

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 5

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May 1990

Fade, Mix & Wipe All About Video Switchers

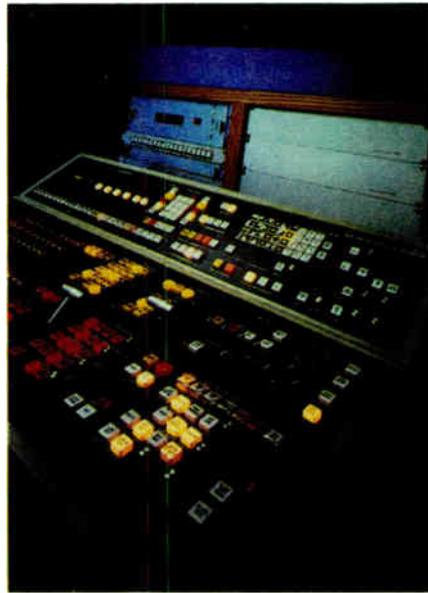
—by Michael J. Havice, Ed.D.

A video switcher is an important part of any television production system because it makes a continuous television picture possible. A switcher connects video sources—cameras, videotape machines, character generators, paint boxes, and so on—as they are played to the viewing public.

Without a video switcher, the programming elements (programs, promotions, and commercials) would look like a passing freight train. The transitions from one program element to another would be visible—just like the spaces between a series of passing box cars. A video switcher, however, integrates video sources smoothly.

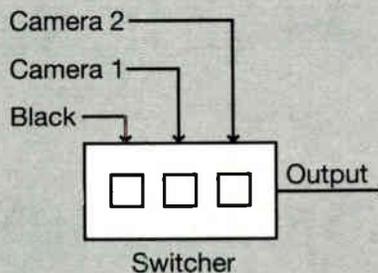
The simplest switcher allows an operator to substitute one video source for another by pressing a button. Figure 1, "Simple Cut Switcher," shows three sources—Black, Camera 1, and Camera 2—continuously sending output to the switcher box. The operator presses a but-

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Grass Valley Group's Model 200-2 production switcher.

Fig. 1 Simple Cut Switcher



House Cable Bill First Draft Out

On May 16, the House Committee on Energy and Commerce released a "discussion draft" of the "Cable Television Regulatory Improvements Act of 1990." The bill, which at press time was still to be introduced to the House, is the companion bill to S.1880, introduced by Senator John Danforth (R-MO) last November.

The major provisions of the bill are as follows:

Rate Regulation: The bill would require cable systems to institute a basic tier that carried only broadcast television stations. Such a tier would balance the competition between cable and broadcast for programming, viewers, and advertising by providing "a separate and distinct purchase option for subscribers." The bill recognizes the value of commercial television stations whose programming "promotes localism and provides a significant source of news, public affairs, and educational programming...."

The stations to be carried include "full service" commercial television stations, public and educational stations, and translators of public and educational stations operating at five watts or higher power. LPTV stations are neither included nor specifically excluded.

Rates for this tier would be regulated according to a formula to be developed by the FCC based on such factors as the cost of the signals and the equipment to receive them. The cable operator could include cable networks in the basic tier but could not use the cost of these networks to increase the rate for this basic service. There would be no rate regulation of cable networks not included in the basic tier.

Must-Carry: Cable systems must carry the signal of every public or educational station that requests carriage, according to their channel capacity: 12 or fewer channels—1 station; 13-36 channels—up to 3 stations. If no local public television signal is available, the cable system must carry one distant public TV signal.

The cable system may reposition the channel assignment of a public television station as long as the system gives the station and the cable subscribers 30 days written notice.

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In Our View

"It takes a good ax murder to get Payneville events on television."

Payneville (not its real name) is a mid-western city of about 60,000 people. The sentence above is the lead from a recent story in the Payneville daily newspaper.

Payneville is fifty miles from the nearest full power television station, which explains why it takes an ax murder to get on their air. As everyone knows, full power TV economics deter consistent coverage of local events in any but the station's principal community. A Payneville city official complains, "With no local television stations, the daily events of the city do not get the play they deserve...."

Payneville would be an ideal city for an LPTV station—which *could* cover local events. But sadly, as the general manager of an LPTV station in a nearby town told us, "If we had must-carry, we would build a station there. Without it, no one can afford to do it."

Despite the laudable efforts of the National Academy of Cable Programming and the National Cable Television Association—both of whom consistently encourage cable systems to do local programming—many, most, systems balk. And Payneville's franchisee is no different.

The only local programming offered now by the system's one community access channel is tape-delayed broadcasts

of Payneville city commission meetings. To get more, the citizens must "demonstrate a community need and interest."

So community leaders are out stumping. At one recent presentation, there was no lack of ideas for local programming. With no hesitation at all, residents came up with suggestions like a story time for children, local news, summer festival events, local sports, city band concerts, and church services.

LPTV is the medium that can—and wants to—fill the need. But we can't compete if we don't have a fair playing field. Advertisers say they won't advertise—no matter how good our programming—if we're not on the cable. So it appears that, until local LPTV stations are granted some assurance of cable carriage in their communities, Payneville—and thousands of towns like it—will have to stage an ax murder if they want to see themselves on TV.

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Cablewave, Bogner Strike Deal

Cablewave Systems, a division of Radio Frequency Systems, Inc. of North Haven, CT, has purchased the assets of Bogner Broadcast Equipment Company, according to a May 1 announcement by George R. Gigas, Cablewave president.

Bogner designed and manufactured low, medium, and high power television antennas and products for the MMDS and ITFS markets. Cablewave manufactures RF and microwave antenna subsystems for broadcast and terrestrial microwave

communications, as well as RF transmission equipment for radar, missile guidance, and surveillance systems.



Richard Bogner, founder and technical director of Bogner Broadcast, said he was "very happy" with the purchase. He will stay on for several months as a con-

sultant to Cablewave which will continue to manufacture the antennas under the Bogner name.

Bogner said that there will be no changes in the design or manufacture of the antennas and therefore no need for anyone who specified a Bogner antenna on a broadcast application to request a major change. "I've already spoken to [FCC LPTV Branch chief] Keith Larson about it. All the model numbers will stay the same, and there will be no need for anyone to refile," said Bogner. He added that he is available by telephone or FAX at (516) 627-4469 to anyone who has questions about the antennas.

After Bogner completes his consulting contract with Cablewave, he will devote all his time to running his two New York City LPTV stations. Bogner is also a member of the Community Broadcasters Association board of directors.

The Bogner manufacturing plant will be moved to the Cablewave facilities in Connecticut, and key Bogner personnel will transfer to Cablewave. MC/MB

Rochester's TV 38 Signs On

Billing itself as Rochester, New York's "Hometown" station, W38AW will begin full programming in mid-July, according to an announcement by owner Ronald D. Kniffin. Kniffin is also president of the Uni-Set Corporation, a Rochester manufacturer of modular studio sets.



The station will air a five-minute local news segment every hour, as well as several locally produced programs on a wide range of legal, business, and home im-

will feature local talent. "Channel 38 will narrowcast," said Kniffin, "with much of the daily schedule being about the Rochester area, its people and places."

TV-38 has also contracted with Conus Communications for rights to Conus's satellite-fed national news programming, a feed similar to CNN's "Headline News."

Programming from the Silent Network, for hearing-impaired viewers, will fill the remainder of the broadcast schedule. According to statistics, Rochester has the highest percentage of hearing-impaired residents in the country, said Kniffin. The shows are produced in voice, with a hand-signer as part of the action or keyed into the picture. MC/MB

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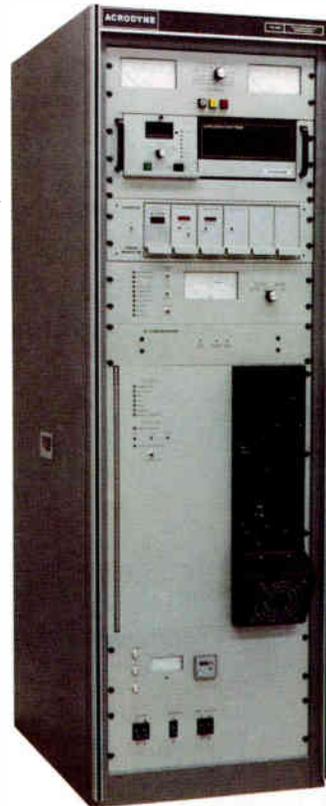
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Technical Talks

Reflections On NAB

—by John H. Battison, P.E.

The hunt is over!

That's one good thing that can be said for the recent National Association of Broadcasters convention in Atlanta. If you survived the traipsing up and down escalators, getting lost in long halls, and then finding out you were at the wrong end of the barn—then you are luckier than I was!

And there was plenty of fascinating equipment that was not as expensive as one might expect. Prices were stable in many cases, and as usual, it was a good place to make a deal. Salespeople have sharp pencils at shows like NAB, and an offer to take a piece of equipment home will often result in a better price. Manufacturers are always happy to have fewer items to cart back with them.

Although there was nothing very new or innovative, there were a number of LPTV antennas at the show, including some from newcomers to the LPTV field such as Andrew and Jampro.

Transmitters and TBC's

There were also plenty of satellite deliv-

ery systems to see. As satellite television in the 12 to 13 GHz and higher bands comes of age, the 6- and 10-foot dishes will no doubt give way to flat, phased arrays about two feet square. The design principle is well known and developed for radar, and it is really a matter of refinement before these unobtrusive antennas replace the existing big C-band dishes.

There were also several transmitters on display. Prices for 1 kW UHF models ranged from \$36,000 for a neat and compact solid state model to about \$60,000 for 1 kW tube or solid state units with all the bells and whistles.

There were dozens of time base correctors to see—from simple stabilizing devices to a deluxe model that will hold a steady picture at speeds of up to eight times the normal and that can double as a frame store and synchronizer.

Sometimes an incoming signal will be deficient in sync level, or a VCR output may be down. By the time this signal has been passed through several units that are less than "transparent," a home television receiver may not be able to make a

stable picture. Many years ago, NBC developed a device known as a "sync stretcher" for the express purpose of re-introducing a solid, clean sync pulse. From this evolved the TBC which, of course, does far more than we ever envisioned in those early days of television.

Of course, one of the problems LPTV broadcasters often have is being able to afford enough TBC's. But if you want to make sure your picture is as good as it can be, you need to send your studio video output through a TBC to ensure that sync and blanking times have not drifted too far out in transfers between less than top grade VCR's.

And A Little Switcher

Probably my favorite item at the show was a switcher on display at the Panasonic booth—the WJMX-12. This little S-VHS beauty lets you create a great variety of effects and transitions for only \$3,000 or so, list price.

Although at NAB time, the only WJMX-12 in the United States was at NAB, by now it should be in the hands of distributors. It appears to be the answer to the prayers of many community broadcasters—certainly for commercial production. I do hope that Panasonic will show this little gem at the LPTV Conference & Exhibition at Las Vegas in November.

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

Broadcast Pirates Shut Down

The FCC's Field Operations Bureau has been cracking down on unlicensed broadcast stations lately.

Mark R. Leavitt, of Beach Bottom, WV, was fined \$1,000 in January for operating an illegal music and talk broadcast station on 3820 kHz, in a part of the spectrum reserved for the Amateur Radio Service.

In February, two illegal Virginia stations were shut down, one broadcasting as "Hillbilly Radio" and "Oldie Goldie Radio," the other as "Secret Society Radio." The owners of the stations—Harold B. Hausenfluck of Richmond and Conrad Clark Dalton of Floyd County—were fined \$1,000 each.

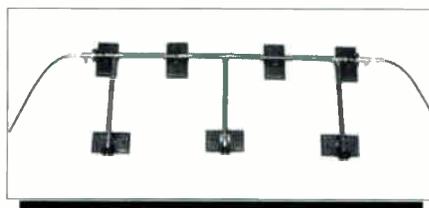
Gary Mathews of Pittsburgh, PA was fined \$1,000 for not only illegally operating a radio station but identifying it over the air as WKND, a call sign assigned to an AM station in Windsor, CT.

Radio Antorcha Martiana, a music and talk station illegally broadcasting out of Miami, was also shut down in February. The station's owner, Eloy Escagedo, had been cited once before, in 1982, for operating an unlicensed station.

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In Michigan, FCC investigators using mobile direction-finding equipment traced illegal radio transmissions to the homes of Larry and Gary Roberson. The two were fined \$1,000 each.

Finally, Crusade Broadcasting Corporation of Norfolk, VA was fined \$10,000 for operating WIMG-AM in Trenton, NJ without a license. The corporation had ignored two FCC notices that its operating authority had expired, and it had previously incurred fines for other violations of FCC rules.

Operating a radio transmitter without FCC authorization may pose a threat to life and safety by interfering with safety-of-life services such as aviation, law enforcement, and marine navigation. Violators are subject to civil and criminal penalties, including imprisonment. M/R

Marshalltown TV 39 Sold

TV 39, a pioneer LPTV station in Marshalltown, IA is being sold as part of a \$1.3 million package to FM Iowa, Inc. in Cedar Falls.



Mark Osmundson, president of MTN Broadcasting, Inc., said that the all-cash deal included KDAO-AM, Marshalltown; KGCI-FM, Grundy Center; and a construction permit for a

new UHF full power station in Newton; as well as TV 39. "The new owners definitely wanted the LPTV," he said.

TV 39 began broadcasting in February 1987. The station is affiliated with the Channel America Television Network and also airs local programming for Marshalltown and the surrounding area. It was featured in a cover story in the November 1987 LPTV Report.

Osmundson, a former member of the board of directors of the Community Broadcasters Association, said his future plans might include consulting. "But we're also looking at buying another radio. And I might get into LPTV again if the right situation came along. There are a lot of places where a station like TV 39 could work."

Osmundson said he has already talked to one LPTV broadcaster about building another station. M/R

New FCC Rules Available

The latest edition of the Federal Communications Commission's *Rules* has been published and is available from the Government Printing Office.

The new edition, current to October 1, 1989, can be ordered with a Visa or Mastercard by FAX at (202) 275-0019 or telephone at (202) 783-3238. The two volumes containing Parts 0-19 and Parts 70-79, which cover the LPTV service, are \$18 each. M/R

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House Cable Bill

continued from front page

Must-carry for commercial TV stations is included by way of the special basic broadcast tier described above, but it is not discussed in detail pending the final outcome of the cable-broadcast industry negotiations.

Consumer Protection Provisions: The bill would require cable systems to provide customer service at levels to be determined by the FCC. The FCC standards would have to meet at least the minimum standards that the National Cable Television Association developed in its customer service guidelines. Local communities could require and enforce additional standards, a new level of authority for them.

The Senate's bill allows franchising authorities to revoke or refuse to renew the franchise of a cable system that gives poor service.

Third Party Access: Any cable programming network that also owns cable systems would have to sell its programming to at least one competitive multi-channel programming distributor in the service area of each of its cable systems. And it may not discriminate among such distributors in price, terms, or conditions of sale.

Neither may a cable operator require that it receive a financial interest in a program service as a condition for carrying that program service on one or more of its cable systems. The FCC would establish rules governing such program carriage agreements.

This measure is designed to relieve the possibility of discrimination against other programming providers. S.1880 has a similar provision.

"Truth in Packaging" Provisions: The FCC would commence a rulemaking to explore the feasibility of requiring cable systems and third parties like Radio Shack to sell converters, not just lease them, to subscribers.

Also, the FCC would require the cable system to itemize that portion of the subscriber's bill comprising local franchise fees, public access channels, and state and local taxes. That portion would be exempt from counting in the rate for the basic service tier.

Commercial Leased Access: Cable programmers must now set aside as much as 15% of their channel capacity for access by commercial programmers; the operator sets the price for access. The House bill directs the FCC to set maximum rates for leased access to prevent cable operators from charging exorbitant rates for carriage. M/R

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HAWAII	3	23
IDAHO	19	40
ILLINOIS	6	35
INDIANA	9	26
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RFD Television Off The Air—For Good?

Shortly after an April announcement of major new expansion plans into the LPTV market, the RFD Television Network went off the air—for the second time since its launch.

Robert Gottsch, the major investor in the network, pulled out, short-circuiting the network's new programming and format plans. Said Gottsch, "There was just more going out than coming in. I feel very

badly about it but there was nothing we could do."

Gottsch indicated that preliminary discussions were being held with a "West Coast" group who might take over some of the assets. The network had 67 LPTV affiliates when it shut down May 1. It had also shut down for about ten days last summer during a major management reorganization following earlier financial difficulties.



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Video Switchers

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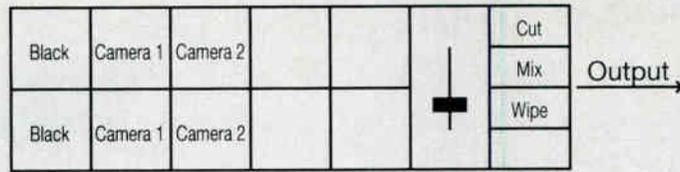
ton to instantly select the source to be sent to the transmitter or VTR.

A somewhat more complicated switcher is shown in Figure 2, "Simple Cut/Mix/Wipe Switcher." This device has the same inputs as the switcher in Figure 1. However, it is also able to perform mixes and wipes because it has two rows of identical sources as well as wipe and mix generators and a fader bar. The wipe and mix generators make it possible to integrate two sources, and the fader bar controls the rate of integration.

For example, a mix from Camera One to Camera Two would be achieved by first pressing the Camera One button in the bottom row and then pressing the Camera Two button in the top row. At this point, Camera One is on the air because the fader bar is positioned at the bottom row. To perform the mix, the switcher operator presses the mix button and then pushes the fader bar up to the top row. As the fader bar moves up, the switcher electronically superimposes Camera Two over Camera One until Camera Two replaces Camera One. The mix is completed when the fader bar is in the top row and Camera Two output is being sent to the recorder or transmitter.

Fig. 2

Simple Mix Switcher



Switcher operation becomes more complex as the number of sources increases. For example, a switcher may wipe from a single camera shot of one person to a shot of a split screen showing two people with their names and titles in the bottom third of the picture frame. In this case, a portion of the Camera One picture replaces a portion of the Camera Two picture while the title of each person is "keyed" over his or her image.

Types of Switchers

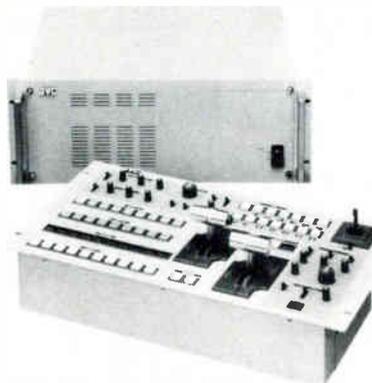
A switcher allows instant cuts and "seamless" transitions. To achieve this seamlessness, any switcher that will be used in a broadcast facility must meet certain minimal standards. It must meet or exceed the quality specifications required for a composite NTSC output signal. (Modern switchers can accept either composite or component video signals.) It must also be easy to operate. Basic switcher operations are fairly simple and can be performed by almost anyone. But some more advanced switcher concepts require a trained switcher operator if they are to be performed smoothly.

For all practical purposes, there are three types of switchers generally found in a broadcast studio—master control, production, and post-production switchers. Switcher types are determined by the job they will perform.

A master control switcher, for example, is the switcher used to determine what video information is transmitted to the audience. A master control switcher must be able to switch from local camera and tape sources to a network video feed and at the same time key weather or news information as necessary. In almost every case the master control switcher is used to change from one source to another as programs or commercials change.

Production and post-production switchers are used in the creation of program materials. The essential difference between a production switcher and a post-production switcher is that a production switcher is used when on-line editing is required. For example, when you produce a commercial, a production switcher allows you to produce it from beginning to end, with effects and transitions performed, in real time, while the commercial is taped. In effect, the commercial is edited on line.

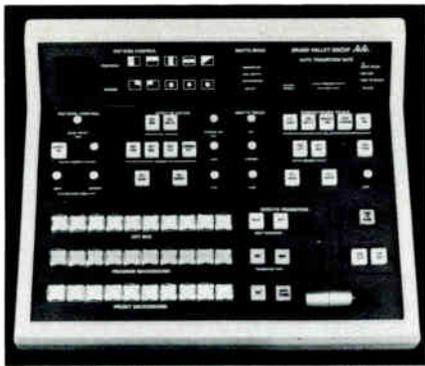
In contrast, in post-production editing, selected shots and effects are recorded on one tape (often out of order) and then put together, with transitions and effects, during a post-production editing session. The transitions and effects are carried out by an edit controller which can talk to a production switcher. Here, a post-production switcher is needed to integrate the sources so a video edit control-



The JVC 2500 master control switcher.



The AG-SW800 S-VHS switcher from Panasonic.



The Grass Valley Model 100CV component color video switcher.

ler can work with the switcher to put dissolves, keys, effects, and cuts, for example, into the finished video product.

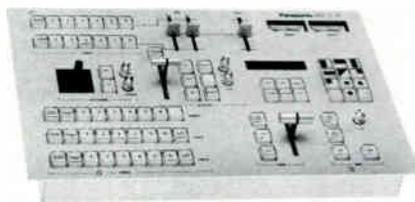
In general, during a post-production session, the specific special effects (such as digital video and paintbox effects) are more precisely applied than during a typical production session because more time can be spent making every element of the production just right.

Selecting Your Switcher

A switcher purchase should be based upon your production needs, the switcher's ability to work with the video sources you are already using, and its ability to accept new sources as your production needs grow. If you do not have a production facility, you will need a good master control switcher to integrate materials that are already produced. A typical master control switcher would be equipped with modest wipe and key effects; you won't need anything fancier. The JVC-2500u and Grass Valley Group's MASTER-21 are examples of very good master control switchers. Each meets or exceeds the technical requirements for an NTSC broadcast quality signal.

You will need a production switcher if you are going to produce telethons, interview programs, and fancy local commercials. A production switcher will allow for efficient cuts and transitions during the taping or broadcast of live presentations. The Grass Valley Group model 200 series, the Sony BVS 3000 series, the Panasonic AG-SW800 series, and the JVC KM-3000U series are fine production switchers. Your choice here should be based upon the types of options you require for producing live video material.

A post-production switcher is necessary if you will be offering A/B video source editing with other special effects. Because a post-production editing session is not live, transitions and effects can be added to previously recorded tape by connecting a switcher to an edit controller. The edit controller will control the switcher as well as the VTR machines, manipulating the speed of transitions and



Panasonic's Model EGP-7 post-production switcher.

the length of segments. The Grass Valley Group model 100 series, the Panasonic EGP-7, and the Sony BVS 3000 series are excellent post-production switchers and edit controllers. Decide which post-production switcher is best for your operation by determining how well it performs with your existing edit controller (if you have one) as well as with your other equipment.

Your decision to purchase a production or post-production switcher must be based on the types of special production and post-production effects you wish to achieve. The switchers you buy should be able to pay for themselves and their options by actually enhancing your productions. Try to avoid buying options you will not want or need.

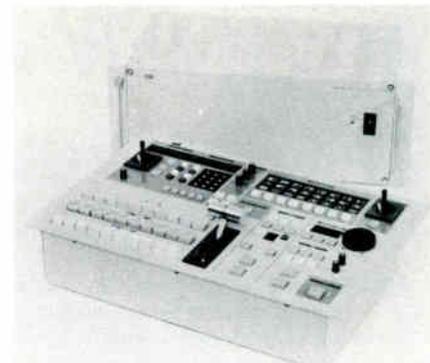
Also consider the compatibility of any options with your current production equipment and any equipment you plan to purchase. For example, some switchers require a personal computer as a driver or command device. Simple examples are paint box and character generators.

As for installation, the sales person and your engineer should work together to ensure that your new switcher, your edit controller, and your other broadcast equipment operate smoothly together. It is also a good idea to get the advice of others who are using the switcher you intend to purchase. Ask them to help you identify potential problem areas.

Before You Decide...

Here are some important questions to ask before you buy a video switcher.

- What type of switcher do you need?
- Is the switcher's output an NTSC output?
- Is most of your existing video equipment output composite or component?
- Do you want a composite or component video switcher? A mix?
- Do you dare consider digital video?
- How will the switcher improve your productions or the commercials you produce for clients?
- How will the switcher improve the



The JVC KM-3000U production switcher.

technical quality of your transmitted signal?

- What type of repair contract can you work out with the video supplier?
- Will a switcher malfunction disable the whole switcher or only a portion of it?
- What "automatic features" like timed dissolves or timed fades will be most useful to your particular production needs?

Michael J. Havice, Ed.D. is assistant professor of broadcast communication at Marquette University. He is a specialist in video production and interactive video technologies.

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LPTV and the LAW

Something New In The Lottery Law

—by Peter Tannenwald

A new federal law became effective on May 7, 1990, governing the broadcast of information concerning lotteries. It allows broadcasters, including LPTV operators, to promote some lotteries that previously could not be promoted on the air.

What Is a Lottery?

You should always keep in mind the three elements that make a lottery: consideration, chance, and prize.

Consideration exists if a person has to pay something for the opportunity to win a prize. The payment may be money or it may be something else. For example, taking a test drive in a car and listening to a sales pitch, walking through a cashier's line even if you do not buy, or making a "1-900" toll call, are all forms of consideration.

Chance exists whenever a random event determines the winner or the amount of

the prize. Even if everyone wins a prize, there is chance if some people win a more valuable prize than others.

And a **prize** is just that—something you get when you win.

The New Federal Law

Federal law for many years absolute forbade the broadcast of any information concerning lotteries except in connection with certain kinds of bona fide news reports. You could not advertise lotteries, broadcast the drawings, or publicize the events over the air in any other way. An exception was later added permitting a station licensed to a community in a state with a state-run lottery to broadcast information concerning legal state lotteries in that state and bordering states.

But in 1988, a new law was signed that eases federal restrictions. There was a waiting period until May 7, 1990, to allow

states to enact laws more restrictive than the federal law, and some states may have done that.

The federal law does NOT pre-empt state laws concerning lotteries, even though broadcast licensing is a federal activity, and notwithstanding the First Amendment. Therefore, the first thing to remember if you are thinking about airing lottery information is to check your state law. If your station is near a state line, and your signal covers parts of two states, you should check the neighboring state's law as well. If it is more restrictive than the law in your own state, you should seek legal advice.

The new federal law deals with three categories of lotteries: those operated by state governments, those operated by charities and local governments, and those operated by commercial enterprises.

continued on page 14

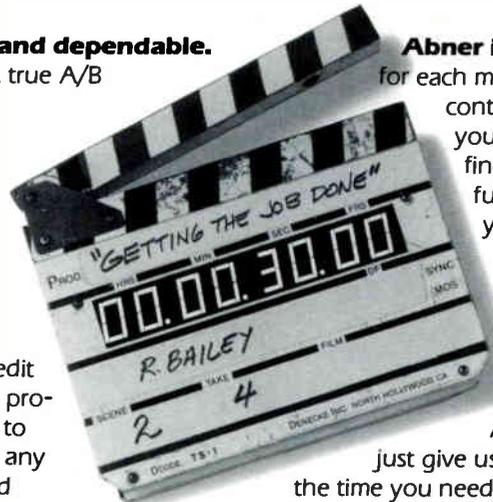
"All You Need To Know About Abner, In 00:00:30:00"

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Very economical. Frame accurate. A true A/B roll editor.

Abner gets the job done the world over, in on-line and off-line areas producing commercials, news programming, corporate sales and training materials and music videos.

Abner is well built, able to withstand the daily pressures of a busy edit suite, even the bumps and jolts of a production truck. And, Abner is simple to install with any 3/4" or 1/2" VTR, in any combination. Hook up the cable and you're editing. No complex interfaces with Abner, they're all built in.



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Well, our 00:00:30:00 are about up.

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

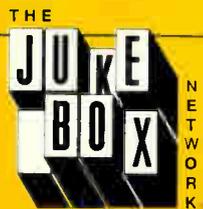
The World's First All-Request TV Channel. There are two ways viewers can use the fully-automated Jukebox. They can call it and order their favorite video — the charge will appear on their next phone bill. Or, they can watch it as they would any channel, enjoying the other viewer requests for free. Either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

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

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State Operated Lotteries

The new statute removes the restriction that allowed broadcasts of information about state lotteries only in a station's home state and adjacent states. Assuming no state law to the contrary, a broadcaster licensed to a community in a state with its own state-operated lottery will now be able to broadcast advertisements or information about any state-operated lottery in the nation.

However, stations licensed to communities in states that do not have state-operated lotteries still may not broadcast information concerning any state lottery. Likewise, the new statute does not authorize any station in any state to broadcast information or advertisements about foreign lotteries, such as the Irish Sweepstakes and other European lotteries which have been publicized recently in magazines.

Lotteries Conducted by Non-Profits and Local Governments

The old law applied to charitable and governmental lotteries and commercial lotteries alike; it banned the broadcast of information about either. Under the new law, however, there is no longer any ban for the not-for-profit and local government categories. Thus, if your state law does not prohibit it, you may advertise

and broadcast lotteries such as bingo games operated by churches and charities, as well as those sponsored by local school districts or other governmental entities.

Of course, the federal relaxation applies only to lotteries that are legal in the state where they are conducted. It is still absolutely forbidden to broadcast information about illegal lotteries of any kind.

The federal law still prohibits the broadcast of information about lotteries conducted by commercial enterprises whose primary business is lotteries or other gambling; so you should be sure that the sponsors of any lotteries you advertise are really non-profit organizations and not commercial firms operating in the name of charities.

Lotteries Conducted by Commercial Firms

The new federal law does, however, allow advertising for lotteries "conducted as a promotional activity by a commercial organization [which] is clearly occasional and ancillary to the primary business of that organization." Again the lottery must be legal in the state where it is conducted.

The two specific requirements are important: the lottery must be occasional, and it must be ancillary to the firm's primary business. These restrictions were imposed to block advertisements for casinos and other gambling enterprises or

games of chance which are conducted on a regular basis or are the primary activity of the sponsor.

And although the new statute does permit broadcasting advertisements for occasional promotions by retailers and others which were banned under the prior law, it still does not permit advertising of lottery promotions for firms whose business is running lotteries for profit.

Native American Games

A second federal law, which went into effect in 1988, permits the broadcast of information concerning certain Native American gaming activities. In general, it permits advertising bingo, lotto, and similar games run by tribal organizations, as well as poker if the participants compete against each other rather than against the house.

However, all such games must be legal both on and off the reservation, so there are very few places where broadcast advertising ends up being permitted. Black Jack and other games played against the house, along with slot machines, chemin de fer, and jai alai, may be advertised only if a tribe has entered into an agreement with a state government and the games are legal both on and off the reservation.

Other Exceptions

There are other exceptions to the lottery prohibition— instances where the consideration goes to a party different from the one who offers the prize, and certain charitable fishing contests where all of the entry fees go to prizes and none to other uses or to defray expenses. These exceptions are narrow and are best used only after legal consultation.

The FCC's Rules

On May 1, the FCC issued an Order—effective May 7—amending its own lottery rules to conform to the new federal statute.

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.

18/18

Grasz Resigns BPME Post

After six months, Lynne Grasz has resigned the post of executive director of the Broadcast Promotion and Marketing Executives, according to a mid-April announcement by the BPME.

Grasz, who gave no reason for the quick departure, had served the BPME as a president and volunteer for the past twenty years. Linda Anne Nix, current BPME president, said Grasz would continue advising the association.

A committee has been formed to begin an immediate search for a new executive director.

18/18

Supplier Solo

—by
George Schulman



Starion Premiere Cinema Targeting The LPTV Market

Community television broadcasters now have the opportunity to make significant profits by airing Starion Premiere Cinema, a new premium, 24-hour-a-day, pay television service designed specifically for the LPTV, MMDS, TVRO, and SMATV markets.

Starion Premiere Cinema is supplied by the Starion Entertainment Network which is owned by the giant global marketers, Amway Corporation, and which ranks as one of the largest movie programmers for the satellite technologies.

Amway—whose sales in 1989 approached \$2.5 billion—has the financial strength to enable Starion to make multi-picture deals with leading program suppliers. We have recently licensed more than 200 feature films from major program suppliers like Home Box Office (HBO), Paramount Pictures, Columbia Pictures/Tri-Star, 20th Century Fox Film Corporation, Warner Brothers, United Artists/MGM, Orion Pictures, and Universal Pictures.

Starion brings subscribers more than 100 feature films each month, scheduling each movie for the viewer's greatest convenience. A different film is shown each evening in prime time, with top titles premiering on Fridays and Saturdays. Mature audience films are scheduled for late evenings, and encore performances are strati-

telegically scheduled to make the programming accessible to the widest range of subscribers.

Quality is our watchword. We transmit our signal using state-of-the-art, 1 videotape equipment, broadcasting in stereo for added clarity. Our emphasis on quality begins with the transmission of our signal and doesn't end until our product reaches a satisfied viewer. And our commitment is supported by continual research.

The package that we have designed for LPTV broadcasters is a special one. The cost to you is low enough that you can make significant profits from very reasonable subscriber fees. Starion also offers a wide range of promotional materials which, when used with a full-color Starion program movie guide, will dramatically increase your opportunities for acquiring and maintaining subscribers.

We can also help you minimize your capital investment in equipment by offering you the opportunity to purchase reconditioned Zenith SSAVI decoders. In addition to Starion Premiere Cinema programming, the decoders make it possible to offer occasional pay-per-view events to your subscribers, increasing your revenue potential and the satisfaction of your viewers.

Launched in July 1988, we have already been operating two years. We are a serious player, and we have every intention of growing along with the LPTV industry. In other words, we're in for the long term.

Contact us in Santa Monica, CA at (213) 393-3746, and let Starion show you how to capitalize on your investment in community television.

George Schulman is vice president, marketing of the Starion Entertainment Network. His marketing background includes work in the food industry, pay and wireless cable, and heavyweight boxing. 

Supplier Side

A new series of LPTV channel sideband suppression notch filters is available from **Microwave Filter**. Filters can be designed for any sideband carrier in VHF channels 2-13 or UHF channels 14-69. Notch loss is 20 dB minimum with low loss and low VSWR in channel. Double notch filters are also available for suppressing both lower sidebands in a single, wider notch.

Full details on the notch filter series are given in Bulletin 15, available free from the company.

Circle (160) on ACTION CARD

Just out from **MPB Technologies** in Quebec is the **SYSTEM 7**, billed as a high quality graphics and character generator with unique capabilities for mobile sports and news events.

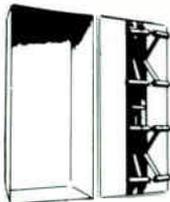
The system features broadcast quality video graphics and character generation; special effects including fade, wipe, roll, and crawl; and user-friendly PC MS-DOS operation. The rack-mountable system lists for under \$15,000 and includes a PC/AT personal computer with a 40 Mb hard disk, a 1.2 Mb floppy drive, and system and application programs.

The graphic display features include a variety of popular resident type fonts and sizes (as many as 12 fonts can be on line at once); independent coloring of symbols, backgrounds, and edges; and 16 million selectable colors. Video display features include two channels and unlimited page and character overlays.

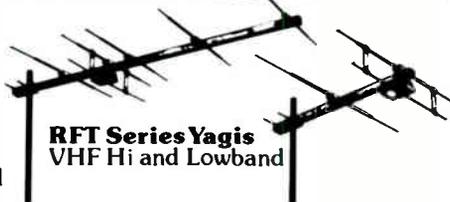
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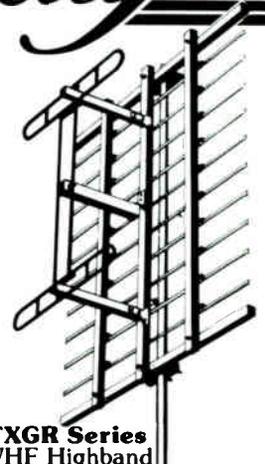
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 **Circle (12) on ACTION CARD**

... at the FCC

NEW LPTV LICENSES

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

K18CS Anchorage, AK. Fireweed Television, 3/30/90.
 W23AK Jasper, AL. WMTV, Inc., 3/30/90.
 K46BZ Fort Smith, AR. Pharis Broadcasting, Inc., 3/30/90.
 K38CG Bullhead City, AZ. Robert H. Gray, 3/29/90.

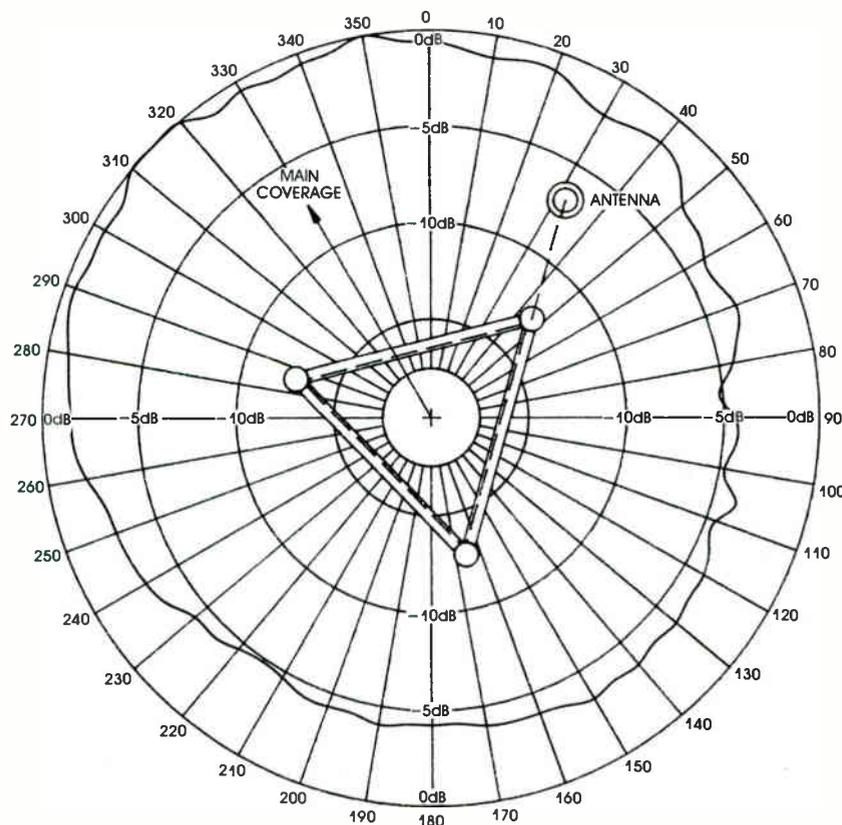
K23BJ Lake Havasu, AZ. Group Seven Communications, Inc., 3/30/90.
 K39BV Quartzsite, AZ. American Television Network, Inc., 3/30/90.
 K41CE Quartzsite, AZ. American Television Network, Inc., 3/30/90.
 K69FM South Phoenix, AZ. Broadcasting Systems, Inc., 2/28/90.
 K66CY Arroyo Grande, CA. Erwin Scala Broadcasting Corporation, 2/28/90.
 W19AX Kissimmee, FL. Specialty Broadcasting Corporation, 2/23/90.

W63BK Pensacola, FL. Trinity Broadcasting Network, 3/30/90.
 K24CF Haleakala, HI. Tele-Entertainment Broadcasting, Inc., 3/29/90.
 K65BY Waterloo, IA. Trinity Broadcasting Network, 3/30/90.
 K39BR Junction City, KS. Northeast Kansas Broadcast Service, Inc. 3/29/90.
 K58CX Lawrence, KS. Northeast Kansas Broadcast Service, Inc., 3/29/90.
 W07BY Morehead, KY. McKinley Walker, 3/29/90.
 W10BM Morehead, KY. Vearl Pennington, 3/29/90.
 W02BP Mt. Sterling, KY. McKinley Walker, 3/30/90.
 W60BC Mt. Sterling, KY. Vearl Pennington, 3/29/90. **W4P6BC**
 K39BJ Morgan City, LA. Ginger A. Price, 3/30/90.
 W61BC Shreveport, LA. K. Sandoval Burke, 2/28/90.
 K26CL Alexandria, MN. Selective TV, Inc., 2/28/90.
 K47DG Eureka, NV. Eureka TV District, 3/29/90.
 W53AM Utica, NY. Kevin O'Kane, 3/29/90.
 K41AP Sandusky, OH. Register TV News, 3/30/90. **W4-IAP**
 W47AO Berwick, PA. Joseph S. and Irene F. Gans, 3/29/90.
 W39AW Chattanooga, TN. Ying Hua Bennis, 3/29/90.
 W14AQ Harrogate, TN. Lincoln Memorial University, 3/29/90.
 W11BZ Hendersonville, TN. Richard C. Goetz and Lisa A. Goetz, 3/30/90.
 W10BV Lawrenceburg, TN. Sara Hunter Evetts, 3/29/90.
 K07UD Corpus Christi, TX. TV 50, Inc., 3/30/90.
 K33DB Houston, TX. DuPont Investment Group, 85 Ltd., 2/28/90.
 K25OC Rural Garland, UT. University of Utah, 3/30/90.
 K25CY Omak/Riverside, WA. Omak Chronicle, Inc., 3/29/90.
 K22BK Rock Springs, WY. Central Wyoming College, 3/30/90.

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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.

K57BO Globe/Miami, AZ. Community Television Project, 2/29/90.
 K55BW Madera Peak, AZ. Community Television Project, 2/29/90.

NEW LPTV CONSTRUCTION PERMITS

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

K28DG Douglas, AZ. Elizabeth Y. and Robert L. Suffel, 3/7/90.
 K23CD Tucson, AZ. Ponyland Broadcasting Company, 3/7/90.
 K39CS Barstow, CA. Katherine Estes Wilkerson 4/2/90.
 K04NV Red Bluff, CA. Kidd Communications 4/2/90.
 K65EU South Lake Tahoe, CA. Kidd Communications, 3/5/90.
 W59BY Cocoa, FL. Donald L. Jones 4/4/90.
 W27BB Kissimmee, FL. Charles S. Namey 4/2/90.
 W36BA Ocala, FL. Flamingo Broadcasting Corporation, 3/29/90.
 W59BX Stuart, FL. CW/S Partners 4/4/90.
 W67CI Roswell, GA. John O. Broomall 4/2/90.
 K23CS McArthur, ID. Mountain TV Network, Inc. 4/2/90.
 W18AU Schaumburg, IL. Caribbean Broadcasting Corporation 4/2/90.
 K30OH Bogalusa/Washington, LA. United Television, Inc. 4/2/90. **K3PDH**

continued on page 18

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K62DW Lafayette, LA. United Television, Inc.
4/2/90.
W22BA Cape Cod, MA. J.J. Frost & L. Morrison
4/2/90.
W25BI Grand Rapids, MI. Donald Crandall,
3/30/90.
K16CI Thief River Falls, MN. Hubbard
Broadcasting, Inc. 4/2/90.
W18AV Scranton, PA. Diocese of Scranton
4/2/90.
W36BE State College, PA. The New York Times
Company 4/24/90.
W39BE State College, PA. The New York Times
Company 4/24/90.
W42BJ State College, PA. The New York Times
Company 4/24/90.
K64DT St. Louis, MO. Barbara Dilley 4/2/90.
W25BH St. Mary's, OH. Western Buckeye
Broadcasting Co., 3/5/90.
K04NW Houston, TX. Gordon B. Madlock 4/2/90.
K62DX Jasper, TX. Mountain TV Network, Inc.
4/2/90.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/
translator lottery held on March 7, 1990. If no peti-
tions to deny the selectees are filed, and if they are
otherwise qualified, they will be granted construction
permits.

Ch. 40 Arroyo Grande, CA. Mountain High
Television.
Ch. 28 Blythe, CA. Millard V. Oakley.
Ch. 38 Torrance, CA. Gerald L. Cohen.
Ch. 26 Clearwater, FL. Ronald D. Kniffen.
Ch. 32 Waycross, GA. Complexicable LPTV.
Ch. 48 Honolulu, HI. Lisa Savitske.
Ch. 35 Kailua, HI. Algeria Broadcasting
Corporation.
Ch. 46 Burlington, IA. Mountain TV Network, Inc.
Ch. 17 Moscow, ID. Imprimis Corporation.
Ch. 17 Weiser, ID. Mountain TV Network, Inc.
Ch. 68 Tyro, KS. Mountain TV Network, Inc.
Ch. 46 Jackson, MS. American Christian TV
System, Inc.
Ch. 39 Fisher, NM. Rural Community Television.
Ch. 57 Abilene, TX. CBC TV.
Ch. 38 Bryan, TX. American Television Network,
Inc.
Ch. 59 Bryan, TX. Quanta Communications.
Ch. 68 Lufkin, TX. David S. Hochstim.
Ch. 52 Midland, TX. Spectrum Media.
Ch. 25 Colville, WA. Colville TV Cable Co., Inc.
Ch. 57 Spokane, WA. Localvision. 

What's Going On

- June 2-4, 1990.** ShowBiz Expo, sponsored by Live Time, Inc. Los Angeles Convention Center, Los Angeles, CA. *Contact:* Live Time, Inc., (213) 668-1811.
- June 3-9, 1990.** Eleventh Banff Television Festival. Banff, Alberta, Canada. *Contact:* Box 1020, Banff, Alberta, Canada T0L 0C0, (403) 762-3060.
- June 10-13, 1990.** 1990 BPME & BDA Annual Conference, sponsored by the Broadcast Promotion and Marketing Executives and the Broadcast Designers' Association. Bally's, Las Vegas, NV. *Contact:* Jay Curtis, (213) 465-3777.
- June 11-14, 1990.** Management Seminar for News Directors, sponsored by the Radio-Television News Directors Association and the University of Missouri School of Journalism. *Contact:* David Bartlett, (202) 659-6510.
- September 16-18, 1990.** National Association of Broadcasters Hundred Plus Exchange, Denver, CO. *Contact:* (202) 429-5366.
- September 16-18, 1990.** Southern Cable Television Association 1990 Eastern Show. Washington Convention Center, Washington, DC. *Contact:* (404) 252-2454.
- September 21-25, 1990.** Audio Engineering Society 89th Convention. Los Angeles Convention Center, Los Angeles, CA. *Contact:* Ronald L. Bennett, (818) 986-4643.
- September 24-27, 1990.** Radio-Television News Directors Association Annual Convention. San Jose, CA. *Contact:* (202) 659-6510.
- October 1990.** Women in Communications Annual Conference. Boston, MA. *Contact:* Susan Lowell Butler, (703) 528-4200.
- October 4-7, 1990.** Society of Broadcast Engineers 5th Annual National Convention. St. Louis, MO. *Contact:* (317) 842-0836.
- October 13-17, 1990.** Society of Motion Picture and Television Engineers Annual Conference. Jacob J. Javits Convention Center, New York City. 1991 Conference: October 26-30, Los Angeles. 1992 Conference: November 10-14, Toronto. *Contact:* Ann Cocchia, (914) 761-1100.
- October 16-17, 1990.** Broadcast Credit Association 24th Credit and Collection Seminar. Harbour Castle Westin Hotel, Toronto, Canada. *Contact:* Mark Matz, Vice President-Marketing, (708) 827-9330.
- November 17-19, 1990.** Community Broadcasters Association Third Annual LPTV Conference & Exposition. Riviera Hotel, Las Vegas, NV. *Contact:* Eddie Barker & Associates, 1-800-225-8183.
- January 7-10, 1991.** Association of Independent Television Stations Annual Convention. Century Plaza, Los Angeles, CA.
- January 14-18, 1991.** National Association of Television Program Executives 28th Annual Convention. New Orleans Convention Center, New Orleans, LA.
- February 1-2, 1991.** Society of Motion Picture and Television Engineers 25th Annual Television Conference. Westin Detroit. Detroit, MI. *Contact:* Ann Cocchia, (914) 761-1100.
- June 13-19, 1991.** 17th International Television Symposium and Technical Exhibition. Montreux, Switzerland. *Contact:* P.O. Box 97, Rue du Theatre 5, CH-1820 Montreux, Switzerland.



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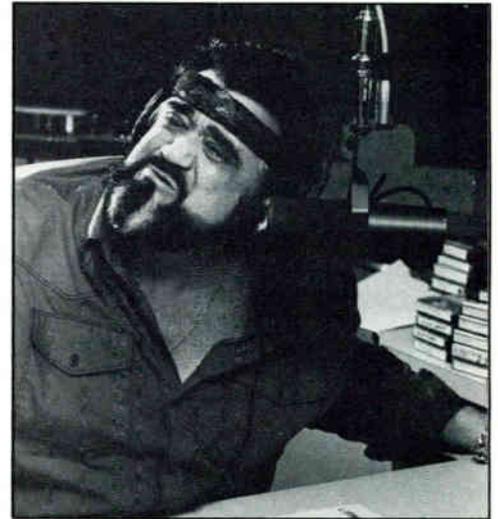
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