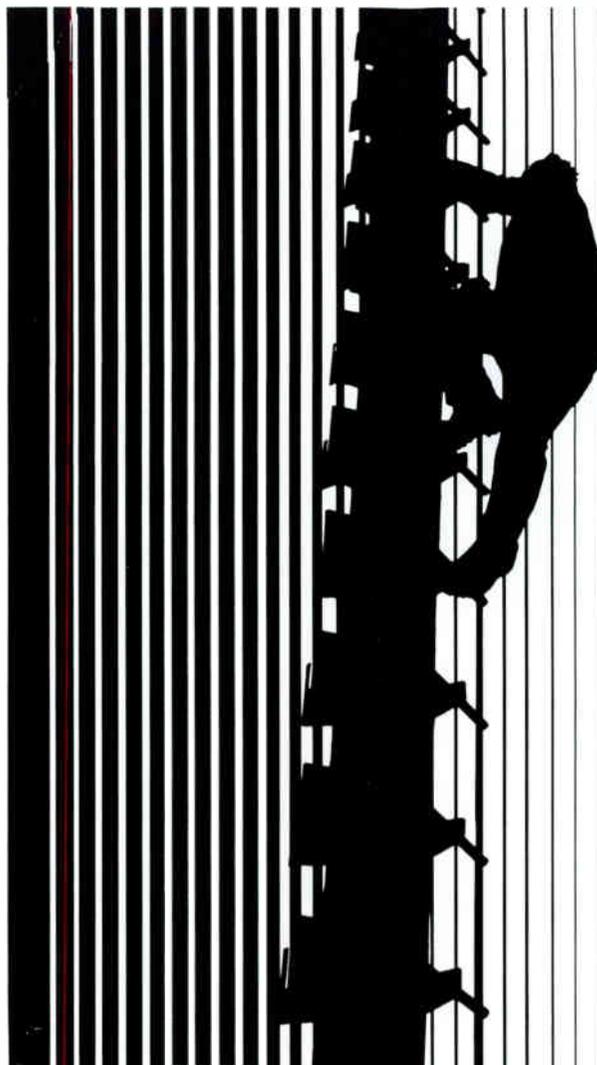
For the convenience of customers, Knox offers a company leasing program with competitive rates and flexible terms of one to five years.

• • •



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BOGNER
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Quanta Corporation offers the highly popular Microgen Series. First in line is the Microgen MG-100B, which includes two character sets—one for headlining, and the other for text. The MG-100B has a 50-page random access memory with battery backup; automatic page sequencing with dwell time selectable from 1 to 99 seconds; and roll and crawl at nine speeds with programmable continuous loops.

The MG-100B offers complete system flexibility upstream or downstream. A dual-channel version, which adds an additional circuit board, provides a level of flexibility normally associated with much more expensive equipment. Either channel may be used for independent functions, or both channels may operate together in a Preview/Program mode. An RS-232 data input/output port allows the MG-100B to be linked to a computer system, or to other Microgens in a "master/slave" relationship.

Slightly upscale from the MG-100B is the Microgen MG-200. The 200 offers either a serif or a sans serif character style in large and small caps. Also featured are a total of 512 background and character colors with 28 colors possible per page, edging in black or white, and transparent characters.

All editing functions occur in real time. Standard features include erase and center row or page, left and right justification, up and down row movement, row "tuck", and variable size graphic blocks. Display functions include flash by character, roll, crawl, and automatic page sequencing.

The MG-200 uses a 3 1/2" high density disk drive capable of holding up to 400 pages. A second drive is available as an option. The Quanta sync generator with genlock, NTSC or PAL-I encoder, and full studio timing/phasing adjustments are built in at no extra cost.

continued on next page

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Leasametric Rents Test Equipment

Leasametric, a leader in the \$300 million/year instrument rental business, is a 25-year-old company with a reputation for quality rental equipment and knowledgeable, service-oriented personnel.

Headquartered in Foster City, CA, Leasametric maintains a 25,000-piece, \$80 million inventory of the latest test, measurement, and development equipment in electronics and telecommunications — waveform monitors and vectorscopes, signal strength meters, and general purpose test equipment such as oscilloscopes and spectrum analyzers. Represented manufacturers include Tektronix, Wavetek, Hewlett-Packard, Honeywell, Tau-Tron, Anritsu, and Fluke.

Leasametric has a variety of payment programs including month-to-month rentals, rent with option to buy, short-term leases requiring a minimum cash outlay, and long-term leases with end of lease buyouts. Fully tested, used equipment may be purchased through the company's subsidiary, Metric Resources.

The minimum rental term is one month with average rentals running three to five months. Equipment is available overnight.

For more information, write or call the company at 1164 Triton Drive in Foster City, CA 94404. (415) 574-4441. 

LPTV Distribution by State and Territory September 1987

	Licenses	CPs*
ALABAMA	4	24
ALASKA	12	37
ARIZONA	8	40
ARKANSAS	3	43
CALIFORNIA	27	48
COLORADO	11	58
CONNECTICUT	0	2
DELAWARE	1	2
WASHINGTON, DC	0	1
FLORIDA	14	67
GEORGIA	4	43
HAWAII	1	8
IDAHO	5	47
ILLINOIS	3	17
INDIANA	5	22
IOWA	4	39
KANSAS	5	90
KENTUCKY	3	12
LOUISIANA	3	27
MAINE	4	10
MARYLAND	1	4
MASSACHUSETTS	3	7
MICHIGAN	2	32
MINNESOTA	15	51
MISSISSIPPI	7	32
MISSOURI	4	66
MONTANA	12	125
NEBRASKA	3	76
NEVADA	15	46
NEW HAMPSHIRE	0	3
NEW JERSEY	1	5
NEW MEXICO	9	64
NEW YORK	11	28
NORTH CAROLINA	1	26
NORTH DAKOTA	2	65
OHIO	3	19
OKLAHOMA	9	61
OREGON	14	68
PENNSYLVANIA	4	16
RHODE ISLAND	0	1
SOUTH CAROLINA	0	12
SOUTH DAKOTA	1	69
TENNESSEE	6	33
TEXAS	24	117
UTAH	14	61
VERMONT	1	5
VIRGINIA	3	27
WASHINGTON	6	37
WEST VIRGINIA	0	2
WISCONSIN	9	33
WYOMING	18	54
GUAM	0	1
PUERTO RICO	1	1
VIRGIN ISLANDS	0	2

TOTALS: Licenses: 316

Construction Permits: 1,886

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

*Construction Permits

Source: Kompas/Biel & Associates, Inc.

CG's: A Review

continued from previous page

Completing the popular Microgen Series is the Microgen Plus, with four standard fonts in both upper and lower case and a broadcast quality horizontal resolution of 50 nanoseconds. As with the MG-200, dual channel operation is an option. Along with the customary centering and other text keyboard commands, the Microgen Plus features left and right margin justification, and precise, scan-line pair vertical row positioning. Display functions include flash by page, and roll and crawl at nine speeds.



Quanta's Microgen Plus

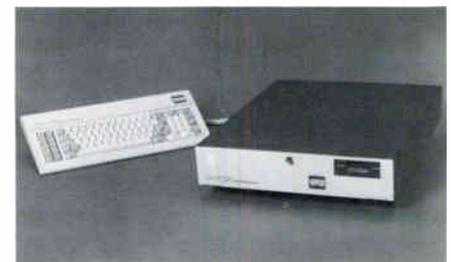
Finally, for the more sophisticated user, there is the OCG-300, a fully self-contained unit that can be used either alone or as part of a full production system. Typefaces are proportionally spaced with over 40 resident fonts. Other features include instant sizing, 512 colors, graphic accents, edging in eight colors, and a full range of editing functions. Display functions include flash by character, roll, and crawl.

• • •

Last, but certainly not least, is Chyron's popular VP-2, a low cost, high resolution character and graphics generator with many features and capabilities found only on costly, more elaborate studio CG's. With a complete keyboard and micro disk drive, this standalone system offers 30-nanosecond resolution, 512 colors, six full fonts in both upper and lower case, and multiple planes. Cursor and menu-driven, the VP-2 is easy to use for even the inexperienced operator.

Colors are available eight per page. Edges—full drop shadow, character offset, and bordered edge—can be varied in extent, direction, and color. Features also include a full range of cursor commands, right justification, centering, italics, variable roll, and multiple planes.

An internal keyer allows VP-2 graphics to be superimposed over input video.



Chyron's VP-2.



The Chameleon, by Chyron.

For enhanced graphics, Chyron offers the Chameleon paint system, which displays high-quality composite NTSC (or optional PAL) video images directly, as well as through an RGB signal. When the Chameleon is linked with the VP-2, its "Text Grab" feature can transfer graphic images from the VP-2 screen, allowing the artist to mix graphics with character generation. Using the Chameleon and VP-2 in tandem is an affordable way to produce high quality graphic presentations formerly not possible in this equipment price range.

• • •

So whatever your budget, whatever your experience, you should be able to find a character generator to suit your needs. Happy hunting! 

WHERE TO CALL

Chyron Corporation
Video Products Division
265 Spagnoli Road
Melville, NY 11747
(516) 845-2027

D. E. L. Compu-Cable Systems
#6 301 45th Street West
Saskatoon, Saskatchewan
S7L 5Z9 Canada
Call collect: (306) 934-6884

Dubner Computer Systems
6 Forest Avenue
Paramus, NJ 07652
(201) 845-8900

Knox Video
8547 Grovemont Circle
Gaithersburg, MD 20877
(301) 840-5805

Laird Telemedia, Inc.
2424 South 2570 West
Salt Lake City, UT 84119
(801) 972-5900

Quanta Corporation
2440 South Progress Drive
Salt Lake City, UT 84119
(801) 974-0992

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2% per month (as low as \$200).	3% per month (as low as \$300).	4% per month (as low as \$280).
60 monthly payments	36 monthly payments	26 monthly payments

Magnify results with Chyron's VP-2 and CHAMELEON

For example, Chyron's EARNS-ITS-OWN PAYMENTS PLAN helps LPTV stations harness the versatility and value of our VP-2, today's most widely used broadcast quality character generator worldwide. Or our CHAMELEON™ paint system, for superb, rapid generation of on-screen graphics. But there's even more here than meets the eye.

You can combine the capabilities of the VP-2 and CHAMELEON, and the "Text Grab" feature of CHAMELEON will transfer images from the VP-2 screen, mixing graphics with character generation for quality results formerly not possible in this equipment price range. Best of all, you can put the VP-2/CHAMELEON combination to work in-house for just 10% down and take up to 57 months to pay as you profit!

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CBA Comment

—by D. J. Everett, III

LPTV is alive and well as we approach the waning of 1987, and for a variety of reasons.

First, nearly 700 people filed for permission to build new LPTV stations during the window earlier this summer. These applicants, together with the existing construction permittees and licensees, will help our industry continue to grow. And it appears that the growth will be of a more controlled and deliberate nature than it has been. The application peddlers, the frivolous filers, the greenmailers and speculators have been left behind. LPTV is attracting people who are seriously interested in building and operating stations.

The industry's biggest internal problem, however, continues to be programming. In support of its efforts to start a programming co-op, CBA recently mailed programming surveys to all licensed stations. The survey seeks to determine the number of LPTV stations interested in participating in the co-op, as well as such logistical matters as delivery methods, equipment formats, and so on. If you receive a survey form, please complete it and return it promptly. If you don't receive one, call the CBA office at (414) 421-9096 and one will be sent to you.

I was most distressed recently when a major firm interested in setting up a satellite-delivered, full-time LPTV programming network informed us that only 23% of LPTV licensees responded to

their questionnaire. No one, they said, could expect them to put up a network when less than one-fourth of their potential customers would even return their form.

WAKE UP OUT THERE! WHAT ARE YOU GOING TO PUT ON YOUR STATION IF YOU DON'T HAVE PROGRAMMING??

On a brighter note, some miscellaneous announcements and observations...

•Good news for the LPTV industry is that we are suddenly in everyone's news. Articles have appeared, or will appear soon, in *Multichannel News*, *Variety*, *Television/Radio Age*, *Electronic Media*, and *The Columbia Journalism Review*, to name a few.

•One of the CBA projects underway is the Marquette Job Bank. If you need help at your LPTV station, let us know. And if you want a job in LPTV, let us know that too. Our Job Bank should be a good source of information for both employers and employees.

•Note also that CBA recently filed with the IRS as a 501-C3 corporation. Once we receive approval, your contributions and membership dues will become fully tax-deductible.

•CBA is pleased to announce that two of the four Associate seats on our Board of Directors have been filled. Welcome to Michael Greene of Sony Corporation and Ralph Ells of Arthur Young. Associate Directorships representing the programming and cable industries are still vacant. Announcements will be forthcoming.

•The CBA Board of Directors will meet October 17 and 18 in Milwaukee.

•And don't forget the CBA's First Annual Convention and Exposition October 24-28, 1988 at Caesar's Palace in Las Vegas.

D. J. Everett, III is a director of the CBA, and vice president and general manager of W43AG, Hopkinsville, KY.

CBA Representatives, Congressional Staff Discuss License Renewal

On July 21, Community Broadcasters Association counsel Peter Tannenwald, governmental relations officer Steven R. Miles, and CBA consultant Martin Rubenstein met with Congressional staff members to introduce them to CBA and to discuss CBA's position on the various license renewal bills currently under consideration in the House and Senate.

The three met with Antoinette Cook, a staff member of the Telecommunications Subcommittee of the Senate Commerce, Science, and Transportation Committee, and with Scott Cooper and Frederick Matos of the offices of Representatives Al Swift (D-WA) and Thomas J. Tauke (R-IA), respectively. Swift is the author of a House bill that would impose a "meritorious" service standard for license renewal similar to that proposed by Senate bill S.1277. Tauke has been leading House opposition to such a bill.

Tannenwald, Miles, and Rubenstein told the aides that LPTV stations wish to be included in any public service requirement that Congress may ultimately impose upon broadcasters. They explained that LPTV stations, because of their community nature, already orient their programming closely to the communities they serve and can meet whatever public service standard is adopted. They also said that LPTV broadcasters are concerned about improved protection from displacement by high power TV and land mobile stations, and that CBA is seeking ways to encourage cable companies to carry LPTV stations.

K/B

Buying a Character Generator

continued from page 6

logos. Character animation is another useful capability.

\$20,000 and up: The highest level of resolution and sophisticated animation features are to be found here. Anti-aliasing, which smooths the jagged edges of characters and graphics, is a common feature offered in this range. Another is the ability to create multiple character sizes on the same line and to input a video image through camera-capture capability. With the latter feature, a video camera is trained on the desired image which is then digitized so it can enter the CG system to be manipulated.

Because many of the CG's at this level will also be interfaced with electronic paint systems, it is crucial that the transition from one to the other, and the importing and exporting of material between two programs, be smooth.

•What will I need to connect my CG to video production systems?

If you wish to integrate a CG with your video production system, the CG must have timing adjustments for horizontal subcarrier phasing, a built-in sync generator, and a keyer. These features are found generally in the \$5,000 and up category, and they basically adjust the output of your CG to the rest of your system.

Low-end CG's sometimes don't have these features, although it is possible to compensate in the studio by adjusting the incoming signal.

• • •

In general, when shopping for a CG, you should look beyond the spec sheet and brochure to discover each system's nuances: its level of interactivity, its ease of operation, and its ability to integrate with other systems. And because any CG is a long-term purchase commitment, the company's willingness to stand behind the product is as important as the capabilities of the CG itself. Will the company provide training and service? Will it be around in years to come to continue its support?

Somewhere in the wide range of character generator prices and features is your cost-effective niche. Carefully assessing your needs, realistically appraising what you can and should spend, and knowing what questions to ask will make the job of selecting a CG much easier and ultimately more successful.

Peter Glassberg is regional sales manager, Northeast Region, for Quanta Corporation, a Salt Lake City manufacturer of character generators and other electronic graphics systems.

NYC's Channel 44

continued from front page

a backup) to spread W44A1's signal. Programming is 100% locally produced by independent, small programmers who either use their own production facilities or share time at the studios of Metro Access Corporation, the access arm of Manhattan Cable.

The producers lease time from Channel 44 at the rate of \$60/half-hour, 64 hours each week—for about \$400,000 a year in gross revenue. (Expenses are less than \$100,000 annually.) At present, the station airs six hours every weeknight, and from 7 a.m. to midnight on weekends. But if Bogner starts to sell the weekdays, potential revenue could hit three-quarters of a million dollars a year.

There are six categories of programming: church programming, both live and taped; ethnic programming, including Greek, Haitian, Hindi, Spanish, and Hebrew; on-air psychics; game shows and charity gambling; home shopping; and a miscellaneous group of business programs, martial arts, live theater, and other local interest shows.

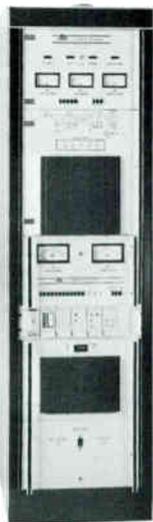
To get a feel for what this unique channel offers both viewers and lessees, we called a few of the program producers.

continued on next page

TTC

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NYC's Channel 44

continued from previous page

Laura Steele, Psychic:

"I'm a clairvoyant psychic. I specialize in voice vibrations. I've been on the air—on radio—40 years, since I was 13, and I do mini-readings over the air. But if people call me at my office, I'll give them an in-depth reading that can last an hour or more. All my in-depth readings cost \$50; there's no limit on the time.

"Channel 44 is what I call 'visual radio.' People call in with questions—right now the most popular questions are about careers. But they also ask about romance, marriage, personal problems, business. Usually I can do a mini-reading in just a few minutes. I must say, I've gotten many new clients because of my exposure on Channel 44.

"I am a nationally-known psychic. I'll be in the *National Inquirer* this week. I've also been interviewed by the *Wall Street Journal* and *Vanity Fair*, and a lot of other national publications."

Jose Perez, Sports Producer:

"Channel 44 reaches almost half a million Hispanics, most in Brooklyn and Queens. Eighty percent of them are males. So we try to do things that will appeal to them.

"One of our shows is a magazine-style,

call-in program hosted by Joe Valdivielso, a former Cincinnati Reds player. He does interviews at the stadium, at the players' homes, lots of places. We get 15-20 calls per half-hour program.

"Another thing we do is 'Great Moments in Sports,' which is a series of five-minute clips of great plays, with commentary in Spanish.

"Very soon we'll be starting production on the 'Malyn Faler Show.' This is a televised version of a Monday morning talk show that Faler does on WJIT-AM here in the City. She's a Hispanic Oprah Winfrey—very popular with Spanish audiences.

"We support our programs by selling ads, especially to Spanish companies here in New York. They're very excited with what we're doing because we're local. WNJU and WXTV program to Hispanics, but they don't really do a lot of local programming. So we go and do all that."

Jim Chladek, GM—Metro Access Corporation:

"We produce game shows—'TV Casino,' and something called 'Sports Pyramid.'

"'TV Casino' is blackjack—the screen shows a blackjack table, just like you'd see in Vegas. Viewers have to put up \$50 to start, and that goes to a charity. Because of FCC rules, they can't win anything, so they play until they lose. Sometimes they go on for four or five days.

"'Sports Pyramid' is a sports trivia call-in show sponsored by *Show Biz* magazine. It's a game show with a lot of prizes. The top prize so far this year was a cruise.

"This kind of live, interactive programming brings a vibrancy to the City. People love being able to talk to their TV show hosts, something they can't do on the big stations. I feel that because of this we are the only true local TV in New York."

Carlo DeLeo, Vice President, Isranet:

"I'm an Italian boy running a Hebrew programming service—what do you think of that! We're the only service in the United States that runs entirely in Hebrew.

"We've just started out, and right now we're running a half-hour of evening news downlinked from a European news service. But we're soon going to be doing 2-1/2 hours every evening—sports, more news, specials, features, comedy, soaps—you name it. Eventually, we'll be a 24-hour network. All of it is original programming from Israel. All of it is in Hebrew.

"The response has been incredible! We've had a tremendous number of calls from local businesses wanting to do commercials in Hebrew. Right now we're using Jim Chladek's studios, but we're going to have to get our own equipment if we're going to keep up with the demand.

I've already talked to Sony about cameras and VTR's, and we'll be putting in a Grass Valley editing system.

"Later on, we're thinking about uplinking to other Jewish communities—in Florida and Los Angeles, for instance. We've already talked to some of the Israeli banks about sponsorships, and A T & T called us. Did you know that most of the overseas calls placed in the States are to Israel?"

• • •

These are not the only programs aired on Channel 44. There are live church services, and church-sponsored programs during which viewers call in and get psychological and spiritual counseling; programs for the business community featuring stock reports and hot topics like computers; martial arts programs, which are very popular in New York, according to Bogner; and seven kinds of home shopping services.

A local theater school airs student productions—and advertises its ability to give students live, on-air experience. A local antique dealer offers free, on-the-spot appraisals of viewers' art, antiques, and collectibles—and makes his money by buying and then selling the objects he unearths with his show. And soon the now unused weekday time will be leased to such educational programmers as New York's National Technological University.

"A lot of the programming is live, interactive stuff that people can't get anywhere else," says Bogner. "It's amazing what they come up with when you give them some air time."

Bogner does no promotion yet. "We've only been on the air since April, and we want to spend another six to nine months getting going before we really start to push."

Sharing a cable access studio is somewhat unusual, but then New York is not your typical city, and at 5% penetration, the cable systems have little power. New York is also unusual in that its boroughs are served by no less than seven separate systems. They have approached Bogner about having Channel 44 serve as their access channel and as an interconnect facility for them. "It would be cheaper for them," he says, "if Channel 44 covered all-City events—a mayoral speech, for instance—than it would be for them to build an interconnect system that serves all of them.

"Most of the systems are just starting up; we can grow with them. To our great surprise, two of the start-up systems have already asked to carry us. Apparently, they've been getting calls from their ethnic subscribers requesting our programming.

"I'm very optimistic about the future of this station. There's a need for this kind of novel, community-oriented, interactive programming."

COMPUTER GENERATED GRAPHICS

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Nashville's Good News TV Airs Talent Search

W6IAR's Good News Television in Nashville, TN has made LPTV history with a four-hour talent search called "Sing Your Praise." Fifty contestants, taken on a first-come, first-served basis, performed live on Channel 61 while the contest was simulcast on Nashville's Christian WNAZ-FM.

Winner Larry J. Martin, who sang "To God be the Glory," was awarded a recording contract with DayWind Records, a major Christian recording label. Martin is minister of music at College Heights Baptist Church in Hendersonville, TN.

TV-61's station manager, John Wesley Hembree, said of the contest, "It really did show off what LPTV can do!" K/B

Temple Baptist Church to Sign On LPTV-65 in Tallahassee

Temple Baptist Church in Tallahassee—which already operates a private school with 1,500 students in kindergarten through high school, a food bank, a mission for street people, and a temporary care children's home—will sign on the air by the first of the year with its own LPTV station, W65BG.

"The TV station will give us one more voice in the community," said the Rev. Jack Nichols, an associate pastor of the 4,000 member church and general manager of the planned LPTV station. The station uses a 1000-watt EMCEE transmitter to cover the Tallahassee metropolitan area. Two full production studios are being built, as well as an 8-track recording studio.

"Our objective is to serve the entire Christian community in Tallahassee," said Nichols. "We hope to put together an advisory board with representatives from other area churches to work with the station."

Channel 65 will operate as a commercial station, devoting between 25% and 30% of its 24-hour broadcast day to religious programming and the rest to general entertainment. Negotiations are under way with the ACTS Network for some of the programming. But Nichols plans right from the start to do as much local production as possible. "We want to offer air time to groups that might not be able to afford time on the high power stations," he said. "I think the purpose of LPTV is to provide diversity. It can mean access for minorities to station ownership. Maybe some day city neighborhoods and neighborhood organizations will own and operate LPTV stations, too." K/B

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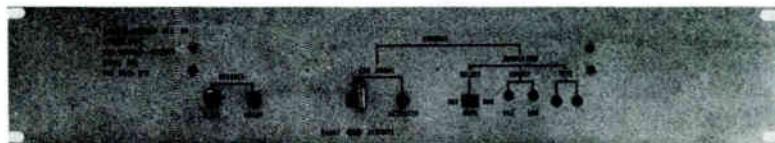
The Community Broadcasters Association will shortly be surveying all LPTV stations to ascertain LPTV broadcasters' interest in and need for a syndicated programming co-operative. (For a description of the co-op plans, see the June 1987 LPTV Report.)

The survey will determine the kinds of programming now being aired by LPTV

stations across the country and the types of programs that the co-op should consider in its negotiations with syndicators. It will also determine how much programming would be available to the co-op from LPTV stations themselves.

Comments on the proposed co-op are welcome. Write CBA, P.O. Box 26736, Milwaukee, WI 53226. K/B

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LPTV and the LAW

Political Broadcasting: A Map Through the Maze

—by Peter Tannenwald

What do Ronald Reagan's *Bedtime for Bonzo* and Clint Eastwood's *Dirty Harry* have in common? Maybe not much to the average movie goer, but you as a broadcaster should recognize that the star of each was a candidate for public office, so running those movies on your station could subject you to obligations under the political broadcasting laws.

Federal laws and regulations about political broadcasting come into play regardless of whether or not a candidate's appearance is political in nature. They affect federal, state, and local elections. They govern when time must be made available, the price at which it may be sold, and how funding sources for political messages must be identified on the air.

The following paragraphs explain the most important of these regulations.

Equal Opportunity

Whenever a candidate for federal, state, or local office appears on the air, the station must make an equal opportunity available to that candidate's opponents. "Equal opportunity" means the same amount of time at the same price during a comparable time period. For example, if the first candidate appears during prime time, opponents are entitled to prime time. If one candidate gets free time, opponents are entitled to the same. But if one pays, the other must pay as well; free response time is not required.

The first candidate's appearance need not be political in nature; thus the examples of Ronald Reagan and Clint Eastwood. If an employee of your station runs for office, all of his or her time on the air will obligate you to offer equal opportunity to his/her opponents.

Equal opportunity rights accrue only on request. You need not seek out and notify opponents except in certain cases of last minute appearances just before an election. Opponents must request corresponding air time within seven days of the first candidate's appearance.

The right to appear belongs only to candidates for the same office. During a primary campaign, only opponents in the same political party are entitled to equal opportunities. Also, only legally qualified candidates have the right. A "legally qualified" candidate must appear on the ballot or have made a public commitment to a write-in campaign and a sub-

stantial showing that his or her candidacy is *bona fide*. However, in a general election, all legally qualified candidates have the right to appear—not just major party candidates.

Equal opportunities also accrue only when a candidate's voice or image appears long enough to be recognizable. If only a candidate's supporters appear, there is no formal statutory right of equal opportunity. Nevertheless, FCC policy dictates that if one candidate's supporters appear on the air, supporters of opponents are entitled to time on the same terms and conditions.

When a candidate appears on the air personally, the station has no right to control or censor content in any way. Not even the most outrageous and scurrilous remarks may be censored, although the station may surround the remarks with a disclaimer. But the station also has no liability for defamatory remarks made by a candidate.

There are exceptions to the equal opportunities rule for candidate appearances during *bona fide* newscasts, news interviews, news documentaries (if the candidate's appearance is only incidental), and on-the-spot coverage of *bona fide* news events (including candidate debates if certain conditions are met). Upon request, the FCC will issue a ruling in advance as to whether or not a specific program qualifies for an exemption.

Equal opportunity rights arise only after one candidate appears. There is no right for the first candidate to appear in state and local elections. However, all federal candidates (President, Senate, House of Representatives) do have a right to reasonable access to air time—at appropriate rates, not free.

Charges

Within 45 days of a primary or 60 days of a general election, any time sold to candidates must be sold at not more than the station's "lowest unit charge." That rate is defined as the station's lowest published rate or the rate at which any advertiser is on the air at the time, whichever is lower. A separate lowest unit charge may be established for each class of time, but quantity discounts must be given regardless of how much or how little time is bought. If the equal opportunity price is lower, then that price applies.

Sponsorship Identification

The source of funding for all paid political broadcasts must be announced on the air. The specific words "paid for" or "sponsored by" must be used, even though those words are not always required when the sponsor of ordinary commercial advertising is announced.

In addition, when the time is paid for by someone other than the candidate's own campaign organization, not only must the sponsor's identity be announced, but there must also be an announcement that the broadcast was "authorized by" or "not authorized by" the candidate or an appropriate campaign official, whichever is the case.

When audio or visual material is furnished by a candidate for use on newscasts, its source must be identified, except in the case of press releases and other printed material.

Other Regulations

If a station supports or opposes a political candidate in an editorial, within 24 hours it must notify the other candidates, or the one person whose candidacy is opposed, and furnish a tape or transcript of the editorial, along with a reasonable opportunity to respond. If the editorial is broadcast within 72 hours of the election, notice must be given promptly enough so that the opportunity to respond is realistic.

There are also FCC rules and policies regarding the broadcast of an attack on the honesty, integrity or similar personal qualities of any individual. This, however, will have to be left to a future column.

• • •

Federal political broadcasting laws can get very complicated at times, but they are manageable if a broadcaster gives all candidates a fair chance to get on the air and remembers the lowest unit charge rule. It is very helpful for a station to develop a political broadcast policy in advance of the pressures of an election campaign. A written policy avoids unnecessary misunderstandings between candidates and stations. Also, the FCC has staff personnel available to answer questions and to help resolve disputes between candidates and stations.

This column is intended only to provide an initial introduction to and overview of the rules. There is not enough space to cover every rule in detail. So when you develop your political broadcast policy, you should consult with your own attorney. You may also find it useful to purchase one of the available publications on political broadcast law, such as the NAB's "Political Broadcast Catechism."

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.

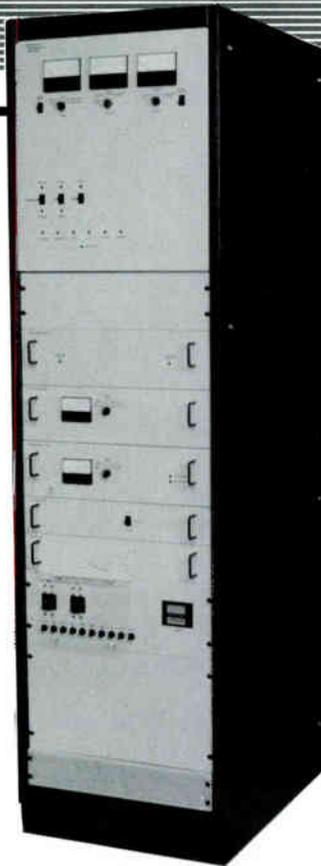
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America's Value Network Offers New Home Shopping Concept

The new kid on the block in the broadcast home shopping industry has a potentially profitable programming service for LPTV.

Broadcasting 24 hours daily since March from studios in Eau Claire, WI, America's Value Network offers home shoppers what vice president Ed Hutchings calls "mainstream" merchandise—everything from tools and farm machinery to electronics and clothing. To LPTV broadcasters it offers a 10% commission on all merchandise sold in their markets, a national weather update every hour, and time each hour for a local weather and commercial spot. According to Hutchings, a 30-year veteran broadcast businessman, "AVN's combination of program cost savings plus the commissions stations receive on sales makes home shopping an attractive alternative for LPTV stations."

Though AVN itself is a relatively new name in the home shopping arena, it is backed by Menard, Inc., founded in 1961 and, with stores in five states, now the largest home improvement retailer in the Midwest. "The diversity of the product line, the backing of an established re-

tailer with proven merchandising experience, and services such as a monthly computer printout of products sold in

each station's market make AVN a profitable opportunity for LPTV broadcasters," Hutchings said. M/B



AVN's production center in Eau Claire, WI.

Classifieds

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FCC Seeks to Stem Broadcast Licensing, Allocation Abuses

The Federal Communications Commission is seeking ways to stem abuses in its broadcast licensing and frequency allocation processes by individuals or groups that file or threaten to file petitions to deny or allocation counter-proposals merely to extort money from an applicant.

Petitions to deny allow individuals and groups to furnish information on the fitness of an applicant to receive a license to use the public airwaves. However, some petitioners use the process to ex-

tort money from a license or license renewal applicant who fears losing his/her financial investment in an existing station. Rather than fight, some applicants feel it worth the money to pay off the petitioner and have the petition withdrawn.

Such abuses, the Commission suggests, might be curbed by forbidding a license or renewal applicant from paying a larger sum to a petitioner to deny than the sum the petitioner actually spent to make the filing. The Commission is also thinking of forbidding the practice among some petitioners of threatening to file unless a payoff is made, though it concedes that such violations might be difficult to prove.

As for allocation proceedings, the Commission uses the following priorities in choosing between channel allocation proposals and counter-proposals: 1) first full-time aural service; 2) second full-time aural service; 3) first local service; and 4) other public interest matters.

Under this system, if a party proposed allocating a second full-time service to a particular community and another party filed a counter-proposal which would allocate a *first* full-time service to a nearby community, the FCC would grant the latter. Similarly, someone seeking to upgrade the class of a station would lose to someone counter-proposing a new service to the community. Cross-filers could, therefore, fashion an insurmountable counter-proposal, not because they actually wanted the allocation, but to extort money from the original filer for withdrawing.

The Commission said that while it has never expressed a view on this issue, its tentative opinion is that persons filing a counter-proposal without the intention of actually seeking a license for the proposed facility could be liable to a fine or a forfeiture.

Comments are requested on these proposals, as are alternative suggestions. Refer to MM Docket 87-314.

Appellate Court Remands FCC Action Eliminating Children's Commercialization Guidelines

Responding to a request by Action for Children's Television (ACT) and Black Citizens for a Fair Media, the U.S. Court of Appeals for the District of Columbia has remanded for further explanation an FCC action eliminating long-standing commercialization guidelines for children's television.

The court noted that in 1974 the FCC had adopted specific guidelines concerning the commercialization of children's programming and strict requirements for maintaining a separation between program content and commercial messages. However, in 1983 the Commission began to deregulate television programming and commercial content, relying instead on marketplace regulation, despite evidence presented by ACT that market forces did not effectively regulate the commercial content of children's programming.

The court emphasized that the FCC did not give adequate reasons for changing its position on the matter.

K/B

K/B

Supplier Side

The Grass Valley Group has introduced a new, full-capability teleproduction unit, the IPS-100 Integrated Production System. The IPS-100 basic unit, which sells for \$50,000, can handle the post-production needs of a small facility or fit efficiently into a van. The system will

continued on next page



The Grass Valley Group Integrated Production System, IPS-100. The photo shows one of the two optional cases for portability, and the control panels. Note the new JOG-PAD™ at right of edit keyboard.

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continued from previous page

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Included in the system are a powerful edit controller with full list management capabilities, a Model 100 production switcher, a new AMX-170 audio mixer, and sync and pulse generators with test signals—all built into a single chassis.

Options include a specially designed Dubner Computer Systems character generator, two shock-resistant carry-on containers for EFP/ENG applications, and an EDL-XT deluxe software package. Complete with all options, including carrying cases, the system is priced at \$65,000.

First deliveries of the IPS-100 are expected early in 1988.

Contact: GVG Sales
The Grass Valley Group, Inc.
P.O. Box 1114
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(916) 478-3000

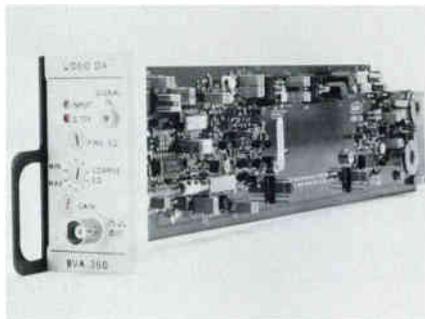
Associated Production Music, a leading supplier of production library music to the broadcast and cable industries, announces the release of **BROADCAST ONE**, a package of 10 new compact discs containing over 100 different cuts of music in full-length, :29 and :59 second versions suitable for commercials, promos, news themes, sports, and weather.

BROADCAST ONE is specially designed for broadcasters and costs only \$1,500 per year for unlimited use. Additional CD's may be leased for \$50 each.

Contact: Associated Production Music
888 Seventh Avenue
New York, NY 10106
(212) 977-5680

BTS Broadcast Television Systems, Inc. has announced three new distribution amplifiers—the BAA-350 Audio DA, the BVA-350 Video DA, and the BPA-350 Pulse DA.

The BAA-350 is designed to satisfy the most exacting audio requirements. Totally transformerless techniques achieve higher performance than transformer-coupled systems can provide. A differential input buffer provides a balanced input for interface to either a balanced or an unbalanced source. The output drivers are configured to easily drive either balanced or unbalanced loads. The BAA-350 offers extremely low distortion and noise levels, and input filtering and extensive power supply decoupling insure immunity to RF interference and hum pickup.



The BVA-350 video DA.

The BVA-350 Video DA is a seven-output video distribution amplifier featuring a differential input, 30 MHz bandwidth, backporch clamping (usable with sound-in-sync), and provision for an optional plug-in cable equalizer or delay module. Six outputs are located at the rear of the DA, and one output is on the front panel. Front panel controls include gain, which provides ± 1.5 dB of adjustment, and cable equalization in ten steps, as well as a continuously variable fine control. Front panel LED lights indicate the presence of video and ± 10 -volt regulated supply voltages. A video input test point is also provided.

The BPA-350 Pulse DA is a seven output, wide-band pulse distribution amplifier, featuring a baseline clamp to maintain the baseline of pulse outputs, and a pulse tip automatic gain control to maintain pulse tips at either $-2V$ or $-4V$ peak. Provisions are made for an optional plug-in pulse delay/regen or cable equalizer card.

Six outputs are located at the rear of the distribution amplifier, and one on the front panel. Front panel controls include cable equalizer or delay in continuously variable fine control (when this option is used). Front panel LED's indicate the presence of input pulse and ± 10 -volt regulated voltages. A pulse input test point is also provided. Internal jumpers permit selection of manual or automatic gain control, and 2-volt or 4-volt output levels when the automatic gain control is active.

Contact: Al Jensen
BTS Broadcast Television Systems, Inc.
2300 South 2300 West
Salt Lake City, UT 84119
(801) 972-8000

continued on next page



Orban's Co-Operator.

From Orban Associates, Inc. of San Francisco comes the new Model 464A Co-Operator™. The Co-Operator is a stereo Gated Leveler/Compressor/HF Limiter/Peak Clipper in a powerful, compact, and economical package. It automatically rides gain, controls excessive high frequency levels (with selectable pre-emphasis), and effectively limits peaks.

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The Co-Operator, a space-saving, one-rack unit, is switchable for stereo tracking or independent dual channel operation. Two LED bar graphs in each channel simultaneously display gain reduction and peak output level. Infrequently used controls are concealed behind a security panel to avoid confusing non-technical operators, and to permit tamper-proof calibration. Balanced, floating inputs and outputs are EMI-suppressed. A gain reduction range of 25 dB is achieved with a proprietary, low-distortion, class A VCA.

The price is \$959.00.

Contact: Orban Associates, Inc.
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The Engineering Design Kit from Equipto Electronics.

Equipto Electronics Corporation, manufacturers of modular electronic enclosure systems and computer furniture, is now offering a free Engineer's Electronic Enclosure Design Kit. Included are actual corner samples of their Heavy Duty and Challenger frames, a 298-page full line catalog, vertical and sloped front enclosures, easy order/quote forms, an EMI/RFI Technical Guide, a galvanic compatibility chart, shielding test results, and a price list.

The Challenger line of modular electronic enclosures includes vertical racks with 19" and 24" panel space, and 15°, 30°, and 45° sloped front consoles. Accessories include fans, blowers, slides, shelves, windows, doors, casters, plug molds, and instrument panels.

Contact: Kent Jarnig
Director of Sales and Marketing
Equipto Electronics Corporation
351 Woodlawn Avenue
Aurora, IL 60506-9988
(312) 897-4691

To The Hoop Productions announces "To The Hoop!", an exciting pro basketball talk show with a colorful, magazine-style format. Each week, "To The Hoop!" opens with the inside scoop on the latest trades, rumors, and changes around the National Basketball Association. The show also covers the latest NBA game highlights, showcasing superstar teams like the Boston Celtics or the Los Angeles Lakers.

Hosted by Rob Liebman and Judy Nash, "To The Hoop!" features lively debate and analysis of current topics in basketball—playoffs, rookies, trades. Also featured are locker room interviews with the biggest superstars of the NBA, as well as commentary by such respected and controversial sportswriters as Jack McKallam of *Sports Illustrated*, John Capouya of *Sport* magazine, and Richard Kaner, consultant to the Atlanta Hawks.

"To The Hoop!" is available in 37 weekly 1/2 hour segments. The first show of the 1987-88 season will be available the first week of October, and the series will run through the playoffs until the third week of June 1988. The programs are shipped on 3/4" video cassette.

A 30-second promo tape is available, as well as a preview pilot.

Contact: Judy Nash
Executive Producer
To The Hoop Productions
170 West 21st Street
Huntington, NY 11746
(516) 351-1051

BON MOT

**My salad days,
When I was green in judgment, cold in blood,
To say as I said then!**

Shakespeare, Antony & Cleopatra

FCC Authorizes TV Boosters

Under new rules adopted in July, licensees of high power television stations may be authorized to operate TV boosters serving terrain-shadowed areas within their predicted Grade B contours.

These facilities will be authorized only to the licensee of the station being re-broadcast, generally on a non-competitive basis, and will be subject to the existing regulations for TV translators and LPTV stations. However, TV booster applications will enter LPTV/translator lotteries if they are found to be mutually exclusive with pending LPTV or translator applications.

In the same ruling, the FCC also relaxed the rules governing FM booster stations, increasing their allowable output power and relaxing technical limits on how signals can be transmitted from the primary station to the booster antenna. K/B

Commission Tightens Policy on Financial Qualifications

Because of apparent abuses of the financial certification process, the FCC has advised broadcast applicants and potential applicants that it will be conducting a series of random checks on their financial qualifications. The Commission is especially concerned about the financial status of those who have a large number of applications pending.

Already under the new policy, twelve mutually exclusive applicants for Channel 298 (107.5 MHz) at Columbus, OH have been slated for scrutiny, as has Family Stations, Inc., which has some 45 applications pending for new AM, FM, TV, or FM translator stations. K/B

HSN Gives \$500,000 to BROADCASTCAP

Home Shopping Network, Inc. announced recently that it will contribute \$500,000 over the next five years to Broadcast Capital Fund, Inc., a private, non-profit venture capital company that assists minorities in the acquisition and ownership of broadcast stations.

"We are hoping that HSN's contribution to BROADCASTCAP will trigger matching contributions from the rest of the broadcast industry," said Roy M. Speer, chairman of the home shopping service. HSN president Lowell W. Paxson added, "As a major cable and broadcast programmer, and also a TV group station owner, we are committed to increased minority broadcast ownership and management."

The LPTV Report

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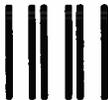
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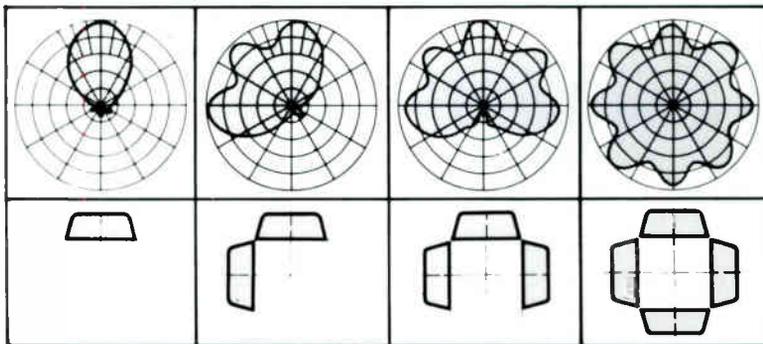
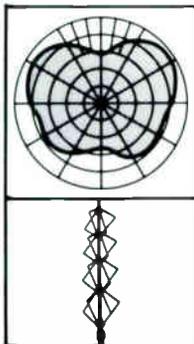
The LPTV Report

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NEW LPTV LICENSEES

K13UC Casper, WY. Manna Media Corporation, 6/30/87.
K27AN Phoenix, AZ. KUSK, Inc., 6/30/87.
K11SF Austin, TX. Echonet Corporation, 6/30/87.
K23AJ Devils Lake, ND. Red River Broadcast Corporation, 6/30/87.
K45BF Clovis, NM. Cannan Communications, Inc., 6/30/87.
K27AZ Lawton, OK. Trinity Broadcasting Network, Inc., 6/30/87.
K25AS Eugene, OR. John Field, 6/30/87.
K19AN Rolla, MO. Russell Communications, 6/30/87.
K36AL Paso Robles, CA. Central Coast Good News, Inc., 6/30/87.
W54AE Paducah, KY. David Lee Grimes, 7/28/87.
W49AK Baton Rouge, LA. Great Oaks Broadcasting Corp., 7/28/87.
K25BP Billings, MT. Big Horn Communications, Inc., 7/28/87.
W67BG Dover, DE. Trinity Broadcasting Network, Inc., 7/30/87.
W08BY Milwaukee, WI. Charles Woods LPTV, 7/30/87.
K02MQ Kerrville, TX. International Broadcasting Network, 7/31/87.
K21AP Topeka Island, KS. Trinity Broadcasting Network, Inc., 7/31/87.

W29AC Waterville, ME. Russell Communications, 7/31/87.

LPTV LICENSE RENEWALS

W51AF La Salle/Oglesby, IL. Christian Communications of Chicagoland, Inc., 2/24/84 (late report).
K54AG Silt, CO. Garfield County, 6/1/87.
K52AS Altamont/Klamath Falls, OR. Sunshine Television, Inc., 7/10/87.
K63CK Carlsbad, NM. Trinity Broadcasting Network, Inc., 7/22/87.
K55DW Farmington, NM. N & K LPTV of Farmington, Inc., 7/22/87.
K28AG Manti & Ephraim, UT. Sanpete Television Corp., 8/4/87.
K43AE Myton, UT. KUTV, Inc., 8/12/87.
K64BO Delta, UT. KUTV, Inc., 8/12/87.
K28AG Manti & Ephraim, UT. Sanpete Television Corporation, 8/17/87.
K06LS Klamath Falls, OR. California Oregon Broadcasting, Inc., 8/19/87.
K20AG Anchorage, AK. Alaska Baptist Media Ministries, Inc., 8/24/87.

ASSIGNMENTS AND TRANSFERS

K25AN Polk City, IA. Voluntary assignment of permit granted to Howard D. Berkley, III from Low Power Technology, Inc. on 4/3/87 (late report).
K29AH Polk City, IA. Voluntary assignment of permit granted to Howard D. Berkley, III from Low Power Technology, Inc. on 4/3/87 (late report).
K50BL Jackson, WY. Voluntary assignment of permit granted to Central Wyoming College from Moun-

tain TV Network, Inc. on 6/26/87.

K60DJ Cedar Rapids, IA. Voluntary assignment of permit granted to Trinity Broadcasting Network from Residential Entertainment, Inc. on 6/29/87.

K55DL St. George, UT. Assignment of license granted from Julie P. Miner to Russell & Adams Communications on 7/8/87.

K45AI Mesquite, UT. Assignment of license granted from Julie P. Miner to Russell & Adams Communications on 7/8/87.

K57DR Joplin, MO. Voluntary assignment of permit granted to the Board of Regents, Missouri Southern State College from Residential Entertainment, Inc. on 7/13/87.

K31AH Omak & Okanogan, WA. Assignment of license granted from Statesman-Examiner, Inc. to Okanogan Television, Inc. on 7/20/87.

K35BJ Ellusford/Oroville, WA. Assignment of license granted from The Omak Chronicle, Inc. to Okanogan Television, Inc.

K18AI Grand Rapids, MN. Transfer of control granted from John W. Boler to Curtis Squire, Inc. on 8/4/87.

K26AC Bemidji, MN. Transfer of control granted from John W. Boler to Curtis Squire, Inc. on 8/4/87.

K54AT Brainerd, MN. Transfer of control granted from John W. Boler to Curtis Squire, Inc. on 8/4/87.

K14AW Grand Rapids, MN. Transfer of control granted from John W. Boler to Curtis Squire, Inc. on 8/4/87.

K23AJ Devils Lake, ND. Transfer of control granted from John W. Boler to Curtis Squire, Inc. on 8/4/87.

K18AO Oroville, CA. Transfer of control granted from Melvin Querio and Jack Koonce to Lorimar Telepictures Corporation on 8/6/87.

continued on next page

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continued from previous page

K18AO Oroville, CA. Assignment of license granted from Chico Broadcasting Corporation to LTB Cable Sport Corporation on 8/6/87.

K56CZ Roswell, NM. Voluntary assignment of permit granted from Central California Broadcasters, Inc. to Mountain States Broadcasting on 8/6/87.

W42AP Massena, NY. Voluntary assignment of permit granted from Blacks Desiring Media, Inc. to Moreland Broadcast Associates on 8/10/87.

W57AZ Hampton Bays, NY. Voluntary assignment of permit granted from American Promotion Group, Inc. to Lawrence P. O'Daly on 8/10/87.

K55DW Farmington, NM. Transfer of control granted from N & K LPTV, Inc. to Mountain States Broadcasting on 8/17/87.

W30AI Birmingham, AL. Voluntary assignment of permit granted from Donnie F. Tucker to Shades Mountain Independent Ministries Foundation on 8/17/87.

K05IV Park Rapids, MN. Voluntary assignment of permit granted from Owen Broadcasting Enterprises to Red River Broadcast Corporation on 8/17/87.

CHANNEL CHANGES

W38AM Westbury, NY. Channel change granted from 63 to 38 on 6/30/87.

W09BL Williamsport, PA. Channel change granted from 53 to 9 on 6/30/87.

W35AJ St. Petersburg, FL. Channel change granted from 62 to 35 on 7/15/87.

K20BR Gage, OK. Channel change granted from 10 to 20 on 7/31/87.

W44AI Plainview, NY. Channel change granted from 59 to 44 on 8/7/87.

NEW LPTV CONSTRUCTION PERMITS

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

W56BX Bangor, ME. Richard Teller, 7/13/87.

W24AL Atlanta, GA. Hispanic Broadcasting Corporation, 7/13/87.

W50AN Raleigh, NC. Microband Corporation of America, 7/13/87.

K48CE Rawlins, WY. Mountain TV Network, Inc., 7/13/87.

K50BS Salina, KS. Mountain TV Network, Inc., 7/13/87.

W15AI Hopkinsville, KY. Kelco Television, 7/13/87.

W04BY Crystal River, FL. Clearvision Communications, 7/13/87.

K19BQ Springfield, CO. Mountain TV Network, Inc., 7/13/87.

W59BK Tuscaloosa, AL. Summa Communications, Inc., 7/13/87.

W24AK Rensselaer, IN. Linda D. Clevenger, 7/13/87.

K14HB Fairbanks, AK. Cherokee Network, 7/13/87.

W56BY Superior, WI. Susan Easton, 7/13/87.

W14AM Calumet/Laurium, MI. Dr. Bernard Lafayette, Jr., 7/13/87.

K64CN Phoenix, AZ. Michael L. Owens, 7/13/87.

K13VF St. Cloud, MN. Community Communications, Inc., 7/13/87.

K18BT St. Louis, MO. Kim Mooney, 7/13/87.

K02NE Fresno, CA. M & M Communications, Inc., 7/13/87.

K33BS Billings, MT. Colleen Demery, 7/13/87.

K50BT Moscow, ID. Classic Video Systems, 7/13/87.

K41BV Williston, ND. Williston Daily Herald, 7/13/87.

W54AK Auburn, NY. Dr. Sonny Persad, 7/13/87.

W40AG Rochester, NY. La Marca Community TV, 7/13/87.

K52BZ Quartzsite, AZ. LPTV Broadcasting, 7/13/87.

K45BT Lufkin, TX. Tel-Radio Communications Properties, Inc., 7/13/87.

K21BP Twin Falls, ID. Linda D. Clevenger, 7/14/87.

W29AI Akron, OH. Virginia Klaus, 7/14/87.

W33AK Nashua, NH. Tel Radio Communications Properties, Inc., 7/15/87.

K47CF Hobbs, NM. American Lo-Power Television Network, Inc., 7/15/87.

K41BU Eureka, CA. North American Television Network, Inc., 7/15/87.

W52AL Flint, MI. Media Properties, 7/28/87.

W10BK Akron, OH. Frederic Bruce Poneman, 7/28/87.

W61BE Savannah, GA. Communicators of Savannah, 7/28/87.

K20BQ Tucumcari, NM. Mountain TV Network, Inc., 7/28/87.

W58BB Albany, NY. LPTV Services, 7/28/87.

K11SG Lawton, OK. George Fritzing, 7/28/87.

K39BM Roswell, NM. Todd, Branton & Fugit, 7/28/87.

W43AP Jamestown, NY. Ogden Cable Corporation, 7/28/87.

K26CB Bozeman, MT. Seven Star Television, 7/28/87.

K61DV Pampa, TX. Mountain TV Network, Inc., 7/28/87.

W68CM Kansas City, MO. River City Broadcasting Co., Inc., 7/28/87.

W08CM Rockford, IL. Weather Center International, Inc., 7/28/87.

K34BM Tucson, AZ. American Christian Television System, Inc., 8/13/87.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on July 31, 1987. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

Ch. 61, Tallahassee, FL. K. Sandoval Burke.

Ch. 63, Coos Bay, OR. Localvision.

Ch. 9, Fulton, KY. Joseph H. Harpole, Sr.

Ch. 9, Shreveport, LA. David E. Brooks.

Ch. 51, Junction City, KS. Mountain TV

Network, Inc.

Ch. 52, Salina, KS. Mountain TV Network, Inc.

Ch. 54, Louisville, KY. Pulitzer Broadcasting.

Ch. 20, Sandpoint, ID. Statesman-Examiner, Inc.

Ch. 30, Douglas, AZ. Gilbert Martinez.

Ch. 48, Centralia, WA. American Lo-Power TV

Network, Inc.

Ch. 41, Seattle, WA. Gaylord Broadcasting

Company.

Ch. 44, Arroyo Grande, CA. Mountain to Valley.

Ch. 66, Arroyo Grande, CA. Erwin Scala Broadcasting Corporation.

Ch. 32, Santa Barbara, CA. Arnold N.

Applebaum.

Ch. 46, Storm Lake, IA. Millard V. Oakley.

Ch. 64, Bogalusa, LA. Bogalusa Daily News,

Inc.

Ch. 64, Mobile, AL. Marcia L. Crittenden.

Ch. 52, Alexandria, LA. Mississippi Telecasting

Company, Inc.

Ch. 64, Montgomery, AL. Inner City

Broadcasting Corporation.

Ch. 50, Athens, GA. LPTV America.

Ch. 68, Albany, GA. M & M Communications,

Inc.

Ch. 36, Eugene, OR. Ronald J. Malik.

Ch. 49, Odessa, TX. Kim Mooney.

Ch. 69, Amarillo, TX. Russell Communications.

Ch. 44, Cookeville, TN. Evangelina Garcia

Garza.

Ch. 30, Missoula, MT. Baby Boom Broadcasting

Company.

The following are tentative selectees of the LPTV/translator lottery held on August 21, 1987. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

Ch. 10, Bowling Green, KY. Millard V. Oakley.

Ch. 62, Grand Forks, ND. Janet Roberts.

Ch. 18, Alexandria, MN. Midamerica LPTV

Associates, Inc.

Ch. 31, Aberdeen, WA. Focus Translators, Inc.

Ch. 38, Buena Vista, CO. Mountain TV Network, Inc.

Ch. 25, Florence/Superior, AZ. Owen

Broadcasting Enterprises.

Ch. 69, Statesville, NC. James P. Poston.

Ch. 40, Kerrville, TX. Janet Roberts.

Ch. 67, Buffalo, NY. K. Sandoval Burke.

Ch. 7, Mobile, AL. Elbyvision.

Ch. 8, Pensacola, FL. Elbyvision.

Ch. 50, Burlington, IA. Mountain TV Network,

Inc.

Ch. 18, Emporia, KS. White Corporation, Inc.

Ch. 53, Tucumcari, NM. BT Broadcasting Company.

Ch. 22, Russellville, AR. Little Rock

Communications Associates.

Ch. 40, Las Vegas, NV. International Cultural

Network, Inc.

Ch. 51, Anchorage, AK. Edith C. Smith.

Ch. 15, Twin Falls, ID. Rene Rodriguez.

Ch. 61, Rock Springs, WY. Ambassador Media Corporation.

Ch. 46, Milwaukee, WI. Tel Radio

Communications Properties.

Ch. 57, Tampa, FL. Bogner Broadcast

Equipment Corporation.

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San Jose
Santa Barbara
Santa Rosa
Stockton
Visalia

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D.C.
Washington

FLORIDA
Fort Pierce
Jacksonville
Miami

Orlando
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