

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 5, Issue 8

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August 1990



The ECS-185, a new low-cost edit controller from Convergence, introduced at the 1990 NAB show.

What You Need To Know About VTR's And Editing Systems

—by Michael J. Havice, Ed.D.

Videotape recorder/players and video editing systems play an important role in the quality of the broadcast signal of an LPTV station. This article reviews the function of the VTR and describes the differences between straight cut and A/B video editing.

The VTR

The videotape recorder/player is a critical part of your station's operation because of the role it plays in the storage and playback of program materials. In vir-

tually every video operation, programs and commercials are stored on videotape for later editing or broadcast. Therefore, the quality of the videotape and videotape recorders and players dramatically affects the technical quality of the programs that the viewers eventually see.

Most full power TV stations use 1" video equipment, while most LPTV broadcasters use 3/4" or 1/2" S-VHS equipment. However, bigger isn't necessarily better here. Advances in recording technology and improved videotape have given these two smaller formats picture quality that is almost as good as that of 1".

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CBA Wins Study Amendment In House

—by Jacquelyn Biel

The House Energy and Commerce Committee passed the final version of its cable regulatory bill HR-5267 on July 26, without adopting the hoped for LPTV must carry amendment. But it did add a "study amendment," introduced by Representatives Jim Slattery (D-KS) and Mike Oxley (R-OH) directing the FCC to prepare a report on the feasibility of must carry for locally originating LPTV stations.

Community Broadcasters Association president John Kompas and CBA legislative advisor Marty Rubenstein were present at the markup, as were dozens of lobbyists from both the NAB and the NCTA.

"We are very pleased," said Kompas, of the study amendment. "During the past year we have significantly increased the visibility of the LPTV industry, and the exhaustive study that the House Committee is proposing will further that end. But we feel that the must carry issue has not yet been resolved, and we'll be back in Congress at our earliest opportunity to continue the effort."

Slattery and Oxley had intended to offer an amendment during markup that would have mandated cable carriage for locally originating LPTV stations. But a straw tally failed to show enough votes to pass it, and the study amendment was introduced instead.

The original amendatory language required cable carriage for LPTV stations that broadcast a minimum of 15 hours per day, of which three hours is originated or produced by the station. It protected full power stations from unfair competition by requiring locally originating LPTV's to meet all of the public service programming requirements imposed upon full power broadcasters by the Communications Act of 1934. It also protected cable companies from excessive carriage burdens by exempting them from carrying LPTV stations if their carriage quota was met by existing conventional stations, or if cable carriage would extend the LPTV station's signal to a "significant" number of cable subscribers outside the station's Grade B contour.

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In Our View

Is this a hoot, or WHAT!!



LPTV according to Fritts.

Eddie Fritts must be getting worried. The NAB president hit an all-time low with his sneaky last-minute attack on LPTV must carry in the form of a crudely illustrated letter, hand-delivered to the House Commerce Committee minutes before markup on July 25.

Exposing the logical fallacies and refuting the half-truths, not to mention downright errors, in Mr. Fritts's letter is about as appealing as snaking a septic tank. But here goes:

Mr. Fritts complains: *Must carry for LPTV's is an artificial means to increase the value of their stations. It is a clear attempt to reach beyond the purpose for which they were licensed: as a secondary service to serve a very limited geographical area.*

Well now, aren't we a bunch of jackals!

Yes, cable carriage can increase a broadcast station's value, whether full power or LPTV. It certainly did for Ted Turner and WTBS. But the point is that we are, indeed, licensed to *serve*. And we can't serve if we can't be seen because the cable companies have disconnected their subscribers' antennas.

Mr. Fritts complains: *A low power license is awarded by lottery without any public interest obligations; a full power station must go through the comparative application process.*

This is what an LPTV license says: "The licensee shall, during the term of this license, render such broadcasting service

as will serve the public interest, convenience, or necessity to the full extent of the privileges herein conferred."

The FCC's 1982 *Report and Order* authorizing the LPTV service says: "...it is likely that low power stations will have to be very directly responsive to the interests of local consumers, to assure economic viability. In light of [this], it is our judgment that minimal regulation of low power television is in the public interest" (par. 14, our emphasis). And later: "...the low power television service, as authorized herein, is likely to provide program service that is responsive to public demand without the necessity of regulatory intervention by the Commission" (par. 15).

Mr. Fritts's assertion that we have no public interest obligation contradicts the honorable Commissioners here. Perhaps he might offer some form of proof? It is also late. In its *Report and Order*, the Commission pronounced noteworthy "the paucity of direct opposition to the concept of a low power television service" (par. 10).

As for comparative criteria, the lotteries give preferences designed to promote diversity in the service. That the system works is proven by a Marquette University study done last year: Of the commercial LPTV stations on the air, a full 20% are owned and controlled by minorities. And LPTV licensees, whether chosen by lottery or not, must meet citizenship, character, and financial qualifications.

Mr. Fritts complains: *An LPTV must-carry amendment could provide carriage for up to 4,000 LPTV stations.*

Good Lord! He'll be overrun with the critters!

Let us remind him that the CBA's proposed must carry amendment limits a cable system's carriage responsibility to the quota set in the bill. If there ain't room, there just ain't room.

Mr. Fritts complains: *LPTV licensees knew when they applied for their stations that "they are not eligible for carriage."*

As with so many categorical pronouncements in Mr. Fritts's comical twaddle, his choice of words skews the truth.

Cable systems are perfectly free to carry LPTV stations, and I'd like to see Mr. Fritts make the case before five smart

Commissioners sworn to uphold the public interest that an LPTV station providing a community with six hours a day of local programming (the average for commercial LPTV's, according to the Marquette study) should be denied carriage so that a full power station airing yet another shopping service can get it.

Mr. Fritts complains: *LPTV stations don't have to maintain a quarterly issues list and are not required to submit a model EEO program at the time of license renewal.*

This is really a stretch. No, we don't have to keep a quarterly issues list for the same reason that full power stations no longer have to keep a program log—the Commission felt that marketplace forces were sufficient regulation.

As for equal opportunity, the *Report and Order* says it: "The Commission's rules and policies governing equal opportunity in employment will apply to all low power stations" (par. 100). For the record: No, we don't have to file a model EEO program at license renewal every five years. Yes, we do have to file an employment report every year, as well as a model EEO program when we apply for our construction permits or when we transfer or sell our CP's or licenses.

Mr. Fritts complains: *LPTV stations are not subject to multiple ownership rules and are not required to meet equal time or reasonable access requirements.*

The Commission expressly rejected multiple and cross-ownership rules for LPTV because it wanted to stimulate competition which would, in turn, stimulate natural market curbs. It also hoped that experienced broadcasters would develop the service in its critical infancy, and therefore it intentionally structured the rules to allow them to engage in LPTV ventures. Many of them, NAB members all, did.

And just in case commonly owned LPTV's were to threaten the national economy, the problem would be addressed with anti-trust action or by the Commission itself in appropriate proceedings (*Report and Order*, par. 91).

The equal time and reasonable access charge is simply, utterly, wrong. LPTV stations *must* obey the political broadcast rules. I might suspect Mr. Fritts of maliciously attempting to mislead the honorable gentlemen of the House in this election year. But I will assume that this error is the result of stupidity.

Mr. Fritts needs to refresh his memory on just what the rules for the LPTV service are. And he needs to reassess his position as well. There are a number of NAB members I know who do not take kindly to these reckless fakeries, and I wonder how much of his membership really supports him.

May I recommend, Mr. Fritts, an enlightening book published by your organization back in 1985. It's called *Low Power Television: Development and Current Status of the LPTV Industry*, and it delineates specifically the rules that govern the LPTV service. I know. I wrote it.

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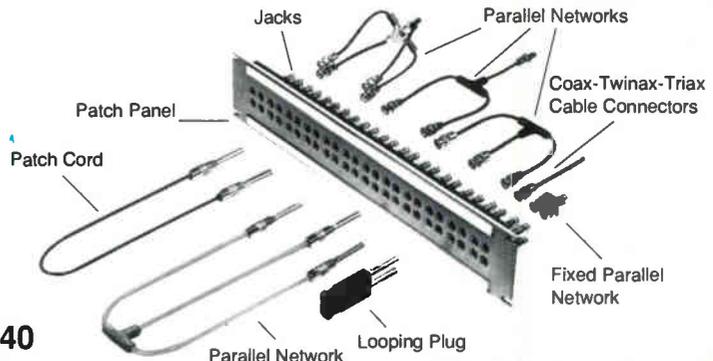
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Editing Systems

continued from front page

For the best possible picture quality, use the same format all the way through your operation. In addition, keep finished program material less than two genera-

tions from the original video. Video that is three generations or more from the master begins to look fuzzy.

Finally, follow a careful equipment maintenance and replacement plan. The money you spend on maintenance and new equipment is an investment in a quality broadcast signal.

Straight Cut Video Editing

The simplest form of video editing is straight cut editing. Straight cut editing comprises two basic types of edits—the assemble edit, which erases all previous video, audio, and control tracks and replaces them with new ones, and the insert edit, which replaces specific video or audio material without interrupting a previously recorded control track.

Assemble editing is used for making dubs or recording live events on tape. Insert editing is used to rearrange or replace video segments and mix audio between two channels; in other words, the sequence of audio and video events can be changed during an insert editing session.

One source videotape player, one video recorder/player, and an edit controller are required to perform simple straight cut editing (see Figure 1). The left side of most simple straight cut edit controllers controls the source machine and the right side controls the record machine. The middle is dedicated to setting in and out points and selecting the edit functions—assemble, video, channel 1, or channel 2—that the user desires.

In all video editing, the controller electronically manipulates the equipment involved in the editing process. It tells each machine when to play or record, according to programmed instructions from the user. In simple straight cut editing, the controller manages the video and audio

interactions between two machines. In more complicated editing, it manages the interactions between the video and audio functions of several machines, as well as the functions of a video switcher.

In A/B video editing with a switcher, for example, the video controller can initiate and complete many more editing tasks at one time than a human could hope to accomplish, thus giving the user precise control over very complicated operations which have to take place with split-second timing.

The user selects the operations that the controller will perform. For example, if you want the video controller to record video and channel 1 audio from the source machine to the record machine, you would first set the "in" and "out" points for the source machine and the record machine. Then you can program the controller to preview or perform the actual video and audio edits. If the sequence of video and audio is not correct, you can reprogram the in and out points until you're satisfied.

In the simplest straight cut editing suites, the user adjusts audio levels (mixes) by manipulating the audio input pots (dials) on the record machine during

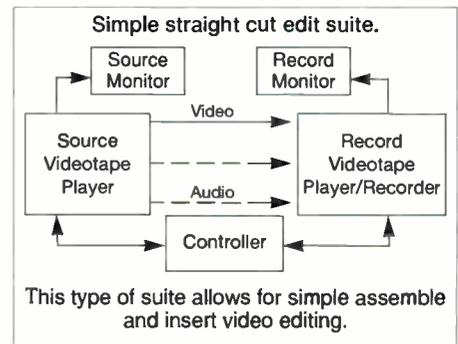


Fig. 1



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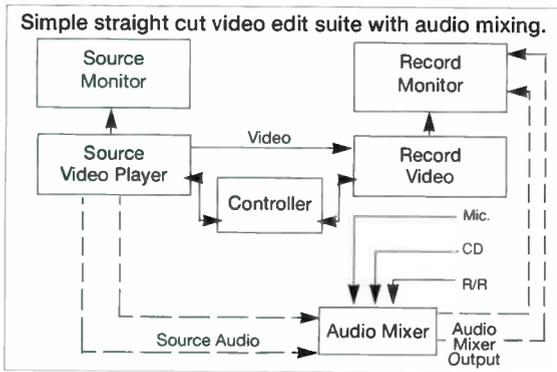


Fig. 2

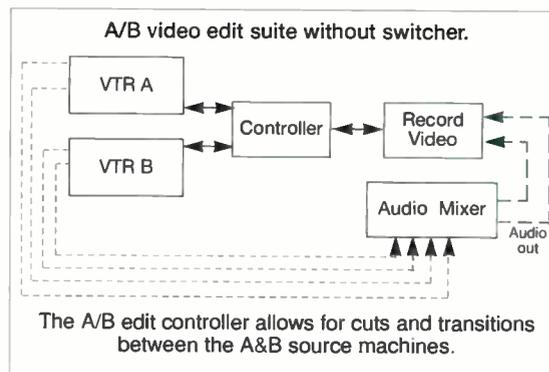


Fig. 3

the recording process. If a lot of audio manipulation is necessary, an audio mixer may be added to the editing suite (see Figure 2). The mixer allows more accurate control when there is a variety of audio sources such as reel-to-reel, cassette, and CD players. Having these additional audio sources is important if you want to "sweeten" the final product with audio effects, for example.

Until recently, the simple straight cut video editing suite could work with cuts only in video, and could mix only between audio channels 1 and 2. Now, digital technology has made it possible to add video transition effects between the source machine and the controller. For example, the Sony DME-450 Digital Multi-Effects sys-

tem acts like a switcher between the two U-matic video machines and an RM-450 edit control unit. And the ALTA Group's Pyxis E is a special effects generator with freeze. Both of these effects generators are at home in either a straight cut edit suite, where they can be used for transitions between the source machine and recorder, or in the more advanced A/B edit suite.

A/B Video Editing

A/B roll video editing is a way to achieve transitions between two source machines and a record machine (see Figure 3). The A/B controller is more sophisticated than the straight cut editor be-

cause it must be able to communicate with each machine in the editing system. Because the editing must be precise, A/B controllers typically use pulse code or SMPTE time codes to control the videotape machines.

The video switcher functions like an audio mixer, creating mechanical or electronic transitions between video sources. Switchers and special effects generators allow the user to select different effects and/or video sources to use as transition material. In general, switchers may provide more options than effects generators because they can accommodate more inputs. But the advantage of effects generators is that they are more self-contained and easier to operate than some switchers. Your choice between the two should be based on what types of transitions your production people will use most of the time.

Source VTR's and edit functions are controlled with the keyboard of an A/B controller. To avoid duplicate circuitry for each piece of equipment, most A/B controllers use one set of control buttons or keys to control several source machines. When the user changes from one source to another, the previous commands are "remembered" by the controller, and a visual display, usually a monitor, lists the instructions the user has given each source machine. A new user quickly gets used to looking at the video decision list for edit information rather than at the control board.

Except for this difference in displays, and the fact that instructions must be given to more than two pieces of equipment, working with an A/B controller is similar to working with a simple video editor. To achieve a smooth edit involving a wipe, for example, you would set the in and out points for both source machines and for the record machine, and then designate a type and duration for the wipe. Once you have programmed these elements on the controller and switcher, you would preview the actual transition to make sure it's the way you want it. If it's not, you can adjust the in and out points using the video control panel and then preview the new edit. When the transition is perfect, you simply press a button to perform the edit.

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Summary

This article has provided a simplified explanation of two types of video editing. The actual process of video editing involves a wonderful relationship between you, the machinery, and the videographers who prepare the raw video material. I can't emphasize enough the importance of quality in the raw video and audio. The fanciest equipment and the most talented editor cannot make poor video and audio better than it is. As in many other areas, garbage in makes garbage out.

Successful video editing depends on the following:

- A well conceived script;
- The quality of the video and audio production work material;
- Attention to technical details during the video editing process;
- Good video equipment;
- Well maintained editing equipment located in a pleasant work space;
- The constant evaluation of the production and post-production effort to ensure that it meets its goals;
- The professional ability of each individual involved in the pre and post-production of all audio and video material.

Buying Your Equipment

Video editing suites are an important part of a broadcast operation because they free the production facility. While editors are editing, producers can produce. While one project is being edited another project can be shot. There is no reason that the use of one facility should impair the use of another.

Here are some details to consider when you purchase components for an editing suite:

- Are you going to work in component or composite video? Some equipment can be switched to either component or composite. Other equipment is dedicated to one form or the other.
- Make sure all the pieces of equipment will "talk" to one another. If necessary, test the equipment that you intend to purchase in your system before you sign the deal. If you are going to use computer-driven machinery you will want to be sure your equipment has a General Purpose Input Terminal (GPI) that will allow it to communicate with the equipment you will use.
- Use a switcher with effects or use a special effects generator. There is no need for both.
- Remember your need for time base correction. Some special effects generators have built-in TBC's.
- A serious editing suite will include a waveform monitor and vectorscope. Use these monitors to ensure technical quality.

One or more video editing suites are an important part of a television station. If

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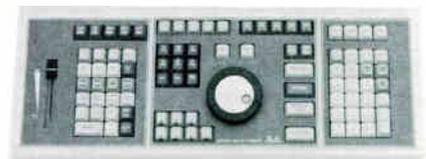
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you're starting simply, begin your video editing simply and plan to become more sophisticated as you can afford it. And match your video editing aspirations to your actual production effort. A great editing suite is a waste if you have poor production facilities. In general, your best support for an editing suite is a solid commitment to careful planning, good personnel, and thoughtfully chosen equipment.

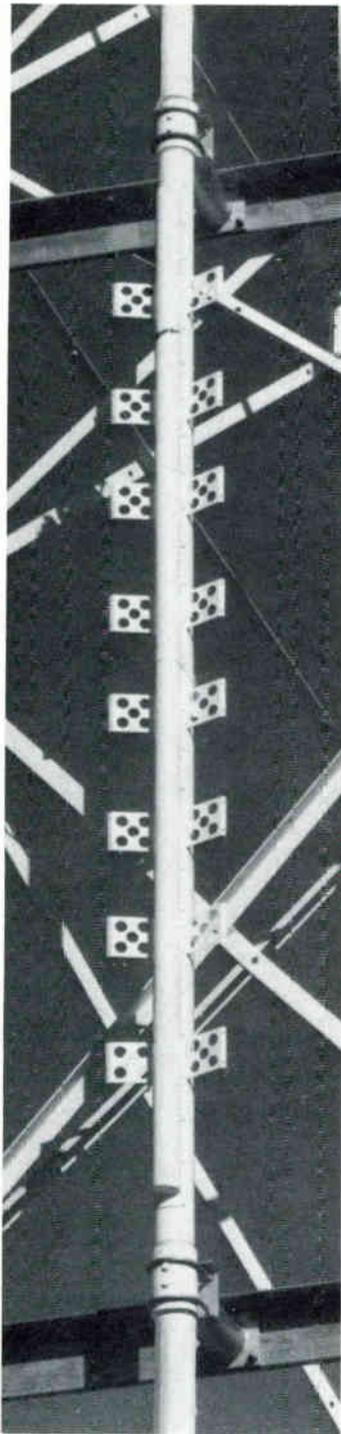
Michael J. Havice, Ed.D. is assistant professor of broadcast communication at Marquette University. He is a specialist in video production and interactive video technologies.



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Microdyne Nets Texas Uplink Contract

The State of Texas has awarded Microdyne Corporation a contract valued at more than \$191,000 to build a satellite uplink facility at the Texas Tech Health Sciences Center in Lubbock. The prototype system will help smaller medical schools gain access to classes and facilities that might not otherwise be available to their students.

The company also plans to become involved with StarSchool, a consortium that helps schools gain the technical talent and knowledge they will need when they apply for funding.

Earlier this year, Microdyne announced a \$1.23 million contract with GE Aerospace Military and Data Systems for telemetry receivers to be used with the Tracking Data Relay Satellite System. TDRSS is a group of three satellites that relays communications from an earth orbit vehicle such as the space shuttle to a primary tracking station in White Sands, NM.

Microdyne also manufactures satellite communications equipment and systems for the broadcast and cable television industries. 

FCC Upholds 24-Hour Indecency Ban

In response to an order issued in January 1989 by the U.S. Court of Appeals in Washington, DC, the Federal Communications Commission has adopted a report upholding a 24-hour ban on indecent broadcasts, arguing unanimously that the ban is narrowly tailored and thus constitutional.

The Court ordered the FCC to develop a record in the case after it stayed the Commission's order—also issued in January last year—barring indecent broadcasts 24 hours a day. The 24-hour ban originated with an amendment by Sen. Jesse Helms (R-NC) to an appropriations bill signed into law by former President Reagan (see *LPTV Report*, February 1989, pages 6-7).

The FCC found that children under 17 are in the audience at all times and that alternatives such as time channeling and technological restrictions are not enough to prevent them from seeing indecent programming. However, broadcast stations that wish to air indecent programming will be permitted to demonstrate that children are in fact not in the audience during the time that an indecent program is aired. 

Drug Offenders May Lose FCC Licenses

On July 16, the Federal Communications Commission issued a Notice of Proposed Rulemaking to determine procedures for denying or revoking the FCC licenses of convicted drug offenders.

The Anti-Drug Abuse Act of 1988 allows federal and state court judges to deny federal benefits—including grants, contracts, loans, and professional or commercial licenses—to anyone convicted of selling or possessing illegal drugs. Federal agencies must ensure that applicants are not drug offenders before granting such licenses, and the FCC wants to amend its application forms to make applicants certify that neither they nor any parties who hold 5% or more interest in the application have been convicted on drug charges. It also wants to require licensees to notify the Commission if they or any of their principals are convicted of drug offenses during the license term.

The Commission is requesting comments on which of its licenses should be included in the drug regulation (it proposes all but the Amateur Radio licenses), on its proposal to limit liability to parties with 5% or more ownership in a licensee, and on whether and how an existing license should be revoked.

Comments were due August 15; reply comments are due August 30. 

Getting the Word Out

Promoting With Newsletters And Point Of Purchase Displays

—by Don Sabatke

It is getting harder and harder these days to keep a loyal audience. Today's viewers today are movers—switching from channel to channel in TV or from station to station in radio. Newsletters are one way to make your audience feel they're a part of your station and keep them tuned in longer. They can also add dollars to your bottom line for very little money.

Doing a newsletter properly takes work, and you must do it right—from the beginning. The newsletter must look good, it must be published on a timely schedule, and it must get into the right hands.

Writing a Good Newsletter

As the saying goes, "If you can't do it right, don't do it at all." A newsletter should be just what its name implies—a letter containing news about your station. The articles in the newsletter should be written by your staff, with people from each department contributing a column or section. Give the columns clever headings: "What's New in News," "Chit Chat from the Office," or "New Sponsors Parade." Don't forget to list advertisers' and viewers' birthdays, and—most important—next month's programs.

Once you establish a department in your newsletter, continue it every month. Readers will learn to look for it, and the newsletter itself will be easier to write.

I suggest publishing a monthly newsletter in the third week of the prior month; for example, the May issue would come out in the third week of April. This way, you can print information about the current month as well as the upcoming one.

When you have compiled all the copy, take it to a typesetter and have them prepare camera-ready boards for the printer. Typesetting, layout, and printing should be easy to trade out for advertising. Get deadline dates from the typesetter and the printer and stick with them.

Distributing the Newsletter

Once the newsletters are printed, you must get them in the right hands. There are several ways of doing this. The most logical is to mail them to your viewers and potential viewers. You can compile a list of viewers by having a write-in contest or by placing coupons in the local papers. (Don't forget to include a coupon in each issue of your newsletter.) The problem with this is that as your audience grows,

so does your postage bill. I prefer a different way of distribution.

For a couple of dollars you can buy clear plastic counter displays that will hold your newsletters and sit very nicely on a counter top. If you buy fifty of these and place them in stores around your trade area, you will get good distribution with very little work and no cost to you. (The cost of fifty counter displays will be far less than the postage for even a couple of months.) The most this method will cost you is a spot or two on the air telling your viewers where they can pick up the newsletters.

Making Extra Money

Can you make money with your newsletter, besides promoting your station? You bet! And lots of it. In many cases, enough to pay all your expenses (if you can't trade them out) with some left over to add to billing.

The key is to sell ads!

Yes, you'd be amazed at the number of merchants that will buy advertising in a TV station newsletter. After all, the people who read your newsletter are loyal and dedicated, and many times they will do something just because their TV station supports it. What better prospect could you want!

Your LPTV newsletter is a great promotional tool for your station and also a great way to make a few extra dollars. Get your creativity going and start producing that first edition now!

Point of Purchase Advertising

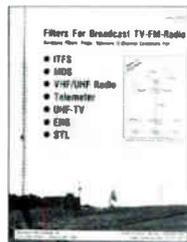
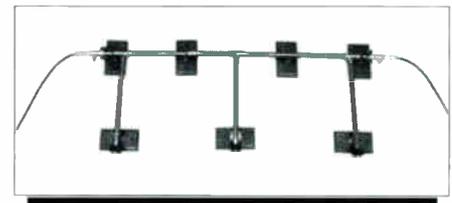
Point of purchase advertising can be a very important part of your LPTV promotion strategy. All it is is some sort of display placed in your advertiser's store—a poster in the window, a counter display card, or a plastic container sitting on the counter. No matter what form they take, point of purchase displays do work, they

continued

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are very inexpensive to do, and—best of all—the sponsors love them.

Merchants love to become involved with TV stations. Picture this example. Your station wants to promote itself with bumper stickers. To distribute them, you place them in stores for clerks to hand out. Then you mention on the air that viewers can pick up the stickers at so and so's store. That's all there is to it. Merchants are more than happy to do this for you because they get traffic into their stores and their names on the air into the bargain. It's a great way to promote both your station and the merchant.

Next time, I'll share some of the secrets of contests, games, and giveaways—probably some of the most effective promotions you can do. 

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

Sabatke has written and published the book, Radio 101, which describes 101 of the best promotions he has devised in his 25 years in broadcasting. Many of these promotions can be used by LPTV stations. For further information, write Don at SABATKE & COMPANY, 1033 S.E. 19th Place, Cape Coral, FL 33990, or call him at (813) 772-3994.

FCC Audits Compliance With Election Broadcast Laws

The Federal Communications Commission has begun the first of a series of audits of television and radio stations to find out if the stations are complying with the political programming laws and rules.

Network TV stations, one or more non-network TV stations, one AM radio, and one FM radio in each of five markets were selected for audit. Cincinnati, Dallas-Fort Worth, Philadelphia, Portland, and San Francisco were the first markets to be targeted because they are geographically diverse and because, in some cases, the stations serve more than one state.

The audit will review the stations' compliance with the "equal opportunities" requirements of Section 315(a) of the Communications Act; the "lowest unit charge" provision of Section 315(b) of the Act; and the political file and public inspection requirements of the FCC's rules.

None of the stations to be studied are LPTV stations. However, LPTV stations are also subject to the election broadcast laws. (For a discussion of FCC rules governing political programming, see "LPTV and the Law," *The LPTV Report*, June and July 1990). 

Microwave Filter, Niagara Scientific Merge

Microwave Filter Company and Niagara Scientific have merged, effective July 1. Niagara, which retained its management team, is now a wholly owned subsidiary of Microwave Filter and operates as a separate company.

Microwave Filter manufactures electronic filters that prevent interference in satellite, broadcast, and cable facilities. Niagara makes environmental monitoring and industrial automation equipment. The companies share quarters at 6743 Kinne Street, East Syracuse, NY. 

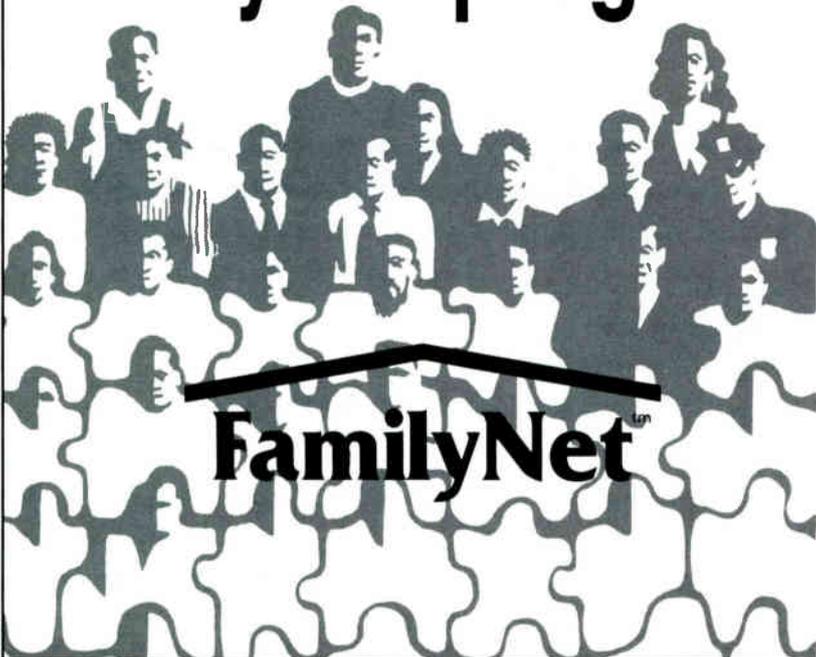
TTC Signs Exclusive Canadian Distributor

Socatel Consultant, Inc. of St. Mathias sur Richelieu in Quebec, Canada has been chosen as the sole distributor in Canada for Television Technology Corporation products, announced TTC last month.

Socatel Consultant, which has worked with TTC in the past, will set up a support network of dealers and technical representatives for Canadian broadcasters who use TTC equipment.

TTC manufactures TV and radio transmitters for the domestic and international markets. 

Trying to find the best fit for your programming puzzle?



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General Interest**

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Call 1-800-8-FAMNET for more information.

LPTV Distribution by State and Territory

July 10, 1990

	Licenses	CPs*
ALABAMA	9	18
ALASKA	220	11
ARIZONA	22	33
ARKANSAS	8	33
CALIFORNIA	39	78
COLORADO	18	27
CONNECTICUT	0	5
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	38	124
GEORGIA	18	33
HAWAII	3	19
IDAHO	19	23
ILLINOIS	7	36
INDIANA	10	22
IOWA	12	33
KANSAS	10	28
KENTUCKY	11	25
LOUISIANA	12	41
MAINE	7	16
MARYLAND	2	7
MASSACHUSETTS	6	15
MICHIGAN	9	20
MINNESOTA	32	46
MISSISSIPPI	12	19
MISSOURI	13	29
MONTANA	23	35
NEBRASKA	4	8
NEVADA	18	17
NEW HAMPSHIRE	3	4
NEW JERSEY	2	10
NEW MEXICO	14	31
NEW YORK	26	44
NORTH CAROLINA	9	34
NORTH DAKOTA	4	12
OHIO	16	43
OKLAHOMA	19	28
OREGON	18	23
PENNSYLVANIA	11	45
RHODE ISLAND	0	2
SOUTH CAROLINA	2	18
SOUTH DAKOTA	6	18
TENNESSEE	27	38
TEXAS	49	96
UTAH	18	12
VERMONT	1	8
VIRGINIA	6	18
WASHINGTON	10	20
WEST VIRGINIA	1	8
WISCONSIN	10	19
WYOMING	23	16
GUAM	1	0
PUERTO RICO	5	4
VIRGIN ISLANDS	0	2

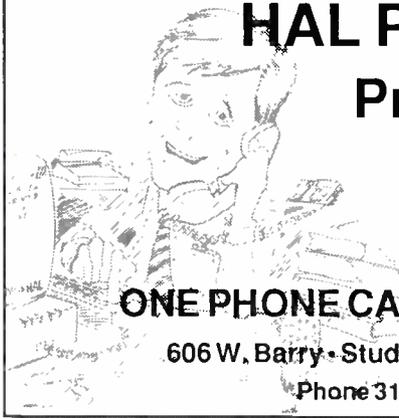
* Construction Permits: Expired permits have been deleted as of June 25, 1990.

TOTALS: Licenses: 866
Construction Permits: 1,355

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Call For Entries

Third Annual CBA Local Production Awards

The Community Broadcasters Association has announced its 1990 Local Production Awards Competition. The Competition is designed to recognize excellence in local programming and production in four categories: non-news programs, news programs, station promotions or public service announcements, and commercials. The competition is open to any LPTV station, whether or not it is a CBA member.

This year, a distinction has been made between LPTV networks and single stations. Networks, for the purposes of this competition, are entities that own or have affiliation agreements with five or more LPTV stations. Network entries are designed to be aired on more than one station. Single station entries, in contrast, are produced by and aired on a single station.

Here are the details:

CATEGORIES

Non-News Program: Each entry, edited sample not to exceed 30 minutes.

News Program: Each entry, edited sample not to exceed 15 minutes.

Promotion/Public Service Announcement: Each spot, 60 seconds or less.

Commercial Announcement: Each spot, 60 seconds or less.

ELIGIBILITY AND JUDGING

This competition is open to all LPTV stations. Entrants need not be members of CBA.

Entries will be judged on overall creativity, production quality, and achieve-

ment of objectives as stated in the entry form.

The judges will be a select panel of experienced broadcasting professionals. Decisions are the responsibility of the judges, and all decisions are final.

HOW TO ENTER

Complete one entry form for each submission and attach it to your entry. All entry forms must be TYPEWRITTEN. Attach an additional copy of the entry form to your check for the entry fee.

There is no limit to the number of entries that you may submit in any category. However, a fee must accompany each entry.

If you submit multiple entries, please submit ONE check to cover all entry fees. Make checks payable to the Community Broadcasters Association.

Entry fees are as follows:

CBA MEMBERS: \$35.00 per entry
NON-MEMBERS: \$60.00 per entry

Submit entries on good quality 3/4" or 1/2" video cassettes with no color bars or tone. Entries should have at least 10 seconds of black at the head of the cassette. Each entry must be submitted on a separate cassette.

Label all cassettes and cassette boxes with the CATEGORY, ENTRY TITLE, and SUBMITTING STATION OR NETWORK. Tapes will not be returned.

ENTRANT NOTIFICATION

All entries will become the property of the Community Broadcasters Association. Entry in this competition implies that you

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consent to CBA's use of the material in any fashion deemed necessary to promote the LPTV industry. The CBA may share copies of the material with its members or other interested parties without your further consent.

DEADLINE

All entries, completed entry forms, and entry fees must be received by 5:00 p.m. MONDAY, OCTOBER 8, 1990. Mail all materials to:

Community Broadcasters
Association
5235 North 124th Street, Suite 22
Milwaukee, WI 53007-1101
(414) 783-5977

Finalists will be notified by mail prior to the CBA Conference & Exhibition, November 17-19, 1990. Winners will receive their awards at the Awards Presentation at the Conference.

QUESTIONS??

Contact Colette Carey, at TV 43, (414) 896-0343.

BEST OF LUCK TO YOU ALL!!

Entry Form

Third Annual CBA AWARDS COMPETITION

(Form may be photocopied)

Please read the rules and regulations before completing this form. TYPEWRITTEN copies of this form must accompany EACH entry. Attach one copy of this form to each entry. Attach an additional copy of each entry form to your entry check. Please submit ONE check for multiple entries.

I have read and agree with the rules for submission:

signature

TYPE OF ENTRANT:

Network Single Station

CATEGORY:

Program (Non-News) News Promo/PSA Commercial

Title of Entry _____

Address _____

Submitted by _____
(call sign) (community of license)

Station Contact _____

Phone () _____

OBJECTIVE

(25 words or less) MUST BE COMPLETED

FEE

(Make checks payable to Community Broadcasters Association)

CBA Member (\$35.00) Non-Member (\$60.00)

Total number of entries submitted _____

Total amount enclosed _____

Mail to: CBA
5235 North 124th Street
Suite 22
Milwaukee, WI 53007

DEADLINE FOR ENTRIES:
OCTOBER 8, 1990.



LPTV and the LAW

—by Peter Tannenwald

The FCC Gets Tough

The FCC is getting tough on licensees it believes are bad actors. It is pushing Constitutional limits in areas that will require court decisions before we know how far the agency can legally go. Meanwhile, watch your step if you know what's good for you.

Total Ban on Indecency

On July 12, 1990, the FCC adopted a report concluding that enforcement of a 24-hour a day ban on indecent programming would be constitutional. The FCC has been dealing with indecency for many years, attempting to impose varying degrees of prohibition but always ending up in court. It reached the point of permitting indecency only during nighttime hours, when children are less likely to be in the audience.

While a court appeal of that decision was pending, two things happened. First, Congress passed a law requiring the FCC to ban indecency 24 hours a day. Second, the Supreme Court held in another case that indecent material transmitted by telephone (usually by so-called "Dial-a-Porn" services) could be constitutionally regulated if the regulation promoted a "compelling" governmental interest and was "narrowly tailored" to serve that interest.

The FCC then asked the court to send the FCC indecency appeal back for further agency action. After receiving public comment, the Commission concluded that children are in the audience at all times, day and night; so there really is no way to protect them against indecency other than banning indecency all the time, day and night. Channeling indecency into certain time periods or mandating scrambling or some other technological protection would not work. Therefore, a 24-hour ban is as "narrowly tailored" as you can get without rendering the ban ineffective for its intended purpose.

Indecency falls short of obscenity. Obscenity is not constitutionally protected, but indecency is. The FCC describes "indecency" as "language that describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

The new 24-hour ban will not be for-

mally in effect until the pending court case is resolved. For now, the FCC's policies permit indecency during late night hours. But I would be very careful if I were you. Congress has ordered a 24-hour ban, and the FCC has not hesitated to hand out \$10,000 fines for indecent broadcasts. So-called "shock jocks" on radio have been targets of FCC action, as have certain motion pictures that are widely accepted in theaters and some programming that broadcasters claim has artistic merit.

You may feel that the 24-hour ban is unconstitutional, because the Constitution is not supposed to limit adults to what children should see and hear. The FCC's answer is that adults can subscribe to cable or watch indecent videos. Those sources are more easily controlled than over-the-air TV, so indecency there need not be banned.

License Loss for Distribution or Possession of Drugs

On July 16, 1990, the FCC proposed rules that would deny licenses to anyone convicted of the distribution or possession of a controlled substance (Gen. Docket No. 90-312). Only Amateur Radio licenses would be excepted. Both broadcast station licenses and operator permits issued to individuals would be included.

This proposal is intended to implement the Anti-Drug Abuse Act of 1988, which requires federal courts and agencies to deny professional and commercial licenses to convicted persons. Federal judges who sentence drug offenders will complete a form that will go to the Justice Department and be placed in a federal "debarment" file. This list will be consulted by all agencies awarding federal contracts or other benefits.

The FCC is proposing to include questions in its application forms requiring disclosure of convictions and also to require existing licensees to report any conviction resulting in federal debarment within 30 days. Where an FCC license or permit has already been issued, there is a basis in the legislation both for not disturbing that license and for revoking the license. The Commission has invited comments on which approach it should take.

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Where a license is held by a corporation or partnership, the proposed rules would apply to any corporate officer, director, or 5% stockholder and to any general partner and any 5% or more limited partner. Both voting and non-voting stockholders and partners would be included.

If a corporation or partnership runs into trouble with the conviction of the owner of a small share, the Commission has asked whether the licensee should escape punishment if the offending individual withdraws from the business immediately after conviction.

The Commission allowed only one month for comments, which suggests a firm intention to adopt rules quickly. Indeed, the federal drug statute appears to require the FCC to adopt some rules, although the required scope of the rules is open to debate. By the time you read this column, the August 15 comment deadline will probably have passed.

Yes, it's getting a bit tough out there. Maybe the old concept of broadcasters as "public trustees" isn't dead after all. 

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

LPTV

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Circle (4) on ACTION CARD

Supplier Side

The Firstline Series heavy duty vertical rack cabinets from Cabtron Systems, Inc. can hold loads of up to 2,000 pounds each and are available in both single- and multi-bay configurations. These durable racks feature 12-gauge frames coupled with 11-gauge front and rear mounting angles. Cabinets have front and rear ventilating grills with cleanable air filters.

Cabtron Systems Inc. is a manufacturer of standard, modified, and custom-designed enclosures for electronic controls and equipment for military, industrial, security, and communications applications.

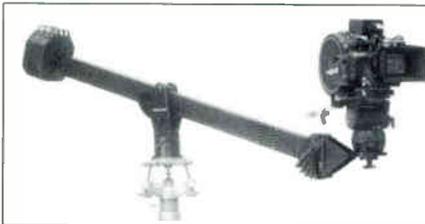
Circle (175) on ACTION CARD



Cabtron's Firstline Series rack cabinet.

Trovato Manufacturing of Rochester NY has announced a new product, the Trovato Jib, for mounting 35 mm cameras.

The new jib boasts four feet of vertical travel, and 45" of reach. Unusually robust construction enables the Trovato Jib to handle cameras of up to 85 pounds, either mounted conventionally or underslung on its double-sided Mitchell plate.



The Trovato Jib.

Camera level is maintained through solid linkage (no cables or pulleys). Custom designed weights mount securely and adjust on access for precise balance. Additional weights are available. The payload is supported by Timkin tapered roller bearings, pre-loaded for maximum radial and axial stability. Pan and tilt

brakes are positive acting and easy to use.

Circle (191) on ACTION CARD

If your viewers like country music, take a look at **Herb Sudzin's Country Music Video Show**. Sudzin, a third-generation New Jersey hay farmer, produces the half-hour show as a hobby and has been reaching nearly 4 million viewers via cable systems around the country.



Herb Sudzin

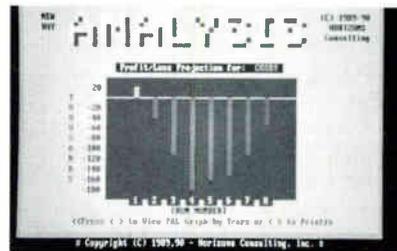
The 30-minute Country Music Video Show actually comprises three different formats. In the first, Sudzin interviews Nashville artists passing through New Jersey and plays a music video or two by the artist. The second format features Sudzin as VJ for six or seven music videos. The third show hosts local bands who play three or four songs followed by a short interview and then a dance segment.

Sudzin's program is now available on tape to LPTV stations.

Circle (195) on ACTION CARD

Unsure about programming decisions? **Horizons Consulting** may have the answer—new software that helps TV program directors evaluate the income and profit potential of any syndicated program contract.

In less than 30 seconds, the "New Buy Analysis" (NBA) system will evaluate a programming contract and develop a complete analysis of its potential impact on a station's operations. The results include depreciation revenue, rating, and profit worksheets; run scheduling; and many other decision factors.



A P&L chart generated by Horizons Consulting's "New Buy Analysis."

The NBA system operates on IBM PC/XT/AT/386/PS-2 or compatible equipment. Support is provided for a wide variety of printers and display adaptors.

"New Buy Analysis" is licensed on a per station basis. The price is based on market size. For a free demonstration package...

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WorldRadioHistory



Technical Talks

—by John H. Battison, P.E.

From an engineer's point of view, television stations have four parts: the video sources (studio cameras, tape, film, satellite feeds, and so on), the transmitter, the transmission line, and the antenna. The antenna is one of the most important parts in the business of getting the signal to the viewer.

An LPTV UHF television transmitter is limited to a maximum power output of 1 kW, or 1,000 watts. The more of these watts that get to the antenna to be radiated, and the higher the antenna is, the greater the area that can be covered with a 74 dBu (city grade) signal. Power moves from the transmitter to the antenna through the transmission line. It is here that power is often lost, especially if the diameter of the transmission line is small. This means less power to the antenna and less power to be radiated to the viewers.

On the other hand, the better the antenna, the greater the power radiated. Most LPTV antennas use only horizontal polarization because it is less expensive. But it is possible to radiate a signal vertically as well; this is called circular polarization. Generally, circular polarization provides better signal coverage because it seems to fill in some of the holes in a service area and tends to increase the size of the area served. But like everything else in life, it does not come free.

Double The Gain

In order to obtain a circular polarization with the same radiated power that horizontal polarization provides, you have to double the power fed into the antenna. For example, if your antenna radiates 1 kW horizontally, you can double the transmitter power and put out 1 kW horizontally and 1 kW vertically. (This is legal. The FCC will allow two UHF transmitters of not more than 1 kW each, one feeding a vertical antenna and one feeding a horizontal antenna.) Or you can use an antenna that is approximately twice as big. This doubles the antenna gain so that half the power is horizontal and half is vertical.

"Gain" means amplification. Most LPTV antennas in use today are designed to radiate most efficiently in horizontal polarization. The signal is radiated rather like a lighthouse beam: Theoretically, there is no radiation from the top or bottom of the antenna. In actual practice, however, there is quite a bit of radiation that escapes vertically and is wasted.

When antenna designers makes an antenna with increased gain, they add extra sections to the antenna, which makes it longer. At the same time, the extra sections redirect the power lost from the top and bottom, and squeeze it into the horizontal beam so that more power is radiated in the horizontal base. If the new antenna radiates twice as much as a standard reference antenna, it is said to have a gain of two, and so on.

There is, however, a price to pay. As sections of antenna are added to increase the horizontal gain, the vertical width of the beam is decreased. The beam becomes narrower, more like a searchlight than a lighthouse beam. The problem is that this narrow but more powerful beam can actually pass over the area that you want to serve. An area near your transmitter might receive a poor signal, and a smaller, less important area farther away could get a much stronger signal.

Beam Tilt

Fortunately, there is a way to overcome the problem of a high gain narrow beam. It is called "beam tilt." Electrical beam tilt is accomplished by changing the way that the transmitter power is directed in the antenna. This tilts the beam down to cover the area closer to the transmitter. There is a slight reduction, however, in the gain of the antenna.

Note that it is "electrical" beam tilt. The beam can be tilted mechanically by actually tilting the antenna when it is installed, but this works only half way. If you tilt the antenna beam down on the side that you need to fill or cover, the beam on the other side of the antenna then goes up. Because of this, mechanical beam tilt is not generally popular.

Sometimes we come across unintentional beam tilt where an antenna has been carelessly installed on a tower. If you find an area where coverage is poor, but where you believe it should be good, take a look at the antenna. If it is tilted even a tiny bit away from the affected areas, it may be the cause of the poor reception. Unless deliberately planned otherwise, your antenna should be completely vertical. 

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What's Going On

September 16-18, 1990. National Association of Broadcasters Hundred Plus Exchange, Denver, CO. *Contact:* NAB Television Department, (202) 429-5362.

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

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

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

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

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

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

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

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

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

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

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

February 11-13, 1991. Broadcast Credit Association 25th Credit and Collection Seminar, Loews Summit Hotel, New York, NY. *Contact:* Mark Matz, Vice President-Marketing, (708) 827-9330.

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

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

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

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

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

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

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

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NEW LPTV LICENSES

The following LPTV stations received licenses on

House Bill

continued from front page

The substituted study amendment directs the FCC to submit a report on LPTV cable carriage within twelve months of the time the bill is enacted. The report would cover five areas:

- The number of LPTV stations that broadcast local programming;
- The status of LPTV as a secondary service;
- How cable carriage of LPTV stations would affect the availability of channels for future needs;
- The burden that LPTV must carry would impose on cable systems; and
- The burden presently imposed on LPTV stations by cable systems that charge them for carriage.

A second amendment permitting telephone companies to own cable systems failed to gain enough votes to pass the Committee. Other provisions of the bill, as reported in *Broadcasting* magazine, are as follows:

- The FCC could regulate rates charged to subscribers for tiers of broadcast stations, but not rates for pay or pay-per-view channels;
- Programmers who also own cable systems could not "unreasonably" refuse to sell to non-affiliated cable systems or to other multi-channel providers such as DBS or wireless cable. Exclusive contracts would be permitted if they do not "significantly impede competition." This provision would expire in nine years, or earlier if the FCC decides enough competition exists to make it unnecessary.
- Cable programmers must make their product available to home satellite dish owners;

the dates shown. Station call sign, location, and the name of the licensee are also given.

K41CV Duncan, AZ. Southern Greenlee County TV Association, 6/19/90.
W31AT Gainesville, FL. James Vincent Fitzpatrick, 6/19/90.

• Up to 25% of a cable system's channel capacity must be reserved to carry public and commercial full power television signals. Broadcasters may stay on the cable channel to which they were assigned as of June 26, 1990 or return to their on-channel position;

- The FCC would establish cable consumer protection and customer service requirements;
- The FCC would set minimum technical standards for cable systems;
- Cable operators would have to file annual financial reports with the FCC;
- The sale or transfer of a cable system would be restricted for 36 months following acquisition;
- The FCC would set maximum rates for leased access channels.

Earlier this summer, the Senate Commerce Committee passed its version of the cable reregulation bill—S.1880—which contained findings language encouraging cable systems to carry locally programmed LPTV stations (see *LPTV Report*, June 1990, page 1).

Both bills must now be passed by the full Senate and House before going to the White House for President Bush's signature. Bush, however, has so far opposed cable reregulation and, instead, supported spurs to increased competition such as the telco entry amendment. 

BON MOT

Doubtless God could have made a better berry, but doubtless God never did.

Izaak Walton, on the strawberry.

W09BU Jupiter, FL. Dorothy M. Bowlds, 6/19/90.
W34AX Henderson, NC. Taras Communications, Inc., 6/18/90.
W07CA Cazenovia, NY. Craig L. Fox, 6/19/90.
W15AS Oneonta, NY. Rastus Broadcast, 6/18/90.
W38AW Rochester, NY. Hometown Vision, Inc., 7/3/90.
W29AI Akron, OH. Media-Com Television, Inc., 6/18/90.
W50BE Mansfield, OH. Mid-State Television, Inc., 6/18/90.
K53DS Lawton, OK. BSP Broadcasting, Inc., 6/18/90.
K33DG Tulsa, OK. Tootlevision Broadcast Company, 7/3/90.
W21AR Bayamon/San Juan, PR. Juan Carlos Matos Barreto, 6/19/90.
W46AZ San Juan, PR. Eastern Satellite Services, Inc., 6/18/90.
W61BP Memphis, TN. Jimmy Boyd, 6/18/90.
W09BM Union City, TN. Joseph H. Harpole, Sr., 6/18/90.
K62DG Lubbock, TX. Ramar Communications, Inc., 7/3/90.
K02MX San Antonio, TX. San Antonio Channel 2, Inc., 6/18/90.

NEW LPTV CONSTRUCTION PERMITS

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

K28DK Little Rock, AR. Jimmy Cowser, 7/10/90.
K25DM Phoenix, AZ. Broadcasting Systems, Inc., 7/10/90.
K19CQ Fort Bragg, CA. Capitol Foothills Broadcasters, Inc., 6/18/90.
K27DR Monterey, CA. Peninsula Communications, Inc., 6/7/90.
K57FF Greeley, CO. J. B. Van De Sande, 6/19/90.
K46CY Sterling, CO. Board of Logan County Commissioners, 7/9/90.
W12CL Windsor Locks, CT. Morning Star Communications, 7/9/90.
W55BT Talleyville, DE. William E. Mattis, Jr., 7/9/90.
W26AX Clearwater, FL. Ronald D. Kniffin, 7/3/90.
W20AW Mexico Beach, FL. Scott Brehany, 6/19/90.
W39BF Midway/Woodlawn Beach, FL. Scott Brehany, 6/19/90.
W60BN Palmetto/Bradenton, FL. Randy Meharg, 6/15/90.
W41BH Pensacola, FL. Stephan G. Watford, 7/3/90.
W49BC Perdido Key, FL. Toni Davis, 7/3/90.
W05BU Port Charlotte, FL. Caloosa Television Corporation, 6/18/90.
W38BI St. Augustine, FL. Donald L. Jones, 6/15/90.
W65CH Stuart, FL. Dennis E., Sr. and Margaret A. Murray, 6/18/90.
W21AV Tallahassee, FL. Jeff Jacobsen, 6/15/90.
W60BO Brunswick, GA. Neighborhood Broadcasting Services, Inc., 7/10/90.
K35DB Kailua, HI. Alegria Broadcasting Corporation, 7/3/90.
K36CT Kailua Kona, HI. Le Sea Broadcasting Corporation, 6/15/90.
K46CX Burlington, IA. Mountain TV Network, Inc., 7/3/90.
K16CN Waterloo, IA. William D. Siverson, III, 6/18/90.
W64BK Bloomington, IL. Douglas Sheldahl, 6/19/90.
K61FH Topeka, KS. Norma Torres, 6/15/90.
K15DD Wichita, KS. Krista Fordham, 6/15/90.
W42BM Owensboro, KY. Douglas Sheldahl, 6/19/90.
W21AZ Richmond, KY. Robert J. Spradlin, 6/15/90.
W41BC Pontiac, MI. Gwendolyn Moore, 7/2/90.
W11CF Whitehall, MI. Gary Van Nortwick, 7/3/90.
K17CS Appleton, MN. Rural Western UHF TV Corporation, 6/7/90.
K43DH Austin, MN. Televue Systems of Minnesota, 5/15/90.
K45DF Austin, MN. Televue Systems of Minnesota, 7/3/90.

continued on page 20

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LPTV station in south Florida area. Call or write M. Greenberg, c/o Silvercup Studios, 42-25 21st St., Long Island City, NY 11101, Dept. T, (212) 349-9600.

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LPTV applications, channel searches, and amendments. FCC filing window will open in Summer 1990. Independent, registered, professional engineer with 6 years' FCC experience. Call Dwight Magnuson for quotation, (615) 525-6358.

LPTV mailing labels. Reach all LPTV licensees, CP holders, applicants. Accurate, up-to-date marketing lists in your choice of format. Kompas/Biel & Associates, Inc., (414) 781-0188.

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K51DO Donnelly, MN. Televue Systems of Minnesota, 5/31/90.
 K39CU Fisher, MN. Rural Community Television, 7/2/90.
 K16CP Granite Falls, MN. Minnesota Valley TV Improvement, 6/7/90.
 K18DI Granite Falls, MN. Minnesota Valley TV Improvement, 6/7/90.
 K22DO Granite Falls, MN. Minnesota Valley TV Improvement District, 6/15/90.
 K24CS Granite Falls, MN. Minnesota Valley TV Improvement, 6/7/90.
 K26DG Granite Falls, MN. Minnesota Valley TV Improvement, 6/7/90.
 K21DJ Redwood Falls, MN. Redwood TV Improvement District, 5/31/90.
 K11TB Jefferson City, MO. Raymond A. Karpowicz, 6/7/90.
 K46CZ Joplin/Carthage, MO. Gary M. and Deborah R. Kenny, 5/31/90.
 K38DD Monett, MO. Peggy L. Davis and Deborah R. Kenny, 6/4/90.
 W66BN St. Louis, MO. EZ Communications, Inc., 5/31/90.
 K64DP St. Louis/Pine Lawn, MO. Todd M. Cralley, 7/9/90.
 K43DG Springfield, MO. Susan A. Lawrenson, 5/31/90.
 W05BV Starkville, MS. First United Methodist Church, 6/21/90.
 K26DE Bozeman, MT. KXLF Communications, Inc., 5/31/90.
 K27DL Emigrant, MT. Paradise Valley TV Association, 6/1/90.
 K34DE Eureka, MT. Rural Television System, 6/7/90.
 K53DW Great Falls, MT. Robert D. Kymala, 6/18/90.
 W34BH Durham/Raleigh, NC. Beasley Broadcasting Group of Eastern NC, Inc., 7/10/90.
 W66BO Raleigh, NC. Christina M. Berry, 6/15/90.
 K47DR Farmington, NM. Christian Broadcasting Communications, 6/4/90.

K19CS Las Vegas, NV. "Hey Buddy" Broadcasting Company, 6/15/90.
 W15BA Cazenovia, NY. Kevin O'Kane, 6/7/90.
 W19BG Champlain/Chazy, NY. Champlain Radio, Inc., 6/15/90.
 W49BA Gloversville, NY. Michael A. Sleezer, 6/4/90.
 W61BW Greece, NY. Edu-Cable Corporation, 7/6/90.
 W30AZ Liberty, NY. Mesters TV, 5/15/90.
 W22BD Oneida, NY. Kevin O'Kane, 7/9/90.
 W39BI Schenectady, NY. Penny C. Wilmoth, 6/14/90.
 W51BN White Lake, NY. Mesters TV, 6/19/90.
 W30AY Chagrin Falls, OH. Media-Com Television, Inc., 6/4/90.
 W18AW Toledo, OH. Rodney A. Moore, 6/13/90.
 K07UW Norman, OK. Gerald Brothers, 7/10/90.
 K65ER Eugene/Springfield, OR. Metrocom of Oregon, Inc., 5/22/90.
 K23CU Prineville, OR. Christ Loves You Broadcasting, 7/3/90.
 W64BL Kittanning, PA. Abacus Broadcasting, 7/3/90.
 W66BM Quebradillas, PR. Arzuaga Broadcasting Group, 5/15/90.
 W65CI Darlington, SC. James C. Owens, 6/15/90.
 W16AS Sumter, SC. James W. Owens, 6/18/90.
 K20DA Aberdeen, SD. Warren L. Carter, 5/15/90.
 K60EI Rapid City, SD. Rey F. Franco Perez, 6/7/90.
 W28BB Bristol, TN. Susan A. Lawrenson, 7/3/90.
 W55BU Chattanooga, TN. TV 14, Inc., 6/15/90.
 W26AY Dickson, TN. Lorianne Crook-Owens, 7/10/90.
 W28BD Franklin/Columbia, TN. Lorianne Crook-Owens, 6/15/90.
 K57FG Abilene, TX. CBC-TV, 7/3/90.
 K09VO Beaumont, TX. Max Marko, 6/19/90.
 K22DP Bryan, TX. Ilena Luftop, 6/15/90.
 K59EG Bryan, TX. Quanta Communications, 7/3/90.

K69FW Clear Lake, TX. Far Eastern Telecasters, 7/9/90.
 K21DK Giddings, TX. Kingstip Communications, Inc., 6/19/90.
 K62EA Midland, TX. Gerald D. Kamp, 6/14/90.
 K20DC Odessa, TX. Kaleb C. Trumbly, 6/14/90.
 K42DA Paris, TX. Matthew Murillo, Jr., 6/15/90.
 K27DP Taylor, TX. Kingstip Communications, Inc., 6/4/90.
 K62EB Tyler, TX. Rey F. Franco Perez, 6/7/90.
 K09VP Wichita Falls, TX. Effie Marko, 7/3/90.
 W04CM Richmond, VA. Krista Fordham, 6/18/90.
 W56CP Roanoke, VA. Penny C. Wilmoth, 6/15/90.
 W58BS Ruckersville, VA. Ridge Broadcasting Corporation, 5/15/90.
 W42BL South Boston, VA. Charles Everette Beaver, 7/9/90.
 W11CH Burlington, VT. Susan A. Lawrenson, 6/18/90.
 W13CJ Burlington, VT. Susan Webb, 7/3/90.
 K58DP Seattle, WA. Breckenridge Broadcasting Company, 5/31/90.
 W19BH Janesville, WI. Douglas Sheldahl, 7/9/90.
 W11CE Madison, WI. Skywave Communications Corporation, 5/15/90.
 W31BA Minocqua, WI. Ronald La Verne Myers, 5/31/90.
 W36BF Charleston, WV. John Walton, 7/9/90.
 W17BH Huntington, WV. Francis R. Santangelo, 6/18/90.
 W52BD Huntington, WV. National Minority TV, Inc., 7/10/90.

ASSIGNMENTS AND TRANSFERS

W39AY Montgomery, AL. Voluntary assignment of permit granted from Ken Jacobsen to Sunbelt Media Group, Inc. on 7/3/90.
 K67EO Bentonville/Rogers, AR. The New York Times Company: Transfer of control granted to new trustees on 5/21/90. *continued on page 22*

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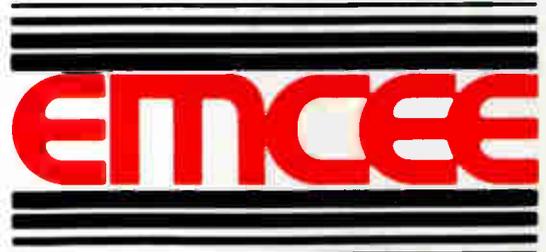
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K62DQ Fayetteville, AR. The New York Times Company: Transfer of control granted to new trustees on 5/21/90.

K43CJ Mountain Home, AR. Voluntary assignment of license granted from Robert D. Kymala to Trinity Broadcasting Network on 5/22/90.

K23CD Tucson, AZ. Voluntary assignment of permit granted from Ponyland Broadcasting Company to Mountain States Broadcasting, Inc. on 6/8/90.

K30BI Palo Alto/Los Altos, CA. Voluntary assignment of permit granted from National Innovative Programming Network, Inc. to Channel America LPTV Holdings, Inc. on 6/25/90.

K36CD Santa Barbara, CA. Voluntary assignment of permit granted from Response Broadcasting Corporation to Costa De Oro Television, Inc. on 6/6/90.

K52CK Stockton/Lodi, CA. Voluntary assignment of permit granted from National Innovative Programming Network to Telemundo of Northern California, Inc. on 6/21/90.

W42AM Daytona Beach, FL. Assignment of license granted from ATN of Daytona Beach to Channel America LPTV Holdings, Inc. on 6/29/90.

W09BU Jupiter, FL. Voluntary assignment of permit granted from Dorothy M. Bowlds to Pauline Therese Mantwill on 7/10/90.

W11BM Orlando, FL. Assignment of license granted from National Black Media Coalition to Video Jukebox Network, Inc. on 6/29/90.

W05BL Sarasota, FL. Voluntary assignment of permit granted from Juan Ramon Ortiz to Faith That Pleases God Church Corporation on 7/9/90.

K39AS Marshalltown, IA. Assignment of license granted from MTN Broadcasting, Inc. to FM Iowa, Inc. on 7/2/90.

W13BE Chicago, IL. Assignment of license granted from Charles S. Woods to KM Communications, Inc. on 6/8/90.

W57DI Angola, IN. Voluntary assignment of permit granted from Kyzer Broadcasting to C. P. Broadcasters, Inc. on 6/27/90.

W25BD Augusta, ME. Voluntary assignment of

permit granted from Capitol Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

W42AW Biddeford, ME. Voluntary assignment of permit granted from Mt. Kathadin Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

W16AO Brunswick, ME. Voluntary assignment of permit granted from Capitol Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

W38AY Camden, ME. Voluntary assignment of permit granted from Capitol Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

W15AW Farmingham, ME. Voluntary assignment of permit granted from WHRF Broadcasting to Kennebec Valley Television, Inc. on 6/22/90.

W31AW Skowhegan, ME. Voluntary assignment of permit granted from Capitol Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

W41AY Waterville, ME. Voluntary assignment of permit granted from Mt. Kathadin Television, Inc. to Kennebec Valley Television, Inc. on 6/22/90.

K07TV St. Louis, MO. Assignment of license granted from American Christian Television System, Inc. to Channel America LPTV Holdings, Inc. on 6/29/90.

W66BE Grenada, MS. The New York Times Company: Transfer of control granted to new trustees on 5/21/90.

W44AO Pinehurst, NC. Voluntary assignment of permit granted from Thelma W. Anglin to Mark Evans on 6/26/90.

K58AO Crystal Bay, NV. Transfer of control granted from Donald W. Reynolds to Fred W. Smith and Robert S. Howard (pro forma) on 6/4/90.

K11JN Reno (shadow area), NV. Transfer of control granted from Donald W. Reynolds to Fred W. Smith and Robert W. Howard (pro forma) on 6/4/90.

W42AP Massena, NY. Assignment of license granted from Moreland Broadcast Associates to Watertown Television Corporation on 6/22/90.

W25AB Watertown, NY. Assignment of license granted from Moreland Broadcast Associates to Watertown Television Corporation on 6/22/90.

W39AV Dayton, OH. Voluntary assignment of permit granted from Local Broadcasting Corporation to HSN Broadcasting-LPTV, Inc. on 7/10/90.

W36BE State College, PA. The New York Times Company: Transfer of control granted to new trustees on 6/25/90.

W39BE State College, PA. The New York Times Company: Transfer of control granted to new trustees on 6/25/90.

W42BJ State College, PA. The New York Times Company: Transfer of control granted to new trustees on 6/25/90.

W05BG Williamsport, PA. Assignment of license granted from Pro Marketing, Inc. to Keystone Inspirational Network, Inc. on 6/25/90.

W66BG Union City, TN. The New York Times Company: Transfer of control granted to new trustees on 5/21/90.

K49CY Austin, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

K20CU Bertram, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

K31CQ Blanco, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

K07TS Falfurrias, TX. Assignment of license granted from Evarista Romero to New Covenant Church on 6/20/90.

K32DA La Grange, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

K16CJ Llano, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

K48CW Odessa, TX. Voluntary assignment of permit granted from Leonard Todd and Gerald K. Fugit to Lomas De Oro Broadcasting Corporation on 3/30/90.

W30AL Plano, TX. Voluntary assignment of permit granted from Nelson Enterprises, Inc. to WFXV-TV, Inc. on 5/29/90.

K15CC San Antonio, TX. Voluntary assignment of permit granted from Gwendolyn May to Faith That Pleases God Church Corporation on 3/6/90.

W40CT San Marcos, TX. Kingstip Communications, Inc. Transfer of control granted from LIN Broadcasting Corporation to LIN Television Corporation on 7/9/90.

W40AL Ladysmith, VA. Voluntary assignment of permit granted from Jeanette R. Currence to Caroline Community Broadcasting, Inc. on 5/24/90.

K40OM Bellingham, WA. Voluntary assignment of permit granted from U.S. TV Seattle Limited Partnership to USTV of Washington State, Inc. on 2/20/90.

W08BY Milwaukee, WI. Assignment of license granted from Charles S. Woods to KM Communications, Inc. on 6/8/90.

W43AV Waukesha, WI. Voluntary assignment of permit granted from Kompas/Biel & Associates, Inc. to WCTV, Inc. on 7/6/90.

W40AJ West Bend, WI. Voluntary assignment of permit granted from Kompas/Biel & Associates, Inc. to WCTV, Inc. on 7/6/90.

K15AD Cody, WY. Assignment of license granted from Big Horn Communications, Inc. to Rob-Art, Inc. on 4/3/90.

CHANNEL CHANGES

K61FF Cedar Rapids, IA. Trinity Broadcasting Network, channel change granted from 60 to 61 on 5/10/90.

K65EV New Orleans, LA. Frontier Broadcasting, Inc., channel change granted from 20 to 65 on 5/3/90.

W04CJ Augusta, ME. Faith That Pleases God Church Corporation, channel change granted from 3 to 4 on 4/26/90.

K57FA Las Vegas, NV. Trinity Broadcasting Network, channel change granted from 34 to 57 on 6/6/90.

W25BK Freedom, PA. Abacus Broadcasting, channel change granted from 51 to 25 on 7/3/90.

K28DJ Broken Bow, OK. Jewel B. Callahan, channel change granted from 27 to 28 on 5/3/90.

CHANGE OF COMMUNITY

W18AT Gary, IN. Change of principal community granted to Gary, IN on 5/11/90.
 K21AK Morris, MN. Change of principal community granted to Donnelly, MN on 5/31/90.
 K34BR St. Charles, MO. Change of principal community granted from Festus, MO to St. Charles, MO on 5/1/90.
 W13CB Cleveland, OH. TV 31, Inc. Change of principal community granted from Beachwood, OH to Cleveland, OH on 6/18/90.
 K39CL Yoncalla, OR. Change of principal community granted from Culp Creek, OR to Yoncalla, OR on 5/3/90.
 W02BN Richmond, VA. Change of principal community granted from Richmond, VA to Richmond/Highland Springs/Chimney Corner/Bon Air, VA on 5/3/90.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV translator lottery held on June 13, 1990. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

- Ch. 34 Birmingham, AL. Eddie L. Whitehead.
- Ch. 8 Mobile, AL. Lonnie James.
- Ch. 67 Mobile, AL. Warren R. Wright.
- Ch. 20 Bullhead City, AZ. Localvision.
- Ch. 34 Bullhead City, AZ. Patrick Salis.
- Ch. 67 Auburn, CA. Vaughan & Barnett, A Partnership.
- Ch. 7 Fresno, CA. Eduardo and Rosa Maria Caballero.
- Ch. 61 Modesto, CA. Daniel Gerald Martinez.
- Ch. 30 Palo Alto, CA. National Innovative Programming Network of California.
- Ch. 8 Santa Barbara, CA. The Sun Network, Inc.
- Ch. 53 Yreka, CA. Freedom Communications, Inc.
- Ch. 60 Daytona Beach, FL. Neal L. Andrews, Jr.
- Ch. 56 Hudson, FL. Alfred O. Bonati.
- Ch. 67 Jacksonville, FL. Christina M. Berry.
- Ch. 54 New Port Richey, FL. Randy Meharg.
- Ch. 31 Pensacola, FL. John Walton.
- Ch. 21 Pompano Beach, FL. Miriam Friedman.
- Ch. 63 St. Petersburg, FL. Henry Esteva.
- Ch. 59 Maui, HI. Susan Durch.
- Ch. 51 Wailuku, HI. Bar Broadcasting.
- Ch. 29 Des Moines, IA. Richard D. Martin.
- Ch. 41 Des Moines, IA. Susan Webb.
- Ch. 16 Twin Falls, ID. The Little TV Station.
- Ch. 50 Alton, IL. Community Broadcasting Corporation.
- Ch. 46 Belvidere, IL. Katy Communications, Inc.

INDEX TO ADVERTISERS

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

COMPANY	PAGE	ACTION CARD NUMBER	ADVERTISER FACT LINE
Acrodyne Industries, Inc.	5	18	(215) 542-7000
Andrew Corporation	8	79	(708) 349-3300
Cascom	7	182	(615) 329-4112
Coarc Video	12	28	(518) 672-7202
Community Broadcasters Association	2	131	(800) 225-8183
CRA	19	31	(207) 989-6055
Dataworld	14	4	(301) 652-8822
EMCEE Broadcast Products	21	1	(717) 443-9575
FamilyNet	10	106	(800) 832-6638
Harold J. Pontious & Assoc.	11	180	(312) 871-5246
Kompas/Biel & Associates, Inc.	16	19	(414) 781-0188
Lindsay Specialty Products	23	12	(705) 324-2196
Microwave Filter	9	172	(315) 437-3953
Moseley & Associates	20	167	(805) 968-9621
Prime Image	24	166	(408) 867-6519
Sabatke & Company	13	168	(813) 772-3994
Simmons Communications	4	87	(404) 596-0265
Sunbelt Media	18	169	(303) 665-3767
TE Products, Inc.	6	17	(800) 832-8353
Television Technology Corporation	17	7	(303) 665-8000
Trident Productions, Inc.	14	165	(800) 955-5660
Trompeter Electronics	4	183	(818) 707-2020
Uni-Set Corporation	22	29	(716) 554-3820
WCTV, Inc.	15	10	(414) 781-0188

- Ch. 7 Lexington, KY. Clarabelle F. Boone.
- Ch. 13 Lexington, KY. James Worrall.
- Ch. 68 New Orleans, LA. Neal L. Andrews, Jr.
- Ch. 67 Shreveport, LA. Warren R. Wright.
- Ch. 18 Portland, ME. National Minority TV, Inc.
- Ch. 61 Grand Rapids, MI. Good News Television, Inc.
- Ch. 68 St. Louis, MO. Triangle Television Company.
- Ch. 66 Natchez, MS. Black Media Associates.
- Ch. 31 Billings, MT. Shaltry Communications.
- Ch. 26 Charlotte, NC. Triangle Television Company.
- Ch. 69 Fargo, ND. Janet Roberts.
- Ch. 58 Keene, NH. WNNW-TV, Inc.
- Ch. 24 Alamogordo, NM. John Myrl Warren
- Ch. 39 Inlay, NV. Humboldt County TV District.
- Ch. 69 Las Vegas, NV. Jerome R. and Diane R. Snyder.
- Ch. 22 Laughlin, NV. KLAS, Inc.

- Ch. 47 Laughlin, NV. Jerome F. and Diane R. Snyder.
- Ch. 45 Buffalo, NY. Eddie L. Whitehead.
- Ch. 67 Rochester, NY. Television Interests Company.
- Ch. 51 Dayton, OH. Christina M. Berry.
- Ch. 13 Tulsa, OK. Karen K. Douglas.
- Ch. 65 Tulsa, OK. Warren R. Wright.
- Ch. 69 Chiloquin, OR. Quentin L. Breen.
- Ch. 51 Eugene, OR. Gregory A. Peterson.
- Ch. 54 Grants Pass, OR. Freedom Communications, Inc.
- Ch. 55 Corpus Christi, TX. Norma Torres.
- Ch. 57 Lubbock, TX. Kaleb C. Trumbly.
- Ch. 39 McAllen, TX. TWG Television Ministries.
- Ch. 15 Ellensburg/Kittitas, WA. Gaylord Broadcasting Co.
- Ch. 64 Seattle, WA. Krista Fordham.
- Ch. 14 Spokane, WA. Clarabelle F. Boone.
- Ch. 62 Wheeling, WV. Abacus Broadcasting.

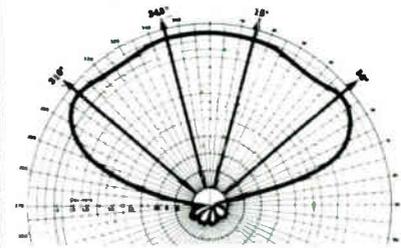
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