

# The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 3, Issue 11

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December 1988



Iowa governor Terry E. Branstad (center) making the first request call on Des Moines' new Jukebox Network LPTV station. John Robson (left), VJN's director of corporate communications, and VJN president Steven A. Peters assist the governor.

## Jukebox Network Comes To Iowa

At 5:25 p.m. on Friday, September 30, Iowa governor Terry E. Branstad threw the switch that officially opened LPTV channel 4 in Des Moines, the newest affiliate of The Jukebox Network. Then, before an audience of local media and advertisers, the governor selected the first music video on the new interactive station by dialing the code for the Beach Boys hit, "Kokomo."

LPTV-4 is the first new VHF station to sign on in Des Moines in 29 years, according to Video Jukebox Network president Steven A. Peters. The Network is a robotic-enhanced, interactive service whereby viewers can choose their own music videos by dialing a local 976 telephone number.

K/B

## Record 61 LPTV Stations Licensed in October

The FCC granted licenses to 61 new LPTV stations in October, announced Keith Larson, chief of the agency's LPTV Branch. The grants—most of which went to applicants in the 1987 application window—represent the largest group of new licenses in one month in the history of the service. License grants have averaged 15 per month during 1988. "We are very excited," said Larson about the grants. "These 61 grants prove that the LPTV industry is healthy and growing, and that the application window system works."

K/B

## LPTV Brings Good Tidings To Music City USA

—by Jacquelyn Biel

From the top of the LNC Tower in downtown Nashville, two LPTV signals send Good News Television to some 500,000 people in Music City USA. W6IAR and W10BI simulcast their programming over the same area, the VHF signal reaching the valleys that the UHF can't get into, explains John Wesley Hembree, owner and general manager of the stations.

The stations are billed as Good News for Nashville—a slogan that appeals to Hembree's family audience and reflects the slant of his local productions. "Good News Television is sort of a symbol," he says. "It can refer to the Bible, but it also means that we try to cover the good news of the city in our news programming."

Channel 61 is the older of the two stations, having signed on the air in February 1986; Channel 10 followed almost exactly two years later. Programming is focused toward three main viewer groups: adults of 45 years and older—more than 30% of Nashville's citizens; Blacks—who make up a quarter of the population; and families.

Satellite programming from FamilyNet is aired during the midday ("They are a marvelous company to work with," says Hembree of Falwell's new network), and Tempo is aired overnight. Hembree has

*continued on page 4*

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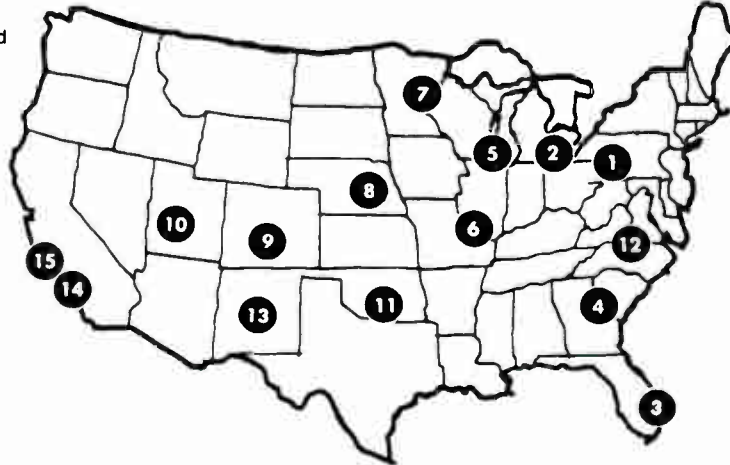
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## In Our View

I heard two comments over and over again at the CBA Conference in Las Vegas. The first was how valuable it was to be able to talk one-on-one with others in the industry. The second was how important it was that we become visible in Congress.

Keith Larson said it—"...you need to go to the Commission, go to the Hill." Stephen Sharp said it—"Congress wants to do what it can to help broadcasters, but it doesn't know much about LPTV." And several LPTV broadcasters said it too. We need to make Congress aware of what we are and the role we play in broadcasting.

The CBA has done some work already in this area. This past year we offered each member of Congress contact information for the LPTV stations in their states. More than seventy Senators and Representatives took us up on the offer. And to ensure that they have access to regular information about our industry, *The LPTV Report* is being sent, free of charge, to every member of Congress.

But LPTV broadcasters, also, have to make themselves heard. Here are some things you can do:

Invite your Congresspeople, monthly, to appear on your station for a "Fireside Chat" or something equally as informal. If they don't respond right away, keep trying. They all have video production facilities in Washington, so if they can't come to your station, tell them to send a tape. If they don't respond, keep asking until they do. And, by the way, get your viewers into the act by asking them to submit questions, participate in a call-in program, or form an audience at your studio.

Write your Congresspeople, monthly, about issues that concern you and your station. Do you feel uncomfortable writing? Don't worry too much about that; most people do. Send your thoughts anyway. We're just getting started and it's the quantity and regularity of your communications, not the quality of your prose, that counts.

When possible, visit your Senators and Representatives in person—at their state offices or in Washington.

There is also something else you can do. Greg Uhrin says it in a letter published elsewhere in this issue. We need to make ourselves more visible to the general television trade press. I'm convinced that one

of this industry's biggest obstacles right now is the inertia of thought among people who know nothing about us and can't readily find out. So please send out press releases whenever:

- You hire or promote someone;
- You produce a new program;
- You buy an old program;
- Your station gets an award (by the way, apply for all the awards you can get);
- You are added to a cable system;
- You are dropped from a cable system;
- You improve your signal, or buy new equipment, or do anything at all!

There are only about 25 TV trade magazines and newspapers to worry about. If you send out two releases a month, it'll cost you less than \$20 in postage. Want the names and addresses? Let me know and I'll be more than happy to send the list to you. (By the way, put me on it. I hear much too little from you all, and we're still too small to be able to spend the time we'd like to spend just working the beat.)

And send pictures. Take it from me: It's a lot easier to get an editor's attention if you've enclosed a photo with a good explanatory caption.

Lastly, start your own newsletter. Desktop publishing is *in*, folks. D. J. Everett in Hopkinsville, KY sends me a monthly newsletter—one sheet, two sides—each containing some dozen short paragraphs about what his TV-43 has been doing. Channel 19 in Baton Rouge publishes their own monthly program guide and distributes it as a supplement to one of the city's dailies. Maybe your daily newspaper won't be as accommodating, and maybe your postage budget won't allow mailing to every viewer, but you can always leave a few stacks in your advertisers' places of business.

Well, I've long run out of room and layout is waiting for this. See you next month.



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# Our Readers' Comments

I was able to attend only the Thursday session of the LPTV Conference but was impressed with this first national event of the CBA. You and the organizing crew should be commended. Having been involved with cable television for over 15 years and as a member of the NCTA "ACE" competition committee, I would like to make a few observations.

1. Right from the beginning, the CBA should institute program awards through an academy of LPTV programming. The awards procedure should be similar to those of established institutions, e.g., Emmy and ACE. It will take several years for these awards to become recognized outside of our industry, so we must start now! Let me not minimize, though, their immediate importance in your local communities toward good public relations.

2. To interface effectively with our congressmen and senators, we must have a good understanding of what specific areas need to be addressed. This could be achieved through very current briefs, in the form of action grams, as well as example letters which would help us communicate in language they would understand.

3. We produce a weekly show called "Washington Reports." Our regular guests on a rotating basis are usually New Hampshire's two senators and congressional delegation. This show does two things: it shows our commitment to local programming in a form that is not duplicated by any other TV entity in our state;

and on a very regular basis, it gives us the ability to buttonhole the lawmakers on our turf and discuss issues of industry interest.

4. As individual stations we need to be much more committed to releasing information to the general TV trade press. It is the only way that people outside the LPTV industry will come to realize that we are a player. This could help make our image positive by highlighting our awards; good deeds; cooperation with cable, radio, etc.; and our grass roots relationships in our communities (for example, we do an annual Boy's Club telethon).

The CBA should guide us toward that press and keep us apprised of how to access it with this information.

I know that the CBA has a great task ahead, and if we don't keep ourselves highly visible on as many fronts as possible, we could be passed over when the important decisions are made concerning the future of LPTV.

Thanks again for a mighty fine conference. And if I stated the obvious or repeated things that were brought out during the sessions, forgive me. But we can't be reminded often enough of the importance of visibility outside of our own communities.

**Gregory Uhrin**  
President/General Manager  
Creativideo, Inc.  
W13BG, Nashua, NH

## Nashville's 10/61

*continued from front page*

also invested in some syndicated sports and a large library of classic movies—which appeal to the older adult audience segment.

### Focus On Health

Hembree chooses programming that promotes what he calls his "4 H's" philosophy: physical health, mental health, spiritual health, and financial health. Thus his programs generally fall into one of four categories: sports, educational or informative programs, religious programs, and programs on money management and investment strategy.

The emphasis is on local programming, done in the studio or with TV 10/61's remote truck. Hembree tries to do as much local production as possible—the best way, he says, to compete with the seven high power TV stations, the two other LPTV's (both transmit only satellite signals), and the 34 radios in town.

There is the weekly "Nashville Gospel," a gospel music show featuring local Black singers, several weekly local church services, interviews with visiting country mu-

sic artists, contemporary Christian and country music videos hosted live, sports from Vanderbilt University as well as a game of the week from one of Nashville's seven smaller colleges, cooking and sewing programs hosted by local talents, and a medical show by a Nashville gerontologist.

For the older adult audience, Hembree does a weekly program called "Age Is For Winners." Shot on location in various settings, the popular magazine show spotlights seniors who enjoy successful retirement lifestyles—second careers, volunteer work, hobbies. Recently, for example, TV 10/61's cameras caught the Senior Olympic Swimming Competition at the Nashville YMCA.

Last year, the station did a four-hour, on-air talent search for Christian singers. Fifty contestants performed live on 10/61 while the contest was simulcast on Nashville's WNAZ-FM. The winner was awarded a recording contract.

### Giveaways Work

On July 4, the TV stations teamed up with Hembree's Nashville MOR radio—WENO-AM—to sponsor a "Freedom Celebration." "Wherever they are," was the

pitch to advertisers, "—on the beach, in their cars, at home—we have the audience on July 4th." The stations played music videos for six hours straight, and the giveaways and games attracted about 300 phone calls.

"Without ratings, sales are hard," said Hembree, "but if you can tell a client you had 300 calls in six hours, that helps!"

It also helps if advertisers can see immediate results from their spot time, he said. So he uses a lot of giveaway promotions—especially those that bring the viewer into the advertiser's place of business. One such show is the broadcast auction—a small market radio favorite that Hembree has adapted for his LPTV stations. Store owners trade slow-moving merchandise for ad spots. The merchandise is then auctioned on the air, often for a fraction of its retail value. The buyer gets a deal, the station gets some cash, the retailer gets rid of stuff that may have been sitting around for months, and the viewers have a heck of a lot of fun.

Getting viewers to call the station is a key promotional technique—also borrowed from radio. Hembree tries to give something away on every local program—

*continued*

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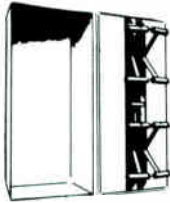
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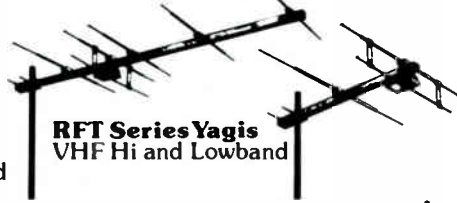
# LPTV

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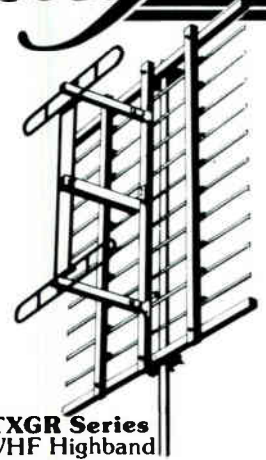
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passes to Opryland, Nashville's famous country music theme park, tickets to dinner, riverboat rides, "but no nightclub passes—that wouldn't fit with our image as a family station." And whenever a viewer calls, Hembree *always* gets the name and address.

### Kids' Day

Of course, getting people into the studio is the best promotion of all. One recent Saturday, TV 10/61 sponsored a "Kids' Day" and filled the studio with games, prizes, laughter, and kids. It wasn't expensive. The hardest part was coming up with enough games. And it was very successful.

Then there is the other end of innocence. "Some of our most devoted viewers," says Hembree, "are the inmates at the Tennessee State Penitentiary."

A lot of them stay up all night watching the station's classic movies. And many of them have appeared on 10/61's "Ex-Cons For Christ." Targeted to Nashville's inner city youth and hosted by two former inmates who now devote their time to support activities for prisoners and prison families, the program lets convicted criminals tell it like it is straight from the cell. One program was shot right on death row.

"The prisoners love it," says Hembree. "It's a chance for them to do something useful, to tell kids how to avoid making the same mistakes they made."

### Cable

As for so many LPTV operators, cable carriage has been a major headache for Hembree. Nashville and most of its suburbs are served by Viacom Cable, which he says has refused so far even to consider carrying his stations.

Viacom's Nashville manager, David

Wilson, says that audience preference studies by the cable company's outside consultants failed to establish enough interest among the viewers to warrant carriage of any of the city's three LPTV's.

According to Hembree, however, Viacom refused carriage because his programming was "too religious, too specialized." But he says that some of the high power TV stations in town—all of whom are on the Viacom system—carry more hours of religious programming than he does. He believes that competition for ad dollars is the more likely reason for Viacom's refusal to carry him, and he doesn't like being put in the same pot with non-originating stations: "We're the only LPTV in the market doing original programming."

The difficulty, of course, affects advertising revenue. As with many other big city LPTV stations, viewers and advertisers live in different areas. Advertisers, who tend to be wealthier, live in the suburbs where TV 10/61's broadcast signal won't reach. They won't advertise until the station gets cable carriage. On the other hand, says Hembree, "When the average central city viewer asks me if we're on cable, and I say no, they say 'Oh, good. That means I'll be able to watch you.'" Cable has only a 36% penetration in Nashville, and many of Hembree's viewers are among the 64% who don't subscribe.

### Contract Production

But in spite of the obstacles, Hembree's privately owned company is breaking even—at around \$16,000 per month, he acknowledged. He sells air time at \$100/half hour. He has been talking to one of Nashville's network affiliates about taking over some of the strictly local programming that does not appeal to the high power station's wider viewership. He won

the contract to produce the local color shots when ESPN covered the Royal Steeplechase. And he does all the mid-Tennessee area production for the United Methodists' syndicated program, "Catch The Spirit."

TV 10/61's ad rates—based on \$25/30 for a package of both LPTV's and the radio—are competitive with those of the radio stations in Nashville. And Hembree has been able to attract the car dealers, major industries, and much of the family entertainment businesses of the area. He has especially good luck in the Black community where there are a lot of sole proprietorships—bookstores, chiropractors, home health care practices, small insurance agencies.

One market segment that he has not yet been able to crack is the financial institutions—surprising in view of the fact that he programs to seniors, some of the banks' best customers. "Most marketing people at these institutions are younger. They don't seem to understand the particulars of reaching an older audience," he explains.

But some of Hembree's best promotion comes from just these older viewers. "They are really emotionally charged people," he says. "They have time to devote to social issues. The more we get involved with them, the more they get behind us." The older audience voluntarily and actively promotes the station to advertisers, so much so that Hembree can chart the resulting sales increases.

After two years and a lot of work, TV 10/61 is filling needs in Music City USA—and in the process building an audience loyalty that is unusual in television. As Hembree remarked, "People listen to the radio; they *watch* TV programs." The key seems to be giving them the programs they want to watch.

# Repeal Of Compulsory License For Distant Signals Recommended

The Federal Communications Commission has recommended that Congress eliminate the compulsory license for cable retransmission of distant broadcast signals. This would mean that cable systems would have to pay copyright royalty fees on programming they transmit from a "distant signal" broadcast station. (A distant signal is any broadcast signal that originates more than 35 miles from the cable system's headend.) Local broadcast signals are not included in the proposal.

Fees established by the compulsory license statute of the Copyright Act of 1976 are collected by the Copyright Royalty Tribunal, who then distributes them to the copyright holders. The fees vary based on the size of the cable system—from \$28 every six months for the smallest systems to as much as 3.75% of gross revenues for each distant signal carried on large systems.

(Until August 1986, when President Reagan signed a bill amending the Copyright Act, all LPTV stations were classified as distant signals for the purposes of cable carriage, therefore subjecting cable

systems to copyright royalty fees if they carried LPTV stations.)

CBA general counsel Peter Tannenwald speculated that repeal would encourage cable systems to carry fewer distant signals, thus opening channels for LPTV stations.


In its report, the Commission suggested that at least some distant signal broadcast stations could gain cable retransmission rights for an entire region, or even the nation. It cited the number of cable networks presently operating who have full copyright liability as examples of this kind of mechanism.

It did not make a recommendation on the compulsory license for local signals, pending completion of the draft report.

In separate statements, Chairman Dennis R. Patrick—who earlier had favored abolishing compulsory license for both distant and local signals—said consumer sovereignty should be the overriding concern in Congress's decision. He said that eliminating compulsory license would put cable on a more equal economic footing

with broadcasters in the absence of must-carry rules.

Commissioner James H. Quello said that the compulsory license for distant, but not local, signals should be repealed. He said that in the absence of must-carry, some cable systems might drop local broadcast signals because of the new copyright royalty costs associated with retransmitting their programming. "Rather than recommending that Congress eliminate the compulsory license, I would prefer recommending that Congress first consider reinstating must-carry rules," he stated, saying that a later reimposition of must-carry might mean having to reimpose both rules.

Concerned about the practical effects of repealing compulsory license, Commissioner Patricia Diaz Dennis withheld her vote until the final report to Congress is written. She had a number of questions about the effect the repeal might have on the quality and diversity of programming, on cable rates, on cable carriage of broadcast stations, and on the erosion of the major networks' audience share. 


## TV Food Coverage Competition Announced

The Institute of Food Technologists, the professional society of food scientists, has announced a new award for outstanding television coverage of stories about food science and nutrition.

The award consists of \$1,000, a plaque,

and travel expenses to IFT's Annual Meeting in Chicago for the presentation. Entries must be programs directed to the consumer audience and must have been produced during 1988 for broadcast on commercial or public television stations.

The deadline for submissions is March 1, 1989.

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# LPTV and the LAW

## Tower Tips

—by Peter Tannenwald

Engineers like *LPTV Report* columnists John Battison and Kathryn Tesh will tell you that station coverage is determined by a combination of effective radiated power and antenna height. Height is critical—some people think it is more important than power. Your antenna must be as high up as possible, to minimize the effects of terrain and building obstacles on the reach of your signal.

Tall towers are very expensive to build, so unless you have access to a high mountaintop or plan to build a tower as an investment and lease space on it to others for income, you will probably lease space on an existing tower or building rooftop.

I often find that inexperienced broadcasters accept a standard "form" lease from a tower owner or use an attorney

who is not familiar with the business and engineering considerations unique to broadcasting. The resulting lease leaves out a lot of details important to a broadcaster. If you get along well with the tower owner, you may not have trouble; but you may also find that some of the things you expected to be able to do on the tower result in a demand for more rent or are refused altogether.

With the standard lawyer's disclaimer—that this column is not intended to give legal advice for any specific situation, and that elements important to you may not be covered here—I would like to suggest some matters that you should think about before you sign a tower or rooftop lease.

### Get the Facilities You Need

Be sure that you can do everything you want to do. Provide for both your antenna

and transmission line or waveguide, and make sure that the tower owner understands the physical specifications of waveguide. If you need a receiving antenna for a studio-transmitter link, or a relay for electronic news gathering, make sure that you have the right to install it. Provide for de-icers in cold climates. Specify what space you need to house your transmitter and how it will be heated and air conditioned.

Provide for the future too. Make sure that you can replace your antenna if necessary, with the same or a different model. If you are thinking about a stand-by antenna, reserve space for it. Specifications in terms of weight, wind loading, and vertical size are useful general ways to describe antennas so that you have the flexibility to change your facilities in the future. If your antenna will be side-

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mounted, specify which face of the tower you will use.

### Interference

Interference occurs in strange ways that are often unpredictable, or at least unforeseen. Specify what the priorities will be if the tower or rooftop is shared. Will the procedure be first come, first served—so that any new tenant must leave if its arrival causes interference? Or will there be a priority system that is first come, first served among broadcast tenants but gives broadcasters priority over other users such as land mobile radio?

Make sure that if you are responsible for curing interference, the other tenants are required to cooperate with you. If filters or other remedial measures are available, all tenants should be required to accept them, and the lease should specify who is responsible for the cost.

Before you sign a lease or install equipment, it is a good idea to find out the frequency and power of all other users of the site and have a professional engineer do a computerized study that will give you some notion, if not absolute assurance, of the probability of interference.

### Access and Maintenance

You need access 24 hours a day. Many landlords, especially those in office buildings, are not accustomed to that. Even if you agree to do routine maintenance during business hours, you must be able to get to your transmitter anytime in an emergency— if not to keep your station on the air, then to fulfill your obligations as an FCC licensee to shut down if your transmitter malfunctions.

Some antenna maintenance may require other tenants to go off the air to protect workers against hazardous exposure to radiofrequency (RF) radiation. If so, your lease should allow you to do maintenance in the middle of the night and should require other tenants to go silent once a week, once a month, or whenever you need to do antenna maintenance.

The Federal Aviation Administration requires most towers to have special paint and lighting to avoid hazards to air navigation, and the FCC echoes these requirements on your license. Never assume that the tower owner has cleared the tower with the FAA. Ask for a copy of the clearance (which you should have done before filing your LPTV application with the FCC), and make sure that the lease states exactly who is responsible for keeping the paint and lights in good condition. For the sake of practicality, the users of a site can all delegate these responsibilities to one user, but the arrangement should be in writing.

### Price and Terms

The rent is fairly easy to understand, but watch out for fancily worded escalator

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clauses that increase the rent based on the cost of living or other factors when the lease is renewed. If you do not understand any provision well enough to do the calculations yourself, do not sign the lease. Make sure that you understand whether there are extra charges for access during night hours, for bringing in a microwave link, or anything else.

The term of the lease, including renewal rights, must be long enough to allow you to amortize your investment and avoid losing your station if there is nowhere else to go. At the same time, you need an escape provision every five years or so, in case you find a better site and want to move. Be absolutely sure that you can assign the lease to a future purchaser of your station with no change in terms; otherwise, you may not be able to sell your station.

Spell out who pays personal property and real estate taxes. Make it clear that all of your equipment remains your personal property and may be removed at the end of the lease. Otherwise, the law may give the landlord ownership of equipment that is bolted to the tower or the transmitter building.

Where will you get your electric power and other utilities? If you are not permit-

ted to buy them directly but have to take them from the landlord, make sure that the landlord is not marking up the price.

### Other Provisions

There are many other things to think about in a lease, including who handles local zoning and building permits, whether or not your lease bars other LPTV's from using the tower, whether you can sublease or assign your rights if you decide to move elsewhere, your repair obligations at the end of the term, what obligation the landlord has to rebuild if the tower is damaged or destroyed, and who gets the money if the tower is taken by the government under the power of eminent domain.

You may not like to worry about all of these things, but your antenna site is critical to the success of your station. You have programming to produce and advertising to sell. Don't risk being diverted from running your station by a lease deal gone bad. [6/78]

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

## FCC Holds To New LPTV Terrain Shielding Policy

The Federal Communications Commission has upheld an earlier decision to allow terrain shielding to be considered in LPTV and TV translator applications, and has decided not to establish a specific method for evaluating LPTV terrain waiver requests. However, in partial response to

a request by the Association for Maximum Service Telecasters (MST) and the National Association of Broadcasters, it did agree to identify applications requesting terrain shielding waivers in its public notices announcing acceptance for filing and proposed grants.

In a policy statement adopted in April, the Commission for the first time allowed terrain shielding to be considered in LPTV applications and a waiver of interference protection criteria granted if it appears that terrain will prevent objectionable interference. (Terrain shielding means that a mountain or other physical obstacle prevents the interference with each other of two broadcast signals.) However, it was left to the applicant to show evidence of such shielding in support of its waiver request.

The MST and the NAB had asked the Commission to set up a specific procedure for evaluating terrain waiver requests rather than the case-by-case method it had decided to use. They also wanted applicants to be required to notify stations that would receive interference if the terrain could not in fact block the signal. Although the Commission denied both petitions, it noted that applicants can strengthen their waiver requests by submitting letters from potentially affected stations stating that they are aware of the applications and that they also believe terrain will prevent objectionable interference. Where such agreements are obtained, the Commission said that submitting detailed terrain studies would not be necessary. NAB

## FCC Reconsidering Territorial Exclusivity

The Federal Communications Commission is seeking comment on a proposal to retain, modify, or eliminate its territorial exclusivity rule which prohibits a high power television station from entering into a contract with a non-network program supplier that precludes another television station more than 35 miles away from buying the same programming. The present rule directly limits the contractual rights of other stations, and thus perhaps affects viewers' choices, said the FCC, as one reason for its re-examination.

In May, the Commission reinstated its syndicated exclusivity rule (syndex), which gives high power television stations exclusive rights to syndicated programming within a radius of 35 miles of the station and prohibits cable systems from retransmitting the same programming via

distant signals. It also extended the existing cable/network non-duplication rule which gives a television station exclusive rights to network programming. The cable/network non-duplication rule applies within 35 miles of top 100 market stations and 55 miles of all others.

(The network territorial exclusivity rule, which is not being reviewed, prevents a major network from affiliating with more than one station in a city of license.)

The Commission wants to conform the geographic limits for all the program exclusivity rules, and revise the rules to cover all television stations, including noncommercial educational stations, TV translators, and LPTV stations. It is requesting, among other things, comments on the geographic area in which such stations should be awarded exclusivity. NAB

# One Mistake.

That's all it takes to get your LPTV application kicked back without consideration.

Applications must be letter perfect upon submittal; corrections and re-submittals will not be allowed.

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## TV 22/54 Adds Cable, Changes Format, Engineering

—by Colette Carey

W54AF, in Bucyrus, OH has added two new cable systems, Sycamore and Shelby, to the six systems that already carry its signal. This addition will raise the station's cable viewership to an estimated 44,300 homes in the Bucyrus area.

"(LPTV) stations have to provide cable systems with things that they don't already have," said owner and general manager Bill Allonas. "Local origination, that is the key."


Allonas's other Bucyrus station, W22AE, will undergo a major change in format at the first of the year. TV 22 will begin airing the RFD TV Network, a 24-hour agriculture-oriented service. TV 22 was originally a subscription television station, but that format did not compete well in the already loaded movie rental and pay-per-view market. Allonas, however, has more enthusiasm for TV 22's new agricultural format. In fact, advertisers are already chartering time on the new network.

Technically speaking, TV 22 will also raise its power from 100 to 1,000 watts on January 1. The all-new transmitter will also add 35 miles to the antenna's current cardioid pattern. Also as of January 1, effective radiated power on TV 54 will be kicked from 13,500 to 23,500 watts. 

## KC Station Fined \$10,000 For EEO Violations

Kansas City Youth for Christ, Inc., licensee of KYFC-TV in Kansas City, has been fined \$10,000 for "willful and repeated violations" of the FCC's equal employment opportunity rules during its last license term. The station was granted only a short-term license renewal, during which the FCC will monitor its EEO efforts.

Although there appeared to have been no overt discrimination, and although some minorities were hired during the license term, the FCC did establish that Kansas City Youth for Christ had failed to actively recruit minorities and women.

The EEO rule, which also applies to the LPTV service, requires that a licensee both refrain from discrimination and establish and maintain an affirmative action program reflecting positive and continuing efforts to recruit, employ, and promote qualified women and minorities. 

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# The LPTV Business Plan



## Careful Thought Ahead Of Time Can Help New Station Succeed

—by **John Kompas** and **Richard P. Wiederhold**

Nearly half of all business failures occur within the first year of operation, according to Dun & Bradstreet. The causes? Poor management and lack of experience in the industry.

Inexperience can be corrected only by time, but poor management can be prevented. And one of the most important keys to success in LPTV, or in any business, is a well thought-out plan.

A business plan for LPTV is usually prepared by the owner or manager of the station; and when it is properly done, it is a realistic statement of station goals along with a step-by-step plan for achieving them. An LPTV business plan helps its preparers organize their thinking about their new service. Seat of the pants management is for lemonade stands, not for broadcast television.

Let's examine the steps that constitute good LPTV business planning.

### **What Do The Viewers Want?**

If you're operating a for-profit LPTV station, you're responsible to two sets of clients. The first group is your potential viewing audience. Your business plan should contain a section on ascertainment—that is, research on what your viewers appreciate watching, tolerate watching, totally dislike watching, and are willing to pay to watch. Your research should be conducted in person if possible; and your questionnaire should be carefully structured to elicit the information you need without biasing the responses. A sample question: "If sports programming was offered on a daily basis, would you watch 1) daily, 2) occasionally, 3) never." Remember to include questions on local programming.

Make your sample large enough so that it is representative of the community you serve; and make sure that it cuts across the various age and income levels of your community. You may want to have a marketing consultant check your questions and procedures so that you know you will be getting accurate and usable information.

For inexpensive consulting help in marketing, as well as in other general business areas, call the business administration school of a good university. Although faculty members can be expensive, graduate students in their third or fourth year of study are sufficiently expert to take care of most of your needs. And because they're still students, they'll charge you considerably less. Also, don't forget the local Small Business Administration and other state or federal agencies. They provide many excellent services free of charge.

### **What Do The Advertisers Want?**

The second group upon which your station's success depends is the merchants in the town(s) you intend to serve. Here your ascertainment should cover not only programming (these people are also viewers) but the ways the merchants use advertising to promote their businesses. Find out if they have an aversion to the "tube." Also find out how much they spend annually to advertise, where they spend it (your competition), and when their peak selling seasons are. This information will help you work out a monthly sales/revenue projection.

Both the public ascertainment and the business market research statistics that your survey produces will become sections in your overall business plan.

### **Your Employees, Your Equipment**

Don't forget to think about and plan for your station's personnel organization and management team. The people with whom you work and manage the station will be no small part of your success or failure. Carefully plan how to compensate your people, how to train them, and who will report to whom and for what. Consider using outside professionals in such areas as accounting, taxes, legal matters, and insurance. Initially, this kind of planning may seem fairly simple; but as you look forward for three to five years, you may see some complexities looming in the future. If you have projected them and planned for them, you should be able to handle them when they occur.

Also plan for expansion in your facilities and equipment. Will you need more space? Will you add more cameras? Will you want to increase your programming budget? Adding people means increased operating costs as well as an increased payroll. Plan for that, too.

### **What Are Your Business Goals?**

Another section of the business plan is goal setting. Every company must have goals—even if they're just to break even. Be succinct and specific when you identify yours. Set a deadline for each one; and make sure it's clear who has the primary responsibility for meeting the goal.

Closely related to your goals is your timetable for success—in other words, when you expect certain events to occur. An example: If you received your construction permit in November, you might want to have your engineer hired by December, your equipment purchased by February, your programming secured by March, your marketing plan implemented by May (yes, marketing does start before you sign your station on), your construction completed by September, your staff hired by October—and so on. Be as detailed as possible in identifying the different steps of your timetable, and plan on the fact that everything will take twice as long as it should.

### **PR And Marketing**

Public relations and marketing strategy should also be part of your overall business plan. Many people don't realize the importance of good PR. In most smaller communities, however, the new LPTV station will be the people's first experience of local broadcast television. Don't drop it on them like a bombshell. Acquaint the community with the benefits of local TV by speaking to civic groups, school administrators, and government leaders. Tell them about your goals and plans and how you hope to improve the quality of life in the town. A good PR plan is worth many times its weight in ad sales and can make the difference between success and failure.

A solid marketing plan goes hand in hand with public relations. It should identify the peak ad buying seasons, your methods of maximizing ad effectiveness, and the promotions you'll conduct to increase sales when buying cycles are down. Be specific as you develop the marketing plan. Set deadlines for events and promotions. Identify the resources you'll need—both in-house and outside. Doing this will ease the way considerably as you develop the most important part of your business plan...

### Money, Money, Money

The final section of your plan is the pro forma, or projections. A pro forma is a blueprint. It is the numerical translation of your business plan, and it represents what you expect your financial position to be at a series of points in time. Putting a pro forma together forces you to identify when your expenditures will occur and what your anticipated revenue will be.

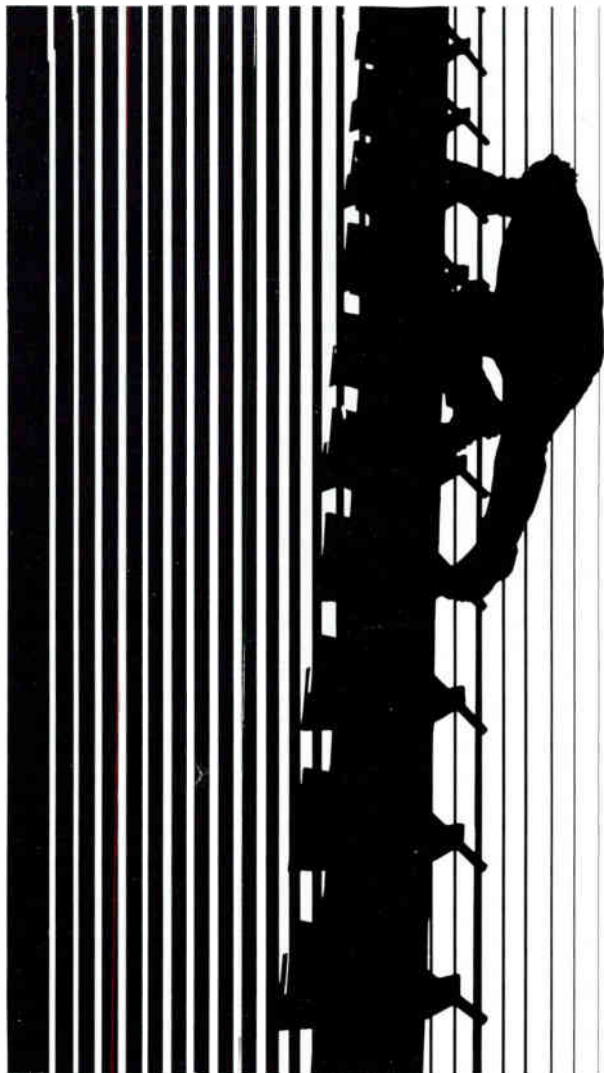
You may need some financial or accounting assistance with the pro forma. In fact, speaking from experience, I can confidently suggest that a trained financial person will be extremely helpful during the entire planning process—and, for that matter, before, during, and after the start-up of your business.

The pro forma should be prepared on a monthly basis for at least the first year, while the second and succeeding years should be projected by quarter or year. The pro forma should include at least two schedules: an operating, or profit and loss ("P & L"), statement and a balance sheet.

As is the case with almost all businesses, the amount of projected cash available or cash required is extremely important. You can get a handle on your anticipated cash position in one of two ways. You can prepare a third schedule which describes the actual cash collected and expended by time period. This is usually referred to as a cash flow statement, and it can be significantly different from your P & L, because in the P & L revenues are shown at the time they are billed and expenses are shown when they are incurred and billed to you by your suppliers. The difference, of course, is in the time it takes you to collect on your billings and the time that you take to pay your invoices from suppliers. Capital expenditures that are depreciated (major expenditures) are also treated differently on your P & L, but the important thing from a cash standpoint is when the payment(s) has to be made.

The second way to ascertain your cash position is a short-cut. If you use the "cash" line on your projected balance sheet to balance the balance sheet, it will indicate the cash available or required at a glance. The advantage of the cash flow schedule is that it will give you some ra-

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tionale behind your cash position at any one point in time. If you take the time to do a good job on these projections, you'll have a realistic idea of what you can expect financially from your station.

You might also find a break-even analysis helpful. Based on your projected P & L, the break-even analysis can estimate the level of revenue required for your business to break even in terms of profitability. This provides you with a sales objective, usually expressed in dollars, at which your station will be breaking even. If you know your break-even point, you have a definite target that you can reach with carefully reasoned steps.

After you have completed your financial projections, you will have to make a decision. If the projections are satisfactory, you can begin to implement your plan. If

they are not satisfactory, or if they are unrealistic, you should re-examine the plan for deficiencies or opportunities for reasonable adjustments. If this process still results in unsatisfactory financial projections, it's possible—in spite of all your hard work—that the business should not be started. If this is the case, it's a big disappointment—but not nearly so big a disappointment as a business failure.

There you have it—an LPTV business plan. It's an important guideline to business success; and it should be completed before you receive your construction permit. 

*John Kompas is president of Kompas/Biel & Associates, Inc., a Milwaukee research and consulting firm specializing in LPTV. Richard P. Wiederhold is vice president-finance and treasurer of Kompas/Biel.*



## Attention **LPTV's** *Christian Family Programming*

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## **CBA Comment**

—by **Lori Wucherer**

Happy New Year!


Coming off of our very successful first formal national gathering, we're confident that CBA will have a "divine '89." The final count of attendees at the October Conference & Exhibition came in at 385, and our membership is now approaching 200!

The CBA is resolved to continue supporting our members in every way possible, and we count on your input to guide us. To that point, if you haven't returned the LPTV Conference & Exhibition questionnaire, please do so today (make that your New Year's resolution).

As we look ahead to 1989, here are ours:

- To publish a membership directory.

- To develop supplier discounts and other special services for CBA members.
- To publish Volume II of the CBA White Papers.
- To continue our efforts to get primary status for LPTV stations.
- To increase the visibility of the LPTV industry in Washington, DC.
- To continue to improve the relationship between cable and LPTV.
- To increase our visibility with other trade associations.
- To plan a bigger and better 1989 CBA Conference & Exhibition.


Remember...we're in this together. Let's make it a great year! 

## **CRL Adds New Staff**

Circuit Research Labs, Inc., manufacturer of audio processing systems, has recently announced several new appointments.

Gerard Vargas has been named international sales manager. Vargas, who is multi-lingual, will be working with CRL's International Distribution Network.

Clayton Creekmore has been named radio and TV sales associate for the western United States. Formerly a broadcast engineer, Creekmore will be working with the company's domestic dealers.

Finally, Debra Erzen has been named to the newly created position of marketing coordinator. 

## **DBS Firms Get More Time To Build**

The Federal Communications Commission has granted requests by United States Satellite Broadcasting Company, Inc. (USSB) and Dominion Video Satellite, Inc. for extensions of time—until December 4, 1992—to build and operate their direct broadcast satellite (DBS) systems.

The two companies, whose six-year construction permits were to expire on December 4, 1988, said that delays in


constructing necessary new equipment and a lack of interest on the part of investors were behind their failure to complete construction.

USSB noted that investor interest has picked up since advanced television systems have been in the news. DBS is said to be an ideal transmission medium for high definition TV and other ATV systems.

## **Izzatso!**


Robert Galvin, chairman of Motorola Corporation, has proposed that all broadcast spectrum be given to broadband cable, reports the November 21 FCC *Week*.

According to the article, Galvin told an FCC Bar Association luncheon audience that the 400 MHz share should be given to inventors to use as they please. The resulting boom in the electronics industry could quadruple the economy, he said.

"The proposal is Brer Fox's plan for building a better chicken coop," scoffed the NAB in response. 


## **NBC Proposes 1050-Line HDTV Standard**

Compatibility with existing television sets in the United States would be assured if the HDTV system proposed recently by NBC is adopted. The system uses 1050 lines per screen at 59.94 hertz, compared to 525 lines per screen—exactly half—at 59.94 hertz with the present system.

Although the NBC system is favored by American broadcasters, including Capital Cities/ABC, Zenith, Sarnoff Labs, and others, according to the October 24 FCC *Week*, the State Department favors a worldwide uniform standard, and the American National Standards Institute has already endorsed the 1125-line, 60 hertz Japanese system. 

## **FCC Modifies Radio Duopoly Rule**

Citing the explosion of new stations and the consequent increased diversity of program choices in all markets, the Federal Communications Commission has relaxed the radio "duopoly" rule which prohibits common ownership of two or more commercial radio stations in the same broadcast service whose contours overlap. The new rule allows separations of 17 miles for class A FM stations, 41 miles for class B FM stations, 84 miles for class C FM's, and about 60 miles for medium-sized AM stations.

Commonly owned stations can now be closer together, allowing broadcasters to obtain some economies of scale and—hopes the Commission—therefore to funnel more money into news and public affairs programming. 

## Supplier Side

Life after death, UFO's, how to live more happily and successfully—home videos on these and similar subjects are available to LPTV viewers from **Images-Starpath Productions**, an Arkansas programming producer.

LPTV stations that air the company's one- and two-minute spots receive one-third of the revenue from each sale.

Contact: Burke Hully  
President  
Images-Starpath  
P.O. Box 160  
Fayetteville, AR 72702  
Or call (405) 528-0443 in Oklahoma City.

**RFD-TV**, billed as "rural America's newest superstation," has added "The Weekend Gardener" to its weekly lineup. The nationally syndicated program is the longest running commercial television gardening show in America.

RFD-TV will air "The Weekend Gardener" on Friday evenings at 10:05 p.m. EST with a repeat broadcast on Saturdays at 2:35 p.m. The network is delivered on Spacenet One, channel 23.

Contact: Patrick Gottsch  
RFD-TV  
2615 Farnam Street  
Omaha, NE 68131  
(402) 345-2322

**Darino Films** has just completed a full new hour for their library of special visual effects. The package, entitled "State of the Arts," combines film, video, and computer animation in a collection of effects covering all subjects.

According to the company, the collection does for video "what the art clip does for design and what sound effects records did for audio...so whoever needs a starburst, a universe in motion, the world turning, or a 3D border with highlights can have it, at an affordable price."

The collection is cross-indexed for easy access to any subject. A preview demo is available.

Contact: Ed Darino  
Darino Films  
222 Park Avenue South  
New York, NY 10003  
(212) 228-4024

*continued on next page*

## BTS Wins Emmy For Engineering

BTS Broadcast Television Systems, a joint company of Bosch and Philips, has been awarded an Emmy from the National Academy of Television Arts and Sciences for their work in developing the FGS-4000, a computer animation system.

The Emmy, one of seven awards for technical achievement, honors BTS for their pioneering achievements in 3D computer graphics.



National Academy of Television Arts and Sciences president John Cannon (left) congratulates BTS president Erich Zipse on his company's Emmy for technical achievement.

K/B

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## LPTV Distribution by State and Territory

### November 30, 1988

	Licenses	CPs*
ALABAMA	5	24
ALASKA	220	34
ARIZONA	10	38
ARKANSAS	5	32
CALIFORNIA	20	71
COLORADO	14	31
CONNECTICUT	0	6
DELAWARE	2	1
WASHINGTON, DC	0	1
FLORIDA	19	89
GEORGIA	7	46
HAWAII	1	19
IDAHO	16	32
ILLINOIS	2	26
INDIANA	6	19
IOWA	6	45
KANSAS	3	56
KENTUCKY	5	21
LOUISIANA	5	45
MAINE	5	11
MARYLAND	1	1
MASSACHUSETTS	5	13
MICHIGAN	5	16
MINNESOTA	16	35
MISSISSIPPI	9	15
MISSOURI	7	39
MONTANA	16	41
NEBRASKA	3	14
NEVADA	11	18
NEW HAMPSHIRE	1	5
NEW JERSEY	2	6
NEW MEXICO	8	52
NEW YORK	9	39
NORTH CAROLINA	4	36
NORTH DAKOTA	2	17
OHIO	7	31
OKLAHOMA	15	27
OREGON	15	32
PENNSYLVANIA	9	18
RHODE ISLAND	0	2
SOUTH CAROLINA	0	22
SOUTH DAKOTA	4	18
TENNESSEE	12	41
TEXAS	27	126
UTAH	17	13
VERMONT	0	8
VIRGINIA	2	18
WASHINGTON	5	29
WEST VIRGINIA	0	3
WISCONSIN	8	26
WYOMING	11	48
GUAM	1	0
PUERTO RICO	0	10
VIRGIN ISLANDS	0	1

TOTALS: Licenses: 583  
Construction Permits: 1,467

\*Construction Permits

**Kompas/Biel & Associates, Inc.**

The VL-S100, Super VHS portable recorder from Hitachi will begin delivery in February 1989. Carefully designed to withstand the demanding ENG/EPF environment, the VL-S100 is the only field unit featuring a built-in time base corrector.

Introduced at the 1988 NAB, the new recorder provides 400-line horizontal resolution in S-VHS and 240-line resolution in VHS. Signal-to-noise ratio is 45 dB in both modes. The picture is further enhanced by metal record heads, a drum-mounted pre-amp, and digital noise reduction circuitry.

Weighing less than 10 pounds, the VL-S100 also features separate Y/C and composite inputs and outputs. Independent playback and record heads are provided for monitoring recorded signals.

**Contact:** Bernard Munzelle  
Hitachi Denshi America, Ltd.  
175 Crossways Park West  
Woodbury, NY 11797  
(516) 921-7200

**FutureVision, The Idea Company** announces "Headline Fishing," a new fishing program that takes the viewer on sport fishing expeditions in some of the most exotic locations in North America.

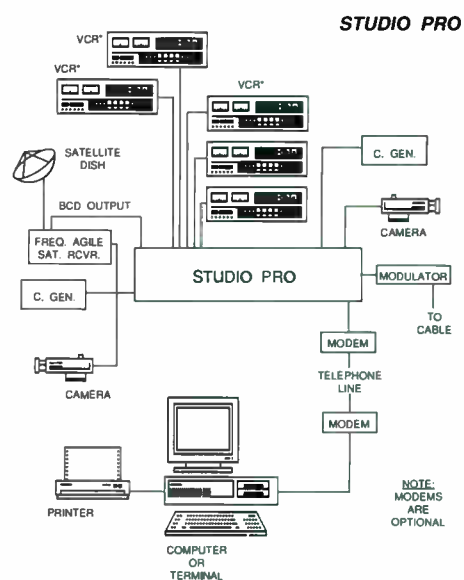


A scene from FutureVision's "Headline Fishing."

The program features competitive action, fishing tips from the pros, tournament results, field reports, and new product information. It is available on a barter basis starting in January.

**Contact:** Shane Jones  
FutureVision, The Idea Company  
8252 South Harvard, Suite 157  
Tulsa, OK 74137  
(918) 493-3555  
(918) 494-0202  
1-800-433-3947

From **Tele-Engineering Corporation** comes the Studio Pro, a one-channel automatic program control system. The Studio Pro allows up to thirteen sources to be pre-programmed, including VCR's, character generators, cameras, and satellite feeds.



Tele-Engineering's Studio Pro automation system.

Seven days of programming can be entered on the Studio Pro's CRT terminal, either locally or remotely with a modem (not included). Up to 2,500 program changes per week can be made with a touch, and all changes are automatically tracked.

The Studio Pro, which fits a standard 19" equipment rack, also features a 4-digit security code, and rechargeable NiCad battery back-up.

**Contact:** Linda S. Tunmann  
Sales & Marketing Product Manager  
Tele-Engineering Corporation  
2 Central Street  
Framingham, MA 01701  
(508) 877-6494  
1-800-832-8353

Advanced chroma delay correction circuitry is a major new feature of **The ALTA Group's** Celeris Y/C Format Converter. Celeris is designed to convert programming from U-matic and U-matic SP formats to S-VHS, or from S-VHS back to U-matic, quickly and inexpensively without any sacrifice in quality.

In addition to S-VHS and U-matic, the Celeris also provides composite video output and can be used to interface ED Beta to U-matic. The unit lists at \$1,850.

**Contact:** Michael Paiva  
The ALTA Group  
535 Race Street, Suite 230  
San Jose, CA 95126  
(408) 297-2582



The ALTA Celeris.



**FOR-A Corporation of America** has announced that the FA-740 parallel effects time base corrector for A/B roll editing applications can now be used with S-VHS systems. Operating as two independent TBC's, the FA-740S integrates both 1/2" and 3/4" U-matic VTR's, with or without external sync input, because its full-frame correction range allows processing of non-synchronous VTR's. This also permits a playback VTR to be combined with a studio camera in editing applications.

Other features include multiple special effects generation with independent mixing and wiping; independent TBC and effects channel outputs; a program memory that can store up to ten events for each of ten pages; and a shuttle search that can display a picture at 40 times normal speed.



The FA-740 from FOR-A.

Contact: Gary L. Carter  
National Sales Manager  
FOR-A Corporation of America  
Nonantum Office Park  
320 Nevada Street  
Newton, MA 02160  
(617) 244-3223

## Supplier Solo

### The Learning Channel Brings Programming Variety To LPTV

Some crossword puzzle aficionados might be stumped, but increasing numbers of television viewers know what network delivers more educational programming than ABC, NBC and CBS combined.

Once a struggling upstart, The Learning Channel has become America's premier educational channel with a smorgasbord of formal and informal learning opportunities offered 20 hours each day. The program line-up includes twenty college credit telecourses ranging from foreign languages to math, science, economics, computers, and government. And to help the 72 million Americans who have not finished high school prepare for the high school equivalency exam, TLC airs "GED On TV" twice daily.

Interested in learning Spanish or French? TLC offers instruction in both, as well as the "English As a Second Language" series for the more than half a million immigrants who settle in America each year.

If less formal learning is your interest area, TLC has everything from cooking tips on "The Great Chefs" series to boating advice on "Captain's Log." Premiering in December, "Germany Live" gives viewers a series of close looks at the country and its people. "College USA" is a series for high school students and their parents who want to sample college campuses, dorms, and classrooms before making that big decision about where to go to college.

Another topic of extraordinary importance for young and old is the AIDS epidemic. "A Letter From Brian" and "Beyond Fear" are two programs that provide a compelling overview of a disease that has already killed thousands of people

and has infected an estimated 1.5 million more.

Some of TLC's programming is less serious. Each program in "The Moviegoing Family" series features reviews of new movies, capsule reviews of films covered in previous editions of the show, and a discussion of films available on home video. As its title implies, the program is designed to help concerned parents make informed decisions about current movies.

Continuing into the new year is the "Spirit Of Place" series, hosted by Pulitzer Prize-winning journalist Ron Powers. Each Sunday evening features a premiere, with programs ranging from a tiny mining town in Idaho to the cattle herds of Florida and the sacred lands of the Navajo. The series celebrates the diversity of America by providing a cinema verité look at community life. Sunday nights also feature premieres of the best works by independent film and video producers.

The Learning Channel is available to LPTV stations in markets where it is mutually beneficial. A minimum ten-hour-a-day block of carriage is required. The charge to LPTV stations is comparable to that for cable systems.

Contact: John McLaurin  
Vice President, Marketing  
The Learning Channel  
1525 Wilson Blvd.  
Rosslyn, VA 22209  
(703) 276-0881

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

## ... 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.

- K55BJ Jasper, AL. Video Image Productions, Inc., 10/31/88.
- K04NJ Fresno, CA. CBC TV, 10/31/88.
- K54CQ Fort Collins, CO. Echonet Corporation, 10/31/88.
- K48CG Loveland, CO. Trinity Broadcasting Network, 10/31/88.
- K45AF Parachute, CO. Pikes Peak Broadcasting Company, 10/31/88.
- W09BI Tallahassee, FL. Florida Broadcasting Company, 10/31/88.
- W32AC Albany, GA. Trinity Broadcasting Network, 10/31/88.
- W67BJ Savannah, GA. Entertainment Systems, Inc., 10/31/88.
- K60DJ Cedar Rapids, IA. Trinity Broadcasting Network, 10/31/88.
- K13VI Blackfoot, ID. William L. Armstrong, III, 10/31/88.
- K10MY Boise, ID. Women's LPTV Network, 10/31/88.
- K47BE Boise, ID. Trinity Broadcasting Network, 10/31/88.
- K12DE Firth/Basalt, ID. William L. Armstrong, III, 10/31/88.
- K12NZ Idaho Falls, ID. William L. Armstrong, III, 10/31/88.
- K08KV Jerome, ID. William L. Armstrong, III, 10/31/88.
- K04NO Paul, ID. James D. Nordby, Jr., 10/31/88.
- K02NO Rupert, ID. William L. Armstrong, III, 10/31/88.
- K12OB St. Anthony, ID. Ellen M. Armstrong, 10/31/88.
- K13VJ Shelley, ID. William L. Armstrong, III, 10/31/88.
- K05IX Twin Falls, ID. Ellen M. Armstrong, 10/31/88.
- W12BK South Bend, IN. Weigel Broadcasting Company, 10/31/88.
- W69BT South Bend, IN. Weigel Broadcasting Company, 10/31/88.
- W19AW Baton Rouge, LA. Great Oaks Broadcasting Corporation, 10/31/88.
- W39AT Baton Rouge, LA. Frontier Broadcasting, Inc., 10/31/88.
- W04AK Waterville, ME. WLBZ Television, Inc., 10/31/88.
- W30AK Iron Mountain, MI. U.P. TV Systems, Inc., 10/31/88.
- W35AK Iron Mountain, MI. U.P. TV Systems, Inc., 10/31/88.
- K13UT Minneapolis, MN. American Television Network, Inc., 10/31/88.
- W11BU Webb, MS. David Ellington, 10/31/88.
- K21AN Darby, MT. Bitterroot Valley Public Television, 10/31/88.
- K18BN Glasgow, MT. Valley County TV District No. 1, 10/31/88.
- W57BC Mineola, NY. Richard D. Bogner & Leonard H. King, 10/31/88.
- W17AI Columbus, OH. R.B.C., Inc., 10/31/88.
- W48AP Toledo, OH. Paul M. Moore, 10/31/88.
- K29AZ Newport, OR. King Broadcasting Company, 10/31/88.
- W40AF Dillsburg, PA. Raystay Company, 10/31/88.
- W44AG Erie, PA. Trinity Broadcasting Network, 10/31/88.
- W13BJ Williamsport, PA. WGAL-TV, Inc., 8/29/88.
- W27AN Murfreesboro, TN. John Thomas McCreery, III, 10/31/88.
- K40AN Lubbock, TX. Lubbock Television Company, 10/31/88.
- K05HX Lufkin, TX. International Broadcasting Network, 11/2/88.
- K64CJ Ogden, UT. Trinity Broadcasting Network, 10/31/88.

continued

# ITS CORPORATION

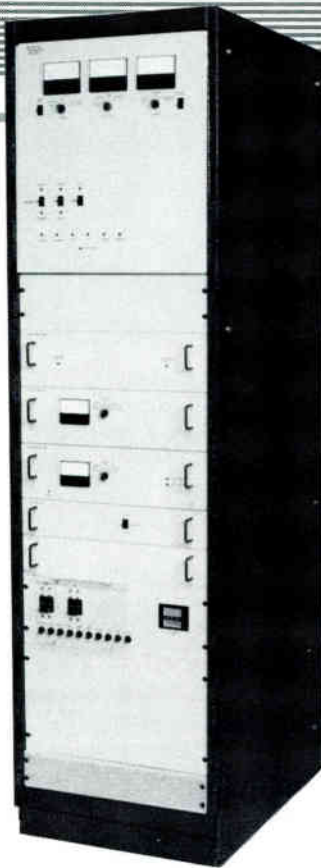
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At ITS, we've been designing and producing quality modulators and full service transmitters for years. Our products are widely known for their superior engineering, quality construction, and reasonable cost.

Our low power transmitters and translators offer many features that are either costly options or simply not available on other brands — without compromising performance, quality, or price.

Along with these superior products, we offer top-notch field support. Over 100 full service customers value this service — we think you will, too.

If you'll look closely and compare, you'll agree that ITS looks better and better.



## ITS-230 1kW UHF Transmitter

**PERFORMANCE:** standard broadcast (*not cable TV*) modulator/processor is FCC type accepted under both part 74 (LPTV) and part 73 (full service).

**FEATURES:** many full service features such as IF processing, stereo aural, interactive control circuits, and extensive remote control are standard.

**QUALITY:** totally designed and manufactured by ITS.

**OPERATING COSTS:** Low power consumption and designed for easy maintenance - final amplifier uses RCA 9017 tetrode (approximate replacement cost \$1,900).

**PRICE:** very competitive.

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Circle (123) on ACTION CARD

K46BJ Salt Lake City, UT. Brooks Broadcasting, Inc., 10/31/88.

W68BS Green Bay, WI. Trinity Broadcasting Network, 10/31/88.

### LPTV LICENSE RENEWALS

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

K66CN Harrison, AR. Christians Incorporated for Christ, Inc., 11/14/88.

W56CE Naples, FL. Palmer Communications, Inc., 10/31/88.

W07BP Ocala, FL. Charles Woods, 11/10/88.

W05AZ Tifton, GA. Moore Broadcasting, Inc., 11/14/88.

K18CI Kailua/Kona, HI. American Translator Development, Inc., 10/31/88.

K62DJ Dubuque, IA. Millard V. Oakley, 10/31/88.

W05BE Jeffersonville, IN. 5TV, Inc., 11/17/88.

K06KZ Junction City, KS. Montgomery Publications, Inc., 11/21/88.

K15CN Salina, KS. Trinity Broadcasting Network, 11/21/88.

K21AP Topeka, KS. Trinity Broadcasting Network, 11/21/88.

W51BE Beatrice, MS. George County Times, 10/31/88.

W44AO Pinehurst, NC. Thelma W. Anglin, 10/31/88.

K61CU Lincoln, NE. Liberty Broadcasting of Nebraska, 11/21/88.

K39AJ Malcolm, NE. Trinity Broadcasting Network, 11/21/88.

K50AO Corpus Christi, TX. TV 50, Inc., 11/14/88.

K54CB Mt. Pleasant, TX. F V P Network, Inc., 11/10/88.

W68BI Driver, VA. Channel America LPTV Holdings, Inc., 11/7/88. W05BD Madison, WI. Weather Center International, Inc., 11/10/88.

### ASSIGNMENTS AND TRANSFERS

K22AG Anchorage, AK. Assignment of license granted from Metro Television of Alaska, Inc. to John R. Moore on 11/14/88.

W25AL Oakland, FL. Voluntary assignment of permit granted from TVX of Miami, Inc. to CBS Inc., on 10/27/88.

K61AP Bruley, ID. Transfer of control granted from J. Robb Brady and Rose Anna Keller to Marion Brady, trustee of the J. M. Brady Family Trust and J. M. Brady Marital Deduction Trust on 10/25/88.

W24AR Portland, ME. Voluntary assignment of permit granted from Neil Portnoy to NTV on 11/8/88.

W68BZ Myrtle Beach, SC. Voluntary assignment of permit granted from Impact Television Group, Inc. to Diversified Communications on 11/8/88.

K08KK Paris, TX. Assignment of license granted from Webb-Johnson Paris LPTV, Inc. to Eastern Oklahoma Television Company on 11/16/88.

### NEW LPTV CONSTRUCTION PERMITS

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

K28AP Athens, AL. Athens Broadcasting Company, Inc., 11/2/88.

W65AU Mobile, AL. Media Properties, 10/31/88.

K32CM Lake Havasu City, AZ. Dennis Macey, 11/14/88.

K68DA Phoenix, AZ. James C. Connell, 11/14/88.

K33CG Sierra Vista, AZ. Richard Richards, 11/2/88.

K18LC Blythe, CA. Palo Verde Valley T-V Club, Inc., 11/2/88.

K49CL Sacramento, CA. Western Broadcasting System, 11/14/88.

K36CD Santa Barbara, CA. Response Broadcasting Corporation, 11/2/88.

K52CK Stockton and Lodi, CA. National Innovative Programming Network, 10/31/88.

K25CU Twenty Nine Palms, CA. Eddie Robinson, 4/29/88.

K24CH Cortez, CO. Collis Michael Callihan, 10/31/88.

W46AQ Big Pine Key, FL. Edward R. Tinari, 11/15/88.

W58BI Big Pine Key, FL. David J. Stein, 11/15/88.

W62BR Cocoa, FL. Beach Broadcasting, 11/14/88.

W41AX Ft. Pierce, FL. Story & Kelly-Smith, Inc., 11/2/88.

W42BB Houston, FL. Community Television, 11/2/88.

W62BP Islamorda, FL. Edward R. Tinari, 11/15/88.

W12BY Key Largo, FL. Lloyd A. Moriber, 11/15/88.

W24AV Key Largo, FL. Lloyd A. Moriber, 11/15/88.

W44AK Key Largo, FL. David J. Stein, 11/15/88.

W26AI Key West, FL. Lloyd A. Moriber, 11/15/88.

W03AZ Marathon, FL. Lloyd A. Moriber, 11/15/88.

W66BA Dalton, GA. Sudbrink Broadcasting of Georgia, 11/14/88.

K20CJ Boise, ID. Jeffco Broadcasting, 11/2/88.

W33AR Rockford, IL. Skywave Communications Corporation, 11/14/88.

K50CJ Lake Charles, LA. Randy Douglas, 10/31/88.

W20AK Many, LA. Mountain TV Network, Inc., 11/2/88.

K57ET Shreveport, LA. American Christian Television System, 10/31/88.

W16AO Brunswick, ME. Capitol Television, Inc., 10/31/88.

K45CJ Harrison, ME. Mountain TV Network, Inc., 10/31/88.

W55BL Saginaw, MI. Microband Corporation of America, 11/14/88.  
 K33CT Olivia, MN. Renville County TV Corporation, 11/2/88.  
 W02BG Biloxi, MS. Trinity Broadcasting Network, 11/2/88.  
 W61BQ McComb, MS. Kuhlmann Broadcasting Corporation, 11/14/88.  
 K22CR Gallup, NM. Mountain TV Network, Inc., 10/31/88.  
 K17CH Taos, NM. Mountain TV Network, 11/2/88.  
 K67EM Las Vegas, NV. Broadcast Data Corporation, 10/31/88.  
 K48DB McAlester, OK. Lakeland Cable TV, Inc., 11/2/88.  
 K26CN Heppner, OR. Mountain TV Network, Inc., 11/2/88.  
 W04CE Hazleton, PA. Joseph S. & Irene F. Gans, 11/14/88.  
 W32AO Pittsburgh, PA. Domsat of Pennsylvania, Inc., 11/14/88.  
 W69CC Pittsburgh, PA. Abacus Television, 10/31/88.  
 K22CY Watertown, SD. Localvision, 11/14/88.  
 K10BV Lawrenceburg, TN. Sara Hunter Evetts, 10/31/88.  
 K50CK Bryan, TX. Kermit C. Ashby, 10/31/88.  
 K23CH Huntsville, TX. Tel-Radio Communications Properties, Inc., 10/31/88.  
 K25DA Paris, TX. Owen Broadcasting Enterprises, 10/31/88.  
 K30AV Pasadena, TX. Broadcasting Systems, Inc., 11/2/88.  
 K27CR Logan, UT. Cache Valley Publishing Company, 10/31/88.

W25AR Warren, VT. John L. Eddy, III, 11/14/88.  
 K18CK Oak Harbor, WA. Natrona Broadcasting Company, Inc., 11/14/88.  
 K62DH Seattle, WA. Northwest Christian Television, 11/14/88.  
 K26CM Teton Village, WY. William L. Armstrong, III, 11/14/88.

#### LPTV LOTTERY WINNERS

The following are tentative selectees of the LPTV/translator lottery held on November 9, 1988. If no petitions to deny the selectees are filed, and if they are otherwise qualified, they will be granted construction permits.

Ch. 48 Randall, AR. Mountain TV Network, Inc.  
 Ch. 33 El Cajon, CA. Garcia Broadcasting Associates, Inc.  
 Ch. 69 Susanville, CA. Honey Lake Communication TV Corporation.  
 Ch. 42 Vail, CO. American Translator Development, Inc.  
 Ch. 34 Inverness, FL. WTSP-TV, Inc.  
 Ch. 07 Vero Beach, FL. Russell Communications.  
 Ch. 33 Lihue, HI. Mountain TV Network.  
 Ch. 51 Dubuque, IA. Robert H. Hanson.  
 Ch. 44 Sioux City, IA. Cherokee Network.  
 Ch. 66 Storm Lake, IA. Mountain TV Network, Inc.  
 Ch. 38 Lewiston, ID. Colleen B. McDonald & Associates.  
 Ch. 15 Twin Falls, ID. Women's LPTV Network.  
 Ch. 50 Centralia, IL. Blacks Desiring Media, Inc.  
 Ch. 29 Highland Park, IL. Albert Morrison, Jr.

Ch. 50 Columbus, IN. Minority Entrepreneurs, Inc.  
 Ch. 67 Topeka, KS. Robert H. Hanson.  
 Ch. 62 Lafayette, LA. Stacy L. Davis.  
 Ch. 67 New Orleans, LA. Mintelco, Inc.  
 Ch. 61 Mechanicsville, MD. Satellite Video Broadcasting Company.  
 Ch. 46 Pearl, MS. Mid-South Media, Inc.  
 Ch. 19 Carlsbad, NM. Carlsbad Publishing Company.  
 Ch. 47 Coyote, NM. Navajo Nation.  
 Ch. 35 Hobbs, NM. Mountain TV Network, Inc.  
 Ch. 27 Taos, NM. Mountain TV Network, Inc.  
 Ch. 63 Las Vegas, NV. Gerald D. Kamp.  
 Ch. 32 Schurz, NV. Walker River Paiute Tribe.  
 Ch. 23 White Plains, NY. Westchester Broadcasting, Inc.  
 Ch. 32 Dayton, OH. Millard V. Oakley.  
 Ch. 16 McAlester, OK. Frontier Community Communications.  
 Ch. 60 Tulsa, OK. Neighborhood TV Network, Inc.  
 Ch. 43 Eugene, OR. Gerald D. Kamp.  
 Ch. 58 St. Louis, MO. Kurt J. Petersen.  
 Ch. 28 Brownwood, TX. American Lo-Power TV Network, Inc.  
 Ch. 43 Jacksonville, TX. Residential Entertainment, Inc.  
 Ch. 48 Spearman, TX. Mountain TV Network, Inc.  
 Ch. 44 Burlington, VT. Residential Entertainment, Inc.  
 Ch. 39 Tacoma, WA. Tribune Publishing Company.  
 Ch. 63 Madison, WI. American Television Network, Inc.

## Classifieds

### SERVICES OFFERED

**GM of profitable LPTV**, with 5 years LPTV experience, available for consultation purposes. Please write to Ken Shapiro, c/o TV-65, 777 E. Wisconsin Ave., Milwaukee, WI 53202. Consultation only available on weekends.

### BUSINESS OPPORTUNITIES

**...Wichita, Kansas... Powerful VHF** seeks investors to build/operate new LPTV. Video International, Inc., (313) 295-0888. Broadcast engineering consultants, FCC engineering sections, amendments, LPTV turnkey systems, studio packages, mobile vans, editors, automated playback systems.

### WANTED TO BUY

**Used 100-watt UHF transmitter**, STL, transmit antenna, transmission line, studio equipment. Will buy outright or trade for satellite downlink equipment. We sell/install satellite downlinks. CENTRAL WASHINGTON SATELLITE, (509) 248-5971.

### POSITIONS WANTED

**RESOURCEFUL, HANDS-ON** general manager, programmer, producer seeking new LPTV challenge. Experience in start-up of community-oriented commercial organization. Wayne Sorge, (806) 745-6935.

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

Classified advertising is sold at the rate of 50¢/word. There is a \$15.00 minimum charge for each ad. Count each abbreviation, initial, single figure, or group of figures or letters as one word each. Symbols such as *mm, C.O.D., P.O.,* etc., count as one word each. Telephone numbers with area codes, and ZIP codes, count as one word each.

Business Card ad rates are \$45.00 per insertion, \$35.00 each for six or more consecutive insertions. For Classified Display rates, call Scott Swartwout at (414) 781-0188.

Cancellations or changes in on-going ads must be made 30 days prior to the month in which the cancellation or change is to take effect.

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 8341 East Evans Road, Suite 101  
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 FAX (602) 951-9081  
 Kenneth Casey  
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### White Manufacturing Company

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Washington Square 1050 Connecticut Avenue, N.W.  
 Washington, D.C. 20036-5339

GENERAL COUNSEL TO THE  
 COMMUNITY BROADCASTERS ASSOCIATION

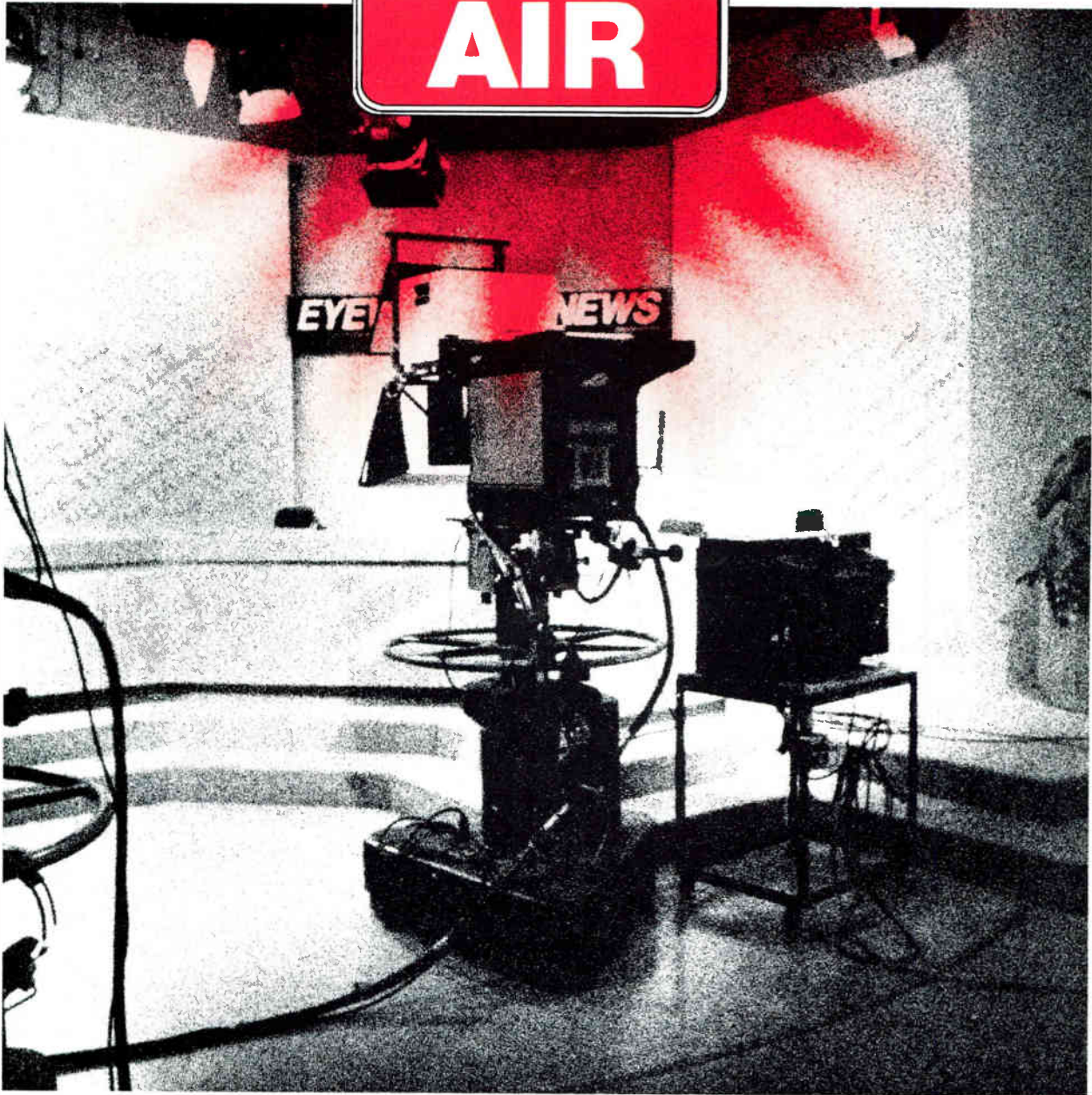
Telephone (202) 857-6000 Telex WU 892672 Telecopier (202) 857-6395

### JOHN H. BATTISON, P.E. & ASSOCIATES

Consulting Low Power TV Engineers  
 2684 State Route 60, RD #1  
 Loudonville, Ohio 44842  
**Applications, Licensing, Turnkey  
 (419) 994-3849**

# 5...4...3...2...1...

**ON THE  
AIR**



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