

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 6, Issue 5

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May 1991

Ford LPTV Amendment Passes Senate Commerce Committee S.12 Due For Full Senate Vote In July

—by Jacquelyn Biel

By a unanimous voice vote, the Senate Committee on Commerce, Science, and Transportation has approved an amendment granting limited must-carry rights to LPTV stations that air certain amounts of local programming. The amendment was sponsored by Senator Wendell Ford (D-KY) and tagged to a substitute version of S.12, the Cable Television Consumer Protection Act of 1991. The Community Broadcasters Association had mounted an intensive legislative effort in support of the amendment.

The May 14 vote — 16 to 3, with one abstention — approved a version of the bill that would curb cable rate increases

and encourage competition. The bill, which is expected to come before the full Senate in July, enjoys broad support from consumer groups, broadcasters, and other cable competitors, but has encountered stiff opposition from the White House and from the cable industry. The President has threatened to veto any measure that would reinstate cable regulation.

The Ford amendment requires cable systems to carry LPTV stations under the following conditions: the LPTV station must air a minimum number of hours of local programming and must be within 35 miles of the cable system headend outside of the top 50 television markets, and within 20 miles of the headend in the top 50 markets.

During the discussion preceding the vote, Senator Daniel K. Inouye (D-HI) commented that LPTV stations "are a part of Americana and should be protected." Senator Conrad Burns (R-MT), who voted against the substitute bill but for the Ford amendment, noted the importance of new LPTV stations in his



Senator Wendell H. Ford

home state. Senators Trent Lott (R-MS) and John McCain (R-AZ) expressed support for the Ford amendment although they said they had reservations about the total bill.

The re-written bill already included amendment language offered previously by Inouye that gives broadcasters the right to bargain with cable systems for

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Community Broadcasters Must Market Industry, NAB Panelists Agree At Sixth LPTV Mini-Conference

—by Jacquelyn Biel

The need to market LPTV — to local communities, to the television industry, to Congress — was the theme that dominated discussion at the LPTV mini-conference held April 17 during the National Association of Broadcasters convention in Las Vegas.

About 100 session attendees also heard panelists discuss the implications of the impending implementation of high-definition television technology, and the need — despite the LPTV industry's largely unregulated status — to conform

station practice to some of the regulations that govern full-power broadcasting.

"Localism" was the important word at this year's session—the sixth consecutive NAB conference for LPTV broadcasters. Said CBA executive director John Kompas in his introductory remarks, "The driving force behind the Community Broadcasters Association is the community broadcasters."

Roy Stewart, chief of the FCC's Mass Media Bureau, praised LPTV broadcast-

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In Our View

As you know, your future is being debated in Congress.

Senator Wendell Ford's amendment to S.12, the Senate's cable re-regulation bill, is a big step forward for LPTV. But the bill must still pass the full Senate, a similar House bill must be passed, the two must be reconciled, and then the President must sign the final product — before the LPTV industry will have won a recognized place in cable policy.

Each of these steps poses potential problems, and we can't let up on our lobbying efforts until the hurdles are overcome. As Roy Stewart reminded us at our NAB session (see page 1, this issue), the FCC is on our side; but it can't act alone. It is up to us to market ourselves to our communities and to Congress — to make ourselves "indispensable," as he put it — if we want to win a secure place in telecommunications policy.

D. J. Everett spoke of the "idea" that Congress has of us—or may not have. Today, as I write this, John Kompas is on the telephone with a reporter from a major communications publication. This reporter, who has worked in Washington for years, was astonished to learn that there are *two* LPTV stations serving that city's Hispanic citizens — both doing local programming.

"I see what you mean," said the reporter, "about the problems you're having making people understand LPTV. I *live* here and I didn't know about these stations!"

• • •

Meanwhile, new challenges arise — by accident, it seems.

Congressman John Bryant, a Democrat from Texas, has introduced legislation

that would amend Section 111 of the Copyright Act of 1976 which deals with licensing. Apparently, however, Bryant's office was working with an old copy of the Act — one that did *not* contain an amendment added in August 1986 reclassifying LPTV stations as local, not distant, signals for the purposes of cable carriage. At least, that's what we conjectured after speaking with Bryant's office.

The upshot is that Bryant's HR-2043 puts LPTV stations back into the position of being "distant signals" for the purposes of cable carriage. This means that a cable system would have to pay a "distant signal" copyright royalty fee to the Copyright Tribunal for the LPTV station's programming — even if the station were across the street from the cable system's headend!

The original problem — which arose because LPTV did not exist in 1976 when the Act was passed — was corrected ten years later through an amendment offered by Representative Bob Kastenmeier from Wisconsin defining LPTV stations located within 20 miles from the headend in the top 50 markets, and within 35 miles outside of the top 50, as "local" signals. The amendment removed a major impediment to cable carriage and gave a big boost to the budding LPTV industry.

Now — unless Bryant's language is revised — there is a risk that we could wind up back where we started from.

It is very important that you write the Congressman and urge him to revise his bill. Also alert your own Representatives to the situation. We all have too much at stake to risk backward moves!

• • •

1,200 Applications Filed In Window

Some 1,200 new and major change LPTV and TV translator applications were filed during the application window April 29-May 3, says the FCC's LPTV Branch.

Branch chief Keith Larson said that the applications would all be entered into the FCC's databases by the beginning of July, at which time processing could begin. "We're going to great lengths to be as accurate as possible in entering the applications, so that once they're entered processing can proceed quickly," he said.

Larson said that when the databases are completed, he would know how many applications were filed for new stations and for major changes, and what the ratio of LPTV to TV translator applications is.

Are you a member of the Community Broadcasters Association??

If you are involved at all in LPTV, and if your personal and business success hinges in any way on the success of this industry, then you should be.

CBA is a not-for-profit organization founded in 1984 whose membership comprises LPTV broadcasters, permit holders, and applicants, as well as suppliers and others interested in the progress of community television broadcasting.

The work CBA is doing is immensely valuable to the future of LPTV. But relatively few people are still bearing the major responsibility for securing this industry's foundations.

If you are involved in LPTV, CBA needs you — now. Call the CBA offices at (414) 783-5977 for membership information. The cost is low; the benefit is the security of your own future.

On Television Violence

In 1961, I worried that my children would not benefit much from television, but in 1991 I worry that my grandchildren will actually be harmed by it.... If television is to change, the men and women in television will have to make it a leading institution in American life, rather than merely a reactive mirror of the lowest common denominator in the marketplace.

Former FCC Chairman **Newton Minow**, to the Gannett Foundation Media Center, May 9, 1991. Quoted in *Broadcasting*, May 13, 1991, page 34.

On Localism

Nothing out there can ever beat localism and the combination of national touch that a network provides and the grass-roots outlet that affiliates provide. It allows us to promote vertically and horizontally.

Anthony Malara, president of affiliate relations, CBS. Quoted in *Electronic Media*, May 20, 1991, page 39.

• • •

The next big development in cable programming...indeed, the next big development in cable is not going to be a new nationally-distributed cable network. It will be local programming.

NCTA president James Mooney, speaking at the National Academy of Cable Programming's February local programming seminar in Washington, DC. Quoted in *Cablevision*, February 25, 1991.

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Corrections

The Nashville telephone number for Liz LaMac Productions, Inc. given in the January 1991 *LPTV Report* is incorrect. The correct number is (615) 885-4542.

And the photo of Acrodyne's TLU/1000 1 kW solid state UHF LPTV transmitter on page 8 of the March 1991 issue was printed upside down. The photo is printed correctly below.

We apologize for any inconvenience these errors may have caused.



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

Reporting Time Limits Eased On Character Violations

The Federal Communications Commission has relaxed slightly its requirements governing when broadcasters must report civil and criminal convictions.

Under the amended rules, broadcast permittees and licensees must report any conviction or other adverse finding taken by any civil or criminal court against a permit holder or licensee within 90 days. The original time limit was 30 days.

In its May 1 action, the FCC decided not to require that convictions for minor misdemeanors be reported, although serious misdemeanor convictions must be reported. It also decided not to require reporting of civil judgments involving misrepresentation, unless the misrepresentation is made to a governmental unit.

Because broadcasters use the public's spectrum, the Commission requires them to be of responsible character. Therefore, permittees and licensees are obligated to make reasonable, good faith efforts to find out about and to report misconduct. Reportable convictions include felonies, fraudulent representations to a governmental unit, or mass media related violations of antitrust or fair competition laws.

K/B

BON MOT

**Yea, too, myself from myself I guard,
For often a man's own angry pride
Is cap and bells for a fool.**

Tennyson, Maud, VI: 7.

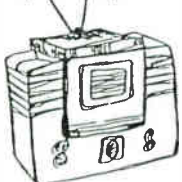
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Elvin Feltner Acquires 35% Interest In Channel America

Channel America, the New York City-based LPTV program network, has sold a 35% interest in its common stock to Elvin Feltner, a Florida businessman with holdings in full power television and film syndication and production companies, for about \$10 million in cash and other compensation, according to a joint announcement by Feltner and the network.

The deal grants Channel America the rights to Feltner's Krypton film library — comprising some 5,000 titles, including

such recent releases as *The Bostonians*, *Z*, and *State of Siege*—and guarantees the sale of national ad time on the network, said David Post, Channel America's founder.

"In the last four weeks, we've received over \$4 million in media buys over the next 18 to 24 months," Post said. The buys are being placed through Feltner's New York firm, The Mediators, an \$800 million-a-year agency serving such clients

as Eastman-Kodak and Yamaha, according to Feltner.

Feltner, whose purchase makes him Channel America's largest stockholder, has assumed the position of chairman of the board and chief executive officer, with the right to designate a majority of the network's directors. Post has become vice chairman and continues to oversee the day-to-day operations with president, Bob Mauro.

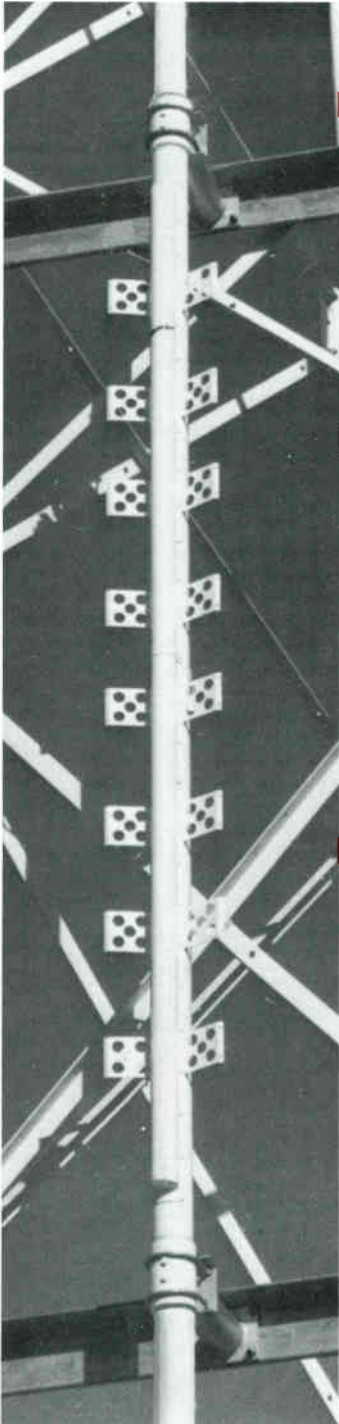
Last October, Post had announced a deal with FCB/Telecom to develop an all-new program format targeting the over-50 audience (see *LPTV Report*, December 1990, page 2). But limited funds apparently put the project on hold. "The FCB/Telecom people put together a look and a focus for us," said Post. "The first part of the project was completed. But as of now, we're not going forward with 'Silver Streak.'"

"Silver Streak for Prime Time People" was to be the slogan of the new programming concept.

Plans now, said Post, are to upgrade the network's movie programming using films from Feltner's library. Sports coverage will also increase — to include boxing, Ivy League football, arena (indoor) football, and expanded soccer coverage.

Syndicated programming will be "de-emphasized" in favor of more original network programming — including, said Post, more viewer participation programs and more "localizable" programs, or network programs that contain windows for inserts by local affiliates.

Channel America, which presently has 92 LPTV affiliates around the country, is trying to sell its fifteen owned-and-operated LPTV stations. "If you don't have a local presence," said Post, "you won't make money in LPTV. We're a network; we can't wear both hats, and there are too many [LPTV affiliates] that depend on us for programming." M/B



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East Coast Pirates Shut Down

The FCC has recently discovered and shut down two more pirate radio stations.

One station identifying itself as "The Voice of Oz" was found broadcasting from a private home in Unionville, PA. William Taylor was fined \$1,000 for that illegal operation.

At the same time, staff from the Commission's Boston office traced another illegal signal to the home of a 17-year-old amateur radio operator. The youth was also fined \$1,000.

The FCC considers pirate operations to be a serious infraction of its rules because of the potential for harmful interference to safety-of-life services such as aviation, marine, and law enforcement. M/B

Problems With Peddlers, Or... You'd Better Watch Out! (Part I)

—by **Robert G. Truscott** (with apologies to **Al Capp**)

I had a phone call the other day from Li'l Abner Yokum over in Dogpatch. The conversation went something like this:

Abner: Hey, Mister T, I gotta li'l problem with this LPTeeV station that I built over here'n Dogpatch. Can you he'p me out?

RGT: Well, I don't know, Abner. Sometimes I can, and sometimes I can't. Tell me about your problem.

Abner: Wahl, I did ever'thaing he tol' me to, but it didn' work.

RGT: Who is "he," Abner?

Abner: Why, Big Barnsmell, of course. You know him — he's th' inside man at th' skonk works over'n Skonk Holler. He runs a li'l ole business on th' side — when he's not processin' skonks.

RGT: Oh, I see. What kind of business does he run at the skunk works, Abner?

Abner: He's one o' them tellyvisionary consultants, a real smart feller, too. He knows all about them FCC rules — says you don't got to pay no mind to 'em less'n

you got a lot o' money. They only fine th' rich folks, y'know.

RGT: No, I didn't know that, Abner. What else does Big Barnsmell do over at the skunk works?

Abner: Well, he cleared all o' them skonk hides outta one o' th' barns, and he's got it filled up clear to th' rafters with tellyvision thaings. He's got transmitters, antennas, cameras, and all them other items that us broadcasters has to have to make a tellyvisionary station work. And he sells 'em real cheap, too.

Why, if it hadn't a'been fer good ole Barnsmell, I would'n'a had this great li'l LPTeeV station today. He filled out all them FCC papers for me, and then he took me on over to his barn and showed me all th' thaings he had'n there.

RGT: How can Big Barnsmell sell the TV equipment so cheaply, Abner?

Abner: Because they's thaings that th' big stations don' want no more 'cause they ain't good enough fer 'em. But Barnsmell says they's plenty good fer li'l ole LPTeeV stations like mine. He sold me ever'thaing I needed and saved me a lotta money, you bet!

RGT: What kind of bargains did he give you, Abner?

Abner: Well, th' best one was that 5 kW transmitter. He said mos' teevee stations only use leetle bitty 1 kW ones, but my station'd be a lot better if I used th' big one. And he gave it to me fer th' same price as a new 1 kW transmitter.

RGT: But Abner, don't you know that a 5 kW transmitter is illegal in the LPTV service?

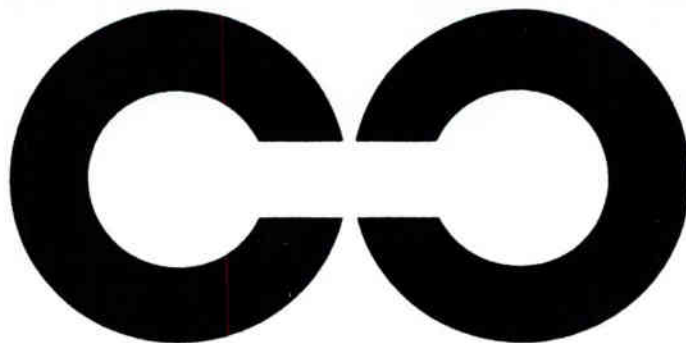
Abner: Yeah, but Barnsmell says that don' make no never mind nohow — says he does it all th' time. Th' FCC only fines th' rich guys, y'know.

RGT: Abner, the FCC can take your license away if you use a 5 kW transmitter.

Abner: I know, but Barnsmell says not to worry 'bout that. He says to jes' keep on operatin'. Th' FCC ain' gonna find us all th' way down here!

RGT: The boys down at the barber shop told me you're a rich man, Abner. Is that true?

Abner: Not any more. I gave all my money to Barnsmell when I built this li'l ole LPTeeV station. Maybe if I had some money left over, it'd work better. *continued*



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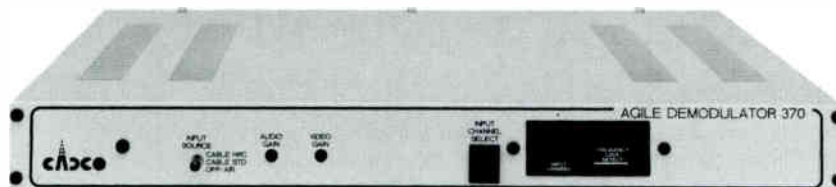


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RGT: Why doesn't it work, Abner?

Abner: Stop askin' so blasted many questions! I called you fer help. Are you gonna help or not?

RGT: I'll try, Abner. FAX me a copy of your license, and we'll talk some more.

Thirty minutes and one FAX transmission later, the conversation continued:

RGT: Abner, your license says your principal city is Dogpatch, and your transmitter is located on a hill about a mile north of town. That ought to work just fine.

Abner: But it don't. We found a better place fer th' transmitter, anyhow. We put it in Barnsmell's cabin down in th' holler 'n put th' antenna on top of a tellyfone pole. Barnsmell didn't have no tower in his barn, an' he said it'd cost too much to build a tower on th' hill. An' he only charges me \$1,000 rent.

RGT: How far is Barnsmell's cabin from Dogpatch?

Abner: Fifteen miles, give 'r take.

RGT: But Abner, you'll never make it into Dogpatch with that WOEJA 4-bay antenna your license calls for. It doesn't have enough gain.

Abner: Yep, we found that out. That's why Barnsmell sold me th' big 5 kW transmitter. By th' way, do you know anyone who wants to buy a used 1 kW'er? It smells a tad like th' skonk works, but it's a real sweet machine. It's s'posed to be fer channel 17, but Barnsmell says it works real good on channel 66 too — that's my channel, y'know.

RGT: Abner, even with an illegal 5 kW transmitter, you'll never make it into Dogpatch!

Abner: Yep, we foun' that out, too. That's when Barnsmell sold me a beeoottiful W9NYJ 24-bay, super-gain antenna.

RGT: Those W9NYJ people never did

know how to make antennas. Why, they went out of business twenty years ago! Abner, you couldn't make that fifteen miles from Barnsmell's cabin even if you bought a W9BCK 97-bay, super-ion impregnated antenna. It's a losing cause!

Abner: Wahl now, if'n you say so... But I shore saved a heap o' money!

RGT: How about the rest of the equipment that Barnsmell sold you? Does it work?

Abner: Well, one o' th' cameras works OK, but we can't push th' picture thru th' switch and all them other things. But don' worry 'bout that. Barnsmell hired my ole pal, Hairless Joe, to fix them things up real good.

Barnsmell's got a good thaing goin' with Hairless Joe. He pays him in chawin' terbakky n' corn likker.

RGT: Abner, it sounds like you've got a real mess there. Maybe you shouldn't have bought all that used equipment.

Abner: Mean I shoulda' boughten new stuff?! I cain't afford that, Robert!

RGT: No, Abner, that's not what I said. There is a lot of good used equipment out there, and there are lots of good honest peddlers selling it. You just have to be careful who you buy it from and be sure that you really need what you buy.

Some guys will sell you whatever they happen to have in their barn, even if you don't need it. But then, heck, some new equipment peddlers will do that too. It's a real problem.

Abner: Oh, I see what you mean. But how do I tell th' honest peddlers from th' crooks?

RGT: Think about this, Abner...

CLICK!!!

At that point the Barnsmell telephone company cut us off, and we never did get to finish the conversation.

Since that time, I've heard from the boys at the barber shop that Li'l Abner is making things right with the FCC and plans to build a legitimate LPTV station that can actually serve Dogpatch. Meanwhile, Big Barnsmell continues to "save people money."

• • •

In closing...a word of warning. There are a lot of exaggerations in the conversation I've just depicted, but real-life variations of it occur with disturbing regularity.

It's for real. Only the names have been changed to protect the guilty.

Robert G. Truscott is a television engineering consultant. After 35 years as chief engineer with three major market full power stations, he opened Truscott Broadcast Services, Inc., a Bolingbrook, IL consulting firm. He can be reached at (708) 972-9658.



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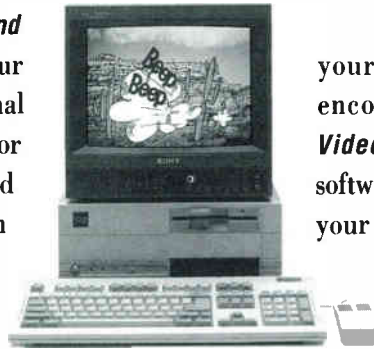
- Standard 1 kW versions for LPTV or translator applications;
- Medium power antennas up to 30 kW;
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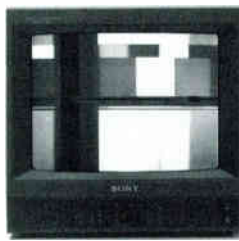


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The *SG-1000* is a professional quality NTSC black burst generator and synchronizer. This device provides two black burst signals which conform to the RS-170A specification. Additionally, the two outputs can be genlocked to an external video signal. Use the *SG-1000* to synchronize your computer genlock



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For pricing and dealer information on our complete line of products write or call: Progressive Image Technology, 120 Blue Ravine Rd. #2, Folsom, CA 95630 916 / 985-7501, FAX: 916 / 985-7507. Video Charley, CP-10, and SG-1000 are trademarks of Progressive Image Technology.

WorldRadioHistory
Circle (164) on ACTION CARD



LPTV and the LAW

—by Peter Tannenwald

Dealing With Advertisers

Advertising is the lifeblood of our free broadcasting system. LPTV operators know that full well, as they work to convince advertisers to try our new and exciting broadcast medium. When you finally land an advertiser, you are probably delighted to take the order, and you may not be too particular about how you document it. Maybe you use a "form" contract with a lot of fine print on the reverse side that no one ever reads, maybe you prepared your own simple order form, or maybe you don't use any contract at all.

I know that lawyers often delight in "papering" deals to death, but it really is not a good idea to conduct business transactions with an independent party without a writing that focuses the attention of both of you on exactly what you

intend to have happen and what happens if your intentions are not fulfilled. Otherwise misunderstandings may result, and you could not only lose the account but also find yourself in the middle of a lawsuit.

Important Issues

Don't assume that a standard "form" contract you find in a book will cover all the issues adequately. If the form originated with advertising agencies, it is not likely to reflect a station's interests adequately. Also, some standard forms avoid dealing with some of the more difficult issues, because there is no industry consensus as to how they should be handled.

Here are some of the issues you should think about:

Who pays how much, and when? I doubt that any of you take orders without writing down the price. You know how much the advertiser is supposed to pay. Or do you? Some advertisers may ask for the benefit of any low rates you may subsequently offer to other accounts. If you receive a written order, read it to see if something like that is buried in the fine print.

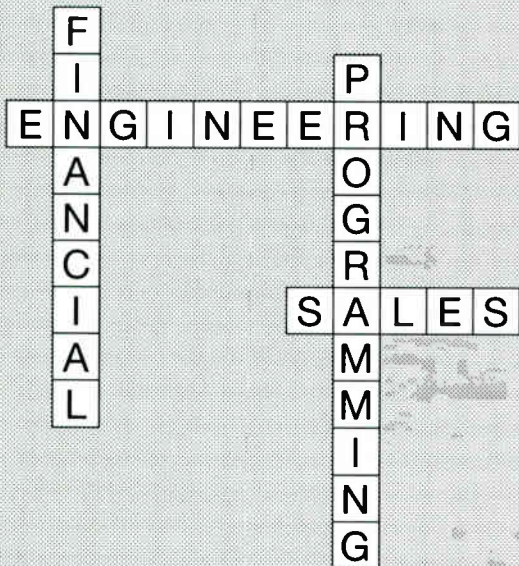
If you sign a long-term contract, do you want the right to raise your rates after several months if you adopt a general rate increase? This question may be especially important for new stations that offer special promotional rates prior to or just after signing on the air. How long do you want to be locked into those rates? This issue may come up in the context of the right of an advertiser to renew or extend a contract.

Getting Paid

Once you know the price, who is liable to pay? If advertising is placed through an agency, the advertiser usually pays the agency and expects the agency to pay the station. Agencies sometimes pay late, however, and once in a while they go out of business after collecting the advertiser's money but before paying the station. You should try to have a contract that makes both the advertiser and the agency liable to your station for payment. I am not saying that every agency, or every advertiser for that matter, will agree to that, but it is worth a try.

You don't want to have to wait too long for payment. Don't be embarrassed to provide for a finance charge for late payment. A finance charge may be appropriate for an advertiser after 30 or 60 days; for an agency, a grace period of 60 or 90 days may be necessary. A finance charge shows that you take your own business seriously. But don't make it too low, because if your charge is less than what banks charge for loans, an advertiser or agency may decide that your rate is worth paying. You want to collect, not make loans. Your finance charge should be meaningful, though not so high as to be uncollectible.

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A Corporate One Hundred Company



Circle (108) on ACTION CARD

If payment is delayed too often or too long, you should make sure that you have the right to cancel the contract and stop broadcasting spots. Don't get into a position where you can only sue for the money and have to keep broadcasting the advertiser's material.

Make-Goods

What happens if a spot does not get on the air? Your transmitter may be down, you may miss a spot, or you may have to pre-empt for some reason. You should be able to fulfill the contract with a make-good. An exception may be appropriate in a special situation that is noted in writing on the order, such as an advertisement for a special event that must get on the air before the date of the event.

If you cannot satisfy the contract with a make-good, your liability should be limited to returning any deposit and forgiving any charge otherwise due. Avoid allowing the advertiser to cancel the remainder of a contract, and in no case should you expose yourself to liability for any damages the advertiser may claim because the spot was not aired.

Who has the final word about the content of a spot? Under federal law, the licensee of the station must have the final

word. You have the absolute legal right to edit or censor anything unless the words are spoken by a political candidate. Moreover, no one has the right to have time on your station except candidates for federal office. Don't let anyone force you to sign a contract that says different.

Responsibilities of Licensees

Don't assume that spots from reputable advertisers and agencies will be legal and therefore do not require your review before airing. Illegal lotteries slip into advertising announcements. Or you may find something in a spot that you think could be indecent, defamatory, or deceptive. You are liable for the consequences of broadcasting such material, even if it is provided by someone else. Make sure you know what you are putting on the air.

Your contract should also provide for the advertiser to indemnify you and hold the station harmless from the consequences of broadcasting a spot. There may be an invasion of privacy or violation of copyright that you cannot detect by simply reviewing a tape in advance. Be especially sure that the rights to all music and other material in the spot have been obtained by the advertiser and that you are not responsible for any copyright

clearances.

Even if there are no legal problems with a spot, you should specify the product or service to be advertised, and you should restrict the advertiser's right to assign the contract. Otherwise, you may sign a contract with a hamburger stand and find that a spot for a fortune teller shows up on your doorstep. Or more likely, a commercial candidate may want to turn over time to a political candidate, which can be a real can of worms under political campaign laws.

Are you expected to give product protection? If an advertiser expects you not to broadcast any message relating to a competing product within a certain amount of time before and after his or her spot, or if the advertiser does not wish to have a spot run in a certain kind of program, make sure the contract spells out those conditions. You may want to offer a certain amount of product protection, but otherwise, your contract should say that there are no restrictions on spot placement unless otherwise stated in the written order.

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.

LPTV



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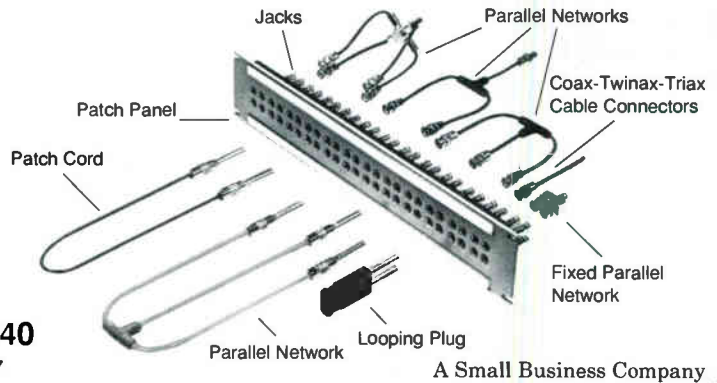
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A Small Business Company

Circle (183) on ACTION CARD

vention 1990 keynote address to the CBA convention — Stewart suggested that the impetus should come from the CBA. A Petition for Rulemaking is being prepared, replied Peter Tannenwald, CBA general counsel.

Stewart cautioned, however, that assigning four-letter call signs raises policy issues — "Who should be eligible for four-letter call signs? Should operators have to certify compliance with some threshold requirement of hours of operation and responsive community programming? If so, what is the FCC's 'policing' role?" Stewart also said it would be important to have a broad spectrum of industry support for four-letter calls.

In response to another question from the audience, Stewart also promised to include LPTV stations in syndicated exclusivity protection when that *Report and Order* is written, although he did not know how soon the Commission would be addressing syndex.

Tannenwald urged LPTV broadcasters to abide by present regulations imposed on full power stations, citing the recent FCC policy statement on children's television as an example. "As our industry matures, we're going to have to meet some obligations. We won't go back to excessive regulation, but we will have to meet some performance expectations. They don't apply to LPTV right now, but we won't look good if we violate them."

CBA Convention

Other speakers included Eddie Barker of Eddie Barker & Associates, who announced the Fourth Annual LPTV Conference and Exposition to be held November 23-25 in Las Vegas; Jud Colley of Beach TV in Panama City Beach, FL, who described his "niche" market tourist information

stations; and Sherwin Grossman, a CP holder in Miami, who gave the audience a breakdown of new station construction costs. Colley and Grossman are both directors of the CBA.

D. J. Everett also thanked Arizona broadcaster Lee Shoblom for serving as the first president of the CBA from 1984-86, and J. T. Whitlock, a Kentucky LPTV broadcaster who was instrumental in winning the support of Senator Wendell Ford (D-KY) for must-carry for locally programmed LPTV stations (see story, page 1).



Ford Amendment

continued from front page

compensation for broadcast signal carriage, among other changes (see *LPTV Report*, April 1991, page 1).

S.12 as passed also includes the following changes from the original version: a prohibition against rate discrimination; provisions to encourage local governments to award second cable franchises; a clarification of the remedies contained in the access to programming provision; language ensuring that satellite dish owners have access to broadcast signals; and language requiring that direct broadcast satellites reserve capacity for public television signals.

Other major provisions include the following:

- Rate regulation only in the absence of effective competition (effective competition is defined as the presence of another multi-channel provider and a suffi-

cient number of over-the-air broadcast signals;

- A requirement that the FCC establish guidelines for rate regulation on the basic tier and the equipment used to provide basic tier service (the bill allows local authorities to assume rate regulation themselves if they use FCC guidelines);

- A requirement that the FCC conduct a rulemaking regarding 1) the number of subscribers a multiple system cable operator can reach nationwide, and 2) the number of channels that can be occupied on a cable system by programmers affiliated with the cable operator;

- A provision barring national and regional programmers that are affiliated with cable operators from unreasonably refusing to deal with distributors in the prices, terms, and conditions of making programming available;

- Limitations on franchising authority liability;

- Leased access provisions allowing anyone to lease a channel from a cable operator and giving the FCC authority to set the rate for the leased channel; and

- Customer service provisions under which the FCC is required to set minimum standards for customer service.

S.12 was introduced in January by Senator John C. Danforth (R-MO) with the co-sponsorship of Senators Inouye, Ernest F. Hollings (D-SC), Al Gore (D-TN), Slade Gorton (R-WA), Howard Metzenbaum (D-OH), Joseph Lieberman (D-CT), Orrin Hatch (R-UT), and Dale Bumpers (D-AR).

Senators Ted Stevens (R-AK), Bob Packwood (R-OR), and Conrad Burns voted against the bill. Danforth was absent from the meeting. Senator Charles Robb (D-VA) recused himself because of his family's cable holdings.





Good Selling!

—by Joe Tilton

Sales Departments For The 90's

“‘Avails’ doesn’t stand for ‘available’ but for a professional, creative staff that can put every penny of the clients’ money to best and maximum use.” This sentence is from an article I wrote for this magazine in October 1989.

A year later, I heard from a sales manager who ignored that advice. It seems that his staff sold one of my promotions, bringing \$60,000 additional billing to his quarter. But the fear of giving clients too much led him to renege on several of the promises his salespeople had made. Only two members of the sales staff followed through with clearly defined responsibilities. Now, that sales manager wonders why his clients are reluctant to trust his staff with the next promotion.

Reasonable Performance

...is expected from your sales staff. You expect it. But more important, advertisers expect it. After all, it’s the members of your staff that MAKE advertising valuable or worthless.

Too often, sales training consists of trick phrases. Smoke and mirrors reasoning, used to confuse a formerly-raped client into spending more money, is a tactic that can be used only once.

The initial advertising package I sold at my first station had a price of \$15. Several store owners were shocked when I said, “This won’t bring much business to you, but you’ll see how hard I work for my clients.” I put myself on the line with

these people, and performed. The next package was considerably more, and they bought it based on their experience with me.

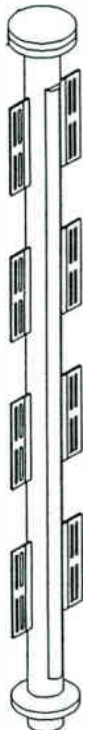
A merchant-client told me this week, “I hesitate to buy from (station) because they’ve never delivered what they promised.”

“What do you expect from advertising?” I asked.

“Something — anything that lets me know my money was well spent,” he replied.

Just as you buy a car expecting reasonable performance, your clients buy advertising from you with certain expectations. Do you know what they are? Can your staff deliver?
continued

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- Input power 1Kw 7/8" standard
- Competitive pricing

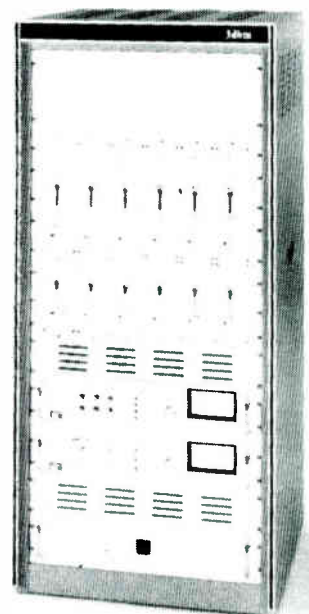
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3dbm, a recognized leader in specialized military ground and airborne systems for over 25 years, introduces the Model 800, Solid-State, Low Power Television Transmitter. The Model 800 utilizes the latest in state-of-the-art, solid state technology. It accepts video and audio inputs from virtually any source, and transmits at any standard UHF or VHF channel.

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The salesperson who "kicks tires and moves on" will bring you down quickly. The sell-it-'n-forget-it whizzes burn every client they see. They may write orders quickly and talk a good game, but you will lose with them. These are the people who know every trick-line in the book.

It's NOT sales performance that succeeds; it's *delivered* performance that works.

Expert Attention

Imagine what the station I referred to at the top of this article would have seen on their books this year had the sales and management staff performed even minimum follow-through.

The best sales manager I ever hired kept a separate call-back calendar. At the end of every schedule, he called the client and asked about the results of his efforts. "Did I do a good job for you?" was overheard from his office every day. Though the question was not directed to me, I always answered "YES!"

The sales representative who understands your business and marketing basics will be invaluable to your clients. One of your management duties is to teach a salesperson HOW to be an expert (not a know-it-all) with your clients. Several excellent courses are available that will help

your staff understand retail business needs.

Earned Respect

Selling only by the numbers — that is, assuming that the more sales people you have, the more sales you'll get — does little to earn the respect of your clients or build relationships with them. If you send a different rep to his store every week, the client will spend no more than it costs to get rid of the nuisance.

An advertising rep for a major bank in the Northeast told me recently, "I won't spend a dime with them as long as 'X' owns that station!" The reason wasn't a surprise. It seems that a new account rep showed up "every two weeks" (the client's words) and expected to develop a positive business relationship. "Not a one of them was around long enough to find out what I need," he told me.

The unsuspecting account reps didn't lose respect in the community, but the station owner did. Sometimes I think this type of manager is a frustrated tire-kicker.

Earn respect by being consistent. Carry through on your promises, particularly with your employees. Be honest with your clients. Answer questions immediately, even when clients ask, "How much?" Face the music when you goof. Understand em-

pathy. Keep the customer, even if it means losing the sale. Business legacies are built one client at a time.

Review

...from the October '89 article:


"Good relationships are good business, and consequently good sales."

"Positive client relationships are the norm, not the exception."

The salespeople of the '90's are business-wise, not just street-wise. They are effective for their market, their clients, their station, and themselves. They are recognized as professionals, commanding respect throughout the community.

You, Mr. or Ms. Manager, must lead (not direct) each person into maximum performance. The salespeople of the '90's are only as good as their leader.

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

Tilton's "69 Cent Dollar"® recently won the MAXI AWARD from the International Council of Shopping Centers, signifying its distinction as one of the top ten promotions of North America. 

Reading worth writing for.

If you're looking for some good reading, you've just found it. The free Consumer Information Catalog.

The Catalog lists about 200 federal publications, many of them free. They can help you eat right, manage your money, stay healthy, plan your child's education, learn about federal benefits and more.

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Consumer Information Center
Department RW
Pueblo, Colorado 81009

Broadcast Organizations For Every Interest

There are a number of organizations for people in broadcasting. Below is a comprehensive list of groups, along with contact people for each. Many sponsor conferences or conventions at least once a year. Call them and ask them what they can do for you.

AEJMC: Association for Education in Journalism and Mass Communications; and ASJMC: Association of Schools of Journalism and Mass Communication

1621 College Street
University of South Carolina
Columbia, SC 29208-0251
Contact: Mary Jane Cone, Membership Director
(803) 777-2005

AES (Audio Engineers Society)

60 East 42nd Street
New York, NY 10017
Contact: Donald Plunkett, Executive Director
Ms. Sandy Requa, Executive Assistant
(212) 661-8528

Alpha Epsilon Rho; The National Broadcasting Society

University of South Carolina
College of Journalism & Mass Communications
Columbia, SC 29208
Contact: Dr. John Lopiccolo, National Executive Secretary
(803) 777-3324

American Advertising Federation

1400 K Street, NW
Suite 1000

Washington, DC 20005
Contact: Howard Bell, President
(202) 898-0089

American Women in Radio and Television

1101 Connecticut Avenue, NW
Washington, DC 20036
Contact: Christine Murphy, Membership Director
(202) 429-5102

Association of National Advertisers, Inc.

155 East 44th Street
New York, NY 10017
Contact: Peter Eder, Sr. Vice President of Member Services
(212) 697-5950

Associated Press Broadcasters, Inc.

1825 K Street
Washington, DC 20006
Contact: James Williams, Director
(202) 955-7243

Broadcast Cable Financial Management Association and Broadcast Cable Credit Association, Inc.

701 Lee Street
Suite 1010
Des Plaines, IL 60016
Contact: Robert E. McAuliffe, CAE, Executive Director; Paul Richard, Membership Director
(312) 296-0200

BEA (Broadcast Education Association)

1771 N Street, NW
Washington, DC 20036

Contact: Louisa Nielsen, Executive Director
(202) 429-5355

BEDA (Broadcast Executive Directors Association); Colorado Broadcasters Association

1660 Lincoln Street
Suite 2202
Denver, CO 80264
Contact: Cliff Dodge, Executive Director
(303) 894-0911

BPME (Broadcast Promotion and Marketing Executives)

6255 Sunset Boulevard
Suite 624
Los Angeles, CA 90028
Contact: Gary Taylor, Executive Director
(213) 465-3777

Broadcast Pioneers

320 West 57th Street
New York, NY 10019
Contact: Ed DeGray, Executive Director
(212) 586-2000

Clear Channel Broadcasting Service

c/o Tribune Broadcasting Company
435 North Michigan Avenue
Chicago, IL 60611
Contact: Wayne Vriesman, President
(312) 222-4819

Community Broadcasters Association

P.O. Box 26736
Milwaukee, WI 53226
Contact: John Kompas, Executive Director
Suzanne Dooling, Membership Services
(414) 783-5977

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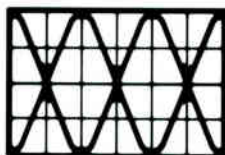
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- **Interlocked circuits for operator protection**
- **Sound-proofed doors and side panels for quiet operation**



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Miami, Florida 33166

Phone: (305) 477-5018
Fax: (305) 477-5024

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Corporation for Public Broadcasting

901 E Street, NW
Washington, DC 20004-2006
Contact: Donald Ledwig, President
(202) 879-9600

Country Radio Broadcasters

50 Music Square West
Suite 604
Nashville, TN 37203
Contact: Charles Douglas, President
Frank Mull, Executive Director
(615) 327-4487/4488

EEPA (Electromagnetic Energy Policy Alliance)

1255 Twenty-Third Street, NW
Washington, DC 20037
Contact: Richard H. Ekfelt, Executive Director
(202) 452-1070

EIA/CES (Electronic Industries Association/Consumer Electronics Show)

2001 Pennsylvania Avenue, NW
Washington, DC 20006-1813
Contact: Dennis S. Corcoran, Vice President
(202) 457-8700

Electronic Media Rating Council

509 Madison Avenue

Suite 1112
New York, NY 10022
Contact: Melvin A. Goldberg, Executive Director
(212) 754-3343

Freedom of Expression Foundation

5220 South Marina Pacifica
Long Beach, CA 90803
Contact: Dr. Craig R. Smith, President
(213) 598-3444

IBC (International Broadcasting Convention)

IBC Secretariat
c/o The Institute of Electrical Engineers
Savoy Place
London WC2R 0BL, United Kingdom
Contact: John D. Tucker, Chairman, Management Committee

ICCE (International Conference on Consumer Electronics)

6009 North Milwaukee Avenue
Chicago, IL 60646
Contact: Ken Barr
(312) 775-1151

IEEE/BTS (Institute of Electronic and Electrical Engineers/Broadcast Technology Society)

345 East 47th Street
New York, NY 10017

Contact: Ralph Justus, President, BTS
(202) 429-5346
Eric Herz, General Manager
(212) 705-7910

International Radio and TV Society, Inc.

420 Lexington Avenue
New York, NY 10170
Contact: Marilyn Ellis
(212) 867-6650

INTV (Association of Independent Television Stations, Inc.)

1200 18th Street, NW
Suite 502
Washington, DC 20036
Contact: James Hedlund, President
Angela Giroux, Membership Director
(202) 887-1970

Montreux International Television Symposium

Case Box 97
CH-1820 Montreux
SWITZERLAND
Contact: M. Ferla
Director

MSTV (Association for Maximum Service Television, Inc.)

1400 16th Street, NW
Suite 610
Washington, DC 20036
Contact: Margita E. White, President
Paul R. Jeannin, Manager, Administration
(202) 462-4351

Museum of Broadcasting

1 East 53rd Street
New York, NY 10022
Contact: Dr. Robert M. Batscha,
President
(212) 752-4690

(NACP) National Academy of Cable Programming

1724 Massachusetts Avenue, NW
Washington, DC 20036
Contact: Lisa Meredith, Membership Coordinator
(202) 775-3611

National Association of Broadcasters

1771 N Street, NW
Washington, DC 20036
Contact: Edward O. Fritts, President
Hank Roeder, Sr. Vice President
(202) 429-5356

NABOB (National Association of Black-Owned Broadcasters)

1730 M Street, NW
Suite 412
Washington, DC 20036
Contact: James L. Winston, Executive Director
(202) 463-8970

NAMIC (National Association of Minorities in Cable)

2 Embarcadero Center
Suite 840
San Francisco, CA 94111
Contact: Janet Long, Chairperson
Ann Dorman (NCTA)
(202) 775-3669

NATPE International (National Association of TV Programming Executives)

10100 Santa Monica Boulevard
Los Angeles, CA 90067
Contact: Phil Corvo, President
(213) 282-8801

National Academy of TV Arts and Sciences

111 West 57th Street
New York, NY 10019
Contact: John Cannon, President
(212) 586-8424

National Association of Farm Broadcasters

26 East Exchange Street
St. Paul, MN 55101
Contact: Roger Olson, Executive Director
(612) 224-0508

National Association of Public Television Stations/Association for Public Broadcasting

1350 Connecticut Avenue, NW
Suite 200
Washington, DC 20036
Contact: David Brugger, President
(202) 887-1700

National Association of State Radio Networks

400 East Sibley Blvd.
Harvey, IL 60426
Contact: Tom Dobrez, President
(708) 210-3463

(NBACA) National Broadcast Association for Community Affairs

WCVB-TV
5 TV Place
Needham, MA 02192
Contact: Valerie Navy, Public Service Director
(617) 449-0400

National Broadcast Editorial Association

6223 Executive Boulevard
Rockville, MD
Contact: Donald E. Lowery, President
(301) 468-3959

National Cable Television Association

1724 Massachusetts Avenue, NW
Washington, DC 20036
Contact: James Mooney, President
Barbara York, Vice President
Ann M. Dorman, Director, Industry Affairs
(202) 775-3669

National Federation of Community Broadcasters

666 11th Street, NW
Suite 805
Washington, DC 20001
Contact: Lynn Chadwick, President
(202) 393-2355

National Public Radio

2025 M Street, NW
Washington, DC
Contact: Douglas Bennet, President and CEO
(202) 822-2000

National Religious Broadcasters

299 Webro Road
Parsippany, NJ 07054
Contact: Dr. Brandt Gustavson, Executive Director
(201) 428-5400

North American National Broadcasters Association

1500 Bronson Avenue
Ottawa, Ontario, Canada K1B C15
Contact: Spencer Moore, Secretary
General
(613) 738-6553

RAB (Radio Advertising Bureau)

304 Park Avenue South
New York, NY 10010
Contact: Warren Potash, President and CEO
George Hyde, Executive Vice President
(212) 254-4800

Radio-TV Correspondents Association

CBS News
2020 M Street, NW
Washington, DC 20036
Contact: Brian Wilson, Chairman
(202) 457-4465

RTNDA (Radio-Television News Directors Association)

1717 K Street, NW
Suite 615
Washington, DC 20006
Contact: David Bartlett, President
Robert Vaughn, Vice President
(202) 659-6510

SBE (Society of Broadcast Engineers, Inc.)

7002 Graham Road
Suite 216
Indianapolis, IN 46220
Contact: Brad Dick, President
(317) 842-0836

SCTE (Society of Cable Television Engineers)

669 Exton Commons
Exton, PA 19341

LPTV Distribution by State and Territory

May 6, 1991

	Licenses	CPs*
ALABAMA	11	26
ALASKA	222	10
ARIZONA	29	33
ARKANSAS	10	30
CALIFORNIA	48	87
COLORADO	20	32
CONNECTICUT	1	6
DELAWARE	1	1
WASHINGTON, DC	2	0
FLORIDA	45	128
GEORGIA	20	31
HAWAII	3	30
IDAHO	19	25
ILLINOIS	11	37
INDIANA	15	25
IOWA	13	30
KANSAS	11	28
KENTUCKY	13	32
LOUISIANA	16	42
MAINE	7	17
MARYLAND	2	8
MASSACHUSETTS	7	15
MICHIGAN	11	25
MINNESOTA	47	39
MISSISSIPPI	12	21
MISSOURI	18	27
MONTANA	30	35
NEBRASKA	4	8
NEVADA	22	19
NEW HAMPSHIRE	3	4
NEW JERSEY	3	13
NEW MEXICO	14	35
NEW YORK	31	39
NORTH CAROLINA	11	33
NORTH DAKOTA	9	12
OHIO	23	45
OKLAHOMA	22	30
OREGON	24	31
PENNSYLVANIA	16	54
RHODE ISLAND	0	2
SOUTH CAROLINA	3	20
SOUTH DAKOTA	8	15
TENNESSEE	30	37
TEXAS	58	103
UTAH	20	8
VERMONT	1	8
VIRGINIA	9	23
WASHINGTON	17	23
WEST VIRGINIA	1	8
WISCONSIN	16	14
WYOMING	25	17
GUAM	1	0
PUERTO RICO	5	8
VIRGIN ISLANDS	1	2

TOTALS: Licenses: 1,021
Construction Permits: 1,431

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continued

Contact: Bill Riker, Executive Vice President
(215) 363-6888

SMPTE (Society of Motion Picture and Television Engineers)

595 West Hartsdale Avenue
White Plains, NY 10607
Contact: Lynette Robinson, Executive Director
(914) 761-1100

Society of Professional Journalists, Sigma Delta Chi

P.O. Box 77
16 South Jackson

Greencastle, IN 46135
Contact: Penny Williamson, Membership Director
(317) 653-3333

Station Representatives Association

230 Park Avenue
New York, NY 10169
Contact: Audrey Tanzer
(212) 687-2484

TVB (TV Bureau of Advertising)

477 Madison Avenue
New York, NY 10022
Contact: Jim Joyella, President
(212) 486-1111

Washington Chapter Women in Cable

Warren Publishing
2115 Ward Court, NW
Washington, DC 20037
Contact: Lynn Levine, Vice President
(202) 872-9200

Women in Communications, Inc.

2101 Wilson Blvd.
Suite 417
Arlington, VA 22201
Contact: Susan Lowell Butler
(703) 528-4200



No Tower Lights Draw \$250,000 Fine

The Federal Communications Commission wants to revoke the license of David A. Price for AM radio station WOKJ in Jackson, MS, and fine him \$250,000 for failing to light the station's six towers, for being off the air without permission, and for ignoring FCC correspondence and directives.

In August 1990, the Federal Aviation

Administration told the FCC that the six towers were unlit, a result of suspension of service by the local electric company. Upon investigating, the Commission found that the station had been off the air since the month before and that Price had neither notified them nor requested authority to go dark.

In addition to various technical viola-

tions, Price also apparently breached FCC rules by failing to respond to the Commission's Notice of Violation—as well as to two Mass Media inquiries—within the stated time period.

The tower lights have since been turned on again, under an emergency arrangement with the electric company.



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Circle (176) on ACTION CARD



Technical Talks

—by John H. Battison, P.E.

Looking At Levels: Part I

In the course of my work, I visit many LPTV stations. These range from full power stations in miniature to very simple operations that are not much more than a transmitter and a VCR. Indeed, that is one of the very attractive aspects of LPTV — the fact that you can spend as much or as little as you can afford and still operate a TV station.

If equipment were everything, sparsely equipped stations would be limited in their ability to produce good video, and stations boasting full equipment packages would have perfect pictures. In reality, however, many times poor video is simply the result of failure to adjust the equipment properly.

There are two reasons for this lack of technical attention. One is a sheer personnel problem — there are not enough adequately trained technicians around to provide one for every LPTV station.

But the skill required merely to maintain an LPTV station is not all that great. With today's "black-box" technology, all you really need to know is how to recognize a problem and identify its cause. Then you can either fix the offending piece of gear or send it to the local repair shop, or the manufacturer, depending on the equipment and the problem.

Ignorance No Excuse

The other cause of poor video is deliberately ignoring the technical requirements of video equipment. You can take a piece of new equipment out of the box and hook it up. The odds are that it will work fine. But unless you keep monitoring the equipment, you run the risk that performance will slowly deteriorate. No one will notice because no one has been trained to watch for the signals.

I was visiting an LPTV station recently and noticed that the picture on the video monitor was very dim and "cloudy." So I had a look at the waveform monitor. First I had to find out where it was, and then I had to show the operator on duty how to read it! The waveform monitor indicated only 50 IRE units of video. After raising the level to 100 IRE units, we looked at sync. This was also way off.

After correcting the signal levels, I asked why the corrections had not been made sooner. No one knew why; and —

what was worse—no one knew how. But everyone agreed that the video was much improved, and, having now been shown how, they promised to keep it that way. I wonder how it will be on my next visit!

Technical Training Pays Off

The operation just described was a "middle" level type of operation. The equipment budget had been pared to a minimum, but—at my insistence — waveform and vectorscope monitors were included in the start-up package. Unfortunately, as the story shows, they were not used.

The licensee would hire an able technician, or a combination of technician and operator — if he could find one. A few schools do turn out video technicians of one sort or another, but these graduates generally prefer to go to computer and other hi-tech industries where they can start at \$25,000 and up. The average LPTV broadcaster cannot afford this kind of money for a specialist.

There is a solution to at least part of this personnel problem. Many manufacturers — Sony, for instance — offer one- or two-week training courses on video fundamentals. The equipment used is naturally that of the company offering the course, but the basic principles are the same, and measuring equipment is generally generic. Once a trainee understands the principles taught in such a course, it should be possible to apply the training to the individual station's system.

A station manager could send a promising staff member to such a training course, and get an agreement from the employee to stay with the station some minimum length of time in exchange for the training. This would ensure against the possibility that the employee would be stolen by another station.

Assuming that a properly trained technician is not available, or at least not a regular employee, there are still certain test checks that can be made by the operations manager or any other non-technical person.

IRE Units

Earlier in this article, I mentioned the
WorldRadioHistory

term, "IRE Units." This is a term that prevails throughout television. Back in the early days of commercial television in the United States, the professional, technical body of engineers involved in developing television and its associated methods of measurement was the Institute of Radio Engineers. Various committees of the Institute were assigned the task of developing methods of measurement and establishing universal standards, so that no matter who made the measurements or where, the results could be compared and applied equally.

The Standards Committee developed the "IRE Unit." It was felt that simple

continued

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LPTV Report / May 1991 / 23

units, such as volts, were inadequate to describe the waveforms that had to be defined and measured. The IRE Unit is equal to 1/140 of one volt of video signal. In other words, 140 IRE Units equals one volt of video.

When using a video waveform monitor, we adjust the video so that its highest points reach the 100 Unit line on the monitor. The sync tip is also adjusted so that its maximum is minus 40 Units, that is, it is measured *below* the horizontal zero line. Thus, a properly adjusted video signal would measure 140 units from the bottom of the sync to the top of the video signal.

In my next column, I'll go into the other video measurements—what they mean, and how they affect an LPTV station's viewers. In the meanwhile, if you'd like to know more about tests and measurements, write Tektronix for their booklet, *Television Measurements — NTSC Systems*. It is MUST reading for all LPTV station owners.

(Ed. Note: *Television Measurements — NTSC Systems* is available for \$10 per copy from your local Tektronix sales office or by calling 1-800-TEK-WIDE.)

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

LPTV Researchers Win BEA Competition

Dr. Michael Havice of Marquette University in Milwaukee, WI and Dr. Mark Banks of Slippery Rock University in Slippery Rock, PA have won Third Place in the Broadcast Education Association's Management and Sales Committee's annual paper competition.




Dr. Mark Banks



Dr. Michael Havice

The winning paper, based on the results of a survey the two conducted last year for the Community Broadcasters Association, is entitled "Selling Time in a New Medium: A Survey of the Low Power Television Industry."

Banks and Havice share a \$50 prize. The paper will be published in the *Broadcast Cable Financial Journal*. 


False Alarm No Joke For Missouri FM

At about 7:30 a.m. last January 29, KSHE(FM) of Crestwood, MO interrupted its regular programming with an emergency announcement that the U.S. was under nuclear attack. The 50-second announcement included warning tones and explosions, and it was not until 9:30 that the announcer explained that the alert was false.

Although the station's management later aired an apology stating that the alert was aired without its knowledge or permission, and although the offending announcer also apologized to listeners, the Federal Communications Commission fined the station \$25,000.

The Commission noted that such a false alarm is a serious violation of a licensee's obligation to serve the public interest; section 325(a) of the Communications Act prohibits the broadcast of false signals of distress. Furthermore, KSHE's use of tones similar to Emergency Broadcast System signals, said the Commission, undermined the integrity of the EBS system.

The FCC said that the offense was made even more serious by the "substantial delay" that occurred between the bogus broadcast and the correction. It was not impressed by the announcer's statement that he had only wished to make a statement about the horrors of nuclear war. The Persian Gulf war was in progress and the broadcast could have created widespread panic, said the FCC.

The incident prompted the FCC to issue a Public Notice warning broadcasters "not to alter the weekly EBS test or air any musical rendition or alteration of the test script as outlined in the EBS Checklist. This would undermine the serious nature of the system." The FCC also said that prerecorded or taped EBS encoder tones are illegal. Only an approved EBS encoder should be used to generate the tones. 

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MVA Directory Out

The 1991 Directory of the Music Video Association is now out. The directory includes national and regional video outlets, major and independent record labels, independent promoters, and production companies.

It is available to all MVA members. For more information, contact MVA president Jeff Walker at Aristo Video Promotions, (615) 269-0131, or the MVA offices at (212) 888-8415. 

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Scala LPTV antennas are offered by all the leading North American manufacturers of LPTV transmitters and by a number of qualified system suppliers and broadcast equipment distributors. We offer technical assistance and practical guidance at no charge to help you select the optimum transmit antenna for your LPTV facility. Why not choose the best? Choose Scala, North America's leader in professional antennas for LPTV systems! Get it right the first time!



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Circle (186) on ACTION CARD

What's Going On

May 8-11, 1991. National Translator Association Convention and Technical Seminar. Four Seasons Inn, Albuquerque, NM. *Contact:* (307) 856-6827.

May 13-15, 1991. Cable Television Administration & Marketing Society's 2nd Annual Pay-Per-View Conference. Orlando, FL. *Contact:* Kirsten McConnell, (703) 549-4200.

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

June 2-8, 1991. 12th Banff Television Festival. Banff, Alberta, Canada. *Contact:* P.O. Box 1020, Banff AB, Canada T0L 0C0, (403) 762-5357.

June 11, 1991. Global Media Investments and Development Conference. Sponsored by Coopers & Lybrand, Communications Equity Associates, and Baker & McKensie. Helmsley Palace Hotel, New York City. Also June 13 at the BelAge Hotel, Los Angeles. *Contact:* Thomas E. Hyland, (212) 259-2404.

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

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

September 4-6, 1991 (NEW dates). HD World Advanced Television Conference & Exhibition. Sheraton Palace Hotel, San Francisco, CA. *Contact:* Kim Devan (registration) or Marilyn Reed (exhibits), Meckler Conference Management, (800) 635-5537; in CT: (203) 226-6967.

September 10-13, 1991. National Association of Black-Owned Broadcasters Fall Broadcast Management Conference. Washington, DC. *Contact:* (202) 463-8970.

September 11-14, 1991. National Association of Broadcasters Annual Radio Convention. San Francisco, CA. 1992 Convention, September 9-12, New Orleans, LA. *Contact:* (202) 429-5356.

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

September 25-28, 1991. Radio-Television News Directors Association Annual Convention. Denver, CO. 1992 Convention, September 23-26, San Antonio, TX. *Contact:* (202) 659-6510.

October 3-6, 1991. Society of Broadcast Engineers National Convention. Houston, TX. 1992 Convention, October 14-17, San Jose, CA. *Contact:* (317) 842-0836.

October 10-13, 1991. Women in Communications National Professional Conference. Atlanta, GA. *Contact:* (703) 528-4200.

October 14-16, 1991. Broadcast Cable Credit Association's 26th Credit & Collection Seminar. Palmer House Hotel, Chicago, IL. *Contact:* Mary A. Ghiselli, (708) 827-9330.

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

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

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

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

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

December 11-13, 1991. Private Cable Show. Westin Resort, Hilton Head Island, SC. *Contact:* (713) 342-9655.

January 8-10, 1992. Association of Independent Television Stations Annual Convention. San Francisco, CA. *Contact:* (202) 887-1970.

January 20-24, 1992. NATPE International Annual Program Conference. New Orleans, LA. 1993 Conference, January 26-29, San Francisco, CA. *Contact:* Nick Orfanopoulos, Conference Director, (213) 282-8801.

February 7-8, 1992. Society of Motion Picture and Television Engineers 26th Annual Television Conference. Tutorial on new computer technologies, February 6. Westin St. Francis, San Francisco, CA. *Contact:* Ann Cocchia, (914) 761-1100.

February 29-March 2, 1992. ShowBiz Expo West. Los Angeles Convention Center. *Contact:* Live Time, Inc., (213) 668-1811.

April 13-16, 1992. National Association of Broadcasters Annual Convention. Las Vegas, NV. 1993 Convention, April 19-22, Las Vegas. *Contact:* (202) 429-5356.

April 22-25, 1992. Broadcast Cable Financial Management Association/Broadcast Cable Credit Association Annual Conference. New York City. 1993 Conference, April 28-30, Lake Buena Vista, FL. *Contact:* Cathy Lynch, (708) 296-0200.

May 3-5, 1992. National Cable Television Association Annual Convention. Dallas, TX. 1993 Convention, June 6-9, San Francisco, CA. *Contact:* (202) 775-3669.



Licensing Non-Broadcast Music

—by Robert W. Warner, Jr.

Recently, there has been controversy about whether or not businesses that play local radio stations (and therefore the music those stations air) in their establishments are required to pay music license fees. I want to explain who is required to have a license and under what circumstances.

My January article (*LPTV Report*, January 1991, pages 16-17) ended with this thought: "Nearly all non-broadcast music performances are licensed [in Europe]. Yet between the three licensing organizations here in the United States, probably less than half the non-broadcast users are licensed!"

This presents the performing rights organizations with a very tempting opportunity to increase revenues at a time when their broadcast income is flat. ASCAP and

BMI have both mounted a strong effort to increase both licenses and revenues in the non-broadcast area; and ASCAP and BMI field representatives are eager to produce as many licenses as possible.

As a result, there have been a growing number of complaints by these non-broadcast music users made to local radio stations, newspapers, magazines, and broadcast conventions. (Recently their cause was championed by ABC Radio Network's Paul Harvey.) Many businesses that play a local radio station in their establishments advertise on the station and therefore feel they have a "right" to play the station's music in the store.

Conditions For Licensing

However, if certain conditions exist, a license is required. The conditions include the type of tuner used, the number of speakers, and the square footage of the establishment. If the situation doesn't meet the minimum requirements, usually there is no need for a license. However, in the rush to license such an establishment, a field representative may fail to determine that these minimum conditions exist before he or she requests a license.

BMI attempts to confirm the use of music by an establishment—and that it meets the copyright requirements—before soliciting it through a direct mail campaign. ASCAP usually handles licensing locally through its field staff. Its approach tends to be somewhat more aggressive, resulting in more complaints.

The copyright law is clear on the matter of public performance: when an establishment plays copyrighted music broadcast by a local station for the benefit of its customers or to enhance its environment, it is considered a (second) public performance and the establishment must get a music license.

Copyrighted music performed publicly by an establishment in any form (live or recorded) is liable for a music license. For example, "music-on-hold" via the telephone requires a license. Music used in vehicles of public transportation—buses, planes, trains, ships—requires a license. Music played in open public spaces in shopping malls (as well as in the individual stores) is licensable.

More Examples

Doctors' and dentists' offices, and hospitals, require licenses. Supermarkets,

department stores, showrooms, skating rinks, riding academies, amusement parks, concert halls, and movie theaters require licenses. The Rosebowl Parade and the Thanksgiving Day Parade require licenses. Conventions that use music need licenses. Some of the largest license fees are paid by hotels in Atlantic City and Las Vegas.

It is interesting to note that since the revision of the copyright law in 1976, it makes no difference whether the establishment or business is non-profit, as that provision was eliminated from the Copyright Act.

It would be fair to state that the public performance of music is always licensable with only a few exceptions.

One such exception is the performance of music in a house of worship in the course of a religious service. However, the use of music in a house of worship, other than in a religious service, requires a license. Other exceptions are U.S. military bases here and abroad, as they receive gratuitous license from the music licensing organizations.

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



New Political Form Published

The National Association of Broadcasters has published a new "Agreement for Political Broadcasts" form, which serves as a contract for political advertising as well as FCC-required public documentation of requests for political time.

The form reflects recent Commission rulings and court litigation concerning compliance with the lowest-unit-charge rule.

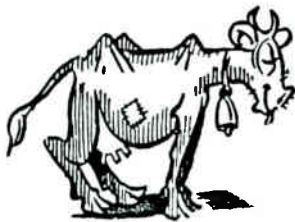
It is available from the NAB at (800) 364-5644.



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FCC To Examine Spousal Ownership

The Federal Communications Commission has begun an inquiry into its spousal attribution policy, whereby stations owned by one spouse are presumed to be owned by the other as well. The spousal ownership question comes into play when multiple ownership and cross-ownership rules—which apply to all radio and full power television stations—are invoked.

Because of a recent increase in the number of marriages in which both partners own stations, the Commission wants to clarify the circumstances under which one spouse's media interests would be attributed to the other.

Basically, the FCC says that if there is evidence that the media interests were

owned independently before marriage, it would not attribute one spouse's interests to the other. Such evidence would include a history of separate business interests or independent careers and a statement from the spouses that the separation of interests would continue. The spouses themselves, not the FCC, would bear the burden of proving their independence in these cases.

The proposal is in response to a steady series of cases since 1976 in which owners or employees of two or more broadcast stations in the same market seek to marry. The issue does not apply to LPTV stations which are not subject to the ownership rules. 

DBS Companies Get Construction Extensions

Advanced Communications Corporation and Hughes Communications Galaxy, Inc., both direct broadcast satellite (DBS) permittees, have been granted extensions of the six-year construction period.

The original construction permits, granted in December 1989, specified that 1) the permittee must begin construction or finish contracting for construction of its satellite within one year of the grant of the CP, and 2) that the satellite must be in operation within six years.

Advanced and Hughes met the first re-

quirement but asked for four-year extensions of time to fulfill the second. In granting the extensions, the FCC noted the fact that DBS technology is unproven and its commercial viability uncertain. It also noted that technological advances made since the original permits were granted have meant that DBS systems have had to be redesigned and construction plans revised.

However, it warned future DBS applicants against relying on experimentation, new technology, and changed plans to justify extensions of DBS authorizations.

FCC Acts On EEO Charges

The Federal Communications Commission has taken several actions against broadcast stations charged with violations of its Equal Employment Opportunity regulations.

On April 19, the agency renewed the licenses of six California television stations charged with EEO violations but imposed reporting conditions or sanctions on five of the six. KVCR-TV, San Bernardino, CA, was granted a license renewal without conditions or sanctions. But KMIR-TV, Palm Springs, CA; KFMB-TV, San Diego, CA; and KMST-TV, Monterey, CA were granted renewals with reporting conditions.

The license of KESQ-TV, Palm Springs, CA, was renewed with reporting conditions, and the station was fined \$5,000 for repeated EEO rules violations. And KFCB-TV, Concord, CA, was granted a short-term license renewal until August 1992, subject to reporting conditions. In addition, KFCB was fined \$12,000.

The National Association for the Advancement of Colored People, the Na-

tional Black Media Coalition, and the Bay Area Black Media Coalition had filed a joint petition to deny the renewal applications of the six stations, contending that they had employed few, if any, minorities during their license terms, that their EEO efforts were poor, and that they had failed to take any action to improve the situation.

On February 25, the FCC denied the request of WROV Broadcasters, Inc. to reduce its EEO fine, issued on June 9, 1989, from \$5,000 to \$1,000. The Roanoke, VA FM station had cited a "34 year record of EEO accomplishments." But the Commission said that its review of the station's record showed recurring problems with EEO compliance.

Finally, the Commission renewed the license April 15 of WZZR(FM) in Stuart, FL, but imposed reporting conditions and a fine of \$7,500. Among other things, said the agency, the station had failed to maintain sufficient records of its efforts to recruit, hire, promote, and retain minorities.

Thirteen episodes designed to keep the family circle from getting bent out of shape.

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Just air "Families Are Forever"—a lively, magazine-style program, featuring professional and practical advice on parenting skills and healthy family lifestyles.

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Twenty additional episodes are also available.

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LPTV Report / May 1991 / 27

"They do what they say they'll do."

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

"We bought the BEXT based on its low cost, but we are very impressed with its sturdy construction. It's a good, solid transmitter, operating non-stop with no problems.



"And the company has bent over backwards to answer our questions, even calling back to follow up. We're very satisfied."

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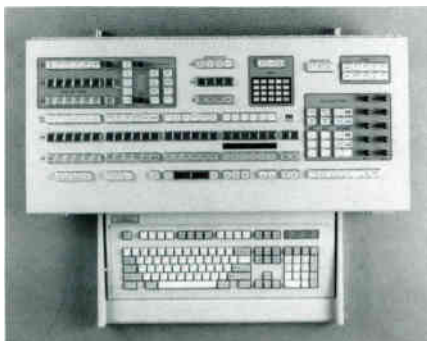
Azonic, Inc., a Minnesota manufacturer and distributor of acoustical foam sound absorption products, has begun marketing the AZ-RoomQuiet™ Ceiling Tile System.

The new ceiling tile is specifically designed to reduce acoustical reverberation in production studios as well as offices and industrial settings. The 24" by 24" tiles are easy to install and carry a class A fire rating. They are available in white, gray, or black and in five patterns.

Circle (142) on ACTION CARD

Tel-Test introduced the new MC²SS Master Control Switcher at the 1991 NAB show. The unit is designed to accommodate every conceivable master control requirement, and its modular construction makes it possible to customize the system to each station's individual requirements.

The MC²SS can be tied into Tel Test's ACA "Air Channel Automation" system as well as other devices, thus providing access to up to 256 video and audio inputs. Additional features include a unique audio mix-monitoring system, dual linear keyers, a machine control system for up to 256 machines, a status monitor for transitions, and audio monitoring.



The MC²SS Master Control Switcher from Tel-Test.

Also from Tel-Test is the new Universal Device Controller. Billed as "the glue that holds the station together," the UDC can integrate routing switchers, unite remote and local facilities, serve as a switcher interface, remotely control TBC's and proc amps, and more. It also makes it possible for serial and parallel digital and analog controllers to coexist on a single network.

Circle (144) on ACTION CARD

Burk Technology has unveiled the new AutoPilot™ software for the Burk ARC-16 Remote Control System. A model train layout was used to illustrate the multi-site and unattended control applications of the new software at last month's NAB show.



The Burk Technology model railroad exhibit at the 1991 NAB show featured two transmitter sites controlled by ARC-16's.

Autopilot provides intelligent control of any facility, including as many as eight separate sites. Commands are entered using a "point and shoot" menu system that requires no computer experience. Multiple step sequences can be initiated by alarms, time of day, or function keys, allowing full or partial ATS operation.

Circle (146) on ACTION CARD

CV Technologies has recently introduced a computer-based videotape editing system for the Macintosh™ platform.

WorldRadioHistory

Called Edit Master Mac™, the new system offers high-end video editing capabilities and a full set of features at a moderate price.

Edit Master Mac is the Macintosh-based version of the company's popular PC-based Edit Master, and it was developed in response to the growing use of the Macintosh platform in video editing applications. It combines the pull-down menus and mouse-based Macintosh functions with video editing features typically found only on much more expensive systems.

In addition to a 999-event dual list management and cleaning capability, including full cut, copy, and paste of EDLs, and the ability to create lists in a variety of formats, Edit Master Mac provides sophisticated features such as sync roll recording and full dynamic tracking capability.

Standard features include control of up to four source and two record VTR's of mixed format; full effect memory upload and download to serial switchers; dynamic tracking; auto assembly in A and B mode; compatibility with most popular serially-controlled video switchers (Grass Valley, Videotek, Echolab, ALTA, For-A, and Ampex); and edit decision list output in CMX, Grass Valley, Sony, and Convergence formats.

Exclusive additional features include dual 999-event edit "bins" and marks tables so that two edit decision lists can be managed simultaneously; cut and paste of events — with ripple—within a list or between bins or lists; sync roll editing to enable cuts between sources "on the fly"; a built-in, pop-up time code calculator; and full undo function.

Edit Master Mac runs on the Apple Macintosh Plus, SE, or MAC II series with 2 Mb RAM minimum, hard drive, two 8-pin serial ports and Macintosh System Software 6.05 or higher.

Circle (149) on ACTION CARD

Tech Electronics, Inc., manufacturers of video control systems, has announced the PVC-Model 6 microprocessor-based video controller for unattended programmable operation. The PVC-Model 6 is designed to completely automate the playback of video and audio sources for master antenna TV, cable, and LPTV distribution systems.

Among its features are 100 memory locations (seven days per location), RS-232 interface, stereo audio, printer interface, and a greatly improved switcher. Overall performance is enhanced by an improved video sensing circuit that detects loss of signal. Other features include programmable security codes and record functions, as well as selectable pre-roll.

The PVC-Model 6 is designed for single or dual channel operation with character generator inputs for either or both chan-



TECH Electronics' PVC-Model 6.

nels. Programming has been simplified with a two-line LCD readout of program time and date by source in minutes or seconds, on-screen prompts, and insert and delete functions. A built-in battery protects against power failures.

Circle (126) on ACTION CARD

At the NAB show last month, **Channelmatic** unveiled the new "V:base," a powerful and comprehensive tape library management software program developed for the CompEdit 600A videotape compiling/editing system.

V:base is a sophisticated database application that enables the CompEdit 600A to automate the entire advertising spot reel creation process. It performs complete tape library and task management functions, including scheduling an operator's tasks to make the compiling process more efficient and prevent operator error. It keeps track of all library reels and spot reels in inventory, storing complete traffic and billing information on each spot. Traffic information can also be transferred to V:base via floppy disk from existing spot reel files produced by a traffic management system, thus eliminating the need to enter the data manually.

Before actually compiling tapes, V:base automatically generates optimum library reel and spot reel organization plans, which are designed to reduce overall tape preparation time, minimize spot search time, and reduce the time it takes to rebuild damaged library reels. The CompEdit can compile up to four different master spot reels simultaneously; and it encodes the reels for use in Adcart, Li'l Moneymaker, Spotmatic, or Texscan ad insertion systems.

V:base also features "DynaView," a dynamic viewing and editing tool that allows an operator to visually browse the contents of any master spot reel on a PC, and modify or update its contents before causing it to be made into an actual physical tape.

Although V:base is a very sophisticated program, it is menu-driven and features an extensive system of on-line "Help" screens that make it very easy to understand and use.

Circle (129) on ACTION CARD

Do you use your modem a lot? If so, take a look at the PC communication product for the 90's, the ADX from Tri-Data Corporation and **Diversified Marketing**.

Standard 1200 and 2400 baud modems

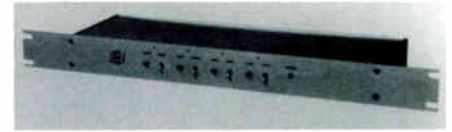
may be adequate if you're dealing mainly with spreadsheets and letters, but they become a crippling bottleneck if you have huge files to transmit.

The ADX communication co-processor and your PC can combine to achieve performance matched only by much larger, more expensive computers. The optional, on-board modem is one of the fastest on the market, and with the digital capabilities of ADX, it can transmit data four times faster than any standard modem can. Images, graphics, manuals, and other large files can be communicated in seconds. In addition, ADX provides both existing and advanced FAX capability.

Circle (133) on ACTION CARD

ESE is introducing the ES-246 Quad 1 x 6 audio distribution amplifier to its line of audio and video DA's. The ES-246 comes standard with balanced inputs and outputs via terminal block connectors. Or the optional connector rear panel may be specified.

The transformerless design provides six balanced outputs from each input. If unbalanced outputs are desired, up to twelve separate and isolated feeds can be made for each input. Four front panel pots control the output levels for each of the inputs.



The ES-246 audio DA from ESE.

Suggested list price for the ES-246 is \$395; the XLR option is \$200 additional.

Circle (127) on ACTION CARD

New from **Panasonic's Audio Video Systems Group** is the BT-H1350Y, a 13" diagonal, color video monitor with SMPTE Type C Phosphor. The BT-H1350Y features more than 750 lines of horizontal resolution with a 0.31 mm dot pitch for a crystal-clear picture.

The monitor is housed in a durable, rack-mountable metallic cabinet. It is compatible with PAL, SECAM, NTSC 3.58, and NTSC 4.43 television systems; and it features a variety of functions for professional video applications, including B/W mode; underscan and pulse cross (for system set-up editing applications); external sync input/output; AFC selector; and band pass filter select (between COMB and TRAP).

The BT-H1350Y is S-VHS compatible with a number of connection options, as

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The new Panasonic BT-H1350Y color video monitor.

well as external sync capabilities. Additional features include a built-in speaker (1.5-watt power output), an automatic white balance circuit for stable white balance, and selectable color temperature (9,300° K or 6,500° K).

Circle (122) on ACTION CARD

Raise funds or generate revenues with your own 900 telephone number. For a limited time, the **900 Communications Group** is offering LPTV stations 900 lines, some with multiple extensions, in exchange for publicity and advertising generated by the station.

The 900 number can be used to benefit either your station or its advertisers, giving it an edge over radio and newspaper competitors.

Circle (124) on ACTION CARD

Ask **Microdyne** for a brochure on their new, fully automated, satellite video receiving terminal — the VistaLink II. The terminal includes a system controller, a video/audio receiver, and a motorized, lightweight wire mesh antenna. Ancillary equipment includes a descrambler, a cable modulator, and a video recorder.

The system controller is easily programmed to switch automatically to any channel from any satellite at any time. All necessary operating information, such as the position of the satellite, C- or Ku-band operation, video and audio frequencies, and polarization, are stored in non-volatile memory. The controller will store up to 200 different presets as well as up to 16 repetitive and 16 non-repetitive timed moves.

The new brochure describes the benefits of the automated system, the simplified operating controls, and the performance specifications. A separate section indicates the position of 34 satellites and sets forth general guidelines on antenna site selection based on the position of the satellite and the longitude and latitude of the site.

Circle (136) on ACTION CARD

Supplier Solo

BEXT Offers Value, Grows In Tough Times

—by Anders Madsen

If you're working at the typical LPTV station, you've seen a few changes over the past ten years. The promise of community television has been realized in many areas, to the delight of local viewers who now have a wider range of programming from which to choose. Those with an interest in community goings-on can tune in to the LPTV channel near them, and many whose reception was poor can now see clearly for the first time.

As someone whose livelihood depends on the continued growth of LPTV, you must keep your ear to the tracks. Predicting the future is a part of your success/failure equation, and information on a variety of subjects is figured into your analysis of what's to come. Especially important are your initial equipment decisions.

How do you know what to buy or recommend?

Our industry is served by a multitude of manufacturers offering equipment for every facet of broadcasting, and the technical knowledge of each link in the chain from camera to air is essential to the operator on a budget (and who isn't on a budget in these times?).

The Right Manufacturer

Choosing reliable products helps to avoid the aggravation of lost air time. Choosing the right manufacturer may be just as important. Will the factory make your problem theirs when the inevitable midnight failure occurs, or will you be on your own until they get around to you?

Engineers are keen on keeping track of these things, and knowing what and whom to trust with their purchase dollars. But now that more and more management and programming people are making buying decisions, we're starting to hear stories of regret and recrimination because of uninformed choices of equipment and manufacturers. This is no slight to the people involved; it's just a fact.

Accordingly, we invite your attention to someone who might be able to help: San Diego-based BEXT, Inc. There is an interesting and quite sane philosophy at work at BEXT, and it has resulted in tremendous sales growth, even (and especially) during these tough times.

BEXT has hit on a combination of operating philosophies that seems to make sense to prudent operators:

- Make products that work.
- Build them on platforms of utmost

reliability using components everyone can find.

- Make physical access to the parts easy and quick, and allow for rapid testing of performance parameters.

- Incorporate those features which either are essential to proper operation or make life easy for the technician in a hurry.

- Back up the products with generous warranties.

- Stand behind customers with a genuine dedication — not a cynical sales pitch — to make their problems go away quickly.

It is somewhat unusual to find a success story these days, when so many are crying the slow economy blues. But to some extent BEXT thrives on the frugality of its marketplace. The company has a strong European connection which allows it to specify Italian-assembled products made from components purchased in huge quantities on the world market. The resulting economy of scale permits high-performance equipment to reach your station at unusually reasonable prices.

As a result, more and more stations and groups are finding out about BEXT. Advertising has contributed to the new awareness, but by far the most powerful factor in the company's growth has been the tight-knit nature of our industry. The word has been passed relatively quickly that there is a company that stands behind its products. Stories about damaged transmitters being replaced overnight, of twenty-four hour technical support, and of products that perform reliably even under abuse (including power outputs of double the spec) have a way of getting around.

What Users Say

A little research turns up some interesting testimonials:

Dale Taylor, chief engineer for Tele-mundo, has a BEXT NS-1000S 1 kW UHF transmitter in Phoenix at KDR Channel 64. It has run unattended at a remote site since its installation in October 1990. He reports, "Usually, new transmitter installations have a few bugs to be worked out, but the BEXT unit worked out of the box and has operated flawlessly since day one. We may be upgrading to 2 kW due to an antenna change, and the BEXT will be our obvious choice."

Mark Simpson was given the job of installing the NS-1000S for Channel 36 in New Brunswick, NJ. "We installed it about

five months ago, two weeks after it was delivered. It was very simple to turn on and aligned right up, no problem. The instructions were very easy to follow and performance met the published specs just fine. It did what it was supposed to do."

Station manager Matt Tuter has two of BEXT's NS-100 100-watt transmitters, one at K67DY-TV in Paradise, CA. That installation has been on line for four months, along with a BEXT TB-280 5-watt exciter. Not much to report: "Both the transmitter and exciter worked perfectly out of the box, and have kept on working without trouble every day since then."

The decision to go with the BEXT apparently came naturally to Matt. His other NS-100 has been in operation for more than two years, operating as full-power KFTL-TV's STL in San Leandro, the first UHF-band STL to be licensed in the state of California. Again, the equipment powered up without a hitch and has delivered flawless service and clean performance ever since.

Service Support Impressive

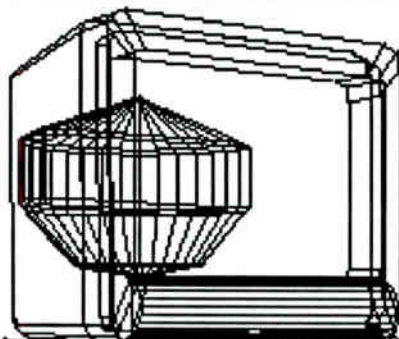
Steve Kafka is the general manager at K61CU-TV, Lincoln, NE. His BEXT NS-1000S was delivered in January of 1990. "The transmitter has been grand," he says, "but what really impressed me was the service support. We have another manufacturer's 25-watt amplifier which doesn't have the BEXT feature of shutting down the 25-watt driver in case of trouble. BEXT engineered an outboard device to accomplish the auto shut-down routine as an add-on to our system. They bent over backwards, and didn't charge a penny. If I have to buy anything else for the station, I would prefer to buy BEXT if at all possible."

It's rare to find this kind of support without running into a war story sooner or later, but interview after interview produced the same kind of response. One call to Alaska did ferret out an infant mortality, but lengthy discussion of that was impossible—BEXT had overnighted a new transmitter after one phone call to its 24-hour technical support hotline.

BEXT's product line is broad, from FM to UHF/VHF broadcast equipment. A complete catalog is available covering STLs, amplifiers, exciters, translators, and transmitters from two to 30,000 watts. Contact the company at (619) 239-8462, FAX (619) 239-8474, or write to 739 Fifth Avenue, San Diego, CA 92101. Michelle DeFazio is the best one to ask about product information, pricing, and availability.

Anders Madsen is a marketing consultant to high-tech marketers, including those serving the broadcast industry. He has held marketing management positions in film, video, and audio oriented companies since 1980, and now operates Madsen Advertising in Vista, CA.

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Nielsen Ranks Top Devotional Programs

"Hour of Power" earned the largest average household audience of 47 inspirational programs measured during February 1991, according to Nielsen Media Research's *Report on Devotional Programs — February 1991*. "World Tomorrow" and "Oral Roberts" ranked second and third, respectively.

The three programs have also led in viewership for each of the four 1990 measurement periods (February, May, July, and November).

Measurements were based on full power television viewership. However, according to a survey conducted in October 1990 by Marquette University for the Community Broadcasters Association, 16% of LPTV stations now operating in the U.S. offer primarily religious programming.

The following are the top 20 devotional programs with the number of stations reporting viewership and the average number of TV households per station.

Rank	Stations	Households
1	Hour of Power	163 1,313,000
2	World Tomorrow	122 724,000
3	Oral Roberts	129 510,000
4	Kenneth Copeland	30 466,000
5	Larry Jones	113 419,000
6	Jimmy Swaggart	92 375,000
7	Dr. James Kennedy	105 373,000
8	Ever Increasing Faith	22 359,000
9	In Touch	37 351,000
10	Insight	17 269,000
11	700 Club	103 265,000
12	Day of Discovery	118 264,000
13	It Is Written	46 245,000
14	This Is The Life	29 221,000
15	James Robison	69 192,000
16	Worldvision: Specials	81 188,000
17	Christian Lifestyle Magazine	17 159,000
18	Mass For Shut-Ins	18 158,000
19	Garner Ted Armstrong	40 116,000
20	Christophers	21 101,000

N/B


Galesburg Broadcasting Fined \$25,000 For Unauthorized Transfer Of Control

Galesburg Broadcasting Company, licensee of four radio stations in Illinois and Iowa, has been fined \$25,000 for failing to notify the Federal Communications Commission when it transferred control of the stations to a Canadian bank.

The incident began when Harris Trust and Savings Bank, a wholly-owned subsidiary of the Bank of Montreal, was appointed trustee of a large number of shares in the stations. However, the original trustees did not notify the FCC of their intent to transfer control of the shares to the Canadian bank. Nor did they apply for authorization of the transfer, although they quickly found an American buyer for the shares when they realized they had

apparently violated the Commission's rules.

The Commission found that the error not only violated the Communications Act requirement that all changes in ownership or control be first found to be in the public interest, but it also deprived the Commission of the opportunity to determine the propriety of the Canadian ownership. In fact, it said, the transfer application, had it been filed, would not have been granted.

According to the alien ownership rule—which applies to all broadcast stations, including LPTV stations—officers and directors must be U.S. citizens. In addition, no more than 20% of the equity in a station may be owned by non-citizens. 


BROADCAP Funds Minority Stations

Looking for money? If you are a member of a minority group, you may be able to find funding for your station through the Broadcast Capital Fund, Inc., a private, non-profit venture capital company founded in 1987 to help minorities acquire and operate broadcast properties.

BROADCAP is a minority enterprise small business investment company, according to Zora Brown, director of administration and public relations. "We are open to funding almost any type of minority-owned proposal. We'd like the applicant to invest some of their own money in the venture," said Brown, but she indicated that a number of factors are

taken into consideration when a proposal is evaluated, and having private capital is not absolutely necessary.

BROADCAP also funds annual scholarships for minorities studying media. Ten scholarships will be awarded June 11 to minority students from Howard University's School of Communications.

The firm was founded by the National Association of Broadcasters and initially funded by the three major networks. Those interested in submitting a proposal should contact either Brown or Raymond Suarez, vice president, at (202) 429-5393 for further information. 

U.S. Broadcasters Train East Europeans In First IMF Project


More than 200 Czech and Slovak broadcasters and would-be broadcasters participated in a series of training seminars sponsored by the International Media Fund early this month in Prague and Bratislava.

Nine American broadcasters led the seminars which covered seven areas of radio station activity: general management, advertising, market research, news, programming, promotion, and engineering. Also discussed was the relationship of broadcasting to government and the public in a democratic society.

David Bartlett, president of the Radio-Television News Directors Association and one of the seminar leaders, said that the participants were "anxious" to learn

how broadcasting works in the U.S. "It was inspiring to experience the enthusiasm for free expression demonstrated by this group of people who less than two years ago were living in the grip of a Communist dictatorship."

The IMF plans to follow this first major project with a series of consultancies and sister station relationships—all at no charge to the European broadcasters, according to IMF chairman and president Marvin L. Stone.

The IMF, a private organization receiving government funding, is dedicated to the establishment of independent media in Europe. The May seminars were co-sponsored by the National Association of Broadcasters. 

Public Affairs Coverage "Significant" In 1990, NAB Reports


Radio and television broadcasters provided significant local public affairs coverage and participated actively in a wide range of community activities during 1990, according to survey results released in May by the National Association of Broadcasters.

Half of all radio and television stations surveyed offered to sponsor candidate forums, including debates, during the 1990 elections. More than 90% report that they aired public service announcements encouraging people to vote.

Also in 1990, TV stations helped collect an average of more than \$286,000 each for charities and needy individuals, while radio stations collected more than \$37,000 each.

More than 80% of stations were involved in campaigns related to the Persian Gulf war, and 50% said they participated in campaigns to aid disaster victims.

The average radio station donated \$128,000 and the average TV station donated \$262,000 in free air time in 1990 to public service announcements alone.

The survey of 750 randomly selected radio and television stations was conducted in early 1991 in preparation for the NAB's testimony before the House Telecommunications Subcommittee's hearing on public interest standards in broadcasting. A copy of the report is available from the NAB's Research and Planning Department, (202) 429-5380. 

NAB Publishes Guide To Buying, Building Broadcast Stations

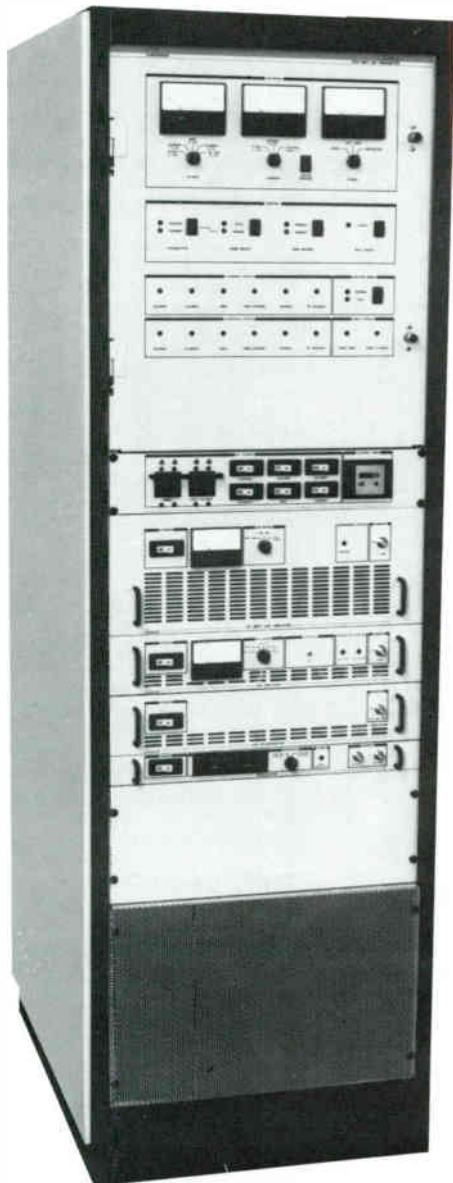
The National Association of Broadcasters has released the third edition of its "how-to" guide to station acquisition, *Buying or Building a Broadcast Station in the 1990s*.

The book gives potential owners practical advice on how to size up the market, identify a good acquisition prospect, decide on and negotiate a purchase price, and obtain financing and FCC approval. The new edition contains expanded sections on new tax laws and FCC acquisition rule changes, new bank lending practices, factors affecting a station's price, using station acquisition brokers, and choosing and working with an attorney.

Although LPTV stations are given only perfunctory notice as a broadcast type, much of the advice in the book applies as

continued

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much to LPTV as it does to AM, FM, and full power television.

The book also contains a comprehensive index of broadcast lenders, banks, insurance companies, and venture capital firms, as well as a sample station business plan, a model financing proposal, and

checklists for appraising a station's value.

The book was written for the NAB by Erwin G. Krasnow and J. Geoffrey Bentley, both attorneys, and acquisition and financial consultant Robin B. Martin. It is available through NAB Services, (800) 368-5644, at \$30 for NAB members and \$60 for non-members. 


VJN Reorganizes LPTV Team, Goes To Levi's & Laser Discs

Bill Stacy has left Video Jukebox Network to pursue his own business ventures, the company announced earlier this month. Stacy was vice president of operations/LPTV for the company.

Stacy's assistant, Barbara Stevens, has been promoted to LPTV affiliate coordinator and will be taking over some of Stacy's responsibilities in the LPTV arena. Other members of VJN's LPTV affiliate staff include Jose Felipe, vice president of operations and chief financial officer, and Warren Reeves, RF engineer.

The company also announced recently that it has completed installing laser disc systems in all affiliate stations. The LC-

V330 LaserDisc Autochanger system, owned by Pioneer Communications of America, Inc., holds 72 video discs, each with a program capacity of two hours. Jukebox Network affiliates are now able to store as many as 2,000 separate music videos in their libraries.


Finally, the company has contracted with its first major national advertiser. Levi Strauss & Co. is airing a spot narrated by Spike Lee and featuring a Levi telephone line. Viewers can call the number to tell their stories about wearing Levi's jeans. The best calls can win viewers a spot in a Levi's commercial. 

EBS Activations At Record High

The FCC received a record number of reports of Emergency Broadcast System activations from broadcast stations in 1990, according to Commissioner Andrew C. Barrett, who is in charge of the EBS system.

The 1,410 activations reported last year came from 192 stations and covered such situations as flash floods, tornadoes, severe thunderstorms, floods, blizzards, ice storms, power outages, high winds, chemical explosions, evacuations, small stream flooding, prison escapes, telephone outages, hurricanes, gasoline spills, gas leaks, and a railroad chemical spill.

Broadcast stations need not notify the Commission when they activate their EBS systems, so the actual number of activations may be considerably more than reported.

Broadcast stations, including LPTV stations, are not required to participate in EBS broadcasts, but they must have the equipment to decode a national emergency signal. If such a signal is activated, stations not participating in the emergency broadcast must go off the air for the duration of the emergency. For state or local emergencies, stations may broadcast the EBS messages or continue with regular programming. 

...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.

- W16AR Stuart, FL. Stuart Tower Corporation, 4/19/91.
- K17CK Topeka, KS. Generic Television, 4/2/91.
- W33AV Boston, MA. Randolph Weigner, 4/19/91.
- K31CH Erhard, MN. Rural Services of Central Minnesota, Inc., 4/1/91.
- K39CJ Erhard, MN. Rural Services of Central Minnesota, Inc., 4/8/91.
- K41CS Erhard, MN. Rural Services of Central Minnesota, Inc., 4/1/91.
- K43CS Erhard, MN. Rural Services of Central Minnesota, Inc., 4/1/91.
- K51DC Erhard, MN. Rural Services of Central Minnesota, Inc., 4/1/91.
- K16CP Granite Falls, MN. Minnesota Valley TV Improvement, 4/16/91.
- K18DI Granite Falls, MN. Minnesota Valley TV Improvement, 4/16/91.
- K22DO Granite Falls, MN. Minnesota Valley TV Improvement, 4/8/91.
- K24CS Granite Falls, MN. Minnesota Valley TV Improvement, 4/16/91.
- K26DG Granite Falls, MN. Minnesota Valley TV Improvement, 4/16/91.
- K27CD Boulder, MT. Boulder TV Translator Association, 4/2/91.
- W35AQ Syracuse, NY. Craig L. Fox, 5/2/91.
- W06BK Findlay, OH. Seeway Broadcasters, 4/2/91.
- W02BY Fremont, OH. Seeway Broadcasters, 4/19/91.
- W07CB Philadelphia, PA. Harvard Broadcasting, Inc., 4/26/91.
- W30AP Kingsport, TN. Holston Valley Broadcasting Corporation, 4/1/91.
- K60EE Odessa, TX. Telemundo of Galveston-Houston, Inc., 4/19/91.
- K17BY San Antonio, TX. Clear Channel Communications, Inc., 4/2/91.
- K40CT San Marcos, TX. KXAN, Inc., 4/8/91.
- W23AD Christiansted, VI. Kelly Guglielmi, 4/19/91.
- W54BH Madison, WI. WSSM-TV, Inc., 4/19/91.

LPTV LICENSE RENEWALS

The following LPTV station received a license renewal on the date shown. Station call sign, location, and the name of the licensee are also given.

- K31AH Omak/Okanogan, WA. Okanogan Television, Inc., 4/11/91.

NEW LPTV CONSTRUCTION PERMITS

The following party received an LPTV construction permit on the date shown. Station call sign and location are also given.

- K02OA Chico, CA. Matt Tuter & Carl J. Auel, 4/19/91.

ASSIGNMENTS AND TRANSFERS

- W51BL Birmingham, AL. Voluntary assignment of permit granted from Channel 17 Associates, Ltd. to WTTQ, Inc. on 4/26/91.
- K120J Palm Springs, CA. Voluntary assignment of permit granted from Max Marko to Video Jukebox Network, Inc. on 4/15/91.
- K68DQ Tahoe City, CA. Voluntary assignment of permit granted from Bernard Marko to Video Jukebox Network, Inc. on 4/15/91.
- W48BC Destin, FL. Voluntary assignment of license granted from Beach TV Cable Company, Inc. to Beach TV Properties, Inc. on 4/4/91.
- W08DB Pensacola, FL. Voluntary assignment of



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Microwave Radio Corporation	24	134	(617) 272-3100, ext. 7459
Modern TV	6	40	(800) 237-8913
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Progressive Image	11	164	(916) 985-7501
Regent University	22	176	(800) 677-0701
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TE Products, Inc.	18	17	(800) 832-8353
Technosystem USA	20	74	(305) 477-5018
Tel-Test	13	108	(904) 374-4503
Television Technology Corporation	37	7	(303) 665-8000
Texscan MSI	2	26	(800) 367-6011
Trident Productions, Inc.	34	165	(800) 955-5660
Trompeter Electronics	16	183	(818) 707-2020
TV Turnkey Services	12	10	(414) 781-5044
Visions Productions, Ltd.	31	194	(414) 796-0861

permit granted from Borderlands Broadcasting, Inc. to Robert Gurney on 5/6/91.

W24AL Atlanta, GA. Voluntary assignment of license granted from Hispanic Broadcasting Corporation to Southeast LPTV, Inc. on 3/28/91.

W55BM Marietta, GA. Voluntary assignment of license granted from Adam L. Marko to Video Jukebox Network, Inc. on 4/15/91.

W25BL Newman, GA. Voluntary assignment of permit granted from Max Marko to Video Jukebox Network, Inc. on 4/15/91.

W67CI Rosell, GA. Voluntary assignment of license granted from John O. Broomall to Korean American Television Broadcasting Corporation on 4/17/91.

K35CF Des Moines, IA. Voluntary assignment of permit granted from Douglas Sheldahl to R. B. Sheldahl on 4/15/91.

K36CF Iowa City, IA. Voluntary assignment of permit granted from Douglas Sheldahl to R. B. Sheldahl on 4/15/91.

K64DG Iowa City, IA. Voluntary assignment of license granted from Douglas Sheldahl to R. B. Sheldahl on 4/15/91.

K62DW Lafayette, LA. Voluntary assignment of permit granted from United Television, Inc. to Delta Management Corporation on 3/28/91.

K14HZ Fisher, MN. Voluntary assignment of permit granted from Diane Eggebratten to Grand Forks Television Company, Inc. on 4/15/91.

W08CZ Ocean City, MO. Voluntary assignment of

permit granted from Bernard Marko to Video Jukebox Network, Inc. on 4/15/91.

K53DW Great Falls, MT. Voluntary assignment of permit granted from Robert D. Kymala to Trinity Broadcasting Network on 4/19/91.

W09BX Atlantic City, NJ. Voluntary assignment of permit granted from Bernard Marko to Video Jukebox Network, Inc. on 4/15/91.

K50CN Las Vegas, NV. Voluntary assignment of permit granted from Marcia L. Crittenden to Biltmore Broadcasting Corporation on 5/3/91.

K38CQ Arlington, SD. Voluntary assignment of permit granted from Sioux Valley Rural Telecom Cooperative to Trinity Broadcasting Network on 4/29/91.

K51CW Brookings, SD. Voluntary assignment of permit granted from Sioux Valley Rural Telecom Cooperative to Trinity Broadcasting Network on 4/29/91.

K27DB Madison, SD. Voluntary assignment of permit granted from Sioux Valley Rural Telecom Cooperative to Trinity Broadcasting Network on 4/29/91.

K63EE Montrose, SD. Voluntary assignment of permit granted from Sioux Valley Rural Telecom Cooperative to Trinity Broadcasting Network on 4/29/91.

K52DI Rowena, SD. Voluntary assignment of license granted from Sioux Valley Rural Telecom Cooperative to Trinity Broadcasting Network on 4/9/91.

K54DL Rowena, SD. Voluntary assignment of permit granted from Sioux Valley Rural Telecom Cooper-

ative to Trinity Broadcasting Network on 4/9/91.

K09VO Beaumont, TX. Voluntary assignment of permit granted from Max Marko to Video Jukebox Network, Inc. on 4/15/91.

K22BG Lubbock, TX. Voluntary assignment of license granted from American Christian TV System, Inc. to Ramar Communications, Inc. on 4/17/91.

K17BY San Antonio, TX. Voluntary assignment of license granted from Clear Channel Communications, Inc. to Nicholas Communications Corporation on 4/29/91.

K12OK Temple, TX. Voluntary assignment of permit granted from Effie Marko to Video Jukebox Network, Inc. on 4/15/91.

K10NN Texarkana, TX. Voluntary assignment of permit granted from Effie Marko to Video Jukebox Network, Inc. on 4/15/91.

K62CY Waco, TX. Voluntary assignment of permit granted from Clear Channel Communications, Inc. to Nicholas Communications Corporation on 5/3/91.

K09VP Wichita Falls, TX. Voluntary assignment of permit granted from Effie Marko to Video Jukebox Network, Inc. on 4/15/91.

K49CN Richland, WA. Voluntary assignment of license granted from Full Gospel Business Men's Fellowship International—Tri-Cities Chapter to Radiant Light Broadcasting on 4/15/91.

W19BH Janesville, WI. Voluntary assignment of permit granted from Douglas Sheldahl to Trinity Broadcasting Network on 4/9/91.

PROPOSED CONSTRUCTION PERMITS

The following LPTV and TV translator applications have been accepted for filing and are not mutually exclusive with any other pending applications. If no petitions to deny these applications are filed, they will be granted.

New Stations

Ch. 3 Colorado Springs, CO. Neighborhood TV Company, Inc.

Ch. 51 Colorado Springs, CO. Zenon Reynarowych.

Ch. 22 Rural Jackson County, CO. Jackson County, Colorado.

Ch. 48 Kailua Kona, HI. Nikita Maggos.

Ch. 29 Johnston, IA. R. B. Sheldahl.

Ch. 17 Twin Falls, ID. Sawtooth Communications, Inc.

Ch. 54 Lexington, KY. James Worrall.

Ch. 31 White Sulphur Springs, MT. Mountain TV Network.

Ch. 2 Chadron, NE. City of Chadron.

Ch. 35 Colonia, NJ. Craig L. Fox.

Ch. 23 Hackettstown, NJ. Radio New Jersey.

Ch. 36 La Grande, OR. Blue Mountain Translator District.

Ch. 47 Charleroi, PA. Abacus Broadcasting.

Ch. 56 Sisseton, SD. Mountain TV Network.

Ch. 35 Somerville, TX. Mr. Doyle Groce.

Major Changes

K62AN Ch. 54 Lancaster, CA. Trinity Broadcasting Network.

K39CQ Ch. 25 Santa Maria, CA. Costa De Oro Television, Inc.

K03CC Ch. 7 Cortez, CO. Montezuma-Delores County Metropolitan Recreational District.

K69FT Ch. 38 Denver, CO. Peter B. Van De Sande.

K07DL Ch. 8 Dolores, CO. Montezuma-Delores County Metropolitan Recreational District.

W36BB Ch. 35 Dublin, GA. Gil Gillis.

K76AG Ch. 42 Toole, MT. East Butte TV Club.

K78AH Ch. 40 Toole, MT. East Butte TV Club.

W23AP Ch. 50 Jefferson, NC. Fred Cassard Miller, Jr.


W23AM Ch. 23 Hampton Falls, NH. Seacoast Broadcasting.

K69CV Ch. 67 Carlsbad, NM. Regents of Eastern New Mexico University.

K62EC Ch. 62 Smith, NV. John F. Craven, III.

K77AJ Ch. 62 Delta, UT. Millard County.

K83AF Ch. 60 Delta, UT. Millard County.

K04CK Ch. 32 Kanab, UT. Kanab Lions TV. 

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

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