

The LPTV Report

3rd Anniversary Issue!

News and Strategies for Community Television Broadcasting

Vol. 4, Issue 9

A Kompas/Biel Publication

September 1989

The LPTV Newsroom



News director and anchor Ann Petrie (center) is joined by sports director Brian Yount (left) and weatherman Jimmy Burks (right) for the "Evening News" at TV 43 in Hopkinsville, KY. Chief engineer Carlton Wyman (far left) and camera operator Eddie Arnold (far right) tape the live broadcast for a second airing later in the evening.

—by **Jeanée von Essen**

They're not easy, but newscasts are one of the most important elements in the community's perception of an LPTV station. And newscast spot time is the most popular commercial time and often sells out before anything else. So say LPTV station managers in a survey conducted in August of LPTV stations that produce news, current affairs, and sports programs.

However, doing news is challenging for both the station owner and the staff. One of the biggest challenges is finding qualified people who will accept salaries that are generally lower than those offered by the full power stations in the market. Another problem, owners and managers report, is keeping people around long enough so the station can reap the benefits of the training they've received.

On the plus side, though, is the fact

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Sarasota LPTV Sues Storer Cable

—by **Colette Carey**

Sarasota's W24AT is now in the midst of legal action against Storer Cable Communications, Inc. TV-24 has filed a civil lawsuit in Florida's state circuit court, charging the cable company with breach of contract for refusing to carry TV-24 on its system. Storer responded by filing a "Motion to Quash and Dismiss Complaint."

"I am not surprised at their response," said Warren Cave, president of TV-24. "It was delivered to our attorneys at the very last moment required by law, and it is obviously an attempt to delay addressing the issue."

When Storer decided not to carry TV-24, back in July 1988, Cave and his staff began working to urge viewers to pressure the cable company to change its mind (LPTV Report, October 1988). Cave believed then that local support was vital to TV-24's future in the Sarasota market. Today, one year later, he still feels the same way. "We need local viewers and local businesses to publicly support this local television station," he said.

The problems with Storer began approximately eighteen months before TV-24 signed on the air. According to an article in the July 3, 1989 *Multichannel News*, Storer representatives told Cave that the company was receptive to carrying the LPTV station on its cable system. In exchange for carriage, Cave agreed to rent

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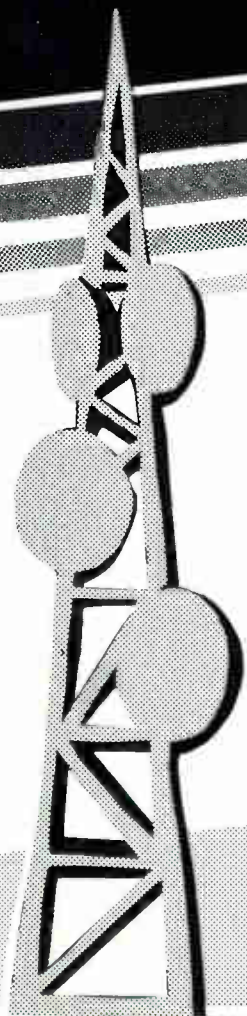
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In Our View

The Federal Communications Commission continues to be an agency of change. Depending upon the general direction established by the President, and upon the industry inclinations that control the agenda and are carried out by the FCC chairman, the Commission manifests either a regulatory or a marketplace philosophy.

Under Chairman Mark Fowler, and with the support of then President Reagan, the FCC was clearly in favor of an open market and unbridled competition. Fowler's often quoted comparison—television is just "a toaster with pictures"—illustrates this philosophy. During the second half of the Reagan administration, under Chairman Dennis Patrick, the marketplace emphasis was even more dominant. Neither of these FCC chairmen paid much attention at all to program content or community service.

And under their direction, LPTV was just another toaster.

Last month President Bush nominated and the Senate approved Alfred C. Sikes, formerly head of the National Telecommunications and Information Administration, as the new FCC chairman.

Chairman Sikes comes to the agency with a strong background in broadcasting. He has had ownership interests in five Missouri AM and FM radio stations. He has had to make a payroll. And he understands the responsibilities inherent in holding a license to use the public airwaves.

During his confirmation hearing, Sikes often referred to the "public interest standard" of broadcasting. In an interview with editors of *Broadcasting* (August 14, 1989), he said that during his years as a broadcaster, he tried to exercise the responsibility to his listeners that he felt was part of owning a public license: "There is something special about the broadcasting business, in the public and legal sense, as well as in the more personal sense."

We welcome this breath of fresh air when it comes to the business of broadcasting. Community broadcasters share this sense of service to their viewers, not because they are constrained by regulations to do so, but because it makes good business sense to give viewers programming that is relevant to them and important to their lives. For community broadcasters, relevant programming is, most of all, programming that is specifically and consciously responsive to the interests and desires of the local community.

We hope that Chairman Sikes will recognize the special attitude of community broadcasters and will support their efforts to achieve a more stable status for these stations.

Roy Stewart To Head Mass Media Bureau



Roy Stewart speaking at a 1988 LPTV gathering.

Roy Stewart will be the new chief of the Mass Media Bureau, according to an FCC announcement August 25. Stewart, who presently heads the Video Services Division of the Bureau, will assume his position October 1. He succeeds Alex Felker who is leaving the Commission.

The Mass Media Bureau, one of four FCC Bureaus, encompasses the Audio Services, Video Services, Policy & Rules, and Enforcement Divisions.

Stewart, a 1963 graduate of Cornell Law School, joined the FCC as an attorney in 1965. He has supported the LPTV service since its inauguration in 1980.

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The LPTV Report

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

The LPTV Report, ISSN 0892-5585, is published monthly by Kompas/Biel & Associates, Inc., 5235 124th Street, Suite 22, Butler, WI 53007, or P.O. Box 25510, Milwaukee, WI 53225-0510. Copyright 1988 by Kompas/Biel & Associates, Inc. All rights reserved.

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

IN MEMORIAM

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1944-1989



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Alexander Hamilton

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Alfred C. Sikes

Al Sikes Sworn In As New FCC Chairman, Patricia Diaz Dennis To Leave Post

Alfred C. Sikes became the new chairman of the Federal Communications Commission in an informal ceremony on August 8 at the FCC's offices. Sikes, who succeeds Dennis Patrick, was sworn in by Commissioner James Quello. His term expires June 30, 1993.

Two other new commissioners, Sherrie P. Marshall and Andrew C. Barrett, were confirmed along with Sikes in a voice vote by the Senate just before it adjourned for the Labor Day recess. Marshall was sworn in August 21, and Barrett will assume his seat in mid-September.

Sikes comes to the Commission from the National Telecommunications and Information Administration (NTIA), which he headed in his capacity as assistant secretary of communications and information at the Commerce Department. He brings with him his NTIA deputy director, Charles Schott, who will be his chief of staff at the FCC, and Kenneth Robinson, his policy advisor at the NTIA and now his senior legal advisor at the FCC.

Before coming to Washington, Sikes worked in the government of his home state of Missouri. Besides heading the state's consumer affairs and community affairs departments, he was assistant attorney general and later campaign manager for then attorney general John C.

Danforth's successful 1970 Senate race.

Sikes holds a law degree from the University of Missouri. He has practiced law and operated his own broadcast management consulting company. He has also served as an officer in a number of companies that owned and operated radio stations in Texas, Louisiana, and New Mexico.

Sherrie P. Marshall, who holds a law degree from the University of North Carolina, has spent the past eight years in or close to the White House, serving on the legislative affairs staff and as a member of the staff of the chief counsel to former President Reagan. In 1986, she began private law practice in Washington, DC and served for a time on the Bush transition team.

Barrett has served as a commissioner with the Illinois Commerce Commission since 1980. Before joining the Illinois body, he was assistant director of that state's Department of Commerce and Community Affairs and director of operations for the Illinois Law Enforcement Commission.

Present FCC Commissioner Patricia Diaz Dennis will leave her seat at the end of September to head the communications practice of the Cleveland-based law firm of Jones, Day, Reavis & Pogue. K/B

Heath & Assoc. Representing The LPTV Report

James E. Heath of Heath & Associates, a Los Angeles advertising sales firm, is handling all western region ad sales for *The LPTV Report* as of the beginning of August. The region includes California, Oregon, Washington, Arizona, New Mexico, Nevada, Texas, Utah, Idaho, Montana, Wyoming, Colorado, Alaska, and Hawaii.

Heath, who grew up in Chicago and holds a degree in business administration and marketing from Loyola University, spent fifteen years in sales and marketing with Lebhar-Friedman, publishers of retail trade magazines, before starting his own firm.



Jim Heath

Besides *The LPTV Report*, Heath & Associates represents *Orbit Video*, *Monitor Magazine*, the American Medical Association's *AM News*, *Management Accounting*, and all of the magazines for Billboard Publications. For many years, the firm also sold advertising for the *Pocket Survival Guides* at the annual conventions of the National Association of Broadcasters and National Association of Television Program Executives.

Heath & Associates offices are located at 2385 Roscomare Road, Los Angeles, CA 90077. The telephone number is (213) 471-3630. K/B

Palm Beach LPTV Airing Teen Dances

Cheers, a posh nightclub in Palm Beach's Royce Hotel, is the setting for a series of Sunday evening dances for the community's teenagers. The "American Bandstand" type events are hosted by local radio personality Sonny André and broadcast on LPTV channel 19.

"We're doing real well so far. Each show draws about 150 kids," said Steve Berger, sales manager for the station which tapes the dances and airs them the following week. The hotel picks up the production costs for the three-camera shoot.

Channel 19, which has been on the air since last November, also airs INN News, Cubs baseball, children's programming, syndicated shows, and movies. K/B

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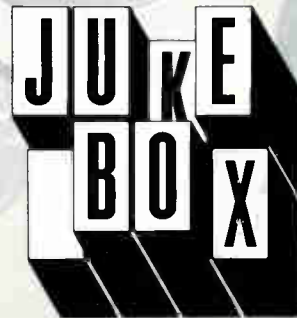
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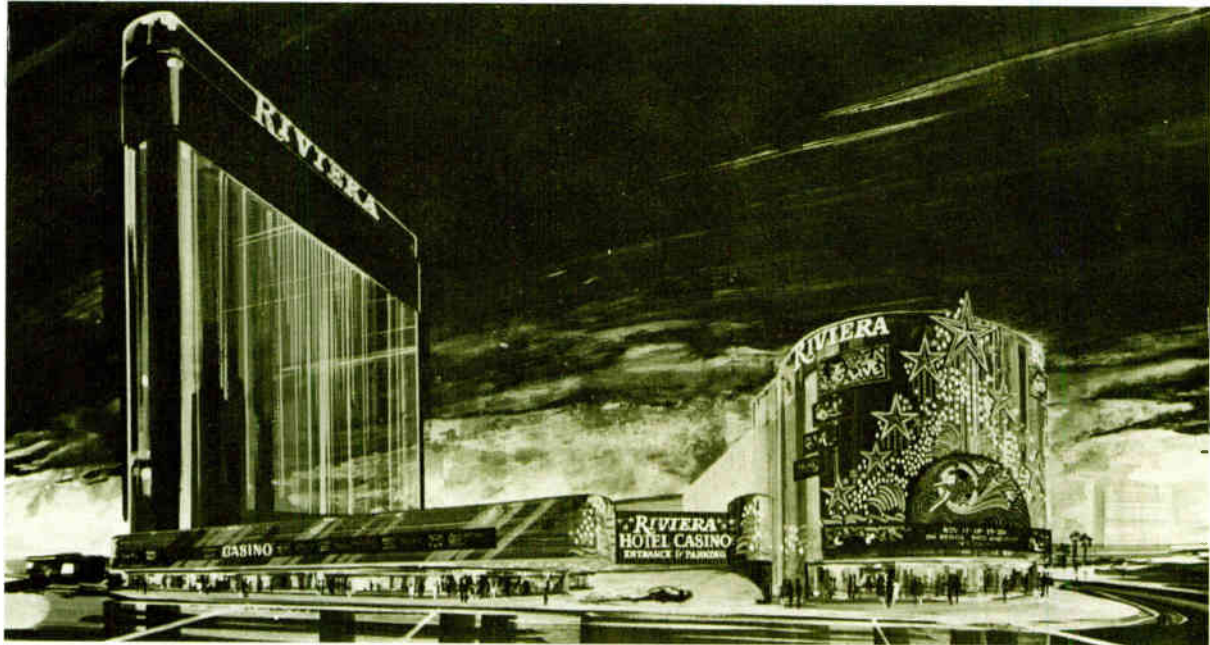
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WorldRadioHistory Circle (145) on ACTION CARD



CBA Comment

—by Colette Carey



An artist's view of the newly expanded Riviera On The Strip, site of the Second Annual LPTV Conference and Exposition.

Dear Members!

As the time draws closer, excitement is mounting about the Second Annual LPTV Conference and Exposition scheduled for November 5-8 in Las Vegas. Let me take a moment to fill you in on what to expect.

The news from Eddie Barker & Associates, our Dallas-based convention management firm, is very encouraging. Eddie Barker tells me that registrations at this point already show a big jump over last year's. In fact, many station operators are not only attending themselves, but bringing their employees as well. Cam Willis, our registration secretary, said that sev-

eral station owners have registered as many as four of their employees.

Of course, a convention like this is an excellent chance for newcomers to learn about the LPTV industry first-hand and for industry peers to network. As one CBA member put it, "It's one thing to hear or read about how to solve a problem, but it's entirely different when you can talk to someone face to face who has had the same problem and ask them the questions that you'd never be able to ask if you were just reading about it."

The exhibit hall promises to be exciting, too. Already, exhibitor registrations have surpassed those of last year, and a literal smorgasbord of products and services is being prepared. According to Eddie Barker, vendors are becoming more and more convinced that LPTV offers a viable market for them. One supplier told him, "We just can't afford to ignore this conference any more; there's too much business out there, and we want our share." Vendors interested in exhibiting at this year's conference should call (214) 720-1335 or 1-800-225-8183 for space availability and other information.

Expanded Exhibit Hours

Just a short note as to the format of the conference: The exhibit hall will be open for four hours on Sunday, the first day of

the conference, and for six hours—from 11 a.m. to 5 p.m.—on Monday and Tuesday. To allow everyone to attend all the panels they want to see, each panel will have its own time slot, with no concurrent sessions. This means that there will be plenty of time to see and do all that you want to without having to work around any time conflicts.

Scheduled panels include "The Cable Connection," on working effectively with your community's cable system; "Understanding TV Ratings," featuring representatives from Arbitron and A. C. Nielsen; and "The Community Newscast," in which

Competition Deadline Nears

Remember to get your tapes ready for the Second Annual CBA Local Production Awards Competition. The final deadline is September 30.

For rules and an entry form, see the May 1989 issue of *The LPTV Report*. Or call the CBA at (414) 783-5977.

This promises to be an exciting competition. Let's show the world what LPTV can do!

Important Notice

The **correct dates** for the Second Annual LPTV Conference & Exposition are **Sunday, November 5 through Wednesday, November 8**.

November 7 was given incorrectly in some advertisements and mailings as the last day of the Conference.

The Conference will be held at the Riviera Hotel in Las Vegas, NV.

LPTV Report columnist Bob Horner will talk about how to cover, write, and present television news.

Keith Larson, chief of the FCC's LPTV Branch, will present a tutorial on FCC regulations for LPTV, and he will later be the featured panelist in a Q & A session on FCC rules. The clock will be off during the "LPTV Legal Clinic," so you can quiz communications attorneys Peter Tannenwald, Gregg Skall, George Borsari, and Ben Perez on legal issues affecting your business.

LPTV station construction and engineering will be covered in a panel featuring station manager Erika Bishop, consulting engineer John Battison, Richard Bogner from Bogner Broadcast Equipment, Jay Adrick from Midwest Corporation, and a representative from Panasonic. Station finance will be explored by Rick Wiederhold, vice president-finance for Kompas/Biel & Associates, and Bob McAuliffe, executive director of the Broadcast Financial Management Association.

Meet Your Peers

New broadcasters can quiz experienced LPTV operators in an open dialogue at the "Station Managers' Breakfast," and advertising sales trainer Jason Jennings will conduct a cram session on selling local ad spots. Finally, there will be a breakfast session on programming hosted by Dick Block, consultant to the National Association of Television Program Executives. The session will feature presentations by some dozen programming networks and syndicators marketing to the LPTV industry.

Conference registration is now well under way—at Early Bird Registration Rates good any time from now until October 5 (so HURRY!). CBA members can register for \$150 and their spouses for \$75. Employees of members will get member rates. Non-members and their spouses can register for \$350 and \$75, respectively.

After October 5, however, everything goes up. Member rates will be \$200 and those for non-members \$400. Spouse rates will increase to \$100. So call Cam Willis NOW at 1-800-225-8183 for Early Bird registration forms.

Our host hotel is The Riviera On The Strip. Rooms (single or double) will be \$65 per night. A special hotel reservation card will be mailed to you when you send in your registration.

Get ready for a GREAT show! See you in Las Vegas! 

Colette Carey is assistant to the president of the Community Broadcasters Association.

BON MOT


We do not inherit the land from our ancestors. We are borrowing it from our children.

An Amish proverb

Radio Owner Keeps Prize, Loses License

The FCC has refused to renew Catocoin Broadcasting Corporation's license to operate WBUZ (AM) in Fredonia, NY.


The Commission found that Catocoin was unqualified to remain a licensee because its sole principal, Henry Serafin, had 1) discriminated against a job applicant because of her race, 2) kept the prize donated by a sponsor for a promotional contest instead of awarding it as advertised, and 3) lied to the Commission about those violations.

The Commission further denied Catocoin's appeal for reconsideration of the decision. Catocoin argued that it should have been given a chance to sell the station in the same way that RKO, which was also found guilty of misconduct, was allowed to divest its Los Angeles station, KHJ-TV, rather than have the license revoked. But the Commission said that in the RKO case the public interest was best served by allowing the divestiture, and that a parallel public interest did not exist with Catocoin. 

Record Attendance At BPME Seminar


Attendance at the Broadcast Promotion and Marketing Executives and the Broadcast Designers' Association annual seminar in June peaked just shy of 2,500, according to a BPME report. This is a 5% increase over 1988 figures, with a 10% increase in international attendance and a 40% jump in cable participation.

The seminar, held in Detroit, featured more than 175 workshops and panels on all areas of marketing and promotion. A major session on advertising ethics highlighted sensitivity to children, women, and minorities and truthfulness in promotions. News promotion was the subject of a number of sessions, while others explored marketing strategies for children's shows, movies, and other types of programming.

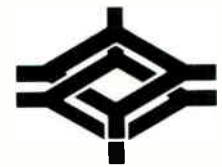
During the seminar, 55 companies exhibited, and 30 program distributors unveiled their fall marketing plans. 

Treasury Department To Survey Broadcast Equipment

In compliance with the 1986 Tax Reform Act, the U.S. Treasury Department will ask 150 television and 250 radio stations to participate in a voluntary survey this fall to determine the "tax life" of broadcast equipment.

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LPTV Newsroom

continued from front page

that a local news show seems to encourage cable operators to add LPTV stations to their channel line-up. More than 10% of the stations who do news reported that they have gotten local cable carriage in the past year.

Half-Hour Newscasts Most Common

Of the stations that do news, more than two-thirds produce a half-hour program five days a week. Many stations rebroadcast the news program at a later time. TV-20, in Olean, NY, has just recently started a newscast after a great deal of planning. Owner Charles Bordonaro says they run a half-hour program at 7 p.m. Monday through Friday, repeating it at 10:30 p.m.

That kind of schedule is most common for the stations that do news, and the owners say it seems to work well.

What kind of news do the stations report? The vast majority say they've found their niche in doing "very local" news that may be ignored by the other stations in the community. Judy Stiles, community service and news director of TV-57 in Joplin, MO, says, "There's a lot happening out there, and LPTV can handle it better than the other stations can."

Local news means campus activities for TV-57, which serves Missouri Southern State College. It means community features for TV-69 in Perry, FL, especially local features that involve children. It means local events in general for TV-43 in Hopkinsville, KY; items of interest to Hispanics for TV-14 in Washington, DC; and

LPTV Managers Share Their Advice

—by Jeanée von Essen

Several managers were asked for their "best piece of advice" to other LPTV broadcasters thinking about establishing a newscast or sports show in their community.

Paul Burkholder of Channel 15 in Winnemucca, NV, says: "Be prepared. Don't put it on the air if it's bad quality. Be prepared for a lot of work."


"Be careful. Don't overspend too soon," says Jim Jackson of TV-4 in Campbellsville, KY.

"Go for it. Work diligently for it. It may look far away, but you can grasp

it," is the optimistic advice of assistant general manager John McMann of TV-6 in Selmer, TN.

Judy Stiles, community services and news director of Channel 57 in Joplin, MO, says the key is organization and a good leader.

"Plan ahead," says general manager Hudson Randall of TV-69 in Perry, FL.

"Pick something exclusive, not in competition with other media," advises Benjy Carle of WBCF-TV in Florence, AL. "Try to find something that is barely covered by other organizations.... LPTV can go into more depth, and we try to do that here." 

at TV-6 in Selmer, TN, a local morning show.

Versatile Talent A Must

For most stations, the key to producing a good news program is versatile people. "Everyone does everything," was the most common answer when managers were asked how they divide up the duties in the newsroom. At TV-6 in Selmer, assistant general manager John McMann joins forces with the town's AM and FM stations. They do a live talk show from 8-8:30 a.m. and simulcast the show on all the stations.

At TV-4 in Campbellsville, KY, general manager Jim Jackson says that a number of the staff members contribute to the newscast, which runs at 5:30 p.m., with repeats at 7 and 11 p.m. However, he does have two people who work exclusively on news, an anchor and a producer-director.

Perhaps one of the most ambitious stations in terms of news is TV-43 in Hopkinsville, KY, which produces 15-minute newscasts at 6, 6:30, 7, and 7:30 a.m., half-hour shows at 5, 10, and 11:30 p.m., and hour programs at 6 and 8 p.m. Those shows run Monday-Friday, and the afternoon and evening shows run on the weekends as well. General manager D. J. Everett says that about twelve people work on the news full-time at his station, and another twelve or thirteen contribute to the programs in some way.

News Is Easy To Sell

One of the most encouraging signs in terms of the growth of LPTV news is the ease with which most stations are able to sell the spots in their newscasts. Stations sell an average of five to eight minutes of commercials per news program, and they report that it's some of the easiest time to sell.

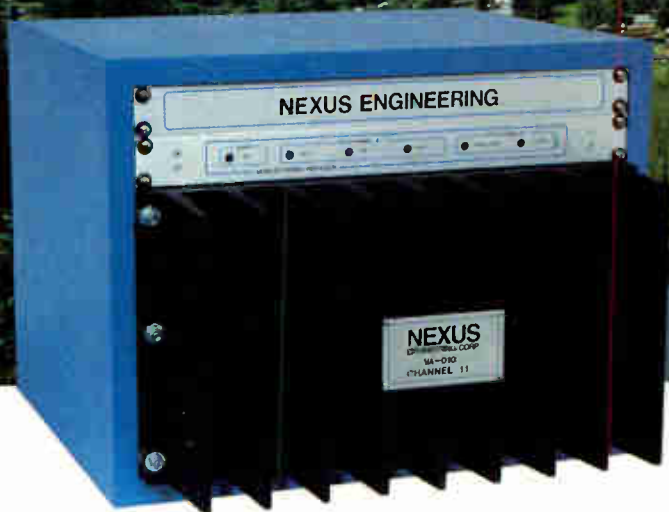
As for the type of advertisers that news attracts: In Campbellsville, KY, all of the advertisers prefer buying newscasts to other programming; in Selmer, TN, it is furniture dealers and food stores in particular who buy them; and in Perry, FL, it is the banks.

The LPTV stations surveyed were very ambitious in their news productions, despite the problems they may have getting all the work done. Almost all of the stations used at least two pieces of local video per newscast, with five being a more common number. Those news items were generally local events, and changed every day.

Many stations also cover city council, commission, or school board meetings. A large number of those stations run the meetings live, and they find that the thorough coverage generates a lot of community support for the stations.

Most of the stations surveyed would
continued on page 25

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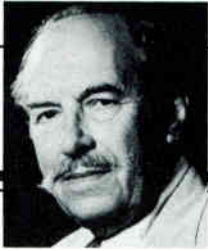
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Technical Talks

—by John H. Battison, P.E.

Tones And Color Bars...And Why You Need A Vectorscope

This month we're going to discuss pictures. After all, that's what television is all about! If your screen presentation is not as good as that of the standard full power TV stations in your market, you will have a big strike against your smaller operation.

Every videotape that you receive will have—or it certainly should have—color bars at the beginning, accompanied by a tone. The tone is generally 1 KHz, or 1,000 Hertz (or "cycles" in the original units).

Let's discuss the tone first. Although the tone can be very irritating at times, it is also very useful. First, it tells you that the VTR or VCR is reproducing audio. If the level is very low, or if there is noise, crackling, or other distortion, you will be made aware of it and be able to take corrective measures. These could include checking the loading and the cleanliness of the head, and looking for loose connections or other obvious faults like failing to switch on the audio!

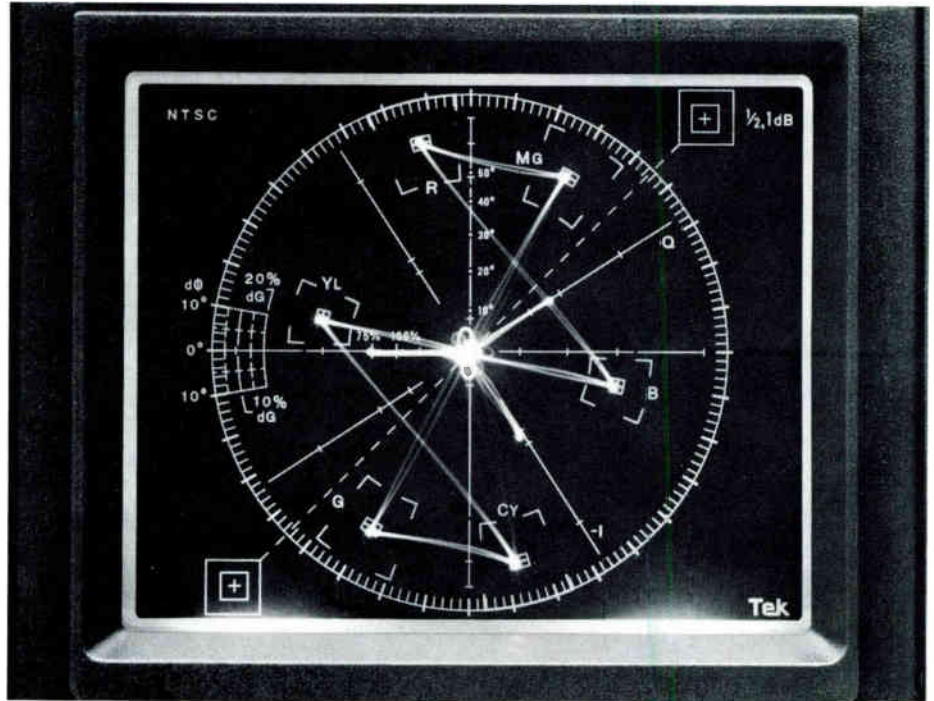
Once you are assured that the audio reproduction is OK, you can use the tone to check and set audio levels. Normally audio levels should not require adjustment when you change audio sources—your equipment should have been set to provide the same output levels throughout the system, regardless of the piece of equipment. Unfortunately, despite an industry standard, not all recordings are made at the same level. The tone on the tape is used to adjust the VCR output level to whatever standard you are using, as shown on your audio VU meter.

Color Bars

The beautiful rainbow at the beginning of a videotape has a very important purpose. It is present even on many tapes released for consumer use on home VCR's, although home users have little, or no, use for it—they generally have no means of checking the colors precisely. But the TV station operator does.

The seven bars of vertical color, going from left to right on the screen, are white, yellow, cyan, green, magenta, red, and blue. Below these are usually black and white squares or other shapes used for checking frequency responses.

Now you need a vectorscope. A lot of LPTV stations do not have monitoring equipment. This means that they have neither a vectorscope nor a waveform



Screen display from the Tektronix 1720 vectorscope.

monitor—a very unfortunate situation, indeed.

It is possible, of course, to feed the signal directly out of the VCR through a switcher and into the transmitter without performing any signal monitoring. But this then reduces your operation to the level of home VCR video, with the same picture quality, or worse.

What a Vectorscope Does

A vectorscope contains a small cathode ray tube with a number of small squares—each one with a dot in the center—arranged at various angles around the outside edges of the face of the tube. Each square and dot represents one of the colors that make up a color television picture. There is also a dot on the left side for checking black.

When the color bar signal is fed to this vectorscope, a pattern is produced consisting of a line tracing out a path to each of the squares and dots. The line changes direction at each dot and produces a small bright dot of its own, before going on to the next square. Each one is labeled to correspond with the colors of the bars.

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If the colors coming out of the VCR are correct, the change of direction, and the dot at each square, will match up perfectly with the calibration marks on the vectorscope screen. But if any of the colors are off, the dots will not coincide. Provided that a VCR color dot is within the limits of the corresponding monitor square the signal is reasonably correct. But if a dot is outside the square, you must correct it.

How do you do that?

Unfortunately, in most cases there is no way to change the color output of the VCR. Some form of video processor is required.

Once again, if you have put together the cheapest possible system, this important piece of equipment may be lacking. But assuming that you have a video processor, its color controls will enable you to adjust the color signal so that all the dots match up. This means that the video signal to the transmitter has the correct colors. (Actually it means that the colors have the correct phase angles. If you look at the vectorscope you will see that each color is also identified by a degree reading.)

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Color Amplitude

There is also a requirement that each color signal has a certain specified level, or amplitude. It is possible to have the correct color, but at too high, or low, a level. For example, assume that the color red has the correct phase angle as shown on the vectorscope. This merely means that the bright dot is on the required angle or radial. It may be closer to the center of the screen, or further away, past the square; but if the angle is correct, so is the color. If the dot is closer, the color is correct, but too weak—low amplitude. If it is farther away, the color is still correct, but it is too strong—high amplitude. In fact, we call it "saturated."

Here is a practical example of proper color amplitude. If you are making a commercial and using two or more cameras, or a number of other video sources, it is essential that the video colors be matched so that every color will look the same in every shot. If the colors are not matched it is possible for a red object to appear red from one source, and blue from another. Most sponsors would object if their product changed color from shot to shot.


Don't adjust your video monitors until *you* think that the colors are correct. Almost everyone has a different idea of color. When the National Television System Committee (NTSC) was developing our present color system, every engineer on the committee was tested for color blindness and acuity. This was to ensure that we all saw the same color at the same time!

Alternatives to a Vectorscope

If you don't have a vectorscope, you can use a color spectrometer to adjust your color—if you have several thousand dollars to spare (it would be cheaper to buy a vectorscope!). Otherwise, you can use a piece of special blue glass or gelatin (gel). There are also various color monitor viewers that start at about \$40 and that can be used to check color monitors.

The gel costs around \$15 and is made by Kodak. I forget the number, but the photo store should know it. Hold the gel in front of the color monitor with color bars from the desired source. Set the color level to fairly high.

If your monitor is properly adjusted you will see alternating light and dark blue color bars. All the light blue should be the same intensity, and so should all the dark blue. If you have this condition, your monitor is properly adjusted. Test all your monitors the same way. Now you can start shooting, or editing.

I'll explain why the colors turn blue in my next column. 

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

Looking For Cameras?

Look At Panasonic Industrial



The 200CLE (top) and the 300CLE (bottom) 3-CCD cameras from Panasonic Industrial Company.

If you're shopping for a studio camera, you've probably already read our July feature by Mike Havice on using ENG/EFP cameras in the studio. The Panasonic cameras shown in the chart accompanying the article are from Panasonic Broadcast Systems Company. However, Panasonic Industrial Company also has a couple of cameras that you might consider.

The WV-200CLE is a 3-CCD color camera featuring a high resolution f1.4 prism, 650 lines of horizontal resolution and a signal-to-noise ratio of 59 dB. It is compatible with either NTSC composite or Y/C component (S-VHS) systems.

Auto white balance, auto black balance, a viewfinder function display, and a series of convenient switches make this camera efficient and easy to use in either

studio or ENG applications. List price is \$7,500.

Also consider the 300CLE. This camera offers the same advanced CCD signal processing, high-resolution f1.4 prism, and NTSC/S-VHS compatibility as the 200CLE and achieves 700 lines of resolution with an S/N ratio of 60 dB. In addition to the automatic features of its simpler cousin, the 300CLE has an electronic shutter (1/250 second, 1/500 second, and 1/1,000 second) that enables virtually blur-free recording of action at almost any speed.

The 300CLE is available in an ENG configuration, an ENG/EFP configuration, as a studio camera, or as a camera head alone. List price is \$6,700 for the camera head and adaptor; \$1,400 additional for the basic kit with the viewfinder, battery, and carrying case; \$2,800 for the ENG/EFP kit; and \$5,600 for the studio kit.

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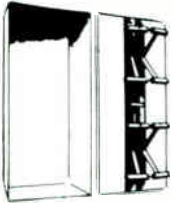
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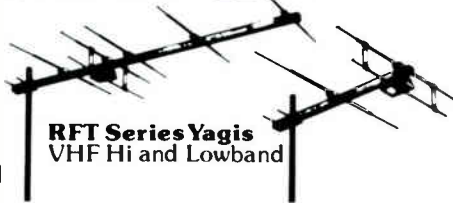
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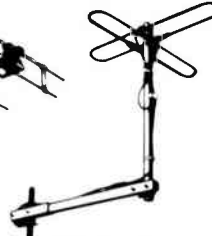
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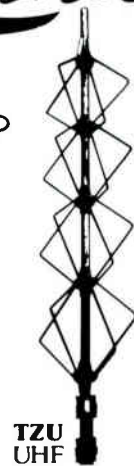
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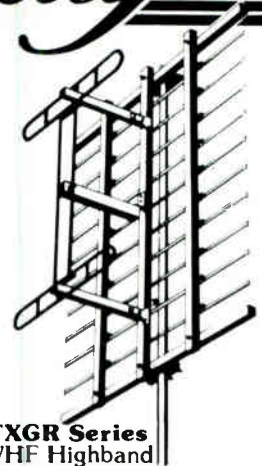
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Keith Larson, John Battison To Be Featured At SBE Convention

The 1989 National Convention of the Society of Broadcast Engineers and the conjoint *Broadcast Engineering* Conference will be held at the Kansas City Convention Center October 5-8. The Conference is chaired by John Battison, who will also give the keynote address. Keith Larson, chief of the FCC's LPTV Branch, will present a paper on the LPTV service.

Battison is a veteran consulting engineer who taught at Ohio State University for many years and was the founder of the Ohio State Technical Conferences, which in 1986 became the *Broadcast Engineering*

Conference, held in conjunction with the first annual SBE Convention. Battison writes a monthly column for *The LPTV Report*.

Larson's paper, entitled "LPTV Has Arrived," will look at the present status of LPTV and what the Commission sees for the service in the future. Larson will speak on Saturday, October 7.

The Conference will also feature a number of hands-on training sessions as well as sessions on RF transmissions, satellite uplinking, high definition television, new FCC regulations, digital technology, and

fiber optics. In addition to these are the Ennes Engineering Workshops, to be held on Wednesday, October 4, prior to the formal opening of the show. These special manufacturer-conducted workshops are designed to provide detailed maintenance and operating instructions on key types of equipment. Registration—on a first-come, first-served basis—is limited to 25 persons for each of the eight sessions.

For registration information, call (317) 842-0394 or write SBE National Convention, Box 20450, Indianapolis, IN 46220.

16/88

Channel America's Fall Line-Up Expands Viewer Participation Fare

Building on audience response to last year's programs, Channel America Television Network has expanded its "viewer-participation" format for its 1989 fall schedule. The new season's fare, according to chairman David Post, is "a logical progression of our concept of involving audiences, by adding activities that go beyond viewing and engage them more directly."

An example of the new kinds of shows is "Champs Club," an audience club which Post said offers viewers clear incentives to join. The Club concept, he said, "represents a tangible relationship between viewers, merchants, sponsors, local stations, and the network, that enables everyone to win, except those who do not participate."

Channel America is also expanding its "Theme Nights" format to include a Friday "Western Night." The weekly schedule will now be Monday—"Comedy Night," Tuesday—"Ladies Night," Wednesday—"Game Night," Thursday—"Mystery Night," and Friday "Western Night." This season, each theme night will begin with a viewer participation game show based on that evening's theme.

Besides the game shows, the fall season will feature several new off-network comedy half-hours and a new hour-long detective series. The network dumped several infomercials that were lucrative but not popular with viewers, said Post. For more information, circle (59) on the ACTION CARD.

16/88

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VJN Launches In Birmingham

The Jukebox Network is now broadcasting over LPTV channel 2 in Birmingham, AL. The new station officially began operations July 8 and reaches an estimated 160,000 households in the Birmingham area.

It is Video Jukebox Network's 29th operating unit and the fifth broadcast unit for the program service. VJN operates or affiliates with other LPTV stations in Jacksonville, Orlando, and Gainesville, FL; Detroit, MI; Charlotte, NC; Atlanta/Marietta, GA; and Des Moines, IA. It is completing construction of company-owned stations in New Orleans, LA and Jackson, MS.

The Jukebox Network is an interactive programming service offered over cable or broadcast stations. Viewers select the music videos they want to see via a local toll call on a touch tone telephone.

16/88

Sarasota's TV-24

continued from front page

space on Storer's transmitting tower at a rate of \$1,128 per month. Cave says that at one point Storer asked that TV-24 be exclusive to their system.

However, when TV-24 was ready to sign on the air, Storer managers claimed that they did not have enough channel space available to carry the station. At Storer's request, Cave delayed his sign-on for

thirty days in order to give the system time to make room for the LPTV.

But now, says Cave, Storer has no plans whatsoever to carry TV-24. According to Cave, Storer's system manager, Rod Dagenais, says that all his channels are full.

At this time, attorneys for TV-24 are confident that the Motion to Quash and Dismiss will not be granted by the court. Cave explained that evidence supporting TV-24's allegations is strong and that new information regarding Storer's business

practices is surfacing continually.

TV-24 has also been denied access to the Paragon Cable system which is based in Bradenton, FL, just to the north and still within the station's coverage area. Although Paragon had expressed interest in carrying TV-24, no agreement was reached, so Cave is not considering any legal action against the system.

Repeated attempts to reach Rod Dagenais at Storer and Rose Carlson at Paragon were not successful. [N/B]

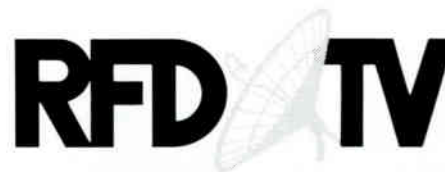
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Commission Acts On DBS Applications

The Federal Communications Commission has partially granted a number of pending applications for direct broadcast satellite (DBS) service.

The FCC recently refined its policy on orbital assignments and service areas to take into account technological advancements in DBS as well as the increased demand for the DBS orbit and spectrum presented by the applications. The new policy will allow allocations of half-CONUS (half of the Continental United States) signals only in east/west pairs, with eastern half-CONUS DBS service permitted only from the four DBS orbital locations furthest east and western half-CONUS service permitted only from the four DBS orbital locations furthest west.

Present DBS construction permits will be modified to conform to this plan.

Full-CONUS (entire Continental U.S.) signals will be authorized from those orbital locations from which such service is feasible and in keeping with U.S. treaty obligations.

Because the available allocations will not be enough to satisfy the needs of all the applicants, each applicant, as far as possible, will be awarded an equal number of channels up to the number requested in its application. Additional channels will be awarded on a first-come, first-served basis.

Because full-CONUS operations from eastern orbital locations could make

some western orbital locations superfluous, the Commission, in a separate proceeding, has proposed a number of alternative uses for the western locations. Presently, it proposes to authorize only existing DBS permittees and licensees to develop these alternate uses.

The new DBS applications granted in part were those of Continental Satellite Corporation, EchoStar Satellite Corporation, DIRECTSAT Corporation, and Direct Broadcast Satellite Corporation. Applications for permit modifications were granted to Advanced Communications Corporation, Hughes Communications Galaxy, Inc., and United States Satellite Broadcasting Company, Inc. [N/B]

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LPTV and the LAW

—by Peter Tannenwald

Licensing Satellite Dishes

The LPTV industry might never have been born were it not for communications satellites. This new technology made possible for the first time the economical distribution of television programming to every city and town in the nation, no matter how remotely located. The availability of national programming has played an important role in enabling LPTV stations to supplement local service and fill the long broadcast day.

When you build your LPTV station, you will probably include a satellite dish. Although you must have an FCC license to build and operate a transmit station, you can put up a receive-only dish without any FCC authorization. You might not want to do that, however, because satellites share frequencies with terrestrial common carrier microwave systems, and if you do not get a license, you may find your earth station suffering interference some day. Only if you obtain a license will your earth station be entered into the FCC's database, thereby protecting you from interference from subsequent microwave installations.

Two frequency bands are used for satellite distribution: "C-band" and "Ku-band." C-band systems operate in the 4 and 6 GHz bands; Ku-band satellites operate in the 11 and 14 GHz bands. Satellite systems and terrestrial microwave have equal priority at C-band. Satellite systems take priority at Ku-band. Therefore, licensing is important at C-band, unless you don't mind microwave-carried telephone calls breaking up the reception of your programming. Receive-only dishes are not licensed at Ku-band.

How to Apply

There is no specific form for applying for a license for your dish (formally known as an "earth station"). An FCC public notice released March 27, 1989 (No. DA-329) sets forth the information that the FCC requires in a narrative application. In addition to a narrative application, FCC Form 403, a license application, must be attached. One more form, Form 430, which establishes your ownership qualifications, is required if you want to install transmit capability but is not necessary for receive-only dishes. In contrast to your LPTV authorization, where a construction permit is issued first and a license application is not filed until you are on the air,

earth station licensing is a one-step process where a construction permit and license are requested at the same time.

Ownership qualifications are not difficult to meet, even for transmit stations, as long as you are not a convicted criminal. While aliens (persons who are not U.S. citizens) or companies they own are generally barred from obtaining common carrier licenses, aliens can get licenses for earth stations that are operated solely for the licensee's own use.

The technical information that must be submitted includes frequency coordination, which is a showing that your operation will not interfere with or receive interference from terrestrial microwave systems. Frequency coordination is required only at C-band; it is not needed at Ku-band because satellite operations have priority in that band. Frequency coordination is a sophisticated computer-based procedure that generally requires the assistance of a professional coordination firm.

The Commission requires the geographical coordinates of your dish location, information about environmental impact, and the overall height of your dish (to check the need for FAA clearance). And, oh yes, there is a filing fee, which is modest for receive-only dishes and steep for transmit dishes. I will omit the figures, because they are probably going to increase between the time I write this article and the time you read it.

License Renewals

Once you obtain an earth station license, you will have to renew it only once every ten years. However, prior approval of the FCC is required if the license is assigned to a new entity or control of your corporation or partnership is transferred to new owners. These requirements are the same as those pertaining to your LPTV license, except that earth station renewals are less frequent. There is an FCC rule making pending that would eliminate the need for assignment or transfer applications, but at present they are still necessary.

If your dish is for receive purposes only, the decision as to whether or not to license it should be based on the balance between the costs and benefits of licensing. At Ku-band, licenses are not needed; but at C-band, you should have a license

continued on page 20

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unless you are in a rural area where terrestrial microwave is not likely to come your way and you have the flexibility to move your dish if it becomes necessary to avoid receiving interference. The more expensive and permanent your installation, the more important it is to get a license.


If you do get a license, you will probably want to engage a frequency coordination firm on an annual retainer basis to receive and evaluate notices that will be sent to you from applicants for microwave systems and satellite transmit facilities in your area. Remember that you must always have a license for any earth station in any band that has transmit capability.

Watch Local Regulations

The FCC is not the only government agency that may have something to say about your earth station. Dishes come in many sizes, some rather large, and local governments have often taken a dim view of their unsightliness. In 1986, the FCC adopted rules pre-empting some state and local regulation of earth stations. Land use regulations may not discriminate against satellite dishes in favor of other structures of like size and shape. In other words, a local government can ban or limit all structures of more than a certain size, but if something else the same

size and shape as a dish is allowed, then the dish may not be banned.

There are some nuances to the regulations that make federal pre-emption a little broader than I just described, but the pre-emption is limited to aesthetic considerations and discrimination against satellite systems in favor of other communications media. At present, there is no pre-emption of local regulations pertaining to health and safety, so local officials can restrict the placement of transmit earth stations based on radiation hazards. Consideration is being given to federal pre-emption of radiation standards, but the subject is controversial, and early action is not expected.

Satellite dishes are useful and important to the LPTV industry. Don't forget to include an analysis of your earth station needs when you build your LPTV station. If interference-free C-band satellite reception is important to your operation, and especially if you operate in a congested area, you should seriously consider licensing to establish protected status for your facility. 

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 Affirms Cross-Ownership Ruling

The FCC has affirmed its relaxation of the broadcast multiple ownership rules after considering two requests for partial reconsideration. Although it had retained the one-to-a-market rule in its December decision, the Commission had established a new waiver policy for common ownership of television stations in the same market (LPTV *Report*, January 1989, page 4 and May 1989, page 15).

Great American Television and Radio Co., Inc. asked the Commission to eliminate the criterion whereby waivers would be considered only in the top 25 TV markets. Holston Valley Broadcasting Corporation asked it to consider granting a waiver of the radio-TV cross-ownership rules where common ownership of a UHF station and more than one radio station in the same service is involved.


The FCC replied that, contrary to Great American's contention, it had thoughtfully determined that limiting the waiver policy to the top 25 markets was the most reasonable way of relaxing the cross-ownership rules. In response to Holston's plea, the Commission found that its decision—which barred waivers involving combinations of a television station and more than one radio station in the same service—should be modified because it precluded the agency from evaluating such waiver requests on a case-by-case basis, even if they were clearly in the public interest.

The Commission emphasized in both decisions that the primary criterion for decision was the public interest.

Commissioner Patricia Diaz Dennis, who had dissented partially from the December ruling, issued a separate statement emphasizing her concern for preserving maximum diversity in radio and TV markets. 

New Spanish Kids' Fare From Univision

Univision, the Spanish-language television network, has begun airing a new group of children's programs Monday through Saturday from 7 to 9 a.m. EST.

The two-hour block, "Univision y Los Niños," features four 30-minute episodes of animated series, and customized animated openings, closings, and bumpers. The programs are produced in English by DIC Enterprises and dubbed into Spanish. For more information, circle (60) on the ACTION CARD. 



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Broadcast Station Publicity

Part Four

Compiling Effective Press Kits and Mailing Lists

—by Lance Webster

Many stations prepare press kits for programs, special events, or new season kick-offs. Very simply, the press kit is a folder containing a number of elements useful to members of the press, station clients, community leaders, or special interest groups. Press kits can be either general or tailored to a specific occasion.

Typically, a press kit consists of an attractive folder with a printed cover; one or more releases on the program, event, and/or personalities in the news; and one or more photos (at least two—one horizontal and one vertical—are recommended).

There should also be a letter from the station's general manager, program producer, promotion director, news director, or other appropriate station official or on-air talent. These letters can be used to personalize otherwise identical kits for different kinds of recipients: a letter from the promotion director in kits for the press; a letter from the general manager in kits for editorial page editors and community leaders; a letter from the community services director in kits for minority group leaders; and a letter from the sales director in kits for media buyers and clients.

Other items might include:

- Sales promotion flyers;
- Background information sheets on programming;
- Program flyers for community use;
- Bookmarks;
- Program schedules;
- Coverage maps;
- Rate schedules;
- Credit sheets listing all persons involved with a program;
- Feature releases and personality profiles of on-air talent;
- Biographies of talent and key members of production staff;
- Audio tapes (you can order kit covers that have tuck-in slots for audio cassettes, or you can use special containers)

The design of the press kit cover should be bold, simple, attention-getting, and, if possible, related to the subject matter inside. Many stations, however, use generic station kit covers that can be adapted to



specific uses by adding decals, stickers, or over-printing.

The kits serve two purposes: to hold together all relevant material pertaining to a program; and to attract attention to an unusual or important station happening. Imaginative design in covers and letterhead is more important than specially made die-cut or fabric-bound covers, but if the money is in the budget, such extras can be real attention-getters.

Some stations prefer to format kit cover design, using program-related artwork in a pre-determined way to individualize kits for different uses. Other stations prefer to make each kit separate in design. The first technique emphasizes a continuity of effort; the second draws special attention to each program or activity.

The Program Schedule

The program schedule is the most basic element in a TV station's entire advertising, publicity, and promotion effort. It simply lists all the station's programming by days in chronological order.

Schedules are usually provided to newspapers, TV Guide, and sometimes ad agencies and community leaders on a weekly basis, usually three to four weeks in advance of the week of air, to meet magazine and supplement deadlines.

Schedules are also a valuable reference tool for station employees. Because so many people inside and outside the station rely on the schedule, accuracy is vital.

Updates, Changes, and Corrections

In spite of the need for accuracy in schedules and releases, errors sometimes occur. More frequently, programming changes are made between the time that schedules are distributed and the week these programs go on the air. In addition, stars, guests, and program talent may change. So every promotion manager must have a recognized, regular system for announcing these corrections, changes and updates.

Using pastel paper stock (pink is a frequent choice) helps call attention to these sheets and identifies them as correction or change sheets. They should clearly indicate at the top that they contain changes and corrections, and the weeks involved should be prominently displayed. Change sheets usually cover a time span of several weeks, since they must update any previously released information. They should be issued on a regular basis—perhaps two or three days a week—and can be mailed in a packet with other materials. All changes, corrections, and updates should appear in one continuous chronological flow to make it easy for readers to transfer the information to the original schedules.

Mailing Lists

Promotion managers must work with other station heads and the station's mail room to develop, maintain, and creatively use a number of different mailing lists to distribute publicity and promotional information. Using different lists for different needs helps reduce mailing costs by targeting materials to specific sectors of the public. A typical station might keep the following set of mailing lists:

- Press list (TV editors);
 - Press list (editorial page);
 - Press list (sports page editors);
 - Press list (regional magazines);
 - Press list (women's page or feature section editors);
 - Press list (trade press);
 - Community leaders list (including politicians, business leaders, and heads of social, political, business, and religious organizations);
- continued*

- Lists for various minority groups;
- Churches (for church bulletins);
- Key ad agency personnel and media buyers;
- Major clients;
- Libraries (for bulletin board postings);
- Colleges and universities (newspapers, student activity centers, dorms, fraternities and sororities, etc.);
- Service organizations (Kiwanis, Junior League, Chambers of Commerce, etc.);
- Fraternal organizations (Elks, Masons, American Legion, etc.);
- High schools (principals, newspapers);
- Businesses with company newsletters.

The promotion director in each market—together with the community service director, sales director, program director, and others at the station—must devise the appropriate set of lists for the particular market area. Once lists are prepared on plates or computerized by the mail room, it is easy for the station's publicity manager to indicate which list should receive program releases. Targeting releases so that not every release goes to every group, and so that groups that have specific interests can learn about programs or news features of special interest to them, enables the stations to

better serve both broad sections of the community as well as narrow special interests, while saving money on distribution.

Trade Publicity

Much of what has been said in earlier articles about relations with the press applies to members of the broadcasting trade press as well as the staffs of local newspapers. However, there are differences in the kinds of news stories trade publications are interested in.

Each publication has its own areas of specialization, and each looks for news that will be of interest to its readers.

A station activity that got a lot of mileage in the local papers—such as a major contest, or an important community public relations activity in conjunction with a local charity—would probably be of no interest to the trades.

The key to getting space in trade magazines is to find some element of the activity that has significance for other broadcasters or members of the advertising community, and then to base the release of news around that "hook". If possible, gear each release to the editorial require-

ments of the publication to which it is sent.

Should news be mailed, phoned, or delivered in person? The best bet is a combination of printed release and personal contact—whether in person or by phone. Send the release, give it time to arrive at the trade publication, then follow up with a phone call. Or deliver the release in person. This provides the editor/reporter an opportunity to question you further about the topic; and it stresses that you consider the release especially important.

Important Trades

Broadcasting magazine is a key news magazine of the broadcast industry. It is the weekly magazine that station management people and broadcast educators turn to to know if the FCC is changing regulations, if courts are making rulings that affect broadcasters, if networks and broadcast institutions are making—or changing—plans, and what local stations are doing that has national significance. Because *Broadcasting* is so widely read at the station management level, it is one place where stations frequently try to get

continued on page 24

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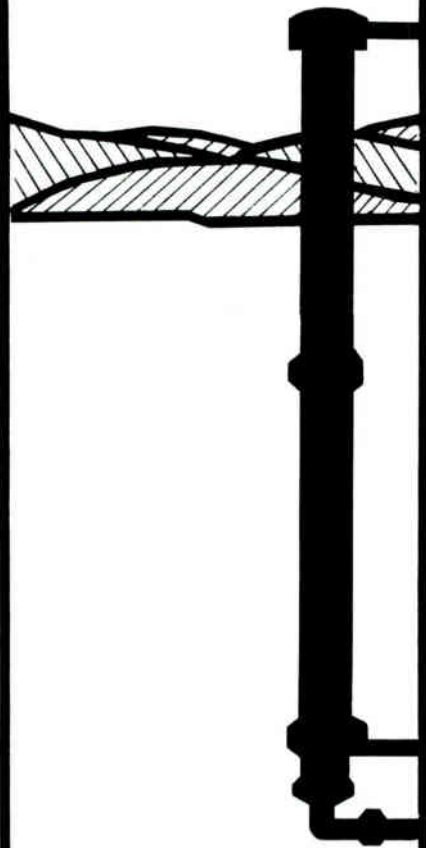
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Circle (3) on ACTION CARD

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publicity for certain kinds of activities. *Broadcasting* is printed Thursday and Friday nights and reaches its readership Monday or Tuesday, in most cases.

Television/Radio Age is another important trade publication, published bi-weekly. It differs considerably from *Broadcasting*, placing less emphasis on spot news and giving more space to detailed coverage of specific issues. Considerable emphasis is placed on commercial production and the buying plans of national advertisers. There are also sections for information about job changes, syndicated programming news, and broadcast-related Wall Street news.

Weekly Variety; *Radio and Records*; *Adweek*; *Advertising Age*; *Television Broadcast*; *Television Digest*; *Facts, Figures & Film*; *Back Stage*; *Marketing and Media Decisions*; and *Madison Avenue* are other publications read by different groups in the broadcast and advertising communities. Except for *Weekly Variety*, few are as useful for publicity as they are for paid station ads designed to reach media buyers and ad agency executives. *Variety* provides thorough news coverage of major network activities, government regulation, personnel transitions, and virtually every other aspect of the film, television, radio, and recording industries.

In all cases, station promotion managers should place publicity information depending on its news value for each publication's readership. Releases tailored to meet a publication's needs and interests stand a good chance of earning space.

[Editorial note: *The LPTV Report* seeks to promote successful business strategies and local community service among its station readership. We are pleased to receive any news of LPTV stations' local programming, syndicated programming acquisitions or network affiliations, awards, community involvement, ad contracts, cable carriage, personnel, equipment acquisitions, engineering changes, ownership changes, and other significant items. If you don't have time to write it up, just call Jackie Biel at (414) 781-0188. We'll take it from there.] K/B

Lance Webster is formerly the executive director of the Broadcast Promotion and Marketing Executives (BPME), a major broadcast industry professional association based in Los Angeles. This article is the fourth in a multi-part series on station publicity excerpted from *Broadcast Advertising and Promotion: A Handbook for Students and Professionals*, available from BPME.

Soviet Programming Available From PSC

The Soviet Union has granted exclusive rights to PSC, Inc., a Fairfax, VA-based systems design firm, to market Soviet television programming in North America.

A sampling of the copyrighted fare includes "Vremya," Soviet daily news, sports, and weather; "International Panorama," weekly news and features from the Soviet point of view; "Spotlight on Perestroika," domestic affairs; "Today in the World," the Soviet view of international news; and "Novosti," ten-minute domestic news segments. Also available will be documentaries on Soviet history, the military, agriculture, science, and entertainment; travelogues; and programs on Soviet fine arts, including video tours of Soviet art galleries and museums and critical reviews of the works of Russian writers.

The programming will be produced in English with the Russian available over a second audio frequency.

PSC, which designs computer and RF systems for a number of U.S. government clients, has been doing market research in the Soviet Union in an effort to establish a business base there, said Don Hammack, the company's executive producer for Soviet television. Hammack, who holds a degree in Russian studies from the University of Maryland, said that the

programming deal "just sort of happened." The five-year contract was granted by Sovtelexport, the trading arm of Gosteleradio, which oversees Soviet broadcasting.

Hammack said that the programs will be marketed to both cable and broadcast and that LPTV "would certainly be a market we'd be interested in." PSC has not yet set pricing for the programs; the company is presently seeking advertiser sponsors. For more information, circle (57) on the ACTION CARD. K/B

Cronkite Launches Free TV Campaign

Based on national overnight ratings, the July 17 launch of the National Association of Broadcasters' national Free TV Campaign reached 54 million viewers. Walter Cronkite introduced the campaign to the public in a 30-second prime-time message.

The Free TV Campaign is a year-long effort to promote public awareness of the benefits of free, over-the-air television. Stations wishing to participate may obtain promotional materials from the NAB.

LPTV Newsroom

continued from page 10

like to get more graphics equipment. The character generator was the piece of graphics equipment that they most commonly used in their newscasts. The types of camera equipment varied greatly, with slightly more stations using or planning to use Sony camcorders to gather the news. Three-quarter inch equipment, or some combination of camcorders and 3/4" gear, is still used in a fairly large number of stations. Few stations report the luxury of having video equipment dedicated to news; most use the gear to tape promotions and do commercial production as well.

Many stations reported that they would like to do local weathercasts; but most of them relied instead upon satellite-generated weather. Few stations are actually doing traditional weathercasts, with maps, in their newscasts.

Sportscasts Are Popular

Sports continues to grow in popularity at LPTV stations. During the past year, a

number of stations have added various sports programs, started sportscasts, or improved existing sportscasts with local coverage and video.

The most frequent kind of sports program reported—outside of traditional sportscasts within the news—is the sports talk show, in which local athletes, coaches, and celebrities are interviewed. Stations are increasingly using videotape to illustrate these programs. Running a close second is the live broadcast of local sports.


At Selmer's TV-6, baseball is the big winner. Jim Jackson at TV-4 in Campbellsville, KY, says their half-hour interview program is popular. TV-20 in Olean, NY, has a half-hour program of sports highlights and is planning to add a coaches' show in November. Perry's TV-69 focuses on high school and local amateur sports in its sportscasts, and during football season it runs videotaped replays of local high school games. And TV-57 in Joplin, MO, produces a show hosted by students and featuring local sports personalities.

In summary, our survey shows beyond question that news is becoming more of a

factor at LPTV stations. One of the best examples of this is TV-14 in Washington, DC. General manager Antonio Guernica is currently doing hourly news briefs in prime time geared to his Hispanic audience. Because of the interest, he has been working for more than a year to get a local newscast on the air. The half-hour show debuts in September.

Guernica warns LPTV broadcasters not to act too hastily in putting a show on the air. "Don't go for it until your newscast can stand up to the competition," he says. "If it's a good reflection on your station, it will be a success. Plan. You can't look Mickey Mouse."

Jeanée von Essen—who has a background in newspapers, magazines, radio, and television—says she developed her interest in local television in her small town Texas high school where she worked on a daily talk show for the local cable station. When the newscaster finished his broadcast, he picked up an electric guitar and introduced a country music show. She says she never had more fun in her life.

Von Essen most recently was a member of the team that started CNN, and she has served as CNN vice president of international news for the past nine years. She is also the author of a book on the broadcast media, called The Source. 

ATSC Defines ATV, Moves Office

To eliminate confusion regarding the various advanced television systems under development, the executive committee of the United States Advanced Television Systems Committee has adopted the following standard definitions:

IDTV—Improved Definition Television: Refers to improvements to NTSC television that remain within the general parameters of NTSC emission standards and, as such, would require little or no action by the Federal Communications Commission. Improvements may be made at the source and/or at the television receiver and may include improvements in encoding, filtering, ghost cancellation, and other NTSC-compatible transmissions.


EDTV—Extended Definition Television: Refers to a number of modifications to NTSC emissions that are still compatible with NTSC receivers (either standard 4:3 aspect ratio or "letter-box" format receivers). These include 1) wide aspect ratio (EDTV-Wide), and 2) extended picture definition that is still less than twice the vertical and horizontal resolution of standard NTSC. (The "letter-box" format uses an electronic "frame" to convert a wide-

screen display into a picture compatible with a conventional NTSC screen. A set of dark bars frames the picture at the top and bottom or at either side of the screen. The Advanced Television Test Center of Alexandria, VA has issued a request for proposals for research to determine consumer response to this type of picture.)

If the EDTV transmission requires additional spectrum for augmentation beyond a standard NTSC channel, then it is referred to as "EDTV-Augmented."

HDTV—High Definition Television: Refers to television systems with approximately twice the horizontal and vertical resolution of standard NTSC.


The FCC requires that terrestrial advanced television broadcasts be compatible with existing NTSC receivers, either through simulcasting or through the use of an NTSC-compatible main channel accompanied by an augmentation channel.

The ATSC has also moved its offices. The new address is 1776 K Street, NW, Suite 300, Washington, DC 20006, (202) 828-3130. The Committee is chaired by James C. McKinney. The executive director is Dr. Robert Hopkins. 

Hundred Plus Exchange To Meet

The Hundred Plus Exchange, an association for television broadcasters serving TV markets 100 and up, will hold a meeting October 5-7 at the Knickerbocker Ho-

tel in Chicago.

All LPTV broadcasters are invited to attend. For more information, contact Jeanne Cadwallader at (202) 429-5368. 

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Circle (25) on ACTION CARD

New Wave Music Videos Free From PVN

Progressive Video Network has begun transmitting its "Video Art/Music" program on GTE's Spacenet 1 in an effort to test the reaction to its brand of progressive, alternative, and underground videos, music, and art. According to Dana S. Brust, the company's vice president of marketing, stations will be able to pick up the signal free during the 90-day test period, which began August 12. After that, rights to air the program will be negotiated on a case-by-case basis.

PVN is a producer and promoter of European and American videos, particularly those featuring artists of the new wave rock video movement. The company's music video program is targeted to the upscale 18-26 year-old market. Brust noted that this is an older audience than MTV's and a younger one than VH-1's. The program features not only new music but also inventive computer graphics and animation, said Brust, making it appealing to children from 6-10 years, as well as adults.

"Video Art/Music" runs every Saturday night from 9-10 p.m. EST on Spacenet 1, transponder 21, audio channels 6.2 and 6.8. For more information, circle (54) on the ACTION CARD.



Supplier Side

Stantron has announced a new line of moderately-priced designer cabinet and console modules in seventeen colors and light or dark oak trim.

The single- or multiple-bay systems are assembled at the factory, complete with all customer-specified accessories and options, so they can be installed immediately after delivery.



New decorator consoles from Stantron.

Stantron also offers a variety of conductive and non-conductive laminates for desk-tops or writing surfaces, and an extensive selection of cabinet accessories and options, including chassis slides, cooling trays, cable retractors, plexiglass doors, blowers, buss bars, internal chassis, and related cabinet hardware.

Circle (39) on ACTION CARD

Christie Electric Corporation, manufacturer of battery support equipment, batteries, and power supplies, has developed a universal battery support system that can be programmed to recharge any rechargeable battery.

The microprocessor based system—called the CASP/2000—provides battery rejuvenation, analysis, charging, and recognition, as well as system programming, system readouts, hard copy printouts, and a programmable power source. The CASP/2000 charges any type of rechargeable battery—NiCad, silver-zinc, lead-acid, or lithium. Up to six randomly intermixed batteries can be connected and charged sequentially, with each battery receiving the kind and amount of charging it needs. The unit can also discharge batteries for storage or shipment.

An integral LCD display and an internal speaker provide visual and aural information on the batteries being processed.

Circle (41) on ACTION CARD



Christie's CASP/2000 universal programmable battery support system.

WorldRadioHistory



The DSK-601 from Prime Image.

Joining the stream of new products for S-VHS systems is the DSK-601 component downstream keyer from Prime Image. The DSK-601 is designed to complement the company's S-Switch component production switcher and features six component inputs with both component and composite auxiliary inputs and an on-board colorizer. If a third buss is added to the S-Switch, the DSK-601 will also allow effects to be cut or faded in or out.

According to the company, the DSK-601 and S-Switch system is the only system that permits keying and switching between component and composite video signal sources.

List price for the DSK-601 is \$1,200.

Circle (38) on ACTION CARD

An audio for video mixer from FOR-A makes it possible to control audio effects as easily and precisely as video effects are controlled. The new AFV-500 provides "key-frame" programming of audio setups that can be implemented automatically by a computerized editing system. Specifically designed for easy use by operators comfortable with current video mixers, the AFV-500 can generate and store audio operations and effects with more ease and speed than traditional consoles can.



FOR-A's new AFV-500.

The system features long-throw Penny and Giles faders, high quality VU meters, renameable illuminated pushbuttons, and a variety of backlit displays that keep the operator informed about system status. The entire system occupies only two rack units in the central equipment console.

Circle (42) on ACTION CARD

A new autosync scan converter covering the full range of standard microcomputer color displays for the PC, PS-2, and Mac II is now available from RGB Technology. The Videolink 600 automatically converts the graphic output of the computer display to NTSC or PAL television.

The Model 600 is the latest in RGB's line of video scan converters, which incorporate anti-aliasing, full 24-bit color

processing, and real-time operation. A proprietary filter effectively eliminates flicker in the interlaced television output, ensuring a video image comparable to the computer image in stability.

The unit accepts full screen, non-interlaced RGB input, and provides genlock, sync generation, and encoding to output television.

Circle (48) on ACTION CARD

Protect your UHF channel reception with a Series 3278 UHF channel bandpass filter from **Microwave Filter**. Placed before pre-amps or receiver processors, the filters prevent saturation by strong off-band UHF signals. Two-, three-, and four-cavity models are available to match the severity of interference.

The units are factory-tuned to the customer's channel but may be retuned by the customer to any other UHF channel. The passband is 6 MHz.

Series 3278 filters range in price from \$179 to \$278 and come with type F, N, or BNC connectors.

Circle (49) on ACTION CARD

JVC has recently introduced a new S-VHS recorder, the BR-S600U. The recorder features more than 400 lines of horizontal resolution, sound quality approaching that of a compact disc, and a dynamic range of more than 85 dB. It also features tape access functions that allow the operator to move rapidly to specific points on the tape.

The Time-to-Go function moves the tape to a specific point beyond the beginning; the VHS Index Search finds the beginnings of up to nine indexed programs from any point on the tape; and the Intro Search plays five-second segments of the beginnings of each program on the tape. The tape access functions can be operated in high-speed fast-forward, rewind, and shuttle-search modes.

The BR-S600U also has an audio dubbing feature that allows voice-over commentary to be added easily to any tape, continuous repeat playback for unattended applications, and a timer that can be set to play back up to four events over a two-week period.

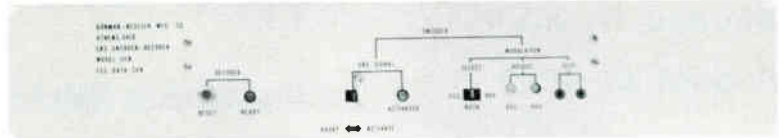
List price is \$1,815.

Circle (47) on ACTION CARD



The BR-S600U S-VHS recorder from JVC.

EBS EQUIPMENT



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

Required for L.P.T.V.

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

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Circle (62) on ACTION CARD

Scoreboard, a new sports reporting system that sends data directly to your character generator, is now available from **SportsTicker**, the 24-hour instant sports news and score-reporting wire service. Up-to-the-minute scores and game results are instantly available for quick editing or immediate on-air display. Scoreboard also captures SportsTicker's daily sports schedule and creates a run-down screen that can be edited and re-ordered, making producing sports segments faster and easier.

Scoreboard operates on a PC-AT or PC-386 personal computer and can be fed to Chyron IV and RGU models, the Chyron Scribe and Super Scribe, the Quanta Orion and Delta, the Vidifont Graphics V and Viditext II, and the Dubner 10/20K.

Circle (52) on ACTION CARD

Combine travel and direct response marketing and you have "**Boutique Europe**," a new program that takes viewers through Europe's capitals and into some of the finest salons and boutiques in the world where they can choose among a variety of unusual and affordable European products.

Each program is based on a general theme: "The Art of the Table" features fine china from Limoges and silverware and table accessories from Pierre Cardin; "Gourmet Foods of the World" offers vacuum-packed delicacies from Maxim's and Harry Cipriani of Venice; and "Riviera Funwear" features beach fashions from St. Tropez.

Each monthly, half-hour program offers four to six products for sale via an 800 telephone number. All products carry a money-back guarantee.

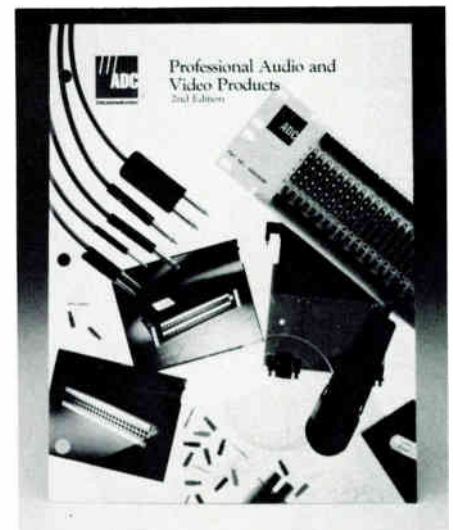
Stations get 10% commission on net sales (gross sales less the cost of fulfillment). Sales commissions are determined by customer's ZIP codes. In addition,

each program offers 130 seconds for local commercial spots.

The programs are available in 1" tape or 3/4" cassettes.

Circle (53) on ACTION CARD

ADC Telecommunications, Inc. has just published a new four-color catalog of their entire line of broadcast products for audio and video patching. The catalog features information on the Pro Patch line, broadcast jackfields, and the Video Audio Modular Patchbay. Also included are instructions for jack and plug cleaning, and a section of drawings and schematics.



Professional Audio and Video Products Catalog from ADC Telecommunications, Inc.

ADC designs, manufactures, and markets a wide variety of optical, electromechanical, and electronic products for the telecommunications, broadcast, and data communications industries.

Circle (50) on ACTION CARD



LPTV Distribution by State and Territory*

August 23, 1989

	Licenses	CPs*
ALABAMA	5	20
ALASKA	217	31
ARIZONA	12	46
ARKANSAS	7	28
CALIFORNIA	27	82
COLORADO	14	33
CONNECTICUT	0	5
DELAWARE	1	0
WASHINGTON, DC	1	0
FLORIDA	25	103
GEORGIA	14	53
HAWAII	1	23
IDAHO	17	36
ILLINOIS	3	30
INDIANA	8	26
IOWA	10	47
KANSAS	5	51
KENTUCKY	6	30
LOUISIANA	8	48
MAINE	7	12
MARYLAND	1	5
MASSACHUSETTS	5	19
MICHIGAN	7	12
MINNESOTA	20	37
MISSISSIPPI	11	18
MISSOURI	12	27
MONTANA	22	35
NEBRASKA	4	15
NEVADA	13	20
NEW HAMPSHIRE	2	5
NEW JERSEY	2	12
NEW MEXICO	13	47
NEW YORK	16	42
NORTH CAROLINA	4	43
NORTH DAKOTA	4	20
OHIO	9	32
OKLAHOMA	15	31
OREGON	16	27
PENNSYLVANIA	10	38
RHODE ISLAND	0	4
SOUTH CAROLINA	2	21
SOUTH DAKOTA	4	12
TENNESSEE	16	47
TEXAS	39	106
UTAH	16	16
VERMONT	1	9
VIRGINIA	4	19
WASHINGTON	5	33
WEST VIRGINIA	1	4
WISCONSIN	9	24
WYOMING	14	45
GUAM	1	0
PUERTO RICO	2	9
VIRGIN ISLANDS	0	1

TOTALS: Licenses: 688
Construction Permits: 1,539

* The totals in this chart have been updated as of August 23, 1989.

Expired CP's and unexpired licenses have been removed.

*Construction Permits

Kompas/Biel & Associates, Inc.

Supplier Solo

The Jukebox Network

It's Not For Everybody

—by John Robson

The lure of television station ownership is undeniable, and the rise of LPTV has lowered the entry costs to a point where owning stations is an attainable goal. Many new license holders, having succeeded in other endeavors, come into LPTV hoping to duplicate their previous achievements while performing a true community service with their programming.

Another Source For PI Ads

Our August issue featured a story by Frank Cannella, Jr. on per inquiry advertising. Inadvertently omitted from the chart accompanying the story was this direct response agency in Illinois:

Mr. Jaffer Ali
MPI Video
15825 Rob Roy Drive
Oak Forest, IL 60452
1-800-338-7710
In IL: (312) 532-2101

Typically, such owners will focus on local news, high school and college sports, city council meetings, religious programming, and other vital elements of community life so often passed over by the networks and their affiliates. For those who do indeed experience success with this programming mix, congratulations! The Jukebox Network may not make sense for you.

However, the reality is that many will find a tough road ahead when they set out to fill a programming day, seven days a week. While the entry level costs for LPTV are indeed lower than those for a full power station, the costs of operation never stop. Personnel, programming, and production all soak up funds at an alarming rate, while advertising revenues at an LPTV start-up never seem to meet projections. If this is a familiar scenario, then The Jukebox Network might be a viable programming alternative, one that provides immediate revenue while still serving the community interest.

How It Works

The Jukebox Network is a fully automated, locally programmed service that lets the viewers themselves decide what appears on the channel, as they choose from a menu of over 100 music videos. Requests are made via touch tone telephone to a self-contained Jukebox unit located at the station's transmission facility. This unit takes all requests, schedules all plays, and keeps an air log of all transactions. The operation of the local channel is monitored 24 hours a day from the Video Jukebox Network Operations Center in Miami. All local customer service

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inquiries are also routed to Miami, through a nationwide "hot" line—1-800-USA-JUKE.

The primary revenue at a Jukebox Network affiliate is generated by the viewers' requests for music videos. Typically, the cost for a single video request is \$2 to \$3. All billing and collection is done by the local phone company, which deducts a fee for its services and then sends the balance to Video Jukebox Network, Inc. VJN then issues a revenue sharing check to the local affiliate.

The cost of the Jukebox unit itself, as well as phone lines and round-the-clock monitoring, are all borne by VJN. This permits the local affiliate to get up and running with the absolute minimum investment, and without having to take on the financial burden of employees.

Music Is Always Fresh

About all the local owner has to commit is an hour each week to load the unit with specially prepared tapes of the latest, hottest music videos. VJN compiles these tapes after analyzing the types of music being requested in each market. The tapes arrive via Federal Express every week, along with freshly edited promotional spots highlighting the newest videos. By the end of 1989, the videotapes will be supplemented with custom-pressed laser video discs, keeping The Jukebox Network at the leading edge of video technology.

In addition, the Jukebox unit can be programmed to start a downstream commercial insertion device. This permits the local station operator to sell local ads or produce local news minutes and program them as a supplement to the Jukebox programming. It's a win/win situation. The new station is generating revenue from day one while giving the community programming specifically geared to local tastes. In turn, the income makes it possible to ease into ad sales and production without the pressure of other programming and operating costs.

The Jukebox Network will be on display at the Second Annual LPTV Conference & Exposition in Las Vegas, November 5-8.

For an appointment to see the Jukebox in action in Las Vegas, contact:

Bill Stacy
Vice President, Operations
Video Jukebox Network, Inc.
3550 Biscayne Blvd.
Miami, FL 33137
(305) 573-6122



John Robson is manager, corporate communications for Video Jukebox Network, Inc.



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Duopoly Rule Waived For Weigel Broadcasting

The FCC has granted Weigel Broadcasting Company's application to modify the facilities of WDJT-TV, Channel 58, in Milwaukee, WI and has waived the duopoly rule which prohibits common ownership of two television stations whose Grade B contours overlap.

Weigel is also the licensee of WCIU-TV, Channel 26 in Chicago, as well as LPTV stations W69BT in South Bend, IN and W65AS in Milwaukee.

WorldRadioHistory

Weigel proposed to reorient WDJT's directional antenna in a manner that would cause its Grade B contour to overlap the Grade B of WCIU. The Commission found that, despite the overlap, the two stations serve separate and distinct markets, each with individual local service needs. It also found that there are enough diversely owned stations broadcasting into the overlap area so that there is no danger to the public posed by a concentration of viewpoint or economic power.

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FOR SALE

Video equipment: Three Sony 2860's and one 2260, modified; Videomedia Z6 editor; editing stand; three wooden field tripods with fluid heads, one spare head. Prefer package sale. TV 58, Box 84395, Vancouver, WA 98684, (206) 254-2978.

Classic feature films, many in Technicolor. Over 500 to choose from; 3/4" or 1" masters at the lowest prices anywhere. Eagle Lion Video, 7710 Balboa Ave., San Diego, CA 92111, 1-800-779-4913.

UHF LPTV translator/transmitter, channel 49. Many extras. (317) 283-5800, 24 hours.

Scala antenna, Model 4DR-16-2HN, 1000 watts. Can be set for a variety of patterns. Channel 60, up a short time. Sacrifice \$3,500. Christvision, (319) 524-1302, 217 N. 4th St., Keokuk, IA 52632.

WANTED TO BUY

LPTV station in South Florida area. Call or write M. Greenberg, c/o Silvercup Studios, 42-25 21st St., Long Island City, NY 11101, Dept. T, (212) 349-9600.

CP's for LPTV and full power. Top 25 (ADI rating). Will pay top dollar. Send engineering data to Kenneth Casey, 2128 West Tonopah Drive, Phoenix, AZ 85027. Or call (602) 582-6550.

Immediate buyers for LPTV construction permits, top 100 markets. Call Bill Kitchen at Television Technology Corporation, (303) 665-8000. Or write for full details to: Bill Kitchen, Television Technology Corporation, P.O. Box 1385, Broomfield, CO 80020.

Antenna, for TV broadcast on channel 31. Other broadcast equipment needed as well. Also will give tax deduction for items donated. (317) 283-5800, 24 hours.

SERVICES OFFERED

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

LPTV APPLICATIONS, channel searches, and amendments. FCC filing window will open in Fall 1989. Independent registered professional engineer offering below market prices. Call Dwight Magnuson for quotation, (615) 525-6358.

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 John Kompas at (414) 781-0188.

Cancellations of 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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San Francisco AM Fined For No Tower Lights

KIQI-AM in San Francisco has been fined \$8,000 for not lighting its radio towers, and an additional \$1,000 for misrepresentations about the lights in its station log.

An FCC inspection revealed that there was no beacon on one tower and that the lighting on the others was inoperative. However, the station log indicated that the lighting had been inspected and was operative.

In a Public Notice released in June, the Commission warned licensees about the dangers of inadequately lighted towers. According to Richard M. Smith, chief of the agency's Field Operations Bureau, tower lighting is "a safety-of-life issue which FCC licensees must recognize and become more sensitive to. ...the hazards posed to aircraft by improperly lighted towers cannot be tolerated."


Tower painting and lighting requirements are contained in Part 17 of the Commission's Rules. 

"Prime Time For Parents" Tells How To Cope With Kids

A ten-part series that looks at the child-parent relationship and discusses common problems in discipline, nurturing, and dealing with troubled children premieres in September on The Learning Channel.

The series, "Prime Time For Parents," includes candid interviews with parents and children as well as psychiatrists, researchers, and educators. Dramatized interactions between parent and child illustrate problem areas and suggest solutions.

The series airs Mondays at 9:30 p.m. and Sundays at 11:30 p.m. EST.

Also premiering in September are two monthly video magazine shows on France and Spain; gardening, cooking, and quilting programs; and a new series of telecourses offered for college credit. For more information, circle (58) on the ACTION CARD. 

... 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.

W05BB Florence, AL. Benny Carle Broadcasting, Inc., 6/30/89.
 K27BH Lake Shastina, CA. California Oregon Broadcasting, Inc., 7/13/89.
 W42AM Daytona Beach, FL. ATN of Daytona Beach, 7/13/89.
 W34AG Rome, GA. Sudbrink Broadcasting Company of Georgia, 6/30/89.
 W61AZ New Orleans, LA. Channel America LPTV Holdings, Inc., 7/13/89.
 K28AE Fairmont, MN. Ogden Broadcasting of Minnesota, Inc., 6/23/89.
 K53CH St. Paul, MN. Catholic Views Broadcasts, Inc., 7/31/89.
 K32CL Neosho, MO. Gary M. Kenny, 6/30/89.
 W39AR Concord, NH. Center Broadcasting Corporation of NH, 6/30/89.
 K43BU Clovis, NM. Marsh Media, Inc., 6/30/89.
 W11BS Utica/Marcy, NY. Kevin O'Kane, 6/30/89.
 W39AQ Marion, OH. Central OH Association of Christian Brothers, 7/13/89.
 W35AH Jackson, TN. Trinity Broadcasting Network, Inc., 6/30/89.
 K31CD Canadian, TX. C. L. & O. Translator System, Inc., 6/30/89.
 W49AP Roanoke, VA. Trinity Broadcasting Network, Inc., 6/30/89.

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.

K36AX Hilltop, AZ. Group Seven Communications, Inc., 7/17/89.
 K22AE New Ulm, MN. Ogden Broadcasting of Minnesota, Inc., 7/18/89.
 K05HS Billings, MT. Yellowstone Valley Community TV, 7/25/89.
 K25BP Billings, MT. Big Horn Communications, Inc., 7/18/89.
 K21AN Darby, MT. Bitterroot Valley Public Television, 7/18/89.
 K14AR Glasgow, MT. Valley County TV District No. 1, 7/18/89.
 K16AZ Glasgow, MT. Valley County TV District No. 1, 7/18/89.
 K18BN Glasgow, MT. Valley County TV District No. 1, 7/18/89.
 K18AJ Kalispell, MT. KPAX Communications, Inc., 7/18/89.
 K17AD Lewiston, MT. Big Horn Communications, Inc., 7/18/89.
 K17BT Livingston, MT. Shields Valley TV Tax District, 7/18/89.
 K15AS Malta, MT. Phillips County TV District No. 1, 7/18/89.
 K25CL Pablo/Ronan, MT. Salish Kootenai College, 7/18/89.
 K28CF St. Ignatius, MT. Salish Kootenai College, 7/18/89.
 K10KP Sheridan, WY. Sheridan TV Translator, Inc., 7/5/89.

ASSIGNMENTS AND TRANSFERS

K69FM South Phoenix, AZ. Voluntary assignment of permit granted from Broadcasting Systems, Inc. to Faith That Pleases God Church, Inc. on 7/10/89.
 K04NT Indio, CA. Voluntary assignment of permit granted from Leo Kesselman to Valley TV 4 on 7/25/89.
 W02BM Naples, FL. Voluntary assignment of permit granted from Powell Broadcasting Company to Way of the Cross Outreach, Inc. on 7/3/89.
 W05AZ Tifton, GA. Transfer of control granted from

Moore Broadcasting Company, Inc. to Craig Alan Webster and F. Leonard Morris, Jr. on 7/26/89.

W34AY Champaign, IL. Voluntary assignment of permit granted from Kirk McMillan to Trinity Broadcasting Network, Inc. on 7/10/89.

W08CM Rockford, IL. Voluntary assignment of permit granted from Weather Center International, Inc. to Blackhawk Broadcasting Corporation on 7/3/89.

K10NB Portales, NM. Voluntary assignment of permit granted from Holsum, Inc. to New Mexico Broadcasting Company, Inc. on 7/25/89.

K18AM Ponca City, OK. Assignment of license granted from American Broadcasting System, Inc. to Richard L. Smith, P.A. on 7/3/89.

K18CA Portland, OR. Voluntary assignment of permit granted from Mike Mendoza to Faith That Pleases God Church, Inc. on 7/10/89.

W30AP Kingsport, TN. Voluntary assignment of permit granted from C. Philip Beal, Trustee/Owner TV Unltd. to Holston Valley Broadcasting Corporation on 7/11/89.

K30CV Pasadena, TX. Voluntary assignment of permit granted from Broadcasting Systems, Inc. to Faith That Pleases God Church, Inc. on 7/10/89.

NEW LPTV CONSTRUCTION PERMITS

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

K35CP Duncan, AZ. Southern Greenlee County TV Association, Inc., 7/28/89.

W36AR Lafayette, IN. CPM Broadcasting Company, 7/28/89.

K40CR Antonino, KS. Wireless Cable Broadcasting Company, 7/28/89.

PROPOSED CONSTRUCTION PERMITS

The following LPTV applications have been accepted for filing and are not mutually exclusive with WorldRadioHistory

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any other pending applications. If no petitions to deny these applications are filed, they will be granted.

New Stations

Ch. 49 Prescott, AZ. Yavapai College.
 Ch. 53 Hemet, CA. Buffalo Communications, Inc.
 Ch. 33 Boulder, CO. J. B. Van De Sande.
 Ch. 27 Danbury, CT. David Abrantes.
 Ch. 9 Jupiter, FL. Dorothy M. Bowlds.
 Ch. 67 Makawao, HI. Span Television, Inc.
 Ch. 42 Kankakee, IL. Impact Television Group, Inc.
 Ch. 60 Medicine Lodge, KS. Mountain TV Network, Inc.
 Ch. 67 Chicopee, MA. Carter Broadcasting Corporation.
 Ch. 38 Willmar, MN. UHF-TV, Inc.
 Ch. 62 Willmar, MN. UHF-TV, Inc.
 Ch. 23 Natchez, MS. Black Media Associates.
 Ch. 58 Las Vegas, NV. Dr. R. Crants, Jr.
 Ch. 17 Seaman, OH. Tranquility Community Church.
 Ch. 53 Wagoner, OK. Retherford Publications, Inc.
 Ch. 62 Medford, OR. Better Life Television.
 Ch. 60 Butler, PA. Turnpike Television.
 Ch. 68 Laredo, TX. J. B. Salazar.
 Ch. 45 College Place, WA. Blue Mountain Broadcasting Associates
 Ch. 22 Walla Walla, WA. Blue Mountain Broadcasting Associates

Modifications

W45AG Fort Wayne, IN. Tran-Star, Inc.
 W03AY Augusta, ME. Faith That Pleases God Church, Inc.
 K39CJ Erhard, MN. Rural Services of Central Minnesota, Inc.
 W36AP Charleston, SC. Media Properties.
 W54BH Madison, WI. WSSM-TV, Inc.

N/B

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