

The LPTV Report

NATPE '89

News and Strategies for Community Television Broadcasting

Vol. 4, Issue 1

A Kompas/Biel Publication

January 1989

The LPTV Report's THIRD ANNUAL DIRECTORY of LPTV Programming Suppliers

It's time once again for our annual compilation of LPTV programming sources.

As last year, we sent questionnaires to all the program suppliers on our mailing lists asking what was available for LPTV. The following companies responded, many of them with huge envelopes full of intriguing flyers. In fact, several have much more product than we could even begin to list. So if you're looking for programming, here's a good place to start.

Accu-Weather, Inc.

619 West College Avenue
State College, PA 16801

Contact: Dr. Joel N. Myers
President
(814) 234-9601

Type of payment: Cash

Type of programming: Weather service

Sample title: "WeatherShow™"

(custom-designed weather presentation combining graphics and voiceover)

Ad Dynamics

P.O. Box 932
Wooster, OH 44691

Contact: Debbie Fenton
Director of Programming
1-800-332-8727

Type of payment: Cash & Barter

continued on page 4

Eugene's KLSR-TV 25 A Lesson In Style



John Mielke

—by Jacquelyn Biel

Eugene, Oregon's K25AS — better known as KLSR-TV 25—is, by anyone's measure, one of the country's more successful LPTV stations. In a market of less than 300,000 people, already served by three network affiliates, a fourth high power station would find economic survival tough. But KLSR—with the advantage of the inherently lower start-up and overhead costs of LPTV—is creating a place for itself as an independent. In fact, it has done so well that a year ago it became the first LPTV station to affiliate with the Fox Broadcasting Company.

On the air since June 1987, KLSR puts out about 33,000 watts ERP from its main transmitter, a \$125,000 Thomson-LGT. That's enough to get a good 35 miles north. The signal is relayed to the south-

east through a translator in Cottage Grove, and by February it will be feeding translators in Corvallis, Roseburg, and Coos Bay as well, giving the station exposure throughout the Eugene ADI.

The engineering is a source of pride for general manager John Mielke (pronounced Mel-KAY): "We put all of our power to the north where the population base is, and we don't put out a watt south. We actually have a stronger signal 35 miles north of the city than the NBC affiliate does."

The antennas are also Thomsons. "The array and pattern, and the six panels that we use give us a tremendous gain. We can tune each panel to fill in holes and blind spots and aim at particular areas of town.

"That's the secret of the whole thing, to be able to compete. The viewers must be able to turn their TV sets on and not see any difference in the signal quality between stations."

Eugene's population—virtually all white (less than .5% belong to any recognizable ethnic group)—is evenly distributed among those under 35, those over 55, and those in between. Except for the three network affiliates, there are no other TV stations to compete with KLSR. There are 14 radios. The area is cabled, and KLSR is carried on all the cables except for Eugene's TeleCommunications, Inc. (TCI), with whom negotiations are presently under way.

"People like our programming. They like the way it's presented. It's an alternative to the networks." *continued on page 8*

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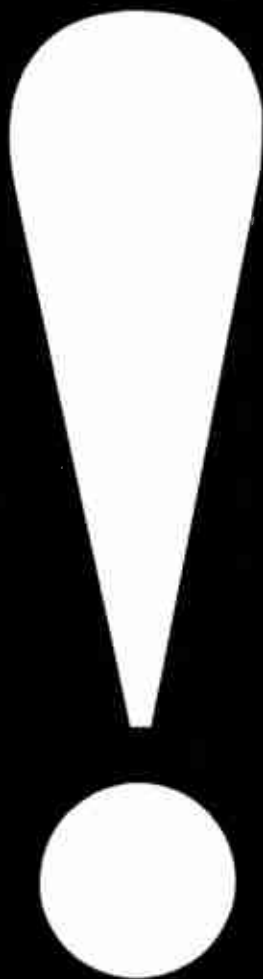
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In Our View

Again this year, just as they have for the past four, NATPE, the National Association of Television Program Executives (thank goodness for acronyms!), is welcoming LPTV operators from across the country to their convention—an annual event that has grown from 71 registrants at the first gathering in 1964 to over 8,000 this year.

I want to encourage all LPTV broadcasters to become members of NATPE. This professional association of television programmers and program syndicators is just the kind of educational and cooperative group that can benefit the newest members of the broadcasting community. Best known of their activities, of course, is the NATPE International Convention, at which television programming buyers and sellers from all over the world are brought together to do business.

However, there are also many other valuable member benefits: national and regional seminars and workshops on a variety of programming techniques and issues; research and surveys; scholarships and internships; and an annual Production Conference in which programmers can learn about how new technologies can serve their professional needs and goals.

There is the NATPE Educational Foundation, which works to educate broadcasters as well as teachers and scholars in the field of television programming. A full-time European representative maintains ties between program suppliers and broadcasters in other countries. The annual Iris Awards recognize excellence in local production, and the Award of the Year honors significant individual contributions to television.

There is the NATPE *Programmer*, a monthly journal of programming industry analysis, and the invaluable *Programmer's Guide*, listing all NATPE member companies and providing descriptions of their program offerings. Finally there is NATPE-NET, the new computer database that

gives information at a touch about virtually anything to do with syndicated programming.

NATPE is a unique organization in that it invites all new television technologies, including cable, to be part of their membership. LPTV broadcasters are eligible for voting memberships at annual dues of \$300; and, by way of introducing itself, the association sponsored a booth as well as a panel at our CBA convention last fall.

Last year, NATPE celebrated its silver anniversary—honoring a quarter century of growth and reaffirming its original ideal: the union of ideas and abilities in the quest for better television. That, certainly, is a goal we all share.

John Kompas

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 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

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 Heather Kompas

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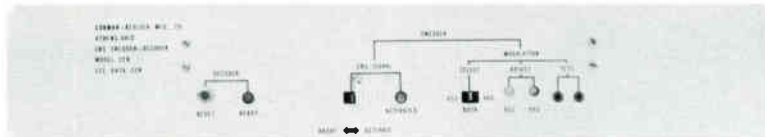
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Reagan to Brinkley, Farewell Interview, 12/22/88

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CBA Comment

—by Lori Wucherer

Two items this time.

The following people were elected to the CBA Board during the elections following the October Conference: Bill Alonas, Dick Bogner, D. J. Everett, John Kompas, Mark Osmundson, Robert Raff, and Lee Shoblom. Congratulations to all!

Second point. I recently received the following letter from Sri Lanka and thought I'd share it in the hopes that some of you will be interested and can respond to the requests:

I am interested in any information you could provide with respect to the following:

1) We are preparing a community radio service for fishing communities in this area. We would be interested to know how some successful community broadcasters have handled this subject and especially what sort of programming has proved most successful.

2) For several years I have been providing a weekly broadcast of fifteen minutes, all inclusive, on the English national service of the national radio station. It has been very popular. It deals with economic topics and focuses on current and new developments as seen and understood by us. It tries to be a voice for its times. Could you send me a list of stations that may be interested in some of the talks? I could send them samples and a list of recent broadcasts.

Many thanks.

Dr. Darin C. Gunesekera
Chairman
Wiros Lokh Institute
81-1/A, Isipatana Mawatha, Colombo-5,
Sri Lanka

Lori Wucherer is administrative director of the Community Broadcasters Association.

FCC Refines "One To A Market" Rule

The Federal Communications Commission will now decide all requests for waivers to the "one-to-a-market" rule on a case-by-case basis, according to a statement released in December.

The rule prohibits ownership of a radio and a high power television station in the same market and was adopted to encourage program diversity and variety of viewpoint through diversity of ownership. However, it has been waived in the past to accommodate new UHF stations, an action designed to encourage the growth

of the UHF service. It has never applied to LPTV.

Now, says the Commission, it will decide all requests for waivers—for both UHF and VHF stations—on a case-by-case basis. The Commission cited the proliferation of media outlets, including LPTV, and the consequent increase in program diversity as reasons for its action. It noted that the economies of scale to be realized from common ownership may encourage more local programming, especially in news and public affairs.

Directory

continued from front page

Type of programming: Animal/Nature/Outdoors, Family, Home Shopping, Series

Sample titles: "Romance Theatre," "Goin' Fishin' with Bill Byers"

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915 West Main Street

Hendersonville, TN 37075

Contact: Harold Hodges, Michael Radford

(615) 822-6786

Type of payment: Free, Cash, Barter

Type of programming: Country music videos, P.I.'s, various original programming.

Aristo Video Promotions

P.O. Box 22765

Nashville, TN 37202

Contact: Jeff Walker
President

(615) 269-7071

Type of payment: Free

Type of programming: Music videos

Army/Air Force Hometown News

Kelly AFB, TX 78241-5000

Contact: Don Crites

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: Pat Hazan

Director of Station Services

(202) 955-7200

Type of payment: Cash

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

Avery Productions

4843 Voltaire Street, Suite A

San Diego, CA 92107

Contact: Michael R. Avery
President

(619) 483-2030

Type of payment: Cash



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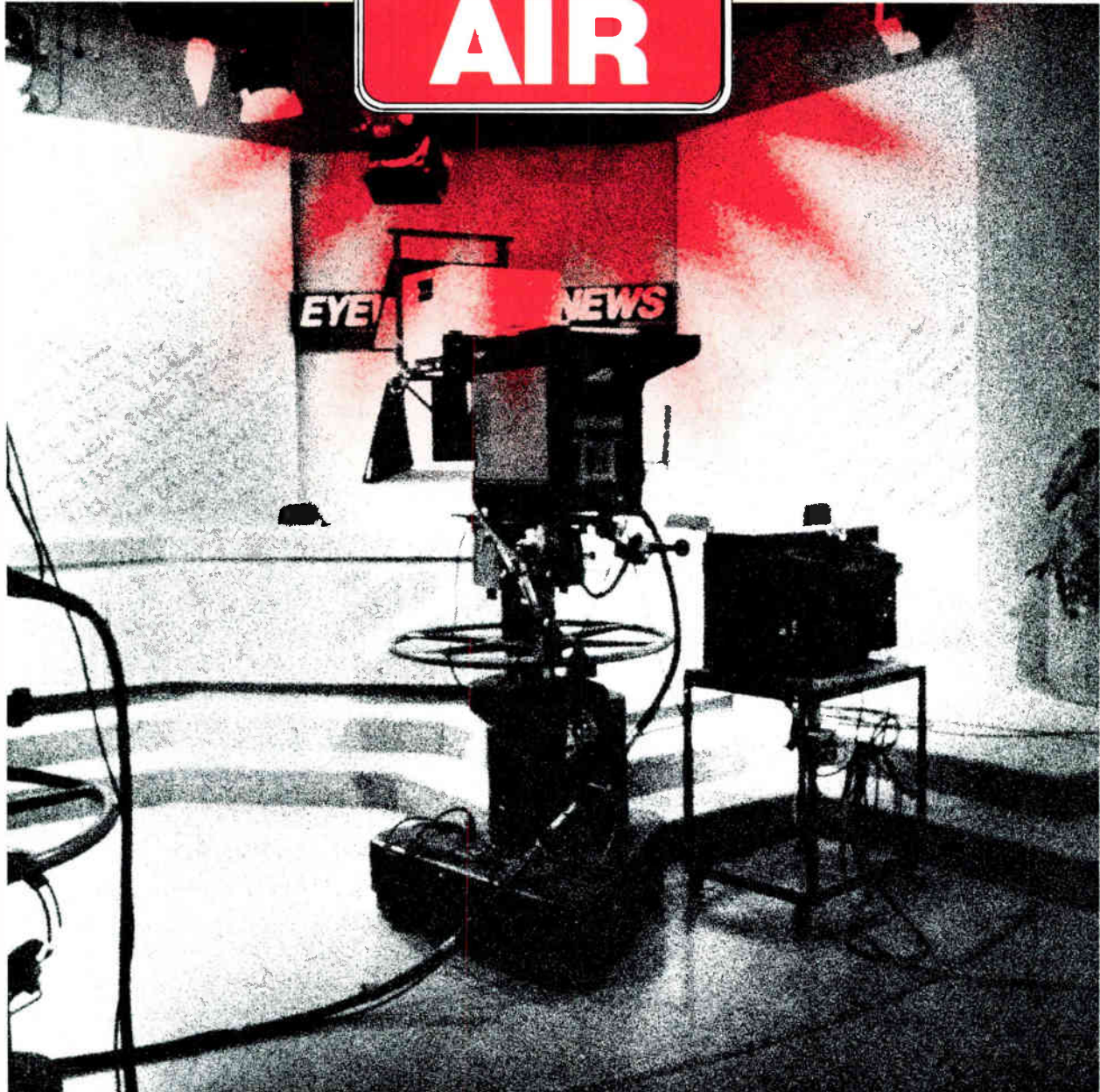
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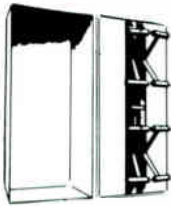
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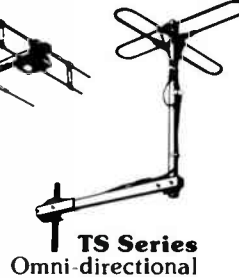
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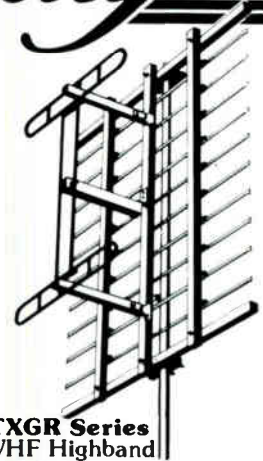
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Type of programming: Action/Adventure, Cartoons, Comedy, Documentaries, Features/Packages, Series, Specials

Sample titles: "The Golden Years of Television" (vintage television from the 50's), Four Star Playhouse (100 1/2 hours starring David Niven, Ida Lupino, Charles Boyer, and Dick Powell), "Adventures of Annie Oakley" (50 episodes), "Adventures of Judge Roy Bean" (30 episodes), "Adventures of Sherlock Holmes" (39 episodes), "Martin Kane Private Eye" (39 episodes), "TV's Classic Comedians" (85 episodes).

BizNet

U.S. Chamber of Commerce
1615 H Street, NW
Washington, DC 20062
Contact: Frank Allen Philpot
Syndication Manager
(202) 463-5834

Type of payment: Barter

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

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

Blue Feather Productions

N8494 Poplar Grove Road
New Glarus, WI 53574
Contact: Jennifer Jarik
Partner
(608) 527-5077

Type of payment: Cash

Type of programming: Drama, Series/First Run.

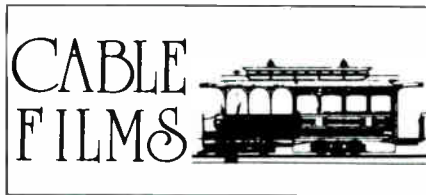
The Cable Agency

1565 Laskin Road
Virginia Beach, VA 23451
Contact: Scott Hessek
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

Country Club Station
Kansas City, MO 64113
Contact: Herb Miller
Vice President
(913) 362-2804

Type of payment: Cash

Type of programming: Features/Packages

Sample titles: Classic films—more than 300 titles; Alfred Hitchcock films—"Jamaica Inn," "Sabotage"; Foreign films—"Grand Illusion," "Last Laugh"; Musicals—"Fabulous Dorseys," "Evergreen"



Capitol Television Network

P.O. Box 8339
Calabasas, CA 91302
Contact: Jon Elliott
President/CEO
(818) 992-8807

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, Home Shopping, International, Magazine/Talk, Program Inserts/Shorts, Series, Series/First Run, Specials, Sports, Variety/Music, Special Interest Programming.

Cascom, Inc.

707 18th Avenue South
Nashville, TN 37203
Contact: Timothy McGuire, Dennis M. Kostyk
(615) 329-4112

Type of payment: Cash

Type of programming: Animated Effects

Sample titles: "Select Effects Library" (two volumes of graphic animation for use in station ID's, programming, and local commercials); station image ID packages.

Castle Hill Productions

1414 Avenue of the Stars
New York, NY 10019
Contact: Mel Maron
President, Marketing/Distribution
(212) 888-0080

Type of payment: Cash

Type of programming: Action/Adventure, Comedy, Docu-Drama, Documentaries, Drama, Family, International, Specials

Sample titles: "Steve Allen's Golden Age of Comedy" (comedy/special), "Going Hollywood: The War Years," "Breaker Morant," "To Be or Not to Be" (comedy), "Peeping Tom" (thriller).

Center One Video Productions

P.O. Box 3749
1706-D Capital Circle, NE
Tallahassee, FL 32308

Contact: David W. Murray
President

Type of payment: Cash, Barter, Cash & Barter

Type of programming: News/News Stories, Sports

Sample titles: "Deep South Scouting Report" (football, basketball), "Mike Martin Show" (baseball from Florida State University), "PRIMNEWS" (news, sports, & weather with space for local inserts)

Channel America Television Network

24 West 57th Street
New York, NY 10019

Contact: David Post
Chairman

Type of payment: Cash & Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Comedy, Fashion, Features/Packages, Game Shows, Magazine/Talk, Series/First Run, Specials, Variety/Music

Sample titles: Original programming including "Runway Club" (fashion & new trends), "Name Game," "Kennel Club" (viewer participation game shows). Satellite-delivered 24-hour/day feed.

Children's Television International, Inc.

8000 Forbes Place, Suite 201
Springfield, VA 22151

Contact: Karen Shipman
Manager, Customer Services
(703) 321-8455

Type of payment: Cash

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

Sample titles: "Art America" (art history), "Classic Short Stories" (literature), "Movies, Movies" (media/communication arts), "Space Station L-4" (earth/space science), "Teaching Early Reading" (teacher in-service & training).

Cinema Shares International Television

450 Park Avenue
New York, NY 10022

Contact: Ellen Cantor
President
(212) 421-3161

Type of payment: Cash

Type of programming: Features/Packages

Sample titles: Swashbucklers/Westerns, Family Entertainment, Martial Arts, Romance, and Drama.

COE Film Associates, Inc.

65 East 96th Street
New York, NY 10128

Contact: Susan Eiegenburg
Special Projects Director

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors,

Animated, Cartoons, Docu-Drama, Documentaries, Family, Program Inserts/Shorts, Series, Specials (over 7,000 programs to choose from).

Coral Pictures Corporation

6850 Coral Way
Miami, FL 33155

Contact: Manolo Vidal

Executive Vice President, Marketing & Sales

(305) 661-8922

Type of payment:

Type of programming: Action/Adventure, Animated, Comedy, Docu-Drama, Documentaries, Drama, Family, Fashion, Features/Packages, International, Mini-Series, Series, Specials, Variety/Music

Sample titles: "Cristal" (the secret life of a fashion tycoon), "Alma Mia" (a young woman trapped between loyalty to family and passion), "Quo Vadis?" "Leonardo da Vinci," "Mussolini and I," "Mysteries of the Ancient World," "Expedition to the Amazon."

Country Music Television

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

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

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

Enoki Films USA, Inc.

4970 Odessa Avenue
Encino, CA 91436

Contact: Yoshi Enoki
President

(818) 907-6503

Type of payment: Cash

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

Sample titles: "Star Fleet," "Sci-Fi" (space adventure/puppets), "Peppermint Park"

Entervision Syndication

6525 Sunset Blvd., Suite G8
Hollywood, CA 90028

Contact: Kris Gangadean
President

(213) 469-9998

Type of payment: Cash

Type of programming: Features/Packages, Variety/Music

Sample titles: "Tribute to Fists of Fury" (martial art feature films starring top martial arts artists), "Sultans of Soul" (90-minute music special featuring top artists performing their hit recordings).

continued on page 14

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KLSR-TV 25

continued from front page

KLSR's managers chose the area carefully. At some \$12.5 million per year in ad dollars available for television, the city cannot support a fourth high power TV station, says Mielke. But, he adds, "That money is more than enough for an LPTV station to come in."

The strategy is to counter-program all the way. "From 6 to 9 a.m., we go after the children. None of the stations do any children's programming. We have 'Care Bears,' 'Gumby.' At 7:30 we go to 'Thundercats.' At 8 is 'Alvin and the Chipmunks.' At 8:30 we run 'Beverly Hills Teens.'

"At 9 we move away from children's and go into 'New Gidget,' to pick up the housewives. At 9:30 we go into a show called 'Hangin' In,' out of Canada.

"At 10 a.m. we do something really strange. All the syndicators thought we were nuts for trying it. We took the first-run stuff that we air on weekends and checkerboarded the 10-10:30 a.m. time slot. We have shows in there like 'TNT,' 'Superboy,' 'Starting from Scratch'—all first-run sitcoms.

"It worked. In the November Arbitron book, we actually tied the NBC affiliate in the four county ADI for women 18-49, 21-49, 25-49, and 25-54. We also tied the CBS affiliate in those same categories. But even with these numbers we have only 15% of the households in Lane County and less than 10% of the households in the four counties."

Eugene's ADI comprises its own Lane County, Benton County to the north, and Coos and Douglas Counties to the south.

"When we first signed on the air, we got a 3% share of Lane County and a 1% share of the ADI. That was the July 1987 book. We had only been on the air for two weeks, and we weren't even reaching beyond Lane County. It really scared the hell out of us, because we hadn't planned on doing that. It isn't great numbers, but it's numbers.

"The second book—we had 6% of Lane County and 3% of the ADI. In the February book, we had 8% of Lane County and 5% of the ADI. In May we went to 10% of the metro and 6% of the ADI. Last July, we went to 13% of the metro and 8% of the ADI. And we haven't even got all of our translators up in the ADI; they'll be up in February."

Movies are popular with Mielke's viewers. He buys nothing that's more than ten years old, except for classics—and then those are always four-star. February's first week will feature *The Rebel*, *Poltergeist II*, *Weird Science*, and *Key Largo*, a color classic from Turner. During the second week, again a color classic—*Somebody Up There Likes Me*, then *Psycho II*, *Dr. Detroit*, *Revenge of the Nerds*, and *The Thing*.

"I buy movies for four or five runs over four or five years. I own all of Century 9's to Century 14's. The 9's I'll buy because I need fill movies—like old four-star movies. But I bought Century 12, 13, and 14 because of the barter runs. I bought every first-run movie package there is, except for the Viacom, which is on another station in town."

He airs all the "Geraldo" specials.

"We do a lot of specials—for two reasons. First, people really seem to like them. Second, you can promote the hell out of them and drive all the people on cable crazy; they want to see the show, but they can't. So they call us up; we give them an antenna hook-up. That's how we've been able to penetrate the cable TV households."

Mielke boasts that 66% of the cable viewers in the city of Eugene watch KLSR—with the aid of free A/B switches supplied by the station.

Relations with the other TV stations are "friendly." But...

"It's very, very quiet right now after this last book. They are worried.

"When we first came on, some of their sales people—a bit overzealous, trying to make deals—they were saying to advertisers, 'KLSR is a low power television station and they aren't going to be able to cover three blocks, so don't worry about them.' Then we came on with a city grade signal 30 miles away. That blew that all apart.

"The second thing they said was, 'KLSR will never be able to get decent first-run programming.' Well, that went by the way-side real quick as well.

"The next thing they came up with was, 'They aren't on cable so nobody's watching.' Well, we overcame that easily enough with the numbers.

"If I'm doing the same number from 6 a.m. to 11 a.m. for women, kids, and men



KLSR's Johnathon Johnson (l), production, with Loren Sears (r), production manager.

that the three networks are, and they are on cable and I'm not, what does that tell you?"

For Mielke, image is everything, and everything is image.

"We have an animated ID package that's just beautiful! It's a cascade of gold metal flying against a background of the city and then coming together to form our call, KLSR. Then the call spins around and becomes 'Fox Broadcasting Company. Every syndicator that has come up to see us says we are the best presented television station in the market.

"That's the secret of the success of any LPTV station. It isn't so much what you do; it's how people *perceive* what you do. We advertise a lot. Our biggest expense in our first year was in advertising and promotion.

"We advertise every single day of the week, in every page of the local TV inserts. We do this for two reasons: one, to reach the people who do watch us to let them know what we have on the air, and, two, to tell the people who don't watch us what they missed. We do this with great looking ads, and they don't cost us a lot. Instead of going to an advertising agency, we got a copy of the *Los Angeles Times* TV section and looked at the ads the L.A. stations ran, on the theory that those multi-million dollar stations spend a lot of money doing research on what looks

good in an ad. Then we put their stuff into our own language.

"Our advertising budget is substantial—well over \$100,000 a year. The other TV stations in town advertise in the newspapers only during the rating periods. So while they're advertising for four months out of the year, we advertise for twelve months. We buy placements that are right there next to the TV listings, never on the back page.

"Newspaper advertising is about a third of our budget. Another third goes to radio. We are in a market of 14 radio stations, and we never go less than six stations deep—we aim to hit at least 80% of the total audience. We buy the top 40 stations, who hit the 12-24 and 18-34 groups. We buy the AOR stations to reach the men. We buy the easy listening, contemporary stations to reach the women. We buy the news stations to reach both men and women in the older 35 demographic, and the political types.

"The rest of our budget is put into bus sides. We have KLSR sales information and call letters on half the buses in Lane County. They are bright, bold signs with red, white, black, and gold lettering.

"We researched those colors. We walked down supermarket soap aisles to see which boxes of soap were most noticeable. We didn't stare, we just walked by looking at the shelves with peripheral

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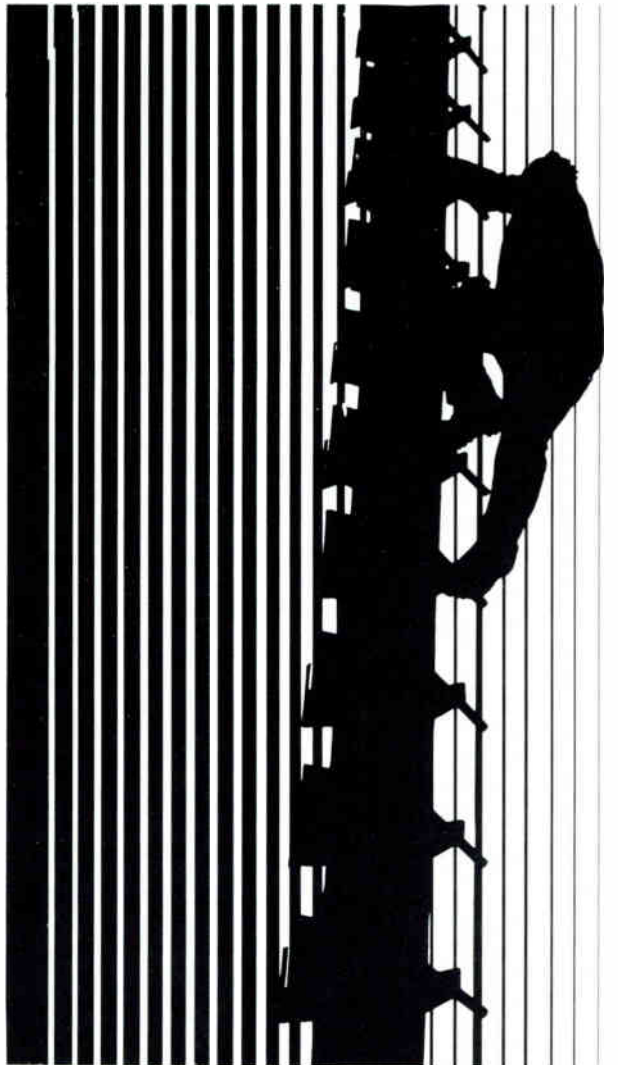
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vision. Procter and Gamble has spent fortunes researching the colors that catch people's eye, trying to make boxes of Tide and Cheer stand out from the 20 different soaps on the shelf. We figured color was also important on the side of a bus going all over town and competing with everything else.

"Again, nothing was done halfway. We spent the money to have the signs done as well as any signs in Los Angeles or anywhere else."

The advertisers' response?

"We're right on target with our projections, and we have an 82% advertiser retention rate. The average for the industry is less than 40%."

How do you prove to them that their message is reaching an audience?

"The cash registers ring in the stores.

"It's simple. We say, 'No, we don't have 100,000 viewers like the ABC affiliate has. But we have 10,000 viewers. So you can buy a spot for \$300 to reach 100,000

people one time. Or you can spend \$30 for a :30 with us and reach 10,000 people ten times for the same money. Now, who do you think is going to respond to your ad faster—100,000 people who've seen your ad one time or 10,000 people who've seen it ten times?'"

By the way, Mielke doesn't let advertisers star in their own commercials—unless they've been doing it for years, and they can do it well.

The care for image extends—especially—to local production.

"Number one: because we are in a full power market, we've got to do everything better than anyone else. When we do the news, it has to be sharp. We do the news for one-tenth of what it costs a full power station, yet our news presentation is actually better. We practiced that presentation for eleven months before we even put it on the air.

"We taped the local newscasts of the three full power affiliates and edited them down to news. We took away the stories about Aunt Mabel's cow having triplets in Cottage Grove, the fluff stuff, and we came down to about six minutes of real hard news. There is not a lot happening in a town of 105,000 people, in a market area of 280,000. This was a problem.

"So we broke our live newscasts down into the same type of headline news format that CNN uses. For the first six minutes we do national and international news. The second six minutes is regional news—Washington and Oregon. And the third segment is strictly local city news or news from our broadcast area. The fourth segment is sports, weather, road conditions, that type of stuff. The whole thing runs half an hour, Monday through Friday at 10 p.m.

"We use CNN for the network news at 5:30 a.m. and then again at six in the evening. It's the only live network news in town. We advertise the hell out of it that way."

Mielke insists that he won't do a lot of local programming.

"Most of it is boring."

Most of the local things you do are boring??

"Think about it. What are you going to do locally for 24 hours a day? Besides the news."

What about game shows?

"We do game shows. We do the 'Jackpot Bingo' game" (their own production). "It'll match quality with anything on the air, but it's only an hour a day. That's only five hours a week. Then we do music videos from 2:30 a.m. to 5, with local hosts.

"Counting the news, we do about four or five hours a day of locally originated material. There are only so many things you can do and do them well.

"We did very, very well in the ratings on election night. Because we didn't go overboard. We weren't number one, but we weren't last either.

"What happened was that all of our competitors went live at 8 p.m. from Election Central and broadcast the election returns all the way to midnight. On the west coast, though, by 7 p.m. you know who's won nationally. The only things to look at are the local and state races. But by 8:30 you know who's won those too. So we decided to do something different.

"The other TV stations had hauled a lot of equipment down, and they looked beautiful technically but their sets left a lot to be desired. They had a guy sitting at a desk, along with a couple of commentators, and they reshaped the same numbers over and over for five hours.

"We, on the other hand, spent our money on a beautiful set, absolutely beautiful! The first thing you saw when you came into Election Central was our set. We had a sofa, a reporter's desk, pictures on the wall, a carpeted floor. We

spent a few hundred dollars on beef, ham, and coffee to feed all the political candidates and VIP's—and the other TV stations.

"And then we aired *The Godfather*.

"It was the mini-series. We sold the whole election night to one sponsor, took all the local commercials out of the series, and used the time to come on for two minutes every 20 minutes to give the election returns. We did very well.

"It was really funny, because a lot of people at Election Central, instead of watching the returns, were sitting on our couch, eating our food, watching *The Godfather*. We counter-programmed again."

The man behind KLSR is John Field, an engineer and broadcast pioneer who has been pushing for an LPTV service for nearly 20 years. He was the first broadcaster to win the right to originate commercials from a television translator.

Mielke has worked with Field for several years, and it is apparent that he has great respect for the engineer: he calls him "the guru of the station."

"Field is the money man. He is the brains. He is a visionary.

"His philosophy is to hire qualified people, give them all the tools they need to do the job, and then let them do it. If they don't do it, get rid of them and hire someone else who will.

"With this philosophy, you can't excuse poor performance by complaining that you weren't given the proper tools to do the job. In this company, we are given everything we need to do the job."

Field also believes in paying good people well—more, says Mielke, than the going rate in the market. But he also believes in thrift.

Says Mielke, "One of the secrets of this whole thing is to keep the overhead down. We have 36 employees, which is more than the average LPTV station has; but it is less than half the people at the average full power station. Also, our entire overhead for this station is less than the debt service alone of the network affiliates.

"We are completely liquid; we own everything; we have no debt service. Fox Broadcasting liked that. They liked the fact that we were capitalized to do the job.

"That's why the full power stations will never be able to compete with us once we cover the ADI. We can sell \$30 rates from now until hell freezes over and make a tremendous return with only 50% of our inventory sold out."

KLSR-TV 25 is a little station, but it makes a big impression. And if the numbers are any indication, its viewers like what they see.

"Our philosophy here is not to react, but to cause a reaction."

And from all appearances, KLSR is doing quite well at that.



LPTV and the LAW

Broadcasting Telephone Conversations

—by Peter Tannenwald

Modern technology has come a long way in easing the interface of the telephone network with broadcast signals. It is commonplace for stations to broadcast telephone calls from viewers or listeners and from reporters and other news sources. Call-in talk shows are popular, as are contests and "joke" calls that are entertainment oriented.

If you get involved in broadcasting telephone calls, do not forget that Section 73.1206 of the FCC's *Rules* forbids either the live broadcast or the tape recording for later broadcast of a telephone call unless the caller is notified *before* either broadcast or recording starts. You may not broadcast a live call without telling the caller, and you may not record first and ask permission afterwards to broadcast the call.

The regulation of recording and broadcasting telephone calls started with the "beep tone" requirement in 1947. Broadcasters found the tone to be bothersome to listeners and petitioned for an exemption. The exemption was granted in 1972, based on a rule adopted in 1970 that requires notice to the outside party prior to broadcast or recording for broadcast. More recently, broadcasters have complained that having to get permission from the caller prior to even starting the tape takes away the spontaneity of the conversation in news interviews as well as in games, contests, and promotions. However, in an Order released September 13, 1988, the FCC refused to change its rule.

The FCC's rule is very explicit: you must both advise the outside party of your intent to record for later broadcast or your intent to broadcast the conversation live, and receive that party's consent, before you connect the circuit to the air or start a tape rolling. If you want to get the consent down on tape so that you have proof of it, you must get it twice, once before taping and again after the tape is started.

Exceptions

There are two exceptions to the consent rule. One is where the outside party is an employee or is otherwise associated with the station and obviously knows that the conversation is being recorded or broadcast live. That takes care of news calls from reporters. The other is where an outside party originates the call for the obvious purpose of getting on the air—for example, during a call-in show where the

called number is reserved for on-air participation.

The National Association of Broadcasters and others have tried repeatedly to get the FCC to change the rule. One suggestion was to permit calls to be recorded off the air with consent obtained after recording but before broadcast. Another was to allow immediate recording or live broadcast if the first words spoken are the request for permission, and the broadcast or taping is stopped if the outside party refuses to consent.

But the FCC has refused to change its mind on the ground that members of the public have the right to expect privacy when they first answer the telephone and when they make a call and that consent is necessary before the expected privacy is removed. No, you may not call viewers at random, live, on the air at 2:00 a.m. and ask them how they are enjoying their sleep.

continued



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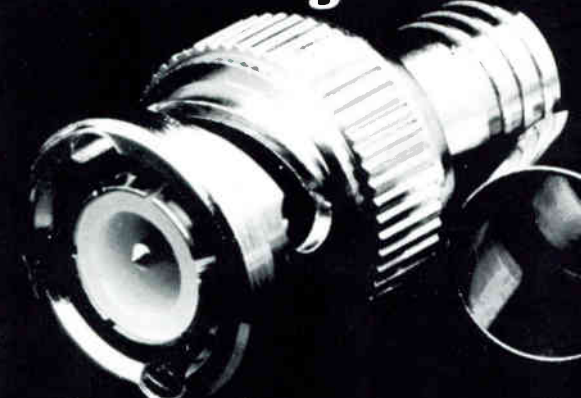
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Non-Broadcast Calls

The rule for calls that are recorded for non-broadcast purposes is different. The Federal Omnibus Crime Control and Safe Streets Act of 1968 permits recording if only one party (either one) to the call consents, so you may make a call and record it based on your own consent without telling the other party. But telephone company tariffs are more strict and forbid recording unless 1) all parties to the conversation consent before recording starts, 2) the first thing recorded is granting of consent, 3) an automatic beep tone is inserted during the call, or 4) the call is an emergency, patently unlawful, or for law enforcement purposes. The Crime Control Act, which is the less restrictive, carries criminal penalties. The stricter telephone company tariffs, although mandated by the FCC, are enforced by cutting off telephone service.

The beep tone rule is not a permitted substitute for obtaining explicit permission where a call is broadcast live or recorded for later broadcast. Thus you may not insert the beep tone and filter it out later, relying on the tone rather than ex-

PLICIT consent to warn the outside party of what you are doing.

Many states have more stringent restrictions and requirements than federal requirements, so be sure that you know your own state's rules before you record or broadcast any telephone calls.

Many stations use a tape delay system during "live" telephone broadcasts, so that they can screen conversations and cut the tape before something undesirable gets on the air. There is no law or regulation that requires a tape delay. However, you are liable for anything spoken on the air on your station (except by a political candidate), so a tape delay system is good protection against possible charges of defamation, obscenity, and similar offenses. It may not be a good defense against such charges that you cut off a call as soon as you recognized the problem if what gets out on the air before you pull the plug is bad enough.


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.

RFD-TV Growing Fast

The nation's newest programming network, RFD-TV, now numbers 16 affiliates in 14 states. Most of the affiliates are LPTV stations in markets ranging from 2,800 households to more than 200,000, according to Terri Spalding, the network's director of rebroadcast operations. She predicts a substantial increase in LPTV affiliates during 1989.

RFD-TV programs specifically for rural


America, according to Spalding. In response to viewer requests, the network has begun offering a series of one-hour programs featuring the music of Count Basie, Glenn Miller, Les Brown, and other stars of the Big Band era. The music by the Bobby Crocker Orchestra follows the "Big Joe Polka Show" on Sundays.

RFD-TV broadcasts 24 hours daily on Spacenet One, Channel 23 (S1/23). 

TEMPO, TCI Complete Merger

The merger between TEMPO Enterprises, Inc. and Tele-Communications, Inc. (TCI) was officially completed on December 20, 1988 when the Federal Communications Commission granted approval to the transfer of TEMPO's FCC-regulated assets to TCI.

TEMPO Television, the programming and distribution arm of TEMPO Enterprises, will continue to transmit programming to cable and broadcast outlets through April 14, according to a company spokeswoman. The rights to TEMPO Enterprises programming have been acquired by CNBC, a new cable service set to launch April 15. CNBC officials would not confirm whether the new service would be available to LPTV stations.


TEMPO, which will continue to operate under its own name, became a wholly owned subsidiary of TCI, operator of cable systems in 45 states. 

CBA Comments Further In Territorial Exclusivity Rulemaking

The Community Broadcasters Association has filed comments in support of retaining the FCC's present territorial exclusivity rule. The agency has issued a Further Notice of Proposed Rulemaking (FCC-88-322) regarding the rule, which prohibits a television station from contracting with a program supplier for exclusive rights to programming outside a 35-mile radius of the station (*LPTV Report*, December 1988, page 10).

In July 1987, the CBA urged the Commission to retain the rule so that high power stations in major markets could not prevent LPTV stations in nearby, yet separate, smaller markets from acquiring syndicated programming (*LPTV Report*, September 1987, page 4).

The FCC argued in its Further Notice that the rule was unnecessary because stations could not afford to buy programs just to keep them away from competing stations. However, countered the CBA, because LPTV stations cannot pay the high fees that high power stations are able to pay for programming, "...the cost of the full power station's buying exclusivity against the LPTV's is not at all 'too costly' or burdensome. It is a small expense that may be regarded as good 'insurance' by the full power station."

The CBA cited the public interest served by locally originating LPTV stations in support of its comments. It also supported the present 35-mile limit and the rule's application to LPTV stations. 



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"This is my first letter in this vein ever, but if ya'll can have a Jr. rodeo with the kids, I can take two minutes to say how thoroughly I enjoyed it. What well rounded kids you have, honor role, other sports. It was a pleasure to see something besides the problem kids on T.V." Peg DeCapro, Lake Worth FL

Make YOUR viewers happy ... call us today!
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ZOLI Teleproductions
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Circle (55) on ACTION CARD

Directory

continued from page 7

Excel Telemedia International Corporation

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

Contact: Ken Israel
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, Jerry Whitehurst
Marketing Representatives
1-800-8-FAMNET

Type of payment: Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors,

Documentaries, Educational, Family, Features/Packages, Home Shopping, Magazine/Talk, Program Inserts/Shorts, Religion, Series, Series/First Run, Specials, Sports, Variety/Music, Classic Movies, Children's Shows.

Fishing Texas

8918 Tesoro Drive, #200

San Antonio, TX 78217

Contact: Charles Goodloe

Type of payment: Barter

Type of programming: Sports

Sample title: "Fishing Texas"

Fishing The West, Inc.

5484 SE International Way

Milwaukie, OR 97222

Contact: Lana Coon

Director of Syndication

1-800-523-0927

Type of payment: Barter

Type of programming: Action/Adventure, Educational, Series, Series/First Run, Specials

Sample titles: "San Carlos Bass," "George Inlet," "Alaska," "Costa Rica," "Sailfish," Grand Tetons with Curt Gowdy." 26 first run, 26 re-runs annually. National fishing locations highlighted each week with a guest guide who is an expert on the fishery.

Four Star International

2813 West Alameda Avenue

Burbank, CA 91505-4455

Contact: Robert F. Neece

Vice President, Domestic Distribution

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Docu-Drama, Documentaries, Drama, Features/Packages, International, Series, Series/Off-network, Specials, Variety/Music

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

Fox/Lorber Associates, Inc.

432 Park Avenue South

New York, NY 10016

Contact: Rob Miller

Eastern Sales Manager

(212) 686-6777

Type of payment: Cash & Barter

Type of programming: Specials, Series/First Run, Feature Packages, Documentaries, Drama

Sample titles: "The Elvis Collection" (3 concert specials), "The Dr. Fad Show" (weekly), "Michelob Presents Sunday Night" (weekly), "Great Performances" (variety specials), "Romance Theater" (romance dramas), "Classic All-Stars" (40's movies), "Young Duke" (John Wayne westerns).

FutureVision

8252 South Harvard, Suite 157

Tulsa, OK 74137

Contact: Shane Jones

(918) 493-3555

1-800-433-3947

Type of payment: Barter

Type of programming: Sports

Sample title: "Headline Fishing" (fishing competitions, tips, tournament results, field reports)

GPN

P.O. Box 80669

Lincoln, NE 68501

Contact: Steve Lenzen

Associate Director

1-800-228-4630

Type of payment: Cash

Type of programming: Family

Hit Video USA

1000 Louisiana, Suite 3500

Houston, TX 77002

Contact: Laura Dodge

Vice President, Affiliate Relations

(713) 650-0055

Type of payment: Barter

Type of programming: Features/Packages, Specials, Variety/Music, Contemporary Music Videos

Sample titles: "Countdown USA" (top 30 videos of the week), "Women In Rock" (featuring today's women artists), "New Music Review" (newest video releases of the week), "Hit Video USA Weekly"

Images-Starpath Productions

209 NW 31st

Oklahoma City, OK 73118

Contact: Burke Hully

Executive Producer

(405) 528-0443

Type of payment: Barter

Type of programming: Docu-Drama, Documentaries, Magazine/Talk

Sample titles: "Moment of Truth; A Window on Life After Death," "Invitation to a U.F.O."

INN-The Independent News

220 East 42nd Street

New York, NY 10017

Contact: Barbara Sawyer

Director/Affiliate Relations and Marketing

(212) 210-2400

Type of payment: Cash & Barter

Type of programming: Magazine/Talk, News/News Stories, Program Inserts/Shorts, Series/First Run, Sports

Sample titles: "USA Tonight" (daily satellite-fed primetime newscast), "USA Tonight Newsbriefs" (:30 satellite-fed primetime newsbriefs, Monday-Friday), "INN Magazine" (satellite-fed half-hour weekend news magazine), "INDX" (daily satellite-fed news service).

Jimmy Houston Outdoors

P.O. Box 26
Cookson, OK 74427
Contact: John Storjohann
Associate Producer
(918) 457-5113

Type of payment: Barter
Type of programming: Animal/Nature/
Outdoors, Sports (fishing experiences
from North, Central, & South America).

Johnson Publishing Co., Inc.

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, Black History
Sample titles: "Ebony/Jet Showcase,"
"Great Moments in Black History"

Joseph Green Pictures Company

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

Type of payment: Cash, Barter, Cash &
Barter
Type of programming: Action/
Adventure, Comedy, Drama, Features/
Packages, Series.

The Kay Arnold Group

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

Type of payment: Cash
Type of programming: Animal/Nature/
Outdoors, Comedy, Documentaries,
Stage Plays
Sample titles: "The World Outdoors,"
"Outdoor World," (fishing, boating, etc.),
"River of Salmon" (saving the salmon),
"Kay's Crazy Komics" (26 12-minute
comedy shorts), "Ebenezer Scrooge"
(stage musical for Christmas).

Keystone Inspirational Network

Box 216 Windsor Road
Red Lion, PA 17356
Contact: Jerry Jacobs
1-800-552-4546

Type of payment:
Type of programming: Religion, Family

King Features Entertainment

235 East 45th Street
New York, NY 10017
Contact: Homer Jolly
Director of Advertising/Public Relations
(212) 455-4000
1-800-426-KING

Type of payment: Cash
Type of programming: Cartoons,
Features/Packages, Magazine/Talk, Pro-
gram Inserts/Shorts, Series.

K-Twin Communications, Inc.

1069 Tenth Avenue, SE
Minneapolis, MN 55414
Contact: Jack I. Moore
President & General Manager
(612) 378-1254

Type of payment:
Type of programming: Documentaries,
Educational, Features/Packages, Music
Sample titles: Jazz, new age, and pop
jazz concerts.

The Latham Foundation

Latham Plaza
Clement & Schiller
Alameda, CA 94501
Contact: Dick Burns
Marketing & Development
(415) 521-0920

Type of payment: Free
Type of programming: Animal, Nature,
Outdoors, Educational, Family, Science
Sample title: "Withit"

The Learning Channel

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

Type of payment: Cash
Type of programming: Action/
Adventure, Animal/Nature/Outdoors,
Comedy, Docu-Drama, Documentaries,
Drama, Educational, Family, Interna-
tional, Magazine/Talk, News/News Sto-
ries, Specials.

Maryland Public Television

1167 Bonita Avenue
Owings Mills, MD 21117
Contact: Kathy Lawson
Program Marketing Director
(301) 356-5600

Type of payment: Cash
Type of programming: Docu-drama,
Documentaries, Features/Packages,
Performing Arts.
Sample titles: "Hodge-Podge Lodge"
(children's nature show), "The Messiah"
(Christmas special), "The Power Game"
(four-part examination of Washington
power politics)

Mighty Minute Programs

840 Battery Street
San Francisco, CA 94111
Contact: Andrew Meblin
Vice President of Operations
(415) 788-1211

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**Contact:
Shane Jones**

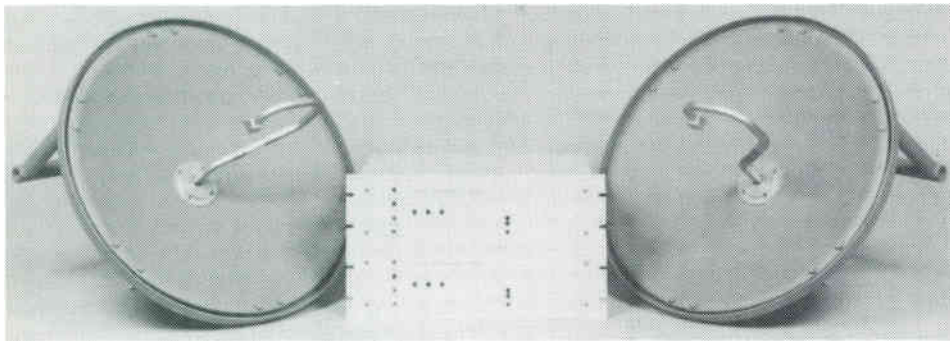
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Type of payment: Cash & Barter

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

Sample titles: "On the Money," "The Seafood Steward," "The Fitness Report," plus medical commentaries, fruit and vegetable reports, supermarket shopping tips, and others.

Modern TV

1161 York Avenue
New York, NY 10021

Contact: Nina Ehler
Director of Marketing
1-800-237-8913

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.

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' Side"

New Visions

P.O. Box 599
Aspen, CO 81611

Contact: Dabney Mann
Distribution Director
(303) 925-2640

Type of payment: Barter

Type of programming: Action/Adventure, Animal/Nature/Outdoors,

Docu-Drama, Documentaries, Educational, Family, Features/Packages, Specials, Sports

Sample titles: "Colorado Picture Perfect" (John Denver special), "Dodge International Star Challenge" (celebrity auto race), "Wonderful World Fourwheelin'"

North American Harness Racing Marketing Association

405 Lexington Avenue, 33rd Floor
New York, NY 10174

Contact: Ellen Harvey, Amy Buckingham
Producers
(212) 983-4460

Type of payment: Barter

Type of programming: Sports
Sample titles: "World in Harness" (weekly half-hour review of national harness racing news and features).

Olympus Television, Inc.

14724 Ventura Blvd.
Sherman Oaks, CA 91403

Contact: George Mitchell
President
(818) 788-7877

Type of payment: Cash

Type of programming: Documentaries, Features/Packages, Mini-Series, Series/First Run, Series/Off Network, Specials, Sports.

Robert Rosenheim Associates

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

Contact: Robert R. Rosenheim
President
(203) 364-0050

Type of payment: Cash

Type of programming: Family, Features/Packages, Religion.

Seeburg Music/AEI Music Network

5706 New Chapel Hill Road
Raleigh, NC 27607

Contact: Bonnie Sullivan
Regional Manager
1-800-334-1561

Type of payment: Cash

Type of programming: Variety/Music
Sample titles: "Startracks—24-hour Satellite Music" (adult contemporary original hits), "Lifestyle" (traditional instrumental), "Debut" (popular hits, new releases), "Interiors" (upbeat contemporary instrumentals)

Teacher Productions

210 East Third Street
Garner, IA 50438

Contact: Gregory Schmidt
Producer/Director
(515) 923-3070

Type of payment: Cash

Type of programming: "Easter is Special" (family holiday special), "Michael My Brother" (award-winning docu-drama), "Opera House Live" (country-western jamborees), "Religion or Politics" (documentary on political pulpits).

Tel-A-Cast, Inc.

P.O. Box 1607
Aiken, SC 29802

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

Type of payment: Barter

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

Television Syndications, Inc.

230 W. Alabama, #410
Houston, TX 77006

Contact: Tom Thuman
President
(713) 526-6176

Type of payment: Cash

Type of programming: Cartoons, Documentaries, Features/Packages
Sample titles: Vintage music from the 60's and 70's, "New Accelerator" (present and future of transportation).

Tempo Television

P.O. Box 702160
Tulsa, OK 74170

Affiliate Sales Department
(918) 496-3200

Type of payment: Free

Type of programming: Animal/Nature/Outdoors, Classic Movies, Educational



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contact
Deanna Sebastian
LPTV Coordinator
(714) 665-2122

Trinity Broadcasting Network
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Trinity Broadcasting Network

P.O. Box A
Santa Ana, CA 92711

Contact: Deanna J. Sebastian
LPTV Coordinator
(714) 665-2122

Type of payment: Free

Type of programming: Religion

continued on page 18

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Video Jukebox Network, Inc.

3550 Biscayne Blvd., Suite 700
Miami, FL 33137

Contact: Andy Orgel
President

(305) 573-6122

Type of payment: Viewer interactive
(viewer pays)

Type of programming: The Jukebox
Network, other products under develop-
ment.



Video Marketing Network

2417 Stickney Point Road, Suite 319B
Sarasota, FL 34231

Contact: Bob Murley
President

1-800-444-9233

Type of payment: None. Stations are
paid 10% on all sales.

Type of programming: Home shop-
ping. Shows are segmented by product
category. There are 192 local ad avails
per 24 hours. For free one-hour 1/2" tape
of the show, call or write Elizabeth
Nierengarten.

Video Ordnance, Inc.

One West 37th Street
New York, NY 10016

Contact: Marlene McGinnis
President

(212) 772-9800

Type of payment: Cash

Type of programming: Documentaries;

On-going series on air, land, and sea
combat.

Sample titles: "Fight for the Sky"
(fighter aircraft), "Clash of Armor"
(tanks, armored vehicles), "The Silent
War" (anti-submarine warfare), "Wings
Over the Sea" (carrier aircraft), "Combat
Chopper" (military helicopters), "Dog-
fight" (modern air combat).

William Winckler Productions

4383 Winnetka Avenue
Woodland Hills, CA 91364

Contact: Robert Winckler
Sales Manager

(818) 348-1178

Type of payment: Cash

Type of programming:

Sample titles: "Tekkaman the Space
Knight," "Tekkaman I," "Tekkaman II,"
"The King Who Had No Heart," "I've
Got a Tiger," "Honesty is the Best Pol-
icy".

WNVC Public TV

8101-A Lee Highway
Falls Church, VA 22042

Contact: Sandee Radtke
Marketing Manager

(703) 698-9682

Type of payment: Cash

Type of programming: Documentaries,
Educational, International, News/News
Stories, Specials, Variety/Music, Interna-
tional Special Events.

Sample titles: "Dublin St. Patrick's Day
Parade" (live broadcast annually), spe-
cialized news packages and 30-minute
news programs, "National Independence
Day Parade" (live broadcast annually
from the Capitol).

World Wide Bingo, Inc.

P.O. Box 2311
Littleton, CO 80161

Contact: Richard Ludvigsen
Executive Vice President

(303) 792-0090

Type of payment: Cash, Cash & Barter

Type of programming: Viewer Partici-
pation Game Shows, Station/Advertiser
Promotions

Sample titles: "10,000 Bingo!" "Cash-
Card"

Zoli Teleproductions


P.O. Box 485
Palmer Lake, CO 80133

Contact: Janice Lloyd
Vice President, Marketing

(303) 481-4980

Type of payment: Barter


Type of programming: Animal/Nature/
Outdoors, Family, Features/Packages,
Series, Series/First-run, Specials, Rodeo.

Sample titles: "Rodeo Sports Page." 

**BPME Announces 1989
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The Broadcast Promotion and Market-
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and special promotions.

The competition is open to both BPME
members and non-members for promo-
tions created in 1988. The entry deadline
is Friday, March 3, 1989. For more infor-
mation and for entry forms, write BPME at
6255 Sunset Blvd., Suite 624, Los
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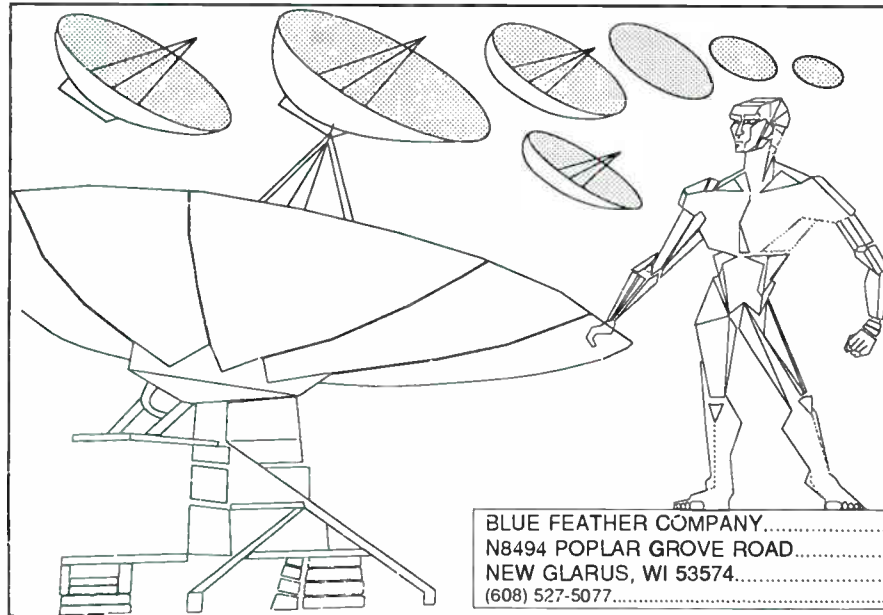
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Supplier Side

NTSC Productions announces their newest product, Risetime, a device that enables frame-accurate remote control over simple production switchers. Under the control of Risetime, basic manual switchers can function in A-B roll edit systems, triggered by a GPI pulse from any edit controller. Frame-accurate, repeatable duration wipes and dissolves may be previewed and performed.

In camera applications, Risetime permits simple pushbutton remote control over the host switcher. Basic two-camera shoots can be directed by one camera operator with perfectly smooth wipes and dissolves between cameras each time the "take" button is pressed.



Risetime, from NTSC Productions.

Risetime also works as a standalone "universal" delay generator. It generates a field- or frame-accurate programmable delay from an incoming GPI pulse, which can be used to trigger keyers, audio cart machines, special effects, or virtually any device that can be triggered by an electronic pulse.

The unit is covered by a two-year guarantee.

Contact: Alan Pecherer
President
NTSC Productions
3208 Cahuenga Blvd., West, #333
Hollywood, CA 90068
(818) 505-9430



EV's 8208 audio mixing console.

Electro-Voice presents the model 8208 mixing console for audio production applications. The 8208 is a basic, eight-in, two-out stereo mixer with one monitor and two auxiliary sends. Other features include a summed mono output, two effect returns, phantom power, complete solo monitoring capabilities with mono/stereo comparison switching, and transformer-balanced XLR outputs. Each input channel has three-band equalization with two switch-selectable midrange frequencies.

The mixer's small size makes it ideal for remote use or limited space studio situations. Front-panel input/output channel patching jacks allow signals to be routed without access to the rear panel.

Contact: Ivan C. Schwartz
Electro-Voice, Inc.
600 Cecil Street
Buchanan, MI 49107
(616) 695-6831

RF Technology announces the "Gold Line" Series, a new line of miniature microwave systems, amplifiers, and antennas.

The first new product in the series is the RF-CEO-GL offset FED semi-parabolic antenna for ENG transmit and receive applications. The ultra-efficient antenna fea-

tures high gain, low side lobe performance, and low weight and windloading.

The "Gold Line" antenna is available with either switch-selectable dual circular (CW/CCW) or quad (CW/CCW/H/V) polarization in any frequency band from 1.7 to 8.5 GHz.

Contact: Pat Bradbury
Vice President, Sales & Marketing
RF Technology, Inc.
16 Testa Place
South Norwalk, CT 06854-4613
(203) 866-4283

Circuit Research Labs is now introducing the TVS-3003, a complete MTS stereo generator/audio processor, to the LPTV marketplace. The 3 1/2" high rack mount unit is an integrated audio processor (AGC and limiter) with a digitally synthesized MTS generator. A multi-function peak reading LED bar graph display, plus an internal bessell tone generator make it easy to install and operate. Also included in the TVS-3003 is an image widening stereo sound field enhancement circuit.



The TVS-3003 from CRL.

For most LPTV applications, the TVS-3003 is the only unit needed to convert to stereo, and to properly process stereo audio. The list price is \$8,295.

Contact: William L. Ammons
Circuit Research Labs
2522 West Geneva Drive
Tempe, AZ 85282
In AZ, (602) 438-0888
1-800-535-7648

Supplier Solo

The BTS 350/351 Line Of Terminal Equipment

—by Dave Quebbeman

The BTS Broadcast Television Systems 350 Series line of terminal equipment, and the new low-cost 351 products, presently include video, component video, pulse, and audio distribution amplifiers. Although the 350/351 Series was developed as a successor to the very successful BTS 525 Series of terminal equipment, it is a completely new design, as the following discussion will attempt to show.

350 Series Design Concepts

In terms of mechanical packaging, the concept underlying the 350 distribution amplifier line calls for plug-in modules, including the power supply modules, with space for ten 1.5" wide modules in a 19" wide, 3.5" high rack frame, the RF-350. For mounting flexibility, each 350 module connects to its own moveable backpanel section with a pin and socket connector. This approach allows all DA modules and

power supplies to be mounted in any slot.

The 350 package provides the maximum possible output density given the requirements of a 3.5" frame, looping inputs for DA's, and standard BNC connectors. Each module is equipped with a large steel ring handle so that the unit can be removed quickly from the frame. For additional protection, an optional, removable front panel for the RF-350 is available.

The power supply design incorporates on-board, final power regulation for all 350 modules, which provides more consistent voltage levels across the width of the rack frame than systems employing single-point power regulation. A distinctive feature of the product line is the use of a switching power supply rather than a linear (transformer) type. The switching supply is referred to as the PS-350.

The PS-350 is manufactured in three versions, with the type required depending on whether audio or video modules are used. This reduces the number of unused voltages and thereby offers some cost advantages. The flexibility of the RF-350 rack frame is due to its 4-layer power supply bus board, which includes all connectors and circuit runs necessary for the various module and voltage combinations.

350 Series Video Distribution Amplifiers

The video DA for the 350 Series is available in two versions: the BVA-350, and a component video version called the BCV-350. Both have a 30 MHz video bandwidth, as measured with a full video level signal.

The BVA-350 video distribution amplifier has seven 75-ohm outputs. Six of the outputs are on the rear panel, one on the front. Plug-in connectors are provided on the PC board for one of the BDL-350 Series plug-in video delay cards or one of the BEQ-350 Series plug-in cable equalizer cards. Each BVA-350 requires a 1.5" slot in the RF-350 rack frame.

The BCV-350 is a video DA designed for the distribution of component signals such as R, G, B; R-Y, B-Y, Y; or I, Y, Q. Again, six outputs per component are located at the rear of the unit, with the seventh output provided on the front for test purposes. The unit features wide-band performance, differential inputs for common-mode hum rejection, and back porch clamping (suitable for sound-in-sync). One of the components must include sync if clamping is desired. Either the BEQ-350 cable equalizer or the BDL-350 delay card can be ordered as a plug-in option, but not both.

Video DA Options

The optional BDL-350 delay card can be ordered with delay ranges of 0-235, 200-435, 400-635, 600-835, 800-1035, or



The BTS RF-350 rack frame with (l to r) BAA-350 audio DA's, BVA-350 video DA's, BPA-350 pulse DA, and PS-350 power supplies.

1000-1235 nanoseconds. The optional BEQ-350 cable equalizer card, which operates up to 30 MHz, is adjusted with 10-step "coarse" and continuous "fine" front panel controls. The equalizer card can be ordered for use with various coax types, including RG-59 and 8281. Maximum cable length is either 650 or 1000 feet, depending on the equalizer card ordered.

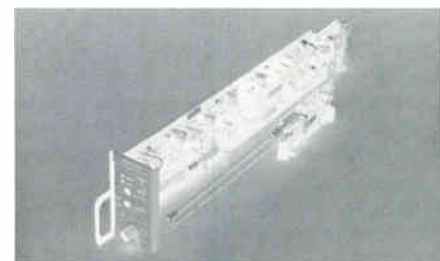
Pulse Distribution Amplifier

The 350 Series includes a pulse distribution amplifier, model BPA-350, designed for the distribution of 2- or 4-volt signals such as sync. The BPA-350 features an AGC circuit, which can be set with an internal jumper to maintain either a 2- or a 4-volt level. The automatic gain control can be switched out if manual gain control is desired.


The BPA-350 also accepts either the cable equalizer or the delay option. The BEQ-350 equalizer options are identical to those used in the BVA-350. However, the delay option used in the pulse DA is completely different than that used in the video DA's.

Audio Distribution Amplifier

The BAA-350 audio distribution amplifier has one input, and either six balanced or twelve unbalanced outputs. All outputs are on the rear panel. This DA, which uses no transformers, allows the user to mix and match balanced and unbalanced outputs with provision for VTR duplicator connections. The total harmonic distortion specification is also very low: less than 0.002% THD at any level up to 24 dB. The maximum output level is 27 dBv into 600 ohms.



The BVA-350 video DA showing BEQ-350 cable equalizer option in position for installation on the board.



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The front panel of the BAA-350 has a 10-segment LED VU meter. The meter is a three-color, moving-dot type with a selectable 4 or 8 dB "0" reference level. A 1.5" slot is required to mount the BAA-350 in the RF-350 rack frame; a maximum of nine units can thus be mounted per frame.

The New 351 DA Series

A new series of DA's just entering production at the BTS Salt Lake plant is referred to as the 351 Series. Their purpose is to offer many of the performance features of the 350 line but at a lower cost. This is achieved in part by limiting the possible mounting arrangements.

The modified rack frame—with the separate model designation, RF-351—can be used for 351 Series audio DA's, or for 351 Series video DA's, but not both. This is because the RF-351 power bus is a two-layer PC board, as compared to the four-layer board in the RF-350 rack frame, and carries only two supply voltages. This special power bus also requires that the power supply be mounted on the far right side of the frame.

Further savings are realized by using ganged rear panels rather than single unit panels. These are available in four-unit (6") and eight-unit (12") versions. Finally, the delay and equalizer options are absent from the 351 Series.

Taken together, these changes provide the customer with much the same performance levels found in the 350 line, but—with restrictions in mounting flexibility and options—at a significantly lower cost.

350 Series Switchers

The 350 Series switchers, as mentioned before, are designed around horizontally-mounted PC boards. There are two main 350 switcher types, and these have little in common except for the fact that they both use PS-350 power supplies and fit in a 3.5" high rack frame.

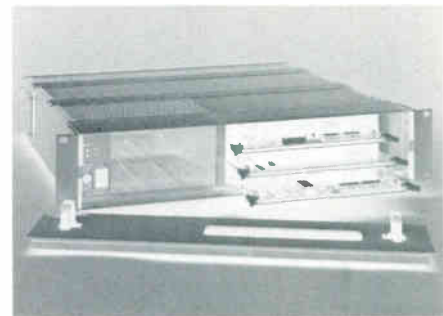
The 20 x 1 switchers comprise the BVS/AS-350 audio/video and BVS-350C component video models. These are new, high performance switchers with wide-band video and very low noise/distortion audio. The BVS/AS-350 is based on 10 x 1 matrix boards. The chassis, which is pre-wired to accept any combination of two video boards and four audio boards, allows plug-in expansion from 10 x 1 audio/video up to 20 x 1 video with 20 x 1 stereo audio. When ordered with the CS-350 serial control board, the switcher can be operated by the LC-350 local control panel, the RC-350 remote control panel, or both. Crosspoint status is indicated by a green LED (video) and a red LED (audio) on each input button.

The 10 x 10 BSX-350V/A video/audio routing switcher is a blend of two BTS product lines. It includes a VS-2100A

video crosspoint card and a VO-2010 video output card identical to those used in the BTS TVS/TAS-2000 distribution switcher; but it uses a PS-350 power supply and has space for up to three 350 Series distribution amplifiers. If the switcher is to be operated as a stand-alone unit (not associated with a TVS/TAS-2000) it must be ordered with the CE-2200 polling and control card option. The switcher is controlled by one or more TVS/TAS-2000 type control panels.

Terminal equipment has always been an important part of the BTS product line, especially because of the need for distribution amplifiers to support large routing switcher systems. In fact, a key purpose in developing the 350 Series was to provide complementary video and audio DA's for the new BTS TVS/TAS-2001 wideband distribution switcher. Beyond that, considerable engineering resources are now being applied to expand the 350/351/352 Series. These efforts are intended to maintain the company's position as a major supplier of professional television products.

Dave Quebbeman is a switcher marketing assistant for BTS Broadcast Television Systems, Salt Lake City, Utah. BTS is a subsidiary of Bosch of Germany and Philips of Holland. Prior to the formation of the



The BSX-350 10 x 10 routing switcher.

present joint company, the BTS Salt Lake unit was known as Fernseh, Inc. and, before that, as the TeleMation division of Bell & Howell.

Contact: Dave Quebbeman
BTS Broadcast Television Systems
2300 South 2300 West
Salt Lake City, UT 84130-0816
(801) 972-8000

MLB

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NEW LPTV LICENSES

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

- K15AV Bethel, AK. State of Alaska, 11/30/88.
- K21AO Bethel, AK. State of Alaska, 11/30/88.
- K21CK Petersburg, AK. State of Alaska, 11/30/88.
- W19AQ Palm Beach, FL. Palm Beach Broadcasting Company, 11/30/88.
- K04NL Des Moines, IA. Jeffco Broadcasting, 11/30/88.
- W06BD Princeton, IN. North Gibson School Corporation, 11/30/88.
- K38CD St. James, MN. Watonwan TV Improvement Association, 11/30/88.
- K40BU St. James, MN. Watonwan TV Improvement Association, 11/30/88.
- W44AG Erie, PA. Trinity Broadcasting Network, 11/30/88.
- K05IL Clear Lake, TX. Far Eastern Telecasters, 12/4/88.

NEW LPTV CONSTRUCTION PERMITS

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

- W02BV Birmingham, AL. Video Jukebox Network, Inc., 11/22/88.
- W39AY Montgomery, AL. Ken Jacobsen, 11/22/88.
- K32CO Hot Springs, AR. Payne Broadcasting Company, 11/29/88.
- K54CZ Apache Junction, AZ. American Television Network, Inc., 11/30/88.
- K53DJ Casa Grande, AZ. American Television

Network, Inc., 11/30/88.

K62DK Phoenix, AZ. American Television Network, Inc., 11/30/88.

K56ED Tucson, AZ. Trinity Broadcasting of Arizona, Inc., 11/30/88.

K52DA Yuma, AZ. American Television Network, Inc., 11/22/88.

K30CY Blythe, CA. Palo Verde Valley TV Club, Inc., 11/30/88.

K21CQ Brawley/Imperial, CA. American Television Network, Inc., 11/22/88.

K11SV Fresno, CA. Janet Jacobsen, 11/30/88.

K13VL Fresno, CA. Eric Jacobsen, 11/30/88.

K60DZ Morro Bay, CA. Sally Matychowiak, 11/30/88.

K26CO Redding, CA. Kidd Communications, 11/22/88.

K09VB Santa Maria, CA. Leo Kesselman, 11/30/88.

K16CC Yosemite Village, CA. Yosemite Park and Curry Company, 11/30/88.

K21CT Vail, CO. Steamboat Broadcast Systems, Inc., 11/30/88.

W14BA Fort Myers, FL. Suncoast Television, Inc., 11/17/88.

W67BY Fort Myers, FL. Manglitz and Sanchez, 11/30/88.

W23AQ Lake City, FL. Joy Explosion Ministries, Inc., 11/30/88.

W63BH Orlando, FL. Bahia Honda, Inc., 11/22/88.

W05BM Americus, GA. Timothy Brumlik, 11/30/88.

W04CG Boston, GA. Timothy Brumlik, 11/22/88.

W56CF Brunswick, GA. FM Television, Ltd., 11/30/88.

W07CC Macon, GA. Timothy Brumlik, 11/22/88.

W47AU Macon, GA. Beacon Broadcasting Corporation, 11/22/88.

K57ES Burlington, IA. Local Communications, 11/30/88.

K45CQ Council Bluffs, IA. R. B. Sheldahl, 11/30/88.

K35CF Des Moines, IA. Douglas Sheldahl, 11/30/88.

K55FL Spencer, IA. KMEG Television, Inc., 11/30/88.

K40CO Storm Lake, IA. KMEG Television, Inc., 11/17/88.

K39CC Boise, ID. Ellen Bloom, 11/30/88.

W34AY Champaign, IL. Kirk McMillin, 11/30/88.

W36AU Champaign, IL. Kirk McMillin, 11/30/88.

W45AN Champaign, IL. Kirk McMillin, 11/30/88.

W58BM Galena, IL. JDC Communications, Inc., 11/22/88.

W66BD Fort Wayne, IN. All American TV, Inc., 11/30/88.

W24AW Valparaiso, IN. Studio 5, Inc., 11/30/88.

K17CK Topeka, KS. Eric Jacobsen, 11/30/88.

W46BE Murray, KY. Elbert Lee Grimes, 11/22/88.

W10BY Paducah, KY. Bryan Keith Anderson, 11/30/88.

K59DQ Alexandria, LA. Spectrum Media, 11/30/88.

K11ST Baton Rouge, LA. Janet Jacobsen, 11/30/88.

K24CG Bogalusa, LA. Mountain TV Network, Inc., 11/29/88.

K22CQ Monroe, LA. American Christian Television System, 11/30/88.

W08CH Hyannis, MA. Harvard Broadcasting, Inc., 11/30/88.

W65BX Springfield, MA. Channel 13 Television, Inc., 11/30/88.

K26CL Alexandria, MN. Selective TV, Inc., 11/22/88.

K39CJ Erhard, MN. Rural Services of Central Minnesota, Inc., 11/30/88.

K41CS Erhard, MN. Rural Services of Central Minnesota, Inc., 11/30/88.

K51DC Erhard, MN. Rural Services of Central Minnesota, Inc., 11/30/88.

K39CH Redwood Falls, MN. Redwood TV Improvement District, 11/22/88.

K66DN Willmar, MN. UHF Television, Inc., 11/30/88.

M/B

Station Manager

Professional Video Production & Management Software for Broadcasters, Video Production Houses, and High End Video Hobbyists.

Deluxe Productions

This animation engine provides powerful graphics animation capabilities for: • News, sports, & weather broadcasting • Commercial presentations • Character generation • Video playback.

Weather-Link

Download graphics, maps, and data from popular weather services like Accu-Weather to use in any **Station Manager** graphics module. Images can be edited in any paint program on the Amiga computer.

Map Generator

Plotting maps anywhere in the world is as simple as drawing a rectangle. Use the mouse to enclose the area to plot and Map generator automatically creates the map.

Graphics Library

A huge library of graphic images provides: Maps • Backdrops • 300+ Objects • Total Flexibility (Images may be moved, edited, resized placed under or upon one another, or mixed with character generated text.)

Tape Editor

Allows anyone from engineer to hobbyist to edit like a pro: Control up to 32 video devices • Control number of edit events • Unlimited accurate • Total control over edit points and key effects through precision edit lists.

Teleprompter

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