

The LPTV Report

News and Strategies for Community Television Broadcasting

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February 1991

LPTV Filing Window To Open April 29

A new filing window for LPTV and TV translator applications will open from April 29 through May 3, the Federal Communications Commission has announced. The window is open to both new and major change filings, but new station applications will be restricted to areas outside of the top 30 television markets.

The geographic restrictions on new station filings, according to the FCC's March 12 Public Notice, are intended to protect spectrum that might be needed for advanced TV services, and "to minimize the extent to which low power TV and TV translator service to the public may be disrupted" because of displacement by full power stations implementing HDTV technology.

Roy Stewart, head of the Mass Media Bureau, had acknowledged in late February that the new window would have to "make some accommodations" to the need to reserve spectrum for advanced technologies, but he called the accommodations "reasonable."

Full power TV applications and allotments have been frozen since 1987 in anticipation of these spectrum demands, but until now the FCC has continued to accept LPTV and translator filings. It warned that some of these stations could be displaced if and when spectrum is needed for HDTV broadcasts, and indicated that additional new station authori-

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Choosing Your Transmitter Solid State Or Tube

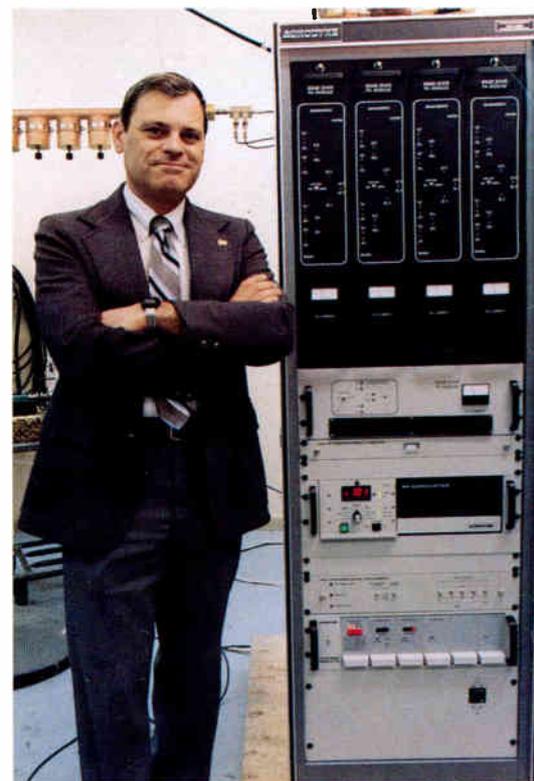
—by Robert G. Truscott

The transmission system of an LPTV station is its most critical and usually most expensive component. It comprises the transmitter, the antenna, and peripheral equipment, and it is an area in which you cannot afford to make purchasing errors. Such errors can be very expensive and, in some cases, major contributing factors to a station's early failure.

That first paragraph is intended to get the attention of prospective LPTV owners and general managers—the people who sign the checks and take all the financial risks. Having said that, let me also say that this article is written for those folks. It should give them some insight into what transmitters are all about, and, I hope, help them avoid some of the most common pitfalls of purchasing. Engineering people who already know about transmitters will risk total boredom by continuing to read.

First, some basics.

A transmitter is a device that accepts program material in the form of audio and video from the television studio, converts it to the standard VHF and UHF TV channels, amplifies it to the required power level, and spits it out to the public through the antenna on top of the tower. Transmitters come in all sizes and shapes, with power output ratings from 10 watts to 240,000 watts. LPTV operators are lim-



Acrodyne's Dr. Timothy Hulick, vice president of engineering, with the company's TLUJ1000 solid state 1 kW UHF LPTV transmitter. Hulick directed the design of this transmitter and personally designed its amplifier boards.

ited to 10 watts on the VHF channels and 1,000 watts on UHF.

There are two general categories of transmitters—solid state and tube.

In the beginning, all transmitters were of the tube type. However, as solid state technology matured, the lower powered stages were gradually converted from tubes to transistors, which finally resulted in transmitters that were 100% solid state. The so-called tube type transmitters now on the market generally have only one tube—the final amplifier—which develops the 1,000 watt output.

Tube type transmitters have been around a number of years and have established a good track record insofar as reliability is concerned. Transmitters that

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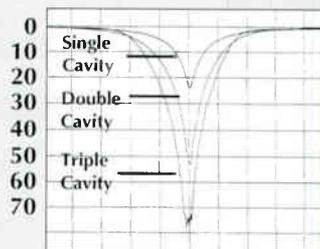


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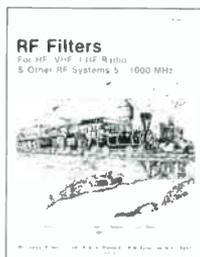


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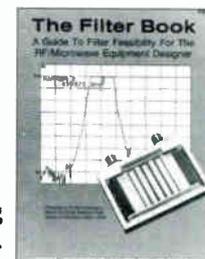
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In Our View

Back in 1989, the FCC received an indecency complaint against a Tennessee radio station. The offending broadcast—part of the National Public Radio program, *All Things Considered*—included a segment of a wiretapped conversation in which reputed New York City mob figure, John Gotti, used the words “fuck” or “fucking” ten times.

The complaint was dismissed, the Petitioner appealed, and the issue was taken up by the Commissioners, who early this year upheld the dismissal, saying that the program was part of a *bona fide* news story about organized crime, that the conversation was evidence used in a widely publicized trial, that the intent of the broadcast was not “pandering, titillating or otherwise ‘patently offensive,’” and that they did not want to second-guess the editorial judgments of broadcasters on how to present serious public affairs programming.

Commissioner Ervin Duggan cast the lone dissenting vote—citing the broadcast’s “ten repetitions of the dirtiest of ‘the seven dirty words’...the most objectionable, the most forbidden, and the most patently offensive to civilized and cultivated people: the famous F-word.” (The Supreme Court, in *Pacific*, 1978, defined “seven dirty words,” the use of any of which over the air would constitute an indecent broadcast.)

Duggan felt that “just one airing” of the word would have been enough to establish Gotti’s character, that repeated airing was “gratuitous” and therefore should have been actionable under the FCC’s indecency standards. He said that in defending the broadcast, the Commission may have opened the way for irresponsible “newscasts” that pander to low tastes under the pretense of being legitimate journalism.

We agree that discretion in using obscene language on the public airwaves is advisable. There is no real benefit to be gained by catering to the most vulgar and generally least educated and cultured of listeners or viewers. On the other hand, however, we would agree with the majority in this proceeding, that this was a judgment call and that the editors of this newscast could never have intended to pander or titillate.

However, Mr. Duggan’s eloquent dissent

seems more like the outrage of a lover of words in the face of defiant crudity than a defense of decency. It is hard to believe that Mr. Duggan has never said “fucking” himself—although he may never have. But if one use of the word is enough to establish depravity of character, I myself would have to admit to depravity.

But the entire issue has another dimension, which this little tempest points out clearly, to me at least.

I wonder why descriptions of “sexual or excretory activities or organs”—even described in patently offensive terms—should be banned when violence is allowed.

I don’t mean the kind of violence that I saw on TV as I was growing up—the cowboy fistfight or gun battle. These formulaic fights that the heroes always won and the villains always lost were violence in the service of story. Violence has always been a part of story, because stories reflect and interpret life.

These days, however, stories sometimes seem to be only vehicles of violence.

Violence for its own sake is like a drug. The audience becomes hardened to it and needs ever more gruesome violence to get its satisfaction. When I was ten years old, I was shocked by one scene in an adventure movie in which an Attila the Hun type slew his enemy with a spear. A close-up showed the spear puncturing the victim’s chest and the blood suddenly gushing in a brilliant red eruption. It was the most graphic violence I had ever seen, and I still remember the horror and fear I felt.

But my kids can see worse any day of the week on broadcast television—psychotic killers, mutilation murders, car accidents with detailed close-ups in incredible color. Amazing special effects show faces melting skin from muscle, eyes torn out, slow-motion explosions of flesh and bone. In any given week, someone burns to death on TV, human torches staggering in splendid audio. And there are guns everywhere—ever more powerful guns, guns for the sake of guns.

For the past year, a friend of mine has shared her home with young professionals from Germany who come to the U.S. for on-the-job training. One of them told her that he was astonished at the level and frequency of violence on American television. Our network fare, he complained, is worlds more violent than what he is used to seeing in his own country.

I know that the reasons for this escalation of violence on television are complex, as are the reasons for America’s preoccupation with sex, especially illicit sex. I’m no expert on social pathology, of which these are surely symptoms.

But I do know that my 13-year-old son (who could say “fucking” at seven) is able to tolerate scenes of such gruesomeness that I have to leave the room. This upsets me. It says that despite my efforts to monitor his television viewing, he has seen these things before, and he has seen enough of them to become inured to them.

“It’s only a movie, Mom!” he reassures me, in a strange reversal of roles that somehow contains a bit of childish scorn for my (female?) weakness.

But I wonder. Today’s morning paper reported that some Milwaukee teachers are noticing a disturbing “nonchalance” about the Gulf War among their students.

“It’s real hard to get inside their heads,” said one high school teacher. “You have the kids who are fascinated with the weapons, but I’d like to believe they’re beyond that....They’ve been hearing war reports for a month. I wonder if they are getting a little blase.”

Maybe the immediacy of the war has worn off for some of these kids. Or maybe they are so accustomed to violence that the war isn’t real to them anymore.

In Milwaukee’s inner city, children not yet in their teens carry guns with the same bravado that the gangs of my generation carried switchblades. And this goes on not only in the inner city, but also in traditionally middle-class neighborhoods. At a school near the house I lived in ten years ago, a 12-year-old boy was arrested for firing into a playground full of children. As I remember, he had been taunted by some of the kids and was getting even! Luckily, no one was hurt.

Is such an incident (and it is by no means an isolated one) merely the result of poverty and its contingent dysfunctions of family and education and culture? Or can some of the blame be laid at the door of television, which has made such incidents so commonplace in the imagination that they are ripping into grotesque life on our nation’s streets? Psychologists are well aware that the unconscious responds as readily to the imagined as to the actual. Is our familiarity with TV violence breeding a contempt for the real thing?

In a recent television special on *All In The Family* (an example, by the way, of TV’s, other, capacity for excellence), Jean Stapleton, who played Edith Bunker, remarked, “I know some people were a little upset at the language [of the program], but when my kids were old enough to go on the school bus, they heard worse than was said on my show.”

So did mine. And it seems to me absurd that *language* on television must be better than it is in real, everyday life, when *violence* on television is worse. Dirty language can only arouse or insult, but make-believe violence can breed real assaults.

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TV 6

During the first taping of "Greetings From Home," one soldier's wife tells her husband that they are expecting their first baby. The soldier left for the Persian Gulf in December.

TV 6 Sends Video Greetings To Gulf

The Army's 1st infantry division, also known as "The Big Red 1," which has been stationed in Saudi Arabia since early November, gets regular "Greetings From Home" via videotapes prepared by K06KZ-TV 6 in Junction City, KS.

Since the first of the year, TV 6's portable studio has regularly set up in retail stores, shopping malls, and other public places in Junction City and nearby towns to tape two to three minute greetings from citizens who have friends or relatives in the Persian Gulf. The 1st infantry division is from Fort Riley Military Base, about ten miles east of Junction City.

Says TV 6's general manager Robert Raff, "Some of the wives have had babies since their husbands left, and the soldiers are getting their first look at their new-

borns on videotape. Other people are bringing their kids, recording the firsts—first steps, first words—and sending those over. Some people even bring their pets for the camera."

The troops, in turn, send video greetings back to Junction City, which the station edits and airs as part of its regular daily newscast. The Family Assistance Center at Fort Riley gets a copy of each tape, and tapes from the troops are also played in malls and other public areas.

Raff said that the tape exchange was arranged early last year before the units were deployed, and that each unit took along a VCR and a television set. The tapes are sent to the Army public affairs office in Saudi Arabia which then distributes them to the 1st infantry.

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CBA To Host NAB LPTV Conference

The Community Broadcasters Association will host a conference for LPTV broadcasters at the National Association of Broadcasters convention in April. The seminar will be held from 1 p.m.-3 p.m. on Wednesday, April 17 in Room B1 of the Las Vegas Convention Center. Everyone involved or interested in LPTV is invited.

Speakers will include CBA president D. J. Everett, III; Roy Stewart, chief, FCC Mass Media Bureau; Eddie Barker, Eddie Barker & Associates; CBA general counsel Peter Tanenwald; and Matt Tombers, vice president/director of marketing at Foote, Cone & Belding Telecom. The moderator will be CBA past president and executive director John Kompas.

Also at the NAB will be convention copies of *The LPTV Report*. Look for them in the magazine bins near the convention floor.

From Our Readers

Here is a method by which the newer "cable ready" electronically tuned TV sets can readily receive UHF channels.

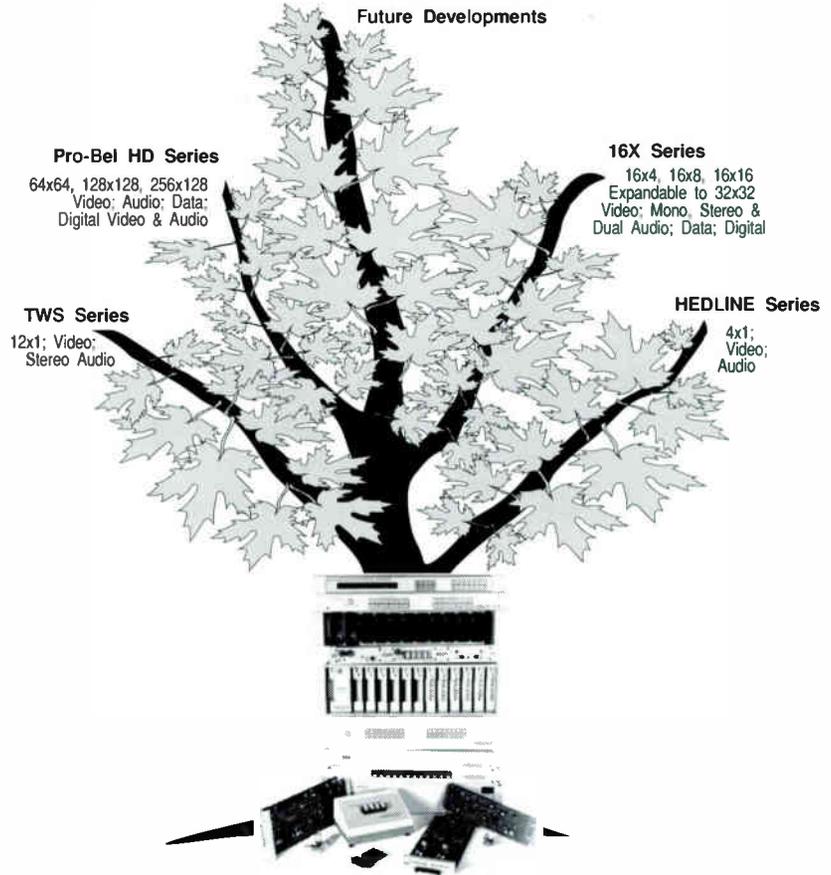
The new numbering system for cable channels places UHF channels 14 through 69 in a category called "ultraband," and uses cable channel numbers 65 through 120 for these 55 channels. In general, the ultraband is not actually used by most cable systems, but the cable ready TV sets can reach them.

If a TV set is equipped with a UHF antenna connected to the antenna terminals on the rear of the set (even a simple loop will do, and, if the signal is strong, no antenna at all may be needed), then the set will receive and play over-the-air UHF stations if the electronic tuner is set to the cable channel number corresponding to the UHF channel. Since, for example, channel 65 corresponds to channel 14, and channel 120 corresponds to channel 69, and so on, it is easy to see that adding the *magic number* 51 to the UHF channel number ($65 - 14 = 51$; $120 - 69 = 51$; etc.) gives the number to press on the electronic tuner.

My viewers on channel 44 push "95" and we appear! Since no one will go to the rear of the TV set and switch from "cable" to "TV," this method *eliminates the need to do this*, while allowing viewers to use their remote controls to get LPTV stations off the air.

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Transmitters

continued from front page

are 100% solid state, on the other hand, are relatively new and the jury is still out.

Redundancy

Keeping in mind that lost air time means lost revenue, it is easy to conclude that the ideal transmitter should have 100% redundancy. That is, it would have two of every individual unit within it—oscillators, mixers, amplifiers, power supplies—and it would be wired in such a way that if number one of something failed, number two of that same something would continue to operate and keep the transmitter on the air. Unfortunately, however, I know of no such transmitter. The laws of economics forbid it.

The major market full power stations have solved this problem by using two complete independent transmitters operating essentially in parallel. LPTV transmitters could undoubtedly be configured in this manner, but to the best of my knowledge no manufacturer has yet done so. Another example of economics at work.

Although the typical LPTV broadcaster's budget probably cannot accommodate this ideal 100% redundancy, manufacturers have tried to come as close to that goal as is practical. The newer solid state transmitters have parallel transistors in their 1 KW output amplifiers as well as in some (though not all) of the lower power driver stages. Like the older tube type transmitters, the new solid state rigs lack redundancy in the exciter, up-converter, and low power stages. However, it should be noted that these components have been generally quite reliable.

One cautionary comment: While the move toward 100% solid state design is a good one, don't expect perfection. The question is not *whether* a particular transmitter will fail, but rather *when* it will fail.

Making The Purchase Decision

What should you buy—tube or solid state?

Until recently, it was possible to make a strong case for tube transmitters on the basis of price alone. However, that is no longer so, since at least two solid state 1 KW transmitters are now available at lower prices than several of the tube rigs. Presently, list prices range from \$40,000 or so to \$54,000 for the tube rigs and \$35,000 to \$70,000 for solid state.

The disparity in prices suggests the possibility of a greater degree of redundancy and perhaps more "standard" features in the more expensive units, but it also may reflect the higher overhead of the companies that offer them. The manufacturers of the more economical rigs can claim lower production costs and less



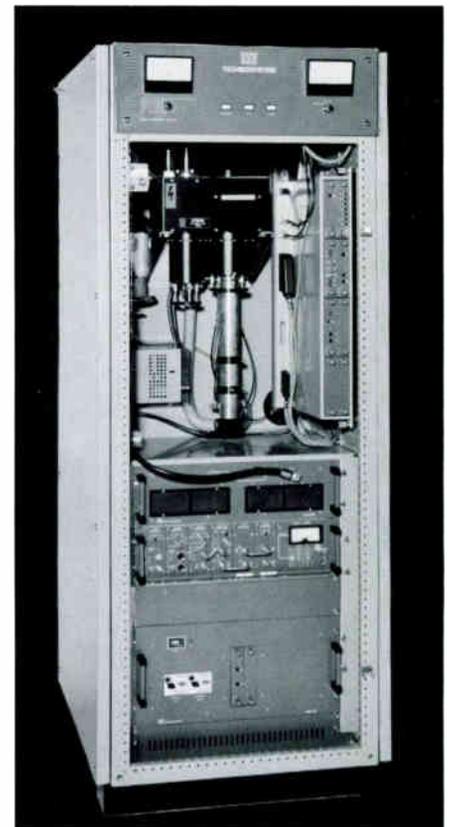
EMCEE's TU10E 10-watt solid state UHF transmitter/translator.

expensive components. These things are very difficult to sort out, especially for a non-technical person.

How, then, can you make a reasonable selection? Part of the answer may be in your own temperament as check signer/risk taker. Approach the question as you would the stock market: If you feel more comfortable with the low risk mutual funds that have good five-year track records, go with the tube transmitters because they also have good track records. If, on the other hand, you habitually buy the newer, aggressive growth funds and are not concerned that they lack a proven history, try one of the solid state rigs on the basis of its promise for the future.

Options

In either case, be certain that the price



The TUL-1000, a 1 kW tube type transmitter from Technosystem USA.

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your vender quotes includes not only the basic transmitter, but all the options that might be required at your particular station. For example, your construction permit may specify offset carrier operation, in which case you will need a precision oscillator, which may or may not be a part of the basic transmitter. Or the owner of your antenna site may require that you install certain filters on the output of your transmitter to avoid interference to the service of another customer on the tower.

Aside from what we have already discussed, the main technical consideration in your tube vs. solid state decision is this: When a tube fails, the transmitter will be off the air until the tube is replaced. When one of the parallel amplifiers of a solid state rig fails, the transmitter will continue to operate, but at reduced power.

(This, however, is not necessarily as wonderful as you might think, because if these parallel amplifiers share a common power supply, a power supply failure would be every bit as deadly as a tube failure in the other rig. Ask your vendor about this.)

One last comment on the purchase of your transmitter. In some cases, depending upon the geographic boundaries of your service area, you may, by carefully selecting an antenna, be able to use a 100-300 watt transmitter. So don't sign the P.O. for the kW rig until you check that out. It could save you \$10,000 to \$20,000. More on this in a later article.

The Total Transmitter Package

So far we have discussed only the transmitter itself, but there is more to the

story. Purchasing a transmitter without the necessary ancillary equipment would be like buying a car without headlights or a speedometer; you think you know where you are and how fast you're going, but you're not sure, so you're likely to end up in a ditch.

It's the same way with a TV transmitter. The FCC requires that you operate your transmitter at a particular power output on specific frequencies and in accordance with specific technical standards. To do so, you must have certain pieces of input, test, and monitoring equipment that are rarely included in vendors' proposals and that are often conspicuous by their absence in LPTV transmitter rooms. These omissions probably occur because owners and vendors don't understand what it

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The 115A 10-watt solid state VHF transmitter from ITS.



One of the XL-U Series LPTV transmitters from TTC.

Application Window

continued from front page

zations in the 1991 window could compound the displacement problem.

New station applications *may* be filed in the restricted areas if applicants can demonstrate that terrain would prevent their signals from reaching the market area. However, the FCC cautioned, the shielding must be complete: terrain waivers will not be granted for partial shielding "or in cases of marginal terrain shielding; for example, due to rolling hills."

It also said that the spectrum requirements of advanced TV systems would "weigh heavily" against the grant of waivers for reasons other than terrain shielding."

Major change applications may be filed in any area.

In a prepared statement, Keith Larson, chief of the Mass Media Bureau's LPTV Branch, praised the Commission's action: "I'm always excited by filing windows and the prospects for additional LPTV service. However, today's window announcement is especially gratifying for several reasons. First, it's been fifteen months now since the last filing window, and I know of many permit holders and station operators who, through no fault of their own, desperately need to file major change applications.

"Secondly, this window will help to sustain momentum in the LPTV industry, which has been growing at the rate of 200 stations per year over the past two years. There are many shining examples of LPTV success stories, and as the word gets out more and more people are becoming intrigued by the idea of a community-oriented television station in their town.

In this way, the industry builds on itself.

D. J. Everett, president of the Community Broadcasters Association, said he was "delighted" at the announcement. "They've had to make provision for HDTV in the future, but the fact that a window has been announced and that major changes are unrestricted shows that the Commission is aware of the needs of LPTV broadcasters and is responding to them."

The restricted areas lie within a 100-mile radius of the reference coordinates (as listed in Section 76.53 of the FCC's Rules) of the following 36 cities: New York, NY; Los Angeles, CA; Chicago, IL; Philadelphia, PA; San Francisco, CA; Boston, MA; Detroit, MI; Dallas, TX; Fort Worth, TX; Washington, DC; Houston, TX; Cleveland, OH; Pittsburgh, PA; Seattle, WA; Tacoma, WA; Miami, FL; Atlanta, GA; Minneapolis, MN; St. Paul, MN; Tampa, FL; St. Petersburg, FL; St. Louis, MO; Denver, CO; Sacramento, CA; Stockton, CA; Indianapolis, IN; Hartford, CT; New Haven, CT; Portland, OR; Milwaukee, WI; Cincinnati, OH; Kansas City, MO; Charlotte, NC; Nashville, TN; Columbus, OH; New Orleans, LA.

As in the last window, applications must be filed at the Mellon Bank in Pittsburgh and must be accompanied by a \$425 filing fee. Application forms are available from the FCC at (202) 632-FORM. Copies of the seven-page Public Notice of the window (PN 12124, March 12, 1991), which gives detailed filing instructions, are available from the Downtown Copy Center at (202) 452-1422.

EEO Sanctions Imposed

The Federal Communications Commission has renewed the licenses, subject to EEO reporting conditions, of five Florida radio stations—WPAP-FM, Panama City; WCOA/WJLQ, Pensacola; and WLKF/WEZY, Lakeland. Petitions to deny the renewals had been filed by the Florida State Conference of Branches of the NAACP and the National Black Media Coalition.

The Commission imposed reporting conditions, as well as a short-term renewal and a \$10,000 fine, for the more serious EEO violations of WMMB/WMMY-FM in Melbourne, FL. The actions were reported in October.

In November, the FCC ruled on three additional allegations of EEO violations. Keymarket Communications, former licensee of WTCB-FM in Orangeburg, SC, was ordered to forfeit \$10,000 for willful and repeated violations of the Commission's affirmative action provisions. In its review, the Commission found that WTCB had used only a general circulation newspaper and employee referrals to recruit applicants for the eleven full-time vacancies that occurred in the year prior to its renewal filing. And during the four years preceding the renewal filing, WTCB neither recruited for full-time vacancies nor undertook a continual and meaningful self-evaluation of its EEO program as required by FCC rules.

The Commission's EEO rules require broadcast licensees not only to refrain from employment discrimination against minorities and women, but also to establish and maintain an aggressive affirmative action program of active and continuing efforts to recruit, employ, and promote qualified minorities and women.

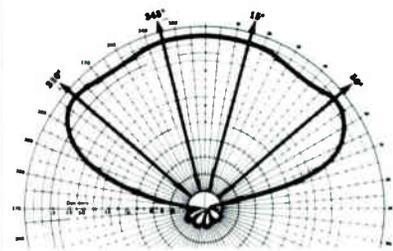
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Circle (12) on ACTION CARD

New Senate Cable Bill Ambiguous On LPTV Picks Up Where S.1880 Left Off

U.S. Senator Jack Danforth (R-MO) introduced a new and tougher cable bill last month to replace his S.1880 which died just before Congress adjourned its 1990 session. The LPTV language in S.12 is the same as the language in the final version of S.1880; the findings added to S.1880 that "encouraged" cable systems to carry locally originating LPTV broadcast sta-

tions also appear in S.12. But as in S.1880, the body of the bill excludes "low-power television stations, television translator stations, and other passive repeaters" from the category of commercial broadcast stations "qualified" for cable must-carry.

The findings language reads, "Cable systems should be encouraged to carry

low power television stations licensed to the communities served by those systems, where the low power station creates and broadcasts, as a substantial part of its programming day, local programming." It was added to S.1880 after extensive lobbying by Community Broadcasters Association leaders and a grass roots push by LPTV broadcasters across the country to acquaint Senate communications subcommittee members with LPTV stations (*LPTV Report*, June 1990, page 1).

"S.12 picks us up from where we left off with S.1880," said John Kompas, CBA executive director. "The only difference is that this year CBA knows who the players are, how the mechanism works, and this year we won't be playing catch-up. We're a lot smarter this year."

CBA president D. J. Everett, III concurred, adding that "A lot of people really didn't understand what LPTV was and what its contribution was in terms of local service. So we're trying to do a better job of educating members of Congress about the purposes of community broadcast stations and how they really differ from simple TV translators and why they should be included in must-carry."

"There is still an ambiguity between the language of the bill and the language of the findings, and the bill does not really address the importance of local LPTV," he added.

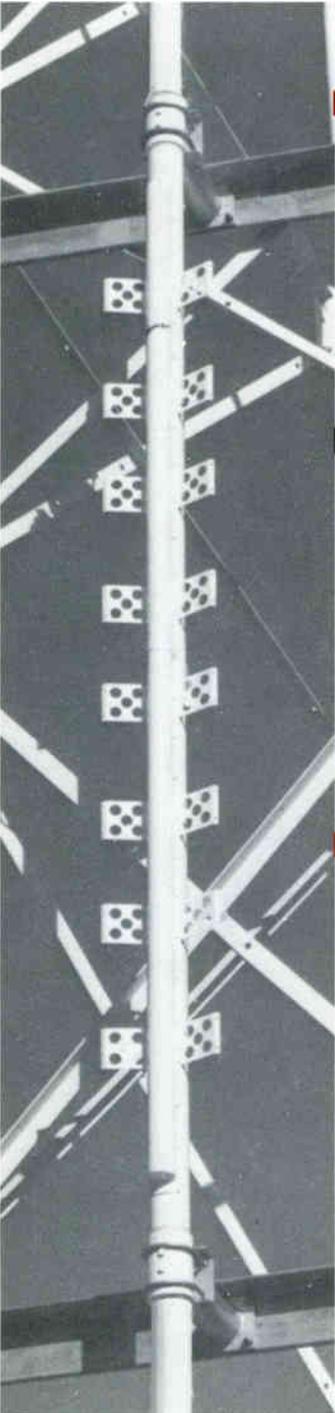
Everett will testify for the CBA before the Senate communications subcommittee on March 14.

The primary goals of S.12, according to Danforth, are to restore public authority over cable rates where cable systems enjoy a monopoly; spur competition and diversity by opening up programming services to broader distribution; require minimum customer service and technical standards; and require that all local broadcast channels be carried on local cable systems.

Rate regulation provisions are tougher than those in last year's bill, although rate regulation is not permitted if there is "effective competition" to a cable system. The FCC retains authority over basic tier rates, but it may delegate rate regulation to local franchise authorities if they promise to follow FCC guidelines. And provisions have been added to limit the ability of cable operators to evade regulation by rearranging or "retiering" their service offerings.

As in S.1880, national and regional programmers are barred from unreasonably refusing to deal with distributors or discriminating in the price, terms, or con-

continued on page 14



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ditions of sale, if that discrimination impedes competition. And a cable operator may not require a financial interest in programming as a condition of carrying that programming.

The bill requires cable systems to carry local "qualified" broadcast signals up to one-third of their capacity, and it limits their ability to reposition channels.

And the FCC is directed to establish new signal quality standards and minimum customer service standards which franchising authorities may exceed at their discretion.

The bill was co-sponsored by Senate Commerce Committee chairman Ernest Hollings (D-SC), Communications Subcommittee chairman Daniel Inouye (D-HI), and Al Gore (D-TN).

Also introduced this year was a bill by Senator Joseph I. Lieberman (D-CT) and Representative Christopher Shays (R-CT) which restores the must-carry rule, limits cable rate increases, allows states to delegate rate control powers to local franchise authorities, directs the FCC to ensure reasonable rates for consumers in areas where states cannot regulate rates, requires the FCC to set minimum customer service and signal quality standards, and bars programmers owned or controlled by cable companies from refusing to sell to cable's competitors. 

LPTV Transmitters

Manufacturer	Power Output (Watts)								Tube Type	Solid State	Model Number
	10	20	100	200	300	400	500	1,000			
Acrodyne	X									X	TL()10T (VHF)
	X									X	TLU/10T (UHF)
		X								X	TL()20T (VHF)
		X								X	TLU/20T (UHF)
			X							X	TLU/100T (UHF)
			X						X		TLU/100AT (UHF)
				X						X	TLU/200T (UHF)
				X						X	TLU/200AT (UHF)
								X		X	TLU/1000T (UHF)
								X	X		TLU/+KACT (UHF)
BEXT	X									X	(VHF/UHF)
			25w/50w							X	(VHF/UHF)
			X							X	(VHF/UHF)
			X							X	(UHF)
								X	X		(UHF)
								X	X		NS1000S-(UHF)
EMCEE	X									X	TTU10E (UHF)
	X									X	TTV10E (VHF)
		X								X	TTU100RM (UHF)
		X								X	TTV100DR (VHF)
								X	X		TTU1000E (UHF)
ITS	X									X	ITS-110A/115A (VHF)
	X									X	ITS-210 (UHF)
			X							X	ITS-220 (UHF)
								X	X		ITS-230 (UHF)
								X		X	ITS-1230 (UHF)
Jaymen	X									X	JBSS-10 (VHF/UHF)
Broadcast			X							X	JBSS-100 (VHF/UHF)
								X		X	JBSS-1K (VHF/UHF)
Technosystem	X									X	UL-2/5 (UHF)
USA				X						X	ULS-200 (UHF)
								X	X		TUL-1000 (UHF)
TTC	X									X	XL10 (UHF)
		X								X	XL20 (UHF)
	X									X	MA-TVF-10 (VHF)
			X							X	XLS100 (UHF)
					X					X	XL300 (UHF)
								X	X		XL1000 (UHF)
								X		X	XLS-1000 (UHF)
3dbm			25 watt							X	(UHF)
			X							X	(UHF)
								X		X	Model 800 (UHF)

Transmitters

continued from page 10

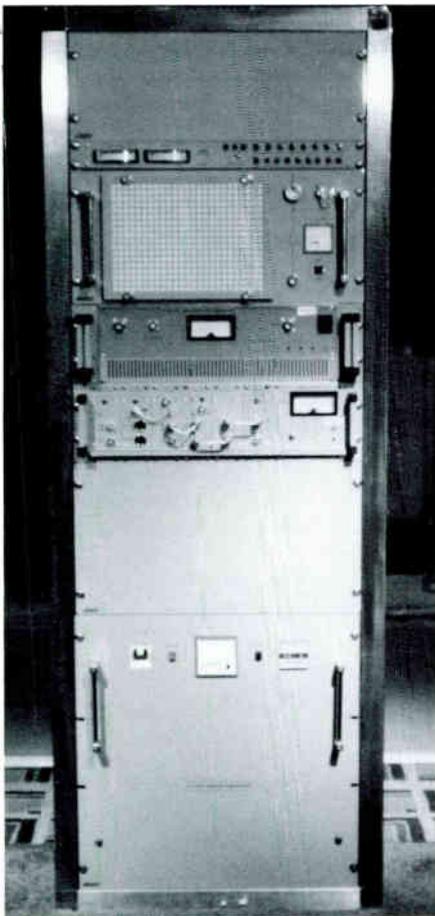
takes to satisfy FCC rules and to adequately operate, monitor, and maintain a transmitter. They may also reflect the perceived need on the part of the vendor to keep prices down in order to be competitive with other vendors.

At the risk of oversimplifying things, let me just say that you will need the following:

- A video test generator to apply the various test signals to the transmitter;
- A processing amplifier at the input to the transmitter;
- A broadcast quality demodulator for judging the performance of the transmitter;

- A color picture monitor;
- A waveform monitor/vectorscope;
- A precision audio oscillator and a noise and distortion analyzer for judging the performance of the sound transmitter;
- An aural modulation monitor;
- A transmission line monitoring section to couple the demodulator to the transmission output;
- A dummy load and wattmeter for maintenance and power calibration;
- An RF patch panel to facilitate use of the dummy load.

You need not purchase all of these items, but you do need them all. Some could be shared with your studio operation, and others could be provided by an outside contractor whom you might call in for specific tasks such as changing the



BEXT's NS1000S, a 1 kW tube type transmitter.

output tube in the transmitter. (A full explanation of the need for and use of this ancillary equipment would be inappropriate, because I promised to make this a non-technical article.)

Some Parting Thoughts

Finally, a few words of caution. *Don't* make buying decisions on these items or the transmitter yourself unless you are qualified to do so. *Don't* rely heavily on advice from vendors, because they have a vested interest in selling their own products and may not carry what you *really* need. If you purchase used equipment, *do* get an iron-clad return privilege guarantee; too often you buy someone else's troubles when you buy used gear. And last, *do* get the assistance of a qualified technical person unless you have absolute confidence in your own judgment in these matters. A good source of qualified people is your local full power TV station(s). Most chief engineers and transmitter supervisors have the savvy you need and may be interested in making an extra buck.

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.

Program Resources Available On Literacy

A series of special reports on literacy is available from the National Association of Broadcasters to help stations develop editorial and feature productions on literacy in America.

The 8-10 page reports will be issued quarterly. Each focuses on a specific literacy issue, presenting facts and suggestions for news or feature segments. Topics include literacy in the workplace, school dropouts, and the special literacy problems of older people.

"Our first issue, 'The Numbers Game,' defines the proportions of the literacy problem and offers programming ideas for television and radio, including a sample station editorial," said Don LeBrecht, executive director of the Broadcast Industry Council which developed the program. "Our second report focuses on literacy in the workplace."

Upcoming reports will explore computer literacy, mentoring, English as a second language, the generational cycles of illiteracy, and programs for those with learning disabilities.

The Broadcast Industry Council is an arm of the NAB. The reports were developed in concert with the Education Writers Association and funded by a grant from the Diana Corporation of Milwaukee. They are available free of charge. Write Don LeBrecht, Broadcast Industry Council, 1771 N Street, NW, Washington, DC 20036-2891, or call (202) 429-5330. 

FAA Seeking More Control Over Broadcast Construction

The Federal Aviation Administration has proposed a number of new reporting requirements that would give it authority over the construction or modification of virtually all broadcast facilities.

Under present rules, the FAA must be notified only when a tower will be built or modified 200 or more feet above ground, or at lesser heights close to aircraft landing areas. But in a Notice of Proposed Rulemaking issued last fall, the agency proposes to control not only potential physical obstructions to aircraft but also electromagnetic interference to an even greater extent than present Federal Communications Commission rules require. The Notice appears to be a response to the Airport and Airway Safety and Capacity Expansion Act of 1987, according to a memo by Arent, Fox, Kintner, Plotkin & Kahn, a Washington, DC law firm.

Specifically, the FAA would have to be notified of any plans to construct or modify any facility that transmits radio signals above 30 MHz with an effective radiated power of 10 kW or more. It would have to be notified of any FM or VHF-TV proposal regardless of power, and of new stations

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or modifications in any station, regardless of type or power, within 3,000 feet of an air navigation or communication aid. In many cases, new station construction or modifications to existing facilities would require FAA approval, even if FCC notification or approval is not required. The FAA's flight obstruction standards would also tighten considerably.

In joint comments filed earlier this year, the National Association of Broadcasters and the Association for Maximum Service Telecasters challenged the FAA's assertion that FM stations and other spectrum users are causing interference problems at some airports. The associations said that the FAA's methods for determining the sources of interference were faulty and that actual FM interference has never been documented. It urged the FAA and the FCC to work together in a public proceeding to develop specific technical standards on EMI.

The NAB also argued, in reply comments filed this month, that the interference problems may be due to the susceptibility of *some* aeronautical receivers to pick up broadcast signals from outside the normal aviation frequency bands. It recommended that the FAA require such equipment to be fitted with protective filters, before it moves to impose "technically flawed and discriminatory" interference requirements on broadcasters. 



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20 YEAR ANNIVERSARY

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What's Going On

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

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

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

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

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

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

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

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

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

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

June 16-19, 1991. Broadcast Promotion and Marketing Executives/Broadcast Designers Association Conference & Exposition. Baltimore, MD. *Contact:*

Gregg Balko, (213) 465-3777; Exhibitors contact Susan E. Rosenstock, (301) 468-3210.

June 17-19, 1991. HD World Advanced Television Conference & Exhibition. Sheraton Palace Hotel, San Francisco, CA. *Contact:* Kim Devan (registration) or Marilyn Reed (exhibits), Meckler Conference Management, (800) 635-5537; in CT: (203) 226-6967.

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

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

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

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

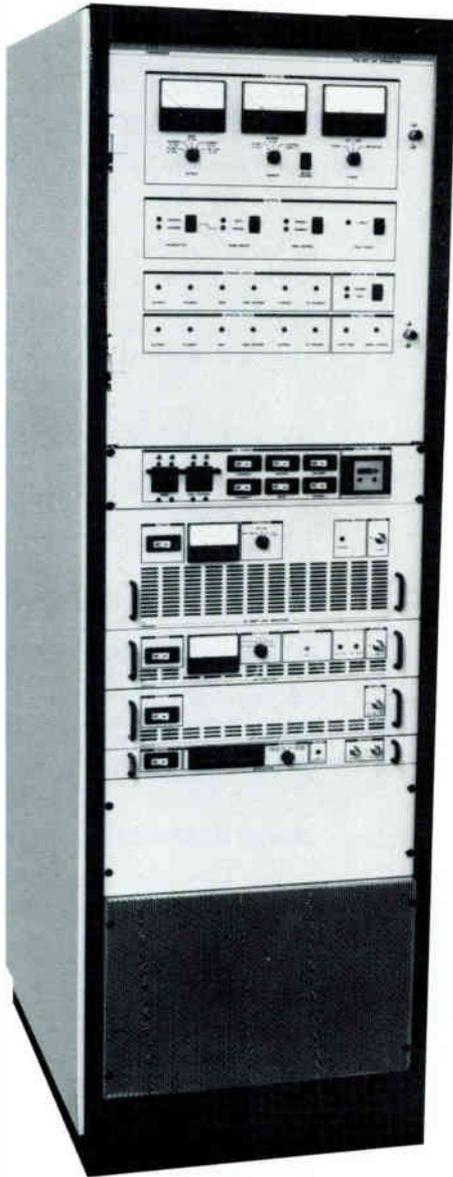
November 22, 1991. University Network (UNET) Annual Affiliates Conference. Brown University, Providence, RI. *Contact:* (401) 863-2225.

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

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

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

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Circle (123) on ACTION CARD

CBA Urges Recognition Of LPTV Stations In Satellite Station Proceeding

The Community Broadcasters Association filed reply comments in December in the FCC's review of satellite television station policy and rules (see *LPTV Report*, September 1990, page 6). Among other things, the Commission had asked whether LPTV stations should be considered in determining whether an area is underserved and therefore eligible for a satellite station.

CBA noted that LPTV stations have signed on in many areas where conventional full power stations would not survive economically, and that, unlike most conventional satellite stations, LPTV stations have provided *local* service to these communities.

It also remarked that LPTV stations use less spectrum than conventional stations, which would allow more stations to be established without threatening the spectrum needed for advanced TV services.

If the rules or policies adopted in this

proceeding ignore LPTV, said CBA, smaller communities could be deprived of local service at the same time that distant full powers drain ad revenues from them through satellites. "In the end," said CBA, "the public in smaller or specialized markets will be left with less of the direct, locally oriented service that is most relevant to their lives and is the bedrock of the American system of broadcasting."

The National Association of Broadcasters had argued in November that, when it measures underservice, the FCC should consider only signals provided by full power stations and "not take into account signals that some portion of the market might be able to receive from [TV] translators, low-power stations, or cable systems." The NAB urged the Commission to grant satellite TV authorizations on a case-by-case basis rather than a set of fixed guidelines.

W/B

Arizona Broadcasters Welcome LPTV

The Arizona Broadcasters Association board of directors voted unanimously in January to allow LPTV broadcasters full voting membership in the trade group. The association is one of several state groups that welcome LPTV members. The National Association of Broadcasters, in contrast, offers only associate membership with no voting privileges to LPTV stations.

ABA president, Dick Woodrich, general manager of KMGH-FM in Flagstaff, welcomed the move: "LPTV operators are broadcasters in every sense of the word. I think we're interested in being as broad an association as we can possibly be." There are 27 licensed LPTV stations in Arizona.

Board member Lee Shoblom said that the board created a new membership category for LPTV stations and set dues at \$400 per year—equivalent to the reduced rate paid by full power non-commercial television stations. Other commercial radio and television stations pay on a sliding scale according to their rate cards, said ABA executive director Art Brooks.

Shoblom, president and general manager of K45A in Lake Havasu City, AZ, was ABA president in 1984. He was also a founder and the first president of the Community Broadcasters Association. W/B

BON MOT

Oh, ain't she the turtle's tonsils! Turn up the heat and percolate, man!

From Hoagy, written and acted by Billy Philadelphia.

We Forgot!

Among the exhibitors at the November LPTV Conference & Exhibition in Las Vegas was Dielectric, the antenna manufacturers. Unfortunately, we missed including Dielectric in the list of exhibitors in the December 1990 issue. We're sorry!

Here's the information:

Dielectric Communications Antennas

479 Gibbsboro-Marlton Road
Voorhees, NJ 08043-3809
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Director, Product Management
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Supplier Side

Listec Video has recently introduced two new portable teleprompters. The first is the A-4175 Displaybox™, a seven-pound studio/field prompter featuring an EL panel instead of a CRT screen. Designed for use with computer-generated scripting, the A-4175 displays a clean, crisp image, readable up to 20 feet away. With its adjustable hardware, the Displaybox can be mounted easily either above or below the camera lens.



Listec Video's A-4250 Shoebox™.

Smaller yet is the A-4250 Shoebox™. Weighing just three pounds, the Shoebox can be mounted on a tripod or shoulder mounted for ENG applications. The four-inch CRT screen is readable up to eight feet; and it can be removed from its housing and held in the palm of a hand or placed on a desktop for unobtrusive direct viewing.

Circle (64) on ACTION CARD



The Studio 40 from Knox Video.

The K20 PLUS/S, a component video version of the K20 character generator, is now out from Knox Video at a list price of \$1,695. The K20 PLUS/S features full bandwidth signal processing for Y/C inputs and outputs, and uses industry standard Y/C DIN connectors for S-VHS and Hi8 compatibility. The unit is switchable between composite and Y/C operation. In Y/C mode, a separate composite output is provided for a local monitor. The K20 PLUS/S also includes an expanded memory of 64 pages. All memory is backed up by an inexpensive power cell.

Also new from Knox is the Studio 40, a desktop unit that combines several post-production functions in a single package. Included are a high-resolution, multi-font character generator, insert

keyer, two-way fader, and two-input switcher with audio-follow-video. It is fully compatible with S-VHS and Hi8, as well as composite video.

Based on the popular Knox K40 Micro-front titler, the Studio 40 has all of the features of the K40 plus expanded page editing and spacing features, as well as a PC interface for storing banks of pages on disk or controlling the Studio 40 from a remote PC. The Studio 40 lists for \$3,195.

Circle (70) on ACTION CARD

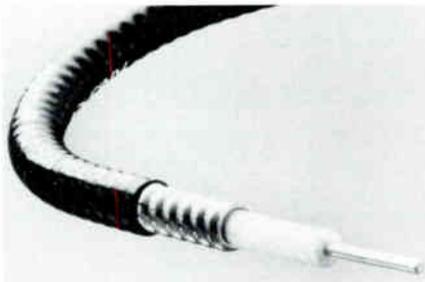
"Saban Entertainment's Adventures of the Little Mermaid" will be debuting in September, distributed in the U.S. by Bohbot Entertainment, Inc. The one-year series comprises 26 first-run 30-minute episodes to run on Saturday and Sunday mornings.

The animated series continues where the classic children's story leaves off, with tales of the Little Mermaid and her handsome prince traveling through the worlds above and below the sea. For further information . . .

Circle (94) on ACTION CARD

Andrew Corporation has introduced a new 1/4" super-flexible HELIAX® coaxial cable, Type FSJ1-50A, suitable for use up to 20.4 GHz. Attenuation is only 31.2 dB per 100 feet at 18 GHz, while weight is 4.5 pounds per 100 feet.

FSJ1-50A cable has a minimum bend radius of one inch, yet its crush strength is more than 100 pounds per linear inch. Connectors available include Types N,



Andrew's new 1/4" super-flexible HELIAX® coaxial cable.

SMA, TNC, BNC, HN, and UHF. Complete, tested assemblies can be ordered to customer specification. The cable is also offered in bulk.

FSJ1-50A cable will replace two other 1/4" cables—FSJ1-50 and FHJ1-50—in March. For more information, request Andrew's Bulletin 1686.

Circle (134) on ACTION CARD

The new AG-7750 S-VHS Hi-Fi Editing VCR with built-in digital time base corrector and RS-422A serial interface is available from the Panasonic Audio Video Systems Group. Suggested retail price is \$6,500.

The unit is a high quality S-VHS editing VCR for users in more advanced editing systems. A built-in digital TBC and

WorldRadioHistory

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And Who Is There To Help?



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Circle (180) on ACTION CARD

RS-422A serial interface provide easy access to MII and other broadcast systems, making it possible to adapt the AG-7750 to a variety of editing environments.

The built-in TBC minimizes jitter, skew, color blurring, and other degradation; and genlock capability makes it possible to synchronize the AG-7750 with an external reference signal. The unit features an exceptional signal-to-noise ratio and horizontal resolution of more than 400 lines.



The AG-7750 S-VHS Hi-Fi Editing VCR.

Other features include an optional plug-in time code generator/reader, a 34-pin interface connector, 2-channel hi-fi audio, plus 2-channel normal audio with Dolby noise reduction, on-screen programming and display, noiseless slow/still, and high speed fast forward and rewind.

Circle (137) on ACTION CARD 



LPTV and the LAW

—by Peter Tannenwald

Local Regulation Of Transmitting Antennas

Getting a construction permit from the FCC is not the only governmental obstacle to getting your station on the air. You need a place to put your antenna, and a lot of people have something to say about that.

At the federal level, at least two agencies are involved. We are all familiar with the requirement to have an FCC construction permit in hand before building. And because the FCC's application form asks whether the Federal Aviation Administration has approved the proposed tower, most of us know that separate FAA consent is required for any new construction or any increase in height within certain distances of an aircraft landing area or at any location if the overall height above ground is 200 feet or more.

But federal approvals are only the beginning. Federal law generally does not pre-empt local land use regulations or

require obstinate landlords to make room for you. Your station must comply with local zoning and land use regulations, and having an FCC construction permit in hand will help only if local authorities want it to help.

Local Regulations Come First

There are only two areas where the FCC has explicitly pre-empted local regulation of antennas. One is for amateur radio antennas, and the other is for satellite receive-only dishes. Under Section 97.15(e) of the FCC's Rules, "[s]tate and local regulation of a station antenna structure must not preclude amateur service communications. Rather, it must reasonably accommodate such communications and must constitute the minimum practicable regulation to accomplish the

state or local authority's legitimate purpose." This regulation was recently enforced by a federal district court in striking down a Boulder County, Colorado, zoning resolution that limited all antennas to a maximum height of 35 feet.

The FCC has also pre-empted some local regulation of satellite dishes. Under Section 25.104 of the Rules, state and local jurisdictions may restrict the nature of objects placed on private property but may not discriminate against satellite receive-only dishes. That is, a local ordinance restricting any large structure is valid, even if its effect is to ban dishes; but federal law precludes local regulations that ban dishes but permit other structures of similar size and shape.

State and local authorities may single out satellite dishes only if their rules have a reasonable and clearly defined health, safety, or aesthetic objective and do not impose unreasonable limitations or costs on the reception of satellite-delivered signals. Satellite transmit dishes are similarly protected, except that any state and local regulations based on health and safety are permitted. A federal district recently enjoined the enforcement of an anti-dish ordinance in Port Jervis, New York, because the city did not take into consideration the unique conditions governing reception on the dish owner's lot.

Falling Towers

These two areas of federal pre-emption do not help LPTV stations, however, except with regard to their use of satellite dishes to receive programming. The local zoning problem is a serious one for many broadcasters, especially in crowded urban areas and resort areas. Many local authorities do not understand that in the very rare case when a tower collapses, it will fall straight down, within itself, and not over on one side. Nevertheless, some communities prohibit tower construction unless the lot is large enough to allow a sideways fall over clear land. In resort areas, towers are often considered an eyesore and are forbidden even when the result is no local broadcast service at all. If you run into this kind of problem, don't look to the FCC for help.

Some local regulations are based on fear of hazardous radiofrequency emissions or other factors not related to the visual impact of a tower. The FCC's own

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Circle (30) on ACTION CARD

as the radios are turned on; there can be no confusion about how to set levels or controls.

The capability of Bi-Directional Systems to send and receive signals in both directions simultaneously enhances their versatility and saves money as well. The operator can completely control procedures at the transmit end without physically having to be there.

The antennas can be easily aligned for maximum performance by means of the alignment tone on the audio command channel. Operators at each end of the system can hear this tone in the background over their telephone hand sets. A high pitch represents perfect antenna alignment. After alignment is complete, the tone can be switched off so conversation can continue. Or the alignment control channel can be used to carry another control signal. When either operator wants to talk to the other he/she simply picks up the telephone hand set, which causes a ring on the opposite end.

LPTV stations and field operators are

currently using the basic Bi-Directional System . . .

- To control camera pan, tilt, and zoom functions, as well as on/off and multiple camera selection at the transmit end from the receive end miles away.

- To check on the status of the transmitter by sending back temperature and voltage information to the studio miles away.

- To remotely reset transmitter controls from the studio.

- As a dedicated two-way telephone channel between the transmitter site and the studio.

- To position satellite downlinks at the transmitter site from the studio.

- As a two-way computer link from the studio to the transmitter site, thus allowing full automation at the transmitter.

- For ENG and live remote applications from the field to the studio or transmitter.

- To monitor the performance of a transmitter via a dedicated video channel before broadcasting.

More Benefits

The Bi-Directional Microwave audio signal features a frequency response of 10 Hz to 20 KHz, which surpasses the quality of most other microwave signals. For stereo or increased control, another (optional) high performance audio channel can be laid in either direction.

Either standard broadcast video/audio bandwidth models or extra wide bandwidth systems are available. The extra wide bandwidths can accommodate both S-VHS and Y/C composite video. Standard systems purchased now can be upgraded to S-VHS at any time by simply swapping circuit cards.

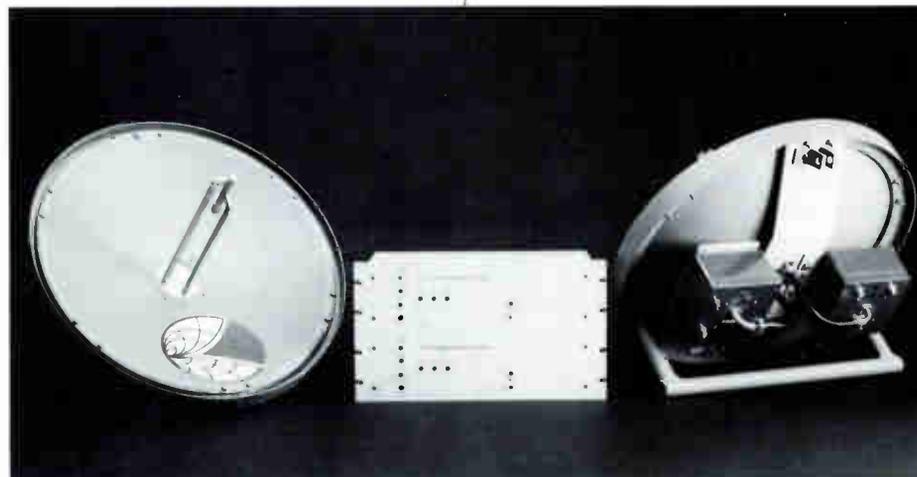
Bi-Directional Systems are FM Super-heterodyne and are superior to AM systems. They use no waveguide. Signal, modulation, and DC are run from the radios to a hermetically sealed remote RF enclosure mounted on the back of the antenna. Gain is maintained because RF is supplied directly into the antenna feed, and the system can be tuned to the exact size and gain of the antenna, thus increasing performance.

Antenna systems from 2 to 12 feet can be mounted. Because the Bi-Directional System's electronics are separated from the antenna, they are not exposed to as much humidity and temperature variation as are radios with electronics mounted directly to the back of the antenna. This increases stability and longevity and contributes to the cost-effectiveness of the systems.

See the Bi-Directional Microwave Video Link System for yourself in NAB Booth 6124.

Aaron Davis is president of Diversified Marketing in Kennewick, WA, exclusive distributor of Bi-Directional Microwave Systems. For further information, call (509) 735-6812.

K/B



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Circle (108) on ACTIDN CARD

...at the FCC

NEW LPTV LICENSES

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

- K33CG Sierra Vista, AZ. Richard Richards, 1/11/91.
- W39BE State College, PA. The New York Times Company, 1/10/91.
- K51CU Spokane, WA. Edith C. Smith, 1/22/91.

LPTV LICENSE RENEWALS

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

- K69BR Grays River/Lebam, WA. Rural TV Co-operative Association, 1/24/91.

NEW LPTV CONSTRUCTION PERMITS

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

- W13CA Ocala, FL. Shoreline Broadcasting, 1/23/91.

- K42DB St. Louis, MO. Triangle Television Company, 1/22/91.
- K43DN Abilene, TX. First Choice Video, 1/22/91.
- K53DV Carrizo Springs, TX. Mountain TV Network, 1/22/91.
- K24CX Anacortes, WA. Darlene C. Paglinawan McHenry, 1/28/91.

ASSIGNMENTS AND TRANSFERS

- W05BR Clearwater, FL. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 1/8/91.
- W41BF Coral Gables, FL. Voluntary assignment of permit granted from Sherwin Grossman to Sherjan Broadcasting Company, Inc. on 1/18/91.
- W15AY Martinsville, IN. Assignment of license granted from Randy J. Manley to Reporter Times, Inc. on 1/15/91.
- W41AM Hyannis, MA. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 1/8/91.
- W25AI Cincinnati, OH. Assignment of license granted from Northcoast Broadcast Corporation to Elliott B. Block on 1/15/91.
- W11BZ Hendersonville, TN. Assignment of license granted from Richard C. Goetz and Lisa A. Goetz to Hendersonville Division of VTN, Inc. on 1/24/91.
- K30CS Lufkin, TX. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.
- K58CA San Antonio, TX. Voluntary assignment of permit granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90.
- K40CT San Marcos, TX. Voluntary assignment of permit granted from Kingstip Communications, Inc. to WFIL, Inc. on 12/13/90.



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Classifieds

FOR SALE

License for 10-watt VHF channel 9 translator in Laurel, MS. (Can be modified to an LPTV.) Call Don Moore, WLOX Television, Biloxi, MS, (601) 896-1313.

Complete LPTV studio, Two years old. Low used prices. Cameras, editing console, PC-based auto ad inserter, 3/4" tapes and players, microwave link, cables, racks . . . the works. Great value. Call (601) 957-1122. Ask for Wyatt Emmerich. Will sell whole or part.

WANTED TO BUY

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

WANTED: CP's in 100,000+ person markets. Regional Development Concepts. Call (814) 871-7272.

Used microwave-STL wanted. (213) 436-4482.

Attention Low End LPTV Operators: Are you just hanging on to your license, hoping for some break to come along that will pay the bills, maybe make it all worth while? I don't have any magic solutions, but I do have a lot of similar experience and know my way around. I am sure that we all have some ideas and experience that has worked for us. Let us share, write, or call. If you will sell long blocks of unattended "transmitter time" for \$1, \$2, or \$3 an hour until we can do better, contact me. \$1 an hour around the clock is about \$725 per month. I'll take it. "Ike" Strahan, (512) 578-5555, P.O. Box 2404, Victoria, TX 77902.

CP's wanted. Top price paid with profit-sharing plan. USA Magazine Corporation. (213) 436-4482.

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

LPTV mailing labels. Reach all LPTV licensees, CP holders, applicants. Accurate, up-to-date marketing lists in your choice of format. Call Katie Reynolds at (414) 781-0188.

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Channelmatic	25	6	(619) 445-2691
Coarc Video	15	28	(518) 672-7202
Eagle-Lion Video	8	96	(619) 277-1211
HEDCO	7	128	(800) HEDCOGV
ITS Corporation	17	123	(412) 941-1500
Keystone Inspirational Network	24	30	(717) 246-1682
Kompas/Biel & Associates, Inc.	10	19	(414) 781-0188
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Microdyne Corporation	28	100	(904) 687-4633
Microwave Filter	2	172	(315) 437-3953
Microwave Radio Corporation	9	134	(617) 272-3100, ext. 7459 (817) 282-6770
Money Management Television Network	20	36	(800) 524-0864
Panasonic Broadcast & Television Systems/Professional	4-5	45	(800) 688-8377
Riser-Bond Instruments	14	90	(813) 772-3994
Sabatke & Company	23	168	(312) 871-5246
Showplace	19	180	(904) 374-4503
Tel-Test	26	108	(303) 665-8000
Television Technology Corporation	21	7	(713) 963-8500
TransMedia Communications	6	42	(800) 955-5660
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President



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*Brad Dobbs, Vice President of Operations,
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VistaLink is preprogrammable, letting me access any satellite and any transponder. Any time.

Plus, I have the option of operating VistaLink remotely. That way I can set the receiver and antenna without even leaving the station.”

VistaLink is a proven system backed by Microdyne. A pioneer in satellite technology with thousands of satellite receiving installations around the world.

For complete information on VistaLink and how Microdyne can help your LPTV business, call toll-free (800) 441-9084. Or write Microdyne Corporation, 491 Oak Road, Ocala, FL 32672.



At TV 43, primary programming is received on a fixed Microdyne antenna. The VistaLink antenna rotates to receive programming from other satellites.

The VistaLink system lets you receive any satellite—any program, transponder format, or frequency—as easily as you operate a VCR.



WorldRadioHistory

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Microdyne
Excellence in Communications Technology

The LPTV Report

News and Strategies for Community Television Broadcasting

Vol. 6, Issue 1

A Kompas/Biel Publication

January 1991

The FIFTH ANNUAL DIRECTORY Of LPTV Programming Suppliers

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

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

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

Acama Films

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

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

Type of payment: Cash

Type of programming: Action/Adventure, Animal/Nature/Outdoors, Animated, Cartoons, Comedy, Features/Packages, Series/First Run, Series, Sports, Specials, Variety/Music, Concerts, Children's.

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

Accu-Weather, Inc.

619 West College Avenue
State College, PA 16801
Contact: Sheldon Levine
Director of Sales
(814) 234-9601

Type of payment: Cash

Type of programming: Weather

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

America's Defense Monitor

1500 Massachusetts Avenue, NW
Washington, DC 20005

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

Type of payment: Free

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

America's Disability Channel and The Silent Network

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

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

Type of payment: Cash

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

Sample titles: "Spectrum USA" (public service

continued on page 6



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

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VHF 100 watt-per-channel combiners combine up to three non-adjacent channels in the low VHF band (Type 8604 for 2-6) or any four non-adjacent channels in the VHF high band (Type 8642 for 7-13).

A high-low band combiner (8606-124) allows mixing low and high band channels on a single tower cable.

UHF 100 watt/channel combiners (Type 3854) and 1000 watt/channel combiners (Type 6464) combine up to four non-adjacent channels 14-69.

Custom units combining more than 4 UHF channels and units to combine the VHF and UHF bands onto one cable can be supplied.

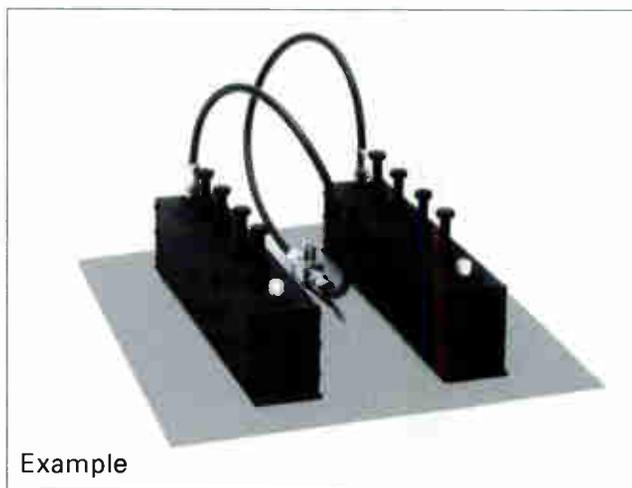
Catalog LPTV/90 gives details of these combiners, plus a full line of LPTV functional station filters.

**Have A RUSH Requirement?
PHONE or FAX Us TODAY!**

Ask For Your FREE Copy Of LPTV/90!

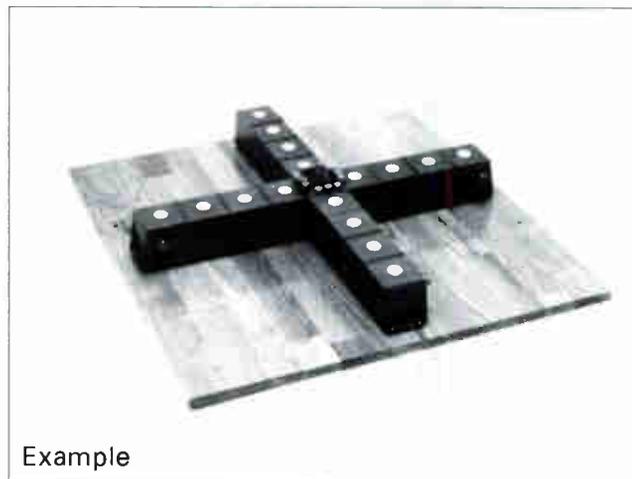


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- Sideband Notch Filters
- Low VHF/High VHF Diplexer
- FM Harmonic Filters
500-50,000 watts
- Tunable RF Notches
- Mobile Interference Canceler
- TVRO Interference Filters



Example

Channel VHF Channel Combiner 8604-2/4
Combines Channels 2 and 4 at 100
Watts/Channel.



Example

Channel UHF Channel Combiner
6464(3)(32, 35, 38, 41) Combines 4, 1000
Watt Channels (32, 35, 38 and 41).

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In Our View

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

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

Among the other findings...

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

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

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

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

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

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

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

Speaking of content...

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

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

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

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

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

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

Thank you...

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

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

Kompas/Biel & Associates, Inc.

S.E. Bradt, *Chairman of the Board*
John Kompas, *President and Chief Executive Officer*
Jacquelyn Biel, *Executive Vice President and Secretary*
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The LPTV Report

5235 North 124th St., Suite 22
Butler, WI 53007
(414) 781-0188
FAX: (414) 781-5313

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

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

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

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

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

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

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+ RS-422A + XLR = \$6,500

jitter, skew, head impact error and color blurring. The Panasonic AG-7750 also incorporates field coefficient dynamic noise reduction (*DNR*). It increases the signal-to-noise ratio by reducing video noise during playback for optimal results.

To insure frame accurate editing, there's vertical interval (*VITC*) and longitudinal (*LTC*) time code capability. Both internally through an optional plug-in board, or through external connection.

For advanced system integration, the Panasonic AG-7750 has a built-in *RS-422A* interface. So you can easily take advantage of the unit's high performance with virtually every professional and broadcast video system available.

There's even *XLR* audio connectors with individual three-position level selectors. To help preserve the high quality sound of your productions throughout the editing process.

And it only adds up to \$6,500 (suggested list price).[Ⓜ] That's about half of what you would pay for a comparable editing VCR package. And that's no alternative.

Let the perfect formula for professional editing work for you. With the Panasonic AG-7750 SVHS Editing VCR. For more information, call 1-800-524-0864.

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[Ⓜ] Price does not include VITC/LTC optional board.

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Directory

continued from front page

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

American Motion Pictures

2247 15th Avenue West
Seattle, WA 98119

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

Type of payment: Cash & Barter

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

Aristo Video Promotions

P.O. Box 22765
Nashville, TN 37202

Contact: Jeff Walker
President
(615) 269-7071/2

Fax: (615) 269-0131

Type of payment: Free

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

Army/Air Force Hometown News

Kelly AFB, TX 78241-5000

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

Type of payment: Free

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

Associated Press Broadcast Services

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

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

Type of payment: Cash

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

Associated Production Music

6255 Sunset Blvd., Suite 820
Hollywood, CA 90028

Contact: Connie Red
Broadcast Sales Director
(213) 461-3211
(800) 543-4276

Type of payment: Cash

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

Avery Productions, Inc.

4843 Voltaire Street, Suite A
San Diego, CA 92107

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

Fax: (619) 223-3038

Type of payment: Cash, Barter

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

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

Billy Dilworth Show

Box 506

Lavonia, GA 30553
WNEG-TV, Channel 32
Toccoa, GA 30577

Contact: Billy Dilworth
Producer
(404) 335-7741



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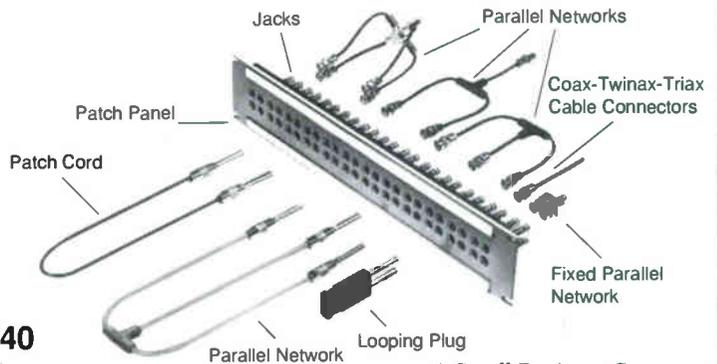
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Type of payment: Cash

Type of programming: Variety/Music.

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

Biznet/U.S. Chamber of Commerce

1615 H Street, NW
Washington, DC 20062
Contact: Frank Allen Philpot
Director of Syndication
(202) 463-5834

Type of payment: Barter

Type of programming: Magazine, Talk, Public Affairs, Live Call-in.

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

Blue Feather Productions

N8494 Poplar Grove Road
New Glarus, WI 53574
Contact: Denise Gruetzman
Production Assistant
(608) 527-5077

Type of payment: To be determined upon negotiation.

Type of programming: Specials, Science Fiction.

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

The Cable Agency

1565 Laskin Road
Virginia Beach, VA 23451

Contact: Scott Hessek
Vice President

(804) 422-5652

Type of payment: Cash, Cash & Barter

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

Sample titles: African documentaries; soccer and other sports.

Cable Films

P.O. Box 7171, Country Club Station
Kansas City, MO 64113

Contact: Herb Miller
President

(913) 362-2804

Type of payment: Cash

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

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

Cannell Distribution

1925 Century Park East, Suite 2140
Los Angeles, CA 90067

Contact: Patrick Kenney
President

(213) 785-0111

Type of payment: Cash, Cash & Barter

Type of programming: Action/Adventure, Series.

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

Cardinal Television Programming

39 Baywood Road
Rexdale, Ontario, Canada M9V 3Y8

Contact: Robert McKay
President

(416) 745-6540

Fax: (416) 745-7179

Type of payment: Cash

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

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



"Today's FBI" on Channel America.

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

Cascom, Inc.

806 Fourth Avenue South
Nashville, TN 37210
Contact: Doug McLuen
Sales Manager
(615) 242-8900

Type of payment: Cash

Type of programming: Graphic Animation.

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

Cassandra Enterprises, Inc.

3250 Harbor Court
Baldwin, NY 11510
Contact: Fred Santos
Vice President, Station Sales
(516) 868-7060

Type of payment: Cash, Cash & Barter

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

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

half-hours educational children's programming).

Centaur Distribution Corporation

342 Madison Avenue, Suite 714
New York, NY 10173

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

Type of payment: Cash

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

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

Center One Video/HomeNet Satellite News

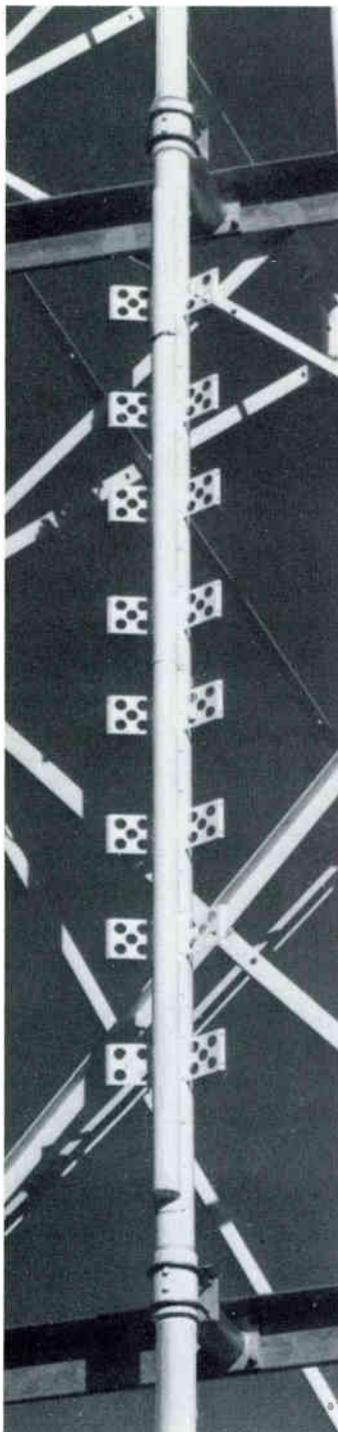
1706-D Capital Circle, NE
Tallahassee, FL 32308

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

Type of payment: Cash & Barter

Type of programming: News/News Stories, Sports.

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



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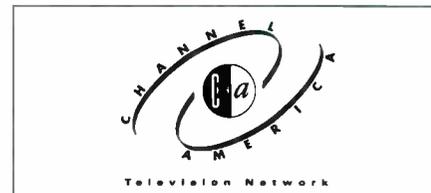
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Channel America Television Network

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

Contact: Veronica Albrecht

Vice President, Affiliate Relations

Type of payment: Cash & Barter

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

Children's Television International, Inc.

8000 Forbes Place, Suite 201
Springfield, VA 22151

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

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

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

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

Ciné-Groupe

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

Contact: Hubert Gariépy
Marketing Director
(514) 524-7567

Type of payment: Free

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

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

CJM Productions

812 19th Avenue, South
Nashville, TN 37203

Contact: Jeff Mosely
President
(615) 327-4048

Type of payment: Cash, Program Co-op.

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

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

Classic Entertainment Productions

5241 Cleveland Street, Suite 113
Virginia Beach, VA 23462

Contact: James Mierop
Producer
(800) 477-9243

Type of payment: Barter

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

COE Film Associates, Inc.

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

Contact: Susan Eenigenburg
Special Projects Director
(212) 831-5355

Type of payment: Cash

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

Coral Pictures Corporation

6101 Blue Lagoon Drive, Suite 400
Miami, FL 33126

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

Type of payment: Cash

Type of programming: Action/Adventure, Ani-
mated, Comedy, Cartoons, Documentaries,
Drama, Educational, Features/Packages, Inter-
national, Mini-Series, Series, Specials, Variety/
Music.

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

Coral Ridge Hour

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

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who plays Hank Kimball on Green Acres:

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

Circle (36) on ACTION CARD

Contact: (305) 771-7858

Type of payment: Revenue shared with sta-
tion.

Type of programming: Religion/Inspirational.

Country Music Television

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

Contact: Patrick F. Dolan
President

(612) 642-4547

Type of payment: Cash, Cash & Barter.

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

Dan Curtis Distribution Corporation

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

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

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

Darino Films

222 Park Avenue, South
New York, NY 10003



Contact: Ed Darino
President

(212) 228-4024

Type of payment: Cash, Cash & Barter.

Type of programming: Action/Adventure, Ani-
mated, Cartoons, Documentaries, Drama, Edu-
cational.

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

Devillier Donegan Enterprises

4401 Connecticut Avenue, NW
Washington, DC 20008

Contact: Frank Liebert
Director, Domestic Sales
(202) 686-3980

Type of payment: Cash

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

DeWolfe Music Library

25 West 45th Street
New York, NY 10036

Contact: Mitchell J. Greenspan
Vice President
(212) 382-0220

Type of programming: Music Library Service.

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Circle (25) on ACTION CARD

Eagle-Lion Video

7710 Balboa Avenue, Suite 117
 San Diego, CA 92111

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

Type of payment: Cash

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

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

Earthwatch Productions

1028 East Hayden
 Pocatello, ID 83201

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

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

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

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

Ebony/Jet Showcase

820 South Michigan Avenue
 Chicago, IL 60605

Contact: Ozzie Bruno
 Vice President/TV Sales & Syndication

Type of payment: Barter

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

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

Enoki Films USA, Inc.

16501 Ventura Blvd., Suite 606
 Encino, CA 91436

Contact: Yoshi Enoki
 President
 (818) 907-6503

Type of payment: Cash

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

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

Entervision Syndication, Inc.

6305 Yucca Street, Suite 300
 Hollywood, CA 90028

Contact: Kris Gangadean
 President
 (213) 469-9998

Type of payment: Cash

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

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

Envoy Productions

2185 Hampton Avenue
 St. Louis, MO 63139

Contact: Sandi Clement
 Account Executive
 (314) 647-4900

Type of payment: Free

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

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

Excel Telemedia International Corporation

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

Contact: Allen G. Hart
 Vice President
 (212) 371-7333

Type of payment: Cash

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

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

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

FamilyNet

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

Contact: David Lewis
 (804) 582-7503

Type of payment: Barter

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

Features International, Ltd.

1011 Eden Way North
 Chesapeake, VA 23320

Contact: Steven Newton
 Vice President, Marketing & Sales
 (804) 547-0547

Type of payment: Cash & Barter

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

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

File Tape Company

210 East Pearson
 Chicago, IL 60611

Contact: Ms. Susan Caraher
 President
 (800) 637-TAPE

in IL: (312) 649-0599

Type of payment: Cash

Type of programming: Stock Footage

Financial News Network

6701 Center Drive West
 Los Angeles, CA 90045

Contact: Bradley E. Jones
 Director, Affiliate Relations
 (213) 670-1100

Type of payment: Cash

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

Fishing Texas

8918 Tesoro Drive, Suite 200
 San Antonio, TX 78217

Contact: Leon Bryant
 Production Director
 (512) 822-5642

Type of payment: Barter

Type of programming: Series, Sports.

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

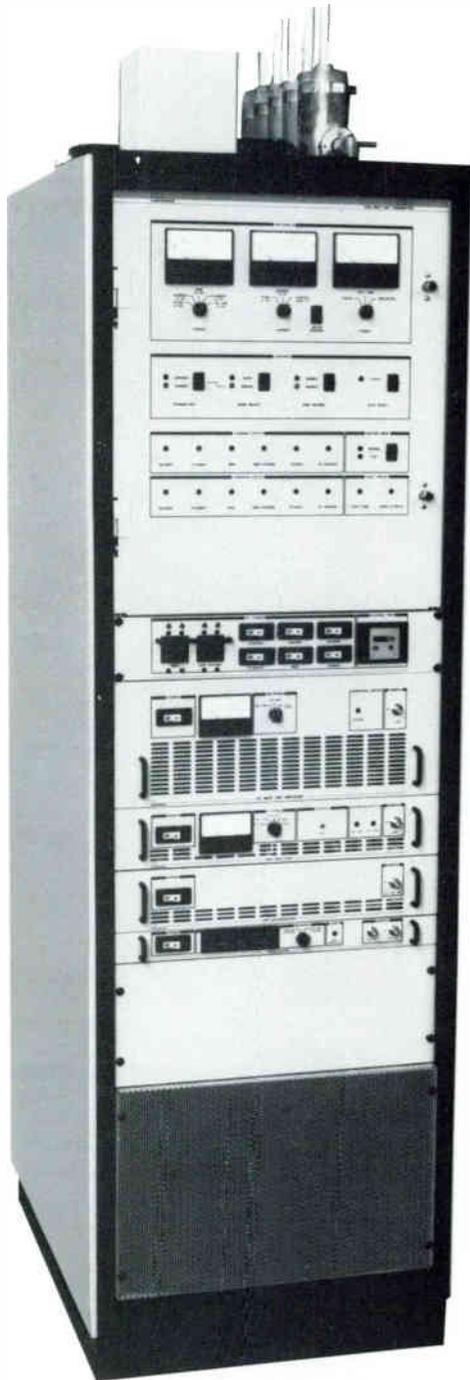
Fishing The West

5484 SE International Way
 Milwaukie, OR 97222

Contact: Lana Coon
 Director of Syndication
 (800) 347-4978
 (503) 654-0092

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Type of payment: Cash & Barter

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

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

Fox/Lorber Associates, Inc.

419 Park Avenue South
New York, NY 10016

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

Type of payment: Cash & Barter

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

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

Galavision

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

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

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

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

GNP

P.O. Box 80669
Lincoln, NE 68501

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

Type of payment: Cash

Type of programming: Educational, Family.

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

Group W News Services

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

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

Type of payment: Cash & Barter

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

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

GTV/GTV Sports

P.O. Box 368
New Kensington, PA 15068

Contact: Dennis F. Gianotti
President

(412) 337-3352

Type of payment: Cash & Barter

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

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

Hearst Entertainment

235 East 45th Street
New York, NY 10017

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

Type of payment: Cash & Barter.

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

Hit Video USA

1000 Louisiana, Suite 3500
Houston, TX 77002

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

Type of payment: Cash & Barter

Type of programming: Variety/Music.

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

Home Entertainment Network

1000 Centerville Turnpike
Virginia Beach, VA 23464

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

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

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

Home Shopping Network

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

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

Type of payment: Stations are compensated monthly for affiliation.

Type of programming: Home shopping.

IFEX Film Corporation

201 West 52nd Street
New York, NY 10019

Contact: Gerald Rappoport
President

Wendy Reeds
Vice President, Sales
(212) 582-4318

Type of payment: Cash & Barter

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

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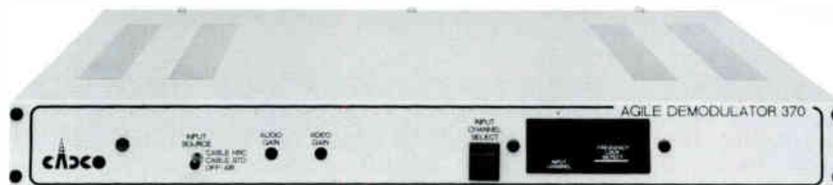
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Contact: Giuliana Nicodemi
President

Type of payment: Cash

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

Ivy Classics

725 Providence Road, #204
Charlotte, NC 28201

Contact: Joshua Tager
President

(704) 333-3991

Type of payment: Cash

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

JM Entertainment, Inc. (JME)

133 East 58th Street
New York, NY 10022

Contact: Brian J. Molfese

Senior Vice President, Sales & Marketing
(212) 319-9152

Type of payment: Cash

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

Joel Cohen Productions & Distribution, Inc.

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

Contact: Joan Cohen

Vice President
(213) 473-7444

Type of payment: Cash

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

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

Johnson Publishing Company

820 South Michigan Avenue
Chicago, IL 60605

Contact: Ozzie Bruno

Vice President/TV Sales & Syndication
(312) 322-9409

Type of payment: Barter

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

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

Joseph Green Pictures Company

200 West 58th Street
New York, NY 10019

Contact: Joseph Green

President & Sales Manager
(212) 246-9343

Fax: (212) 246-9344

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

Type of programming: Action/Adventure, Comedy, Drama, Features/Packages, Series.

The Kay Arnold Group

34 Kramer Drive
Paramus, NJ 07652

Contact: Kay Arnold

President

(201) 652-6037

Type of payment: Cash

Type of programming: Animal/Nature/Outdoors, Comedy, Documentaries, Program Inserts/Shorts, Specials.

Keystone Inspirational Network

P.O. Box 216
Red Lion, PA 17356

Contact: John Stockstill

Director of Marketing

(800) 552-4546

Type of payment: Free

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

King Features Entertainment

235 East 45th Street
New York, NY 10017

Contact: Laurie Hurst

Promotion Manager
(212) 983-6379

Type of payment: Cash & Barter

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

The Latham Foundation

Latham Plaza
Clement & Schiller
Alameda, CA 94501

Contact: Dick Burns

Vice President

(415) 521-0920

Type of payment: Free

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

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

LBS Communications, Inc.

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

Type of payment: Cash

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

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

The Learning Channel

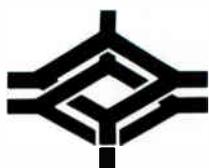
1525 Wilson Blvd., Suite 550
Rosslyn, VA 22209

Contact: Edward Burakowski

Vice President of Affiliate Sales

(703) 276-0881

continued on page 17



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14 / LPTV Report / January 1991

Supplier Solo

The Watchword Is Value At MPB Technologies

—by Scott Ashford

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

MPB Technologies, Inc. offers two products that satisfy both criteria—System 7, an Integrated Video Production and Graphics Character Generation System, and the MLC 960 Atmospheric Laser Transmission System.

The System 7

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

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

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

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

So what about price? Well, first of all,

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

The MLC 960 Laser Transmission System

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

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

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

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

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

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Music Licensing: An Insider's View

—by Robert W. Warner, Jr.

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

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

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

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

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

How Performances are Logged

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

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

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

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

Licensing Difficulties

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

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

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

International Performances

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

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

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

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

Where to Call

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

American Society of Composers, Authors & Publishers (ASCAP)

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

Broadcast Music, Inc. (BMI)

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

SESAC, Inc.

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

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



Directory

continued from page 13

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

Liz LaMac Productions, Inc.

P.O. Box 25265
Nashville, TN 37202-5265
Contact: Mack D. Boggs
President
(615) 883-4542
(919) 383-8299
Type of payment: Cash, Barter, Cash & Barter.
Type of programming: Comedy, Family, Series, Series/First Run.
Sample title: "King Joe's Palace" (half-hour weekly children/family comedy, 39 new shows).

Lyndal Entertainment, Inc.

2337 Lemoine Avenue
Cliffside Park, NJ 07024
Contact: Alvin Sussman
President
(201) 947-7111
Type of payment: Cash, Cash & Barter.
Type of programming: Cartoons, Comedy, Documentaries, Features/Packages, International, Series, Series/First Run, Specials.
Sample titles: "The Soupy Sales Show" (comedy first run), "Legends" (women's sports show, first run), "The Comedy Hall of Fame" (comedy series, first run), "Feature Films" (175 public domain features starring, among others: Fred Astaire, John Wayne, Kirk Douglas, Ava Gardner, Cary Grant, William Holden, Burt Lancaster, Jack Nicholson, David Holden, Burt Lancaster, Peter Ustinov, Orson Wells, Joan Collins, Elizabeth Taylor, Roger Moore).

M & M Syndications

1000 Laurel Oak Corporate Center, Suite 108
Voorhees, NJ 08043
Contact: Michelle Pruyne
President
(609) 784-1177
Type of payment: Barter
Type of programming: Educational, Family, Magazine/Talk, Series, Specials, Sports, Variety/Music.
Sample titles: "Sports Quest" (family-oriented sports program, half-hour weekly), "Street Beat" (music news, half-hour weekly), "Boxing Illustrated" (boxing highlights, news, interviews, half-hour, twice monthly), "Record Guide Stereo Scene" (music videos, interviews, half-hour or strip), "Country Record Guide" (country music videos, half-hour weekly).

Majestic Entertainment, Inc.

217 West Alameda Avenue, Suite 203
Burbank, CA 91506
Contact: Walter E. Baxter
President
(818) 848-1368
Fax: (818) 848-7934
Type of payment: Cash
Type of programming: Action/Adventure, Cartoons, Comedy, Documentaries, Drama, Series, Variety/Music.

Manhattan Production Music

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

continued

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LPTV Report / January 1991 / 17

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

Type of payment: Cash

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

MCA TV

100 Universal City Plaza
Universal City, CA 91608

Contact: Mort Slakoff

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

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

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

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

Media Masters

3840 Dickerson Road
Nashville, TN 32707

Contact: Harold Hodges

Vice President
(615) 868-2312

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

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

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

Mighty Minute Programs

840 Battery Street
San Francisco, CA 94111

Contact: David Meblin
President
(415) 788-1211

Type of payment: Cash & Barter

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

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

Mitchell Productions

1875 South State
Orem, UT 84058

Contact: Jess Mitchell

(801) 225-1293

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

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

Modern Video Programs

5000 Park Street North
St. Petersburg, FL 33709

Contact: Nina Thorbecke

Supervisor of TV Services
(800) 237-8913

Type of payment: Free

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

Money Management Network

P.O. Box 214
Bedford, TX 76095

Contact: Greg Martin

President

(817) 282-6770

Type of payment: Free

Type of programming: Infomercials

Mother Basilea Films

9849 North 40th Street
Phoenix, AZ 85028

Contact: Sister Aadaiah

(602) 996-4040

Type of payment: Free

Type of programming: Program Inserts/Shorts, Religion, Series, Specials, :30 and :60 PSA's, Holiday PSA's for Thanksgiving, Christmas, Easter.

Sample titles: "Fill All the World with Songs of Praise," "Daily Discoveries," "God's Heart Breaks with Love," "God Lives and Works Today," "Life's Deepest Meaning," "A Walk Through Jerusalem at Jesus's Side," "It Began at a Party" (youth oriented Christmas special), "No Greater Love" (artistic portrayals of Christ, half-hour special).

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P.O. Box 438

Orland Park, IL 60462

Contact: Larry Urbanski

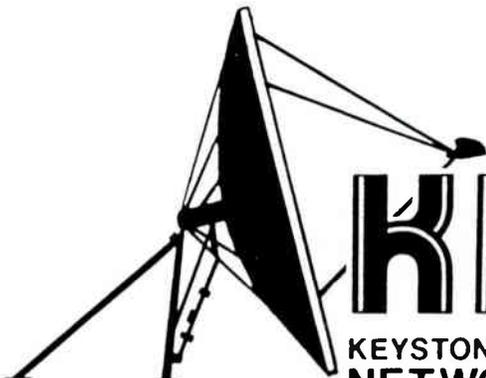
President

(708) 460-9099

Type of payment: Cash

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

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

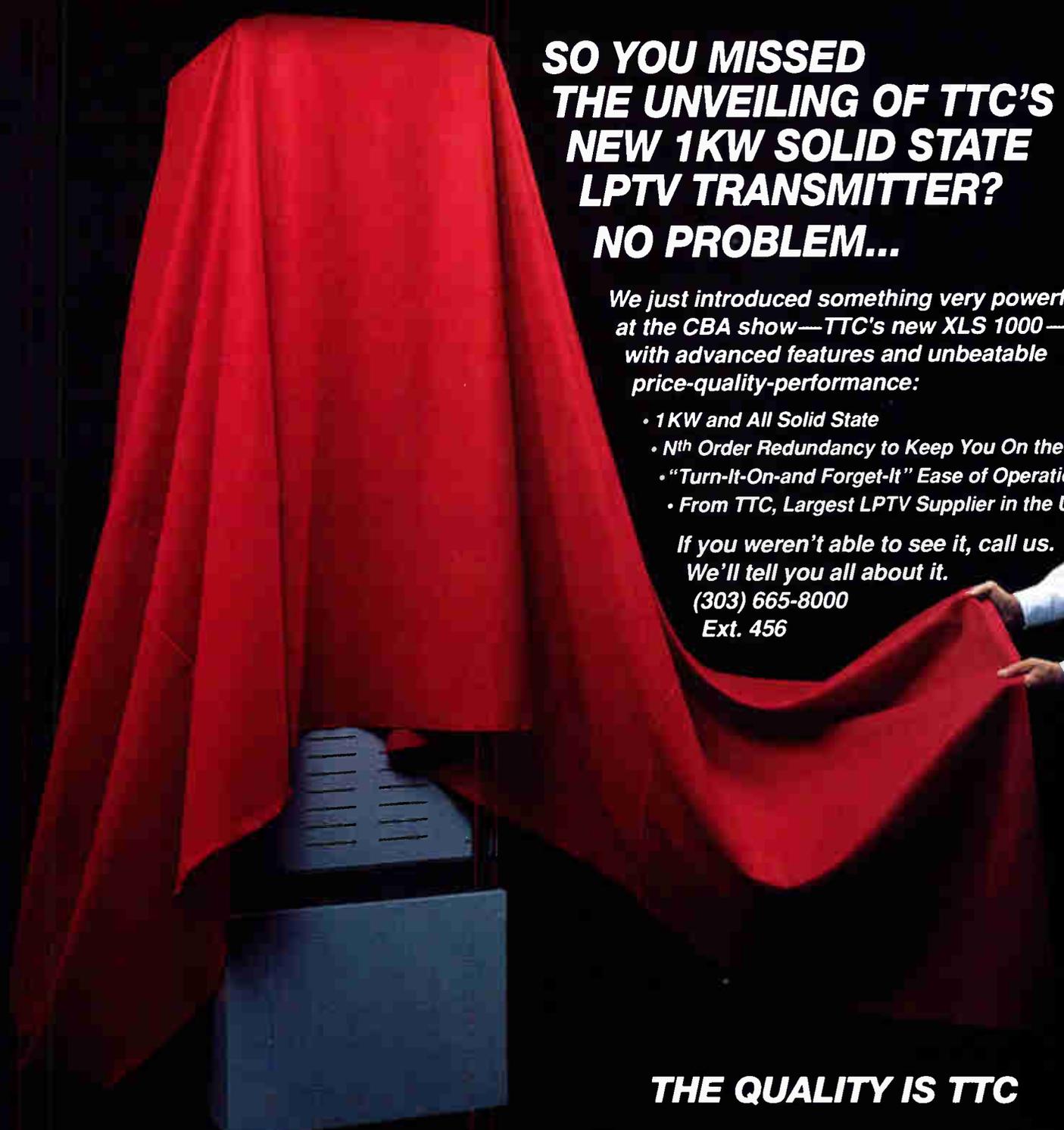


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Ext. 456

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LPTV Distribution by State and Territory

January 7, 1991

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

TOTALS: Licenses: 956
Construction Permits: 1,455

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

Multimedia Entertainment

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

Contact: Julie Farin
Promotion Coordinator

(212) 484-7025
(213) 479-5150

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

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

NCTV

One Madison Avenue
New York, NY 10010

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

Type of payment: Free

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

Network Programs

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

Contact: Richard S. Shaw
President

(602) 953-6690

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

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

New Visions

44895 Highway 82
Aspen, CO 81611

Contact: Greg Jacobs
Distribution Director

(303) 925-2640

Type of payment: Barter

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

Sample titles: "Backside, The Hidden Triple

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

Olympus Television, Inc.

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

Contact: George Mitchell
President

(818) 788-7877

Fax: (818) 788-7942

Type of payment: Cash

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

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

Pinnacle Communications

8566 East Vista Bonita Drive
Scottsdale, AZ 85255

Contact: Robb Dalton
President

(602) 585-9220

Type of payment: Cash

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

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

PSC, Inc.

10560 Arrowhead Drive
Fairfax, VA 22030

Contact: Don Hammack
(703) 691-2738

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

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

Quantum Marketing International

550 Pinetown Road, Suite 300
Fort Washington, PA 19034

Contact: Leigh Sellsted
Revenue Share Coordinator

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

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

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

Reel Movies International, Inc.

8235 Douglas Avenue, Suite 770
Dallas, TX 75225

Contact: Tom T. Moore
President/CEO

(214) 363-4400

What's Going On

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Type of payment: Cash

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

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

Reflex Teleproductions

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

Type of payment: Barter

Type of programming: Series/First Run.

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

Republic Pictures

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

Type of payment: Cash

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

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

Resort Sports Network

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

Type of payment: Barter, Cash & Barter.

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

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

Royal Communications International

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

Type of payment: Cash

Type of programming: Action/Adventure, Ani-

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

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

The Samuel Goldwyn Company

10203 Santa Monica Blvd.
Los Angeles, CA 90067
Contact: Dick Askin
President, Television
(213) 552-2255

Type of payment: Cash & Barter

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

Sample titles: "American Gladiators" (athletic

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640E Linear Downstream Keyer/Edger \$2,750.00

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Circle (108) on ACTION CARD

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

Santa Fe Communications

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

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

The Sportsman's Showcase with Ken Tucker

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

Sudzyn's Country Video

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

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

Teacher Productions

240 East Third Street
Garner, IA 50438
Contact: Gregory Schmidt
Producer/Director
(515) 923-2349
Type of payment: Cash
Type of programming: Animal/Nature/Outdoors, Docu-Drama, Documentaries, Drama, Educational, Family, Religion.
Sample titles: "Easter is Special" (family holiday special), "Michael, My Brother" (award-winning docu-drama), "Opera House Live" (country-western jamboree), "True Stories From Guatemala" (theatrical monologue), "Religion or Politics" (documentary on political pulpits), "They Built The Alaska Highway" (history documentary).

The Tel-A-Cast Group

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

Telemundo Group, Inc.
1740 Broadway
New York, NY 10019
Contact: Gary McBride
Senior Vice President, Sales & Marketing
Type of payment: Cash
Type of programming: Spanish Language Television Network: Action/Adventure, Animal/Nature/Outdoors, Cartoons, Drama, Educational, Family, Game Shows, International, News/News Stories, Specials, Sports, Variety/Music.

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

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

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- Walter Matthaw
- Elizabeth Taylor
- James Cagney

FOR A COMPLETE CATALOG, CALL (619) 277-1211 or write:
Eagle-Lion Video, 7710 Balboa Ave., Suite 117, San Diego, CA 92111



Telemundo's "El Show de Lucy."

Trinity Broadcasting Network

Box C 11949
Santa Ana, CA 92711
Contact: Deanna J. Sebastian
LPTV Director
(714) 665-2122

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

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

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

U•Net (University Network)

Box 1955, Brown University
Providence, RI 02912
Contact: Jeff Southard
U•Net Director
(401) 863-2225

Type of payment: Free

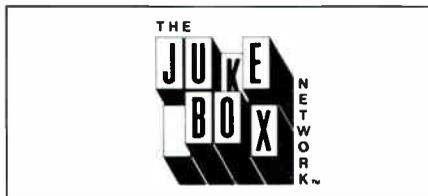
Type of programming: Animated, Comedy, Documentaries, Drama, Educational, Features/Packages, Game Shows, Magazine/Talk, News/News Stories, Program Inserts/Shorts, Variety/Music, (5 hours weekly, student produced programming).

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

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

USDA Office of Information

410-A Administration Building
Washington, DC 20250
Contact: Ms. Marcella M. Hilt
Director, Radio-TV Division
(202) 447-6445
Type of payment: Free
Type of programming: Agricultural News



Video Jukebox Network, Inc.

12000 Biscayne Blvd.
Miami, FL 33181
Contact: Bill Stacy
Vice President, Operations/LPTV
(305) 892-3640

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

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

Visions Productions, Ltd.

16745 West Blue Mound Road
Brookfield, WI 53005
Contact: Rick Felski
President

Type of payment: Cash

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

Warner Bros.

Domestic Television Distribution
4000 Warner Blvd.
Burbank, CA 91522
(818) 954-6000

Type of programming: Cartoons, Children's.

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

Weiss Global Enterprises

P.O. Box 20360
Oxnard, CA 93034-0360
2055 Saviers, Suite 12
Oxnard, CA 93033-3693
Contact: Adrian Weiss
President
(805) 486-4495

Type of payment: Cash

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

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

Westchester Films, Inc.

342 Madison Avenue, Suite 714
New York, NY 10173
Contact: Claude S. Hill
President
(212) 867-1700

Type of payment: Cash

Type of programming: Animated.

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

Zoli Teleproductions

P.O. Box 485
Palmer Lake, CO 80133
Contact: Janice Lloyd
Vice President/Marketing

Type of payment: Cash & Barter, Barter

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

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

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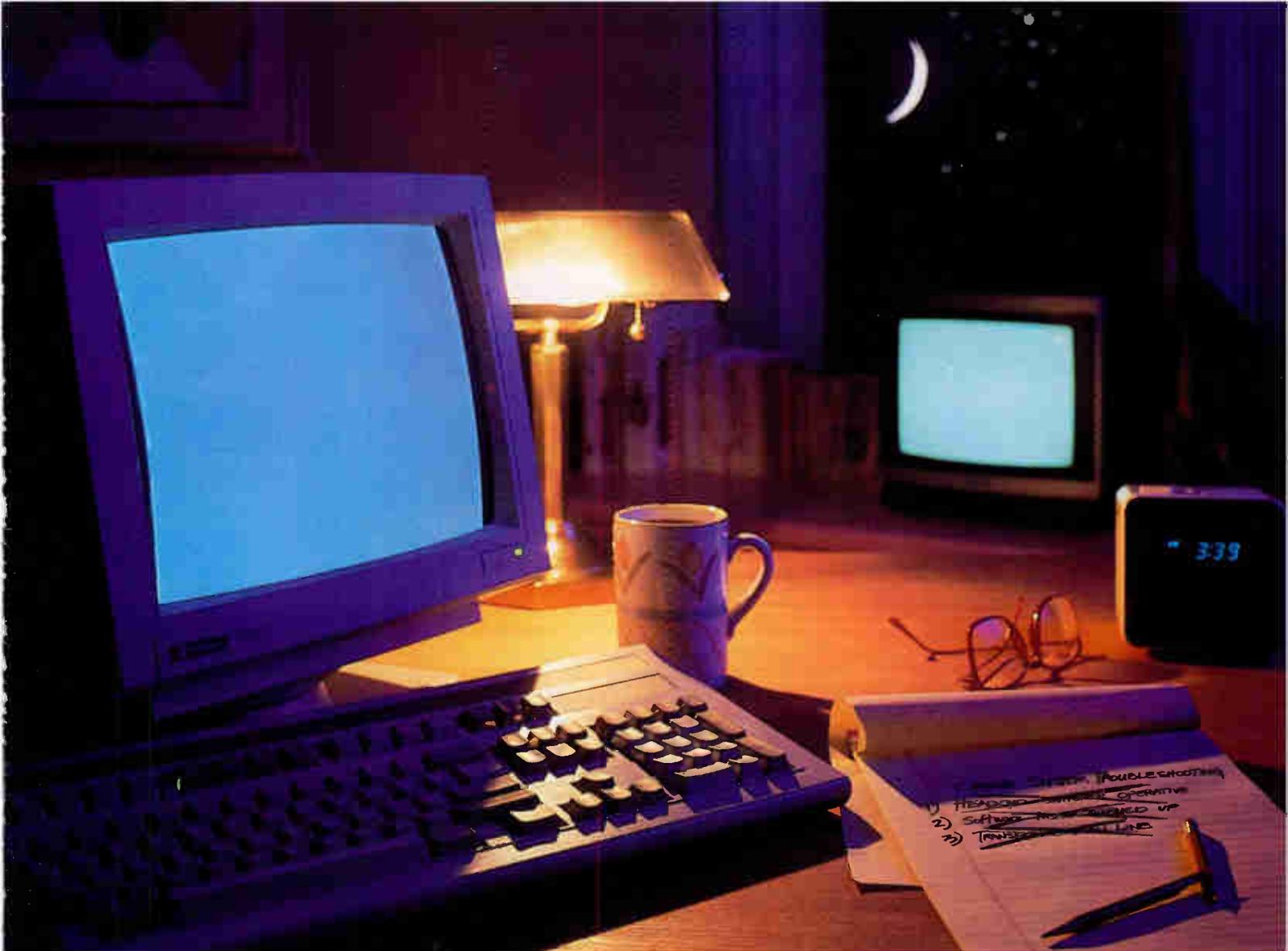


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LPTV and the LAW

—by Peter Tannenwald

Tuning In On Employment

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

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

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

What to Include

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

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

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

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

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

Salary Arrangements

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

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

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

Leaving the Company

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

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

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

What is "Reasonable"

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

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

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

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

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

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

...at the FCC

NEW LPTV LICENSES

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

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

K57EY Belcourt, ND. Schindler Community TV Services, 12/4/90.
 K59DM Belcourt, ND. Schindler Community TV Services, 12/4/90.
 K61EF Belcourt, ND. Schindler Community TV Services, 12/3/90.
 K43CT Reno, NV. Kidd Communications, 12/4/90.
 K63DN Reno, NV. Generic Television, 12/21/90.
 W17AY Seaman, OH. Tranquility Community Church, 12/4/90.
 W50BJ Toledo, OH. Tran Star, Inc., 12/20/90.
 K21CS Tahlequah, OK. Tahlequah TV-21, 11/30/90.
 K52DE Salem, OR. Columbia River Television, Inc., 1/2/91.
 W36BE State College, PA. The New York Times Company, 1/2/91.
 W51BG Farragut/Knoxville, TN. Dwight R. Magnuson, 11/30/90.
 K22BH Corpus Christi, TX. Clear Channel Communications, Inc., 1/2/91.
 K38CN Salt Lake City, UT. William Allen Marshall, 11/30/90.
 W26AZ Front Royal, VA. Ruarch Associates Limited Partnership, 11/30/90. ??
 K22BI Walla Walla, WA. Blue Mountain Broadcasting Association, 1/4/91.
 K27DD Walla Walla, WA. Blue Mountain Broadcasting Association, 12/21/90.
 K60EB Yakima/Wapato, WA. Ronald Alan Theodore Bivens, 1/2/91.
 K68DG Shoshoni, WY. Riverton Fremont TV Club, Inc., 12/4/90. CP ??

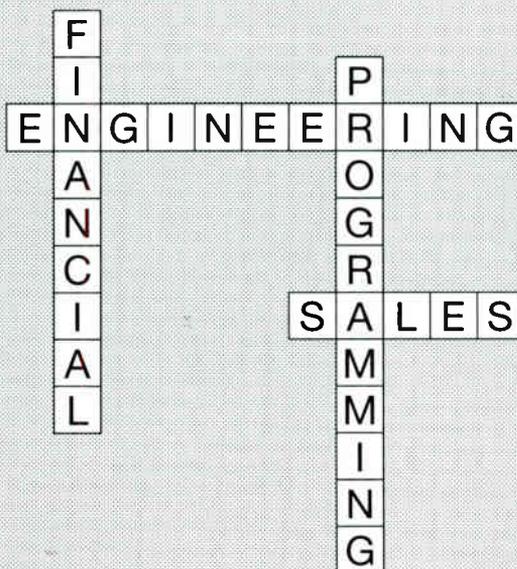
NEW LPTV CONSTRUCTION PERMITS

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

W52BF Mobile, AL. Penny C. Wilmoth, 1/3/91.

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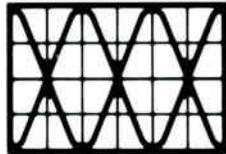
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K08LK Bakersfield, CA. Barbara Dilley, 12/19/90.
K10NP Eureka, CA. Philip J. Plank, 12/20/90.
K11TC Fortuna/Ferndale, CA. North Star Communications, 1/3/91.
K07UX Fresno, CA. Eduardo and Rosa Maria Caballero, 1/4/91.

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

INDEX TO ADVERTISERS

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

K25DV Santa Rosa, CA. Earl Manuel Etienne, Ph.D., 12/20/90.
W57BT Miami, FL. Educational Television Corporation, 12/7/90.
W18AZ Sarasota, FL. George W. Kimble, 12/19/90.
W39BK Valdosta, GA. Impact Television Group, Inc., 12/20/90.
W39BJ Waycross, GA. Women's LPTV Network, 12/20/90.
K59EI Maui, HI. Susan Durch, 12/19/90.
K56EQ Wailuku, HI. Worldwide Enterprises, 12/19/90.
K16CQ Twin Falls, ID. The Little TV Station, 12/19/90.
W48BG Kokomo, IN. Kingdom of God Ministries, Inc., 1/2/91.
W07CU Lexington, KY. Clarabelle F. Boone, 1/7/91.
K47DL Lake Charles, LA. James E. Still, 1/2/91.
W66BR Lake Charles, LA. Adventures in Media: Jeffrey W. Young, 12/19/90.
K09VN Shreveport, LA. Clarabelle F. Boone, 1/3/91.
K39CY Bozeman, MT. Jose Armando Tamez, 1/4/91.
K32DB Fargo, ND. Kelco Television, 12/20/90.
K28DN Laughlin, NV. John F. Craven, III, 12/20/90.
W05BY Rochester, NY. Assal Broadcasting Company, 1/4/91.
W64BM Toledo, OH. Lonnie James, 12/5/90.
K46CW Norman, OK. Lola E. Brothers, 12/5/90.
K68DU Stillwater, OK. Mountain TV Network, Inc., 1/2/91.
K53EA Eugene, OR. Gerald D. Kamp, 1/3/91.
W15BB San Juan, PR. Arzuaga Broadcasting Group, 12/19/90.
K12ON Bryan, TX. Clark Ortiz, 1/4/91.
K55FX Corpus Christi, TX. Norma Torres, 1/2/91.
W17BG Charlotte Amalie, VI. Paradise Superstation Ltd., Inc., 12/5/90.

ASSIGNMENTS AND TRANSFERS

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

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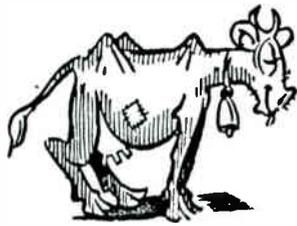
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W43AT Dalton, GA. Assignment of license granted from John Forshner to Family Life TV 43 on 12/12/90.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

W57AP Falmouth, ME. Assignment of license

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

W26AB Detroit, MI. Assignment of license granted from Channel America LPTV Holdings, Inc. to Channel America LPTV License Subsidiary, Inc. on 12/13/90. **TV AD 4/17/89**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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