

The LPTV Report

News and Features for the Community Television Industry

Vol. 3, Issue 2

A Kompas/Biel Publication

February 1988

NATPE '88

"I'd Rather Be A Program Director" — An Interview With Joe Loughlin

—by Jacquelyn Biel



Joe Loughlin

He is genuinely nice. And he knows the business of television inside out.

And his favorite jobs are programming and promotion.

The former vice president and general manager of Chicago's superstation WGN-TV is the new executive director of the Community Broadcasters Association Programming Cooperative. And the CBA couldn't have found a better person for the job.

Starting his career in 1954 as news director for stations in Tampa and Nash-

ville, Joe Loughlin spent three years with WCBS in New York City, then joined Gaylord Broadcasting's WTV, Channel 18 in Milwaukee as VP/GM, bringing the station from a struggling new UHF to the leading independent in the market. In 1981 he moved on to Denver to head Tribune Broadcasting's KWGN and then in 1983 moved to Tribune's WGN.

But after four years in Chicago—years of respectable profit increases despite nearly tripled cable penetration and the arrival of two new Chicago independents—Loughlin stepped down. At 57, he wanted to start smelling the roses. And most of all he wanted to devote his time to the two areas he liked best—programming and promotion.

That was when John Kompas, CBA president, called him to talk about the CBA's then embryonic plans for a programming cooperative that would bring high-quality product to LPTV stations across the country at prices in line with their budgets.

It was the opportunity Loughlin had been waiting for.

We wanted to find out more about this interesting man who, like many others, has been captivated by the pioneer spirit of LPTV. Here is what he said.

LPTV Report: When you took over at WGN, you introduced a new promotional theme called "Chicago's Very Own." You also substantially increased local programming. What effect did these changes have?

Loughlin: When I joined the station, it was already strong in the market. So be-

continued on page 3.

The SECOND ANNUAL DIRECTORY of LPTV Programming Suppliers

Looking for programming? With more and more LPTV stations signing on the air, the hunt is accelerating for good programming at affordable prices.

Here are the companies who responded to this year's survey. Some were listed last year, some are new. But all have priced their product for LPTV, and they are ready to do business with YOU.

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P.O. Box 1561

Jupiter, FL 33468

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President

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Type of payment: Cash

Type of programming: Production
Music

Acama Films

14724 Ventura Blvd., Suite 610

Sherman Oaks, CA 91403

Contact: William D. Morrison
Partner

(818) 981-4344

Eastern Sales Office: (203) 655-4426

Type of payment: Cash

Type of programming: Action/
Adventure, Animal/Nature/Outdoors,
Animated, Cartoons, Comedy, Features/
Packages, Series/First-run, Series,
Sports, Specials, Variety/Music, Con-
certs, Children's

Sample titles: "Body Buddies"
(health), "King of Kensington" (sitcom),
"Bill Burrud's 'Wonderful World of Travel'"
(first-run travel series), "The Froo-

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In Our View

The word is out. The programming market is a buyer's market, and a lot of excellent product is available—if you know where to look. Overbuying in the pre-syndication market and barter sales to stations have left a lot of good stuff on the shelves just waiting to be picked up. Programming production, especially by small companies, has grown in response to the demand generated by the increasing number of television outlets of the past several years. And international programming for the English-speaking audience is beginning to trickle into the States, to the delight of the highbrow crowd.

As in the past, LPTV stations are hunting for programming that appeals both to the audience and to the pocketbook. And this year, our Annual Programming Directory includes 82 companies. That's eighteen more than last year, not counting some who have dropped out.

Surprisingly, very few of them are networks. The costs of getting a network up and running seem to have quelled most attempts so far to start something new, even though most LPTV stations would like nothing better than to have a steady source of good programming for their viewers. What we need is a programming

Santa with bright shiny product and bottomless pockets.

What we're getting is almost as good. The Community Broadcasters Association programming cooperative, under the able direction of Joe Loughlin, is starting slowly—"We're not going to overpromise," insists Joe. But, judging from the response of both stations and syndicators, the CBA venture has every potential of exceeding the annual revenues of the PBS program co-op by several times. What it's going to take is the support of a nuclear group of stations—how many is uncertain yet at this point—and willingness on the part of syndicators to try the new mechanism.

If there is a time, it is time for this. It sure would be nice to have an operable programming distribution system in place when all those new window stations sign on! And that, folks, won't be too long from now.

The LPTV Dilemma,

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Hemingway Broadcasting Company

Our Readers' Comments

Just received eight back issues of *The LPTV Report*. I'm enjoying every page!

What else can I say other than "Sign me up!"

Gerry Hoeppner

BON MOT

It's always good to be bigger than something you don't trust.

Tom Snyder, on dogs, WLS (AM), January 5, 1988.

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Interview: Loughlin

fore we launched a promotional campaign, we did some intensive market research; and the "Chicago's Very Own" theme and the way that we developed it was the result of our research.

Very simply, the people of Chicago told us what our market position was and why—it was their "very own" station. We built that concept into the new promotional theme and fed it right back to the viewers.

WGN was also perceived to be the most local of the Chicago television stations, so we fed that "local" image back in our promotional campaign and tried to support it by increasing the amount of local programming we were doing—which was already substantial.

When we rechecked a couple of years later, we found that the recognition of the station as Chicago's "very own" had just about doubled. We asked why, and the people said, "Because it's part of Chicago," a phrase right out of the theme song. We kept feeding stuff to them, they kept feeding back it to us, and I warned our general manager not to fool with that process. "Chicago's Very Own" was the right theme for our station.

By contrast, when I went out to Denver, the people said there was no energy, no perception of the station. We had no constituency to alienate. So we created a theme for the station out of whole cloth. No matter what we did, we figured we weren't going to alienate anybody because nobody had any preconceived ideas about what the station was. In Chicago, the image was already there; we just had to find it and feed it back to the viewers.

LPTV Report: Let me ask you, how important do you think market research is for an LPTV station?

Loughlin: I think it's critical for any station, I really do. I think one of the first things LPTV operators are going to have to do is to get out there and gather comments about their stations. When we started thinking that way here in Milwaukee at Channel 18, that's when we started to grow and take off.

You have to know your market. And I don't care whether you get to know it by going out and walking your coverage area personally or by hiring a firm to do it for you. You have to do market research, because otherwise you can waste a lot of money. I've seen stations that have spent hundreds of thousands of dollars on promotion that actually worked against them.

LPTV Report: What did they do wrong?

Loughlin: In one of the markets I was in, the NBC station did a heavy promotion of its news hardware. But every time they ran a spot promoting their boats, planes, trains, choppers, and all that stuff, the public would say something like, "Oh, the ABC affiliate got a new helicop-

ter!"

The ABC station was using the equipment angle in *their* promotions; they already had that ground, they owned it. So when their competitor started talking about equipment, the public thought they were looking at a spot for a competing station. The NBC station was actually helping their ABC opposition.

LPTV Report: How do you promote programming?

Loughlin: This sounds real basic, but it's true. You have to figure out who the audience is that you're going after, pick the spots on your own air that will reach that audience most effectively, and make sure the spots are designed to appeal to that audience.

If you're promoting a show that appeals to both young women and children, maybe you want to use two different levels of spots, one for kids and one for the young adult female. If you have the luxury and the money, particularly with a start-up station, try to find a promotional medium in addition to your own station where you can reach the audience that you're after.

LPTV Report: Many of the new LPTV stations have very small promotion budgets. Where should they put that promotion money—behind local programming, syndicated product, or the station?

Loughlin: Well, I'm a firm believer in what is now a cliché—that people watch programs, not stations. So, I would always put my money behind my strongest programming, whether it be local or syndicated.

You can't generalize about which to promote more; it depends on your market. If you've got a hot local show, by all means promote that. If you don't, but you've got a syndicated show that you think everybody is going to like, then promote that. Promote your strength.

As far as outside promotion is concerned, try to work out some kind of barter deal. Maybe you can give away some of your time and get access to taxi cab tops. Maybe you could do something with outdoor. I think with outdoor, you'll want to hit with one of your best shows, your call letters, and your channel number—because you're new in town and people don't know you're there until you tell them.

Put cards in the drug store window. Trade on something with the local McDonald's, so that your call letters and your programs—especially your kids' stuff—are on, say, their place mats. The more you can get your call letters, channel number, and programming out in front of the public, the better off you are.

LPTV Report: When radios sell time, they sometimes use gimmicks and contests to create store traffic, because the local merchant responds to store traffic. Would that type of selling work for LPTV?

Loughlin: I see no reason why it wouldn't. In fact, in the last four or five

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years, maybe longer, hundreds of millions of advertising dollars, television advertising dollars, have gone into promotional stuff. It has sucked an awful lot of money out of regular television.

There is every reason in the world that LPTV stations should take advantage of any kind of promotional device they can. If I were operating an LPTV, I'd sponsor a Little League softball team. I'd put T-shirts on anything that moved and maybe a few that didn't move, just to get my name associated with things the community likes.

You have to keep in mind that some of the established stations don't do that because they feel they don't have to. They've got the numbers, the automatic news pies, the sports things that bring tons of money. They don't bother with community involvement. It's the new operators who ought to do that kind of stuff.

I recall a show we did years ago in

Milwaukee. We made our first sale to a brewery, not because breweries advertised on TV back then but because this brewery, which had a brand new product, could give away 50 six-packs of the new product to people who were on the show every week. They stayed with us for eight years after that, not for the advertising but for the promotion we could give them.

LPTV Report: Can you name half a dozen or so promotional strategies that really work?

Loughlin: It's hard to generalize. There certainly are classic forms of promotion, but I'm accustomed to operating with the specifics of a given situation. You find a situation and you ask what you can do to take advantage of it—and, lo and behold, you come up with a promotional concept that works.

That's not much of an answer, but when you're operating a broadcast station, those opportunities hit you on the head

eight times a day—if you'll leave your mind open and be smart enough to recognize them.

And part of leaving your mind open is letting the people at your station know that if they've got an idea they should surface with it. Even if you turn them down nine out of ten, the tenth idea may be the one that really puts you on the map.

Everybody has to get involved. Nobody has sole access to the right promotional ideas—or any other ideas for that matter.

LPTV Report: That leads into my next question, managing people. You have managed staffs of hundreds. In your experience, what is the key to keeping people productive, motivated, and happy?

Loughlin: Well, I think I've learned this particularly over the past six to eight years: People are all the same. The person who sweeps out the front steps of the station and the sales manager who's making \$70,000 a year are motivated by precisely the same thing. There is not one iota of difference between them. What you have to do is clarify what you're trying to do with your station and then let everybody fit into the plan.

Let people set their own standards. You tell them what the parameters of the job are, and then once a year sit down with them individually and negotiate. Tell each one what you think he or she ought to accomplish in the next year, and also find out what *they* think they should accomplish. More often than not, their standards will be a lot higher than anything you will set for them—almost without question.

Then say, "OK, if you'll do that, I'll be happy with you and you'll get a raise." And tell them what the raise will be!

Or give a bonus. I prefer a bonus. I prefer to give people minimal increases but let them make a hell of a bonus at the end of the year, not because I'm being gracious, but because they've earned it by doing what they said they would do.

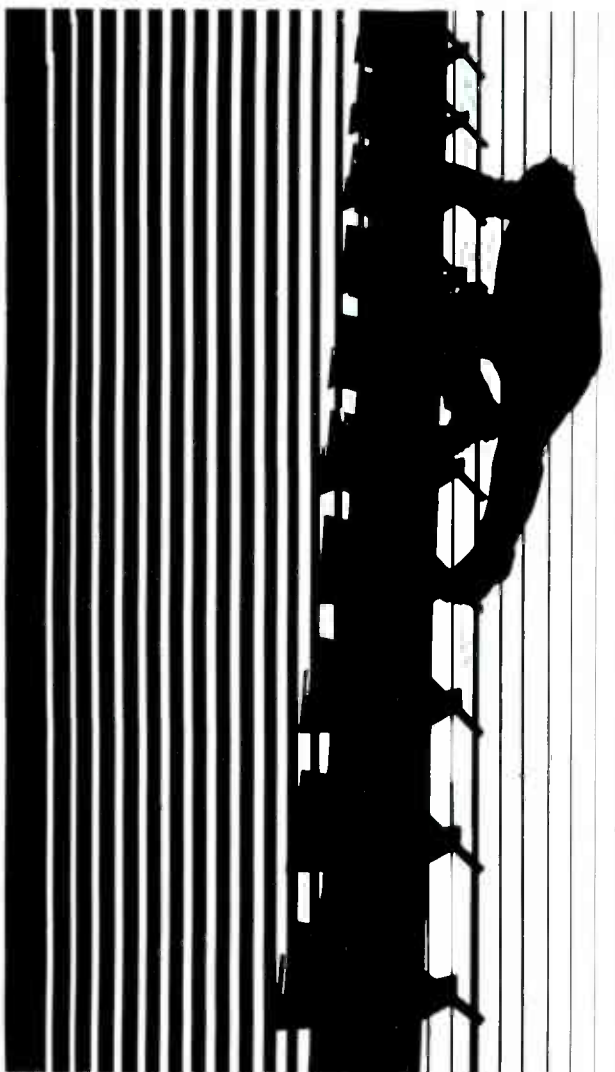
And then leave them alone. Let them make their mistakes. You have to be in charge, there's no question about that. But to the extent that you can, let them be in control of their own destiny. The whiners and complainers will leave because they don't want to be responsible for themselves like most people do. And with the people who stay, you'll have a hell of a staff.

LPTV Report: What is the most important thing an LPTV general manager can do to increase sales?

Loughlin: Well, you start with the programming. So even if you're not showing big numbers in the ratings book, you're getting people to talk about you. If people are watching you, the retailers in your coverage area will know it. Believe me, they'll know it!

You've got to develop a sales force that will not take no for an answer. That doesn't know all the answers. That

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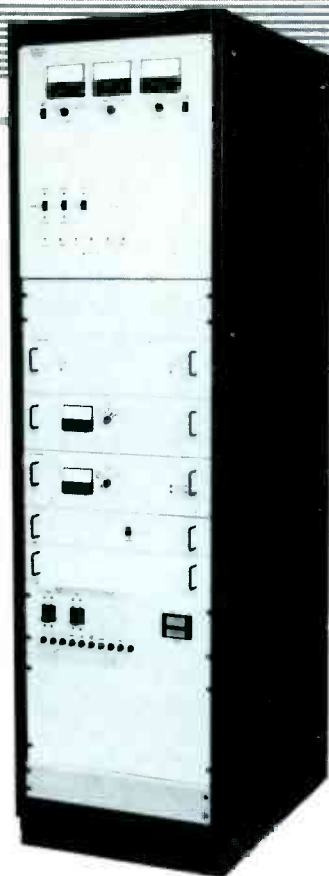
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doesn't know they can't do it. And you have to have a bunch of people who will go out and make the cold calls and not be too proud to call on the drug store operator and the mom and pop grocery store.

You may have to start with nickels and dimes and dollars. But local is where you are going to make your money. You can't sit around waiting for General Motors to discover you when you're just getting started. Local is where it's at, whether you're a full power station or an LPTV. You need aggressive people who are going to go out and fight for every dollar. And they're going to have to sell creatively, because they're not going to have numbers to talk about at first.

LPTV Report: *What is the relative importance of Arbitron or Nielsen numbers versus a station's own surveys? How can an LPTV station make its own surveys credible to advertisers?*

Loughlin: I believe in creativity, and I think anybody who puts him or herself in the advertiser's seat and then comes to that advertiser with information that is meaningful to him—that person will make sales.

Look at radio, especially those that aren't the top stations in the market. How do those stations survive? They survive with sales people who go out and sell more than a number in the book. They sell a concept. They sell the station. They sell themselves.

In the early days at Channel 18 we went

to radio stations to get our sales people, because radio people were accustomed to selling without numbers. We did that even when we did have numbers, because there are certain retailers out there who aren't interested in ratings. They don't want to fool around with it. They don't understand it. They don't want to understand it. They think it's a lot of hocus-pocus.

So, you're going to have to sell without numbers for a long time. It can be done because people in radio have been doing it for years. A lot of people in independent television have been doing it for years, too.

LPTV Report: *What are the elements of the perfect local program?*

Loughlin: This is tough to define. What works in one market may not work in another. One of the first rural area LPTV stations did a veterinary show that knocked 'em off the charts. Now there's somebody who knows how to reach his audience and what they're interested in!

We put something together here in Milwaukee called the "Bowling Game." A lot of people laughed at it, but the thing was one of the highest rated prime time shows in American television for the better part of ten years. And the reason was real simple: In Milwaukee, the number one winter recreation for 18-49 year old adults is bowling. Number two is watching television. So you put those two to-

gether and how the hell can you miss?

Actually, the beauty of that show was that it was a people-watching show. People tuned in to watch people like themselves have fun. Incidentally, that show, when I left in 1981, cost only half of the syndicated show that it had replaced.

LPTV Report: *You have been in television since 1954. What parallels do you see between early independent full power TV and LPTV today? What differences?*

Loughlin: The things that people are saying to LPTV operators now are precisely the things that people, including friends of mine, said to me 20 years ago when we were getting Channel 18 cranked up: "Nobody can get the station." "Nobody wants to watch a UHF station." "Nobody wants to watch all that old programming." "Nobody wants to buy it." "It'll never work." "It's a waste of time." And believe me, it was tough to keep your spirits up back in those days.

Now 20 years ago is a long time, but it isn't ancient history. Today Channel 18 is very much a part of the Milwaukee market; the market wouldn't be the same without it. It was strong enough to attract a second and then a third and then a fourth and fifth independent competitor. So, it just shows you.

The LPTV people have to think, "What I've got here is a television station. I can reach people. If I give them the kind of

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CBA Comment

—by **Lee Shoblom**

These words will be in the nature of a CBA membership request. At the time of this writing, I have just returned from the CBA Board meeting in Chicago. This all-day session gave me much to talk about, and I will do so—in following columns. Membership, however, is of paramount importance right now, especially in light of our upcoming convention in October.

The significant numbers of new stations on the air, and the new construction permits being granted daily, mean it's time to get moving on CBA membership. CBA relates so directly to our businesses, that it is vital that we expand our membership base. CBA has been and is doing many things that benefit every LPTV station in the country, be it protecting the interests of LPTV in the regulatory and legislative arenas, procuring programming, building our image in the press, and so on. But we need the money to grow and build as the LPTV industry grows and builds.

Very frankly, there has not been a really aggressive membership recruitment because CBA is so short-handed right now. However, we have formed a committee that will be restricted to just this one activity—a vitally important one. Soon we will be conducting a telephone "blitz" similar to the highly successful "blitz" sessions conducted by state associations and the National Association of Broadcasters. If you're not already a member

of CBA, you will be getting a very persuasive phone call extolling the virtues of CBA membership and telling you why the time is ripe, right now, to join. The monies raised will help pay for the services of our attorney, our public relations firm, and for other activities vital to the continued success of LPTV.

We are being quoted regularly in major trade publications. We're being cited in FCC filings. We are very high profile, thanks to the fine efforts of Bob Bernstein and his staff at March Five, and we have to stay that way if our image is to continue on the upswing. Our legal activities also must continue, not only for the benefit of our stations but simply to keep LPTV in the thoughts of those who make communications policy.

Do you get my message?

We need you and we need your money. We need your input and we need your involvement. You and your station are very important to us. With a large station membership, we can truly say that we represent the LPTV industry. And with your membership money we can enhance your business, your industry, and inevitably your bottom line.

Thanks to those who are already station members. And thanks to those suppliers who have become associate members. Your support feels very, very good!

To the rest of you—we'll be looking for your check! K/B

LPTV Broadcasters Like CBA Programming Co-op Plans, Says Survey

The Community Broadcasters Association's plans for a programming cooperative are meeting with approval from the majority of commercial LPTV operators, according to the preliminary results of a recent survey conducted for the CBA by Kompas/Biel & Associates, Inc. Of the 63 initial respondents, 46 favor the formation of a co-op, and 43 would use a co-op if it were up and running.

Movie packages were the most requested programming, with 46 stations saying they would buy them. Thirty-nine stations want sports, 39 would buy mysteries, 35 would buy children's programs, and 34 want sit-coms and news. Also popular were documentaries (32), science fiction (30), action-adventure hours (30), game shows (28), interview programs (24), old off-network programs (22), police dramas (23), and old variety shows (20).

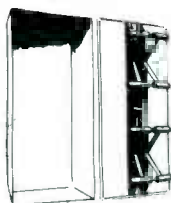
Forty stations said they would air programming and specials produced by other LPTV stations if they were made available to the co-op. Nineteen stations have such programming available.

Currently, according to the survey, more than 85% of the stations purchase cash or barter syndicated programming, most spending \$2,000 or less a month. One station reported spending \$10,000 or more on programming monthly.

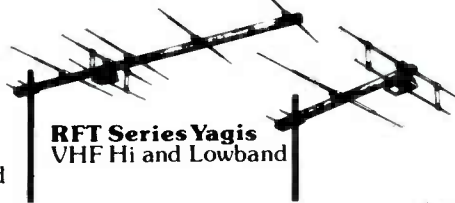
Thirty-six stations own or lease a personal computer, and 32 would use the PC to purchase directly from a bulletin board of program choices and to communicate with other LPTV stations. K/B

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Lindsay



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Broadband



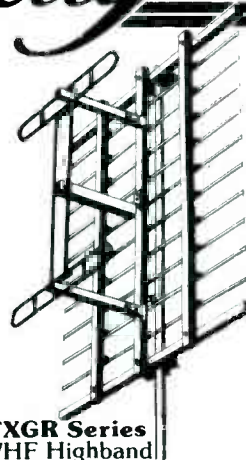
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VHF Hi and Lowband



TS Series
Omni-directional



TZU
UHF



TXGR Series
VHF Highband

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	Licenses	CPs*
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ALASKA	10	24
ARIZONA	11	28
ARKANSAS	4	20
CALIFORNIA	27	28
COLORADO	11	26
CONNECTICUT	0	3
DELAWARE	1	2
WASHINGTON, DC	0	1
FLORIDA	14	44
GEORGIA	4	29
HAWAII	1	8
IDAHO	5	20
ILLINOIS	2	15
INDIANA	6	17
IOWA	4	33
KANSAS	4	45
KENTUCKY	2	13
LOUISIANA	2	25
MAINE	2	10
MARYLAND	1	1
MASSACHUSETTS	2	4
MICHIGAN	2	14
MINNESOTA	14	40
MISSISSIPPI	9	7
MISSOURI	4	48
MONTANA	12	41
NEBRASKA	3	22
NEVADA	12	12
NEW HAMPSHIRE	0	2
NEW JERSEY	2	3
NEW MEXICO	7	36
NEW YORK	13	20
NORTH CAROLINA	3	21
NORTH DAKOTA	1	16
OHIO	3	22
OKLAHOMA	13	21
OREGON	15	28
PENNSYLVANIA	4	11
RHODE ISLAND	0	1
SOUTH CAROLINA	0	11
SOUTH DAKOTA	2	18
TENNESSEE	7	23
TEXAS	23	101
UTAH	15	21
VERMONT	1	3
VIRGINIA	4	14
WASHINGTON	5	16
WEST VIRGINIA	1	3
WISCONSIN	9	15
WYOMING	18	38
GUAM	1	0
PUERTO RICO	1	3
VIRGIN ISLANDS	0	1

TOTALS: Licenses: 321
Construction Permits: 1045

*Construction Permits

Kompas/Biel & Associates, Inc.

Directory

continued from front page

zles" (children's puppets, first-run).
"New Zoo Revue" (children's), "The
Houndcats and the Barkleys" (anima-
tion), "Hank Williams, Jr. Special," "Mar-
tial Arts Theater" (also available in
Spanish), film classics, horror films,
feature films.

ASN Television

101 Little Oak Lane
Altamonte Springs, FL 32714

Contact: Arlene Ross

Director, Affiliate Relations
(305) 774-8441

Type of payment: Barter, Cash & Barter

Type of programming: Action/
Adventure, Docu-drama, Documenta-
ries, Drama, Educational, Family, Fash-
ion, Features/Packages, Game Shows,
Magazine/Talk, Mini-Series, Series, Spe-
cials, Sports, Variety/Music.

Sample titles: "Neat Stuff" (magazine/
talk), "The Annual North American Pro
Kick-off."

Associated Press Broadcast Services

1825 K Street, NW, Suite 615
Washington, DC 20006

Contact: Wendell Wood

Director of Station Services
(202) 955-7200

Type of payment: Cash

Type of programming: Features/
Packages, News/News Stories (available
in video or wire service).

Associated Production Music

888 Seventh Avenue, 12th Floor
New York, NY 10106

Contact: Jerry Burnham
East Coast Sales Manager

(212) 977-5680

Type of payment: Cash & Lease

Type of programming: Production
Music Library.

Sample titles: "Broadcast One CD
Music Library," "Themes & Shepherds
Bush," "Coombe Library of Re-recorded
Hit Songs."

Associated Television International

650 N. Bronson, Suite 100
Hollywood, CA 90004

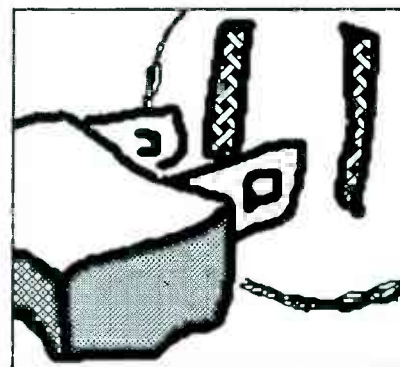
Contact: John Campbell Collins
Vice President, Marketing
(800) 874-0025

Type of payment: Cash, Barter, Cash &
Barter

Type of programming: Children's,
Educational, Family, Fashion, Features/
Packages, International, News/News
Stories, Program Inserts/Shorts, Reli-
gion, Series, Series/First Run, Series/Off
Network, Specials, Sports, Variety/
Music.

Sample titles: "Boredom Busters" (low
budget action features), "Serendipity
Singers," "Jackpot Bingo" (interactive),
"Paul Ryan Show" (celebrity one on
one).

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U.S. Chamber of Commerce
1615 H Street, NW
Washington, DC 20062

Contact: Frank Allen Philpot
Syndication Manager
(202) 463-5834

Type of payment: Barter

Type of programming: Magazine, talk,
public affairs, live call-in

Sample titles: "It's Your Business"
(weekly public affairs on business and
economics), "Ask Washington" (live call-
in).

Blair Entertainment

1290 Avenue of the Americas
New York, NY 10104

Contact: Len Giarraputo
Sr. Vice President/General Sales Mgr.
(212) 603-5990

Type of payment: Cash, Barter, Cash &
Barter

Type of programming: Action/
Adventure, Animated, Comedy, Drama,
Family, Features/Packages, Game
Shows, International, Magazine/Talk,
Program Inserts/Shorts, Series, Series/
First-run, Sports.

Centaur Distribution Corporation

342 Madison Avenue, Suite 714
New York, NY 10173

Contact: Joanne Melton
Sales Representative
(212) 867-1700

continued

Type of payment: Cash

Type of programming: Animated, Program Inserts/Shorts, Series. **Sample titles:** "Strange Paradise" (gothic soap opera with occult theme), "Rocket Robinhood" (animated space adventure), "Max, the 2000-Year-Old Mouse" (educational/entertainment inserts).

Center One Video Productions, Inc.

1706-D Capital Circle, NE
Tallahassee, FL 32308

Contact: David W. Murray
President
(904) 656-7000

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Documentaries, Educational, Specials, Sports.

Sample titles: "Deep South Sports Review" (pregame shows), "S.E.C. & Metro Conference Sports," "Dinner Music With Marvin Goldstein" (music—pop, modern, classical).

Channel America

24 W. 57th Street
New York, NY 10019

Contact: David Post
Chairman
(212) 262-5353

Type of payment: Barter, Cash & Barter, Free

Type of programming: Fashion, Features/Packages, Game Shows, Magazine/Talk, Program Inserts/Shorts, Series/First run, Stage Plays.

Sample titles: "Runaway Club" (new trends/on location), "Vista" (general interest), "Star Club" (films).

Note: Certain first-run shows are exclusively for LPTV.

Charisma Productions

32 East 57th Street, 20th floor
New York, NY 10022

Contact: James W. Grau
President
(212) 832-3020

Type of payment: Cash

Type of programming: Animated, Docu-drama, Documentaries, Series, Series/First-run, Series/Off-network, Specials, Sports, Computer-generated special effects

Sample titles: "Down-Home USA" (country folk and bluegrass music series), "Sky's the Limit" (comedy/variety), "America Sings" (music series), "The Melting Pot" (cooking), "The Sacred Space" (world religions), "Upstairs at Xenon" (interviews).

Children's Television International

8000 Forbes Place, Suite 201
Springfield, VA 22151

Contact: Ray V. Gladfelter
President
(703) 321-8455

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Documentaries, Drama, Educational, Family, Features/Packages, International, Program Inserts/Shorts, Series, Series/Off-network, Instructional Series for primary, middle and secondary school levels. Free catalog available.

CJM Productions

43 Music Square East
Nashville, TN 37203

Contact: Jeff Mosely
President
(615) 242-8960

Type of payment: Barter

Type of programming: Religion, Variety/Music.

Sample titles: "Music Row Profile," "Southern Gospel on the Row."

Classic Films International

5241 Cleveland Street, Suite 113
Virginia Beach, VA 23462

Contact: Joseph Clement
President
(804) 499-9263

Type of payment: Barter, Cash & Barter

Type of programming: Action/Adventure, Animated, Cartoons, Comedy, Documentaries, Drama, Family, Features/Packages, International, Magazine/Talk, News/News Stories, Religion, Series, Specials, TV Classics.

Country Music Television

c/o Direct Distribution
2096 Edgcombe Road
St. Paul, MN 55116

Contact: Patrick F. Dolan
President
(612) 642-4558

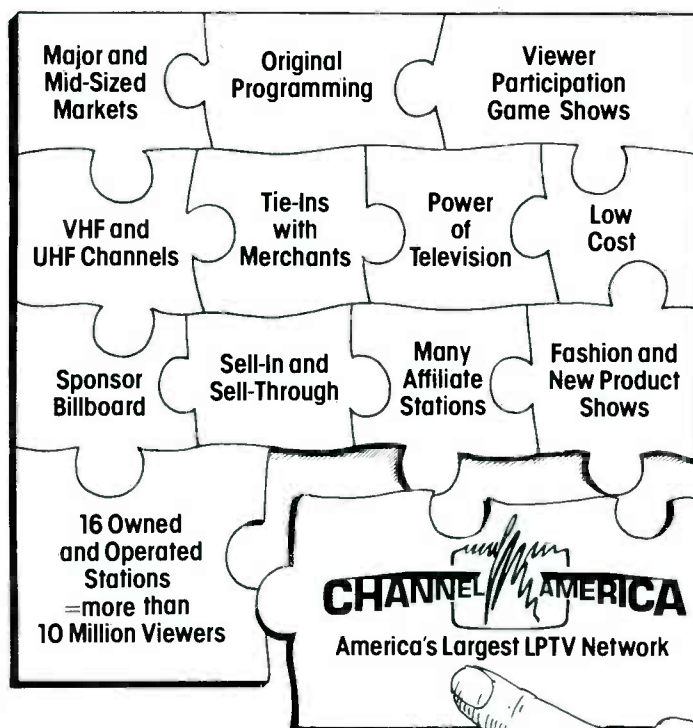
Type of payment: Cash, Cash & Barter
Type of programming: Variety/Music.

The Creative Department

148 Sumac Street, Suite 300
Philadelphia, PA 19128

Contact: Carl Daikeler
President
(215) 487-3825

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Type of payment: Barter

Type of programming: Magazine/Talk, Sports, Stage Plays, Variety/Music

Sample Titles: Bally's Atlantic Pro Racquetball Series, "The Adventures of the Bandwagon" (weekly half-hour highlighting rock bands in affiliate towns), "Not Just Another Weekend!" (weekly dating and entertainment advice show), "Tee-time" (pro golf host shoots a different course each week with celebrity guests).

Darino Films

222 Park Avenue South
New York, NY 10003

Contact: Ed Darino

(212) 228-4024

Type of payment: Cash (discounts for LPTV)

Type of programming: Animated, Family, Shorts, Special Effects

Sample titles: "Fillers Show" (animation), "Guri, the Young Gaucho" (family film), high-tech effects, backgrounds, and other image enhancement tapes.

Fishing the West

P.O. Box 46

Oregon City, OR 97045

Contact: Lana Coon

National Syndication

(800) 523-0927

Type of payment: Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Family, Series, Series/First-run, Sports.

Sample titles: "Admiralty Island" (shot in Alaska), "Chicago Trout and Salmon," "Chandeleur Redfish & Specs" (shot in Louisiana), "Rodman Reservoir Bass" (shot in Florida).

Fishing Texas

8918 Tesoro Drive, Suite 200
San Antonio, TX 78217

Contact: Alan Warren

(512) 822-5642

Type of payment: Barter

Type of programming: Sports

Sample title: "Fishing Texas" (26 week half-hour barter series. Award winning outdoor program).

FNN/Teleshop

2525 Ocean Park Blvd.
Santa Monica, CA 90405

Contact: Christopher Taylor

(213) 450-2412

Type of payment: Free

Type of programming: Home Shopping.

Four Star International, Inc.

2813 West Alameda Avenue
Burbank, CA 91505-4455

Contact: Robert F. Neece

Vice President, Domestic Sales

(818) 842-9016

Type of payment: Cash

Type of programming: Action/

Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docudrama, Documentaries, Drama, Features/Packages, International, Series, Series/Off-network, Specials, Variety/Music.

Sample titles: "Wanted: Dead or Alive" (Steve McQueen series), "The Big Valley," "The Achievers" (famous lives), 400+ feature films.

Fox/Lorber Associates, Inc.

432 Park Avenue South
New York, NY 11229

Contact: Robert Miller

Sales Manager, Eastern Region

(212) 686-6777

Type of payment: Cash, Barter

Type of programming: Comedy, Docudrama, Drama, Features/Packages, Series/First-Run, Specials, Sports, Variety/Music.

Sample titles: "The Elvis Collection," "U.S. Pro Ski Tour," "Fox/Lorber's Greatest Hits" (suspense dramas), "Trailblazers" (45 Westerns from the 40's), "Romance Theatre" (romance dramas), "Great Performers" (variety), "Young Duke" (John Wayne westerns), "Legacy of a Dream" (Martin Luther King documentary), "Classic All-Stars" (movies from the 1940's), "Country" (four music specials).

G. Marie Productions

97 South Greenmount Avenue
Springfield, OH 45505

Contact: Gina Holland

Executive Producer

(513) 322-6349

Type of payment: Barter

Type of programming: Series (30-minute weekly cooking series), Specials (minority focus).

Sample title: "AIDS: The Color-Blind Disease."

GPN

P.O. Box 80669

Lincoln, NE 68501

Contact: Stephen C. Lenzen

Associate Director

(800) 228-4630

Type of payment: Cash

Type of programming: Family.

Grass Roots Television Network

4200 Bluff Lane

Sugar Loaf Village

Cedar, MI 49621

Contact: Jay S. Gierkey

Producer/President

(616) 228-5015

Type of payment: Cash

Type of programming: Educational, Family, Magazine/Talk, Series/First-run.

Sample titles: "People Power."

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Tallahassee, FL. 32308

Contact: Mary Jane Hopkins

National Marketing Director

(818) 848-5800

Type of payment: Free

Type of programming: Family, Magazine/Talk, Religion, Specials.

Sample titles: "FORUM," "Search," "A New Beginning," "Innervation."

Hemingway Broadcasting Company

Suite 1000, Kennecott Building

Salt Lake City, UT 84133

Contact: Mike Hemingway

President

(801) 237-1776

Type of payment: Barter, Cash & Barter

Type of programming: Animal/Nature/Outdoors, Family, Home Shopping, News/News Stories, Series, Sports.

Hit Video USA

1000 Louisiana, Suite 3500

Houston, TX 77002

Michael Opelka

VP of Network Operations

(713) 650-0055

Type of payment: Cash & Barter

Type of programming: Contemporary Music Videos.

Sample titles: "Countdown USA" (weekly), "Women In Rock," "Hit Video USA Dance Jam," "The New Music Review."



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Virginia Beach, VA 23462
(804) 499-9263



IFEX Films

201 West 52nd Street
New York, NY 10019
Contact: Christopher Wood
Executive Vice President
(212) 582-4318

Type of payment: Cash & Barter

Type of programming: Animated, Educational, Family, International (foreign language films with English subtitles).

INN—The Independent News

220 East 42nd Street, 10th Floor
New York, NY 10017
Contact: Barbara Mortimer
Director/Affiliate Relations
Dennis Gillespie, Jr.
Director/Station Sales
(212) 210-2400

Type of payment: Cash, Barter

Type of programming: Features/Packages, Magazine/Talk, News/News Stories, Program Inserts/Shorts
Sample titles: "The Christian Science Monitor Reports," "Nighttime Edition" (primetime news), "USA Tonight Primetime Newsbriefs," "Election 88 Convention News Service."

International Film Exchange, Ltd.

201 West 52nd Street
New York, NY 10019
Contact: M. R. Rappoport
President
(212) 582-4318

Type of payment: Cash & Barter

Type of programming: Animated, Cartoons, Documentaries, Features/Packages, International, Program Inserts/Shorts, Variety/Music.

Ivy Entertainment

165 West 46th Street, Suite 414
New York, NY 10036

Contact: Josh Tager
Vice President
(212) 382-0111

Type of payment: Cash

Type of programming: Action/Adventure, Animated, Cartoons, Comedy, Documentaries, Drama, Educational, Family, Features/Packages, International, Program Inserts/Shorts, Series, Series/First-run, Series/Off-network, Specials, Variety/Music.

Jim Owens & Associates, Inc.

1525 McGanock Street
Nashville, TN 37203
Contact: Jim Owens
President
(615) 256-7700

Type of payment: Cash & Barter

Type of programming: Magazine/Talk (entertainment).

Sample titles: "Crook & Chase" (magazine/talk about entertainment industry), "Weekend Crook & Chase" (entertainment industry review).

Jimmy Houston Outdoors

P.O. Box 26
Lake Tenkiller, Hwy. 82
Cookson, OK 74427
Contact: John Storjohann
Associate Producer
(918) 457-4112

Type of payment: Barter

Type of programming: Animal/Nature/Outdoors, Series (fishing experiences from North, Central, and South America).

Joseph Green Pictures Company

200 West 58th Street
New York, NY 10019
Contact: Joseph Green
President & Sales Manager
(212) 246-9343

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Action/Adventure, Comedy, Drama, Features/Packages, Series.

The Kay Arnold Group

34 Kramer Drive
Paramus, NJ 07652
Contact: Kay Arnold
President
(201) 652-6037

Type of payment: Cash

Type of programming: Animal/Nature/Outdoors, Comedy.

Sample titles: "The World Outdoors" (series), "Kay's Krazy Komics."

King Features Entertainment

235 East 45th Street
New York, NY 10017
Contact: Maureen Smith
Promotion Manager
(212) 682-5600

Type of payment: Cash

Type of programming: Cartoons, Features/Packages, Magazine/Talk, Program Inserts/Shorts, Series.

K-Twin Communications, Inc.

1069 Tenth Avenue, SE
Minneapolis, MN 55414
Contact: Jack I. Moore
President & General Manager
(612) 338-1912

Type of payment:

Type of programming: Documentaries, Educational, Features/Packages, Music

Sample titles: Light Jazz Concert Series—jazz, new age, and pop jazz concerts.

Larry Harmon Pictures Corporation

650 North Bronson Avenue, Suite 303
Los Angeles, CA 90004

Contact: Jerry Digney, Dan Harris
(213) 463-2331

Type of payment: Cash, Cash & Barter

Type of programming: Cartoons, Variety, Live-action Bozo the Clown wrap-arounds in which Bozo hosts local independent stations' animated program blocks.

Sample titles: "Bozo Cartoon Library," "Bozo's 3-Ring Schoolhouse" (with live audience), "Bozo's Big Top" (with live audience), "Laurel & Hardy Cartoon Library."

The Latham Foundation

Latham Plaza, Clement & Schiller
Alameda, CA 94501

Contact: Dick Burns
Marketing & Development
(415) 521-0920

Type of payment: Free

Type of programming: Animal, Nature, Outdoors, Educational, Family, Series.

Sample titles: "Withit" (animals).

The Learning Channel

1414 22nd Street, NW, Suite 200
Washington, DC 20037

Contact: John McLaurin
Director of Marketing
(202) 331-8100

Type of payment: Cash

Type of programming: Animal/Nature/Outdoors, Docu-drama, Documentaries, Educational, Family, Fashion, International, Magazine/Talk, Mini-Series, News/News Stories, Series/First-run, Series/Off-network, Specials, Variety/Music, Hi-tech informational tele-conferences and tele-courses in computers, math, physics, history, GED courses, and SAT/ACT review.

M & M Syndications, Inc.

1000 Laurel Oak Corporate Center,
Suite 108

Voorhees, NJ 08043

Contact: Joan Martin
Station Sales
(609) 784-1177

Type of payment: Barter, Cash & Barter

Type of programming: Family, Magazine/Talk, Series/First Run, Specials, Variety/Music.

Sample titles: "The All New Record Guide," "The Country Record Guide," "Night Moods With Melba Moore," "Hollywood Talks With Paul Ryan."

M. K. Thomas & Co.

155 North Michigan, Suites 511 and 512

Chicago, IL 60601

Pamela Hargrave

Vice President/Director of Sales
(312) 819-1100

Type of payment: Barter

Type of programming: Variety/Music, Comedy, Family

Sample titles: "New Hot Tracks" (music videos and special segments), "Colors of Success" (comedy).



"Hard Winter," from GPN.

Majestic Entertainment

217 W. Alameda Avenue
Burbank, CA 91502

Contact: Scott A. Hancock
VP/Program Sales
(818) 848-1368

Type of payment: Barter, Cash & Barter

Type of programming: Animated, Cartoons, Comedy, Documentaries, Family, Features/Packages, Specials, Sports, Variety/Music.

Maryland Public Television

1167 Bonita Avenue
Owings Mills, MD 21117

Contact: Kathy Lawson
Program Marketing Director
(301) 356-5600

Type of payment: Cash

Type of programming: Docu-drama, Documentaries, Features/Packages, Performing Arts.

Sample titles: "Hodge-Podge Lodge" (children's nature show), "The Messiah" (Christmas special).

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Oregon City, OR 97045

Lana Coon: 1-800-523-0927

Charles Goodloe: 1-800-223-4662

MBS Program Syndication

1161 York Avenue
New York, NY 10021

Contact: Peter Bovis
President

(212) 688-3887

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Cartoons, Comedy, Documentaries, Family, Series, Sports.

Mediacast Television

1645 Des Plaines Road
Des Plaines, IL 60018

Contact: Tom Edinger
President

(312) 298-1300

Type of payment: Cash & Barter

Type of programming: Sports (motor-sports).

Sample titles: "Great American Mystery Cars," "War of the Monster Trucks."

Mighty Minute Programs

840 Battery Street
San Francisco, CA 94111

Contact: Andrew Meblin
Director of Operations

(415) 788-1211

Type of payment: Cash, Cash & Barter

Type of programming: News/News Stories, Program Inserts/Shorts.

Sample titles: "Joe Carcione—The Greengrocer" (75-second news reports

about selection, storing, and preparation of fresh fruits and vegetables).

Modern TV

5000 Park Street, North
St. Petersburg, FL 33709

Contact: Pat Swonger
Director of Marketing
(800) 237-8913

Type of payment: Free

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Comedy, Docu-drama, Documentaries, Drama, Educational, Family, Fashion, Features/Packages, International, Program Inserts/Shorts, Religion, Series, Specials, Sports.

Monitor Television International

342 Madison Avenue, Suite 832
New York, NY 10173

Contact: Deborah Rivel
General Manager
(212) 953-2044

Type of payment: Barter

Type of programming: News/News Stories.

Sample title: "The Christian Science Monitor Reports" (international news program).

Mother Basilea Films

9849 North 40th Street
Phoenix, AZ 85028

Contact: Sister Adaiah
Mother Basilea Films Representative
(602) 996-4040

Type of payment: Free

Type of programming: Program Inserts/Shorts, Religion, Series, Specials, 30 and 60 PSA's, Holiday PSA's for Thanksgiving, Christmas, Easter.

Sample titles: "Fill All the World with Songs of Praise," "Daily Discoveries," "God Lives and Works Today," "When God's Heart Breaks with Love," "God Lives and Works Today," "Life's Deepest Meaning."

New Visions

P.O. Box 599
Aspen, CO 81612

Contact: Allison S. Cooley
Distribution Director
(303) 925-2640

Type of payment: Barter

Type of programming: Specials, Sports.

Sample titles: "Cowboy Up" (rodeo), "All the King's Horses" (the Budweiser Clydesdales), "Bag the Limit" (Texas deer), 7 different Colorado ski shows.

NSC-TV

4613 Parkway Commerce Blvd.
Orlando, FL 32808 **Contact:** Don Youngs

(305) 291-6706

Type of payment: Free

Type of programming: Action/Adventure, Cartoons, Comedy, Home Shopping, Series/Off Network, Sports.

Sample titles: "Amos 'n Andy," "Racket Squad," "The Avengers."

Olympic Entertainment Group, Inc.

17030 Ventura Blvd.
Encino, CA 91316

Contact: Dominic Orsatti
CEO

(818) 501-8399

Type of payment: Cash, Cash & Barter

Type of programming: Animated, Comedy, Docu-Drama, Educational.

Sample title: "American Black History" (series).

Olympus Television, Inc.

14724 Ventura Blvd.
Sherman Oaks, CA 91403

Contact: George Mitchell
President

(818) 788-7877

Type of payment: Cash

Type of programming: Features/Packages, Series/First Run, Series/Off Network, Sports.

Orbis Communications

432 Park Avenue South
New York, NY 10016

Contact: Leslie Learner, Listings
David Spiegelman
VP, Station Sales
(212) 685-6699

Type of payment: Cash, Barter, Cash & Barter

Type of programming: Cartoons, Comedy, Documentaries, Family, Features/Packages, Game Shows, Magazine/Talk, Series, Series/First Run, Specials.

Sample titles: "Love Court," "Public People/Private Lives," "Kidsongs," "Spiral Zone," "Headlines On Trial."

Outdoor Encounters

518 Dawson Street
Thunder Bay, Ontario P7A 3W2

Contact: Kevin Geary
Marketing Director
(807) 345-5510

Type of payment: Barter, Cash & Barter

Type of programming: Animal/Nature/Outdoors, Documentaries, Program Inserts/Shorts, Series, Sports.

Pearson International

13455 Ventura Blvd., Suite 227
Sherman Oaks, CA 91423

Contact: Arnie Frank
President
(818) 907-5769

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Comedy, Documentaries, Drama, Educational, Family, Features/Packages, Religion, Series/Off-network, Variety/Music.

Sample titles: "Success in the Eighties" (interviews), "Bubblics" (animated pre-school series), "Trial of Sir Walter Raleigh" (drama), "Contact" (UFO sightings), "Spike Jones Series" (Black and white music classics).

Peregrine Film Distribution, Inc. (formerly American National Enterprises, Inc.)

9229 Sunset Blvd., Penthouse Suite
Los Angeles, CA 90069

Contact: Jack Swindell, Southeastern Sales

Milt Strasser, Eastern Sales
Lindsay Dudevoir, Western Sales
Scott Lanker, Midwestern Sales
(213) 859-8250

Type of payment: Cash & Barter

Type of programming: Action/Adventure, Animated, Documentaries, Drama, Family, Features/Packages, Series/First-run, Specials

Sample titles: "Improv Tonite" (stand-up comics from Hollywood's Improv Club), "Footlight Follies" (traditional vaudeville first-run strip), "Double Takes: The Spectacular World of Guinness Records" (26 first-run half hours hosted by David Frost), "Dynamagic" (10 first-run animated features), "Reels of Fortune" (15 first-run feature films), "Warriors" (12 first-run martial arts/action films), "Alice's Adventures in Wonderland." NOTE: "Warriors" and "Reels of Fortune" available through Robert Muller of Muller Media, Inc.

Producers Marketing Group, Ltd.

36 West 44th Street
New York, NY 10036

Contact: Terry Lynch
Vice President/Sales Manager
(212) 302-6300

Type of payment: Cash, Barter

Type of programming: Features/Packages, Program Inserts/Shorts, Specials.

Sample titles: Kung-fu features, "Holiday Hints" (Christmas inserts), "Road to the White House" (inserts), "Sounds From the 60's" (music specials), "Sweet Land of Liberty" (salute to the Statue of Liberty).

Raycom Entertainment

7546 DeVista Avenue
Los Angeles, CA 90048
Peter Lenz
(213) 851-7667

Type of payment: Cash

Type of programming: Specials, Sports.

Sample titles: "Elvis' Graceland," "Killers at the Box Office," "Night Creatures," "The Lords of Hollywood," "The Innocent of Hollywood."

Robert Rosenheim Associates

P.O. Box 366, White Hollow Road
Sharon, CT 06069

Contact: Robert Rosenheim
President

(203) 364-0050

Type of payment: Cash

Type of programming: Family, Features/Packages.

Sandra Carter Productions, Inc.

44 West 63rd Street
New York, NY 10023

Contact: Sandra Carter Collyer
President
(212) 246-0600

Type of payment: Cash, Barter

Type of programming: Documentaries, Educational, Fashion, Program Inserts/Shorts, Series/First-run.

Sample titles: "Women of the World" (documentary, 7 1-hour programs), "Tax Tips" (inserts), "Chapter in Black American History" (inserts), "Eight Days of Chanukah" (inserts), "20th Century Women" (inserts), "R/X for your Health" (inserts).

Seeburg Music Satellite Network

5706 New Chapel Hill Road
Raleigh, NC 27607

Contact: Bonnie Sullivan
National Sales Coordinator
(800) 334-1561

Type of payment: Cash


Type of programming: Lifestyle contemporary instrumental music, Lifestyle adult contemporary music. *continued*

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San Francisco	415-421-4848	Chicago	312-321-1911		



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Sherry Grant Enterprises

17915 Ventura Blvd., Suite 208
Encino, CA 91316

Contact: Sherry Grant
President

(818) 705-2535

Type of payment: Cash

Type of programming: Program
Inserts/Shorts.

Sample titles: "Something You Auto
Know," "The Quality of Life," "Holiday
Sales Boosters," "21 Days of America,"
"We The People."

Teacher Productions

251 N. El Molino
Pasadena, CA 91101

Contact: Gregory Schmidt
Producer/Director
(818) 796-6413

Type of payment: Cash, Cash & Barter
Type of programming: Documentaries,
Family, Specials, Stage Plays.

Sample titles: "Easter Is Special,"
"Michael, My Brother" (award winning
documentary).

TelAmerica Broadcast Network

11811 W. Olympic Blvd.
Los Angeles, CA 90064

Contact: Ken Joyce
VP of Affiliate Relations
(213) 473-4556

Type of payment: Affiliate Flat Rate

Type of programming: Action/
Adventure, Animal/Nature/Outdoors,
Animated, Cartoons, Comedy, Docu-
Drama, Documentaries, Drama, Educa-
tional, Family, Fashion, Features/
Packages, Game Shows, Home
Shopping, Magazine/Talk, Mini-Series,
News/News Stories, Program Inserts/
Shorts, Series, Series/First Run, Series/
Off Network, Specials, Sports, Stage
Plays, Variety/Music, Interactive.

Telecast, Inc.

P.O. Box 1607
Aiken, SC 29802

Contact: Randy Davidson
Syndication Director
(803) 648-9537

Type of payment: Barter

Type of programming: Series (home
gardening, landscaping).

Sample titles: "The Weekend Gar-
dener."

The Television Distribution Company, Inc.

41 Rampasture Road
Hampton Bays, NY 11946

Contact: L. P. O'Daly
President

(516) 728-4741

Type of payment: Barter

Type of programming: Comedy, Docu-
mentaries, Game Shows, Sports.

Sample titles: "Grand Prix All-star
Show" (teen sports stunts), "Champi-
ons: World's Greatest Athletes."

Television Syndications

230 West Alabama, North, #410
Houston, TX 77006

Contact: Tom Thuman
President

(713) 526-6176

Type of payment: Cash

Type of programming: Cartoons, Docu-
mentaries, Features/Packages

Sample titles: Vintage music from the
60's and 70's, "New Accelerator"
(present and future of transportation).

Tempo Television

P.O. Box 702160

Tulsa, OK 74170

Affiliate Sales Department
(918) 496-3200

Type of payment: Free



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TelAmerica
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Type of programming: Animal/Nature/
Outdoors, Classic Movies, Educational,
Family, International, Magazine/Talk,
Religion, Specials, Sports, Variety/Music.

Tomwill Entertainment

4621 Cahuenga Blvd.
Toluca Lake, CA 91602
Contact: Jim Rokos or Tom Keller
(818) 769-0883

Type of payment: Cash
Type of programming: Sports.
Sample title: "Super Sports America."

Tootlevision Satellite Network

P.O. Box 1600
Tahlequah, OK 74465
Contact: Harry Tootle
(918) 458-0676

Type of programming: Variety.

Trinity Broadcasting Network

P.O. Box A
Santa Ana, CA 92711
Contact: Jane Duff
Vice President
(714) 832-2950

Type of payment: Free
Type of programming: Religion.

The Video House, Inc.

201 North Hollywood Way, Suite 202
Burbank, CA 91505
Contact: Walter Segalo
President
(818) 954-9559

Type of payment: Cash & Barter
Type of programming: Magazine/Talk
(women).

Sample titles: "Women's Journal."

Video Jukebox Network

3550 Biscayne Blvd., Suite 711
Miami, FL 33137
Contact: Steve Peters
President
(305) 573-6122

Type of payment: Viewer interactive
(viewer pays)

Type of programming: Music Videos.

VTS Music

White Oak Manor
P.O. Box 1168
Arden, NC 28704
Contact: Steve, Kim, Tony, or John
(704) 684-9680

Type of payment: Cash
Type of programming: Production
music—images, backgrounds, themes,
custom packages.

William Winckler Productions

4383 Winnetka Avenue
Woodland Hills, CA 91364
Contact: Robert Winckler
Sales Manager
(818) 700-1530

Type of payment: Cash



"Japan: The Changing Tradition," from GPN.

Type of programming: Animated,
Cartoons, Features/Packages, Children's.
Sample titles: "The King Who Had No
Heart," "I've Got a Tiger," "Honesty is
the Best Policy," "Tekkaman the Space
Knight."

World Wide Bingo, Inc.

P.O. Box 2311
Littleton, CO 80161
Contact: Rich Ludvigsen
Executive Vice President
(303) 795-3288

Type of payment: Cash, Cash & Barter
Type of programming: Game Shows
(TV bingo).

Sample title: "\$10,000 BINGO" (can
be locally originating).

WW Entertainment


205 East 42nd Street
New York, NY 10017
Contact: Bruce Casino
Director/Eastern Sales
(212) 661-3350

Type of payment: Cash
Type of programming: Action/
Adventure, Comedy, Drama, Features/
Packages, Game Shows, International,
Series/First-run.

Sample titles: "Black Belt Theater"
(martial arts features), "The Best of
Groucho" (130 30-minute episodes of
Groucho Marx).

Zoli Teleproductions

P.O. Box 485
Palmer Lake, CO 80133
Contact: Janice Lloyd
Vice President, Marketing
(303) 481-4980

Type of payment: Barter
Type of programming: Animal/Nature/
Outdoors, Family, Features/Packages,
Series, Series/First-run, Specials, Rodeo.
Sample titles: "Rodeo Sports Page." 

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First Volume Of CBA White Papers To Be Published In April

The Community Broadcasters Association has announced that Volume I in the White Paper Series will be distributed to members in April.

The CBA White Paper Series is an on-going publication of informative and explanatory papers and articles by suppliers to the LPTV industry. Geared to the new broadcaster, the Papers are designed to provide in-depth but easily understood explanations of key concepts in engineering, operations, programming, and other areas of LPTV broadcasting.

Volume I comprises papers by Eastman-Kodak, Prime Image, Bogner Broadcast Equipment, the Broadcast Promotion and Marketing Executives, EMCEE, and the law firm of Arent, Fox, Kintner, Plotkin & Kahn.

Each volume of the White Papers will be distributed free of charge to CBA members. Non-members may purchase copies by calling the CBA offices at (414) 781-0188.

"Saks Fifth Avenue" Of Home Shopping Buying LPTV Outlets

Robert J. Murley, president of Video Marketing Network, Inc., a Sarasota, FL firm, is buying LPTV construction permits in hopes of building a network of outlets for his new home shopping service, which he calls the "Saks Fifth Avenue" of home shopping. With fourteen stations in hand and options on another 121, Murley recently tested his concept over W59BI in Inverness, FL. "We're going to have a network of as many stations as we can get," he said.

Murley's other thirteen LPTV stations are located in Galtstown, AL; Portland, OR; Olean, NY; Dubuque, IA; Kankakee, IL; Columbus, IN; Milan, TN; Georgetown, SC; Columbus, MS; Galveston, TX; Hobbs, NM; Pinehurst, NC; and Sheboygan, WI. He is negotiating to buy two high power stations but describes high power TV as "not really our target."

Video Marketing Network's niche, according to Murley, is premium quality,

top-of-the-line merchandise. Each VMN product category is featured in a separate segment of the show—for example, "Toys 'n Things" (toys and games), "Video Collector's Club" (video tapes), "The Gift Shoppe" (unique gifts from around the world), and "Flair" (fashion clothing and furs).

After the network is profitable for two consecutive quarters, 5% of the pre-tax profit will be donated to a VMN Foundation, the proceeds from which will be used to support charities involved with cures for blindness, heart disease, cancer, and AIDS, education for the underprivileged, and prevention of hunger.

Murley is the former partner of Lowell "Bud" Paxson, founder of the highly successful Home Shopping Network. The two operated Full Circle Marketing, a reciprocal trade agency serving the television industry, before Paxson left to start HSN.

K/B



LPTV and the LAW

Whatever Happened To MUST-CARRY?

—by Peter Tannenwald

Cable carriage often means life or death for LPTV stations. That's why a December 1987 court decision invalidating the FCC's latest carriage rules brings my column back to cable once again, even though it may seem that I have already written more than enough about the subject.

You may recall that the original rules generally required a cable TV system to carry *all* available high power TV stations. This was true even for small systems with as few as 12 channels; the cable ended up having to devote all of its channels to broadcast signals and had no room left for cable-oriented services such as HBO, CNN and the like. The courts held those rules to be an unconstitutional infringement of cable operators' right to "speak" by choosing the material they distributed to their customers.

So the FCC went back to the drawing board and came up with new rules that continued to require the carriage of local broadcast signals, but under limits that generally left 75% or more of the channels on every cable system free from mandatory broadcast carriage. These rules were to expire in five years. Meanwhile, cable operators were required to offer their subscribers "A/B" switches so that they could switch easily between cable and outdoor antennas. Operators also had to tell subscribers how to use the switches, and cable installers were forbidden to dismantle outdoor antennas or recommend that they be removed.

Few Rules Mean Flexibility

As important as LPTV programming is to the local community, and despite the uniqueness of the programming of many LPTV stations, the FCC's rules have never required the carriage of any LPTV station, and they have required carriage of pure translators only under very limited circumstances. Nevertheless, the status of the cable carriage rules has always been important to LPTV operators, because the more channel capacity that is free from required carriage of high power stations, the more flexibility the cable operator has to negotiate a voluntary carriage arrangement with the LPTV operator. In other words, mandatory carriage of LPTV would be best, but without it, minimum carriage requirements usually benefit LPTV the most.

The new rules have now been struck

down by the Court, and here is why. The FCC justified the original cable rules as a way to preserve over-the-air broadcasting from destruction by cable. That approach was abandoned under the new rules on the theory that over-the-air broadcasting could survive without cable carriage if viewers kept their own antennas in service after subscribing to cable. The reason for continuing cable carriage requirements for five years was to allow a transition period so that the public, which had become accustomed to cable carriage of all local broadcast signals, could learn how to use antennas all over again the way they did before cable came along.

Court Says FCC Lacked Proof

The Court held that the FCC did not have adequate evidence either that consumers ever really expected cable systems to carry all local signals or that cable systems would in fact drop local signals if the mandatory carriage requirement were eliminated. The Court was not impressed with a study by the National Association of Broadcasters showing that few cable subscribers in fact maintain conventional antennas. It also noted that very few cable systems had abandoned broadcast carriage since the new rules were adopted. Therefore, the Court said, the FCC had not established a sufficiently important governmental interest to justify restricting the discretion of cable operators.

Moreover, the Court continued, even if the FCC had established a valid governmental interest, the rules went too far. The idea of a mandatory carriage requirement was acceptable, but the Court held that a five-year period was not necessary, because consumers could learn to use A/B switches in less time if they really cared about receiving additional signals.

So where do we stand now? As of this writing, the Court has not yet issued its formal mandate, so the FCC's rules are technically still in effect. We do not yet know what motions will be filed for reconsideration or stay of the decision or whether broadcasters will appeal to the Supreme Court. Activity in Congress is also possible.

When the Court's mandate is issued, no cable system will any longer be required to carry any broadcast signal. The status of the A/B switch rule, however, is not as clear. The FCC has asked the Court of

Appeals to clarify whether it intended to strike down only the carriage aspect of the rules or the A/B switch aspect as well.

What's Next?

Assuming that all aspects of the rules are ruled invalid, what will happen next? The Court has not ruled that no must-carry rule could ever be constitutional, so the FCC can try again. However, the Commission has not been enthusiastic about mandatory carriage rules during the past few years, so they may not want to take on yet a third legal battle in this area. Their decision may depend in part on whether or not Congress modifies the mandatory license that cable now has to carry broadcast signals. If cable systems continue to be able to carry broadcast stations under a compulsory license scheme, the FCC may once again try its hand at a mandatory carriage rule.

Meanwhile, my advice to LPTV operators is to put on your best face and persuade your local cable operator of the value and benefit of carrying your station, rule or no rule. The best time to make this effort is while the cable system has maximum discretion and the fewest restrictions—which may be right now.

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

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... at the FCC

NEW LPTV LICENSES

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

K29AX Winston, OR. Cascade Pacific Television Associates, 12/28/87.

K50AX Aberdeen, SD. Classic Video Systems, 12/28/87.

W68BN Fort Wayne, IN. Zonation Broadcasting, 12/28/87.

ASSIGNMENTS AND TRANSFERS

W67BA Dennis, MA. Assignment of license granted from Donald P. Moore d/b/a Cape Video Network to Cape Cod Television, Inc. on 12/3/87.

W24AI Michigan City, IN. Voluntary assignment of permit granted from BTV Associates to Trinity Broadcasting Network, Inc. on 12/15/87.

K55EK Little Rock, AR. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

W35AJ St. Petersburg, FL. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

W63BB Atlanta, GA. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

W20AF New Orleans, LA. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

W39AT Baton Rouge, LA. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

K55EN Austin, TX. Transfer of control granted from Frontier Southwest Broadcasting, Inc. to Frontier Broadcasting, Inc. on 12/24/87.

NEW LPTV CONSTRUCTION PERMITS

The following parties received LPTV construction

permits on the dates shown. Station call sign and location are also given.

W13BP Waycross, GA. Mary L. Rivers, 12/2/87.

W07BY Morehead, KY. McKinley Walker, 12/4/87.

W36AL Carbondale, IL. Robert W. Sudbrink, 12/8/87.

W38AO Lenoir City, TN. Knoxville Community Broadcasting, Inc., 12/8/87.

W68BW Lenoir City, TN. Knoxville Community Broadcasting, Inc., 12/8/87.

K23BK Nashville, AR. Samuel A. and Etheline W. Westbrook, 12/8/87.

K04NO Paul, ID. James D. Nordby, Jr., 12/8/87.

W28AJ West Haven, CT. Paging Associates, Inc., 12/8/87.

W36AO Palatine, IL. Edwin B. Johnson, 12/8/87.

W13BQ Portage, IN. Studio 5, Inc., c/o Thomas W. Tittle, 12/8/87.

K28CB Colstrip, MT. Rural Television System, Inc., 12/8/87.

K27CC Muskogee, OK. American Indian TV & Radio Network, 12/8/87.

K22BY Blythe, CA. Palo Verde Valley TV Club, Inc., 12/9/87.

K51CF Grand Junction, CO. Penny Drucker, 12/9/87.

K45CA Cape Girardeau, MO. Calvary Temple Church, Inc., 12/9/87.

-35- Carlin, NV. Carlin Television District, 12/9/87.

W14AQ Harrogate, TN. Lincoln Memorial University, 12/9/87.

W18AN Harrogate, TN. Lincoln Memorial University, 12/9/87.

K14HD Winslow, AZ. Katherine Estes Wilkerson, 12/15/87.

K26BF Goleta, CA. Guy S. Erway, Jr., 12/15/87.

K47CP Eureka, CA. Janet Roberts, 12/15/87.

K48CO Luana, IA. Mountain TV Network, Inc., 12/15/87.

K45CB Cedar Rapids, IA. Elbyvision, 12/15/87.

K36BW Thompson Falls, MT. Thompson Falls TV District, 12/15/87.

K47CQ Denison, IA. Mountain TV Network, Inc., 12/18/87.

W12BU Heiskell, TN. H. Earl Marlar, 12/18/87.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on December 11, 1987. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

Ch. 67, Mason City, IA. Midwest Radio-Television, Inc.

Ch. 48, Whitefish, MT. Lawrence O'Shaughnessy.

Ch. 61, Tallahassee, FL. Millard V. Oakley.

Ch. 40, Logan, UT. Spectrum Press, Inc.

Ch. 36, Charleston, SC. Media Properties.

Ch. 30, Jasper, TX. Mountain TV Network, Inc.

Ch. 38, Fairfield, TX. George E. Gunter.

Ch. 47, Nacogdoches, TX. Blacks Desiring Media, Inc.

Ch. 61, San Luis Obispo, CA. Alegria Broadcasting Corporation.

Ch. 23, Gadsden, AL. Impact Television Group, Inc.

Ch. 23, Morganton, NC. James Brown.

Ch. 32, Dayton, OH. Gaylord Broadcasting Company of Ohio.

Ch. 27, Fort Lauderdale, FL. J. Rodger Skinner, Jr.

Ch. 38, Jackson, WY. Mountain TV Network, Inc.

Ch. 63, Las Vegas, NV. The Hunter Partnership.

Ch. 47, Fort Walton, FL. Jose Armando Tamez.

Ch. 7, Orlando, FL. Michael Charles Dimick.

Ch. 8, Stuart, FL. New Florida Broadcasting Company, Inc.

Ch. 27, Indianapolis, IN. VideOhio, Inc.

Ch. 56, Rome, GA. TV Local, Inc.

Ch. 52, Stockton, CA. National Innovative Program Network.

Ch. 39, Castle Gardens, CA. Community Television.

Ch. 60, Rochester, MN. George Fritzinger.

Ch. 53, Huntsville, TX. Janet Roberts.

Ch. 58, Jackson, MS. Residential Entertainment, Inc.

Ch. 58, Storm Lake, IA. Mountain TV Network, Inc.

Ch. 59, Topeka, KS. Jeffco Broadcasting.

Ch. 43, Denison, IA. Millard V. Oakley.

K/B

Call For Entries: 1988 Banff Festival

The Banff Television Festival has announced its 1988 television programming competition. The international competition is open to all films and programs made for television and shown for the first time between April 4, 1987 and April 1, 1988. Entries will be accepted in the following categories: Television Features, Limited (Mini) Series, Continuing Series, Drama Specials, Television Comedies, Social and Political Documentaries, Popular

Science Programs, Arts Documentaries, Performance Specials, and Children's Programs.

The Ninth Banff Television Festival will be held at Banff, in Canada, June 5-11, 1988. Competition rules and entry forms, as well as Festival registration materials, are available from the Banff Television Festival, Box 1020, Banff, Alberta, Canada, T0L 0C0, (403) 762-3060.

K/B

Interview: Loughlin

continued from page 5

programming they want to watch, they'll watch it. And over a period of time, I'll be successful."

LPTV Report: Your experience has been with full power TV in large markets—Denver, Milwaukee, New York City, Nashville, and Chicago. The majority of LPTV stations operating today are in small to medium markets. How will your experience help you in your work with the CBA co-op and with LPTV stations?

Loughlin: I learned a long time ago—and I really learned it here in Wisconsin as a member of the Wisconsin Broadcasters Association—that there is no essential difference between a mom and pop radio station with a staff of three or four people and a Milwaukee radio-TV AM/FM combination with 200 people. The essential rules of operating are the same.

I go back to what I said before: LPTV people have to think of themselves as people who are operating television stations. Forget about low power, UHF, VHF. I think some of the early successes will be radio operators who have branched out into LPTV: they will know how to operate a broadcast station lean and mean until they have the revenue coming in.

I really don't think there is essentially much difference between stations. A guy at the CBS television network told me

Newhouse Broadcasting Joins VJN Partners

Newhouse Broadcasting Corporation has acquired a one-third interest in VJN Partners. VJN Partners owns an option to purchase 3,500,000 shares of the 4,000,000 shares of stock in Video Jukebox Network, Inc. owned by Video Jukebox Network president Steve Peters. The purchase option expires May 29, 1988.

Newhouse Broadcasting, together with affiliates NewChannels Corporation, Metrovision, Inc., and Vision Cable Communications, operates cable television systems across the country.

Video Jukebox Network, Inc. offers a music video program service that en-

ables viewers to select the videos they want to watch by using the local telephone company's 976-Dial It service. It currently operates on four Florida cable systems and one LPTV—W10AX in Jacksonville, FL.

K/B

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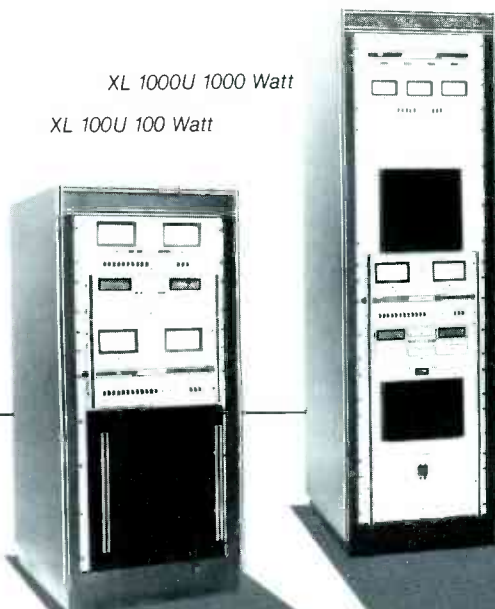
George Gillett, chairman, the Gillett Group. In Channels, September 1987.

[REDACTED]

TTC

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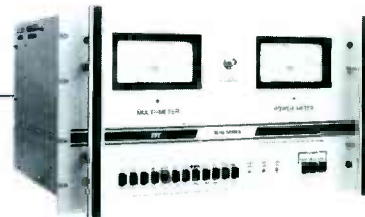
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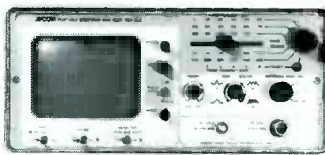


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AVCOM's Single Channel Per Carrier Receiver, model SCPC-2000E, has been developed for the reception of FM SCPC signals from satellites operating in the 3.7 to 4.2 GHz band. The SCPC-2000E is a complete receiver that can tune up to 4 specific crystal controlled audio or data channels from a given transponder and is available in either wide or narrow band models. Optional circuitry is available to allow up to 8 crystals for channel selection. The SCPC-2000E may be used with the SS-1000 Slave for simultaneous reception of additional channels. **\$1875**



The AVCOM COM-96 Professional Receiver is compatible with all C and Ku band LNB's and BDC's that operate in the 950 to 1450 MHz range. The COM-96T provides complete 4 and 12 GHz performance in one system.

The COM-96T is a high performance, fully agile, dual conversion satellite receiving system for demanding commercial applications. Modular circuit packaging results in a compact and highly reliable Ku and C band receiver in a standard 19" rack mount configuration. Highly stable oscillators eliminate frequency drift and allow operation over wide temperature ranges. Special threshold extension circuitry offers superior video quality. The COM-96T may be ordered with optional threshold peaking and dual IF filters for receiving international type transponders. **\$939**

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that when I first went into news work out there. He said, "Joe, the main difference between WCBS-TV here in New York and WTBT-TV in Tampa is there are more of us and we've got more tape to shoot. That's the essential difference." And he was right.

When we started at WVTU in Milwaukee, I think we had a staff of about eight people and it never got bigger than 50 at the time that I was there.

LPTV Report: Let's talk about the CBA program co-op. How will it work?

Loughlin: I think at first it's going to be a kind of clearing house. We'll try to determine what the syndicators have to offer, and we'll transmit that information to the stations. As we get that information out to the stations and the stations start coming back and saying they're interested, at that point the syndicator would have to deal one on one with the individual stations. We would help the process to the extent that we could, but until we get to the point where we have immediate communication to the stations, through TWX or whatever, it's going to be difficult for us to be more than a clearing house.

I would hope that as the number of stations grows, and as we find out what their needs are—and assuming the stations can find a common ground as to the kind of programming they like—at that point perhaps we can act as a true co-op and actually start doing deals on behalf of 40 or 50 stations at a time. Now, how

long it will take to get there—I don't know. And I don't think we should be predicting how long it will take to get there because we don't want to over-promise and then come up with less than what we said we would do.

LPTV Report: Is there a minimum number of stations that you need in order to make the co-op work?

Loughlin: I think there is, but I don't know what that minimum is. When you say to a program syndicator, "I have 45 stations interested," their eyes light up. But the price per station they'd get would be much less than the price that a full power station would give them.

If the program unit price for an LPTV station is x, and the unit price for WVTU in Milwaukee is ten times that, then obviously we have to have ten times as many stations to equal WVTU. As we get deeper into it and more stations come on line, we'll begin to get an idea of just what we can do.

LPTV Report: How will you handle exclusivity clearances?

Loughlin: They'll have to be handled on an ad hoc basis. Some stations are in a wide area where there is no competition and exclusivity will not be a problem.

In other markets it could be a problem. But a station might be able to do a deal where they have programming on a non-exclusive basis—where in effect two stations have equal rights or partial rights to the same program. It has been done in the past, usually because of a price con-

sideration.

Some syndicators have already told me that they would be willing to do a low price deal with any station that could deal on a non-exclusive basis, whereby, if a better offer came along after six months or a year, some other station could come in and buy the program away from them. In certain circumstances, an LPTV operator might be willing to do this.

LPTV Report: What is your target for clearance of a program? How long will you keep the syndicator hanging on the wire?

Loughlin: One of the things we want to do is come back with quick answers for the syndicators, a quick yes or no. Since we'll have to rely on a mail and telephone process at first, I don't know how quick that will be, but I would hope we could give people an answer within a week, perhaps two—faster after we get some sort of electronic inter-connect going between the co-op member stations.

LPTV Report: How will the programming be distributed?

Loughlin: I think satellite distribution is the only way to go. It's a question of who will do it. If the syndicator is set up to do it, as a lot of the barter houses are, fine. If not, then the co-op will do its own satellite distribution.

Of course, we'd have to bicycle to stations that didn't have satellite receivers. But bicycling is really a lot of trouble.

LPTV Report: Will there be a time when first-run syndicated programming is offered to LPTV on a first-shot basis?

Loughlin: Yes. In fact, there are a couple of syndicators who say they'll be ready to do that within the next year—with a means of distributing.

LPTV Report: Are there any big deals in the making right now?

Loughlin: I don't think I should comment on that right now.

LPTV Report: What is the future of the co-op, assuming continued LPTV station growth?

Loughlin: I think eventually we could be set up very much like the PBS program co-op. Where we have, instead of an annual program selection process, an on-going program selection process. Where perhaps on a monthly basis, perhaps even on a weekly basis, we can poll the membership to determine interest and do deals with syndicators rather quickly.

LPTV Report: What aspects of your experience in the television industry do you think will be of most help as you tackle your new job as director of the CBA programming co-op?

Loughlin: I think dealing with programming. Considering the cost of programming and its importance, particularly to an independent, that's the first thing you have to devote yourself to as a station manager. And that's always been the most enjoyable part of the business for me, the part I've been happiest doing—not only buying it, but scheduling it and promoting it.

K/B

Classifieds

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tion, \$3,500 • Sony DXC-1610 TRINICON color camera with 17-102mm 1:2.1 lens and battery pack, \$500 • MARCOM MTS television STEREO generator, model 710, new demo, \$1,450 • assortment of 3/4" cassettes—10", 20", 30", used, \$5 each • JVC CR-6060U 3/4" VCR, like new, \$850 • Turner TC20L cardioid dynamic mike, \$100 • Fairchild audio Reverbertron II, model 659, \$400 • 2 Davis & Sanford studio tripods, Mark II with cradle head model "M" and caster bottom, \$475 each • Symetrix CL-100 compressor/limiter, \$300 • TapeCaster digital timer, \$50. Call Jack Kennedy, R.D. 1, Box 460, Cogan Station, PA 17728, (717) 998-9999.

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FREE Listing Service! We will list your CP for sale at no charge. Send copy of permit with phone number and asking price to KIDD COMMUNICATIONS, 4096 Bridge Street, Suite 4, Fair Oaks, CA 95628, or CALL (916) 961-6411.

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Supplier Side

Video Accessory Corporation's latest VS-2PC video squelch is an automatic two-input, one-output, audio follow video switch. In its automatic mode, if the quality of the main video input falls below a level previously defined by the user, the output is switched from the main input to the alternate input, an overrideable power relay trips, and a defeatable audio alarm sounds. Thus, the unit can automatically switch to a second program source if the main program fails.



Video Accessory Corporation's Video Squelch.

Video connectors are rear panel BNC's, audio connectors are rear panel insulated RCA's, and switched power is available through a rear panel grounded AC socket. Stereo audio, a remote control

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Contact: Video Accessory Corporation
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In CO: (303) 443-4950

CMX Corporation has introduced a new, mid-range, multi-featured video editing system—the CMX 330A.

The 330A offers five ports as well as a general purpose interface port, and permits the connection of up to eight devices. The EDL list also provides for 500 events and 500 lines for notes, dedicated video-audio keys, and short cut wipe/dissolve. In addition, the CMX 330A offers match-cut calculation, autoclean, frame bump, learn keys, and motion memory—all features normally found on more expensive CMX systems.



The CMX 330A.

Prices start at \$17,500 for the 330A, including serial interfaces for an effects switcher and three VTR's. The system may be upgraded whenever the user desires, all the way to the high-performance CMX 3600. Current owners of the CMX 330XL systems may upgrade to the 330A on site for \$1,995.

Contact: CMX Corporation
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Leitch Video's new digital STILL FILE is a powerful storage and fast retrieval system for up to 10,000 still images. The STILL FILE features an advanced digital video processing system that insures optimum picture quality, and it is capable of storing a full 4-field color frame. Single and dual channel models have a status display terminal and a compact control panel.



The Still File from Leitch Video.

Standard features include a descriptive database, a sequence editor, and on-line help, making operation simple even for beginners or infrequent users. Engineers will like the ease with which STILL FILE integrates into existing, timed systems.

Contact: Paul Jenkins
Leitch Video of America, Inc.
825K Greenbrier Circle
Chesapeake, VA 23320
1-800-231-9673

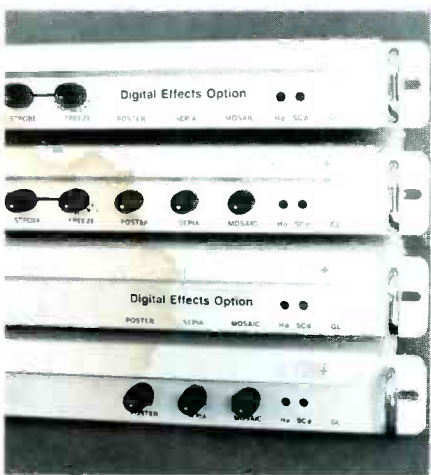
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In Boston: (617) 861-8787

Prime Image is currently shipping its new S Series class of time base correctors (the S TBC+) and synchronizers (S TBC.SYNC+), both compatible with the new S VHS tape and editing systems as well as older 3/4" VTR's.



The S Series from Prime Image.

Both the S TBC+ and the S TBC.SYNC+ are available with or without digital effects. Both feature Y/C and composite in and out, as well as transcoding between formats. They feed the Y/C (S video) input directly to S VHS video tape recorders and the new 4-pin S input monitors.

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FCC Issues Fact Sheet On Indecency Standards

The Federal Communications Commission intends to take firm action against broadcasters who illegally air indecent or obscene material, according to a Fact Sheet issued in January.

The Fact Sheet reiterates that the broadcast of obscene material as defined by the Supreme Court is a criminal offense, and summarizes the history of recent proceedings dealing with indecent or obscene programming. The Commission will be focusing its enforcement efforts on indecent broadcasts that occur before midnight, when children are likely to be in the audience.

K/B

Study Reports Teen TV Ratings

Half-hour sitcoms dominate the list of teenagers' ten favorite prime-time TV shows, according to a study released in November by Teenage Research Unlimited, a Lake Forest, IL marketing research firm.

The ten most popular prime-time series among teenagers, according to TRU, and the percentage of teens tuning in the show during an average week are as follows: "The Cosby Show" (68%); "Family Ties" (64%); "Growing Pains" (59%); "Moonlighting" (53%); "Who's the Boss?" (52%); "Cheers" (44%); "The Facts of Life" (44%); "The Golden Girls" (40%); "Night Court" (39%); and "Alf" (37%).

Crime-action series are not favorites. NBC's "Miami Vice" ranked 16th, the top rating for an action series in the teen poll. Nighttime soaps fared even worse. The highest rated soap—"Knot's Landing"—ranked 52nd.

Teens do enjoy daytime soaps, however. NBC's "Days of Our Lives" led the daytime ratings with 18% of all teenagers tuning in an average show.

K/B

NAB, MST Butt ATSC Re: HDTV

By a vote of 26 to 11, with 8 abstentions, the Advanced Television Systems Committee of the NAB has approved an 1125/60 production standard for high definition television programs.

The National Association of Broadcasters and the Association of Maximum Service Telecasters voted against the January proposal, however, citing their opinion that American broadcasters did not support the recommended standard.

Also in January, the National Cable Television Association filed reply comments to the FCC's *Inquiry* stating that it is too early for the government to select a specific system or to adopt new television standards.

K/B

Pepsi Promo Excels On Univision

A Pepsi-Cola USA promotional contest airing on the Spanish-language program network, Univision, received an unprecedented viewer response, according to the network.

"Studies show that Hispanics respond very well to contests of this nature," commented Univision vice president/research director Bob Hitchens.

The eleven-week Pepsi promo invited viewers to send in their names for a drawing featuring a \$150,000 "dream house." Ten semi-finalists, chosen at random from more than 250,000 entries, were flown to Los Angeles to participate in the final phase of the contest, an on-air event in which the grand prize winner was selected by chance.

K/B

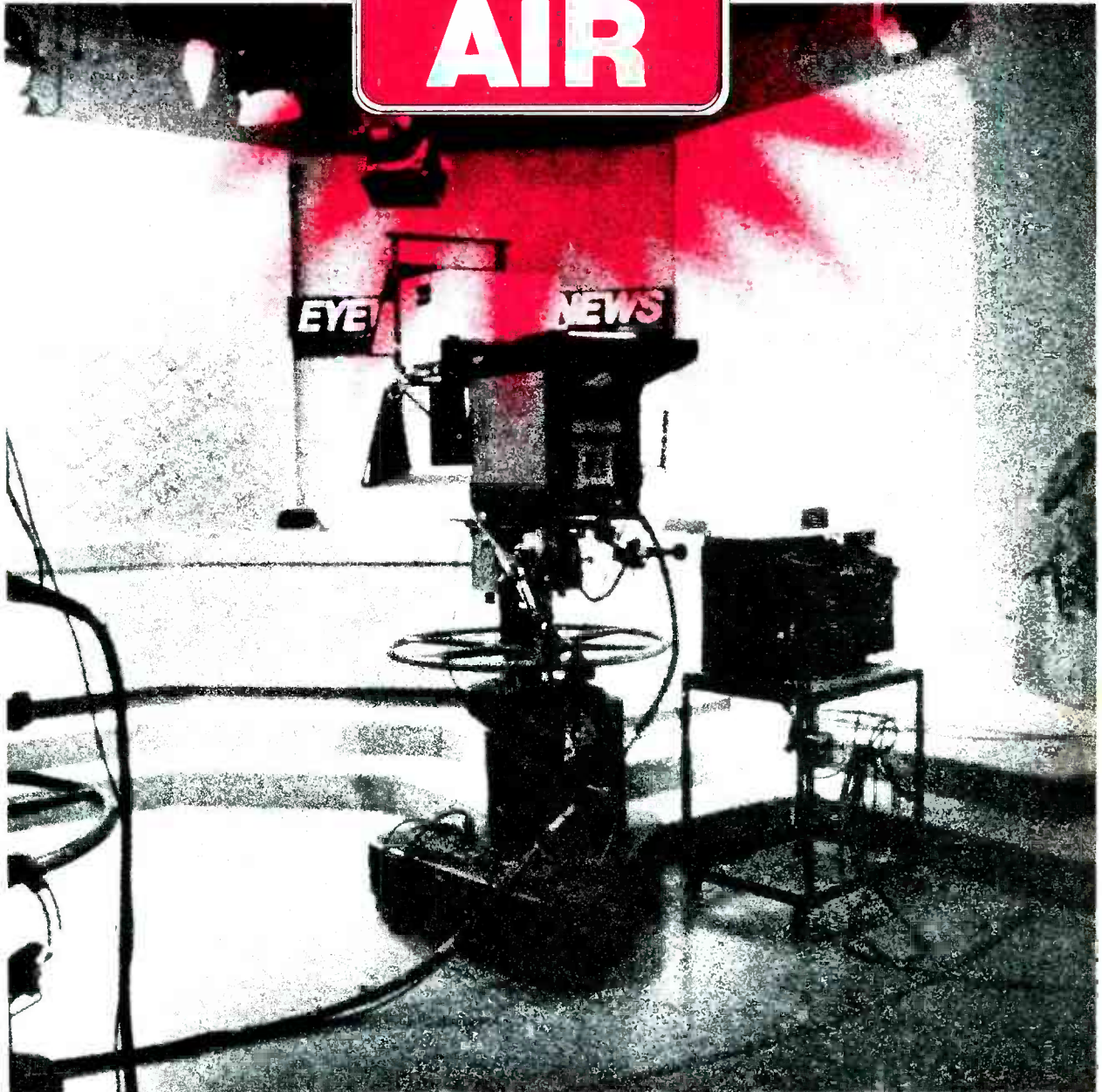
Hit Video Adds TV-43

W43AG in Hopkinsville, KY began carrying Hit Video USA soon after the beginning of the year, according to a news release from the company. TV-43 is Hit Video's 23rd broadcast affiliate.

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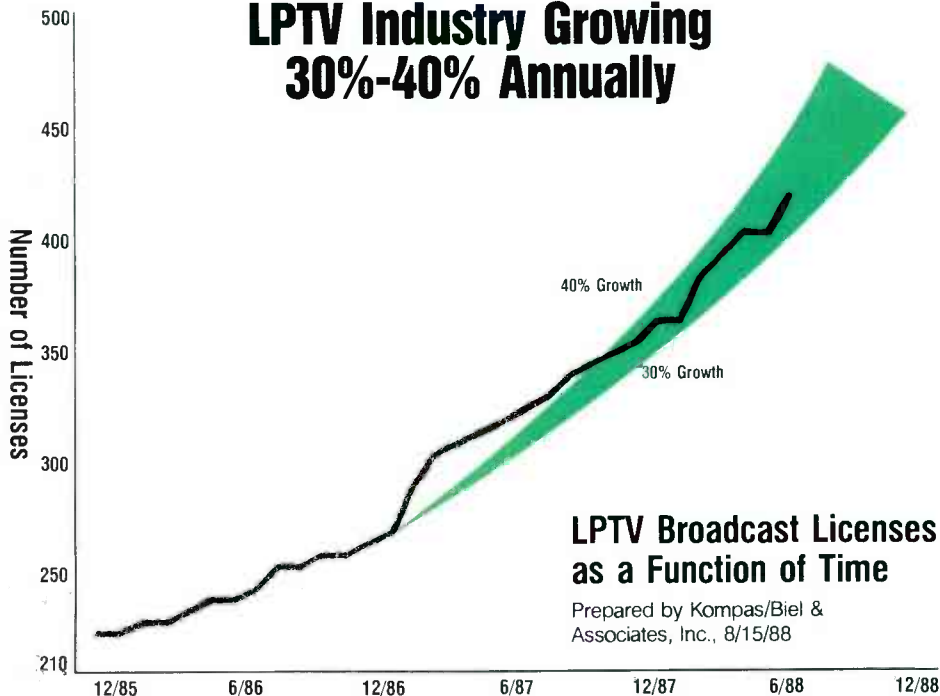
Vol. 3 Issue 8

A Kompas/Biel Publication

September 1988

2nd Anniversary Issue!

LPTV Industry Growing 30%-40% Annually



—by S. E. Bradt

It's no news that the LPTV industry is growing—and growing rapidly, especially in the past year. It's time, however, to look a bit more closely at what "growing rapidly" really means—time to put a number on it.

Our analysis shows that the industry's growth trend since mid-1986 is between 30% and 40% per year. The figure is based on the number of LPTV broadcast licenses awarded each month because we felt that these would be most representative of industry size and growth.

Having determined what to measure, we then had to decide the time period over which to measure; and that question is tougher than it sounds. After considering monthly, quarterly, annual, twelve-month moving average, and other periods, we concluded that the variation in the growth figures is such that one growth percentage is really not very meaningful. There were large increases at the beginning of 1987 and the beginning of 1988. The summer of 1987 was not very active, but July 1988 showed a nice increase. The

continued on page 27

On-Line With Channel America

An Interview With David Post

—by Jacquelyn Biel

On August 11, a new public stock closed over the counter. Nearly 500,000 units were sold, netting \$2.7 million for the construction and operation of a new national television network.

The network is David Post's Channel America, which, according to the company's prospectus, plans to become one of the largest owners and programmers of major market LPTV stations in the United States. The concept is different from that of other networks—"viewer involvement programming," according to Post. And in targeting LPTV for its O & O and affiliate base, Channel America is casting its lot with what many still view as an untried industry.

Already twenty months old, Channel America has the foundation in place—it owns two licensed and operating LPTV stations and seven construction permits. It also has options on or purchase agreements with four more licensed stations and eleven CP's, and it has signed up four future affiliates. After all the stations are built and operating, Post estimates that he will be reaching 25 million people—a boon for the advertisers, both local and national, who he hopes will be lured by Channel America's "competitively priced" advertising packages.

The network has already produced several episodes each of two original series—"Runway Club" and "Trade Show

continued on page 17



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AN IMPORTANT MESSAGE TO EVERYONE WHO SEES THE POTENTIAL OF LPTV!

On October 25th at Caesars Palace in Las Vegas, the opening session will be held at the first conference ever devoted strictly to LPTV. That same day the exhibit hall will open with an array of products and services directed to the LPTV marketplace.

Throughout the Conference, seminars will be held on topics vital to the station owner and personnel, as well as those who are considering entering the exciting world of LPTV. Manufacturers and programmers who see the potential of this emerging market will show their wares in the exhibit hall.

Under the auspices of CBA, the Community Broadcasters Association, the Conference promises to be the launching pad for an awakening industry.

For details on CBA membership and conference information or information on exhibiting, call this toll-free number:

1 800-225-3183



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In Our View

It's *The LPTV Report's* Second Anniversary!

Yep, folks, this issue marks our second full year of publishing...and what a year it was!

We outgrew our quarters last November and moved into larger offices. Our staff of four has grown to seven—you'll meet them in the next issue.

And we welcomed 25 new advertisers: Acama Films, Adams-Russell, Associated Television International, AVCOM, Center One Video, Children's Television International, Christian TV Consultants, Cinema Shares, Classic Films International, CRL Systems, EC Productions, Family Net, Hemingway Broadcast, Jimmy Houston Outdoors, Panasonic, Receivable Funding, Shop At Home Network, Sony Corporation, TelAmerica, Telemundo, Telepak, The Learning Channel, Tylon Towers, Video Marketing Network, and Woods Communications.

The LPTV industry has also grown—by 111 licensed stations and 871 construction permits since last September. And a second application window this past June added nearly 1,000 applications to the FCC's database.

The Community Broadcasters Association has claimed a place for itself among trade groups. (Did anyone notice that *Television/Radio Age* lists our upcoming convention as a "major event"? Hee, hee!) Lori Wucherer took the reins as administrative director and, with her leader-

ship and under the capable guidance of Eddie Barker Associates, CBA grew its membership to nearly 100 LPTV broadcasters. The first volume of CBA White Papers was, finally, published and sent. And we are looking forward to the celebration of our first Convention and Exhibition next month.

But most important—to our growth, to the industry's growth, to the success of the CBA—has been the grit and commitment of each one of you—the LPTV broadcasters who, day by day, are building your businesses and carving your unique places among the media of your communities and in the understanding of your viewers.

Some of you have let your stories be told in these pages. Many more of you are yet to be featured. But it is your labor that has borne the industry. And it is your success that will feed it and make it grow—until you are truly a force to be reckoned with in the communications of this country.

I can't tell you how exhilarating it is to watch you. Thank you for your inspiration!

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Guest Contributors: S.E. Bradt, Michael J. Havice, Ed.D.

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Affiliations: **CBA** *The LPTV Report* is the official information channel of the Community Broadcasters Association.

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E. B. White, 1938

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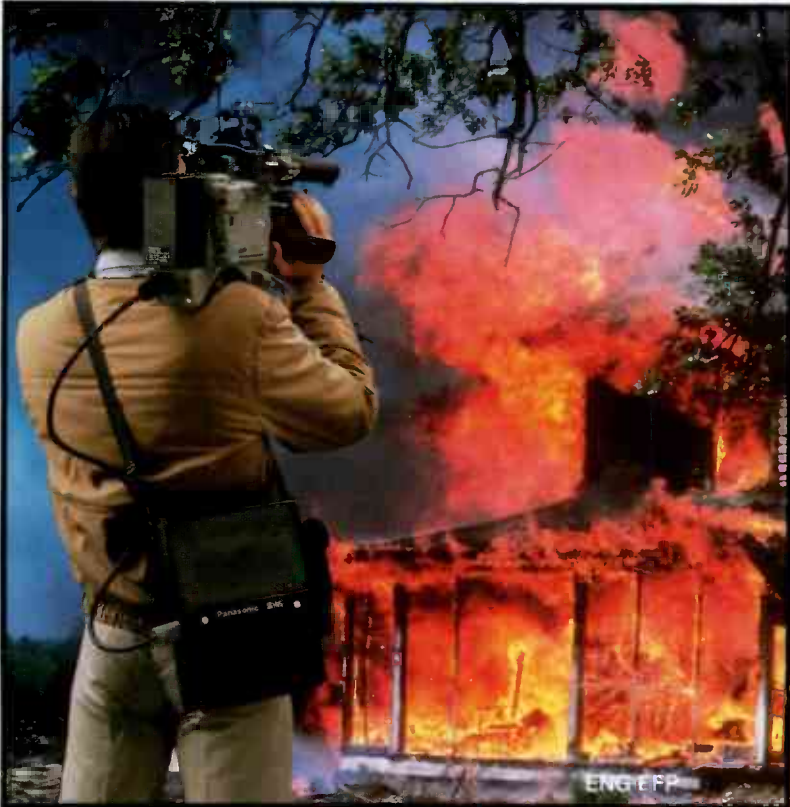
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even as you sharpen your pencil.



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LPTV and the LAW

LPTV APPLICATION PERILS AND PITFALLS

—by Peter Tannenwald

An LPTV application window has closed, the last minute filing crunch is over, and everyone is settling back to wait for the results. If you filed an application (or maybe a few of them), you are probably hoping that yours is not mutually exclusive with anyone else's, so that you will get a grant in a few months.

Well, it's not quite that simple. There are several pitfalls you could run into that may result in your application being dismissed or a grant being deferred indefinitely.

The Letter Perfect Standard

The first thing the FCC does when it receives an LPTV application is to go over it with a fine-toothed comb to make sure that every question is answered fully, the engineering information is complete and consistent throughout, and the proposal would not cause interference to any existing full or low power station or any previously cut-off application. If you make a mistake, the FCC is completely unforgiving. Your application will come back to you shortly in the mail with a notice that you may not amend it or refile it until the next filing window.

Many an applicant, including those with reputable consultants, have made an innocent, tiny mistake of one sort or another and have suffered the fate of being "bounced." The FCC says that it has to be tough because of its limited application processing resources. If the staff advises applicants of errors and has to wait for and process amendments, the application backlog will grow, and applicants who did it right the first time will suffer unfairly.

My own view is that the standard is too tough, and that it adds a substantial amount to the fees attorneys and engineers must charge to complete applications. In my office, for example, we often spend as much or more time carefully reviewing a finished application and assembling the necessary copies in the correct form for filing as we do preparing the application in the first place.

Displaced Stations

Let me digress for just a moment to talk about efforts to help displaced stations.

We all know that LPTV is a secondary service, which means that an operating LPTV station can be displaced by a new high power station or, in large markets, by a land-mobile system authorized to use

the UHF television spectrum. Attempts to obtain relief from this risk have been made continuously since the advent of LPTV.

A number of petitions have been rejected by the FCC; but last year, the Commission granted limited relief by allowing displaced LPTV stations to file for new channels without waiting for a general filing window. Thus, if a displaced station can find a vacant channel not blocked by any previously filed application, it can apply to move to that channel without competition from future applicants for new stations.

Not many LPTV stations have faced displacement so far, but some have, and they have tried to take advantage of the opportunity to file before a window opens. In fact, some filed this year just prior to the opening of the June window.

This creates a problem for new applicants. Engineering consultants preparing new station applications for the window would not likely know about applications by displaced stations filed within the last few weeks before the window opened, because those applications would not yet have been entered into the databases used for channel searches. So if your application for a new station conflicts with an application by a displaced LPTV station filed before the window opened, the displaced station will get the grant, and your application will be dismissed.

While dismissal on this basis is disappointing, to put it mildly, most LPTV operators and applicants alike recognize the value of special treatment for displaced stations to reduce the risk that every operator faces of losing his or her channel after investing in building a station.

I also want to say just a word about the FCC's denial of reconsideration of the current rules.

In late July of this year, the Commission ruled on two petitions for reconsideration of the displaced station rule. The first petition contained two proposals. One would have allowed displaced stations to apply for a channel without regard to any pending application for a new station (even one filed in a prior year's window). The second proposal would have bypassed the lottery when a displaced station was involved and would have ordered a hearing among competing applications with a very strong, if not decisive, preference given to the displaced station applicant.

Another petitioner asked for special treatment for TV translators displaced from Channels 70-83, which have been turned over to cellular telephones and other land mobile services and are no longer available for new TV or LPTV stations.

Although the FCC turned down these petitions, efforts to help displaced stations are likely to continue. The Community Broadcasters Association is giving this issue high priority, with the help of director Dick Bogner, who has developed some creative proposals for favoring existing LPTV stations based on longevity.

Petitions to Deny

Back to LPTV application processing. Assuming that your application does not conflict with one filed by a displaced station, you can expect a grant after several months—if, that is, your application does not conflict with anyone else's. If it does conflict with one or more others, the FCC will hold a lottery to determine which application will be granted.

If you win the lottery, the losing applicants have an opportunity to file a petition to deny your application. What are the bases for petitions to deny? Not many, because the LPTV application form does not request very much information, so there are relatively few grounds for denial. Two areas, however, that have been raised a number of times in petitions involve site availability and real party in interest.

Every LPTV application must include a certification that the applicant's transmitter site is available; and the application must give the name and telephone number of the person controlling the site who said it is available. It is not necessary for the LPTV applicant to own the site or have an signed option or lease, but negotiations must have proceeded to the point where the general terms and conditions have been agreed upon.

Losers in LPTV lotteries may check the availability of a site by calling the person whose name is given in the winning application. I have run into situations in which we found no tower where one was claimed to exist, or in which the owner of the land said he or she got a call some time ago but never really understood what it was about.

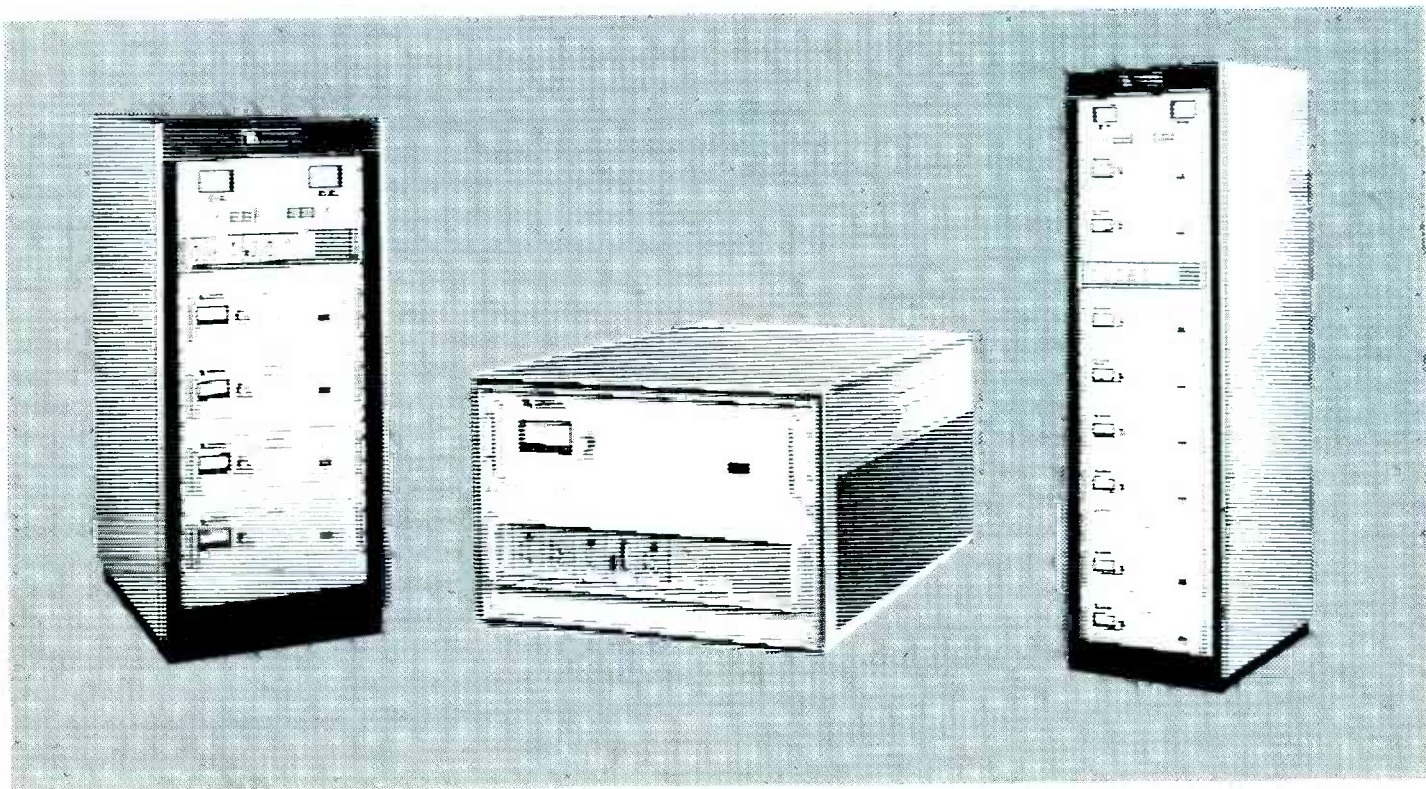
Another issue raised in petitions is real party in interest, which means that the applicant is accused of being a "front" for someone else. That "someone else" is usually a person ineligible to file because he or she filed five other applications during the same window or someone who would have fewer preferences for diversity of ownership and minority group membership in a lottery than the "front" applicant does.

So even if you win the lottery, your application may not be granted if it was not properly prepared or contains misrepresentation.

continued on page 27

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Of Chips & Tubes



Camera Shopping Understood

Sony DXC-M7

—by Michael J. Havice, Ed.D.

The camera is one of the single most important pieces of equipment a station can have because of the extent to which its technical quality affects the station's image with viewers and advertisers. This article is designed to help non-technical people understand some of the important considerations involved in camera selection. It will provide a basic overview of camera characteristics and electronics.

A camera—which consists of a lens, a pick-up device, and electronics—changes the light reflecting from a physical object (physical energy) into electronic signals (electronic energy), either for storage on a recording medium (video tape or laser disc) or for "live" transmission. In essence, the pick-up device changes physical energy into electrical energy. The camera lens, pick-up device, and camera electronics are responsible for the quality of the picture that will be transmitted or recorded.

A decision as important as camera selection should be made by the general manager, production manager, and station engineer. The general manager may make or approve the final decision based upon budget considerations; however, production and engineering input will dramatically affect how well the camera contributes to the production effort.

Consider Operating Environments

Proper camera selection is based upon production, recording, and transmission needs; and the station manager, producer, and engineer must decide which camera characteristics fulfill these needs most efficiently and economically. There are three basic operating environments to consider: studio, field, and reporting. Cameras are frequently used in one or

more of these environments, even though they may perform best in only one of the three. The operating environment of a camera is important because it may affect the quality of the video and/or audio received by the audience. And quality is important, of course, because the technical quality of sound and picture and the viewer's perception of "quality" television are very closely linked.

When you define your needs, begin by identifying where production will actually take place. Each production area has advantages and disadvantages that affect the quality of the image that the viewer sees.

For example, the best picture quality can be achieved in the controlled environment of a television studio, because in a studio, lighting and sets can be manipulated to meet specific camera needs and production values. In addition, an engineer is usually available to ensure that the best possible production environment is maintained. The camera can perform at its best technical standard.

The field is the second most desirable area for television production. Location shooting, or electronic field production (EFP), requires lots of planning so that lighting and set requirements can be met. And frequently, the location makes compromises necessary that affect the technical quality of the electronic signals created by a camera.

Field cameras must be more durable than studio cameras, yet smaller; and, at the same time, they must compensate for out-of-studio electronic control. For example, a studio camera's electronic performance is controlled by a camera control unit (CCU) located in the engineering area of the studio. During a field "shoot," there may be a CCU located in a "remote" engineering truck or van. In most cases, however, any electronic adjustments to

the camera are made to the camera itself. A field camera, therefore, must be easy to adjust in the field.

ENG Cameras In The Studio?

In contrast, an electronic news gathering (ENG) camera must be very compact and capable of reproducing news quality pictures under the worst imaginable conditions. ENG production presents the greatest difficulties in meeting technical needs and production values because an ENG crew—usually only one reporter and one camera operator—does not have the luxury of a studio or field producer and director. The two people have to be camera operators, directors, producers, writers, tape operators, and audio/video engineers. Frequently, the camera operator is just that; engineering support is minimal. Consequently, technical picture quality may suffer in spite of overall camera quality.

ENG camera technology is truly a modern day achievement. The high overall quality and performance range of ENG/EFP cameras might lead one to believe that they are all-purpose units. But that just isn't the case! There is no all-purpose video camera, just as there is no all-purpose microphone. The ability of an ENG camera to shoot under low light conditions was developed because a reporter can't stop action in order to light for a particular camera. The "look" of ENG video, because of low light and poor camera positioning, may add to news credibility. But what adds to news credibility usually subtracts from studio or EFP production values.

What about using an ENG camera in a TV studio? Advances in camera technology have made the differences between studio, EFP, and ENG cameras seem less important than they were a few years ago. Today, many production facilities purchase ENG cameras for both studio and news use. But those purchases are made with the knowledge that ENG performance is enhanced at the expense of studio performance. Studio cameras still provide the best picture quality because of the controlled environment and engineering support in a studio. But considerations such as budget and actual in-studio production time may influence the decision to purchase ENG technology for studio use.



Sharp's XC-B20P Mixed Field Plumbicon Broadcast Color Camera.

Your decision to purchase a particular camera should be based upon a clearly defined set of needs. These needs will be different for different production facilities. Some facilities—those doing medical productions, for example—will need better picture resolution and a higher signal-to-noise (S/N) ratio because pictures will have to be sharp. Other facilities, however, will require less stringent resolution and lower S/N ratios because fine detail and sharpness are not as important.

Broadcasters usually strive for very good resolution and signal-to-noise ratios because of the variety of clients seeking production. Defining the operating needs of the camera is a complicated but necessary step in the camera selection process.

Physical Characteristics

Camera selection is based upon three elements: the lens, the pick-up device, and the electronics. The lens gathers reflected light and focuses it on the pick-up device. The pick-up device transforms the physical image on its surface into electronic energy. The camera electronics manage the electronic energy so that the original image can be either preserved on a recording device, transmitted, or changed back to physical energy.

The quality of a television camera lens will determine the quality of the image focused upon the surface of the pick-up device. The pick-up device and electronics cannot be expected to improve a poor image from a low-quality lens.

Two types of pick-up devices are available for transferring physical energy into electronic energy—the pick-up tube and the charge-coupled device (CCD). The pick-up tube has been the standard device. The CCD is a new one. The pick-up tube meets the broadcast standards of the National Television Systems Committee (NTSC). The CCD, however, is an emerging technology, and while it meets or exceeds NTSC standards, the fact that it is a chip makes comparison to pick-up tubes a bit tricky.

Pick-up tubes and CCD's are arranged in two types of color camera configurations for transferring physical energy into electronic energy: one or three. A one-tube or -chip camera uses one tube or chip to manage the transfer of energy. That is, one tube or chip handles the basic image transfer and the color separation. On the other hand, a three-tube or -chip camera uses mirror-relay optics or a prism to send three simultaneous beams of light to the three pick-up devices—red, blue, or green. Each pick-up device handles its respective color. In both devices the signals are combined to form a complete color frame of the original image.

In general, the three-tube or -chip technology is superior to one-tube or -chip



JVC Model BR-S200U

technology because no compromises are made in the management of the three-color separation process. When one tube or chip has to manage three colors and the video image, sacrifices in picture quality can result. In ENG production, the discrepancies may not be noticeable because of the news value of the images sent to the station. Where content is important, however, visual sharpness and clarity become important to the viewer. Three pick-up tubes will usually give better sharpness and clarity than a single pick-up tube will.

Judging Resolution

The pick-up device is responsible for resolution, smear, lag, and burn-in. It also

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COLORADO	15	39
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DELAWARE	2	1
WASHINGTON, DC	0	1
FLORIDA	23	73
GEORGIA	5	52
HAWAII	4	15
IDAHO	6	45
ILLINOIS	3	28
INDIANA	7	21
IOWA	4	56
KANSAS	5	69
KENTUCKY	3	23
LOUISIANA	4	48
MAINE	5	12
MARYLAND	1	1
MASSACHUSETTS	4	11
MICHIGAN	4	21
MINNESOTA	18	52
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MISSOURI	8	64
MONTANA	16	57
NEBRASKA	4	28
NEVADA	14	22
NEW HAMPSHIRE	1	4
NEW JERSEY	2	7
NEW MEXICO	9	60
NEW YORK	16	41
NORTH CAROLINA	4	42
NORTH DAKOTA	2	28
OHIO	4	34
OKLAHOMA	15	35
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PENNSYLVANIA	5	19
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SOUTH CAROLINA	1	24
SOUTH DAKOTA	4	22
TENNESSEE	11	41
TEXAS	25	161
UTAH	17	23
VERMONT	1	5
VIRGINIA	4	23
WASHINGTON	6	35
WEST VIRGINIA	1	4
WISCONSIN	10	29
WYOMING	18	58
GUAM	1	0
PUERTO RICO	1	9
VIRGIN ISLANDS	0	1

TOTALS: Licenses: 427
Construction Permits: 1,703

*Construction Permits

Kompas/Biel & Associates, Inc.

contributes to the size of the camera because of the space it occupies: Three pick-up devices and a light-splitter require more space than one pick-up device.

Resolution is picture sharpness. We read resolution as horizontal and vertical lines—called scan lines. In a pick-up tube, an image is cast upon the pick-up tube surface, or "target." An electronic beam systematically scans the target area of the tube, electronically copying the picture and erasing it as it goes.

The number of horizontal lines in an American broadcast system is 525. Forty of these lines are reserved for vertical blanking, leaving 485 lines for picture information. An NTSC television image is capable of resolving only about 340 lines.

Vertical resolution is the number of alternating black and white lines that can be seen clearly on a test pattern. It is a function of horizontal resolution. Thus, a picture having a resolution of 340 horizontal lines will have a vertical resolution of 452 lines (340×1.33) since the television aspect ratio is 4 by 3.

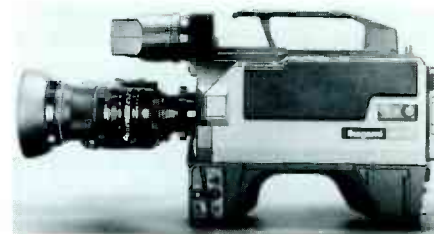
The difference in resolution between a pick-up tube and a CCD is the difference between *scan lines* made up of an electronic beam that changes current as it encounters lighter and darker areas and *pixels* or picture elements that are read one at a time. If an electronic beam is like a flashlight beam scanning a picture surface, pixels are like pellets shot from a shotgun. Pixels allow the CCD to take in the whole picture at once instead of line by line.

Smear, lag, and burn-in result when the pick-up device is overcharged because of too little or too much electronic sensitivity. That is, the image remains on the target area for more than one scanning pass, or is imprinted on the target area. Pickup-tubes are susceptible to lag and burn-in, while CCD's are susceptible to smear.

Regardless of the technology, however, smear, lag, and burn-in can be mediated by appropriate production technique. In most cases, the problem is caused by too much or too little light. Smear in CCD's can be corrected by using "optical low-pass filters" or CCD lenses like those made by Nikon.

Signal-to-noise ratio is also an important consideration in camera selection. In general, the higher the ratio, the more distinguishable the signal is from the "noise" generated by the system. Thus, a high signal-to-noise ratio makes the television picture less "grainy."

To summarize, when selecting a camera for your television facility, first determine your needs and then make your decision based upon the camera's lens, pick-up device, and electronics. These criteria, rather than price, will result in a wiser purchase decision.



Ikegami's Model CCD 770

TYPES OF PICKUP DEVICES

Tubes:

Plumbicon tubes are used in many three-tube color cameras. They provide good tracking between the three primary colors. The tube has particularly good characteristics in the areas of sensitivity, lag shading, dark current, and linear signal output to lighting level.

Saticon tubes have good sensitivity, a low signal-to-noise ratio, and very little lag characteristic.

Trinicon tubes are similar to saticon tubes. However, they are much more sensitive and have better resolution and very good color separation characteristics. The trinicon tube is a very good one-tube color pick-up device.

All three tubes are excellent choices for one- or three-tube cameras.

CCD's:

Interline transfer chips transfer pixel information from each active pixel through an adjacent storage element.

Frame transfer chips transfer a full field of video into a separate chip storage area.

Hybrid chips transfer information using both interline and frame transfer techniques.

Comparing CCD and Tube Cameras:

The CCD camera is lighter and more durable because of the size of the chips compared to the size of tubes and because the chips are bonded in place on the beam-splitting prisms. Because they are bonded to the prisms, CCD's don't need to be registered. Right now, however, resolution is still better for tube cameras.

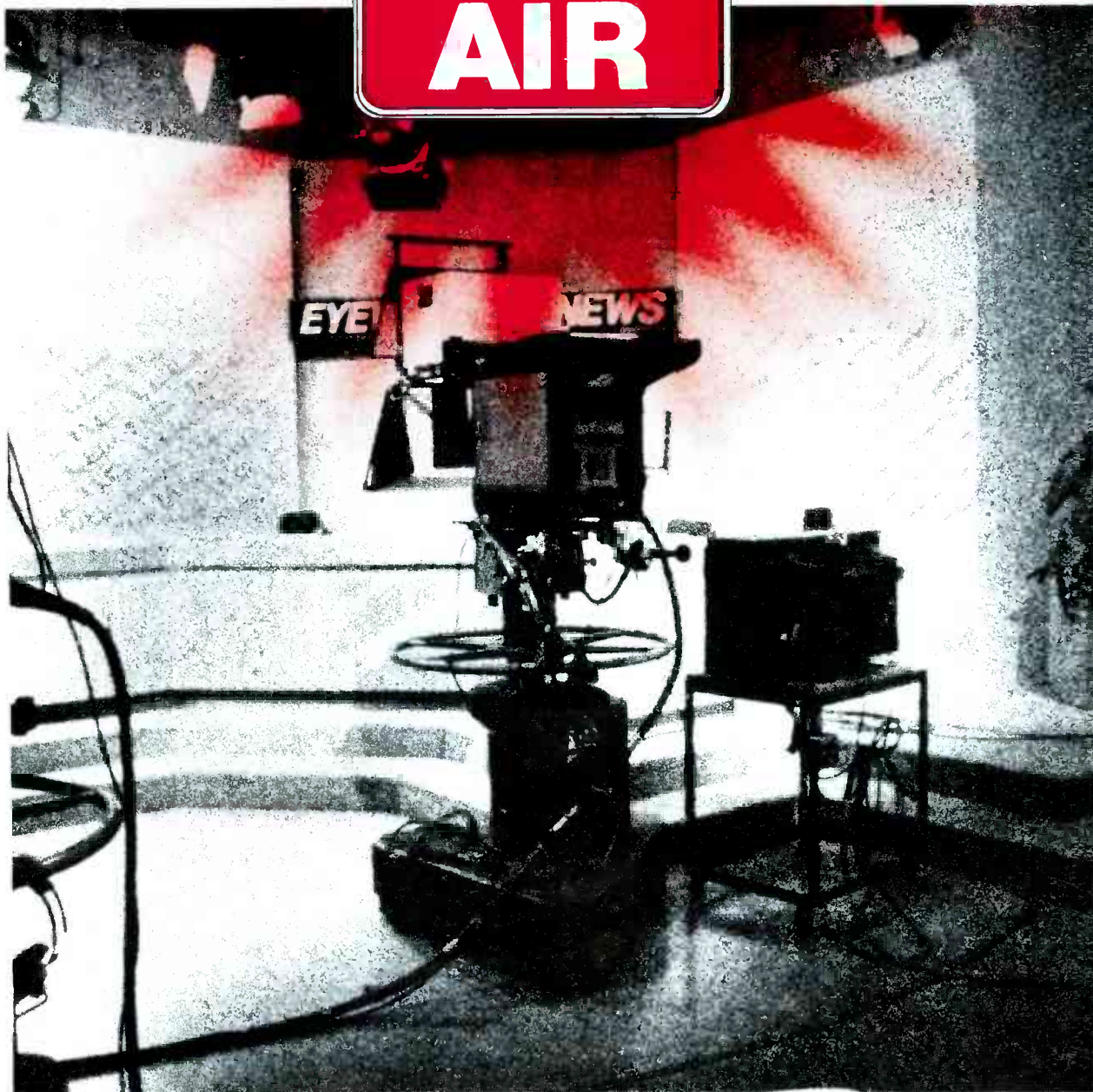
In some production situations, CCD's are a better choice because of the possible interference to tubes from magnetic fields. Chips have no electron beam, and, therefore, there is nothing to distort. The disadvantages of the CCD's include pixels that "die" and sensitivity. In general, however, either the CCD or the tube camera will provide satisfactory service.

MAKING THE DECISION

So far, choosing a camera has been a matter of deciding between the lens, pick-up, and electronics characteristics of individual cameras. That's fine for an

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independent decision; but the camera must function within a system. So before you go and purchase a camera, consider the following:

1. All of the major camera manufacturers are selling cameras with pick-up tubes and CCD's. While pick-up tubes provide the better picture right now, CCD technology is rapidly catching up. It is likely that the future of camera technology will be influenced strongly by CCD developments, and your decision as to which type of camera to purchase must be made with that consideration in mind.

2. Purchase a camera with your system in mind. Make sure your system does not diminish the quality of the image sent to it.

3. Before you make a purchase decision, narrow your choices to the three best cameras you've looked at. Invite a sales representative to demonstrate the cameras in your studio or with your field gear. No matter how good the cameras may look on paper, they must perform well with your system. So test them where they will be used! Distribute the signal through your system, record the signal generated by each camera, and record the final signal. Evaluate the cameras using your monitors. Those are the monitors you use all the time. If you are integrating a new camera with older cameras, check to make sure that one camera does not make another look bad. Walk through an actual camera set-up procedure so that

you can see how complicated or simple the procedure is. Make sure your people can operate the cameras. Compare the output of the cameras against one another and against your existing cameras.

When you make your final decision, choose the camera that will fit in with your existing system, contribute to the technical quality of your productions, and fit your budget.

K/B

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.

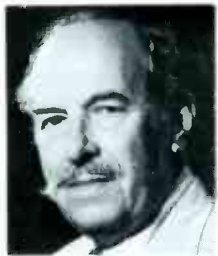
The dB's Have It A Short Chart for Camera Shoppers

MANUFACTURER	MODEL	LIST PRICE	IMAGING** DEVICE	LENS †	HORIZONTAL RESOLUTION AT CENTER (TV LINES)	MINIMUM ILLUMINATION † (Lux)	MINIMUM SENSITIVITY †	GAIN/ SWITCH (dB)	SIGNAL TO NOISE RATIO (dB)	WHITE BALANCE	RS-170A SYNC	COLOR BARS
Sharp	XC-B10	\$ 8,995	3/S	Bayonet	600	30 Lux at f1.4	2 FC at f1.4	+9, +18	57	Yes	Yes	Yes
Sharp	XC-B20	\$15,495	3/P	N/A	660	24 Lux at f1.4	2 FC at f1.4	+9, +18	57	Yes	Yes	Yes
Sharp	XC-A1U	\$ 7,790	3/S	N/A	750	N/A	N/A	+9, +18	57	Yes	Yes	Yes
Ikegami	CCD-770	\$ 5,500	3/CCD	Bayonet	480	40 Lux at f1.6 w/ +18dB	2000 Lux at f4.0 = 90%	+9, +18	53	Yes	—	E*
Ikegami	ITC-735		3/S	N/A	750	40 Lux at f1.6 w/ +18dB	2000 Lux at f4.0	+9, +18	58	Yes	Yes	Yes
Sony	DXC-MV	\$14,900	3/CCD		570	26 Lux at f1.8 w/ +18dB	2000 Lux at f5.6	+9, +18	60	Yes	—	Yes
JVC	KY-10U		1/CCD	11X, or 16X	450	10 Lux at f1.6 w/ +18dB	2000 Lux at f8.0	+9, +18	50	Yes	No	Yes
JVC	KY-20U		3/CCD	N/A	530	23 Lux at f1.7 w/ +18dB	2000 Lux at f4.0	+9, +18	58	Yes	Yes	Yes
JVC	KY-15U	\$ 6,995	3/CCD	N/A	500	32 Lux at f1.4 w/ +18dB	2000 Lux at f4.0	+9, +18	58	Yes	Yes	Yes
JVC	BY-110U	\$ 3,590	3/S	Special	600 Green	65 Lux at f1.4 w/ +12dB	2000 Lux at f2.8	+6, +12	54	Yes	—	Yes
JVC	BY-210BU	\$ 6,695	3/S	Bayonet	750	32 Lux at f1.4 w/ +18dB	2000 Lux at f4.0	+9, +18	58	Yes	Yes	E*
Hitachi	FP-Z31A	\$ 8,240	3/S	Bayonet	800	40 Lux at f1.6 w/ +18dB	2000 Lux at f4.0 = 90%	+9, +18	60	Yes	Yes	E*
Hitachi	FP-C2		3/CCD	N/A	620	16 Lux at f1.4 w/ +18dB	2000 Lux at f5.6	+9, +18	57	Yes	Yes	Yes
Hitachi	FP-C1	\$ 5,800	3/CCD	Bayonet	580	20 Lux at f1.7 w/ +18dB	2000 Lux at f7 = 90%	+9, +18	56	Yes	Yes	Yes

**S=Saticon P=Plumbicon CCD=Charge-Coupled Device (Chip)

*EIA "Split-field" color bars

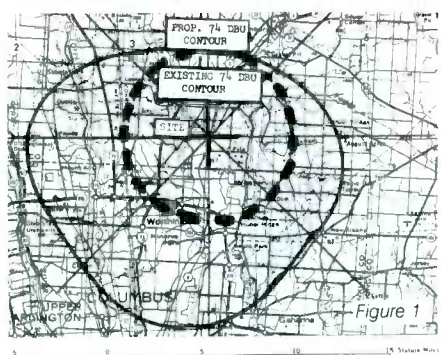
† N/A = Not Available



Technical Talks

—by John H. Battison, P.E.

Recently I talked about coverage—the many ways of describing it and the even more numerous ways of showing it. I said that many of the LPTV applications filed in the early 80's showed vast areas allegedly within the "service contour" of the LPTV station, but they did not identify the value of the so-called "service contour." Let's look at a typical early '80's LPTV "coverage" map (Figure 1).



The circular pattern shown by the dashed line represents the original service area. It was labeled "service contour" in the original application and was based on an ERP of 941 watts. I doubt that 74 dBu would have been reached at most of the points along that contour line. However, it did serve to obtain a construction permit and to provide a basis for fuller use of the channel in the future.

After the CP was sold, the new owner decided to increase the power and change the antenna. Figure 1 shows the result. The solid line represents the anticipated 74 dBu contour, and the area within which one may reasonably expect to obtain reception with a bow-tie antenna.

You might note here that I am using the term "bow-tie" to indicate an indoor, table top antenna, rather than the customary "rabbit ears." I am doing this because I have encountered cases in which viewers have tried using rabbit ears for UHF reception, and have had little success. Of course, almost anything will work after a fashion, but large VHF rabbit ears are not normally much use for UHF-TV. One thing, they do not have the directivity necessary to reduce ghosts and to obtain the best reception.

Most indoor bow-tie antennas consist of a stacked pair of bow-ties, one above the other, mounted in a quite attractive

stand with a brassy reflector behind. When I was director of engineering of the WOSU stations, I used to recommend the Radio Shack version, which was about \$12 in those days.

Back to the pattern. The increased coverage was obtained by raising the transmitter output power to 1 kW and changing the antenna to one with a higher gain. The height above average terrain remained the same, thereby avoiding excessive line losses. (There comes a point where the ERP gained is counterbalanced by the losses caused by the longer transmission line necessary when height is increased—unless it is possible to avoid long lines by placing the transmitter up on the tower with the antenna.)

Figure 2 is another radiation pattern. Again, the existing coverage is shown dashed, and the proposed 74 dBu contour is shown solid. Apart from the increased coverage area, which is, of course, important, the main purpose for the power and antenna change was to



improve the coverage to the west.

It will be noted that the original pattern showed a decrease of signal due west to almost zero at 74 dBu (the pattern pulls right into the site). After the CP was issued, however, it became apparent that the protection provided to stations to the west was less than needed, and as a result the new pattern allowed much more signal in that direction. This was particularly important because the area to the west is lower (along a river), as well as an affluent area.

John H. Battison, P.E. is president of John H. Battison & Associates, Consulting Engineers, in Columbus, OH.

K/B

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CBA Elects New Board of Directors

The Community Broadcasters Association has elected a board of directors following its recent membership drive. The new directors are William Allonas (W54AF and W22AE, Bucyrus, OH); Richard Bogner (W44AI, Long Island, NY); D. J. Everett, III (W43AG, Hopkinsville, KY); John Kompas (W08BX, Oshkosh, WI); Mark Osmundson (K39AS, Marshalltown, IA); Robert Raff (K06KZ, Junction City, KS); and Lee Shoblom (K45AJ, Lake Havasu City, AZ).

The new board takes office immediately. It will elect its executive committee and plan strategy for 1989 at the CBA's First Annual Convention in Las Vegas in October. Associate directors have not been announced.

Current CBA president John Kompas commented, "The new board is a strong group with valuable experience in LPTV station management and a good grasp of the issues facing the industry. Each one has also demonstrated his commitment to serving his fellow broadcasters. I am confident that, with their leadership, the LPTV industry will successfully meet the challenges of the year ahead."

K/B

CBA Announces Convention Speakers

Panelists and speakers for the First Annual Convention of the Community Broadcasters Association will include both LPTV broadcasters and industry suppliers, announced CBA administrative director Lori Wucherer. The convention will be held at Caesar's Palace in Las Vegas from Tuesday, October 25 through Friday, October 28.

"The Cable Connection" will be the subject of discussion for Michael Wright, vice president-affiliate relations for the ACTS Network; Roy Sheppard of Cable Services, Inc., a cable and LPTV operator; and Brenton Deschler, general manager of Choice Olean TV (W20AB) in Olean, NY. The panel, scheduled for Wednesday, 2:45-3:45 p.m., will be moderated by Bob Lyons, general manager of W08BV in Columbus and a former Warner Cable executive.

Richard D. Bogner of Bogner Broadcast Equipment and LPTV Report columnist John H. Battison, P.E. will discuss the best way to buy equipment for a new station on "How to Equip Your LPTV Station" (Wednesday, 9:30-10:30 a.m.). Also on the panel will be a representative from Panasonic.

Bob Horner, of the Atlanta-based news consulting firm, Video Relations, will lead a panel entitled, "How to Develop a News Department" (Wednesday, 2:45-3:45 p.m.). He will share the podium with news consultant Jack Hubbard, Dr. Arthur Stamler of Ruarch Associates, Ltd. (W10AZ, Woodstock, VA), and Mark Osmundson, president of MTN Broadcasting (K39AS, Marshalltown, IA).

A Special Session, "The Power of Promotion" (Wednesday, 4:00-5:00 p.m.), will be presented by executive director Lance Webster and other representatives from the Broadcast Promotion and Marketing Executives.

The National Association of Television Program Executives will present a workshop entitled "Programming: From Purchase to Placement" on Wednesday, 9:30-10:30 a.m. NATPE consultant Dick Block and four program suppliers will discuss dealing with distributors, program budgeting, and audience forecasting.

On Thursday, from 9:30 to 10:30 a.m., Richard Wiederhold and John Kompas of Kompas/Biel & Associates, and D. J. Everett, III of W43AG, Hopkinsville, KY, will talk about effective station management on a panel entitled "The Business of LPTV."

Washington community college professor George Bersari will be one of the speakers examining legal issues facing LPTV stations during the "Legal Clinic" (Thursday, 2:45-3:45 p.m.).

Ron Kniffin, president of Uni-Son Corporation, a Rochester, NY-based manufacturer of modular studio sets, and Bill Coleman, owner and general manager of K45AX in Park City, UT, will discuss low-cost approaches to studio design on "Local Production: Making the Best Use of Your Studio" (Thursday, 9:30-10:30 a.m.).

David Post, CEO of the LPTV network, Channel America, will be among the panelists discussing network programming on "LPTV Networks: Strength in Numbers?" (Thursday, 4:00-5:00 p.m.).

Roger Strawbridge from Adams-Russell and representatives from Channelmatic will conduct a workshop entitled "Automation Systems?" at 2:45-3:45 p.m. Thursday.

Friday at 10:15, three pioneer LPTV broadcasters—James Pry, II of Allonas Communications (W54AF and W22AE, Bucyrus, OH), John Wesley Hembree of Good News Television (W61AR and W10BI, Nashville, TN), and John Mielke of Metrocom of Oregon (K25AS, Eugene, OR)—will share their experiences in LPTV station start-up. The panel, entitled "The Real LPTV Success Stories," will be moderated by San Francisco communications attorney and former FCC staffer Michael Couzens.

K/B

Commission Clarifies Election Advertising Rules

In a public notice issued August 4, the Federal Communications Commission reminded broadcasters and cable operators of their obligation under Section 73.1940 of the Rules to charge electoral candidates the "lowest unit charge" for commercial spots, and to maintain a "political file" containing a complete record of all requests for political air time, and a schedule of the time used and the charges made.

Section 315(b)(1) of the Communications Act says that stations must charge legally qualified candidates for public office "the lowest unit charge of the station" for the same class and amount of time for the same period, during the 45 days preceding a primary election and the 60 days preceding a general or special election. Because many stations change their rates from week to week, the "lowest unit rate" may be determined on a week-to-week basis. Outside of the 45- and 60-day periods a station may charge candidates the amount it charges others for the same class of time at the station.

If the term, "class" is defined, the Commission drew two conclusions: the time and program must be the same.



CBA Comment

—by Lori Wucherer

I spent the first week in August sorting, stuffing, stamping, and sending over 1,500 LPTV Conference & Exhibition packets to LPTV operators, permit holders, and recent applicants. As I sealed the envelopes, I couldn't help but wonder what return we'd realize for our first convention effort.

A little research into the early annual gatherings of other trade associations provided encouragement, however. The first conference of the National Association of Television Program Executives in 1964 drew 71 registrants; their 1988 conference attendance was over 8,300! Attendance at the Broadcast Promotion and Marketing Executives' first seminar in 1956 wasn't documented, but they estimate that approximately 175 people were there; this past June they had 1,804 paid registrants. The first INTV convention in 1976 had approximately 100 attendees, while the 1988 convention hosted 1,400!

Our planning committee has set a goal of 200 registrants, which would represent just over 13% of our mailing list. We're confident that, like the other organizations I mentioned, we'll have a quality conference that will start small but grow bigger each year.

Because before there was CBA, there was a need—a need for representation, a

need for information, a need for LPTV broadcasters supporting each other. In its brief existence, CBA has tried to meet those needs; and this first conference is a fine example of that support.

CBA members have volunteered their services as panelists and moderators. Industry-related associations and businesses will be participating in sessions. The trade press will be coming out in force to cover the event. This kind of enthusiasm signifies the credibility of our industry; and when quality people and organizations lend their support, quality sessions are a result.

Eddie Barker Associates is busy soliciting conference exhibitors. They're finding that many manufacturers and suppliers are also eager to take a chance with a first-time effort—because they, too, realize the potential of the fastest growing segment of the television industry.

The planning committee is gratified at the response of industry suppliers. But the most important part of the event is YOU. We certainly can't guarantee numbers, but we *can* guarantee that the First Annual LPTV Conference & Exhibition will be a first class presentation. If you haven't registered yet, there's still time to be part of the action. Call me at (414) 783-5977 if you didn't receive a convention packet...and I'll be happy to sort, stuff, stamp, and send you one.

K/B

Channel America

continued from front page

Television"—and there are detailed plans for a dozen more programs. At least some of the strategy is to attract both viewers and advertisers with participatory programming such as game shows that feature merchant- or advertiser-sponsored game cards and pieces.

Still on the drawing boards are a viewer participation game show based on jai alai, a small business phone-in advice program, betting and racing programs, a music series showcasing major artists, video news releases, and magazine shows. The company has also acquired some 400 classic films to help fill up its 24-hour, seven-day program grid.

And to deliver all of that, Channel America has signed a five-year agreement to lease space on transponder 3, channel 5 of GTE Corporation's *Spacenet II* satellite. It is presently running test programs for its owned and operated stations around the country and soliciting independent affiliates in preparation for the official launch in the fall.

It has indeed been a long road for the industry, and not a few would-be LPTV networks have fallen by the way. Will Channel America be the one to make it?

We decided to ask Post.

LPTV Report: David, what is the idea, the concept behind your network?

Post: The concept for Channel America goes back probably six years. While the company is only eighteen months old, and only one week a public company, our ideas began six years ago.

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ming. We are essentially a live network in that all of our stations are carrying the same programming at the same time. We are a satellite delivery system. And most importantly we are an owner and operator of LPTV stations.

Many of the companies who were looking at the LPTV business in the past were programmers only; they looked at the industry from the top down rather than the bottom up. We are both sides of the equation. As an owner-operator we have to make money from what we put on the air, and what goes on the air has to be attractive for people to watch.

Our approach is really based on how we can get people to watch. If we get people to watch, we get advertisers. If we get people to watch, the station operators get all the things that they want. The affiliates will look to us to provide them with programming that can allow them to sell advertising locally.

And we want to bring investment into the industry. We're beginning to do that now. Some investors will build and operate stations if there is an umbrella programming services company like Channel America. That's a very important role to us. We see this as an opportunity like McDonald's was in the fast food industry.

LPTV Report: *I take it that, when you speak of bringing investment into the LPTV community, you are talking about national investors?*

Post: No, we are talking about investors who will build a station—either local investors or investors from another city—



David Post

who will build the station because they can get everything from one company. They can get services, they can get programming, and they can get marketing. And they can operate this thing without having to learn the entire television industry.

We are now looking toward our launch which we think is the next thing that the company has to accomplish. The first thing was to go on the air, to go on to satellite; and we did that on June 6. The second thing was to go public, and we did that—we closed the initial public offering on August 11. And now the third is our launch, and we're looking at that on October 1.

We want the affiliates to participate with us. Our relationship with the affiliates will probably be ironed out in the next week or so but what we're looking at probably is some minimal monthly fee which I think will come out to be less than \$2 per hour for programming.

We are going to be feeding 24 hours a day of programming. Although only a couple of hours will be original programming, we will be feeding 24 hours a day; so if someone wanted to do nothing more than to take our feed and put it on the air and go out and make local sales, they can

do it. We won't be feeding only two or three hours a day; we'll be feeding 24 hours a day.

We are most likely looking at an exclusivity situation for the LPTV within its A grade. We want to help our affiliates with their relationship with the cable operators. We know the cable industry because our last company was funded by cable people. We've been talking to cable operators, and we want to try and protect the LPTV stations and help them get on cable rather than promote a competitive situation. And I think a lot of that is going to depend upon building our relationship with the operators, creating a unique programming that the cable operators can't get otherwise.

And the other part that is important is that, like a television network, we will be allowing the LPTV stations to participate in the revenue from programming that they carry. Therefore, any fee that they pay, which will be minimal anyway, should be more than offset by the money they'll be making just from the stuff that we sell for them. So if we have a sponsored, pre-paid show, where people pay us to get that show on the air, and the LPTV stations carry it, they get paid for carrying it.

So our relationships with affiliates, we hope, will be mutually beneficial ones. But even more, we want our affiliates to make money doing business with us—which is the most important thing.

We also feel that if they're totally passive, that's not the way the industry is ever going to grow. We want people to

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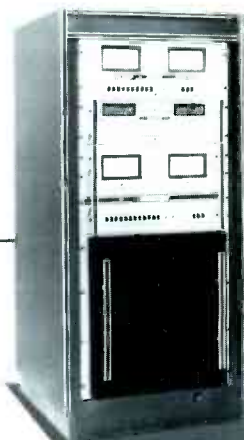
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say, "Here's what we like to do, and here's the kind of show we'd like to see."

We look at Channel America as an entertainment network, and the most important objective of an entertainment network is to get people to watch. When people watch, everything else will fall into place, including the national advertisers. In the last couple of weeks, we have visited all the major advertising agencies, talking to them about LPTV. They only know a little bit about us, but we are trying to educate them about the industry and about us and, most importantly, about how this is a ground floor opportunity for them as advertisers.

LPTV Report: What has been their response to your visits, and who are their clients?

Post: Because we are a national network, we are looking at national clients. The most obvious ones will probably be of two types: the franchises, like the Midas Mufflers, where there is a national umbrella, and co-op. With co-op ads, there's money that can be tied in with the station's clients—the gasoline stations or 7 Elevens, the soft drink companies and so forth. With them, the station can sell local as well.

If any of us look for miracles overnight, we're going to be very disappointed. But the agencies saw how fast everything happened with cable. The direct response

people are banging on our doors right now, and that has happened because cable has dried up for them.

We've gotten some interest from the major advertisers, because this is the opportunity for them to buy inexpensively—to maybe get their name on a show, to be involved in some of the creative aspects of the show as well. We have two shows now that will be on before the end of this year that will be billboarded by a national company.

LPTV Report: What do you mean by "billboarded"?

Post: "Billboarded" means their name will be on the show; that concept goes back to the early days of television as well.

But what we try to do is sit down with a sponsor and talk about either programming we have or programming they have that we could air—how we can make it work for both them and us but still make it work for television. Again we come back to the most important thing: the viewers have to like it. And if the viewers like it, and the next day at work they're talking about a show they saw on an LPTV station, this industry is going to happen. That's our approach.

We haven't focused on the regional advertisers because to us that doesn't work. My feeling is that before a Harry's Clean-

ers or a Bob's Luncheonette would buy time on a local LPTV station, they want to see a national company on the station. It's going to be a lot easier to sell with that national backing.

We, as LPTV operators, also see it from that standpoint. You get some big guys in there—and we are talking to some now in pretty serious terms—you tell them LPTV is a building process, as we tell the operators it's a building process. You work together. That's what really happened in the early days of television, and it hasn't happened since. If we all work together toward the same objective, it's going to work.

LPTV Report: In the prospectus for your recent offering, you say that the rates for Channel America's ads are lower than the big networks' ad rates.

Post: Yes, there is a very, very big difference in the dollars. Our rate card is going to be significantly less expensive than even the cable networks'.

But, again, the head count is very important. As we get bigger and we begin to get into a reasonable size reach, and as the industry as a whole gets bigger, and the advertisers who look at numbers start to pay attention to us, we'll get more expensive.

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approach as well. The ones who look at advertising from the qualitative point of view will say, "If I get myself involved in a show that's going to play to the right audience, then I'm interested." The others say, "When you have 15 million homes, talk to me."

LPTV Report: How are you proving viewership? How are you handling the question of reach?

Post: We have direct response people now, and direct response is easy to measure. But we are looking to advertisers to be a little bit more creative in their approach to us. A show that has a call-in feature—for a simple example—we'll be able to monitor it. We want to monitor results ourselves until the audience measurement companies get serious about LPTV. Let's do coupon deals. Let's do tie-ins. Let's do a contest. Something that has a measurement factor, so we can show that people are watching.

I think it's going to be two years before any of these national research companies start to pick up LPTV. They may do it for one market or another here and there, but even now they don't really do it on cable.

Our approach to the advertisers is not like cable's. We are a broadcast television network, and the stations that are carrying our programming are LPTV stations—the same as the stations you're getting

now except that the radius is smaller. We don't make excuses for LPTV. We say that when 2,000 LPTV stations get on the air, we're going to be a pretty strong industry. And you'd better be looking at us now, because this is not cable, this is free television. And free television still has magic. We aren't defensive out there now; we're offensive.

If we're doing a game show, the viewer has to go to the store and get a card. Here, obviously, we have a measurement mechanism that works. This network has a viewer participation, or viewer involvement, personality. Even "Runway Club"—which is not a viewer participation show—is a viewer involvement show, because many of the episodes planned for the next twelve months have come from fan mail that we've received, through suggestions from women about things that they would like to see on "Runway Club." It's not a call-in show or anything like that, but we've asked people to call us or write and tell us what they want to see on it. So even a show like that can to an extent be responsive to the viewers.

LPTV Report: Can you elaborate on your programming philosophy?

Post: The philosophy is again, to a great extent, seated in the golden age of television. That doesn't mean we're just going to show old television, because

that's not the case. But in the early days of television, many things happened: there was viewer involvement, game show questions were sent in by the viewers, there were call-ins, things like that. Even though the technology did not exist to do the things that we can do today, programming was far more creative.

We also want to be an exciting, creative opportunity for programmers and the talent. So when we go to the agencies, we talk about ourselves as if we were off-Broadway: If NBC is Broadway, then we're off-Broadway. The most successful show in the history of Broadway is *Chorus Line*, and *Chorus Line* started off-Broadway.

Our philosophy is not to imitate the networks. We can't imitate them because we would be unsuccessful. We don't have the budget. Nor do I want to; if I could, I still wouldn't do it. I remember Bill Cosby took years to get his show on the air, and right after his show went on the air and was successful, the other two networks had copies of that show. We want to be the place where people come with new ideas.

Unfortunately, I can't tell you about some of the shows we have in development for next year, because I don't want to give away any secrets. But you will see more and more emphasis on originality, on shows that people haven't really thought of before, on shows that existed in a different form years ago, but worked.

LPTV Report: How much network programming will the affiliates be obligated to carry?

Post: There are two types of programming they will have to carry: one is the network's A grid, which is the original programming and programming co-produced with others; and the other is the pre-paid programming where someone has bought time on the network. But in that situation the affiliate is sharing in revenues, so they're getting paid for putting that show on the air.

LPTV Report: You may be buying some programming from Tempo. Can you comment on that?

Post: I think we'll have to leave that alone for a couple of weeks, only because we're talking to them about several things. We're also talking to others.

A lot of things are going on right now. People have been waiting for someone to step up and be a serious player. We raised enough money to be a serious player, and now people are coming to us with things they would like to do.

LPTV Report: Let's move to local programming. First of all...

Post: We are not a player of local programming. Our owned and operated stations for the time being will be mainly transmitters. That doesn't mean we won't change later. Some of the investor-built

stations will air local programming, but we will have nothing to do with that.

LPTV Report: In other words, you won't impose any regulations on what kind of local programming your affiliates air?

Post: Absolutely not. We encourage the stations to do local stuff. What we're looking at next year will be maybe local programming tied in with network, so that people are doing things in conjunction with what we're doing. That would be terrific!

LPTV Report: What about pre-emption? Can a local station pre-empt your programming in order to offer something else?

Post: They will be able to do that, with notification.

In some cases the network might have to pre-empt local programming—if we had, for example, a network show that was a major event. If that were the case, it would be very important to give the network clearance, and we'll be talking to the affiliates about that.

LPTV Report: What about airing programming from other sources? Do you impose any restrictions on your affiliates?

Post: No, not restrictions. We are trying to serve them and ourselves in the same way. We have some bartered shows, we have bought some programming from

others, there'll be a mixture of original and movies and shows that we've picked up from other producers. The A grid and the sponsored stuff that they know in advance about—these are the shows that we are concerned with. If they don't want to take old movies or other shows we have to offer them, that's fine. We are giving them the opportunity of 24-hour programming.

LPTV Report: How will you handle exclusivity? You had been thinking about exclusivity in the A grade.

Post: We are getting lots of calls, and we are trying to deal with that as best we can for our purposes, and the advertisers' purposes and the stations' purposes—which is not always so easy. So we figure that we'll begin with an A grade exclusivity and then expand from there and see what happens. Maybe we could have two Channel America affiliates in the same market, but they won't be overlapping.

The key is, if we get the viewership and we get advertisers and we get better programming and we are beginning to improve, then everybody succeeds. You go back to the McDonald's thing. There is more than one McDonald's in the market.

LPTV Report: Are you looking for a specific kind of affiliate? I believe your O & O's are all in major markets; is that correct?

Post: Yes, but the kind of affiliate I am

interested in is one who's serious about the business. It doesn't matter what the market is. There are a lot of people thinking about building, but the serious players are the people we want.

LPTV Report: Will you be approaching high power TV?

Post: No, we don't plan to do that for a very important reason. While high power stations would enhance the network, they might also detract from what we are trying to accomplish as an industry.

The network will be somewhat hybrid though. If a cable operator stepped up and wanted to be an affiliate of ours, we'll do that. If a high power station wanted to and there was no LPTV station in the market, we would do the same thing.

LPTV Report: The network representation rule is under review. Does that rule affect Channel America?

Post: I don't think it would apply to us. I don't think it's going to apply to this industry. The FCC, from what I sense, would love to see this industry succeed. And they're not going to put any restraints on us. We're not big enough to be important.

LPTV Report: At this point, Channel Amer-

continued

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ica, I guess, doesn't fit the definition of a network as far as the FCC is concerned...

Post: I hope so.

LPTV Report: But you soon will.

Post: Yes, but I think they look at us more as a..., they don't look at the industry the same way as they look at high power. They're looking at the big three, and maybe Fox, maybe Home Shopping Network because they own a lot of broadcast stations. I don't think they're looking at LPTV right now.

LPTV Report: Assuming it was OK with the FCC, would you ever get into ad representation for individual stations?

Post: We are now, because we have A spots and B spots. If a station doesn't want to sell its local avails, then they can bundle them into ours. We are talking to a couple of ad sales companies about the industry, about really working in conjunction with the network.

LPTV Report: Which ones?

Post: I'd rather not say. They're worried about their high power clients. It's not a matter of who they are—they're large companies.

We want the LPTV stations to make money. If they don't make money, it's not going to work for anybody. We need that long-term approach.

LPTV Report: Can you elaborate a little bit on revenue sharing?

Post: It all boils down to this: the affiliates will have a certain percentage of network time for local avails, and if they don't want to sell those, we'll sell the time off and they'll get a certain percentage. Then for sponsored shows or paid shows, they can get a percentage of that also. I can't say how much right now because we want to finalize the affiliation agreement first, and I don't want to say something that might change things. But it's a fair distribution of revenues.

LPTV Report: How many O & O's and how many affiliates do you eventually hope to have?

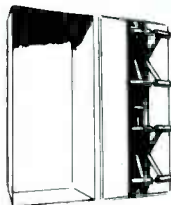
Post: We are trying to get over 100 stations on this network. They would be a combination of affiliates, Channel America-owned and -operated, and investor-owned and -operated, that is, people who are under our umbrella—they have gone into the business because we've helped them get there. So you really have three types of players.

What we really want to get to is that magic number of 25 million households. When we get 25 million households—the whole industry, not just us—we really have done something. Obviously we want to get to the 70% number, but that's a long way away.

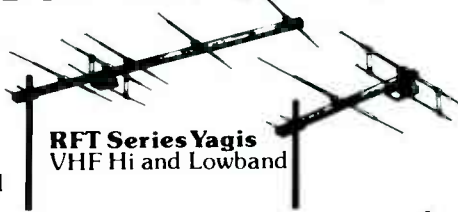
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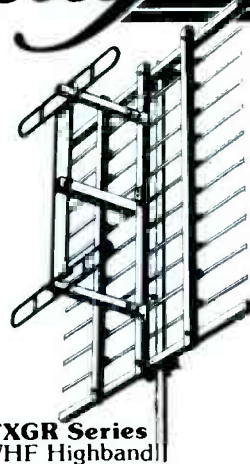
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LPTV Report: Can you elaborate on the investor-owned and -operated stations? Is this a franchise concept?

Post: Well, I wouldn't call it a franchise. It wouldn't fall into that kind of structure, those rules and regulations. There are people that have come to us who would like to own stations, who would like to operate in an environment in which a lot of things are provided for them. It's similar to a franchise, but it's really not. It's more like the early days of television. You wanted to build a station and there was a network providing the programming, national ad sales, engineering, and services and all the rest. We have been approached by people who would still like to do that.

LPTV Report: How about cable? How important is it to you? How important is cable carriage for your LPTV affiliates?

Post: We think cable carriage is very important—but not so much that if you don't have it you go out of business. Then you shouldn't go into the business, because then you're putting yourself into a situation where you're at the mercy of the cable operator.

We have to build our company and our stations and the affiliates the same way. We should be worthy of getting on the cable operation, because a lot of people are trying to get on.

I can't wait for legislation. I have to do it from another side—if we can build it the way the cable operators want it, then that's the best way to get carriage. It would be nice if there was legislation, but I can't make that happen.

LPTV Report: Have you talked to any cable systems about blanket carriage of your stations?

Post: We've had different kinds of conversations—some where they were interested in being the affiliate, others where we have stations being built and would like to get on the system. We've had mixed response. Where the system is large, we've had much more potential of being carried. Where it's a small system, it's a different situation.

LPTV Report: But you have not had any conversations with people like Warner or TCI or...?

Post: Not yet. We've chosen not to. We feel credibility is very important. We have to get the public offering done, the basis of our staying power. You've got to think in their terms—understand their problems, see through their eyes.

We've have not had a negative response. But it's early. The credibility is very important to these people. It's very, very important that the operators understand that. The stations, the local networks that started dying in the early days are something that we have to try to overcome. All together.

LPTV Report: You just went through a public offering. Which exchange were you on?

Post: We were over the counter. And you might be interested to know that our symbol is LPTV.

LPTV Report: What was the offering price?

Post: Well, the stock came out at \$6.25 a unit. A unit consists of four shares and two warrants to buy shares, so the value is somewhere around \$1.50 a share. The units were as high as 7 3/4 for the first day and dropped back down to 6 1/4 when the market went down.

LPTV Report: Was this what you had anticipated, or were you disappointed?

Post: I'm really interested in what the company is worth in the future. I don't worry about the stock on a day-to-day basis; I think it's a mistake. That's the one advantage of having had a company that went public before; if you worry about the stock you don't worry about the company, and if you worry about the company, the stock will take care of itself.

LPTV Report: Could you briefly outline the financing of your company up to this point?

Post: Well, we're starting out with \$5 1/2 million, of which \$3 million is public and \$2 1/2 million is private investors who invested in the company in January of '87, March of '87, and May of '88. So we've had three private financings.

We have some individuals and some companies as investors, but no one major investor. I like having market investors rather than one company, where a change in that company can change you.

LPTV Report: How many initial stockholders do you have?

Post: I can't tell you that because I don't know.

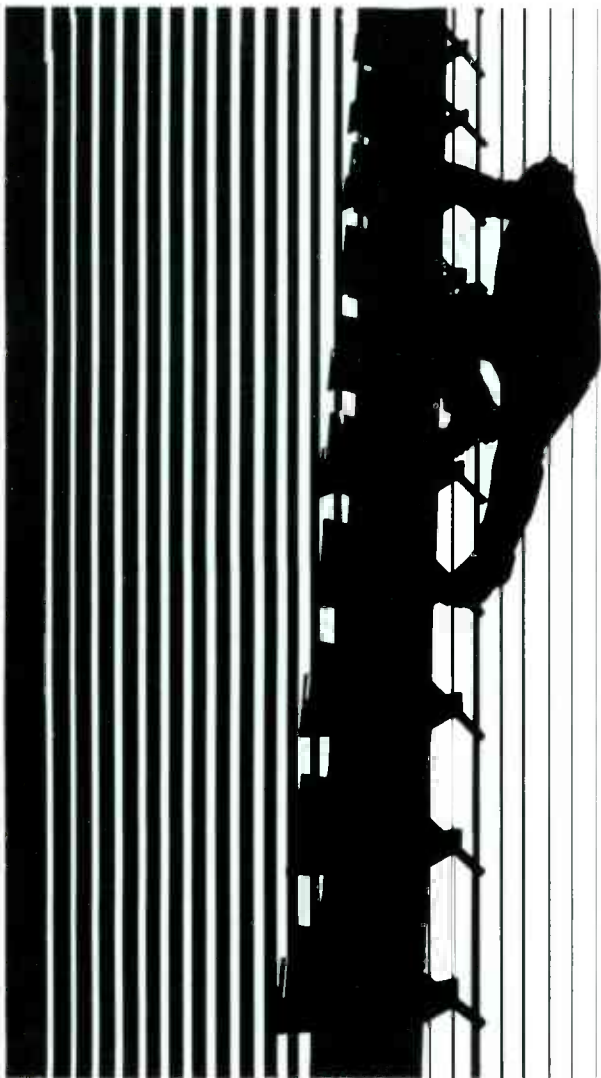
LPTV Report: You sold 100% of the stock that was issued?

Post: The offering was oversubscribed, yes.

LPTV Report: How much stock remains in the control of the company?

Post: The public owns, I think, a third of the company, and two-thirds are original investors and founders and everybody else. Actually, it's 61.5% existing shareholders and 38.5% the public. *continued*

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LPTV Report: Who were the underwriters for your offering?

Post: There were three underwriters. Hibbard, Brown & Co., which is a New York firm; R. C. Stamm & Co., a NYSE firm; and J. W. Gant & Associates, a Denver-based firm. We got retail distribution, which is important.

LPTV Report: Was this a guaranteed or best efforts sale?

Post: Guaranteed. A firm commitment, it's called.

LPTV Report: And did you say it was oversubscribed?

Post: Yes, the stock is down from the issue price now; it was up in the first day, but it's down now. But there was a lot of interest in the company, a lot of interest. I

think a few affiliates bought some, I'm not sure.

We really were surprised at how much interest there was, because we did the offering in the middle of the summer, which is very rare—most companies go public in October or November or February or March, when the markets very active. In August, people are always away. But we decided that because of the uncertainties of the stock market we didn't want to wait.

LPTV Report: What do you attribute that interest to?

Post: A couple of things. One is that it's a very exciting concept in television. Someone starts a cable network and then hopes cable operators will carry them. We're talking about a television network where we own the stations, and we will have affiliates. The story is an exciting

story—about the building of a television network.

Secondly, I was an early player in the radio paging and cellular business and had a public company, which I started. A lot of people made a lot of money, so there are people who know that, having lived a young industry before, I am the standard. I think that is a pretty important aspect, at least to my investors.

LPTV Report: Let me just ask you your opinion about the whole process of going public. You have done this twice now...

Post: ...and before that I was in Wall Street...

LPTV Report: Yes, you have experience from the other end too. Were you pleased with the process? What kinds of things happened that you didn't expect? What advice would you give to people who may be contemplating a public offering?

Post: The advice I would give them is that if the market is anxious for new companies, then it's a good time. Right now, it's much tougher because Channel America is a very selective stock.

One of the reasons we got our deal done was that we're a national company. I have built a national company before, so it was a little bit easier for me. But when you go through a process like this, you have to just forget about practically everything else you're doing because it's so time-consuming and it takes so much patience and creates so much anxiety.

But, in the end, I would rather have the public as my shareholders than have one big company or a bunch of banks where if something changes hands, somebody changes jobs, or the company sells out, or something else goes on, you're affected. When you have the public as a stockholder, if you do a good job your stock is going to work out, and if you don't do a good job your stock is not going to work out and you may find yourself looking for a job.

I believe that I understand the responsibility of being a public company. It's a very important responsibility. The company is no longer yours. If someone wants to go public, they have to be prepared to understand that they now have a job and their job is to work for a boss and that boss is the group of people who bought their stock. Therefore, when you go on a trip, you're not taking a limousine, you're taking a taxicab, because you don't spend the stockholders' money like you spend your own.

LPTV Report: What has been the resistance, if any, that you've met because of the past experience of the LPTV industry?

Post: The industry had a bad beginning. I try to blame it on its own success. There was so much interest in the business, but then the freeze came, the FCC

had the backlog to deal with, and things couldn't happen fast. The early players were building networks, and there were no stations to carry a network.

I think now the time is right. This is going to be the time. What we want to see is enough real players out there to build those stations. We're counting on it.

LPTV Report: David, what is your background? Why did you get involved in LPTV?

Post: I spent ten years in Wall Street—1967-77. I was a specialist in emerging industries—an investment banker and research analyst. One of the industries I worked on was cable. Then I fell in love with the paging business, and in 1977 I founded Page America, which was really a paging company—a cellular radio company.

The great problem I had at Page America when I started that company was that I couldn't get any licenses because the industry was closed up. You had to fight to have the industry opened at the FCC. Page America was known as the company that created all the new innovations in the mobile communications business.

Mostly the local radio common carriers were making the money. I learned something from that. When I started Channel America, I said, "I've got to be an owner-operator because, if I don't, everybody else is going to make the money." But today, Page America is still one of the largest radio paging companies in the country.

This may sound strange, but the most interesting thing happened to me. About three months ago, I called Page America and asked for Steve Sinn, who's the president of the company, and the person who answered the phone said, "May I tell him who's calling?" and I said, "David Post," and she said, "Does he know you?"

Now there's a company that I started and somebody who works there doesn't know me! I loved it! It made me so happy because that kind of thing means you've created something that's real—it goes on after you. And that's what I hope happens with Channel America.

So I felt that ten years was more than enough for the entrepreneurial part of Page America, so I stepped down in mid-1986—I'm still a director of that company—and started this company which I had really been working on for years.

This was my ultimate dream. A television network. Since childhood, I was married at the Museum of Broadcasting. Bill Paley was my idol all my life. When I met him and told him about my vision for this company, he really smiled. Much of my incentive to do this was based on things that I saw him accomplish.

I just can't believe that all the opportunities in television are dead. And this is something I've been waiting for a long, long time to do.

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Supplier Side

PROSTAR, a Houston-based company, specializes in encrypted program distribution via satellite. Applications range from sports backhauls and video-conferencing to pay-per-view events. The service may be rented for as little as one day at a time.

Three encryption systems—Oak Orion, Leitch Video, or Scientific Atlanta B-MAC—may be rented on a one-time, monthly, or yearly basis. PROSTAR offers a range of services from encryption only to complete turn-key transmission packages.

Some of the company's pay-per-view credits include the Grateful Dead concert (December 1987), the Hagler/Leonard fight (April 1987), and the Spinks/Cooney fight (June 1987).

Uplink and downlink services are also available.

Contact: Brian D. Haley
Director of Marketing
PROSTAR
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Knox Video has announced a four-font upgrade for the K-40 character generator, doubling the K-40's present font capacity by providing an alternate bank of fonts.

The new fonts available are:

Cooper: An attractive, styled, serif font, similar to Cooper Black. The set includes upper and lower case letters, symbols, and numerals at 32 scan lines.

Pump: A modern sans-serif font with smooth, uniform curves and balanced weight. Upper and lower case letters, symbols and numerals at 32 scan lines.

Roman: A classic traditional Roman font with broad serifs and wide spacing. Upper case letters at 32 scan lines.

Disclaimer: A small, dense, sans-serif font for fine print applications. Upper case letters at 22 scan lines.

The four-font upgrade is factory installed in the K-40 at a list price of \$275.

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



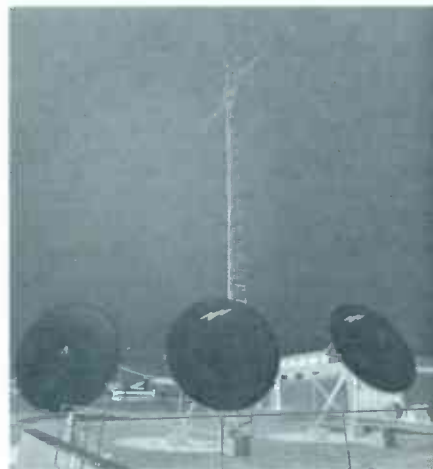
Knox Video's K-40 character generator.

Supplier Solo

Trylon's Modular Tower Has Many Applications

Lightweight tower sections that fit a wide range of applications are available from Trylon, manufacturers of the A.B.C. self-supporting tower. The A.B.C. can be extended to a height of 96 feet and is engineered to suit all geographical wind zones, even with exceptionally high antenna loads.

All members are made of pre-galvanized sheet steel conforming to ASTM Standard 526, with a minimum specified yield strength of 35,000 pounds per square inch. The tower cross-section is triangular rather than square, eliminating the need for internal bracing and resulting in a maximum "strength-to-tower weight" ratio that reduces costs. The 96-foot model, for example, is less than \$1,200.



Trylon's A.B.C. tower.

Member cross-sections are angular—both the legs and the diagonals—and are cut and formed from four different thicknesses of sheet steel. Eighteen different cross-sectional shapes are used—all chosen with the purpose of minimizing costs through mass production.

The A.B.C. is a "kit-form" tower that uses double-plated bolted connections with special star nuts. This allows towers to be shipped as 8-foot factory-assembled sections or knocked down in 8-foot tubular cartons. Knocked down, the tower ships for less than the sub-assembled sections that nest together but still take far more space.

Bolt sizes are graded on the basis of strength to ensure that bolts are stronger than the attached member. This maximizes structural safety. Sections can be assembled loosely to full height on the ground and lifted into place by crane, then tightened at the connections. Alternatively, the tower may be erected section by section, using the gin pole method.

Each 8-foot section tapers three inches from base to top. The A-100 tower, a 96-foot model, is 42 inches per face at its base and six inches wide at the top. Another model, the C-200, handles an 18-square-foot circular antenna load in a 100 mph wind with a maximum height of 56 feet. The C-200 is 42 inches at the base and 21 inches at the top.

All configurations are achieved with one basic tower. Reducing the height and changing the top section increases wind load capacity. The tower actually is "built" from the top down in 8-foot multiples.

There are six tower configurations: A-100, A-200, B-100, B-200, C-100, and C-200. An A-100 tower has a maximum height of 96 feet and holds seven square feet of antenna. The A-200 is the same tower with the top section removed and a "number 2 top" substituted for the second section from the top. The A-200's maximum height is 88 feet, but it carries 15 square feet of antenna (70 mph wind survival).

The B-100 is the same tower as the A-100 but with the top two sections removed and the third section replaced with the "number 3 top." Its maximum height is 80 feet, and it will carry 22 square feet of antenna. Similarly, the B-200 has a maximum height of 72 feet and carries 34 square feet of antenna, and so on.

Intermediate-height towers are also "built" from the top down. For instance, in the A-100 series, a 56-foot tower would use the first seven of twelve sections. The top would be six inches wide and the base the width of section seven—in this case, 27 inches. The "A" series withstands 70 mph winds, the "B" series, 85 mph winds, and the "C" series, 100 mph winds.

A brochure is available to guide the user in selecting the proper tower. Also available is a computer program that checks tower selections for suitability. The analysis reveals expected safety factors for every eight feet of tower, as well as foundation loads for specified wind velocities. The program works on IBM or IBM-compatible microcomputers.

Contact: Trylon Manufacturing Company, Ltd.
P.O. Box 186
21 Howard Avenue
Elmira, Ontario N3B 2Z6, Canada

This article first appeared in the April 1986 issue of *Mobile Radio Technology* and is reprinted with permission.

"Supplier Solo" is a new column in which broadcast industry suppliers can explain their products in more detail than the usual news story or product vignette allows. For information on how to contribute, call Jackie Biel at (414) 781-0188.

LPTV and the LAW

continued from page 6

sentations and a losing applicant calls these matters to the FCC's attention.

Land Mobile Sharing

In 1985, the FCC began a rulemaking proceeding with the object of allowing more sharing of the UHF television spectrum by land mobile radio. Land mobile radio includes everything from police radio to taxicab dispatch systems to delivery truck radios. Land mobile operators already share Channels 14-20 in the largest markets, but they claim that they need still more channels.

The FCC's proposal listed specific TV channels in each of the top ten markets that might be given to land mobile operators. Until the rulemaking is completed, the FCC will not grant any high power TV or LPTV application that would conflict with the listed channels.

If your LPTV station would place a signal within 50 miles of any of these markets, it will not be granted if it conflicts with the land mobile proposals. The lottery will still be conducted, and if you win, you will be protected against any future LPTV application. However, your application will be held in abeyance—it will just sit at the FCC. If land mobile sharing is ultimately allowed, your application will then be dismissed. If sharing is not allowed, your application will then be granted.

Further consideration of the sharing proposal has been suspended by the FCC pending at least a preliminary determination as to what spectrum will be used for high definition television in the future. Thus, action in the land mobile proceeding is not imminent, and some LPTV applications that are now being held in suspension may stay that way for a long time.

Land Mobile Interference from Channels 14 and 69

Leaving land mobile sharing aside, TV channels 14 and 69 are immediately adjacent in the spectrum to frequency bands that are already devoted exclusively to land mobile radio. Since TV stations operate at much higher power levels than land mobile stations do, TV signals so close in frequency often interfere with sensitive land mobile receivers.

The FCC has a rulemaking in progress to address this problem. CBA filed comments in the rulemaking suggesting that the two channels be reserved for LPTV, because LPTV stations are much less likely to interfere with land mobile than high power stations are.

Pending resolution of the rulemaking, the FCC will not grant any new high power TV construction permits on channels 14 or 69. This "freeze" does not apply to LPTV because of LPTV's secondary status. Therefore, if you have applied for channels 14 or 69, your application will be granted if it does not conflict with any

other LPTV application or if you win a lottery. However, you will have to shut down if you cause interference to land mobile radio.

While LPTV stations operating at modest power levels are not likely to cause such interference, cellular telephone and other land mobile operators just above channel 69 have been very aggressive in opposing LPTV applications for that channel and have denied LPTV operators access to transmitter sites where land mobile equipment operates. So even if your application is granted, getting on the air may turn out to be very difficult.

And You Thought It Was Easy

The LPTV application process is simple, right? Just fill out the form and win the lottery. Well, it is that simple if you are lucky. But for many applicants, the road to getting on the air is much more difficult. Keep the perils and pitfalls in mind, however, and your chances of succeeding will be increased.

Growth is the key to the long range success of our industry. We need you and your station on the air, serving the public and keeping the wheels of our economy turning. Good Luck!

K/B

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.

Industry Growing

continued from front page

timing of license awards, of course, can be affected by many factors, not the least of which is the workload at the FCC.

As a result, we plan simply to show the actual number of licenses awarded against a trend range of 30% to 40% per year. As long as the actual numbers stay within that range (see graph), we can say that the industry is growing 30% to 40% annually. Obviously, these are healthy growth rates by any business standard.

Will this growth continue? Nobody knows for sure, but we think that it will. We would not be surprised to see 500 operating stations by the end of 1988.

Further, we can extrapolate the 30% to 40% trend range into future years. If that trend remains valid, we will have 1,400 to 1,900 LPTV stations by the end of 1992.

Will it happen? Stay tuned!

S. E. Bradt is chairman of Kompas/Biel & Associates, Inc.

K/B

Kompas/Biel & Associates plans to publish updated industry figures in future issues of *The LPTV Report* and will provide commentary on trends or changes affecting industry growth statistics.

We welcome your questions and comments.

VJN To Buy LPTV-11 In Orlando

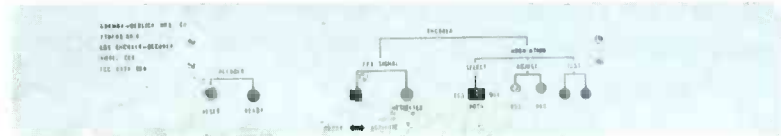
Video Jukebox Network announced recently that it has taken an option to purchase LPTV station W11BM in Orlando, FL from the National Black Media Coalition. The station is the third LPTV property to be added to the company's line-up. The first station to sign on was W10AX in Jacksonville, FL. Operations at K04NL in Des

Moines began in August.

The Miami-based Video Jukebox Network is a viewer interactive programming service in which viewers may select a specific music video for airing by using the local telephone company's 976 toll service.

K/B

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The Family Television Network

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 3 Issue 10

A Kompas/Biel Publication

November 1988

LPTV Industry Shows Off In Vegas



Participants Call CBA Convention An Outstanding Success

—by Jacquelyn Biel

More than 300 LPTV operators, applicants, construction permit holders, and interested industry bystanders crowded exhibitors' booths and listened eagerly to presentations on everything from building and operating an LPTV station to dealing with government regulators at the first annual Community Broadcasters Association Conference and Exhibition October

25-29 at Caesar's Palace in Las Vegas. For many of the attendees, the event marked the coming of age of an industry that has been stubbornly developing into a viable broadcast alternative despite the obstacles that have frustrated its early years.

Comments on the floor indicated that the convention was a brisk selling event for the 25 exhibitors who offered a range of equipment and services to eager buyers. According to Eddie Barker of the

Dallas-based convention management firm Eddie Barker Associates—who engineered the show from the beginning—all of the exhibitors will be returning for the second annual event in 1990.

After an opening cocktail reception in the exhibit hall Tuesday evening, during which the first CBA "Best Local Production" Awards were presented (see related story in this issue), the convention began

continued on page 8

Six Win CBA "Best Local Production" Awards

LPTV stations from across the country proved that creativity and flair are not the exclusive property of high power and big money, as they turned out their best for the Community Broadcasters Association's "Best Local Production" Competition last month. From the more than thirty

entries, judges chose eleven winners in four categories—news, promotion, program, and commercial. The presentations were made during the cocktail reception opening the CBA Convention and Exhibition in Las Vegas. The winners were: Campbellsville's Gateway Foods.

only news award for its evening newscast, "News-Line 4," as well as a commercial award for "Mission Impossible," a spot for Campbellsville's Gateway Foods.

W08BV in Columbus, OH won two promotion awards—for a program promo-

continued on page 6

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(LOW POWER TELEVISION)

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Salt Lake City, UT 84115
(801) 466-7481

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Long Beach, CA 90815
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15. CALIFORNIA

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1 800 554-5440

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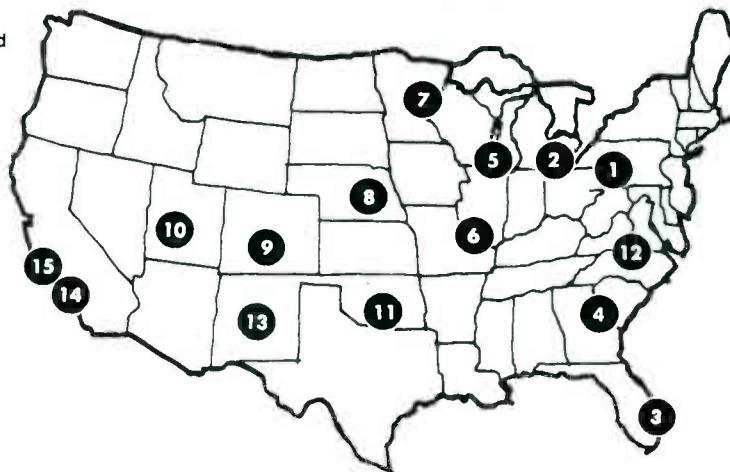
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Atlanta, GA 30341
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3. **Pro Communications**
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11. OKLAHOMA

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(918) 644-8020

3162 N. Portland
Oklahoma City, OK 73107
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6. MISSOURI, ILLINOIS

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Our Readers' Comments



CBA Comment

—by John Kompas

Capitol's management couldn't be more enthused about the reception afforded the company at the recently concluded LPTV Conference in Las Vegas. Our heartiest congratulations to John Kompas, Jackie Biel, Lori Wucherer, Eddie Barker, Suzi Oliver, and their respective staffs for a well-orchestrated, informative, and professional first convention.

The response to our satellite-delivered national programming service by LPTV station owners and CP holders was overwhelming. Our goal to provide first-run original programming combined with motion pictures at an affordable price was met time after time with the response, "Capitol is exactly what the LPTV industry needs."

Capitol Television Network is a broadcast network founded specifically for the independent broadcaster, not cable. Our goal is to make an impact on the broadcasting landscape by providing independent and LPTV broadcast stations with quality, alternative programming that will make cable operators far more receptive to giving the stations carriage. Cable looks upon LPTV stations in particular as competition. We hope to provide the kind of programming that will make a cable operator look at LPTV stations as valuable additions to the system.

Jon Elliott
President and CEO
Capitol Television Network

"Tremendous!" "Fantastic!" "Magnificent!"

We heard these words often, and others like them, on the exhibit floor and in the seminars at the First Annual CBA Conference and Exhibition at Caesar's Palace in Las Vegas last month. Considering that this was our first effort at convention planning, I was amazed at how smoothly everything fell into place. We all can be very, very proud of our success.

But it didn't happen by chance. Four vital groups of people who care deeply about our industry made it happen.

First are the professionals at Caesar's Palace: Don Ross, Joanne Greinert, and all of the convention facilities staff. Then there is Eddie Barker, Suzi Oliver, and the people at Eddie Barker Associates, who conducted our membership drive, recruited exhibitors, and made sure everything ran smoothly during the four days. Third, there are the exhibitors and sponsors who rolled the dice with us hoping that our industry was ready. I am very pleased to tell you that every one of them plans to exhibit again at our 1989 convention. Finally, there is Lori Wucherer, CBA administrative director, who did an outstanding job of coordinating the thousands of details and promoting the event.

Most importantly, I want to thank all of the LPTV station operators, applicants, and CP holders who participated so enthusiastically in everything we'd planned. You made the whole meeting real.

One person who was not able to attend, but to whom the CBA owes deep gratitude, is Bob Bernstein. Bob, who heads the New York City public relations firm, March Five, Inc., has supported us since our beginnings with his time, his enthusiasm, his considerable talent, and his reputation. It is largely because of Bob's efforts that the CBA and the LPTV industry have received the attention from the trade press that they have enjoyed over the past few years. It is also because of him that we have made some valuable and loyal friends. Thank you, Bob. We missed you.

We have begun a tradition. As we come together to share experiences and learn from each other's trials and successes, we create the energy that drives this industry. Community broadcasting is the true fruition of broadcast television. It is our service to our communities that will make us grow and our sharing together that will make us strong.

John Kompas is the current president of the Community Broadcasters Association.

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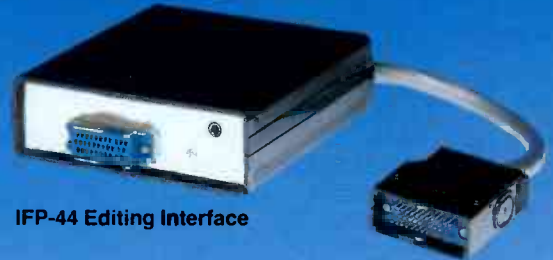
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ny Trahan of WKD-TV, Baton Rouge accepts the "Best Local Production" Award for her station's on announcing a channel change.



A "Best Local Production" Award from Columbus, for a retail store commercial.

A "Best Local Production" Award went to David Post for Channel America's original program on the fashion designer: Kenzo.

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	<u>1st Generation</u>	<u>3rd Generation</u>		<u>5th Generation</u>
		w/o TBC	w/TBC-200	w/TBC-200
Horizontal Resolution (Color Mode)	400	370	360	350
S/N Ratio (dB)				
Luminance (Color Mode)	57.2	51.7	52.0	49.0
Chrominance (AM)	51.8	47.5	51.4	44.5
Chrominance (PM)	44.3	40.1	43.8	35.2

Data represents measurements by independent engineering evaluation. VCRs taken at random from inventory.

• Signal Source: Shibasoku TG-7/1
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Chroma: 50 IRE w/100 IRE p-p
Resolution: Monoscope Shibasoku 58A/1

• Noise Meter: Rohde & Schwarz UPSF2/UPSF2E2
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OHIO	Cleveland
OREGON	Corvallis
PENNSYLVANIA	Pittsburgh
TENNESSEE	Nashville—2 Knoxville
TEXAS	Bryan Pecos Midland Houston Houston (P)
	Kerrville S

UTAH



Convention attendees watch the award-winning entries of the CBA "Best Local Production" Competition at the opening reception Tuesday evening.


CBA Awards

continued from front page

tion and a general station image spot—and a commercial award for a spot for a local florist. KLSR-TV (K25AS) in Eugene, OR, was honored in the commercial category. And three awards went to WKG-TV (W19KG) in Baton Rouge, LA—one for its promo spot announcing a channel change, as well as one each in the commercial and program categories.

Channel America and Video Jukebox Network, both program networks with several owned and operated LPTV sta-

tions, also won in the program category. Channel America entered a half-hour behind-the-scenes look at the world of fashion designer Kenzo. An entertaining explanation of the video jukebox concept won for the Video Jukebox Network.

Judging was based on creativity, production quality, and achievement of objectives. The judges were Betty Hertz, program director for Fox affiliate WCGV, Milwaukee; Neil Jaehnert, vice president, Midland Video Productions, a Milwaukee production company; and Lori Wucherer, former director of programming and promotion, WVTM, Milwaukee, and currently administrative director of the CBA. 



Jim Jackson, general manager of W04BP, Campbells-ville, KY, and producer/director Janet Graham accept the CBA "Best Local Production" Award for spot, "Mission impossible."



FCC Upholds LPTV Processing Procedures Against Bahia Honda, WPIX Petitions

The Federal Communications Commission has denied two petitions for reconsideration of its recently adopted LPTV application processing procedures. The new procedures were designed to limit the number of applications filed in LPTV filing windows and to provide relief to stations displaced by conflicting primary services, either high power TV or land mobile radio (LPTV Report, March 1987).

In a petition filed in early 1987 (LPTV Report, May 1987), Bahia Honda, Inc. had argued that a displaced station seeking a new channel should be awarded that channel over all other applicants for the same channel and should not be subject to a lottery. It said that because displaced licensees are experienced providers of service to the public, they deserve priority over applicants who can be presumed to have had no experience in operating a broadcast station. It also said that using a lottery to decide between an existing licensee and a new applicant creates an uncertainty that discourages investment in LPTV. If a new channel could not be awarded without subjecting the displaced licensee to a lottery, then, Bahia Honda argued, the Commission should conduct comparative hearings in which the displaced station is awarded a preference akin to the renewal expectancy of an operating high power licensee.

The Community Broadcasters Association filed comments in partial support of Bahia Honda's petition (LPTV Report, June 1987).

In a separate petition, WPIX and the Association of Independent Television Stations, Inc. offered a solution to the problem faced by displaced stations in a populous area where all vacant channels are already applied for. Where there are two vacant channels for which applications are pending, WPIX suggested that one be allotted to the displaced licensee while the other applicants compete by lottery for the second vacant channel.

Where there are several displaced licensees competing for one or few available channels, WPIX suggested that the

licenses. It also stated that granting processing priorities to displaced licensees would disturb existing procedures, would be "manifestly unfair" to existing applicants, and would not necessarily result in more LPTV service to the public.

In amplification, the Commission pointed out that WPIX's proposal would not only be unfair to existing applicants by requiring them to re-engineer their applications, but would also create new daisy chains and subject them to further competition when, in fact, a cut-off date

may have passed. Similarly, applying the comparative hearing process to LPTV would create a "myriad difficulties" and "considerable confusion," resulting in delay in implementing the LPTV service. **K/B**

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CBA Convention

continued from front page

in earnest Wednesday with concurrent morning and afternoon workshops. The exhibit hall was open each day between sessions.

Audience Research and Local Programming Win Viewer Loyalty

Today's viewers are apathetic about television because of the wild proliferation recently of stations and programs, said Dick Block, programming consultant

to the National Association of Television Program Executives and moderator of a panel entitled "Programming: From Purchase to Placement." The solution to the problem of the apathetic viewer, he said, is solid audience research—a view shared by the other panelists: Edward Branca, station manager of KADY-TV, Ventura, CA; Carole Cartwright, director of programming and program operations, KNBC-TV, Burbank, CA; Neil Derrough, president and general manager, KNSD-TV, San Diego, CA; and Charles Larsen, president-domestic television distribution, Republic Pictures.

The Wednesday morning panelists also agreed that local programming is the most successful in attracting audiences. According to Branca, "Your programming is really your license to do business." Cartwright's NBC affiliate buys no entertainment programming; instead, programming funds are devoted to producing local news and specials. Derrough concurred: "Produce as much programming as possible," he advised, reminding the audience that local productions need not be fancy or expensive to be effective. "You can do outrageous things in LPTV," he said, "because of the lack of regulation. It's the most exciting part of the television industry right now, because of its flexibility."

Charles Larsen brought the program supplier's viewpoint to the panel. His solution to the problems LPTV stations are facing in buying programming is to buy in non-traditional ways. If LPTV stations bought in the summer months, for example, *after* most fall season contracts have been signed, syndicators would be able to offer them the programming that had not been sold.

Quality Is Crucial In Equipment

Equipping the LPTV station was the subject of a concurrent morning panel featuring Richard Bogner of Bogner Broadcast Equipment, Herman Schkolnick of Panasonic, and consulting engineer John H. Battison. The session was moderated by LPTV station applicant Charles Holcomb.

Don't be satisfied with a poor antenna signal, emphasized Bogner, who gave the audience several ways to improve a signal, among them, locating close to the service area, using low-loss transmission line, using a high gain antenna with heavy tilt and null fill, minimizing wind load, and transmitting from the maximum height possible.

Schkolnick advised broadcasters to shop wisely for studio equipment. Cameras should be solid-state systems; VTR's should be adaptable to a one-person ENG operation and should be capable of handling a variety of tape formats. The cost of operation should also be a factor in the equipment decision, said Schkolnick.

Proper care of the transmitter is crucial, emphasized John Battison in his remarks. With good maintenance, a transmitter will last for upward of 10 years, so it

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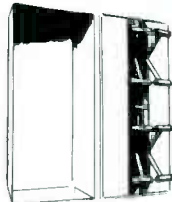
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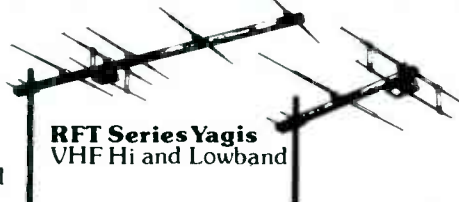
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Commercial Antennas

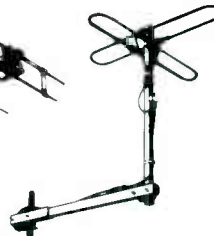
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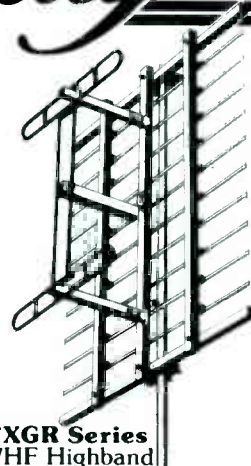
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Circle (12) on ACTION CARD



Dr. Art Stamler, Bob Horner, Mark Osmundson on effective news productions.

by Steven Schmidt, who is building a UHF LPTV station in suburban Philadelphia, the panel featured John Kompas and Richard P. Wiederhold of Kompas/Biel & Associates, and D. J. Everett, III, general manager of W43AG in Hopkinsville, KY.

Kompas advised broadcasters to conduct frequent and thorough audience and advertiser ascertainties, carefully analyze all competition to the station, and deal with cable successfully by analyzing and responding to the cable operator's needs. Wiederhold stressed a detailed strategic plan to

start-up operation. He also cautioned LPTV broadcasters to resist the temptation to give up a large percentage of ownership out of a desire to get funding at all costs, and to stick to priorities once the station is running.

Everett offered advice based on his four years of experience in finding a programming niche and making it, by reaching out to the community and by re-evaluating and strengthening the station's strategy.

Get Out The Philodendron

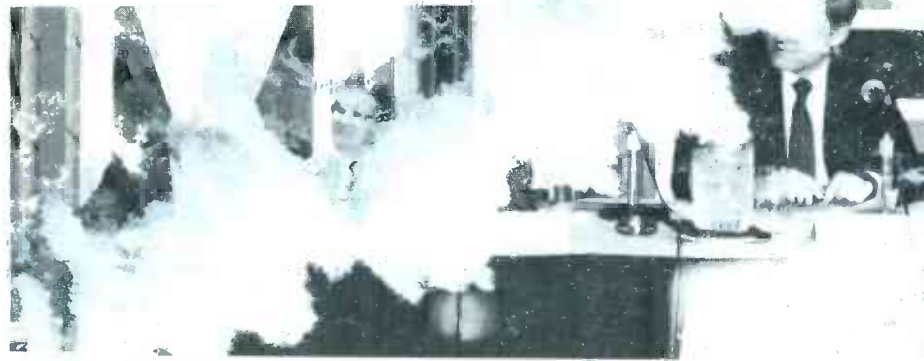
"Making the Best Use of Your Studio" was the title of a concurrent Thursday morning panel moderated by Bob Lyons of W08BV in Columbus, OH. Michael Williams, production manager for KTNV in Las Vegas, praised the versatility of an inexpensive potted plant as a studio prop and of chromakey as a multipurpose backdrop. He also suggested doughnut spots—standard spots containing a "hole" that can be updated periodically—as a low-cost way to handle commercials for clients, such as supermarkets, who change ad content frequently.

Ron Kniffin, president of Uni-Set Corporation in Rochester, NY, discussed set design methods. A studio set should be functional, stressed Kniffin, creating the right atmosphere while at the same time providing a convenient vehicle for graphics or other visuals. He also outlined the relative advantages and disadvantages of "home-made" sets; custom-made, permanent sets; and sets made from modular reusable pieces.

Thursday afternoon, Ernest Tunmann, president of Tele-Engineering Corporation, and Roger S. Hinde, director of marketing for Ad Electronics, and Tele-

ming to started with a one-person concept.

All three professionals advised to contact their professional representatives. "Congress doesn't know about us yet," said Pry. "But they have to find out. We're going to be a major element in the broadcasting industry and we have to have input into communications policies."



est moderates as Larry Irving and Stephen Sharp discuss communications issues in 1989.



Ben Perez, George Borsari, and Peter Tannenwald discuss LPTV legal issues.

out there in large numbers serving their districts, LPTV will be assured of a permanent home in the spectrum." The remark was part of a discussion on general legal issues of concern to LPTV broadcasters, among them the pending spectrum allocations for high-definition television systems.

George Borsari, partner in the Washington, DC law firm of Bechtel, Borsari, Cole & Paxson, warned the audience that the FCC is probably only one year away from resolving HDTV spectrum issues. He urged LPTV broadcasters to watch the issues closely and make their views known to the Commission. High definition TV can become an opportunity for LPTV, he said, if LPTV broadcasters take the lead in introducing it to the marketplace.

Panelist Benjamin Perez, former legal assistant to Commissioner Henry M. Rivera and presently a principal with the consulting firm, Abacus Communications, discussed operational requirements for LPTV stations and explained the syndex and territorial exclusivity ("terrex") rules now in revision at the FCC.

Following the Thursday afternoon panels was a "Network Forum" in which representatives from eight programming networks presented overviews of their services. The evening closed with a cocktail reception hosted by the Capitol Television Network.

Communications In The Next Four Years

Friday morning opened early with a discussion of how communications issues will be handled by the President.

administration. Stephen A. Sharp, former FCC commissioner under Mark Fowler and now head of the communications law practice of Skadden, Arps, Slate, Meagher & Flom in Washington, DC, represented the Republican camp; Larry Irving, chief counsel, mass media to the House subcommittee on telecommunications and finance and former legislative director and counsel to Congressman Mickey Leland (D-TX), spoke for the Democrats. Don West, managing editor of *Broadcasting*, moderated.

The discussion centered on three issues—the Fairness Doctrine, must-carry, and high definition TV. Irving and Sharp agreed that broadcasters will have to accept the Fairness Doctrine if they want must-carry. Irving said that although Congress has traditionally supported broadcasting over other technologies, it is not willing to trade the Fairness Doctrine, which it regards as "the cornerstone of public responsibility," for must-carry.

Sharp, however, speculated that both the Fairness Doctrine and must-carry will eventually be declared unconstitutional. As for cable carriage, "The best way to profits is community service," he asserted, saying that a shift among broadcasters to an emphasis on community service will eliminate the need for additional legislation.

Both speakers agreed that the marketplace philosophy will continue at the Commission. Irving predicted that "soften" regulations will be a key factor in the future of broadcasting.

LPTV Distribution by State and Territory

October 31, 1988

	Licenses	CPs*
ALABAMA	4	23
ALASKA	220	34
ARIZONA	10	35
ARKANSAS	5	32
CALIFORNIA	19	67
COLORADO	11	33
CONNECTICUT	0	6
DELAWARE	2	1
WASHINGTON, DC	0	1
FLORIDA	18	79
GEORGIA	5	47
HAWAII	1	19
IDAHO	5	42
ILLINOIS	2	25
INDIANA	4	21
IOWA	5	46
KANSAS	3	56
KENTUCKY	5	21
LOUISIANA	3	44
MAINE	4	10
MARYLAND	1	1
MASSACHUSETTS	5	13
MICHIGAN	3	17
MINNESOTA	15	35
MISSISSIPPI	8	14
MISSOURI	7	39
MONTANA	14	43
NEBRASKA	3	14
NEVADA	11	17
NEW HAMPSHIRE	1	5
NEW JERSEY	2	6
NEW MEXICO	8	50
NEW YORK	8	40
NORTH CAROLINA	4	36
NORTH DAKOTA	2	17
OHIO	5	33
OKLAHOMA	15	26
OREGON	14	32
PENNSYLVANIA	6	18
RHODE ISLAND	0	2
SOUTH CAROLINA	0	22
SOUTH DAKOTA	4	17
TENNESSEE	11	41
TEXAS	25	124
UTAH	15	14
VERMONT	0	7
VIRGINIA	2	18
WASHINGTON	5	27
WEST VIRGINIA	0	3
WISCONSIN	7	27
WYOMING	11	47
	0	0
	0	10
	0	1



LPTV pioneers Bill Allonas, Jim Pry, Michael Couzens, and D. J. Everett.

mission begin to build bridges so that issues can be acted on effectively.

Both also urged LPTV operators to be more vocal in letting Congress know about issues that affect them. "Congress wants to do what it can to help broadcasters," said Sharp, "but it doesn't know much about LPTV."

LPTV License Applications On The Increase Says Keith Larson

"LPTV is alive and well in Washington," announced Keith Larson, chief of the FCC's LPTV Branch, to a standing-room-only crowd following the Irving-Sharp panel.



Keith Larson answers questions about LPTV regulations.

Of the 1,004 applications filed in the June 1988 window, Larson said, 675 were LPTV applications. About one-third were returned for predicted interference under the Commission's letter-perfect standard, about one-sixth will enter lottery, and "exactly 50%" of the window applications have been proposed for grant by the end of the year.

The backlog of applications filed prior to 1984 is down from a high of 37,000 in that year to just 2,900 now, most of which are tied up in the land mobile freeze or awaiting the Mexican border treaty—which, Larson said, should be signed in "the next two or three months."

However, Larson said that the rapidly increasing number of license applications is "the most significant indicator of the health of the industry." He said that there are now about 540 LPTV licenses outstanding and predicted that the Commission will soon be opening "three to four" application windows a year.

On the question of LPTV's secondary status, Larson said simply, "If it were not for this, we would not have LPTV." The secondary status was the trade-off the Commission made for the service's lack of regulation. The present mood at the FCC is to keep the secondary status, at least until the high-definition television issues are resolved, he said. He reassured LPTV

operators, however, that "The FCC cares about LPTV, about diversity of programming and ownership. We don't see you as second class citizens even though LPTV is a secondary service."

Larson said that some 300 LPTV stations displaced by full power or land mobile allocations had moved successfully to new channels. A few displacement applications have been turned down, he conceded, because of predicted interference to existing allocations. But, he added, "We've worked with those applicants so that they can refile."

Larson predicted more LPTV grants in the Appalachians and Rocky Mountains because of the FCC's new ruling allowing terrain shielding in LPTV applications.

He said that once the backlog is dealt with and windows are opening three or four times a year, he would support a Rulemaking that would allow LPTV major change applications to be filed outside of a window.

"I think you need to grow, get stronger, become more visible, go to the Commission, go to the Hill." What regulators hate worst, he reminded the LPTV broadcasters, is "taking something away from someone."

"You guys are going to make it. You're providing a very valuable service in the public interest. But don't take things for granted. Keep coming back."

Pioneers Stress Economical Management

Four LPTV pioneers were featured in the final panel of the convention on Friday. Michael Couzens, who as an FCC staff attorney was one of the three original architects of the LPTV service; D. J. Everett, III of W43AG, Hopkinsville, KY; and James Pry, II and Bill Allonas of W54AF and W22AE, Bucyrus, OH narrated their experiences with the early LPTV industry.

Couzens reminded the audience that "LPTV is economically powerful to the extent that it is economically efficient," and cautioned prospective operators not to over-extend themselves financially. Everett offered practical advice on how to operate a station inexpensively: "You don't have to have the biggest tripod to do the best," Pry and Allonas, who started their stations "on the cheap" ("We even tower holes"), emphasized



TTC

XL 1000U 1000 Watt
XL 100U 100 Watt

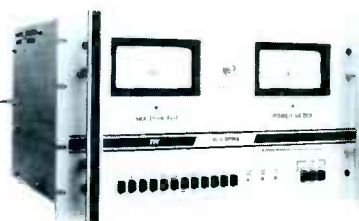


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FCC Investigates Broadcast Application Abuses

Several apparently fraudulent broadcast applications have been targeted for investigation by the FCC's chief administrator as part of an effort to ensure that broadcasters and their attorneys are not abusing the Commission's rules. "We will not countenance such abuse," said Patrick.

regulation, to be completed by the end of the year, the Commission will investigate applications that appear to be fraudulent or otherwise abusive. The Commission will also investigate the actions of the Broadcasters' Association and the National Association of Broadcasters.

processes. "The filing of false information and applications for purposes of settlement with the Commission violates our rules, wastes our resources, and injures bona fide applicants and the public. We will not countenance such abuse," said Patrick.

Fraudulent applications may be sanctioned by the FCC and may also be referred to the Department of Justice for possible criminal prosecution. Fraudulent

participation by attorneys may result in disbarment from practice before the FCC.

Boozar, as sole stockholder and president of Paradise Broadcasting and Communications Systems, Inc., was earlier found to have misrepresented his financial qualifications as an applicant for an FM construction permit at Illion, NY. It was after this finding that he began filing applications under false names, alleges the Commission.

K/B

Renewal Processes Under Scrutiny

The FCC has issued a second Further Notice of Inquiry and a Notice of Proposed Rulemaking seeking ways to eliminate abuses of the renewal process. The proceedings are prompted by the Commission's concern that parties may be filing competing applications and/or petitions to deny a renewal application in order to reap monetary settlements from the Commission. The Commission is also concerned about the licensee's ability to

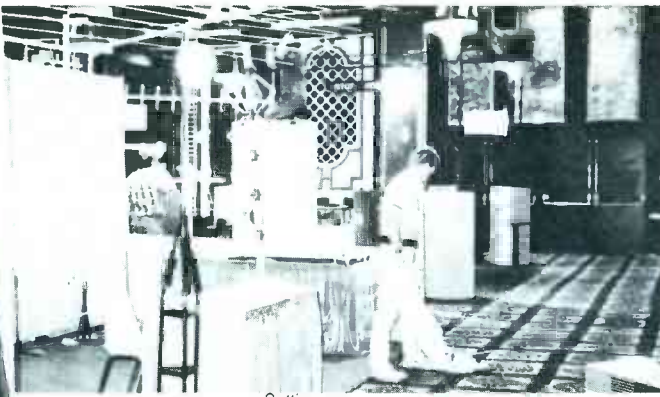
serve the public.

Chairman Dennis Patrick, in a statement issued with the announcement, condemned the "murky and inconsistent" comparative renewal process now in use and expressed his commitment to reducing its complexity and potential for abuse. "I strongly urge those who have fallen prey to abuse of our processes to file in this docket," he said.

K/B

In Our View

John Kompas and Jackie Biel



Setting up



Lori Wucherer and Suzi Oliver at the registration desk.



Bob Lyons
of W8BBV,
Columbus, OH.



News
consultant
Bob Horner



Suzi Oliver



of U.
Corporation

BROADCASTERS



Charlene Weh
of Broadcasting
Systems, Inc.



Eddie Barker



CBA consultant
Marty
Rubenstein.



Kenneth Casey,
Broadcasting
Systems, Inc.



TTC's Dr.
Byron St. Clair



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Understanding Videotape Machines

—by Michael J. Havice, Ed.D.

The videotape recorder/player is one of the most important components of television station operation. Television stations transmit most of their programming from sources that are not "live"; therefore, a recording/playback medium of some type has to be used. Even the most frequently produced "live" product of American television, the evening news, is dependent upon recorded sources for program material.

A basic understanding of how broadcast quality videotape recording/playback machines work and how they are used in the production, editing, and transmission process will help you decide which kind of machine to buy and what to expect of it when you use it. This article explains $\frac{3}{4}$ " and $\frac{1}{2}$ " video cassette recorder/player (VCR) formats and how they operate in different production environments.

Videotape Formats

A videotape recording is composed of distinct audio, video, and control information. Each piece of information is stored as an electronic signal on its own individual "track" on the videotape. The tracks are like parking spaces for technical information. In the case of audio, there are two separate tracks for recording audio information.

A videotape recorder creates distinct video and audio tracks during the recording process. During playback, the videotape player recreates, or "reads," the images and sound information from the recorded tracks. While a videotape recorder is recording, a "control track"—which contains synchronization information (sync)—may also be recorded. This control track is necessary for accurate playback during videotape editing.

Some videotape recorders will place an additional "time code address" track on the tape. Time code address makes it possible to identify each frame in hours, minutes, seconds, and frame numbers of elapsed tape. A videotape recorder/player must have the ability to create and play back a time code address if a time code generator is to be used.

Each of these tracks takes up space on the videotape. If the tracks are too close to one another, there may be video or audio "bleeding." That is, if the tracking is out of alignment, a second machine may not be able to "read" the recorded track without also partially reading a neighboring track.

The format designations, $\frac{1}{2}$ " and $\frac{3}{4}$ ", refer of course to the width of the videotape; but format also involves the arrangement of tracks on the tape. Figures 1 and 2 illustrate the tracking arrangement for $\frac{3}{4}$ " videotape and $\frac{1}{2}$ " videotape, respectively.

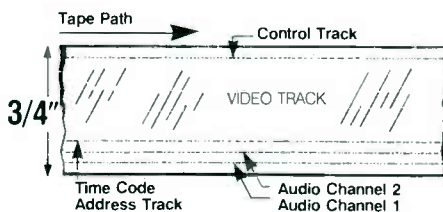


Figure 1: $\frac{3}{4}$ " U-Matic Videotape Format

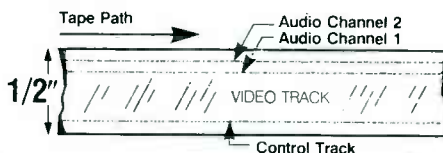


Figure 2: $\frac{1}{2}$ " Panasonic Videotape Format

The "bleeding" problem described above involves an incompatibility in the tracking of the machines. The arrangement of record/playback heads determines format compatibility between machines using the same tape width.

For example, imagine placing two audio channels on the top of the tape and leaving the time code on the bottom. The tracking of the recording mechanisms in this case would look as if the top and bottom of the example in Figure 1 were reversed. And the video signal track would fall lower on the tape than it does in Figure 1. It would be impossible to record on a machine tracking according to the design of the U-matic tape in Figure 1 and play back on the playback tracks described earlier. The recording/playback tracking of the two machines are incompatible.

Other reasons for format incompatibility involve electronic considerations, such as which signals, and how signals, are put on tape. For example, information re-

corded on $\frac{1}{2}$ " format tape is recorded differently for M-II, Beta, and VHS recording formats. Individual companies have their own philosophies about the electronic transfer of information to tape, and you may want to ask a video engineer to explain the technical differences in electronic terms.

It is also wise to consult a video engineer before purchasing any videotape equipment for your station. The engineer can make sure that a prospective purchase will be compatible with your existing production and editing equipment. In most stations, standards in recording format are established in order to ensure consistent technical quality and efficiency in production.

Interchangeability?

What's the difference between $\frac{3}{4}$ " and $\frac{1}{2}$ " formats? The first is the obvious difference in the width of the tape. For that reason, the formats are not interchangeable. Secondly, a $\frac{3}{4}$ " format allows for the recording of more video and audio information just because it is wider. Think of it this way: The width of the tape corresponds to the amount of room available for signal recording. Therefore, a $\frac{3}{4}$ " recording format allows for a greater frequency response range and separation between signals than a $\frac{1}{2}$ " recording format does.

When $\frac{1}{2}$ " formats were first introduced, technological compromises were made to accommodate picture and sound reproduction on the $\frac{1}{2}$ " tape. Today, generally speaking, that is still true. However, recording, as well as tape, technology has improved to the point where $\frac{1}{2}$ " recording and playback formats meet broadcast transmission standards. (Of course, there have also been corresponding improvements in $\frac{3}{4}$ " technology.) In fact, technological quality has advanced to the point where some high-end $\frac{1}{2}$ " videotape machines match or exceed the technical performance of low-end $\frac{3}{4}$ " machines.

The operational difference between $\frac{3}{4}$ " and $\frac{1}{2}$ " VCR's used to be picture quality because of the limitation of $\frac{1}{2}$ " videotape width. The Super VHS (S-VHS) tech-



The JVC BR-SB10U S-VHS editing recorder.



Sony's VO-5600C.

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nology, however, has addressed this limitation by technically solving the problems relating to signal quality and color separation. But solving these problems has introduced the new problem of the S-VHS format.

The obvious rule is that formats— $\frac{3}{4}$ ", $\frac{1}{2}$ " VHS, and $\frac{1}{2}$ " S-VHS—are not interchangeable. Even if tape width is the same, formats may not be interchangeable—Beta and VHS, for example. Although an S-VHS machine will record and play back a VHS tape, the quality of the signal will not be as good as the quality that would be obtained from the same machine if S-VHS recording tape were used.

Types Of Videotape Machines

Videotape machines fall into three categories—production, editing, and playback.

Production equipment, itself, is broken into two sub-categories—studio production and field production, which includes electronic news gathering (ENG) equipment. Both categories demand a high quality machine that will record the best quality images for later playback.

In field production, the recorder may be bounced around in racks, in a van, or on the back of a VCR operator; so it must be durable as well as reliable. Field recorders are lighter and more compact than studio production recorders. Their technical strength lies in their ability to record images and sound which meet the highest technical standards. Their designs emphasize compact form and superior audio and video recording performance.

Studio recorders, however, live in a secure environment. Because they are not bounced around or

exposed to extremes in temperature, dust, and humidity, they can have more sensitive features. Their main function, recording and playback of video and audio, must still meet strict technical standards, but they can have additional options and features that enhance the treatment of recorded signals.

Post production, or editing, requires the manipulation of recorded images with other technical sources (graphics, ADO, keys...) for the purpose of "packaging" a finished presentation. In post production, an original image may be copied as many as four times on the way to becoming a finished product. This causes losses in signal quality, a serious consideration because of the effect on the station's on-air image. Thus post production machines must reproduce recorded images without great signal loss or the addition of excessive machine error.

The requirements for playback VCR's are the opposite of those for production units. The primary responsibility of the playback VCR is to provide the best duplication of signals on the finished videotape. Thus, high quality audio and video output is the primary criterion for evaluating a playback VCR. Obviously, the performance of the playback VCR also depends upon the technical quality of the recorded information it is to duplicate as well as its own technical performance.

In summary, the primary responsibility



The new Hitachi VL-S100 S-VHS recorder.

3/4" VIDEO RECORDING

	JVC CR-4900U	Sony VO-6800	Sony VO-5850	Sony BVU-950
VIDEO	----- FM Recording -----			
Bandwidth				
S/N				47dB
SP				
S				
Conventional	46dB	45dB	46dB	47dB
Horizontal				
Resolution				340
SP				
S				
Conventional	260	250	260	260
Video information reported in the color mode.				
AUDIO				
S/N				52dB
SP				
S				
Conventional	48dB	50dB	48dB	50dB
Wow & Flutter	—	—	—	0.15% rms
Frequency Resp.				50Hz to 15KHz
SP				
S				
Conventional	----- 15Hz — 15,000Hz -----			50Hz to 15KHz

VHS AND S-VHS 1/2" VIDEO RECORDING

	JVC VHS BR-8600U	JVC S-VHS BR-S810U	SHARP S-VHS XA-2500S	PANASONIC VHS AG6500	PANASONIC S-VHS AG7500
VIDEO	----- FM RECORDING -----				
Bandwidth					
S/N					
SP					
S					
Conventional	45dB	45dB	45dB	45dB	45dB
Horizontal					
Resolution					
SP					
S					
Conventional	240	400	400	240	400
AUDIO					
S/N					
SP					
S					
Conventional	44dB	44dB	43dB	48dB Normal 75dB HiFi	80dB HiFi 48dB Normal
Wow & Flutter	0.25% rms	0.005% wrms	0.005% wrms	—	—
Frequency					
Resp.					
SP					
S					
Conventional	20-12,000Hz	20-20,000 Hz	20-20,000Hz	50-12,000Hz	50-12,000Hz

of a VCR is to record technically stable images and audio for later manipulation or distribution.

Analog vs. Digital Recording

In analog technology, all video or sound information, including noise, is recorded. Digital recording technology differs from analog in that a sampling technique is used to assign digital values to the signal only. Noise is virtually eliminated in this process because only the signal is sampled. Therefore, a digital recording reproduces a clearer video or audio signal during playback.

Selecting A Video Recorder/Player

To evaluate a VCR, try it out under the operating conditions in which it will be expected to perform. In an "on-site" trial, you can determine the quality of video recording and signal duplication, as well as what will be required of station personnel during the unit's operation. The best VCR for a particular television station is the VCR that meets that station's specific production and distribution needs.

The accompanying glossary and comparison tables may help you organize your thoughts as you make your VCR purchasing decisions.

Carrier frequency range: Sometimes called bandwidth. A higher MHz means an improved picture.

Lines of resolution: More lines of resolution create a better opportunity for improved picture quality and detail.

Signal-to-noise ratio (S/N): Picture graininess measured in decibels (dB). The higher the number, the better the relationship of signal to noise (interference) on the tape.

Tape requirements: Some newer VCR's perform better when special tape is used. They will record and play back other kinds of tape, but with lower technical quality.

Recording of luminance: The higher the frequency, the better the luminance signal generation. The result is a recording with more luminance information. The S/N ratio is 5.4 MHz to 1.4 MHz.

From a simple BNC connector to a sophisticated character gene



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Technical Talks

—by John H. Battison, P.E.

This column is based on the talk that I gave at the First Annual LPTV Conference at Las Vegas in October. The occasion was the seminar on equipping an LPTV station, and my presentation was about transmitters.

Transmitters are a very important part of the overall television transmission picture—whether an LPTV or a high power operation. They form the major part of the total transmission line. But despite their importance they should not be considered alone.

For this purpose we assume that the studio equipment is producing a perfect video signal, and the final link—the transmitter, transmission line, and antenna—must be regarded as a single unit that is "transparent" to the video signals. "Transparent" is a fairly new catch word in the television vocabulary; it means that a piece of equipment has no discernible effect on the video that passes through it. For example, a transmitter that distorted the synchronizing color burst signals could cause incorrect colors or even no color on the receiver. The list of possible degradations caused by improper transmitter operation is long.

Should You Buy Used Equipment?

The choice of manufacturer varies depending on the band, and to a lesser extent, the power. In VHF operation, the present maximum transmitter output power (TPO) is 10 watts. One's choice is also limited by the number of LPTV transmitter manufacturers. Price is somewhat controlled by the same limits. However, sometimes the circumstances of the transmission system make it possible to buy equipment at a "quantity discount." For instance, who used multiple feeding systems? and the machine is expected to do. A production recorder preserves images on tape for later editing. The editing VCR plays back an image on one machine and records it on a second machine. (In some cases, as many as five VCR's can be playback sources for one editing recorder.) The playback machine must reproduce the best signal possible from a recorded tape so that the edit recorder can capture the best possible image and record it on another tape.

Some time ago the market was full of used transmitters from LPTV's that had gone dark. Now the supply has decreased. If you do buy a used transmitter, be sure to confirm that it does not require three-phase AC power. Providing three-phase AC power to a transmitter site can be quite expensive.

One of my clients bought a new TTC 100-watt unit when he went on the air and added a 1 KW amplifier when he increased power. Then when he obtained his second channel he bought a used 1 KW transmitter which, after being retubed and retuned, was very satisfactory.

Transistors Vs. Tubes

There is no doubt that transistorized transmitters are preferable. However, not many are being made yet in UHF. In the tube type, I prefer models using an American-made tube in the final output stage. This preference is based on experience over many years with a transmitter that used a foreign-made tube. It was necessary to replace this about every year at prices that rose from \$3,500 to about \$5,000 over the period. This was for a transmitter where full power output was obligatory. In the case of an LPTV operation, it would be possible to operate longer at a lower power output and accept slightly less coverage for a longer time.

Transmitter prices have come down since LPTV first started. At NAB this year I was offered well-known equipment at \$43,000 for a 1 KW transmitter; prices from other manufacturers varied up to around \$58,000. Buying a transmitter is like buying a car—the price is generally amazingly negotiable!

I said earlier that should a transmitter

cure physical do not have to be

nozzle, and the larger hose end and does not the same with coaxial line has higher losses, less power to the antenna, line generally gives problems.

John H. Battison, P.E. is president of John H. Battison & Associates, Consulting Engineers, in Columbus, OH.

Prime Image Appoints New Marketing Head



Charles J. Motta

Charles J. Motta, Jr. has accepted the position of vice president of marketing with Prime Image, Inc., a Saratoga, CA manufacturer of time base correctors and frame stores. He will be responsible for working with East Coast and off shore dealers.

Sony Names New Midwest Regional Manager

Terry Younce has been named the new Midwest regional sales manager for the Broadcast Products Division of Sony Communication Products Company.

Based in Chicago, Younce will handle Sony broadcast product sales in the 13-state Midwest region.

Another Radio Fined For Bingo Ads

The Federal Communications Commission has upheld a Mass Media Bureau action fining Windsor Communications, Inc. \$5,000 for broadcasting bingo advertisements over WHSM-FM in Hayward, WI. The radio aired ads for bingo games sponsored by the Lac Courte Oreilles Tribal Government.

Section 73.1211(d)(1) of the FCC's Rules defines a lottery as "the pooling of proceeds derived from the sale of tickets or fees and allotting those proceeds or proceeds by chance to one or more prize takers or ticket purchasers. It does not include the placing or accepting of wagers on sporting events or lotteries." The Commission's decision contains the following language: "The Commission has considered the chance and consideration elements of a type of lottery."

Earlier this year, the Commission imposed \$6,000 fines on two other radios (LPTV Report, June 1988) for promoting lotteries sponsored by Native American tribes, one of whom had argued that Indian tribes were exempt from the prohibition under the clause in the law that exempts "state-conducted" lotteries.



LPTV and the LAW

Telco Video Systems: Should They Be Authorized?

—by Peter Tannenwald

On September 22, 1988, the FCC published a proposal to allow telephone companies to provide video programming services—in other words, to get into the cable TV business. The implications of this proposal could be profound for the LPTV industry. It could result in a new monopoly that makes the local cable system look like a rank amateur and establishes a new and formidable barrier to our entering the viewer's home. Or it could introduce local competition that will result in a race between cable and the telco to see which one can deliver the most LPTV signals to their customers the fastest.

Broadcast Industry Loses In Sanyo Appeal

The U. S. Court of Appeals, D. C. Circuit, has upheld an FCC ruling that Sanyo Corporation's two-channel television receiver is exempt from the All-Channel Receiver Act of 1962 under which devices designed to receive broadcast television signals must be able to receive all channels.

The Sanyo device, which is no longer being marketed, received only broadcast channels 3 and 4 and was intended to be used as a display terminal for home VTR's, personal computers, and similar image sources.

The Community Broadcasters Association had joined the Association of Maximum Service Telecasters and other groups in a brief filed in May urging that the receiver be included in the All-Channel Act (LPTV Report, June 1988). The main argument was that cable subscribers using the receiver would be deprived of access to any over-the-air signals that were not being carried on their cable system.

However, the Court of Appeals agreed with the FCC that since the device was not originally intended to receive any channels except 3 and 4, it should not be subject to the All-Channel Act.

Telco video systems will not happen overnight. Right now, they are against the law. Moreover, the AT&T divestiture court decree prohibits the Bell Operating Companies, or BOCS, from supplying video material. They can only deliver material furnished by others.

FCC Favors Telcos

The FCC is not daunted by these obstacles. In its proposals, the Commission has made it clear that it favors letting telcos loose to do as they please, with only minimal restrictions. If a statute and a court decree stand in the way, then they should be changed. Moreover, the statute includes an exception for telcos in rural areas, and it may be possible to grant waivers, so there is a chance to get started even if Congress does not act. Indeed, the FCC has in mind granting waivers whenever a telco promises to bring new broadband technologies to the home with a service that is switched at a central office, can deliver multiple video signals, and is available for use by independent service providers.

And if the FCC cannot get local telcos into the business, they plan at least to interpret the statutory cable/telco ban to exclude AT&T, thus giving AT&T the opportunity to offer video services.

The FCC's theory is that cable is a monopoly that has proved difficult to control. Perhaps the best, if not the only, practical way to control cable is to let someone else play the game. But overbuilding a cable system is no joke. The FCC feels that the only other party that has the economic resources and is seriously likely to take the risk is the telephone company. While the telephone company itself could become an underwriter of the service, the FCC is unconvinced that it will aim at the scene.

Dial Your Own Program, Milton, Steve Wein-

The telcos seem to be the FCC that the United States and custom- behind the rest of the world antennas.

get optical fiber into everyone's home soon. And only they have the money and the willingness to make the required investment. The FCC foresees a "video dialtone" service, where you can pick up your videophone and dial whatever program or other video service you would like to watch or use any time you like.

What does the prospect of telephone company video services mean to the LPTV industry? That is not an easy question to answer. As part of the analysis, I would pose the following questions:

1) Do you think that telcos will be more likely to carry LPTV's than cable systems? Telephone companies have traditionally been oriented toward carrying and delivering as much traffic as possible. Will that attitude translate into greater LPTV carriage than the cable TV industry has provided, or will telcos change their stripes and try to keep us off their systems so that they can develop and market their own program origination services?

2) Telcos are accustomed to charging for their services. If they do carry LPTV's, will they charge the LPTV station, just the viewer, or both? If they charge us, will the amount be more or less than the very high prices that some cable systems are now charging for carriage?

3) If telcos compete with cable, might the competition be based in part on how many signals the system can deliver, thus starting a race to see which system can deliver LPTV signals first?

In other words, are we better off with competition because it will stimulate carriage of LPTV's, or will competition just bring more advertising sales people into the market to dilute our revenue sources even further?

The FCC has invited comments on its proposals. If you want to send a signal and a response, write to:

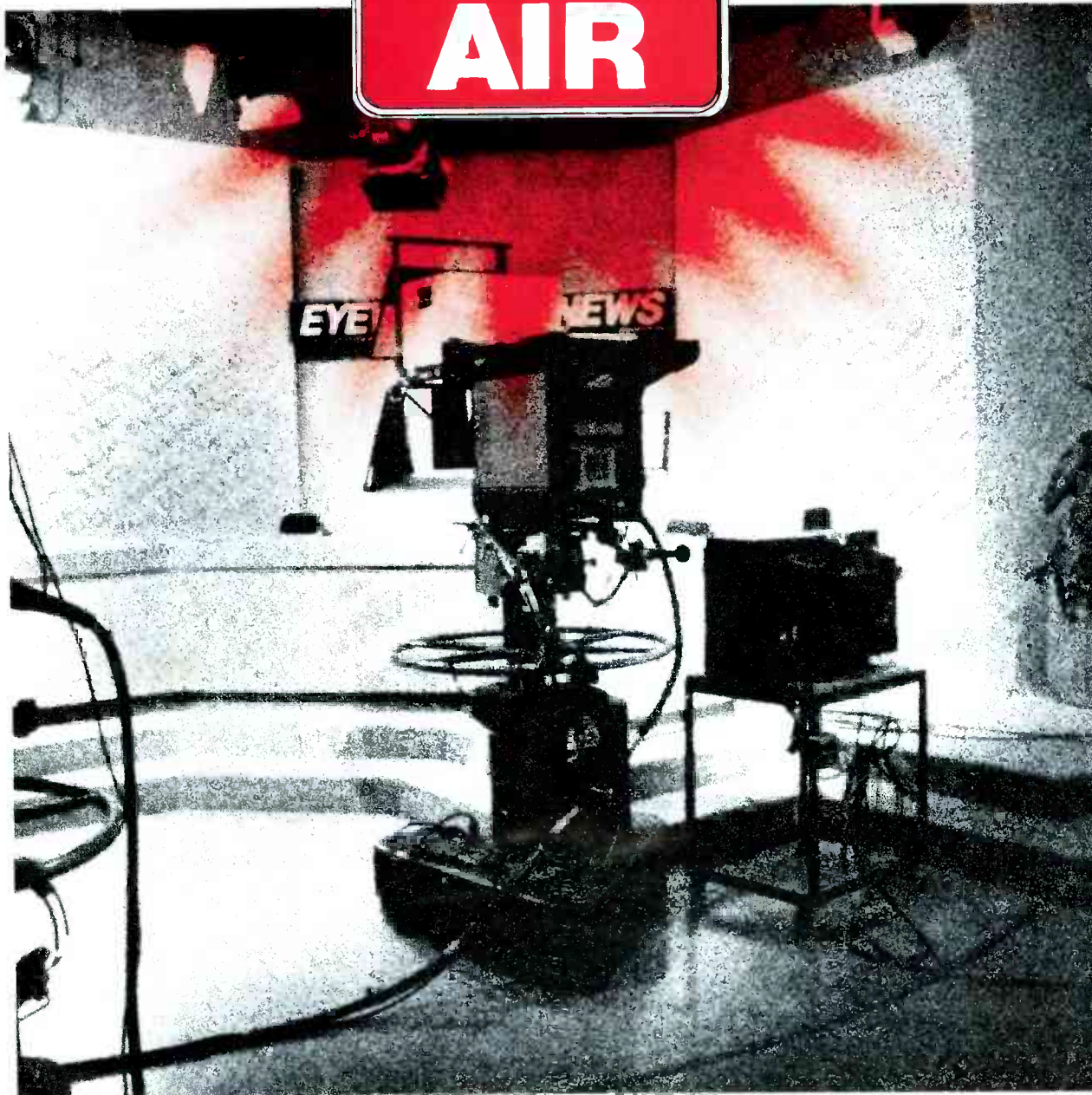
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Contacts: Milt Jones, George Winter, Ren Stone

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EXHIBITORS

1988 Community Broadcasters Association Convention & Exhibition

To a booth, exhibitors at the First Annual CBA Convention & Exhibition were well-pleased with the results of their efforts. LPTV broadcasters were in a buying mood throughout the four days of the exhibition.

Those of you who were unable to attend can still contact these companies for information about their products. Below, in alphabetical order, are the exhibitors and a brief description of the products of each.

In addition, we have listed contact information for the nine programming networks represented at the Convention.

Acrodyne Industries, Inc.
516 Township Line Road
Blue Bell, PA 19422
(215) 542-7000

Contacts: John Delissio, Dave White, Joe Wozniak

Acrodyne manufactures TV transmitters for LPTV broadcasters, and offers complete RF packages and turnkey installations. The product line includes the Model TLU/100T 100-watt solid state UHF LPTV transmitter, and the Model TL/10T 10-watt VHF LPTV transmitter.

Ad Dynamics
3448 Columbus Road
Wooster, OH 44691
(800) 332-8727

Contacts: Debbie Fenton, Robert Holtzclaw, Ken Jackson

Ad Dynamics is a marketing company with an in-house television production facility. It currently offers a half-hour weekly strip entitled "Wild in the Kitchen," available for syndication to LPTV operators by the first quarter of 1989. Also available is a weekly outdoors program for the third quarter of 1989. A new daily game show, "Celebrities," will be ready for airing in January 1989 and stars host Tony Peter Hoty of ABC's "Allo My Children." The company will also be offering an extensive movie library.

Adams-Russell Electronics Company, Inc., ARVIS Division
300 Second Avenue
Waltham, MA 02154
(617) 890-5850

Contact: Roger H. Strawbridge

Automated video insertion systems, programming and motion picture automated playback systems.

Army & Air Force Hometown News
Kelly Air Force Base, TX 78241-5000
(512) 925-6261

Contacts: James Ammons, Larry Gilliam, Don Crites

Produces and distributes new features about members of the American armed forces. Productions are distributed to television stations in service members' hometowns.

Bogner Broadcast Equipment Corporation
603 Cantiague Rock Road
Westbury, NY 11590
(516) 997-7800

Contacts: Carol Hamstein

Manufactures & designed LPTV b

Broadcast Promotion & Marketing Executives

6255 Sunset Boulevard, Suite 624
Los Angeles, CA 90028
(213) 465-3777

Contacts: Jay Curtis, Spencer Mains, Lance Webster

BPME is a non-profit professional association of broadcast station publicity, advertising and promotion executives. Sponsors an annual convention and publishes a monthly magazine. An idea library/resource center is available for members.

CASCOM, Inc.
707 18th Avenue South
Nashville, TN 37203
(615) 329-4112

Contact: Timothy J. McGuire

CASCOM features the Select Effects Library containing over 2,000 animated effects. The world leader in syndicated animation also offers station image packages, news and movie openings, and thematic sales tags packages. CASCOM has served the broadcast industry for ten years, with products in over 150 U.S. markets and 80 countries around the world.

Discount Video Warehouse/Roscor Corporation
P.O. Box 36
Mount Prospect, IL 60056
(312) 299-5258

Contacts: Marc Grossman, Ed Lamarre

Design and supply of low power transmitters, towers, antennas, transmission line, satellite receiving antennas, video and audio production and studio equipment, plus complete turnkey installation of the above.

Diversified Marketing
3918 West Clearwater
Kennewick, WA 99336
(509) 735-6812

Contact: Aaron Davis

Broadcast quality microwave studio-to-transmitter links and portable microwave video/audio transfer systems.

Eastman Kodak Company
243 State Street
New Haven, CT 06511
(203) 465-1465



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EMCEE Broadcast Products

P.O. Box 68
White Haven, PA 18661
(717) 443-9575

Contacts: Paul G. Anthony, Jr.,
Robert P. Luka

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Kidd Communications

4096 Bridge Street, Suite 4
Fair Oaks, CA 95628
(916) 961-6411

Contact: Chris Kidd

Sales and service of Television Technology transmitters, Bogner antennas, Scala antennas, M/A Com video microwave systems, Cablewave transmission line plus everything you need to complete your LPTV transmission package. Also LPTV application services, brokerage/sales services, and shopping network affiliation. Used equipment available also.

Kompas/Biel & Associates, Inc.

P.O. Box 25510
Milwaukee, WI 53225
(414) 781-0188

Contacts: John Kompas, Jacquelyn Biel,
Al Leon

Publishers of *The LPTV Report*; consultants and brokers in the LPTV marketplace.

Lindsay Specialty Products

50 Mary Street West
Lindsay, Ontario, Canada K9V 4S7
(705) 324-2196

Contacts: Neil Evans, Koert Koster, A.
Gordon Zimmerman

Manufacturer of LPTV antennas—1 watt to 1000 watts for UHF/VHF/FM frequencies, U/V/FM CATV/LPTV/MATV receive antennas, consumer domestic antennas, towers, and mounting hardware. Manufacturers of LPTV combiners and splitters, 1W to 1000KW, and single channel pre-amps.

Lines Video Systems, Inc.

219 South Jefferson
Springfield, MO 65806
(417) 862-5533

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(716) 544-3820

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NATPE International

10100 Santa Monica Boulevard, Suite 300
Los Angeles, CA 90067
(213) 282-8801

Contacts: Shelli Alsbaugh, Phil Corvo

NATPE International is a professional membership organization for television program executives. Member benefits include an invitation to attend the television industry's most influential trade conference and an opportunity to participate in regional seminars. Members also receive several informative publications providing data on program distributors, station reps, and U.S. television stations.

RFD-TV, Inc.

2615 Farnam Street
Omaha, NE 68131
(402) 345-2322

Contact: Mark Gottsch,

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Television Technology Corporation

P.O. Box 1385
Broomfield, CO 80020
(303) 665-8000

Contact: Alexander De Lay

Television Technology Corporation is a manufacturer of VHF and UHF LPTV transmitters. Solid state design up to 100 watts VHF, 300 watts UHF, and efficient single-tube 1,000 watts UHF provide quality and reliable performance even in remote, hostile environments.

Uni-Set Corporation

449 Avenue A
Rochester, NY 14621
(716) 544-3820

Contacts: Ronald D. Kniffin, Karl R. Wittie

UNI-SET is a modular staging system that provides any studio with a creative medium with which to rapidly design and arrange an unlimited variety of studio settings. Precision constructed of high quality materials, the system consists of twenty-six pieces that can be safely arranged and illuminated to achieve any visual effect.

continued

US CommStruct, Inc.
206 State Street
Binghamton, NY 13901
(607) 724-0391

Contact: Terry Armant, James H. Lewis

US CommStruct is a telecommunications construction company offering complete turnkey construction, including site acquisition, engineering, civil works, materials acquisition, and electronics installation.

Video Service of America
6929 Seward Avenue
P.O. Box 29109
Lincoln, NE 68529
(800) 888-2140
(402) 467-3668

Contacts: Lisa Honnor, Sandy Shelton, Janelle Strombeck

National wholesale distributor of 3M, Sony, Ampex, Fuji, Maxwell, and TDK video/audio tape; Panasonic industrial and consumer, JVC industrial, and Sony industrial and consumer video equipment; Panasonic CCTV equipment; video cases, bags, shelving, lighting and tripods, and photo lamps. An Inc. 500 Company, Video Service is the second largest tape distributor and one of Panasonic's top dealers in the nation. Great prices, superior customer service, excellent repair service, and prompt delivery. K/B

PROGRAMMING NETWORKS

In a special CBA Convention session, each of the nine companies below presented their program offerings to the LPTV industry.

ACTS Satellite Network
6350 West Freeway
Fort Worth, TX 76150
(817) 737-3241

Contact: Michael Wright

Capitol Television Network
22251 Marlin Place
Canoga Park, CA 91303
(818) 992-8807

Contact: Jon F. Elliott

Channel America
24 West 57th Street, Suite 804
New York, NY 10019
(212) 262-5353

Contact: David Post, Robert Mauro

Country Music TV
2096 Edgecumbe Road
St. Paul, MN 55116
(612) 699-0879

Contact: Patrick Dolan

FamilyNet
P.O. Box 2251
Lynchburg, VA 24501
(804) 845-4146

Contact: David Lewis

The Learning Channel
1525 Wilson Blvd., Suite 550
Roslyn, VA 22209
(202) 331-8100

Contact: John McLaurin

RFD-TV
2615 Farnam Street
Omaha, NE 68131
(402) 345-2322

Contact: Patrick Gottsch

Telemundo Group
1740 Broadway, 18th Floor
New York, NY 10019
(212) 492-5500

Contact: Charles Curan

Video Marketing Network
2477 Stickney Point Road, Suite 319B
Sarasota, FL 34231
(813) 923-3722

Contact: Robert F. Murley

Kodak Executive Urges Film Educators To Enter HDTV Debate

"We shouldn't accept a worldwide standard which limits the artistic potential of the next generation of filmmakers," said Joerg D. Agin in a recent speech before an international convention of film school administrators at the University of Southern California in Los Angeles. Agin was recently appointed a corporate vice president of Eastman-Kodak and general manager of Kodak's Motion Picture and Audiovisual Products Division.

"The educational community should understand the limitations as well as the potential of the various high-definition television systems currently being pro-



Joerg D. Agin

posed," Agin said. He noted that television programming produced on 35 mm film will be compatible with the best of

the proposed HDTV standards, including the 1125-line, 60 Hz system developed by NHK in Japan. However, he said, programming produced in current videotape standards, including NTSC, could probably no longer be distributed if the 1125 standard is adopted.

Agin spoke to some 125 educators attending the bi-annual CILECT Congress and International Film Festival in August. CILECT is the International Liaison Centre of Professional Film and Television Universities and Academies. Headquartered in Brussels, Belgium, it represents 59 schools in 33 countries. K/B

The Federal Commission has issued a strong warning to broadcasters that payola is illegal and will not be tolerated. The commission comes in the heels of indictments in the U.S. District Court in Los Angeles of four persons as a result of a two-year investigation. One of the persons is charged with trading "cash and cocaine" for airplay of certain records.

The Commission's public notice defines payola as "the unreported payment to, or acceptance by, employees of broadcast stations, program producers

Warns Broadcasters

money, services to achieve promotion

age making honour.

Supplier Side

Circuit Research Labs is now introducing its complete mono audio processor for the LPTV marketplace—the BAP-2000. The single rack unit contains a linearized two-band AGC followed by a variable transfer function pre-emphasis limiter with an integral 15 kHz low-pass filter. A built in 15.734 kHz (Fh) filter strips off the stray sync energy that often leaks into TV audio.



The Dynaflex broadcast audio processor from CRL Systems.

Also built into the BAP-2000 is the dynaflex single-ended noise reduction system which removes background noise from source material. A front panel G/R and output level LED bar graph display make set-up easy.

The BAP-2000 lists at \$1,950.

Contact: William L. Ammons
Circuit Research Labs
2522 West Geneva Drive
Tempe, AZ 85282
In AZ: (602) 438-0888
1-800-535-7648

Comprehensive Video Supply Corporation recently unveiled enhanced multi-source versions of the popular Edit Master editing system. The new systems can be configured to control up to four source VTR's, which may be of mixed formats and manufacture, allowing for inter-format editing.

Like the previously available cuts-only version of Edit Master, the new systems provide 900-event memory, extensive list management and list cleaning functions, and auto assembly. All versions are driven by an IBM or compatible personal computer supplied by the user or available as an option. Comprehensive. The new system has a color-coded keyboard.

Contacts: Lucio

Lines Video Systems and servicing broadcast video equipment for over 20 years. The parent company, Lines Music Company, Inc., has been in business over 114 years. The company represents BTS/Phillips, Sony, IVC, and Harris and designs LPTV systems, production studios, and ENG vans. State-of-the-art service facilities are completely staffed.



The TSG-100 test signal generator from Tektronix.

A new, low-cost test signal generator is available from **Tektronix**. The TSG-100 is a \$1,250 unit with eight-bit digital generation and eight commonly used test signals, including SMPTE color bars, convergence patterns, and multiburst.

Housed in a compact, rugged mechanical package with DC power operation, the TSG-100 is suitable for studio, maintenance bench, mobile unit, and field portable applications.

Contact: Warren Beals
Tektronix, Inc.
P.O. Box 500
Beaverton, OR 97077
(503) 620-9100

Electro-Voice has issued a new catalog featuring its complete line of broadcast and production microphones. The first catalog in more than twenty years that is aimed specifically at the broadcast market, the book contains selection and application sections as well as model information referenced by microphone type.

Contact: Electro-Voice
600 Cecil Street
Buchanan, MI 49107
(616) 695-6831

Commodore Business Machines, Inc. presents its graphics-oriented Amiga 2000 personal computer featuring high-quality character generation, special effects, and 3-D animation. The unit, which comes complete with color monitor display, genlock, three megabytes of memory, and a hard drive, lists for less than \$5,000.

The Amiga can overlay video, graphics, animation, and sound with the multi-tasking capability using AmigaDOS and MS-DOS. It offers support from sophisticated software. It is NTSC compatible video port video up to

Contacts: Patricia
Terese K. Spalding

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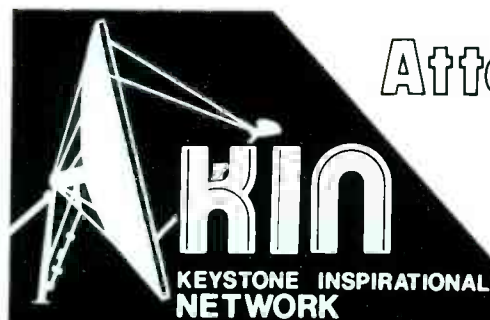
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FCC Upholds New York City LPTV Application

The Federal Communications Commission has agreed with the Mass Media Bureau that National Innovative Programming Network may apply for an LPTV station on channel 19 in New York City.

Poseidon Productions, Inc. had asked that National's application be denied. It was National's application which won the April 1985 LPTV lottery, but it had no reasonable assurance of an antenna site. That its 1982 amended application contained contradictory information regarding the proposed HAAT and transmitting antenna.

The Commission agreed with the FCC's earlier ruling that Poseidon had grounds to raise the question regarding the antenna location, citing letters from Fordham University and sworn statements by National's consulting engineer and attorney verifying that Fordham had agreed to provide an antenna site for National on university property.



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NEW LPTV LICENSES

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

- K39BI Phoenix, AZ. Arizona Christian TV System, Inc., 10/3/88.
- K65DJ Redding, CA. Trinity Broadcasting Network, 9/19/88.
- K65CK Glenwood Springs, CO. Pikes Peak Broadcasting Company, 10/4/88.
- W07BP Ocala, FL. Charles Woods, 10/4/88.
- W24AT Sarasota, FL. Coast Broadcasting Group, Inc., 10/3/88.
- W22AH Columbus, GA. Georgia Regional Community TV, 10/4/88.
- K52BH Ames, IA. Trinity Engineering Company, Inc., 10/3/88.
- K15CN Salina, KS. Trinity Broadcasting Network, 10/4/88.
- K17BV Redwood Falls, MN. Redwood TV Improvement Corporation, 10/4/88.
- W39AI Youngstown, OH. Trinity Broadcasting Network, 10/3/88.
- K42BR Terrebonne/Bend, OR. Rodney S. Johnson, 10/3/88.
- W65BF Memphis, TN. Trinity Broadcasting Network, 10/4/88.
- K56DF Amarillo, TX. Spectrum Media, 10/3/88.
- K35BO Wichita Falls, TX. Sports 35, Ltd., 10/4/88.

LPTV LICENSE RENEWALS

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

- W69AX Perry, FL. Perry Channel 69 TV, Inc., 9/30/88.
- W43AG Hopkinsville, KY. Kentucky New Era, Inc., 9/16/88.
- W54AC Paducah, KY. David Lee Grimes, 9/7/88.
- W65AS Los Angeles, CA. Full Gospel Business Men's Fellowship International, 10/12/88.
- W10BC Springfield, MA. Harvard Broadcasting, Inc., 9/7/88.
- K56MJ Columbia, MO. Trinity Broadcasting Network, 10/17/88.
- K02MU Elk City, OK. Elks City Communications, 9/9/88.
- K52AN Elk City, OK. Norfolk TV Translator System, 9/22/88.

- K58CS Erick, OK. Northfork TV Translator System, 9/9/88.
- K62BQ Erick, OK. Northfork TV Translator System, 9/9/88.
- K53BE Guymon, OK. Christian Community TV, Inc., 9/9/88.
- K27AZ Lawton, OK. Trinity Broadcasting Network, 9/9/88.
- K18AM Ponca City, OK. American Broadcasting Systems, Inc., 9/9/88.
- K36AJ Strong City, OK. Northfork TV Translator System, 9/9/88.
- K69DH Woodward/Mooreland, OK. OKTV Translator System, Inc., 9/22/88.
- W09BL Williamsport, PA. Valley Music, Inc., 9/22/88.
- K47BP Booker/Darrouzett, TX. C. L. & O. Translator System, Inc., 10/24/88.
- K02GM Brady/Rochelle, TX. Central Texas Electronics, Inc., 9/16/88.
- K04GI Brady/Rochelle, TX. Central Texas Electronics, Inc., 9/16/88.
- K05EF Brady/Rochelle, TX. Central Texas Electronics, Inc., 9/16/88.
- K26AP Brownwood, TX. Trinity Broadcasting Network, 9/9/88.
- K28AK College Station, TX. Clear Channel Communications, Inc., 9/9/88.
- K29AD Corsicana, TX. Navarro College, 9/9/88.
- K41AK Fairfield, TX. Navarro College, 9/9/88.
- K47AP Greenville, TX. Bill R. Wright, 9/30/88.
- K05HU Houston, TX. Wodlinger Broadcasting of Texas, Inc., 9/9/88.
- K05IA Huntsville, TX. International Broadcasting Network, 9/9/88.
- K31AI Huntsville, TX. International Broadcasting Network, 9/9/88.
- K02MQ Kerrville, TX. International Broadcasting Network, 9/9/88.
- K05HR Livingston, TX. Polk County Broadcasting Company, 9/21/88.
- K66CA Livingston, TX. International Broadcasting Network, 9/9/88.
- K40AN Lubbock, TX. Lubbock Television Company, 9/9/88.
- K44AK Memphis/Lakeview, TX. Cruze Electronics, 9/9/88.
- K61CV Mullin, TX. Portney Mountain Broadcasting Company, Inc., 9/9/88.
- K72BN Uvalde/Knipka, TX. Tom Winkle Radio and TV Service, 9/9/88.
- K79BP Uvalde/Knipka, TX. Tom Winkle Radio and TV Service, 9/9/88.
- K51BG Victoria, TX. D. W. Strahan, 9/9/88.
- K61BC West Half of Kimble County, TX. North Llano Television Corporation, 9/9/88.

K63BC West Half of Kimble County, TX. North Llano Television Corporation, 9/9/88.
K65BE West Half of Kimble County, TX. North Llano Television Corporation, 9/9/88.

ASSIGNMENTS AND TRANSFERS

- K46BZ Fort Smith, AR. Voluntary assignment of permit granted from Family Media of Fort Smith to Pharis Broadcasting, Inc. on 9/6/88.
- K48CD Flagstaff, AZ. Voluntary assignment of permit granted from Carter Broadcasting Corporation to American Television Network, Inc. on 10/3/88.
- K26BF Goleta, CA. Voluntary assignment of permit granted from Guy S. Erway, Jr. to Goleta LPTV Corporation on 10/3/88.
- K19BN San Diego, CA. Voluntary assignment of permit granted from Carter Broadcasting Corporation to American Television Network, Inc. on 10/3/88.
- K38AT Twenty Nine Palms, CA. Assignment of license granted from Valley/Palms Communications, Inc. to American Television Network, Inc. on 10/3/88.
- K26BH Yucca Valley, CA. Assignment of license granted from Valley/Palms Communications, Inc. to American Television Network, Inc. on 10/3/88.
- W51AX Washington, DC. Voluntary assignment of permit granted from John W. Gainey, III to Local Television Associates, Inc. on 9/6/88.
- W49AI Inglis/Yankeetown, FL. Transfer of control granted from Robert Thomas as 80% shareholder to Citrus County Association for Retarded Children, Inc. on 10/3/88.
- W59AI Orlando, FL. Voluntary assignment of permit granted from American Christian Television System, Inc. to CFF Properties, Inc. on 10/17/88.
- W69BO Vero Beach, FL. Voluntary assignment of permit granted from Earl W. Cravens to Vero Beach Television, 10/4/88.
- K20BZ Sandpoint, ID. Voluntary assignment of permit granted from Statesman-Examiner, Inc. to KAYU Partners, Ltd. on 9/6/88.
- W43AS Pikeville, KY. Voluntary assignment of permit granted from Black Media Associates to Video Marketing Network, Inc. on 10/3/88.
- K42AU Pittsfield, MA. Voluntary assignment of permit granted from WKNE Corporation to E. H. Close on 10/3/88.
- W03AY Augusta, ME. Voluntary assignment of permit granted from Faith That Pleases God Church, Inc. to Faith That Pleases God Church Corporation on 10/14/88.
- W55BH Saco, ME. Voluntary assignment of permit granted from Porquoy Pas TV to Porquoy Pas TV, Inc. 10/4/88.
- K56CA Columbia, MO. Voluntary assignment of permit granted from St. Louis Metropolitan Baptist Association to Missouri Baptist College on 10/17/88.
- K21BM Grants, NM. Voluntary assignment of permit granted from Mountain TV Network, Inc. to Mountain States Broadcasting on 9/1/88.
- K08KK Paris, TX. Transfer of control granted from Webb-Johnson Paris LPTV, Inc. to James C. Hilliard on 9/20/88.
- K44CK Chelan, WA. Voluntary assignment of permit granted from Statesman-Examiner, Inc. to KAYU Partners, Ltd. on 9/6/88.
- K09UP Colville, WA. Assignment of license granted from Statesman-Examiner, Inc. to KAYU Partners, Ltd. on 9/6/88.
- K36BF Hoquiam, WA. Voluntary assignment of permit granted from United States Television Seattle Limited Partnership to STV, Washington, Inc. on 10/7/88.

NEW LPTV CONSTRUCTION

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

- K62LI 10/5/88.
- K69FM South Phoenix, AZ. Phoenix Television Corporation, 9/9/88.
- K69FO Blythe, CA. John F. Crawford, 9/9/88.
- K16BU South Lake Tahoe, CA. Tahoe Daily Tribune, Inc., 6/14/88.
- K34CN Tahoe City, CA. Tahoe Daily Tribune, Inc., 6/14/88.

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