

# The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 6

A Kompas/Biel Publication

June 1990



The TV-8 crew: (l to r) Jan Hazewski, operations coordinator; Steve Francomano, technical director of news and local programming; Mike Timko, production assistant; Wendy Bosford, office manager; Sandy Adams, local sales manager; Marjorie Eilertsen, news director/anchor; Peggy Grich, traffic director/host of "Profiles"; Jim Grich, TV-8 founder/general manager/host; Jeff Scellen, production assistant/master control; Brenda Denard, account executive; Mark Mulholland, sports director; Dan Shipski, assistant chief engineer/master control; Adam Gilbert, creative services director/host; Jane Corusone, producer/host; Neil Wallace, production director; Bill Raffel, news coordinator.

## Glens Falls TV-8

### New York LPTV Builds Future On Local Programming

—by Jacquelyn Biel

State-of-the-art equipment, a professional background in both broadcast and cable, and a firm commitment to local programming—this is the combination that Jim Grich expects will make him a successful LPTV broadcaster.

Grich, his wife, Peggy, and several partners own and operate W08CJ in Glens Falls, NY, a small community about 50 miles north of Albany. TV-8 broadcasts to

some 40,000 households with 24-hour stereo programming. It is also carried at no charge on three area cable systems.

TV-8 airs Channel America, CNN News, some of the Movie Greats Network, and a variety of syndicated programs—"Ebony Jet Showcase" ("An excellent show!" says Grich), "Crook & Chase," "INN News," "Jimmy Houston Outdoors," and assorted specials from several other syndicators.

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## Partial Victory For LPTV In Senate Cable Bill

The LPTV industry made some progress in its fight for cable must-carry during the Senate Commerce Committee's June 7 markup of its cable re-regulation bill, S.1880. The bill, which passed by an 18-1 vote, retains language that equates LPTV stations with "passive" translators, but a finding was added that encourages carriage for locally programmed LPTV's. But industry leaders are still intent on getting LPTV included in the bill itself and deleting the present language.

Senators Bob Kasten (R-WI) and Wendell Ford (D-KY) voted for passage on the condition that LPTV carriage is encouraged in the findings language, according to Community Broadcasters Association president John Kompas, who was present at the markup. "We have succeeded in getting the Senate Committee to document its desire to have locally programmed LPTV stations carried on cable," said Kompas, "but the measure still has no teeth."

CBA leaders are confident, however, that if local LPTV is not included in the body of the bill, an LPTV carriage amendment will be offered when the bill comes up for a full Senate vote, possibly late this summer.

The findings language reads, "Cable systems should be encouraged to carry low power television stations licensed to the communities served by those systems where the low power television station creates and broadcasts, as a substantial part of its programming day, local programming." However, a committee spokesperson cautioned that the language could be altered before the bill comes before the full Senate for a vote.

Martin Rubenstein, CBA's Capitol Hill consultant, said he was "highly encouraged" by LPTV's inclusion in the findings language and by the sympathy shown to LPTV by members of the Committee and their staff. He commended Senators Ford and Kasten for insisting that LPTV sta-

*continued on page 15*

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## In Our View

By the time you read this, the House Energy and Commerce Committee will have marked up its draft cable bill and, we hope, included locally programmed LPTV stations in any must-carry proposals.

If it does, it will be due to the efforts of some really tremendous LPTV people.

As many of you know, the Community Broadcasters Association shares the offices of Kompas/Biel and *The LPTV Report*. (It is really less incestuous than it seems—the business management of the organizations is kept entirely separate.) And it is exhilarating to see broadcast history in the making every day from the convenient vantage point of my corner office.

Last week, we were here until nearly 10 o'clock one night stuffing and stamping the letters that went out to each one of you asking for help in the effort with the House. Because we had a postal pickup to meet, we dragged our kids—and a bunch of their friends—in to help us.

And you should have seen the jubilation here when we found out that we'd won *something* in the Senate. We weren't included in the body of the bill, but the Congressional Record now states for all to read that twenty United States Senators want cable systems to carry us. It isn't completely what we asked for, but we weren't forgotten either. And we're still pushing for a firmer mandate when the bill comes before the full Senate for a vote.

I want to tell you this because so many of you called to help. So many of you wrote your Senators, gathered petitions, called in chips. And so many of you responded to the CBA's call for funds to meet the expenses of this effort. It was a thrilling display of the power of individual people to influence governmental policy.

Once again, you have demonstrated that LPTV will succeed. Because you won't give up. Because you'll give your time and your money when you have very little of either. Because behind your efforts is the conviction that the service you give your communities is a good and useful one.

You are the pioneers, and pioneers always have to give more. Once again, thank you for your inspiration.

## Dataworld Announces Improved Interference Study

Dataworld, the Bethesda, MD engineering research firm, has developed a new tool for evaluating the potential interference to existing signals of a proposed LPTV or TV translator station.

The detailed interference study tests a proposed site for feasibility on a given channel, or set of channels, based on Sections 74.705 and 74.707 of the Federal Communications Commission's *Rules*. In addition, each study develops a table of allowable effective radiated power (ERP) limits for each degree of azimuth of the proposed signal.

The Dataworld study, which is based on the FCC's TV engineering database, retrieves all records which must be protected under these sections of the *Rules*. Spacing criteria are used where appropriate. Most other cases are handled using the "service-area protection method."

This method utilizes 3.1-16.2 kilometer terrain averages for every degree of azimuth around the proposed site and the facility being protected. These terrain averages are derived from the NGDC 30-second database, if available. Terrain averages for sites in Alaska, Hawaii, and Puerto Rico are calculated using the DMA

3-second database. (Three-second data will soon be available for all fifty states.) If pertinent, the TV directional antenna database is employed to determine radical ERP values for both the proposed site and the facility being protected.

The program then calculates, for each point on the protected contour, the distance and bearing from the proposed site, along with proposed and allowed ERP, allowed field strength, and pertinent HAAT and ERP figures for both the proposed site and the protected sites.

The report concludes with a summary of proposed and allowed ERP for each degree of azimuth, if pertinent, along with the limiting station call sign or application reference number (ARN).

For further information, contact Dataworld at 1-800-368-5754.

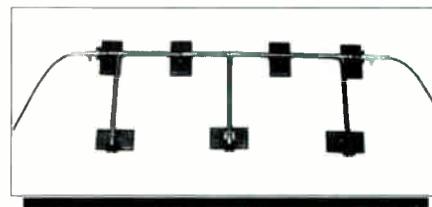
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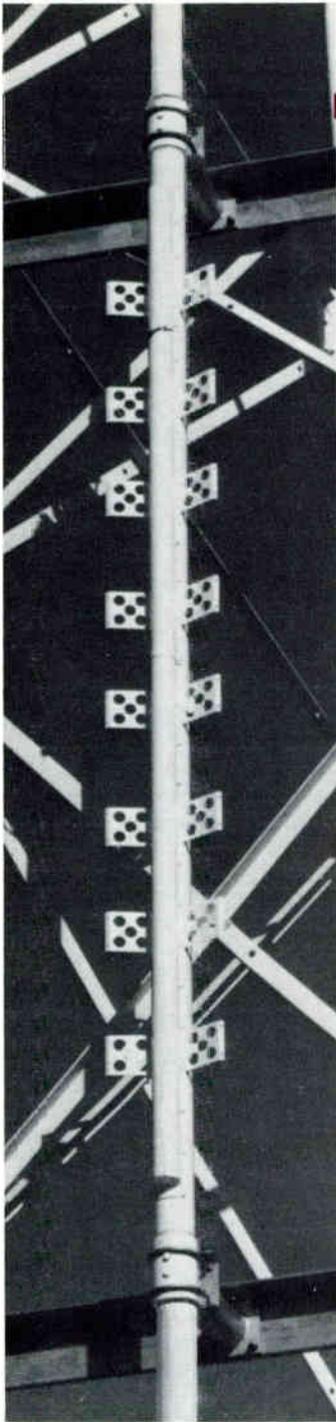
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## Channel America Launches "Hometown USA"

This fall, Channel America will unveil the latest in its collection of original, viewer-involvement programs, announced David A. Post, chairman and CEO of the LPTV network, at its annual meeting in June.

"Hometown USA," as the new series is called, will combine network and local programming in a unique format that Post says "will enable local stations to create attractive, relevant, and highly viewable local programming." The series will feature a network portion of general interest programming with slots in which local stations can air segments of their own local programming on the same subject. The programming will range from community issues to entertainment to viewer participation formats.

Viewers will like "Hometown USA," said Post, "because it is something they can be a part of and can relate to as a member of the community. Advertisers will find it appealing as a medium for pinpointing local markets." He added that the viewer involvement format provides substantiation of signal reach for both affiliates and advertisers.

The local programming produced by affiliates may also find its way to the national network feed. The first phase of "Hometown USA," a summer program called "Off Broadway," will showcase the best of locally originated programming. Also in production are four different program types: competitions between network affiliates in music, sports, and other local programming categories; "club" programs, in which local viewers participate in national clubs of people who share the same interest; programs for small businesses; and a program that will present critical social issues through the network and then how discuss how different cities have dealt with these issues locally.



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# Getting The Word Out The Basics Of Bottom Line Promotions

—by Don Sabatke

Today every city, large or small, is full to the brim with newspapers, shoppers, radio stations, TV stations, and billboards—all of them selling advertising. How can you be sure that your LPTV will get its fair share of advertising dollars? You'll stand a better chance of getting your share, and more, with proper self-promotion.

Many people think that when you say "promotion," you're talking about contests, games, or giveaways. Yes, these are types of promotions, but promotion is really anything at all that you do to make people aware of your LPTV station.

How important is promoting your station? Let's take a look.

### Media Kits

Most advertisers will never set foot inside your LPTV studios. Their only knowledge of your station is what they see on their TV sets and what they hear on the street...and the impression your salesperson makes and what he or she shows and tells them. A media kit not only opens a new advertiser's door for your salesperson but also creates a major first impression of your station.

Your station kit should contain a coverage map, a rate card, a program listing, and any other information relevant to the station and the area it serves. But maybe even more important than the contents is the quality of the kit. If your salesperson presents a yellow legal pad lettered in magic marker, that sloppy image will be

projected to the advertiser. If, on the other hand, your media kit is a glossy folder with your station logo stamped in foil on the cover and tastefully printed materials inside, then that's the image that your client will get.

Media kits should be done properly, but they don't have to cost a lot. It costs only a little more to go first class, and a first class, well done media kit will pay for itself over and over again.

One word of caution. Media kits don't work by themselves. You'll make very few sales just by ordering 500 kits and sending them to 500 prospects. You must work to get the order, but a good media kit will make your work much easier.

As for cost, in my almost 30 years in the advertising business, I have yet to pay for a media kit. Somewhere, somewhere there is always a printer waiting to trade out printing for advertising.

### Radio Advertising

Promotion also means advertising. Yes, I said advertising. If you want to make your station successful, you have to let people know who you are and what you do. You can advertise all you want to on your own station, but the only ones who'll see the ads are the people who are already watching. To reach new viewers you have to use your competition.

You can use radio, billboards, newspapers and shoppers, or direct mail. (People do read billboards and, yes, people do read direct mail advertisements.) I think that radio is one of the best. You can reach people in their cars as well as at

home and work, the cost per thousand is usually very low, and you can target your audience easily. Radio that programs to teens, for example, would be ideal for advertising your Saturday afternoon teen dance party. And the local country music station would be just the ticket for your Nashville music videos.

The secret to radio advertising is a well written commercial. Because many radio stations charge very low rates, they are loaded with commercials; so the ones that stand out bring the best results. Radios love to trade out their advertising for TV spots, so shop around before you lay out any cash.

### Print and Billboards

My second choice for promoting your LPTV station is newspapers and shoppers. Shoppers attract the die-hard bargain hunters, and they'll trade ads for commercials. Newspapers attract readers who want to know what's happening, and their circulation is usually much larger. But newspapers are generally much more expensive than shoppers, and they don't usually trade.

I recommend placing an ad in the shoppers if you can trade it out. I also suggest an ad in the local newspaper. Even though they may not trade, they'll run your news releases as a free bonus. These news releases can be very important to your operation, so always stay on the good side of the newspapers.

As far as the design of your print ad is concerned, let the shopper or the newspaper do it for you. I think it's a mistake to hire an ad agency to design your ads

when the papers offer this service free of charge. And remember, two small ads are always better than one large one.

You can never do enough advertising. But when it comes to billboards, I do feel that you can go overboard. Radio stations use billboards heavily during rating periods, and some station managers feel that they are the best form of advertising they can buy. You must remember, however, that these are radio stations and they are after that motorist going to and from work. Billboard advertising is the only way this type of listener can be reached.

Advertising television on billboards is a different story. Billboards are very expensive, especially in heavily trafficked areas. I do believe in saturating the billboards when you open your station. But then leave them alone. Your money can be spent better someplace else.

#### Direct Mail

We've talked about radio, newspapers, shoppers, and billboards. That leaves direct mail, one of the best ways to reach new viewers and tell them about your product. The only drawback to direct mail is that it is very expensive. But it does work. People do read "junk mail" and respond to what they read. Readers Digest and Publishers Clearing House would never spend the money they do on direct mail if they were not getting results.

But before you jump head first into direct mail, there are several factors to consider. One is the cost of a mailing list. If you do the mailing yourself, you must start with a list of viewers in your coverage area. There are several list brokers that can sell you such a list, but "one time" lists are expensive. You can also have someone type one for you out of the phone book, but this is very time consuming.

A second factor is your mailing piece. It must be very attractive or the public won't read it. I suggest using some sort of contest, so the reader has to respond to your mailing. You may also wish to offer something FREE to those who respond. People love the word FREE.

After you have your list and mailing piece, you must address the pieces and pay the postage to mail them. Bulk rates are available, but you will have to check with your post office for the permits and rules relating to bulk mail.

If all of this sounds like too much work, let a direct mailing firm do it for you. Their charges may not be any more than your costs for doing it yourself because they do their printing and labeling in volume. Check your Yellow Pages for Direct Mailers.

#### Be Everywhere

There is only one thing left for you to do. Make your LPTV station visible to the public.

A good rule of thumb is to be *everywhere*. Never send out a piece of paper unless your logo and call letters are on it. Never go anywhere without leaving a calling card—leave one even with your tip in a restaurant. Don't be ashamed of who you are and who you represent.

Become involved in everything you can. Have your staff members join service groups and attend their meetings. Judge the best looking chicken at the 4-H meeting, and work at the local food stand at the county fair. Form friendships with the local malls and attend their special events. Get involved with community programs and fund raisers, and offer the services of your station whenever it can help. Donate items to help the community—prizes for the Easter egg hunt, balloons (with your logo on them) for the Halloween Haunted House, Christmas gifts for the needy.

Anything that kids are involved in should be of especial interest to your station. Your Saturday morning kids' shows will benefit, and, remember, these kids will be grownups faster than you think.

Above all, remember two important words—"Thank You." Send thank you's to everyone that helps you. So few people today even bother to say thank you. Use those two words and use them often.

In my next article I will talk about other forms of promotion, including LPTV station newsletters—how to write them, distribute them, and make money with them, point of purchase advertising for your station, and contests, games, and giveaways.

*Don Sabatke is the general manager of WDCQ, a radio station in Southwest Florida. He is also the owner of Sabatke & Company, a sales training company for radio and LPTV stations.*

*Sabatke has written and published the book, Radio 101, which describes 101 of the best radio promotions he has devised in his 25 years in broadcasting. Many of these promotions can be used by LPTV stations. For further information, write Don at Sabatke & Company, 1033 S.E. 19th Place, Cape Coral, Florida 33990.* 



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#### Shaffer To Target Latin America

Shaffer Communications Group, Inc.—a consulting firm serving cellular, microwave, and broadcast clients—has formed Grupo de Comunicaciones Rotel, a subsidiary targeting new business in Mexico and Latin America.

The new subsidiary will work closely with other members of the Shaffer Communications Group to consult in antenna site acquisition and engineering; tower sale, purchase, and construction; and turnkey project management.

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## 1991-92 Film, Television Fulbright Announced

The Fulbright Fellowship in film and television for 1991-92 has been announced by the United Kingdom Fulbright Commission, the British Academy of Film and Television Arts, and Shell UK.

Applicants must be U.S. citizens with at least three years of professional experience in any area of film or television. The nine-month Fellowship is intended to fund independent creative work in the United Kingdom that promotes greater understanding between the American and British film and television communities.

The application deadline is August 1. Call (202) 686-7878 or write CIES, Box UKF, 3400 International Drive, NW, Suite M-500, Washington, DC 20008. 

## Glens Falls TV 8

*continued from front page*

But it's the local programming that makes TV-8 unique to Glens Falls.

Grich is committed to local programming. It starts at 7:30 a.m. every day with "AdVantages," a video billboard. For \$14 you can buy seven 15-second "dwells" which are basically character-generated ads with a music background. Categories range from the usual "For Sale" and "Wanted" to Grich's "GL/ADS" — humorous or friendly greetings that give the show a personal touch.

### A Restaurant Show

At 8 a.m., viewers get a behind-the-scenes look at their favorite restaurants

on "Dining Out." The half-hour daily program focuses on food, decor, and ambience and is popular with the tourists, mostly from New York City, who unwind at the resorts and campgrounds of nearby Lake George.

The format of "Dining Out" gives the restaurants maximum publicity and the tourists maximum information. Ten restaurants are featured in each 13-week run. Each day a different restaurant is highlighted in a 15-minute segment while the other nine each get two-minute clips. The segments are rotated so that each restaurant gets an equal number of 15-minute exposures and 2-minute vignettes during the 13-week run of the show. After thirteen weeks, a new show of ten new restaurants is produced.

The restaurant review is a lot of work — ten separate location shoots as well as a lot of editing, but the effort pays off, says Grich. The show is one of TV-8's most popular and is always sold out.

Following "Dining Out" is another local program, "The Fun Guide," a half-hour show promoting Glens Falls area vacation attractions — theme parks, a dude ranch, fishing lodges. Produced only once, the show will run all summer, playing to the constantly changing population of tourists.

*continued*

## BFM Changes Name To B\*CFM

The Broadcast Financial Management Association, an international professional association of the senior managers of the communications industry, has changed its name to the Broadcast\*Cable Financial Management Association.

The organization's outgoing president,

Philip J. Giordano, said that the small differences between broadcasting and cable financial management made it feasible to include cable in the membership.

Patricia Foley, of NewCity Communications in Chicago, assumed the presidency of the new B\*CFM on July 1. 

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## Resorts For Sale

At 9 a.m. TV-8 airs "Resort Properties," in which a host takes viewers on tours of resort buildings and grounds. The show runs seven days a week and is aimed at potential property buyers and investors. Another, similar, program is the Sunday morning "Real Estate 8," targeted to area home buyers.

All of the morning programs are repeated in the afternoon.

Local programming continues in the evenings with two live newscasts—at 5:30 and 10 p.m. Marjorie Eilertsen, news director; Bill Raffel, news coordinator; Mark Mulholland, sports director; and Andy Gregorio, meteorologist, keep Glens Falls residents up to date with local events. Raffel goes out in the morning with a single camera and shoots the news video, then writes and edits the show for presentation on the early evening newscast. Eilertsen does the same in the afternoon for the 10 p.m. show. The two share the video for the main daily news story, but each does his own script.

At 2 p.m. Mark Mulholland starts producing the sports segments, both of which he hosts. Andy Gregorio comes in at 4:30 to prepare his maps (TV-8 uses real maps instead of satellite video and chromakey) and then does a live weather show at 5:30. The segment is taped and repeated on the 10 o'clock news with revised temperature and humidity figures.

Each newscast also contains a three-minute feature segment. On Mondays, Gretchen Sunderland reports on "Feeling Fit." Eilertsen does a financial report on Tuesdays. Don Metivier—Grich calls him the "Andy Rooney of Glens Falls"—holds forth on Wednesdays. Thursdays feature Larry McDonald's movie review. And on Fridays, physician Bruce Nash presents "Health Tips."

### The TV-8 Team

Grich is unabashedly proud of his crew and their efforts: "The newscasts look great! We get calls from viewers all the time. We've even gotten calls from the Albany stations telling us about the great job we're doing."

A recent independent telephone survey put the local news viewership at 13,170, Grich reports. Nielsen ratings confirm that. In December, TV-8 came in just below the Albany independent for Warren County and tied for ratings with the Albany PBS.

In addition to the newscasts, each weeknight also features a different local program. At 7 p.m. on Mondays, Peggy Grich (who is also the station's traffic director) hosts "Profiles," a half-hour tribute to someone from the community who has "done something special." The program, shot on location, has featured special people from birdhouse builders to

moviemakers. (On one program, the Griches met and interviewed Dave Eastwood, a local restaurateur and entrepreneur who later became a major investor in TV-8.)

At 7:30, sports director Mark Mulholland does a half-hour "Spotlight on Sports." The show focuses on local sports—wrestling, boxing, baseball, the women's state high jumping championships. Mulholland interviews high school players and coaches. And there are frequent features on the Redwings, the American Hockey League farm team for the Detroit Redwings.

Grich says that the station's sports coverage is "very aggressive." "We even rented an uplink so we could cover the American Hockey League playoffs live from Rochester."

At 7 p.m. on Tuesdays, TV-8 airs "Point Blank," a rapid-fire interview show on local issues hosted by Ed Bartholemew, a Glens Falls attorney and former mayor. One recent program, entitled "The Garbage Crisis," was a special report on the feasibility of building a trash incineration plant in Glens Falls. It featured footage shot by Bill Raffel of a similar plant in South Carolina.

### Brains vs. Brains

At 7:30, "High School Bowl" pits teams of students from the area's twenty high schools against each other in a contest of wits and scholarship. The three-camera production is shot every other Wednesday night at Adirondack Community College and is underwritten by the Glens Falls newspaper, the *Post Star*, which supplies the questions and the prizes—T-shirts, trophies, and plaques.

Wednesdays feature a one-hour country variety program, the "Al & Kathy Bain Show." Local country music singers share the spotlight with a vet, a pharmacist, a forestry expert, whoever has expertise to share. On Thursdays, a live talk show hosted by county executive Sandy Adams runs from 7 to 8. Anything goes on "Open Line," where viewers can call in to quiz



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the mayor, county supervisors, a Glens Falls psychic, business executives, religious leaders, and even ordinary citizens.

On Fridays, Grich and his partner, Dave Eastwood, get on the air themselves for the "Manager's Mailbox." They read mail and chat with viewers until 7:30 when "Our Town Television," a local magazine program begins.

And in production at this writing is a new series called "Leah." "Leah is a divine healer," explains Grich who says he has personally experienced some of her power. "She appeared on 'Manager's

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Mailbox' and generated more letters than any other show we've done." The new, hour-long weekly program will be aired live before a studio audience. Says Grich, "People have been clamoring for tickets. They want to be on the show; they want to be healed."

### Promotion

Grich believes in heavy self-promotion, so TV-8 airs a lot of commercials about its own ongoing and upcoming programs. It also trades ads with the area's ten radio stations and with the *Post Star*. And to help prove its viewership, like many LPTV's it runs promotions designed to attract viewers to the advertisers' places of business. One of the most successful promotions so far offered viewers the chance to win autographed Redskin hockey sticks if they went to a store and filled out a card.

Advertisers are all local—hair salons, car dealers, fish and tackle shops, sports equipment dealers, banks. Open rate commercials run \$10 to \$50 per 30 seconds.

TV-8's staff numbers fourteen full-time people, five part-timers, and three interns from nearby Adirondack Community College. Most are new to television, but Grich is an old-timer. "I've always been a tinkerer," he says.

After a year of electronics school, Grich leased the local origination channel on the cable system in his hometown, Gloversville, and began producing and selling his own programming. A bit later, he talked the school system into buying some studio equipment, and soon the students were producing and airing nine hours of programs daily under his direction.

### In Albany

Four years later, Grich moved to Albany to work as a videographer with a major network affiliate, and from there moved to a second Albany station where he was master control operator. Within a week, he was promoted to assistant chief engineer. Two months later he became chief engineer. When the station was sold two years later to the Albany PBS affiliate, he became engineering supervisor for both stations.

These perambulations eventually led to TV-8, which Grich and his wife signed on the air in the spring of 1988. The station hasn't yet reached the breakeven point, but the Griches and their partners aren't disturbed. It's been only a little over two years, and TV-8 is already a solid and respected part of the community. In fact, this August another Grich LPTV will launch. W26AG will be used as a translator to extend TV-8's signal even further.

A loyal community of viewers and a commitment to programming for them: TV-8 is what LPTV is really all about. 

## LPTV Distribution by State and Territory

May 15, 1990

	Licenses	CPs*
ALABAMA	8	21
ALASKA	220	27
ARIZONA	20	44
ARKANSAS	8	34
CALIFORNIA	39	93
COLORADO	18	36
CONNECTICUT	0	4
DELAWARE	1	0
WASHINGTON, DC	2	0
FLORIDA	36	116
GEORGIA	17	48
HAWAII	3	24
IDAHO	19	41
ILLINOIS	7	38
INDIANA	10	27
IOWA	12	43
KANSAS	10	48
KENTUCKY	11	27
LOUISIANA	12	53
MAINE	7	15
MARYLAND	2	6
MASSACHUSETTS	6	21
MICHIGAN	8	17
MINNESOTA	32	41
MISSISSIPPI	11	21
MISSOURI	12	39
MONTANA	23	38
NEBRASKA	4	16
NEVADA	18	17
NEW HAMPSHIRE	3	4
NEW JERSEY	2	12
NEW MEXICO	14	47
NEW YORK	23	45
NORTH CAROLINA	8	44
NORTH DAKOTA	4	22
OHIO	14	38
OKLAHOMA	17	37
OREGON	18	30
PENNSYLVANIA	11	49
RHODE ISLAND	0	4
SOUTH CAROLINA	2	22
SOUTH DAKOTA	6	19
TENNESSEE	25	47
TEXAS	47	129
UTAH	18	17
VERMONT	1	9
VIRGINIA	6	22
WASHINGTON	10	35
WEST VIRGINIA	1	4
WISCONSIN	10	26
WYOMING	23	40
GUAM	1	0
PUERTO RICO	3	7
VIRGIN ISLANDS	0	2

TOTALS: Licenses: 843  
Construction Permits: 1,668

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# LPTV and the LAW

## LPTV And The Election Broadcast Laws: Part I

—by Peter Tannenwald

By the time you read this column, summer will be here, and we will probably be in the lull before the political campaign storm. But this is an election year, and now is a good time to plan for the fall campaigns—for selling political advertising time and broadcasting public service programs dealing with election issues.

I cannot hope in this column to give you a complete education about political broadcasting. The NAB sells a whole book on the subject. At best I can touch on the highlights. To get the complete story, you should contact your own attorney, read the NAB book, or call the FCC if you have specific questions.

### Equal Time

The cardinal principle of political broadcasting law is equal time. Under Section 315 of the Communications Act, whenever a candidate appears on the air, all other candidates for the same office have the right to appear for the same length of time, in a comparably effective time period, and at the same price, including for free if the first candidate does not pay.

The rule does not apply to bona fide newscasts and news interviews, on-the-spot news event coverage, or bona fide news documentaries in which the candidate's appearance is incidental to the main subject. But it does apply at all other times, including during regularly scheduled programming.

For example, if the mayor broadcasts a weekly report on your station, his or her regular reports engender equal time rights during an election campaign. The same is true of non-political appearances by station employees as newscasters or entertainers if they decide to run for office.

The equal time law applies only when a candidate has personally appeared on the air, not necessarily throughout the entire spot or program but for enough time and with enough visibility, by either sight or sound, for the audience to recognize the candidate. The opponent must also appear in a recognizable fashion when exercising equal time rights.

### Qualified Candidates

Equal time applies only to legally qualified candidates and only to candidates for the same office. During a primary, only opposing candidates of the same party

may exercise the right. During a general election, the law applies to all candidates for the same office, including both those on the ballot and legally qualified write-ins.

However, the FCC, by policy, has extended the scope of the statute to apply equal time rights to purchases of time by political parties, even when candidates do not personally appear. If one party buys time or gets it free, the opposing parties are entitled to the same amount and class of time on the same terms.

If a candidate appears or a political party buys time on a network or satellite service, the network may undertake to honor equal time requests; but the legal obligation to provide equal time falls on each station, not the network.

Political appearances do not subject you to the risk of unlimited increasing liabilities to provide time as the campaign progresses. A demand for equal time is valid only if made within seven days of the initial appearance that a candidate wishes to match, so your exposure is limited to seven days' broadcasts at any one time.

Equal time law and policy are not limited to the major parties. All candidates, including those of small parties and independents, can take advantage of the law, as long as they are legally qualified to stand for election.

### Equal Access

Section 312(a)(7) of the Communications Act gives candidates for federal office (including President, Senator, and Representative) a right to access to air time on any broadcast station. You do not have to give free time. You may choose only to sell time, but you may not exclude any federal candidate altogether.

Time must be made available in all day parts and in both spot and program lengths to suit the candidate's needs. If the demand for time is heavy, it is permissible to limit the amount of time given or sold to any one candidate, so that you are not overwhelmed if opponents demand equal time.

Candidates for state and local office do not have an absolute right of access; but as a matter of policy, the FCC frowns on stations that categorically exclude any class of candidate without a good reason.

The impact of the access law has not been established in the case of LPTV stations that do not originate programming

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or do not originate during hours when a candidate demands time. LPTV is too new a service, and no widely publicized cases have arisen. If a dispute is brought before it, the FCC is likely to interpret the law in a reasonable way as applied to the broadcast schedule of the LPTV station involved.

Even if you do originate programming and have a studio, you are not required to make production facilities available to candidates. If you do make them available, you are entitled to charge a fee, which should be reasonable but is not directly limited by law.

That's all we have room for this month. Next month, I will talk about the rules governing the content of political messages, the rates you may charge, and the obligations you have to notify candidates of their rights under the equal time laws.

In the meantime, if you have questions, you can contact the master of political law at the FCC—Mr. Milton Gross—at (202) 632-7586. He has answered questions for candidates and broadcasters since long before the birth of LPTV, and you will find him very willing to help you.

*Peter Tannenwald is a partner in the Washington, DC law firm of Arent, Fox, Kintner, Plotkin & Kahn. He is general counsel to the Community Broadcasters Association.*

# FCC Increases Fees, Fines; Issues New Forms

Congress has increased FCC filing fees in its Omnibus Budget Reconciliation Act of 1989. The following are the fees that concern LPTV stations:

- Application for New and Major Change Construction Permit: \$425
- Application for License: \$85
- Application for Assignment or Transfer: \$80
- Application for License Renewal: \$35
- Application for Special Temporary Authority: \$100

Effective May 21, all filings, including those that do not require a fee, must be accompanied by a Fee Processing Form (Form 155). The only exceptions are FCC Forms 404, 506, 574, 753, and 755. Any other filings not accompanied by the Fee Processing Form will be dismissed.

All applications except those for assignment or transfer must be sent to the FCC, Mass Media Services, at P.O. Box 358185, Pittsburgh, PA 15251-5185. Assignment and transfer applications should be sent to P.O. Box 358350, Pittsburgh, 15251-5350.

The Act also substantially increased the fines that the Commission may levy for various violations of its rules. Under the old rules, broadcasters and cable operators could be assessed \$2,000 for each

violation, up to a maximum of \$25,000. The Act increases these to \$25,000 for each violation, up to a maximum of \$250,000.

In setting the amount of a fine, the Commission must consider "the nature, circumstances, extent, and gravity of the violation and...the degree of culpability, any history of prior offenses, ability to pay and such other matters as justice may require." The Commission has been under increasing pressure from the oversight committee of Congress to strengthen its enforcement activities, according to a memo from the Washington law firm of Arent, Fox, Kintner, Plotkin & Kahn.

The Commission also periodically revises its forms. The following are some of the forms used by LPTV broadcasters. Editions other than those listed will not be accepted.

- Form 345, Application for Transfer of Control or Assignment of License of an LPTV Station: June 1985 or October 1987 editions.
- Form 346, Application for Authority to Construct or Make Changes in an LPTV or TV Translator Station: February 1988 edition.
- Form 347, Application for LPTV Station License: April 1988 edition.
- Form 348, Application for Renewal of License for an LPTV Station: February 1985 or March 1988 editions.
- Forms 396 and 396-A, The Broadcast EEO Program Report and the Broadcast EEO Model Program Report, respectively: January 1988 editions.

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## NAB Reports On New Broadcast Technologies

The National Association of Broadcasters has released a report on new technologies affecting radio and television broadcasting. The 122-page report, entitled *Spectrum of New Broadcast/Media Technologies*, was written by Marcia L. DeSonne, the NAB's director of technology assessment.

The study is described in the Preface as "an overview of key technologies affecting the broadcasting industry and related markets today, as well as some destined to play significant roles in the future." Among the subjects discussed are camcorders, cellular phones, computers, satellites, fiber and telephones, interactive TV, cable, DBS, laserdiscs, videotex, and HDTV.

LPTV is described briefly and characterized as an industry that "continues to establish itself in today's competitive media environment."

The study can be ordered from the NAB at \$20 for members, \$40 for non-members.

# Supplier Side

**Base Two Computer Graphics** has a low-cost graphics package of 100 computer-generated backgrounds created on various 2D and 3D computer graphics systems. Some of them have been composited in several systems. The images are full resolution, broadcast quality video and can be used as a base for building still images with text or graphics or as a base for animation pieces. The entire package sells for only \$100.

The company also offers an animated "backgrounds" package for \$1,000. Included are the 100 still images just described as well as moving backgrounds. Both packages are mastered on 1" tape and will be transferred to any format requested.

The company will also custom design animated station ID's and has produced animated commercials, technical animation, and architectural presentations. Sample tapes are available.

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**Entropy Engineering** has a new software package that turns common AT-compatible computers into powerful character generation work stations. The package, called "Video Titler," produces high quality titles and smooth transition effects. Video Titler adds moving text and graphics to desktop presentations, professional video productions, home videos, sales tapes, and training tapes. More than 50 transition types are provided, each with multiple speeds, as well as more than 120 fonts in 18 styles. The LogoClip utility also included enables Video Titler to display logos quickly and easily.

Video Titler has drivers for all of the most popular NTSC video boards and also for most EGA-to-video products, including Video Charley from Progressive Image Technology.

Autodesk's Animator, which allows PC's to produce full motion animation with minimal hardware, complements Video Titler; Video Titler is used for titles and Animator for animation. To make working with programs such as Animator easier, Video Titler will save fully composed screens of titles and graphics into a picture file on command.

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**CTI-Children's Television International**—has just acquired "The Gentle Giant," thirteen one-hour episodes for kids ages 5 to 8 years old.

The series is available for barter. A preview tape will be sent free upon request.

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## What's Going On

**September 16-18, 1990.** National Association of Broadcasters Hundred Plus Exchange, Denver, CO.  
Contact: (202) 429-5366.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Supplier Solo

## Caring For Videotape



—by Don Rushin

When you originate programming at your LPTV station, you will almost always want to save it for future use. For example, your news crew shoots a story for the evening newscast, but after the newscast, the tape should be stored in case it is ever needed for an updated story in the future. Tapes of local events such as parades can be blended later into longer pieces or used in commercials. And, depending on your format and the cost involved, tapes of high school graduations and local sports events may be dubbed and sold to the participants.

When you do save videotape, it is very important to store it properly so that when you want to use it again, its quality is as good as it was the first time around.

### The Recording Area

The first factor to consider in the preservation of videotape is the environment of your recording and operations areas. Controlling these environments is vital. The original strength and polarity of the magnetic signal on a videotape will remain stable, provided that the tape is protected from destructive forces like excessive heat, humidity, magnetic fields, physical stress, and foreign debris.

Here are some tips for controlling your recording and operations environments:

- Maintain "clean room" conditions. Design the airflow system so that positive pressure is maintained in the recording area. This prevents dust particles from entering the room from other locations.

- Maintain the room temperature at approximately 70°F, plus or minus 4° and the relative humidity at about 50%, plus or minus 20%. This limits the risk of head clogging and higher headwear.

- Do not smoke, eat, or drink near video equipment.

- Keep the floors clean at all times.
- Locate the room away from high-traffic areas, if possible.

- Keep the tops and other exposed surfaces of all video equipment clean at all times.

These recommendations apply whether reel-to-reel or cassette videotapes are used.

### Maintain Your Equipment

It is also important to keep the heads on all videotape machines clean, as well as the capstan, capstan pinch roller, and the video drum.

Take-up reels should be cleaned at the start of each day, and videotapes and cassettes should be kept in their containers when not in use. (Master shipping cartons containing videotape should be opened away from the operations area, in order to keep cardboard dust away from the video equipment.)

When you rewind tapes, make sure that the rewind is smooth, even, and uniform, and at the proper machine tensions. The tape should be free from moisture, dirt, and other debris, and the edges should be uniform.

### Storing Videotape

Once you have made sure that the recording and operating environments at your station are clean and well-maintained, proper storage techniques will preserve your program material indefinitely.

When you prepare reel-to-reel videotapes for storage, secure the ends of the tape with hold-down tabs and place the tape in its original or an equivalent storage container, such as 3M's TapeCare-Library Box. The Library Box is a blow-

molded, moisture-resistant storage box that keeps master tapes safe, eliminates cardboard debris, and ensures fewer tape dropouts, so that the quality of the original program material is maintained.

Here are some tips for maintaining optimum conditions in your tape storage areas:

- Keep the temperature in your storage and operations areas the same (70°F plus or minus 4°); the same goes for the relative humidity (50% plus or minus 20%). Your archival storage areas, too, should be kept as close as possible to these conditions.

- Keep all videotape reels and cassettes in their original containers, and store them on end so that the tape is supported by the hubs.

- Keep the air in the storage area filtered and the air pressure positive in the same manner as in the operations area.

- Inspect videotape containers for accumulated dust or debris *before* removing them from the storage area. Wipe the containers clean, if necessary.

Properly caring for your videotape involves a bit of time and attention, but the payoff is well worth it—videotape that will continue to perform for you for a long time to come.

*Don Rushin is marketing director for the 3M Professional Audio/Video and Specialty Products Division.*

## Senate Bill

*continued from front page*

tions be recognized as contributing members of their communities.

But, he said, "The job isn't over. The bill still specifically excludes LPTV stations from must-carry and we have to delete that language. I hope that every station owner and every friend of LPTV will write their Senators now and make their wishes known."

The bill was considerably stronger in some areas than the staff draft released last November (see *LPTV Report*, December 1989, page 1)—especially regarding vertical integration in the cable industry. It would force programmers in which cable operators have a financial interest to offer their product to cable competitors such as wireless cable and DBS, as well as home satellite dish owners. And it would prevent cable operators from discriminating against programmers in which they do not have a financial interest.

An amendment by Senator Conrad Burns (D-MT) that would have permitted telephone companies to offer cable services was dropped upon Chairman Ernest Hollings's (D-SC) promise to re-introduce the measure in a separate bill before the August recess.

The dissenter in the 18-1 vote was Senator Bob Packwood (R-OR).

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# ... at the FCC

## NEW LPTV LICENSES

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

K20BV Grass Valley, CA. Sierra Joint Junior College District, 4/26/90.  
W57AO Robinson, IL. Full Gospel Businessmen's Fellowship International, 4/26/90.  
W47AZ Indianapolis, IN. Video Jukebox Network, Inc., 4/25/90.  
K07UI Minneapolis, MN. White Sage Broadcasting Company, 4/26/90.  
W08CJ Jackson, MS. Video Jukebox Network, Inc., 5/10/90.  
W59BA Goldsboro, NC. Trinity Broadcasting Network, 4/26/90.  
W15AL Rochester, NY. Monica Kimble, 4/25/90.  
W13BU Syracuse, NY. Craig L. Fox, 4/25/90.  
W40AE Chillicothe, OH. Trinity Broadcasting Network, 4/25/90.  
W56CA Delaware, OH. James N. Shaheen, 4/25/90.  
W34BE Knoxville, TN. South Central Communications Corporation, 4/26/90.  
K51CK Abilene, TX. Trinity Broadcasting Network, 4/25/90.

## NEW LPTV CONSTRUCTION PERMITS

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

W11CG Decatur, AL. Richard W. Baker, 5/10/90.  
W29BB Dothan, AL. Frank A. Baker, 5/2/90.  
K13VZ Camden, AR. Arkansas Rural TV Co-op Company, 5/3/90.  
K28DL Blythe, CA. Millard V. Oakley, 4/24/90.

K65EW Chico, CA. California Oregon Broadcasting, Inc., 5/1/90.  
K15DB Santa Barbara, CA. Skywave Communications Corporation, 5/10/90.  
K61FC Denver/Evergreen, CO. Lansman & Schatz Partners, 5/2/90.  
W04CL Fort Pierce, FL. Stephen G. Watford, 5/10/90.  
W08DA Fort Pierce, FL. Jerry C. Coone, 5/10/90.  
W44AY Fort Pierce, FL. South Florida Public Telecommunications, 5/3/90.  
W48BE Lakeland, FL. John Gerena, 5/1/90.  
W57BO Madeira Beach, FL. Harry W. Perlow and Charles H. Simon, Jr., 5/3/90.  
W16AQ Naples, FL. Susan A. Lawrenson, 5/11/90.  
W56CN Venice, FL. Warren J. Cave, 5/3/90.  
W07CP Columbus, GA. Dr. Stephen Hollis, 5/1/90.  
W25BL Newman, GA. Max Marko, 5/10/90.  
K23CT Kailua, HI. Alegria Broadcasting Corporation, 5/15/90.  
K10NM Davenport, IA. Richard D. Martin, 5/3/90.  
K17CQ Weiser, ID. Mountain TV Network, Inc., 4/24/90.  
W51BO Belvidere, IL. Belvidere Daily Republican, 5/3/90.  
W59BZ Belvidere, IL. Belvidere Daily Republican, 5/11/90.  
W39BH Champaign, IL. Robert H. Shreffler, 5/10/90.  
W12BJ Mt. Carmel, IL. Starlight Television Corporation, 5/3/90. **W12CJ**  
W09BV Fort Wayne, IN. Dennis W. Wallace, 5/3/90.  
W15AY Martinsville, IN. Randy J. Manley, 5/3/90.  
K20CZ Glasgow, KY. Brightness Ministries, Inc., 5/2/90.  
W05BT Lewisport, KY. Hancock Communications, Inc., 5/2/90. **W54BJ**  
W46BJ Slidell, LA. Gerald Brothers, Jr., 5/1/90.  
K34DG Willmar, MN. UHF Television, Inc., 5/11/90.  
K09VM Joplin/Carthage, MO. Gary M. and Deborah R. Kenny, 5/2/90.

W08CZ Ocean City, MO. Bernard Marko, 5/10/90.  
K15CZ Springfield, MO. Nancy M. Kuni, 5/2/90.  
W46BN Jackson, MS. American Christian Television System, 5/11/90.  
W57BQ Apex, NC. Victory Television Network, 5/10/90.  
K28DI Austin, NV. Austin Television Association, 5/3/90.  
K46CV Las Vegas, NV. Neal L. Andrews, Jr., 5/2/90.  
W57BP Nyack, NY. Bernard Marko, 5/10/90.  
W27BE Cincinnati, OH. James Worrall, 5/2/90.  
K36CS Tulsa, OK. Linda K. Trumbley, 5/2/90.  
W10CB Wilkes-Barre, PA. Robert H. Shreffler, 5/2/90.  
K54DL Rowena, SD. Sioux Valley Rural Telecom Cooperative, 5/11/90.  
W56CM Knoxville, TN. Robert H. Shreffler, 5/2/90.  
K57FH College Station, TX. Pueblo Broadcasting Corporation, 5/11/90.  
K35DA Corpus Christi, TX. David A. Davila, 5/1/90.  
K30DN Freeport, TX. Claude Johnson, 5/2/90.  
K32DA La Grange, TX. Kingstip Communications, Inc., 5/10/90.  
K56EL Levelland, TX. South Plains College, 5/2/90.  
K58DO Richmond/Rosenberg, TX. Robert W. Fisher, 5/1/90.  
K48DP Tyler, TX. Elva Denise Hinojosa, 5/3/90.  
K50CU Ogden, UT. First National Broadcasting Corporation, 5/1/90.  
W47BF Orange/Mine Run, VA. Dennis N. Currence, 5/3/90.

## ASSIGNMENTS AND TRANSFERS

K23BK Nashville, AR. Voluntary assignment of permit granted from Samuel A. and Etheline W. Westbrook to Beech Street Communications Corporation on 5/15/90.  
K17BU Mesa, AZ. Voluntary assignment of permit

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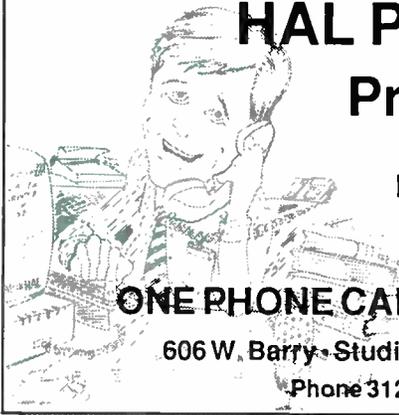
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granted from KUSK, Inc. to Stephen L. Atwood on 5/4/90.

K15CX Chico, CA. Voluntary assignment of permit granted from Kidd Communications to California Oregon Broadcasting, Inc. on 4/3/90.

K19CL Inyokern, CA. Voluntary assignment of permit from Roy Mayhugh to William D. Britton on 4/20/90.

K35CW Oroville, CA. Voluntary assignment of permit granted from Kidd Communications to California Oregon Broadcasting, Inc. on 4/3/90.

W10BQ New Haven, CT. Voluntary assignment of permit granted from National Black Media Coalition to Arch Communications Corporation on 3/8/90.

W27AJ Dover, DE. Delmarva Broadcast Service General Partnership; transfer of control granted from the estate of Joseph L. Brechner to Marion B. Brechner (Personal Representative) on 5/2/90.

W14BA Fort Myers, FL. Voluntary assignment of permit granted from Suncoast Television, Inc. to Public Interest Corporation on 4/26/90.

W58BK Naples, FL. Voluntary assignment of permit granted from Suncoast Television, Inc. to Public Interest Corporation on 4/26/90.

W48AY Oldsmar, FL. Voluntary assignment of permit from Gaylord Broadcasting Company to Ronald J. Gordon on 4/16/90.

W35AJ St. Petersburg, FL. Assignment of license granted from Frontier Broadcasting, Inc. to Channel America LPTV Holdings, Inc. on 3/6/90.

W24AT Sarasota, FL. Assignment of license granted from Suncoast Television, Inc. to Public Interest Corporation on 4/26/90.

W55BM Marietta, GA. Assignment of license granted from John O. Broomall to Adam L. Marko on 2/20/90.

W39BR Junction City, KS. Northeast Kansas Broadcast Service, Inc.; transfer of control granted from the estate of Joseph L. Brechner to Marion B. Brechner (Personal Representative) on 5/2/90.

W58CX Lawrence, KS. Northeast Kansas Broadcast Service, Inc.; transfer of control granted from the estate of Joseph L. Brechner to Marion B. Brechner (Personal Representative) on 5/2/90.

W16RG Manhattan, KS. Northeast Kansas Broadcast Service, Inc.; transfer of control granted from the estate of Joseph L. Brechner to Marion B. Brechner (Personal Representative) on 5/2/90.

W04BP Campbellsville, KY. Assignment of license granted from Heartland Communications, Inc. to Campbellsville College on 3/6/90.

W41AZ Corbin, KY. Voluntary assignment of permit granted from Don Prewitt to Trinity Broadcasting Network on 5/14/90.

W67BA Dennis, MA. Voluntary transfer of control of license corporation from Sentry Services Corporation to Sentry Federal Savings Bank on 4/16/90.

K29CC Appleton, MN. Voluntary assignment of license from Rural Western UHF TV Corporation to Prairieview TV, Inc. on 4/16/90.

K31BT Appleton, MN. Voluntary assignment of license from Rural Western UHF TV Corporation to Prairieview TV, Inc. on 4/16/90.

K33CR Appleton, MN. Voluntary assignment of license from Rural Western UHF TV Corporation to Prairieview TV, Inc. on 4/16/90.

K13UT Minneapolis, MN. Assignment of license granted from American Television Network, Inc. to Channel America LPTV Holdings, Inc. on 3/6/90.

K28CB Colstrip, MT. Voluntary assignment of permit granted from Rural Television System, Inc. to Colstrip Public Schools on 3/19/90.

W11BY Charlotte, NC. Voluntary assignment of permit granted from Justine Hope Lambert to HSN Communications, Inc. on 2/8/90.

W46BF Sanford, NC. Assignment of license granted from T. B. Buchanan to Sanford Community Church, Inc. on 4/10/90.

W23AM Laconia, NH. Voluntary assignment of permit granted from Impact Television Group, Inc. to Seacoast Broadcasting Company, Inc. on 1/29/90.

W47AN Manchester, NH. Voluntary assignment of permit granted from Mountain Wave Media, c/o George Bruno, to Academy of Applied Science, Inc. on 2/16/90.

W38AW Rochester, NY. Voluntary assignment of permit granted from Ronald D. Kniffin to Hometown Vision, Inc. on 4/2/90.

W29AI Akron, OH. Voluntary assignment of permit granted from TV 29, Inc. to Media-Com Television, Inc. on 2/12/90.

W30AV Canton, OH. Voluntary assignment of permit granted from TV 29, Inc. to Media-Com Television, Inc. on 2/12/90.

W35AX Cleveland, OH. Voluntary assignment of permit granted from TV 29, Inc. to Media-Com Television, Inc. on 2/12/90.

W46BK Lorain, OH. Voluntary assignment of permit granted from TV 29, Inc. to Media-Com Television, Inc. on 2/12/90.

W47BC Springfield, OH. Voluntary assignment of permit granted from Impact Television Group, Inc. to Trinity Broadcasting Network on 2/6/90.

K11SE Bend, OR. Assignment of license granted from Denco Broadcasting Corporation to Combined Communications, Inc. on 4/27/90.

W11SE Bend, OR. Assignment of license granted from Combined Communications, Inc. to Central Oregon Broadcasting, Inc. on 4/27/90.

W54BI Georgetown, SC. Voluntary assignment of permit granted from Impact Television Group, Inc. to Trinity Broadcasting Network on 2/6/90.

W59AW Nashville, TN. Involuntary transfer of control granted from Microband Corporation of America to The Microband Companies, Inc., debtor in possession, on 2/12/90.

K46CM Beaumont, TX. Voluntary assignment of permit granted from Davar Ministries Inc. to Faith That Pleases God Church Corporation on 3/19/90.

K450B Corpus Christi, TX. Voluntary assignment of permit granted from Hye Chin Lowery to Nicholas Communications Corporation on 3/6/90. **K457B**

K57FC Corpus Christi, TX. Voluntary assignment of permit granted from Hye Chin Lowery to Nicholas Communications Corporation on 4/2/90.

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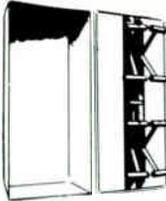
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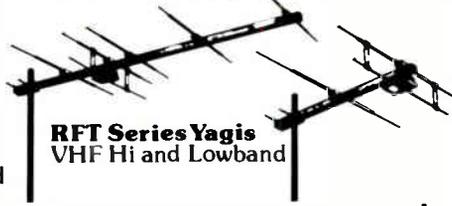
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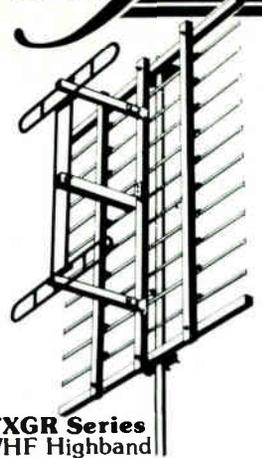
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Coarc Video	11	28	(518) 672-7202
Community Broadcasters Association	2	131	(800) 225-8183
CRA	19	31	(207) 989-6055
Dataworld	7	4	(301) 652-8822
EMCEE Broadcast Products	5	1	(717) 443-9575
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