

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 6, Issue 1

A Kompas/Biel Publication

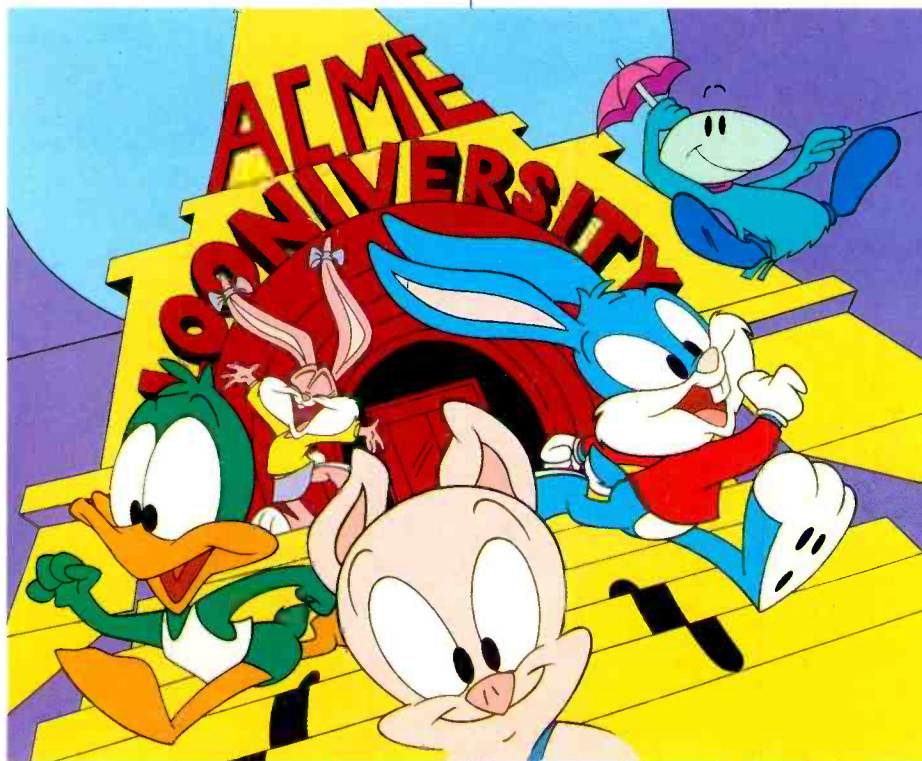
January 1991

The FIFTH ANNUAL DIRECTORY Of LPTV Programming Suppliers

Once more it's time for our annual directory of LPTV programming sources. And this year's directory is even bigger than last year's!

We contacted every program supplier we could locate and asked them to list the

products they have for LPTV stations. The following companies responded, many of them with much more information than we have space to print here. So if you're looking for programming, here's a good place to start.



The classiest CLASS at Acme Looniversity: Steven Spielberg's "Tiny Toon Adventures," from Warner Bros.

Acama Films

14724 Ventura Blvd., Suite 610
Sherman Oaks, CA 91403

Contact: William D. Morrison
(818) 981-4344

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, Concerts, Children's.

Sample titles: "Hank Williams, Jr.: A Star-Spangled Country Party," "The Froozles" (children's series), "New Zoo Revue" (children's series), "The Explorers" (a look at world cultures), classic films, martial arts, wrestling, boxing.

Accu-Weather, Inc.

619 West College Avenue
State College, PA 16801

Contact: Sheldon Levine
Director of Sales
(814) 234-9601

Type of payment: Cash

Type of programming: Weather

Sample titles: "WeatherShow™" (fully synchronized weather graphics and voiceover, for your local area), "Weather Graphics" (more than 4,000 ready-for-air graphics each day), "Forecast/Briefing Service™" (exclusive forecasts for your area), "Amiga Weather Graphics System™" (low cost, high quality weather graphics system).

America's Defense Monitor

1500 Massachusetts Avenue, NW
Washington, DC 20005

Contact: Sanford Gottlieb
Senior Producer
(202) 862-0700

Type of payment: Free

Type of programming: Interview/talk program on military spending, weapons systems, war and peace.

America's Disability Channel and The Silent Network

1777 NE Loop 410, Suite 1401
San Antonio, TX 78212

Contact: Laurie Kimmel
Manager of Affiliate Relations
(512) 824-7446
(512) 824-1666 TDD

Type of payment: Cash

Type of programming: Animal/Nature/Outdoors, Documentaries, Drama, Educational, Family, Magazine/Talk, Series/First Run, Specials, Variety/Music.

Sample titles: "Spectrum USA" (public service

continued on page 9

ADDRESS CORRECTION REQUESTED

LPTV Report
P.O. Box 25510
Milwaukee, Wisconsin 53225-0510

POWL-0789-0790-0691 SB
JRP STATIONS
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ALTOONA, PA 16602

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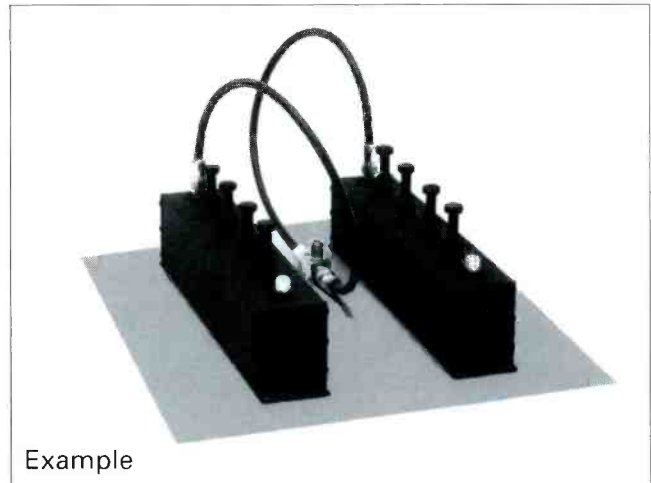
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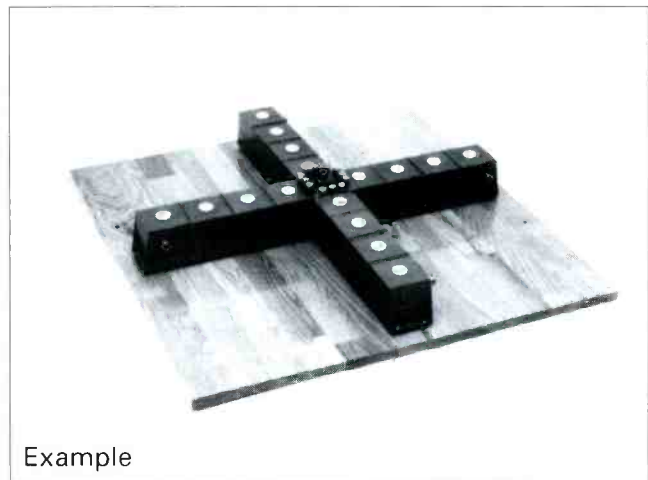


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Example

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In Our View

One of the things you want more of in this magazine is information about programming—programming services, program scheduling, program buying. You also want more news about LPTV stations. And more new product reports.

Those conclusions were clear as we analyzed the first responses to our informal survey of LPTV *Report* subscribers, bound in the October 1990 issue. So far, we've received surveys back from just over 5% of our subscribers. Thank you all! And if you haven't sent yours in, please do. We'd really like to see it.

Among the other findings...

Three-fourths of our respondents are members of corporate or station management. Almost two-thirds operate LPTV stations. Twenty-nine percent are engineers or technical people.

After reading an ad in *The LPTV Report*, two-thirds of you contacted the advertiser directly for more information. Forty percent requested information through the ACTION CARD. And 46% went to a dealer or distributor.

Thirty percent of you bought something—which suggests that the LPTV market is a very active one.

A very substantial 70% of you rely first on information or advertising in *The LPTV Report* when you make a purchase decision. Thanks! This is important because it tells us that our advertiser clients are making the right decision when they place ads with us.

Your second most important source of information was contact with dealers or distributors (63%); the third was catalogs (46%). Input from colleagues, other magazines, trade shows, and direct mail made up the balance.

Most of you (88%) share your copies of *The LPTV Report* with at least two other readers; in fact 46% of the magazines are read by three people. One reader shares his (hers?) with nine others!

And nearly nine out of ten of you thought that the level of complexity of features and articles was "just about right."

Speaking of content...

On a scale of 1 to 5, 1 being excellent, 63% of you gave our efforts either a 1 or a 2. The rest gave us a 3. No one thought we did a poor or very poor job. Thanks again!

Almost 80% thought the readability level of the magazine was either excellent or good, and three-fourths of you said the same for the magazine's design and layout. Accessibility of the articles rated lower—83% gave us either a 2 or a 3; which allows me to mention that, yes, as soon as the amount of advertising warrants a consistent magazine of more than 50 pages, we will be making some changes—adding a table of contents, for example—that will make it easier to access articles and news items. Right now it's probably more important to save the space for information that you can use.

We scored less well on timeliness of news, though 50% of you did give us either excellent or good marks on that item. (Just so you know, regardless of the date of the issue, the news is as current as we can get it, given the magazine's production time and the time it takes the postal service to get your copies to you. So it has sometimes happened that a September issue, for instance, has included news as recent as September 10.)

On the matter of timely issue arrival, 50% of you thought we did a good or a fair

job—which is generous of you. Most of you do get your issues within a few days or at most a week of the mail date. A few subscribers in the western states, however, sometimes have to wait two weeks or even more. There's not a whole lot we can do about that, at least not while we mail third class. Unfortunately, our circulation is still too small to qualify for the more expeditiously handled second-class service.

We don't always get the magazines out as early as we'd like. Sometimes the amount of work is a bit too much for our small staff to handle, and we get behind. This happens particularly when there is a lot of late-breaking news—such as the cable bill activity in Congress last fall—or when the issues get especially big. We apologize for that. We're confident, though, that as the LPTV industry grows and the magazine gets more advertising revenue, we'll be able to keep to a better schedule. (You can help by telling advertisers that you saw their ad here.)

Thank you...

But the most rewarding parts of the survey were your comments. "What's the best thing about the magazine," we asked. You said, "There's nothing else like it," "That it's published," "It exists," "It focuses on LPTV," "It covers an underserved industry," "It maintains communication among LPTV stations," "It concentrates on LPTV," "For us, about us, featuring us, caring about us."

"Your real commitment to LPTV shows in every article," said one of you. And you're right—we are committed. We have absolutely no doubt that community television will continue to grow as the medium by which Americans in every community can celebrate their uniqueness. We are committed to helping you fulfill that mission.

Kompas/Biel & Associates, Inc.

S.E. Bradt, *Chairman of the Board*
John Kompas, *President and*

Chief Executive Officer
Jacquelyn Biel, *Executive Vice President and Secretary*

Richard P. Wiederhold, *Vice President—Finance and Treasurer*

The LPTV Report

5235 North 124th St., Suite 22
Butler, WI 53007

(414) 781-0188
FAX: (414) 781-5313

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Jacquelyn Biel, *Editor*
Katie Reynolds, *Office Manager*
Suzanne Dooling, *Account Executive*

Columnists: John H. Battison, P.E., Don Sabatke, Peter Tannenwald, Joe Tilton, Jim West

Guest Contributors: S. S. Ashford, Robert W. Warner, Jr.

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Layout: Debi Muraro, Graphic Innovations

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Printing Coordinator: Kathy Sandmann,
St. Croix Press

Advertising Sales:

Kompas/Biel & Associates, Inc.

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Milwaukee, WI 53225-0510
(414) 781-0188

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2385 Roscomare Road
Los Angeles, CA 90077
(213) 471-3630

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Subscription price: 1 year, \$35.00; 2 years, \$55.00. Outside USA: 1 year, \$43.00; 2 years, \$71.00. Back issues: \$3.75 each. POSTMASTER: Please send address changes to: *The LPTV Report*, P.O. Box 25510, Milwaukee, WI 53225-0510.

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^② Suggested list price indicates the price at which we believe our products can be most successfully merchandised. No representation is hereby made that substantial sales are, or will be made at the suggested price.

Directory

continued from front page

programming donated by disability organizations), "Deaf Connection" (interactive talk show of interest to the deaf community), "Say It With Sign" (sign language instructional show), "Hear Kitty Kitty" (informative cat care series), "Festival" (a fun and fast-paced program for deaf children).

American Motion Pictures

2247 15th Avenue West
Seattle, WA 98119

Contact: Jacki Artley
Vice President, Syndication
(206) 282-1776

Type of payment: Cash & Barter

Type of programming: Documentaries, Educational, Magazine/Talk, Program Inserts/Shorts, Series, Specials.

Aristo Video Promotions

P.O. Box 22765
Nashville, TN 37202

Contact: Jeff Walker
President

(615) 269-7071/2

Fax: (615) 269-0131

Type of payment: Free

Type of programming: Music video clips (served free of charge for scheduling. Aristo requires detailed information on playdates, play frequency, etc.).

Army/Air Force Hometown News

Kelly AFB, TX 78241-5000

Contact: Max H. Sydow
Chief, Marketing Division
(512) 925-6261

Type of payment: Free

Type of programming: Documentaries, Features/Packages, News/News Stories, Holiday Greetings (feature news stories highlighting military service members). Programs are distributed to television stations in service members' hometowns).

Associated Press Broadcast Services

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

Contact: Evelyn Cassidy
Director of Station Services
(202) 955-7200

Type of payment: Cash

Type of programming: Features/Packages, News/News Stories, Graphics.

Associated Production Music

6255 Sunset Blvd., Suite 820
Hollywood, CA 90028

Contact: Connie Red
Broadcast Sales Director
(213) 461-3211

(800) 543-4276

Type of payment: Cash

Type of programming: Production Music Libraries (APM represents four different CD libraries: KPM, Bruton, Sonoton and Themes. Broadcast One is a selection of 36 CD's from all four libraries.)

Avery Productions, Inc.

4843 Voltaire Street, Suite A
San Diego, CA 92107

Contact: Michael R. Avery
President
(619) 483-2030

Fax: (619) 223-3038

Type of payment: Cash, Barter

Type of programming: Action/Adventure, Cartoons, Comedy, Documentaries, Family, Features/Packages, Game Shows, Series, Variety/Music.

Sample titles: "The Golden Years of Television" (series of vintage television from the 50's); classic feature films (600 titles); "Heroes of The West" (150 half-hours with Annie Oakley, Roy Rogers, Judge Roy Bean, Kit Carson, Cisco Kid, Range Rider, Hawkeye); "Crimebusters" (100 half-hours of "Dragnet," "Racket Squad," "Federal Men"); "Anthology" (165 half-hours of "Four Star Playhouse," "Telephone Time"); Sci-Fi/Fantasy (72 hours with "One Step Beyond," "Flash Gordon," "Rocky Jones"); Adventure (120 half-hours of "Robin Hood," "Captain Gallant," "Long John Silver"); Comedy (110 half-hours of "Make Room for Daddy," "The Jack Benny Show," "Burns & Allen," "Trouble With Father").

Billy Dilworth Show

Box 506

Lavonia, GA 30553

WNEG-TV, Channel 32

Toccoa, GA 30577

Contact: Billy Dilworth
Producer

(404) 335-7741



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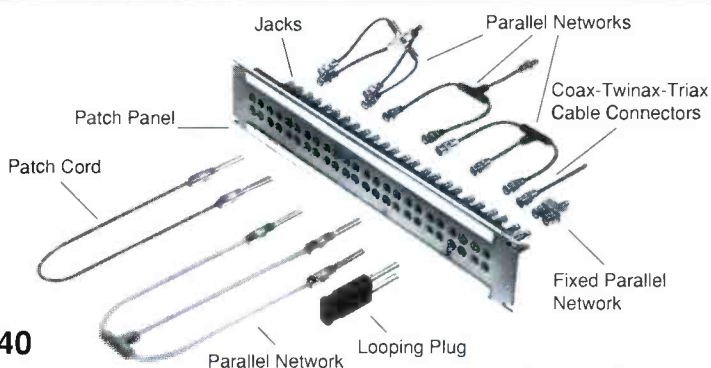
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Type of payment: Cash

Type of programming: Variety/Music.

Sample titles: "The Billy Dilworth Show" (a three-hour live country music video show with Nashville guests. The show, in its sixth year, airs Saturday 8 p.m. to 11 p.m. The stars appearing include: Jerry Reed, Bill Anderson, Ronnie McDowell, Judy Rodman, Billy Joe Royal, plus many more from Nashville and the "Grand Ole Opry").

Biznet/U.S. Chamber of Commerce

1615 H Street, NW

Washington, DC 20062

Contact: Frank Allen Philpot

Director of Syndication

(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).

Blue Feather Productions

N8494 Poplar Grove Road

New Glarus, WI 53574

Contact: Denise Gruetzman

Production Assistant

(608) 527-5077

Type of payment: To be determined upon negotiation.

Type of programming: Specials, Science Fiction.

Sample titles: "Future Transmissions" (a science fiction series), "Untitled" (a computer-generated art special).

The Cable Agency

1565 Laskin Road

Virginia Beach, VA 23451

Contact: Scott Hesse

Vice President

(804) 422-5652

Type of payment: Cash, Cash & Barter

Type of programming: Documentaries, International, Program Inserts/Shorts, Specials, Sports.

Sample titles: African documentaries; soccer and other sports.

Cable Films

P.O. Box 7171, Country Club Station

Kansas City, MO 64113

Contact: Herb Miller

President

(913) 362-2804

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Features/Packages, Program Inserts/Shorts, Series, Variety/Music.

Sample titles: "Angel & The Badman/Helltown" (a dozen John Wayne features, 13 Roy Rogers), "Secret Agent/Man Who Knew Too Much" (7 Hitchcock titles), "Terror By Night/Dressed to Kill" (6 Sherlock Holmes titles), "Vagabond/East Street" (24 Charlie Chaplin shorts), "The General/Son of the Sheik" (15 silent films). Also "It's A Wonderful Life," "Meet John Doe," "His Girl Friday," and many more.

Cannell Distribution

1925 Century Park East, Suite 2140

Los Angeles, CA 90067

Contact: Patrick Kenney

President

(213) 785-0111

Type of payment: Cash, Cash & Barter

Type of programming: Action/Adventure, Series.

Sample titles: "21 Jump Street" (one-hour action/series), "Wise Guy" (one-hour action/series).

Cardinal Television Programming

39 Baywood Road

Rexdale, Ontario, Canada M9V 3Y8

Contact: Robert McKay

President

(416) 745-6540

Fax: (416) 745-7179

Type of payment: Cash

Type of programming: Docu-Drama, Documentaries, Educational, Family, International, Program Inserts/Shorts, Series, Sports, Variety/Music.

Sample titles: "Casting Out" (sport fishing fun in Canada and the USA, 52 half-hours), "Halley's Handy Hints" (household hints and humor, 130 two-minute episodes), "Fitness Break" (exercise, 125 half-hours or 115 quarter-hours), "Music Meant For You" (13 half



"Today's FBI" on Channel America.

hours of the world's best piano interpretations), "Size Small" (130 half-hours; children show with original songs, stories, and skits).

Cascom, Inc.

806 Fourth Avenue South
Nashville, TN 37210

Contact: Doug McLuen
Sales Manager
(615) 242-8900

Type of payment: Cash

Type of programming: Graphic Animation.

Sample titles: "Select Effects Library" (volumes of backgrounds, transitions, and wipes for use in production of commercials, ID's, programming, and promotions).

Cassandra Enterprises, Inc.

3250 Harbor Court
Baldwin, NY 11510

Contact: Fred Santos
Vice President, Station Sales
(516) 868-7060

Type of payment: Cash, Cash & Barter

Type of programming: Educational, Family, Magazine/Talk, News/News Stories, Program Inserts/Shorts, Series, Series/First Run, Variety/Music.

Sample titles: "Images" (weekly magazine format health series), "Newsworthy" (weekly news feature series), "Ad Lib" (46 half-hours of jazz programming), "Space" (20 half-hours of space exploration), "How Come & Why" (13

half-hours educational children's programming).

Centaur Distribution Corporation

342 Madison Avenue, Suite 714
New York, NY 10173

Contact: Claude S. Hill
President
(212) 867-1700

Type of payment: Cash

Type of programming: Animated, Cartoons, Educational, Program Inserts/Shorts, Series.

Sample titles: "Strange Paradise" (Gothic soap opera, 195 half-hour episodes), "Rocket Robinhood" (52 half-hour episodes, animated space adventure), "Max, The 2000 Year Old Mouse" (104 five-minute animated educational shorts), "Kids Like Us" (72 one-minute animated educational shorts), "Russian Circus" (10 one-hour episodes of the famous circus from Russia).

Center One Video/HomeNet Satellite News

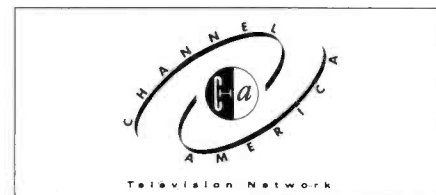
1706-D Capital Circle, NE
Tallahassee, FL 32308

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

Type of payment: Cash & Barter

Type of programming: News/News Stories, Sports.

Sample titles: "College Football Preview" (top 25 college teams, a look ahead), "College Basketball Preview" (top 25 college teams, a look ahead), "HomeNet Satellite News" (national news, weather, and sports, 5 days a week).



Channel America Television Network

19 West 21st Street, 2nd Floor
New York, NY 10010

Contact: Veronica Albrecht
Vice President, Affiliate Relations

Type of payment: Cash & Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Fashion, Features/Packages, Game Shows, Magazine/Talk, Program Inserts/Shorts, Religion, Series, Series/First Run, Series/Off Network, Sports, Variety/Music.

Children's Television International, Inc.

8000 Forbes Place, Suite 201
Springfield, VA 22151

Contact: J. Dean Tinnin
Programming Manager
(703) 321-8455

Type of payment: Cash, Barter, Cash & Barter.

Type of programming: Action/Adventure, Animated, Documentaries, Drama, Educational, Family, Series/Off Network.

Sample titles: "Short Story/The Novel," "From Script to Screen," "Fabulous Fables," "The Gentle Giant," "The Storytellers."

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Ciné-Groupe

1151 Alexandre-DeSève Street
Montreal, Quebec, Canada H2L 2T7

Contact: Hubert Gariépy

Marketing Director
(514) 524-7567

Type of payment: Free

Type of programming: Animated, Cartoons,
Mini-Series.

Sample titles: "The Little Flying Bears" (39 half-hours), "Ovid and the Gang" (33 half-hours), "Moon Glow" (4 half-hours and one 84-minute show), "Desert Chase" (3 hours and one 107-minute show).

CJM Productions

812 19th Avenue, South
Nashville, TN 37203

Contact: Jeff Mosely

President
(615) 327-4048

Type of payment: Cash, Program Co-op.

Type of programming: Nature Documentaries, Series/First Run, Country Music Videos, Celebrity Interviews.

Sample titles: "Music Row Profile" (half-hour weekly program).

Classic Entertainment Productions

5241 Cleveland Street, Suite 113
Virginia Beach, VA 23462

Contact: James Mierop

Producer
(800) 477-9243

Type of payment: Barter

Type of programming: Guests needed to promote their business opportunities: franchise, distributorship, multi-level organization, school, company.

COE Film Associates, Inc.

65 East 96th Street, Suite 1B
New York, NY 10128

Contact: Susan Eenigenburg

Special Projects Director
(212) 831-5355

Type of payment: Cash

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

Coral Pictures Corporation

6101 Blue Lagoon Drive, Suite 400
Miami, FL 33126

Contact: Ricardo Panneflek, Director of Sales
Gustavo Basalo, Director of Marketing
(305) 261-9660

Type of payment: Cash

Type of programming: Action/Adventure, Animated, Comedy, Cartoons, Documentaries, Drama, Educational, Features/Packages, International, Mini-Series, Series, Specials, Variety/Music.

Sample titles: "Senora" (229 hours. After a harsh jail sentence, a woman takes revenge on the man who ruined her life.), "Carmen Querida" (200 hours. A contemporary drama that realistically portrays the changing role of women.), "Leonela" (Raped graduate law student becomes a relentless prosecutor).

Coral Ridge Hour

C. R. Advertising Associates
5554 North Federal Highway
Drexel Bldg., Third Floor
Ft. Lauderdale, FL 33308

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Cash & Success

Direct Response Marketing Hosted by Alvy Moore
who plays Hank Kimball on Green Acres:

Money Management Network Television

P. O. Box 214, Bedford, TX 76095

817-282-6770

Attn: Greg Martin, CEO

Circle (36) on ACTION CARD

Contact: (305) 771-7858

Type of payment: Revenue shared with station.

Type of programming: Religion/Inspirational.

Country Music Television

c/o Direct Distribution
1389 Goodrich Avenue
St. Paul, MN 55105

Contact: Patrick F. Dolan
President

(612) 642-4547

Type of payment: Cash, Cash & Barter.

Type of programming: Magazine/Talk, News/
News Stories, Series, Variety/Music.

Dan Curtis Distribution Corporation

10000 West Washington Blvd., Suite 3014
Culver City, CA 90232

Contact: Dan Curtis or Ruth Kennedy
President/Assistant to the President

Type of programming: Action/Adventure,
Drama, Family.

Darino Films

222 Park Avenue, South
New York, NY 10003

Contact: Ed Darino

President

(212) 228-4024

Type of payment: Cash, Cash & Barter.

Type of programming: Action/Adventure, Animated, Cartoons, Documentaries, Drama, Educational.

Sample titles: "Cartoons Grab Bag" (30 selections), "Special Visual Effects" (for all occasions, 6 hours), "English for Business," "English for Executives" (as specials or short daily spots), "Family Series" (30 selections), "The Power of the Mind" (12 half-hours), "The World" (series of documentaries).

Devillier Donegan Enterprises

4401 Connecticut Avenue, NW
Washington, DC 20008

Contact: Frank Liebert

Director, Domestic Sales
(202) 686-3980

Type of payment: Cash

Type of programming: Animal/Nature/
Outdoors, Animated, Comedy, Documentaries,
Drama, Educational, Family.

DeWolfe Music Library

25 West 45th Street
New York, NY 10036

Contact: Mitchell J. Greenspan

Vice President
(212) 382-0220

Type of programming: Music Library Service.

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Eagle-Lion Video

7710 Balboa Avenue, Suite 117
San Diego, CA 92111

Contact: Robert E. Wright
President
(619) 277-1211

Type of payment: Cash

Type of programming: Action/Adventure, Cartoons, Comedy, Documentaries, Drama, Family, Features/Packages, Specials, Variety/Music.

Sample titles: "Royal Wedding" (color Fred Astaire film), "Father's Little Dividend" (comedy with Spencer Tracy and Elizabeth Taylor), "The Outlaw," (with Jane Russell), "The Snows of Kilmanjaro" (Gregory Peck and Ava Gardner), "Flying Deuces" (Laurel & Hardy).

Earthwatch Productions

1028 East Hayden
Pocatello, ID 83201

Contact: Mary Jane Hegman
Executive Producer
(208) 233-9034

Type of payment: Cash, Barter, Cash & Barter, Free.

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Documentaries, Educational, Family, Features/Packages, International, Program Inserts/Shorts, Series, Series/First Run, Specials.

Sample titles: "Western Style Vacation" (adventure vacation travel series), "Visions in the Sun" (international sun & sea vacations), "Wish You Were Here" (one-minute travel sponsored standalones).

Ebony/Jet Showcase

820 South Michigan Avenue
Chicago, IL 60605

Contact: Ozzie Bruno

Vice President/TV Sales & Syndication

Type of payment: Barter

Type of programming: Magazine/Talk, Series, Series/First Run, Specials, Vignettes.

"Ebony/Jet Showcase" (half-hour celebrity program), "Great Moments in Black History" (60-second inserts on Black historians), "American Black Achievement Awards" (90-minute annual award program).

Enoki Films USA, Inc.

16501 Ventura Blvd., Suite 606
Encino, CA 91436

Contact: Yoshi Enoki

President

(818) 907-6503

Type of payment: Cash

Type of programming: Animated, Cartoons, Series, Series/First Run.

Sample titles: "Star Fleet," "Sci-Fi" (space adventure/puppets), "Peppermint Park" (educational puppets, series), "The Adventures of Scamper" (78-minute, animated feature), "Serendipity, the Pink Dragon" (90-minute, animated feature).

Entervision Syndication, Inc.

6305 Yucca Street, Suite 300
Hollywood, CA 90028

Contact: Kris Gangadean

President

(213) 469-9998

Type of payment: Cash

Type of programming: Animal/Nature/Outdoors, Family, Features/Packages, Variety/Music.

Sample titles: "Tribute to Fists of Fury" (29 martial arts feature films starring top martial artists), "Camp Wilderness" (78 half-hours, dramatic adventure), "Outdoor Adventure Movie Package" (feature films geared for all-family viewing), "Sultans of Soul" (90-minute music special featuring top artists performing their hit recordings).

Envoy Productions

2185 Hampton Avenue
St. Louis, MO 63139

Contact: Sandi Clement

Account Executive

(314) 647-4900

Type of payment: Free

Type of programming: Drama, Family, Religion, Series, Specials.

Sample titles: "This Is The Life" (30-minute weekly drama), "Esta Es La Vida" (30-minute weekly Spanish drama), "The First Valentine" (30-minute special), "The Magic Boy's Easter" (30-minute Easter drama), "Waiting For The Wind" (30-minute Father's Day special).

Excel Telemedia International Corporation

745 Fifth Avenue, Suite 1516
New York, NY 10151-0077

Contact: Allen G. Hart

Vice President

(212) 371-7333

Type of payment: Cash

Type of programming: Action/Adventure, Animated, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Features/Packages, Magazine/Talk, Series, Series/First Run, Specials, Variety/Music.

Sample titles: "Wings of Fire," "The Leonard

Rosen Show," "Pathfinders," "Rollermania," "Scotland Yard," "Venus Meets the Son of Hercules."

FamilyNet

P.O. Box 196
Forest, VA 24551-0196

Contact: David Lewis
(804) 582-7503

Type of payment: Barter

Type of programming: Documentaries, Educational, Family, Home Shopping, Magazine/Talk, Religion, Series, Series/First Run, Specials, Sports, Variety/Music, Classic Movies, NCAA Sports.

Features International, Ltd.

1011 Eden Way North
Chesapeake, VA 23320

Contact: Steven Newton

Vice President, Marketing & Sales

(804) 547-0547

Type of payment: Cash & Barter

Type of programming: Animal/Nature/Outdoors, Documentaries, Drama, Family, Features/Packages, International, News/News Stories, Program Inserts/Shorts, Religion, Series, Specials, Spanish Movies, Spanish Specials, Spanish Music.

Sample titles: "Feature Films" (color and B/W classics), "African Update" (weekly magazine show on wildlife, culture, people, and places), "Wagner's Outdoors" (hunting and fishing in North America), "Quigley's Village" (first-run children's show featuring positive values), "Robin Hood" (classic series starring Richard Greene).

File Tape Company

210 East Pearson
Chicago, IL 60611

Contact: Ms. Susan Caraher
President

(800) 637-TAPE

in IL: (312) 649-0599

Type of payment: Cash

Type of programming: Stock Footage

Financial News Network

6701 Center Drive West
Los Angeles, CA 90045

Contact: Bradley E. Jones
Director, Affiliate Relations

(213) 670-1100

Type of payment: Cash

Type of programming: Series/First Run, Specials, Sports, Financial.

Fishing Texas

8918 Tesoro Drive, Suite 200
San Antonio, TX 78217

Contact: Leon Bryant
Production Director

(512) 822-5642

Type of payment: Barter

Type of programming: Series, Sports.

Sample title: "Fishing Texas" (award winning weekly half-hour outdoor program featuring fresh and saltwater fishing from locations throughout the State of Texas).

Fishing The West

5484 SE International Way
Milwaukie, OR 97222

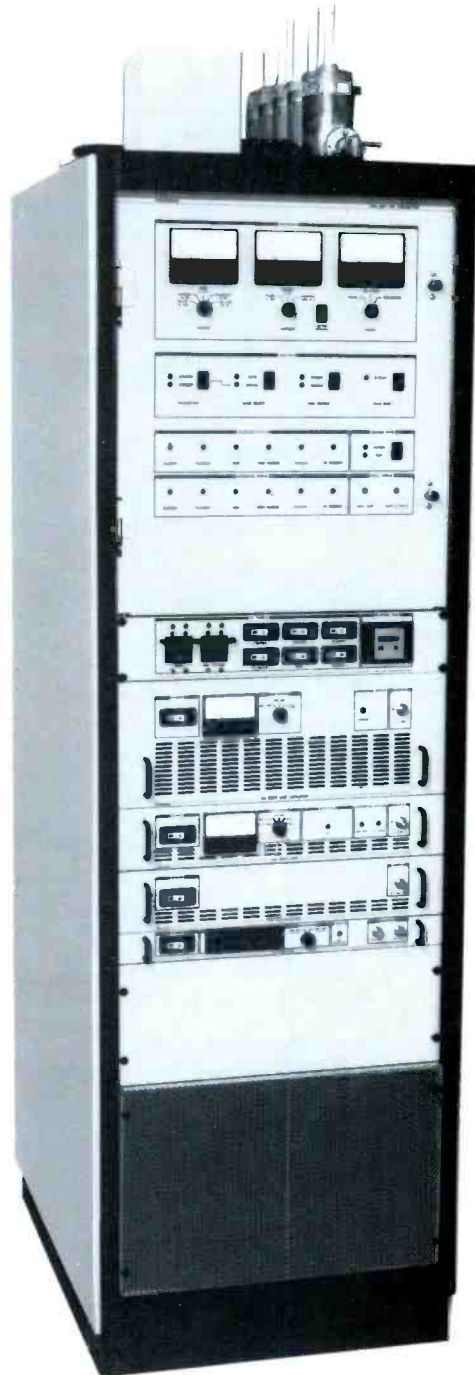
Contact: Lana Coon
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Type of payment: Cash & Barter

Type of programming: Family, International, Series, Series/First Run, Sports.

Sample titles: "Fishing the West" (26 new episodes annually, featuring guest experts with host Larry Schoenborn. Highlights all areas of U.S. with beautiful scenics and great fishing experiences.)

Fox/Lorber Associates, Inc.

419 Park Avenue South
New York, NY 10016

Contact: Robert G. Miller
Vice President, U.S. Television
(212) 686-6777

Type of payment: Cash & Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Comedy, Docu-Drama, Documentaries, Educational, Family, Features/Packages, International, Series/First Run, Specials, Variety/Music.

Sample titles: "The Elvis Collection" (3 concert specials), "The Dr. Fad Show" (weekly), "King...Montgomery to Memphis" (portrayal of Dr. Martin Luther King, Jr., 2 hours), "Overboard...Again" (8 comedy hours featuring Gallagher and others).

Galavision

2121 Avenue of the Stars, Suite 2300
Los Angeles, CA 90067

Contact: Stuart Livingston
Vice President of Broadcasting
(213) 286-0122

Type of programming: Globally-recognized Spanish-language movies, novelas (soap op-

eras), comedy, sports and variety; ECO news and entertainment service.

GNP

P.O. Box 80669
Lincoln, NE 68501

Contact: Stephen Clenzen
Associate Director
(800) 228-4630

Type of payment: Cash

Type of programming: Educational, Family.

Sample titles: "Close to Home" (three 30-minute programs, parenting workshop), "Job Seeking" (eight 15-minute programs, for high school students entering the job market), "Rainbow Movie of the Week" (ten 60-minute programs, coping with modern day problems), "Teaching Infants and Toddlers," "Taking Better Pictures."

Group W News Services

888 Seventh Avenue, 40th Floor
New York, NY 10106

Contact: Richard P. Sabreen
Vice President & General Manager
(212) 307-3218

Type of payment: Cash & Barter

Type of programming: Features/Packages, News/News Stories, Program Inserts/Shorts, Series, Sports, Variety/Music.

Sample titles: "Newsfeed" (broadcast news service), "The Entertainment Report" (broadcast entertainment news service).

GTV/GTV Sports

P.O. Box 368
New Kensington, PA 15068

Contact: Dennis F. Gianotti
President
(412) 337-3352

Type of payment: Cash & Barter

Type of programming: News/News Stories, Sports, Variety/Music.

Sample titles: "This Week in Pocket Billiards" (half-hour weekly news and entertainment program about pocket billiards), "Steelers '90 Magazine" (weekly show featuring interviews with past and present players), "Collegiate Sports" (Penn State University, University of Pittsburgh, and Duquesne Varsity sports).

Hearst Entertainment

235 East 45th Street
New York, NY 10017

Contact: Leonard Soglio
Vice President & Southern Division Sales Manager
(212) 455-4000

Type of payment: Cash & Barter.

Type of programming: Action/Adventure, Animated, Cartoons, Drama, Educational, Features/Packages, Program Inserts/Shorts.

Hit Video USA

1000 Louisiana, Suite 3500
Houston, TX 77002

Contact: Laura Dodge
Vice President, Operations
(713) 650-0055

Type of payment: Cash & Barter

Type of programming: Variety/Music.

Sample titles: "Hit Video Countdown" (top 10 music videos of the week), "Women In Rock" (profiles of top female artists), "New Music Review" (newest music video releases), "Power Mixx USA" (dance music videos).

Home Entertainment Network

1000 Centerville Turnpike
Virginia Beach, VA 23464

Contact: M.S. Buddy Merrick
General Manager
(804) 424-7777, Ext. 3543

Type of payment: Barter. Stations must air "The 700 Club."

Type of programming: Animation, Children's, Movies, News, Religion, Series, Sports, Variety/Music. Some programming in Spanish.

Home Shopping Network

P.O. Box 9090
Clearwater, FL 34618-9090

Contact: Jim Bocock or Todd Cralley
(813) 572-8585

Type of payment: Stations are compensated monthly for affiliation.

Type of programming: Home shopping.

IFEX Film Corporation

201 West 52nd Street
New York, NY 10019

Contact: Gerald Rappoport
President
Wendy Reeds
Vice President, Sales
(212) 582-4318

Type of payment: Cash & Barter

Type of programming: Animated, Cartoons, Documentaries, Drama, Family, International (foreign language features with English subtitles).

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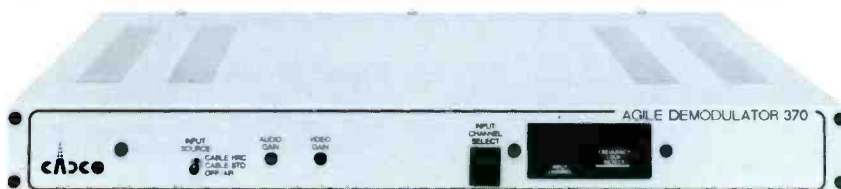
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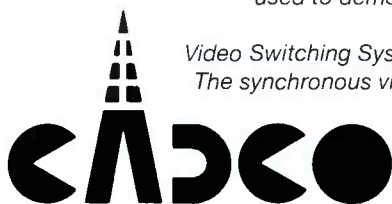
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Contact: Giuliana Nicodemi
President

Type of payment: Cash

Type of programming: Animated, Cartoons, Comedy, Educational, Family, International, Program Inserts/Shorts, Series.

Ivy Classics

725 Providence Road, #204
Charlotte, NC 28201

Contact: Joshua Tager
President
(704) 333-3991

Type of payment: Cash

Type of programming: Action/Adventure, Animated, Cartoons, Comedy, Documentaries, Drama, Educational, Family, Features/Packages, International.

JM Entertainment, Inc. (JME)

133 East 58th Street
New York, NY 10022

Contact: Brian J. Molfese
Senior Vice President, Sales & Marketing
(212) 319-9152

Type of payment: Cash

Type of programming: Animated, Documentaries, Series, Specials, Sports, Variety/Music.

Joel Cohen Productions & Distribution, Inc.

11500 Olympic Blvd., Suite 418
Los Angeles, CA 90064

Contact: Joan Cohen
Vice President
(213) 473-7444

Type of payment: Cash

Type of programming: Animal/Nature/Outdoors, Documentaries, Features/Packages, Game Shows, International, Program Inserts/Shorts, Series/Off Network, Specials, Sports, Variety/Music.

Sample titles: "Fourth Annual Diamond Awards Show" (many popular rock stars, 4 1-hour programs), "Church Street Station" (78 half-hours, best of country western music), "Score/Cash Card" (interactive sports shorts), "Bingomania" (interactive TV game show format), "Tricks & Deceptions" (10 hours of master magicians performing, edited into 3-to 12-minute segments).

Johnson Publishing Company

820 South Michigan Avenue
Chicago, IL 60605

Contact: Ozzie Bruno
Vice President/TV Sales & Syndication
(312) 322-9409

Type of payment: Barter

Type of programming: Magazine/Talk, Series, Series/First Run, Specials, Vignettes.

Sample titles: "Ebony/Jet Showcase" (half-hour celebrity-driven program), "Great Moments in Black History" (60-second inserts on Black historians, "American Black Achievement Awards" (90-minute annual award program).

Joseph Green Pictures Company

200 West 58th Street
New York, NY 10019

Contact: Joseph Green
President & Sales Manager
(212) 246-9343
Fax: (212) 246-9344

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, Documentaries, Program Inserts/Shorts, Specials.

Keystone Inspirational Network

P.O. Box 216
Red Lion, PA 17356

Contact: John Stockstill
Director of Marketing
(800) 552-4546

Type of payment: Free

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Fashion, Features/Packages, International, News/News Stories, Program Inserts/Shorts, Religion, Series, Series/Off Network, Specials, Sports, Variety/Music.

King Features Entertainment

235 East 45th Street
New York, NY 10017

Contact: Laurie Hurst
Promotion Manager
(212) 983-6379

Type of payment: Cash & Barter

Type of programming: Animated, Cartoons, Comedy, Docu-Drama, Features/Packages, Magazine/Talk, Mini-Series, Program Inserts/Shorts, Series.

The Latham Foundation

Latham Plaza
Clement & Schiller
Alameda, CA 94501

Contact: Dick Burns
Vice President
(415) 521-0920

Type of payment: Free

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

Sample title: "Withit" (52 half-hour series).

LBS Communications, Inc.

875 Third Avenue
New York, NY 10022
(212) 418-3000

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Features/Packages, Game Shows, International, Mini-Series, News/News Stories, Series, Series/First Run, Series/Off Network, Specials, Sports, Variety/Music.

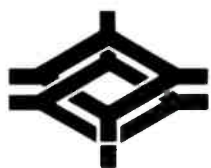
Sample titles: "Hope Diamonds" (Bob Hope's finest films), "Hardcastle & McCormick," "Gidget," "Mask," "Inspector Gadget," classics such as "Dennis the Menace," "Father Knows Best," and "Wild Bill Hickok," documentaries including "John Fitzgerald Kennedy" and "Marilyn Monroe."

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1525 Wilson Blvd., Suite 550
Rosslyn, VA 22209

Contact: Edward Burakowski
Vice President of Affiliate Sales
(703) 276-0881

continued on page 17



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—by **Scott Ashford**

Getting good value at a reasonable price is everyone's goal. And lacking the larger budgets of network broadcast stations and cable companies, LPTV broadcasters must view each purchase with a sharp eye for quality and cost.

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The System 7

System 7 is a powerful, MS-DOS based graphics and character generation computer package. It features high quality video, a user-friendly text/graphics composition and editing software package, and a selection of video display features that is unsurpassed by other TV character generators.

The hardware comprises a PC/AT personal computer and a video/graphics controller that is compatible with most other video equipment. It can be used as a desktop unit or rack mounted in the studio or a mobile van. Contained in this ergonomic package are all of the tools you need for either on-line broadcasting or for producing professional, interesting, and dynamic videos.

The graphics display features include a variety of resident fonts and sizes; independent coloring of symbols, backgrounds, and edges; and a choice of 16 million colors. The video display features include two channels; unlimited page and character overlays; and a host of visual effects such as rolling, wiping, and so on. Composing a page is easy using the software's menus and the keyboard's predefined action keys. Stylized alphabets and complex graphics can be generated quickly with the drawing tool set and then stored in the memory for instant access later. And the scanner composition option enables you to convert existing artwork directly into machine code and store it in memory.

Specialized software packages are also available for applications like election coverage, sports events, sports timing, and telethon broadcasting.

So what about price? Well, first of all,

System 7 retails for under \$10,000. Secondly, your production staff will not have to consume expensive studio time in editing. Finally, the extensive tools allow you to use this system to do everything from weather maps to specialized sports and news broadcasting—saving you further expenditures.

The MLC 960 Laser Transmission System

Also from MPB Technologies is the MLC 960 Atmospheric Laser Transmission System. This is a short haul transmission system that uses an eye-safe laser to transmit video and audio signals over a line-of-sight distance of up to 1.5 miles. The system has proven invaluable in situations where cables are impractical or impossible.

The MLC 960 system consists of a transmitter, a receiver, and two interface/electronics boxes, along with such options as tripods and additional channels. It offers the LPTV broadcaster a tremendous remote broadcasting capability for news gathering, live interviews, and special events. Because the system is compact and light weight, it can be moved from one location to another quickly and can be set up, ready for use, by the camera man and the reporter in less than fifteen minutes.

Unlike microwave systems—a similar technology—the laser transmitter does not require an FCC license or specialized operators. In dense urban areas such as the downtown core of most cities, the laser system is not affected by reflections or other transmission systems. And, in turn, it emits no signals that will interfere with your existing equipment.

Your ability to cover local news and special events will be significantly enhanced through the use of the MLC 960 Atmospheric Laser Transmission System. If you consider the salaried time lost in laying and collecting cables and the loss of revenues from local events that you are unable to cover, the MLC 960 is a very good value. At a list price of less than \$17,000, the system can generally pay for itself in less than eight months.

Scott S. Ashford is manager of business development for MPB Technologies, Inc., a Canadian firm headquartered in Quebec.

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Music Licensing: An Insider's View

—by Robert W. Warner, Jr.

Most broadcasters are the first to admit that they know very little about music licensing. Yet 80% of all radio stations, and an even higher percentage of TV stations and cable systems, have music on their programs.

Playing music over the air is a public performance which must be licensed, according to federal copyright law. The American Society of Composers, Authors, and Publishers (ASCAP); Broadcast Music, Inc. (BMI); and SESAC are the three performing rights organizations recognized in the copyright law. They act as "music police" for their affiliated songwriters, composers, and publishers. Ninety percent of all music heard in America is controlled by these three organizations.

Cable is considered the last frontier of music licensing. Local cable operators

have remained unlicensed while infrequent and unfruitful talks have been held over the years between the licensing organizations and the National Cable Television Association. However, some major cable producers/programmers have been licensed on an experimental basis since 1978. (Early last year, NCTA filed an anti-trust suit in Washington, DC and Los Angeles against BMI.)

BMI represents more than 100,000 songwriters, composers, and publishers and carries about 1.5 million titles in its database. ASCAP represents fewer writers and publishers, but holds more than three million titles in its computer. Together, the two organizations distribute more than \$350 million in royalty payments to their writers and publishers each year—the vast majority of these dollars coming from the broadcast industry. Joining these organizations is relatively simple for a songwriter and ensures that he or she is compensated when a song is publicly performed in a venue that is logged.

How Performances are Logged

The methods and venues for logging public performances vary with the three organizations. BMI and ASCAP use primarily radio and TV as the basis for their distribution systems. However, classical and pop music concerts and college radio are also logged for payment purposes. A nationwide statistical sample of the broadcast universe is the basis for these payment systems and is judged to be reasonably accurate.

Ordinarily, there are two types of licenses available to a broadcaster—blanket agreements or per-program agreements. The blanket license allows the music user unlimited play of the licensing organization's repertoire. The fee for a blanket license is based on an annual percentage of the station's gross revenue after certain allowable deductions. The per-program license is normally for stations with all-talk, all-news, or other formats that use a limited amount of music. The per-program fee is based on a two-tier pay schedule. Generally, if less than 20% of a station's format is music, the station qualifies for the per-program rate.

In round numbers, the broadcasters pay a combined total of 3% of their adjusted gross revenue to BMI and ASCAP. Although this percentage has been de-

clining over the years (it began at 10%), licensing revenues to BMI and ASCAP have risen sharply due to the increase in the total number of stations and the increased use of music in general.

Licensing Difficulties

There are several uses of music where licensing is hard to achieve. Some U.S. foreign-language stations, for example, may reasonably expect not to be licensed. This is due to the inability of the performing rights organizations to provide a "chain of title" when suing a station for copyright infringement.

When all attempts at licensing a station fail, the licensing organization may file an infringement suit in federal court. The cases are usually well documented, with copies of correspondence to the station and records of telephone calls and visits. In addition, the station will have been taped to provide evidence of the actual infringements of the copyrights of affiliated writers. With this in hand, the licensing organization seldom loses a case; it is generally awarded license fees for music performed since the first contact with the station, damages, and court costs amounting to thousands of dollars.

All venues where music is played publicly require licenses. This includes colleges, hotels, motels, restaurants, stores, shopping malls, circuses, ice shows, aerobic studios, hospitals, medical and dental offices, music on hold, Radio City Music Hall, Lincoln Center, airlines, banks, and so on. These uses of music earn royalty payments for the writers which then are collected by licensing organizations.

International Performances

Another area of income for the U.S. performing rights organizations is their association with more than 40 international licensing organizations in Europe, South America, and the Far East. This arrangement allows U.S. licensing companies to receive payments for the worldwide use of their affiliates' music. BMI and ASCAP also remit payments for the use of foreign writers' music in the U.S. to the appropriate performing rights society.

Currently, American performing rights organizations receive considerable revenue each year from their counterparts abroad. Undoubtedly, these revenues will increase as East Bloc countries are democratized and more American music is

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played. American broadcasters are beginning to establish their own stations overseas or entering into partnerships with European broadcasters. This will lead to an increase in the use of American music and, thus, increased royalties for songwriters.

In Europe, the process of licensing music is different than it is here at home. European countries each have a single licensing organization for public performance—often a quasi-governmental body. It receives help and assistance from the government in locating music users—largely non-broadcast performances. Until quite recently, there have been no commercial radio or TV stations in these countries. As a result, nearly all non-broadcast music performances are licensed. Yet between the three licensing organizations here in the United States, probably less than half the number of non-broadcast users are licensed!

Where to Call

Here is contact information for the three licensing organizations operating in the United States:

American Society of Composers, Authors & Publishers (ASCAP)

One Lincoln Plaza
New York, NY 10023
(212) 595-3050
Morton Gould, President
Arthur Hamilton, Vice President
Irwin Z. Robinson, Vice President

Broadcast Music, Inc. (BMI)

320 West 57th Street
New York, NY 10019
(212) 586-2000
10 Music Square East
Nashville, TN 37203
(615) 259-3625
8730 Sunset Blvd.
Hollywood, CA 90069
(213) 659-9109
Frances W. Preston, President and CEO
Len Henzel, Vice President, Broadcast Relations

SESAC, Inc.

156 West 56th Street
New York, NY 10019
(212) 586-3450
FAX: (212) 397-4682
55 Music Square East
Nashville, TN 37203
(615) 320-0055
A. H. Prager, Chairman and President
Vincent Candilora, Executive Vice President and CEO
W. F. Myers, Vice President

Robert W. Warner, Jr. is a former vice president with BMI. He is now a consultant specializing in music licensing. He can be reached at 320 Strawtown Road, New City, NY 10956, (914) 634-6630.

11/8

Directory

continued from page 13

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Docu-Drama, Documentaries, Drama, Educational, Family, International, Magazine/Talk, News/News Stories, Series, Sports.

Liz LaMac Productions, Inc.

P.O. Box 25265
Nashville, TN 37202-5265
Contact: Mack D. Boggs
President
(615) 883-4542
(919) 383-8299

Type of payment: Cash, Barter, Cash & Barter.

Type of programming: Comedy, Family, Series, Series/First Run.

Sample title: "King Joe's Palace" (half-hour weekly children/family comedy, 39 new shows).

Lyndal Entertainment, Inc.

2337 Lemoine Avenue
Cliffside Park, NJ 07024
Contact: Alvin Sussman
President
(201) 947-7111

Type of payment: Cash, Cash & Barter.

Type of programming: Cartoons, Comedy, Documentaries, Features/Packages, International, Series, Series/First Run, Specials.

Sample titles: "The Soupy Sales Show" (comedy first run), "Legends" (women's sports show, first run), "The Comedy Hall of Fame" (comedy series, first run), "Feature Films" (175 public domain features starring, among others: Fred Astaire, John Wayne, Kirk Douglas, Ava Gardner, Cary Grant, William Holden, Burt Lancaster, Jack Nicholson, David Holden, Burt Lancaster, Peter Ustinov, Orson Wells, Joan Collins, Elizabeth Taylor, Roger Moore).

M & M Syndications

1000 Laurel Oak Corporate Center, Suite 108
Voorhees, NJ 08043
Contact: Michelle Pruy
President
(609) 784-1177

Type of payment: Barter

Type of programming: Educational, Family, Magazine/Talk, Series, Specials, Sports, Variety/Music.

Sample titles: "Sports Quest" (family-oriented sports program, half-hour weekly), "Street Beat" (music news, half-hour weekly), "Boxing Illustrated" (boxing highlights, news, interviews, half-hour, twice monthly), "Record Guide Stereo Scene" (music videos, interviews, half-hour or strip), "Country Record Guide" (country music videos, half-hour weekly).

Majestic Entertainment, Inc.

217 West Alameda Avenue, Suite 203
Burbank, CA 91506
Contact: Walter E. Baxter
President
(818) 848-1368
Fax: (818) 848-7934

Type of payment: Cash

Type of programming: Action/Adventure, Cartoons, Comedy, Documentaries, Drama, Series, Variety/Music.

Manhattan Production Music

311 West 43rd Street, Suite 702
New York, NY 10036

continued

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LPTV Report / January 1991 / 17

Contact: Ron Goldberg
National Sales Manager
(800) 227-1954
(212) 333-5766

Type of payment: Cash

Type of programming: Thirty compact discs of original production music tailor made for LPTV stations. Each cut is edited onto :60, :30, :20 and :10 spots, as well as full length versions.

MCA TV

100 Universal City Plaza
Universal City, CA 91608

Contact: Mort Slakoff

Senior Vice President, Creative Services
(818) 777-1000

Type of payment: Cash, Barter, Cash & Barter.

Type of programming: Action/Adventure, Comedy, Family, Features/Packages, Talk, Series, Series/First Run, Series/Off Network.

Sample titles: "Harry And The Hendersons" (weekly half-hour comedy; continuing story of a family that found a Bigfoot-type creature in the woods and took it home, 72 episodes, January 1991 start), "Roggin's Heroes" (weekly half-hour series takes a humorous look at everyday activities of people), "Mickey Spillane's Mike Hammer" (78 half-hours), "Rod Serling's Night Gallery" (97 half hours), "Ironside" (198 hours), "Five Star Mystery" (Delvechio/Ellery Queen/O'Hara/etc., 87 one-hours).

Media Masters

3840 Dickerson Road
Nashville, TN 32707

Contact: Harold Hodges
Vice President

(615) 868-2312

Type of payment: Cash & Barter, Free, Per Inquiry.

Type of programming: Educational, Variety/Music (country), PI Spots, Infomercials.

Sample titles: "Country Music Video Clips" (Music video and artist interview segments. Free in selected, new competing markets. Documentation of airplay required).

Mighty Minute Programs

840 Battery Street
San Francisco, CA 94111

Contact: David Meblin
President
(415) 788-1211

Type of payment: Cash & Barter

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

Sample titles: "How Do They Do That?" (with Ed McMahon, 90 seconds daily, 260 per year, explaining the wonders of the world), "60-Second Housecall" (54 seconds with Dr. Bob Lanier, America's most respected TV medical reporter), "Seafood Steward" (with Gary Rainer, 70-second daily news report about how to buy fish and shellfish), "Wildlife Journal" (with Steve Karlin, 75-second environmental reports with wild animals), "On Produce" (with Michael Marks, 70-second daily news report about fresh fruits and vegetables).

Mitchell Productions

1875 South State
Orem, UT 84058

Contact: Jess Mitchell
(801) 225-1293

Type of payment: Cash, Barter, Cash & Barter, Free.

Type of programming: Educational, Magazine/Talk, Program Inserts/Shorts, Variety/Music.

Modern Video Programs

5000 Park Street North
St. Petersburg, FL 33709

Contact: Nina Thorbecke
Supervisor of TV Services
(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.

Money Management Network

P.O. Box 214
Bedford, TX 76095

Contact: Greg Martin
President
(817) 282-6770

Type of payment: Free

Type of programming: Infomercials

Mother Basilea Films

9849 North 40th Street
Phoenix, AZ 85028

Contact: Sister Adaiah
(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's Heart Breaks with Love," "God Lives and Works Today," "Life's Deepest Meaning," "A Walk Through Jerusalem at Jesus's Side," "It Began at a Party" (youth oriented Christmas special), "No Greater Love" (artistic portrayals of Christ, half-hour special).

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Moviecraft, Inc.

P.O. Box 438

Orland Park, IL 60462


Contact: Larry Urbanski
President

(708) 460-9099

Type of payment: Cash

Type of programming: Action/Adventure, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Educational, Family, Features/Packages, Game Shows, International, Mini-Series, Program Inserts/Shorts, Religion, Series, Series/Off Network, Specials.

Sample titles: "TV's Magic Memories" (52 half-hours, the best of early television), "The Big Attack" (38 half-hours, true stories of the heroes of WW II), "The War Time Years" (13 half-hours, actual WW II propaganda films),



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	Licenses	CPs*
ALABAMA	10	23
ALASKA	221	11
ARIZONA	27	35
ARKANSAS	9	32
CALIFORNIA	44	87
COLORADO	19	34
CONNECTICUT	1	5
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	42	131
GEORGIA	19	32
HAWAII	3	24
IDAHO	19	25
ILLINOIS	11	36
INDIANA	13	24
IOWA	12	31
KANSAS	10	29
KENTUCKY	12	30
LOUISIANA	15	42
MAINE	7	17
MARYLAND	2	8
MASSACHUSETTS	6	16
MICHIGAN	11	25
MINNESOTA	33	53
MISSISSIPPI	12	21
MISSOURI	18	27
MONTANA	26	35
NEBRASKA	4	8
NEVADA	21	20
NEW HAMPSHIRE	3	4
NEW JERSEY	2	14
NEW MEXICO	14	34
NEW YORK	29	47
NORTH CAROLINA	11	33
NORTH DAKOTA	9	10
OHIO	20	46
OKLAHOMA	21	30
OREGON	22	26
PENNSYLVANIA	14	55
RHODE ISLAND	0	2
SOUTH CAROLINA	3	19
SOUTH DAKOTA	7	16
TENNESSEE	29	37
TEXAS	51	107
UTAH	20	9
VERMONT	1	8
VIRGINIA	8	24
WASHINGTON	16	21
WEST VIRGINIA	1	9
WISCONSIN	15	14
WYOMING	24	17
GUAM	1	0
PUERTO RICO	5	8
VIRGIN ISLANDS	0	3

TOTALS: Licenses: 956
Construction Permits: 1,455

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"It's A Great Life" (13 half-hours, comedy), "Big Town" (13 half-hours, drama), "Hollywood Dreams" (120 5-minute episodes, many Hollywood stars), "Trouble With Father" (78 half-hours, comedy), "Theater Cavalcade" (40 half-hours, heroes of America, top stars), "Captain David Grief" (20 half-hours, high sea adventure), "Treasure Men In Action" (13 half-hours, drama), "Silver Screen Movie Shorts" (13 musical & comedy shorts from the '30's and '40's), "Cliffhanger Theater" (Best of the serials from the '30's and '40's), "Mr. & Mrs. North" (30 half-hours, private detective action), "Judge Roy Bean" (39 half-hours, Edgar Buchanan western), "People's Choice" (20 half-hours, Jackie Cooper comedy), "African Patrol" (15 half-hours, African police patrol), "TV's Magic Memories Feature Presentations" (10 features, classic B/W).

Multimedia Entertainment

75 Rockefeller Plaza, 22nd Floor
New York, NY 10019

Contact: Julie Farin
Promotion Coordinator

(212) 484-7025

(213) 479-5150

Type of programming: Magazine/Talk, Variety/Music.

Sample titles: "Donahue" (daily talk show, 60 minutes), "Sally Jessy Raphael" (daily talk show, 60 minutes), "Big Break" (new music/variety weekly program hosted by Natalie Cole, 60 minutes).

NCTV

One Madison Avenue
New York, NY 10010

Contact: Marilyn J. Freeman
Senior Vice President/General Manager
(212) 689-0088

Type of payment: Free

Type of programming: Cartoons, Comedy, Drama, Game Shows, Magazine/Talk, News/News Stories (for and by college students).

Network Programs

11811 North Tatum Blvd., Suite 3031
Phoenix, AZ 85028

Contact: Richard S. Shaw
President

(602) 953-6690

Type of payment: Cash, Barter, Cash & Barter.

Type of programming: Animal/Nature/Outdoors, Documentaries, Educational, Family, Series, Specials, Sports.

Sample titles: "The Alaska Series" (13 half-hours on people, places, wildlife, and history), "The Bob Mann Sports Series" (6 half-hours of instruction on golf, fitness, and self defense/karate), "2001—Imagine The Possibilities" (one half-hour look into our lives in 2001), "Seed to Semiconductor" (one half-hour look at the mighty microchip in robots, surgery, and space), "Thomas & Beulah" (based on Rita Dove's Pulitzer Prize-winning book of a Black family's life).

New Visions

44895 Highway 82
Aspen, CO 81611

Contact: Greg Jacobs
Distribution Director
(303) 925-2640

Type of payment: Barter

Type of programming: Action/Adventure, Documentaries, Specials, Sports.

Sample titles: "Backside, The Hidden Triple

Crown" (horse racing), "Golf, the Perfect Passion" (with Bob Hope), "Legacy of Speed...The Andretti Story" and "Mastery of Motion" (auto racing), "The Poet and The Roughrider" (the history of Yellowstone National Park), "Travelin' On Southwest" (exploring Arizona, New Mexico, and Utah), "The World On Skis" (exciting ski resorts from the USA to Japan).

Olympus Television, Inc.

14724 Ventura Blvd., Suite 611
Sherman Oaks, CA 91403

Contact: George Mitchell

President

(818) 788-7877

Fax: (818) 788-7942

Type of payment: Cash

Type of programming: Animal/Nature/Outdoors, Mini-Series, Sports.

Sample titles: "Confrontation With Nature" (13 half-hours), "Boxing" (28 one-hour professional boxing shows), "In Wildness" (mini-series).

Pinnacle Communications

8566 East Vista Bonita Drive
Scottsdale, AZ 85255

Contact: Robb Dalton

President

(602) 585-9220

Type of payment: Cash

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

Sample titles: "Lifeplanning" (5-week news series), "Lifeplanning for the 90's" (4-week news series), "Teenagers & Tough Decisions" (2-week news campaign for teens and parents).

PSC, Inc.

10560 Arrowhead Drive
Fairfax, VA 22030

Contact: Don Hammack

(703) 691-2738

Type of programming: Soviet News, Soviet Specials and Documentaries.

Sample titles: "Vremya," "Spotlight on Perestroika," "Novosti."

Quantum Marketing International

550 Pinetown Road, Suite 300
Fort Washington, PA 19034

Contact: Leigh Sellstedt

Revenue Share Coordinator

Type of payment: Stations are paid to run the programs.

Type of programming: Educational, Game Shows, Home Shopping, Music, Product Informercials.

Sample titles: "Solid Gold Rock & Roll" (Wolfman Jack's personal selection of the greatest rock & roll from the 50's and 60's), "Kitchen-mate" (easy to clean, fast, light, durable, handheld, all-in-one mixer and food processor), "Great Woks of China" (hand-hammered wok with lid and all accessories; ancient gourmet Chinese cooking made simple with the Great Wok), "Regina Vac" (this brand-name vacuum picks up coins, nails, paper clips, and dirt), "Mega Memory" (eight audio tape cassettes of Kevin Trudeau's simple techniques for improving your memory).

Reel Movies International, Inc.

8235 Douglas Avenue, Suite 770
Dallas, TX 75225

Contact: Tom T. Moore

President/CEO

(214) 363-4400

What's Going On

February 10-13, 1991. Broadcast Cable Credit Association 25th Credit and Collection Seminar. Loews Summit Hotel. New York, NY. **Contact:** Mark Matz, Vice President-Marketing, (708) 827-9330.

February 10-15, 1991. National Association of Broadcasters 26th Annual Management Development Seminars for Broadcast Engineers. University of Notre Dame. South Bend, IN. **Contact:** Jane Frock, NAB Science and Technology, (202) 429-5346.

March 6, 1991. National Association of Black-Owned Broadcasters Awards Dinner. Washington, DC. **Contact:** James L. Winston, Executive Director, (202) 463-8970.

March 9-10, 1991. Third Annual West Coast Regional Conference of College Broadcasters. USC, Los Angeles, CA. **Contact:** (401) 863-2225.

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

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

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

April 19-21, 1991. Southern Regional Conference of College Broadcasters. Georgia State University, Atlanta, GA. **Contact:** (401) 863-2225.

April 21-24, 1991. Broadcast Cable Financial Management Association & Broadcast Cable Credit Association Annual Conference. Century Plaza Hotel, Los Angeles, CA. **Contact:** Cathy Lynch, Meetings & Conventions Coordinator, (708) 296-0200.

May 16-19, 1991. American Women in Radio & Television 40th Annual National Convention. Atlanta, GA. **Contact:** Diane Walden, Director of Advertising and Promotion, (202) 429-5102.

June 8-10, 1991. ShowBiz Expo West. Los Angeles Convention Center. **Contact:** Live Time, Inc., (213) 668-1811.

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

June 16-19, 1991. Broadcast Promotion and Marketing Executives/Broadcast Designers Association Conference & Exposition. Baltimore, MD. **Contact:** Gregg Balko, (213) 465-3777; Exhibitors contact Susan E. Rosenstock, (301) 468-3210.

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

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

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

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

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

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

November 22-24, 1991. Fourth Annual National Conference of College Broadcasters, Annual Convention of the National Association of College Broadcasters (Trade Expo, November 23-24). Brown University, Providence, RI. **Contact:** (401) 863-2225.

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

Type of payment: Cash

Type of programming: Action/Adventure, Animated, Cartoons, Drama, Family, Features/Packages, Series.

Sample titles: "Dragnet" (40 half-hours), "Reel Cartoons" (15 hours), "Reel Platinum" (approximately 100 classic films), "Reel Gold" (approximately 100 classic films).

Reflex Teleproductions

22 Sewall Street
Marblehead, MA 01945
Contact: Curt Havens
President/Owner
(617) 639-2700

Type of payment: Barter

Type of programming: Series/First Run.

Sample titles: "Home Improvement Magazine" (home improvement television series).

Republic Pictures

12636 Beatrice Street
Los Angeles, CA 90066-0930
Contact: Diana Foster
(817) 267-0777

Type of payment: Cash

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

Sample titles: "Bonanza" (260 hours color), "John Wayne Collection" (16 features), "Hollywood Stars" (16 features).

Resort Sports Network

Box 5383, Station A
Portland, ME 04107
Contact: J. Rory Strunk
President
(207) 772-5000

Type of payment: Barter, Cash & Barter.

Type of programming: Action/Adventure, Program Inserts/Shorts, Series, Series/First Run, Series/Off Network, Specials, Sports, Documentaries.

Sample titles: "World Pro Mogul" (10 30-minute mogul skiing events), "U.S. Pro Tour Ski Racing" (10 one-hour programs of the world's best ski racing), "Biff America" (celebrity talk show with a ski theme, hosted from Colorado ski resorts), "Windsurfing Magazine" (series of 30-minute features on windsurfing, done on location around the world), "Après Ski Show" (MTV format featuring highlights from the hottest ski movies), also ski movies, snowboarding, mountain biking, golf, tennis, and short sports tips.

Royal Communications International

117 North Ventura Avenue
Ventura, CA 93001
Contact: Michael Magrutsch
Vice President
(805) 641-1990

Type of payment: Cash

Type of programming: Action/Adventure, Ani-

mated, Cartoons, Documentaries, Educational, Family, Fashion, International, Series, Series/Off Network, Specials, Sports.

Sample titles: "Miss Moscow" (1-hour special on the first Soviet beauty pageant), "Olympic Archery" (26-minute special on highlights of the 1988 Seoul event), "Search for Adventure" (32 one-hour documentaries of exploration, sports & adventure), "Adventures of the Little Prince" (26 half-hours of animation based on the St. Exupery classic).

The Samuel Goldwyn Company

10203 Santa Monica Blvd.
Los Angeles, CA 90067

Contact: Dick Askin
President, Television
(213) 552-2255

Type of payment: Cash & Barter

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

Sample titles: "American Gladiators" (athletic

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Circle (108) on ACTION CARD

games and competition), "Gamepro" (new weekly series on video games—reviews, tips, strategy), "Samuel Goldwyn Theatre" (15 classic features), the "November Gold" series including "The 39 Steps," "Nightmare on Elm Street II."

Santa Fe Communications

2525 Naomi Street
Burbank, CA 91504
Contact: Ken Silverman
Director of Marketing
(818) 848-5800

Type of payment: Free
Type of programming: Magazine/Talk, Religion, Series/First Run.
Sample titles: "A New Beginning" (magazine show), "And Now for the Good News" (home Bible story), "Forum" (contemporary social issues), "Search" (home retreat), "Sunday Mass," "Innervision" (interviews).

The Sportsman's Showcase with Ken Tucker

P.O. Box 872, Highway 31
Brewton, AL 36427
Contact: Ken Tucker, Host or Rhonda Walton, Assistant to the Producers
(205) 867-9440
Type of payment: Barter
Type of programming: Animal/Nature/Outdoors (hunting).

Sudzin's Country Video

P.O. Box 766
Bound Brook, NJ 08854
Contact: Herb Sudzin

Host/Producer
(201) 271-8244
Type of payment: Free
Type of programming: Country music interviews and videos.

Teacher Productions

240 East Third Street
Garner, IA 50438
Contact: Gregory Schmidt
Producer/Director
(515) 923-2349

Type of payment: Cash
Type of programming: Animal/Nature/Outdoors, Docu-Drama, Documentaries, Drama, Educational, Family, Religion.
Sample titles: "Easter is Special" (family holiday special), "Michael, My Brother" (award-winning docu-drama), "Opera House Live" (country-western jamboree), "True Stories From Guatemala" (theatrical monologue), "Religion or Politics" (documentary on political pulpits), "They Built The Alaska Highway" (history documentary).

The Tel-A-Cast Group

203 Wise Hollow Road
Aiken, SC 29803
Contact: Randy Davidson
Syndication Director
(803) 648-8798
Type of payment: Barter
Type of programming: Series (gardening and backyard projects).
Sample title: "America's Backyard" (series, weekly half-hour on gardening, landscaping, and backyard projects).

Telemundo Group, Inc.

1740 Broadway
New York, NY 10019
Contact: Gary McBride
Senior Vice President, Sales & Marketing

Type of payment: Cash
Type of programming: Spanish Language Television Network: Action/Adventure, Animal/Nature/Outdoors, Cartoons, Drama, Educational, Family, Game Shows, International, News/News Stories, Specials, Sports, Variety/Music.

Television Latina

550 Biltmore Way, 9th Floor
Coral Gables, FL 33134
Contact: Benjamin Perez, President
Cesar Diaz, Vice President
Rafael Vazquez, Director of Sales
(305) 442-3418
Type of payment: Cash, Cash & Barter
Type of programming: Documentaries, Drama, Series, Spanish Soap Operas.

The Television Syndication Company, Inc.

P.O. Box 915123
Longwood, FL 32791
Contact: Cassie M. Yde
President
Type of payment: Barter
Type of programming: Specials, Series, Variety/Music.
Sample titles: "Asia's Last Frontier" (Vietnam, Cambodia & Laos today), "Rockin' Through the Holidays" (starring The Diamonds, The Dixie Cups, Rockin' Robin, and others), "Bangkok, Bali & Beyond" (one-hour documentary special).

continued

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- Charles Laughton
- Ronald Reagan
- Audrey Hepburn
- Walter Matthaw
- Elizabeth Taylor
- James Cagney

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Eagle-Lion Video, 7710 Balboa Ave., Suite 117, San Diego, CA 92111



Telemundo's "El Show de Lucy."

Trinity Broadcasting Network

Box C 11949

Santa Ana, CA 92711

Contact: Deanna J. Sebastian

LPTV Director

(714) 665-2122

Type of payment: Free with permission, 80% return on revenues to affiliates.

Type of programming: Animated, Drama, Educational, Magazine/Talk, Religion, Specials, Variety/Music, 700 Club.

Sample titles: "Praise" (2-3 hour religious talk show).

U-Net (University Network)

Box 1955, Brown University

Providence, RI 02912

Contact: Jeff Southard

U-Net Director

(401) 863-2225

Type of payment: Free

Type of programming: Animated, Comedy, Documentaries, Drama, Educational, Features/Packages, Game Shows, Magazine/Talk, News/News Stories, Program Inserts/Shorts, Variety/Music, (5 hours weekly, student produced programming).

Sample titles: "Take One" (movie review show from Washington State University), "From the Academy" (award-winning student film series), "Campus Response News" (produced by Hast-

ings College), "BMI Live" (music and interviews with new bands), "Null & Void" (comedy from Syracuse University), "Spotlight" (public affairs show from Howard University).

USDA Office of Information

410-A Administration Building

Washington, DC 20250

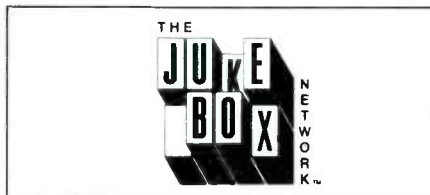
Contact: Ms. Marcella M. Hilt

Director, Radio-TV Division

(202) 447-6445

Type of payment: Free

Type of programming: Agricultural News



Video Jukebox Network, Inc.

12000 Biscayne Blvd.

Miami, FL 33181

Contact: Bill Stacy

Vice President, Operations/LPTV

(305) 892-3640

Type of payment: Viewer pays, station participates in revenue.

Type of programming: The Jukebox Network (interactive music videos).

Visions Productions, Ltd.

16745 West Blue Mound Road

Brookfield, WI 53005

Contact: Rick Felski

President

Type of payment: Cash

Type of programming: Custom-designed, animated station ID's, bumpers, logos, etc. Opens for special programs, sports also available.

Warner Bros.

Domestic Television Distribution

4000 Warner Blvd.

Burbank, CA 91522

(818) 954-6000

Type of programming: Cartoons, Children's.

Sample titles: "Tiny Toon Adventures" (new Steven Spielberg animated series starring a new cast of cartoon characters; from the originators of Bugs Bunny, Daffy Duck, and others).

Weiss Global Enterprises

P.O. Box 20360

Oxnard, CA 93034-0360

2055 Saviers, Suite 12

Oxnard, CA 93033-3693

Contact: Adrian Weiss

President

(805) 486-4495

Type of payment: Cash

Type of programming: Animated, Cartoons, Comedy, Documentaries, Family, Features/Packages, Program Inserts/Shorts, Series, Series/Off Network, Serials.

Sample titles: Features including: "Cactus in the Snow," "Baron of Arizona," 30's and 40's vintage movies, westerns, "Those Crazy Americans" (one-hour documentary), "Kids Say the Darndest Things" (series, over 500 color episodes), "Make Room For Daddy" (161 half-hour programs), "Alice" (10 cartoons by Walt Disney).

Westchester Films, Inc.

342 Madison Avenue, Suite 714

New York, NY 10173

Contact: Claude S. Hill

President

(212) 867-1700

Type of payment: Cash

Type of programming: Animated.

Sample titles: "Star Blazes" (77 half-hour episodes of animation).

Zoli Teleproductions

P.O. Box 485


Palmer Lake, CO 80133

Contact: Janice Lloyd

Vice President/Marketing

Type of payment: Cash & Barter, Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Features/Packages, Specials, Rodeo.

Sample titles: "Rodeo Sports Page" (series, pro-rodeo half-hour shows), "American Junior Rodeo Finals" (2 hours), "Cowboy Polo." 

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Circle (6) on ACTION CARD



LPTV and the LAW

—by Peter Tannenwald

Tuning In On Employment

If you are going to take your LPTV station seriously and run it as a locally involved community institution, you will need a good staff. You can hire a good general or sales manager or an on-air personality with a handshake if you like, but if you want to attract and hold someone who is really competent, you ought to consider a formal employment contract.

You should consider a contract as a way to protect yourself, especially if your employee is truly outstanding, because employment offers from conventional TV stations may soon come along at more salary than you can afford to pay. Unless you want to become a revolving door training ground for bigger stations, you should

give careful consideration to making your company an attractive place to work, while contractually protecting yourself against raids.

What to Include

Here are some thoughts about the kinds of things you might include in an employment contract:

- Try to spell out as best you can what the duties of the employee will be. Will a sales employee be expected just to sell, or also to collect accounts, train other personnel, and produce spots? Will an air personality be expected to make personal appearances around town as well as work on the air?

- Specify the hours to be worked, which will usually not be just 9 to 5 at a broadcast station. Remember, however, that for non-managerial employees, any work over 40 hours a week must be paid for at overtime rates.

- Will the employee be permitted to have any outside jobs or business interests of any kind? At a minimum, it is important that you require disclosure of all of an employee's outside activities, business interests, and sources of income, so that you can determine whether there are any conflicts of interest with your station. Whether or not you try to forbid such interests will depend on how much time you need the employee to work and whether you can afford to pay enough to make outside income unnecessary.

You certainly will want to reserve the right to bar conflicts of interest, and you will want to insist that work for your station take priority over any other permitted activities. You also need disclosure of other activities and income sources to make sure that you comply with the FCC's payola and plugola rules, which means that your employee must never receive any payment related to anything broadcast on the air without on-air disclosure to your viewers.

Salary Arrangements

- The amount and method of compensation should be specified. A simple

hourly or weekly salary is easy to recite, but contracts can become more complicated when compensation includes incentives based on personal or overall station performance. If an employee is to receive a percentage of sales, when will payment be made—at the time of the sale, at the time the advertising is run, at the time of billing, or at the time of collection? Will payment be withheld or charged back if the account never pays the station? How is the "sales" base defined? Does it include agency commissions and national sales? If incentive payments are based on overall station performance, does that mean cash flow or net income after depreciation and other non-cash items?

- Establish in the contract who is responsible for paying the employee's expenses. This is especially important for sales personnel who may be expected to wine and dine clients and to drive an automobile on company business. The higher percentage of sales an employee is paid, the more reasonable it is to ask that employee to pick up his or her own expenses. If the station will pay expenses, specify whether and how these expenses will be limited, even if you only state that expenses must be approved by the general manager. If the employee will be moving from out of town, you may want to pay moving costs as an incentive to attract a particularly desirable person.

Leaving the Company

- Even though you are just starting out, you must not neglect what happens when the honeymoon is over, and you want your employee to leave, or the employee quits. In most cases, you will want to insist on employment being "at will," which means that you can discharge the employee for any reason at any time. However, the employee may in turn demand severance pay, especially if termination comes very soon after the job starts. In other words, if you have in mind a one- or two-year contract, you may want to reserve the right to discharge the employee early in return for a flat, agreed-on severance payment.

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Circle (28) on ACTION CARD

• It is very important to have a covenant not to compete that becomes effective when an employee leaves for any reason, because otherwise, you will be vulnerable to a situation in which employees may be jumping from one station to another in the same market and taking trade secrets and account lists with them when they leave. A court will not enforce a contractual provision that absolutely forbids an employee from quitting and requires him or her to work for a full contract term no matter what happens, so your only real protection against raids is a provision that is targeted to keep the employee from working for your competitor.

Courts are strict in enforcing covenants not to compete and will often favor the employee and declare a covenant to be null and void if it is too onerous. The covenant must be reasonable in time, geographic scope, and scope of activities covered.

What is "Reasonable"

Being reasonable in time means restricting your covenant to only the period of time you will need to get back on your feet after the employee leaves. For example, it may be difficult to argue that a salesperson must be kept out of town for more than six months after quitting your station, because you should be able to have his or her accounts properly serviced by someone else within that time.

Reasonable geographic scope means that you do not bar your employee from working any farther from your station than is realistic considering your market. You can certainly preclude working for another station whose signal overlaps with your own, but a covenant barring work within 200 miles would probably not be enforceable in favor of an LPTV station.

Finally, the scope of the prohibited activity must be reasonable. A sales person might be barred from selling time for any other mass medium (radio, TV, LPTV, cable TV, and even a newspaper) in the same market, but it would be much less reasonable to try to stop him or her from working as a bartender, even right down the street from you.

In all events, be sure to state that records compiled while working for the station belong to the station and may not be taken by a departing employee.

Contracts can be a bother, but oral misunderstandings can be worse. When you hire an employee who is important to your station, think carefully about what you do, and do not, want to offer; and consider the advantages of writing it down so that both parties have the same understanding.

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.

...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.

W39AY Montgomery, AL. Sunbelt Media Group, Inc., 11/30/90.
K58DJ Bakersfield, CA. Park Place Broadcasting Company, 12/4/90.
K43DM Escondido, CA. Howard LP Television, Inc., 12/4/90.
K66CQ O'Neals, CA. K. Sandoval Burke, 12/3/90.
W13BF Hartford, CT. Channel 13 Television, Inc., 1/2/91.
W24BF St. Petersburg, FL. Jay Ramsey, 11/30/90.
W28AI Salem, IL. Three Angels Broadcasting Network, Inc., 12/20/90.
W07CL Auburn, IN. C. P. Broadcasters, Inc., 1/3/91.
W46BE Murray, KY. Murray Broadcasting Company, Inc., 11/30/90.
K56DR Baton Rouge, LA. Trinity Broadcasting Network, 12/4/90.
W44AR Detroit, MI. Fairlane Assembly of God, 11/30/90.
K39CI Springfield, MO. Christian Life Communications, 12/4/90.
K52DH Springfield, MO. Trinity Broadcasting Network, 11/30/90.
K63EA Bridger, MT. Clarks Fork Valley TV District No. 1, 1/2/91.
K53DH Belcourt, ND. Schindler Community TV Services, 12/4/90.
K55FH Belcourt, ND. Schindler Community TV Services, 12/4/90.

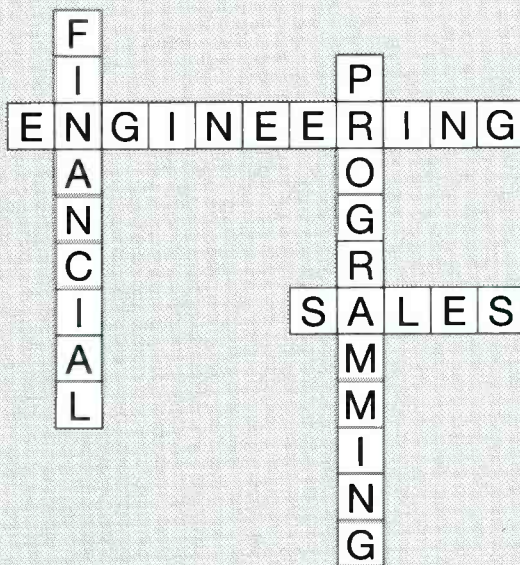
K57EY Belcourt, ND. Schlinder Community TV Services, 12/4/90.
K59DM Belcourt, ND. Schindler Community TV Services, 12/4/90.
K61EF Belcourt, ND. Schindler Community TV Services, 12/3/90.
K43CT Reno, NV. Kidd Communications, 12/4/90.
K63DN Reno, NV. Generic Television, 12/21/90.
K17AY Seaman, OH. Tranquility Community Church, 12/4/90.
K60BJ Toledo, OH. Tran Star, Inc., 12/20/90.
K21CS Tahlequah, OK. Tahlequah TV-21, 11/30/90.
K52DE Salem, OR. Columbia River Television, Inc., 1/2/91.
W36BE State College, PA. The New York Times Company, 1/2/91.
W51BG Farragut/Knoxville, TN. Dwight R. Magnuson, 11/30/90.
K22BH Corpus Christi, TX. Clear Channel Communications, Inc., 1/2/91.
K38CN Salt Lake City, UT. William Allen Marshall, 11/30/90.
W26AZ Front Royal, VA. Ruarch Associates Limited Partnership, 11/30/90.
K22BI Walla Walla, WA. Blue Mountain Broadcasting Association, 1/4/91.
K27DD Walla Walla, WA. Blue Mountain Broadcasting Association, 12/21/90.
K60EB Yakima/Wapato, WA. Ronald Alan Theodore Bivens, 1/2/91.
K68DG Shoshoni, WY. Riverton Fremont TV Club, Inc., 12/4/90.

NEW LPTV CONSTRUCTION PERMITS

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

W52BF Mobile, AL. Penny C. Wilmoth, 1/3/91.
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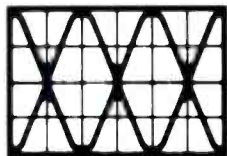
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K08LK Bakersfield, CA. Barbara Dilley, 12/19/90.
K10NP Eureka, CA. Philip J. Plank, 12/20/90.
K11TC Fortuna/Ferndale, CA. North Star Communications, 1/3/91.
K07UX Fresno, CA. Eduardo and Rosa Maria Caballero, 1/4/91.

K66ED Redlands, CA. First Assembly of God, 1/4/91.
K25DU San Diego, CA. Citizens Television System, Inc., 12/5/90.
K63EN San Diego, CA. Civic Light, Inc., 12/5/90.
K40DF San Luis Obispo, CA. Alegria Broadcasting Corporation, 12/19/90.

INDEX TO ADVERTISERS

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CADCO	13	117	(214) 271-3651
Channelmatic	25	6	(619) 445-2691
Coarc Video	26	28	(518) 672-7202
Decisions, Inc.	14	14	(214) 586-0557
Eagle-Lion Video	23	96	(619) 277-1211
LPTV Programming	17	39	(212) 725-8949
ITS Corporation	11	123	(412) 941-1500
Keystone Inspirational Network	18	48	(717) 246-1682
Microdyne Corporation	29	100	(904) 687-4633
Microwave Filter	2	172	(315) 437-3953
Money Management Television Network	9	36	(817) 282-6770
New Visions	10	25	(303) 925-2640
Panasonic Broadcast & Television Systems/Professional	4-5	45	(800) 524-0864
Resort Sports Network	6	38	(207) 772-5000
Riser-Bond Instruments	16	90	(800) 688-8377
Sabatke & Company	30	168	(813) 772-3994
TE Products, Inc.	12	17	(800) 832-8353
Technosystem USA	28	74	(305) 477-5018
Tel-Test	22	108	(904) 374-4503
Television Technology Corporation	19	7	(303) 665-8000
Trident Productions, Inc.	30	165	(800) 955-5660
Trompeter Electronics	7	183	(818) 707-2020
TV Turnkey Services	27	10	(414) 781-5044
Video Jukebox Network, Inc.	32	145	(305) 573-6122

K25DV Santa Rosa, CA. Earl Manuel Ettienne, Ph.D., 12/20/90.
W57BI Miami, FL. Educational Television Corporation, 12/7/90.
W18AZ Sarasota, FL. George W. Kimble, 12/19/90.
W39BK Valdosta, GA. Impact Television Group, Inc., 12/20/90.
W39BJ Waycross, GA. Women's LPTV Network, 12/20/90.
K59EI Maui, HI. Susan Durch, 12/19/90.
K56EQ Wailuku, HI. Worldwide Enterprises, 12/19/90.
K16CQ Twin Falls, ID. The Little TV Station, 12/19/90.
W48BG Kokomo, IN. Kingdom of God Ministries, Inc., 1/2/91.
W07CU Lexington, KY. Clarabelle F. Boone, 1/7/91.
K47DI Lake Charles, LA. James E. Still, 1/2/91.
W66BR Lake Charles, LA. Adventures in Media: Jeffrey W. Young, 12/19/90.
K09VN Shreveport, LA. Clarabelle F. Boone, 1/3/91.
K39CY Bozeman, MT. Jose Armando Tamez, 1/4/91.
K32DB Fargo, ND. Kelco Television, 12/20/90.
K28DN Laughlin, NV. John F. Craven, III, 12/20/90.
W05BY Rochester, NY. Assal Broadcasting Company, 1/4/91.
W64BM Toledo, OH. Lonnie James, 12/5/90.
K46CW Norman, OK. Lola E. Brothers, 12/5/90.
K68DU Stillwater, OK. Mountain TV Network, Inc., 1/2/91.
K53EA Eugene, OR. Gerald D. Kamp, 1/3/91.
W15BB San Juan, PR. Arzuaga Broadcasting Group, 12/19/90.
K12ON Bryan, TX. Clark Ortiz, 1/4/91.
K55FX Corpus Christi, TX. Norma Torres, 1/2/91.
W17BG Charlotte Amalie, VI. Paradise Superstation Ltd., Inc., 12/5/90.

ASSIGNMENTS AND TRANSFERS

K64DR Phoenix, AZ. Assignment of license granted from Broadcasting Systems, Inc. to Hispanic Broadcasters of Arizona, Inc. on 12/26/90.
K38CX Shonto/Tonalea, AZ. Voluntary assignment of permit granted from Navajo Bible Believers to Trinity Broadcasting Network on 1/3/91.
K69FM South Phoenix, AZ. Assignment of license granted from Broadcasting Systems, Inc. to Polar Broadcasting of Arizona on 12/28/90.
K58DJ Bakersfield, CA. Voluntary assignment of permit granted from Park Place Broadcasting Company (General Partnership) to Park Place Broadcasting Company (Sole Proprietorship) on 12/11/90.
K06MB Indio, CA. Voluntary assignment of permit granted from Park Place Broadcasting Company (General Partnership) to Park Place Broadcasting Company (Sole Proprietorship) on 12/11/90.
K53DO Sacramento, CA. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.
K15BD San Luis Obispo, CA. Assignment of license granted from TV 15 Broadcasting, Inc. to H. B. I. Broadcasting, Inc. on 12/5/90.
W31AT Gainesville, FL. Assignment of license granted from James Vincent Fitzpatrick to Video Jukebox Network, Inc. on 12/18/90.
W09BU Jupiter, FL. Assignment of license granted from Pauline Therese Mantwill to Spirit Productions, Inc. on 1/2/91.
W35AJ St. Petersburg, FL. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.
W34AW Sarasota, FL. Voluntary assignment of permit granted from Ronald D. Kniffin to WJTV, Inc. on 12/28/90.
W09BI Tallahassee, FL. Assignment of license granted from Florida Broadcasting Company to Associates Christian Television System, Inc. on 12/12/90.
W57BA Tampa, FL. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

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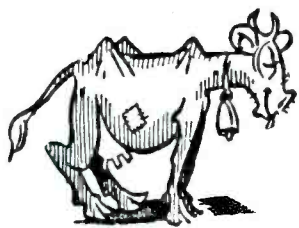
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W43AT Dalton, GA. Assignment of license granted from John Forshner to Family Life TV 43 on 12/12/90.

W55AW Savannah, GA. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W53HI Valdosta, GA. Assignment of license granted from CFF Properties, Inc. to General Management Consultants, Inc. on 12/10/90.

K51CR Dubuque, IA. Voluntary assignment of permit granted from Robert H. Hanson to Thomas H. Valley on 12/19/90.

K13VK Arco, ID. Assignment of license granted from Lee J. Stillwell to Ambassador Media Corporation on 11/27/90.

K09VD Ashton, ID. Assignment of license granted from Ellen M. Armstrong to Ambassador Media Corporation on 11/27/90.

K13VI Blackfoot, ID. Assignment of license granted from W. L. Armstrong to Ambassador Media Corporation on 11/27/90.

K07UL Burley, ID. Assignment of license granted from William L. Armstrong, III to Ambassador Media Corporation on 11/27/90.

K08KU Challis, ID. Assignment of license granted from Lee J. Stillwell to Ambassador Media Corporation on 11/27/90.

K09UZ Driggs, ID. Assignment of license granted from William L. Armstrong, III to Ambassador Media Corporation on 11/27/90.

K02NP Filer, ID. Voluntary assignment of permit granted from William L. Armstrong, III to Ambassador Media Corporation on 11/27/90.

K12OE Firth/Basalt, ID. Assignment of license granted from W. L. Armstrong to Ambassador Media Corporation on 11/27/90.

K12NZ Idaho Falls, ID. Assignment of license granted from W. L. Armstrong to Ambassador Media Corporation on 11/27/90.

K08KV Jerome, ID. Assignment of license granted from William L. Armstrong, III to Ambassador Media Corporation on 11/27/90.

K04ND Paul, ID. Assignment of license granted from James D. Nordby, Jr. to Ambassador Media Corporation on 11/27/90.

K12OA Pocatello, ID. Voluntary assignment of permit granted from Ellen M. Armstrong to Ambassador Media Corporation on 11/27/90.

K13VP Rigby, ID. Assignment of license granted from W. L. Armstrong to Ambassador Media Corporation on 11/27/90.

K02ND Rupert, ID. Assignment of license granted from William L. Armstrong, III to Ambassador Media Corporation on 11/27/90.

K12OB St. Anthony, ID. Assignment of license granted from Ellen M. Armstrong to Ambassador Media Corporation on 11/27/90.

K13VJ Shelly, ID. Assignment of license granted from W. L. Armstrong to Ambassador Media Corporation on 11/27/90.

K05IX Twin Falls, ID. Assignment of license granted from Ellen M. Armstrong to Ambassador Media Corporation on 11/27/90.

W69BE De Kalb, IL. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W28AI Salem, IL. Voluntary assignment of permit granted from Salem Broadcasting Company to Three Angels Broadcasting Network, Inc. on 12/20/90.

W39AT Baton Rouge, LA. Assignment of license granted from Frontier Broadcasting, Inc. to American Television, Inc. on 12/5/90.

W61AZ New Orleans, LA. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W57AP Falmouth, ME. Assignment of license

granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W26AB Detroit, MI. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

K13UT Minneapolis, MN. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W58BD Jackson, MS. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W60AY Wilmington, NC. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

K67CV Lincoln, NE. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W34AF Atlantic City, NJ. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

K21DB Santa Fe, NM. Voluntary assignment of permit granted from Leo Kesselman to Park Place Broadcasting Company (General Partnership) on 12/11/90.

W15AL Rochester, NY. Voluntary assignment of license granted from Monica Kimble to Metro TV, Inc. on 12/28/90.

W40AG Rochester, NY. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W23AA Southampton, NY. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W56BR Dayton, OH. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

K65DR Portland, OR. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W35AT Hazelton, PA. Voluntary assignment of permit granted from Diocese of Scranton to Joseph S. and Irene F. Gans on 12/12/90.

W18AV Scranton, PA. Voluntary assignment of permit granted from Diocese of Scranton to Joseph S. and Irene F. Gans on 12/12/90.

W66BB Columbia, SC. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

K07TV St. Louis, MO. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

K13WA St. Louis/Pine Lawn, MO. Voluntary assignment of permit granted from Todd M. Cralley to KWA TV, Inc. on 12/10/90.

K49CY Austin, TX. Voluntary assignment of permit granted from Kingstip Communications, Inc. to WFIL, Inc. on 12/13/90.

K65DW Austin, TX. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

K20CU Bertram, TX. Voluntary assignment of permit granted from Kingstip Communications, Inc. to WFIL, Inc. on 12/13/90.

K31CQ Blanco, TX. Voluntary assignment of permit granted from Kingstip Communications, Inc. to WFIL, Inc. on 12/13/90.

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K32DA La Grange, TX. Voluntary assignment of permit granted from Kingstip Communications, Inc. to WFIL, Inc. on 12/13/90.

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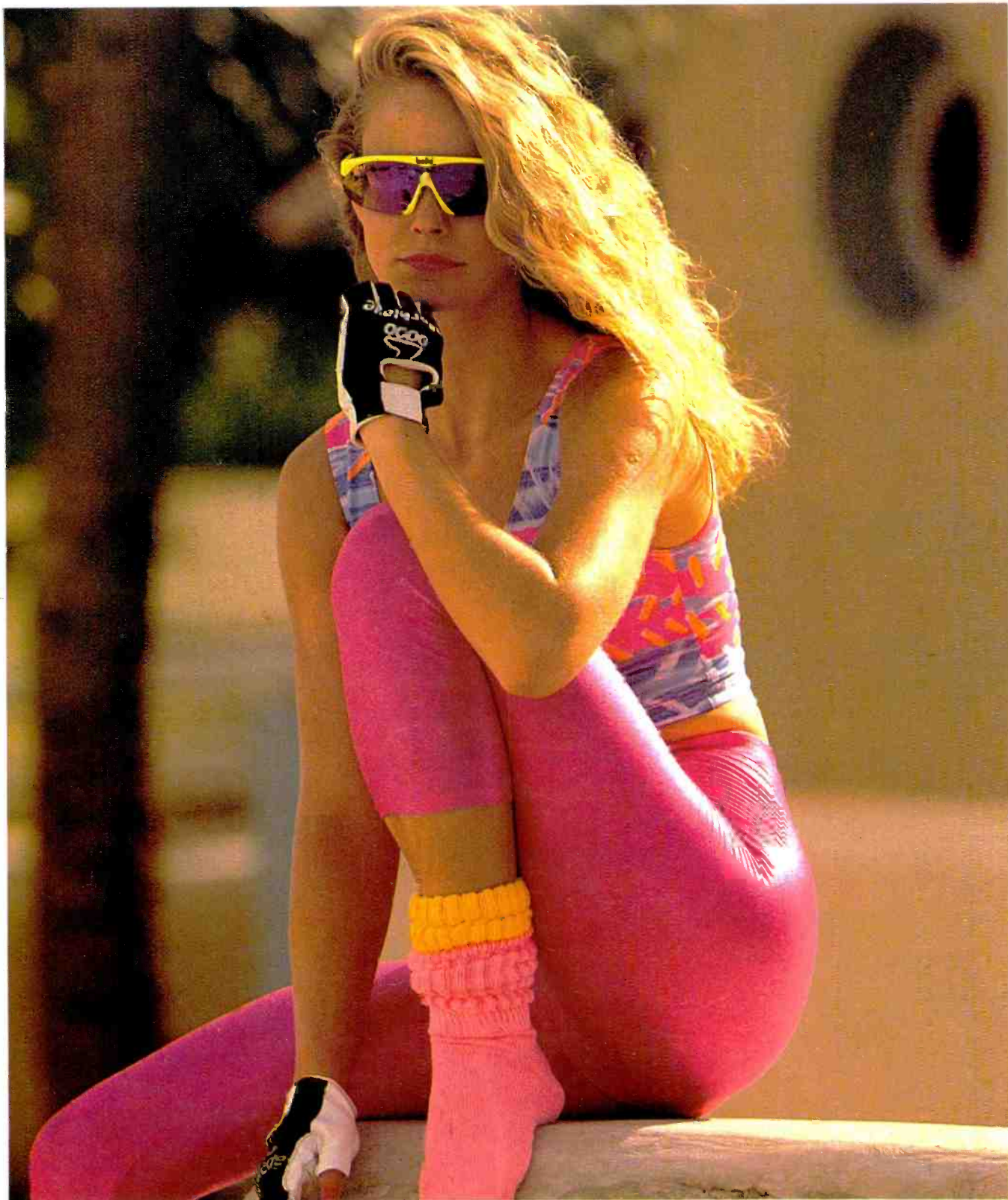
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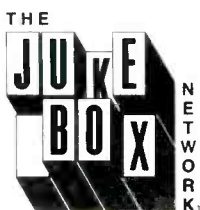
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The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 6, Issue 3

A Kompas/Biel Publication

March 1991



Not all the lights in Las Vegas are on the Strip. A view from Redrock Canyon near the city. Photo courtesy of the Las Vegas News Bureau.

Not-To-Be-Missed NAB Offers Something For Everyone

LPTV Mini-Conference Set For Wednesday Afternoon

The 1991 National Association of Broadcasters Annual Convention to be held April 15-18 in Las Vegas will offer a wealth of exhibits, sessions, and informational materials to choose from. Here are some highlights. For detailed information—and times and places—see the NAB's session and exhibit guide, available at the registration desk.

LPTV—Gearing Up For Prime Time: Everyone—LPTV broadcasters, CP holders, applicants, suppliers, and anyone else interested in this emerging

industry—is invited to hear some of LPTV's leading figures discuss programming, regulatory, and commercial issues. Panelists include Roy Stewart, chief of the FCC's Mass Media Bureau; Peter Tanenwald, general counsel to the Community Broadcasters Association; CBA president D. J. Everett; CBA executive director John Kompas; Matt Tombers, vice president and director of marketing for Foote, Cone & Belding Telecom; and CBA convention organizer Eddie Barker.

continued on page 4

The 1991 NAB Walk-Through

An LPTV Broadcaster's Guide To Exhibits

—by Jacquelyn Biel

More than 50,000 people are expected to throng the aisles at the 1991 National Association of Broadcasters convention in Las Vegas, April 15-18. And more than 700 exhibitors will share some 430,000 square feet of floor space in the huge Las Vegas Convention Center. That's a ten-mile hike for anyone dedicated to visiting every booth.

To help make your job easier, we invited all of the NAB exhibitors to send us information about the products they think LPTV broadcasters would especially like to see. Here are the companies who responded—many of whom may have already done business with you.

(For a handy reference to exhibitors' booth numbers, or to order information directly from the companies, see page 19.)

3dbm (Booth 7149): 3dbm will be showing a **solid state transmitter** designed for power levels up to 1,000 watts. The company shares Booth 7149 with Lindsay Antennas.

Acrodyne (Booth 5525): Acrodyne will be unveiling for the first time some new, lower priced products which should be of particular interest to LPTV broadcasters.

Established products on display will be the **TLU/1000 solid state 1 kW UHF LPTV transmitter**, the **TLU/1KACT 1 kW UHF LPTV transmitter**, the **TLU/100T 100-watt UHF LPTV transmitter**, and the **TLH/100 100-watt VHF transmitter**.

Alden Electronics (Booth 5237): Two new systems will be introduced at Alden Electronics' exhibit—the Weather Workstation, Model WS5500, for the display of NEXRAD radar and satellite and weather chart images; and LPATS, a lightning position and tracking system for plotting cloud-to-ground lightning strikes.

Andrew Corporation (Booth 5533): Andrew will be showing its new, expanded ALPine™ line of LPTV antennas. Available

continued on page 7

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Paging Transmitters often overload CATV and other off air reception systems. The exact frequency is often unknown to the offended party. These filters offer a convenient means of "search and suppress."

Mobile Radio receivers often experience intermodulation in their front end, due to reception of a strong, unwanted carrier. These filters offer "front end" insurance against such intermodulation or desensitization.

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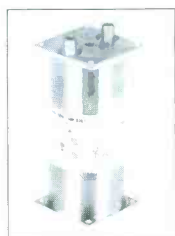
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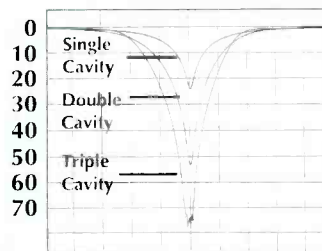
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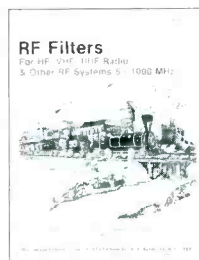


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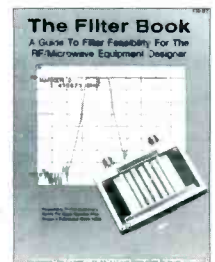
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In Our View

The FCC is well into its Further Notice of Proposed Rulemaking on effective competition to cable (MM Docket No. 90-4). As you probably remember, the proceeding began in January 1990 with a Notice of Proposed Rulemaking seeking to re-examine the conditions under which basic cable rates are regulated and, in particular, the "three-signal standard" of "effective competition" which exempts a cable system from rate regulation by local franchising authorities.

In December, the Commission issued its Further Notice, which incorporated the public comments it had received in response to the earlier document. In the Further Notice, the Commission said it would probably not be able to define a single standard for effective competition, given the complexity of the present video marketplace. Instead, it suggested three standards, any one of which could be applied, depending on the particular cable system:

- An independently owned, multi-channel video service is available to at least 50% of the homes passed by the cable system, and is subscribed to by at least 10% of those homes;

- Six unduplicated, over-the-air television signals are available to the cable community, and cable penetration is below 50%; and

- The cable system can pass a competitive behavior test, or a "good actor" test, the benchmarks of which would be set by the FCC. The test would determine whether the cable operator was acting reasonably and responsibly even in the absence of competition.

So far so good. But, unfortunately, both

documents fail to mention the potential of LPTV stations, particularly locally originating LPTV stations, to provide effective competition, or their capability of playing any role in the complex mix of video services now available to the public. (The original Notice does note that while translator stations are counted in the three-signal standard, LPTV stations are not [para. 23]. But that's all.)

In comments filed in response to the Further Notice, the Community Broadcasters Association complains about this silence on the subject of LPTV. One of the competitive behavior "benchmarks" that the Commission should adopt, says CBA, is a cable system's commitment to local service, including local programming. A system that unreasonably excludes a local LPTV station from carriage should not be considered a "good actor."

CBA also alertly points out that cable operators are likely to want to include LPTV signals in the six-signal standard. But, it argues, only LPTV stations that originate local programming should qualify. In other words, cable can't have it both ways; systems shouldn't be able to escape regulation by counting non-local LPTV's while at the same time they try to keep local LPTV's off their channels.

Thirdly, CBA says that a cable system should fail the good actor test if it refuses to carry a local LPTV signal because it wants to keep the LPTV station from competing with it for local ad dollars.

Beach TV, another commenter, also argues that local service must be a key element of the competitive behavior test. The company, which provides 100% local LPTV programming to several Florida communities that have no other local television service, says its stations have been denied carriage by the large MSO's who own the cable systems—in spite of significant local support. It has been forced to pay "prohibitive" rates for leased channels, and this only after threats of litigation.

Channel 8, South Jersey TV, which operates an LPTV station in Hammonton, NJ, also complains of being quoted exorbitant rates—more than \$1 million per year by three cable MSO's—for leased access channels. Channel 8 asks the Commission to

establish a competitive "Lease Rate Structure" as part of its effective competition rulemaking.

All three commenters focus on the place of localism, particularly local LPTV stations, in the competitive mix. And their comments point up a worrisome silence in both the Notice and the Further Notice on the role of localism. This silence is in contrast to the attention the concept received in the Commission's July 1990 six-year Report to Congress on the cable television service, where the entire section on the broadcast/cable relationship is explained wholly in the context of the value of localism and diversity (see paragraphs 143 ff.)

True, localism is more related than central to the question of competition. Indeed, if anything became clear from these proceedings, it is the brilliant variety of cable programming—only one part of which is local programming—and the fact that only a service or services equally as various can provide effective competition.

But the search for competition should not injure localism by ignoring or insufficiently acknowledging its value. Localism and diversity of viewpoint cannot be duplicated by national networks—broadcast or cable.

It is conceivable that this rulemaking could spawn situations where a community is served by two cable systems, both of whom refuse to carry the local broadcast signals. (It has already been proven—over and over again—that public demand for carriage of a local broadcast signal carries little weight with a cable system if such carriage could interfere with, for example, a system's local ad sales.)

In such a case, the cable systems are home-free—no rate regulation and no need to serve local interests either. Meanwhile, as Sherwin Grossman, another commenter, points out, the local broadcast stations—full power or LPTV—end up with whatever percentage of the market is left after the cable systems take their share.

The nation's commitment to localism and diversity must be protected from this eventuality as well.

Jackie Biel

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Subscription price: 1 year, \$35.00; 2 years, \$55.00. Outside USA: 1 year, \$43.00; 2 years, \$71.00. Back Issues: \$3.75 each. POSTMASTER: Please send address changes to: The LPTV Report, P.O. Box 25510, Milwaukee, WI 53225-0510.

Acrodyne's Digital TV Transmitter Successful

A digital television transmitter has performed successfully in lab tests at Acrodyne Industries, according to a recent announcement by the company. Acrodyne was awarded a patent in early 1989 for a method that digitally synthesizes the transmitted RF power signal by using non-linear, highly efficient amplifiers.

The method, which employs only class C amplifiers, makes a modulator and RF converter (exciter) unnecessary because digitally synthesized power RF is now generated on a channel, said Dr. Timothy Hulick, Acrodyne's vice president of engineering and the author of the patent. Among the benefits of the new method is that power consumption is cut in half, Hulick said.

K/B

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I have confidence in them. My challenge is that they have confidence in me.

French stunt car driver Remy Julienne, of his sons, members of his stunt team.

NAB Sessions

continued from front page

The session will be held Wednesday, April 17 from 1:00-3:00 p.m. in Room B1 of the Las Vegas Convention Center. Don't miss it!

Regulatory Issues: A wide range of legal and regulatory issues that radio and TV broadcasters face each day will be explored in eight one-hour sessions to be held on Wednesday, April 17. The sessions will present basic, practical advice on how to comply with the government's constantly changing policies and rules. Some session titles: "Contests and Promotions—Making Money Without FCC Fines"; "EEO/Hiring/Firing, Sexual Harassment, Age Discrimination and Other Station Workplace Issues"; "FCC Rule Enforcement and Keeping Your Station License"; "Children's TV—Advertising and Programming Law and Responsibilities"; "Newsroom Law for Broadcasters"; and "Advertising Laws and Problems for Broadcasters."

Digital Radio: Broadcasters anxious to learn more about CD-quality, interference-free digital radio are invited to four sessions: For managers—"DAB: Friend or Foe" and "Satellite DAB Direct

to Listeners: Prospects and Technology," both on April 17; and for engineers—"DAB Systems Concepts" on April 16, and "DAB Methods and Systems" on April 17.

Also slated throughout the convention week will be special DAB demonstrations that will give you a chance to compare FM and DAB sound.

HDTV World '91 Conference & Exhibition: Concurrent with the NAB show will be HDTV World '91 at the Las Vegas Hilton. A wealth of advanced TV products and HDTV broadcast applications will be shown, including many broadcast and consumer electronics goods from Japan that have never before been seen at a U.S. trade show. The Conference will include special sessions on production and programming, global HDTV developments, spectrum issues, and various HDTV technologies now being developed or tested.

NHK Technology Open House: Eighteen top Japanese companies will contribute to this year's NHK technology exhibit, the first ever to be held outside of Japan. NHK is Japan's public broadcasting corporation.

The 6,000 square foot NHK "Open House" will include prototypes of the latest in Japanese consumer, radio, and television technology, including fully three-dimensional stereoscopic television, advanced FM multiplex broadcasting, and a wall-mounted 33" flat screen television.

TV Syndicator Hospitality Suites: Thirteen television programming syndicators will host hospitality suites at the convention. King World, Columbia Pictures Television, Turner Program Services/CNN TV, Worldvision Enterprises, Conus News Service, Medstar, Orbis, Tribune Entertainment, Buena Vista, ITC, LBS, Viacom, and Warner TV will all have suites.

Research Mini-Convention: A mini-convention for radio and television station audience and market researchers will be held Monday afternoon, April 15. Learn how to conduct, evaluate, buy, and use qualitative research to assist in your station's programming, marketing, and sales. Get the pros and cons of various research approaches, and learn how to do your own research studies.

Television Management Sessions: See the NAB program for dates, times and places of these not-to-be-missed seminars for managers: "Cashing in on Direct Marketing...New Opportunities for Broadcasters"; "Which Way for Two-Way? An Update on Interactive TV"; "Hometown Television—Local Programming for a Profit"; "Live from Everywhere—War in the Television Age"; "Swap Shop...Sales Promotion Idea Exchange"; and "Fair Employment Practices...You Be the Judge!"

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who plays Hank Kimball on Green Acres:

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P. O. Box 214, Bedford, TX 76095
817-282-6770
Attn: Greg Martin, CEO

Circle (36) on ACTION CARD

TTC

**WHEN YOU GO INTO LPTV, CHOOSE RELIABILITY,
EASE OF OPERATION, AND HIGH PERFORMANCE...**

CHOOSE TTC.

TTC offers you a full line of LPTV transmitters/translators with the industry's most advanced features and unbeatable price, quality, and performance. Choose the TTC transmitter with the features and power for your particular budget and broadcast range.

XLS 1000 UHF

- 1 KW with all solid state reliability
- Nth order redundancy to keep you on the air
- Turn-it-on-and-forget-it ease of operation

XLS 100 UHF

- 100 Watts with all solid state reliability
- Ideal for maintenance-free operation in hostile environments with unattended operation
- Convection cooling for a noise-free signal

XL10-20 UHF

- 10 or 20 Watts from one unit
- Full line surge and VSWR protection
- Exceptional linearity

MA-TVF-10 VHF

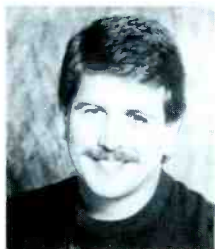
- TTC's 10 Watt "workhorse" for unattended operation in remote installations

TTC—the largest USA
source for LPTV.
(303) 665-8000

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PRODUCTS OF VALUE WITH INTEGRITY

See us at NAB Booth 3066.



Good Selling!

—by Joe Tilton

Impressions and Exposures

"It takes four exposures to make an impression," we tell our clients.

What we mean is that if a viewer sees an advertisement four times, he or she will remember the message.

A recent study by a very large fast-food chain showed that every sixth time their advertising message reaches a consumer—regardless of how—the consumer will buy something. The company began employing a marketing strategy based on this study, and sales have increased dramatically.

Learn to use these facts to sell products and services for your clients. Selling repeat advertising is much easier when you have created ad material that actually works.

Memory at Work

What happens when you see a commercial aired by mistake twice in a row? You may be amused or annoyed by the operator's error, but you *remember* the commercial. You have been given two exposures, precisely alike. Your memory of the first one is reinforced because your mind replays the message right along with the second exposure as you view it.

Advertising innovators are realizing the value of this technique and using it. Excedrin®, for example, runs a commercial at the beginning of a set of spots that shows a

person "feeling a headache coming on." Then at the end of the set, the same person reappears with a smile and "No more headache!"

Another example is the Energizer rabbit. He comes at you rapidly, again and again. And you remember!

Using this technique in local television is not difficult. In fact, it's a way to make more money. I call it Television Impressions™.

How it Works

Ask four copywriters or salespeople to write a twelve-second commercial for a client, accompanied by a storyboard if necessary. The subject should be a single product, because when four writers each give their own interpretations of a product, the chances are quadrupled that at least one of the ads will match a viewer attitude.

Produce one three-second tag to fit at the end of each short commercial. This end tag *must* be the same for each of the four commercials.

When the pieces are fitted together, you will have four fifteen-second spots. Now dub them back to back to get one sixty-second commercial. The result is a Television Impression.

In the same time normally given to a single commercial exposure, you are giving

your client four impressions and causing cash registers to ring in his or her store. Just as the Energizer rabbit reinforces the Energizer message, your client's message is reinforced and sales will increase.

You can periodically change the order of the four commercials so that the appearance is fresh.

Why it Works

Why does the Television Impression work?

- Reinforcement: "I've heard that before; it must be right," is a common reaction. With the Television Impression, you guarantee that the viewer sees the message more than once.

- Repetition: From our youth, we have been conditioned to learn by repetition. Did you ever have to write, "I will not chew gum in class," on the chalk-board a hundred times?

- Instant reference: Even the shortest memory can recall a commercial that just ran.

- Reassurance: Because the message is reinforced, viewers begin to feel that the product or service is right for them.

- Interpretation: The Television Impression helps viewers interpret the message by showing them that they understood it the

INEXPENSIVE *but* PROFESSIONAL LPTV AGILE DEMODULATOR 370T



The CADCO Model 370T is a precision agile Demodulator used to demodulate any NTSC audio/video signal to baseband audio and video signals for use in Demod/Remod configurations:

Video Switching Systems, Video Frame Synchronization Systems and general system testing. The synchronous video detector provides low differential gain and minimal phase distortion which minimizes video ringing and color smear.



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Ask for
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Catalog

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last time they saw it. The goal is to create internalization—to bring the message "home."

What to Charge

You can and should charge more—add 50%-75% to your normal sixty-second rate—for this type of commercial. First, more creative time and more production are involved. Secondly, the new standard commercial length—fifteen seconds—is incorporated. Third, your client gets better value in the form of dramatically better results.

I'm pleased to bring this concept to you through **The LPTV Report**. If you use it, I would appreciate copies of the ads produced, and particularly the ads that prove to be most effective. Also, I am available to teach your sales staff how to best use this concept in sales presentations.

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

FCC Brown Bag Lunch Set On LPTV Window

A Federal Communications Commission "Brown Bag Lunch" meeting featuring LPTV Branch chief Keith Larson and supervisory attorney Molly Fitzgerald, also of the LPTV Branch, is scheduled for 12 noon to 2 p.m. April 18 in Room 856 of the FCC's headquarters at 1919 M Street, NW, Washington, DC.

The informal Q & A session is entitled "Low Power Television—Latest Developments: Next Window Filing." The public is invited.

Correction

In the article by Robert W. Warner entitled "Music Licensing: An Insider's View," which appeared in our January 1991 issue, an incorrect contact name was given for Broadcast Music, Inc.

Ian Heibel is no longer with BMI. The person to contact is now Larry Sweeney.

NAB Walk-Through

continued from front page

configurations include standard 1 kW versions, circularly polarized versions, and wideband low power versions for multi-channel operations. ALPine antennas are made from lightweight, easy-to-handle aluminum modules for quick installation, excellent weather resistance, and low weight loads. Full length radome segments provide complete environmental protection.

Also on display will be Andrew's new 1.8 meter "Flyaway" antenna. The segmented reflector splits into eight sections and packs into six containers that can be taken aboard commercial aircraft as "check-in" luggage. The antenna can operate in C, X, Ku, and C/Ku bands, in circular or linear polarization.

Finally, the company will be introducing a new family of 7/16 DIN connectors for foam dielectric cables. The connectors have silver-plated bodies and inner contacts for protection against intermodulation distortion and improved conductivity. The male plugs are available for 1/2", 7/8", 1 1/4", and 1 5/8" foam HELIAX® cables.

Associated Production Music (Booth 1706-1708): APM will be showing their Broadcast One and Broadcast 2 Produc-



Andrew Corporation's new 1.8 meter "Flyaway" antenna.

tion Music Libraries. All compact disks contain full-length and commercial-length edits for promos, commercials, news, weather, and program applications. The music comes from four of the most prestigious music libraries in the world—KPM, Bruton, Themes, and Sonoton.

APM also represents "Sound FX—The Library" a sound effects library, as well as the KPM "SFX" sound effects library. Other services include the "Coombe International" library of pre-recorded hit songs, the Bruton Gold Classics, and the

THE BROADCASTER'S CHOICE

for Reliable & Cost-Effective
Studio-to-Transmitter Links

- o 1.7 to 40 GHz
- o Links starting at \$6200
- o Proven, professional,
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from the industry leader
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RADIO** corporation

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Circle (134) on ACTION CARD

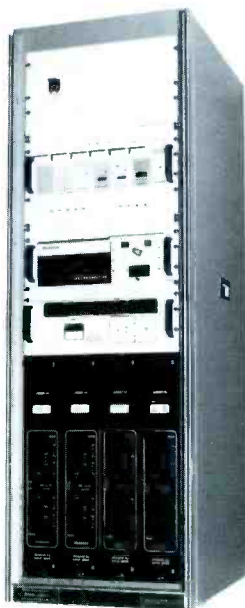
LPTV Distribution by State and Territory

February 26, 1991

	Licenses	CPs*
ALABAMA	11	22
ALASKA	222	10
ARIZONA	28	34
ARKANSAS	10	31
CALIFORNIA	44	87
COLORADO	20	33
CONNECTICUT	1	6
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	44	130
GEORGIA	19	32
HAWAII	3	24
IDAHO	19	26
ILLINOIS	11	36
INDIANA	15	22
IOWA	13	30
KANSAS	10	29
KENTUCKY	12	30
LOUISIANA	16	41
MAINE	7	17
MARYLAND	2	8
MASSACHUSETTS	6	16
MICHIGAN	11	25
MINNESOTA	33	53
MISSISSIPPI	12	21
MISSOURI	18	28
MONTANA	27	34
NEBRASKA	4	8
NEVADA	22	19
NEW HAMPSHIRE	3	4
NEW JERSEY	2	14
NEW MEXICO	14	34
NEW YORK	30	46
NORTH CAROLINA	11	34
NORTH DAKOTA	9	10
OHIO	20	46
OKLAHOMA	21	30
OREGON	23	25
PENNSYLVANIA	15	54
RHODE ISLAND	0	2
SOUTH CAROLINA	3	19
SOUTH DAKOTA	8	15
TENNESSEE	29	37
TEXAS	54	106
UTAH	20	9
VERMONT	1	8
VIRGINIA	9	23
WASHINGTON	17	22
WEST VIRGINIA	1	9
WISCONSIN	15	14
WYOMING	24	17
GUAM	1	0
PUERTO RICO	5	8
VIRGIN ISLANDS	0	3

TOTALS: Licenses: 978
Construction Permits: 1,442

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The Acrodyne TLU/1000 1 kW solid state UHF LPTV transmitter.

APM Mini-Package—"The Best of the Best," a compilation of 32 CD's from APM's CD libraries.

AVCOM (Booth 5951): AVCOM will be exhibiting their full line of high performance portable spectrum analyzers, satellite receivers, microwave video links, and microwave accessories. New at the show will be the PST-1500B portable satellite terminal, the PSR-1000A portable surveillance receiver, and the MVT-1000A microwave video transmitter. The PSR-1000A and the MVT-1000A are cost-effective, high-performance units that function as a miniature ENG system for broadcast applications.



The PTR-25 portable test receiver from AVCOM.

BARCO (Booth 7601): At the BARCO booth, look for the Emmy Award-winning first all-digital intelligent broadcast monitor. The CVS Monitor is designed to adapt to new technology and formats without hardware modifications. It offers automatic set-up, 700 lines of resolution, color temperature accuracy and stability regardless of aging tubes and circuitry, and accurate color matching between monitors.

Also to be shown are the AVM Series monitors, equipped with GBRS and S-VHS, Y/R-Y/B-Y analog component inputs. The Series comprises four models, from the portable 10" AVM-22 to the AVM-70, a 28" model.

And check out BARCO's professional television modulators and demodulators, as well as the BVRS 16 x 16 video routing

switcher which accepts all current analog video standards, including GBR, S-VHS, MII, Betacam, and HDTV. The BVRS is menu-driven and can be controlled from a remote location with a CVS Series monitor or any personal computer.



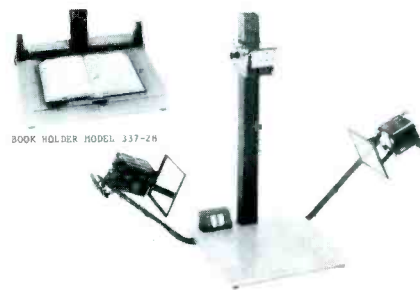
The BARCO-EMT 981 player.

BASYS Group (Booth 6415): Automation is the theme of the BASYS Group's exhibit. New products on display are the BASYS Master Control Automation System; the ALS-500 Automated Library System; the BASYS Resource Management System; the Advanced Automation System; Caption 21, a unique new closed captioning and prompting system; and the Librarian Archive System.

Also on display will be BASYS's complete Newsroom Automation Systems with Machine Controls; new Version II News System Software with enhanced word processing and search functions; Multi-Channel Automation; and the complete facility design and engineering services of the former Lake Systems.

Bencher, Inc. (Booth 7345): Bencher, a manufacturer of copystands, will be displaying the new Copymate II copystand with new light arms, copy lights, safety glass, polarizing filters, copy light control, and book holder.

The Copymate II is an attractive and versatile system for media users, photographers, videographers, and others who need to photograph or videotape books or small objects. The new compact quartz lights feature a reflector designed exclusively for close work applications. Two 300-watt quartz halogen side lights flood the baseboard with illumination so consistent that a user can meet virtually any reproduction requirement.



Bencher's Copymate II Model 900-30 with accessories.

Options include a copy light safety glass kit, a new easel-style book holder, a new copy light control, a fine focusing device, camera reflection shields, and camera quick release.

**Panasonic.
The Only
Company
Dedicated
To Every Level
Of Application.**

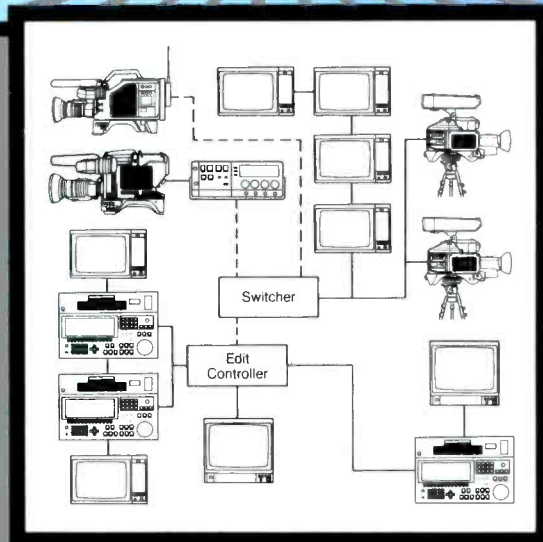


Panasonic Offers The Only **DIGITAL** System Available.

Panasonic lets you apply the high performance of digital recording technology for all your applications. By offering the only comprehensive half-inch digital system in the industry. It employs the convenience and economy of half-inch cassettes. To provide you with more capabilities than any other digital recording format available.

Panasonic's half-inch Digital format features unsurpassed versatility. With the portability of a camera recorder for single man operation in the field. And the cost efficiency of 245 minute cassettes. So you can shoot, edit and play back on a single cassette. In addition to minimizing tape usage and reducing the amount of valuable space required to archive programming.

Panasonic Digital VTRs deliver an exclusive combination of high performance features for postproduction and studio applications. Like viewable video at shuttle speeds of up to 100X.



Edit point guard band for stable and accurate edits. Enhanced error correction. Variable speed digital audio. And a rugged cassette interchange system designed to withstand the rigors of production, editing and cart machine use.

So if your specific level of application calls for digital performance, there's only one company to turn to for complete systems operation. Panasonic.

Panasonic

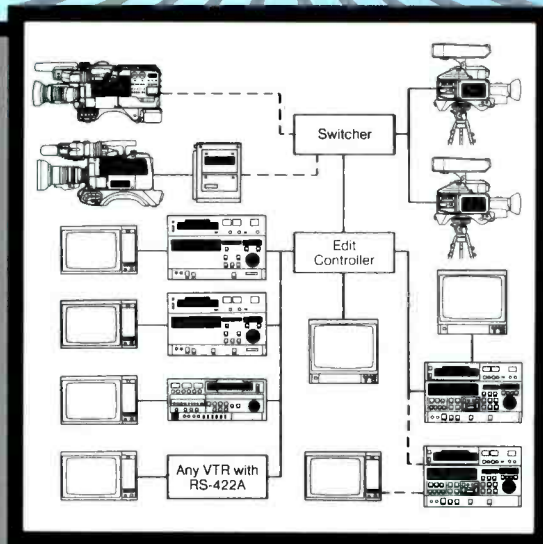


Panasonic's MII Broadcast System Delivers The Most Performance For Your Dollar.

There's only one component broadcast system available that delivers one inch performance at prices comparable to $\frac{3}{4}$ inch. MII from Panasonic. It's the only system available that meets all your broadcast performance and budget requirements.

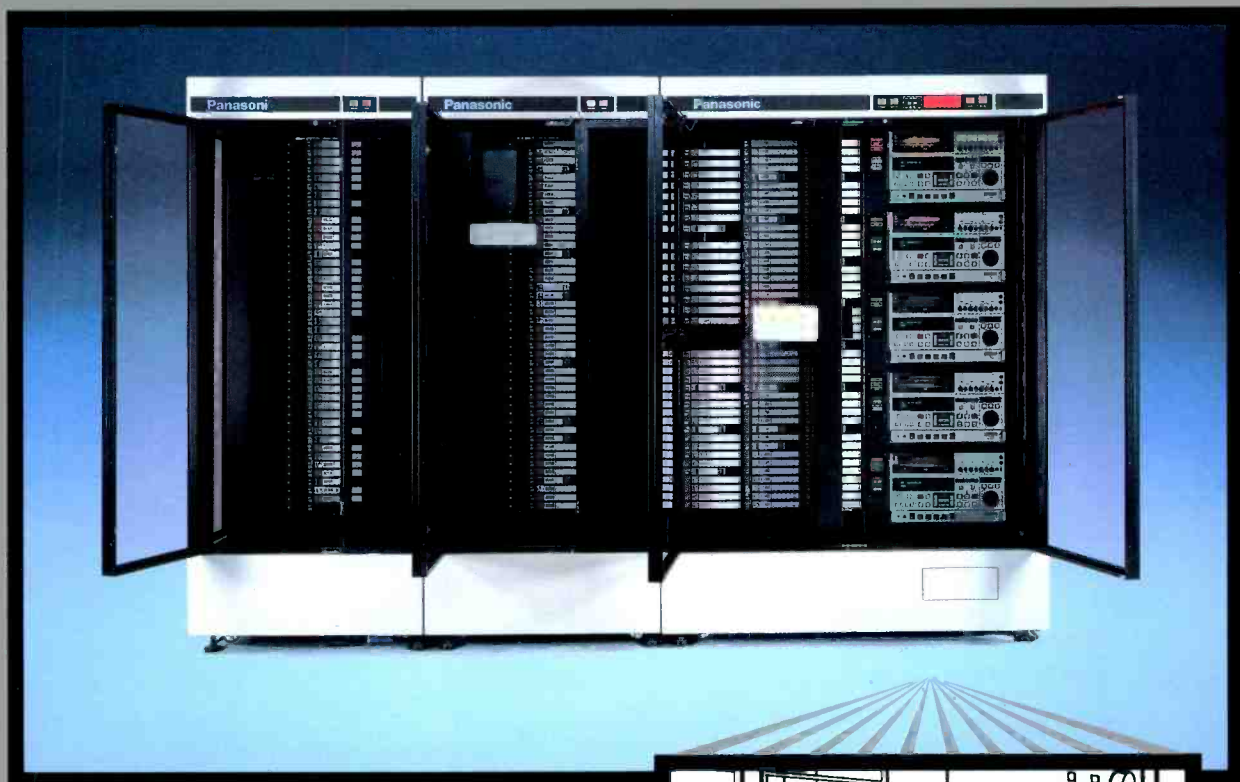
Panasonic's MII system gives you more operational flexibility than both one inch and $\frac{3}{4}$ inch formats combined. It's the high performance component system with a camera recorder. To give you more performance with greater mobility in the field. And with signal integrity through as many as nine generations of component recording, MII lives up to demanding postproduction applications. In addition, MII studio VTRs feature up to 90 minutes of operation on a single cassette for higher cost efficiency. They're just a few of the features that make Panasonic's MII system a superior broadcast production format.

The wide selection of Panasonic MII VTRs and cameras let you configure the exact



system you need. You can even integrate them with your existing system components and upgrade to the efficiency of MII as the need arises. Because MII speaks the industry language with VTRs that feature the RS-422A protocol.

Dollar for dollar, Panasonic's MII broadcast system gives you the most performance available for comprehensive broadcast applications.

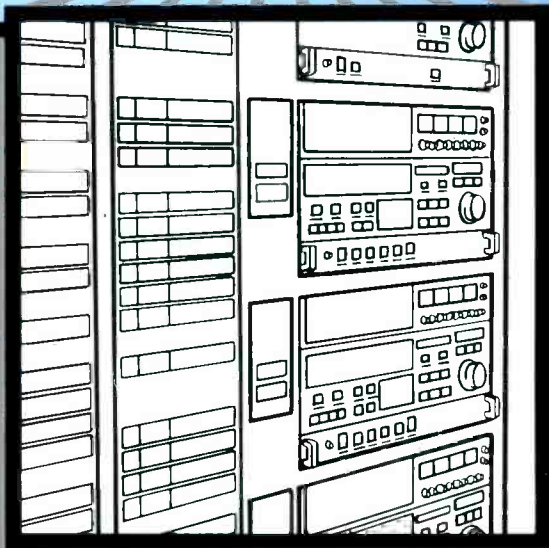


The Panasonic M.A.R.C. The Emmy Award Winning Multi-Cassette Library System.

The Panasonic M.A.R.C. multi-cassette system has been recognized by the National Academy of Television Arts and Sciences for technical excellence. It's the broadcast automation system designed to keep you on-air, automatically.

Panasonic's M.A.R.C. features a combination of sophisticated technologies and built-in redundancy for reliable broadcast automation. The robotic mechanisms employed in the system were designed by Panasonic's parent company, Matsushita Electric, the world's largest supplier of robotics systems. Matsushita's experience in robotics technology has resulted in an innovative design that makes M.A.R.C. ideal for a cassette library system capable of both programs and spots.

The M.A.R.C. system can accommodate either Digital or MII VTRs that can be individually removed for servicing without affecting operation. And to help assure reliable operation, the M.A.R.C.'s traffic interface alerts you long before an impending event has a problem. These are just a few of the ways M.A.R.C. can help keep your on-air looking first class.



With the capability to house from 100 to 1,100 cassettes, the M.A.R.C. system provides outstanding performance for a host of broadcasting needs. Commercials and full length programs can be programed for automatic playback. A powerful Compaq* personal computer runs M.A.R.C.'s system software and information database system. It also allows M.A.R.C. to interface with station traffic systems for integrated automation.

The industry recognizes a winner when it sees one. And the winner for broadcast automation is the M.A.R.C. from Panasonic.

Panasonic® has the video system that's perfect for you. No matter how great your performance requirements, or limited your budget. Because only Panasonic offers comprehensive and cost effective technology at every level of application.

Only Panasonic serves the specific needs of every video professional. With half-inch based composite digital, analog component and Y/C component recording technology engineered to meet every broadcast and production application.

The combination of recording technologies provides the most versatile system capabilities available. Only Panasonic lets you go from field production through editing to final playback on a single cassette. At every level of application. With sophisticated video components that range from camcorders to cart machines. And half-inch cassettes that deliver extended operating time and minimize storage space for greater cost efficiency. A unique advantage by any standard of operation.

Panasonic gives you the flexibility to integrate system components to meet your specific performance and budgetary needs. With interface capabilities designed to accommodate virtually any equipment you already own. Or plan to add with future expansion.

In addition, Panasonic has an extensive network of experienced sales and service engineers. They provide the expertise you need to insure you're getting the highest levels of performance and efficiency for your specific application. And the service support you demand to keep your system up and running.

Panasonic benefits directly from the extensive R&D and manufacturing prowess of its parent company, Matsushita Electric. The world's largest electronics manufacturer and supplier of video technology at every level of application. To further demonstrate its leading role, Matsushita Electric is the official video sponsor of the 1992 summer Olympic Games in Spain. Where the company's Digital and MII technologies will play a large role in recording and broadcasting the event. Panasonic couldn't be in better company.

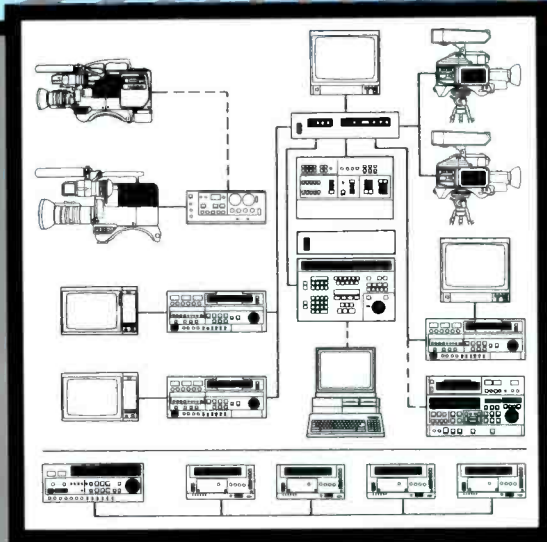


The Panasonic **SVHS** ProSeries. The Most Affordable Component Video Production System Available.

When it comes to video production systems, nothing compares to the performance and affordability of the Panasonic SVHS ProSeries. It's the most comprehensive and affordable video system engineered for professional applications.

Panasonic SVHS ProSeries VCRs give you a host of on-board features that provide high performance system capabilities as well as affordability. Studio VCRs include on-board time base correctors with field coefficient noise reduction to maintain signal quality through three generations of recording. There's also optional plug-in longitudinal and vertical interval time code capability (LTC/VITC) to help speed up the editing process. And the Panasonic SVHS ProSeries easily integrates with other professional recording systems with the RS-422A protocol. They're high performance features without the high price.

To take full advantage of the SVHS Y/C component recording format, the Panasonic ProSeries applies the latest advancements in video technology. Amorphous video heads provide improved signal to noise performance. With highly accurate color reproduction due to advanced chroma enhancement circuitry.



Panasonic even has digital comb filters for greater Y/C signal separation. It's SVHS like you've never seen it before.

Panasonic's SVHS ProSeries also gives you everything you need for comprehensive system operation to satisfy all your production applications. From camera recorders to multi-event editing controllers to a variety of playback components. And the SVHS ProSeries is upwardly compatible with VHS. So you can take advantage of existing VHS networks by duplicating with the efficiency of Panasonic duplication systems.

The Panasonic SVHS ProSeries. You won't find a component video production system more complete, or more affordable.

Panasonic

For more information, call 1-800-524-0864.

Benchmark Media Systems, Inc. (Booth 2212): Two new products to be shown by Benchmark Media Systems are the MIA-4x2, a portable two-channel microphone preamplifier, and the Loudmouth, a reporter's control station featuring many inputs and outputs, as well as control and monitoring capabilities.

Among established products to be shown are the System 1000 audio distribution amplifiers, and the INTERFACE SYSTEM, a 16-card frame with redundant power that houses 16 individual line amplifiers with ± 20 dB of gain adjustment. The INTERFACE SYSTEM solves the multiple channel audio level problems found on routers, intercoms, mobile recording trucks, and other applications.

BEXT, Inc. (Booth 1020-1022): At this year's show, BEXT will introduce a new 10-watt UHF transmitter. Also to be exhibited are the NS-100, a 100-watt UHF amplifier that combines a set of design and performance features otherwise unavailable at anywhere near its price; and the NS-1000S, a 1 kW UHF transmitter with a solid history of proven performance.

beyerdynamic (Booth 5314-5316): beyerdynamic will be showing their complete line of microphones, headphones, headsets, and accessories. Of special note are new products being introduced this year: the M59, a large diaphragm dynamic mic; the MCE50 miniature lavalier mic; and the MC742 stereo condenser mic—all for on-air studio and ENG/EPF use. Also of note are the DS-170H hand-held diversity wireless and the DS-170P body pack lavalier wireless microphone systems.

Bi-Directional Microwave Systems (Booth 6124): Bi-Directional Systems, which will share booth space with Allen Osborne Associates, will exhibit their bi-directional 10 through 23 GHz portable and fixed STL microwave transceivers for broadcast. The systems feature simplex video and audio with a duplex audio order wire channel featuring ring down and a built-in alignment tone.

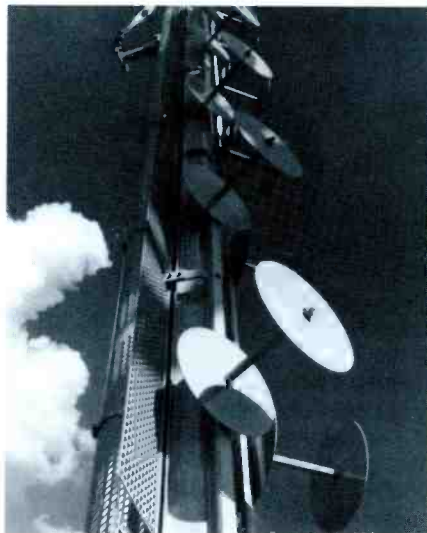
Options include a third audio channel for stereo, as well as reversible video. A new decoder circuit is now available which is operated over the duplex order wire channel. This decoder allows DC control of 12 to 24 functions at the receive end simply by pushing a combination of buttons on the telephone handset at the transmit end.



The MIX TRAK 90 from Broadcast Electronics.

Broadcast Electronics, Inc. (Booth 1120): BE will feature the "B" Series FM broadcast transmitters, the FX50 digital quality FM exciter, and the TRAK 90 line of premium quality audio tape cartridge machines and audio consoles. The company will also be unveiling several new products at the show.

Cablewave Systems (Booth 1148): Cablewave Systems, Division of Radio Frequency Systems, Inc., will be displaying their entire line of turnkey RF transmission system components, including Flexwell® foam dielectric and air dielectric coaxial RF transmission lines from 3/8" to 12" O.D., Flexwell elliptical waveguide, RF connectors, rigid coaxial transmission line and components, and STL microwave parabolic antennas. Also on display will be Bogner® slot-array and dipole design antennas, pressurization equipment, and mounting hardware.



A Bogner UHF LPTV antenna from Cablewave Systems.

Channelmatic (Booth 4665): Among the many products and services to be displayed this year at the Channelmatic booth are the Adcart, the company's most versatile and advanced ad insertion system. The Adcart is modular and built with high-performance, low-cost units that can be added as needed. It can control multiple VCR's for full random access ad insertion and program playback.

For even lower cost, see the "Li'l Mo-neymaker" which inserts local commercials sequentially into satellite network programming. The single-channel, single-VCR system is fully automatic and features broadcast quality switching during the vertical interval.

Also on display will be the PCU-1A, the most advanced and easy-to-use clock controller on the market. Up to 3,000 events and 16 schedules can be loaded and readied for execution. The unit features menu-driven programming, full-screen terminal display, remote control, and automatic log generation.



Channelmatic's ADCART 2+2 random access ad insertion system.

Comprehensive Video Supply Corporation (Booth 5863): New products to be introduced at this year's NAB include the CUTTER™, CV Technologies' new, cut-only edit controller. The CUTTER is part of a system package that includes a keyboard, two CVNET interfaces, a master controller card, software, and cables—all for less than \$2,200 retail.

Also to be introduced will be EDIT-MASTER™ for the Macintosh; an upgraded version of LOG MASTER, which includes expanded database capability as well as frame grabbing and Local Area Network features; new user aids for the CUE MASTER teleprompting software; the new MIC MASTER, a wireless microphone system that supports a variety of the industry's most popular lavaliers; and the LIST MASTER™, a new edit decision list utility software program that integrates list cleaning, list management, tracing, and translation.

Finally, Comprehensive will show a selection of its most popular accessory items, including cables and connectors, wireless mics, vertical interval matrix switchers, and their portable line of distribution amplifiers, switchers, keyers, mixers, and wipers.

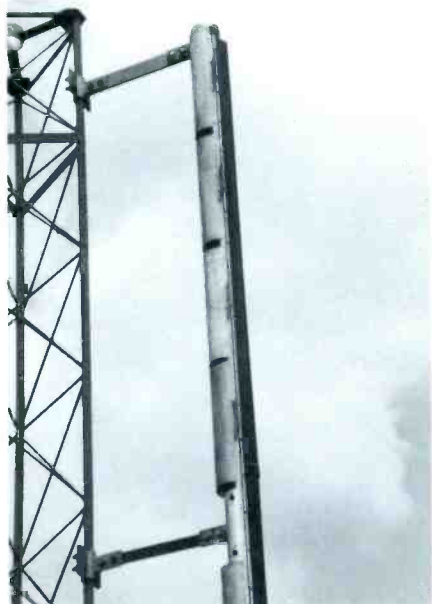
Dataworld (Booth 1609): Dataworld maintains comprehensive databases and computational programs for AM, FM, TV, LPTV, and wireless cable applications. Directories, allocation and interference studies, population counting, FCC Flag service, terrain elevation retrieval, FM and TV area-to-locate studies, AM ground-wave calculations, AM daytime and nighttime channel studies (permissible radiation), license assignments and transfers, FCC/FAA tower location studies, and unused call sign listings.

Recent new services include three-second terrain data, FM and LPTV detailed interference studies, detailed coverage maps, population density maps, power density maps, terrain shadowing maps, and received signal level maps.

Decision, Inc. (Booth 2041): Decision, Inc. will exhibit their Broadcast System III station management software which runs on any MS-DOS, OS/2, or UNIX system, including the IBM RISC SYSTEM/6000. The software includes traffic, scheduling, accounts receivable, and logging capabilities. Additional modules include Prospect Management, Newsroom, Co-op/

Copy, and Financial Systems.

Intuitive, mouse-driven, graphical user interfaces make operation easy. All reports and manuals can be displayed and searched on-screen. And modern, open systems standards ensure a long-term return on investment.



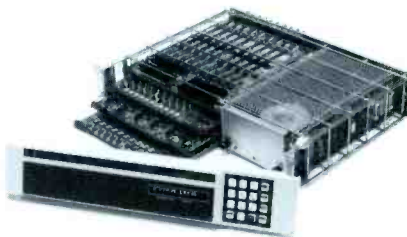
One of the Dielectric Communications LPTV antennas.

Dielectric Communications (Booth 4539): Dielectric Communications will introduce three new LPTV antenna patterns, adding to their long list of standard patterns. A full-scale model of the newest LPTV antenna will be mounted in the booth. Attendees are invited to stop by to check out the unique feed system, the radome construction, and the circularly polarized design. A floppy disk loaded with mechanical and electrical LPTV specs is available for the asking.

Dynair (Booth 4459): Dynair's popular DYNA MITE will be displayed in a new version at this year's NAB—the DYNA MITE D2, the first NTSC composite D2 router of its size able to provide 10, 20, or 30 x 10 video and control within a single 2-rack-unit frame.

The modular DYNA MITE can handle serial digital, NTSC, PAL, SECAM and audio as well as all proposed advanced TV and high definition TV signals, and medium resolution graphics signals up to 1280 x 1024, 60 Hz NL.

The unit can be controlled from up to thirty remote panels and is available with full alphanumeric source and destination displays. The display shows actual names, such as "STU 3" or "VTR 07," so the operator can make mistake-free selections and easily monitor the current status of the system. DYNA MITE D2 has applications in digital post islands, tape duplication, production switcher preselect, and switching between shared resources.



The Dynair DYNA MITE Serial D2 router.

EMCEE Broadcast Products (Booth 6028): EMCEE will be displaying UHF and VHF transmitters ranging in power from 1 to 5000 watts. Of particular interest to LPTV broadcasters will be the **solid-state UHF 1 kW transmitter/translator.**

EMCEE systems engineers will be available for free consultations regarding LPTV station construction. The company offers full-time field engineering; tower, antenna, and transmission installation; and proof-of-performance services to its customers. Information on leasing and financing will also be available.



ESE's 4 x 4 audio level interface.

ESE (Booth 4233-4235): Among the products being shown will be the new ES-244 (4 x 4 audio level interface) Bi-Directional IHF to PRO Level/Impedance Interface. The ES-244 is the ideal way to interconnect semi-pro equipment and professional studio gear. The 4 x 4 is a bi-directional unit with four independent amplifiers providing full stereo input and output interfacing, RF shielding, and output level adjustments.

Gorman-Redlich (Booth 1024): Gorman-Redlich will be showing Emergency Broadcast System encoders and decoders, as well as weather radios. Check out the Model CEB encoder/decoder, a complete two-frequency EBS system that meets all FCC requirements. The unit features gold contacts on all switches and relays, a self-testing decoder, barrier strip interconnection, CMOS digital circuitry in the encoder, and precision engineering in the decoder for low power drain.

The Model CRW is a highly sensitive and selective receiver for National Weather Service transmissions. It will au-

LPTV



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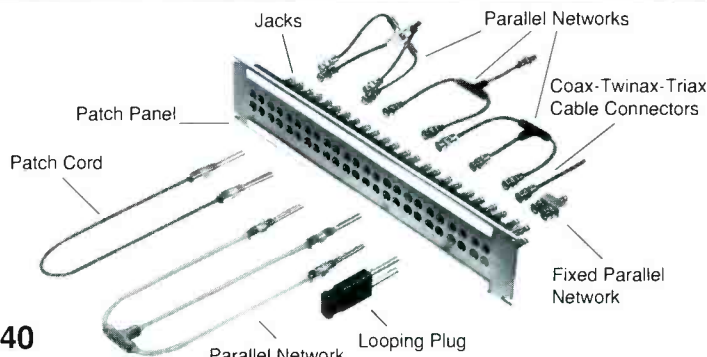
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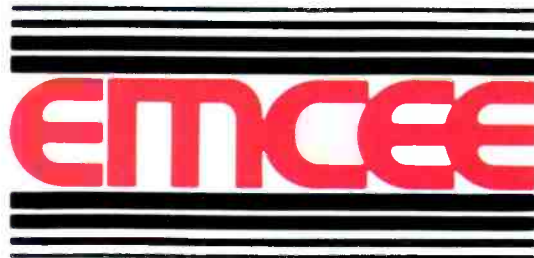
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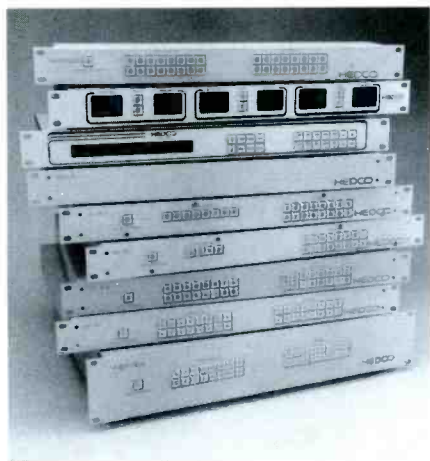
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tomatically record weather forecasts and emergency alert messages, and its three channels make it possible to market your audio for commercial services.

HEDCO (Booth 4009): On display at HEDCO's booth will be their famous 16X Series of routing switchers, including the new 16X^{plus} Series. These new 16-input, single bus switchers, available in one or two rack units, allow flexible combinations of audio and wideband video, and are expandable up to 256 x 1. Any 16X Series routing switcher can also be ex-



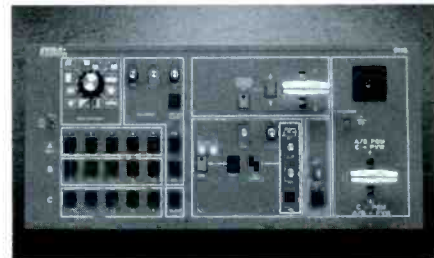
The 16X Series routing switchers from HEDCO.

panded up to 32 x 32 with the new HEDCO Input and Output Expansion Frames.

Also on display will be the Pro-Bel HD Series AES/EBU digital audio router, the Pro-Bel Serial Digital Video Router, the HEDLINE Series audio and video distribution amplifiers, the 600 Series audio and video DA's, the HEDLINE 4 x 1 routing switcher, the TWS Series 12 x 1 routing switcher, and the HSG-100 signal generator. Look for HEDCO products at the booth of their parent company, Leitch.

James Grunder & Associates, Inc. (Booth 3024): James Grunder & Associates manufactures and distributes the Feral Industries line of video processing and special effects products which combine high performance and an affordable price.

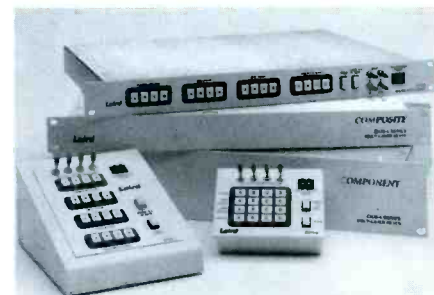
New products to be introduced at this year's NAB include the Feral Industries 6119 Professional Production Switcher which boasts a sync generator, genlock, 12 patterns, linear keys, auto transitions with GPI, fade-to-black, bordered wipes, variable soft edge, auto preview, and a downstream mix key. The company's 6119-YC Production Switcher is a six-input, three-bus version with the full bandwidth and high resolution of S-VHS, listing at \$5,495.



Feral Industries' 6119 production switcher from Grunder & Associates.

Also to be shown is the new C-100 Time Base Corrector, a full-frame S-VHS or composite synchronizer/TBC with direct serial control. The unit features 8-bit, 4:2:2 processing, freeze controls for fields 1 and 2, proc amp, and Y/C timing adjustments—all for under \$3,000.

Jampro Antennas, Inc. (Booth 1200): Jampro will be showing a UHF slot antenna, UHF corner reflectors, combiners, diplexers, power dividers, and panel antennas.



Laird's CKM-4 multi-layer, multi-source keyers.

Laird Telemedia (Booth 2027): Three products of special interest to LPTV broadcasters will be on display at the Laird exhibit. The CG-7000 character generators offer high resolution characters, edging, multiple fonts, 80 pages of memory, scrolling, flashing, and the ability to genlock to virtually any source. Available in both Y/C and composite versions, they are easy to use and inexpensive.

The Laird Legend family of products is a series of low-cost graphics and paint devices with a modular construction that makes upgrading easy. Each configuration offers 35 ns resolution with 65,000 displayable colors. Add paint, camera capture, font development and sizing, graphic import programs, and more to build a powerful video graphics workstation.

And the Laird CKM-4 multi-layer, multi-source keyers add keying power to your current production switcher. Each is a free-standing device requiring no modifications to your present equipment. Inputs can be taken from any video source—with or without key signals—and they can be stacked in any order. Both composite and component versions offer the choice of three remote panels for rackmount, desktop, or GVG-style bridge use.

continued

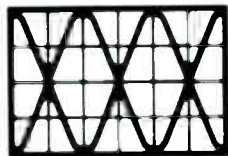
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Leader Instruments (Booth 6716-6722): Leader Instruments will be showing three items from their line of electronic test equipment. The first is the Model 300, a battery-powered 30 MS/s combination digital storage oscilloscope/digital multimeter with a number of unique features, including a large supertwist LCD display with high contrast and a large viewing angle, and an optional IC card that allows waveform information from the field to be saved for further analysis in the lab.

Also on display will be a new component/HDTV waveform monitor, the Model 5100, which provides convenient, precise video measurements for 525/60 and 625/60, NTSC and PAL composite, and HDTV (1125/60) signals.

The third unit to be exhibited is a new monoscope/TV Pattern Generator for checking high-resolution, large-screen television sets.

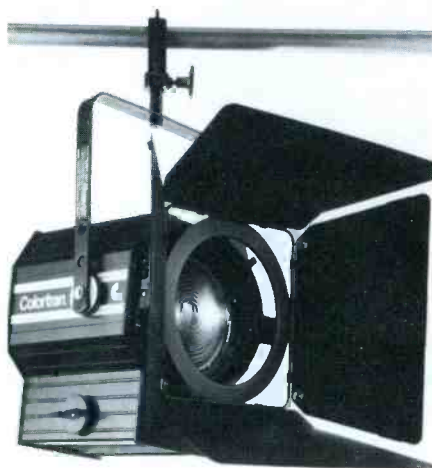


The Model 300 portable 30-MS/s digital storage oscilloscope from Leader.

Lee Colortran, Inc. (Booth 4259): Colortran dimming equipment on display will include the ENR dimmer series—the ENR Wall Pack available with semi-recessed mounting kit, the ENR 24 Rack and 96 Rack, and the ENR Portable Pack.

Also on display will be the Prestige 3000 Plus control console expanded to control up to 1,536 dimmers and 1,000 channels, the Scene Master 60 Plus console, and the new Scene Master 120 console with user-selectable channels and submasters from 20 to 120. Also available is the Status 12/24 or 24/48 control console which can operate as either a manual preset or memory console.

The company's line of lighting fixtures is highlighted by 1 kW and 2 kW television fresnels.



A Colortran 1 kW television fresnel.

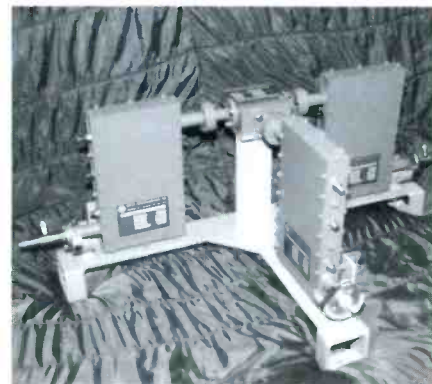
Lindsay Specialty Products (Booth 7149): Lindsay will be displaying a wide range of LPTV antennas, including the UHF Panel model. These antennas are easily installed to achieve various patterns and power levels. They are light weight, yet very durable, and are considerably less expensive than those of most other manufacturers.

Manhattan Production Music (Booth 2113): Manhattan Production Music bills itself as the "perfect music library for all production needs." It offers every type of music, including pop, rock, jazz, modern symphonic, dance, country, New Age, classical, funk, blues, and comedy.

Manhattan also has specialized music for news, sports, and public affairs backgrounds. Each CD contains an original theme, rhythm track, and a :10, :30, and :60 edit of each song.

A new sound effects demo and catalog will be available free at Manhattan's booth.

Micro Communications, inc. (Booth 5432): MCI will be introducing two new categories of products—LPTV antenna systems and LPTV multi-channel combiners. The new LPTV antennas are designed with "All-Band" panel technology to allow the station or tower owners to add new users at any time. The "All-Band" antenna, when installed with a broadband transmission line and multi-channel combiner, can be used for many stations at once.



An LPTV multi-channel combiner from Micro Communications, Inc.

Two types of channel combiners are available for use with 100-watt or 1 kW transmitters. "Star-Point" combiners are used when the channel spacing is close or a higher level of isolation is required. "Difference Length" combiners are used when the channel spacing is wide. Both types offer low insertion loss, low VSWR, and high isolation; and all are frame mounted for easy installation.



Microdyne's CSD-BQR 1 satellite receiver.

Microdyne Corporation (Booth 6448): Microdyne will be displaying the popular "VistaLink," a fully automated satellite video receiving system, as well as a full line of satellite receivers and SCPC radio equipment. To be introduced is a new broadcast quality receiver and exciter in a test set-up so operators can make their own performance measurements right at the booth.

Microwave Radio Corporation (Booth 3000): Microwave Radio will be showing several microwave systems at NAB this year.



The MicroLink III from Microwave Radio.

The MR-23VX is a low-cost studio-to-transmitter video link that can be used in both simplex (one-way) and duplex (two-way) configurations.

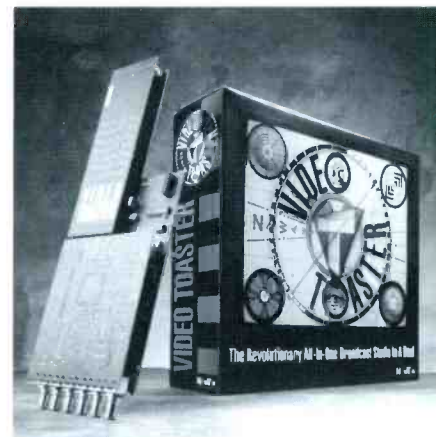
The Microlink III is a high performance short-haul video microwave system featuring up to four high-quality audio channels above the video. It is available in simplex, duplex, and multiplex configurations.

The advanced design, high-performance FLR Series of microwave equipment and a full range of portable transmitters and receivers with associated control systems will also be on display.

Moseley Associates (Booth 1210): Moseley will be demonstrating the MRC 1620 PC-based, dial-up remote control system. The system is currently being used by Trinity Broadcasting Network to monitor and control its LPTV transmitters. The TaskMaster 20 software developed by Moseley allows users to schedule calls from a PC using standard modems, so that transmitter readings can be monitored routinely. If a transmitter goes out of limits or off the air, the MRC 1620 calls and reports the problem to the PC.

MSE Videotape Services (Booth 7622): On display will be evaluated videotape in 1" and 3/4" formats. MSE reduces the cost of tape stock by providing a quality alternative to new videotape. The company also distributes all formats of Ampex and 3M videotape.

NewTek (Booth 7301): NewTek, which created a sensation at last year's NAB with its little miracle worker, the Video Toaster, will be showing the unit again this year. The Toaster is a 4-input production switcher, digital effects unit, 35 ns character generator, still store, 3D animation



NewTek's Video Toaster.

system, paint system, and color processor. Its output is full broadcast quality (it features D2 processing internally), and its effects are programmable for virtually limitless expansion.

The Video Toaster is based on new technology invented and patented by NewTek. According to the company, it is the first device to integrate all these capabilities into one product. And it sells for just \$1,595.

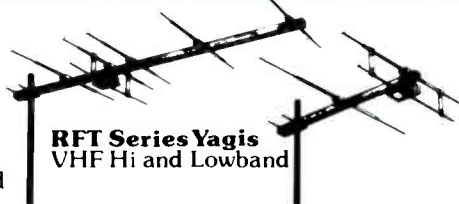
Nikon, Inc. (Booth 6455): Nikon will be displaying both the ENG/EFP Series and the HDTV Series of zoom and fixed lenses. NAB 1990 saw the prototype of Nikon's S9 x 5.5B TV NIKKOR, a super-wide angle ENG lens; Nikon is showing the final version at NAB 1991. The S9's features—including high magnification, a high MFT curve, and an extra-long, built-in extender—enable it to provide a wide image while reducing TV distortion. Its 9x zoom ratio is the highest available among wide-angle zoom lenses.

Also on display will be the S19 x 8B TV NIKKOR, a high-magnification, high per-

LPTV Commercial Antennas



UP1469
UHF
Broadband



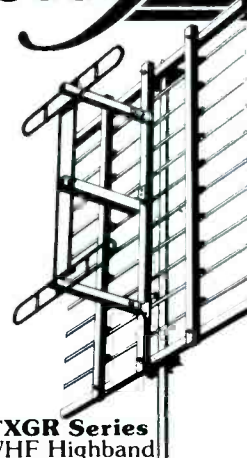
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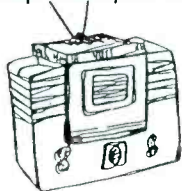
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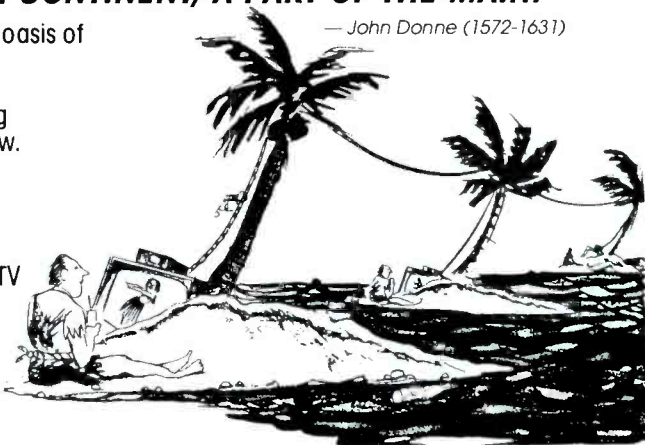
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formance compact zoom. Its 19x zoom ratio is the highest among standard ENG/EPF lenses, and its maximum aperture of f/1.7 covers focal lengths of 8-117 mm.

Finally, check out the S15 x 8.5B TV NIKKOR, the most widely used of Nikon's ENG line, and the S13 x 9B TV NIKKOR, the lightest and most compact standard ENG lens.

Paltex International (Booth 6514): After several months of field evaluation, Paltex International will unveil its new Convergence ECS-85™ at this year's NAB. The ECS-85 is the first production version of the new 85-Series edit controllers. It comes with two to six RS-422 serial VTR interfaces and an RS-422 serial switcher interface with register capability (A/B models only). Other features include the Convergence Joystick control; three-keystroke VTR assignment; 1000 lines of non-volatile edit decision list memory; and up to 32 Special Function cells per event, for motion control, switcher control, or optional programmable GPI's. Sequential and checkerboard auto-assembly, and built-in time code generator and readers for all VTR's are also included, as is on-board 409 list management software.

Also to be shown is the ABNER-III™, Paltex's next generation A/B roll edit controller. It is the most inexpensive edit controller available with vertical time code (VTC) capability and is ideal, according to the company, for use with S-VHS and MII VTR's. It features a 50-event edit decision list memory; sequential auto assembly; automatic animation mode; and multiple general purpose interface triggers.

Panasonic Communications and Systems Company (Booth 4513): For the

NAB show, Panasonic Communications and Systems Company will show the WV-F700 digital processing camera featuring 750 lines of resolution; the AG-A770 128-event, cuts-only edit controller; the WJ-MX 15 A/V mixer; the AG-7750 S-VHS editing VCR; the AG-7650 S-VHS source player; the BT-H1350Y 13" diagonal monitor; the new Big 9 multi-video projection system; and the DT-27—MS multi-scan monitor.

Prime Image, inc. (Booth 7745): Among the products to be shown this year is the new CLEAN CUT/EFX compact video production switcher with built-in time base correction. The CLEAN CUT/EFX offers easy operation and high quality video handling. All channels are time base corrected and synchronized, allowing for input of up to four non-synchronous sources, such as cameras, free-running VCR's, character generators, or satellite feeds, with internal locking of all sources to RS-170A sync for broadcast quality output.



The Prime Image CLEAN CUT/EFX.

The CLEAN CUT/EFX also features built-in digital single channel or transition effects. Single channel effects include field/frame freeze and strobe, mosaic, posterization, and sepia. Transition effects include variable-rate wipes with 15

patterns (forward and reverse), vertical "pullover" transitions, fade-to-black, and a "peek-through" digital dissolve in which pixels of the new video replace those of the old video one by one.

Prime Image will also be showing many of their established products, as well as a new RGB Transcoding Option for the 7.5 MHz and HR-600+ Series TBC/Frame Synchronizers.

QSI Systems, Inc. (Booth 5845, 5942-5944): Among the items on display at QSI's booth will be the Model 7700 portable color bar generator featuring battery-powered operation, a switchable field bar or blackburst generator, an 8-character field programmable alphanumeric source identifier, and a balanced 1000 Hz tone generator. Designed as an aid in the set-up and alignment of temporary remote microwave links, the 7700 is a useful tool anywhere a fully portable video source is needed.

Also of interest is the Model 5400 sync processor, designed specifically for sync processing of off-air video signals. The 5400's locking system is capable of processing extremely noisy signals, low amplitude signals, even signals with missing sync pulses—video that can choke normal proc amps. It produces completely new sync, burst, and blanking for virtually



QSI's Model 7700 portable color bar generator.

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any RS-170/RS-170A video source, with the added benefit of user-settable VBI line pass switches for each full line of each field.

RF Technology, Inc. (Booth 5833): RF Technology will be introducing a new line of 3.5 GHz ultra-portable transmitters and receivers; its "D" Series of compact portable transmitters featuring dual audio AC supplies, wideband frequency agility, and high RF output power; the RF-1303C transmitter, which completes the line of "C" Series DC powered miniature transmitters; the RF-ACC automatic chroma corrector for use with wireless camera systems; and the new "Flashback 7" live news car ENG system at 7 GHz. This system complements the 2/2.5 GHz Flashback system by allowing the customer 7 GHz capability at 10 watts of output power.

Also on display will be the company's complete line of microwave transmitters and receivers, and a selection of just some of their more than 40 antenna systems.

RRN, Inc. (Booth 1040): Meet LPTV Report columnist Joe Tilton in Booth 1040. Joe, who writes the column, "Good Selling!" has also published several promotions that could boost your sales.

S.W.R., Inc. (Booth 7149): S.W.R. will be displaying a complete line of antennas for LPTV, including the SWLP Series featuring custom-designed or ten standard patterns.

The SWLP Series comes in 8, 12, 16, 24, or 32 bay models in each of the ten standard or customized designs.

Scala Electronic Corporation (Booth 4161-4163): A wide range of professional VHF and UHF LPTV transmit antennas of various types will be exhibited at Scala's booth, including slots, panels, yagis, log-periodics, and parabolics. The

company invites you to discuss your specific coverage requirements with booth personnel and watch the Scala computer custom design an antenna system for your station.



The Shure VP64 omnidirectional dynamic ENG microphone.

Shure Brothers (Booth 1414): Shure will be exhibiting its line of professional microphone and circuitry products for broadcast, field production, and video production applications. Established products on display include the VP88 MS stereo condenser microphone, the L Series Wireless Microphone System, the SM Microphone Series, and the FP (field production) circuitry line.

New products to be introduced include the VP64, an omnidirectional, dynamic, ENG interview mic; and the FP410, the first portable automatic mixer for field or studio productions.

Sony Corporation of America (Booth 4401): Sony will introduce several items in its popular Betacam SP product line, among them the new BVW-50, a 90-minute portable that can be used for field editing. Also on display will be the complete line of Hi-8 equipment, includ-

ing a new VA-90 adaptor that makes it possible to connect any camera with a portable Hi-8 deck.

Several software enhancements to the popular BVE-9000 editing system will be demonstrated, along with production models of the DME-5000 and DME-9000 "System G" digital effects systems. And "System Pacs," complete turnkey editing packages built around the BVE-9000 and BVE-910 editing systems will be introduced for the first time.

Sony will also offer a very competitively priced digital color corrector, the BVX-D10, with direct editor control; and the first Sony digital switcher, available in either component or composite format versions.

Tektronix, Inc. (Booth 4339): Tektronix—Television Division designs and manufactures professional television test, measurement, and monitoring equipment. Among the new products to be introduced at this year's NAB are the TSG-130 Multifunction Signal Generator with Black Burst Output; the TSG170D Digital Composite NTSC Generator with Serial Digital Output, which provides signals for testing both serial and parallel digital video and audio systems; and the 1730D Digital Waveform Monitor which displays analog video and serial or parallel digital video signals and features the Eye Pattern measurement for evaluating the serial digital signal path.

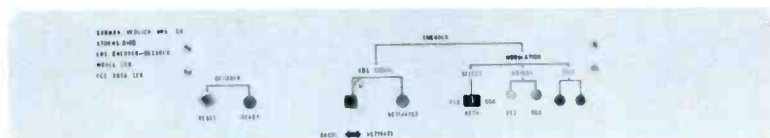
Established products on display will include the 1780R Video Measurement Set; the TSG-1001 Programmable TV Generator; the TSG-1050, 1125, and 1250 HDTV Generators; the SPG1000 HDTV Sync Generator; the 2467BHD Oscilloscope; and the 1730HD Waveform Monitor.

Tel-Test, Inc. (Booth 5439): Check out the Tel-Test booth for the MCS 8/2 Master Control Switcher, an 8-input master control system with stereo audio and 4-input DSK/Edger. Also look at the ACA Air Channel Automation system which provides automation control for single or multiple audio/video switching systems. ACA is more than a simple controller system; it can control single and multiple air channels from "traffic" to "air," as well as those functions behind the scenes like delay recording, tape transfer, and pre-packaging breaks.

Also on display will be the MC²SS. Audio features include "hot" on-air transfer capability, "heads up" video VU meters, and a "mix-monitors" system. Machine control includes routing switcher integration, a storage and recall system, and a universal device controller. Video features include a video mixer/fader, two keyers, and a title keyer.

Television Technology Corporation (Booth 3066): TTC will be showing the LS1000MU 1 kW UHF solid state transmit-

EBS EQUIPMENT



Model CEB Encoder-Decoder	Price
Model CE Encoder	\$540.00
Model CE Stereo Encoder	375.00
Model CD Decoder	405.00
Encoder FCC Type Accepted decoder FCC Certified	320.00
Exceeds FCC Specifications	
Receiver can be supplied to drive Decoder	\$100

All interconnections to the EBS equipment are made through a barrier terminal block. No special connectors necessary. In stock—available for immediate delivery.

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NAB '91 Selected Exhibits

For more information on the products and services exhibited at this show, circle the appropriate numbers on the **ACTION CARD** bound in this magazine and send it in.

Company	Action Card Number	Booth Number
3dbm	5	.7149
Acrodyne	9	.5525
Alden Electronics	13	.5237
Andrew Corporation	15	.5533
Associated Production Music	34	1706-1708
AVCOM	35	.5951
BARCO	41	.7601
BASYS Group	43	.6415
Bencher, Inc.	44	.7345
Benchmark Media Systems, Inc.	46	.2212
BEXT, Inc.	49	.1020-1022
beyerdynamic))))	50	.5314-5316
Bi-Directional Microwave Systems	52	.6124
Broadcast Electronics, Inc.	55	.1120
Cablewave Systems	56	.1148
Channelmatic	57	.4665
Comprehensive Video Supply Corporation	58	.5863
Dataworld	59	.1609
Decision, Inc.	61	.2041
Dielectric Communications	63	.4539
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ter, and the 100-watt UHF solid-state transmitter, XLS100MU.

TimeLine, Inc. (Booth 2135-2137): TimeLine is a leading designer and manufacturer of serially controlled synchronization systems and machine control interfaces for audio and audio post-production. TimeLine's Lynx synchronization system is regarded as an industry standard.

New products to be introduced at NAB this year will be a Sony protocol for the Lynx Time Code Module, allowing easy interface with the Sony BVE-900/9000 editor; the Lynx System Supervisor with Neve interface; and CMX edit list upload and download capability for the Lynx System Supervisor, enabling CMX 5 1/4" disks to be uploaded and downloaded to the Lynx system.

Other products to be featured include the Lynx Time Code Module for synchronization, the Lynx Keyboard Control Unit for audio post-production, and the Lynx System Supervisor with Neve or SSL Interface.

Trompeter Electronics (Booth 5239-5241): Trompeter manufactures a complete line of high-quality coax patch-

continued on page 28

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

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FCC Proposes Children's TV Rule Changes

Responding to mandates in the Children's Television Act of 1990, the Federal Communications Commission is presently considering several changes in its rules to

conform the rules to the Act.

Three requirements in the Act affect FCC rules. First, commercial television broadcast licensees and cable operators

must limit the amount of advertising in children's programs to 10.6 minutes per hour on weekends and 12 minutes per hour on weekdays.

(Proponents of the Act have charged that too many stations now allow as many as 17 minutes of advertising per hour of children's programming, although before the Reagan administration's deregulation of the FCC, broadcasters had been following voluntary industry guidelines limiting ads to 9.5 minutes per hour on weekends and 12 minutes per hour on weekdays.)

Second, when a station is up for license renewal, the Commission must take into account its compliance with the advertising limits (if it is a commercial station) and whether or not it has served children's "educational and informational needs."

Finally, the FCC must decide how to define "program length commercials" and how to treat them under the Act; and it must decide on standards for implementing commercial limits on children's programming.

One of the issues involved is how to define "children's programming" and "commercial matter." Experts have argued that many children cannot distinguish between ads and programs until they are 4 or 5 years old, and cannot recognize an advertising pitch as such until they are 7 or 8.

The FCC is proposing to define "children's programming" as programming that is specifically designed for children 12 and under, and "commercial matter" as airtime sold for the purpose of advertising—a definition that it already uses. It also proposes to define a "program-length commercial" in the context of children's programming as a program associated with a product in which commercials for that product are aired.

The limits on advertising under the Act would clearly apply to both television broadcast licensees and cable operators, although cable networks are not mentioned. The FCC is considering holding a cable network programmer directly responsible for cable network program violations.

Penalties for violations could range from fines to loss of renewal expectancy for full power broadcast stations.

So far, 56 companies and associations have submitted comments in the rule-making. *Broadcasting* magazine (February 4, 1991, page 22) reported a sharp division between two camps of commentators—broadcasters who argued for flexibility in interpreting how they should fulfill the requirements of the Act and no sanctions for anything other than "willful" violations, and ten public interest groups led by Action for Children's Television, who argued for strict definitions of terms and stringent penalties for violators.

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Emotion In Business

—by Jennifer Jarik

Today my partner and I had a fight. We yelled...yet we solved the problem, a serious business question, in about fifteen minutes. It was the kind of question that could have taken weeks to solve in a boardroom.

I believe this is possible because my partner and I allow ourselves to be emotional in business. We have honest, direct disagreements, get the emotions lurking in the background out of the way, and get down to the business of business.

Yet we're told it's unprofessional to get upset. How many problems would be solved if the emotions behind a decision or a problem with an employee or a colleague were discussed as well as the actual decision? Little misunderstandings

can quickly turn into huge resentments, which in turn can affect productivity.

Just a Machine?

Let's take "Anne." Anne works for a small public relations company. She is on the verge of quitting because she feels unappreciated. She explained the problem to me: "I am doing work that someone with a lot less experience than I have could be doing." She is angry because her employer doesn't recognize her value. And her anger interferes with her job, causing her to make mistakes.

I suggested that she confront her boss in order to resolve their differences. She replied that her boss didn't care how she felt, that she was "just a machine at work."

After this discussion, I realized that there was someone on my own staff who felt the same way. I sat down with "Alice"

and asked her if she was unhappy at work. Alice said basically the same thing that Anne had said: She was unhappy at work because I was giving her responsibilities that she felt someone else should have.

I mentioned to her that it simply wasn't cost-effective for us to hire another person to help her in her job. There were other parts of the company that needed resources more. I even went so far as to sit down with her and explain the monetary implications of the trade-off. She agreed with most of my decisions. I pointed out to her that asking her to do jobs that she felt were "below" her was in no way a reflection of what I thought of her capabilities. Finally, I told her she was appreciated.

Within a few minutes she relaxed, and her work has improved ever since. I wonder how many resentments could be taken care of this easily. It took about

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fifteen minutes of my time, and it paid off immediately.

What is Business?

Allowing emotion in business makes us confront some basic ideas about what business is and what it is supposed to be. Traditionally, people are supposed to be unhappy at work; emotional satisfaction is simply not assumed to be a part of a job. Managers, as a rule, are not supposed to care about the people who work for them; they are supposed to give orders and expect them to be carried out. A worker is viewed as a machine, a machine that is supposed to perform until it breaks down. Then it's gotten rid of; no maintenance, it's just thrown away.

However, those attitudes no longer work in the business world. Alvin Toffler, in *The Third Wave*, talks about the move from an industrial economy to a post-industrial economy, where money and big machines are no longer the keys to success. Success is obtained, instead, through knowledge.

Daniel Bell, in *The Coming of Post-Industrial Society*, talks about the leaders of the future being technocrats, not bureaucrats. They are people who are successful because they understand technology.

John Naisbitt, in *Megatrends*, talks about the movement from an industrial to an informational society. Society is no longer dominated by huge industrial machines. We are evolving into an society of people who deal primarily with information—the exchange of facts and ideas. Most people won't sell cars or lumber; most people will sell information. They will sell facts and ideas, or they will create, sift through, and understand information.

Trust Your Employees

Employers need to manage differently

in order to adapt to this change. Informational employees have to meet different expectations. Their responsibilities include thinking on the job (processing that precious information in the proper way) and thinking quickly. Speed is essential when clients want everything "now."

The people who work in these informational industries need to be trusted to work independently. The more information there is, the more that needs to be learned. And the ability to learn quickly is essential if one is to remain competitive. Books like *In Search of Excellence* stress the value of *doing*, instead of just talking about it. They even suggest rewarding employees' mistakes, as long as they're showing initiative.

The One Minute Manager advises managers to explain what they want employees to do—in one minute—and then let them do it. If an employee makes a mistake, simply have him or her do the job over. Trust the person to do the job.

So ask yourself whether letting someone show emotion will result in more work getting done. Ask yourself if a little yelling is such a bad thing. Do a few tears make someone unprofessional, or do they really serve to let off a little steam? If the next board meeting is stagnating because underlying power issues and fears need to be addressed, get them out of the way. Deal with emotions so you can start taking care of business.

Jennifer Jarik is president of Blue Feather Company, a combination video production house and video equipment manufacturer. Based in New Glarus, WI, the company manufactures computer-based video products and special effects systems.



—by Don Sabatke

Why

Why do salespeople fail to make sales? Many times it's not the market or the product, but faulty sales techniques. Here, in no particular order, are some reasons and some solutions.

Failure to Ask Questions: People don't want to be sold; they want to buy. If you ask questions, you allow the customer to tell you what they want to buy. Some people call this the "Tell Me" sell.

Failure to Listen: Good salespeople spend up to 80% of their selling time listening. Listening involves hearing the customer, watching the customer, and—especially—caring about what the customer is saying. When a customer is talking, don't be thinking of what you're going to say next. Listen, and answer your customer's questions.

Talking Too Much: Your customer is not interested in what you need—how many more sales you need to meet your quota, for example. The customer is interested only in what he or she needs. Don't talk too much.

Product Knowledge: You must believe in what you're selling. Many salespeople don't believe in the product because they don't understand it. And if they don't understand the product, they can't deduce what the benefits to a particular customer will be. The benefits to your customer

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Salespeople Fail

should always be the main focus of the sales pitch.

Pushing Too Hard: You don't have to use high pressure techniques to make sales. There is a big difference between good selling and high pressure selling. Remember that repeat sales are your bread and butter, so always leave the door open for a return visit.

Lack of Enthusiasm: You have to be enthusiastic when dealing with customers. Energy is infectious. Enthusiasm rubs off on others. When you are enthusiastic, everyone around you will be enthusiastic as well.

Arguing with the Customer: One theory says that the customer is always right. In many cases this is not true, but with a little practice you will be able to correct customers when they are wrong and still come out on top. Again, always leave the door open for another visit. A good salesperson is someone who makes customers think that they are right when they really aren't.

Lack of Respect: It is the salesperson's job to make the customer feel important. Customers should always be treated as if they know more, not less, than they really do.

When you deal with new customers for the first time, respect the fact that they understand the product that they are selling. Similarly, you must impress upon them that you are the expert when it comes to advertising. You know your product, and they know their product. It's as simple as that.

Failing to Close: Failing to ask for the order is the biggest single reason for failure in sales. Most salespeople give a good sales presentation and then don't close. If you don't ask for the order, chances are you won't get it.

There are several closes that you can use, and there is no rule that says you must use a certain close with a certain pitch. Simple closes are usually the best: "Try it." "Sign here." "Can I put you down for it?" "When would you like to start?" These are all good closes. No matter which one you use, the important thing is to use one. **ASK FOR THE ORDER.**

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

The LPTV Newsroom

Choosing The Right Equipment

—by Jim West

They call us the cumbersome medium. And no wonder.

A newspaper reporter, for the most part, can do his or her job in the field with a pencil and paper. A radio reporter can be functional from any place in the world with a tape recorder, alligator clips, and a quick wit. However, to cover the same story, a television reporter may require a crew with \$50,000 of equipment on their backs, a half-million dollar satellite truck, and a host of electronic gadgetry at the receiving end to bring the same news home.

You may not know a diode from a dihedron, but sooner or later you may be forced to make some significant decisions on equipment to build and maintain your LPTV operation. News gathering is equipment-intensive and can take a huge chunk of your capital outlay. It is important, therefore, that you make sound decisions when you set up a television news department.

We're calling this article "Choosing the Right Equipment," but for many of us there may be little choice. You may be forced to make the most of "hand-me-down" used equipment, or, because of budget restrictions, limit your purchases to consumer-grade gear. But even with a small budget, it isn't a bad idea to have a master plan in mind, so that the equipment you'll purchase next year or the year after will work with and enhance what you presently have.

To give you an example: At the major market network affiliate where I served as news director, we devised a four-year transition from 3/4" equipment to Betacam. We had to carefully phase in each new piece of gear, to make sure we had enough editing space for the format we were shooting in the field. It wasn't easy, but it kept our annual capital outlay more reasonable.

Tape Format

The starting point in a discussion of news-gathering equipment is not the camera, sexy as many of them are these days. The legitimate foundational decision is tape format. Many of today's cameras are "dockable"; that is, they can be hooked directly to videotape recorders of differing formats to form a camcorder. Even without this dockability, most cameras can send their signals to separate recorders using various umbilical cords, so the choice of camera is secondary.

Which format you use for news may already be decided as a result of other decisions. For instance, if your entire station—tape, playback, and all—is totally 3/4", and if you have an ample supply of machines for editing and playback, then it makes sense to keep tape formats uniform. However, if you are **buying new equipment**, you may want to consider some of the smaller formats such as **S-VHS or Hi-8 mm**. Whichever you choose, make sure that you will be able to use the format's strengths—Y/C editing, for example.

Here are some of the popular formats to consider:

- **MI:** Panasonic's broadcast format, used by NBC and some of their affiliates. Prices have dropped dramatically in the last year.
- **Betacam SP:** Sony's broadcast 1/2" format, widely used for news-gathering around the world. The cost of editing

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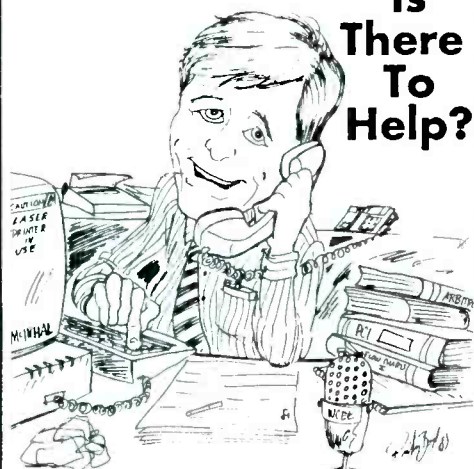
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LPTV Report / March 1991 / 23

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equipment might make it unrealistic for LPTV.

- **S-VHS:** Panasonic's industrial 1/2" format. It provides 400+ lines of horizontal resolution and features a two-hour record capability.

- **Hi-8 mm:** Sony, Canon, and others offer this 1/2" format with similar horizontal resolution to S-VHS.

- **3/4" SP:** An upgrade of the original 3/4", providing 330 lines of horizontal resolution.

- **3/4":** Original 3/4" tape with 260 lines of horizontal resolution.

There are also other formats that you may run into—standard VHS, VHS-C, early Betamax, 8 mm, and ED-Beta. Unfortunately, space does not permit a full discussion of formats here. But whichever format you're looking at, assess it properly by asking your equipment vendors some of the following questions:

- What is the length of field recording tapes? (It can vary from 20 minutes to two hours.)

- Must metal oxide tapes be used?

- What is the horizontal resolution? (Horizontal resolution is a measure of how close two vertical lines may appear without overlapping.)

- Is the format capable of A-B roll editing (using three machines to create dissolves and special effects)?

- Is the format compatible with other formats? (Some broadcasters are using Hi-8 mm for field acquisition and editing to 3/4" SP.)

- Will the benefits of component Y/C be lost in the editing process?

There still is plenty of good 3/4" equipment around. With many television newsrooms converting to 1/2", there are some good bargains. But be sure to have it checked out before you buy. News editing equipment often is worn out long before similar equipment would be in a production house or corporate video environment.

The Camera

As we said earlier, the choice of camera is a secondary decision, but important nonetheless. With the advancement of solid state CCD cameras and lower costs, there is little question that CCD is the way to go for news gathering. Granted, you may find some great deals on used tube equipment, and it may well meet your needs. But in the long haul, the CCD is preferable. It reduces smears and lags, it uses less power, it doesn't need registration, it's durable, it's smaller and lighter, and it can be pointed at the sun without danger.

CCD cameras come self-contained, either dockable or in single-piece units. They will drive almost any tape format. Prices vary widely from consumer-grade cameras in the hundreds of dollars to broadcast models in the tens of thousands of dollars. Again, your equipment reps will explain the differences in pixel count and other technicalities.

Lenses

One place not to scrimp is in your camera's lens. While most consumer grade cameras will come with a 6 to 1 lens, you should purchase a 12 to 1 zoom lens at a minimum. For shooting sports, you might want to consider a 16 or 17 to 1 lens. Some lenses come with built-in 2X extenders. Nearly all have power zoom and auto-iris features. Auto-focus, however, a standard in consumer cameras, will be more a liability than an asset in news photography.

Lights

Lights, camera, action! You don't want to forget lights. The new CCD cameras may be extremely sensitive in natural (available) light, but lighting still is necessary for the professional touch. For one thing, lighting enhances color, because a

camera has difficulty seeing colors in low light levels in the same way that our eye does. With additional lighting, you also can "paint" the picture to create certain moods, highlighting the subject and creating shadows for effect.

For many situations a battery-operated 10- to 30-watt light mounted on the camera will be just enough to bring out color and erase shadows. But for flexibility and professional results, you should consider equipping your photographer(s) with a basic three-light kit including barndoors, diffusers, gels, and filters. Of particular importance are dichroic filters which enable the lights to be used outdoors to augment natural lighting, or indoors when there is plentiful daylight.

Outdoor shooting often requires reflectors to erase strong shadows and fill in the dark spots. Some people have ingeniously made inexpensive reflectors with cardboard and aluminum foil. Commercial reflectors also are available.

Audio

We think of television primarily as a visual medium, but there is nothing that will kill a story faster than bad audio. We often let sound take a back seat, relying on our camera-mounted shotgun mike and the deck's automatic gain control to take care of us. Many photographers do not have the time or take the time to continuously monitor the audio being recorded.

A basic photographic audio set should include the shotgun or built-in microphone on the camera, a separate stick mic such as the Electro-Voice 635 (you may need to pound nails with it in an emergency!) and one or more lavalier mics (for example, the SONY ECM-55 series). Two things you can't have enough of are extra cables and connectors. In my production kit I carry a variety of "Y" connectors, gender reversal adaptors, a multitude of audio connectors, and some impedance matching adaptors. You need to know the input levels of your deck, line vs. mic, and the impedance characteristics. With an assortment of adaptors, you usually can match the output of a public address system for instance to your deck. I carry my adaptors in a fishing tackle box with transparent covers for easy access.

Some of my former photographers would carry portable mixers with them to sub-mix interviews or for special setups involving live remotes. While they add flexibility, they are not essential for most news-gathering.

Wireless microphones are wonderful but cost far more than a 100-foot roll of mic cable left in the trunk of your car.

Tripods

Without naming particular makes and models, let's look at some factors to con-

sider when choosing a tripod.

- How easy is it to set up?
- Can you carry it with one hand?
- Is it a graphite composite, aluminum, plastic, or steel in construction?
- How easy is it to level?
- Does it adjust for the weight of the camera?
- How many drag settings does it have?
- Will it adapt to spreaders or a dolly?
- Does it have a fluid or friction head?
- Does it have a quick release function?

Though it may seem to be elemental in video, a tripod is a significant ingredient in quality production. The choice of a tripod should not be made lightly.

Protective Gear

Now that you've invested thousands of dollars in equipment, you don't want to give it a bath in the first summer down-pour. Protective gear made by Port-A-Brace, Kangaroo, and others serves several purposes. First, it protects the gear from the elements. Perhaps just as important, the covering acts as a shock absorber and cushion while the camera rides in a vehicle or is jostled by a fast-moving crew. Lastly, many protective coverings have a variety of pouches and pockets that are ideal for carrying spare tapes, batteries, mics, cords, and headsets. Some network sound engineers come so fully loaded with coiled cords hooked on every corner, you wonder how they can even walk.


While you're at it, protect your employee as well. If your camera deserves rain gear, so also do your people. Foul weather gear and perhaps a pair of boots are a small price to pay to let them know they are just as important as the gear.

Miscellany

There are many other items which are important for your news photographers. You need several complete changes in batteries, chargers, AC power adaptors, extension cords, extra video and audio cables, and portable monitors. You may even need backup systems for redundancy.

Finally, remember that great pictures are made, not just by the camera, but in the eye of the photographer. So purchase carefully and hire wisely!

Jim West is a veteran of 24 years in broadcast journalism. He now resides in New Port Richey, FL and runs a consulting, marketing, and video production company. He is a co-applicant for an LPTV construction permit.

To reach Jim, call West & Assoc., Inc. at 1-800-637-1071 or (813) 842-9042. 

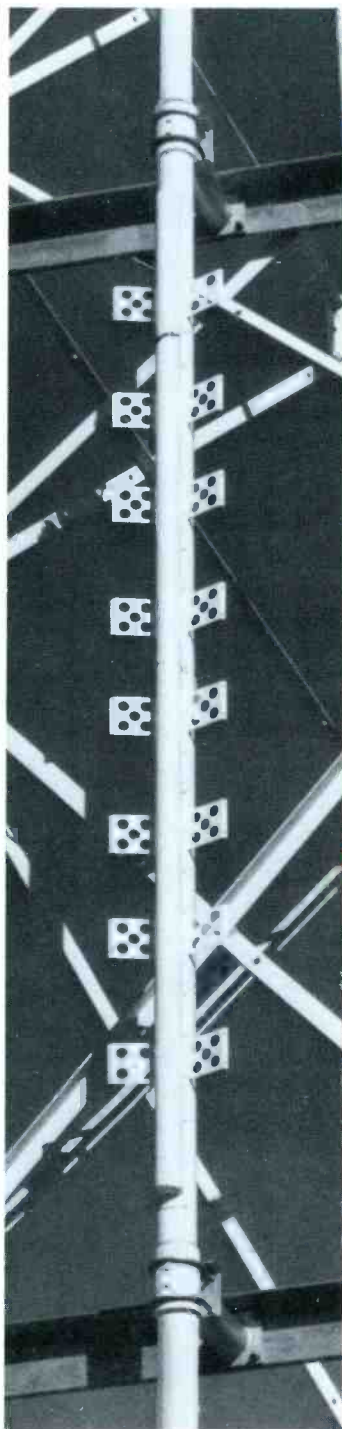
FCC To Issue \$350,000 In Tower Painting/Lighting Fines

Last November, the Federal Communications Commission conducted a nationwide inspection of more than 1,000 radio towers looking for violations of painting and lighting regulations. The search revealed that 84% of the towers inspected were in compliance. However, more than \$350,000 in fines will be levied against those owners and licensees whose towers

fell short of the rules.

To protect air traffic, the FCC has imposed stringent regulations on the marking and lighting of towers. Station licensees are responsible for making sure that their towers comply with regulations even if they do not own the towers.

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Metzenbaum Introduces Cable Bills

Two new bills aimed at increasing cable competition and protecting cable subscribers were introduced to the Senate last month by Senator Howard Metzenbaum (D-OH). The two bills are similar to legislation that Metzenbaum introduced in the last Congress.

S.431, entitled the "Competition in Cable Act of 1991," would promote competition to cable systems by requiring vertically integrated cable programmers to offer their programming to cable competitors on fair terms and at non-discriminatory prices. It also restricts horizontal concentration in the cable industry by forbidding any one cable company from providing service to more than 25% of the nation's cable subscribers.

S.432, the "Cable Television Subscriber Protection Act," would allow basic cable rates to be regulated by franchising authorities when there is no effective competition to the cable system. The bill defines effective competition as the presence of more than one multi-channel video provider in any given area.

Senator Metzenbaum introduced the first bill in the last Congress aimed at reregulating the cable industry, and he was one of the original co-sponsors of S.1880 which died on the Senate floor early last October.

W/B



Technical Talks

—by John H. Battison, P.E.

Little Things Mean A Lot

Have you thought lately about the condition of your RF equipment? Managers have a very bad habit of ignoring their transmitters and antennas and assuming that these life's blood components of their operation will just go on running forever. 'Tain't necessarily so!

The chances are that your antenna is way up in the air on a tower—out of sight and out of mind. Your transmission line has been exposed to wind, rain, and the occasional idiot's (or small boy's) rifle slug. Your transmitter may be housed in a wooden or concrete block shack, where no one goes to look at it—unless it fails.

These three items are your most important units; but how often do you think about them when they are working properly?

Ghosts

Have you observed any deterioration in your signal at fringe areas? In fact, do you have a test location where you can go to check your picture quality objectively? A place where the signal should always be good and any built-in ghosts or imperfections will show up? If not, you should have. Of course your home is a good location for such tests—provided that it is far enough away so that even small deteriorations or aberrations in the signal can be observed.

Is there a ghost now that was not there when you went on the air? If so, does it appear at all locations, or at only a few. If the ghost is new, you must find the reason. It could be due to new construction in the area, but if there is no readily observable physical change in the path of the signal, you will have to run tests to find it.

Check the transmitter output with a monitor. If it is clean, the problem is pretty sure to be in the antenna/coax link. Beg, borrow, buy, or steal a TDR (time domain reflectometer). If you are on good terms with your local telephone or electrical power company, you may be able to borrow one from them. The TDR sends a pulse of electricity along the coax and up to the antenna. If there is any kind of discontinuity along the line, at a joint, or in the antenna itself, it will be reflected, together with the original pulse, and show up on the oscilloscope. TDR's are so accurate that it should be possible to tell if the ghost is originating in the antenna or in the coax and to locate it within a foot. Your actions after that depend on which component is giving the problem.

If the coax is in trouble, it must be examined for holes, leaks, mechanical

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damage, and so on. If the problem is in the antenna, you probably will have to call in one of the manufacturer's service people. This is generally cheaper and faster (because the manufacturer's people know their own equipment inside out) than having your own technician climb the tower.

If the video is free of ghosts at the transmitter output, your problem is probably in the transmitter itself. But because every transmitter has its own system of operation, your technician should consult the manufacturer's instruction manual; this is an expert's job!

Keep It Clean

Assuming that you have no ghosts and your transmitter is running properly, your next job is to keep it that way by cleaning out the transmitter building. Rats and mice, as well as insects and birds, love to live in the nice warm atmosphere of a transmitter building. It is amazing how these "wee beasties" find their entrances.

Rodents can be taken care of with poison. Insects need to be blown out and an insect killer spray used. But watch out for wasps—they, too, love transmitter buildings. Birds will build nests anywhere there is a little hook or shelf to build on—so that their droppings fall on the transmitter's air filter!

Change or clean your transmitter's air filter regularly by vacuuming the dust away. The air in the transmitter building must also be free of dust. So be sure that the outside air filters are clean and have no holes in them. Re-oil any filters that require coating.

Most 1 kW UHF transmitters in use at present have a single tube in the power output stage. These tubes work in a cavity that must also be kept free of dust. Dust particles in the high voltage section of your transmitter can cause flash-overs or sustained arcs which will burn away components—and put you off the air. However, do NOT try to clean out transmitters yourself; let your knowledgeable technician do that, but be sure he/she does it!

If you have a complete solid-state transmitter, you won't have the high voltage/dust problems, but you will need to keep the units spotlessly clean. Heat is a big problem for solid-state components—this goes for the solid-state section of transmitters with a final tube also. If your building is air conditioned, now is the time to be sure the air-conditioning system will work in the summer. Even in the winter, air conditioning is sometimes needed.

Keep It Dry

Damp is also a bad enemy. Check for rain ingress, as well as damp arising from the ground. Damp will make your delicate UHF signals go to the ground instead of to

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the antenna. It can also corrode copper wires and connectors, break down some types of insulation, and block filters by causing mildew growth on the fibers.

I like to use a little silicon sealer/lubricant on the connectors in a transmitter building. Not only does the lubricant help to keep out moisture, but it makes it easier to uncouple connectors after many years when they have tended to weld together. But be guided by the manufacturer's suggestions.

Finally, keep good records. The FCC does not require it, but you would be very wise to keep at least a daily log of important transmitter operating parameters,

such as final stage current, voltage, power output, and reflected power. Other parameters will be suggested by the manufacturer's instruction book, and your technician's experience.

A sudden high reflected power (VSWR), coupled with new ghosts in your pattern, is generally a sure sign of trouble in your antenna system. If you've been keeping a record of such readings, you will be able to tell if it happened suddenly, or over a period of time. Such information makes it easier to diagnose the cause.

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

HDTV Update

The Advanced Television Test Center (ATTC) has announced its testing schedule for the six advanced television systems being considered by the FCC's Advisory Committee on Advanced Television Service. Testing will begin this spring and finish early next year. The following are the test dates for each of the six systems:

- April 12-June 12, 1991: Advanced Compatible Television (ACTV), developed by the David Sarnoff Research Center;
- June 19-August 12, 1991: Narrow MUSE, developed by NHK/Japan Broadcasting Corporation;
- September 3-October 24, 1991: DigiCipher, developed by General Instrument Corporation;
- October 31-December 27, 1991: Spectrum Compatible HDTV (SC-HDTV), developed by Zenith Electronics Corporation;
- January 8-March 3, 1992: Analog Simulcast HDTV, developed by N. A. Philips

Consumer Electronics Company;

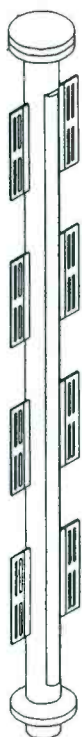
- March 10-April 30, 1992: Channel Compatible HDTV, developed by the Massachusetts Institute of Technology.

The ATTC will recommend a system to the FCC by September 1992, and the FCC will select a final HDTV standard by June 1993.

FCC Chairman Al Sikes has said the Commission could test other systems if they represent a significant new development. AT&T and Zenith Electronics plan to submit a new, jointly developed, all-digital system before Zenith's October test date. The system will be able to use the so-called "taboo" television channels that cannot now be used because of interference problems. The new, all-digital transmissions, however, use lower power levels and therefore eliminate the interference potential.

All but the Japanese group, NHK, have upgraded their proposals in response to

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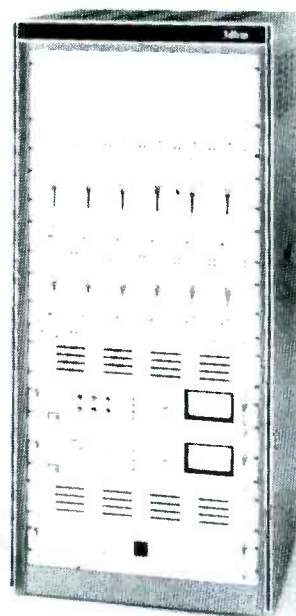
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General Instrument Corporation's DigiCipher entry last June.

Following the lab tests, the six systems will be tested on both broadcast and cable viewers in Canada. Satellite transmission will not be tested; the FCC wants to emphasize terrestrial broadcasting because of its ability to accommodate local programming.

All of the systems to be tested are simulcast systems, which means that two signals are transmitted—one for conventional receivers and one for HDTV receivers. Last spring, the FCC adopted a simulcast standard so that all consumers would be able to receive all television signals.

...

The ATTC has successfully demonstrated a new "format converter" which allows several different, incompatible forms of advanced television signals to be recorded in real time on a high definition digital videotape recorder.

The new device was developed for the Test Center by Tektronix, Inc. It will allow a more accurate "apples to apples" comparison of the various HDTV systems under consideration.

The ATTC will also use a large screen (65" diagonal) Hitachi High-Definition

Multi-Scan Rear-Screen Projection Display to test HDTV systems. The projector features the wide-screen, 16:9 aspect ratio that advanced television systems will use, instead of the current 4:3 aspect ratio.

The projector will be able to display each of the four different scanning formats to be used in testing the six ATV systems under consideration at the Center. Using the same display for all six systems will ensure the fairest possible comparison of results.

...

General Instrument Corporation has been appointed to the Executive Committee of the United States Advanced Television Systems Committee (ATSC). The company joins 16 other electronics corporations, broadcast and cable associations, and broadcast companies.

BON MOT

Power is the ability to do good things for others.

Philanthropist and author Brooke Astor

NAB Walk-Through

continued from page 20

ing and connectors. On display will be a selection of standard and miniature patch jacks, "normal thru" jacks, paralleling jacks, patch plugs, patch cords, and cable assemblies. Coax connectors to be shown include 50- and 75-ohm tool and wrench crimp cable plugs and jacks for fast reliable terminations.

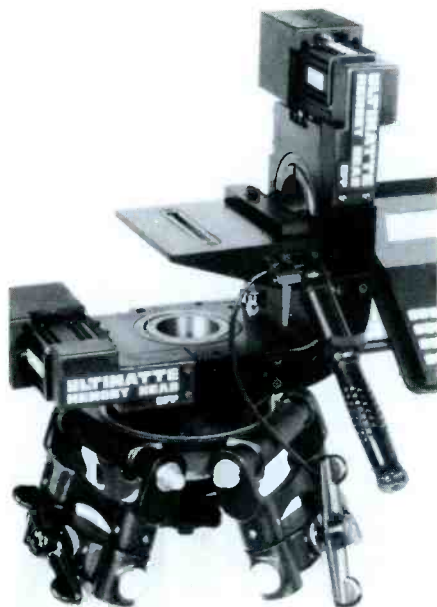
Trompeter will also show a selection of audio patching products including dual audio jacks, patch cords, and looping plugs.

Ultimate Corporation (Booth 6010):

On display will be the System-6™ video image compositing system, featuring a menu-driven remote, a built-in time code reader, and a memory that can store up to 75 set-ups. The new Screen Correction™ circuitry permits flawless composites by correcting for poorly lit backgrounds, smudges, uneven paint, and differences in the blue of the backing and set pieces.

Also on display will be the Ultimate Memory Head, a computerized pan/tilt head that operates like a conventional fluid head but that remembers and can repeat pans, tilts, zooms, and pulls accurately enough for image compositing.

New products include a high definition version of the System-6, as well as several accessories that allow the System-6 to be used with a PC or an external storage disk drive, and to interface with an editor in post-production facilities.



The Ultimatte Memory Head.

Videotek, Inc. (Booth 4053): New products at this year's NAB will be the TVM-710, a combination waveform monitor/vectorscope with SC/H phase displays, digital line selects, measurement cursors with on-screen digital read-outs, and a 3D vector display; the TVM-720, a component/composite version of the TVM-710; the BTG-100, a hand-held SMPTE color bar generator with a 20-character source ID and either battery or AC power; and the Prodigy C, a component production switcher with linear upstream and downstream keyers, 240 wipe patterns, variable border softness inside and out, and a 100-event memory.

The company will also display its line of sync and timing equipment, distribution amplifiers, routing switchers, demodulators, color monitors, and audio program monitors.

Will-Burt Company (Booth 5955-5957): Will-Burt will be showing pneumatic telescoping masts for positioning antennas, sensors, or cameras at heights up to 134 feet; standard duty mast models for mobile radio remotes or testing up to 34 feet; heavy duty mast models for cameras, sensors, or mobile ENG and SNV remotes up to 58 feet; and trailer-mounted models of 100 feet and 134 feet for telecommunications applications.

Custom-designed masts for special requirements are available upon request. Pan/tilt positioners, pre-formed cable conduit, and pneumatic systems can be supplied to fit any application. R/78



LPTV and the LAW

—by Peter Tannenwald

Guest Appearances On Local Programs

Here in Washington, DC, our local newspapers carry lots of comic strips, so I have learned that much of the world's wisdom appears in the comics. As I write today, the *Mary Worth* strip is featuring a boisterous radio talk show host named Monty Madison, who delights in graciously inviting the community's luminaries to appear on his show and then skewering them on the air with accusations about their activities behind the scenes.

I don't know whether Madison will wind up as a turkey or a hero, but I do know that providing an outlet for local news and public affairs is one of the most meaningful services our LPTV industry performs. Many stations regularly open up their studios for appearances by guests of all kinds, from governmental officials to the ordinary citizens who are rarely in the limelight but who exercise the ultimate political authority at the ballot box. Some LPTV stations also feature entertainment programming that includes local musicians, comedians, and even advertisers who try to be musicians or comedians to sell their products.

But when you invite someone who is not your employee to be on the air, do you take any precautions to protect yourself against legal claims?

There are several areas where you can get into trouble. Although good insurance can help, it is important to do what you can to avoid trouble in the first place.

Guests' Rights

Merely by appearing on the air, a person acquires several rights that you can invade. These include a right to privacy and a right of publicity that relates to the use of his or her name, likeness, and voice. If a person knowingly walks up to your camera on the street or voluntarily calls or comes to your studio, you are pretty safe with regard to a live broadcast; but the situation may become more complicated if you want to record the program and air it several times, or use the person's likeness in broadcast or print promotional advertising in a commercial announcement.

The problem gets worse if you want to give or sell tapes to others. And if you have a hidden camera, or you use a telephoto lens to photograph someone who is not aware of what you are doing, I would be happy to introduce you to some of the litigation attorneys in my firm.

There are also problems that relate not to the appearance itself but to the content of the program. Potential legal problems include defamation (commonly known as libel or slander), or placing someone in what is known as a "false light." You can put someone in a false light by direct speech, of course, but also indirectly, by implication—such as by displaying someone's picture next to a picture of a known criminal in a way that suggests that the two people may be associated. You can defame a person or place him or her in a false light even when the person is not on your program. And even if someone who does not work for you, such as an outside guest, speaks the harmful words, you are still liable as the "publisher" of those words if they are aired on your station.

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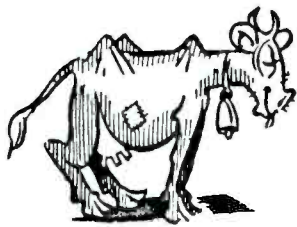
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cated that you will never do another local program. In almost every case, if someone is on the air with your consent, and you are careful in producing the program, you will have no trouble. And the hypothetical possibility of trouble from a crank should never stop a broadcaster from airing good local programming. However, if a program is planned in advance and you have the time, it is a good idea to obtain some kind of written consent from your guests, to make sure that you and they both understand what you are going to do with the program.

I have designed forms for clients that have several things on them, with boxes next to each item, so that the guest can check those things that apply and cross off anything that he or she does not like. The things I usually recommend on the form include consent to: (a) live broadcast of the person's image and voice, (b) recording the program for later broadcast, (c) repeat broadcasts of the program on your station, (d) furnishing all or parts of the program to a network or to other individual stations for broadcast either at the same time or later than your broadcast, (e) giving copies of the tape to the general public, and (f) selling copies to the general public.

To protect yourself from the payola laws and to ensure compliance with the sponsorship identification provisions of the Communications Act, you should also ask your guest to warrant that he or she

has not received any payment or other consideration from a third party for anything to be said or done on the air. Finally, a guest may be asked to hold your station harmless from any claim or liability arising from the appearance and even to indemnify you against claims based on the words the guest speaks.

Musical Performances

Even if your guest agrees to all of these consents, remember that if a musical performance is involved, the guest can give you only the right to the artist's performance. Unless your guest is also the composer of the music, he or she cannot give you the right to broadcast a performance of the music or to make a recording of the music. Your ASCAP and BMI licenses may take care of the performance, but you need to go to the Harry Fox Agency or the music publisher for the right to record.

You never knew things could be so complicated, did you? But if you stop broadcasting local programming because of these potential problems, you are letting the cart drag the horse. Take care with your programming, carry good insurance, and go about your business serving the community.

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.

What's Going On

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

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

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

April 18, 1991. Federal Communications Commission "Brown Bag Lunch" on the topic, "Low Power Television, Latest Developments: Next Window Filing." Speakers are Keith Larson, chief, LPTV Branch and Molly Fitzgerald, supervisory attorney, LPTV Branch. Time: 12 noon-2 p.m. At 1919 M St., NW, Washington, DC, Room 856. Contact: Trudy Udeh, FCC Consumer Assistance and Small Business Division, (202) 632-7000.

April 19-21, 1991. Southern Regional Conference of College Broadcasters. Georgia State University, Atlanta, GA. Contact: (401) 863-2225.

April 21-24, 1991. Broadcast Cable Financial Management Association & Broadcast Cable Credit Association Annual Conference. Century Plaza Hotel, Los Angeles, CA. Contact: Cathy Lynch, Meetings & Conventions Coordinator, (708) 296-0200.

May 16-19, 1991. American Women in Radio & Television 40th Annual National Convention. Atlanta, GA. Contact: Diane Walden, Director of Advertising and Promotion, (202) 429-5102.

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

June 16-19, 1991. Broadcast Promotion and Marketing Executives/Broadcast Designers Association Conference & Exposition. Baltimore, MD. Contact: Gregg Balko, (213) 465-3777; Exhibitors contact Susan E. Rosenstock, (301) 468-3210.

June 17-19, 1991. HD World Advanced Television Conference & Exhibition. Sheraton Palace Hotel, San Francisco, CA. Contact: Kim Devan (registration) or Marilyn Reed (exhibits), Meckler Conference Management, (800) 635-5537; in CT: (203) 226-6967.

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

September 25-28, 1991. Radio-Television News Directors Association Annual Convention. Denver, CO. Contact: (202) 659-6510.

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

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

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

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

November 22-24, 1991. Fourth Annual National Conference of College Broadcasters, Annual Convention of the National Association of College Broadcasters (Trade Expo, November 23-24). Brown University, Providence, RI. Contact: (401) 863-2225.

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

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

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



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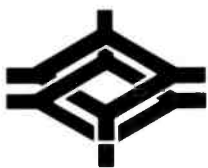
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pected to create at least 13,000 new jobs in the next five years.

The book, published in December by Facts on File, Inc. in New York City, provides detailed profiles of jobs in television station management and administration, programming, production, news, engineering, ad sales, ad agencies, and performance. It also covers video-related job openings in cable and MMDS, consumer electronics and home video, education, private industry, government, and health.

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Sabatke & Company	30	168	(813) 772-3994
Scala Electronic Corporation	26	186	(503) 779-6500
Showplace	24	180	(312) 871-5246
TE Products, Inc.	35	17	(800) 832-8353
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Solid State Or Tube: A Manufacturer's View

—by **Robert M. Unetich**
ITS Corporation

Considering the rapid pace of technological evolution, it may be surprising that vacuum tubes still have a place in the broadcast industry. But the reality is that, at high power levels, tube technology will be an important part of many transmitters for years to come for the simple reason that tubes are both efficient and inexpensive.

Advances in tube technology have produced several families of tube types including the old reliable Klystron, the tetrodes, the recently developed multiple depressed collector Klystron, and the tube that combines both tetrode and Klystron technology—the Klystrode. These devices are available at the 10,000-240,000 watt levels typically used at full power television stations.

As for solid state technology, solid state transmitters are now the norm for full power VHF stations. Suppliers offer solid state VHF television transmitters with up to 100,000 watts of output power. However, because it is difficult to achieve very high power in transistors at UHF frequencies, solid state UHF transmitters are generally not competitively priced with tube alternatives.

In the 1,000 to 10,000 watt range, however, the choices are not so clear. Several foreign transmitter suppliers are now offering solid state transmitters with up to 10,000 watts of output power. And at the 1 kW UHF level, the price difference between tube and solid state transmitters is negligible.

At power levels of one kilowatt and below—the power range of LPTV stations—transistors have replaced vacuum tubes almost universally. Individual

UHF transistors can now produce more than 100 watts of power each, making it unnecessary to use tubes below this power level. Powers greater than 100 watts are achieved by combining an array of solid state amplifiers—an approach that offers both advantages and disadvantages to a broadcaster.

This article will attempt to clarify these issues so that a more enlightened selection of a transmitter type can be made.

Issues To Consider

ITS Corporation manufactures both solid state and tube type television transmitters at the 1,000 watt UHF power level. While we always favor using improved technology, we also know that selecting a transmitter type at this power level is a complex decision that depends more on the customer's requirements and resources than on purely technical issues.

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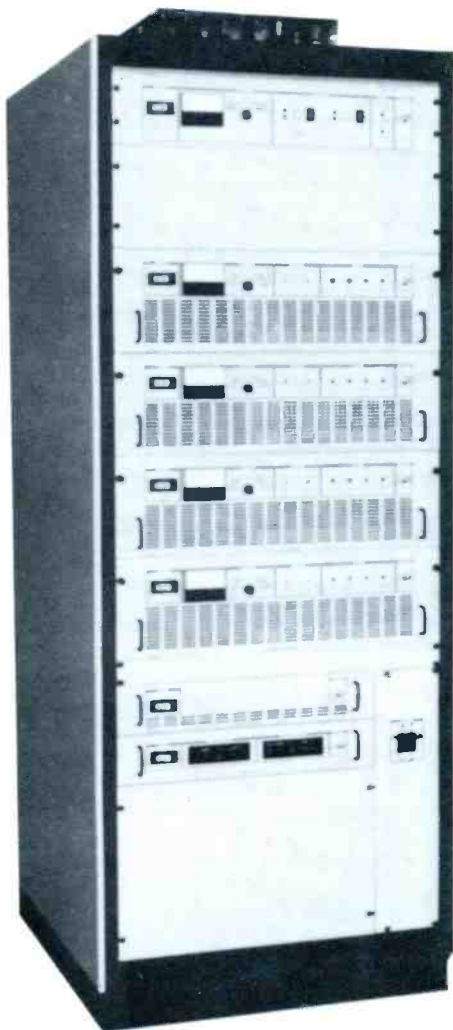
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Therefore, we will continue to offer both types of transmitters, and we believe that there will be appropriate uses for each for years to come.

One issue is, of course, cost. The transistors used in solid state UHF transmitters have relatively low gain and power capability compared to that of vacuum tubes. As a result, additional driver stages—and attendant power supply and support circuits—are required in solid state units. The impact of this is that present solid state transmitters cost more to manufacture, and therefore sell at a higher price, than typical tube transmitters do.



The ITS-1230 1 kW solid state UHF transmitter.

And although the price of solid state devices has been dropping in the last year, improved—and less expensive—versions of the tube transmitters have also been introduced. On the other hand, with tube transmitters, there is the periodic expense of tube replacement to consider.

Then there is the issue of safety. Vacuum tube circuits typically operate at powers in excess of 3,000 volts DC, while transistor circuits generally use less than 40 volts. In an age when fewer and fewer

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technical people have high voltage and tube circuit training, the safe repair of tube transmitters is becoming more difficult.

Reliability

There is also the reliability question. Vacuum tube transmitters tend to be reliable over the life of the tube, but they are prone to fail in a catastrophic manner. Unless a backup transmitter is available, the unit must be repaired before on-air operation is resumed.

In contrast, solid state transmitters typically exhibit "graceful degradation." This means that, because an array of parallel amplifiers is employed, the loss of one portion of an amplifier does not affect or reduce the performance of other portions. Thus, a failure of any individual solid state amplifier component will generally mean only that output power is reduced, not that the whole transmitter stops operating.

The cost of air time must also be considered here. Lost air time is eliminated if a transmitter degrades gradually. This may be a major factor in the selection of solid state over vacuum tube transmitters.

The ITS-1230 solid state transmitter shown in the photo features parallel high gain amplifier trays, integral power sup-

plies in each amplifier tray, and independent cooling for each tray. These features make "graceful degradation" a reality. And in systems requiring a high level of redundancy and reliability, this type of transmitter is an ideal choice.

Tube transmitters often deliver picture and stereo sound performance superior to that of solid state equipment. This is due to the relative ease with which tubes can reach optimum power levels. Fewer components (and, thus, fewer connections) in the tube transmitter means simple, reliable operation. The only exception is the periodic need to replace the tube and retune the circuits.

For many new LPTV stations, it may be that vacuum tube transmitters are the technology of choice because of their lower initial cost. The choice is justifiable in many cases, but each LPTV broadcaster should carefully analyze his or her own financial and technical requirements before making a final decision.

Robert M. Unetich is president of ITS Corporation, a manufacturer of LPTV, MMDS, and full power broadcast transmitters. He is a 1968 BSEE graduate of Carnegie-Mellon University and a licensed professional engineer. Mr. Unetich is the author of chapters in the last two editions of the National Association of Broadcasters' Engineering Handbook.

K/B

...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.

K13VV Chenega, AK. State of Alaska, 1/31/91.
W15AP Gadsden, AL. Great American TV and Radio Company, Inc., 2/4/91.
K35CS Texarkana, AR. Beech Street Communications Corporation, 2/4/91.
K54DK Boulder, CO. Sunbelt Media Group, Inc., 1/31/91.
W48BC Destin, FL. Beach TV Cable Company, Inc., 1/31/91.
W06BE Tampa, FL. Carol E. Schatz, 2/4/91.
K64DG Iowa City, IA. Douglas Sheldahl, 1/31/91.
W52AZ Evansville, IN. South Central Communications Corporation, 2/4/91.
W25BN Marion, IN. ACTS of Marion, Inc., 2/4/91.
K52CQ Baton Rouge, LA. Capital Community Television, 2/4/91.
K57FM Browning, MT. Browning Public Schools, 1/31/91.
K27DF Las Vegas, NV. Diana Kay Hall, 1/31/91.
W38AH Long Island City, NY. Island Broadcasting Company, 1/31/91.
K65ER Eugene/Springfield, OR. Metrocom of Oregon, Inc., 2/4/91.
K44CW Sioux Falls, SD. Localvision, 2/19/91.
K56EJ Abilene, TX. Sage Broadcasting Corporation, 2/4/91.
K16BY Crockett, TX. Jim Gibbs, 2/4/91.
K33CK San Antonio, TX. DCH Evangelism Television, Inc., 2/19/91.

W19BC Lynchburg, VA. Liberty University, Inc., 2/4/91.

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.

K56BW Tahoe City, CA. Gavilan Communications, 1/31/91.
K63AW Grays River/Lebam, WA. Rural Television Co-operative Association, 1/30/91.
K69BR Grays River/Lebam, WA. Rural Television Co-operative Association, 1/29/91.

NEW LPTV CONSTRUCTION PERMITS

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

W38BC Stamford, CT. Zenon Reynarowych, 1/31/91.
K07UQ Buhl, ID. W. L. Armstrong, 2/5/91.
1W07CN Lumberton, NC. Billy Ray Locklear, 1/31/91.
K64DW Seattle, WA. Krista Fordham, 2/19/91.

CHANNEL CHANGES

K43DK Denver, CO. Lomas De Oro Broadcasting Corporation, channel change granted from 49 to 43 on 12/20/90.
K57FM Browning, MT. Browning Public Schools, channel change granted from 55 to 57 on 12/20/90.

ASSIGNMENTS AND TRANSFERS

K27DI Fort Smith, AR. Voluntary assignment of permit granted from Pharis Broadcasting, Inc. to Trinity Broadcasting Network on 2/20/91.
K09VB Santa Maria, CA. Voluntary assignment of

permit granted from Buenos Diaz Broadcasting Company, Inc. to Leo Kesselman on 2/13/91.

W31AY Jupiter/Tequesta, FL. Voluntary assignment of permit granted from Peter Clark and Leonard Walk, dba CW Partners, a General Partnership, to Palm Beach Television Broadcasting, Inc. on 1/31/91.

W36AQ West Palm Beach, FL. Voluntary assignment of permit granted from Peter Clark and Leonard Walk, dba CW Partners, a General Partnership, to Palm Beach Television Broadcasting, Inc. on 1/31/91.

W34AG Rome, GA. Assignment of license granted from Sudbrink Broadcasting Company of Georgia to Prism Broadcasting Network, Inc. on 2/26/91.

K07UD Kimberly, ID. Voluntary assignment of permit granted from Ellen M. Armstrong to Ambassador Media Corporation on 2/20/91.

K66EB Corpus Christi, TX. Voluntary assignment of permit granted from Elva Denise Hinojosa to Hye Chin Lowery on 2/6/91.

K27DP Taylor, TX. Voluntary assignment of permit granted from Kingstip Communications, Inc. to WFIL, Inc. on 12/13/90.

K67OV Salt Lake City, UT. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W40AH Chesapeake, VA. Assignment of license granted from ACTS Broadcasting Company of Chesapeake to The Union Mission on 2/6/91.

W68BI Driver, VA. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

W32BA Lynchburg, VA. Voluntary assignment of permit granted from Inspiration TV of Southern Oregon to Trinity Broadcasting Network on 1/15/91.

W67BL Charleston, WV. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

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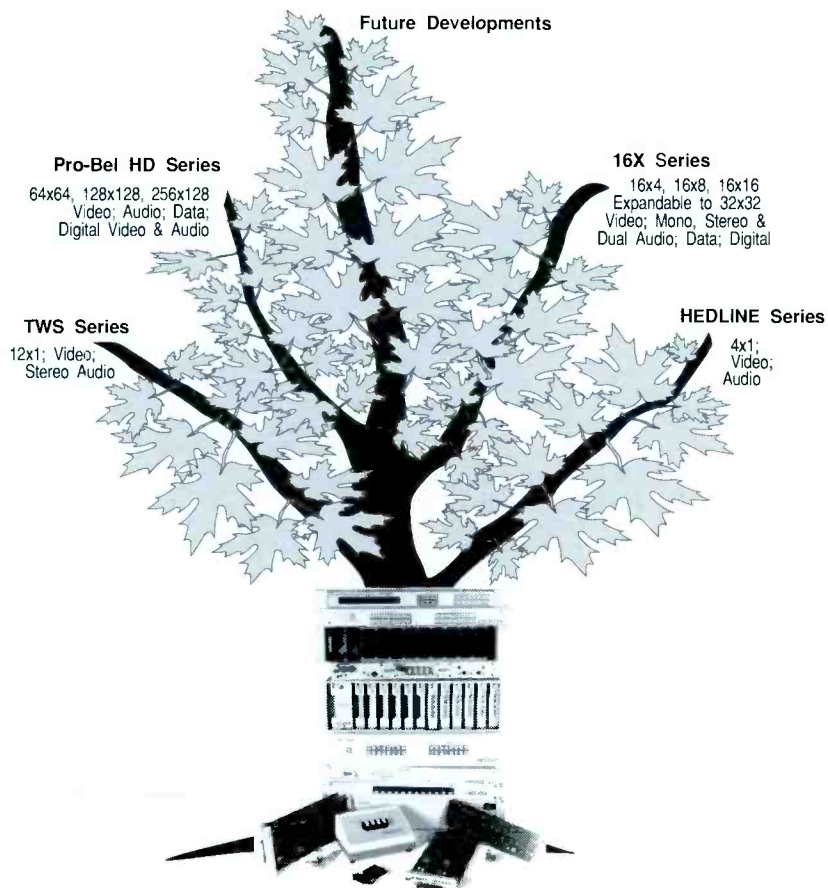
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W14BI Huntington, WV. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.

LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on February 20, 1991. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

- Ch. 31 Daytona Beach, FL. Patricia Van Zandt.
- Ch. 62 Kissimmee, FL. Robert Sandusky.
- Ch. 64 Hilo, HI. Margo Krost.
- Ch. 48 Honolulu, HI. Janet Roberts.
- Ch. 55 Kailua Kona, HI. Suzi Murayama.
- Ch. 64 Wailuka, HI. Helen Turnage.
- Ch. 69 Wailuka, HI. Helen Turnage.
- Ch. 25 Twin Falls, ID. Linda D. Clevenger.
- Ch. 69 Lexington, KY. Jerry E. Coone.
- Ch. 60 Mayfield, KY. Robert W. Sudbrink.
- Ch. 54 Lafayette, LA. Stacy L. Davis.
- Ch. 31 Livingston, MT. Owen Broadcasting Enterprises.
- Ch. 17 Red Lodge, MT. Owen Broadcasting Enterprises.
- Ch. 56 Fargo, ND. Harold L. Crittenden.
- Ch. 25 Forman, ND. Mountain TV Network, Inc.
- Ch. 25 Grand Forks, ND. Susan Easton.
- Ch. 52 Hobbs, NM. Impact Television Group, Inc.
- Ch. 15 Springfield, TN. Lorianne Crook-Owens.
- Ch. 53 Midland, TX. The Little Television Station.
- Ch. 58 Odessa, TX. Todd and Fugit.
- Ch. 48 San Antonio, TX. San Antonio College.

PROPOSED CONSTRUCTION PERMITS

The following LPTV applications have been accepted for filing and are not mutually exclusive with any other pending applications. If no petitions to deny these applications are filed, they will be granted.

New Stations

- Ch. 22 Crescent City, CA. California-Oregon Broadcasting, Inc.
- Ch. 27 Gunnison, CO. Western Slope Communications, Ltd.
- Ch. 55 Hilo, HI. Alegria Broadcasting Corporation.
- Ch. 59 Honolulu, HI. Neal L. Andrews, Jr.
- Ch. 65 Kailua, HI. John Patrick Marcom.
- Ch. 40 Livingston, MT. Mountain TV Network, Inc.
- Ch. 53 Silver City, NM. The Church of the Crosses, Inc.
- Ch. 60 Athens, OH. Ruth J. Potter.
- Ch. 67 Tulsa, OK. Community Service Television Company.
- Ch. 55 Rio Grande City, TX. J. Villareal tr/as Villareal Broadcasting.

Modification

- K69FM Phoenix, AZ. Broadcasting Systems, Inc.

K/B

FCC Issues Fines

continued from page 25

Already the FCC has fined one FM permittee—MTD, Inc., permittee of KWMW(FM), Maljamar, NM—\$10,000 for

violating tower lighting requirements, even after MTD appealed on the grounds that the tower builder—Transmission Structures, Ltd.—should have been responsible for compliance.

The FCC has given notice that it will continue its enforcement efforts in this area indefinitely.

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

Used microwave-STL wanted. (213) 436-4482.

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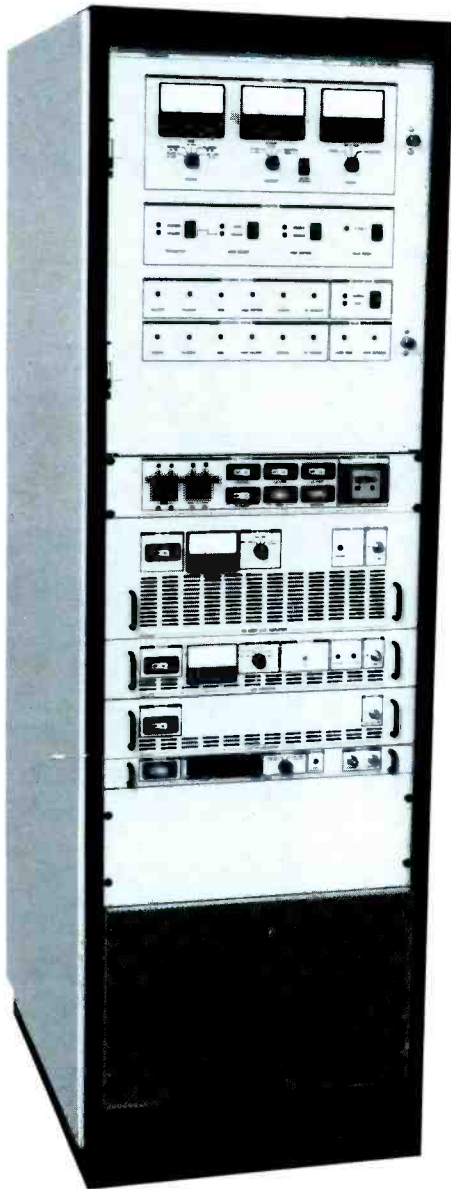
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The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 6, Issue 6

A Kompas/Biel Publication

June 1991



Marty Scala and Cherie Erwin-Scala tape a Grover City (CA) Chamber of Commerce networking "mixer" for an episode of "Route 66 TV on the Road." Photo by Stan Goldbloom.

Route 66 TV On The Road To Rebirth

—by John Scott Lewinski

Community broadcasting just might be the savior of broadcast television.

That's the opinion of Cherie Erwin-Scala who operates "Route 66 TV" in central coastal California with her husband, Marty Scala.

Channel 66 — which took its logo from the highway crossing the southwestern U.S. — signed on the air in November 1989 and has been broadcasting 24 hours a day ever since. Erwin-Scala and her husband started the community station in Arroyo Grande after starting and briefly operating a similar station in Maui, Hawaii.

TV 66 competes in a market served by a full complement of network affiliates and a PBS station boosted by translator into the area. The market is also the second most cabled area in the country — with three cable systems reaching 85% of the households.

"We were trying to get onto at least one of those cable systems six months before we went on the air," Erwin-Scala said. "We still haven't had any success. Two of the systems are cordial to us, and we'll keep trying, but one just ignores us."

Richard Korwes, of Comcast Cablevision in Santa Maria, the only cable manager to return our calls, confirmed that his system does not carry Channel 66. However, he did not rule out such service in the future. The problem right now is channel capacity, he said.

On the Road

But even without cable carriage, Channel 66 reaches 55,000 households in a market of 150,000 people and 1.5 million visitors per year. Thirty percent of the population is Hispanic, and Erwin-Scala and her husband have applied for a second LPTV station for the same market, a station that they will program almost exclusively in Spanish. *continued on page 10*

CBA Files Petition Seeks 4-Letter Calls, Name Change, Increased Power For Community Stations

—by Jacquelyn Biel

The Community Broadcasters Association began its first major regulatory effort June 11 when it filed a Petition for Rule-making with the Federal Communications Commission seeking to correct what it called the competitive disadvantages that LPTV stations encounter in the video marketplace.

While stressing that it was not asking for changes in the secondary status of the service or in the lottery method of awarding LPTV construction permits, CBA asked the Commission to:

- Change the official name of certain stations to "community television stations," and eliminate the terms "low power" and "translator," both of which carry misleading or negative connotations;

- Change the current five-character letter and number call sign to a four- or six-letter call sign similar to those already used by conventional television and radio stations. The present call format hurts

continued on page 15

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In Our View

The NAB leadership is embarrassing itself again.

The response to CBA's Petition for Rule Making (see story, page 1) was this comment by Henry Baumann, NAB's executive vice president and general counsel, in NAB's weekly membership newsletter:

"This is a thinly veiled attempt to convert low-power stations intended as a secondary service and licensed by lottery into full service facilities. It would turn on its head the FCC's underlying philosophy of a limited role for LPTV stations" (TV Today, June 17, 1991).

You know, last year when Eddie Fritts took to cartooning, I was sorely, *sorely* tempted to refute his allegations in heroic couplets. It would have been so much fun to expose him à la Alexander Pope.

I didn't because I'm not Pope and I didn't have time to do a passable imitation. I'm not a lawyer either, but you don't have to be a lawyer to see the logical fallacies in Mr. Baumann's statement. General counsel, indeed!

Here's what the FCC said in its 1982 *Report and Order* authorizing the LPTV service.

Point No. 1: Secondary Status

Although some parties urge us to do otherwise, it is our firm intention that low power stations remain secondary, in terms of spectrum priority (par. 24).

So that no one would misunderstand the meaning of secondary spectrum priority, the Commission spelled it out:

... secondary status means (1) a low power station will not be authorized where there is a possibility of objectionable interference to an existing full service station, ...; (2) an authorized low power station that causes objectionable interference to an existing full service station is responsible for eliminating the interference, or the low power station must cease operation; (3) an existing low power station that would cause interference in connection with a proposed increase or modification of facilities

of an existing full service station or in connection with a proposed new full service station is responsible for eliminating the interference, or the low power station must cease operation. These are the rules under which low power stations will operate (par. 25).

And to block any attempt to enlarge the meaning of secondary status — as the NAB seems bent on doing now — the Commission added:

We also emphasize, though, that while the rules for the low power service are intended to protect the public's expectation of service from full power stations, we do not intend to cater to full service licensees' unreasonable fears of competition from low power stations, and fetter the low power service for that reason. We believe low power can provide competition that stimulates the entire telecommunications marketplace (par. 24, emphasis added).

Point No. 2: Lottery Licensing

The simple fact is that the Commission was reluctant to use a lottery licensing procedure. Realizing, however, that the number of LPTV applications filed (7,000 at the time the *Report and Order* was written) would make comparative oral hearings impractical, the FCC instituted first, paper hearings and the cut-off procedure, and then, after approval from Congress, the lottery.

The lottery was *not* instituted because the LPTV service was considered to be inferior to the full power service — as Mr. Baumann suggests — but because there was such public demand for it that the number of applications could be handled expeditiously no other way. (You may remember that, when the lotteries finally began, there were 34,000 LPTV applications to be processed!)

Comparative hearings — which are supposed to help guarantee that the public interest is served — don't work very well anyway, much less confer some special status on full power stations. In 1989, when the Commission was considering replacing comparative hearings with lottery licensing, one of their reasons was the fact that 80% of contested full power applications are settled before they ever get to hearing. Furthermore, since owners can sell their licenses — and often do — to anyone who can meet the FCC's citizenship, character, and financial qualifications, only about 5% of the licenses today

are owned by the parties they were originally awarded to.

So there is nothing necessarily preferable about full power licensing procedures.

Point No. 3: "Limited Role" Philosophy

The idea of an "underlying philosophy" of a "limited role" for LPTV stations is inaccurate.

First, in its *Report and Order*, the Commission did not advance any "philosophy," either implicitly or explicitly. In fact, it was extremely careful to state — on every possible occasion — that it did not know what the service would develop into, indeed, that it had serious doubts about its very viability given the technical strictures under which it had to operate.

Similarly, it prescribed no role at all for LPTV stations, much less a "limited" one.

Mr. Baumann's comment seems intended to confuse the issue by implying that if the FCC responds to the changing needs of a growing and healthy LPTV service by granting certain requests — requests that will not cause harm to any full power station — the FCC will be violating its own prior precepts. The comment therefore can only be construed as anti-competitive — and directly opposed to the FCC's pro-competitive stance.

It is noteworthy that the NAB — in comments filed in response to the 1980 Notice of Proposed Rule Making for the LPTV service — supported stringent interference criteria for LPTV (including signal protection for full power stations even outside the Grade B contour) but opposed such rules as the Fairness Doctrine, the Political Access rule, and the Personal Attack rule, saying they would discourage LPTV stations from producing or originating programming.

In other words, it appears that back in 1980 the NAB thought LPTV stations should have as much freedom to develop as possible, as long as their signals did not interfere with those of full power stations.

Which is all we're asking for now.

Jackie Biel

P.S. TV Today also reported, in the same article, that "The petition stated that 74%
continued on page 27

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“Effective Competition” Redefined FCC Includes LPTV Stations In Six Signal Standard

—by Jacquelyn Biel

Basic cable service rates can be regulated by local governments unless there is “effective competition” to the cable system, said the Federal Communications Commission early this month in a unanimous vote.

And effective competition would exist if either:

- Six unduplicated over-the-air broadcast television signals are available throughout the entire cable community; or
- An independently owned, competing multichannel video delivery service is available to at least half of the homes passed by the cable system, and subscribed to by at least 10% of the homes passed.

The new definition would subject more than half the nation’s cable systems to rate regulation, whereas just under 5% of systems are regulated under the current rules.

Counted among the six broadcast signals are satellite television stations, translators, and LPTV stations, as well as conventional commercial and non-commercial TV stations. However, the Commission did not specify that the LPTV stations must provide local programming, as had been requested by the Community Broadcasters Association and several individual station owners in comments (see **LPTV Report**, March 1991, page 3). Translators and satellite stations may not origi-

nate programming: conventional full power stations must offer at least public service programming.

Neither did the Commission recognize that LPTV stations and translators cannot compete effectively with a cable system unless they are carried on the system, a point also made in CBA’s comments and those of several others.

Localism Not Recognized

Commenting on the ruling, CBA executive director John Kompas said, “We’re pleased that the FCC included LPTV stations in their six signal standard. But we still maintain that without a local carriage element, true effective competition does not exist. We hope that either the Commission or the Congress will soon address this problem.”

The FCC said multi-channel competitors could include a second cable service; multi-channel, multi-point delivery systems (MMDS); satellite master antenna television (SMATV) systems; home satellite dishes; and direct broadcast satellites.

The Commission also decided not to add a penetration threshold to the six signal standard (originally it had proposed that cable systems could escape regulation if there were six competing broadcast signals and if penetration was below 50%). Cable penetration, said the agency, is determined by a number of factors — including price, demographics, income, quality of service, and age of the

system — other than the quality of over-the-air signal reception.

No “Good Actor” Test

The Commission also jettisoned its proposed competitive behavior standard; the “good actor” test, saying that, judging by the comments it received, a clear standard by which to measure competitive behavior would be hard to find.

In regulating cable rates, local governments would have to allow a cable system to make a reasonable profit and a fair return on investment in addition to the automatic 5% annual rate increase already allowed by the Cable Act.

Finally, the FCC decided to seek further comment on whether or not there is a link between effective competition and signal carriage and whether there are policy or legal reasons for reinstating the must-carry rules. In an ex parte communication just before the open meeting, CBA members had urged the Commission to consider the value of local programming by LPTV stations if it considered must-carry.

Small cable operators would be most likely to be regulated under the new standard, according to a report in *Electronic Media* (June 24, 1991, page 8), a situation that could make it harder for small systems to compete for programming, said one operator. Large cable companies would feel the impact less, said the article.

Historically, small cable systems have been friendlier to LPTV stations in their

communities than have the large MSO's.

Reaction from Congress

In Congress, House telecommunications subcommittee chairman Ed Markey (D-MA) said the new rules did not go far enough: "Under the new regime, up to three-quarters of America's cable consumers will remain unprotected from the abusive actions of some cable operators, and the remainder of consumers can expect only minor relief at best."

During a subcommittee hearing on HR-1303, the Cable Television Consumer Protection and Competition Act of 1991, Markey said that alternative multi-channel providers had not developed enough to provide meaningful competition to cable, even in markets where they exist. Spokespersons for the home satellite dish industry agreed, citing discriminatory pricing and access policies by cable programmers.

But Rep. Michael Oxley (R-OH) defended market-based pricing of programming: "It seems to me that the argument about how high rates are misses the point. The point is that the market is the best determinant on what prices should be. When we have true multi-channel competition, the market will set the price of service without costly regulation." K/B

DC Community Station Helps Ease City's Racial Tensions

—by John Scott Lewinski

It proves what a community broadcaster can do.

Washington, DC's Channel 48 (W48AW) found itself at the hub of civil unrest in May when violence erupted between the city's Hispanics and the police. But the station, which serves the largely Hispanic population of Washington's Mount Pleasant area, took an active role in soothing the situation.

Said Channel 48's communications director, Camille Cunarro, "We felt it was our responsibility to cover this; it's our concern as community broadcasters. We needed to help calm things down."

Early this May, Hispanic citizens in the capital city's Third and Fourth Districts were angered when police shot and wounded Daniel Gomez, a Mount Pleasant resident. A few days later, conflict erupted again when non-Spanish speaking police officers confronted Spanish speaking citizens in a heated moment. Unable to understand one another, citizens and police began fighting, and the inevitable arrests resulted.

Before long, the region was engulfed in

full-scale riots by Hispanics protesting what they saw as police abuse. Other minority groups from around the city began flocking to the area, adding their fuel to the fire. Eventually, Washington, DC mayor Sharon Pratt Dixon declared the riot area in "a state of siege."

When tempers finally cooled and the state of siege was lifted, a lot of the credit for alleviating the tension went to Channel 48.

"We covered the event as local news," Cunarro said. "We tried to offer special public service programming that examined the situation instead of sensationalizing it."

"We found that the people felt the police were abusing their authority. The Spanish-speaking population was angry and frustrated because they couldn't communicate their feelings. So violence resulted."

According to figures from the station, only 2% of Washington's police staff speak Spanish.

In addition to its news coverage, Channel 48 helped to diffuse the situation by promoting community information con-

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ferences (held in the area's Sacred Heart Church) that taught citizens how to work within the system to protect themselves — for example, how to file complaints and what the legal procedures involved in their resolution are.

Channel 48 discovered that Hispanics were also upset over the city's general insensitivity to minorities, poverty, unemployment, and lack of social benefits, said Cunarro. As a result, the mayor formed a city task force to examine the problems. She also taped an interview with the station's news crew that was translated into Spanish and aired.

The station continues to work with members of the mayor's office and the city's Office of Hispanic Affairs, pushing for improved police sensitivity training and for the hiring of more Hispanics in the department. The mayor's office has reportedly promised to look into the training and hiring matters.

"It was an unfortunate event," Cunarro said of the violence that shook her community. "But there was a problem there that wasn't addressed until all of this came out."

"I don't support what happened," she said, "but I think something good did come out of it."

The mayor was unavailable for comment due to a death in the family. K/MS

Evaluating Traffic & Billing Software

—by Tim Meyer

A computer system for any business, particularly a broadcast station, is an investment that requires very serious thought and planning. Without careful planning, you could waste a great deal of money on a system that won't do what you need, or does much more than you need and therefore probably costs more than you need to spend.

Obviously, then, the first requirement in selecting a computer system for an LPTV station is deciding what you want the system to do for you. If you can clearly define what your needs are, you dramatically increase your chances of making the right purchase decision.

Don't start out by selecting a machine and then hunting for software to run on it, either. A decision about hardware requirements should come only *after* you've determined what your functional needs are and found software to meet those needs. The software will then lead you in the right direction on a hardware purchase.

So what are your needs?

Traffic and billing are generally the first procedures that LPTV stations want to computerize. These functions are very labor intensive, very detail oriented, and they require extreme accuracy. Therefore, they're perfect candidates for office automation.

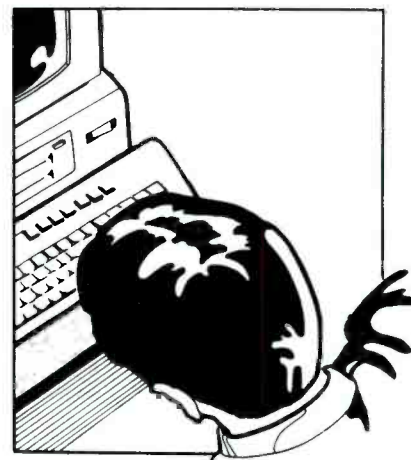
Basic Requirements

The basic requirements of a traffic and billing system are the ability to accept orders for advertising, generate and print program logs, produce invoices and affidavits for the advertising that has aired, and maintain accounts receivable.

While all the systems on the market can perform these functions, you should look closely at how much versatility they have in these areas. Consider what your orders are like. For example, do you frequently have orders where the spots have to run at specific times that change from day to day and week to week throughout the duration of the order? Or are most orders something like "two spots a day between 7 and 9, Monday through Friday for a month."

In the first example, you'll need a system with lots of room for scheduling information on each order. In the second example, which is more like a radio order than a television order, almost any system can handle the task. Find out just how many lines of scheduling information an order can hold.

Another important feature to look into is the ability to alter your program schedule. Most systems allow you to have a different schedule for each day of the week. But if your schedule changes fre-



quently from week to week, find out how many special program schedules the system can hold. Check, too, to see if it can hold on to the format for a special program for use at a later date. Some systems allow only three special program schedules. You'll have to use these over and over, so they can't be kept on file for future use. Other systems allow an unlimited number of special schedules. This can be very important.

Program Schedules

While you're looking at how the system handles program schedules, see how much versatility you have regarding where your breaks are scheduled and how long they can be. See if there's an easy way to duplicate portions of a program schedule that repeat frequently. And make sure you have a good method of timing everything. You don't want spots airing when the computer thinks they should run; you want them when you say they should run.

If you're picky about how your printed log looks, check into whether or not the system will allow you to design your own log layout. With some systems, the design of the log has been predetermined. If you like the layout the software writers have chosen, this may be fine. Other systems allow you to change what prints on your log, and where it is printed.

All systems on the market can produce invoices and affidavits. But they have many ways of doing it. Ask yourself when you'll want to bill your clients. Broadcast month? Calendar month? Weekly? When each order ends? Some other billing period you or the client determine? Not all systems can handle a combination of several of these billing periods. Be sure to ask.

Co-op Billing

Another aspect of billing to consider is co-op. Do you do a lot of co-op advertising? Can the system produce all of the documentation you need for co-op bill-

ing? Exact time affidavits—with notarization — are a must. Do you also need to have the system print the co-op copy for you, or can you do that on a typewriter or a word processor?

And what about cross-referencing the actual copy to the invoice so that the advertiser knows which spot ran when. Some systems on the market don't handle this and some do. As a matter of fact, some demand it. If you require very little of this kind of billing paperwork, be careful of the systems that demand that you identify the specific piece of copy that ran each time a spot airs. While this feature is very useful for large TV and radio stations, it may demand more work of you than it saves.

Once you've covered the basics, consider what other information you expect from the computer. Finding the management reports you want may well be the most difficult part of the shopping job.

You should at least be able to get aged accounts receivable, sales projections for the future, and at least a few billing reports. But what you're likely to encounter is that nobody does these reports exactly the way you're used to, and everybody does a few reports that you've never thought about but that actually look like a pretty good idea.

Management Reports

When you're looking at the various management reports available from any system, pay attention to how much explanation the supplier has to give you before you can understand the sample report the sales person is showing you. If it takes 15 minutes to learn how to read a report, and there are 25 more reports like it, what are the chances you'll ever use them if you can't remember how to read them? The job of the computer is to make your job easier, not more complicated.

A number of the other functions a computer can perform for you — such as payroll, general ledger, accounts payable, and so on—may be available with the traffic and billing software as an option. Software for these jobs may also be available off the shelf at your local computer dealer. Compare prices, but also keep in mind that if the traffic and billing software comes from a different company than the accounting software, billing probably won't post automatically to your financial statements. This extra step may be an acceptable trade-off to keep an accounting package you're already familiar with.

Sales Reports

What about sales? Reducing traffic and billing mistakes and cutting down on labor costs are great. But if a computer can help your sales department sell more, so much the better.

Again, all of the traffic and billing systems on the market provide some infor-



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mation that can be helpful to your sales department. Some do much more.

Keeping track of which clients are on which sales person's list, when they last made a buy, when they were last contacted, when they need to be contacted again...these are all functions a computer can help with. But only if the sales department will use it. Some systems can also use ratings information and future availabilities to help calculate appropriate rates. Some will generate proposals, figure revenue by program, and supply mountains of additional information. Before you invest in something like this, make sure you'll use it. There's no way to waste more money on a computer than to buy it and not use it.

There are numerous companies offering software for the broadcast and cable TV industry. Some, like Columbine and BIAS, lean strongly toward television, specifically conventional television. Others, like CBSI and The Management, lean more toward radio. Still others, like Register Data Systems, Jefferson Pilot Data Services, Marketron, Summit, and Decision, offer software systems designed to meet the needs of both television and radio. I know of no system marketed specifically to LPTV stations today.


Other Options

All of the systems mentioned above can take orders for air time, produce program logs, and print invoices, affidavits, and statements for the advertisers. They will also maintain accounts receivable for you.

Many of these suppliers also offer several other options to their systems, including film library management, tape inventory control, ratings analysis, facilities management, equipment maintenance control, master control automation, transmitter control, audience research, and more. However, the purpose of this article is traffic and billing. These other features are best left to another issue.

The final decision is up to you. All of the computer companies with systems for

the broadcast industry will be happy to help you make a decision. But the final decision is yours. Before you start looking for a computer, make sure you have a good idea of what you want it to do for you. But keep your mind open to benefits a system can provide that you've never thought of.

Tim Meyer is a free-lance writer with expertise in broadcast software. 

Riser-Bond Announces New Sales Network

Riser-Bond Instruments, a manufacturer of cable fault locators, has announced changes in its sales and marketing strategies, effective September 1.

The Lincoln, NE-based company has appointed several sales representatives in designated territories around the country.

The representatives and their territories are as follows:

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Cable Technology Associates, Syracuse, NY	NY, CT, RI, MA, VT, NH, ME, and Northern NJ
Cable Equipment Corporation, Richardson, TX	TX, AR, LA, OK
John Weeks Enterprises, Grayson, GA	GA, AL, NC, SC, MS, FL, TN, PR, VI, and the Caribbean
Mega Hertz Sales, Englewood, CO	NE, CO, WY, UT, KS, MO, NM
Dacom Inc., Richmond, VA	PA, WV, VA, MA, FL, TN
W. Whitaker & Associates, Lafayette, IN	KY, MI, IN, OH, IL
Glade Communications Equipment Co., Redmond, WA	WA, OR, MT, AK, HI



Route 66 TV

continued from front page

A Channel America affiliate, TV 66 reserves the early evening hours for its own productions. The most elaborate of these is usually "Route 66 TV on the Road."

"For that program we go out into the community and do features on all kinds of things," said Erwin-Scala. "Once we took the cameras to the local newspaper to show our viewers how the paper is produced."

"The show also contains a real estate segment and a health segment, and we

also do 'Video View,' where we review new video movie releases."

Erwin-Scala said that Channel 66 works with the Chambers of Commerce from around the five-city Santa Barbara area to make sure that all the events and issues important to the station's community viewers are covered.

California Music

Live local entertainment is featured often, and local high school football games are part of an expanding sports schedule. Other programs include a job-search service to help community viewers find em-

ployment, and tape-delayed dirt racing from the Santa Maria Speedway.

One very popular show is "California Music" which features musical celebrities from the Santa Barbara area, including — from time to time — such notables as the Beach Boys. After six months of broadcasting, Channel America picked up the program, and now it airs across the country three times a week.

A three- or four-person crew does Channel 66's field production, with Erwin-Scala and her husband acting as producers and technical directors. They put the cost of their programming at about \$100 an hour.

All programs are sponsored, and sponsors' advertisements are aired for two minutes every half-hour at a cost of anywhere from \$25 to \$250 per sponsorship. Advertisers run the gamut from local banks to car dealerships to restaurants.

100% Owner Financed

Start-up costs for Route 66 TV came to \$250,000, and operating costs run between \$5,000 and \$10,000 monthly. Erwin-Scala said she and her husband put up the initial capital themselves.

"It took us eight years to get licensed and built," she said. "We used that time to finance ourselves, because nobody would help us get started. No banks, no savings and loans, no lenders, no one."

"We think that's how it has to be done if you're starting a community broadcast station. Right now, people with money just won't touch LPTV."

Erwin-Scala said the station spent its first year building a viewership, advertising in papers and on the radio, getting the word out about the new service. That effort paid off.

"Viewers refer to us now as *their* community station," she says. "We get calls from people who just want to say 'Hi!' or to comment on a particular show. We even got birthday cards from viewers after our first year on the air!"

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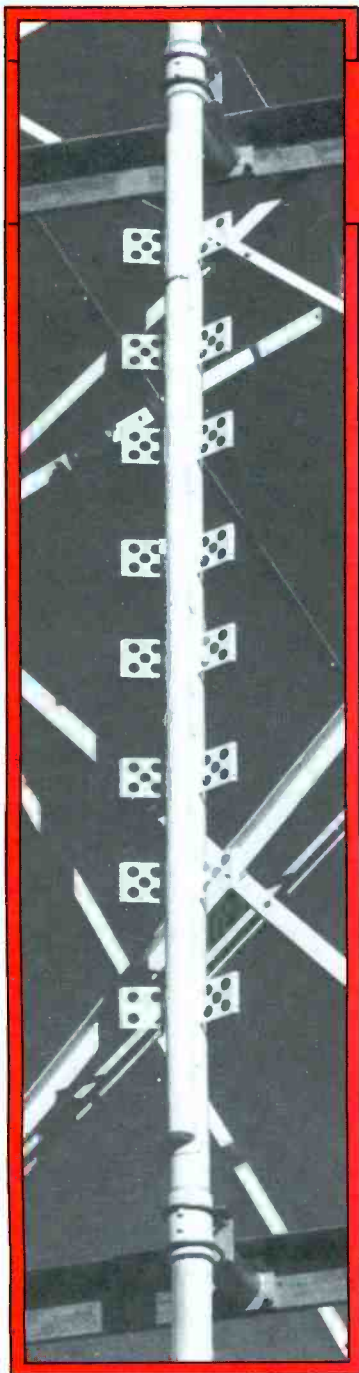
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husband and wife team to believe that the best thing a community broadcaster can do is put members of the community on TV. Erwin-Scala's favorite story concerns an elderly gentleman who was featured on Channel 66 in a local parade. After the broadcast, the delighted man called the station to say that after 30 years he had finally seen the best thing he had ever seen on TV — himself!

Dynamic Profile

Such compliments also make it easier for the station's founders to accept the fact that they won't see a positive cash flow until perhaps 1992.

"I'm so excited to see our station and others get by that first year and provide some good solid programming for their community," Erwin-Scala said. "Generally, programming on full power stations is garbage, and too many viewers have gotten used to that."

"With community broadcasting, people will learn how TV can really be used in a community."

However, she warns anyone entering the field to expect no money in the first year. They should work first on building a viewership.


"Be sure to keep an outward profile in the community," she advises. "Put something on TV that viewers have never seen

Equipment List Route 66 TV, Arroyo Grande, CA

- 200-ft. Magnum tower
- Scala 4DR162HW antenna
- BEXT 1 kW transmitter
- 12-foot Perclipse satellite dish
- General Instruments 2400 satellite receiver
- Channelmatic Spotmatic Jr. commercial inserter
- 3 Panasonic 3/4" VCR's (9200, 9240, 9600)
- Sony 5600 3/4" VCR
- JVC CR-4700 3/4" VCR
- Panasonic 3/4" NV-8500 editing system
- JVC KM-1200 switcher
- 3 Sony PVM-8020 monitors
- Shure M68 audio mixer
- Microtek Supra character generator
- 2 Sony DXC-1820 broadcast cameras
- Canon High-Band Mark II 8 mm camcorder
- Harris 516 time base corrector
- Alta Cygnus frame synchronizer

before, and make sure they know that — just by buying a UHF antenna — they can get a free TV service. That's how you make friends in the community."

Channel 66 wants to hear from other community broadcasters—just getting started or already established — to share ideas and experiences. Any station can call Erwin-Scala at (805) 489-0919.

"The future is beautiful for community broadcasting," she says. "Once people learn how to use community TV, I really think we'll see a rebirth of television." 

Quello In For Fourth Term


James H. Quello, 77, began his fourth term as FCC Commissioner on July 1. The FCC's senior member was nominated by President Bush in late May and faced little resistance during his Senate confirmation hearing.

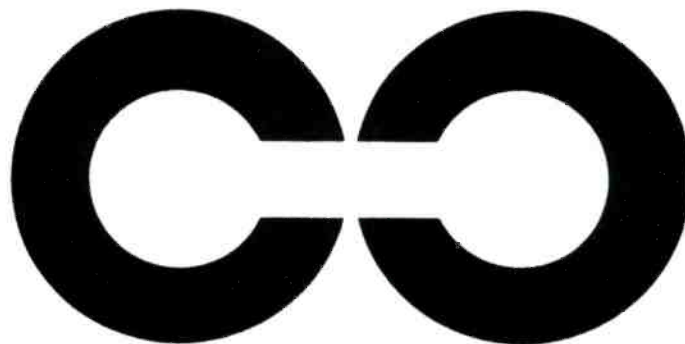


His reappointment was good news for community broadcasters who heard him support LPTV stations during his keynote address at the Second Annual LPTV Conference & Exposition in 1989.

In his address, Quello said that the LPTV industry was "on the move," and he cited community broadcasters' "specialized localism" as their greatest strength.

"Serving the specific needs of local communities is not only in the public interest, but it is also good business," Quello said, adding that he would help to ensure that community broadcasters' concerns were addressed at the FCC.

In his announcement, Bush cited the commissioner's positive contribution to the FCC and broadcasting. Originally appointed by President Richard Nixon in 1973, Quello began his FCC career in April 1974, and was twice reappointed by President Ronald Reagan. 



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LPTV Distribution by State and Territory

June 3, 1991

	Licenses	CPs
ALABAMA	11	26
ALASKA	222	10
ARIZONA	30	32
ARKANSAS	10	30
CALIFORNIA	51	85
COLORADO	20	32
CONNECTICUT	1	6
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	46	127
GEORGIA	20	31
HAWAII	3	31
IDAHO	19	25
ILLINOIS	11	37
INDIANA	16	24
IOWA	13	31
KANSAS	11	28
KENTUCKY	13	33
LOUISIANA	16	42
MAINE	7	17
MARYLAND	2	8
MASSACHUSETTS	7	15
MICHIGAN	12	24
MINNESOTA	47	39
MISSISSIPPI	12	21
MISSOURI	19	26
MONTANA	30	36
NEBRASKA	4	8
NEVADA	22	20
NEW HAMPSHIRE	3	4
NEW JERSEY	3	13
NEW MEXICO	15	34
NEW YORK	31	40
NORTH CAROLINA	13	31
NORTH DAKOTA	9	12
OHIO	23	45
OKLAHOMA	22	30
OREGON	24	31
PENNSYLVANIA	17	54
RHODE ISLAND	0	2
SOUTH CAROLINA	3	20
SOUTH DAKOTA	8	16
TENNESSEE	30	37
TEXAS	60	102
UTAH	20	8
VERMONT	1	8
VIRGINIA	9	23
WASHINGTON	17	23
WEST VIRGINIA	1	8
WISCONSIN	16	14
WYOMING	25	17
GUAM	1	0
PUERTO RICO	5	8
VIRGIN ISLANDS	1	2

TOTALS: Licenses: 1,335
Construction Permits: 1,427

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Call For Entries

Fourth Annual CBA Local Production Awards

Has your station produced some snappy original programming recently? If so, you could win one of ten Community Broadcasters Association Local Production Awards to be presented in Las Vegas at the 4th Annual LPTV Conference this November.

New this year is a Sports Program Award for local sports program production. Other categories are Non-News Programs, News Programs, Station Promotions or Public Service Announcements, and Local Commercials.

This year also, stations will enter in one of two general classifications — those serving communities of 50,000 or more people, and those serving under 50,000. The reason, according to CBA officials, is to allow stations to compete with others serving the same general population level. The network/single station distinction has been eliminated.

Finally, a Station of the Year trophy will be awarded. Judging criteria and other details are not yet firm, but the winning station will receive a traveling trophy which it will keep for one year and then relinquish to the new winner. Watch these pages for the announcement.

The deadline for entries for the Local Production Competition is September 27. Judging will take place October 12 in Milwaukee, WI, and the awards will be presented during a gala evening awards ceremony at the 1991 LPTV Conference & Exposition in November in Las Vegas.

Here are the details:

CATEGORIES

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

Sports Program: Each entry, edited sample not to exceed 30 minutes.

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

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

Commercial: Each spot, 60 seconds or less.

ELIGIBILITY AND JUDGING

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

Entries will be judged on overall creativity, production quality, and achievement of objectives as stated in the entry form.

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

HOW TO ENTER

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

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

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

Entry fees are as follows:

CBA Members: \$35.00 per entry
Non-Members: \$60.00 per entry.

Submit entries on good quality 3/4" or 1/2" video cassettes with no color bars or tone. Allow at least 10 seconds of black at the head of the cassette. Use a separate cassette for each entry.

Label all cassettes and cassette boxes with the CATEGORY, ENTRY TITLE, SIZE OF COMMUNITY (under 50,000 or 50,000 plus), STATION CALL SIGN, and COMMUNITY OF LICENSE. Tapes will not be returned.

ENTRANT NOTIFICATION

All entries become the property of the Community Broadcasters Association. Your entry in this competition implies that you consent to CBA's use of the material in any fashion deemed necessary to promote the LPTV industry. The CBA may share copies of the material with its members or with other interested parties without your further consent.

DEADLINE

All entries, completed entry forms, and fees must be received by 5 p.m. FRIDAY, SEPTEMBER 27, 1991.

Send all materials to:

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

Judging will take place October 12, 1991, and finalists will be notified by mail prior to the LPTV Conference & Exposition in November. Winners will receive their awards during the Awards Presentation at the Conference.

QUESTIONS??

Contact Katie Reynolds at the CBA, (414) 783-5977.

Entry Form appears on next page.

Entry Form

Fourth Annual CBA LOCAL PROGRAMMING COMPETITION

(Form may be photocopied)

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

I have read and agree to the rules for submission:

signature _____

MARKET SIZE (population of city of license)

☐ 50,000 and more ☐ Under 50,000

CATEGORY:

☐ Program (Non-News) ☐ News ☐ Promo/PSA ☐ Commercial ☐ Sports

Title of Entry _____

Address _____

Submitted by _____

(call sign)

(community of license)

Station Contact _____

Phone () _____

OBJECTIVE

(25 words or less) MUST BE COMPLETED

FEE

(Make checks payable to Community Broadcasters Association)

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

Total number of entries submitted _____

Total amount enclosed _____

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

DEADLINE FOR ENTRIES:
September 27, 1991

Radio '91 Sessions To Feature Sales, Programming, Marketing Strategies


Sessions on marketing, effective promotions, and creative financial or programming strategies will highlight the National Association of Broadcasters' Radio 1991 Convention, set for September 11-14, 1991 in San Francisco's Moscone Convention Center.



Sales and marketing sessions will include talks on super sales staff promotions, hiring and managing sales staff, targeting strategy for stations and advertisers, and cashing in on sports programming.

Informational sessions on financial and programming strategies will deal with moving from management to ownership, successfully positioning a radio station's image, revenue, forecasting, and time brokerage.


Also scheduled is a look at the prospects and consequences of the FCC's relaxation of its radio duopoly and 12-12 rule.

To register for the event, call (800) 342-2460. 

European Investment Seminars Set For September

September 22-27 are the new dates for the National Association of Broadcasters' series of small group seminars on European broadcast investment opportunities. Originally scheduled for May, the seminars were postponed because of the Persian Gulf War.

Sessions will begin in London on September 22 and will move to Paris on September 24. Topics will include foreign ownership, market growth, market analysis, banking, venture capital, and joint venture opportunities between European and American broadcasters.

For more information, contact Charles Sherman, NAB's senior vice president, television, at (202) 429-5361. 

CBA Petition from front page

stations, said the CBA, because the public does not recognize them. Also, because Arbitron and Nielsen databases cannot accommodate the alphanumeric format, viewing levels are often not measured properly;

- Allow stations to increase their transmitter output power so that they can reach all of their community of service with a city-grade signal. VHF stations are now limited to 10 watts of output power, UHF stations to 1,000 watts;

- Clarify how the Part 73 rules pertain to LPTV stations, especially local community stations, and treat community stations that originate programming the same as conventional stations unless a specific reason for not doing so is articulated.

According to CBA executive director John Kompas, about 350 stations could be eligible for the changes under the proposed rules.

To earn the relief proposed in the petition, CBA said stations should have to abide by all of the rules governing conventional stations — including minimum hours of operation, having a main studio and keeping a public inspection file, ownership reporting, and minimum technical requirements. Stations would also have to air local programming — CBA suggests 20% of the minimum operating hours now required of conventional television stations — or 5.6 hours a week.

CBA suggested that compliance could be monitored by written statements submitted one year after the station signs on the air and with each license renewal application thereafter.

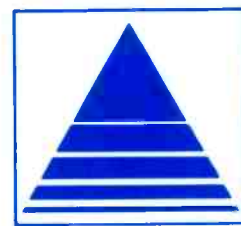
Kompas commented, "This rulemaking, when passed, will finally give proper recognition to the hundreds of communities that have been denied local television programming because their size made it economically impossible for conventional stations to serve them. This rulemaking will allow the small business entrepreneurs of local television broadcasting to benefit small communities all across the country."

The National Association of Broadcasters, predictably, opposed the petition. NAB executive vice president and general counsel Jeff Baumann called it a "thinly veiled attempt" to gain conventional status for LPTV stations. "It would turn on its head the FCC's underlying philosophy of a limited role for LPTV stations."

The petition was prepared by Peter Tannenwald, CBA general counsel. Tannenwald said that the next step in the process is for the FCC to issue a Public Notice of the petition, at which point comments may be filed for 30 days. After that, a formal Notice of Proposed Rulemaking would be issued, with further opportunity for comments and reply comments. The rulemaking procedure will take "at least a year" and could go on for several years, said Tannenwald.

Below is the text of the petition.

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Before the FEDERAL COMMUNICATIONS COMMISSION

Washington, DC 20554.

In the Matter of)

Amendment of Part 74 of)

the Commission's Rules)
and Regulations with)
Regard to the Low Power)
Television Service)

R M - _____

To: The Commission

PETITION FOR RULE MAKING

Introduction

1. The Community-Broadcasters Association ("CBA") hereby petitions the Commission to amend Part 74 of its Rules and Regulations to make improvements in the regulatory structure governing those low power television (LPTV) stations that provide local service to their communities through the origination of programming. CBA is the national trade association of LPTV licensees and permittees and has frequently participated in Commission and Congressional proceedings to advance the cause of the LPTV industry.

Background and Purpose of Petition

2. There are several aspects of the process of licensing and regulation of the LPTV service that seriously and unnecessarily impair the

ability of LPTV stations to compete in the television marketplace and that can be easily changed without infringing on the rights or privileges of anyone. These include the name by which the stations are called on their licenses, the format of their call signs, limitations on power, and the general application of rules and regulations governing "television stations" to LPTV stations. This petition requests changes in these areas.

3. CBA is not proposing any change in the fundamental structure of the LPTV service — that LPTV stations are secondary users of the spectrum, that LPTV stations may not cause interference to primary spectrum users or to one another, and that LPTV construction permits are awarded by lottery rather than by competitive hearing.

4. The intent of CBA's proposed changes is to allow LPTV stations that behave like conventional television stations to be treated as part of a unified television broadcasting industry for purposes other than secondary spectrum use and licensing by lottery. Now is the time for these changes to be made, for the LPTV industry is at an important crossroad.

continued

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 - Various formats.
3. Exercise Programs.
4. 900 # Services.
5. Revenue Generating Source without 24 hour a day commitments:
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5. There are now over 1,000 LPTV stations authorized in this country, and a substantial number of them are producing significant amounts of local programming. This programming is bringing local service — which is and has always been the bedrock of American broadcasting — to audiences who have never before enjoyed such service. These audiences are in communities that normally cannot support their own conventional television service — including the general population of small cities and towns and also specialized audience enclaves (including minority and special interest groups)¹ in larger markets.² In other words, the hopes of Congress and the Commission when the LPTV industry was created are being realized in practice.

Problems Faced by LPTV Stations

6. LPTV stations labor under competitive disadvantages in the video marketplace for several reasons. While some disadvantages are related to the secondary nature of the service, many result from regulatory treatment that is unnecessary and can and should be changed. First, the words "low power" and "translator" should be removed from the licenses of locally programmed stations.³ These words have negative connotations that are particularly severe for stations that originate programming. "Low" power suggests inadequate power, even though the signal coverage area of many LPTV stations reaches a substantial audience. The word "translator" suggests just that — a passive repeater with no local service at all — and also often has a negative connotation. Program-producing LPTV stations would be helped significantly in improving their public image if the Commission simply gave them a different label. CBA suggests the name "community television stations" to reflect the local service orientation of these stations.

7. Community stations also have problems achieving recognition of their actual audience levels because the public is not accustomed to the combination letter/number call sign used in the LPTV and translator services and consequently does not report LPTV viewing properly to audience measurement services. Moreover, audience measurement services such as Arbitron have four- or six-letter fields for call signs in their computer databases. They cannot accept the five alphanumeric characters used to identify community broadcasting stations today and the two numerical digits included in LPTV call signs. It is already difficult for a community station that covers less than an entire ADI to make a showing in an ADI-wide ratings report,⁴ but the problem becomes even worse if the rating service cannot recognize viewing reports submitted by people who are in fact watching the station.⁵

Proposed Solutions

8. The Commission should help remedy this problem by making four- and six-letter call signs⁶ available to qualifying community stations under the same system that is used for conventional TV stations. This relief can be provided without significantly increasing the Commission's administrative burden or exhausting the limited number of available call signs by limiting the use of four- and six-letter call signs to community stations that meet the local programming standard discussed below.

9. Qualifying community stations with an established local programming track record should also be permitted to apply for facilities that will enable them to properly cover the communities they serve, without regard to the present output power limits of 10 watts for VHF and 1,000 watts for UHF. As previously stated, no change is proposed in the existing interference rules or secondary status of the LPTV and translator services, including community stations; but if a community station can operate on a non-interference basis, and that station provides a high degree of local service, it should be permitted to operate with sufficient facilities to reach the people it serves. At a minimum, each station should be able, subject to interference standards, to apply for facilities that provide principal city grade service to the community it can demonstrate that it serves, however that "community" may be defined for a particular station.⁷

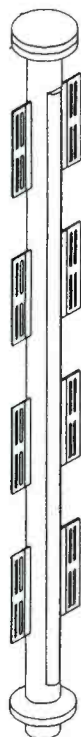
10. Finally, those local community stations that behave like full-fledged television stations should be treated as "television" stations for general regulatory purposes. There are many Commission rules, regulations, and policies that apply to "television stations," and there is sometimes uncertainty as to whether or not they apply to LPTV stations. Often there is no reason why they should not apply, but the extension of Part 73 rules to LPTV through incorporation by reference in Section 74.780 does not always follow a logical pattern.⁸ Yet a television station is a television station as far as the public is concerned; conventional and LPTV stations alike are tuned in the same way on the same receivers, and the public expects the same standard of performance from both. Moreover, community licensees that invest substantial amounts of money in programming should have the same right to protect their investment that conventional television licensees have.⁹ Therefore, community stations that originate programming should be presumed to be "television" stations for all purposes except when a reasoned decision is articulated to treat them differently.¹⁰

Qualifications for Community Television Status

11. CBA does not propose that every station now licensed as a low power television station or translator be granted the benefits and relief sought in this petition. Rather, only those community stations that are willing to operate under the overall television regulatory scheme should be included. To qualify for the relief requested herein, a station should live by the programming and structural rules applicable to conventional television stations.

12. These rules include some to which LPTV is already subject, including equal time, access for federal candidates and other political broadcast rules; prohibitions on obscenity and indecency; and restrictions on the broadcast of lottery information and deceptive advertising. They should also include the children's television programming requirements adopted on April 9, 1991, in MM Docket No. 90-570, minimum hours of operation, whatever anti-traffic rules are placed on conventional stations,¹¹ requirements to maintain a main studio and local public inspection file, ownership reporting,¹² and engineering rules designed to ensure a high standard of technical service to the public.¹³

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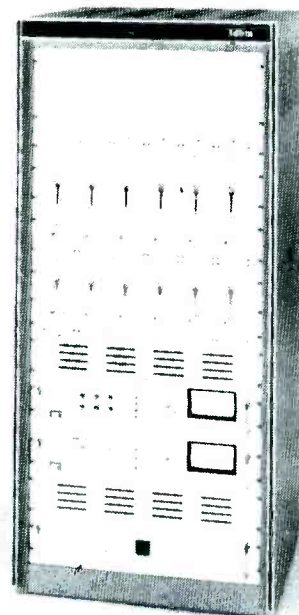
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13. Finally, LPTV stations should have to earn the relief proposed in this petition by providing substantial amounts of locally originated programming, since local programming is the heart of what the Commission should be seeking to encourage and preserve in community television. CBA suggests that a station be required to devote at least 20% of the minimum weekly number of hours of operation required of conventional television stations to local programming.¹⁴

Enforcement

14. The special "community" status proposed by CBA would not automatically be given to all LPTV stations, and qualifications for that status would not be based on programming, which the Commission does not normally supervise in detail. Therefore, a mechanism must be established for those LPTV operators who desire community status to seek and be granted that status by the Commission without excessively intrusive regulation or burdensome paperwork for either the industry or the Commission.

15. CBA suggests that no change be made in the application process for construction permits for new stations, so as not to slow that process down. LPTV stations desiring community status should be able to request it at any time after receipt of a construction permit. The request should include the desired call sign and a proposed schedule of operating hours, together with a schedule of planned local programming, including the name, length, day of week, time of day, and a description of the content of each local program or series. It should also include the address of the proposed main studio within the station's principal city coverage contour¹⁵ and a statement that a local public inspection file is available in the community of license and, if the studio is not within the community of license, that toll-free telephone access is available to residents of that community.¹⁶

16. One year after beginning operation under initial program test authority or after community status is granted (whichever is later), each community station should be required to submit a statement of the date, length, time of day, and the general nature of each local program broadcast during the first year of operation.¹⁷ A similar showing should

be required with the station's license renewal application every five years, although it would be appropriate to reduce the paperwork burden by accepting a sampling rather than a complete listing at five-year intervals. If a satisfactory submission is not made at any required time, community status should be withdrawn.¹⁸

Conclusion

17. According to the Marquette study, the average LPTV station has been on the air four years, and some 36% of LPTV stations are already profitable.¹⁹ The industry is now much more than the mountain of applications in boxes piled high at the Commission that characterized LPTV a decade ago. It is operational, and it is providing important public service. Thus now is the time to remove regulatory burdens against which licensees are struggling, and by which they are being frustrated, without good reason. Therefore, CBA requests that the Commission issue a Notice of Proposed Rule Making in response to this petition and grant relief at an early date.

Respectfully submitted,

Peter Tannenwald
Arent, Fox, Kintner, Plotkin & Kahn
Counsel for the Community Broadcasters Association

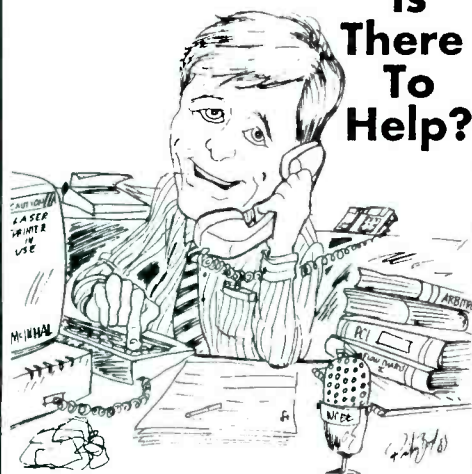
June 11, 1991

¹⁴According to the "Low Power Television 1990 Industry Survey," dated December 14, 1990, by Mark J. Banks, Ph.D., and Michael J. Havice, Ed.D., of Marquette University (the "Marquette Study"), about one-eighth of 102 LPTV stations surveyed are minority owned, with an average of 61% minority ownership — far greater percentages than in any part of the conventional television or radio industries. The Marquette Study was commissioned by CBA. A summary of the Study is attached hereto as Exhibit 1. [Ed. Note: Space does not permit us to publish the Exhibits. The Marquette Study is available from the CBA at (414) 783-5977.]

continued

How Good Is Your Station's Programming?

And Who Is There To Help?



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Broadcaster Fined \$10,000 For Abdicating Control Of Programming

Broadcast licensees are solely responsible for the programming aired on their stations. So illustrates a recent FCC decision against a Maine radio broadcaster who leased his station to another party.

Benito Rish, licensee of WREM (AM) in Monticello, ME, entered into a lease agreement with ARK Communications, Inc., giving ARK control of the station's operations for a fixed monthly fee. ARK's authority included finances, personnel, and programming. Rish's responsibilities were limited to selecting the lessee and the general format.

After investigating, the FCC ruled that Rish was guilty of an unauthorized transfer of control and fined him \$10,000. His limited responsibilities were insufficient to meet the obligations of a licensee under the Communications Act, said the Commission.

(For an explanation of the legal ramifications of leasing a broadcast station to another party, see "LPTV and the Law: Leasing Your LPTV Station," *LPTV Report*, March 1989, page T2.)

²The audience of an LPTV station is almost always fundamentally differently structured than the audience of a conventional television station because of the LPTV station's smaller signal coverage area. Conventional television stations serve "Areas of Dominant Influence" ("ADI's") that are established by ratings services and are used as geographic units for audience measurement and the sale of advertising time. An LPTV station will rarely be able to cover an entire ADI, especially in a hyphenated market. For example, an LPTV station might cover Hartford or New Haven, Connecticut, but not all of the Hartford-New Haven market. It might cover Miami or Ft. Lauderdale, Florida, but not the entire Miami-Ft. Lauderdale market. LPTV stations must compete for advertising in this market structure, which is not well suited to LPTV but is a fact of life, like it or not.

³The FCC form on which licenses are issued contains both words and is used for LPTV stations and translators alike, regardless of whether or not they originate programming.

⁴The problems of LPTV stations in establishing the size of their audience are discussed in some detail in the Marquette Study.

⁵Attached hereto as Exhibit 2 is a copy of a station/cable report form for station W43AG, Hopkinsville, Kentucky, from Arbitron. It does not specify "W43AG" but rather attempts to force the call sign into a conventional all-letter television mold as "WAG-TV."

⁶The fifth and sixth letters, when used, are the suffix "-TV" and are usually used to distinguish a TV station from a radio station that uses the same initial four letters.

⁷Some community broadcasters may ultimately want to convert from secondary status to primary status and so may apply for conventional television licenses. When they do, their record of local community broadcasting service should weigh very heavily in their favor in a comparative hearing, in accordance with the expansive interpretation of "past broadcast service" by the Commission in *Ronald Sorenson*, 6 FCC Rcd. 1952 (1991), 1991, at par. 12-13. The *Sorenson* interpretation should be even further expanded when a community station operator applies for a conventional TV license; for as the Commission has recognized in the comparative renewal context, there is no better proof of what may be expected of an applicant in the future than its proven broadcast track record in the same community.

⁸For example, LPTV stations are subject to the requirement of Section 73.3613(a) that they file network affiliation contracts, but the regulations governing network conduct and network-affiliate relations in Section 73.658 are not listed in Section 74.780.

⁹Protection of whatever protection a television station is able to negotiate privately is the basic purpose of the syndicated exclusivity rules, which do not by their terms apply to any LPTV stations at this time, although the desirability of extending coverage to LPTV is still pending before the Commission. One community station operator in Oregon has complained to the CBA that although some \$6 million in equity has been invested in his company, his flagship station has been on the air four years, broadcasts 24 hours a day, and is carried on seven cable TV systems serving some 45 communities; and he has spent some \$1.5 million on programming, including local programming, the contractual arrangements he has bargained for so hard are not given the basic regulatory protection that conventional TV station contracts have.

¹⁰Treatment by the Commission of community stations as television stations will also help encourage Congress to treat them that way in the drafting of must carry and other legislation governing cable television systems.

¹¹Speculation should not be permitted any more for local community station licenses than it is for conventional TV station licenses.

¹²Multiple and cross-ownership restrictions should also apply, but tailored to the fact that LPTV stations have less impact on the market than very powerful conventional TV stations. Any such rules should be structured to nurture the growth of the new LPTV industry, just as the Commission nurtured the growth of the FM and UHF-TV industries with relaxed regulation during the early years of their development. For example, cross-ownership with other, more established, media in the same market has proved advantageous to the development of the LPTV industry. Regulation should be the same regardless of whether the LPTV station is UHF or VHF, because contrary to the conventional TV situation, VHF stations generally have lesser coverage than UHF stations. The total number of stations that could be owned might also be different for community stations than for conventional stations.

¹³These include transmitter monitoring and operator requirements and proofs of performance when needed.

¹⁴The minimum service requirement for conventional stations increases during the first few years of operation to a maximum 28 hours rather than actual broadcast time, because the Marquette Study reports that 75% of LPTV stations are on the air 24 hours a day. The Commission should not adopt any rule that would encourage stations to reduce their overall hours by penalizing them for staying on all night by increasing local programming requirements based on overnight operation.

¹⁵It might be necessary to require stations to provide maps of their principal city grade contour as this information is not normally required in LPTV applications.

¹⁶These are all requirements that apply to conventional television stations. See Sections 73.1125 and 73.3526/3527 of the Commission's Rules.

¹⁷Community status would be based on the fact that programming is locally produced and not the content of the program, so the establishment of this regulatory classification would not raise any Constitutional issues related to content regulation. The concept of recognizing "local" programming has a long and time-honored history. For several decades prior to the deregulation of the 1980's, broadcasters were required to keep program logs that included classifying programs as "local," "recorded," "network," or "other"; and during most of that time, some local programming was considered necessary to justify license renewal. "Local" was defined as "any program originated or produced by the station for the production of which the station is primarily responsible, employing live talent more than 50% of the time. Such a program, taped filmed or recorded for later broadcast, shall be classified as local. A local program fed to the network shall be classified by the originating station as local." 47 CFR Sec. 73.1810 (h) (1) (i) (1980 ed.). The description of the general nature of each program to be filed with the Commission need be no more detailed than what is included in the quarterly issues-programs list that conventional TV stations must place in their public inspection files pursuant to Section 73.3526(a) (8) of the Commission's Rules. The purpose of the description would be only to enable the Commission to verify that the program or program series was local, not to pass judgment on the program's content.

¹⁸The grant of community status may be conditioned so that withdrawal of that status is not considered a modification of license giving rise to a hearing under Section 316 of the Communications Act. However, the Commission should not act precipitously or arbitrarily, and a station should have the right to be heard at least in writing prior to loss of community status. LPTV stations should be able to obtain community status at any time and to elect to relinquish and/or recoup that status thereafter, similarly to the way that stations may change between LPTV and translator status, but with a compliance showing required any time that either new or resumed community status is requested.

¹⁹*Communications Daily* reported on the Marquette study on March 7, 1991.

JOBNET To Debut On VJN Cable Affiliates

The Video Jukebox Network, in cooperation with several client companies, has announced a test run of its new interactive program, "JOBNET: Employment Television."

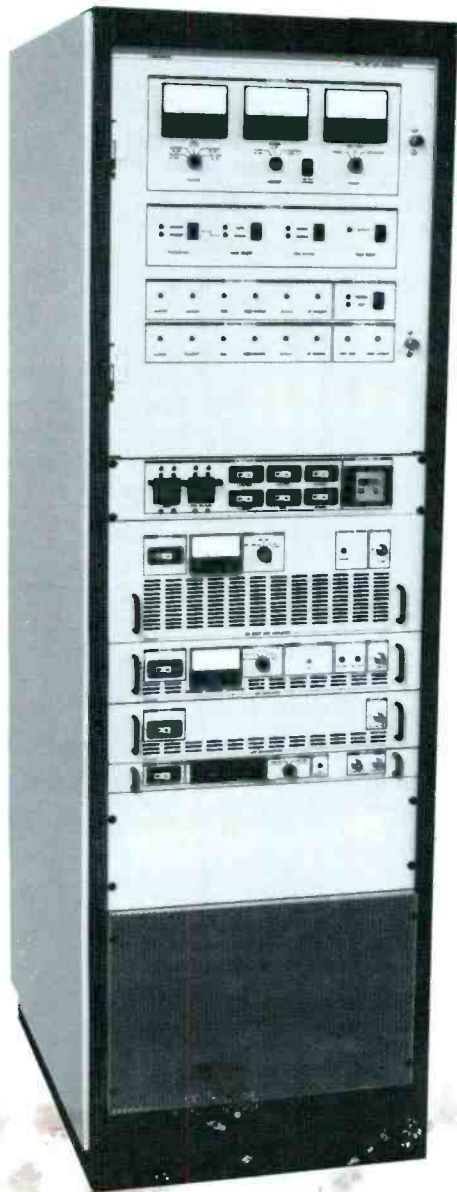
JOBNET is a series of video segments featuring employment opportunities in selected job categories with local, regional and national firms. Using VJN's interactive technology, viewers can learn more about job openings in their area of

interest.

Participating companies include Bell Atlantic, UPS, GE Aerospace, Days Inn of America, Bridgestone/Firestone, and several hospitals and consulting firms.

VJN's director of communications, John Robson, said JOBNET will be initially tested on national cable systems. Based on its success on cable, a decision will be made as to whether or not it will be offered to community broadcasters.

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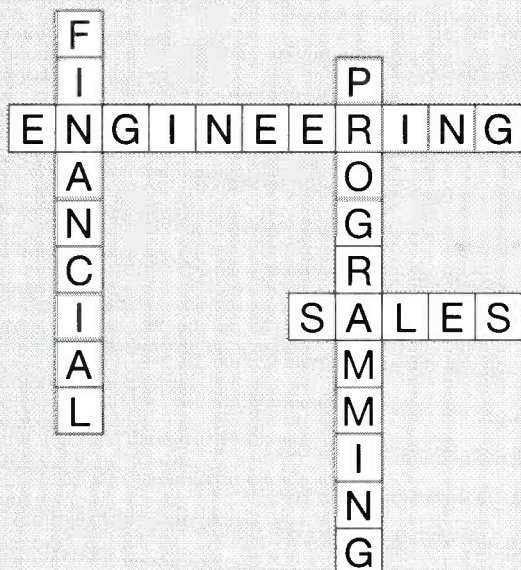
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New NAB Videotape, Publications Provide Legal Tips

Three new publications from the National Association of Broadcasters offer station operators tips on staying out of trouble with the FCC.

A videotape — "Safe Selling on the Airwaves: Libel, Privacy and Property Rights" — is intended to help broadcasters avoid legal pitfalls in the areas of libel, privacy, and copyright. The videotape contains actual on-air footage that in the past has led to lawsuits — on-camera ad-libs, ambiguity, trespassing, taping without the consent of the person being taped, and newsgathering errors.

The NAB Guide for Broadcast Station Chief Operators is designed to help broadcasters comply with the FCC's technical regulations. All technical rules are explained, including operator training, Emergency Broadcast System regulations, regulations regarding radiation and hazardous materials, and proper record-keeping.

Finally, the 1991 Supplement to the NAB Legal Guide to Broadcast Law & Regulation brings broadcast managers and attorneys up to date on changes in broadcast law since 1988.

All items are available through NAB Services at (800) 368-5644 or (202) 429-5376.

K/B

What's Going On

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

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

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

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

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

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

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

October 14-16, 1991. Broadcast Cable Credit Association's 26th Credit & Collection Seminar. Palmer House Hotel, Chicago, IL. Contact: Mary A. Ghiselli, (708) 827-9330.

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

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

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

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

November 22-24, 1991. Fourth Annual National Conference of College Broadcasters, Annual Convention of the National Association of College Broadcasters (Trade Expo, November 23-24). Brown University, Providence, RI. Contact: (401) 863-2225.

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

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

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

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

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

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

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

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

April 22-25, 1992. Broadcast Cable Financial Management Association/Broadcast Cable Credit Association Annual Conference. New York City. 1993 Conference, April 28-30, Lake Buena Vista, FL. Contact: Cathy Lynch, (708) 296-0200.



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LPTV and the LAW

—by Peter Tannenwald

FCC Announces Licensing Changes For Satellite Earth Stations

The "dish" that sits outside your transmitter shack is called an "earth station" in FCC language. It is a very important part of most LPTV stations, because the dish picks up programming feeds from satellites. In the years before satellites took to the sky, when the only way to interconnect stations was by AT&T landline, microwave, or bicycling tapes, the LPTV industry probably never could have succeeded.

Earth stations that only receive signals and have no transmit capability do not require a license from the FCC. However, many station owners apply for optional licenses for their C-band dishes. The C-band is shared between the satellite and terrestrial microwave services. If you license your station, then future microwave systems must protect you from interference. If you do not obtain a license, then microwave systems can ignore you, and you may wind up having to shield or move your dish. In the Ku-band, satellite operations take priority over all other uses, so protection of all earth stations is automatic without licensing.

Simplified Procedures

The paper work for licensing earth sta-

tions has become heavy at the FCC as the number of dishes in use has proliferated, so the FCC decided to simplify the process for receive-only ("R/O") stations. Starting June 28, 1991, C-band R/O dishes are "registered" instead of licensed for those who want interference protection. Those who elect registration will have to go through the same frequency coordination previously required for licensing and will receive the same amount of protection from interference. Unlicensed operation will still be permitted for those who are willing to take a chance that no microwave system will bother them. All Ku-band R/O dishes will still remain unlicensed.

A new Form 493 has been adopted for all satellite applications, including R/O registrations and full licenses for earth stations capable of transmitting up to a satellite. Be sure to use it when filing any applications in the future.

The principal differences between licenses and registrations are that registrations will automatically be granted 30 days after the FCC gives public notice of the application, which is a shorter time than licensing has taken in the past. No registration document will be issued by

the FCC, but noncommercial stations that require a document to apply for funding will be able to obtain a letter of confirmation from the FCC. It will not be necessary to file an application to assign or transfer control of a registered earth station, although it would be a good idea to notify the FCC, so that they have a current name and address in their database.

Terms and Deadlines

A registration grant will not convey any authority to receive, distribute, or otherwise use copyrighted program material. An LPTV station will still be required to obtain the consent of program owners for the use of their material.

Registrations will be for the same 10-year term as licenses and will have to be renewed every 10 years. Modification applications will also be necessary for any change in the parameters that require protection from interference.

The application filing and construction deadlines for receive-only C-band earth stations have been shortened. A registration application must be filed within only three months after completion of fre-

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quency coordination. Construction must be completed and the earth station placed into service within six months after coordination.

These time periods run from the date coordination is completed, not the date when the FCC grants the registration. A certificate of completion must still be filed when a newly registered earth station begins operation. If it is not, the FCC will delete the station from its database after a period of time, and protection from interference will stop.

Once in operation, an earth station will continue to be protected against interference as long as it is used regularly. If use falls below 50% of the time over a 12-month period, the registration should be turned in for cancellation, and interference protection will cease.

Domestic Satellites Only

Receive-only earth stations, whether or not they are licensed or registered, may be used to receive programming only from domestic satellites. To receive from the Canadian ANIK, the Mexican Morelos, or the international INTELSAT systems, an earth station must in almost all cases be licensed for such reception.

However, the FCC has now relaxed its rules to the extent of permitting unlicensed or registered earth stations that are used primarily for domestic purposes to receive foreign originated programming via U.S. domestic satellites without any specific condition of registration, provided that the station has been granted to receive such programming but not to retransmit it.

tration and unlicensed operation are not permitted. However, the requirement to have a construction permit in hand prior to building a domestic transmit facility has been eliminated, although there are some special steps required if the dish is over 20 feet above the ground or rooftop, or environmental impact issues are involved. If you build without a license in hand, however, you do so at your own risk. A license must be in hand before the transmitter is activated.

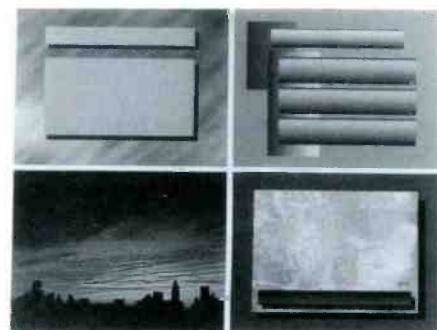
Local Regulations First

When it adopted the new rules, the FCC turned down requests that it continue to license all kinds of earth stations as a way to pressure zoning authorities to approve construction. While local zoning authorities have often blocked the installation of earth stations, the FCC has declined to pre-empt local regulations except in certain narrow circumstances where such regulations discriminate against satellite antennas while permitting other structures of similar size and shape.

Should you register your R/O dish? That depends on whether or not you are in an area that is likely to have terrestrial microwave traffic and how easy it would be for you to move your dish if interference occurred. The frequency coordination process is likely to cost over \$1,000, and there is an FCC filing fee to pay as well. Therefore, the registration issue boils down to an analysis of cost vs. benefit. The more flexible you are, the less necessary registration is.

Supplier Side

The **Digital Graphics Library** has announced its new 24-bit version of **Screen-Maker™**, which allows you to turn a simple computer-based video board into a sophisticated graphics environment generator.



Some backgrounds from Digital Graphics Library.

Screen-Maker may be used on an Amiga with a 24-bit IFF board, or on an IBM or compatible PC with a 24-bit Targa video board. It offers 100 modifiable backgrounds for use with charts, graphics, titles, and video images. The high-resolution images make full use of a 16.8 million color palette and include metallics, glass, marble, enamel, and other natural textures fashioned into bars, frames, panels, scrolls, and geometric images ready for the user to modify with text and pictures.

continued

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

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EMCEE Broadcast Products	28	1	(800) 233-6193
ITS Corporation	19	123	(412) 941-1500
Keystone Inspirational Network	6	48	(717) 246-1682
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Two new S-VHS products from **Panasonic** have been announced recently — the AG-7750 S-VHS Hi-Fi editing VCR with built-in time base corrector and RS-422A serial interface, and the AG-7650 S-VHS videocassette player, designed as a source machine for an S-VHS editing or dubbing system.



Panasonic's AG-7750 S-VHS editing VCR.

The AG-7750, available at a suggested list price of \$6,500, features a built-in digital TBC and digital noise reduction circuitry for improved picture quality. The RS-422A serial interface provides easy access to Panasonic MII and other advanced systems, making it possible to adapt the unit to a wide variety of editing environments.

Genlock capability enables the unit to be synchronized with an external reference signal. Also featured is a full-loading stop and high-speed search at 32 times normal speed for easy and rapid editing.

The AG-7650 source player — which also has a built-in TBC, an RS-422A serial interface, and 32 times normal speed search—features special amorphous heads, a logical comb filter, 4-channel audio, and an IQ mechanism for precise, high-speed operation.

The AG-7650's editing features include a field freeze function in the player's ready off condition, jog/shuttle dial, and an optional plug-in time code generator reader.

In addition to the RS-422A 9-pin serial interface, the unit provides a 34-pin parallel connector allowing connection to any 34-pin parallel controller.

Suggested list price for the AG-7650 is \$4,500.

Circle (133) on ACTION CARD

And while we're on the subject, **Panasonic** recently announced the AG-40U S-VHS-C Hi-Fi video recorder, a small hi-fi video recorder that gives clear color and portable



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*Brad Dobbs, Vice President of Operations,
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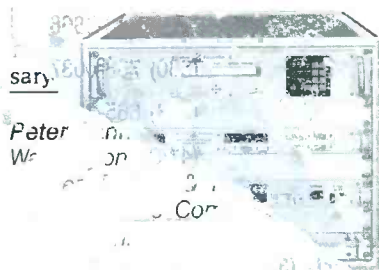
VistaLink is a proven system backed by Microdyne. A pioneer in satellite technology with thousands of satellite receiving installations around the world.

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



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

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The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 6, Issue 9

September 1991

5th Anniversary Issue!



TV 50's Home Team: (l to r) John Badenhop, weatherman; Steve Nelson, news director; Jane Imbody, news reporter; and Mike Greene, sports director.

Ohio Community Station Finds Its Niche In News

—by Jacquelyn Biel

News — international, national, and local — is the key to success for Gunther Meisse's W50BE, which serves some 300,000 residents in a six-county area surrounding the city of Mansfield in central Ohio.

Like several other community television stations in the country, TV 50 has carved out profits and built a loyal viewership in a market saturated with broadcast and cable programming by airing hourly "news wheels," including seven hours daily of locally produced news.

TV 50, which signed on in May 1990,

continued on page 11

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The LPTV Newsroom

Newscast Know-How For The 90's

—by Jim West

Journalism has been defined as "the ability to meet the challenge of filling space." Borrowing the analogy, we might say that electronic journalism is the ability to meet the challenge of filling time. And the person whose job it is to fill that time is a producer.

That may be a simplistic view of broadcast news. But there are days in the newsroom when it takes all one can find, borrow, or plagiarize to fill the vast news hole. Conversely, there are days when deciding what to keep and what to throw out becomes a sophisticated "Beat the Clock" game.

A producer is much like a midwife. The producer is the key figure behind the scene of a newscast — molding, building, encouraging, supporting, critiquing and finally helping deliver the "baby," while on the air others receive all the credit. At major market stations, a producer may supervise an extensive staff of assistants: writers, associate producers, production aides, editors, and the like. In smaller markets, and no doubt in many LPTV newsrooms, the producer will likely be working alone with the anchor, and often the two are one.

Successful producing is based on several principles:

- Having a well-developed concept for the program;
- Putting as much of your graphics support as possible "in the can" ahead of time;

continued on page 10

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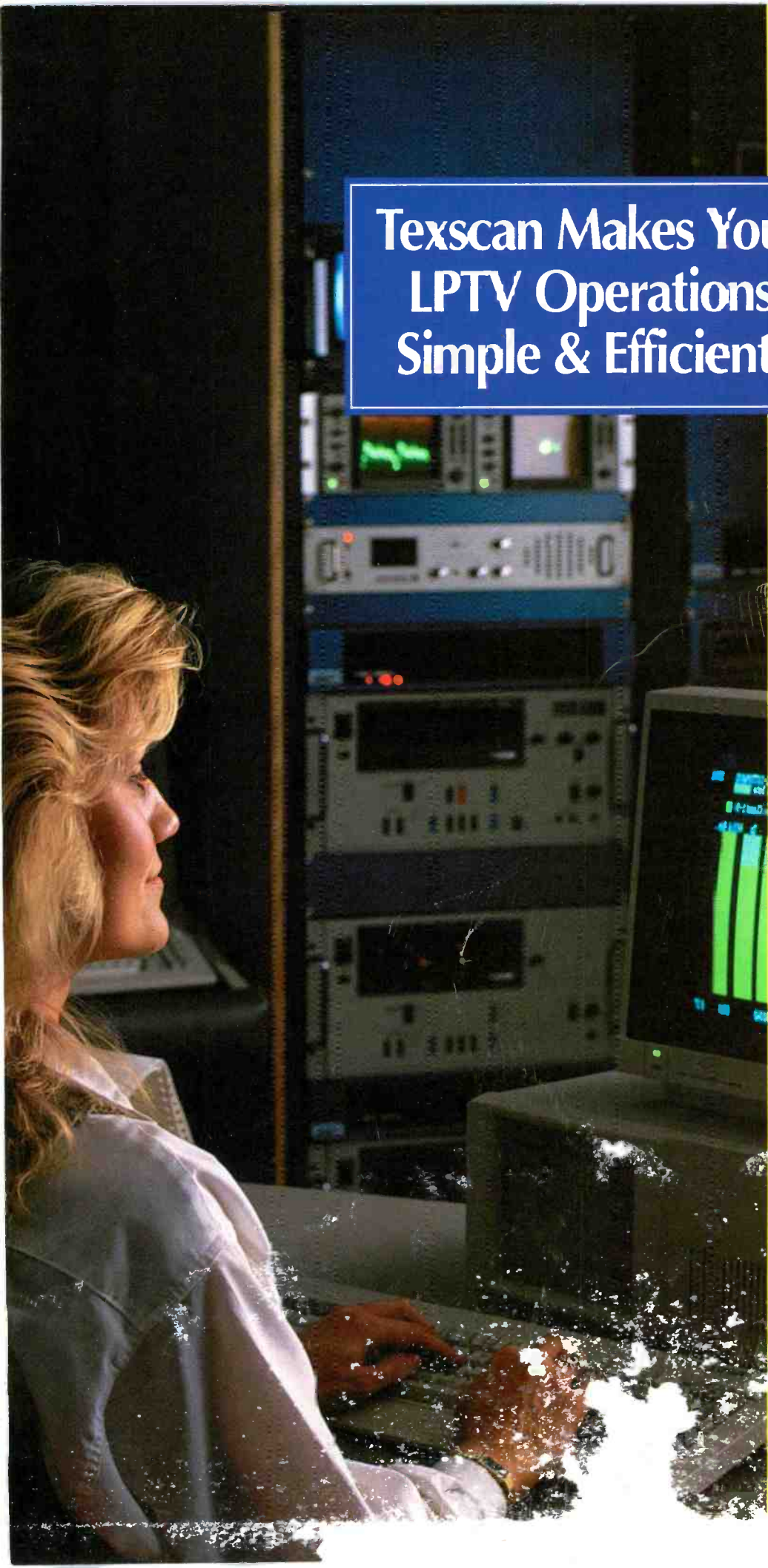
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► Character Generators

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In Our View

Recently, I received this letter from a reader, owner of K56DP in Houston, TX.

Dear Ms. Biel:

I have just received the July LPTV Report and I read the article about Channel 10 in Ethridge, Tennessee. I am surprised to see *The LPTV Report* with a front cover article about this station. In the current climate of projected HDTV channel displacements and the need to be considered in important subjects such as cable carriage and call sign compatibility, LPTV stations need as much professional credibility and political support as possible.

The owner of channel 10, in my opinion, has characterized her station, and LPTV stations in general, as nutty little low-budget hobby projects with no potential of advertising and no need for competitive professionalism. In her interview on "The Johnny Carson Show," she presented a video clip of a bus report with extremely low production quality in which the announcer was wearing a construction hard-hat with a toy bus glued to the top of it. ...I feel that the nationally broadcast network interview on that show made a laughing-stock of the LPTV business.

...I feel that the article about "Granny's Network" is an affront to those of us in the LPTV business who are trying hard to make it an accepted, competitive, and credible business.

Robert W. Fisher

President, Third Coast Broadcasting
K56DP, Houston, TX

...

Mr. Fisher brings up some important issues, which is why I wanted to use this month's column to discuss them — and possibly to offer another point of view.

No one can argue with Mr. Fisher's concern that our stations are run professionally with attention to the quality of both signal and programming. Every industry needs standards by which to measure itself if it is to grow.

And certainly no one of us wishes to be regarded as inferior. In fact, the CBA's present Petition for Rule Making seeks among other things to change the terminology for certain types of LPTV stations from "low-power" to "community" television stations for no other reason than to avoid the negative connotations of the word "low," commonly and unfairly diminish our station in the eyes of the public and

There is also a perception among some equipment and programming suppliers that we'll take anything as long as it's cheap — free is even better. I think it is a mistaken perception; most of us are good business people — cost-conscious, not stingy. (And there is, of course, the problem program suppliers have of how to sell to us!) But unfortunately the perception implies that we are not concerned with serving our viewers well.

We have hurt ourselves too. Many early LPTV applicants, inexperienced in broadcast engineering, hired incompetent (or downright dishonest) consultants who left them years later with such poorly engineered antenna sites that the signals can't even reach the community of license. And many CP holders, finding investment capital scarce, have had to resort to buying inferior equipment, not enough equipment, or sometimes no equipment at all. (John Battison's frequent columns on the need to invest in basic test equipment are a response to this.)

I agree, Mr. Fisher. We don't need to give our industry a poorer image than it already has. And there is no doubt that some of our competitors would just as soon we did just that.

But there is something else to consider — something that I believe is more important than good pictures or sophisticated programs. It's providing local choices for viewers.

The FCC's intent when it authorized our service was to further the public interest by bringing local television programming to

unserved and underserved communities across the country. The FCC did not specify what kind of local programming would serve the viewers best. And aside from transmission standards, it did not specify technical quality.

In that light, if Ms. Evetts airs a news report of "extremely low production quality" and her announcer wears "a construction hard-hat with a toy bus glued to the top of it," should we complain? The viewers in Ethridge approved. And if they should ever disapprove, Ms. Evetts will have to respond — compelled either by market pressures or, perhaps in Ethridge, by social pressures.

Ms. Evetts is airing programs that her viewers want to watch. Who are we in Milwaukee or Houston or New York City to say what the people of Ethridge should want to watch? The fact that they have the choice to watch local programming where they didn't have that choice before Sarah Evetts signed her station on the air is what I think the FCC really intended when it inaugurated the LPTV service.

With community television, viewers indeed have a chance to "take back the TV." Again and again, as these pages have shown, the stations that program for their communities are successful. All are different. But all are serving their communities. That, I think, is what's really important. That is the criterion upon which I decide to feature a station in this magazine.

Jackie Biel

703 Construction Permits To Be Awarded

On September 5, the FCC's LPTV Branch released the longest list in its history of proposed LPTV and TV translator construction permits. The list consists of 381 new station and 322 major change applications, all of which were filed in last spring's window.

Applications listed on a proposed grant list have been accepted for filing by the Commission and appear to be grant-

able. The Commission gives notice of its intent to grant construction permits so the public has a chance to file petitions to deny the grants. If no petitions to deny are filed within a 30-day comment period, construction permits are usually issued.

For a complete list of the proposed construction permits, see "...at the FCC" beginning on page 16.

CBP

The LPTV Report

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LPTV and the LAW

—by Peter Tannenwald

What You Should Know About The New Kids' TV Rules

Last year, Congress ordered the FCC to adopt rules limiting the amount of commercial matter contained in children's television programming and requiring all television stations to broadcast program-

ming meeting children's educational and informational needs. The FCC complied earlier this year, with rules made effective October 1, 1991 in most cases, and January 1, 1992, for barter contracts signed

before April 12, 1991.

While the new rules do not by their terms apply to LPTV, they may some day apply to stations that achieve community broadcasting status under rules that the CBA recently proposed to the FCC. Even if they never apply formally, citizens' groups may bring pressure to bear on LPTV stations that broadcast excessive commercial material in children's programs, or ignore children altogether.

The commercial limits also apply to cable television networks, so cable will not have an advantage over broadcasting in terms of avails in children's programs.

Commercial Limits

Commercial matter in programming produced and broadcast primarily for children age 12 and under is limited to 10½ minutes an hour on weekends and 12 minutes on weekdays.

Commercial matter is defined as "air time sold for the purpose of selling a product" or a service. The term is more narrowly defined for children's TV than it is under the sponsorship identification rules. For example, a paid public service announcement for a non-profit organization requires on-air identification of the sponsor but does not count against the commercial time limit in a children's program.

The time limit applies based on each clock hour; but if a station broadcasts an isolated children's program that is at least five minutes but less than an hour long, the limit is pro-rated. In other words, if you have a 15-minute children's program that is surrounded by adult programming, the weekday commercial limit for the children's program is only three minutes. The limit applies not only to the program itself but also to the commercial breaks before and after the program.

Programming for Children Required

TV stations must also broadcast programming to meet the "educational and informational" needs of children, defined as programming that serves children's "cognitive, intellectual or social/emotional" needs. For this purpose, children are any age under 12. The mandatory programming rule does not apply to cable networks.

A TV station may meet children's needs by broadcasting programming itself and by assisting other stations in doing so, including by contributing to public television stations, which are required to broadcast

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television programming counts; a broadcaster gets no credit for contributing to cable programming or non-broadcast community activities. There is no minimum quantitative requirement. Each station may make its own decision based on the circumstances in its community and what kind and amount of children's programming is available from other sources.

However, every station must broadcast some children's programming itself. Short-segment programming, including vignettes and PSA's, may be counted but will not be sufficient by themselves to meet a station's obligations. Helping other stations enhances a station's position but is not enough by itself either.

Program-Length Commercials

Finally, the FCC's rules prohibit program-length commercials directed at children. Program-length commercials are programs built around a product or service that is for sale. A common example is a real estate program that consists entirely of descriptions of homes for sale, all paid for by real estate brokers.

These programs used to be illegal at all times, in the days when the quantity of commercial matter allowed per hour was limited; but with the removal of general commercial quantity restrictions in the 1980's, program-length commercials become legal. However, they are still illegal for programming directed toward children. A children's program must not contain any commercial message for a product associated with the program either during or adjacent to the program. Any such commercial must be separated from the program by intervening, unrelated program material. This means, for example, that Disney products may not be advertised during a Disney program, nor may "Teen-Age Mutant Ninja Turtles" toys be advertising during a Turtles program.

Host Selling

A related rule, which has been on the books for a long time, prohibits "host selling" of products to children. The host of a children's program (either a human or a cartoon host) should never appear in commercials advertising products related to the program. This rule does not apply to programming for adult audiences.

Record Keeping and Reporting

TV stations must keep written records of their compliance with the rules limiting commercials and requiring programming to meet children's needs. Formal program logs or tapes are not mandatory, but a station should be able to document the

amount of commercial matter broadcast during each hour of its programming for children 12 and under. A station may accept a general certificate of compliance from a network whose programs it airs instead of keeping its own records of network programming.

TV stations must also keep records of the time, date, and duration of the programming they broadcast for children under age 16. Summaries must be placed at least once a year in the file that conventional stations have to make available for public inspection in their community of license. (The public file requirement does not apply to LPTV at this time but may apply to community television stations in the future.) Summaries must also be filed with the FCC at license renewal time every five years.

Enforcement

The FCC plans to use its full range of powers to enforce the children's television rules. It can hold hearings, impose forfeitures (which can now be as high as \$25,000 per violation for broadcasters), and revoke broadcast licenses.

It remains to be seen how vigorously the FCC enforces the rules, but its track record with EEO rules indicates that it can be extremely tough when it wants to be.

Even if LPTV stations are not formally subject to the rules, as I said earlier in this article, it may not be wise as a matter of community relations, to say nothing of the relationships our industry is building with Congress and the FCC, to ignore any rule pertaining to service to our nation's most valuable asset.

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.

Attention Program Suppliers

The LPTV Report will be publishing its "Sixth Annual Directory of Program Suppliers" to the community television industry in time for the NATPE International Convention in January.

This annual guide to programming has become an important reference for community television broadcasters — one that is kept and consulted year-round.

During October we'll be sending you a questionnaire. If you have product for the LPTV industry and would like a FREE listing in our "Directory," please return the questionnaire promptly.

If for any reason you do not receive a questionnaire but want to be included, please call Jackie Biel at (414) 781-0188. We'll make sure your company is listed.



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What's Going On

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

October 27-29, 1991. Third Annual EPM Entertainment Marketing Conference. Universal City Hilton & Towers, Los Angeles, CA. *Contact:* Riva Bennett, (718) 469-9330.

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

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

November 20-22, 1991. The Western Show, sponsored by the California Cable Television Association. Anaheim Convention Center, Anaheim, CA. *Contact:* (415) 428-2225.

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

November 22-24, 1991. Fourth Annual National Conference of College Broadcasters, Annual Convention of the National Association of College Broadcasters (Trade Expo, November 23-24). Brown University, Providence, RI. *Contact:* (401) 863-2225.

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

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

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

January 20-24, 1992. NATPE International Annual Program Conference. New Orleans, LA. 1993 Conference, January 23-29, San Francisco, CA. *Contact:* Nick Orfanopoulos, Conference Director, (213) 282-8801.

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

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

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

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

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

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

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

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

September 23-26, 1992. Radio-Television News Directors Association Annual Convention. San Antonio, TX. *Contact:* (202) 659-6540.

October 14-15, 1992. Society of Broadcast Engineers National Convention. San Jose, CA. *Contact:* (317) 842-0836.

October 10-11, 1992. Society of Motion Picture and Television Engineers Annual Convention. Los Angeles, CA. *Contact:* Ann Cocchia, (914) 761-1100.

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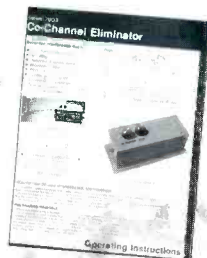
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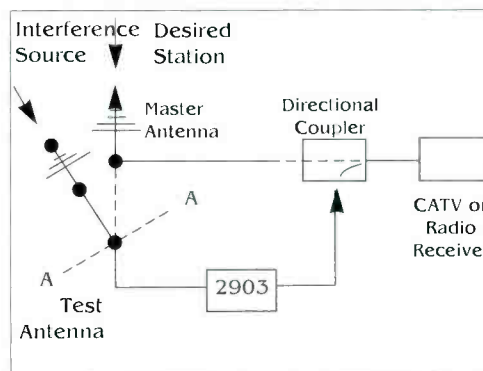
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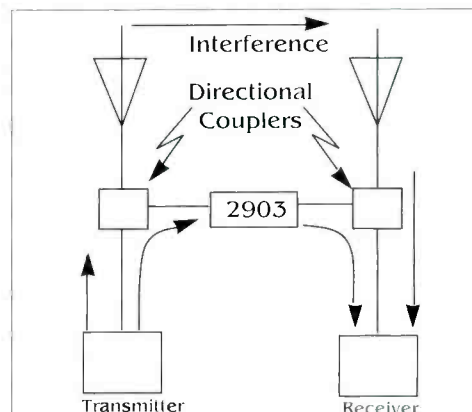


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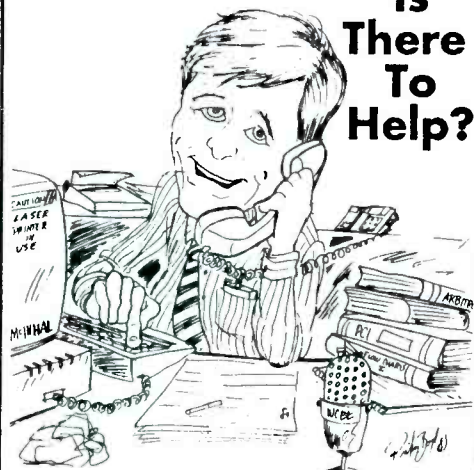
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Newscast Know-How

continued from front page

- Remaining flexible;
- Keeping it simple.

Let's look at each:

Get The Concept

So you want to do a half-hour local newscast. Fine.

And you've bought the plywood for the set.

But slow down! Spend some time working on the concept before you launch into production.

First, ask yourself some penetrating questions. When should the program air? Am I counter-programming other newscasts? What niche can I fill? What can I offer that major market stations can't?

What is my audience? What do they want to see and know? What will they be doing at that time period? Will they be active and therefore have shorter attention spans (early evening), or will they be settled down and able to absorb meatier subjects (mid-to-late evening)?

Will I be offering news, sports and

weather? Will I have a live call-in portion? Will there be a talk-show flavor to the program? Will I have live guests in the studio? What are my news-gathering resources? What syndicated material do I have access to? What wire services? How much local material can I generate in one day?

When our CBS affiliate in Tampa, FL expanded the five o'clock news magazine to an hour a few years ago, we spent thousands of dollars in market research to determine what needs were not being met on local television news. We then tailored much of the expansion to those needs.

As we've mentioned in earlier articles, you can do research inexpensively using community college sociology students, telephone call-in polls, or newspaper surveys — or simply by talking with key community leaders and getting a feel for what they want before launching out. It may be that agricultural news and weather information is far more important to your viewers than state and national headlines.

Resources

Once you have a concept in mind, take a look at your resources. This doesn't always mean full-time staff. Resources may mean the free handouts from the USDA. It may mean part-time assistance from local high school students. It may mean college intern help. It may mean a critical look at your equipment and its news-gathering capability.

A half-hour news show (or one of any length, for that matter) looks formidable until you begin to format it. First of all, take out your commercial slots, then the tease and bumper time, then the toss and gabbing time. You might be surprised at how little you really have to fill.

Commercial time: (3) 2-minute breaks within the newscast	
plus (1) :30 end break	7:30
Pre-open tease:	:20
News open:	:30
Tease to commercials (3):	:30
Tosses to and from weather and sports:	1:00
Lost time:	1:00
Total:	10:50
Content time needed:	19:10

As you can see, you may need to fill only two-thirds of the time with new daily material. And even much of that can become routine and "canned" — for example, fishing tables, stock reports, weather forecasts, sports scores. In reality, to change. That point.

Ca

Master control at TV 50, Mansfield, OH.

graphics preparation. So spend a few dollars and create an attractive graphics package for the program, including open graphic backgrounds for sports, weather, and news.

You need not have a sophisticated graphics computer to look slick. Often you can take a freeze-frame from a story, put it on top of a graphics background, put a title super over it, and — voila! — you have a decent graphic. Some of the best news opens are scenes of your community, or of your talent interacting with people in the area.

Keep plenty of video in the can. Shoot a month's worth of weather video on one outing. Build a library of generic video of your area. Build a simple database of your stories, so that you can find a picture of the mayor when he or she dies. And if you subscribe to a syndicated news service, keep the non-dated features ("evergreens") in a stack with an intro script, ready to roll.

Also explore all the free news sources — state universities, government agencies, and the military. They all are resources for video. The more you can keep on hand, the less you will have to rely on your daily news-gathering crew.

Be Flexible

Newscasts rarely go as planned, and Murphy is no stranger to the newsroom. These days the film doesn't break, but tapes are mis-cued, tracking problems develop, equipment goes down. Any veteran anchor will be seen carrying a handful of wire copy into a studio because ... well, you never know.

Being flexible also means being creative. You probably won't have a live truck, so bring the "widow on the set." A one-on-one interview in the studio can be just as exciting and informative as one on remote. You might try giving it a "remote" look by placing the subject in front of a camera elsewhere in the studio, newsroom, or building and asking the questions through a monitor. It works for "Nightline," and gives the interviewers some professional distance for better control of the subject.

Flexibility means using props. You may not have an electronic map of, say, the Middle East. Why not buy an oversized wall map and pointer? Dan Rather and others are finding that less sophisticated props tell the story as effectively as the expensive ones. During the first few weeks of the Persian Gulf War, Peter Jennings "walked" a studio floor. It was a very he A News special.



in so
keep it

ducer's desire to try out yet one more feature on the switcher. Here are some suggestions.

- Avoid live pre-show teasers with multiple tape sources. (Put it all on tape; it will look better anyway.)
- Avoid stacking taped segments too close together. (Remember how long it takes to eject and thread tapes.)
- Pre-record entire news segments. (Who says last night's sports scores need to be live? When is the last time you saw the CNN Headline News sports anchor?)
- Do you really need squeezed graphics over the shoulder? (How many mix/effects banks have you got anyway? Your talent is what you're selling.)
- Do you need to use chroma-key? (Except perhaps for your weather guru.)
- Can you really afford a teleprompter? (Heresy, you say, in these days. Look into a computerized system; it may save you money on personnel.)
- Put your commercials on spot reels (or your PSA's if you're just starting to build your list of sponsors).
- Fire the floor crew. (Why not invest in a simple remote control system with a fixed camera or two for relief shots?)
- Let technology work for you. (Seriously consider a small PC-based news-room computer. It will make producing a pleasure instead of a pain.)

There are many nuances of producing with which you need not become familiar, unless you're going to be the producer! Someone with a radio news background or cable TV experience, a graduate from a college with a broadcasting curriculum, or even an eager self-starter can acquire the skills needed to produce.

While we've spoken mainly of technical considerations, remember that the first task of a newscast is to impart news fairly, accurately, and understandably.

Jim West is a veteran of 24 years in broadcast journalism. He writes frequently on news production.

Microwave Radio Lands \$1.4 Million Australian Deal

Microwave Radio Corporation has received two orders for point-to-point video microwave communications systems to serve parts of Australia, the company announced in mid-July.

Totalling \$1.4 million in 1991 alone, the orders from Prime TV and Southern Cross TV Networks are for multi-channel FLR/FLH Long-Haul Microwave Communications Systems.

The systems will provide a high-quality, isolated, and secure communication link between the two networks.

Ohio's TV 50

continued from front page

broadcasts 24 hours a day from the center of Richmond County. Sixty miles to the northeast lies Cleveland. Columbus is the same distance to the south. And Toledo is 90 miles to the northwest. This puts TV 50 in the enviable position of being the only source of local broadcast television in the area.

On the other hand, a well-established series of Adelphia cable systems brings in network affiliates and independents from all three cities — as well as the usual collection of basic and premium channels. So there is also healthy competition for viewers.

Make Way, Mr. Turner

Meisse and TV 50 found their place in this competitive market by employing an all-news format.

Weekdays feature CONUS, the "All News Channel," the CNN competitor from Minnesota. CONUS provides a 30-minute national/international news wheel, with 5-minute breaks for local news and weather at the end of each segment.

But the thrust of TV 50's programming is local. Every evening, from 5 p.m. to midnight, TV 50 broadcasts its own news

wheel, the 60-minute, 12-segment "Evening Journal," updated hourly.

"We use the same approach as Ted Turner and CNN," Meisse explained. "Instead of trying to act like another independent, we decided to go with straight news. It works because it lets viewers get their news when it's convenient for them."

In addition to the news, there are original news specials and public affairs programs aired between 7 and 8 p.m. on Mondays, Tuesdays, and Wednesdays. Dubbed TV 50's "Prime Time Originals," the features offer in-depth treatment of local issues and events.

Prime Time Originals

Monday features "50 Focus," a half-hour community public affairs show, hosted by TV 50's news director, Steve Nelson. This is followed by "Richland Business," also a half-hour program, in which host Doug Theaker interviews business leaders from the Richland County area. Both programs explore the details of news stories and events recently headlined on TV 50.

Tuesday offers "SportsTalk," interviews with sports figures from Ohio's collegiate and professional sports teams. Hosted by sports anchor Mike Greene, and billed as

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an "hour-long give-and-take discussion for the serious sports fan," each show has a call-in segment that gives viewers a chance to quiz the athletes.

"Wildlife Adventure" is the Wednesday night offering, a live participatory program produced in conjunction with the Columbus Zoo. Targeted to families and children, "Wildlife Adventure" introduces viewers to the habits and habitats of the zoo's many creatures.

So far, Thursday and Friday nights are straight news wheels, but Meisse is developing new programming for those days, including some special shows for minorities.

On weekends, TV 50 switches from "Evening Journal" to local high school sports. At 10 a.m. and 7 p.m. on both Saturday and Sunday, the station broadcasts a local football, basketball or other game with live play-by-play. The week's "Prime Time Originals" are repeated each day. And three times during the weekend, the "Mid-Ohio Home Show" gives viewers an inside look at homes for sale in the area.

Quality Is Important

Is the format successful? Yes, says Meisse, if revenues are any indication. After only sixteen months on the air, TV 50 has already achieved a positive cash flow. The station runs 14 minutes of ads per hour, producing the commercials in-house.

"We are the community's only on-going source of local news," Meisse said. "That's our niche and the key to our success."

"Other stations might air movies or syndicated programs," he added. "But we chose not to play that game because to

play it you have to have a lot of money just to be competitive."

According to Meisse, much of TV 50's success is also due to the quality of its production. "We've done a very professional job of setting everything up and of operating our format," he said. "There are three major network affiliates in both Cleveland and Columbus that we have to compete against on the cable systems. So we have to look good. Our editorial and production quality is very high, and so we're able to compete."

"We also worked hard at cultivating our relationships with the cable systems," Meisse added. TV 50 is carried on the first tier of all six of the area's Adelphia systems, which Meisse attributes to the quality of the programming he offers. That quality is borne out by the 70 local news awards the station has won in its sixteen months on the air.

Radio Staff, Facilities Help

One advantage that TV 50 enjoyed right from the start was its association with WVNO, a successful AM radio operation that Meisse started in the early 60's. The radio bankrolled TV 50's **\$750,000 start-up budget**, and the TV station shares staff and facilities with the radio. Accounting, traffic, continuity, and news are all shared. The news is produced only once, and the stories are used on both the TV and the radio.

Meisse did have to expand his quarters — from **8,000 to 16,000 square feet** — mainly to accommodate the video equipment that TV 50 needed. He added two control rooms, two studios, a newsroom, a storage room, and an edit suite. And nine people joined the operation, raising the total staff for **both the TV and the radio to 40.**

S-VHS is the format of choice, comprising three JVC BRS611/811 systems — one in master control and production, another in news, and one in a separate suite. An Alamar MC 2028 automation system employs seven Panasonic AG7300 VTR's. Panasonic WV300's are the studio cameras.

The production/on-air switcher is a Videotek Prodigy. Graphics are produced with a ProPaint 16 and an Amiga which is also used for weather graphics from Accu-Weather. A Sony DME-450 digital effects unit completes the production package.


Computer-Based News

One of Meisse's challenges was to produce five hours of local news daily — without straining his people or his equipment. To accomplish that, he chose a series of PC-based news production terminals linked by a Novell LAN operating system. A reporter can write a story on his or her terminal, bringing up wire services or archives on a split screen, if necessary. Once the stories are written, the news director pulls them together, stacks them, and then downloads them to teleprompters which can be operated individually by each newscaster on the air.

Meisse credits the hard work of his staff for the success of his community television venture. But he also recognizes the special nature of the community broadcasting industry itself.

"It's a great business. It serves a segment of viewers that's not served by the major operators in a market.

The bottom line is that the people in the community love it."

John Scott Lewinski contributed to this story. 



Spreading The Word

Turning Programs Into PR

—by Mark Shepherd

As a community broadcaster, you provide a service that everyone in town should know about.

In fact, you've probably thought — after a particularly successful local talk show, "Anyone who lives, votes, or pays taxes in this town should know what this guest said tonight."

But like most community broadcasters, you don't have the money to spread the word yourself.

What you need is a little good PR.

The Easy Way

The easiest way to get the word out is to let someone else do it for you. But that doesn't mean you have to pay someone to do it. Take the talk show. If you interview the mayor, a state representative, or almost anyone in the public eye, chances are that he or she said something that will interest many people, including many people who don't know your station exists.

How can you get others to spread the word? Start with a simple press release.

You're going to tell every media outlet in town what your interviewee said, and where he or she said it.

Why, you ask, would you give your best work away to another source? Isn't that helping the competition? To a certain extent, yes. But keep in mind, you have more to gain than your competition does.

Your press release should be very simple; in fact, the whole release should not exceed one page. It should include these elements:

- A name and phone number for someone at your station who can be called for more information.
- A headline.
- The basics of the interview, including several quotes.
- A very brief paragraph about your station.

Keep Headlines Short

Your headline should be short, pointing out one of the most interesting things your guest said, and one that affects many people. For example:

**Mayor Advocates
Doubling Property Taxes
Senator Wants Increase
For Medicare Patients**

Your headlines may not always be so controversial. But the rules still hold.

In the body of your copy, talk about your headline topic. Mention the name of the program and your station's call letters or logo; and use a quote from your guest:

Senator Whatshisname plans to propose an increase in benefits for Medicare patients. Whatshisname spoke on TV 31's "Community Watch" Monday night. He said the rising cost of health care places an unfair burden on senior citizens.

"I believe there are people right here in River City who are going without basic health care because they can't afford it," Whatshisname said. "I want to change that."

In the next paragraph, you can touch on two or three other topics from the interview.

The final paragraph should talk about your station.

TV 31 is a community broadcasting station serving River City. It can be received by River City Cable viewers on channel 16. "Community Watch" airs live Monday nights at 8:30, and is rebroadcast on Fridays at noon.

Timing is Important

Either hand-deliver or fax the release to all the local TV and radio news departments, as well as to the newspaper, as soon as possible. It may lose news value if you wait even a few hours. Also fax a copy to the local offices of the wire services. Your press release may get lost in the shuffle at a TV or radio station, but often a wire story will get a second look, and be used during a news brief.

Television stations may even request a clip from your show. Don't hesitate to provide it, but request a courtesy acknowledgement for your station. Most stations will honor your request with a super that says something like "From TV 31" at the beginning of your clip.

When the local TV, radio, and newspapers do stories about things that were said on your community broadcasting station, people will begin to seek out your programs. Your station will also gain the respect of the other media in town.

And all it will cost you is the few minutes it takes for a little good PR.

Mark Shepherd is a television news producer in Oklahoma City.

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LPTV Distribution by State and Territory

August 27, 1991

	Licenses	CPs
ALABAMA	11	27
ALASKA	222	10
ARIZONA	30	33
ARKANSAS	10	30
CALIFORNIA	51	85
COLORADO	20	33
CONNECTICUT	2	5
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	49	123
GEORGIA	20	31
HAWAII	3	33
IDAHO	20	25
ILLINOIS	12	36
INDIANA	16	24
IOWA	13	31
KANSAS	11	28
KENTUCKY	13	33
LOUISIANA	17	40
MAINE	8	16
MARYLAND	2	8
MASSACHUSETTS	8	14
MICHIGAN	12	24
MINNESOTA	48	38
MISSISSIPPI	12	21
MISSOURI	20	25
MONTANA	30	36
NEBRASKA	4	8
NEVADA	22	20
NEW HAMPSHIRE	3	4
NEW JERSEY	3	13
NEW MEXICO	16	34
NEW YORK	31	44
NORTH CAROLINA	13	31
NORTH DAKOTA	9	13
OHIO	23	45
OKLAHOMA	23	29
OREGON	25	30
PENNSYLVANIA	17	54
RHODE ISLAND	0	2
SOUTH CAROLINA	3	19
SOUTH DAKOTA	8	17
TENNESSEE	31	36
TEXAS	64	99
UTAH	22	6
VERMONT	1	8
VIRGINIA	9	23
WASHINGTON	17	23
WEST VIRGINIA	1	8
WISCONSIN	16	14
WYOMING	25	17
GUAM	1	0
PUERTO RICO	7	6
VIRGIN ISLANDS	1	2

TOTALS: Licenses: 1,058
Construction Permits: 1,415

Supplier Solo

MII Video Systems

A Cost-Effective Approach To Superior Video

—by William G. Bakonyi

Starting a new community television station is an expensive undertaking. And the temptation is to equip your production studio at the lowest possible cost. There's value in conserving capital dollars, of course. But when it comes to production equipment — including VTR's, cameras, and associated gear — a solid case can be made for spending just a bit more money in at least some applications.

The fact is that there are at least two kinds of costs that you should consider when evaluating video systems — the initial cost and the cost of operation. While it's true that you can pop down to the local discount electronics store and get a pretty good home VCR for under \$200, clearly you wouldn't want to risk your business by relying on the performance of such a unit or on the discount electronics store's service department. In short, some equipment can be too cheap.

But, where to draw the line? First, let's look at the break-out of a typical VTR allocation in a community station. There tend to be three basic functions to which VTR's are applied: production, post-production, and playback.

Dubbing and Origination

In production, you typically have two types of operation: dubbing and origination. Dubbing is a fairly straightforward operation, the object of which is to generate copies of programs or commercials for use on-air. In the case of satellite-delivered programming, you have to copy a satellite signal onto a recorder. In either case, since the first copy you make of the program becomes the keystone volume in your library, you will want to dub it to the most robust format you can afford.

In this application, the physical tape handling characteristics of the format, as well as its electronic characteristics, are important. U-type, 3/4" videotape machines are in common use because these systems have been around the longest; but they use a color-under, or heterodyne color, recording system that produces an inferior picture in terms of both color fidelity and resolution. And while these machines are extremely forgiving on tape damage, they are not particularly forgiving on tape, giving a less-than-stellar picture on cassette than is typical of systems like MII or even S-VHS.

Origination is a somewhat more demanding process in which other kinds of equipment, particularly cameras, come into play. And because most original programs will require at least some minor editing, a producer prefers to have as robust a signal as possible in the original recording. By the time an original recording plays to air, it will have been re-recorded at least three times, or in the jargon of the industry, the air-copy will be at least third generation dub (the original recording first generation; edited to a master second generation; dubbed to an air copy third generation).

Post-Production

In post-production the typical set-up involves at least two VTR's — a source VTR and an editing VTR. Typically, the source VTR is of the same format as the VTR you used for the original recording (or acquisition). The editing VTR can be the same format as your acquisition recorder, or it can be a different format. It is fairly common practice to have a higher grade format in the editor function so that you produce the highest quality master possible. After all, all your future dubs of the program will come from that master.

You'll also want the editing VTR to have various features that broaden the number and types of things you can do in the editing of a program. And the editing VTR should have a standard RS-232 or RS-422 control interface so that it will respond precisely to the commands of an edit controller. (Of course, there are innumerable types of edit controllers ranging from those costing several hundred dollars and capable of making simple cuts between



Panasonic's AU-4



Bill Bakonyi with two of Panasonic's MII VTR's.

the two VTR's to those costing thousands of dollars and capable of controlling many VTR's simultaneously in a complex automated program assembly mode.)

Playback applications typically fall into two categories — playback-to-air and utility playback. Utility playback covers a multitude of activities ranging from simply reviewing a program in your office to screening a commercial for a prospective client.

Panasonic's MII format VTR's perform each of the principal applications — production, post-production, and playback — beautifully. But the MII format is more expensive than our S-VHS systems. Nevertheless, a good case can be made for including some MII type VTR's in certain critical areas of your operations. And in the long run, the choice of MII can prove to be the more prudent choice from an overall cost standpoint.

"Walk-Away Time"

In the playback-to-air application, "walk-away time" can be of critical

concern. Basically, walk-away time is the amount of time you can walk away from the machine before you have to return to it to reload it, adjust it, or fix it.

Both CBS and NBC, for instance, use MII VTR's in their network Time Zone Delay playback facilities. Such facilities are used to record the network schedule originating from one time zone and play it back at the correct clock time in another time zone. Both networks sought to have machines that could be relied upon to produce network quality images and yet would be rugged enough to record and play back virtually unattended.

In the NBC set-up, for example, five MII VTR's in the Rocky Mountain Time Zone Delay facility are operating around the clock, seven days a week. CBS uses the AU-65 VTR's, controlled by a Time Logic control system, to delay network and WOL-TV (New York City) programming. The MII VTR's and Time Logic control system are housed in a rack configuration.

CBS uses AU-65 VTR's for delay

operations, but they needed to be manually loaded and threaded and required constant adjustment. This application of AU-65 VTR's allows CBS to reduce operational costs, including rack space and power consumption.

The AU-65 features a 90-minute record/playback and has a suggested retail price of \$15,700 (with Time Code Reader/Generator).

Automation

There are several companies today making various VTR control systems for automated record and playback applications. Cable TV headends are frequent users of such systems for reasons very similar to those that make these systems attractive to broadcasters — unattended operation, minimum labor and maintenance costs, and superior image quality. In many cases, users select our AU-62 player, priced at \$11,650 (with Time Code Reader/Generator), for this type of application.

Of course, Panasonic makes the M.A.R.C. cassette library system commonly found in UHF and VHF broadcast stations. These systems, which are capable of automatically running nearly all of a station's on-air schedule, use the same MII VTR's for playback as you would find in a much smaller system. Some users have been able to engineer their own limited automation systems using personal computers to control banks of VTR's.

In most post-production, the AU-65 is the MII choice for the editing platform. The AU-65 has a built-in TBC, 1-event assemble edit, audio split, variable memory editing, advanced LSI's that reduce weight and power consumption, and search dial control of the on-screen initial set-up menu for quick and easy mode setting.

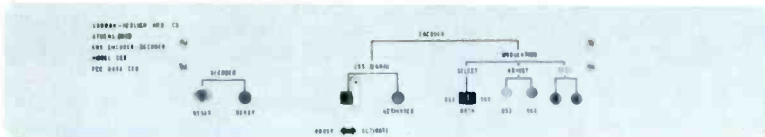
S-VHS For Acquisition

Because Panasonic has emphasized connectivity in all of its VTR systems, almost any type of VTR can be used as the source machine for the AU-65. Many users, seeking maximum economy without sacrificing quality, use Panasonic S-VHS VTR's for program acquisition.

The S-VHS VTR's have the complete range of professional features producers rely on and therefore make excellent source machines. By editing onto MII, however, you get a more robust recording that you can edit to several more generations without serious sacrifice of video image quality.

When the program is completed, it can be dubbed back to S-VHS for playback. Because S-VHS machines can produce VHS formatted tapes (VHS is the common format of most home and office VCR's) copies of programs and commercials can

EBS EQUIPMENT



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Model CE Encoder	\$540.00
Model CE Stereo Encoder	375.00
Model CD Decoder	405.00
Encoder FCC Type Accepted decoder FCC Certified	320.00
Exceeds FCC Specifications	
Receiver can be supplied to drive Decoder	\$100

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be made for distribution to prospective clients or for other off-air purposes (distribution to local schools, community groups, or simply for off-line review in your own home).

Metal-Particle Tape

Finally, MII uses metal-particle tape, which is slightly more expensive than the older oxide tape formulations. On the other hand, there has been for several years a distinct trend towards using metal tape for video, and you can expect that in the long run programs inventoried on metal tape will have a longer useful life.

Eventually, a library containing oxide recordings will force the user either to maintain two types of equipment or to use a much more expensive oxide/metal-tape capable system. The wisdom of the latter option is doubtful when you consider that such a system performs less well on metal-tape than does its metal-only cousin, and that extended use of oxide formulations on such machines eventually impairs their ability to handle metal particle tape. Despite the slightly higher cost of metal-particle formulation tape, its advantages will eventually make the difference worthwhile. And since tape is a volume business, as metal particle tape use widens, its higher costs should moderate.

Community broadcasters seeking long-term profitability for their stations should not be lulled into the trap of cheap equipment and cheap formats. Value for your clients and for your viewers can be achieved only if your programming is supported by a reliable videotape system.

William G. Bakonyi is product marketing manager for Panasonic Broadcast & Television Systems' MII line. An engineer by training, Mr. Bakonyi worked for CBS News before joining Panasonic, where he served as a national training manager and product manager before assuming his present post.

...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.

- W34AW Sarasota, FL. WVJ-TV, Inc., 8/23/91.
- K12OA Pocatello, ID. Ambassador Media Corporation, 8/23/91.
- K19CA St. James, MN. United Communications Corporation, 8/22/91.
- K47DR Farmington, NM. Christian Broadcasting Communications, 8/22/91.
- K04NZ Tulsa, OK. Harry V. Tootle, 8/23/91.
- W28BA Isabel Segunda, PR. Jose Julio Martinez Velilla, 8/23/91.
- K56DP Houston, TX. Third Coast Broadcasting, Inc., 8/23/91.
- K30DE Apple Valley, UT. Washington County, 8/23/91.
- K34CX Apple Valley, UT. Washington County, 8/23/91.

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.

- K14AO Elko, NV. Elko Television District, 8/19/91.
- K17AH Tonopah, NV. Nye County, 8/19/91.
- W15AB Rice Lake, WI. Chronotype Publishing Company, 8/19/91.

NEW LPTV CONSTRUCTION PERMITS

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

- K25EA Tucson, AZ. Ponyland Broadcasting Company, 8/26/91.

BON MOT

Do not possess anything that can hinder you or rob you of freedom.

Thomas à Kempis

- K51CE Colorado Springs, CO. Zenon Reynarowich, 8/26/91.
- K15DG Pocatello, ID. The Little TV Station, 7/30/91.
- K43DQ Grand Forks, ND. K. Sandoval Burke, 8/26/91.
- W44BC Brentwood, NY. Jose Luis Rodriguez, 8/26/91.
- W21AV Heuvelton, NY. Lexington Equipment & Supply, Inc., 8/26/91.

ASSIGNMENTS AND TRANSFERS

K08LC Sacramento, CA. Voluntary assignment of permit granted from Kidd Communications to Polar Broadcasting, Inc. on 8/16/91.

K56BW Tahoe City, CA. Voluntary assignment of license and construction permit granted from Gaviilan Communications to Sierra Broadcasting Company on 8/27/91.

K18CQ Aspen, CO. Voluntary assignment of permit granted from Steamboat Broadcast Systems, Inc. to Aspen Broadcasters, Inc. on 8/13/91.

W12CL Windsor Locks, CT. Voluntary assignment of permit granted from Morning Star Communications to John Andrew Thompson on 8/7/91.

W14BG Newark/Brookside, DE. Voluntary assignment of license granted from Francis J. Tafelski to Priority Communications Ministries, Inc. on 8/20/91.

K65BV Lihue/Kauai, HI. Transfer of control of King Broadcasting Company granted from Harriet Stimson Bullitt, Priscilla B. Collins, et al. to King Holding Corporation on 8/27/91.

K38AS Twin Falls, ID. Transfer of control of King Broadcasting Company granted from Harriet Stimson Bullitt, Priscilla B. Collins, et al. to King Holding Corporation on 8/27/91.

W46BE Murray, KY. Voluntary assignment of license granted from Murray Broadcasting Company, Inc. to Keith Stubblefield on 8/12/91.

K39CU Fisher, MN. Voluntary assignment of permit granted from Rural Community Television to Julio F. Izzo on 8/13/91.

K29AZ Newport, OR. Transfer of control of King Broadcasting Company granted from Harriet Stimson Bullitt, Priscilla B. Collins, et al. to King Holding Corporation on 8/27/91.

K08KN Prineville/Redmond, OR. Transfer of control of King Broadcasting Company granted from Harriet Stimson Bullitt, Priscilla B. Collins, et al. to King Holding Corporation on 8/27/91.

W30AR Meadville, PA. Voluntary assignment of permit granted from Clark Ortiz to A. D. Glover on 8/15/91.

W07BM Cookeville, TN. Voluntary assignment of license granted from First Baptist Church to Jason Wilson on 8/23/91.

K30CE Austin, TX. Voluntary assignment of license and construction permit granted from Austin Television Company to Univision Station Group, Inc. on 8/27/91.

K49CD Odessa, TX. Voluntary assignment of permit granted from Ronald J. Gordon to Telemundo of Galveston-Houston, Inc. on 8/23/91.

K48DP Tyler, TX. Voluntary assignment of permit granted from Elva Denise Hinojosa to C/TEC Corporation on 8/1/91.

CANCELLATIONS

The following construction permits were cancelled and their call signs deleted on the dates shown.

- 3AL West Palm Beach, FL. Richard & Ann Vermillion, 7/22/91.
- K46CE Lafayette, LA. K. Sandoval Burke, 7/11/91.
- W49AN Myrtle Beach, SC. Missionary Broadcasters, Inc., 7/18/91.

PROPOSED CONSTRUCTION PERMITS

The following LPTV and TV translator applications have been accepted for filing and are not mutually exclusive with other pending applications. If no petitions to deny these applications are filed, they will be granted.

* (Applicant must be a major change to an application filed in a previous window.)

New Stations

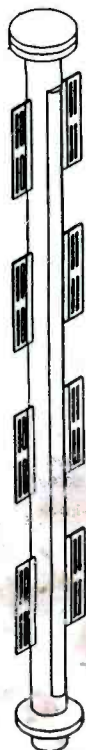
Ch. 30 Andalusia, AL. Sonlight Broadcasting Systems, Inc.
 Ch. 52 Cullman, AL. AOC Communications, Inc.
 Ch. 22 Decatur, AL. All American TV, Inc.
 Ch. 57 Florence, AL. All American TV, Inc.
 Ch. 64 Fort Mitchell/Phenix City, AL. Alabama Educational TV Commission.
 Ch. 66 Gulf Shores, AL. Christian Brotherhood Broadcasting.
 Ch. 67 Huntsville, AL. All American TV, Inc.
 Ch. 68 Mobile, AL. Alvin D. Groves.
 Ch. 35 Opelika, AL. Sonlight Broadcasting Systems, Inc.
 Ch. 24 Talladega, AL. TV Talladega, Inc.
 Ch. 46 Tuscaloosa, AL. All American TV, Inc.
 Ch. 20 El Dorado, AR. Woods Communications Group, Inc.
 Ch. 23 El Dorado, AR. Woods Communications Group, Inc.
 Ch. 55 Little Rock, AR. Cyril H. Miller, Jr.
 Ch. 67 Little Rock, AR. James D. Morgan.
 Ch. 60 Magazine Mountain, AR. Pharis Broadcasting, Inc.
 Ch. 7 Benson, AZ. NPG of Arizona, Inc.
 Ch. 3 Douglas, AZ. NPG of Arizona, Inc.
 Ch. 30 Flagstaff, AZ. KUSK, Inc.
 Ch. 15 Fredonia, AZ. Western Kane County Special Services District.
 Ch. 7 Green Valley, AZ. NPG of Arizona, Inc.
 Ch. 29 Green Valley, AZ. Hispanic Broadcasters of Arizona, Inc.
 Ch. 16 Kingman, AZ. MW TV, Inc.
 Ch. 17 Lake Havasu City, AZ. KUSK, Inc.
 Ch. 17 Wellton, AZ. KB Media, Inc.
 *Ch. 4 Bakersfield, CA. Eduardo & Rosa Maria Caballero.
 Ch. 67 Coleville, CA. Mono County Office of Education.
 Ch. 17 Crowley Lake/Long Valley, CA. Mono County Service Area #1.
 Ch. 19 Crowley Lake/Long Valley, CA. Mono

County Service Area #1.
 Ch. 25 Crowley Lake/Long Valley, CA. Mono County Service Area #1.
 Ch. 27 Crowley Lake/Long Valley, CA. Mono County Service Area #1.
 *Ch. 14 Delano, CA. Eduardo & Rosa Maria Caballero.
 Ch. 40 Fort Bragg, CA. Precht Television Associates, Inc.
 Ch. 11 Fresno, CA. Harlan L. Jacobsen.
 Ch. 13 Fresno, CA. Harlan L. Jacobsen.
 Ch. 25 Garberville, CA. Fortuna Economic Development Corporation.
 Ch. 21 Palm Springs/Indio, CA. Ota Lee Babcock.
 Ch. 44 Paso Robles, CA. Stauffer Communications, Inc.
 Ch. 39 Rio Dell/Scotia, CA. Fortuna Economic Development Corporation.
 *Ch. 25 Sacramento, CA. Robert L. Suffel.
 *Ch. 49 Sacramento, CA. Kidd Communications.
 Ch. 47 South Yreka, CA. California-Oregon Broadcasting, Inc.
 Ch. 39 Trinity Center, CA. Northern California Educational TV Association, Inc.
 *Ch. 23 Ukiah, CA. California-Oregon Broadcasting, Inc.
 Ch. 8 Visalia, CA. Turnpike Television.
 Ch. 42 Willow Creek, CA. Loleta Volunteer Fire Department.
 Ch. 20 Aspen, CO. Slice of Life Productions, Inc.
 Ch. 42 Bayfield/Ignacio, CO. Withers Broadcasting Company of Colorado.
 Ch. 66 Cheyenne Wells, CO. Cheyenne County.
 Ch. 16 Cortez, CO. Montezuma-Dolores County Metropolitan Recreation District.
 Ch. 18 Cortez, CO. Montezuma-Dolores County Metropolitan Recreation District.
 Ch. 20 Cortez, CO. Montezuma-Dolores County Metropolitan Recreation District.
 Ch. 33 Denver, CO. Happy Church, Inc.
 Ch. 23 Durango, CO. Karl Christopher Barch.

Ch. 48 Eads, CO. Kiowa County.
 Ch. 58 Eads, CO. Kiowa County.
 Ch. 46 Meeker, CO. Rio Blanco County TV Association.
 Ch. 39 Parlin/Doyleville, CO. Gunnison County Metropolitan Recreation District.
 Ch. 46 Sapinero, CO. Gunnison County Metropolitan Recreation District.
 Ch. 42 Sweetwater Creek, CO. Garfield County.
 Ch. 39 Swink, CO. Full Gospel Outreach, Inc.
 *Ch. 69 Hartford, CT. Atrium Broadcasting Company.
 Ch. 47 Fort Walton Beach, FL. WEAR-TV, Ltd.
 Ch. 3 Key West, FL. Tropical Paradise, Ltd.
 Ch. 48 Lake City, FL. Henry J. McGinnis.
 Ch. 45 Live Oak, FL. Henry J. McGinnis.
 Ch. 43 MacClenny, FL. Henry J. McGinnis.
 Ch. 20 Melbourne, FL. David Kennedy Ross.
 Ch. 58 Okeechobee, FL. Angler Television.
 Ch. 60 Old Town, FL. Henry J. McGinnis.
 Ch. 68 Panama City, FL. Warren Taylor Reeves.
 Ch. 12 Pensacola, FL. Christian Brotherhood Broadcasting.
 Ch. 12 Pensacola, FL. Vernon Watson.
 Ch. 27 Pensacola, FL. Christian Brotherhood Broadcasting.
 Ch. 35 Albany, GA. Jesse Boone, Sr.
 Ch. 57 Albany, GA. Brian N. Benschoter.
 Ch. 50 Hinesville, GA. Carl L. Gillis, Jr.
 Ch. 45 Sandersville, GA. Carl L. Gillis, Jr.
 Ch. 48 Statesboro, GA. Carl L. Gillis, Jr.
 Ch. 42 Waycross, GA. Carl L. Gillis, Jr.
 Ch. 56 Honolulu, HI. Turnpike Television.
 Ch. 60 Kailua Kona, HI. K. Sandoval Burke.
 Ch. 30 Ames, IA. Mike Heggen.
 Ch. 39 Council Bluffs, IA. Douglas Sheldahl.
 Ch. 55 Waterloo, IA. Marshall J. Garrison.
 Ch. 22 Boise, ID. Hope Broadcasting Corporation.
 Ch. 31 Boise/Nampa/Caldwell, ID. Brian A. Gould.

continued

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Ch. 18 Coeur D'Alene, ID. KHQ, Inc.
 Ch. 40 Coolin, ID. Priest Lake Translator District.
 Ch. 57 Garden Valley, ID. Garden Valley Translator District.
 Ch. 61 Garden Valley, ID. State Board of Education (IEPBS).
 Ch. 14 Lapwai, ID. State Board of Education (IEPBS).
 Ch. 14 Leadore, ID. State Board of Education (IEPBS).
 Ch. 17 Mackay, ID. State Board of Education (IEPBS).
 Ch. 27 McCall, ID. Sawtooth Communications, Inc.
 Ch. 22 Preston, ID. Franklin County TV District #1.
 Ch. 19 Rockland, ID. State Board of Education (IEPBS).
 Ch. 48 Sandpoint, ID. KHQ, Inc.
 Ch. 67 Terrace Lakes/Crouch, ID. Garden Valley Translator District.
 Ch. 15 Twin Falls, ID. Hector Leal.
 Ch. 36 Champaign, IL. Professional Impressions Media Group.
 Ch. 46 Champaign, IL. Professional Impressions Media Group.
 Ch. 58 Champaign, IL. Professional Impressions Media Group.
 Ch. 67 Champaign, IL. Professional Impressions Media Group.
 Ch. 29 Decatur, IL. Inspiration TV of Southern Oregon.
 Ch. 41 Effingham, IL. Lightning Broadcasting Company.
 Ch. 7 Lincoln, IL. L & M Broadcasting Company, Inc.
 Ch. 9 Lincoln, IL. L & M Broadcasting Company, Inc.
 Ch. 10 Normal, IL. HSN Broadcasting-LPTV, Inc.
 Ch. 21 Princeton, IL. WZOE, Inc.
 Ch. 55 Princeton, IL. WZOE, Inc.
 Ch. 52 Sterling/Dixon, IL. All American TV, Inc.
 Ch. 63 Evansville, IN. Dunn Broadcasting Company.
 Ch. 65 Evansville, IN. Dunn Broadcasting Company.
 Ch. 27 Jasper, IN. Paul E. Knies.
 Ch. 39 Jasper, IN. Paul E. Knies.
 Ch. 12 Kendallville, IN. C.P. Broadcasters, Inc.
 Ch. 64 Mount Vernon, IN. Sister Sue Jenkins, S.F.C.C.
 Ch. 22 Winfield, KS. Winfield Publishing Company, Inc.
 Ch. 9 East Bernstadt, KY. Andrea Joy Kesler.
 Ch. 40 Lafayette, LA. Family Vision, Inc.
 Ch. 45 Mermentau, LA. R. B. Sheldahl.

Ch. 60 Monroe, LA. Robert W. Brewer.
 Ch. 57 Shreveport, LA. Marjorie Sue Wallace.
 Ch. 63 Shreveport, LA. Joseph Alfred Smith.
 Ch. 9 Carmel, ME. TV-9.
 Ch. 17 Danforth, ME. Craig Ministries, Inc.
 Ch. 19 Dover/Foxcroft, ME. Craig Ministries, Inc.
 Ch. 14 Medway, ME. Craig Ministries, Inc.
 Ch. 15 Thomaston/Rockland, ME. Three Eagles Broadcasting Company.
 Ch. 46 Thomaston/Rockland, ME. Three Eagles Broadcasting Company.
 Ch. 67 Waterville, ME. Bangor Communications, Inc.
 Ch. 20 Battle Creek, MI. Inspiration TV of Southern Oregon.
 Ch. 24 Kalamazoo, MI. Inspiration TV of Southern Oregon.
 Ch. 13 Sault Ste. Marie, MI. Federal Broadcasting Company.
 Ch. 48 Alexandria, MN. Selective TV, Inc.
 Ch. 50 Alexandria, MN. Selective TV, Inc.
 Ch. 52 Alexandria, MN. Selective TV, Inc.
 Ch. 23 Appleton, MN. Prairieview TV, Inc.
 Ch. 25 Appleton, MN. Prairieview TV, Inc.
 Ch. 18 Donnelly, MN. Tri-County UHF, Inc.
 Ch. 26 Donnelly, MN. Tri-County UHF, Inc.
 Ch. 28 Donnelly, MN. Tri-County UHF, Inc.
 Ch. 47 Donnelly, MN. Televue Systems of Minnesota.
 Ch. 35 Granite Falls, MN. Minnesota Valley TV Improvement Corporation.
 Ch. 45 Granite Falls, MN. Minnesota Valley TV Improvement Corporation.
 Ch. 18 Lake Wilson, MN. Kristine C. Dexter.
 Ch. 22 Lake Wilson, MN. Kristine C. Dexter.
 Ch. 45 Lake Wilson, MN. Vu Thi Power.
 Ch. 49 Lake Wilson, MN. Vu Thi Power.
 Ch. 59 Orr, MN. Orr Area Minneonto II.
 Ch. 43 Roseau, MN. Mountain TV Network, Inc.
 Ch. 4 Columbia, MO. Corinne R. Koenig.
 Ch. 24 Lebanon, MO. New Life Evangelistic Center, Inc.
 Ch. 15 Osage Beach, MO. William J. Harrower.
 Ch. 44 Osage Beach, MO. New Life Evangelistic Center, Inc.
 Ch. 28 Sikeston, MO. New Life Evangelistic Center, Inc.
 Ch. 5 Springfield, MO. Ed Stites.
 Ch. 34 Calhoun City, MS. William Earl Morgan.
 Ch. 47 Oxford, MS. Sonlight Broadcasting Systems, Inc.
 Ch. 26 Vicksburg, MS. Kaye Arwood.
 Ch. 20 Baker, MT. Baker Public School Trustees District #12.
 Ch. 17 Biddle/Boyes, MT. Powder River County District High School.
 Ch. 2 Bozeman, MT. Murray Duffy.

Ch. 43 Butte, MT. Big Horn Communications, Inc.
 Ch. 59 Chinook, MT. Blaine County Public Television, Inc.
 Ch. 36 Clancy, MT. Boulder TV Translator Association.
 Ch. 51 Dillon, MT. Eagle Communications, Inc.
 Ch. 36 Dodson, MT. Phillips County TV Translator District.
 Ch. 43 Dutton, MT. Teton County.
 Ch. 38 Fairfield, MT. Teton County.
 Ch. 25 Helena, MT. KXLF Communications, Inc.
 Ch. 58 Helena, MT. Eagle Communications, Inc.
 Ch. 44 Hill/Glacier, MT. Sweetgrass Hills Inspirational.
 Ch. 28 Howard, MT. Forsyth TV Tax District.
 Ch. 44 Howard, MT. Forsyth TV Tax District.
 Ch. 34 Joliet, MT. Joliet Public School District #7.
 Ch. 7 Jordan, MT. Garfield TV Club.
 Ch. 30 Jordan, MT. Garfield TV Club.
 Ch. 59 Kalispell, MT. CTN Missoula, Inc.
 Ch. 65 Kalispell, MT. Flathead Valley Community College.
 Ch. 40 Missoula, MT. Spokane School District #81.
 Ch. 17 Plevna, MT. Plevna P.S. Trustees District #55.
 Ch. 24 Plevna, MT. Plevna P.S. Trustees District #55.
 Ch. 34 Plevna, MT. Plevna P.S. Trustees District #55.
 Ch. 17 Red Lodge, MT. Telecrafter Corporation.
 Ch. 21 Red Lodge/Roberts, MT. Red Lodge Public Schools District #1.
 Ch. 39 St. Regis, MT. St. Regis TV Tax District.
 Ch. 42 Shepherd/Huntley/Worden, MT. Rural Television System, Inc.
 Ch. 35 Three Forks, MT. Eagle Communications, Inc.
 Ch. 31 Twin Bridges, MT. Twin Bridges High School.
 Ch. 24 Whitewater, MT. Phillips County TV Translator District.
 Ch. 69 Bryson City, NC. Cannell Communications, L.P.
 Ch. 53 Cherokee, NC. Cannell Communications, L.P.
 Ch. 18 Elizabeth City, NC. Elizabeth City State University.
 Ch. 46 Elizabeth City, NC. Elizabeth City State University.
 Ch. 69 Fayetteville, NC. Interactive Television Corporation.
 Ch. 64 Franklin, NC. Cannell Communications, L.P.
 Ch. 58 Raleigh, NC. Charles W. Williams.

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Ch. 60 Raleigh, NC. Mega Educational Communications, Inc.
 Ch. 66 Sylva, NC. Cannell Communications, L.P.
 Ch. 33 Wilmington, NC. Robert T. James.
 Ch. 29 Bismarck, ND. Sonlight Broadcasting Systems, Inc.
 Ch. 53 Forman, ND. Mountain TV Network, Inc.
 Ch. 20 Noonan, ND. Meyer Broadcasting Company.
 Ch. 63 Turtle Mountain Indian Reservation, ND. Schindler Community TV Services.
 Ch. 65 Turtle Mountain Indian Reservation, ND. Schindler Community TV Services.
 Ch. 8 Harrison, NE. Nebraska Educational Telecommunications Commission.
 Ch. 67 Omaha, NE. Jeffrey L. Hamilton.
 Ch. 47 Conway/Berlin, NH. WMUR-TV, Inc.
 Ch. 32 Alamogordo, NM. KICK-TV, Inc.
 Ch. 45 Albuquerque, NM. Joseph W. Shafter.
 Ch. 51 Clovis, NM. Regents of Eastern New Mexico University.
 Ch. 2 Conchas Dam, NM. Conchas Television Association.
 Ch. 63 Crownpoint, NM. KOB-TV, Inc.
 Ch. 65 Crownpoint, NM. Pulitzer Broadcasting Company.
 Ch. 67 Crownpoint, NM. New Mexico Broadcasting Company, Inc.
 Ch. 68 Deming, NM. KOB-TV, Inc.
 Ch. 22 Eagle Nest, NM. Victory Communications, Inc.
 Ch. 25 Farmington, NM. John W. Lee.
 Ch. 8 Hillsboro, NM. Hillsboro TV Association.
 Ch. 46 Las Cruces, NM. Southwestern Broadcasting Company, Inc.
 Ch. 40 Raton, NM. KGSW-TV, Inc.
 Ch. 50 Roswell, NM. Marsh Media of El Paso.
 Ch. 24 Tucumcari, NM. KGSW-TV, Inc.
 Ch. 40 Tucumcari, NM. UHF TV Association.
 Ch. 6 Beatty, NV. Beatty Town Advisory Council.
 Ch. 16 Beatty, NV. Beatty Town Advisory Council.
 Ch. 27 Carlin, NV. Carlin Television District.
 Ch. 33 Carlin, NV. Carlin Television District.
 Ch. 56 Carlin, NV. Carlin Television District.
 Ch. 15 Las Vegas, NV. Tierra Alta Broadcasting, Inc.
 Ch. 50 McDermitt, NV. Humboldt County Rural TV District.
 Ch. 58 McDermitt, NV. Humboldt County Rural TV District.
 Ch. 43 Panaca, NV. Lincoln County TV District #1.
 Ch. 45 Searchlight, NV. County of Clark.
 Ch. 50 Ursine, NV. Lincoln County TV District #1.
 Ch. 41 Buffalo, NY. Three Angels Broadcasting Network, Inc.
 Ch. 61 Buffalo, NY. Craig L. Fox.
 Ch. 27 Plattsburgh, NY. Susan Clarke.
 Ch. 68 Rotterdam, NY. Eric M. Zachs.
 Ch. 19 Defiance, OH. Wolfe Communications, Inc.
 Ch. 25 Defiance, OH. Wolfe Communications, Inc.
 Ch. 25 Balko, OK. Christian Community Television, Inc.
 Ch. 24 Chickasha, OK. Locke Supply Company.
 Ch. 56 Elk City, OK. Northfork TV Translator System.
 Ch. 50 Glencoe, OK. Mike Veldman.
 Ch. 15 Lawton, OK. Cyril H. Miller, Jr.
 Ch. 31 Lawton, OK. Lawton LPTV, Inc.
 Ch. 64 Lawton, OK. Lawton LPTV, Inc.
 Ch. 66 Lawton, OK. Lawton LPTV, Inc.
 Ch. 38 Oklahoma City, OK. In Sook Lee.
 Ch. 59 Oklahoma City, OK. Cyril H. Miller, Jr.
 Ch. 7 Stillwater, OK. Mike Veldman.
 Ch. 19 Stillwater, OK. Ron Buck.
 Ch. 32 Strong City, OK. Northfork TV Translator System.
 Ch. 14 Tulsa, OK. Gerald Broth.
 Ch. 69 Tulsa, OK. Cyril H. Miller.
 Ch. 57 Coos Bay, OR. Telecasters of Eugene, Inc.
 Ch. 52 Heppner, OR. Telecasters of Eugene, Inc.

Ch. 23 La Grande, OR. Columbia River Television, Inc.
 Ch. 32 La Grande, OR. Blue Mountain Translator District.
 Ch. 34 La Grande, OR. Blue Mountain Translator District.
 Ch. 52 La Grande, OR. Blue Mountain Translator District.
 *Ch. 59 McMinnville, OR. Kenneth J. Seymour.
 Ch. 42 Medford, OR. Better Life Television.
 Ch. 55 Milton/Freewater, OR. City of Milton/Freewater.
 Ch. 16 Phoenix/Talent, OR. Freedom Communications, Inc.
 Ch. 5 Prairie City/Unity, OR. State of Oregon Public Broadcasting.
 Ch. 35 Reedsport, OR. California-Oregon Broadcasting, Inc.
 Ch. 25 Roseburg, OR. Telecasters of Eugene, Inc.
 Ch. 24 Clarks Summit, PA. Joseph S. & Irene F. Gans.
 Ch. 48 Erie, PA. Inspiration Time, Inc.
 Ch. 8 Honesdale, PA. Barbara A. Neuhaus.
 Ch. 69 Jersey Shore, PA. Diversified Communications.
 Ch. 54 Kingston, PA. Kathy Potera.
 Ch. 66 Lock Haven, PA. Cornerstone Television.
 Ch. 16 Isabel Segunda/Vieques, PR. Olga Rosario.
 Ch. 52 Atlantic Beach, SC. Interactive Television Corporation.
 Ch. 26 Charleston, SC. Randolph Ervin.
 Ch. 47 Charleston, SC. Jeffery L. Hamilton.
 Ch. 55 Garden City, SC. H. Leon Drye, Jr.
 Ch. 50 Aberdeen, SD. Independent Communications, Inc.
 Ch. 50 Brookings, SD. Jase Video Productions.
 Ch. 28 Custer, SD. Midcontinent TV of South Dakota, Inc.
 Ch. 34 Humboldt, SD. Independent Communications, Inc.
 Ch. 29 Oglala, SD. Loneman School, Inc.
 Ch. 34 Chattanooga, TN. Victory Communications, Inc.
 Ch. 21 Cleveland, TN. Irene Perez Gerena.
 Ch. 7 Memphis, TN. HSN Broadcasting-LPTV, Inc.
 Ch. 20 Abilene, TX. Joanna Levin.
 Ch. 54 Abilene, TX. Sage Broadcasting Corporation.
 Ch. 8 Alice, TX. Keith L. Lowery.
 Ch. 9 Austin, TX. The University of Texas at Austin Center.
 Ch. 30 Big Springs, TX. Prime Time Christian Broadcasting, Inc.
 Ch. 23 Childress, TX. Red River Valley TV Translator Association, Inc.
 Ch. 45 Clarendon, TX. Donley County UHF TV, Inc.
 Ch. 13 Corpus Christi, TX. Aracelis Ortiz.
 Ch. 63 Corpus Christi, TX. Corali Ortiz.
 Ch. 54 El Paso, TX. Charles W. Williams.
 Ch. 53 Follett, TX. C.L. & O. Translator System, Inc.
 Ch. 25 Fredericksburg, TX. Perspective Communications, Inc.
 Ch. 45 Kerrville, TX. River City Television Partners, L.P.
 Ch. 47 Kerrville, TX. William G. Stacy, III.
 Ch. 13 Kingsville, TX. Keith L. Lowery.
 Ch. 45 Levelland, TX. Prime Time Christian Broadcasting, Inc.
 Ch. 12 Longview, TX. International Broadcasting Network.

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Ch. 22 Longview, TX. C/TEC Corporation.
 Ch. 13 Lufkin, TX. International Broadcasting Network.
 Ch. 66 Matador, TX. Ramar Communications, Inc.
 Ch. 18 McAllen, TX. Raul Infante, Jr.
 Ch. 65 McAllen, TX. Meraco Communications.
 Ch. 2 Nacogdoches, TX. International Broadcasting Network.
 Ch. 16 Odessa, TX. William G. Stacy, III.
 Ch. 58 Perryton, TX. C. L. & O. Translator System, Inc.
 Ch. 19 San Antonio, TX. Vivian Okita.
 Ch. 52 San Antonio, TX. Agustin Torres, Jr.
 Ch. 13 South Padre Island, TX. Robert Hunsaker.
 Ch. 52 Texarkana, TX. Kaye Arwood.
 Ch. 20 Tyler, TX. HCS Cable TV, Inc.
 Ch. 7 Victoria, TX. Ed Stites.
 Ch. 43 Victoria, TX. R. B. Sheldahl.
 Ch. 67 Whitehouse, TX. Kaye Arwood.
 Ch. 26 Wichita Falls, TX. National Minority TV, Inc.
 Ch. 25 Beryl/Modena, UT. Iron County.
 Ch. 31 Bluebell, UT. Duchesne County.
 Ch. 24 Cedar City, UT. University of Utah.
 Ch. 66 Delta/Oak City, UT. Millard County.
 Ch. 50 Fillmore/Meadow, UT. Millard County.
 Ch. 67 Fillmore/Meadow, UT. Millard County.
 Ch. 59 Fruitland, UT. Duchesne County.
 Ch. 68 Garrison, UT. Millard County.
 Ch. 40 Heber City, UT. Fox Television Stations, Inc.
 Ch. 18 Kanab, UT. Western Kane County Special Services District.
 Ch. 17 Koosharem, UT. Sevier County.
 Ch. 24 Moab, UT. Fox Television Stations, Inc.
 Ch. 52 New Harmony, UT. Iron County.
 Ch. 54 New Harmony, UT. Iron County.
 Ch. 39 Ogden, UT. Telemundo of Northern California, Inc.

continued on page 22

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Circle (83) on ACTION CARD

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Want to make more money, more profits, more easily? A new two-step productivity enhancement program from Richard L. Burns's **Marketing Associates** may be the answer.

The first step in the customized program is designed to increase the productivity and participation of station employees by improving personal and organizational attitudes and motivation in all areas of the station — management, sales, and production. The second step involves actual on-the-street local sales as well as strategies for capturing regional and national accounts.

Also included are methods for objectively measuring the improvement in your business.

Circle (112) on ACTION CARD

New from **Cablewave Systems** is Catalog 720A, covering the company's line of FLEXWELL® transmission products—coaxial cable, waveguide, and pressurization equipment and accessories. The attractive color catalog provides complete descriptions of each product and includes engineering data and tables as well as product and part number indexes.

Also available is Catalog 800 which describes Cablewave's line of parabolic microwave antennas in the 1.7 GHz to 23.6 GHz range. Electrical and mechanical specifications for both standard and high performance antennas are included, along with specifications for radomes, FLEXWELL coaxial cable, FLEXWELL elliptical waveguide, and associated connectors. Data is included on antenna feeds, windloading, mount outlines, and shipping.

Circle (168) on ACTION CARD

Looking to automate? Then look at the 64-16 micro-processor based video controller from **Adtec Productions, Inc.**

The 64-16 includes features like a 16 x 5 built-in switcher and intelligent recovery from power failures. Up to four character generators can be added. A 101-key, AT-style keyboard, user prompts, and an on-screen HELP function make scheduling easy.



The ACTIVE 64-16 video controller from Adtec Productions.

The unit also features complete vertical interval switching with an optional cue tone for commercial insertion or program stripping. It controls up to 16 machines and broadcasts on as many as four channels simultaneously while monitoring and logging all events to either a printer or a memory buffer. And it features a parallel and serial port along with a built-in modem for remote control access.

API specializes in turn-key systems and offers its own line of racks and accessories.

Circle (140) on ACTION CARD

And here's another traffic and billing system to consider—**Datacount's** DARTS, or Datacount Accounts Receivable and Traffic Scheduling computer software for broadcasters. DARTS is a PC-based system with both single and multi-user versions. It handles all aspects of logging, traffic, co-op, billing, accounts receivable, and sales and management reporting; and it includes a 5-year sales history and rotating carts/media features with full system interfaces available for many automation products.

A complete accounting package is designed exclusively for broadcasters, and a SALESCALL prospect/customer database manager is fully integrated with the DARTS traffic system and provides man-

agers with both account activity and sales rep performance.

Datacount offers customer support, system enhancements, and financing plans.

Circle (135) on ACTION CARD

Engineering consultant **Don Garlick** has developed an easy-to-use IBM-PC-based software program that allows you to create your own custom antenna pattern using multiple standard directional antennas from any manufacturer. PATTY, as the new program is called, will draw a composite pattern on your CRT screen, on a plotter, and even on most dot matrix, laser jet, or ink jet printers.

PATTY will also help with ERP and line loss calculations. Up to ten losses can be entered and added for the line loss, thus allowing for other devices — such as filters, isolators, and jumper cables — in addition to the feed line.

Two modes are available. The first calculates effective radiated power (ERP) from the transmitter power output (TPO) and line loss; the second calculates TPO from ERP and line loss, a function useful in situations of potential interference.

At your option, PATTY will label the printouts with pattern numbers and locations. It also provides a tabulated printout of such information as azimuth, relative voltage, and the ERP for each azimuth in watts and dBK.

Circle (125) on ACTION CARD

James Grunder & Associates has announced the addition of two new Feral Industries production switchers and a new time base corrector into its product line.

The Model C-100 time base corrector/synchronizer is an improved addition to Feral's video processing and special effects products. The C-100 is a full frame Super-VHS or composite synchronizer/TBC. The unit features 8-bit, 4:2:2 processing; freeze controls for Fields 1 and 2; four-input select; full frame storage; and full remote control.



Feral Industries' C-100 time base corrector.

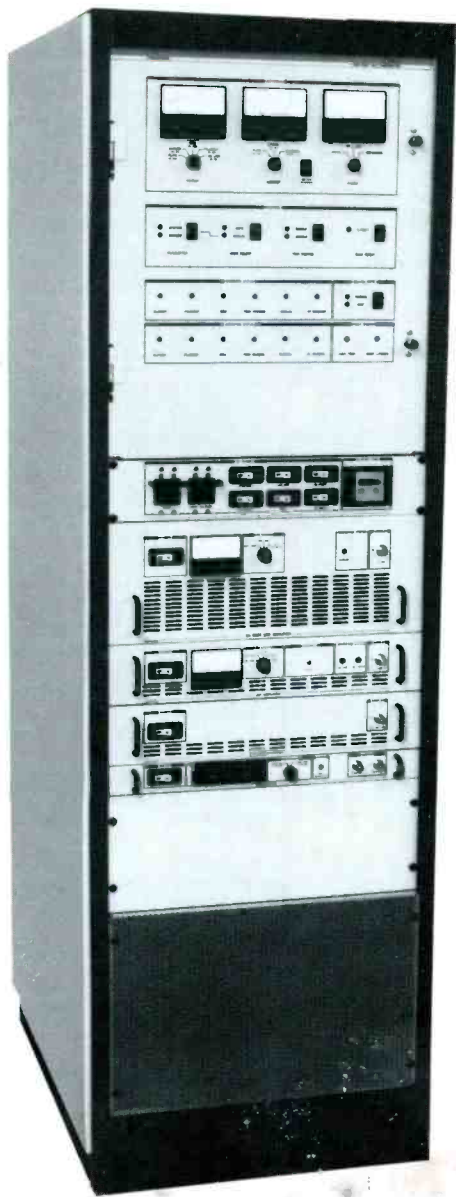
Listing at \$2,995, the C-100 comes with a two-year warranty.

Two new production switchers, the 6119 and the 6119Y/C, each feature compact design, a built-in colorizer, a test mode for system timing, auto transitions with GPI trigger for wipes and mixes, and 12 wipe patterns.

And via an optional serial interface board, the 6119Y/C has the added benefit of being fully controllable from external computers and editors.

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Circle (104) on ACTION CARD

continued from page 19

Ch. 58 Rockville/Springdale, UT. Washington County Television Department.
Ch. 68 Rockville/Springdale, UT. Washington County Television Department.
Ch. 19 Roosevelt, UT. American Television of Utah, Inc.
Ch. 29 Rural Carbon County, UT. University of Utah.
Ch. 15 Vernal, UT. American Television of Utah, Inc.
Ch. 33 Vernal, UT. University of Utah.
Ch. 55 Wendover, UT. Fox Television Stations, Inc.
Ch. 10 Charlottesville, VA. The Rector & Visitors of the University of Virginia.
Ch. 39 Farmville, VA. TV Broadcasters of Central Virginia.
Ch. 48 Farmville, VA. TV Broadcasters of Central Virginia.
Ch. 61 Farmville, VA. TV Broadcasters of Central Virginia.
Ch. 45 Fuls Run, VA. Shenandoah Valley Educational TV Corporation.
Ch. 59 Hampton, VA. WAVY Television, Inc.
*Ch. 42 Richmond, VA. Summation Broadcasting Company.
*Ch. 48 Richmond, VA. Television Interests Company (Applicant proposes a major change to an application filed in a previous window).
Ch. 11 Staunton, VA. Todd S. Fenstermacher.
Ch. 9 Waynesboro, VA. Todd S. Fenstermacher.
Ch. 38 Charlotte Amalie, VI. Kelly Guglielmi.
Ch. 41 Christiansted, VI. Interactive Television Corporation.
Ch. 62 Monkton, VT. Vermont Wireless Cooperative.
Ch. 64 Monkton, VT. Vermont Wireless Cooperative.
Ch. 66 Monkton, VT. Vermont Wireless Cooperative.
Ch. 68 Monkton, VT. Vermont Wireless Cooperative.
Ch. 35 Rutland, VT. Paugus Television, Inc.
*Ch. 68 Longview, WA. Kenneth J. Seymour.
Ch. 29 Point Roberts, WA. Concorde Ventures, Ltd.
Ch. 54 Richland, WA. Gloria Black.
Ch. 3 Sunnyside/Prosser, WA. Three Angels Broadcasting Network, Inc.
Ch. 4 Crandon, WI. Ronald La Verne Myers.
Ch. 42 La Crosse, WI. Douglas Sheldahl.
Ch. 61 Stevens Point, WI. Northland Television, Inc.
Ch. 55 Waupaca, WI. Renee S. Gardner.
Ch. 33 Wausau, WI. Oasis of Love Club, Inc.
Ch. 2 Beckley, WV. H. Leon Drye, Jr.
Ch. 45 Charleston, WV. National Minority TV, Inc.
Ch. 20 Afton, WY. Star Valley TV Systems, Inc.
Ch. 24 Big Piney, WY. Sublette County.
Ch. 31 Freedom, WY. Lower Star Valley TV Association.
Ch. 14 Pinedale, WY. Sublette County.
Ch. 16 Pinedale, WY. Sublette County.
Ch. 18 Rawlins, WY. Manna Media Corporation.

Ch. 24 Rock Springs, WY. Fox Television Stations, Inc.
Ch. 26 Rock Springs, WY. American Television of Utah, Inc.

Modifications

W28AP Athens, AL. Athens Broadcasting Company, Inc.
W08DC Elsanor, AL. Whisper Broadcasting Company.
W52BC Salem, AL. Trinity Broadcasting Network.
K42BS Fayetteville, AR. Trinity Broadcasting Network.
K27ID Fort Smith, AR. Trinity Broadcasting Network.
K63EG Fort Smith, AR. Pharis Broadcasting, Inc.
K35CS Texarkana, AR. Beech Street Communications Corporation.
K52AX Lake Havasu City, AZ. Mohave County Board of Supervisors.
K54AN Lake Havasu City, AZ. Mohave County Board of Supervisors.
K58BJ Lake Havasu City, AZ. Mohave County Board of Supervisors.
K62BN Lake Havasu City, AZ. Mohave County Board of Supervisors.
K64BN Lake Havasu City, AZ. Mohave County Board of Supervisors.
K23BY Scottsdale, AZ. KUSK, Inc.
K68DA Scottsdale, AZ. James C. Connell.
K21CX Tucson, AZ. Jana Tucker.
K74BW William/Ash Fork, AZ. Bill Williams TV Association, Inc. (channel change requested to ch. 60).
K57FD Atwater, CA. Trinity Broadcasting Network.
K36BT Blue Lake, CA. California-Oregon Broadcasting, Inc.
K59CP Blythe, CA. Palo Verde Valley TV Club, Inc.
K61CR Blythe, CA. Palo Verde Valley TV Club, Inc.
K63CJ Blythe, CA. Palo Verde Valley TV Club, Inc.
K65CP Blythe, CA. Palo Verde Valley TV Club, Inc.
K53AT Buellton, CA. Trinity Broadcasting Network (channel change requested to ch. 18).
K02OA Chico, CA. Matt Tuter & Carl J. Auel.
K67D Chico/Paradise, CA. Butte Television.
K58BN Crowley Lake/Long Valley, CA. Mono County Service Area #1.
K34AV Fresno, CA. Family Television, Inc.
K40DB Indio, CA. Pacific Media Corporation.
K14HX Lakehead, CA. Northern California Educational TV Association, Inc.
K41CM Modesto, CA. Suzi Muryama.
K53DT Monterey, CA. Trinity Broadcasting Network.
K47DQ Sacramento, CA. Telemundo of Northern California, Inc.
K69FB Sacramento, CA. Trinity Broadcasting Network.
K08LJ Santa Barbara, CA. Elizabeth Y. & Robert L. Suffer.

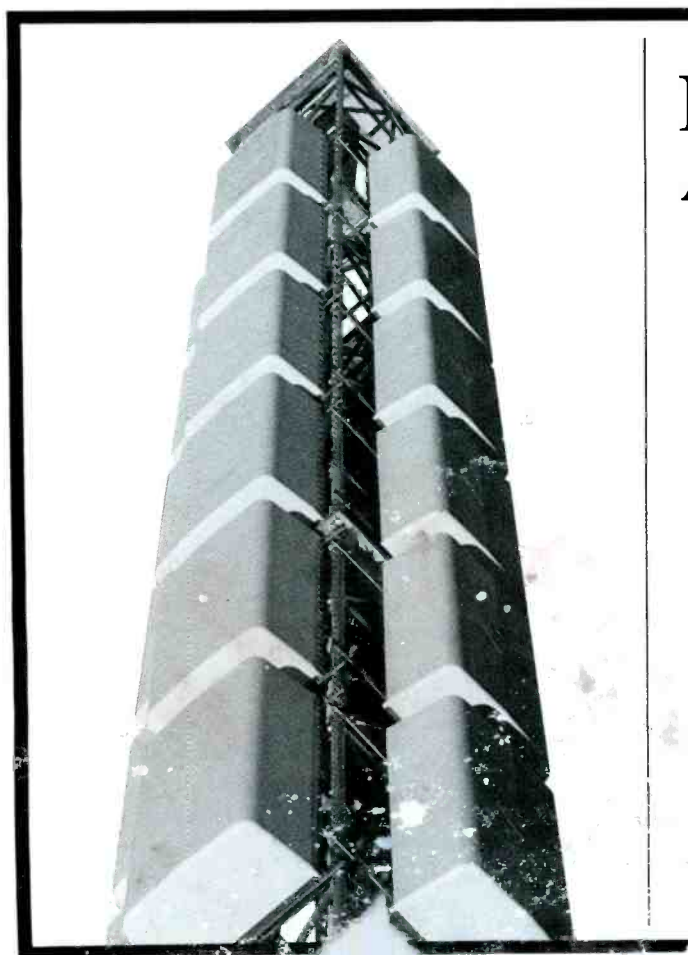
K36CD Santa Barbara, CA. Costa De Oro Television, Inc. (channel change requested to ch. 51).
K49BZ Santa Barbara, CA. Coastline Communications, Inc.
K49BV Vista, CA. Lupian-Warren-Barnard Partnership.
K03DR Yosemite Village, CA. Henry L. Diamond.
K06HD Yosemite Village, CA. Henry L. Diamond.
K07DN Yosemite Village, CA. Henry L. Diamond.
K10IK Yosemite Village, CA. Henry L. Diamond.
K13DO Yosemite Village, CA. Henry L. Diamond.
K66DK Aurora/Denver, CO. Jerold R. Welch.
K07QE Banty Point, CO. Rio Blanco County TV Association.
K11PI Banty Point, CO. Rio Blanco County TV Association.
K13QT Banty Point, CO. Rio Blanco County TV Association (channel change requested to ch. 9).
K54DK Boulder, CO. Sunbelt Media Group, Inc.
K26DI Colorado Springs, CO. Lomas De Oro Broadcasting Corporation (channel change requested to ch. 27).
K38CU Colorado Springs, CO. Zenon Reynarowych.
K59BK Marvane Creek, CO. Rio Blanco County TV Association (channel change requested to ch. 39).
K61BP Marvane Creek, CO. Rio Blanco County TV Association (channel change requested to ch. 69).
K57AZ Meeker/Rangely, CO. Rio Blanco County TV Association (channel change requested to ch. 56).
K32CW Montrose, CO. Montrose County.
K03EQ Rangely, CO. Rio Blanco County TV Association (channel change requested to ch. 35).
K28CG Rangely, CO. Rio Blanco County TV Association.
K30CK Rangely, CO. Rio Blanco County TV Association.
K32AC Rangely, CO. Rio Blanco County TV Association.
K41AJ Rangely, CO. Rio Blanco County TV Association (channel change requested to ch. 24).
K66AX Rangely, CO. Rio Blanco County TV Association (channel change requested to ch. 22).
K08CJ Red Cliff, CO. Town of Red Cliff.
K10HG Red Cliff, CO. Town of Red Cliff.
K19CB Red Cliff, CO. Town of Red Cliff.
K30BS Red Cliff, CO. Town of Red Cliff.
K62CZ Red Cliff, CO. Town of Red Cliff.
K64DD Red Cliff, CO. Town of Red Cliff.
K66DA Red Cliff, CO. Town of Red Cliff.
W06BL Hartford, CT. Harvard Broadcasting, Inc.
W55BT Talleyville, DE. William E. Mattis, Jr.
W47AC Big Pine, FL. Board of County Commissioners-Monroe County.
W57AM Big Pine, FL. Board of County Commissioners-Monroe County.
W41BF Coral Gables, FL. Sherjan Broadcasting Company, Inc.
W04CC Fort Myers, FL. Shoreline Broadcasting.
W07BR Fort Myers, FL. Tamiami Fort Myers, Inc.
W14BA Fort Myers, FL. Suncoast Television, Inc.
W59BO Fort Myers, FL. Beach Broadcasting.
W65CA Fort Myers, FL. Valuevision International, Inc.
W10AX Jacksonville, FL. Video Jukebox Network, Inc.
W67CL Jacksonville, FL. Christina M. Berry.
W57BO Madeira Beach, FL. Harry W. Perlow & Charles H. Simon, Jr.
W63AL Marathon, FL. Board of County Commissioners-Monroe County.
W09BS Naples, FL. Caloosa Television Corporation.
W16AQ Naples, FL. Susan A. Lawrenson.
W48AY Oldsmar, FL. Ronald J. Gordon.
W04BN Orlando, FL. Charles Woods.
W21AU Orlando, FL. William K. Rowell.
W63BH Orlando, FL. Bahia Honda, Inc.
W49AW Palatka, FL. Pentecostal Revival Association, Inc.
W317B Pensacola, FL. John Walton.
W41RH Pensacola, FL. Stephen G. Watford.
W20AV Tampa/St. Petersburg, FL. Randolph Weigner.
W04BR Atlanta, GA. Charles Woods.
W16AF Columbus, GA. Dr. Stephen Hollis.
W22AH Columbus, GA. Dr. Stephen Hollis.

W46BI Columbus, GA. Dr. Stephen Hollis.
 W55BM Marietta, GA. Video Jukebox Network, Inc.
 W13CC Savannah, GA. Norma Levin.
 W67BJ Savannah, GA. Trinity Broadcasting Network.
 W65BW Valdosta, GA. Joy Explosion Ministries, Inc. (channel change requested to ch. 66).
 K45CT Hilo, HI. KFVE Joint Venture.
 K45CQ Council Bluffs, IA. R. B. Sheldahl.
 K08JA Grimes Pass, ID. Garden Valley Translator District (channel change requested to ch. 53).
 W17BD Arlington Heights, IL. Thrash Broadcasting Company, Inc.
 W13BE Chicago, IL. Charles Woods.
 W17AZ Johnston City, IL. Three Angels Broadcasting Network, Inc.
 W08CM Rockford, IL. Blackhawk Broadcasting Corporation.
 W45AJ Rockford, IL. Katy Communications, Inc.
 W61BV Sterling, IL. Black Hawk College.
 W57DI Angola, IN. C. P. Broadcasters, Inc.
 W04CQ Chesterton, IN. Wingfield Livingston Chubb.
 W38BK Evansville, IN. Tri-State Christian TV, Inc.
 W66BD Fort Wayne, IN. Tri-State Christian TV, Inc.
 W31AL Indianapolis, IN. Kingdom of God Ministries, Inc.
 W53AV Indianapolis, IN. Kee Properties, Inc.
 W48BG Kokomo, IN. Kingdom of God Ministries, Inc.
 W15AY Martinsville, IN. Reporter Times, Inc.
 W12BK South Bend, IN. Weigel Broadcasting Company.
 W58BT South Bend, IN. Weigel Broadcasting Company.
 W69BT South Bend, IN. Weigel Broadcasting Company.
 K15DD Wichita, KS. Krista Fordham.
 K41DB Wichita, KS. Warren R. Wright.
 W07BM Bowling Green/Glasgow, KY. First

Baptist Church of Cookeville (channel change requested to ch. 48).
 W07CU Bracktown, KY. Clarabelle F. Boone.
 W48BD Corbin, KY. Sivley Communications System.
 W10CC Lexington, KY. Richard D. Martin.
 W46BE Murray, KY. Murray Broadcasting Company, Inc.
 W54AE Paducah, KY. Family Video Entertainment Corporation.
 K52CQ Baton Rouge, LA. Capital Community TV.
 K65EF Baton Rouge, LA. Great Oaks Broadcasting Corporation (channel change requested to ch. 21).
 K09VN Shreveport, LA. Clarabelle F. Boone.
 K65CE Shreveport, LA. Trinity Broadcasting Network.
 W29BA Lawrence, MA. Tele Italia, Inc.
 W11BX Springfield, MA. Harvard Broadcasting, Inc.
 W65BX Springfield, MA. Channel 13 Television, Inc.
 W04CJ Augusta, ME. Kennebec Valley Television, Inc.
 W25BD Augusta, ME. Kennebec Valley Television, Inc.
 W16AO Brunswick, ME. Kennebec Valley Television, Inc.
 W38AY Camden, ME. Kennebec Valley Television, Inc.
 W15AW Farmington, ME. Kennebec Valley Television, Inc.
 W31AW Skowhegan, ME. Kennebec Valley Television, Inc.
 W41AY Waterville, ME. Kennebec Valley Television, Inc.
 W36BD Detroit, MI. Telethon Television Company.
 W44AR Detroit, MI. Fairlane Assembly of God.
 W12CK Kalamazoo, MI. Penny C. Wilmoth.
 W29AY Lansing, MI. Jackson TV Company.
 W69BJ Lansing, MI. Tri-State Christian TV, Inc.

K45DF Austin, MN. Televue Systems of Minnesota.
 K49DB Austin, MN. Televue Systems of Minnesota.
 K51CY Austin, MN. Televue Systems of Minnesota.
 K53DI Austin, MN. Televue Systems of Minnesota.
 K55FJ Austin, MN. Televue Systems of Minnesota.
 K61EU Austin, MN. Televue Systems of Minnesota.
 K30DK Bemidji, MN. Howard F. Roycroft.
 K58CM Duluth, MN. Trinity Broadcasting Network.
 K02NQ Columbia, MO. Raymond A. Karpowicz.
 K56AU Columbia, MO. Trinity Broadcasting Network.
 K46CZ Joplin/Carthage, MO. Gary M. and Deborah R. Kenny.
 K29CF Kansas City, MO. Triangle Television Company.
 K34CW Kirksville, MO. Public Interest Broadcast Group, Inc.
 K15CZ Springfield, MO. Nancy M. Kuni.
 K43DG Springfield, MO. Susan A. Lawrenson.
 K13WA St. Louis, MO. KWA TV, Inc.
 K21OD St. Louis, MO. Ken Jacobsen.
 K40CY St. Louis, MO. Television Interests Company.
 K42DB St. Louis, MO. Triangle Television Company.
 K64DT St. Louis, MO. Valuevision International, Inc.
 K68DS St. Louis, MO. Triangle Television Company.
 W02BG Biloxi, MS. Trinity Broadcasting Network (channel change requested to ch. 29).
 W53AF Booneville, MS. Unity Broadcasting, Inc.
 W10BD Jackson, MS. Great Oaks Broadcasting Corporation.
 W58BO Natchez, MS. Trinity Broadcasting Network.

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K26DE Bozeman, MT. KXLF Communications, Inc.
 K42BZ Bozeman, MT. Eagle Communications, Inc.
 K33CW Hot Springs, MT. Hot Springs TV District.
 K18AJ Kalispell, MT. KPAX Communications, Inc.
 K26DD Kalispell, MT. Trinity Broadcasting Network.
 W35AV Black Mountain, NC. Cannell Communications, L.P.
 W57BG Canton/Waynesville, NC. Cannell Communications, L.P.
 W11BY Charlotte, NC. HSN Communications, Inc.
 W26AZ Charlotte, NC. Triangle Television Company (channel change requested to ch. 25).
 W52BG Charlotte, NC. Karen K. Holland.
 W29AX Greensboro, NC. Silvia M. Landin.
 W44AO Pinehurst, NC. Mark Evans.
 W38BB Raleigh, NC. Trinity Broadcasting Network.
 W66BO Raleigh, NC. Christina M. Berry.
 W67CD Sanford, NC. Central Carolina Broadcasting Corporation, Inc.
 W69BS Statesville, NC. Trinity Broadcasting Network (channel change requested to ch. 66).
 W30AS Weaverville, NC. Sidney Braverman.
 W10BZ Wilmington/Ogden, NC. Edward J. Bolton.
 K22DQ Grand Forks, ND. Trinity Broadcasting Network.
 K72DP Beaver Lake Area, NE. Beaver-Valentine Television, Inc. (channel change requested to ch. 20).
 W58BY Conway, NH. Paugus Television, Inc.
 K63CD Alamogordo, NM. Vision Broadcasting Network, Inc.
 K67BG Caballo, NM. New Mexico Broadcasting Co., Inc.
 K19CM Farmington, NM. Pulitzer Broadcasting Company.

K60DR Farmington, NM. Regents of the University of New Mexico-Albuquerque.
 K12NH Hobbs, NM. Pulitzer Broadcasting Company.
 K55CB Hobbs, NM. Marsh Media of El Paso.
 K60BC Hobbs, NM. Pulitzer Broadcasting Company.
 K74CY Horse Springs, NM. Pulitzer Broadcasting Company (channel change requested to ch. 66).
 K65BQ Las Vegas, NM. Regents of University of New Mexico-Albuquerque.
 K46CL Lovington, NM. Prime Time Video, Inc. (channel change requested to ch. 44).
 K21DB Santa Fe, NM. Park Place Broadcasting Company.
 K44CJ Tucumcari, NM. New Mexico Broadcasting Co., Inc.
 K02JM Beatty, NV. Beatty Town Advisory Council.
 K04JK Beatty, NV. Beatty Town Advisory Council.
 K07PM Beatty, NV. Beatty Town Advisory Council.
 K61DJ Golconda, NV. Humboldt County.
 K17CT Las Vegas, NV. Charles K. Tootle.
 K19CS Las Vegas, NV. "Hey Buddy" Broadcasting Company.
 K14AK Lovelock, NV. Pershing County, NV, TV District (channel change requested to ch. 18).
 K60DM Lovelock, NV. Pershing County, NV, TV District.
 K69EO Lovelock, NV. Pershing County, NV, TV District (channel change requested to ch. 30).
 K04AK McDermitt, NV. Quinn River TV Maintenance District (channel change requested to ch. 54).
 K12LE McDermitt, NV. Quinn River TV Maintenance District (channel change requested to ch. 52).
 K13EN Orovalda, NV. Quinn River TV Maintenance District.
 K45AV Reno, NV. Trinity Broadcasting Network.

W63BJ Amityville, NY. Michael A. Bogner.
 W58AV Buffalo, NY. Citizens Television System, Inc.
 W57BP Nyack, NY. Bernard Marko.
 W12BZ Rome, NY. Kevin O'Kane.
 W35AQ Syracuse, NY. Craig L. Fox (channel change requested to ch. 49).
 W51BA Syracuse, NY. AGK Communications Associates.
 W30AV Canton, OH. Media-Com Television, Inc.
 W35AX Cleveland, OH. Media-Com Television, Inc.
 W47BE Cleveland, OH. Breckenridge Broadcasting Company.
 W53AX Cleveland, OH. Breckenridge Broadcasting Company.
 W13BN Columbus, OH. North Central LPTV, Inc.
 W15AU Columbus, OH. Advanced Allied Communications Technologies, Inc.
 W41BB Columbus, OH. Advanced Allied Communications Technologies, Inc.
 W51BS Dayton, OH. Christina M. Berry.
 W56CA Delaware, OH. James N. Shaheen.
 W32AR Lexington, OH. Trinity Broadcasting Network.
 W47BC Springfield, OH. Trinity Broadcasting Network.
 W64BM Toledo, OH. Lonnie James.
 K46AN Elk City, OK. Northfork TV Translator System.
 K21DC Lawton, OK. Locke Supply Company.
 K07UW Norman, OK. Gerald Brothers.
 K04NZ Tulsa, OK. Harry V. Tootle.
 K33DG Tulsa, OK. Tootlevision Broadcast Company.
 K17CP Astoria, OR. Columbia River Television, Inc.
 K30BN Coos Bay, OR. California-Oregon Broadcasting, Inc.
 K45CV Corvallis, OR. Fisher Broadcasting, Inc.

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Classic Films & Entertainment.....	1	94	(8C) 295-1244
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Diversified Marketing.....	13	115	(509) 735-6812
EMCEE Broadcast Products.....	25	1	(800) 233-6193
Gorman-Redlich.....	16	62	(614) 593-3150
ITS Corporation.....	21	123	(412) 941-1500
Keystone Inspirational Network.....	6	48	(717) 246-1682
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Microwave Radio Corporation.....	11	134	(508) 250-1110
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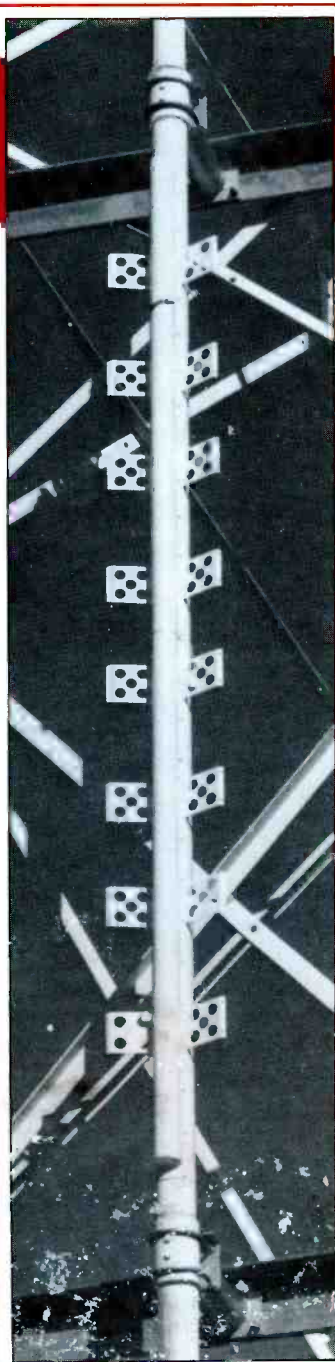
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K14HN Hillsboro, OR. Kenneth J. Seymour.
K58BG Klamath Falls, OR. Trinity Broadcasting Network.
K16CB Portland, OR. Kenneth J. Seymour.
K52AK Prineville, OR. KOIN-TV, Inc.
K54AP Prineville, OR. Fisher Broadcasting, Inc.
K27DO Redmond, OR. Columbia River Television, Inc.
K67EX Rogue River, OR. Better Life Television.
K21DE Seaside/Astoria, OR. Columbia River Television, Inc.
K20DD Tangent/Lebanon, OR. Columbia River Television, Inc.
K61BX The Dalles, OR. Fisher Broadcasting, Inc.
K35CR Tillamook, OR. Columbia River Television, Inc.
W41AQ Berwick/Sybertsville, PA. Diocese of Scranton.
W72AI Pottsville, PA. WBRE-TV, Inc. (channel change requested to ch. 24).
W56CJ Red Lion, PA. Raystay Company (channel change requested to ch. 23).
W07BV Wilkes-Barre, PA. Diocese of Scranton.
W10CB Wilkes-Barre, PA. Robert H. Shreffler.
W21AR Bayamon/San Juan, PR. Juan Carlos Matos Barreto.
W66BJ Myrtle Beach, SC. Trinity Broadcasting Network.
K20DA Aberdeen, SD. Trinity Broadcasting Network.
K15CW Brookings SD. Sioux Valley Rural Telecommunications Cooperative, Inc.
K38CQ Huron, SD. Sioux Valley Rural Telecommunications Cooperative, Inc.
K57BX Lake Andes, SD. Midcontinent Broadcasting Company.
K27DB Madison, SD. Sioux Valley Rural Telecommunications Cooperative, Inc.
K63EE Mitchell, SD. Sioux Valley Rural Telecommunications Cooperative, Inc.
K29CG Oglala, SD. Loneman School, Inc.
W56CM Knoxville, TN. Robert H. Shreffler.
W16AT Memphis, TN. Janet Jacobsen.
W36AM Memphis, TN. Video Jukebox Network, Inc.
W31AS Morristown, TN. Trinity Broadcasting Network.
W12BV Nashville, TN. South Central Communications Corporation.
K13VC Austin, TX. Global Information Technologies, Inc.
K09VO Beaumont, TX. Video Jukebox Network, Inc.
K05IL Clear Lake City, TX. Far Eastern Telecasters.
K69FW Clear Lake City, TX. Far Eastern Telecasters.
K45DB Corpus Christi, TX. Nicolas Communications Corporation, Inc.
K47DF Corpus Christi, TX. Diocesan Telecommunications Corporation.
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K69FQ Snyder, TX. Ramar Communications, Inc.
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K48DP Tyler, TX. Elva Denise Hinojosa.
K12OL Waco, TX. Summation Broadcasting Company.
K50CW Waco, TX. Richard W. Baker.
K09VP Wichita Falls, TX. Video Jukebox Network, Inc.
K30DJ Wichita Falls, TX. ACTS of Wichita Falls, Inc.
K14IH George, UT. University of Utah (channel change requested to ch. 51).
K06AY Santa Clara, UT. Washington County Television Department (channel change requested to ch. 18).

W62BL Hampton, VA. Valuevision International, Inc.
W40AL Ladysmith, VA. Caroline Community Broadcasting, Inc. (channel change requested to ch. 25).
W32BA Lynchburg, VA. Trinity Broadcasting Network.
W05BQ Norfolk, VA. The Union Mission.
W24OI Norfolk, VA. Trinity Broadcasting Network.
W56CS Portsmouth, VA. Eddie L. Whitehead.
W56CP Roanoke, VA. Penny C. Wilmoth.
W23AD Christiansted, VI. Kelly Guglielmi.
K15DE Ellensburg, WA. Gaylord Broadcasting Company.
K63AW Grays River, WA. KOIN-TV, Inc.
K67BJ Grays River/Lebam, WA. Rural Television Cooperative Association.
K64DW Seattle, WA. Krista Fordham.
K17CJ Yakima, WA. Ronald Alan Theodore Bevins.

K60EB Yakima, WA. Ronald Alan Theodore Bevins.
W15AB Grantsburg, WI. Chronotype Publishing Company.
W57BJ Green Bay, WI. Three Angels Broadcasting Network, Inc.
W11CE Madison, WI. Skywave Communications Corporation.
W08BY Milwaukee, WI. Charles Woods.
W40AJ Oshkosh, WI. WCTV, Inc. (channel change requested to ch. 22).
W28AR Racine, WI. Gaylord Broadcasting Company.
W36BF Charleston, WV. John Walton.
W52BD Huntington, WV. National Minority TV, Inc. (channel change requested to ch. 19).
K06JM Gillette, WY. Duhamel Broadcasting Enterprises.
K35CN Green River, WY. Trinity Broadcasting Network.

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LPTV Report / September 1991 / 27



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The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 6, Issue 10

October 1991

CBA '91
Schedule
Pages 10-11

4th CBA Conference To Highlight Sales & Profits For Community Broadcasters



And while you're there... A scene from a ghost town near Las Vegas.

"Growing and Profiting in 1992" is the theme of the Fourth Annual Community Broadcasters Association Conference & Exposition scheduled for November 23-25 in Las Vegas. And, indeed, the panels and speakers slated for this year's gathering focus on practical ways to create sales and profits with a community television station.

Beginning on Saturday, November 23, attendees will hear discussions about how television ratings systems work and how community broadcasters can make ratings work for them; how to market community stations and their unique audience advantages; and how to sell to local retailers who have never advertised on television before. One of Saturday's featured speakers is **LPTV Report** columnist and nationally recognized sales trainer, Joe Tilton.

Sunday features a discussion of how market size affects sales techniques and then shifts to panels on station construction and automated broadcasting. Also on Sunday's schedule is the annual CBA membership meeting and election of directors, and a report from executive director John Kompas on CBA's progress with legislative efforts in Congress.

On Monday, programming is the hot topic with panels on religious community programming, national program networks and syndicated program buying, and—of course—community television's forte, local programming.

In addition to these panels, there will

continued on page 10

LPTV Broadcasters Urge Action On CBA Petition

Thirty-four community television broadcasters filed comments last month with the Federal Communications Commission supporting the Community Broadcasters Association's Petition for Rule Making seeking to alleviate regulatory encumbrances that are slowing the industry's growth.

The Petition, released for public comment on August 13 (see **LPTV Report**, August 1991, page 1), asks for four-letter call signs, increased transmitter output power, and a change in the name of the service to "community television stations" instead of "low power" stations. LPTV stations would voluntarily and individually request the changes and would have to "earn" them by adhering to the same Part 73 rules that conventional stations must obey. The Petition proposes no change in the secondary status of the LPTV service.

Opposing comments were filed by the National Association of Broadcasters, the Association of Independent Television Stations, the Association for Maximum Service Television, and the National Translator Association. *continued on page 6*

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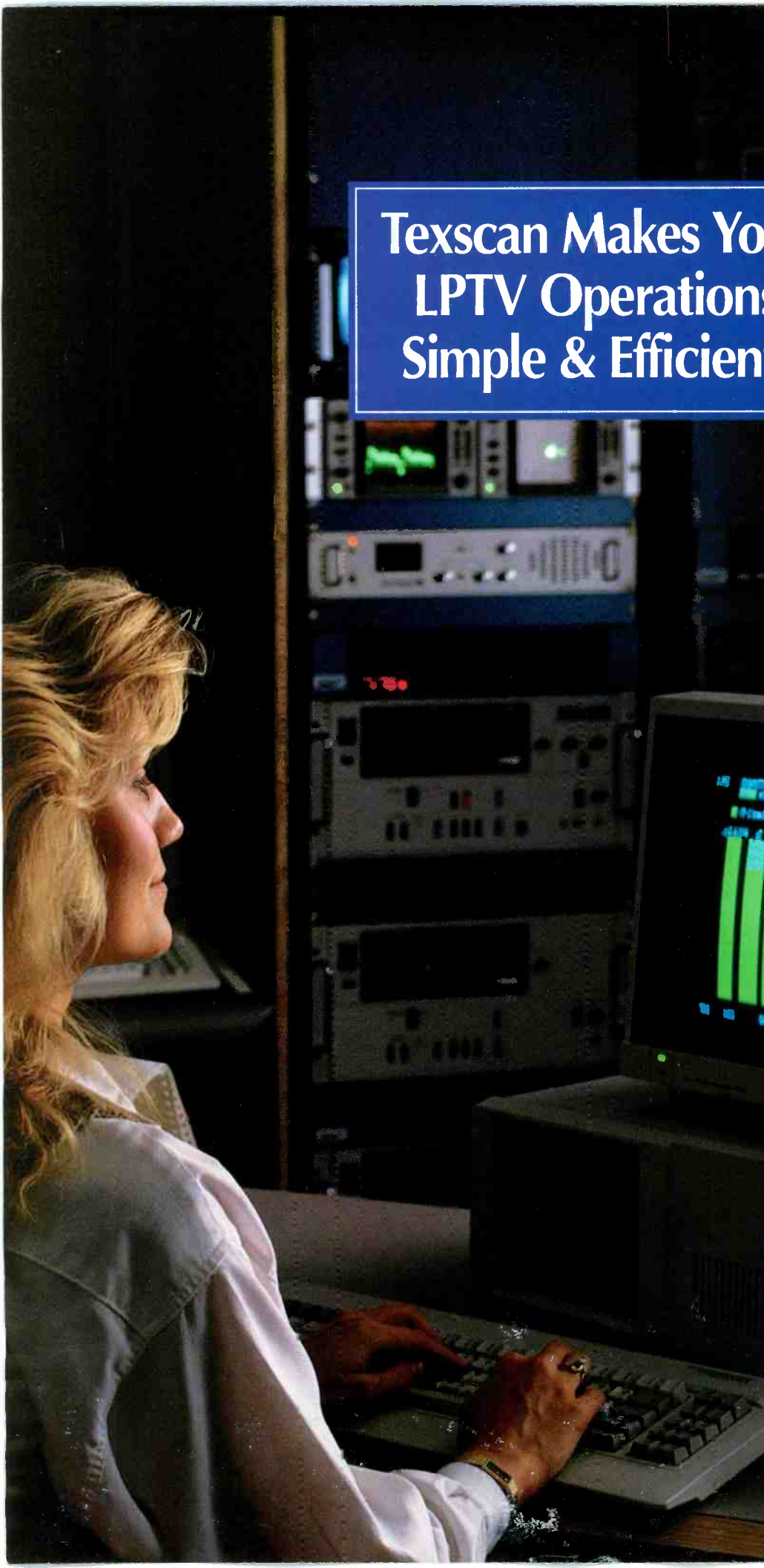
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In Our View

Depending on your politics, you may or may not agree with the marketplace philosophy that has marked the economic strategy of both the Reagan and Bush administrations, and that has also expressed itself in the deregulatory stance of the FCC. But the marketplace can be a social as well as an economic force.

The September 4 edition of *USA Today* reported charges by President Bush that today's television is harming children and families. *Electronic Media* (September 9, 1991, page 8) picked up the story and presented rebuttals from broadcast industry leaders, including the NAB's Walt Wurfel, Peggy Charren from Action for Children's Television, and "Captain Kangaroo," Bob Keeshan.

Here is another view—this one from John Kompas.

An Open Letter To The President

September 23, 1991

The Honorable George Bush
President of the United States
The White House
Washington, DC 20050

Dear Mr. President:

You recently stated your concern over the excesses of today's television programming as it affects our children, family stability, and learning. As a member of the broadcast television industry, I wish to applaud your statements and tell you that you have my complete support for your views. I am writing this letter so that you may better understand the problem and what the Community Broadcasters Association believes is the solution.

Last week, in Milwaukee, during prime time access (6:30-7 p.m.), two of the city's

network television affiliate stations proved your view with these program topics: The ABC affiliate ran "Inside Edition," which featured an exposé on sex in politics in Washington; the CBS affiliate aired "A Current Affair" which included a segment about a young woman whose only claim to fame was that she had bedded 400 to 500 rock musicians in order to gain access to the back stage. Her comments included descriptions of the sizes of the penises of the various men.

It was reported in *Electronic Media* that the National Association of Broadcasters disagrees with your concerns. Walt Wurfel, NAB's senior vice president, defended TV, saying that it "has traditionally been part of the solution by providing informational and educational programming for children." This is true. But if you compare the ratios of sex- and violence-based programming to informational and educational programming, you find a tremendous disparity. This is because, given the present television market structure, sex- and violence-based programming sells.

The marketplace for television services is antiquated and in need of change. Unfortunately, change is always opposed by the contemporary power structure.

Let me explain: The Milwaukee, Wisconsin television market stretches from Kenosha on the Wisconsin-Illinois border to Sheboygan 100 miles to the north, and from Lake Michigan through Jefferson County—50 miles east to west. In order to gain the greatest number of viewers (and rating points) from such a large area, the programmers of the Milwaukee stations must go for the lowest common programming denominator, for if they choose to broadcast programming relevant only to the viewers in, say, Sheboygan, they would be met with disinterest by the viewers in

Kenosha and the rest of the market. It has been this need to satisfy such a large market area that has forced our television stations to air lowest common denominator programming. And all too often it is programming that appeals only to the basest instincts of the human animal.

What is needed to correct the problem is to redirect advertising attention away from the current large market area to a community-based, viewer (parent)-influenced market.

Our trade group, the Community Broadcasters Association, believes that smaller markets, such as those served by community television stations, would refuse to tolerate the kinds of television programs I mentioned earlier and would not support the sponsors of those programs. But our industry's growth is being slowed by the opposition of the NAB and other established television associations in Washington. Their lobbying efforts at the FCC and in Congress are great and are impeding the changes we are trying to effect in the present market structure. In this matter, Mr. President, your influence could help.

As guardians of the public's airwaves, we broadcasters bear an increasing responsibility to serve our changing market. As our licenses state, we are to operate in the public's interest, convenience, and necessity.

Please, Mr. President, don't stop trying to change what you are sure is right.

Sincerely,

John Kompas

The LPTV Report

5235 North 124th Street, Butler, WI 53007
(414) 781-0188
FAX: (414) 781-5313

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Cummings Printing Co.

* * * * *

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The LPTV Report is an official information channel of the Community Broadcasters Association.

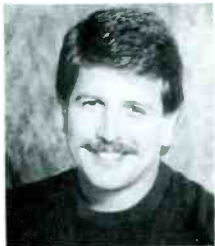
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Good Selling!

—by Joe Tilton

Three Mistakes Sales Reps Make...And How To Correct Them

Every successful business person knows that the secret of success is FIND A NEED AND FILL IT. But too many salespeople come across as more concerned with meeting their own needs — sales quotas — than meeting their clients' needs — customers in their stores.

I have been on countless sales calls with media reps in nearly every state. When I observed ineffective selling, it nearly always boiled down to one of these three related but distinct mistakes — saying too much (or downright lying), not letting the client talk, and not listening carefully.

Three Mistakes . . .

- **Most sales reps will say anything to get the order.**

In most cases, they begin talking the moment they clear the door. The "If I stop talking, they'll have a chance to say no!" syndrome has caused many potential buyers to say, "I'll be right back," and leave the yapper sitting in a Lazy-Boy just to get away from the preaching about numbers. I've been on calls where the noise stops only long enough to breathe, or sip complimentary coffee.

Don't be afraid of silence! It's the only chance to make a conversation.

And if a non-stop-talking rep ever lies about what your station can do, or about performance, replace him or her.

- **Sales reps will not let the client make a statement.**

Let your client finish talking or, at least,

complete a thought. Don't concentrate on what you're going to say next — just listen.

It's even more impressive to take notes. Clients know you're serious about what they say when you write it down.

If one of your reps is bad about interruptions, send him/her to lunch with the client. Your client will have a chance to speak when the offender is eating.

- **Sales reps remember only what they want to hear.**

After a call on a client in Texas, we got into the car for a trip to the next client. "What did he say?" I asked the sales person. He looked at me strangely, then relayed what he thought the conversation was about, which was the opposite of the actual meaning.

In this case (and too many others), the rep had one thing on his mind — hearing "yes," then leaving. But the client had another big need, which was missed by this seasoned sales person.

. . . And How to Correct Them

- **Be truthful.**

To stop reps from saying what the client wants to hear, even if it isn't the truth, ask your sales person, "What are we expected to do to fulfill this broadcast order?"

After the answer, ask one more question: "What else did you promise?"

If you're still not sure, call the client to thank him or her for the order; then ask again what is expected.

It seems pointless to sales management to worry about a rep telling a lie. But rest assured that too many reps will be very straight with their superiors and very crooked with clients. When sales management makes station or personal sales figures the ONLY goal to meet, then "by hook or crook" the employee will perform.

The CLIENT'S SALES are the single most important goal that your sales reps must focus on. Then the money your clients spend to advertise on your station will translate to more sales for them. And, in turn, they will spend more money more regularly with you.

There is no way outside of truth to get the majority of a client's ad budget — and keep it.

- **Stop and listen.**

For your next sales staff meeting, do an exercise that will identify those who are more prone to think of what they should say next, instead of listening. Prepare a series of statements of about 25 words, statements that are typical of what a client might say during a sales call. Then read them to the group one by one.

After reading each statement, ask "What did I just say?" Your staff should write their answers on a piece of paper; the only verbal response allowed is a request to repeat the statement. Ideally, your staff should be able to write down what you said word for word — or close to it.

To make the exercise real, ask clients to tell you by phone what they need their advertising program to do, then transcribe the information for reading.

Another way to do the same exercise is to ask staff members, "What did I say?" after you have given instructions.

The point? To force ACTIVE listening.

When a staff member does not allow you to finish a statement before interrupting, begin your statement again and again until he or she allows you to finish.

- **Focus on the client's needs.**

Filling needs is so important that I urge you to discuss CLIENT's sales needs above your own in your next staff meeting. How many times have you heard a sales manager begin a meeting with: "Who has a client who needs our collective input and service?" Most of the time

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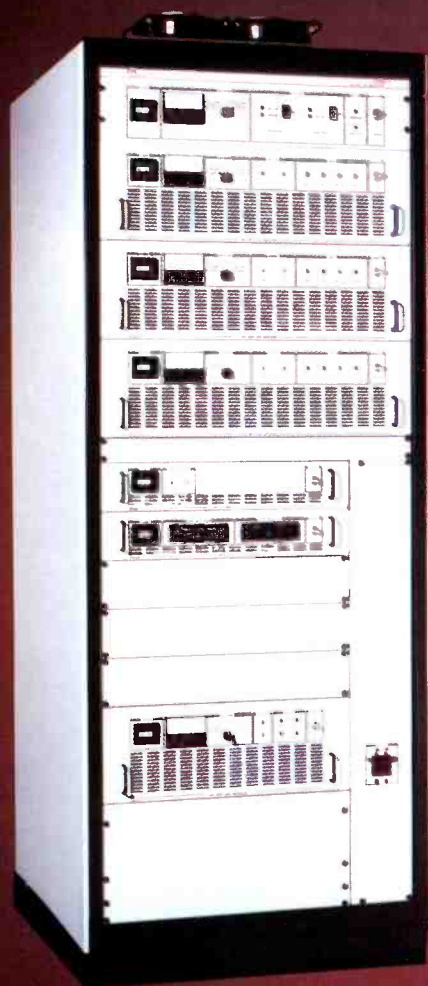
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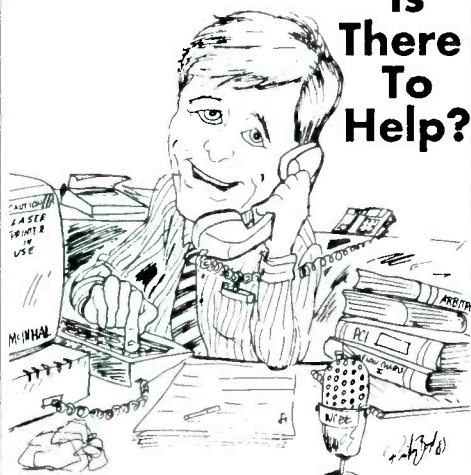
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Circle (180) on ACTION CARD

a rep won't dare let another rep touch his client.

Usually, a different rep is assigned to a client when the original rep fails to GET a certain amount OUT of that business. How much better if reps were judged on HOW MUCH THEY INCREASED THE CLIENT'S BUSINESS.

Don't you dare allow them to reply with "But that's not my job!" If I (client) hire you to bring more business to me (by airing my advertisements), my increased business IS your job.

When a rep has asked a client, "What else do you want this advertising to do?" enough times that the client responds with, "Oh, that's all," he or she can leave the premises.

Good verbal skills without excellent listening skills make a sales person ineffective. You will never talk a fish into a boat. Silence, patience, understanding, and timing make a good fisherman . . . and a good sales person.

Joe Tilton has worked in broadcasting as an announcer, promotion director, chief engineer, news director, sports director, sales manager, and general manager. Presently he is a promotions writer and consultant for radio and television stations across the country. He can be reached at (817) 577-2754 or Box 155144, Ft. Worth, TX 76155.

CBP

Comments continued from front page

According to Peter Tannenwald, CBA general counsel and author of the Petition, it is highly unusual for so many individuals to comment on a Petition before the Commission.

"Congress and the FCC are accustomed to hearing from trade associations, and they often treat what associations say as hyperbole and discount it accordingly," said Tannenwald in a recent CBA member newsletter. "But letters written by individual stations that tell real stories about the problems they face are something entirely different. These letters are very meaningful and cannot be disregarded by policy-makers."

Said Keith Larson, the FCC's LPTV Branch chief, "I applaud the LPTV industry for making its needs known and for its vigorous support of the CBA's Petition."

Besides the CBA, commenters were:

Rev. Kenneth Baker, K69FN, St. Louis, MO and K53CN, Minneapolis, MN; Lanny Capps, Channel 55, Jasper, AL; Suzanne Chamberlain, W58AV, Buffalo, NY; Jeremy Coghlan, W67BE, Augusta, GA; W. S. Conley, C/TEC Corporation, Dallas, TX; Sherwood Craig, Channel 17, Brewer, ME; Lee Dolnick, W43AV, Waukesha, WI; Paul Engle, W08CC, Hammonton, NJ; John Englebrecht, W52AZ, Evansville, IN; D. J. Everett, III, W43AG, Hopkinsville, KY; Sherwin Grossman, W41BF, Coral Gables, FL; A. B. Herman, Port Services Co., Portland, OR;

David Huot, W18AE, Killington, VT; Mike Jett, Northeastern University, K04DY, Tahlequah, OK; Ray Karpowicz, Channel 7, Ft. Myers, FL; Andrew Knapp, W28AJ, West Haven, CT; Ron Kniffin, W38AW, Rochester, NY; Richard Koenig, K11SN, Columbia, MO; Hilding Larson, K15BD, San Luis Obispo, CA; Earl Marlar, W12BU, Heiskell, TN; Scott Miller, W18AN, Harrogate, TN; Bob Moore, W48AB, Toledo, OH; Benjamin Perez, Abacus LPTV Investments, Washington, DC; William K. Rowell, W21AU, Orlando, FL;

John Schaller and Katy Communications, W45AJ, Rockford, IL; Lee Shoblom, K45AJ, Lake Havasu City, AZ; Glenn Shoemaker, K17CU, San Diego, CA; J. Rodger Skinner, Skinner Broadcasting, Inc., Deerfield Beach, FL; Saleem Tawil, K13VC, Austin, TX; Frank Tyro, Salish Kootenai College, Pablo, MT; Deepak Viswanath, W36AS, New Brunswick, NJ; J. T. Whitlock, W06AY, Lebanon, KY; Chris York and the staff of K50AO/K07UD, Corpus Christi, TX; Louis Zanon, Zantech, Inc., Trenton, NJ; Channel America Television Network; the Association of Independent Television Stations; the Association for Maximum Service Television; the National Association of Broadcasters; and the National Translator Association.

The comments of all of the associations and some 20 of the individual commenters are reprinted beginning on page 6. The remaining comments will be printed in the November/December CBA Convention Wrap-up issue of *The LPTV Report*.

COMMENTS TO THE PETITION¹

Before the
FEDERAL COMMUNICATIONS COMMISSION

Washington, DC 20554

In the Matter of)	
)	
Amendment of Part 74 of)	RM-7772
the Commission's Rules)	
and Regulations with)	
Regard to the Low Power)	
Television Service)	

To: The Commission

COMMENTS OF THE COMMUNITY BROADCASTERS ASSOCIATION

1. The Community Broadcasters Association ("CBA") is the petitioner in RM-7772. For all of the reasons stated in the Petition for Rule Making, CBA urges the Commission to move promptly and to issue a Notice of Proposed Rule Making looking toward adoption of CBA's proposals at an early date.

¹Because of space limitations, citations have been omitted. Explanatory notes are reprinted in light face type in the body of the comments. Also omitted are introductory statements and notices of filing. Because of these omissions, anyone wishing to use these documents for further comments or other legal purposes should obtain copies of the originals, available from the CBA office.

Minor grammatical errors have been corrected, and state abbreviations have been made consistent. However, we have been careful not to alter the original meaning of the texts.

Our thanks to James Wisniewski who, with his optical scanner, saved us countless hours of typing.

2. One of the points made in CBA's Petition is the difficulty that LPTV stations have establishing their identity with advertising agencies and audience measurement services because the format of their call signs is different from that of conventional television stations. Attached hereto is yet another example of how an advertising agency could not handle an address with the call letters "W43AG" but instead had to eliminate the two numerical digits. LPTV stations that seek to provide substantial local service should not have to suffer this kind of "identity crisis," which prevents them from achieving the full recognition that their programming service would otherwise obtain.

3. CBA appreciates the Commission's attention to its Petition and hopes for early favorable action.

COMMENTS OF TV 45/KATY COMMUNICATIONS AND JOHN SCHALLER

TV 45/Katy Communications operates a low/local power television station (W45AJ) in Rockford, IL, and John Schaller serves as the station's general manager. We have been operating since September 1990 attempting to provide more LOCAL programming than any other commercial television station in



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the market. Unfortunately, we have been unable to gain coverage on the local cable system (Cablevision of Rockford), and our owners currently are attempting to sell the station and facilities.

Having been in broadcasting personally for over thirty years, I am aware how important it is to be able to compete effectively with other electronic media in order to succeed. The current manner in which LPTV is forced to operate as "weak sisters" makes it virtually impossible to succeed in the competitive marketplace. Our call-letter designations automatically set us apart and are most confusing to viewers and the general public. Our lack of "must carry" status with local cable companies (if we originate significant local programming) eliminates us from reaching a majority of local viewers. Just these two changes would alleviate much of our dilemma.

We believe that if the Federal Communications Commission really wants LPTV to succeed, it will

look favorably upon the CBA's Petition and allow this aspect of the television industry to effectively compete in the marketplace.

COMMENTS OF W58AV, BUFFALO, NY AND SUZANNE CHAMBERLAIN, STATION MANAGER

I am the station manager at W58AV in Buffalo, NY, an LPTV owned by Ralph Nader's Citizens Television Systems, Inc. I'm writing to support the Petition for Rule Making (RM-7772) filed by the Community Broadcasters Association (CBA) on June 10, 1991.

LPTV owners and managers need a fair chance in the broadcasting business world. That fair chance will come through changes proposed by the CBA: four-and six-letter call signs, expanded power limits to cover the community, recognition and responsibilities as television stations, and understanding that

we are community broadcasters, not low power broadcasters.

While these changes may seem minor to you, they can make or break a community station. Television stations need viewers, supporters, and, in many cases like ours, advertisers. If we don't have the power to reach our entire community, we miss out on viewers, and advertisers aren't interested. Combination call letters and the designation as low power set us apart. Ratings services and advertisers rarely call, cable systems often are reluctant to carry us, and viewers just wonder who we are, what we are, and why they can't get us clearly on their television sets.

W58AV signed on the air in late 1988. In mid-year 1991, we are still trying to cover our costs. W58AV follows Ralph Nader's beliefs that the airwaves are public and should be used by and for the community of its origination. While strong in beliefs, the station struggled for the first few years to define its market position. In January 1991, Medaille College agreed to work with CTVS to create manageable community programming.

The battle has been uphill. While W58AV remains our call sign, we go to market as WAV-TV 58, Buffalo's Community Television. Our network programming affiliation has gone from the Learning Channel to Channel America which gives us freedom to preempt for our local programming. Our local programming includes municipal and school board meetings, talk shows like "Teen Talk," "Media Magazine," and "Your Health and You." We go on location for election debates, opening day at the ball park, and Special Olympics. We continue to develop new programs like the education shows by parents' groups and sitcom/comedy show wrap-arounds. We produce and air holiday greetings for anyone who wants to pay the nominal \$20 or \$30 fee. We dream of going live with video soapbox shows, talent shows, or holiday specials. In short, we try to practice what we preach.

As a community broadcaster, we feel we have the flexibility to take risks with local programming. Indeed it is our responsibility as designated user of the airwaves to provide for and challenge our community to use the technology of the airwaves.

However, we must pay the bills or we will cease to exist as a strong media presence in Western New York. In order to pay the bills, the viewers and the advertisers must accept us as "real" TV. Funny call signs, power insignificant to reach our entire community, and designation as LPTV leave the viewers and advertisers wondering when we are going to be on "real" TV.

Please support the Petition for Rule Making (RM-7772) filed by the Community Broadcasters Association on June 10, 1991.

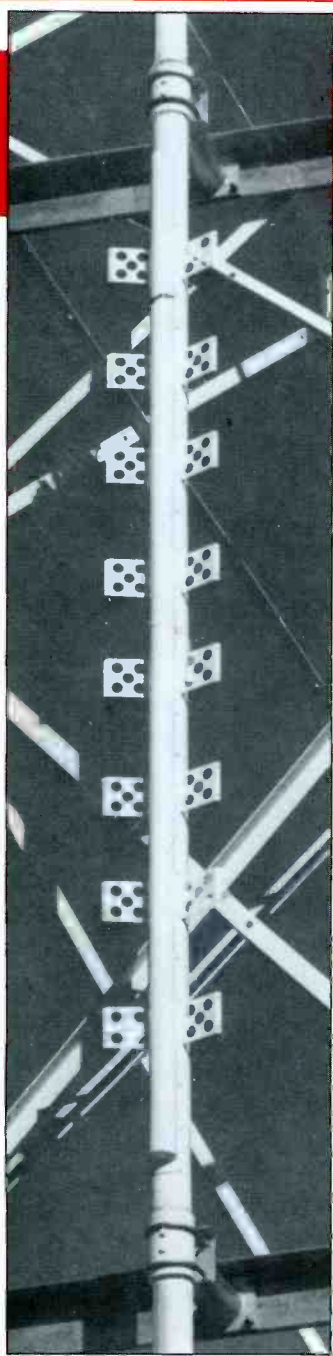
Thank you for listening to those you regulate.

COMMENTS OF LOUIS A. ZANONI, PRESIDENT OF ZANTECH INC., W25AW, TRENTON, NJ

Our small family business has lived with the dream of owning a community broadcast TV station for more than five years. Numerous obstacles have been in our path but we continue to pursue our dreams. The local zoning board has refused to allow us to construct a tower on our own property. This has required us to seek additional property at great expense. With the expense of the additional property, and the uncertainty of being carried on our four local cable systems, we need your support to make our Community Broadcast Station a success. The "CBA" Petition for Rule Making (RM-7772) will help us tremendously on the road to a successful Community Broadcast Television Station. PLEASE SUPPORT RM-7772. The 330,000 residents of Trenton and the surrounding communities deserve their own local TV station. Please help us provide that service.

COMMENTS OF THE STAFF OF TV50, INC., CORPUS CHRISTI, TX

TV50, Inc. is the licensee of Low Power Television stations K50AD, Violet, TX and K07UD, Corpus Christi, TX — a simulcast operation with complete studios located at 5215 Embassy Drive in Corpus Christi, TX. Additionally, TV50, Inc. owns and operates K07TX, Oklahoma City, OK.



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These are all commercial broadcast stations striving to bring to our viewers high quality syndicated and local programming geared to a family-oriented audience. TV50, Inc. is a broadcaster who operates on the philosophy that "to the small market segment we reach, we will be perceived to be as locally involved, credible, professional, and entertaining as any received full-power station." We believe that we fill the same amount of space on the screen as a full-power station and we program our operations accordingly.

Our objective concerning this correspondence is to ensure that it be known that TV50, Inc. fully supports the Petition for Rule Making (RM-7772) filed on June 10, 1991 by the Community Broadcasters Association. As it is our commitment to serve our local communities with superior programming and information pertaining to our audience exclusively, we feel it imperative to proceed with steps that will complement our service to its fullest degree. We feel strongly that the mentioned items within the Petition filed by the CBA (RM-7772) on June 10, 1991 not only will benefit the LPTV service as a whole, but will also benefit the economy of the United States by allowing a huge array of small business owners opportunities to purchase air time in a more competitive marketplace at reasonable rates, thus breaking up many local monopolies all over the country. We feel certain that local communities would benefit greatly with creative and innovative television products providing services that operate exclusively within the interests of local communities upon the implementation of the proposed items within RM-7772.

COMMENTS OF HILDING LARSON, OWNER, TV15, SAN LUIS OBISPO, CA

Matrix Broadcasting operates LPTV station K15BD in San Luis Obispo, CA. We have been on the air since 1988.

In the three years we have been operating, we have found that being referred to as a "Low Power" station has been a detriment. Even in our local area, where our signal is as good as the signals of the "High Power" stations, we are considered inferior. A change to "Community Television Station" would better reflect what our station does. We produce seven different 30 minute public affairs shows each week, which gives us more "local" airtime than the network affiliate. We have covered local government hearings, parades, and sports events as part of our commitment to our community. We are also an affiliate of "The Learning Channel" where we fill a need for community education programs.

When we make calls for ad sales or run promotions, we get blank stares when we say our station is K15BD. We are now using "TV15" as our logo, but are still questioned as to what our "real" call is. The ability to use the standard 4- or 6-letter call would help clear the confusion currently generated.

We are now operating at 1000 watts power. Our grade B signal curve now passes through the middle of a nearby city. If we were allowed to increase power, we could extend our coverage to include the entire city. Trying to market your station if you only cover half of an area is a real problem.

We would be very pleased to take on the additional responsibilities held by conventional stations now in return for being treated as an equal in Part 73. We have built our station on local community programming and plan to continue 24 hours a day.

COMMENTS OF SHERJAN BROADCASTING CO., INC.

1. Sherjan Broadcasting Co., Inc. ("Sherjan") hereby submits these comments, addressed to the above-captioned Petition for Rule Making ("Petition") filed by the community Broadcasters Association ("CBA") on June 10, 1991.

2. Sherjan is the permittee of low power television station W14BF, Coral Gables, FL. It plans to operate its station with substantial local program origination. Sherjan strongly supports CBA's Petition and urges the Commission to issue a Notice of Proposed Rule Making at an early date. If the Petition is granted, Sherjan will immediately apply for the new "community television" status for W14BF.

3. While fully supporting CBA's Petition and the

concept of recognizing local service, Sherjan's own viewpoint is slightly different from CBA's in two respects. First, Sherjan sees no benefit in giving LPTV stations a new and separate name, like "community television" stations. If they adhere to the television rules and provide the same level of programming service as conventional television stations, then they should be called "television" stations, because that is what they in fact will be. Sharing the name "television" with conventional stations need not result in any change in the secondary status of those stations that do not operate on a channel listed in the Table of Allotments. However, a notation of secondary status in the station's license is more than adequate to establish that status as a legal matter.

4. Second, Sherjan believes that local programming is very important and that a commitment to local service should be a lasting one. Therefore, once committed to operating as a television station, an LPTV station should not be able to withdraw from and re-obtain that status at will. If a station is granted television status by the Commission, it should be required to commit to a minimum period of service; and if it gives up its television status, it should not be permitted to reapply for a certain period of time, perhaps three years. Such a rule would discourage applications for television status by stations that do not take the local service obligation seriously or do not have the resources to fulfill their commitment.

5. The Commission must recognize that the LPTV industry is alive and active, with many permittees and licensees that have creative ideas and a strong desire to provide local service to their community. It is very important for the Commission to invite comments on how to recognize these efforts. Therefore, Sherjan urges the Commission to issue a Notice of Proposed Rule Making on CBA's Petition at an early date.

COMMENTS OF WILLIAM K. ROWELL

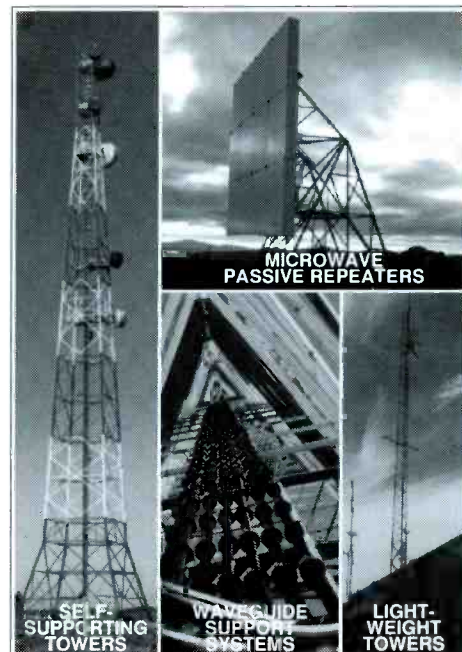
1. William K. Rowell hereby submits these comments supporting the above-captioned Petition for Rule Making filed by the Community Broadcasters Association (CBA).

2. I became the permittee of LPTV Station W21AU, Orlando, FL on March 8, 1991. I spent almost two years searching for an LPTV station in the Orlando area and am very much looking forward to building and operating my station to provide family-oriented programming to the community where I live and work.

3. The station I am building will provide city grade coverage to all of Orlando and will rely very little (I anticipate less than 20%) on satellite-fed programming. I plan to produce a substantial amount of local programming and would like to see my station treated like any other television station that provides a similar programming service.

4. The problem of LPTV's peculiar call signs is of special concern to me. As I have talked to people in the community about my station, I have found that they do not recognize call signs with numbers and do not understand what those call signs represent. Even if they see an LPTV station's programming listed in a newspaper or television magazine, they are not sure how the station can be tuned in or whether they can view it on their television sets or need some special equipment. Because of this, the unfamiliar call sign seems to create a confusion among the general public. This confusion and unfamiliarity extends to potential advertisers, working to dissuade them from purchasing airtime. LPTV stations face enough problems relating to their limited coverage areas without having to educate people to recognize their call signs as representing the same kind of television signal that comes from every other TV broadcast station. It is very important that the Commission address this problem soon and allow on the air LPTV stations to have four-letter call signs.

5. I also see no reason why my station and others should not be able to use a transmitter with more than one kilowatt output power if we do not cause interference to any other station. The current practice of using extremely high gain antennas to achieve coverage is not the optimum way to provide television service or construct a television station. High gain antennas are usually very large and heavy with high wind loading; this makes them undesirable



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for tower operators to allow placement of these antennas on many towers because of the great stress they create. This increased weight and stress along with the immense physical size, reduces the number of tenants which can be placed on a tower resulting in very high rent charged to the television station. This increase in rent can be as much as 300% or more of the normal monthly rate. A higher powered transmitter with a lower gain antenna would have no more impact on spectrum availability than today's system, but the public would enjoy more reliable service.

6. In sum, I strongly urge the Commission to respond favorably to the CBA's Petition. This Petition asks for some very simple forms of recognition for those LPTV stations that are willing to give something important to their community in return. Those stations that extend themselves by providing local programming services should be allowed to enjoy benefits that can be made available without changing the basic spectrum allocation scheme that governs the LPTV service.

COMMENTS OF LONDON BRIDGE BROADCASTING INC. AND LEE R. SHOBLOM, PRESIDENT

1. London Bridge Broadcasting, Inc. ("London Bridge") would like to comment in favor of the above-referenced Petition for Rule Making filed by the Community Broadcasters Association (CBA) on June 10, 1991.

2. London Bridge is a pioneer low power television ("LPTV") broadcaster, having put K45AJ, Lake Havasu City, AZ, on the air in 1984. Our community of license has under 20,000 residents. Our station provides local programming and is the only way that a community as small as ours can economically support local broadcast television service.

3. CBA's Petition merits the Commission's careful

continued on page 18

continued from front page

be a legal clinic, hosted by CBA general counsel Peter Tannenwald, and a chance to hear the FCC's LPTV Branch chief, Keith

Larson, explain the latest on filing windows and LPTV grants. And a large exhibit hall will feature the biggest display ever of products and services for the community broadcaster.

The convention will climax on Monday evening with a black tie reception and the annual CBA Local Programming Awards.

For a complete conference schedule, see below.

The Fourth Annual LPTV Conference & Exposition

SCHEDULE OF EVENTS

Saturday, November 23

8:00 a.m. **REGISTRATION
PRESS ROOM OPEN**

10:30 - 10:40 a.m. **WELCOME**

John Kompas - Executive Director, Community Broadcasters Association

10:40 - 11:00 a.m. **PRESIDENT'S ADDRESS**

D. J. Everett, III - President, Community Broadcasters Association

11:00 - 11:30 a.m. **KEYNOTE ADDRESS**
James Quello

11:30 - 11:40 a.m. **BREAK**

11:40 a.m. - 12:40 p.m. **WHY ADVERTISERS ADVERTISE**

This panel of TV advertising experts will discuss how Nielsen and Arbitron markets are measured and how to use the results to sell advertising, how to target a program for a specific advertiser, and how to work with national accounts to tailor the national message to the local market.

Moderator: Tack Nail - Editor, *Communications Daily*

David Bright - Arbitron

Tom Calvin - RECAS

David McCubbin - A. C. Nielsen

Matt Tombers - FCB Telecom

12:40 - 1:30 p.m. **LUNCH**

1:30 - 2:20 p.m. **MARKETING COMMUNITY TELEVISION**

Marketing is the grease that makes the sale. Three station operators talk about media kits, on-air promos and PSA's, audience promotions/sales enhancers, and using TV listings to promote your programming.

Moderator: Bill Klaus - W29AI Akron, OH

Bill Clinger - W47BD Findlay, OH

Larry Schulman - TV Data

Myra Tudor - W14AU Reidsville, NC

Tammy Weleford - W19AW Baton Rouge, LA

2:20 - 2:30 p.m. **BREAK**

2:30 - 3:20 p.m. **HOW TO CAPTURE YOUR LOCAL RETAIL AD SALES**

A professional sales trainer talks about how to conduct "Street Wars," the day-to-day selling of advertising on the community level.

Moderator: Lee Shoblom - K45AJ Lake Havasu City, AZ

Joe Tilton - Professional Sales Trainer

3:20 - 3:30 p.m. **BREAK**

3:30 - 4:20 p.m.

LEGAL CLINIC

The lawyers are in; the meter is off. Here is your chance to ask questions and hear opinions on the legal issues affecting your station's operation.

Moderator: Peter Tannenwald - Arent, Fox, Kintner, Plotkin & Kahn

Ann Farhat - Bechtel, Cole, Ltd.

4:20 - 4:30 p.m.

BREAK

4:30 - 5:30 p.m.

TECHNICAL PAPERS

Four papers, delivered in non-technical language, help you plan and run your station better.

Moderator: John Kompas - Executive Director, Community Broadcasters Association

Kevin Ancelin - Adtec Inc.

Dennis Heymans - Micro Communications, Inc.

Dennis Gourley - Texscan, Inc.

William Bakonyi - Panasonic

Kerry Cozad - Andrew Corporation

5:00 - 7:00 p.m.

**PRESIDENT'S RECEPTION
(Exhibit Hall)**

Sunday, November 24

8:15 - 9:00 a.m.

CONTINENTAL BREAKFAST

9:00 - 9:50 a.m.

KEY POINTS IN STATION BUILDING

Four questions are must-answers for every CP holder: What engineering concerns do I have before I build? What do I need to know about cable? How much money will this project take? How can I guarantee my success?

These questions — and others — will be answered in this enlightening session for new entrants to the community television industry.

Moderator: Dean Stampfli - W59BP Ashland, OH

John H. Battison, P.E. - John H. Battison & Associates

Sherwin Grossman - W41BF Coral Gables, FL

John Kompas - W43AV Waukesha, WI

Gregory Price - K39BJ Morgan City, LA

9:50 - 10:00 a.m.

BREAK

10:00 - 10:50 a.m.

SELLING LPTV IN YOUR COMMUNITY

Sales markets come in all sizes: small, medium, large, and national. This panel will discuss specific approaches to each market and what is common to all.

Moderator: Larry Nelson - W30AL Plano, IL

Robert Moore - W48AP Toledo, OH

Enrique Perez - W61BL Tampa, FL

Robert Raff - K06KZ Junction City, KS

Marvin Roslin - Roslin TV Sales

10:30 - 3:30 p.m.

EXHIBIT HALL

12:00 Noon - 1:00 p.m. GENERAL MEMBERSHIP MEETING

During this annual meeting, the Community Broadcasters Association Board of Directors reports to the membership on the activities of the past year. Members will also elect directors for the new term.

CBA President: **D. J. Everett, III**
CBA Board: **Jud Colley**
Sherwin Grossman

Woody Jenkins
John Kompas
Bob Moore

1:00 - 2:00 p.m.**WALK-AROUND LUNCH
(Exhibit Hall)****3:30 - 4:20 p.m.****STATION AUTOMATION**

Employment is one of the biggest expenses in your operating budget. These experts will tell you how to lower your overhead by allowing machines and computers to work for you.

Moderator: **Saleem Tawil** - K13VC Austin, TX
Jud Colley - W46AN, Panama City Beach, FL
Bob Knapp - W28AJ West Haven, CT
Bill Sacia - Comprompter
Mike Watson - Channelmatic, Inc.

4:20 - 4:30 p.m.**BREAK****4:30 - 5:30 p.m.****POLITICAL ROUNDTABLE**

This session will discuss CBA's efforts in Washington and what we can collectively do as an organization to improve our legislative efforts in both in the Senate and the House, as well as at the FCC.

Moderator: **John Kompas** - Executive Director, Community Broadcasters Association

10:00 a.m. - 2:00 p.m.**EXHIBIT HALL OPEN****2:00 - 3:00 p.m.****PROGRAMMING FOR THE COMMUNITY STATION**

The leading suppliers of programming to LPTV stations will discuss their wares and programming philosophy. This is a must session for growing stations looking to keep current on program offerings.

Moderator: **Jacquelyn Biel** - Editor, *The LPTV Report*
Bob Barton - BE-TV
Raymond Horn - Main Street TV
Tom Mart - The All News Channel
Hal Pontious - Showplace
David Post - Channel America

3:00 - 3:10 p.m.**BREAK****3:10 - 4:00 p.m. NEWS, SPORTS, AND LOCAL PROGRAMMING**

To win your audience, you must give them what they can't get anywhere else. Local programming is the answer, and this panel of local programmers will tell you what they do and how they make success with the concept.

Moderator: **D. J. Everett, III** - W43AG Hopkinsville, KY
John Engelbrecht - W52AZ Evansville, IN
Steve Hendrix - K35CO Cameron, MO
Hilding Larson - K15BD San Luis Obispo, CA
Wayne Paradise - W07CL Auburn, IN

6:00 - 9:00 p.m.

**THE 4TH ANNUAL COMMUNITY BROADCASTERS ASSOCIATION
 LOCAL PROGRAMMING AWARDS GALA**
 Sponsored by CHANNELMATIC, INC.
 (Black Tie Optional)

Monday, November 25**7:15 - 8:00 a.m.****CONTINENTAL BREAKFAST****8:00 - 8:50 a.m.****RELIGIOUS PROGRAMMING FOR LPTV**

Have you wondered how religious programming can serve your audience as well as benefit your station? This panel of religious broadcasters will discuss not only the broadcasting of religious programming but also how to incorporate it into other fare, including local programming.

Moderator: **Woody Jenkins** -
 W19AW Baton Rouge, LA
Jane Duff - Trinity Broadcasting Network
Rev. Andy Lewter - W08BV Columbus, OH
Danny Shelton - Three Angels Broad-
 casting

Mark Thomas - W28BE Springfield, IL

8:50 - 9:00 a.m.**BREAK****9:00 - 10:00 a.m.****FCC UPDATE**

Moderator: **D. J. Everett, III** - President, Community Broadcasters Association

Keith Larson - Chief, LPTV Branch, Federal Communications Commission

Each year, one of our most popular panels is the "FCC Update." This is your chance to hear and ask questions of the FCC's LPTV Branch chief, Keith Larson. Find out the latest on filing windows, rules, and grants at this session.

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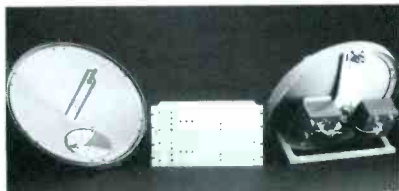


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LPTV and the LAW

—by Peter Tannenwald

How To Make A Long Distance Phone Call — Your Way

Do you remember when telephone calls were handled by "the telephone company"? I have a hammer engraved with the words "Bell System" that a telephone installer left behind one day. I still bang nails with it, but some day I will sell it as a collector's item. The unified telephone system is no more.

The practice of communications law goes beyond broadcasting. Since the FCC also concerns itself with telephones, so do I. If you think it is frustrating to deal with a big cable TV company that does not want to carry your signal, try having AT&T or a Bell Operating Company as your adversary.

Broadcasters are "communicators," and most use the telephone a lot. Both Congress and the FCC have made important changes this year in the rules for access to long distance services, so I thought readers might like to take a break from points of broadcasting law and learn a little bit about telephone rules.

Competition is almost universal today for long distance service, and entrepreneurs are looking for ways to introduce local competition as well. We enjoy lower prices and more service choices than ever before. However, increased choice brings with it a need for more consumer sophistication. Many callers are confused about how to choose a long distance carrier; and with the advent of privately owned pay telephones, making a call from a pay phone leads many to want to borrow my Bell System hammer to teach that new-fangled contraption a thing or two.

New Rules

Congress and the FCC have recently taken several steps to discipline the new contraption, making it easier to get to the long distance carrier of one's choice from any telephone in a public location. The new rules cover both telephone-company operated and privately owned pay phones, as well as telephones in hospital and hotel rooms, universities, and government buildings. No longer should you have to yell at an operator and say that you want to be connected to AT&T or MCI rather than the company that services the telephone you are using.

Before I discuss the new telephone rules, let me remind you that both the

local and long distance telephone services that you use for news gathering are exempt from the 3% federal excise tax. The exemption does not apply to lines used for sales and general business purposes. The easiest way to get the exemption is to have a separate line for news purposes only. All news-related long distance calls and faxes should go out on that line. Tell your local telephone company and whatever company renders your long distance bill that you are entitled to the exemption. They will provide you with any forms they need, and you can save 3% on your news-related telephone expenses.

Who Chooses the Carrier?

Most of you know that every telephone line is "presubscribed" to one long distance carrier. The person whose name is on the account gets to choose that carrier in "equal access" areas, which include nearly all the country today except for some rural areas.

Telephones in public places are treated the same way. Sometimes the owner of the building picks the carrier, and sometimes the choice is made by the local telephone company by a random-like system that mirrors the percentages each long distance company gets among subscribers who do choose. It is legal for public telephones to be privately owned today, and when they are, the owner often negotiates with different long distance carriers and gets a commission from the one to which the telephone is presubscribed.

If you dial a long distance call starting with 1 + Area Code for direct dial or 0 + Area Code for special billing, the call will be routed to the carrier to which the telephone is presubscribed. If you want to call through a different carrier, you must first dial a code that gives you access to that carrier. These codes include "1 + 800" numbers and sometimes local numbers beginning with "950" that connect you to a second dial tone. You dial the normal way when you get the second tone.

Another method is known as "10XXX" access, where "XXX" is a carrier specific number. For example, 10288 (10ATT) routes a call to AT&T, 10222 routes it to MCI, and 10333 routes it to Sprint. When

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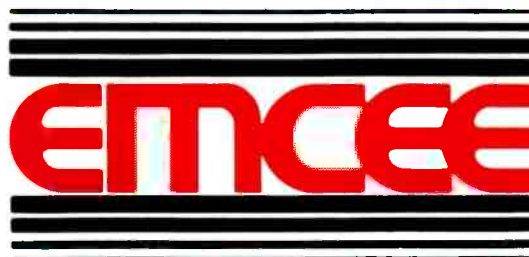
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you use 1 + 800 or 950, you are always asked for billing instructions, but "10XXX" calls that are not followed by a "0" for "Operator" go straight through and are billed directly to the number from which the call is dialed.

Blocked Access

When a private pay telephone owner or a hotel earns commissions, they usually do not want you to use any carrier other than their chosen one, so they don't lose their commissions. Therefore, callers often find that calls dialed to 800 or 950 numbers or with a 10XXX prefix are blocked. This can be a frustrating experience, because the presubscribed carrier's charges may be, and often are, a lot higher than you care to pay, and that carrier may not accept the credit card you want to use.

Both Congress and the FCC have received thousands of complaints about high charges and blocked access to the carrier of choice, and a few influential government officials happened to get hit with some pretty high charges for calls. That was enough to inspire action. A new federal statute and new FCC rules now regulate both the owner of the telephone and the long distance company that services it.

Public Telephone Rules

The operator of the public telephone itself must:

1. Post in writing beside each individual telephone instrument the name and address and a toll-free number for the long distance company to which that telephone is presubscribed. The notice must say that rates are available on request and must give the address of the FCC for complaints.

2. Not block calls to 800 and 950 numbers, and not charge extra for dialing 800 or 950 compared to the charge for accessing the presubscribed carrier. Recognizing that commissions may be lost that way, the FCC is investigating a new compensation system that will probably result in the telephone owner receiving some fee no matter how a call is placed. Whether the fee will be paid by the long distance company or the person making the call remains to be seen.

3. Allow 10XXX dialing within six months, although those calls may be limited to those preceded by a "0" to ensure that the call is billed to the caller rather than the owner of the telephone. If the telephone cannot distinguish between 1 + 10XXX and 0 + 10XXX when it routes a call, then the six-month deadline will be extended until the equipment is upgraded, on an FCC-specified timetable that ends in 1997.

Carrier Rules

Any long distance company that offers customer-chosen billing options, through either a live operator or automated equipment, must:

1. Until January 14, 1994, announce the name of the company to the caller twice, once at the beginning of the call, prior to any "bong tone" that prompts the caller to dial a credit card number, and again before the call is connected

BON MOT

An idea is a feat of association.

Robert Frost

and the caller incurs a mandatory charge.

2. Publish rate information and make it available to consumers on request.

3. Provide rate information on the telephone to callers. The caller may be required to call an 800 number if the long distance company does not have live operators who can answer questions.

4. Not charge if a call is terminated before being connected to the called number. Where technology permits, there must be no billing for unanswered calls. Elsewhere, the company may not knowingly bill for unanswered calls.

5. Not transfer a call to a different long distance company unless requested to do so by the caller.

6. Be able to handle emergency calls and route them to the correct local emergency agency.

7. Help enforce the no-blocking rules by not paying commissions to telephone owners who illegally block 1 + 800 or 950 calls or who block 10XXX calls.

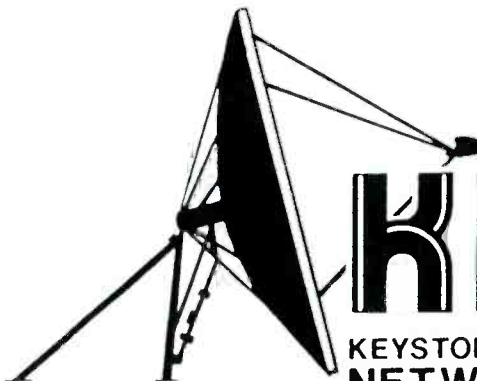
8. Allow customers to call via 1 + 800 or 950 access within six months. Most carriers already do this, but a major exception is AT&T, which only allows 10XXX access. Whether AT&T will introduce 1 + 800 or 950 access or take the matter to court is not known at the time of this writing.

9. File detailed reports on four dates, this year and next, of rates, charges for sample calls in an FCC specified format, and complaints received.

The latest new public telephones wink, blink, and click. Just look the thing straight in the eye, punch the right buttons, and make your call your way.

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.

CBB



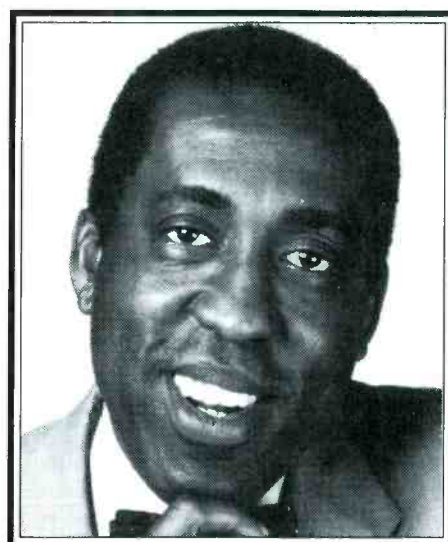
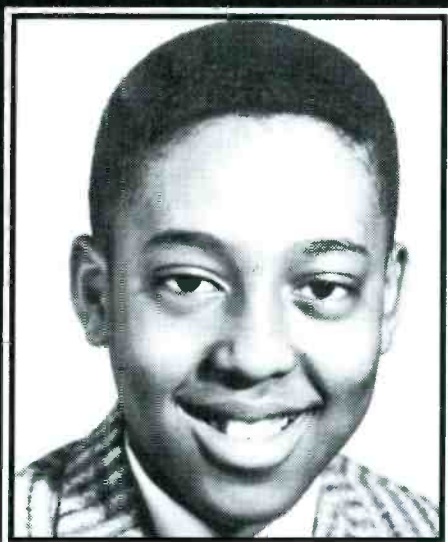
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Group W Target Marketing, New York*

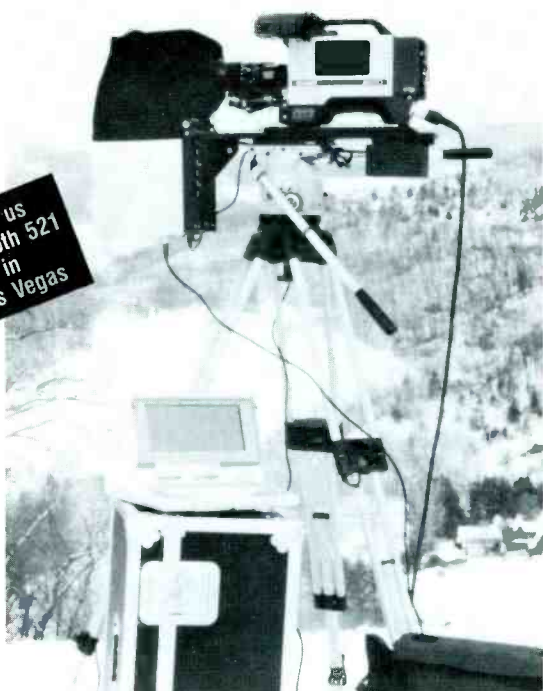
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Must Carry Needed To Stop Cable-Broadcast "Street Wars," Says CBA

Contending that LPTV broadcasters "are literally engaged in 'street wars' with cable system operators" selling ads in the same local market, the Community Broadcasters Association urged the FCC last month to reimpose must carry for conventional television stations and for LPTV stations providing "a meaningful amount of local programming."

In Further Comments filed in the effective competition proceeding now under way at the FCC (see "In Our View," *The LPTV Report*, March 1991, page 3), CBA said that although even six broadcast signals cannot provide "effective competition" to local cable systems, "the only 'real world' effective competition would result from cable operators being required to carry local broadcast stations, including LPTV stations, on their cable systems."

Because cable ad rates are usually more similar to LPTV ad rates than they are to conventional station rates, systems that refuse to carry locally originating community stations are effectively engaging in "restraint of trade," said the CBA.

Included with the association's comments were letters from more than 20 community television stations representing small, medium, and large markets across the country. The letters detailed some of the abuses that the effective competition rule making seeks to correct.

CBA

What's Going On

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

November 20-22, 1991. The Western Show, sponsored by the California Cable Television Association. Anaheim Convention Center, Anaheim, CA. Contact: (415) 428-2225.

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

November 22-24, 1991. Fourth Annual National Conference of College Broadcasters, Annual Convention of the National Association of College Broadcasters (Trade Expo, November 23-24). Brown University, Providence, RI. Contact: (401) 863-2225.

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

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

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

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

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

February 7-8, 1992. Society of Motion Picture and Television Engineers 26th

Annual Television Conference. Tutorial on new computer technologies, February 6. Westin St. Francis, San Francisco, CA. Contact: Ann Cocchia, (914) 761-1100.

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

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

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

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

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

September 9-12, 1992. National Association of Broadcasters Annual Radio Convention. New Orleans, LA. Contact: (202) 429-5356.

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

October 14-17, 1992. Society of Broadcast Engineers National Convention. San Jose, CA. Contact: (317) 842-0836.

November 10-14, 1992. Society of Motion Picture and Television Engineers Annual Conference. Toronto. Contact: Ann Cocchia, (914) 761-1100.

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Comments

continued from page 9

attention and should be approved. We are prepared to continue to provide local service to the community, and we have a track record to prove it. It would certainly help if we had recognition from the FCC. It would be especially helpful to have regular broadcast call letters, to help distinguish our station from the many television translators that the county government operates to serve our area. We are different. We provide more service. We should be treated accordingly.

COMMENTS OF WCTV, INC., LEE DOLNICK, GENERAL MANAGER

WCTV, Inc. owns and operates W43AV, Waukesha, WI (air date August 10, 1990), and holds

construction permits for LPTV stations in Kenosha and West Bend, WI. Applications to move those permits to Oshkosh and Racine, WI are pending before the Commission.

We support the CBA Petition and respectfully request that the Commission grant said Petition.

W43AV serves the County of Waukesha, WI, 20 miles west of the City of Milwaukee. We program 24 hours a day, 14 of which are locally-originated.

Our Milwaukee media competitors have stigmatized us by equating "low power" with inferior television programming in the minds of viewer and advertiser alike. The area's dominant media conglomerate, Journal Communications, refuses to carry our program listings in the most widely read Sunday edition of the *Milwaukee Journal* newspaper. And our competitors point to our "strange" call sign, implying that we're an "experimental" medium. All we want is a level playing field.

Delete "low power" as our designation, substitute traditional call signs for the present ones that makes us sound like "ham" radio, and allow us to increase our power to better serve the 105,000 television homes in our County.

None of these requests would harm any television station, commercial or non-commercial. In return, we want to be treated the same as conventional stations under the Commission's non-engineering rules.

COMMENTS OF AVN, INC., JEREMY M. COGHLAN, PRESIDENT

W67BE signed on the air February 22, 1986 in August, GA. We were told that a low power station could not get on cable. We were told that we could not access high quality programming or that we could not expect Arbitron or Nielsen ratings. Over the last five years, we have found ways to break down most of the limitations established arbitrarily to block our station's viability. Our experience has been, almost, a case study demonstration that regulation was not necessary. However, my experience now demonstrates the need to provide LPTV with at least the minimum cable access protection offered in RM-7772.

W67BE negotiated its carriage on the various cable systems in our market area. We negotiated access to first-run syndicated programming. W67BE was able to achieve significant Nielsen and Arbitron ratings and ultimately reached an agreement to carry the Fox Broadcasting Company's programming. All this was achieved by a lot of hard work and attention to our community's needs. However, when an outside firm activated the long dormant full power authority which it had held for three years, most of our efforts have been washed away. Cable carriage of our signal was changed on all but one of the cable systems in our community.

In spite of our commitment to local programming and our having established ourselves in the market on cable for over four years, when a large multi-station operator in conjunction with Fox Broadcasting Company and TCI, Inc., demanded not just cable access but access to our established audience, local cable management had little choice and the theory of good efforts went for naught.

Our commitment to local programming and community service is well documented. In essence, local programming needs the protection whether it is a full power or low power authority. If you feel that full power stations need protection from the large MSO cable systems, then you can begin to understand how much more a Low Power authority needs at least the protection of this bill.

I have over five years experience as a Low Power part owner and operator. If I can answer any questions about our situation or station, please call me at (404) 736-6700.

COMMENTS OF ABACUS LPTV INVESTMENTS, BENJAMIN PEREZ, PRESIDENT

Over a decade ago the Commission adopted a Notice of Proposed Rule Making in BC Docket No. 80-499, 45 Fed. Reg. 72902 (November 3, 1980) to utilize the radio spectrum more efficiently and satisfy the demand for additional television outlets (the "VHF drop-in" proposal). Although the proposal was expected to create a significant number of new VHF television allotments throughout the country, it withered and died because of Commission neglect.

In that same proceeding, the Association of Maximum Service Telecasters (AMST) filed a counter-proposal for a large number of new UHF television allotments which could fairly be characterized as "UHF drop-ins." Like the Commission's "VHF drop-in" proposal, AMST's UHF drop-in proposal also withered and died because of Commission neglect.

The common illness that afflicted these two spectrum efficiency revisions, according to the various representatives of established broadcasters, was that these proposals would cause harmful interference to viewers of existing stations outside of those stations' protected contours. More cynical commentators suggested that the real problems was that these proposals would have increased competition to existing television licensees in the major markets.

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One benefit that did result from the VHF drop-in proposal was that it served as a stalking horse for the LPTV proposal considered during the same Commission agenda. Compared to the horror of hundred of new full-power stations, permitting a few low power stations seemed harmless enough that little opposition arose. Since its birth, the LPTV service has grown to almost a thousand small television stations, despite the crippling limitation of ten watts maximum transmitter power on VHF channels and one thousand watts maximum power on UHF channels.

The Community Broadcasters Association (CBA) Petition for Rule Making presents the Commission with a unique and long overdue opportunity to correct the spectrum waste that resulted from the decision to forego VHF and UHF drop-ins. The CBA Petition proposes higher maximum transmitting power for the "Community Broadcast Service" while maintaining the secondary status of facilities not added to the Table of Television Allotments.

By maintaining the secondary status of this class of licensees, the Commission will moot all of the arguments raised by the opponents of VHF and UHF drop-ins, be they interference or competition based. But, by adopting power limits up to the maximum Effective Radiated Power (ERP) of full-power broadcasters conditioned only on not causing interference to other licensees, the Commission would dramatically increase the efficiency with which both the VHF and UHF bands are utilized.

The Commission has demonstrated over the last five years its willingness and ability to resolve interference complaints involving LPTV stations, including taking operating facilities off the air if necessary. The LPTV industry has demonstrated its willingness to invest money on the basis of "secondary" licenses and the usefulness to the public of the services delivered on these secondary authorizations. Having tested and proved both the viability and regulatory soundness of the LPTV service, it behooves the Commission to allow more use of the LPTV service by permitting power limits up to the full-power television maximum on a secondary, non-interference basis.

The remaining CBA proposals can, at worst, be described as innocuous. The CBA proposals might help an emerging industry and they certainly will not harm anyone. This commentator is confident the Commission is much too sophisticated to be swayed by the anti-competitive comments of existing television service providers merely because their pleas for protection from competition are clothed in claims of harm to an unknowing and stupid American public.

Protect the public by creating competition. Adopt the Community Broadcast Association's Petition for Rule Making.

COMMENTS OF J. T. WHITLOCK

This will certify that I, J. T. Whitlock, am the owner/operator of WO6AY-Channel 6, a low power television station licensed to Lebanon, KY. We are currently on the air carrying network programming from several sources pending the satisfactory installation of a studio/transmitter link between our studios and the transmitter site some two and one half miles separated.

WO6AY-Channel 6 is carried on Simmons Cable in both Lebanon and Springfield, KY. Both cities are county seat cities only nine miles apart. Lebanon is a city of 6,000 population. Springfield is a city of 4,000. The combined population of Marion and Washington Counties is just over 30,000 residents.

This area is served by conventional television stations in both Louisville, KY and Lexington, KY. Suffice it to say that none of these stations can serve the "Public Affairs" needs of these two communities; only major news events from this area are now seen on television in this area. This, of course, is typical in all outlying areas throughout the nation. Neither air time nor finances would permit full power stations to carry each community's news and public affairs as LPTV stations can and do.

This transmittal is written to advise the Commission of my concurrence with the Petition for Rule Making filed by the Community Broadcasters Association in the matter of Amendment o Part 74 of the

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Commission's Rules and Regulations with Regard to the Low Power Television Service.

I especially would emphasize the need for change for those stations originating "Local Programming." I would cite our plans for local programming for our own WO6AY-Channel 6 low power television station in Lebanon/Springfield, KY.

We plan to broadcast gavel-to-gavel monthly and special meetings of both the Lebanon City Council and the Springfield City Council, as well as the Marion County Fiscal Court, the Washington County Fiscal Court, the Marion County School Board, the Washington County School Board. Each of these public meetings will consume an average of two hours each.

Other public affairs type programs we plan to offer include annual Chamber of Commerce meetings and industrial foundation meetings. Our daily local fare will include three live local news telecasts. Our station is a 24-hour operation.

We cite our planned operation not to extol our personal commitment to our communities of service, but rather to point out a typical LPTV operator's plan. Service of this type will never be available from metro stations for small communities such as our Lebanon and Springfield. Only low power local television can or will ever supply these services.

The Petition for Rule Making (RM-7772) will serve to enhance the local LPTV's ability to fill these needs.

COMMENTS OF ROBERT S. MOORE, OWNER OF HOME TOWN TV CHANNEL W48AP, TOLEDO, OH

Home Town TV48 signed on the air in March 1989. Since that time, our station has been providing a genuine alternative to the usual TV fare.

Our mission statement "simply put" is to be a dependable and reliable source for local residents to "tune in" programs that reflect the values of our community. Our station places an emphasis on local origination, producing on the average 2 1/2 hours per day of sports, community affairs, minority interest, financial news, children's programs, religious interest, festivals, fairs, and parades.

The limitations placed on LPTV stations are beyond imagination. The handicaps our stations endure — as enumerated in RM-7772 — are dampening the spirits and sapping the energy of our resolve. The barriers we face are so enormous that it is a testimony in sheer fortitude that so many stations remain "on air."

Categorically, W48AP unanimously supports RM-7772.

It is with a sense of "fairness" and doing "the right thing," I urge your favorable ruling on RM-7772.

COMMENTS OF NORTHEASTERN STATE UNIVERSITY, MICHAEL A. JETT, COORDINATOR

Northeastern State University is the holder of Low Power Television/ Television Translator Broadcast Station License No. BLTTV-8811291C, Permit No.

8811291B, Call Sign, KO4DY. We have been operating as an educational/non-profit low power television station since the summer of 1987. We serve the campus of Northeastern State University and the community of Tahlequah, OK via a 10-watt VHF transmitter and are connected to the city CATV system which reaches some 3,000 homes.

Although we are non-profit and may not directly benefit from the advantages of being perceived by advertisers as a four-letter call sign or suffer the potential stigma of the term "low power," we do fully support the Community Broadcaster's Petition (RM-7772).

COMMENTS OF LINCOLN MEMORIAL UNIVERSITY, SCOTT D. MILLER, ACTING PRESIDENT

Lincoln Memorial University is a small, private college located approximately 55 miles northeast of Knoxville, TN in Cumberland Gap. We operate a community broadcast television station, W18AN, from our campus in Harrogate. We began our third year of operation in June 1991.

We can only be effective in the marketplace if we are treated as conventional stations to be a part of a unified television broadcasting industry for purposes other than secondary spectrum use and licensing by lottery. We strongly support the Community Broadcasters Association's Petition for Rule Making and urge you to bring the proceedings to rule-making status.

COMMENTS OF CATHOLIC VIEWS BROADCASTS, INC., REV. KENNETH BAKER, S.J., PRESIDENT

I am writing to you in support of the Petition filed by the Community Broadcasters Association (CBA) for rule changes that would improve the status of low power television (LPTV) stations.

Catholic Views Broadcasts, Inc. currently owns and operates two LPTV stations: Channel 69 in St. Louis, MO (K69FN) and Channel 53 in Minneapolis (K53CN). We also plan to build a third station for Blue Island, IL as soon as we get approval to move our tower site.

There is some confusion among our viewers about the meaning of our call signals, K69FN and K53CN. By allowing LPTV stations to use four-letter call signs this confusion would be removed.

At present we originate all of our own programming locally. In the future we may want to use a satellite feed, but at this time we have no plans to do so. As each month goes by we are offering more locally produced programming. We plan to increase this in the months and years ahead.

I urge you to rule favorably on the CBA Petition.

COMMENTS OF GLOBAL INFORMATION TECHNOLOGIES, LICENSEE OF K13VC, AUSTIN, TX, SALEEM TAWIL, PRESIDENT

KVC-TV13 has been operating since September of

1989. KVC-TV13 supports RM-7772 and requests that the Commission adopt the proposals put forth therein. The removal of the existing "artificial" barriers will allow stations such as KVC-TV13 to compete on a more equal basis with other broadcasters in our community.

Since KVC-TV13 began operations, we have learned just how severe of a disadvantage we are operating under. The disadvantages are so immense that KVC-TV13 is almost totally hampered in its ability to compete in the market. In order for stations like KVC-TV13 to be able to have a fair chance of serving the public and to be able to compete with other broadcasters in their community of license, the rule changes requested in RM-7772 should be adopted.

Stations operating under the proposed rules should be able to upgrade their facilities as requested to enable them to properly reach their entire community with an adequate signal. The Commission should allow all operating locally originating stations to properly serve their community as long as they are not interfering with others. The existing power output level is an artificial barrier that hampers operating stations, and is better removed in order to foster growth of television service.

KVC-TV13 has personally suffered viewer dissatisfaction due to the fact that not all viewers in KVC-TV13's community of license can receive an adequate signal. Many times viewers have called KVC-TV13 to state that they could watch the station at a friend's house and have demanded to know why they are not able to receive the same signal. This problem can be eliminated by allowing stations to increase their power output as long as they do not interfere with others.

Finally, KVC-TV13 has experienced a great deal of rejection and lack of acceptance by advertisers and program suppliers because of their non-acceptance of our call-sign. KVC-TV13 differs from the CBA's request in RM-7772 in that KVC-TV13 believes that a station should have a track record of serving the public prior to being eligible for a four-letter call sign. Those stations that can demonstrate that they have been operating in the same manner as other television stations for at least three years should be allowed to apply to the Commission for a four-letter call-sign.

COMMENTS OF DEEPAK VISWANATH, LICENSEE OF W36AS, NEW BRUNSWICK, NJ

The Petition filed by the CBA proposes to amend Part 74 of the Rules and Regulations with regard to the Low Power Television Service. It is important to note that the Petition does not propose any changes in the basic structure of the Low Power Television Service. All applicants and licensees understand that it is a secondary service and was sanctioned to permit entrepreneurs to service areas that were not effectively served by full power television stations.

W36AS was licensed about six months ago and is currently broadcasting ethnic television programs, produced by various community groups in the area. The channel is broadcasting about 20 hours a week and the response has been very encouraging. We will be expanding our program week to include more live shows, news, and local sporting events. The station is relatively new and we are aggressively getting the word out, through promotion and advertising.

Although we have been on the air for approximately six months, we have encountered many of the problems addressed by the CBA in the Petition. First and foremost, the word "Low Power" immediately prompts questions with regard to reach. All broadcasters have a primary reach contour whether full power or not, but they may not reach every single point in that area due to terrain variations or other physical obstructions. The label, Low Power, brings unwarranted negative connotations in the minds of our supporters and forces our sales staff to become defensive as opposed to actively selling the station breaks. Further, it also suggests that our signal integrity is somehow inferior because it is low power. If we were called Community Broadcasters, then we would be judged solely on our reach and programming.

Recently we have informed the national ratings services of our start-up and our interest in subscri-

ing to one of their services. Both Nielsen and Arbitron have initially responded with the same concerns that have been brought up by the CBA. It is still too early to gauge what will happen, but I feel that the five-letter call signs will present a problem down the road. I am fortunate that some other LPTV operators have already broken this ground, in getting their stations included in the ratings, and now it should be an easier obstacle to overcome. However as far as the audience is concerned, I feel they will never get accustomed to the five-letter call signs. If the public can't remember what station they were watching, how can they fill out a viewer diary for the rating services? If there are no ratings, it is very difficult to convince national or local advertisers to buy time. Knowing that the system of audience ratings is directly related to the advertising revenues of the station, one could conclude that those who do not support this aspect of the CBA Petition are afraid of competition in their backyard for advertising dollars, and ultimately are hindering the success of the "low power" industry.

"Low Power" television stations should be allowed to have "normal" call letters, especially if they are originating locally produced programs.

Being located in an area where all the "full power" stations are carried on cable, we will have to spend a great deal of money on programming and equipment to attract the average viewer. This is no surprise to us. But the way in which "low power" operators are legally protected today, as far as program rights and exclusivity, actually affords us very little protection against the monopolistic hold that rests in the hands of "full power" stations. In fact it would be fairer if we were afforded the same legal rights and remedies as "full power" stations have.

Lastly, with regard to the limitation on power: When the engineering study for the construction permit for my station was performed, the coverage as defined by the study indicated that a certain area could be covered using the existing regulations governing Low Power television stations. Unfortunately, in our case the area effectively covered is not as indicated in the initial engineering study. This is largely due to the fact there are more smaller terrain obstacles than previously known. As the rules stand, I can make an application to the Low Power Division of the FCC to increase the height and change the tilt so as not to increase the effective radiating power of the station, but I cannot marginally increase the power of the transmitter to cover the same area. Although the signal would be there, the power would be so weak that one would have to go to extraordinary means to pick it up. I feel that "low power" operators should be given a fair chance to serve the area they are licensed for effectively.

The Petition filed by the CBA addresses some important issues and concerns of the Community Broadcasting industry. As you know, the industry is blossoming at a rapid pace and will probably continue to do so. As a minority broadcaster, I feel that by implementing these changes, it will give our station an opportunity to effectively compete with the "full power" stations. Again, I would like to stress that the CBA Petition does not propose any changes in the basic structure of the "low power" television service. I feel the Petition merely updates them. I hope the Commission will encourage the industry by passing the changes proposed.

COMMENTS OF PAGING ASSOCIATES, INC., ANDREW W. KNAPP, PRESIDENT

1. Paging Associates, Inc. ("Paging") hereby submits its comments on the Petition for Rule Making (RM-772) filed by the Community Broadcasters Association ("CBA") on June 10, 1991. Paging is a Connecticut corporation and the owner of W28AJ, a low power television station ("LPTV") located in West Haven, CT.

2. W28AJ has been broadcasting since December 23, 1989, and locally originates 98% of its programming as defined by 47 C.F.R. section 74.701 (g). In addition, many programs are produced locally. W28AJ has provided such important local programming as mayoral debates, a talk show, a morning exercise program, and extensive live local high school and college sports coverage. At the present time, W28AJ's complete 19 hour per day program

schedule is listed in Connecticut's second largest newspaper, *The New Haven Register*. W28AJ's grade B coverage consists of a population of approximately 600,000. Although the station is located in an area of cable penetration that exceeds 75%, it has been denied carriage by all cable systems within 20 miles that are within W28AJ's grade B contour.

3. W28AJ enthusiastically supports the Community Broadcasters Association ("CBA") proposal for rule making due to the great injustice that inadvertently has been placed upon LPTV stations. This injustice is the primary result of the United States' only unregulated monopoly, Cable Television. Cable operators presently use Part 74 of the FCC's rules as a means to justify non-carriage of LPTV stations. This practice negatively impacts the public in two ways: (1) it prevents new free over-the-air local television from being seen in the market; and (2) it prevents the television advertising client from having any other effective means for low cost local commercials. In addition, this practice has a severe economic impact on the operating station that is attempting to serve the public interest.

4. If the CBA's proposal is adopted, this new form of broadcasting will be given a fair chance to compete without any change in the nature of its service. Those LPTV's carrying extensive local programming should be treated as "television" stations for regulation purposes. Until this is done, there is very little chance that the public — and the cable operators — will give LPTV's the recognition they deserve.

COMMENTS OF W43AG, HOPKINSVILLE, KY, D. J. EVERETT III, GENERAL MANAGER

W43AG, hereinafter referred to as TV-43, signed on the air in August 1984, and has operated continuously since that time. Over the seven-year period, the station has developed a unique format consisting substantially of local news, sports, and community events, integrated with satellite delivered national and world news programs from CNN and the Conus Communications-operated All News Channel. Approximately thirty percent (30%) of the station's programming is locally produced.

As a result of this intensive local programming, the station has been recognized repeatedly by various organizations, leading the station to use the slogan, "Nationally Recognized For Excellence In Local Programming." Among the organizations recognizing TV-43 with awards are the Associated Press, the Kentucky Broadcaster's Association, the Community Broadcaster's Association, *Television Broadcast* magazine, and the U.S. Army. TV-43 has received a total of eighteen (18) significant state and national awards for its local news, sports, and local programming efforts. An example of the type of local programming done by TV-43 would be our specialized local coverage of the Gulf War. Fort Campbell, KY, home of the 101st Airborne Division/Air Assault is ten miles south of us. When First Lady Barbara Bush spoke at Fort Campbell, she singled out TV-43 for our contributions. In addition to intensive day-to-day coverage on our local newscasts, we were the only television station which covered the return of EVERY aircraft to Fort Campbell from the war. We were the ONLY television station which provided LIVE coverage of the return of the Commanding General and the Division Colors, which signified the return to the post of the entire division.

During our seven years of operation, TV-43 has encountered many of the problems addressed by the CBA Petition for Rule Making RM-7772, and through these comments wishes to express support for the Petition.

First, we encourage the Commission to change the name of the service to the Community Television Service, or in the alternative, to drop any reference to what are now "Low Power" stations. One of the stated purposes of the Petition was to urge the Commission to make the "Low Power Television Service" a part of a unified television industry. To continue to "define" the stations as "low power" makes that unification difficult. Some observers read "low power" as "low class." There are no references made outside of technical bounds to local radio stations as "Class A," "Class C-3," etc. These definitions are meaningless to the audience. They do not care what "class" a station holds, but rather they

care about the programming. Television viewers do not care whether a station's power is high or low; they care about its programming. If we must have "low power" stations, perhaps we should re-name some of the domestic fixed satellites "low power," as some of their transponders have only a few watts. Viewers do not care about the power, but only about what they see on their screens. To continue to call the service "low power" is to no one's benefit. In fact, a review of the *Broadcasting Yearbook* at about the time we signed on the air revealed over twenty (20) stations licensed in the full power television service which were operating with less Effective Radiated Power than our own station. Almost every station currently licensed in the low power service radiates more power than the minimum amount required by the FCC regulations of stations licensed in the "full power" television service.

A change from the five-digit, combination letter and number, call signs currently used by low power stations would be another step toward a unified television service. When the low power service was formed, the FCC assigned the same calls as translators to low power stations, because the low power stations, in many instances, were actually translators which were authorized to originate programming. In effect, they were glorified translators. However, over the last nine years, these glorified translators have carved a place for themselves on the broadcasting landscape. Low power stations are gaining the recognition of ratings services and advertising agencies. In the case of our station, all of the references which we make to the station are to "TV-43." We are known throughout our community as TV-43. Although we show our official call letters at the times prescribed in the FCC rules, we are still known as TV-43. Yet Arbitron lists us in their diary as "WAG." While they have told us that they also recognize TV-43 and W43AG as diary entries for this station, how many viewers don't put any entry down because they don't see "TV-43" on the Arbitron list. Additionally, advertising agencies immediately question us when we give them our oddball call letters. The simple fact that we have a different type of call sign is not a positive when dealing with other entities within the industry, such as advertising agencies. Even non-broadcasting companies such as office equipment suppliers are confused when we give out our call letters as W43AG. In many instances, computers are not programmed to accept the five digits, nor the combination of letters and numbers. Again, no one would be disserved by changing the call letters of designated Community Broadcasting Stations to a standard four-letter (or six-letter, if the suffix "TV" is included) call sign. Seven years of experience tells us that advertising agencies would take us much more seriously if we "looked" and "sounded" like the television stations with which they are used to dealing. The same thing would be true of program syndicators and others with whom low power stations routinely do business.

We also support CBA's request for increased power for Community Broadcasting Stations. As long as existing interference criteria are met, stations should be allowed to use as much power as they desire to reach their audience. It is in the public interest to allow them to do so, just as it was in the public interest to allow Class A FM Stations to raise their power from 3 kW to 6 kW within existing interference criteria, and just as it was when the C-3 class of FM was created. As long as no existing full or low power station is interfered with, there is no reason to constrain community stations from serving the largest possible audience with the best possible coverage.

As to multiple and cross ownership rules, we believe the Commission should use caution in approaching any changes in the current standards. While the industry is beginning to find itself and more and more low power stations are gaining audience and credibility, it must be remembered that in many areas, particularly rural areas, it is the "synergism" between low power stations and other media under common ownership that have allowed the low power stations to develop and prosper. In the case of TV-43, without our newspaper ownership, we would not have succeeded. Because of that ownership, a small community now has local television service that it would not otherwise have. Considering the

current regulatory environment which is generally raising the cap on the amount of stations or entities that any one corporation can control, any changes in the current ownership restrictions on low power stations should be carefully studied.

TV-43 agrees that stations requesting "Community" status as defined in the Petition should be required to keep documentation sufficient to demonstrate their continuing ability to qualify for the "community" status. The Commission should be mindful, however, that "community" stations are small operations with limited staff and resources. This commenter recalls from the earlier days of radio the endless hours spent at license renewal time gathering all of the information necessary to document that stations were in fact serving the public interest. After one year, we believe that an annual certification, perhaps verified by logs randomly chosen by the Commission, would be sufficient to document that the station was in fact meeting the criteria necessary to continue its "community" status. It is our position that if the Commission creates this "community" station status, there will no longer be a need for the "Low Power" television service. All stations currently licensed as Low Power or as Translators would be licensed either as "community" stations or as "translators." Community stations would have four- (or six-) letter calls; translators would continue to have the five-letter calls.

TV-43, as one of the oldest stations licensed in the Low Power Television Service, believes the interest of the industry, and foremost, the public interest, would best be served by the Commission's adoption of RM-7772.

COMMENTS OF THE NATIONAL TRANSLATOR ASSOCIATION

Introduction

The Petition is puzzling and anachronistic as it seeks increased regulation for LPTV stations in this era of deregulation. Such increased regulation is both impractical and unwarranted. More significantly, CBA's proposal is unwarranted as LPTV licensees have received the benefit of their bargain — the facilities for which they have applied.

Finally, while the NTA applauds the CBA's efforts to improve the lot of LPTV licensees, it maintains these efforts are misplaced. NTA believes the CBA and the Commission should focus directly on the bottom line requirements for LPTV and television translator stations to enjoy more assured viability; accurate ratings reporting, must carry rights on cable systems, and greater credit when and if the LPTV licensee seeks a full service authorization.

I. The Increased Regulation CBA Seeks is Impractical

CBA states, very straightforwardly, that the intent of CBA's proposed change is to "allow LPTV stations that behave like conventional television stations to be treated as part of a unified television broadcasting industry." CBA apparently seeks for LPTV stations the opportunity to elect to be a full service television station, and proposes that LPTV stations be subjected in full to the Part 73 regulations applicable to full service television stations. The application of these regulations to LPTV stations without enforcement would be meaningless, and full application and enforcement of Part 73 of the rules to translators and LPTV stations would impose untenable administrative and regulatory burdens on both the Commission and licensees.

CBA also seeks increases in the operating power of certain LPTV stations, which would have a preclusive effect on future LPTV stations or on other existing LPTV stations which may desire similar increase. Such facilities increases thus would require hearings to determine which station's facilities should be increased or authorized, pursuant to *Ashbacker Radio Corp. v. Federal Communications Commission*. To so multiply the regulations to which some or all LPTV stations are subject, and to enact requirements which would entail comparative hearings in an age when the Commission is constrained by budgetary limitations and Congress is considering the imposition of spectrum fees to make the Commission self-

LPTV Distribution by State and Territory

September 30, 1991

	Licenses	CPs
ALABAMA	11	27
ALASKA	222	10
ARIZONA	30	33
ARKANSAS	10	30
CALIFORNIA	51	86
COLORADO	20	33
CONNECTICUT	2	5
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	49	123
GEORGIA	20	31
HAWAII	3	33
IDAHO	20	25
ILLINOIS	12	36
INDIANA	16	24
IOWA	13	31
KANSAS	11	28
KENTUCKY	13	33
LOUISIANA	17	40
MAINE	8	16
MARYLAND	2	8
MASSACHUSETTS	8	14
MICHIGAN	12	24
MINNESOTA	48	38
MISSISSIPPI	12	21
MISSOURI	21	24
MONTANA	31	35
NEBRASKA	4	8
NEVADA	22	20
NEW HAMPSHIRE	3	4
NEW JERSEY	3	13
NEW MEXICO	16	34
NEW YORK	31	44
NORTH CAROLINA	13	31
NORTH DAKOTA	9	13
OHIO	23	45
OKLAHOMA	23	29
OREGON	25	30
PENNSYLVANIA	17	54
RHODE ISLAND	0	2
SOUTH CAROLINA	3	19
SOUTH DAKOTA	8	17
TENNESSEE	31	36
TEXAS	64	99
UTAH	22	6
VERMONT	1	8
VIRGINIA	9	23
WASHINGTON	17	23
WEST VIRGINIA	1	8
WISCONSIN	16	14
WYOMING	25	17
GUAM	1	0
PUERTO RICO	7	6
VIRGIN ISLANDS	1	2

TOTALS: Licenses: 1,060

Construction Permits: 1,414

supporting, is simply an impractical solution to the problems some LPTV stations may face, and may lead to unfair results favoring deep-pocket urban licensees at the expense of rural residents.

Many LPTV licensees dedicated to operating an LPTV or translator station as intended may lack the resources to exercise their *Ashbacker* rights and defend against the preclusion which might result from the facility increases sought by their more ambitious brethren — LPTV licensees with the wherewithal to invest millions of dollars in elevating their stations to urban area competitors with existing full service stations. Indeed, CBA's own Petition illustrates that licensees seeking to increase the size of their service areas typically serve urban areas with sufficiently significant revenue potential to attract significant capital. If these licensees prevail by default over those who would commit their stations to serving smaller rural communities or smaller markets within an urban area, the result will be prostitution of the LPTV service.

The Commission sought to create in the LPTV service a class of television stations which would be relatively inexpensive to acquire authorizations for, construct and operate, so that local community groups and other local licensees could acquire them to serve their community. This is what LPTV licensees have applied for, and received, and the NTA cannot support LPTV licensees now trying to convert their authorized LPTV stations to full service stations at the expense of present and future LPTV and translator facilities.

II. The Specific Changes Sought By The CBA Are Ill Advised

CBA appears to seek four specific changes in the LPTV/translator service. They are (1) conversion to four- or six-letter call signs, (2) change in the name for the service and authorized stations in the service from "Low Power Television" and "Translator" to something less negative, (3) increased power for

certain stations, and (4) regulation of certain LPTV stations under all of the Part 73 regulations applicable to full service stations. Each of these changes is ill-advised.

A. Modified Call Signs

The CBA's call sign proposal appears to be the proverbial "tail wagging the dog." Because ratings services do not adequately accommodate the LPTV five-letter call signs, CBA proposes to "fix" the LPTV service, not the ratings system. It is not the LPTV service which is broken, however.

NTA has two basic concerns with the CBA's proposal to fix the LPTV service. First, thousands of LPTV and translator stations serving rural America have invested in "code keyers," which automatically transmit the stations' call signs in Morse code through carrier shift. A change in the call sign format may well impose on the licensees of these stations unwarranted expenses of replacing or modifying these code keyers. Second, NTA perceives a danger that if the changes are adopted, purchasers of advertising time of television facilities could be confused and misled as to the services on which they were buying time if LPTV and full service television stations had the same format call signs. Such confusion, even though unintentional, could result in loss of good will, expensive litigation, and even liability for LPTV operators.

In view of these concerns, NTA submits that any change in call-sign format for LPTV stations be optional only.

B. Change In Name Of The Service

The change in the name of the service is unnecessary and would also have deleterious effects upon traditional translator and LPTV licensees. NTA also notes that the definition CBA states is suggested by the term "translator" is precisely the definition of television translator stations. The NTA has expended its resources to educate Congress about the transla-

tor and LPTV service and, more importantly, to educate the Forest Service and Bureau of Land Management ("BLM") about the services in the context of the Forest Service's and BLM's establishment of fee schedules for communications uses of sites administered by those agencies. A change in the name for the service would render these efforts for naught and result in a net loss for the service."

Note: NTA notes that LPTV stations are not required to specifically identify themselves to the public as "low power" stations; and NTA doubts that any such stations do promote themselves in this way.

Thus, any such change in the name for the service should be elective to licensees and not implemented across-the-board.

To the extent that CBA may seek application of the new term to the new class of stations it proposes, NTA has no objection to the name, but does object to the class of service.

C. Increased Power

NTA strongly objects to the proposal to increase the power of LPTV stations, as it would be detrimental to the service as a whole. CBA apparently proposes a new service in which full service television stations, albeit with reduced service areas, would be "engineered-in" between stations to which they would cause interference, much as in the AM and non-commercial educational FM services. Aside from the fact that LPTV operators have had the benefit of their bargain, and have been authorized with the facilities for which they applied, constructed, and operate at significantly less expense than they could a full service station, this proposal is ill-advised because of the preclusive effect it would have on the use of the spectrum by other and future translator and LPTV licensees.

Of greatest concern is the impingement this proposal may have on rural areas. The CBA's interest is clearly directed toward urban areas, which are al-

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ready generally well served with broadcast, cable, and even "wireless cable" services.

Note: Indeed, in many rural areas full service TV channels are available but are not operated, or are operated as satellites only, because they cannot be cost-justified.

In rural areas, translators and LPTV stations seek to bring a similar selection of programming alternatives to communities isolated by distance or terrain to those available in urban areas, with the initiation of services for which there is demand being limited by both financial considerations and the Commission's filing window procedures. The increase in the power of some (primarily urban) LPTV stations will represent inefficient use of the bandwidth which will have a preclusive or limiting effect on use of that same bandwidth by other LPTV and translator stations serving communities lying both inside and outside of the urban areas.

Finally, with respect to this point, NTA notes that at issue is the definition of community. CBA defines the relevant community of an LPTV station, for example, not as Georgetown or Arlington, but as the Washington, DC metropolitan area or as the ADI of a full service station licensed to Washington, DC. NTA submits that this competitive response of the CBA and its members is misplaced. LPTV licensees should compete with narrowly focused programming to suit the needs of the community they do serve, or of specific population segments of that community, rather than to compete for sheer number of viewers by broadening their potential audience and resorting to "lowest common denominator" programming. Indeed, NTA understands the former to be the purpose of the LPTV service.

D. Full Part 73 Regulation

NTA sees the CBA proposal that LPTV stations be subjected to full Part 73 regulation as going hand-in-hand with the request for greater operating power. That is, it is a recognition that if LPTV operators are to have benefits of and compete with full service stations, then they should also have the attendant responsibilities. NTA's concern, however, is that saddling LPTV stations (or even a subset of them, if a sufficiently bright line can be drawn), with full Part 73 regulation will drastically increase the expense of operating such a station and limit the station's ability to serve the needs of more narrowly tailored audiences.

On the whole, this will greatly disserve both the LPTV service and the public.

III. CBA Should Seek Its Goals More Directly

Evident in CBA's Petition are goals which the NTA

supports, and which NTA believes are core requirements for LPTV stations to achieve their full potential. These are (1) reliable reporting of their audiences by ratings services, (2) must carry rights on cable systems, and (3) greater credit for past operation when an LPTV licensee seeks to upgrade to a full service station.

Note: CBA may seek for its members the ability to acquire a higher-power service where addition of full service stations is precluded by existing frequency use. Such preclusion in a mature service is inevitable and, in any event, if such LPTV licensees believe they can serve the public interest better than an existing full service licensee, they are free to challenge the existing full service licensees license renewal application, or to negotiate an assignment of the license.

Those are all ends which CBA has yet been frustrated in achieving, but are also goals which NTA does support. NTA would support these changes without the added baggage and egregiously deleterious effects of the other proposals in CBA's Petition, most significantly CBA's proposed power increases.

Conclusion

While CBA's apparent core goals are laudable and are strongly supported by NTA, NTA must, nevertheless, oppose the CBA Petition as a whole. The manner in which CBA would achieve these goals, and most particularly the proposed increases in station power, would have a severely deleterious effect on the service as a whole.

COMMENTS OF THE ASSOCIATION FOR MAXIMUM SERVICE TELEVISION, INC. ("MSTV")

The CBA Petition seeks unspecified but far-reaching "regulatory relief" for low power television stations. CBA begins by seeking highly specific changes in such mundane regulations as the name of the low power service (delete "low") and the number of letters in LPTV call signs (four- or six-letter call signs instead of call signs with five alphanumeric symbols). CBA moves rapidly, however, to a broad plea that low power stations "in general . . . be treated the same as conventional stations under the Commission's non-engineering rules."

MSTV is an organization of broadcast stations devoted to maximizing the technical quality of the over-the-air broadcast system. The CBA Petition implicates MSTV's concerns in two important respects. First, CBA's request for relaxation of the current

power limitations on low power operations creates further risk of interference to conventional broadcast service. Second, though CBA is careful nominally to exclude from its prayer for relief any change in the secondary status of low power stations, CBA is clearly seeking to further entrench low power stations and enhance their status vis-a-vis conventional full-service broadcast stations. Of particular concern to MSTV and its members is the certainty that in the relatively near future a significant number of low power stations in and around most major markets and some smaller markets as well will be displaced by the initiation of full-service terrestrial broadcast advanced television (ATV) service.

Note: In many cases it may, of course, be possible to provide those displaced low power stations with replacement channels.

Whatever relief, if any, the Commission determines to grant CBA, it must clearly and unequivocally reaffirm, as it has done repeatedly in the past, that low power stations will not be permitted to impede the roll out of ATV.

I. Relaxation of LPTV Power Limits

CBA requests that the Commission relax the power limits for low power stations of 10 watts for VHF and 1,000 watts for UHF. CBA's proposed alternative, however, is not entirely clear. Though CBA implies that low power stations should be permitted to operate without any universally applicable power limitations other than a prohibition on causing new interference, CBA ultimately proposes that

"at a minimum, each low power station should be able, subject to interference standards, to apply for facilities that provide principal city grade service to the community it can demonstrate that it serves, however that 'community' may be defined for a particular station."

CBA's Petition contains no justification for this dramatic change in television spectrum management other than the entirely circular reasoning that each low power station "should be permitted to operate with sufficient facilities to reach the people it serves." Nor does CBA provide any assistance in sorting through the many difficult issues which would be presented by any effort to implement its vague and open-ended proposal (e.g., how is "community" defined; what is the threshold showing a station must make to "demonstrate" it serves that community).

In any event, MSTV is gravely concerned by the potential impact of CBA's proposal on low power station interference to full-service stations. As MSTV

has observed on numerous occasions, the concept of "secondary" status, though sound in theory, is extremely flawed in practice. Not only do actual field strengths differ substantially from the predicted levels utilized to evaluate initial applications, but the follow up requirement to eliminate any actual interference experienced in the field is premised upon viewer complaints and is thus an utterly unreliable "safeguard." Secondary status is, then, a largely, if not entirely, toothless protection.

It is in part for this reason that the Commission has admirably adhered to its strict scheme of "go-no-go" mileage separations and height/power limitations in licensing full-service television stations, abandoning the discredited "drop-in" approach developed initially and reaching its zenith in the context of AM radio.

Note: The mileage separations were also designed to assure the development of an adequate number of full-service stations by preventing the first-in stations from occupying unduly large areas. By expanding the reach of existing low power stations, CBA's proposal could also be expected to reduce the spectrum available for additional low power stations.

CBA is in essence requesting a return to the AM allotment scheme and its proposal should be emphatically rejected.

II. LPTV Displacement By Full-Service ATV

The Commission has stated its intention to select a terrestrial broadcast ATV standard by the second quarter of 1993. The Advanced Television Test Center, of which MSTV is a founding member, has initiated an intense and extremely expensive laboratory testing program for the six proponent ATV systems which have been certified by the Commission's Advanced Television Advisory Committee. As long anticipated, five of these systems are "simulcast" systems, proposing to utilize a second and separate "stand alone" broadcast channel for ATV service. The Commission has also declared that the additional spectrum required to implement any such simulcast ATV system will have to come from the current VHF and UHF television bands. The VHF and UHF bands in many major markets are, of course, fully saturated with NTSC stations. Thus, implicit in the Commission's conclusion is the assumption that the ATV transmission system ultimately selected will be sufficiently resistant to interference and benign in causing interference that ATV stations can be located on channels today unable to accommodate full-service stations. It is these same channels which are occupied and now sought by low power stations.

In preparation for the prospect that the testing program will reveal that one or more of these systems is superior and worthy of Commission adoption, MSTV has conducted numerous computer-assisted analyses to assess the adequacy of this broadcast spectrum to accommodate ATV. These studies, because they are based on ATV proponent claims rather than laboratory or field test data, are of necessity tentative as to the ultimate, definitive assessment of spectrum availability. But even at this

stage of ATV system development, the studies reveal unequivocally that in a number of the largest markets in the country, including New York-Philadelphia, Baltimore-Washington, Los Angeles, San Francisco and Chicago, virtually every remaining channel in the VHF and UHF bands will be required to replicate the current full-service NTSC system. And in many other markets, channels currently utilized by low power operators will be required.

That a substantial number of low power stations will face displacement by ATV is, then, beyond doubt. That the Commission has recognized this fact from the initiation of its ATV inquiry is also clear. ([See 1987 Commission study in RM-5811 exempting low power stations from freeze on new NTSC applications in top 30 markets because they "constitute a secondary service and are subject to displacement by a primary service" and therefore "will not restrict Commission options"). And the Commission has continued to communicate this fact to low power applicants and permittees, emphasizing the potential for displacement both on the low power construction permits themselves and in the notices by which it has opened new filing windows.

This principle is, of course, nothing more than a continuation of the Commission's consistent practice of giving "proposed investors in LPTV operations . . . explicit, full and clear prior notice that operation in the LPTV service entails the risk of displacement." And it is for this reason that the Commission has repeatedly rebuffed CBA's attempts to protect low power licensees from displacement.

CBA has learned that it cannot succeed with a frontal assault on the basic question of secondary status and protection from displacement. But by this "back-door" approach, it apparently hopes to accomplish that same end indirectly by acquiring more and more regulatory "non-engineering" indicia of full-service status. How else can one explain the CBA's eagerness for its members to assume regulatory "relief" which conventional broadcasters regard in many instances as anachronistic, uneconomic burdens (e.g., network-affiliate restrictions and multiple and cross-ownership limitations)?

The Commission must reject this veiled attempt to boot strap the low power industry into allocative parity with full-service stations. Where CBA can demonstrate a specific harm from a specific regulation, e.g., difficulty getting Arbitron ratings because of call sign formats, narrow, focused relief may be warranted. But it would be utterly inappropriate, particularly at this juncture in the development of full-service ATV, to issue the broader proclamations of parity and reassurances sought by CBA. And, whatever action is taken on CBA's proposals, the Commission must expressly and emphatically reissue its notice to low power operators that the ATV implementation process may well require displacement of a substantial number of low power stations.

COMMENTS OF THE ASSOCIATION OF INDEPENDENT TELEVISION STATIONS, INC. ("INTV")

The most striking thing about CBA's Petition is the

mismatch of the alleged problem with the proposed solutions. Whereas CBA properly eschews any grasp for more than secondary status in its Petition, the thrust of its proposals thunders over its nominal disavowals of other than secondary status. CBA would have numerous LPTV stations assume the mantle of full-power television stations — for reasons which simply do not square with the problems such an approach allegedly would solve. Indeed, their true colors begin to flutter on the horizon when they state:

Yet a television station is a television station as far as the public is concerned; conventional and LPTV stations alike are tuned in the same way on the same receivers, and the public expects the same standard of performance from both. Moreover, community licensees that invest substantial amounts of money in programming should have the same right to protect their investment that conventional television licensees have.

Note: Inasmuch as the Marquette Study reports that LPTV stations reported an average programming cost of \$758.00 per month, the premise of CBA's all too transparent lust to escape secondary status itself may be faulty.

No LPTV licensee ever has invested a cent without a keen appreciation of LPTV's secondary status. The Commission never has held out the slightest hope that LPTV someday would become part of "a unified television broadcasting industry." CBA has offered no reason to begin considering according LPTV stations even the appearance of other than secondary status. Indeed, to transform LPTV to a primary service for allotment purposes would cause devastating spectrum gridlock.

Now is not the time to tamper with the television spectrum, especially in ways which would diminish flexibility. Any such action would hinder implementation of Advanced Television Systems ("ATV"). As the Commission has recognized, a shortage of spectrum already may exist if ATV systems use more than 6 MHz of spectrum. Now that the Commission has elected to authorize a simulcast system of ATV, whereby stations will utilize two 6 MHz channels, that potential spectrum shortfall could materialize. Further crowding of the television spectrum with LPTV would only compound the shortfall and pose an obstacle to ATV implementation and development. This would hinder the Commission's stated goal of providing a terrestrial broadcast based ATV service to the public.

CBA's specific proposals also lack basis or merit. CBA has proposed that a special class of LPTV stations be created based on the amount of time devoted to locally-produced programming. Stations in this special class would be permitted to secure four- or six-letter call signs — just like full power television stations. The word "low" would be removed from their licenses — just like full power television stations. They would abide by the rules applicable to (one more time!) full power television stations. They no longer would be subject to power limitations, provided they caused no interference to existing service. In essence, in the words of CBA, they would be "treated the same as conventional stations under the Commission's non-engineering rules" and "treated as part of a unified television broadcasting industry."

These solutions, however, bear no significant relation to the primary problem faced by LPTV stations, as identified by a survey sponsored by CBA.

Note: Banks, Mark J., Ph.D., and Havice, Michael J., Ed.D., Low Power Television 1990 Industry Survey, Final Report (December 14, 1990)

The Survey summarizes the primary difficulty faced by LPTV stations as follows:

LPTV continues to be inhibited by inadequate ongoing information about its audiences, and this impediment is a roadblock for many stations in their negotiations for advertising revenues.

As stated in more detail in the body of the survey:

Partly because of the often haphazard and
continued on page 29

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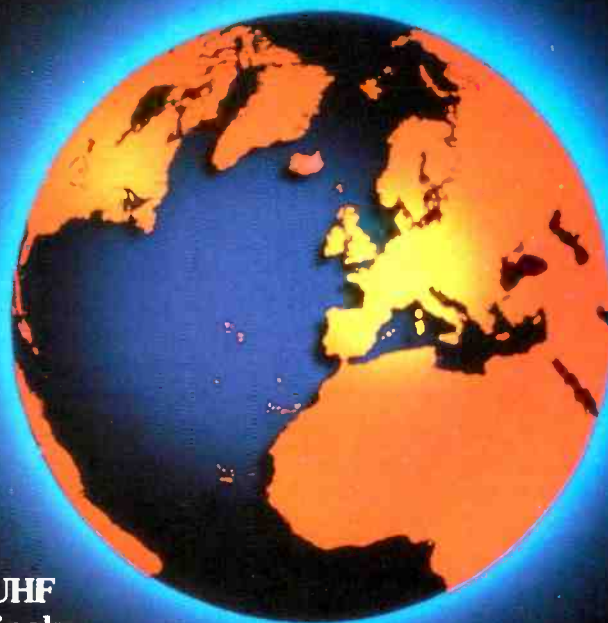
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Austin LPTV Sues ATC's Austin CableVision Community Station Says CableVision Tampered With Programs

—by Jacquelyn Biel

An Austin, TX community television station is suing Austin CableVision for \$20 million in actual and \$50 million in punitive damages, claiming the cable operator violated antitrust and copyright laws by carrying the station's programming without authorization or payment and then alienating the station's advertisers and viewers by garbling the programs, showing incomplete programs, and blacking out the station's commercials and substituting its own.

K13VC, owned by Carmen and Saleem Tawil and known as KVC-TV 13, filed the suit in Austin federal district court on September 23. Austin CableVision is a division of American Television & Communications Corporation (ATC), which is in turn 82% owned by Time Warner, Inc.

KVC alleges that Austin CableVision retransmitted, without permission, more than 80 Texas Rangers and Houston Astros baseball games that it broadcast during 1990 and 1991. In at least 60 instances, said the station, the cable system failed to show the entire program

or blacked out KVC's ID's and commercials, covering them with promos for the cable system's own pay services. In addition, says KVC, Austin CableVision "garbled" some of the transmissions with the intent to alienate KVC's advertisers and viewers. The same programs viewed over the air were not garbled.

The suit also claims that, in its semi-annual report to the U.S. Copyright Office, the cable system did not list KVC as one of the stations whose programming it was retransmitting, thereby substantially reducing its copyright payment liability. KVC holds exclusive broadcast rights in the Austin market for Texas Rangers baseball games, having received them from Gaylord Broadcasting which holds the Rangers broadcast franchise. Similarly, KVC obtained Austin broadcast rights for the Astros games from KTXH in Houston.

KVC says that Austin CableVision never attempted to secure the rights for the games from either Gaylord or KTXH, because it would have had to buy them. Furthermore, it would have had to pick up

the signals from stations outside the Austin market, thereby making itself liable for hundreds of thousands of dollars in distant signal federal copyright royalty fees.

Finally, KVC says that Austin CableVision reneged on a May 1990 promise to add the station to its channel line-up if KVC improved its programming. Relying on that promise, KVC spent more than \$500,000 to improve its programming, equipment, and staff.

However, when the Tawils contacted Thomas Rutledge, president of the cable system, early in 1991, he would not commit to a start date for carriage, and refused to meet either with them or with the City of Austin's Cable Office about the matter. Eventually, at an April meeting, Rutledge told the Austin Cable Commission Performance Committee that he would not carry KVC. When pressed for his reasons, he was "evasive," alleges the suit, and "vaguely" referred to lack of space, although at least two channels on the system were apparently open.

KVC believes that the cable system's

motive is to drive KVC out of business "so that [Austin CableVision] can have a monopoly in the Austin TV advertising market. Free of competition, it will then be able to manipulate prices within the market at will." KVC asserts that in order to increase its own revenues at KVC's and the system's subscribers' expense, Austin CableVision transmitted the Rangers and Astros games first on the its second tier, and then on a premium channel, while all other local stations were carried on the first tier.

Finally, KVC says that it has lost both viewers and advertisers because of the poor impression that Austin CableVision's garbled transmissions made, and it asserts that this was the cable company's intention.

According to the September 24 Austin *American-Statesman*, Rutledge called the lawsuit "frivolous" and said that any problems with KVC's signal as transmitted over his system were the station's fault. When contacted in early October by *The LPTV Report*, Rutledge declined comment on the suit except to say, "We will defend ourselves vigorously."

Saleem Tawil confirmed the points made in the complaint but also declined to comment on the proceedings on the advice of his attorney. CBP

California Indy Sues Jones Intercable

Station Seeks \$4 Million In Damages

U.S. Courts may have to rule on how federal antitrust laws affect cable/broadcast carriage questions if a \$4 million suit filed recently by a California full power TV station reaches trial.

KVVT (Channel 64), an independent in Barstow, CA, filed an antitrust suit in July against Jones Intercable, claiming that Jones has impeded fair competition by refusing to carry KVVT on its Lancaster, CA cable system.

KVVT says it maintains an editorial office in Lancaster and provides the only news coverage of that area. Jones Intercable's refusal to carry its signal, says KVVT, denies Lancaster residents the chance to see the broadcasts because over-the-air reception is disrupted by terrain interference. Also, virtually all of the area's residents are cable subscribers because their communities do not allow visible TV antennas.

KVVT also alleges that Jones Intercable is protecting its own Lancaster local origination channel from competition by refusing to carry the KVVT signal. The two compete with Jones Intercable's own local origination channel for Lancaster ad reve-

nue. The complaint says that Jones Intercable's refusal makes it impossible for KVVT to compete for viewers and advertisers.

Jones Intercable cites restricted channel capacity as its reason for refusing carriage. However, the system has reportedly dropped some services and added others while KVVT has been attempting to gain access. The station has been seeking cable carriage since 1988.

Los Angeles attorney Maxwell Blecher is handling the case for KVVT. Ann Jones, an attorney assisting Blecher, said that KVVT was asking for carriage on the Jones Intercable system and financial restitution for advertising revenues lost because of the lack of cable carriage. The station seeks a jury trial and \$4 million in treble damages and costs.

Blecher said that Jones Intercable denied the antitrust allegation and said that its decision not to carry KVVT was protected by the First Amendment. Blecher added that, to his knowledge, it was the first case of its kind involving a full power station. CBP

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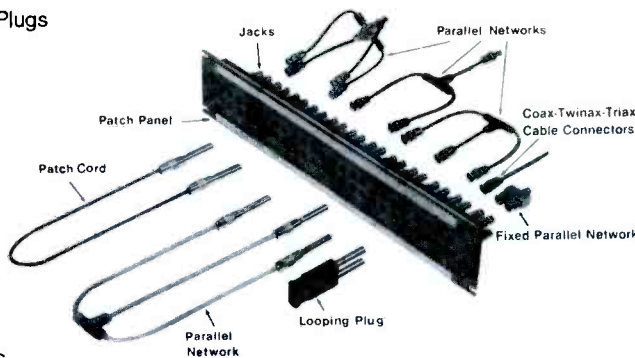
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Beware Of Rule Violations FCC Fines Now As Much As \$250,000

On August 1, the Federal Communications Commission established new and greatly increased fines for violations of FCC rules. Affected violations range from failing to properly identify a station on the air to "misrepresentation."

The maximum allowable fines have jumped from \$2,000 to \$25,000 a day for broadcasters, cable operators, or applicants, up to a ceiling of \$250,000 for any single offence — although there are allowances for mitigating circumstances.

The new policy, which implements a law passed by Congress in 1989, does away

with the case-by-case approach with which the FCC has traditionally determined fines. The minimum amounts now set, says the FCC, allow it to treat offenders more equitably.

The base amounts are determined by the relative seriousness of the offense. For example, failure to comply with tower lighting and marking requirements is considered to be extremely serious because of the danger to aircraft that unlighted or unmarked towers can pose. Therefore, the base fine for this offense is 80% of the maximum, or \$20,000.

Violation	Percent of Maximum (\$25,000)	Fine
Misrepresentation/lack of candor	80%	\$20,000
Failure to comply with prescribed tower lighting and marking	80%	20,000
Construction and/or operation without authorization	80%	20,000
Unauthorized substantial transfer of control	80%	20,000
Misuse of distress and safety frequencies	80%	20,000
False distress communications	80%	20,000
Failure to permit inspection	75%	18,750
Malicious interference	70%	17,500
Failure to respond to FCC communications	70%	17,500
Exceeding authorized antenna height	60%	15,000
Exceeding power limits	50%	12,500
Unauthorized emissions	50%	12,500
Using unauthorized frequency	50%	12,500
EBS equipment not installed or operational	50%	12,500
Transmission of indecent/obscene material	50%	12,500

Violation	Percent of Maximum (\$25,000)	Fine
Violation of broadcast EEO rules	50%	12,500
Violation of political rules	50%	12,500
Unauthorized discontinuance of service	40%	10,000
Use of unauthorized equipment	40%	10,000
Violation of children's television rules	40%	10,000
Violation of main studio rule	40%	10,000
Operation at unauthorized location	40%	10,000
Inadequate frequency coordination	40%	10,000
Failure to file required forms	30%	7,500
Violation of public file rules	30%	7,500
Violation of sponsorship ID rules	25%	6,250
Violation of lottery rules	25%	6,250
Violation of rules pertaining to technical logs or time brokerage files	20%	5,000
Broadcasting telephone conversations without permission	20%	5,000
Failure to make required measurements or monitoring	10%	2,500

In contrast, failure to provide required station identification is generally a more minor offense and thus has a base of 10% of the maximum, or \$2,500.

After the base amount is determined, the Commission can adjust the fine upward or downward according to specific criteria based on, according to the Communications Act of 1934, "the nature, circumstances, extent, and gravity of the violation and, with respect to the violator, the degree of culpability, any history of prior offenses, ability to pay, and such other matters as justice may require."

As illustration, the Commission offers this scenario:

A broadcast licensee uses unauthorized equipment for one day. Under the standards, the base fine would be \$10,000. If the violation was intentional, the fine would be increased by 70% or \$7,000, and if "substantial harm" had been caused, the fine would be increased by another 40% or \$4,000. This brings the total to \$21,000.

Now if the station could demonstrate a history of overall compliance, the fine could be reduced by 30% of the base amount, or \$3,000, bringing the total fine to \$18,000. It could be reduced even further if the broadcaster made a "specific showing" that an \$18,000 fine would cause him or her "substantial economic hardship."

Below is a schedule of the new base fines. Most, though not all, apply to LPTV broadcasters as well as conventional television and radio stations and cable systems.

Violation	Percent of Maximum (\$25,000)	Fine
Violation of enhanced underwriting requirements	10%	2,500
Failure to provide station ID	10%	2,500
Unauthorized pro forma transfer of control	10%	2,500
Failure to maintain required records	10%	2,500
Miscellaneous violations	5%	1,250

UPWARD ADJUSTMENT CRITERIA

Egregious misconduct	50-90%
Ability to pay/relative disincentive	50-90%
Intentional violation	50-90%
Substantial harm	40-70%
Prior violations	40-70%
Substantial economic gain	20-50%
Repeated or continuous violation	varies

DOWNWARD ADJUSTMENT CRITERIA

Minor violation	50-90%
Good faith or voluntary disclosure	30-60%
History of overall compliance	20-50%
Inability to pay	varies

Comments

continued from page 24

unspecific collection of information about audiences, the sale of advertising is often difficult for the commercial LPTV stations, who must sell time without the advantage of the traditional mechanisms for negotiating prices. This seems to be less of a problem

Partly because of the often haphazard and unspecific collection of information about audiences, the sale of advertising is often difficult for the commercial LPTV stations, who must sell time without the advantage of the traditional mechanisms for negotiating prices. This seems to be less of a problem for rural stations, whose markets are more readily identifiable, and whose audiences and local advertisers are therefore more easily isolated from larger market media.

None of CBA's proposed solutions will solve this problem. First, assuming *arguendo* that permitting LPTV's to use call signs just like those of full power stations would permit better identification of LPTV stations by diary keepers and rating services, the underlying source of the audience reporting problem would remain unresolved. The real difficulty according to CBA and the *Survey* is the disparity between the area served by LPTV stations and the area within which ratings are compiled. As CBA admits, "An LPTV station rarely will be able to cover an entire ADI, especially in a hyphenated market." The standard ratings measurement area is the Area of Dominant Influence (ADI), comprised of the counties in which stations from a particular community gain the largest share of viewing. Usually, an ADI is an expansive geographic area comprised of numerous counties with thousands of television households. Measurement of viewing in an isolated portion of an ADI necessarily is problematic. In such smaller areas, the size of the sample typically would be insufficient to permit reliable audience estimates. Conforming call letter patterns to ratings service database fields simply would fail utterly to remedy this problem. If the number of diaries is too small, then it matters not whether every entry is perfectly correct. No reliable audience estimates can be made.

Furthermore, the dimensions of the problem caused by five-character alpha numeric call signs hardly are revealed by CBA or the *Survey*. Several factors suggest that it may not be so great. First, diaries are reviewed and viewing credited based on elements other than call letters. Channel number and program title also are recorded. The rating services claim to use editing procedures which produce reliable diary review. Second, in major markets, me-

ters have replaced diaries as the primary audience measurement device. Meters reflect viewing to channels. Call letters are not considered. Therefore, assigning four- or six-letter call signs to LPTV stations provides no real solution to the difficulties encountered by LPTV stations in securing reliable audience ratings.

Note: The problems LPTV stations allegedly face is belied to a certain extent by the fact that about 15% of LPTV stations responding in the Marquette Study used Arbitron and 14% have used Nielsen.

Lifting power limitations also is no solution. CBA seeks only sufficient power to provide community-wide service. However, community-wide service will offer no solution to the audience reporting problem. Only ADI-wide service could accomplish that, but ADI-wide service is not remotely feasible technically for LPTV stations. Therefore, abandoning the current power limitations would offer no meaningful solution to the one problem noted in the *Survey*.

Moreover, increasing power limitations would be the sort of spectrum juggling which the Commission must avoid if ATV is to become a reality.

Treating LPTV's like "full-fledged" television stations for general regulatory purposes also provides no solution to any demonstrable problem. Certainly, such additional regulation of LPTV stations will have no bearing on audience measurement problems.

Note: INTV has no difficulty sympathizing with the theoretical need to accord LPTV stations syndicated exclusivity protection. (Petition at 7, n.9) However, the dimensions of the real breach of exclusivity of LPTV programming is not even suggested by CBA in its Petition.

In view of the above, INTV opposes CBA's Petition for Rule Making and urges that it be denied.

COMMENTS OF THE NATIONAL ASSOCIATION OF BROADCASTERS

The various changes in the Commission's Rules which CBA requests would, taken together, represent a radical change in the Commission's licensing policies for the low power service. While CBA piously disavows any intention to change the secondary status of low power stations, the goal of the CBA Petition is surely the opposite, to make low power stations the practical equivalent of full power stations. That goal, however, is directly contrary to the Commission's low power policies.

As we shall discuss, most of the proposals advanced in the CBA Petition were considered and rejected by the Commission when it established the low power service. CBA offers no reason why the Commission's considered judgments in 1982

should now be changed. While the Commission is free to modify its policies in the light of changed circumstances, it must be able to articulate what those changed circumstances are and how they relate to the policies to be altered. The CBA Petition provides no basis on which the Commission could meet these obligations.

Indeed, CBA candidly admits that one of its objectives is to enhance low power stations' ability to be included within any new must carry rules. Again, CBA seeks a status that low power stations have never had. While the Commission's 1972 must carry rules did require cable systems to carry certain translators, the Commission decided that translators which originate programming would not be entitled to mandatory cable carriage. The Commission's interim must carry rules specifically applied to full power stations only. The CBA Petition appears to be little more than a *sub rosa* effort to reverse the Commission's careful restriction of low power stations to secondary status.

It may be understandable why CBA seeks such relief. Who would not want to take advantage of an opportunity to change a low power station obtained without a comparative hearing and constructed for a comparative pittance into the equivalent of a full power station potentially worth millions of dollars more than the LPTV facility? Understanding of CBA's motives, however, is no substitute for a determination that the public interest supports such a change in the status of the low power service. Instead, the public interest counsels against such changes.

First, there can no longer be any notion that increasing the number of television outlets is an unalloyed public good. The Commission's Office of Plans and Policy in a thorough report on the future of television this summer concluded that it is unlikely that many existing television stations will be able to survive absent significant regulatory changes.

While LPTV stations doubtless provide a valuable new public service in some areas where there is little or no local conventional television service, the CBA Petition does not indicate that such facilities are hampered in their operations by the Commission's existing rules. For example, CBA contends that viewers are confused by the term "low power" and the unconventional call signs assigned to LPTV stations. If that is so, it is a problem which is unlikely to be significant in an area where the LPTV station provides the only local television service. The supposed confusion would only become a problem if there are other television outlets available to viewers. It is in those areas, however, where CBA wishes to make low power stations appear to be more like conventional stations. Doing so would only threaten the ability of existing stations to provide public service.

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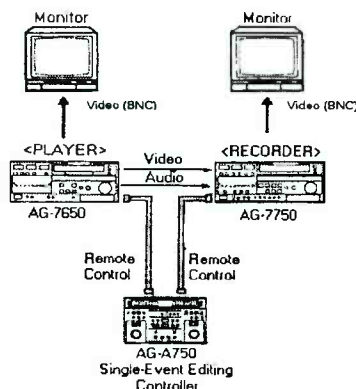
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hanced recognition from the Commission because the spectrum they now use may soon be needed for other purposes. The Commission has adopted a goal of providing High Definition Television (HDTV) by simulcasting with conventional television signals. In order to provide channel capacity for LPTV signals for all full power television signals, the channels used by many LPTV stations may need to be reclaimed from their current secondary use. It would make no sense for the Commission to provide augmented status for LPTV stations when, at the same time, it contemplates adopting an LPTV standard which may displace many of those stations. The Commission will recall its characterization of LPTV stations as ones "that have no coverage requirements and whose continued existence is uncertain in light of their secondary status."

Turning to CBA's specific proposals, they appear

to be a request for the Commission to create another category of low power service for stations which agree to air a minimal amount of locally produced programming. In exchange for this commitment, these stations would become part of a new "community broadcasting service," be subject to various Commission rules not now applied to the low power service such as multiple ownership rules, be entitled to greater power, have conventional call letters, and receive various other regulatory benefits.

The Commission's present low power rules allow LPTV stations to operate as translators, program originators, or providers of subscription services in any combination. Stations in this service may change the amount of each type of service they provide without notice and need only inform the Commission if they intend to commence program origination. CBA does not suggest how its proposed

changes are to be integrated into this flexible regulatory structure. Suppose an LPTV station begins to provide the local service CBA would require for certification as a community broadcasting station, and the station receives such certification. If it later decides to stop producing local programs, must it report this to the Commission or seek Commission approval before making the change? Must it then change its call letters back to what they were before certification and reduce power emissions to ones within the regular LPTV limits? If an LPTV station cannot change its status, one of the Commission's goals in establishing the service will be lost. And if a station can switch back and forth, the changes in operation which would be required are certainly likely to cause great confusion to the public.

CBA does not address other practical problems with its proposed changes in the low power service. If the multiple ownership rules apply to stations which meet the local programming standards, how are LPTV stations licensed to the same owners which have not been certified as community broadcasting stations to be treated? Could one operator own an unlimited number of LPTV stations so long as no more than 12 are at any one time certified as community broadcasting stations? Such rules are also likely to do little more than create chaos and uncertainty.

CBA insists that the irregular call letters assigned to stations in the low power service are responsible for the alleged difficulties these stations have in obtaining reliable ratings data. The Marquette University study sponsored by CBA, however, reaches a different conclusion. It agrees that major ratings services are not used by LPTV stations, "perhaps because station audience numbers seldom rise above the minimum thresholds for reporting by those services." If the call signs used by low power stations are in any way responsible for the absence of ratings data, it appears that their role is only a small one.

In any event, a similar call sign proposal was made to the Commission when it established the low power service. It concluded:

We believe that the confusion which is likely to result from such a change, as well as the administrative inconvenience of carrying it out, are not justified by the result. Therefore, we shall continue to assign low power call signs as we assign translator call signs.

CBA offers no reason why that judgment should be altered.

The Commission also considered proposals identical to CBA's to permit increased power for some low power stations. It stated:

It is our opinion that the power limits proposed in the Notice are adequate to ensure viable coverage for low power stations while restrictive enough to preclude undue interference under the technical standards adopted . . . We currently anticipate that we only would find it in the public interest to waive the power limits in extraordinary circumstances.

The only reason advanced by CBA for increased power limits is to permit low power stations to serve a wider area, a goal which may be inconsistent with the purpose for which the service was established, and which is based on no change in circumstances from the identical proposal already rejected by the Commission. CBA does not address the public interest benefits which the Commission would have to find in order to impose upon itself and other licensees the burden of dealing with the interference that increased power levels would certainly cause.

Finally, CBA proposes that the benefits of changed rules only be granted to LPTV stations which provide a required amount of local programming. Under the CBA proposal, a low power station could change status by providing only 5.6 hours per week of local programs. Moreover, CBA does not suggest any requirement that this local programming be of any type. It would not have to be local news or public affairs programming. A station could obtain enhanced status by airing a local shopping channel or six hours of locally produced "infomercials." Moreover, the remaining 162.4 hours of weekly time could be fed by whatever programming

the LPTV operator chooses.

CBA makes much of the investments made by owners of LPTV stations. What it does not recognize is that these investments were made with full knowledge of the limits placed on low power stations and their secondary status. LPTV owners cannot raise any equitable claim that the Commission should protect or enhance their investment when the Commission made the secondary nature of the low power service unmistakably clear before opening its licensing process.

Conclusion

For the foregoing reasons, the Commission should deny the Petition for Rule Making filed by the Community Broadcasters Association.

REPLY COMMENTS

REPLY COMMENTS OF THE COMMUNITY BROADCASTERS ASSOCIATION

1. This proceeding has attracted a rare and overwhelming number of individual station licensees and permittees in support of a Petition for rule making. Comments strongly supportive of the Community Broadcasters Association's Petition for Rule Making were filed by 34 licensees and permittees of low power television stations. Not a single LPTV station opposed the Petition.

2. The supporting comments were written personally by real people who are themselves running and building LPTV stations, nearly all on their own typewriters or word processors. They are broadcasters, not financial investors who happen to be using the broadcasting industry to make their portfolios grow. Without exception, the comments were signed by principals, not by attorneys.

Note: Even where counsel transmitted comments, the comments themselves were signed by a principal.

They were not "canned" or drafted by CBA. Each commenter spoke from his or her own heart and had something individual to say about why a formal rule making should be initiated and the Petition should be granted. There can be no better demonstration of the need underlying the Petition, and no more persuasive showing of why the Commission should grant the LPTV industry the very limited relief it has requested.

3. The only opposition came from trade associations whose members must feel terribly threatened by competition from locally programmed LPTV stations, considering the effort they put into opposing the Petition. It is unfortunate that the broadcasting "establishment" feels compelled to take such a negative attitude toward encouraging local over-the-air programming, which has been the bedrock of the American broadcasting system since its inception. As early as 1928, the Federal Radio Commission stated:

Broadcasting stations are licensed to serve the public and not for the purpose of furthering the private or selfish interests of individuals or groups of individuals. . . . In a sense a broadcasting station may be regarded as a sort of mouthpiece on the air for the community it serves, over which its public events of general interest, its political campaigns, its election results, its athletic contests, its orchestras and artists, and discussion of its public issues may be broadcast.

4. The opponents could not attack the underlying premise of local community broadcasting with a straight face, so for the most part they leveled their guns at arguments CBA never made. The Commission must not be taken in by this approach. CBA cannot be made to ask for something it never asked

for, just because opponents say so. CBA did not ask for any change in the secondary status of the LPTV service. Of course, no one likes being secondary; but neither do Class II AM broadcast stations like to receive interference from Class I stations at night, nor do daytime AM stations like to receive interference during pre-sunrise or post-sunset operating hours. But that is not the point. CBA did not ask for a change, so the issue of secondary status is simply not on the table.

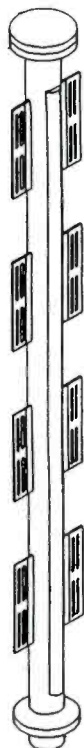
5. Nor do LPTV operators want to impede the introduction of advanced television systems ("ATV") or cripple the American broadcasting or electronic industries so that they fall victim to foreign competition. LPTV operators have at least as much of a stake in the success and growth of these industries as any other broadcaster in this country, whether in the context of ATV or otherwise. As a secondary service, LPTV cannot prevent the allocation of channels for ATV stations. Moreover, LPTV also cannot proliferate to the point where it impedes ATV development as a practical, if not a legal, matter, because applications for new LPTV stations are frozen within 100 miles of the top 30 markets for the specific purpose of preserving ATV options. In other words, the issue of ATV is not on the table either.

Note: Nor is cable carriage at issue in this proceeding. Cable carriage is obviously of serious concern to LPTV operators, but it is being debated in MM Docket No. 90-4 and on Capitol Hill, not here. The cable issue should not be invoked as an excuse to slow action on RM-7772.

6. That is CBA's response to the Opposition of the National Association of Broadcasters ("NAB"), Maximum Service Television, Inc. ("MSTV"), and the Association of Independent Television Stations ("INTV"). CBA's Petition must be read and judged on the merits of what it says, not what someone else says or what someone else thinks would make it easier to defeat the Petition.

7. The Opposition of the National Translator Asso-

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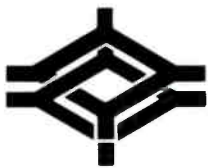
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ciation ("NTA") is more disturbing, as LPTV operators share much technology in common with translators and intend no harm to the translator industry. The basic fallacy underlying the NTA Opposition is that it appears to assume that "community television" status would be forced on some who do not want it. That is not the case. CBA has proposed a new status that would have to be applied for on an individual station basis. No one would ever have to apply. Therefore, NTA's concerns are misplaced. No translator would have to change its automatic code-keyed station identification system, because no translator would have to change its call sign; and CBA proposes no change in the rule that permits code-keyed station ID's. No translator would have to be called anything other than a "translator." It is also unrealistic to fear that community television stations would increase power in a way that would preclude the establishment of new television translators. In rural areas where translators are most likely to be built, there is no spectrum shortage.

Note: In fact, since translators do have to comply with all the "taboos" that govern conventional television channel allotments, spectrum in rural areas is unlikely ever to be exhausted. The mere elimination of second-through fifth-adjacent channel mileage separation requirements means that any community that wants them can have at least a dozen translators, if not many more.

In more congested markets, the ATV freeze already precludes the establishment of either new translators or new LPTV stations.

Note: NTA is also unrealistic in predicting enormous power increases for LPTV stations. It is one thing to say that the 1 kW transmitter power output limit is too low and prevents effective service to a station's community; it is quite another to anticipate enormous community television service areas that preclude new services. The whole point of the community television industry is the establishment of smaller stations that can survive economically where conventional stations cannot. CBA has not asked for the same power levels available to conventional TV stations, nor would economic factors indicate that operators would want to build in that manner even if they could.

Therefore, preclusion of the establishment of new translators is most unlikely.

8. What this proceeding is about is that a significant number of community television stations want to grow up a little; and that is all, despite what any opponent may claim. They want regulatory albatrosses removed from their necks in the form of the name of a service that implies inferiority; a call sign format that the public and the advertising industry do not understand; and an artificial power limit that can be changed without in any way changing current interference standards.

Note: The suggestion of opponents that this relief would not help community television stations in the market place is belied by the comments of 34 operators supporting CBA's Petition and the absence of any opposition from the community television industry.

There is no good reason to cripple these stations with governmental regulations that do not serve a necessary purpose. The Commission is seeking to remove unnecessary regulations from every other service, so why should LPTV not be included?

9. It is no answer to say that LPTV operators acquired their stations with full knowledge of their status, so they must live with it. Class A FM station operators bought 3 kW stations with knowledge of the 3 kW power limit; but that did not stop them from fighting for many years until they won a new C3 class and a new Class A6 kW power limit, even though their 6 kW proposal, unlike CBA's, required extremely careful tailoring to avoid creating new interference. UHF television stations were built when the permissible noise figure in tuners in television receivers was 14 dB; but that did not stop them from fighting for, and winning, a reduction to 12 dB, even though their proposal, unlike CBA's, placed a new burden on another industry (the receiver industry). Land mobile operators fought their way into the

UHF-TV spectrum at 470-512 MHz, even though their proposals for the future, unlike CBA's, prevent the establishment of new conventional TV stations in the top ten markets. Everyone who has a problem asks for relief. Every industry matures; and when it does, re-evaluation of regulations is always appropriate.

Note: Indeed, Chairman Sikes has indicated in public speeches that with the advent of increased competition in the broadcasting industry, a "top to bottom" review of all broadcast regulations is under consideration.

LPTV is no different, and its needs are no less worthy of consideration than those of any other service.

10. LPTV stations do not have regulatory benefits or protections to help ensure their economic success. They have only one big thing going for them — their service to their local audiences — but that one thing is the most important thing that broadcasting is supposed to stand for. Those stations that provide local service are not asking for protection but are asking only for shackles to be removed. They are asking only for a better name, a more recognizable call sign, and a more realistic power level with no change in interference rules. These modest requests should be promptly granted.

11. "Today, broadcasters remain television's lifeline. Broadcasters ensure local coverage of news and public affairs. . . . The industry must be afforded more opportunities to adapt and compete . . ." These words were spoken by Chairman Sikes in an address to the International Radio and Television Society on September 19, 1991. While the Chairman was speaking in the context of competition between broadcasting and cable, his words are relevant in the context of CBA's Petition as well. The locally programmed LPTV stations that would benefit from CBA's Petition are providing the local lifeline of which the Chairman spoke and are asking for changes that will give them a better opportunity to compete.

Note: NTA frowns on what appears to be a request for increased regulation when CBA says that community television stations would abide by rules applicable to conventional stations. No one, including LPTV stations, wants more regulation as a general matter. However, it is hardly reasonable for community television stations to seek the benefits of an improved status without agreeing to play by all the relevant rules.

12. CBA is not sure whether its opponents have forgotten the importance of local programming or are afraid of the competition it represents.

Note: A study of 217 conventional television stations in 50 markets showed that between 1979 and 1989, there was a 51 percent decrease in the average percentage of issue-oriented public affairs programming between 6:00 a.m. and 12:00 midnight. Some 40 percent of Fox network affiliates presented no public affairs program at any time during a selected "composite week," and 87 percent had no newscast. Almost one-third of CBS, NBC, and ABC affiliates had no local public affairs program.

But the Commission has not forgotten, and has continued to emphasize, the importance of local service, even as it has approved new technologies for nationwide service. The petitioners now before the Commission are asking for simple regulatory relief — on a completely voluntary basis — for a group of stations that provide local service and are willing to earn the relief they request. Therefore, CBA's Petition should be granted and a rule making begun at an early date.

CBP

BON MOT

I've always been very timid, but my entire life has demanded of me that I be courageous.

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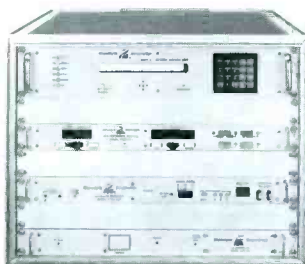
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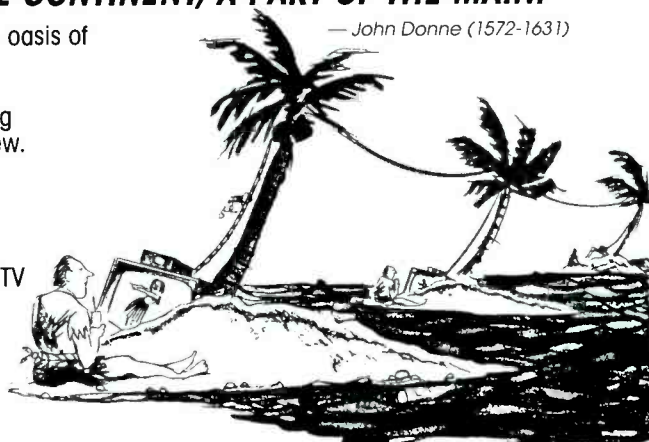
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— John Donne (1572-1631)

Circle (40) on ACTION CARD

FCC Seeks Comments On HDTV Implementation

Says Some Major Market LPTV Stations Could Be Displaced

The Federal Communications Commission has taken another step toward its goal of making high definition television the broadcast standard in the U.S. with a request for public comments on several proposed rules and policies intended to guide the implementation of HDTV services. One item up for comment is how to treat LPTV stations and translators that may be threatened with displacement.

The October 24 notice outlines four issues: 1) how to determine who will get a portion of the limited spectrum available for HDTV broadcast; 2) how to assign channels to eligible contenders; 3) whether or not LPTV and translator stations should continue to have secondary status, especially since both will be dis-

placed "to some degree" in the major markets; and 4) how to decide when broadcasters should have to complete conversion to HDTV systems.

It also proposed issuing no new NTSC licenses once initial HDTV assignments have been made. And it sought comment on whether its proposed simulcast standard will be the best way to protect consumers' investment in existing television equipment.

In an attached statement, FCC Chairman Al Sikes remarked on the progress of digital broadcast transmission systems and noted that "at least some in the broadcast industry regard the economics of HDTV as unattractive." He asked broadcasters to comment further on their

interest in going ahead with HDTV implementation, saying that if it becomes clear that they are "losing interest in HDTV, then valuable UHF spectrum could be used for new land mobile services."

At press time, comment deadlines had not yet been established.

CBS

Kids' Commercial Limits Deadline Extended Again

On September 20, the Federal Communications Commission once again extended the deadline by which children's TV programs must comply with the new advertising requirements as outlined in its April *Report and Order* implementing the Children's Television Act of 1990 (see *LPTV Report*, April 1991, page 14; August 1991, page 17; and "LPTV and the Law," September 1991, page 4).

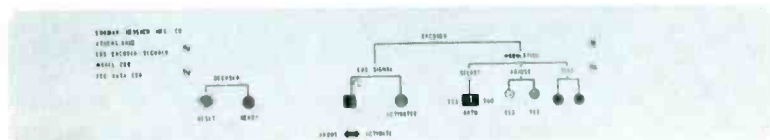
The new deadline is January 1, 1992 for all programs; earlier, the Commission had said that January 1 was the deadline for programs acquired by barter contracts entered into before April 12, 1991, but that other programs would have to comply by October 1, 1991.

The Commission acted on the request of CBS, Inc. which argued that there was no reason to extend the deadline just for barter programs and not for others, or for granting barter programs a competitive benefit.

The October 1 effective date remains in force for all other aspects of the rules, however.

CBS

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Required for L.P.T.V.

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You don't have to worry about a thing.

Guaranteed Right

And Kompas/Biel has the experience and expertise to do it right the first time. We **guarantee** that your LPTV application, and all the paperwork that goes with it, will be letter perfect.

Soon the FCC will announce a new LPTV filing window. Call John Kompas today, at Kompas/Biel & Associates. We'll give you **100%**.

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Circle (19) on ACTION CARD

Supplier Solo

The Hamlet Videoscope An Alternative To CRT's

—by Amy Flickinger
James Grunder & Assoc., Inc.

In the past, bulky, hard-to-read CRT devices dominated the video signal measurement market. Recently, however, the video broadcast industry has witnessed a new generation of waveform and vectorscope test measurement equipment. And with this new generation comes an alternative to standard CRT display devices.

Hamlet Video International has introduced a new series of videoscope units that provide all the functions of the standard CRT display devices with the additional accuracy of digitally-generated scales and measurement techniques.

The Hamlet Videoscopes measure video and then convert the waveform and vector displays into standard video formats, allowing them to be displayed on any standard video or LCD monitor from 4.5in. to 50in. This eliminates the problems normally associated with CRT display devices, such as stability, astigma-

tism, focus fluctuations, poor clarity, and tube replacement. The highly accurate waveform and vector signals can be displayed individually on full screens or simultaneously keyed over the incoming video. This is a patented feature exclusive to the Hamlet units.

Easy To Use

The Hamlet Videoscopes are encased in a one rack-unit high, 1 3/4in. space-saving enclosure, bringing all functions of the waveform and vector operation into one convenient unit. These units satisfy the requirements of television monitoring with broadcast specification for all levels of the industry. The Hamlet units are also easy to operate, making the equipment suitable for use by production personnel as well as engineers. In addition, the signals can be distributed to display on several monitors simultaneously or operated via RS-232 remote control.



The Hamlet Videoscope

Hamlet Videoscopes are available in various models to suit all video measurement needs. Each Hamlet unit is a combination waveform and vector with models supporting all the world TV standards.

The 301 Series is a basic unit supporting composite, component, and Y/C video formats with full feature waveform and vector signal measurement up to 1% accuracy. The HVI 301 is also available as a waveform monitor stereo/audio level indicator. The 303 Series is a composite precision measuring videoscope that adds SC-H timing and on-screen measurement read-outs. The 304 Series is a precision measuring videoscope offering SC-H bow tie or vector displays for composite or component signals. The 305 Series is a precision measuring videoscope for RGB/composite video formats.

Where to Buy It

Hamlet Video International also manufactures audioscopes for full-color stereo/audio measuring and monitoring. The HVI 501 Stereoscope provides black and white lissajou displays of stereo inputs while the HVI 502 provides color linear

and lissajou displays of two channels of stereo with all parameters user-definable.

The Hamlet Videoscopes and Stereoscopes are distributed in the United States exclusively by James Grunder & Assoc., Inc. Located outside of Kansas City, James Grunder & Assoc., Inc. has represented broadcast products for more than 25 years. The company's employees specialize in the marketing and distribution of broadcast-quality video production and test equipment, standards converters, scan converters, and encoders for the broadcast, corporate, industrial, and educational fields.

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Amy Flickinger is advertising manager for James Grunder & Assoc., Inc. Technical information for this article was provided by Jim Bendure, chief engineer.

CBP

"TV With A Commitment" Comes To Detroit

On July 13, W48AV signed on the air in Detroit, MI, serving more than 500,000 viewers with family-oriented programming 24 hours daily.

"TV-48 is committed to rebuilding the family in Metro Detroit," said Glenn R. Plummer, president of the station, which advertises itself as "television with a commitment." Plummer, who owns and operates TV-48 with his wife, Karin, said they have already received more than 2,500 letters of support from area viewers and church leaders.

TV-48 carries a full package of children's shows, talk shows, a soap opera, news, Christian programming, and — on Saturdays — NCAA Big East Conference Football.

The station broadcasts from a tower in St. Clair Shores and has offices and a studio in Southfield. It is being carried on Detroit's Barden Cable system and on the Telemedia Cable system of Highland Park.

CBP

Carol Sinclair Joins Showplace

Hal Pontious, owner of the Chicago-area programming rep firm, Showplace, announces that Carol Sinclair has joined the staff as a senior program executive.

Sinclair comes to Showplace from WCEE-TV, channel 13, in the St. Louis area where she was program director. Channel 13 is owned by Sudbrink Broadcasting, which also owns several LPTV stations around the country.

CBP

Supplier Side

Andrew Corporation has just introduced a new UHF antenna series for LPTV and TV translators.

The AL8 series antenna can be ordered for any UHF channel and comes standard with eight bays, an omni-directional pattern, null fill, and a 1 kW input power rating. A tower attachment kit is included, providing simplified mounting for both top- and side-mount situations. No auxiliary braces or guy wires are needed.



The new AL8 series antenna from Andrew.

Extremely light weight, the AL8 antenna is slender, keeping tower loading to an absolute minimum.

Circle (102) on ACTION CARD

Andrew has also expanded its ALP-Series LPTV antenna line to include several new patterns.

The new wide cardioid ALP-WR offers a wide 220° beam width but has a reduced back lobe for applications requiring a minimum amount of back radiation.

For narrow coverage areas, there are two new high-gain cardioid antennas, the ALP-D and the ALP-T, as well as the 180° peanut pattern ALP-H.

Circle (103) on ACTION CARD

NECTEL, a Connecticut software house, in conjunction with W28AJ, a community television station serving the Hartford/New Haven market, has developed an affordable station control software package designed specifically for LPTV broadcasters.

The integrated station control package incorporates library, traffic, billing, and affidavit functions. It also offers complete remote control of up to 64 VTR's, satellite dish control, tape duplication, and transmitter control — all time-code based.

According to Bob Knapp, president of NECTEL and owner of W28AJ, the LPTV package "will allow station owners to economically build and operate a station, providing a faster return on their investment."

The system, which will be released during the first quarter of 1992, is being offered as either a turnkey installation or a system package that can be installed with supervision.

Circle (119) on ACTION CARD

On January 2, 1992, look to the skies for a new programming service targeted to LPTV stations, small cable systems, isolated conventional stations, and SMATV systems.

BE-TV — to be launched by Kansas City-based **B & E Video Productions** — will offer original productions and public domain movies containing national advertising for six hours daily via satellite. The programming will be free to subscribers. National advertisers will pay only \$2 for a 30-second commercial.

Initially, 25 states in the central U.S. will be able to receive the programming, although the company hopes to expand in the future to the entire country. The original programs — produced in B & E's studios — will include a variety of family entertainment, educational programs, and humor.

Circle (143) on ACTION CARD

From **Bonneville Communications** comes a talk show for the whole family. "Families Are Forever" is a weekly magazine program featuring segments on effective parenting, making family memories, developing a healthy lifestyle, and more.

"Families Are Forever" is hosted by Richard and Linda Eyre, lecturers and co-authors of five best-selling books on parenting and life balance. The Eyres have nine children.



Richard and Linda Eyre, co-hosts of "Families Are Forever."

Each week, special guests with a variety of professional and practical skills join the Eyres for discussions on everything from solving sibling conflicts to planning painless family vacations.

"Families Are Forever" is produced by The Church of Jesus Christ of Latter-day Saints. Thirteen half-hour episodes are available on a barter basis with four minutes for local sale in each episode.

Circle (110) on ACTION CARD

CBP

TTC Completes Acceptance Tests On 30 kW Transmitter

Television Technology Corporation has successfully completed Federal Communications Commission acceptance tests on its air-cooled 30 kW transmitter for Australia's Southern Cross Network. The TTC-MU is the first transmitter from any manufacturer to use EEV's air-cooled 30 kW inductive output tube.

The transmitter is one of several forming a chain of microwave links and transposers in Australia's Victoria province. The TTC-30/30MU is externally diplexed and uses TTC Model XLS 1000's for aural amplification. The solid state aural drivers and a TTC-designed aural switching system provide multiple levels of redundancy for both aural and visual transmission — and do so "quite cost-effectively," according to the company.

The Southern Cross Network is expected to be on the air by the beginning of next year.

CBP

...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.

K26CR Kansas City, MO. Janet Jacobsen, 9/30/91.

K36BW Thompson Falls, MT. Thompson Falls TV District, 9/30/91.

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.

K13VK Arco, ID. Ambassador Media Corporation, 9/27/91.

K09VD Ashton, ID. Ambassador Media Corporation, 9/27/91.

K13VI Blackfoot, ID. Ambassador Media Corporation, 9/27/91.

K43BE Boise, ID. Ken Jacobsen, 9/27/91.

K07UL Burley, ID. Ambassador Media Corporation, 9/27/91.

K08KU Challis, ID. Ambassador Media Corporation, 9/27/91.

K09UZ Driggs, ID. Ambassador Media Corporation, 9/27/91.

K12OE Firth/Basalt, ID. Ambassador Media Corporation, 9/27/91.

K08KV Jerome, ID. Ambassador Media Corporation, 9/27/91.

K15CH Lewiston, ID. Orehards Community TV Association, Inc., 9/27/91.

K21CC Lewiston, ID. Orehards Community TV Association, Inc., 9/27/91.

K30BW Lewiston, ID. Orehards Community TV Association, Inc., 9/27/91.

K35BW Lewiston, ID. Orehards Community TV Association, Inc., 9/27/91.

K66CE Lewiston, ID. Life of Victory TV, Inc., 9/27/91.

K68BC Lewiston, ID. Orehards Community TV Association, Inc., 9/27/91.

K31CI Montpelier, ID. Bear Lake County TV District, 9/27/91.

K04NO Paul, ID. Ambassador Media Corporation, 9/27/91.

K02NO Rupert, ID. Ambassador Media Corporation, 9/27/91.

K12OB St. Anthony, ID. Ambassador Media Corporation, 9/27/91.

K13VJ Shelley, ID. Ambassador Media Corporation, 9/27/91.

K05IX Twin Falls, ID. Ambassador Media Corporation, 9/27/91.

K38AS Twin Falls, ID. King Broadcasting Company, Inc., 9/27/91.

NEW LPTV CONSTRUCTION PERMITS

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

K22CL Bridgeport, CA. Rural Television System, Inc., 9/9/91.

ASSIGNMENTS AND TRANSFERS

W29BB Dothan, AL. Voluntary assignment of permit granted from Frank A. Baker to Trinity Broadcasting Network on 9/30/91.

W64BJ Huntsville, AL. Voluntary assignment of permit granted from Richard E. Deutch, Jr. to Trinity Broadcasting Network on 9/27/91.

K26AQ Bullhead City, AZ. Voluntary assignment of license granted from Colorado River Broadcasting, Inc. to Arizona Communications, Inc. on 9/18/91.

W04CN Cocoa/Rockledge, FL. Transfer of control of Press Broadcasting Company granted from Asbury Park Press, Inc. to New Jersey Press, Inc. on 9/25/91.

W57BQ Madeira Beach, FL. Voluntary assignment of permit granted from Harry W. Perlow and Charles H. Simon, Jr. to American Coastal Television Network, Inc. on 9/23/91.

W39BG Ocala, FL. Transfer of control of Press Broadcasting Company granted from Asbury Park Press, Inc. to New Jersey Press, Inc. on 9/25/91.

W06BH Columbus, GA. Voluntary assignment of permit granted from Dr. Stephen Hollis to Greene Communications, Inc. on 9/23/91.

W13CC Savannah, GA. Voluntary assignment of permit granted from Norma Levin to Video Jukebox Network, Inc. on 8/28/91.

K66DS Cedar Rapids, IA. Transfer of control of Gaylord Broadcasting Company granted from Edward L. Gaylord and family to Edward L. Gaylord, Edward K. Gaylord, II, et al., voting trustees, on 9/27/91.

W57BS Elsie, IL. Voluntary assignment of permit granted from Principia College Communications to Lewis and Clark Community College on 9/23/91.

W13BZ Louisville, KY. Voluntary assignment of permit granted from Norma Levin to Video Jukebox Network, Inc. on 8/28/91.

W25BA Grenada, MS. Voluntary assignment of permit granted from Morgan D. Hardy to Trinity Broadcasting Network on 9/30/91.

W13BW Durham/Chapel Hill, NC. Voluntary assignment of license granted from Norma Levin to Video Jukebox Network, Inc. on 8/28/91.

W13CI Raleigh, NC. Voluntary assignment of li-

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cense granted from Norma Levin to Video Jukebox Network, Inc. on 8/28/91.

K09EP Grants/Milan, NM. Transfer of control of New Mexico Broadcasting Company, Inc. granted from Margaret Ann Hebenstreit to Lee Enterprises, Inc. on 9/16/91.

K17CA Carson City, NV. Voluntary assignment of permit granted from Kidd Communications to Galaxy Broadcasting, Inc. on 9/17/91.

W56CA Delaware, OH. Voluntary assignment of license and permit granted from James N. Shaheen

to Shaheen Broadcasters, Inc. on 8/28/91.

K11SE Bend, OR. Voluntary assignment of license granted from Central Oregon Broadcasting, Inc. to KOIN-TV, Inc. on 9/17/91.

K34DA Portland, OR. Voluntary assignment of permit granted from Richard E. Deutch, Jr. to Trinity Broadcasting Network on 9/27/91.

K47DF Corpus Christi, TX. Voluntary assignment of license granted from Diocesan Telecommunications Corporation to Paloma Broadcasting Corporation on 9/3/91.

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