

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 6, Issue 7

July 1991

Request TV? "Granny's Network" Airs Whatever You Want

—by John Scott Lewinski

It is far and away the most watched television station broadcasting out of Ethridge.

In fact, it is the only television station in the small, southern Tennessee town flirting with the Alabama border.

Channel 10 (W10BV) broadcasts to the delight of all 800 Ethridgians — and whoever else lives within its 20-mile coverage radius — out of the basement of 66-year-old Sarah Evetts. The mother of seven built the community station as a hobby after she and her husband retired.

During a phone interview from her home and broadcasting site, Evetts said that her station signed on in 1988 and



Sarah Evetts and Bob Goen, host of NBC's daytime "Wheel of Fortune," clown around in Channel 10's studio after a taping. Goen is one of several network hosts who have invited Evetts to appear on their shows.

LPTV Report
P.O. Box 25510
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ADDRESS CORRECTION REQUESTED

broadcasts year-round, 24 hours a day. But don't tune in looking for old movies or syndicated reruns. Channel 10 may have the most restricted format in the nation, focusing only on events concerning Ethridge. Birthday parties, family reunions, church gatherings, and high school ball games are only a sample of the hometown fare.

No Competition

Evetts, whose stationery is headed "Granny's Network," says Channel 10 is a "fool's paradise."

"My station shows things that are just like you taking a home movie of your children on their birthday," she explained. "I don't have any competition in this area. When I show my local stuff, everybody watches."

In fact, Channel 10 may be the only TV station in the world that programs on a request basis. If local residents think they made it into one of the station's productions, they can call Evetts and ask to see it. If they miss the airing, no problem. Evetts will run it again, if they give her a call.

Channel 10 also produces a handful of

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Changes At Channel America Follow Feltner Acquisition

—by Jacquelyn Biel

Channel America may not sell its owned and operated LPTV stations after all, said vice chairman David Post late this month.

The network — which recently sold about a third of its common stock to New York ad agency executive Elvin Feltner for a \$10 million package that included a movie library, guaranteed ad placements, and some cash (see *LPTV Report*, May 1991, page 8) — is still looking to raise further backing. And one of the interested parties, Post said, wants to keep the O & O's.

Other changes resulting from the Feltner deal include a drive to expand Channel America's outlets. In a June 18th letter to affiliates, Feltner announced the imminent appointment of a "director of cable carriage" who will be responsible

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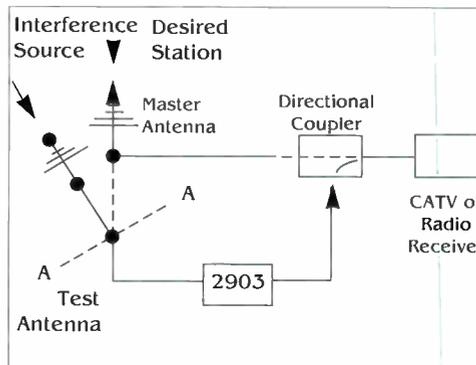
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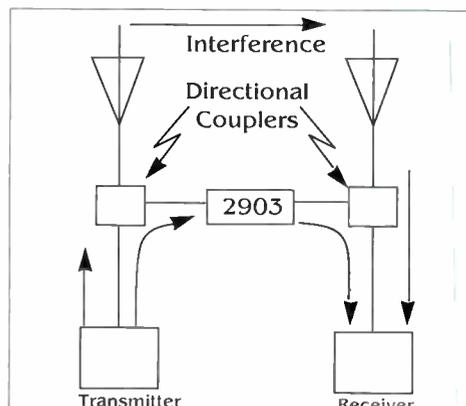
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In Our View

In last month's issue, the CBA announced its Fourth Annual Local Production Awards Competition.

If you didn't see the announcement, but you want to enter, call the CBA at (414) 783-5977. The people there will be happy to send you information and entry forms. The competition is open to any LPTV station. You need not be a CBA member.

This competition is important not only because it recognizes excellence but because it promotes the very reason many LPTV stations are operating: localism. And especially at this time in our industry's history, it is more important than ever to show the world — and each other — the very professional productions that can come from our studios.

Awards will be presented at an evening reception during the CBA Convention in November. Last year, everyone looked wonderful in elegant cocktail dresses and spiffy suits. There was music and dancing, cocktails and a smorgasbord, courtesy of our convention organizer Eddie Barker. This year promises to be even better.

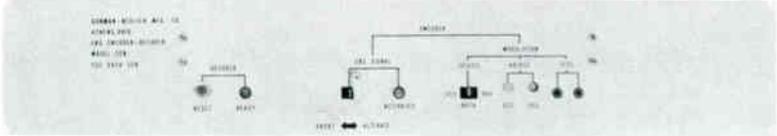
The deadline for entries is September 27. So don't delay. Choose your best commercials, promos, sports, news, and special programs, and enter them in this year's competition. The more competitors we have, the better we will all become.

• • •

On another note, the CBA has been asking stations to write to their national representatives in the U.S. House and Senate, as well as to the FCC commissioners. These letters are vital elements of our continuing drive to raise the perceptions of the LPTV industry among these legislators and regulators. We deserve national respect for the excellent service that we are providing.

If you have not received materials and instructions for the letter campaign, call CBA at the number given above. You don't have to be a CBA member to write these letters!

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Osmundson To Head Iowa Broadcasters



A former director of the Community Broadcasters Association and founder and general manager of Iowa radio and community television stations is the new president of the Iowa Broadcasters Association.

Mark Osmundson was elected to the office at the association's annual conven-

tion this month, having served on its board of directors for the past five years. Osmundson is president of MTN Broadcasting and a partner in Grundy Broadcasting Company, both licensees of Iowa radio stations.

MTN is also the licensee of K39AS in Marshalltown. The station's extensive local programming and community service was featured in the November 1987 *LPTV Report*.

CBA Members Donate Air Time For Congress Effort

More than 30 community television stations around the country are airing infomercials and donating the proceeds to the Community Broadcasters Association to help fund its lobbying efforts in Congress.

The CBA and Better Life Network, Inc., signed the agreement last month in which stations agree to air one hour of infomercials per week and donate part of the proceeds to the association. The infomercials, which are distributed by Better Life Network and use 800-number technology, offer such products as diet supplements,

car wash equipment, porcelain collectibles, home beer brewing supplies, and videotapes featuring the Vatican and the history of the railroad.

Participating stations donate 25% of the gross sales to the CBA, minus commission. Better Life Network receives the remaining funds.

The program began in late June. Stations wishing to donate time should contact John Kompas, CBA executive director, at (414) 783-5977. Stations need not be CBA members.

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LPTV and the LAW

—by Peter Tannenwald

FCC Considers New Emergency Broadcast System

The Federal Communications Commission is considering overhauling and updating its Emergency Broadcast System, known as "EBS." EBS mobilizes the nation's radio and television broadcast sta-

tions to alert the public to emergencies.

Under the present system, each broadcast station keeps a monitor receiver tuned to a designated other station. These professional receivers are automat-

ically activated by a special dual tone. When an emergency requires that the public be alerted, public officials instruct "primary" stations to transmit the dual tone, and the tones alert all other stations. Everyone can then pick up the emergency message and transmit it to the general public.

The first emergency system was implemented in the 1950's under President Truman. Known as "CONELRAD" (for "Control of Electromagnetic Radiation"), it was designed to prevent manned bombers from using a broadcast signal as a homing beacon. All stations would go off the air in an emergency, and selected stations would operate on 640 and 1240 kHz on the AM radio dial on a shifting basis. The public could tune to either frequency and would always get a signal, but the signal emanated from different places at different times.

Fixed Frequencies Abandoned

As the threat of war shifted in the 1960's from manned bombers to other weapons, the FCC abandoned the fixed frequency system, allowing each station to remain on its licensed frequency. Both CONELRAD and the new system were configured to respond only to national emergencies. The idea was that the President would activate the system and address the entire nation in case of war or other disaster.

The present EBS system was implemented in the late 1970's. Every station, including LPTV stations, must have a special monitor receiver and must log receipt of a weekly EBS test alert. Further participation is optional, but those stations that are deemed "participating" by the FCC must transmit as well as receive a weekly test. The current system is more flexible than prior systems because state and local, as well as national, authorities can use it to alert the public. Instead of transmitting messages throughout the nation, they can broadcast from only those stations that serve their own jurisdiction.

Why Change?

However, the present system has some disadvantages that are not necessary with today's technology. In particular, it does not distinguish among types of emergencies except by geographic area, it requires manual operator intervention for a station to transmit emergency messages, and it cannot automatically activate consumer receivers.

In its new Inquiry, the FCC is looking for suggestions as to how to improve EBS. For example, the alert signal could be a data stream that identifies the type of emergency and automatically turns on receivers. Receivers might be addressable, so that different groups of receivers are activated for different kinds of emergencies. The feasibility of selective alert has been demonstrated by several systems,

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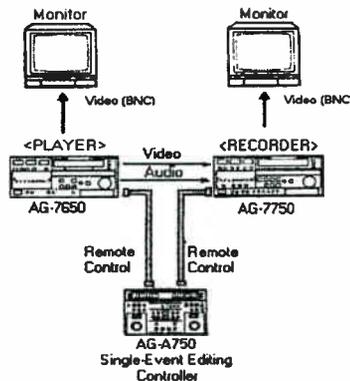
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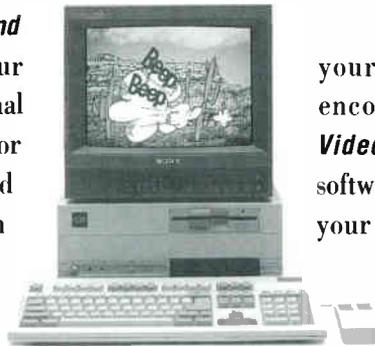
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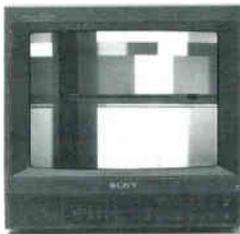


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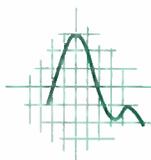
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including the National Weather Service's VHF system at 161-162 MHz and a European system that seizes automobile radios even if they are turned off or playing a cassette or CD. The FCC is looking at both in-band systems, using the main broadcast carrier, and out-of-band systems, using subcarriers for example.

The FCC will receive public comment and will consult with organizations like the Federal Emergency Management Agency (FEMA) and the National Weather Service (NWS) before making any final decisions.

Automated Stations

One item of particular interest to LPTV broadcasters is the FCC's request for suggestions on how to integrate EBS into highly automated stations. LPTV stations are permitted to broadcast without an operator on duty when retransmitting another television signal or a signal received via satellite or terrestrial microwave. Even when some other program source is being used and an operator must be on duty, that operator is permitted to perform other duties that could delay a response to an emergency signal.

The present EBS technology works only if an operator on duty hears the EBS receiver turn on when an alert is received, listens to the message, and manually routes the message through the broadcast transmitter if the emergency is a real

one. With a more automated system, the received data stream could not only activate the EBS receiver but also seize control of the broadcast transmitter — if the alert is not a test — and activate consumer receivers as well.

If complete automation is considered to run too much risk of a false alert, then the system could incorporate a short delay to allow for manual operator veto. A third alternative would use an automated signal to set up the emergency program loop, but an operator would have to affirmatively push a button before anything would reach the general public.

Comments from the public will be accepted until December 31, 1991. You can let the FCC know your views by sending an original and five copies of comments to the Office of the Secretary, Federal Communications Commission, Washington, DC 20554. Be sure to refer to "FO Docket No. 91-171" on your cover or first page. The CBA expects to file comments; but the LPTV industry will benefit more if individual stations let the Commission know about the special needs of LPTV stations, such as being able to comply with the EBS rules while operating unattended.

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.

CBA Legislative Network Is Fast, Effective —Thanks To Volunteers

—by **Suzanne Dooling**

With the Senate Commerce Committee's unanimous vote to support Senator Wendell Ford's amendment to S.12 (see *LPTV Report*, May 1991, page 1), the Community Broadcasters Association moved one step closer to winning LPTV cable carriage provisions in the current cable legislation.

Much of the credit for this success goes to a small group of community broadcasters who have volunteered their time, skills, energies, facilities, and even funds to benefit the industry as a whole. This group of dedicated people is CBA's "grassroots" legislative network.

The grassroots network is made up of more than 40 volunteer coordinators from rural and urban areas across the country. These people are responsible for contacting fellow community broadcasters located in or near their own states whenever CBA needs their support.

The functions they perform include notifying other broadcasters about developments in the House and Senate, and providing instructions for sending letters and making telephone calls to key members of Congress and the Federal Communications Commission. Many have also made personal visits.

With this network, CBA is able to respond very quickly to developments on Capitol Hill and communicate our messages rapidly to those who hold the future of our industry in their hands. Our grassroots volunteers have helped CBA demonstrate that community broadcasting is a legitimate, thriving industry that deserves a chance to compete on a fair playing field with other television services.

If you are an LPTV broadcaster who wants to be heard, now is your chance to speak. Call CBA headquarters at (414) 783-5977 in Milwaukee, and we will put you in touch with your network coordinator. You will become a part of a nationally recognized lobbying effort.

And to each member of our grassroots network, a big **THANK YOU!**

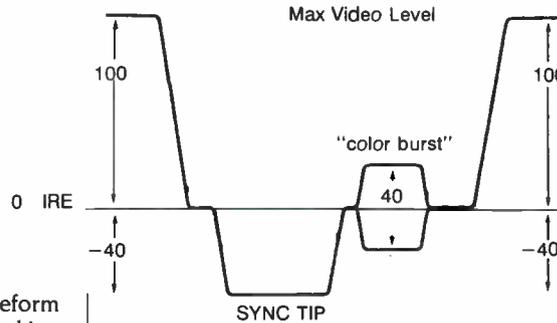
Suzanne Dooling is membership coordinator and assistant to the executive director of the Community Broadcasters Association.



Technical Talks

—by John H. Battison, P.E.

Looking At Levels: Part II



The horizontal line on your waveform monitor is called the *datum* or blanking level. Most television measurements are made with reference to that line.

Look at the drawing below. It depicts a simplified version of the television waveform, based on the RS-170A standard. The RS-170A standard is slightly more stringent than the FCC requires, but it enhances television reception for viewers and makes it easier to work with different types of videotape.

You will notice that the measurement from the datum is 100 IRE, and the distance to the synchronizing tip is -40 IRE (below the line).

If the video is substantially less than 100 IRE, the received picture will be drab and dim and generally poor. Of course, your station monitors will show the same kind of picture, so if your operators are doing their job, the video levels won't fall below an acceptable level.

If the sync tip is a lot less than -40 IRE, it is possible that many home receivers will "lose sync" and have rolling or tearing pictures...something else you don't want!

Chrominance

The third very important level is color, or chrominance.

Just to the right of the sync tip is the chrominance subcarrier. This is also very important. It should measure 40 IRE from top to bottom. If it is too low, the colors will be weak. If it is too high, they can saturate and cause all kinds of video problems. The FCC specifies this parameter also. It is often called the "color burst." Without it, there would be no color in the picture.

Sometimes viewers with older receivers complain that there is poor, or even no, color in a TV signal. One possible "quick fix" is to adjust the fine tuning. This is usually a concentric knob on or inside the

Major values of a video signal. If these are maintained the signal should be good; other values are essential, but these are easiest adjusted in the average LPTV station.

main tuning selector. It often has to be pushed in while you are turning it if it is to work.

Many times, this adjustment is all that is needed to bring in a good picture. What has happened is that the receiver is slightly misadjusted, and the vital color burst is not tuned in exactly. The result: no color.

If your video equipment is in good condition, most of these values should be observed. However, sometimes signals received from satellites have low chroma

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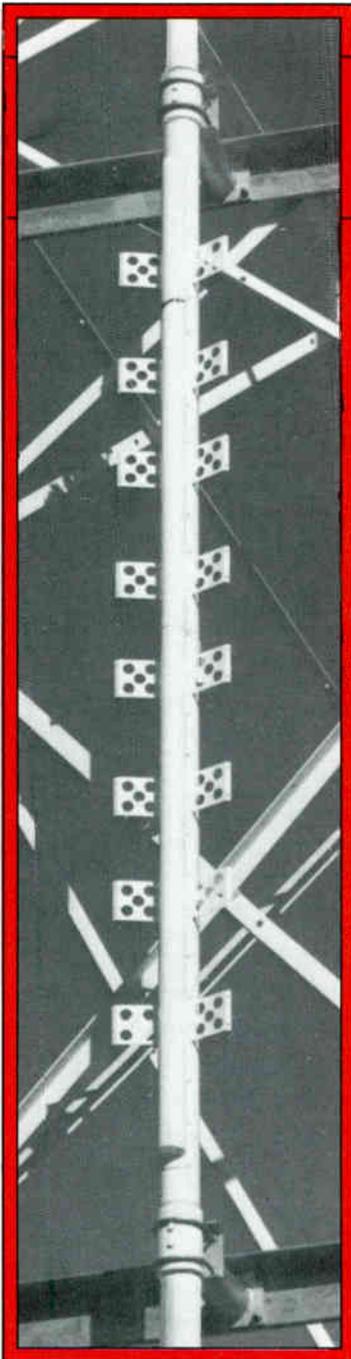
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(the short name) and need to be reshaped in the station's processing amplifier.

On the Front Porch

There are various areas of the waveform that have unexpected names. These all developed in the early days of television when we needed an easy means of identifying these areas. In the early days, we were more simple and "homespun"! That's why the area at the start of the datum line is called the "front porch," the other end is called the "back porch," and

the area between the beginning of the color burst and the end of sync is called the "breezeway." I have not outlined these directly because they tend to confuse the diagram and are only important to the video operator.

If your station has a waveform monitor, check your operation one day. Go into the video room and look at the monitor. If the waveform is peaking nicely to 100 IRE, and there are -40 IRE units of sync, your operation is probably putting out good video. The color burst should be visible. Color burst is harder to identify and mea-

sure on some monitors, but ask your operator to show you.

Get Technical Help

I have touched on the most critical parameters. There are a lot more that should be correct in order to transmit good video. But on the whole they are in the bailiwick of the video technician/operator.

As I said last month — good technical help is an absolute necessity for successful LPTV operation. Your full power competitors will be knocking your operation on every possible occasion. If they can say, with truth, "WLPTV's video is so low, the picture is muddy and colorless," your selling job will be that much more difficult.

In many markets, it is possible to find a full power station technician who will be willing to moonlight at your station once or so a month to keep you legal and looking good.

(Ed. Note: As we mentioned last month, Tektronix, Inc., a manufacturer of video test and measuring equipment, has published a booklet discussing video tests and measurements. *Television Measurements — NTSC Systems* is available from local Tektronix sales offices or by calling 1-800-TEK-WIDE. The price is \$10 per copy.)

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

Did You Know?

SPRING 1991...IN THE AMERICAN HOME:

- 98% have television.
- 98% have color television.
- 64% have two or more sets.
- 70% have a VCR.
- 59% buy basic cable.
- 56% receive 30 or more channels.

AVERAGE DAILY VIEWING:

- Adults — 4 hours, 44 minutes.
- Teens — 3 hours, 20 minutes.
- Children — 3 hours, 29 minutes.
- Total Daily Home Use — 7 hours, 35 minutes.

PRIME-TIME VIEWING SHARES:

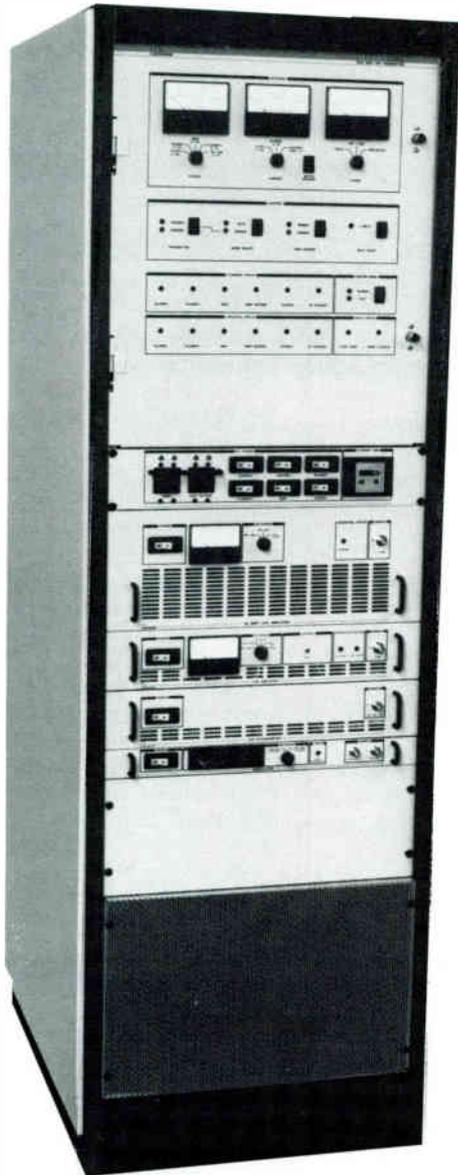
- 63% network affiliates.
- 21% independents.
- 20% basic cable.
- 5% pay cable.
- 4% public broadcasting.

VCR RECORDING:

- 68% network affiliates.
- 8% independents.
- 8% pay cable.
- 12% basic cable.
- 4% public broadcasting.

Source: Nielsen Media Research

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Circle (123) on ACTION CARD
WorldRadioHistory

Granny's Network

continued from front page

programs on a regular basis. "Tennessee Jamboree" highlights local talent in a gospel music hour. "A Peek into the Past" features Evetts and the local voice of the law, Judge Nippers, in a continuing series about town history produced for the Ethridge Historical Society.

Channel 10's modest production values keep its operating budget to a minimum. That means the station never ran an advertisement until Judge Nippers talked an Ethridge tackle shop into running three ads for \$34 apiece. That kind of fee just about covers Evetts's videotape bill — the only real station expense she could think of now that the camera, transmitter, antenna, and tower have been paid for.

FCC Questioned Station

The home-shot programs are done on regular VHS and sent to a 10-watt transmitter which is connected to a single cable running up to the antenna atop a 110-foot tower outside Evetts' home. That's all there is to Channel 10 — next to a lot of local interest.

Evetts and her husband used their retirement money to put the station on the air. The FCC resisted the idea initially, figuring that other applicants might stand a better chance than an elderly woman from Tennessee who wanted to broadcast out of her basement.

But Evetts entered the coordinates for her house with the Commission anyway, and she eventually received approval. After picking up the equipment, all she has to worry about now is buying tapes and paying her license fees. Making a profit off the hobby is not a concern.

"There's no money in it," Evetts said. "But there's a lot of satisfaction."



The home of W10BV, Ethridge, TN.

She adds — as an afterthought — "This television stuff can be for the birds sometimes," but then counters, "We just put the shows on and have a good time."

Celebrity Status

Word has spread.

Evetts, who has a quick wit and knows how to handle an audience, has appeared on "Late Night with David Letterman." And she had people rolling in the aisles on Johnny Carson's "Tonight" show earlier this year. She has also been featured on independent syndicated news shows, and has even been invited to appear on TV overseas.

At home she is not only famous, but honored. She was voted Lawrence Coun-

ty's 1991 "Citizen of the Year" for "exceptional" community service.

Sometimes she gets calls from other prospective community broadcasters wanting to find out how she managed to get started.

"I tell them I used my retirement money and sold all my eggs and my hens to pay for it," she laughed. "They don't believe that's all it took."

Evetts takes perhaps the purest view of community broadcasting — just having fun in TV for the benefit of her town.

"There ain't nobody in the world like me, and there ain't no station in the world like mine," she said. "We just put the shows on and try to make some fun."

Maybe the big networks should try the same approach.

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Channel America

continued from front page

for helping broadcast affiliates gain cable carriage in their coverage areas.

Once carriage is achieved, the director will also help affiliates work with the cable companies to develop joint promotions "and other mutual assistance programs."

Hybrid Television

Apparently underlying the effort is a philosophy of program dissemination different from the one Channel America has followed in the past.

"The future of television will be a hybrid. We're now trying to understand that we're a hybrid," said Post, referring to the network. The idea, he explained, is to try to cover as much of a market as possible, using whatever media are available. Post said that Channel America officials are talking to two stations in Philadelphia — one full power and one LPTV — whose coverage areas overlap but which serve different audience segments. The two would serve as a "test case" for the "collaborative market" concept, he said.

"There are a lot of problems to be worked out, but the idea is to get these two in a room together and see if we can't come to some agreement so that both audiences are served."

The key, said Post, is that the stations would be differentiated by the local programming and the local advertisers. For example, a full power station serving Chicago and an LPTV serving Evanston, a Chicago suburb, could share the network programming but would respond to their distinctly different markets with separate local programming and advertising.

"There are all kinds of possibilities for common local programming, for sharing of other services. The Philadelphia stations are discussing cross promotion," he added.

Post said that MMDS and cable systems, as well as full power TV stations, could be candidates for this kind of hybrid outlet.

New Programming

Post also expanded on the new programming the network will be offering.

One addition — a two-hour block of afternoon fare targeted to older adults — will probably start in October. The programming will include a game show hosted by Monty Hall, and a talk show.

Also planned are an auction show, a travel show, and an all-night movie theater — using films from Feltner's 5000-title Krypton film library. The all-night movies will be marketed to major network affiliates as well, said Post, many of whose late-night hours, he thought, might be better filled with a good movie package.

As with Channel America's current origi-

Money isn't the only thing you'll save by using our recycled videotape.



That's right. By using **International Video Brokers'** professionally recycled videotape you'll be doing your part to save the planet.

Think about it. Most "one pass" videotape is carelessly sent to dumping grounds, clogging up our already full landfills.

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Circle (122) on ACTION CARD

inal productions, the idea is to "localize" the programs and make them easy to sell, said Post.

The producers of the travel show, for instance, provide affiliates with a sample reel that they can use to present the show to local advertisers; and the program itself contains slots that the local station can cover with its own short segments, at its option.



David Post

The auction show, due to start in September, will have slots for local auctioneers' inserts.

Already running is the "Wally George" show, which Post described as a toned down Morton Downey, Jr. type talk show. The late Friday night program got a 4

rating for Channel America's Boston affiliate during the July sweeps, he said.

Better Sponsors

"We're trying to upgrade our sponsors as well," said Post, whose network to date has offered largely 800 and 900 number advertisers, including, recently, a couple of Beverly Hills dating services.

(The adult-oriented ads "slipped through," during a hectic July 4th programming weekend, said Connie Christopher, operations manager for Star Productions of Houston, TX, which supplies the network's Saturday afternoon sports programming. Channel America is taking steps to prevent a recurrence, said president Bob Mauro, shortly after the incidents.)

Recently, meetings have been held with Yamaha, 7/11 Stores, and General Motors. And a new graphics and promotion package is in the works, as well as efforts to get affiliates listings in TV Guide and representation by a national television ad rep firm out of New York City.

"The key is program quality," said Post. "The best shows will get the best clearance, we tell the producers. We also urge them to think of what they can do to help our affiliates. The fact that local stations are actively selling their program is the key to their success."

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What's Going On

September 4-6, 1991 (NEW dates). HD World Advanced Television Conference & Exhibition. Sheraton Palace Hotel, San Francisco, CA. *Contact:* Kim Devan (registration) or Marilyn Reed (exhibits), Meckler Conference Management, (800) 635-5537; in CT: (203) 226-6967.

September 10-13, 1991. National Association of Black-Owned Broadcasters Fall Broadcast Management Conference. Washington, DC. *Contact:* (202) 463-8970.

September 11-14, 1991. National Association of Broadcasters Annual Radio Convention. San Francisco, CA. 1992 Convention, September 9-12, New Orleans, LA. *Contact:* (202) 429-5356.

September 14-16, 1991. ShowBiz Expo East. Meadowlands Convention Center, Secaucus, NJ. *Contact:* Live Time, Inc., (213) 668-1811.

September 25-28, 1991. Radio-Television News Directors Association Annual Convention. Denver, CO. 1992 Convention, September 23-26, San Antonio, TX. *Contact:* (202) 659-6510.

October 3-6, 1991. Society of Broadcast Engineers National Convention. Houston, TX. 1992 Convention, October 14-17, San Jose, CA. *Contact:* (317) 842-0836.

October 10-13, 1991. Women in Communications National Professional Conference. Atlanta, GA. *Contact:* (703) 528-4200.

October 15-16, 1991. Broadcast Cable Credit Association's 26th Credit & Collection Seminar. Palmer House Hotel, Chicago, IL. *Contact:* Mary A. Ghiselli, (708) 827-9330.

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.

October 27-30, 1991. Association of National Advertisers 82nd Annual Meeting & Business Conference. Phoenix, AZ. *Contact:* Cynthia Roberts, Meeting Manager, (212) 697-5950.

November 6-8, 1991. 13th Annual Billboard Music Video Conference & Awards. Hotel Sofitel — Ma Maison, Los Angeles, CA. *Contact:* Melissa Subatch, (212) 536-5018.

November 22, 1991. University Network (U•NET) Annual Affiliates Conference. Brown University, Providence, RI. *Contact:* (401) 863-2225.

November 22-24, 1991. Fourth Annual National Conference of College Broadcasters, Annual Convention of the National Association of College

Broadcasters (Trade Expo, November 23-24). Brown University, Providence, RI. *Contact:* (401) 863-2225.

November 23-25, 1991. Community Broadcasters Association Fourth Annual LPTV Conference & Exposition. The Riviera, Las Vegas, NV. (1992 CBA Conference: November 20-22, also at The Riviera.) *Contact:* Suzanne Dooling, (414) 783-5977, or Eddie Barker, (800) 225-8183.

December 11-13, 1991. Private Cable Show. Westin Resort, Hilton Head Island, SC. *Contact:* (713) 342-9655.

January 8-10, 1992. Association of Independent Television Stations Annual Convention. San Francisco, CA. *Contact:* (202) 887-1970.

January 20-24, 1992. NATPE International Annual Program Conference. New Orleans, LA. 1993 Conference, January 26-29, San Francisco, CA. *Contact:* Nick Orfanopoulos, Conference Director, (213) 282-8801.

January 25-29, 1992. National Religious Broadcasters' 49th Annual Convention. Sheraton Washington Hotel, Washington, DC. *Contact:* E. Brandt Gustavson, Executive Director, (201) 428-5400.

February 7-8, 1992. Society of Motion Picture and Television Engineers 26th Annual Television Conference. Tutorial on new computer technologies, February 6. Westin St. Francis, San Francisco, CA. *Contact:* Ann Cocchia, (914) 761-1100.

February 18-19, 1992. Broadcast Cable Credit Association's 27th Credit & Collection Seminar. Town & Country Hotel, San Diego, CA. *Contact:* Mary A. Ghiselli, (708) 827-9330.

February 29-March 2, 1992. ShowBiz Expo West. Los Angeles Convention Center. *Contact:* Live Time, Inc., (213) 668-1811.

April 13-16, 1992. National Association of Broadcasters Annual Convention. Las Vegas, NV. 1993 Convention, April 19-22, Las Vegas. *Contact:* (202) 429-5356.

April 22-24, 1992. Broadcast Cable Financial Management Association/Broadcast Cable Credit Association Annual Conference. The New York Hilton, New York City. 1993 Conference, April 28-30, Lake Buena Vista, FL. 1994 Conference, April 20-22, Town & Country Hotel, San Diego, CA. *Contact:* Cathy Lynch, (708) 296-0200.

May 3-5, 1992. National Cable Television Association Annual Convention. Dallas, TX. 1993 Convention, June 6-9, San Francisco, CA. *Contact:* (202) 775-3669.

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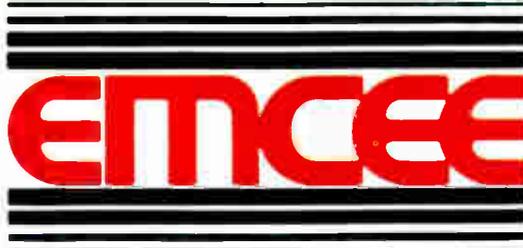
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- *New Frequency Agile Transmitters!*



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LPTV Distribution by State and Territory

June 28, 1991

	Licenses	CPs
ALABAMA	11	27
ALASKA	222	10
ARIZONA	30	32
ARKANSAS	10	30
CALIFORNIA	51	85
COLORADO	20	32
CONNECTICUT	1	6
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	45	127
GEORGIA	20	31
HAWAII	3	31
IDAHO	19	25
ILLINOIS	11	37
INDIANA	16	24
IOWA	13	31
KANSAS	11	28
KENTUCKY	13	33
LOUISIANA	16	42
MAINE	8	16
MARYLAND	2	8
MASSACHUSETTS	7	15
MICHIGAN	12	24
MINNESOTA	47	39
MISSISSIPPI	12	21
MISSOURI	19	26
MONTANA	30	36
NEBRASKA	4	8
NEVADA	22	20
NEW HAMPSHIRE	3	4
NEW JERSEY	3	13
NEW MEXICO	15	35
NEW YORK	31	41
NORTH CAROLINA	13	31
NORTH DAKOTA	9	12
OHIO	23	45
OKLAHOMA	22	30
OREGON	24	31
PENNSYLVANIA	17	54
RHODE ISLAND	0	2
SOUTH CAROLINA	3	20
SOUTH DAKOTA	8	16
TENNESSEE	30	37
TEXAS	60	102
UTAH	20	8
VERMONT	1	8
VIRGINIA	9	23
WASHINGTON	17	23
WEST VIRGINIA	1	8
WISCONSIN	16	14
WYOMING	25	17
GUAM	1	0
PUERTO RICO	5	8
VIRGIN ISLANDS	1	2

TOTALS: Licenses: 1,035
Construction Permits: 1,429

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Good Selling!

—by Joe Tilton

“I’m In Ad Sales. I Lie For A Living!”

On May 30 at 2:48 p.m., “Kathy” called KLIF in Dallas and told the host of the radio show, “I’m in advertising sales, and I feel like I lie for a living.”

She added, “I’m almost 40 and I’m jumping through hoops for other people.”

Is Kathy a typical advertising sales person? If she is, management must seriously consider every facet of the advertising sales process to solve the problem. The future of advertising sales (including local TV ad sales) is in the balance.

Kathy facing internal conflict, but her family believes she has a great job, and is encouraging her to stay. No doubt she feels that the lie she’s living reaches into her family life. No wonder this lady is caught in the squeeze between sales production and conscience.

Not only is it deceptive to lie to clients, but it is terrible to cause employees to lie to make a sale. If you think it acceptable to be a little deceptive to entice clients, perhaps a change in profession is advisable. Recently, the Texas legislature considered a bill to exempt lawyers from truth-in-advertising. How many broadcasters would fight such a law through editorials and letters to their representatives, then condone half-truths on the street to make a sale? I hope you’re one who believes we must elevate advertising sales to a new level of professionalism.

Happiness is Important

ONLY happy sales people will be top producers. Happiness is more than a fat commission check—it’s self-respect and pride in one’s company, plus everything that goes with it. If you were Kathy’s boss, how would you change Kathy’s situation?

“Oh!” some say. “Kathy must change—she’s the employee. It’s not my job to make employees happy.” That philosophy attracts second-rate performers, willing to kick the tires and move on.

Too many professional sales trainers concentrate on the SCIENCE of selling instead of the RELATIONSHIP, which makes all-important trust possible. There is a certain sales science worthy of attention,

but when *how* you say it becomes more important than *what* you say, watch for lies.

Even the most reputable sales-training organizations teach students to “say it this way,” yet the most effective training is by example. When you as manager have excellent relationships with staff members, sales people learn what kind of relationships you expect them to have with clients. This is not to say that you should never enlist outside sales training sources. You should. Carefully selecting the right training to equip the right people brings about spectacular results.

Commercials Shouldn’t Lie Either

Presenting your advertising package or station in the best possible light is expected. Over-claimed performance is cheating. Commercials that overstate a client’s abilities or products are unfair too.

I learned that lesson quickly when I overheard a client reprimand a customer for returning damaged merchandise. “I can’t afford to brag on him,” I thought. I took him off of my account list to let him drown in his own stupidity.

For the past several years I have admired George Zimmer, of The Men’s Warehouse. If you haven’t heard of him, you will. In one of his commercials, this dynamic marketing genius asks his management staff, “Why did we play football yesterday, even when my nose was nearly broken?”

“Team spirit,” says a voice from the back of the room.

“Right, and so we’ll get to know each other. Then you’ll know how I expect a customer to be treated.”

The ad continues with information about a customer’s hot line that connects to a voice-mail box. Zimmer says, “I listen to customers the first thing when I get to the office each morning.”

“I Guarantee It!”

See, the BOSS makes the claims since

HE backs them up. The last words in the commercial are, "I guarantee it." No sales person in the store need say it or make a silly claim to make the sale.

Another Zimmer ad boasts that, "If one of my people guarantees it, I guarantee it." Do you feel comfortable about backing a staff member's guarantee?

In my on-site consulting, several cases of dishonesty have been discovered in the stations. A sales person writes a sales order, yet no call or even sales presentation was made. When the order enters the billing process, it's usually discovered. Management reaction is swift; the guilty party is fired.

But how did the offending sales person get the idea of making something up in the first place? If the RELATIONSHIPS are strong and too solid to risk with lies, honesty will result.

So, what about Kathy? Donald Morris, a guest on the "Bob Ray Sander's Show," asked her to read his book, *Executive in Passage*.^{*} Mr. Morris had little to say about Kathy's professional lies; but he did have advice on how she could find herself in the position best suited for her.

As broadcasters, let's create positions best suited for top-notch professionals, not liars. Find ways to prove results in return for ad dollars spent with you. Make *service* the science, and sales will result from the great relationships you've built. As manager, stay close enough to your sales force and clients that you know what claims are made. Make good on mistakes or lies by your staff members, even if you don't profit from the sale, even if you have to eat it.

What Do Clients Want?

Clients want customers and service in return for their investment with you. Lies will get neither customers or service. It's simply not worth it to allow a sales staff to be less than truthful.

Here is what clients want in a station representative. Note how honesty is a dominant characteristic of each point:

- Faith that the rep will work with them to effect a positive business change;
- The rep's trust that the client uses advertising money wisely;
- Confidence that the rep's approach or solution is worthy of their investment;
- Confidence that the rep can clearly understand their marketing problems;
- Belief that the medium and the management that the rep represents is capable of meeting their needs;
- An expectation that service begins with the advertising sale.

To build the relationship before and after the sale, your sales reps must:

- Manifest a real concern for their clients;
- Radiate genuine honesty and openness;
- Use empathy in great portions, ac-

cepting a client's problems as their own;

- Recognize, even perceive, a client's attitudes and characteristics.

Karl Menninger wrote, "Among virtually all of the contributors [to effecting a change of mind] is an awareness of and attention to the therapeutic relationship as an essential ingredient of behavior change."

In a sales department, "behavior change" IS A SALE.

^{*}Here's the number to call to order *Executive in Passage*: (800) 729-0129.

Joe Tilton has worked in broadcasting as an announcer, promotion director, chief engineer, news director, sports director, sales manager, and general manager. Presently he is a promotions writer and consultant for radio and television stations across the country. He can be reached at (817) 540-2754 or Box 155144, Ft. Worth, TX 76155.

Tilton's "69 Cent Dollar"® recently won the MAXI AWARD from the International Council of Shopping Centers, signifying its distinction as one of the top ten promotions of North America.

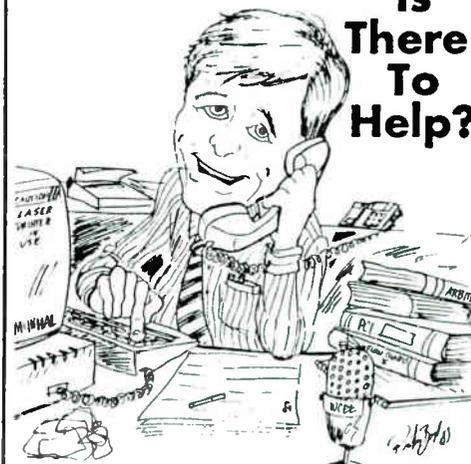
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Don't Forget To Renew Your License!

The FCC requires LPTV and TV translator stations to renew their licenses every five years. Although the Commission tries to send a renewal notification to the licensee, it is the licensee's responsibility to file a renewal application at the proper time whether or not official notice is received.

Licenses expire at 3 a.m. local time on the following dates and thereafter at five year intervals. Note that the license *grant date* does not determine the renewal date. Below are expiration dates for licenses in all states and U.S. territories.

Renewal applications must be filed in Pittsburgh on FCC Form 348 and accompanied by FCC Form 155 and a \$35 filing fee. Call the FCC at (202) 632-FORM for the appropriate forms.

Alaska, American Samoa, Guam, Mariana Islands, Hawaii	April 1, 1992
Colorado	June 1, 1992
New Mexico	August 1, 1992
Utah	October 1, 1992
Arizona	December 1, 1992
Nevada	February 1, 1993
California	April 1, 1993
Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Maryland, Delaware, West Virginia, Ohio, District of Columbia	June 1, 1993
Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Arkansas, Missouri, Kentucky, Tennessee, Indiana, Illinois, Michigan, Wisconsin, Puerto Rico, Virgin Islands	August 1, 1993
Oklahoma, Texas	October 1, 1993
Kansas, Nebraska	December 1, 1993
Iowa, South Dakota	February 1, 1994
Minnesota, North Dakota	April 1, 1994
Wyoming	June 1, 1994
Montana	August 1, 1994

Family Station Signs On In Big Sky Country

—by John Scott Lewinski

A new community broadcast station, Channel 50 (K50CP), has signed on in Missoula, Montana.

Owned and operated by David Tucker, Channel 50 broadcasts from the top of Mount Dean Stone in Big Sky Country to the five-county area of Missoula, Lolo, Frenchtown, Huson, and Florence. The station can potentially reach 32,000 homes.

According to Tucker, Channel 50 airs a combined format of family viewing and Christian programming. Daytime hours feature family programming such as sports and craft shows. Old movies fill the late night hours. And the remaining time blocks feature Christian programming of local interest and national productions like "The 700 Club."

"One of the things we've tried to do is set up our family programming to help us with our ad sales," Tucker explained.

He cited as an example the station's policy of allowing local pastors fifteen minutes of air time if they provide two advertisers from their own congregations who will buy time.

According to Tucker, start-up costs ran

up to \$50,000. He had to sell his home and take out a loan to do it, but the station got built and received its FCC license in March.

Tucker said things are going well for his new community station, and plans are proceeding to gain carriage on the local cable system.

"Without being on cable," he said, "getting viewership was a struggle. We had to get the word out that people could pick us up without cable just by buying a UHF antenna."

Tucker added that his station was just beginning efforts to earn cable carriage.

"We're just starting that process, but we feel comfortable that we'll get on the system," he said.

The station's equipment package includes a TTC transmitter, a Microwave Radio Corporation 23 GHz microwave system, RCA monitors, Hitachi VCR's, and JVC camcorders.

Tucker is also the general manager of Channel 66 (K66CE) in Lewiston, ID. The religious content is shared between the two stations and, until more equipment can be purchased for Channel 50, all editing and post production for Channel 50 shows is performed at Lewiston.

Moderate Growth Likely In Communications, Says Veronis, Suhler

The new Veronis, Suhler Communications Forecast predicts some amount of growth in all sectors of the communications industry.

The report, released in June, predicts industry spending through 1995 and examines nine industry segments — television broadcasting, radio broadcasting, cable television, filmed entertainment, recorded music, newspaper publishing, book publishing, magazine publishing, and business information services. Also included are chapters on advertising and promotional spending, and end-user spending on communications.

Total communications industry spending will reach \$262.8 billion by 1995, up about 6.8% over the next five years. The industry rose 8.1% during the previous five-year forecast period.

Communications is expected to maintain its position as ninth among the world's largest industries. Its growth rate, however, will come in at sixth place.

Total advertiser spending will grow 6.1% annually to \$112.2 billion by 1995, up from \$83.4 billion in 1990, according to the report.

Advertising on television networks will grow at a 6.5% annual rate over the next five years. Total broadcast advertiser spending will rise at a 6.0% compound annual rate, reaching \$34.2 billion by 1995. This compares to a 5.2% growth for 1985-1990. Advertising on LPTV stations was apparently not measured.

As for the major television networks, most of the damage has already occurred, says John S. Suhler, president of the research group.

"As cable penetration growth slows over the next five years, viewership of the three traditional networks will stabilize at close to 30 million households," he said. "Another factor affecting the outlook is cable's difficulty in attracting advertising.... Low ratings for cable networks and lack of national coverage make cable less attractive to advertisers."

The short-term outlook for network television is not promising. However, by 1993-1995, a strengthening economy and a moderation of lost viewership should bolster network advertising.

As for radio broadcasting, total advertising over the next five years should grow at a 6.6% rate, reaching \$12.1 billion by 1995, up from \$8.8 billion in 1990.

Radio is expected to weather the current economic problems better than other media. Stations will see local advertising grow at an annual rate of 6.7% through 1995 — up from 6.2% during the previous period — bringing total spending to \$11.4 billion.

continued on page 26

**If you don't see your ads
in this magazine,
chances are your customers
aren't seeing them either!**

**Let them see what you have to offer.
Call Suzanne Dooling at (414) 781-0188.**



“We needed a professional, satellite receiving system with the flexibility to access all available programming.”

*Brad Dobbs, Vice President of Operations,
TV 43, Waukesha, Wisconsin*

“So we chose VistaLink.™ An automated satellite receiving system from Microdyne.

VistaLink is preprogrammable, letting me access any satellite and any transponder. Any time.

Plus, I have the option of operating VistaLink remotely. That way I can set the receiver and antenna without even leaving the station.”

VistaLink is a proven system backed by Microdyne. A pioneer in satellite technology with thousands of satellite receiving installations around the world.

For complete information on VistaLink and how Microdyne can help your LPTV business, call toll-free (800) 441-9084. Or write Microdyne Corporation, 491 Oak Road, Ocala, FL 32672.



At TV 43, primary programming is received on a fixed Microdyne antenna. The VistaLink antenna rotates to receive programming from other satellites.

The VistaLink system lets you receive any satellite—any program, transponder format, or frequency—as easily as you operate a VCR.

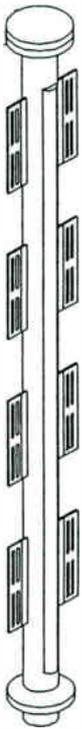


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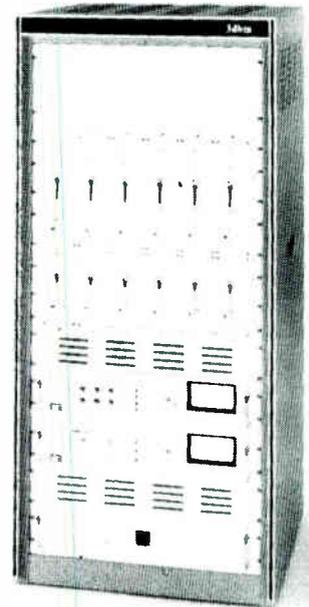
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24-Hour Indecency Ban Violates First Amendment, Says Appeals Court

The United States Court of Appeals for the District of Columbia has ruled that the FCC's 24-hour ban on indecency is unconstitutional.

The May 17th decision is the latest in a ping-pong round of challenges and orders that began when Sen. Jesse Helms (R-NC) attached an amendment banning inde-

cent broadcasts to a 1988 appropriations bill. The ban was later stayed and eventually sent back to the FCC which, after conducting an inquiry, found the ban "narrowly tailored" and thus constitutional (see *LPTV Report*, December 1989, page 18; August 1990, page 8).

In its report, the FCC argued that chil-

dren under 17 are in the audience at all times and no time channeling or technological restrictions can guarantee they will not watch indecent programming. The Commission defines indecency as "language that describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities and organs."

In its May ruling, the Court of Appeals found a total ban to violate the First Amendment, although it defended the government's interest in protecting children from indecent programming and said that the FCC could channel the broadcast of such material into times that children were least likely to be watching.

The Court has sent the issue back to the FCC, ordering it to establish a time period in which indecent programming can be aired. The FCC has suggested a safe harbor starting at 8 p.m., while the Court has implied that 10 p.m. and later might be constitutionally acceptable.

The FCC may seek a Supreme Court review of the appeals court ruling. Until then, it will continue to enforce the present standard that no indecent programming may air between 6 a.m. and 8 p.m.

TV Channels Open

Several television channels have become available because licenses or construction permits have been either cancelled or voluntarily surrendered. The cancellations are final, and the channels are open for new applications. The exceptions are the starred channels which are temporarily "frozen" due to the projected spectrum needs of high definition television systems.

Prospective LPTV applicants for these channels must wait for an application window before filing.

Eureka, CA Ch. 29
Pueblo, CO *Ch. 32

Destin, FL Ch. 64
Owensboro, KY *Ch. 61
Jacksonville, NC Ch. 35
Carlsbad, NM Ch. 25
Sioux Falls, SD Ch. 36
Union City, TN *Ch. 41
Lubbock, TX Ch. 16
Victoria, TX *Ch. 31
Blacksburg, VA *Ch. 65

The following channels are also open (except for the freeze) but are reserved for noncommercial educational use.

Hanover, NH *Ch. 15
Marathon, FL *Ch. 16

Experts To Discuss Proposed Relaxation Of Ownership Rules At Radio 1991

One of the highlights of the National Association of Broadcasters' Radio 1991 convention in September will be a discussion of the FCC's recent Notice of Proposed Rule Making concerning its radio rules. A panel of legal experts, led by Mass Media Bureau chief Roy Stewart, will discuss time brokerage and other aspects of the move to help radio broadcasters deal with the increasing competition in the marketplace.

The panel, entitled "Programming, Ownership and Financial Strategies for Survival and Success" will be held on Friday, September 13 at 9 a.m. and will cover the FCC's clarification of its main studio rule, the limits of time brokerage arrangements, and agreements relating to joint sales and combo rates.

Also on Friday's convention agenda is a day-long seminar on digital radio. The 4th Digital Radio Station Seminar will feature morning presentations on equipment and software for digital audio storage and distribution. In the afternoon, the focus will shift to digital audio broadcasting with

presentations by each of the DAB system proponents. A panel featuring representatives of each of the DAB systems will close the day's seminar.



For the more dramatically minded, there will be a special Radio Theatre Workshop which will show radio broadcasters how live radio theatre comedy or drama can be adapted to all kinds of radio formats. The workshop is produced by the LA Theatre Works Radio Company

and features special guests Ed Asner and JoBeth Williams.

For advertisers, media buyers, and radio managers, there will be a "town meeting" on September 11 immediately preceding the convention.

Planned as a follow-up to NAB's Qualitative Research Summits held last year and earlier this year, the town meeting will allow advertisers and agency personnel to discuss exactly what they need in the way of qualitative research.

"Demographics are of little value to buyers when several stations are separated by less than a share point," said Gerald Hartshorn, NAB's director of audience measurement and policy research. "Qualitative research enables advertisers to make more effective choices when buying radio in a competitive market."

Those involved in radio audience research are invited to the roundtable discussions included in the town meeting.

To register for the convention, call (800) 342-2460. For program information, call (202) 429-5420.

Radio Ownership Rules To Undergo "Reality Check"

The Federal Communications Commission is reviewing its radio rules in hopes of relaxing ownership guidelines for stations across the country. The proceeding is intended, according to Chairman Alfred Sikes, to provide a "reality check" on the present radio rules as the industry attempts to absorb more and more competition from the proliferation of stations as well as from such new technologies as digital audio broadcasting.

However, the Commission's proposals to deregulate radio are also marked by restrictions on joint radio ventures and time-sharing between separate stations in a given market.

Joint broadcast efforts would be limited by four rules:

- Each station must remain in control of its programming content and see that it complies with FCC regulations.
- Both stations must allow for the joint venture to end when it is deemed no longer in the public interest or when it no longer complies with FCC rules.
- The venture must involve only a limited number of stations in a large market so that competition survives within the market.
- All joint ventures must comply with antitrust laws.

The Commission asks for comments on whether it should limit the number of stations in these ventures and on how time

brokerage agreements should be regulated.

As for its deregulation efforts, the Commission is proposing alternatives to the current national multiple ownership rules, which presently limit a broadcaster to 12 AM and 12 FM stations. (Minority owners may own 14 of each.) Also under current rules, no broadcaster may own more than one AM and one FM station in a single market.

Proposals for changing these rules concern only ownership of AM stations and include:

- Removing caps on the ownership of AM stations, while retaining a limit on the total number of stations available.
- Allowing a broadcaster to own more AM stations as long as they do not reach more than a set percentage of the local radio audience.
- Allowing a broadcaster to buy more AM stations if the percentage of listeners already reached by the pre-owned stations does not exceed a certain set level.

The FCC also seeks input on how FM stations might be included in the proposed deregulation, and particularly how its proposals could be adapted to include FM stations fairly.

Comments to the FCC in this docket (MM Docket No. 91-140) were due by August 5. Reply comments are due by September 5, 1991.

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LPTV Report / July 1991 / 21

"They do what they say they'll do."

Larry Boyd is the engineer for LPTV channel 57, serving Crawford County, Ill. Their BEXT 1000W transmitter has been on the air since January.

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TV 43 Scores Points With Festival Sponsors

TV 43 (W43AV) of Waukesha, WI is reporting great success with its promotion of the Waukesha County Visitors' and Convention Bureau's "Swing into Summer" festival.

TV 43 produced a special pre-festival edition of its weekly "Waukesha County Magazine," running it twice daily during the week preceding the festival, and offering a free events schedule to anyone calling the Bureau's office.

On Monday, June 3, the Bureau logged 80 calls. On June 4, the lines were jammed all morning. And by June 5, the Bureau had to get an answering service to help handle the calls. Festival attendance increased 69% over last year's attendance, an increase that festival organizers attributed directly to TV 43's promotion (the station had not yet signed on the air when the 1990 event was held).

Program director Bruce Bennett said he was "delighted" with the response to the

promotion. "At this point in our history, it's great to have such tangible evidence that we're contributing to the quality of life in the community," Bennett said.

According to general manager Lee Dolnick, the festival's corporate sponsors were also pleased with the part TV 43 played. One — a regional beer bottler and distributor — is planning to buy advertising on the station. And at least one national soft drink company is considering doing the same, Dolnick reported.

In other TV 43 news, the common councils of two Waukesha County communities have agreed to let the station use their cable community access channels. The additions bring the number of cable systems carrying the station to five. And new programming under development includes "Fiesta Waukesha," a bilingual program for the county's Hispanic viewers, and a call-in talk show to be produced live from a major Waukesha community shopping mall.

Supplier Solo

"Used" Need Not Mean "Used Up"

—by Michael Jaymen, M.B.S., P.E.

In this recession, simple economics is probably the best reason to buy used equipment for your station. But keep in mind that "used" doesn't always mean "used up."

Video technology is changing at blinding speed, especially camera and VTR technology. And consequently, many fine pieces of equipment hitting the market are quickly superseded by even newer designs.

For instance, the introduction of the CCD camera has made available some outstanding tube cameras at bargain prices. A good example is the Ikegami HL-79DAL. Boasting 800 lines of resolution, this camera — with a good lens — sold for over \$70,000 new and \$20,000 used three years ago. Today it sells for about \$5,000.

The introduction of D-2 digital and Betacam SP has really knocked the broadcast 3/4", Betacam, M, MII, and 1" market for a loop, and some outstanding bargains are available here too.

With technology antiquating itself so rapidly, it's not unusual for a piece to come out of service only a couple of months after first being implemented. This can allow smaller broadcasters to get into some pretty slick arenas comparatively inexpensively.

ENG Pieces Get Rough Use

When you're buying used equipment, keep in mind not only the label and model number but also the amount of use that the unit has undergone, as well as the willingness of the seller to stand behind the piece.

Typically, it's a good idea to stay away from cameras and VTR's used for electronic news gathering, because these can be put through some pretty rough use. As a former network ENG cameraman, I did everything from using the butt of the camera to protect myself to dropping a field recorder from a helicopter into the Gulf of Mexico (we did retrieve the recorder). I've seen the domino theory in action when a slip of one tripod causes 15 other cameras, lights, and operators to fall in succession. But probably the worst enemy of ENG equipment is the amount of time it's in service. Especially in smaller markets, stations don't get rid of this stuff until it's on its last legs.

Another area to be wary of would be VTR's from post facility and news edit bays. Again, these are used day and night and are usually retired only because they've become too much of an economic burden. The exception to this rule is an item that is used in a large facility. In most

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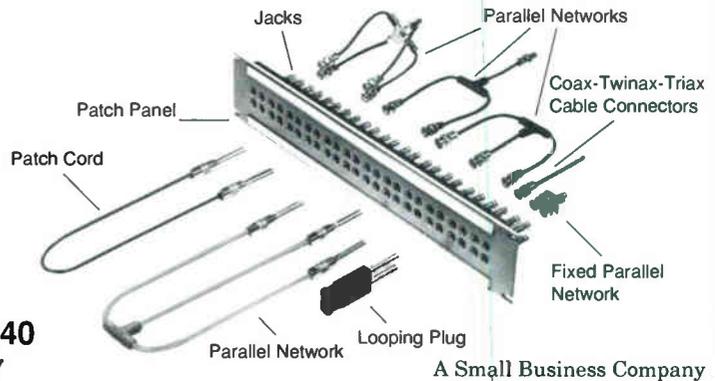
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cases here, maintenance is performed at the slightest need; and there are normally several pieces of everything, so the burden on any one particular piece is lessened.

Know Your Dealer

Knowing who you're buying from is also very important. Old Joe down the street may have turned you some incredible bargains, but what he has to offer is actually likely to be very limited. In most cases, facilities and private individuals simply want to get rid of the equipment, and so they sell it "where is, as is."

Most reliable used equipment dealers feature a complement of nearly everything from microphones to microwave transmission systems — all in one stop. Most have inspection procedures and warranties. One important qualification to look for from a dealer like this is a right of refusal policy — usually two or three days in which you can inspect a piece to see if its condition is really as good as it has been represented to be. These dealers will offer a 30-day parts and labor warranty on most equipment as well.

Evaluation Tips

Here are some quick inspection tips that anyone — even non-engineers — should be able to use.

Cameras: It's a common myth that CCD's never wear out. In fact, however, their typical life is about two-thirds that of the tube pickup. The look is a bit more sterile, and usually the resolution isn't as high. However, CCD's as a rule perform far better than tubes in lower light, and they are not susceptible to "light burns."

If they are treated reasonably carefully, most camera tubes will last 2,000 to 3,000 hours. Assuming that most used cameras

are still on their first set of tubes when you inspect them, a 7- to 10-year old camera with 200 hours on it may be a bargain; but a camera with 1,900 hours of use may cost more to retube later on than it is worth. Know the model you're buying, and look for burns or gassiness.

Here's a good field test for a used camera.

Put the camera on a tripod 4 to 6 feet away from a registration chart. Illuminate the chart from the side with a 600-1,000 watt light. Power up the camera and set your white and black balance on the chart. Next, place a piece of black construction paper (or anything else with a dull black, non-reflective finish) full frame over the chart, set the aperture/iris on the lens to manual, and open it fully.

If the tubes are burned, the burns will appear as green smears in a color monitor. Even minor burns that may not show in normal video will show up here. You will have to decide how much burn you can accept for your intended use.

Now set the iris back to auto, remove the black paper, and zoom in tight on the resolution target. The camera's manual will tell you what the rating is. To determine resolution, look at the target's fine line markings and find the highest set of lines that are visible without ringing or distortion between them. This is usually done most effectively on a monochrome monitor because chrominance ringing can distort in a color monitor.

Gaseous or tired tubes can also appear green and unable to white balance. Lack of good "reds" is also a sure indicator that tubes are on their last legs because the red pickup is usually the first tube to go.

Videotape Recorders and Players: Depending on the machine, head life expectancy can vary pretty widely. A good

used cassette machine will not exceed 1,500 hours of actual use (not power-on). All others should not exceed 2,300 hours. However, the best way to determine remaining headlife is to consult an engineer who knows how to use a tentelometer.

Cassette format machines that are dedicated to stationary (as opposed to remote) uses are typically pretty faithful to about 5,000 machine hours. Others, if they are maintained correctly, can be good to more than 20,000 machine hours.

Beyond making sure that the machine pulls tape and that the hours of use aren't excessive, there isn't much else really to inspect. Remove the top cover and check all belts and other rubber or plastic parts for dryness or corrosion. Power up a cassette machine and watch it pull the tape around the path; hesitation can mean worn gears or bad motors. On all machines, listen for dragging or other unusual sounds which may mean bent capstans or guides, or mis-aligned motors. These can be very expensive to repair.

RF Equipment: RF has been called a "black art" and for good reason. The most minute circumstances can cause a cascade of epidemic proportions at the frequencies at which transmitters, antennas, and other RF equipment operate. Spend the money to have a qualified engineer check the equipment for you, if you are not an engineer yourself.

Other Equipment: The condition of other items is not as dependent on the amount of time in use, so a good common-sense inspection should tell you what you need to know. Dirt and grime are usually the worst enemies here. Be careful of items that appear yellowed by cigarette smoke. This can cause components to dry out prematurely. The acidity of nicotine can also eat away at plastics and rubber.

continued

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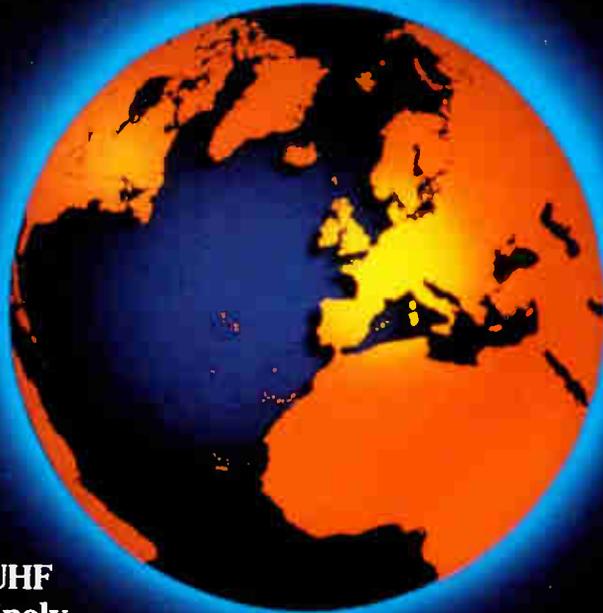
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When buying monitors, be careful of those dedicated to character generators or edit controller edit decision displays. These usually have characters burned into the raster because of steady use. If you can't see these burns under normal operating conditions, try increasing the brightness control.

One More Thing: Always try to get cables and manuals with the pieces. These can cost as much to replace as the used piece itself.

Michael Jaymen is president of Jaymen Broadcast, Inc., a manufacturer of solid state television and FM radio transmitters, and remote production and ENG vehicles. Jaymen Broadcast is also one of the largest suppliers of new and used broadcast and industrial equipment for turnkey applications.

A graduate of Cal Tech, Mr. Jaymen holds a master's degree in broadcast facilities design and is a registered professional engineer.

BON MOT

Nothing puzzles me more than time and space; and yet nothing puzzles me less, as I never think about them.

Charles Lamb

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Circle (187) on ACTION CARD



Getting the Word Out

—by Don Sabatke

Overcoming Objections

It seems that customers are most inventive when coming up with excuses for not buying ads on your station. And one of the marks of good sales people is their ability to answer customers' objections and get them to buy anyway.

Here are some of those objections and ways to overcome them.

I CAN'T AFFORD IT: Money is a common excuse people use to avoid buying. But if people really want something, they can afford it. The secret to selling is to Make Them Want It.

IT'S NOT IN THE BUDGET: The budget excuse is used by almost every business today and, believe it or not, most salespeople fall for it. Again, if customers want what you have to offer, they will make room in the budget for it. Remember, very few small businesses have a budget at all.

SUMMER IS BAD FOR TV: This has also been said about newspaper and radio, and it is not true. People watch TV because they want to watch certain programs — regardless of the time of the year.

I DON'T LIKE TV ADVERTISING: Remind prospects that the TV advertising they are buying is not designed for them, but for their customers.

I DON'T LIKE YOU: If you and your prospect cannot become friends, give the account to another salesperson. The relationship between the prospect and the salesperson is a big part of making the sale.

I DON'T NEED ANY MORE BUSINESS: Many small merchants will use this excuse. They say that they don't want to raise their overhead by hiring more help. But they tend to forget that they lose customers every day through competition or relocating. Almost one-fifth of the United States population moves every year. If businesses don't advertise regularly, they will never pick up any new customers.

I DIDN'T GET ANY RESULTS: Time and time again you will hear this excuse. Ask your customer how he or she measured the results. Remember, the biggest companies in the world use TV advertising, and they wouldn't use it if it didn't work.

I'M NOT INTERESTED: This is a tough one to answer because, in most cases, the customers don't give you a chance to de-

fend yourself. Of course they're not interested. If they were, they would have called you, not the other way around.

BUSINESS IS BAD: The fact that business is bad is not a good reason to quit advertising. When business is bad, do your customers close early to save electricity? When business is bad, do they fire a salesperson to save on paying commissions? Of course not! When business is bad, they do everything they can to make it better. And that should include advertising on television.

EVERYBODY KNOWS ME: It takes nine times as much advertising to regain a customer as it does to keep him. Churches that have been in the same location for a hundred years still ring their bells every Sunday to let people know where they are.

People move in and out of areas all the time, and the public is no longer as loyal to specific merchants as they once were. Price is the first concern of the public today. People will drive miles to save a few dollars or, for that matter, a few pennies. Merchants who believe they will survive forever had better take another look.

I DON'T NEED ADVERTISING: Do your customers tell you business is so good they don't need to advertise? Ask them why they have health insurance when they're healthy.

Don Sabatke is president of Sabatke & Company, a sales training firm for LPTV stations. He can be reached at Sabatke & Company, 1033 S.E. 19th Place, Cape Coral, FL 33990, (813) 772-3994.

Growth Forecast

continued from page 18

Total cable television spending is projected to grow to \$22.4 billion in 1995. That makes for a growth rate of 8.2%, compared to 13.2% for the 1985-1990 period. Subscription spending will decline to 7.6% over the next five years because of slower penetration growth and a moderation of price increases. But increased viewership and audience shares will help propel cable advertising 12.2% annually in 1990-1995.

For more information or a copy of the report, call Veronis, Suhler & Associates, Inc. at (212) 935-4990.

Supplier Side

In celebration of its 15th anniversary, **United Media** has introduced a software update package for the UMI Series Edit Controllers, specifically the UMI 420, 430, 440, and the 450 with Automatic Switcher Control.

For on-line and off-line editing, there is Hard Marks with Back Timing, enabling the system to calculate unknown parameters easily. Slow Motion Control of a dynamic tracking VTR can be selected through the dynamic range of the VTR. The DT machines can be played, jogged, and searched. Splits can be selected in any order desired. VITC/LTC/TIMER Mode is keyboard selectable, and can be set to the current timer position.



The UMI 450 A/B roll editor.

All serial VTR Interfaces currently supported are built into the basic program and are automatically assigned correctly upon power-up sequence.

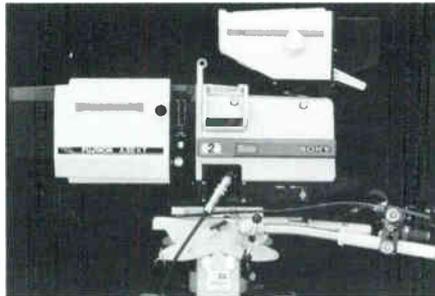
Pictured is the UMI 450 A/B Roll Videotape Editor, starting at \$5,200. All UMI 400 Series editors feature built-in time code generator, serial interface standard, time code/control track, 250 events EDL memory, mix machine operation, park and edit mode, insert and assemble editing, and auto assembly.

Circle (160) on ACTION CARD

Sony has introduced two new CCD studio cameras to complement the BVP-360A tube camera. The new models — the BVP-270 and the BVP-370 — feature chip technology.

The BVP-370 utilizes the 768 Frame Interline Transfer (FIT) imager. This newly developed imager, which utilizes Sony's unique Hole Accumulated Diode (HAD) sensor, provides 700 lines of horizontal resolution and increased dynamic range. The high performance 768 FIT virtually eliminates vertical smear, lag, and image burn.

The BVP-270 features the 768 Interline



Sony's BVP-270 CCD camera.

Transfer (IT) CCD imager used in the popular Sony BVP-7 camera. Like the 768 FIT, the 768 IT incorporates the HAD sensor for high image resolution, increased dynamic range, and low dark current.

Both the 370, developed for both studio and O/B van applications, and the 270, designed for general studio use, offer many technical features and operational benefits. These include a high sensitivity of f5.6 at 2,000 LUX, a signal-to-noise ratio of 62 dB, and superb color reproduction. The cameras are virtually unaffected by shock or vibration, and are nearly immune to electronic or magnetic fields. Also standard is an electronic shutter providing multiple speeds from 1/100 to 1/2000 second.

Both the 270 and the 370 feature automatic setup of all color balance aspects; and in multiple camera applications, portable CCD cameras, like the BVP-7 and the BVP-70 can be easily integrated with either the BVP-270 or the BVP-370 systems.

Circle (173) on ACTION CARD

Leitch Video announces yet another new addition to its line of time-keeping products — the UDT-5700, a fully programmable, two-channel up/down timer for production and control applications. Each channel is completely independent,



Leitch Video's UDT-5700 up/down timer.

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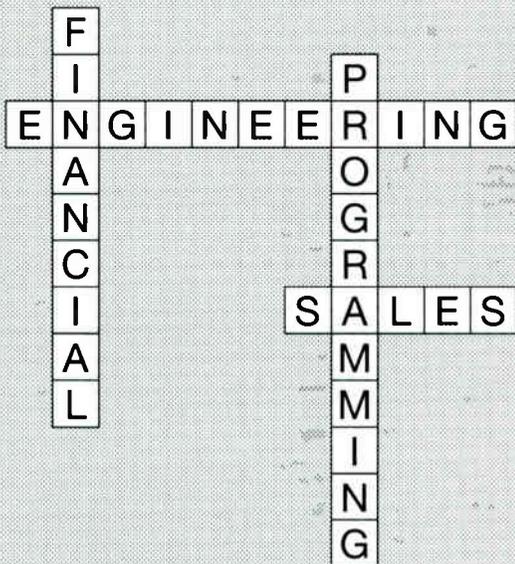


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Circle (154) on ACTION CARD

LPTV Report / July 1991 / 27

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We Get CPs On The Air

Circle (10) on ACTION CARD

and may display either hours:minutes:seconds or minutes:seconds:frames. Its EBU/SMPTE time code outputs allow the channels to be shown on wall-mount displays such as the DTD-5220.

A simple operator interface allows stopwatch style operations and 20 programmable instant access presets. Time segments may be added or subtracted on the fly, using the UDT-5700's time calculator features. Time code may be input to provide a reference and to perform time calculations.

The UDT-5700 provides five GPI inputs, as well as an RS-232 or RS-422 port, giving access to any function via remote terminal, host computer, or other equipment. Four GPIU outputs are provided as well for controlling other devices.

Circle (185) on ACTION CARD

A new, low-cost page titler is now available from **Video Data Systems**. The Model 810P is an economical, compact downstream keyer with an 8K battery backed-up memory. It provides a full screen (8-row) display and features font and border selection, queue format flexibility, and a real-time clock and calendar line with battery backup.

Also standard are automatic deletion of time-tagged messages; settable size and

position of text line; word flash and auto reboot; variable background sizing; status monitoring; full screen editor; keyboard; and two fonts. Optional features include an additional 8K battery backed-up memory; custom logos, symbols, and icons; and two additional fonts.

Circle (184) on ACTION CARD



Video Data Systems' System 810.

The Pyxis 5.5 Wideband Video Production System, a self-contained video production/post-production unit, is now available from the **ALTA Group**.

The Pyxis 5.5 allows an operator to perform cuts, dissolves, wipes, and digital effects among as many as four non-synchronous video sources, and boasts up to 450 lines of resolution in both composite and Y/C. It features four

inputs, a keyer, a joystick positioner, and a fader bar.

It can perform freeze, variable strobe, posterization, and mixes to a color matte. And it offers a variety of wipes, dissolve, fade-to-black, several transition edges, and digital effects such as push-on, push-off, pull-off, and A/B split.



The Pyxis 5.5 from the ALTA Group.

Standard features include programmable auto transitions from 0 to 999 frames, event memory system, GPI and serial interface for external editor control, internal color matte generator, and color bar generator.

Options include a second TBC output for use with a downstream device.

The Pyxis 5.5 lists for under \$9,000.

Circle (191) on ACTION CARD



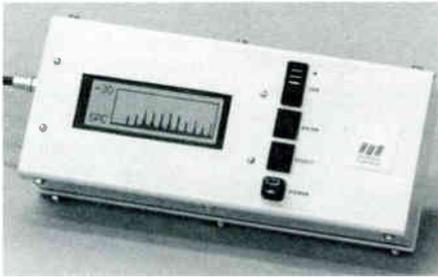
The M2 Model 132-01 copystand from Bencher.

Bencher, Inc. has added new compact flicker-free quartz halogen lights to its popular M2 Copy System Copystand. The lights feature a reflector to accommodate close shots.

The copystand is for use with 35 mm, small video, and medium format still cameras. An optional copyright safety glass kit is available to shield the operator from flying particles in the unlikely event of a lamp explosion.

Circle (188) on ACTION CARD

Microdyne Corporation offers the portable CSD-SDU Spectrum Display Unit, designed for use in satellite earth station installations, alignments, and system check out.



Microdyne's CSD-SDU spectrum display unit.

The unit operates in the L band (950 to 1459 MHz) and displays that band on a liquid crystal display screen in three display modes — bar graph mode, spectrum mode, and oversample mode. A freeze frame feature allows users to save a screen for later reference.

The unit comes with a carrying case and a self-contained, rechargeable battery pack.

Circle (192) on ACTION CARD

From **Panasonic's Audio Video Systems Group** comes the AG-A770 Multi-Event Edit Controller.

With its editing memory capability, the AG-A770 can store up to 128 single-cut editing events for automatic editing. It

can be used with either a standard RS-422 9-pin serial interface board or an optional 34-pin parallel interface board, and it can perform editing tasks in MII, or S-VHS, or both at once.



The AG-A770 multi-event edit controller from Panasonic.

Other features include audio split editing which allows sound to be edited without changing the picture, a multi-event mode which makes assemble editing simple, AUX input and control capability, and capstan override.

Circle (101) on ACTION CARD

NAB Urges FCC To Relax Rules On Children's Programming

The National Association of Broadcasters has asked the FCC to reconsider and clarify its rules adopted in response to the Children's Television Act of 1990 (see **LPTV Report**, April 1991, page 14).

The FCC now requires stations to keep a public file verifying their compliance with the commercial time requirements. The NAB argues that viewing of children's programming is a simpler way to monitor advertising.

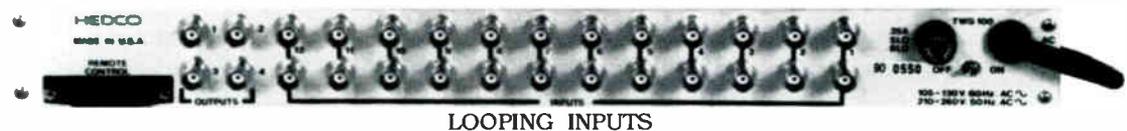
The FCC also wants stations to assess the educational and informational needs of the children in their communities and be able to demonstrate the methodology used. But the NAB said that a "formal" assessment is "an anachronistic obligation, and one that smacks of old-fashioned ascertainment." Instead, says the NAB, the reasonable judgment and good faith of the broadcaster should be sufficient for deciding whether or not a program is educational or informational.

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Circle (128) on ACTION CARD

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	COMPANY	PAGE	ACTION CARD NUMBER	ADVERTISER FACT LINE
3 dbm.....	20	75	(800) 279-3326	Microwave Filter.....	2	172	(800) 448-1666
Acrodyne Industries, Inc.	25	18	(800) 523-2596	Microwave Radio Corporation	9	134	(508) 250-1110
Andrew Corporation.....	10	79	(800) 255-1479	Panasonic.....	4-5	45	(800) 524-0864
Antenna Concepts.....	8	181	(908) 277-3438	Progressive Image.....	7	164	(916) 985-7501
BEXT, Inc.....	22	47	(619) 239-8462	Riser-Bond Instruments.....	21	90	(800) 688-8377
Channelmatic.....	23	6	(800) 766-7171	Showcase.....	6	158	(800) 736-1976
EMCEE Broadcast Products.....	15	1	(800) 233-6193	Showplace.....	17	180	(312) 472-8828
Gorman-Redlich.....	3	62	(614) 593-3150	Television Technology Corporation ..	32	7	(303) 665-8000
Leitch/HEDCO.....	29	128	(800) 387-0233	Three Angels Broadcast Network...	26	187	(618) 627-4651
LPTV Report, The.....	18	19	(414) 781-0188	TransMedia Communications.....	14	42	(713) 963-8500
International Video Brokers.....	13	122	(818) 764-1402	Trident Productions, Inc.....	22	165	(800) 955-5660
ITS Corporation.....	11	123	(412) 941-1500	Trompeter Electronics.....	24	183	(818) 707-2020
Jampro Antennas.....	27	154	(916) 383-1177	TV Turnkey Services.....	28	10	(414) 781-5044
LPTV Report, The.....	18	19	(414) 781-0188	Video Communications Replay.....	30	171	(800) 745-8272
Microdyne Corporation.....	19	100	(800) 441-9084	World Satellite Network.....	12	175	(800) 367-3193

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Phone: 1-800-745-8272
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TTC Lands Saudi Arabian Order

Television Technology Corporation has received an order for 16 1 kW television transmitters from ARAMCO, the Saudi Arabian oil production company. ARAMCO will use the units to expand television coverage for its oil field workers.

TTC, which manufactures transmitters and translators for both high power and LPTV stations, has also named Don Massa its new director of marketing. Massa previously held a similar position with Ampex Corporation.

...at the FCC

NEW LPTV LICENSES

The following LPTV station received a license on the date shown. Station call sign, location, and the name of the licensee are also given.

W17BF Bangor, ME. Craig Ministries, Inc., 6/4/91.

NEW LPTV CONSTRUCTION PERMITS

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

W05BS Montgomery, AL. Video Jukebox Network, Inc., 6/3/91.

K52DR Hobbs, NM. Impact Television Group, Inc., 6/6/91.

W45AV Buffalo, NY. Eddie L. Whitehead, 6/3/91.

ASSIGNMENTS AND TRANSFERS

W15AP Gadsden, AL. Transfer of control granted from American Financial Corporation (de jure control 60%) to American Financial Corporation (de facto control 48%) on 6/18/91.

K43DM Escondido, CA. Voluntary assignment of permit granted from Howard LP Television, Inc. to San Ysidro Broadcasting Corporation on 6/19/91.

K41CM Hornitos, CA. Voluntary assignment of permit granted from Suzi Murayama to Frank and Linda Azevedo on 6/17/91.

K24CM Northridge, CA. Voluntary assignment of permit granted from California State University to Northridge Community Broadcasting Company on 6/24/91.

W09BS Naples, FL. Voluntary assignment of permit granted from Caloosa Television Corporation to Tamiami Naples, Inc. on 6/14/91.

W46AN Panama City, FL. Voluntary assignment of license granted from Panama Properties, Inc. to Beach TV Properties, Inc. on 6/12/91.

W24BF St. Petersburg, FL. Voluntary assignment of license granted from Jay Ramsey to Southeast LPTV, Inc. on 6/4/91.

W23AT Mokena, IL. Voluntary assignment of license granted from Northwest Suburban Communications, Inc. to Weigel Broadcasting Co. on 6/17/91.

W12CB Fort Wayne, IN. Voluntary assignment of

permit granted from HSN Broadcasting — LPTV, Inc. to Harlan Jacobsen on 6/25/91.

W29BE Muskegon, MI. Voluntary assignment of permit granted from Tri-State Christian TV to Trinity Broadcasting Network on 6/28/91.

K45AI Mesquite, NV. Voluntary assignment of license granted from Russell and Adams Communications to MB Broadcasting on 6/12/91.

W13BN Columbus, OH. Voluntary assignment of license granted from Wendy Feldman to North Central LPTV, Inc. on 6/6/91.

K45CV Corvallis, OR. Voluntary assignment of per-

mit granted from John Field to Fisher Broadcasting, Inc. on 6/6/91.

W42BH Charleston, SC. Voluntary assignment of permit granted from Media Properties to Beach TV Properties, Inc. on 6/12/91.

LICENSE CANCELLED

The following LPTV application for license renewal was dismissed on the date shown. The license is cancelled and the call sign deleted.

W56BO Key West, FL. Lloyd A. Moriber, 6/18/91.

Classifieds

FOR SALE

For Sale: Complete Local Power (LPTV) station currently on the air in a medium midwest market. Turnkey situation. Call Barry Carroll at (708) 297-0808.

LPTV Construction Permit for channel 5 in Madison, WI (K05JU). Excellent top 100 market. For engineering and price information, call (813) 371-0024.

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WANTED TO BUY

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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Turnkey site development services include site acquisition, negotiation, and permitting; site construction/installation, and maintenance; transmitter/downlink optimization, and site management. Our reputation is that of being responsible, fair, and professional. We're Shaffer Communications Group, Inc., 3050 Post Oak Blvd., Suite 1700, Houston, TX 77056, (713) 621-4499, FAX (713) 621-5751.

LPTV mailing labels. Reach all LPTV licensees, CP holders, applicants. Accurate, up-to-date marketing lists in your choice of format. Call Katie Reynolds at (414) 781-0188.

BUSINESS OPPORTUNITIES

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CLASSIFIED RATES: All classified ads are payable in advance. When placing an ad, indicate the exact category you desire: *Help Wanted, Situations Wanted, Services Offered, Wanted to Buy, For Sale, Miscellaneous.* The publisher reserves the right to abbreviate, alter, or reject any copy.

Classified advertising is sold at the rate of 60¢/word. There is a \$20.00 minimum charge for each ad. Count each abbreviation, initial, single figure, or group of figures or letters as one word each. Symbols such as *mm, C.O.D., P.O., etc.,* count as one word each. Telephone numbers with area codes, and ZIP codes, count as one word each.

Business Card ad rates are \$50.00 per insertion. Rate is discounted to \$45.00 for three or more insertions. Classified Display rates are \$50.00 per column inch.

To place your order, call Katie Reynolds at (414) 781-0188.

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Send your ad copy (and payment, if appropriate) to Katie Reynolds, *The LPTV Report*, P.O. Box 25510, Milwaukee, WI 53225.

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