



Broadcast Programming & Production

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JAZZ

PERSONALITY

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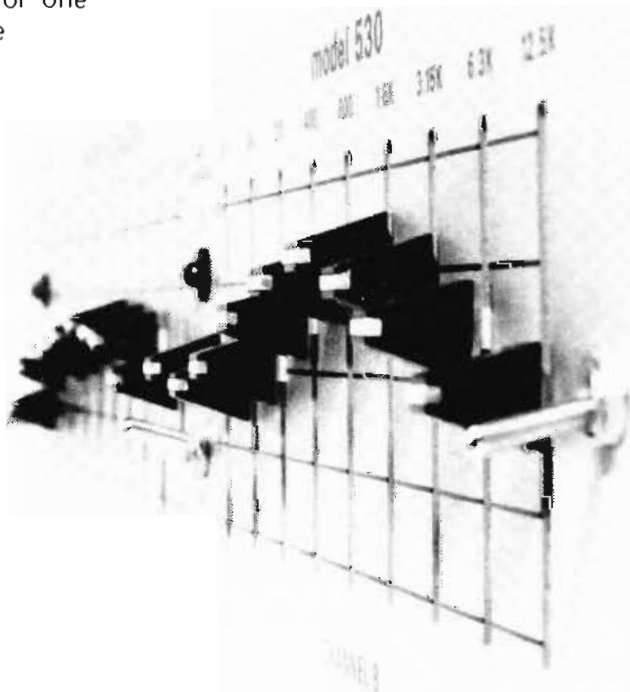
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FROM: Bruce Higgins
KHIG Radio
Paragould, Ark.

I am not one that has time to sit down and write letters for the sake of doing so — or to promote another's cause . . . however, this time I make an exception.

Your magazine is "just what the doctor ordered." In the cross roads of American radio in the middle of nowhere, it is next to impossible to come up with good programming ideas because of the lack of exposure to other programming minds and ideas . . . we welcome "Broadcast Programming & Production" and hope that an idea exchange will develop to promote the cause of better radio.

Thanks for your great ideas.

FROM: Ralph T. Kuehn
Production Director
WISN-TV, Milwaukee, Wisconsin
President,
Production Managers Association

I am very happy to see a magazine is coming out to talk on production. For years this business has been directing all their attention to the electronics end of it, sales end of it and programming, but they seem to forget it is the creative end that plays an important role in the TV media.

It is the production people, be it a director, art director, lighting director, writer, or talent that tries to hold the viewers attention; not only for the ratings, but for the client so that they pay attention to their commercials. I feel that all production people would benefit from your magazine.

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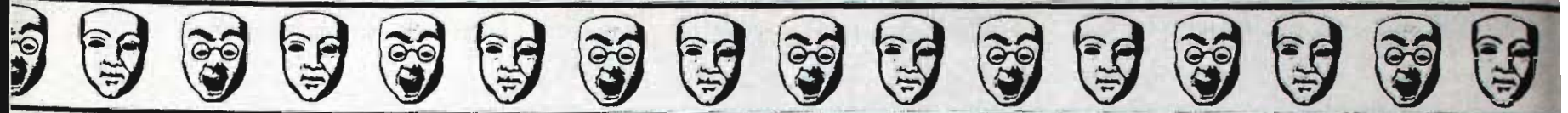


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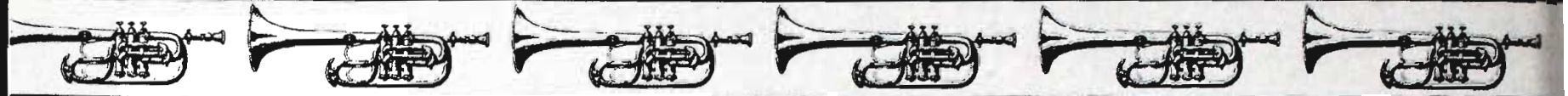
Contemporary, MOR, Country & Western, Beautiful Music, Ethnic, R&B, Top 40. . . of all the radio formats in operation throughout the U.S., which attract the greatest shares of listenership? BP&P presents a special Pulse survey on page 18.

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RADIO COMEDY



Is a Serious Business



THE RADIO COMEDY OF DICK ORKIN & BERT BERDIS... PHILOSOPHY, PREPARATION, PRODUCTION.

By HOLLY BIRNBAUM, *Dick Orkin Creative Services & The Chicago Radio Syndicate, Chicago.*



When I'm asked what it is that I do for a living, I usually say I work for a Chicken and a Fairy, which usually results in a flurry of questions or strange looks. After I've explained that I work for "Chickenman" and "The Tooth Fairy," (two syndicated radio comedy series) the fun begins . . . except on the rare occasion that I come across a person who's never heard the programs, or never even heard of them. How does a person explain "The Wonderful Weekend White-Winged Warrior?" (better known as "Chickenman," the continuing story of mild-mannered shoe salesman, Benson Harbor, who fights crime and/or evil on weekends). After the initial barrage of questions, we usually either start talking about the weather, or exactly what goes into the production of such radio programs, and radio comedy commercials.

Dick Orkin and Bert Berdis are two funny men who not only write and produce comedy, but they also voice the material with various other actors. Good comedy is a serious business, of which Bert Berdis believes radio is experiencing a resurgence. "A lot of ad agencies are discovering that you can really have a lot of fun in a 60-second radio commercial. And as far as the comedy series go, people are re-discovering how much fun you can have with radio in general. Especially today, when you find that costs in television are so high." Dick Orkin adds, "Due to the high costs, t.v. commercials have been cut down in time . . . you see more 30-second commercials today than 60's. In radio, you find that you can really do a lot with characters and sound effects. It's affordable . . . it doesn't cost you a lot if you make a mistake, and the cost of experimentation is relatively small."

But are there any rules for the use of

comedy? Are there any times when it should be used, and when it should not be used? According to Bert, no. "There really are no rules . . . we've done comedy for just about every kind of client from car makers, to restaurants, to funeral homes. It just depends on what *you* want to do. And of course, there are just some people who are *afraid* of comedy."

Bert feels that radio comedy lends itself to a greater variety in approaching subjects. The imagination can run more wild, as contrasted to television where you are restricted by what a cameraman or a set director can do. "In radio, we can literally make an actor do anything we want him to. We can paint a big picture with the script, making it very visual in the imagination of the listener. For example, if we say that the Masked Minute Man (a character from "The Great American Birthday Party" bicentennial radio series) is walking down a cobblestone street, approaching a tavern where a big brawl is ensuing, and he's hit over the head with a barrel full of pickles, you get a good picture of what's happening. To stage and direct all that would be very costly."

From start to finish, the production of comedy radio commercials is a very time consuming and involved endeavor. It generally is initiated when an advertising agency representative calls with a project in mind, yet he's not sure of an approach. So he will meet with Dick and Bert to discuss ideas, concepts, a beginning.

Ideas for commercials are often discovered through working on scripts for comedy series. Many of the fresh techniques that appear in their inimitable commercial scripts were germinated in programs, where the comedy ideas have

the chance to "stretch out," as the material is not under the scrutiny of an ad agency and the client. In this way, much of what has been found to work in the studio with programs, can be transferred into commercials.

The creative process takes place somewhere over the middle of a very long conference table with Dick seated at one end, and Bert at the other. The only way for Dick and Bert to write successfully is without interruption — which causes the rest of us in the office to act as their protectors, shielding them from all outside stimuli and/or other people calling. (Once they were so swamped with writing assignments, that they considered renting a suite in a nearby hotel, and not telling *anyone* where they'd be!) But usually, every morning, they shut the door to their office and brainstorm for about two to three hours.

Dick and Bert both have radio and writing backgrounds, but they say that most of the good comedy writers they come across, curiously enough, are *not* writers. As Bert puts it, "Most *writers* are too disciplined. The good comedy writers we find are frustrated *something else*s . . . a frustrated drummer working in a dry cleaning store." Adds Dick, "I think a good writer is someone who likes to surprise people . . . someone who enjoys the idea of entertaining others.

"A writer should write comedy for himself. If things are interesting to you, or dramatic to you, then they'll probably be interesting to other people. It doesn't really take anything more than a *normal* sense of humor, it perhaps just takes a different perception of happenings in the mainstream of life. Your ears should be attuned to what people do and say, and your eyes should be set to see events that

FROM: Michael R. Starling
Engineering Sup.
Mutual Broadcasting System, Inc.
Washington, D.C. 20006

Congratulations on Issue 3 of BP&P! I've been waiting years for a magazine on the technique and art of programming. Format and topics are exceptional.

Bobby Ocean's "Imaginative Radio Production" has identified the elusive components and techniques of good production. Indeed, the audio tear-drop is the perfect image of the sound envelope on tape.

However, the instructions are disturbingly vague in two areas:

The discussion on 'electronic editing', or using the record function to effectively splice off the undesirable beginning of a segment, indicates the record head is used to erase audio. Yet virtually all broadcast decks employ three heads. The erase head is first to contact the tape, biasing it with a supersonic tone, thereby erasing any pre-existing audio. Bringing your mark forward to the "immediate left of the actual record head gap" actually erases a portion of the desired audio since the mark is now past the erase head gap.

The weighting of a tape loop with an empty reel "as it emerges from the playback head and just before it reaches the capstan/puck pinchers," actually pulls the tape away from the playback head; i.e., you lose reproduce audio. Loops can be properly weighted by adding the empty reel between the supply reel and first tape guide.

Only in scouring the article to insure I hadn't missed any of the valuable pointers packed in three short pages, did I notice these minor errors.

Letters to the Editor should be addressed to:
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Broadcast Programming & Production
PO Box 2449
Hollywood, CA 90028

FROM THE READERS:

An editorial material rating of the most useful feature articles, as determined from Product Information Cards received prior to press time.

September/October issue:

Total Response: % — most useful

1. Imaginative Radio Production 44.01
2. FM vs. AM Programming . . . 30.84
3. Radio Press Publicity . . . 17.07
4. Match Game '75 8.08

Television Response:

1. Match Game '75
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"Most of the good comedy writers we come across, curiously enough, are not 'writers'. Most 'writers' are too disciplined. The good comedy writers we find are frustrated 'something elses'... a frustrated drummer working in a dry cleaning store."



"One of the fastest ways to kill yourself in comedy is to ad lib. I don't think that there are many people that can ad lib... truly spontaneous great comedy. Of course there are some rare moments, but I think most good radio comedy needs to be planned and written prior to going on the air."



"In doing comedy commercials, we are trying to 'capture the moment'. It is the actual recording session where it all comes together."

egos and feelings, but the mutual respect they have for each other is only exceeded by their mutual capacity for silliness. They operate on identical wavelengths. Once they get going on a hook for a dialogue, the script just flows, often with one of them speaking and the other writing furiously every word. Here's an example of just such a verbal match from a recent commercial they wrote and produced for Kraml Dairies' Yogurt:

BERT: Oh Great Master, I seek your wisdom.

DICK: Cloudy, with a chance of rain.

BERT: No, Sire. I want to know the secret of Kraml.

DICK: The secret of Kraml is to spell good.

BERT: Not Scrabble... Kraml! The Kraml Dairy, you probably drink their milk.

DICK: Milk? The animal that goes moo brings us milk.

BERT: No, Kraml does.

DICK: Goes moo? I didn't know that.

BERT: No, I mean Kraml brought us the cow that brought the milk that brought the brand name Kraml Yogurt.

DICK: Uh-Huh. (Softly) Would you repeat that?

BERT: There's a brand new Yogurt in town and it's fresher, richer, creamier, smoother, has more fruit, and yet, it costs no more. I want to know...

BOTH: How they can do that.

DICK: Their Yogurt is fresher, richer, creamier, smoother, has more fruit, and yet, it costs no more because the Yogurt comes from Kraml.

BERT: I know that.

DICK: Oh, they're famous for their Yogurt. Why, the Kraml can go across the desert many days without water, just his Yogurt!

BERT: Sire?

DICK: Stores it in his hump, I believe...

BERT: Not camel, Kraml!!

DICK: Oh, yes, they're the people who brought us the crough.

BERT: The crough?

DICK: The moo-crough, you know, with the hump underneath? Will someone call me a taxi-crab? Hello?

Once the script is prepared, and Dick and Bert and the client are satisfied with what's on paper, the next step is to make the script live in the form of the recorded commercial. But, before the commercial is recorded, there have to be voices, or actors, and the casting of radio actors plays a critical role in the outcome of the spot. "We don't look for people with *trick* voices, or what many people call *comedy voices*," says Bert. "We don't look for people who *sound* like they're funny. We want people to sound like they're *real*, but have a good sense of comedy." Orkin adds, "If you try to rest the success of a commercial on casting funny, it usually will backfire on you. The basic material must be there to start out with."

Another important aspect in communicating humor is what print-oriented people would call "white space." In radio, it is frequently referred to as dead air. For Dick and Bert, it's that important pause. When a spot is cast, one of the primary considerations is the actor's sense of timing. Reading a script is not too difficult for a radio voice-over actor, but to interpret where and how and *why* to pause, and to take direction, and to move quickly through a script is the key to success. Relates Dick, "In doing comedy commercials, we are trying to *capture the moment*. It is the actual recording session where it all comes together. Timing is important in the effectiveness of the script... it's pausing long enough after a funny line to allow the listener to laugh or react... dramatic pauses, comedy

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are funny. We just perhaps look and listen a little bit harder for what will be a good source of comedy for us. But once you're into it, you become more sensitive to things that, because of their preposterous or incredible nature, will make you laugh." Bert comments further, "You should deal with things that you are familiar with, and that are in the realm of your experiences. But a writer shouldn't attempt to make everything 'big' or 'punchy.' I think people appreciate the fine points of humor."

Dick is a firm believer that among a comedy writer's primary tools should be a pen and a piece of paper. Although ad libbing occasionally takes place in the studio in attempts to make certain problem lines work better, good comedy needs to be well thought out, and written down in advance. "One of the fastest ways to kill yourself in comedy is to ad lib. I don't think that there are many people that can ad lib . . . truly spontaneous great comedy. Of course there are some rare moments, but I think most good radio comedy needs to be planned and written prior to going on the air. If you are to fail, you'll fail more consistently with ad lib humor than any other way. And if you do fail, people are going to remember your bad jokes, and very few of your good jokes."

Comedy is effective if it is used wisely and done well. It's rather easy for a joke to become stale, and it takes discretion to know how far to carry a situation. While unexpected twists add to the heightening of a joke, never knowing when to quit paves the way to failure. Bert relates, "I think you have to know when you're lugging. Milton Berle always lugged one too many times for me. It's important to know when to stop milking a situation."

That fact that Orkin and Berdis are a team has some definite *synergistic* advantages. According to Bert, each can build on or interject ideas into the creative efforts of the other. "We first try to settle on a good concept. Once we've done that, we'll each go away and write something. Then we'll come back and read it and build on each other's ideas. If the two of us weren't here, sometimes we'd end up with only half a script!"

In their professional relationship, they are not only considerate of each other's



Dick Orkin poses as 'Chickenman' (left), and 'The Tooth Fairy' (right), the main characters of two radio comedy serials created by Dick Orkin and Bert Berdis. Dick and Bert also produce radio comedy commercials for Dairy Queen, Toyota, Lawnboy, Pioneer Chainsaw, McDonald's, and Time Magazine.

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when certain voice tracks must be isolated. "Alex Carras came in recently to do some spots for Pioneer Chainsaws. Now, he's a person who we can't get ahold of very easily if we need him to re-cut some tracks. So we have to make sure that what he does comes out right . . . his voice must be right, and the final mix must be right. But once he's out the door, if his voice wasn't isolated, we couldn't change what he did. So in order to work with the track easily, we'll cut his voice separately, adding jingles and effects later."

SOUND EFFECTS

Sound effects play an important role



Engineer Stewart Sloke, assembling a comedy spot. "We prefer to cut spots live, full-forward, putting everything on as the script is read. When we're done with a take, it's completely finished . . . it's got the sound effects, music, jingles, announcer tag on the end of it. . . everything. The only thing left to do is tighten it up and time it out."

in helping the listener better visualize an audio comedy situation. Stewart records many of his own sound effects, simply because the packages that are available are not quite accurate enough for the sounds he looks for. Also, most conventional sound effects are not *funny sounding* . . . but Stewart cautions that one shouldn't attempt to make a spot funny on the basis of sound effects alone. "Sound effects are important if used right, but I can recall an instance where a guy came up here and did a spot for a shoe company. It was based on the idea of Noah's Ark . . . he had sound effects of all the different animals going on board. But when he brought the spot back to the client, the client said that it sounded like a commercial for sound effects. Here, he was defeated in what he was trying to do. The sound effects have to be used very carefully. Many times, and especially in comedy, the accuracy can fight the actual commercial."

MULTI-CHANNEL RECORDING, AND MUSIC

Multi-track recording is used in some instances in the production of comedy spots. Generally, a four-track machine will be used in customizing work, where the basic tracks of the spot will be on one or two channels, and then custom insertions for local retail outlets are overdubbed on the remaining tracks. Stewart Sloke also does all of the firm's music recording with his associate, Don Marier. Stewart and Don will go to an outside 16 or 24-track facility and record the live session. The final music tracks will be mono-mixed to one track of a stereo machine, and the final vocal tracks will be mono-mixed to the other track. These mixes are brought back to Dick and Bert's studio, and transferred to two channels of the four-track machine. "As we integrate music into a spot, sometimes it is necessary to have the music slightly higher at certain points, or the voices slightly lower, etc. If the music and voices were originally mixed to one track together, I would have lost control in adjusting the levels of each at my discretion. Having them each on a separate track allows me to alter their levels to fit perfectly into the spot."

JINGLES

Jingles in comedy spots are different from conventional jingles. Expounds Stewart, "It's important to be different with a comedy spot. To pay off a comedy spot with a regular, straight-sell jingle, generally will not work. It must have some kind of comic treatment . . . something to pay-off the comedy . . . whether at the end it's just some kind of humorous voice, or a funny sounding instrument . . . there has to be that pay-off. We do a lot of commercials where the end fades out, often with voices arguing something out. Such an ending has to have a music segue that is strong enough to end the spot at a real high. For example, the spot probably goes through a couple of jokes, through the sell lines of the product, up to the

pay-off . . . a joke, or a punchline. But, that must then be topped. So the music is not just there to be a piece of music . . . the music or jingle segue must top the end of the commercial . . . and bring it to a high."

TIMING

Stewart claims that Bert Berdis writes 63-second commercials! And after the voices are recorded, everyone leaves the studio, assured that "Stew will fix it!" When a spot is done full-forward with a good deal of live, spontaneous production, it is expected that timing to precisely 30 or 60 seconds will take some time and effort. "Sometimes a spot runs a second-and-a-half over, and it's going to network," proclaims Stewart. "If it is overtime, network will probably turn it down, or if it gets by, the last second-and-a-half of overtime will automatically be cut off. So it's important that the spots time out accurately. To remedy commercials that go over, there are generally dead spots, breaths, or unimportant words that can be edited out. In this case, the spot can be tightened up and timed out perfectly without any problems. But when we've taken out every possible second of dead air, every drop of breath, and there is still a time problem, as a last resort I'll use a variable frequency oscillator to slightly speed up the tape. I can usually pick up about one or two seconds on a 60-second spot, but after that, it starts to get that 'Donald Duck' effect, and we notice it right away. Dick and Bert are very conscientious about how the voices sound, and will not let anything go out of here where they can notice any voice changes. Generally, using these techniques will solve the problems, but there have been a few instances where there was nothing else we could do, but cut the spot all over again."

RADIO PLAYS

Since time requirements are not as restricted, timing out radio plays and comedy series is not as tedious a task as timing commercials. Most other aspects of production of the plays reflect different characteristics as well.

Sound effects for the dramas are different in the sense that a high degree of *realism* is sought, rather than the comedic or exaggerated sound. Miking is not close, but is distant to achieve natural, or environmental sounds. And, as opposed to the full-forward production approach in the commercial spots, radio plays are recorded one segment at a time, in stereo, on the four-track machine. Segments of the plays are then mixed and assembled into the final production. □

TELL YOUR
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ABOUT



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& Production**

pauses. It's knowing when to pick up your cue. A good actor will also know which lines to have fun with, and which lines to throw away."

Orkin and Berdis' most common copy approach is two people talking. They try to create a situation that seems natural, but an incongruity will mysteriously appear, to cause confusion. Their copy overflows with misunderstandings between two people, double entendres, and puns. Often, they will set up a situation that will work on radio, but can only be visualized in the mind's eye, a reflection of their belief that *the challenge of radio is to see how much they can make the listener believe*. Bert comments, "We try to get a really startling proposition, and then make you, the listener believe it by our performances." Dick further comments, "As an example, we recently did a radio commercial for Sheffield Beans . . . the premise was that a guy is dressed up in a bean suit, tapdancing up some stairs, and has to jump into a can of beans. Now that would be too absurd or ludicrous to stage for television, but somehow in radio we have to get people to believe that this is really taking place:

BERT: Cut!! Cut!! Kill the music . . .

SFX: music coming to a disorganized halt.

BERT: Hey, you! The Lima Bean . . .

DICK: Me??

BERT: Come here, kid. Know why we're doing this?

DICK: Yessir. To introduce new Sheffield Beans.

BERT: Right, a fantastic introduction for a fantastic product. Sheffield.

DICK: Right.

BERT: And how do we do this?

DICK: We tap dance up the ramp and we dive into the cans of Sheffield Beans.

BERT: Then, why won't you dive?

DICK: I'm sorry sir.

BERT: Look, kid, there are seven of you Sheffields, right?

DICK: Right.

BERT: Pork 'n Beans, Great Northern Beans, Black-Eyed Peas, Kidney, Navy, Pinto, and you, Sheffield's large Lima...

DICK: Right, the best beans in the biz...

BERT: You all have your own bean costume . . .

DICK: I LOVE my costume . . .

BERT: . . . and you all have your own can to dive into . . .

DICK: (clears throat) I have trouble seeing which can is mine . . .

BERT: Look at the labels, they're twelve feet high!! "Sheffield Country Style Beans. All slowly simmered in pork to bring out their full aroma and flavor." . . . ANYBODY can read that!!

DICK: I'll do it right this time, sir.

BERT: All right, let's hit it again . . .

Okay, kid. Tap dance up the ramp . . . pass the Sheffield's Pinto can . . . pass the Sheffield's Navy can . . . pass the . . . No! No!! Cut!!! All right!! Haul the Lima out of the Kidneys, and let's take it again.

Want more details? Circle 105 on Product Info. Card

"We don't want the commercial to come off to sound like we're just a bunch of guys having a good time . . . we want people to laugh at us because we're being so serious about it. I think that's the fun of things," says Bert. "I think that once stimulated, the listener's imagination is a great opportunity. It can provide all the sets, all the scenery, and all of the props that you couldn't possibly provide if you were going to visually create it for television," comments Dick. "I think that the reason you tend to believe it more on radio is the fact of the power of suggestion. The listener, as he hears the commercial, begins to see the whole stage in his mind. That becomes far more capable of becoming a reality for the listener than if we did it visually in a way where the listener might say, 'I would never imagine it looking like that.' The listener chooses to see things the way he would like to see them, and that helps the believability."

Is comedy on radio an effective way to reach people? Dick Orkin and Bert Berdis are of the opinion that it is the *best* method to reach an audience. "If you do comedy, people tend to like you and your product," says Bert. "If you look at radio, there is very little that is different of entertaining . . . as shown by the radio listings in newspapers . . . it's all *music, news, and weather*. And most radio advertising has that *unctuous* quality about it . . . a *commercial tone*. When a commercial comes on, most listeners will recognize it right away and react in a way relative to 'oh no, here comes another commercial.'" Dick adds, "Comedy is different, and it helps distinguish a message from all the other similar din and clutter on the airwaves. Appealing to a sense of humor seems to be a sure fire way of grabbing attention."

PRODUCTION OF RADIO COMEDY

The effectiveness of a joke or funny line depends greatly on how it is told. Just the same, the effectiveness of radio comedy depends upon how it is told, or presented to the listener. This is where production of the comedy becomes crucial . . . how the spots are put together

so that the humor will have its maximum effect on the audience.

Stewart Sloke is the chief engineer and production director at Dick and Bert's creative shop. Stewart spends most of his time in their studio, surrounded by tape machines, a Tascam board, and other outboard audio equipment, recording, mixing, and assembling the materials whose destiny is to make people laugh.

MIKING

Comedy commercials involve close-miking techniques in the initial recording of the voices. The tracks are laid down in mono, and a degree of low end is rolled off. "I feel that in most cases, AM stations tend to be 'boomy,'" says Stewart. "The top end is cut off in transmission, and the lows then become prevalent. So I try to cut off some of the low end to compensate."

LIVE RECORDING

With everyone situated in the studio, ready to read the script, turntables and cart machines with music and sound effects are also waiting, cued-up and ready. Dick and Bert and Stewart prefer to cut spots live, full-forward, putting everything on as the script is read. "When we're done with a take, it's completely finished," explains Stewart. "It's got the sound effects, music, jingles, announcer tag on the end of it . . . everything. The only thing left to do is tighten it up and time it out."

"Doing a spot full-forward puts everyone under more pressure, but I think you end up with something that's better. Everyone knows that how they perform at that moment will effect the outcome. As Dick says, we try to *capture the moment* in our commercials, rather than mixing different parts together to assemble a moment. Also, when an outside client comes in, after the session, he can take with him a finished, mixed tape that sounds like, or close to the final spot. It's not difficult any longer to do it this way . . . it was the first 20,000 spots that were the hard ones!"

As the tracks are recorded full-forward, they are generally mixed live onto one mono track. There are exceptions, though,

munity for Eric cigars. The spots were voice-over versions of the campaign that had run so successfully in the English-speaking community, showing the Nordic sailor with his popular blonde companion. Relative to the dollars spent, it was having little noticeable impact on Eric's share of the Spanish market. A little questioning and research into the situation brought about an obvious change. The blondes were jettisoned for a dark-haired Puerto Rican romping on the beaches of Puerto Rico. Sales in New York's "el barrio" jumped immediately.

This solution spotlights two conditions. One, naturally, is viewer identification. The second is a respect for and awareness of Spanish pride — a characteristic that has become virtually a genetic part of his makeup. It is a rich part of the Latin tradition and is fostered by a set of values that has been inbred since time immemorial. That a major American advertiser would appeal to a Spaniard in his native language, using his fellow countryman as a symbol, is an approach that reaches right to his psyche. And, after all, where else is an advertiser aiming?

The rewards for recognizing these nuances can be immediate and extraordinary. Hellmann's and Pepsi-Cola discovered this fact a few years ago. At the time, Hellmann's attracted 25% of the

total New York market. Through a well-planned campaign of Spanish television, it brought its share of the Latin community up to a whopping 85%. Pepsi-Cola, which is outpaced by Coke in the total New York area, took 60% of the Latin market — again thanks largely to its Spanish-language media campaign.

Is the market worth this attention? In New York City, there are 1,867,600 viewers to whom Spanish is the primary language, 18% of the total population, forming virtually a city within a city. They have an average family income of \$9,000.

On a national level, there are more than 10,000,000 Spaniards in the United States, of whom 70% speak Spanish in the home. Their total purchasing power is in excess of \$20 billion and climbing. A substantial share of that marketplace would represent healthy revenues, indeed. This is doubly true for some national advertisers whose direct competition is literally invisible in the Spanish community.

The most logical path to this audience's pocketbook is a well-planned multi-media campaign appealing to those ethnic preferences and characteristics that we have already discussed. The inexperienced media director should also bear in mind that the average Spaniard is not more than

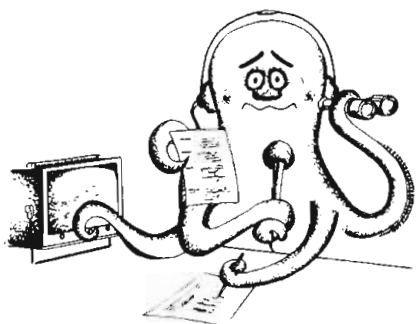


ABOUT THE AUTHOR:

Carlos Barba added a vice president's title to his role as general manager of Screen Gems Broadcasting's WNJU-TV Ch. 47, which serves the Spanish-speaking community in the New York Metropolitan area, in August, 1974. A former second baseman with the Washington Senators, he joined the station as director of Spanish sales in 1970. Two years later, he was named sales manager and, in December, 1972, general manager. He joined Ch. 47 from its sister station, WAPA-TV in San Juan, P.R., where he was promoted director. His varied entertainment and communications career also includes stints as creative director of Venezuela's largest advertising agency, general manager of the CBS-TV affiliate in Caracas after handling special promotional assignments for CBS-TV affiliates throughout Latin America, and writer and star of daytime television dramas in Havana. Barba was graduated from that city's Villanova University and became a U.S. citizen in 1969.

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one generation removed from his homeland. As a result, a great number of them simply cannot read English well. Moreover, in the New York market at least, the Spanish language dailies have a relatively low circulation. Combine this restriction with the fact that Latins are avid television watchers, particularly the women, and it is easy to understand why TV should be, and is, the primary vehicle to reach these people.

On a national level, there are only 12 Spanish-language television stations in the country, all UHF. And while the lack of sophisticated, comprehensive research can be the bane of the Spanish broadcaster, it is a substantiated fact that more than \$80 million is spent in Spanish media, of which 80% of the blue-chip sponsor advertising is in broadcasting. The major advertiser products are food, beverages, proprietaries, airlines, retail chains and motion pictures. The educated Spanish advertiser is cognizant of the fact that these everyday staples are not presented

Televisión de Habla Hispana:

Para Capturar La Audiencia... Adapte El Mensaje.

Translation: SPANISH LANGUAGE TELEVISION: To Capture the Audience. . . Adapt the Message.

By CARLOS BARBA

Vice President and General Manager,
WNJU-TV, Ch. 47, New York City.

It has been said that in order to reach the Latin market, television advertisers and programmers must realize that the Spanish not only speak their language, but think, dream and conceptualize in it.

We at WNJU-TV (Ch. 47) in New York have recognized this reality for a long time. A comprehensive understanding of the emotional and intellectual quality of our viewers is the primary reason for our controlling a 65% share of our metropolitan market.

This grasp of our viewership did not come in a blinding flash. Indeed, our own appraisals are constantly changing and being re-evaluated. A prime reason for this is the unprecedented mobility of this recent immigrant group — only one of the myriad characteristics which distinguish the Spanish market. This mobility is due, in part, to the constant influx of new citizens and the proximity of the Latin's native lands, whether he makes his home in New York or one of the four other major Spanish markets in the United States — Miami, Chicago, Southern Texas or Southern California.

ADVERTISING

Awareness of these distinct traits enables the Spanish language television facility to supply its advertisers with a media approach that emphasizes more than numbers, demographics and cost-per-thousand. It creates a position to be educators as well. We don't think of that function as an extra, but rather as an effective and viable sales tool. The awareness of this approach and the need for it is clear — even with the growth of ethnic advertising across the country, many national clients have little conception of the bonanza that is available in the ethnic marketplace, much less the approaches and stimuli that will make their messages sell and make their product a household word.

But in the ethnic marketplace, the approach must be adapted. Spanish commercials, like those directed to most foreign-language constituencies, must be handled delicately, with absolute respect for the principle that Spanish programming and advertising is not simply a subtitled hybrid of its Anglo counterpart. On

Ch. 47, such national clients as Procter and Gamble, Colgate, Bristol Meyers, American and Eastern Airlines and many more have come to understand that the Latin viewer is as different from his U.S. counterpart as Charro is from Cher.

On an esoteric level, the Spanish might be said to be more emotional, loyal, sentimental and "flashy." Generally, a Latin housewife would not dream of ordering her husband to the neighborhood *bodega* for a can of coffee, nor would she be able to identify with the American homemaker in her stereotyped portrayal as harried, unkempt and dowdy. The Latin woman envisions herself as glamorous and beautiful; she makes conscious efforts to present that "face," and would resent any implications to the contrary.

The Yankee sponsor who thinks he can simply dub English over this type of spot is not only going to miss his target audience, but he is risking the danger of alienating the potential buyer as well.

Lorillard discovered something analogous to this a few years ago. They had begun a campaign in the Spanish com-



Raul Amundoray and Marina Baura star in WNJU-TV's currently popular "novela," "La Usurpadora." Televised every weekday evening at 6:30, it blends the two essentials necessary to the popularity of this Spanish form of soap opera—romance and a flavor of the old country.



Manolo Iglesias, (left), anchors the Channel 47 news weeknights from 10:30–11:00 p.m. In addition to national and local reports, the program also covers news events throughout the Hispanic world, using film clips from Central and South America and Europe.



Variety is extremely popular on Spanish-language television. WNJU not only produces major specials like this one starring the popular Isa Dobles and the "Serranata Guayanese," but also imports variety and dramatic programs from Venezuela, Brazil, Spain and other Hispanic countries.

there are not enough markets to provide a suitable research base. Secondly, we feel we are the leading station in Spanish-language programming—thus we should set the pace, not rely on established trends.

In determining programming choices, initially the audience composition is considered. However, unlike the networks and the local independents who must compete against them, we are much less concerned with counter-programming. Our prime considerations are the social class, sex and age of our viewers.

The large share of our audience begins

to appear around 5:30 in the afternoon. It is composed primarily of women, a large portion of whom are working wives returning home. (A much greater percentage of Spanish women work than their Anglo counterparts.) In the 5:30–6:30 p.m. time slot, therefore, that female viewership is the primary target. Scheduled are replays of the most famous *novelas* in the history of Spanish television in the series "Festival del Recuerdo" (Festival of Remembering). The program is a reprise of classics that ran seven to ten years ago. The brunt of the current

audience hasn't seen these shows, but is encouraged to do so by the one or two members of the family who remember it fondly. So, created is an in-home promotion plus past popularity helping to "hype" the show.

At 6:30, the Spanish television household is solidly female and we program accordingly. Shows with the heaviest appeal to their romantic interests and memories of their homeland are slotted. Our success with this concept is easily proven by the 38 rating achieved by a current *novela*, "La Usurpadora" ("The Usurper"), whose popularity has exceeded even that of "Esmeralda," the most popular drama in the history of Spanish television. The show was produced in Venezuela and fortunately there are more than 260 chapters, which will enable a run of an entire year. Incidentally, you can rest assured that both "Esmeralda" and "La Usurpadora" will be on "Festival Del Recuerdo" in a few years.

At 7:30, the audience is much more integrated, and an hour and a half of mixed comedy and variety shows are programmed to meet its diverse interests. After this transition period, soaps reappear for the last time during the day.

The news is scheduled for 10:30. This presents special problems, because our viewers are not satisfied with only local or state-wide coverage. They are keenly interested in events at home, in San Juan and the Dominican Republic; they want to know such news as the score of a soccer game between Real Madrid and Buenos Aires Rivers. In addition to subscribing to the United Press International News Service, we use taped news reports from all over the globe.

The final 11:00 p.m. time slot uses various formats: musicals, sports, movies and public affairs. Such diversity gives the audience—particularly working mothers who aren't constant viewers—a chance to be selective in their late-night TV-watching. Enough of this fluctuating audience tunes in to keep our late-night ratings especially good.

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to the Latin buyer through the normal supermarket approach. The Spanish shopper is much more likely to do his buying in a local *bodega*, or small family store. There are more than 5,000 of these in the New York area alone. This is a direct offspring of a Latin's feelings and concern for close family and neighborhood ties.

There is also a disproportionate preference among Spanish viewers for big-ticket items like color television sets, cars and expensive watches and jewelry — important status symbols in the Latin market. This, again, is a reflection of the proud “machó” tradition.

Comprehension of these traits coupled with our year-round exposure to the “city within a city” nature of the Spanish community led to one of the most successful promotion campaigns in media history. I'm particularly proud of it because from a personal standpoint, I had a great deal to do with its creation, and from a professional perspective, it clearly pinpointed our grasp of the marketplace. More important, it spotlighted WNJU's impact on it.

This past Mother's Day, we promoted a contest and presented gifts to 47 mothers (matching our channel). Entries were to be mailed in, along with a box top, label or facsimile of a product manufactured by one of the five national and five local advertisers who sponsored the event. The promotion was plugged (and the sponsors' names mentioned) two to three times a day beginning in mid-March. By the date of the drawing, less than eight weeks later, over 776,000 entries were received — a phenomenal total from a market that numbers 1.8 million.

Although we knew this promotion had an enormous potential, the final totals staggered even us. But we knew it would work. For one, it combined the sporting excitement of a contest with the emotional appeal of “Mother's Day,” which, to a Latin, is an irresistible lure. Spurred along by the “city within a city” word of mouth we were sure we should generate, we knew we had all the elements for a winning event. And while the prizes were not extravagant (top prize was \$1,500), offered along with a color TV, jewelry, etc. was a trip to Puerto Rico, the native land of more than half of our viewers — another natural pull. Needless to say, the ratings for the televised special on which we conducted the drawing went skyrocketing. In addition, the Mother's Day gifts we distributed did not hurt our

image in the community, nor did it do any harm for the 10 participating sponsors.

PROGRAMMING

Naturally, before you can go to advertisers, you must prove you have an audience to deliver. There's only one sure way to provide that and its through good programming. Since we have an average share of 65% of the New York Spanish-speaking audience, I think we're in a reasonably credible position to contend that we know what our viewers are looking for and to lay down a few guidelines that account for this pre-eminence.

We've already mentioned the predominant position of women in television viewing in the Latin home. In New York, they represent 68% of the total audience. Our success over the years has been based on satisfying their tastes, which center on variety shows and a programming form known as the *novela*. The latter is much like a daytime drama, only it plays in prime time. Unlike a soap opera, *novelas* are run horizontally — each weekday night at the same time. The themes are heavily romantic and generally abetted by a touch of nostalgia since the majority of the audience is only a few years removed from the islands, Mexico and even Spain and relishes any glimpse or reminder of the homeland. In my close dealings with the community I've found that great numbers even have a dream of returning home someday.

Hoping to capitalize on this trait within the community — and granting that *novelas*, unlike soap operas, unfortunately, eventually come to an end — I spend a great deal of time travelling to all parts of Latin America and sitting in screening rooms in New York, looking at product from all over the Spanish-speaking world, in an effort to find one of those shows that has the mystical ingredients needed to become a major hit.

If the *novela* is the open sesame to the Latin female and actually the fulcrum of the entire schedule, sports is the ticket



“Una Muchacha llamada Milagros” is the most popular *novela* in WNJU's history. The story of a young girl's search for her parents amid the tangles of her romantic escapades, the show has become a way of life in New York's Spanish community. Seen each weekday night from nine to ten, it stars Ada Riera and Eduardo Serrano.

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Circle the Numbers

to the male audience and a key element in attracting a significant share of the bilingual market. These sporting events usually mirror the “hot” live ticket buys for Spanish fans in the New York area — wrestling, boxing and soccer. Latins really are great sport fans and a full spectrum of sports would find a ready audience but the networks and, in our particular market, the VHF independents, cover the major national events and the local clubs very thoroughly.

While we've touched on two vital aspects of our general programming philosophy, an in-depth look at our specific means of attracting audiences reveals several similarities to Anglo programming methods and a virtually equal number of disparities. The differences are what makes life in the ethnic television market interesting.

Unlike counterparts at an English-language station, syndicated programs' previous success in other markets cannot be relied on as a guide. For one thing,

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Programming
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Which Formats Attract the Largest Audience?

When a radio programmer is considering the alteration of a format, his knowledge of market need, along with his experience and intuition, will influence his programming decisions. But recognizing, through research, which formats are apparently achieving the highest degrees of success in competing for listeners, can help guide his decisions in the most advantageous direction. While success of a given format is reliant upon the means in which it is individually carried out, the following national survey, conducted by THE PULSE, INC., indicates which formats attract the largest audience. . . broken down by Men, Women, Teens, and Total audience, and then further analyzed by Geographic Area and Market Size.

Figures presented are "Shares of Audience." For example, in the first chart below, Country & Western for Men from 6-10 AM shows the figure 17. This means that 17% of all men listening to the radio from 6-10 AM are tuned to Country and Western stations. Figures in each column should total approximately 100 (100%

of radio listeners). Figures represent AM and FM radio for the entire year of 1974.

Positions where three dashes (— — —) appear indicates that the computed audience share figure equalled less than 1%. "Base for Percents" may be defined as the number of stations surveyed.

Format Definitions: Pop Standard, Standard

Pop & Standard may be classified as basic MOR or Personality; Contemporary, Contemporary Pop & Pop Contemporary may be considered Top 40, Rock, Stereo, Oldies, etc.; Album, Show, Movie can be defined as Beautiful Music; Non Classified & Others includes such formats as Religious, Jazz, Classical, etc.; remaining formats are self explanatory.

DISTRIBUTION OF STATIONS WITH LARGEST SHARE BY FORMAT — BY MEN, WOMEN & TEENS

	MEN				
	6 — 10 AM	10AM-3PM	3PM-7PM	7PM-12 Midnight	6AM — Midnight
	%	%	%	%	%
Pop Standard, Standard Pop & Standard	45	38	26	29	34.50
Contemporary, Contemporary Pop & Pop Contemporary	26	32	40	42	35
Rhythm & Blues	1	— — —	2	4	1.75
Album, Show, Movie	1	1	2	4	2
Country & Western	17	26	24	6	18.25
Ethnic	1	1	2	1	1.25
Talk & News	5	6	4	5	5
Non Classified & Others	6	4	6	9	6.25
Base for Percents	144	144	144	144	144
	WOMEN				
Pop Standard, Standard Pop & Standard	50	29	22	27	32
Contemporary, Contemporary Pop & Pop Contemporary	29	37	54	47	41.75
Rhythm & Blues	4	2	4	5	3.75
Album, Show, Movie	4	1	5	2	3
Country & Western	10	17	8	5	10
Ethnic	2	6	3	4	3.75
Talk & News	4	4	3	6	4.25
Non Classified & Others	8	6	6	7	6.75
Base for Percents	144	144	144	144	144

Clearly, much of our scheduling is "horizontal" — that is, with the same show in the same time slot each night of the week. This is the same as the Anglo concept of "stripping" but, thanks to the lure of the *novela*, the practice is much more prevalent in Spanish-language programming.

Like the *novela*, other types of entertainment that are especially popular — musicals and comedies — are liked because they remind the viewer of home. That music is part of the Spanish tradition is probably less surprising to Anglos than their taste for heavily satiric comedy; "La Tuerca," conceived in Argentina more than twenty years ago, enjoyed the same popularity as "Laugh-In," its American counterpart of several seasons ago.

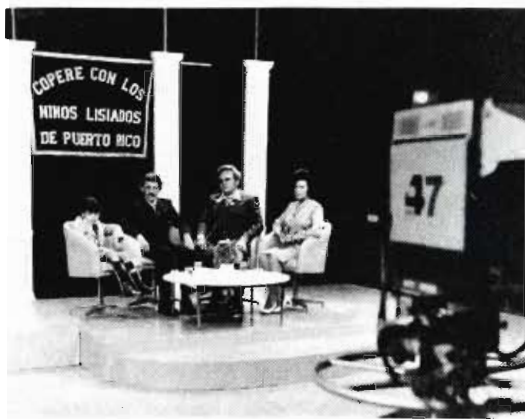
Besides their great mass appeal, comedies are available in some quantity because they are not as expensive to produce as dramas. Due to union problems in the international distribution of tape shows throughout the Spanish-speaking world, Hispanic production studios can rely on front money from only a single country. This is different from the American situation, where suppliers can hope for world-wide sales when they finance their product. (Of course, they have other problems, as I am aware from Columbia Pictures Television, which shares our corporate umbrella and is the second largest producer of network television series this season.)

On Saturday, we do a great deal of public service broadcasting with a healthy addition of sports, not unlike our Anglo counterparts. Later in the day, we return to *novelas*, and in the evening we present a major Spanish motion picture.

The weekend program schedule at WNJU has several surprising features — shows in Japanese, Italian and Portuguese. Ethnic groups speaking these languages are numerically large in the heterogeneous New York-area market. Their thirst for entertainment in their native language — in everything from cooking shows and sports to talk shows, variety and drama — has resulted in very satisfying ratings.

Although we control a 65% share of our market, and I'd be the first to admit that this is a result of featuring the best entertainment programming available, we are especially proud of our public service record, both in terms of news and civic affairs specials and our regularly scheduled shows. Each week, four hours of public service programs are presented, all of them geared to the problems of the Spanish citizen living in the New York metropolitan area.

Naturally, one of the most serious and pervasive crimes afflicting every inner-city area is narcotics addiction. The problem of drugs is acute in the Spanish community, and for this reason every Friday a one-hour program, "El Show de Santi-



WNJU-TV public affairs director, Richard Borillo, (second from left) interviews representatives of the Committee for the Crippled Children of Puerto Rico as he hosts the station's weekly public service program, "Tribuna del Pueblo," (Voice of the City) from the Channel 47 studio in Newark, N.J.

ago Grevi," hosted by the Commissioner of Narcotics of the City of New York is telecast. Mr. Grevi illustrates the problems of drugs and related crime through dramatic story elements. The program has been very effective and has helped our general image in the community immeasurably.

Undoubtedly our most popular public interest program is "La Salud Y Usted" ("Your Health and You"). Like all their non-English speaking brothers, Spanish citizens have a very difficult time keeping abreast of public health information. New York City has made gallant strides to correct this problem, but it is still acute. The Spanish are also a relatively unintegrated minority and this restricts their access to the normal channels of information. The show attempts to bring medical advice directly into the living room. Hosted by a prominent Cuban urologist and expert on sexual problems, Dr. Julio Castellanos, the program features four outstanding physicians in a round-table discussion dealing with the symptoms of various illnesses, particularly those afflicting *el barrio*. Each show concentrates on a particular disease. The response has been overwhelming: we normally receive 2,000 to 3,000 letters each week praising the efforts and requesting additional advice.

Each week two other public service programs, "Newark Plus" and "At The Table," are alternated. The former is hosted by Kenneth Gibson, Mayor of Newark, N.J. (where our studio is located), or a member of his staff. Both programs deal with local problems.

"Tribuna del Pueblo" is a weekly half-hour show hosted by our public affairs director, Richard Borillo. The show directs itself to the problems of our entire viewing audience and features various public officials as guests.

We also program three half-hour public interest programs with a religious orientation each week.

Hand in hand with the programming

responsibility goes the task of promotion, and we at WNJU believe it is a vital part in the success of our schedule. We promote our programming blocks and sell, sell, sell the concept of "horizontal" scheduling.

To attract viewers, we design and carry out an advertising campaign for every show. We have created the notion that a TV tuned to Channel 47 is a "happy set" and we use recurrent theme lines — such as "From your country to you," and "For the Spanish woman . . . a story of love" — to associate the programming with ideas the audience finds popular.

Contests and promotions for each show are also held as often as possible. As the Mother's Day promotion results indicate, the Spanish market is very responsive to this approach. Target ads and very detailed story identification outlines are used — and we are not above reminding viewers that we are indisputably number one in our market. That's all part of our unified ad and promotion concept.

Admittedly, Ch. 47 and its Anglo counterparts share great similarities — we both must deal with the unions and the FCC for example — but the distinctions between us lead to inescapable conclusions . . . in Spanish-language television, to capture the audience — adapt the message. □

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Circle 109 on Product Info. Card

Distribution of Stations with Largest Share by Format - by Geographic Area - by Men, Women & Teens - 6 AM - 12 Midnight (continued)

	New England & Mid-Atlantic	East & West N. Central	South Atlantic, E & W Central	Mountain & Pacific
	≅	≅	≅	≅
TEENS				
Pop Standard, Standard Pop & Standard	11	9	5.50	7
Contemporary, Contemporary Pop & Pop Contemporary	88	86	73.50	87.75
Rhythm & Blues	1	---	2.75	---
Album, Show, Movie	---	---	---	---
Country & Western	---	---	1.25	---
Ethnic	---	---	5.75	---
Talk & News	---	---	---	---
Non Classified & Others	---	5.25	11	5
Base for Percents	26	37	57	24
TOTAL				
Pop Standard, Standard Pop & Standard	29.91	30	19.75	22.41
Contemporary, Contemporary Pop & Pop Contemporary	65.56	51.58	47.33	53.50
Rhythm & Blues	---	---	5	---
Album, Show, Movie	---	---	---	8.50
Country & Western	---	9.08	12.16	13.75
Ethnic	---	---	5.91	---
Talk & News	2.66	2.33	1.75	5.08
Non Classified & Others	2	12.58	8.08	4
Base for Percents	26	37	57	24

DISTRIBUTION OF STATIONS WITH LARGEST SHARE BY FORMAT - BY MARKET SIZE BY MEN, WOMEN & TEENS - 6 AM - 12 MIDNIGHT

	MEN				
	Less than 150,000	150,000 to 249,999	250,000 to 499,999	500,000 to 999,999	1,000,000 & Over
	%	%	%	%	%
Pop Standard, Standard Pop & Standard	11.50	28.25	31	41.25	46.75
Contemporary, Contemporary Pop & Pop Contemporary	21.25	39.75	37.25	41.75	27.50
Rhythm & Blues	---	---	---	2.25	4
Album, Show, Movie	---	3	2	3	---
Country & Western	28.75	15.75	23.75	14	10.75
Ethnic	2	8	---	---	---
Talk & News	---	---	2	2.25	16.75
Non Classified & Others	36.50	6.25	4.25	---	---
Base for Percents	13	24	45	32	30
WOMEN					
Pop Standard, Standard Pop & Standard	15.25	32.25	23.75	39.25	43.50
Contemporary, Contemporary Pop & Pop Contemporary	21	37.75	55.5	44.25	30
Rhythm & Blues	---	---	3	5.25	6.75
Album, Show, Movie	---	4	2	3	4
Country & Western	21.25	8.25	9.75	7	9
Ethnic	2	9.25	4.50	---	---
Talk & News	---	---	---	2.25	14.50
Non Classified & Others	40.75	42	4.50	---	---
Base for Percents	13	24	45	32	30

Distribution of Stations with Largest Share by Format –
By Men, Women & Teens (continued)

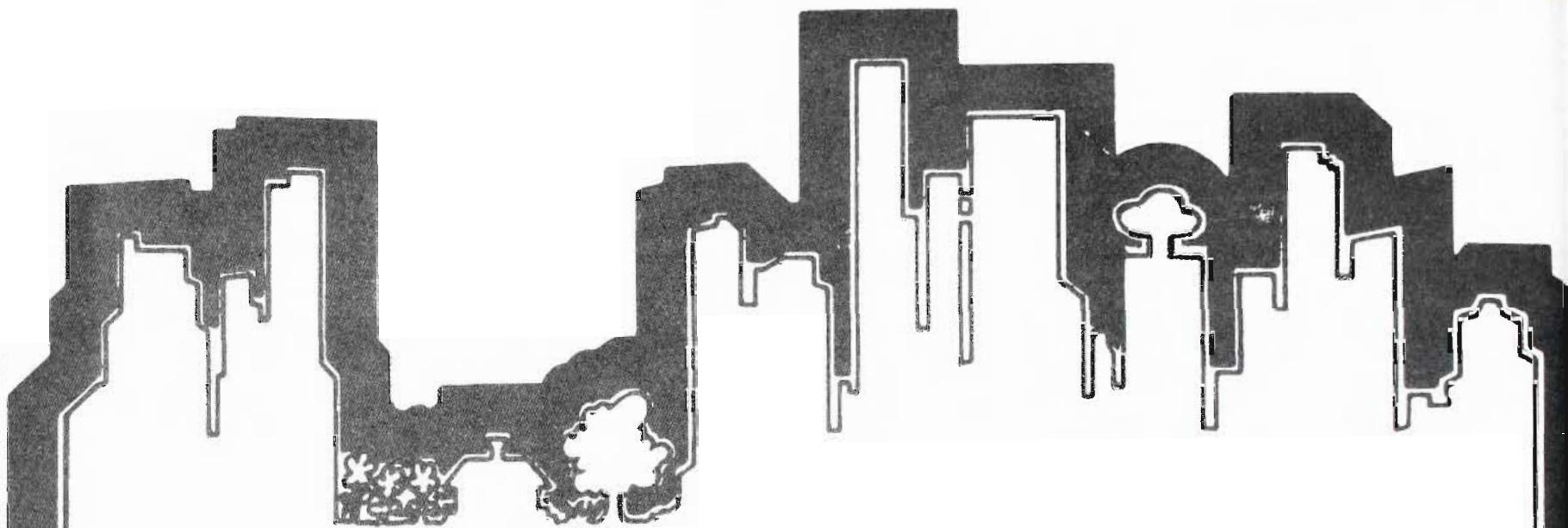
	TEENS				
	6 – 10 AM	10AM-3PM	3PM-7PM	7PM-12 Midnight	6AM – Midnight
	%	%	%	%	%
Pop Standard, Standard Pop & Standard Contemporary, Contemporary Pop & Pop Contemporary	6	8	8	9	7.75
	84	78	83	82	81.75
Rhythm & Blues Album, Show, Movie	1	3	1	---	1.25
	---	---	---	---	---
Country & Western Ethnic	---	3	1	---	1
	3	4	2	1	2.50
Talk & News Non Classified & Others	---	---	---	---	---
	6	6	6	9	6.75
Base for Percents	144	144	144	144	144

	TOTAL				
Pop Standard, Standard Pop & Standard Contemporary, Contemporary Pop & Pop Contemporary	33.66	25	18.66	21.66	24.75
	46.33	49	59	57	39.33
Rhythm & Blues Album, Show, Movie	2	1.66	2.33	3	2.25
	1.66	---	2.33	2	1.50
Country & Western Ethnic	9	15.33	11	3.66	9.75
	2	3.66	2.33	2	2.50
Talk & News Non Classified & Others	3	3.33	2.33	3.66	3.08
	6.66	5.33	6	8.33	6.58
Base for Percents	144	144	144	144	144

**DISTRIBUTION OF STATIONS WITH LARGEST SHARE
BY FORMAT – BY GEOGRAPHIC AREA
BY MEN, WOMEN & TEENS – 6 AM – 12 MIDNIGHT**

	MEN			
	New England & Mid-Atlantic	East & West N. Central	South Atlantic, E & W Central	Mountain & Pacific
	%	%	%	%
Pop Standard, Standard Pop & Standard Contemporary, Contemporary Pop & Pop Contemporary	36.75	43.25	29.75	29.
	55.50	31.75	29.75	30.25
Rhythm & Blues Album, Show, Movie	---	---	3.50	---
	1	---	---	9.25
Country & Western Ethnic	1	14.25	23.75	29.
	---	---	4.25	---
Talk & News Non Classified & Others	4	3.50	3.50	8.25
	2	27.25	9.50	2
Base for Percents	26	37	57	24

	WOMEN			
Pop Standard, Standard Pop & Standard Contemporary, Contemporary Pop & Pop Contemporary	42	37.75	24	31.25
	53.25	37	38.75	42.50
Rhythm & Blues Album, Show, Movie	1	---	8.75	---
	1	---	---	15.50
Country & Western Ethnic	---	13	11.50	11.25
	---	---	7.75	2
Talk & News Non Classified & Others	4	3.50	1.75	7
	4	5.25	3.75	5
Base for Percents	26	37	57	24



RADIO PROGRAMMING IN

ATLANTA

A profile of successful radio programming in the 13th largest U.S. market. BP&P interviews the programming management of Atlanta's top five audience-garnering stations: WSB -Variety; WAOK -Black; WQXI -Contemporary; WPLO -Country & Western; and WPCH -Beautiful Music.

By GARY KLEINMAN

WSB-AM Radio
750kHz; 50kw

Format: Variety

An Interview with:

**Vice President/General Manager,
Elmo Ellis**

BP&P: Being that you are the Vice President/General Manager of WSB, how did your dominant role in programming the station come about?

ELMO ELLIS: Every radio station is going to reflect the composition of its personnel and particularly its leadership . . . essentially, I am a programming-minded General Manager. I come from a writing and programming background. I was trained as a journalist, and my first job at the age of 21 was at WSB as the station's first director of publicity and promotion. I moved from there into script writing . . . then into programming and production duties. From there I became General Manager.

BP&P: What are your perceptions of Atlanta, from a programming standpoint?

ELMO ELLIS: Atlanta has changed rather rapidly and drastically, as have a number of big cities in recent years. We have had a tremendous influx of population, from all over the country, and to some extent from all over the world. Atlanta, before World War II, was a city of about a half a million people. It's now moving toward two million. This means that our population has come in from all areas, bringing with them their heritage and interests, likes, and dislikes. Where Atlanta, 20-25 years ago, was still pretty provincial, pretty "southern," now . . . it's much more cosmopolitan and sophisticated.

BP&P: Has that had any major effects on programming a radio station?

ELMO ELLIS: Yes it has. 20 or 25 years ago, for instance, a song like "Dixie" was a daily item. In fact, you'd usually either begin, or end your programming each day by playing "Dixie." There still are a few people who would like to hear that, but you don't hear many songs anymore that are strictly "southern" . . . in the sense that it caters to the old traditional interest.

The birthdays of Robert E. Lee and Jefferson Davis were always noted in your programming. Now, if you were to go through their birthdays and not mention it in the programming or a newscast, it's possible that nobody would even bring it to your attention. Now that's a rather profound change.

Musically, 25 years ago and beyond that, you had those in this town who liked what you might call traditional MOR music, those who liked gospel, religious music, those who liked country music, which basically then was "hill-billy" music. And then you had those who liked soul. And the areas of distinction in the music were pretty well marked . . . the basic types were pretty identifiable. What has happened in music now, is that the lines have crossed, and it's not uncommon for a popular song to contain the elements of all the music types I've just mentioned. Obviously this has affected the kinds of music we play. And we find that as Atlanta has grown, that different groups that have specialized interests in listening have also grown. And trying to appeal to a mass audience is more difficult than it used to be because the choices are so many.

Distribution of Stations with Largest Share / By Format - By
Market Size By Men, Women & Teens - 6 AM - 12 Midnight (continued)

	TEENS				
	Less than 150,000	150,000 to 249,999	250,000 to 499,999	500,000 to 999,999	1,000,000 & Over
	%	%	%	%	%
Pop Standard, Standard Pop & Standard Contemporary, Contemporary Pop & Pop Contemporary	15	9.25	5.50	7.50	7
Rhythm & Blues Album, Show, Movie	---	---	1	1.50	1.50
Country & Western Ethnic	2	1	---	---	---
Talk & News Non Classified & Others	4	3	3	---	---
Base for Percents	---	---	---	---	---
	26.75	6.25	2.50	---	---
	13	24	45	32	30

	TOTAL				
	Less than 150,000	150,000 to 249,999	250,000 to 499,999	500,000 to 999,999	1,000,000 & Over
Pop Standard, Standard Pop & Standard Contemporary, Contemporary Pop & Pop Contemporary	13.91	12.50	20.08	29.33	32.41
Rhythm & Blues Album, Show, Movie	---	---	1.33	3	4.08
Country & Western Ethnic	---	2.33	2.33	2	1.33
Talk & News Non Classified & Others	17.33	8.33	11.16	7	6.58
Base for Percents	2.66	6.75	2.50	---	---
	---	---	---	1.50	10.41
	34.66	18.16	3.75	---	---
	13	24	45	32	30

Automation that Doesn't Sound Canned.



No longer does an automated station have to sound automated! More Music presents "THE PERFORMERS," a new progressive MOR format that sounds totally live. . . with new and different shows for each and every day! Featuring four major market personalities. . . Don Burns, Dave Hull, John Peters, and Jay Stevens.

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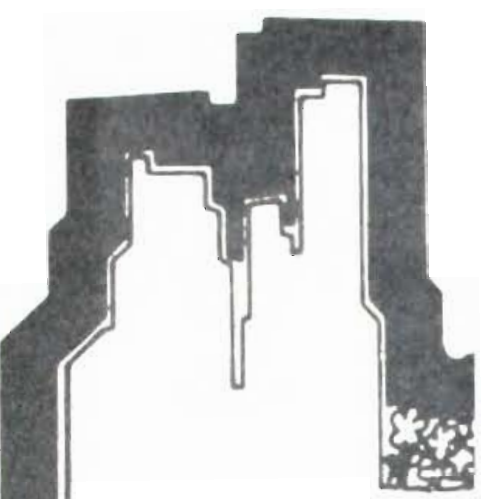
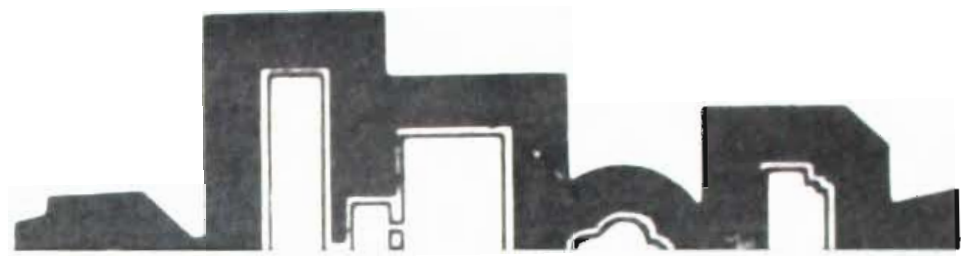
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WPC

WSB-AM Radio
750kHz; 50kw
Format: Variety
An Interview with:
Vice President/General Manager
Elmo Ellis

BP&P: Being that you are the Vice General Manager of WSB, how do you see your role in programming the station?

ELMO ELLIS: Every radio station reflects the composition of its personnel, particularly its leadership... essentially, I am a programming-minded General Manager. I came from a writing and programming background. I was trained as a journalist, and in the age of 21 was at WSB as the director of publicity and promotion. From there I went into script writing, programming and production, and there I became General Manager.

BP&P: What are your perceptions from a programming standpoint?



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BP&P: *What market segments are you after?*
ELLIS: We're still programming, on AM, for a mass audience. We are still somewhat of a Ringling Brothers' Circus in the sense that our tent is very big, and we are inviting under it a large group of people. We want the majority of radio listeners, if possible, to stay with WSB . . . 18 and up. I'm leary, of course, in being arbitrary in choosing an age that is not too

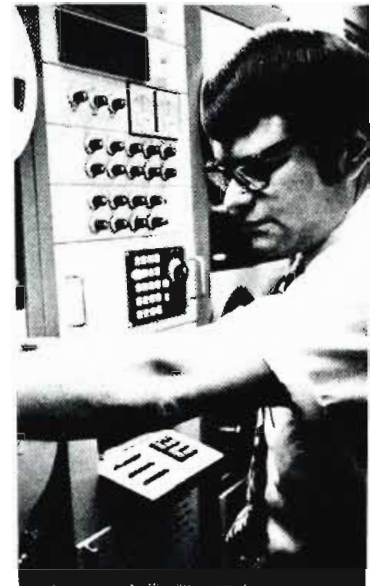
recently said to me is a good description of what we do at WSB . . . he said, "Your radio station, in itself, is an interesting person." I take the approach that if you turn on a radio station, like a person, you are inviting it into your home, car, or place of work. Therefore, everything on WSB, in the music played, in the news, in the humor or services . . . must be

too wide to appeal to certain people? Do you consider this a problem?

ELLIS: It does raise some questions sometimes, but the word "problem" indicates that it might be hurting us, and if it was, we would consider some changes. There is a saying that goes, "If you turn on WSB and don't like what you hear, don't worry . . . wait three minutes and it will

aren't trying to emphasize any music . . . except that which is not melodious. The melody is very much in my thinking. I feel that a certain contemporary music is lacking in . . . in some cases, it's downright . . . many instances, it's hard for a lot of the population to understand . . . I find that many of the younger

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Broadcast Programming & Production

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...IN THE PRODUCTION STUDIO

CX822 Mastering Recorder

computer logic control for safe, rapid tape handling and editing ■ full remote control optional ■ Trac-Sync available ■ each channel has two mixing inputs and individual bias adjust and equalizers ■ third-head monitor for meters or headphones with A/B switch



...IN THE CONTROL ROOM

SP722 Studio Player

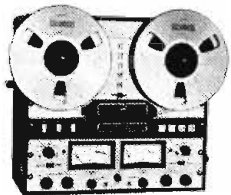
simple tape transport system has only 9 moving parts ■ remote start/stop optional, automatic stop in play mode



...ON LOCATION

SX822 Recorder/Mixer

integral mixing facility simplifies setup ■ same tape transport system and meter monitoring as CX822 ■ two mic or line inputs per channel



Crown tape recorders pay for themselves with years more reliable service. These precision instruments make clean, accurate, effortless recordings years after the "economical" semi-pro decks have succumbed to chronic breakdown. Design lifetime is ten years (18 hours a day, 7 days a week) with three factory overhauls.

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listeners are listening more for the lyric content . . . the "message" . . . and I think that is a different kind of listening. I believe most of the American people are melody-minded, therefore, I put more emphasis on the melody than on the lyric.

BP&P: How are music choices made?

ELLIS: We never base choices of play on popularity. Choice is 100% based on what the song sounds like, if we think our listeners will enjoy it.

BP&P: Do you ever follow requests?

ELLIS: Yes. We have a show in the afternoon that encourages requests.

BP&P: What is your programming schedule?

ELLIS: At midnight, we have a program that goes throughout the night until 5:00 in the morning called, "WSB Clockwatcher." It's a combination of music, news, and information. WSB constantly puts out a considerable amount of information in capsule form. We tell people interesting little things, and we have people here whose jobs are to just dig out interesting bits of information.

Much of what we do is very localized . . . we try to reflect the community in any way we can. We do a lot of name dropping, by saluting several outstanding men and women in every walk of life. We salute an outstanding young student everyday, we salute a different church or synagogue everyday, and we even salute someone who has a long record of driving without an accident or ticket, for safe driving. We salute and name all persons who write to us, that are celebrating their 80th birthday, or older, and all couples who are celebrating their 50th anniversary or more. We have a list that we read as a feature every morning on our 7:45 AM news, which is one of the most popular newscasts we have.

Between 7:30 and 8:00 every morning, we play a hymn . . . the "morning inspirational" . . . and we've done this for many years. Now, if you ask if you could successfully stop at your busiest morning drive time and salute your senior citizens, birthdays, anniversaries, or play hymns . . . the answer would be yes . . . if you are accepted in the community the way we are. Some of the things that we do are hold-overs from many years back, and they are important to a large number of our listeners who have been with us for a long time.

But on the other hand . . . the song that follows the hymn may be just as contemporary as a record that just came out yesterday.

The host of the morning timeslot is Bill Vail. He is a very warm, pleasant person . . . the kind of person whose hobby is working with the Boy Scouts (he is a Scoutmaster).

BP&P: How much talk do your personalities engage in?

ELLIS: We don't encourage excessive talk. If he's doing a music show, he should play the music.

Following Bill, from 5 until 10 AM, is John Moore. We have a very busy morning . . . heavy in newscasts, special news features, short interviews, skycopter traffic reports, and the music.

The interviews that I mentioned are sometimes extended to where the guest will be run through an entire show and made a "guest announcer," where the guest will work the show with our man. This works well with a musical artist or a comedian . . . and it's not

THE ATLANTA MARKET

Population Rank	19
Population:	
City of Atlanta	474,600
15 County Metro Area	1,791,400
22.6% Minority 15 county area	
Radio Stations	AM 11; FM 9
Television Stations	5
Receivers in operation, 15 county area:	
Color television sets	595,400
B+W television sets	820,600
FM Radios (Home)	825,600
FM Radios (Car)	407,600
Effective Buying Income:	
15 county area,	
Household	\$14,894.00
Per Capita	\$4,794.00
Consumer Spendable Income	\$8,587,628,000.00

unusual to have someone like Bob Hope, Jack Cassidy, Jack Jones, or a book author or political figure as a guest.

At 10 AM everyday, we present a one-hour musical special. Such a special might be a full hour of John Denver, possibly supplemented with one or two other guest artists.

At 11:00, we have a show called "Contact Sweepstakes" with Jim Howell. Jim is a humorist, and he works humor into his show by making some kind of a funny comment, and following it with some kind of a sound effect . . . maybe applause, a group laughing, somebody moaning, or giggling. He also uses his young daughter's voice at times . . . where he will pull a pun, and then play a cartridge of his daughter saying something like, "Oh Daddy, that wasn't very funny!" His little daughter, Melody, has become pretty well-known to the Atlanta audience because she appears on the show so much.

The "Contact Sweepstakes" show that Jim hosts is a contest among a group of musical artists. At the opening of the show, he'll announce four artists that are in the running, such as Paul Anka, Elvis Presley, Helen Reddy, Al Martino . . . or whoever. Within that hour, each artist is heard twice with two different cuts. Then listeners call in and vote for the artist they like best, and at the end of the hour, we tally up the votes and announce the winner, who is then heard in a finale number. This competition goes on each day, and then on Friday, the winners from the previous four days come back, and at the end of the month, the winners from each week are brought back for a monthly winner. And then at the end of the year, all the monthly winners are brought back, and we have a champion for the whole year. This allows the audience to participate very actively. We believe very strongly in audience participation . . . radio is a two-way street affair.

At noon, we have some news, in which I do a commentary each day. We also have a brief inspirational done by a minister. At 12:15 we have the "WSB Metro" show hosted by Gary Kinzey. He not only takes requests from the audience, but also plays call-in games with the audience everyday.

This has brought us around to 2:00 PM, when Jim Howell comes back and does a show called "Interstate 750." He's on until 5:00, and plays a great deal of music, does his humor, and features some news and traffic reports.

At 5:00 PM we start what we call "News 75" . . . it's an hour and 15 minutes of solid

BP&P: What market segments are you after?

ELLIS: We're still programming, on AM, for a mass audience. We are still somewhat of a Ringling Brothers' Circus in the sense that our tent is very big, and we are inviting under it a large group of people. We want the majority of radio listeners, if possible, to stay with WSB . . . 18 and up. I'm leary, of course, in being arbitrary in choosing an age that is a break-off point, but it does seem to be pretty true that under the age of 18, youngsters have pronounced listening tastes that differ rather markedly from their parents and even from young adults. So we want as many of the 18+ as possible, and in order to attract them, we undertake a rather difficult programming approach, because we don't limit ourselves to going after just country, or just MOR, or just contemporary . . . we look for an interesting melody, and an interesting song . . . regardless of what category it comes from. Our music is mellow, though, in the sense that we won't play a hard, abrasive song that might only appeal to those under 18 . . . but a good many of the songs we play do have elements of rock in them.

BP&P: Can you cite some examples of the artists you play?

ELLIS: We play the artists that come under the category of Neil Sedaka, Paul Anka, John Denver, Olivia . . . the contemporary artists. We also play the artists that are considered MOR . . . such as Sinatra, Como, Dean Martin, Al Martino, Andy Williams. We play some country artists as well, such as Johnny Cash, Tom T. Hall, Charlie Rich. But some of the artists even object to being put under a category. And in the music they're selecting to record, you can see that they are desperately trying to keep from falling into one category. They want to be acceptable to people in more than one music classification, and understandably so. And similarly, we want to project a musical image of WSB that says we're not just in one category, it is a station that features constantly interesting music. Which means that we break more new music than any other radio station in Atlanta . . . and possibly as much or more than any other station in America.

BP&P: How are your playlists constructed?

ELLIS: We have a current playlist which accounts for approximately 50% of the music we play . . . and it usually averages 100 songs. The other 50% would be hits by established artists, and it could be a hit that is a month old, a year old, or five or ten years old . . . songs that at one point have dropped off the current playlist. We wouldn't even mind going back and playing, say, a Louie Armstrong, or a Nat King Cole. Generally, it's the golden oldies.

We also have a library that is so large, and so well indexed, that we have a category from which we play what I call "surprises." This is where you go back and find a song that nobody even knew existed. Often it is a song that is popular today, but a version no one has ever heard before.

Again, to me, this is part of being interesting to your listener. I don't take the approach that a great many operators of radio stations do, and I'm not critical of their approach . . . they have a rather limited playlist . . . and the idea is to pick a certain number of songs that are showing popularity. Those songs are then featured with repetition. But what Jim Gabbert

recently said to me is a good description of what we do at WSB . . . he said, "Your radio station, in itself, is an interesting person." I take the approach that if you turn on a radio station, like a person, you are inviting it into your home, car, or place of work. Therefore, everything on WSB, in the music played, in the news, in the humor or services . . . must be interesting, comfortable, and acceptable to the listener so he will let WSB stay in his home or car. I don't want to be so specialized that the person will say, "I don't feel like listening to rock, or country music again today." I want them to feel that WSB is an interesting "person" with wide variety.

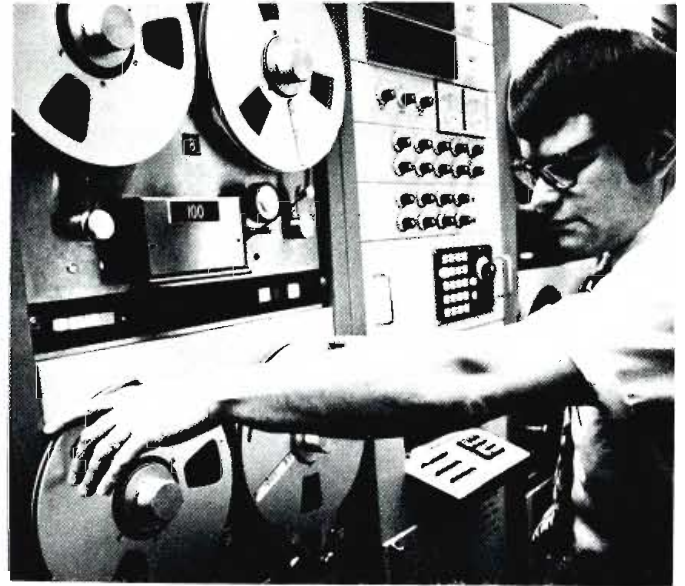
BP&P: What happens if the variety becomes

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ELLIS: It does raise some questions sometimes, but the word "problem" indicates that it might be hurting us, and if it was, we would consider some changes. There is a saying that goes, "If you turn on WSB and don't like what you hear, don't worry . . . wait three minutes and it will change." We aren't trying to emphasize any one type of music . . . except that which is interesting and melodic. The melody is very important in my thinking. I feel that a certain amount of contemporary music is lacking in melody . . . in some cases, it's downright dissonant. In many instances, it's hard for a large segment of the population to understand . . . in fact, I find that many of the younger

WBEN in Buffalo has designed and built probably the most modern broadcasting facility in America. And ITC is there with 9 open reel units and 37 cartridge machines!

Jerry Klabunde, WBEN's Director of Engineering, has guided the immense studio project. He chose ITC equipment for this innovative station, and so . . .



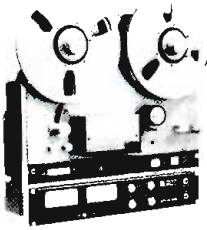
We asked Jerry Klabunde about ITC's 850 reel-to-reel machines.

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We've had no mechanical problems, no electronic problems, no failures. Nothing! And we have nine of them operating 24 hours a day, 7 days a week. The 850 Series is fantastic in automation, where we use ours, particularly with the motion sensing. The people who load the machines, since the tape is supplied "tails-out," have to rewind the tape and cue fast. With motion sensing, it's just beautiful! They don't damage the tape. From a mechanical standpoint, the thing is built like a battleship!

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RADIO ATLANTA wplc

(L to R) 1. WSB's newsroom. 2. WPLC's Program Director, Jim Clemens. 3. Jim Tyler, morning personality on WPLC, comes from a

top 40 background. Country and western approach is "more toned down, and less 'foolish'

due to maturity of audience." 4. WPLC's promotional logo.

naires daily, and from requests, we're asking if they're male, female, what their occupation is, age, favorite male artist, favorite female artist, if they attend country music shows, etc. We find that our audience varies . . . we have airline pilots, dentists, doctors, housewives, truck drivers . . . a wide variety. Today, I think everybody listens to country music to some extent.

BP&P: How is your music split . . . "real" country vs. "pop" country?

CLEMENS: Well, it really depends upon the releases that are available. Merle Haggard's new release, "It's All In the Movies," to me is not a country song. If you're talking about modern, or "pop" country, that song tends to be more modern. It just depends upon the particular songs each artist puts out. There are certain artists that I don't think could ever sing a song and be classified as "pop" or modern. You could put the Atlanta Symphony Orchestra behind them, and it still wouldn't be a modern song, due to lyric content and the artist's style.

Depending on releases, sometimes our list tends to be more modern than country in "currents." If that happens, we will tend to play more country classics to balance it out. Right now we can't find any up-tempo records . . . everyone is putting out ballads.

BP&P: Do you have a preference in programming towards more pop or more country?

CLEMENS: No, I worked in Texas for a while, so I really dig western "swing," but western "swing" isn't really big in "these parts." We just try to look at the playlist and determine what we need. If we take off five records that are more pop, then we'll try to put five back in that are of the same type. Again, we try to keep it balanced with the product that's available.

BP&P: How is your playlist determined?

CLEMENS: We base a lot of it on record sales and listener requests. We call a lot of shops, one stops, and even "mom and pop" stores.

BP&P: Do you refer to national charts in your decisions?

CLEMENS: Yes, we try to follow charts, but they're really hard to use for decisions because

they're always behind what you're doing on your own playlist. We use charts mainly for a reference to find records that are really happening that maybe we passed on, and maybe we better listen to again. But I don't think any given market can use a national chart for more than reference. When someone calls us and tells us that a record is busting wide open in Houston, Los Angeles, or wherever, it doesn't really matter. That doesn't mean it will do well in Atlanta.

BP&P: How big is your playlist?

CLEMENS: We chart 30 and play maybe 50 or 55 records. We average about 12 or 13 records in a typical hour, and about 4 of those are oldies that date back to 1968 on up.

BP&P: How many records do you add per week?

CLEMENS: It usually averages about 4 - 5 per week, but it's never over 5. Again, depending upon what product is available . . . there have been weeks when we haven't added any.

BP&P: Are there any advantages or disadvantages to programming a country music station in this market?

CLEMENS: I think every format is confronted with the same thing . . . it's highly competitive. There are at least 5 or 6 other country music stations here, so I don't think there is an advantage or a disadvantage in our being country. You've just got to do the best with what you've got.

BP&P: How does a record get airplay on WPLC?

CLEMENS: I try to listen to the records with the jocks. We listen to every record we get, skipping through it at first. The records that get good reactions are set aside and listened to all the way through when we eliminate the ones that won't work. I have to be responsible for the music, but I like to have all the guys, even in production involved in the selection process.

BP&P: What do you look for in a record . . . what makes a hit?

CLEMENS: I don't know what a "hit" is today. We've put some records on that we thought were fantastic and they've turned out to be the biggest bummers. It's just a feeling. That's why research is so important to balance our judgments.

BP&P: How are you rotating your music?

CLEMENS: When we feel a record is doing well, naturally it will go on higher rotation . . . and that's based on requests and record sales in this market. But new releases are based on subjective feelings or what we see in the trades that we might have missed. We've also broken quite a few songs on this station, but I think that's a thing of the past, because I don't think one

station can break a song anymore. It's too competitive out there and it takes a group effort to get a song broken from an album or a new artist.

But just about every record we play gets about two-and-a-half or three hours rotation. Some are maybe four hours and down the line.

BP&P: Do you follow what other stations are doing?

CLEMENS: No, I really don't. We do our own thing here. I've always felt that you cannot program any other market, just as any other market cannot program Atlanta. We've had hits here that Atlanta loves, but L.A. or Indianapolis think is a piece of junk. We've had records in this market that have sold and sold, but haven't done anything anywhere else. And I'm sure every market has its own successes. Programming today is more of an individual effort in your own individual market.

BP&P: Are you dayparting your music?

CLEMENS: To a degree . . . there are some slow ballads that are mid-day, but if you take the ballads out of country you are wiped out. Ballads are the story of country. So there are few changes when we daypart . . . the sound is basically the same.

BP&P: How important is personality on your station?

CLEMENS: It's very important. We got away from it for a while, but we've gone back into it gung ho. At times you lose touch with who made you . . . and it's the audience that makes any radio station. We got to the point where we lost our personality approach on the air, and when we realized it, we got back into it.

BP&P: Can you describe your personality approach?

CLEMENS: Well, in the morning, Jim Tyler is on. He's got a million different character voices. He does trivia bits in the morning with a good, bright, up-tempo smiling personality.

Our mid-day personality, Jim Morgan, has a fine voice and a lower-key personality . . . we don't have any two personalities that are the same. Jim keeps it flowing and talks to the ladies.

In the afternoon drive, we have Bob Grayson. He's been doing afternoon drive for about a year, and recently, he and another guy here at the station (who will remain nameless) were joking around and they created a character named Jethro Hawkins. As it goes, Jethro arrived in Atlanta and called Bob Grayson from a telephone booth saying he was from a radio station in Alfredo, Texas, a 23-watt station, and wanted to work for WPLC. And they have now created a colossal monster two-man show in the afternoon . . . the "Bob

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news, traffic, information, talk, and features. We bill it as "75 minutes of news, on 75."

At 6:15, we schedule "Soundoff 75" hosted by a gentleman named Gordon Van Mol. He has one or more guests every night, either in person or over the telephone, and the guests are usually prominent people or authorities on certain subjects. The audience is invited to call in and ask questions or talk with the guests. Again, you see audience participation at work here.

This brings us up to 7:30 at night, and many evenings at this time we go into some kind of sports attraction . . . baseball, football, basketball, ice hockey . . . big league sports, college sports, and even some high school football coverage. On the nights we don't have a game, we'll schedule another music special. Our night specials might be built around a theme . . . something like a full hour of music that all centers on flowers, or colors . . . or an hour built around a certain artist, a battle of music where artists compete against each other, or even a world hit parade. We have several different announcers who host these specials . . . among them are Chris Moser, Tony Williams, and Mike Samson. Every night is different . . . and it carries out that same concept of being interesting.

This carries us up through 11:00 PM, when we have a major newscast. Then from 11:15 until midnight, we might have another music special, or occasionally a dramatic program.

BP&P: *With all your special programming, what kind of a production staff do you maintain?*

ELLIS: Well, in order to get a tremendous amount of work done, people double up . . . otherwise it would never be accomplished. Our announcers don't just announce. They're involved in production as well. We call on our people to be versatile, and we work very much as a team. Unlike other stations where the announcer comes in and does a 3 or 4 hour show and then leaves, when our announcer finishes his 3 or 4 hours, he'll spend another 4 hours working on interviews, various types of script materials, a documentary, or even news work.

BP&P: *How about weekend programming?*

ELLIS: It's basically the same, but on Sundays we present "Meet the Press," and we also have Billy Graham. Plus, every Sunday at 11 AM for the past 53 years, we have had a church service from the Presbyterian Church of Atlanta.

BP&P: *How does WSB promote itself on the air?*

ELLIS: Well, for one thing, we have never bought a jingle service. We're the only radio station in America that produces our own new set of station ID's and promotion material every day. If you tuned in, from time-to-time you would hear cartridges consisting of, perhaps, a musical bed and a voice. This voice might be a straight announcer, sometimes a

dramatization, a singer, or celebrity promoting an aspect or service of WSB . . . for example, a member of the Atlanta Braves reminding listeners that there is a game this evening. This takes the place of conventional jingles that you might hear on another station. We don't waste time saying "we're the best." We feel that if we're going to take the listener's time, why don't we tell him something interesting and valuable, and while we're doing that, it will be self-promoting.

BP&P: *What actions do you take to maintain your number one position in this market?*

ELLIS: We never operate with smugness, or self-satisfaction. We feel that if we've done well today . . . that's only today, and tomorrow is another challenge. I've been asked if I listen to my competitors to find out what they're doing to counter-program against them, and in all honesty, the answer is "no." I listen to us, because I think I know what we ought to be doing, and that takes all my time and attention. If you are listening to your competitor, the chances are you're going to listen to imitate. And I'm not interested in doing that. I feel that if you know what you ought to be accomplishing, you need to spend your time concentrating on that, and let the competitor take care of himself.

WPLO Radio, Plough Broadcasting

AM: 590kHz, 5kw

FM: 103.3MHz; 100kw

Format: Modern Country

An interview with:

Program Director, Jim Clemens

BP&P: *What are your feelings about this market?*

JIM CLEMENS: Atlanta is a record buying market, and always has been. That's speaking for country music, but it's good in R&B too. It's a terrific country buying market . . . things like Freddie Hart's record, "Easy Lovin'" sold somewhere close to 400,000 copies here.

BP&P: *Who are you trying to appeal to in your programming?*

JIM CLEMENS: I would say that our average all-American country audience is in the age group of 25-49.

BP&P: *Any tendencies towards men or women?*

JIM CLEMENS: It fluctuates . . . one ARB showed more women, another ARB we had more men. But we aren't going more towards either men or women . . . we're going towards them equally.

BP&P: *How do you label what you're programming?*

ditions. 4. WSB print ad. Advertising campaign includes buying time from their own tv station, plus billboards, and a great number of "neighborhood" newspapers. For their new FM beauti-

ATLANTA TOP STATIONS

MEN 18+	WOMEN 18+	TEENS 12-17
1. WSB	1. WSB	1. WZGC
2. WPLO	2. WAOK	2. WQXI *
3. WAOK	WPCH	3. WQXI *
4. WPCH	WPLO	4. WAOK
5. WIGO	3. WQXI	5. WKLS
6. WRNG	4. WIGO	6. WIGO
7. WBIE	5. WZGC	7. WPLO
WGST	6. WBIE	8. WSB
WKLS	WGST	9. WFOM
WQXI	WKLS	10. WGST
WZGC	WQXI	WPCH
	WRNG	WPLO-FM
	WSB-FM	

*WQXI No. 1 in Teens during morning simulcast hours.

Formats of other stations listed above: WBIE-FM, Country & Western; WFOM-AM, Top 40; WGST-AM, MOR; WIGO-AM, R&B; WKLS-FM, Progressive Rock; WRNG-AM, All Talk; WZGC-FM, Top 40.

Station rankings derived from "Shares of Audience" figures from latest PULSE survey available at press time (April-June '75).

CLEMENS: I hate to tag anything as to what it is. If you have to label us, we're "modern country," for lack of a better term. We play Olivia Newton-John, we play John Denver, the Amazing Rhythm Aces, Michael Murphy, and at the same time we play Merle Haggard, Mo Bandy, George Jones. I think it's hard to put a label on music today. Freddy Fender certainly is country, yet every rocker in the world played him . . . what we do here is blend it all together.

BP&P: *Where do you think country music is headed today?*

CLEMENS: The younger people today are identifying more with country. But is it country to them? I'm not sure what they call it.

BP&P: *Would you say it's light rock with country overtones?*

CLEMENS: I think it is, but I don't think they call it country. If they do call it country, they might just whisper it to their friends.

The fiddles are big today . . . the banjos, Dobros, slide guitars, and the younger groups that are using these instruments, such as Linda Ronstadt, are appealing to a younger group. Yet basically it's country.

Look at bluegrass festivals today . . . it's about half and half, young vs. old. So country music has mass and broad appeal. Some people say country is on its way out . . . but it's really just arriving.

BP&P: *How would you describe your typical listener?*

CLEMENS: We're constantly trying to find out who are listeners are. We're doing a thing now where all the jocks turn in four little question-

ful music facility, direct mail "invitations" were recently sent out to the public, inviting them to listen.

(L to R) 1. WSB's programming-minded General Manager, Elmo Ellis. 2. Gary Kinzey, host of "WSB Metro" show, 12:15 - 2:00 PM. 3. WSB Skycopter oversees Atlanta's traffic con-

ditions. 4. WSB print ad. Advertising campaign includes buying time from their own tv station, plus billboards, and a great number of "neighborhood" newspapers. For their new FM beauti-



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BP&P: Why are you more progressive on Sundays?

FB: Well, you reach a different audience on Sundays. I think more people relax on Sundays and they get tired of the regular beat of top 40. Also, there is so much black music out today, and by being different on Sundays, we can give more exposure to different product.

BP&P: How do you make up your playlist?

FB: We make up our own playlist, and we're very research minded. We check with the stores and consult the national trade magazines. Some of our jocks are discotheque jocks on the weekends, so they're out among the people and get a good feel for what the people want to hear. We also survey record stores . . . not only by telephone, but in person as well. We often send someone out to visit a certain number of stores, and he'll stay there for an hour or so, and talk with the people and see what they're buying.

BP&P: How do the discotheques influence your playlist?

FB: As far as the disco thing is today . . . we were playing all the "disco type" records in the past anyway. So now the disco thing is no big deal to a black station.

BP&P: In that case, how much of your music is, or has been "disco type" oriented?

FB: I will not say that we're disco oriented . . . we're just playing what the hits are. Some hits happen to be disco . . . and we don't play them just because they are. We play some of the top 40 white artists as well . . . if they're hits.

BP&P: If you're a "black" station . . . why are you also playing white artists?

FB: You find, by surveying the stores, and by getting feedback from the people, that blacks are listening to white stations. And I try to find out what they like . . . and then I listen to the record and determine if it will fit in smoothly with what we're playing. If it will fit, I'll play it. Some examples of what white artists we're playing now . . . "Fame," by David Bowie, and "Falling In Love," by Hamilton, Joe Frank, and Reynolds.

BP&P: You mentioned that you refer to national charts and do research as well. How is chart information weighted against research information?

FB: We combine it together. If we see a record that is bulleting up the charts, we'll listen to the record. But if that record is not into what we want to play, we may not play it. The record may not fit into this market.

BP&P: What makes a record "fit" into this market?

FB: The particular sound. What my car tells me, or what the jocks' cars tell them. Plus, I'm a music fan from way back. If you're a fan, you

can hear a record right away and know how it will fit in.

BP&P: So you're also relying on personal feelings in selecting music?

FB: Yes, there's a little of that as well.

BP&P: Do you listen to every record that comes in?

FB: No. I can't believe these stations that say they listen to every record that comes in. Sometimes 50 come in the mail, and a promotion man will come along with 50 more. If you listened to all of them . . . you'd go nuts! When a record comes in by a big artist, we'll listen to it so we can get it on right away.

BP&P: How many records are on your playlist?

FB: We have 40 singles, 5 of which are new additions . . . we try to add anywhere from 3 to 5 records per week. Plus we're running about 10 lp cuts. As far as rotation is concerned, by the time a record has reached number 1, it's just about run its course, and is not being repeated as often.

We've also broken some records. For a station to tighten its list to just what everyone else is playing . . . there's no creativity in that. I feel that if you think a record is good, and it will get the record into the market, then go on it. But I must say that we've had some turntable hits as well.

BP&P: How heavy is your music load?

FB: We play an average of 12 to 13 records per hour.

BP&P: What is your target audience?

FB: We're looking for every demographic all around. We're not specifically going after the teenagers, but also adults . . . everybody 12+.

BP&P: If you're programming mainly contemporary music, how does that affect the older adult audience?

FB: Well, even though a person is older, they still are going to enjoy the same records. Being that I'm a mobile disco jock as well, I'm out traveling to different places. I find that the same records the teens enjoy are enjoyed by the older audience too. What I think helps hold the older listener to WAOK are things like blues cuts or some light jazz that we play regularly.

BP&P: Do you play many oldies?

FB: We have oldies that go back to the 50's. We play maybe two oldies per hour, and on the weekends it might be a little more than that.

BP&P: How are your l.p. cuts selected?

FB: I pick the l.p. cuts, and we're running about 10 to 15 of them. That's all within the format, too. Everything is color coded . . . l.p.'s might come up as often as three per hour. See, we play a lot of music . . . people complain today that they hear the same records all the time. A teeny bopper might want to hear the same record all the time, but you can broaden

his mind on music by exposing him to other things. I think stations today should play a lot of music.

BP&P: Do you follow the national album charts as well?

FB: I think sometimes the charts are following me! Now I sound like an ego maniac . . . don't I?

BP&P: How do your jocks present themselves on the air?

FB: Personalitywise, each guy is doing his own thing, but he still stays within a format clock. Each guy is just himself with his own personality. He's not talking through the whole record . . . he's introing some, outroing others. He may not even mention the title of the record, because everyone knows a Stevie Wonder, a James Brown, or an Aretha Franklin. Everyone does his own thing, but stays within the sound of the station.

BP&P: Who are your air personalities?

FB: Starting at midnight until 4 AM, we have Marc Boyd. He's contemporary, but not into the top 40. He plays more l.p. cuts and jazz.

From 4 to 6 we have our gospel man, Esmond Patterson. He plays a lot of old and new stuff off the gospel albums that are available.

From 6 until 9 is Bob McKee. He's a white jock . . . people listening can never tell, but the fact that he's white isn't kept a secret. Bob is a good joker, and a heavy time and temperature guy.

From 9 to 1 in the afternoon, I'm on myself. I do a more female oriented, housewife show. I play more oldies and more tunes that might appeal to females.

At 1 until 4, Al Parks is on . . . or "Fat Al," as we call him. He weighs over 285 pounds! He's very happy, but likes to get into a little blues every once in a while. When he's on, it's a little bit more relaxed as it's not quite into the drive time activity.

From 4 to 8 PM is Larry Tinsley. He's heavy traffic and teen-young adult oriented. He picks up the energy quite a lot. The same with our 8 to midnight guy, Doug Steele.

Monday through Thursday, from 11 to 12 PM, we have a public service talk show called "Comment 70," which features guests and open phone lines. Most other stations do their public service on Sunday mornings, but we have gospel programming on Sunday mornings. And speaking of public service . . . we do a lot of public service announcements during the regular daily shows. We're very community minded in that regard . . . in an hour you may hear up to six or more public service announcements.

BP&P: Is your music on cart, or are you playing records?

FB: We are going more into putting everything on carts. All the l.p. cuts are on carts now . . . that way you save the albums from getting scratched. But we leave it to the discretion of

(L to R) 1. WPLO d.j. Jim Morgan. 2. WAOK Program Director, Frank P. Barrow (left) and afternoon air personality, Al "Fat Al" Parks

(right). 3. Artwork used in recent WAOK tee shirt promotional campaign. 4. WPCH an-

nouncer Jim Hutto (sitting) and Operations Manager, Harry Johnson in air studio.



Grayson, Jethro Hawkins radio program of the air." They're a team now, and it's wild. Jethro is not very intelligent, and he "don't talk so good." He's just a character and nobody knows who he really is . . . and I can't tell you who he really is. No pictures have ever been taken of Jethro, except from the back. They do bits, such as Jethro getting a new pair of binoculars from his mother, and looking out the window giving Bob traffic reports. Jethro says, "Bob, I think we're in trouble . . . the world's coming to an end because I can't see nothing," and it turns out that Jethro still has the cover on the lens. Then he'll say something like, "Bob, there's nothing down there but little foreign cars," and he's looking through the binoculars backwards. A big part of the audience tunes in just to hear Jethro, and many aren't really country music fans. I've always had a belief that the best things that happen in radio are those things that you don't plan . . . they just happen.

BP&P: How does the programming on the FM differ from the AM?

CLEMENS: The FM programming is new. It's country, but it's slicker than the AM. It's a blend of Gordon Lightfoot, John Denver, Emmy Lou Harris, Linda Ronstadt, Merle Haggard. But the AM is much stronger.

BP&P: How are you fulfilling your news commitment?

CLEMENS: Every hour, our news is :53 to :59. Most of the market goes into the news on the hour, so we try to be out at :59. At night we're ABC and on weekends we carry a lot of ABC and sports. Our news is heavily localized. We try to leave the national news for t.v.

BP&P: What kind of production are you involved in on a regular basis?

CLEMENS: We have a full-time production man. On both the AM and FM, all of our music is carted . . . even the classics and everything new. We don't play any records. For the most part, we don't alter records either in length or sound. We play them as they are, because the people are going to buy records as they are. Other than that we add a touch of reverb on the line to add a little depth.

BP&P: I've noticed your jingles have a contemporary flavor, rather than a country flavor. What is your philosophy of jingles?

CLEMENS: Our jingles aren't country, because I haven't heard any country packages that I've liked. We use about 4 jingles per hour, but I don't think jingles are really that important. They're good in the morning to help Jim get out of his bits, but otherwise they're not any help at all. We dropped jingles completely on this station for 4 years, and never heard a word about it.

BP&P: How about promotions?

CLEMENS: We are very promotion minded. We try to stay in promotions all the time. We do giveaways in the form of radios, belt buckles, gold in the form of records, both in call-in and write-in contests. In the morning, Jim Tyler does a call-in trivia contests, and we're going to go back and start an old thing we used to do a long time ago . . . a top 30 countdown every Friday. As far as major promotions, we're doing one called the "World of Wheels" in October, centering on anything that's on wheels . . . from tanks, to motorcycles, to motorhomes, to stage coaches . . . and they will all be on display in a

shopping center. We do a "fishing derby" every year in which we give away about \$15,000 in prizes, and it draws about 45,000 people. Every summer we do what we call "Appreciation Week," where we feature free acts for four nights in four different shopping centers. We bill it as our way of saying thanks to the listeners.

WOAK AM Radio

1380 kHz; 5 kw

Format: Black

An Interview with:

Program Director, Frank P. Barrow

BP&P: How do you view this market in which you are programming?

FRANK BARROW: I can only compare it to other markets I've been in . . . and I would say that the people here like the music, if I can use the word, more "funky" than in other parts of the country. They like the deep down soul and blues . . . any good blues record with a good story will make it here in Atlanta.

BP&P: Is this a difficult or easy market to program for?

FRANK BARROW: It's a very easy market to program for.

BP&P: In what way?

FRANK BARROW: You're down with more blacks, and you know that people like funky

soul. Being that you're around more blacks, you're constantly aware of what's happening. If I was programming a black station in a market where there is a small number of blacks, I would personally be confused in trying to find out how to program.

BP&P: What is this station's programming history?

FB: This station is 21 years old, and ever since it has been on the air, it has been a top station in the market . . . always programming black music.

BP&P: How has the format changed in the past 21 years?

FB: It has stayed basically the same. We used to have four hours of say, R&B, then two hours of gospel, back to more R&B . . . in block programming. Most black stations used to be like that. But now it's like any top 40 station with continuous programming, though we still have a gospel show early in the mornings.

BP&P: How would you describe your station?

FB: It's contemporary R&B . . . the jocks do not talk throughout the records . . . we have no hollaring jocks . . . we run a top 40 with extras and l.p. cuts. News is scheduled every hour on the half-hour, and in the news, three or four days a week, we have editorials. On Sunday we have two female jocks from noon to 8 pm, with programming called "Basic Black," and they're featuring some of the same top 40 tunes, but it's more jazz and l.p. cut oriented . . . more progressive R&B.

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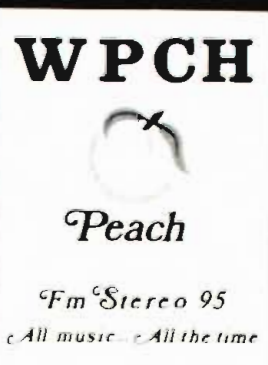
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(L to R) 1. WPCH production room. 2. Loudness meter that reacts more like a human ear is used in WPCH's production as opposed to

standard VU meter (see text). 3. Magazine ad from WPCH's continuing campaign that includes

print and tv. 4. WQXI's Program Director, Scott Shannon.

age 25 to 49. There is such a huge audience there, and people have been neglecting it.

BP&P: Does the advertising in the times of heavy female audience lean more toward female-oriented products?

JOHNSON: Not necessarily. I think advertising agencies seem to feel that women control all the buying in the house . . . no matter what it is. If Sears wants to sell tires, they may pick t.v. sports games to reach the men. But they can come on "Peach" in the daytime. And a woman who might know that her husband is looking for tires can then tell him about the tire commercials she heard on the radio.

But we also have a lot of men in the daytime, because "Peach" is played in so many offices. We have more doctors, dentists, and lawyers in town than anybody else . . . that's really good exposure when we're played in their waiting rooms.

BP&P: Do you consider beautiful music to be a background format?

JOHNSON: No.

BP&P: Do you consider your listeners as being active listeners?

JOHNSON: Yes, I sure do. Let me put it this way . . . if you walk into a doctor's office, and they're playing a rock station, but it's turned down low . . . is that background music? How do you define it?

BP&P: Would you define background music as that which people listen to "subconsciously" and don't perhaps actively follow lyrics or melody lines?

JOHNSON: Does the average listener really actively follow the melody? That stems from a common mistake that radio people make . . . thinking that they're like the average listener. Radio people are very critical and intent listeners. Most people aren't. Therefore, you could actually call any kind of radio station background, except "All Talk" where it takes active concentration.

But everything we do in radio is subliminal . . . that's why continuity and flow are so important.

BP&P: How is your programming constructed?

JOHNSON: As with most beautiful music stations, the music is programmed in 15 minute blocks. The music is more up-tempo in the morning, and it starts slowing down a bit around 9 or 10 AM because you're no longer waking people up by then. It goes pretty steady from there until around 7 at night when it gets very relaxed. Strangely enough, from midnight to 6 AM, the music picks up again . . . to keep people awake and going who are listening at that time.

BP&P: In using a pre-programmed format, is there anything that can go wrong?

JOHNSON: If the station doesn't use the format right, it won't do well. For one thing, commercial acceptances are very important. Any kind of loud jingle is not acceptable. Nor are unprofessional voices, such as used car dealers, or "cutsie" kid spots. We also shy away from spots with a high degree of humor. But after you get your audience, the restrictions will gradually erode just a bit. You must begin very tight . . . and then as people accept the station, it can relax some.

BP&P: How do you prefer commercials to be produced?

JOHNSON: Whatever we do, we try to write a spot with no music, no production . . . just one voice, single sell . . . one-to-one. We try to make commercials very conversational, and they do very well on this station. It's a perfect approach, because we have straight music for 13 minutes and when a voice comes on, people listen. After a person has heard 13 minutes of music, they're ready to hear some talk.

BP&P: How is your commercial load restricted?

JOHNSON: We play 7 spots per hour . . . and that's 7 units. A 10 second spot counts as one unit, as does a 30 second spot.

BP&P: Is there anything else you have to watch out for in the format structure?

JOHNSON: You have to watch out for too many long pauses in the announcing. There is supposed to be a 2-second pause in between the music, commercials, and ID's. In using 2-seconds of "dead air," the commercial segments are spotlighted and separated from the music. But you've got to be careful not to wait over 2 seconds.

BP&P: Who are your personnel here at WPCH, and how are they integrated into the programming?

JOHNSON: I work on the air from 6 AM until 11. At 6, I have a 5 minute news cast, and then 1-1/2 minutes of news every half-hour, and weather on the quarter-hour . . . just to give the people the information they need to get their day started. At 8:30, we begin our regular programming that goes until 7 PM, in which we have weather on the half-hour, and alternate 1-1/2 minutes of news and a time and temperature break each hour. In the regular programming, we try to break the music as little as possible. After 7 PM, we don't have any news until 11 at night.

I'm the lighter voice in the morning. I try to be conversational and as I get out of the morning drive, I try to slow it down and smooth it out a bit. And it's got to be smooth. The one thing that can really kill us with this format is

being too much of an "announcer" on the air. We have to relate to the people in the context of the music we're presenting.

Jim Hutto works from 11 AM until 6 PM, and he is the heavy romantic guy for the women in the daytime.

From 6 to midnight is Alan Pierce, from midnight to 6 AM is Jim Whittington, and on weekends, Jeff Miller works part time.

One of the most important things about this station is our Chief Engineer, Jim Dickson. The critical thing about a beautiful music station is the technical reproduction of the music. It seems to me that most engineers are into meters and not into sound. Dickson is also a musician, which helps things greatly . . . he's made a lot of fine adjustments here that have made a big difference in the sound.

We don't limit here. We have a Volumax at the transmitter to cut peaks so we don't over-modulate. We also use an Audimax to just give a little more fullness on the dial. But everything is set to allow the music to get as loud or as soft as it wants. Our music must have the full range in order to sound right. That's where having a good Chief Engineer like Jim Dickson comes in.

Another important thing we do is put the commercials on cartridge . . . as simple a job as that sounds. Rather than using a VU meter to determine levels, we use a thing called a "loudness meter." A VU meter measures pressure coming through, but really doesn't measure how loud something is to your ear. The loudness meter was designed on a curve that was derived from testing the hearing of many thousands of people . . . so it reacts like an ear, and gives better results in determining levels. We've also got a loudness meter that the announcer can watch to keep control of his levels while he's on the air.

BP&P: How are you handling public service programming?

JOHNSON: Jim Hutto handles most of that for me. He does a show called "Metro Focus" on Sunday mornings from 6:30 to 7. The show is a potpourri of everything that's going on in town. About half of the show deals with entertainment, featuring guest celebrities that are in town, and the rest deals with community affairs.

From 7 AM until 8 AM, we have "Focus on Black," hosted by Jim Whittington. It's a varied program . . . he usually has two guests, one for each half-hour. Plus we have a couple of national public service programs . . . "New Dimensions in Education," "Overseas Assignment," all programmed Sunday morning between 5 and 10 AM.

BP&P: You mentioned earlier that your call letters were considered to be a valuable promotion in themselves. How else are you pro-

the jocks. Some like to play records, some like to play carts. When we do put a record on cart, generally we will re-EQ it by adding some bottom.

BP&P: Do you have any other categories of regular or special programming?

FB: Well, being that Atlanta is a very sports-minded town, we have the Atlanta Falcons football, and Atlanta Hawks basketball.

BP&P: You're running the National Black network for your national news . . . what about local news?

FB: We have a news team of about seven people, two of which are always out in the community getting actualities. News is very important in the black community.

We run five minutes of news on the half-hour. If we feel that we should include some important stories off the network, we'll run them, but other than that, it's very local with some editorials.

BP&P: Your jingles are not "soul" jingles . . . but have more of a contemporary top 40 flavor.

FB: Right. There are some soul jingle packages around, but they're as long as your arm! . . . you know, they sing forever. Most of our jingles are under 4 or 5 seconds. We jingle after every commercial set of which there are about 5 or 6 per hour. And we have a whole package, as most stations do, of fast, slow, medium, etc. Generally, we will have a slow record followed by a slow jingle . . . a fast record followed by a fast jingle, and so on.

BP&P: What kinds of contests and promotions have you been involved in?

FB: Larry Tinsley, in the afternoon, is running a thing he calls the "Soul Parol," and he has about 15,000 members, each who holds a specific membership card. With this card, you can get into dances for free, and get discounts at certain stores.

We do weekend specials, album give-aways, money and tee shirt give-aways . . . both write-ins and call-ins.

One thing about our give-aways . . . when we give away an album, we won't mail it out. The person has to come up to the station and get it. That way, they get a chance to see the station and meet the personalities. By the time you mail an album to someone, after they've played it three times, they've forgotten already where it came from. Having the people come to the station is good public relations, and it makes them think of WAOK whenever they play the album they've won.

WPCH-FM Radio

94.9 MHz; 95.6kw

Sudbrink Broadcasting

Format: Beautiful Music

An Interview with:

Operations Manager, Harry Johnson

BP&P: Are there any characteristics that make Atlanta a unique market?

HARRY JOHNSON: One of the most amazing things to me is that there isn't really a middle of the road station here . . . personality MOR. For its size, I think Atlanta has been weak, as far as talent is concerned . . . but it is just now starting to get stronger in personality.

BEAUTIFUL MUSIC

With most beautiful music stations you can be in your home or car and think you're in your office. Dentists office. This syndrome could even go so far as to cause sharp pains in your upper left molar. RPM takes the greatest easy listening ten years and blends them with soft hits of the past on the air. We have full details and demonstration tapes for you. Call collect for Tom Krikorian or write for full details. RPM Radio Programming Management 15552 Arbor Place, Southfield, Mi. 48075 (313) 557-3246.

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BP&P: Do you interject personality into your format?

HARRY JOHNSON: Well, being that "Peach" (WPCH) is a beautiful music station, we are not really a personality station. However, considering how strictly formatted we are, we try to have as much personality as possible . . . and it's not easy to do. Everything we do here is written down . . . there is no ad lib. But the announcer has to inject enough personality into what he is doing to make it sound like it's off the top of his head.

BP&P: Who does the writing?

HARRY JOHNSON: Dave McPhee does . . . he used to be our company's national Program Director, but he is now with SRP (Schulke) who does our programming. Even when Dave was with our company, he was doing the writing of the breakers for SRP . . . the image ID's, or things that just describe the station in a sentence. We go from spot to image ID, and then back into music, and it's supposed to be a transitional piece to give continuity and flow. So all of that is scripted.

BP&P: How do you go about putting personality into a beautiful music format?

JOHNSON: It's being a radio person. The most important thing you can learn is . . . when you're reading a commercial, don't make it sound like it's being read. It's hard to say . . . you try to be as much a person on the air as possible, but still, people don't generally speak, off the cuff, with as much inflection and emphasis as you do on the radio. So really, radio announcers don't communicate one-to-one in that regard. However, they have to make it appear that they are.

BP&P: Back to Atlanta itself . . . what characterizes the people here?

JOHNSON: As many markets as I've been in, I've never been able to determine that any market, or the people, are different from each other. When I was in Milwaukee, people told me that the market was very conservative and wouldn't change quickly. Well, WEZW, the station that I worked on up there, didn't gain as fast as "Peach" has, but it still came up number 1 in adults within three years. And they said the same thing here in Atlanta . . . these people wouldn't change that quickly . . . and we wouldn't be able to do what we're

doing on FM successfully here. That's silly . . . you put the product before the people and do the best you can. If it's a good product, it's going to sell, no matter what market you're in.

BP&P: What is this station's history?

JOHNSON: This used to be WABO, owned by the Bob Jones University, programming a religious format. When the station was sold to Sudbrink about 3½ years ago, the name was changed to WPCH . . . or "Peach." Now what name is more perfect for Georgia and Atlanta than "Peach"? That alone was worth \$100,000 in promotion for us.

BP&P: How much beautiful music competition was there when you took over the station?

JOHNSON: WKLS-FM had a beautiful music format for quite a while, but SJR bought them and turned them into a personality MOR a few years ago. Now they've turned to progressive, or album rock. Susquehanna has bought WLTA, and are picking up some of the market with a beautiful music format . . . but they're more up-tempo and a little bit brighter than we are. And about a month and-a-half ago, WSB-FM has taken on Century, a beautiful music format, so they expect to be some competition for us.

BP&P: Are you aiming more towards men, or women?

JOHNSON: 10 AM to 7 PM is our "Triple A" time . . . because we have a lot of women 25 to 49. And that's really the target audience.

BP&P: What kind of women? What characterizes them?

JOHNSON: Pulse does one survey that is very much more in detail than a normal rating survey . . . and we found out that our average male listener is an executive in his lower 40's, probably with a college degree, making \$25,000+ per year. And the women are those people married to that guy, or executive types. We have an audience with a very high intellect . . . a very high standard of living, as far as we have been able to determine. It fits the music, I guess.

BP&P: Was the format originally designed to go specifically after women?

JOHNSON: Originally, yes. I've been with the company for 5 years, and the objectives were always to go after the women, 10 AM to 7 PM,



(L to R) 1. WQXI afternoon personality, J.J. Jackson, on the air. 2. Entrance to WQXI's

offices, AM studio displayed on left, FM on right. 3. WQXI's production room. 4. Example

of WQXI ad that has run in various Atlanta magazines and newspapers.

mail all asking to bring back Willis. That's the kind of thing we're into in the morning show ... good, clean, open, honest fun. In addition to that we have good traffic information.

BP&P: How does that affect the quantity of music in the morning?

SS: We don't play quite as much as in the rest of the day. In the morning it's about ten records per hour, afterwards it goes up to about thirteen. Most of the morning music is what we call "superstar" music ... the Beatles, Helen Reddy, Tony Orlando & Dawn ... it's pretty much MOR. I'd call it contemporary MOR because we must capture that 18-49 audience in the morning.

Back to the personalities ... for 10 AM to 1 PM we just hired a new guy. His name is Gary Shannon and he's from KJR in Seattle. He's replacing Dr. John Leader who just left to join the staff at KHJ in Los Angeles. Gary is using the name Rhett Walker on the air ... and the mid-day slot is very similar to the morning, but

it's a little more up. It's also 40% oldies which date back to 1960. Gary also does a trivia quiz ... a relaxed type of show with good phone conversation ... but he's not targeted at housewives per se.

From 1 to 4 PM, we've got J.J. Jackson, who you can think of as sort of the "Atlanta Bachelor" ... a young swinger, fun loving type of guy on the air. He came to us from a small rocker here in Georgia, and he's developed incredibly fast. He's perhaps one of the most promising young talents I've seen. His music is a little more up tempo ... a little more disco, or let's say danceable. At one o'clock we start going a little more soulful. Atlanta is a very soulful city. There are a lot of black people here, and the white people that live here are very fond of soul music. Our research has shown that it pays off to play a little more black music than you would if you were in another city.

BP&P: What has priority ... the music or the personality?

SS: Music always comes first, but personality is second. We don't get in the way of the music.

What we basically do is build a very strong framework designed by research and planning. We then add to the framework a very heavy personality feel.

From 4 to 7 PM, our Program Director is on the air ... me. He does the afternoon drive, and he's probably the worst disc jockey on this radio station! But somehow manages to garner an audience! My biggest features are the "Moldy Oldie of the Day," and the comedy cut of the day. We also have "Petshop" which is a pet adoption service that I run.

From 7 to 11 PM is Coyote McCloud. He is a very high energy rock and roller. His mission in life is to capture the Atlanta teen audience. He has games like "Knock, Knock," "Amateur Night," "You Be the D.J.," all where he involves the kids over the telephone. He still does an old fashion write-in dedication show every Thursday night, where from 8 to 9 PM he reads the dedications and plays the records ... and it gets quite a bit of mail. Coyote is very popular among the kids, and he does a lot of personal appearances at high schools.

Following Coyote is our 11 PM to 3 AM jock, "Night Train" Lane. He's more of a disco jock ... he's a cooker, up-tempo, soulful, and very funky. He does a disco top ten once a week and opens the request lines a lot. "Night Train" does perhaps a little straighter of a show than the rest of the jocks, with a little less personality feel.

At 3 AM we go back to simulcasting. Eric Stevens is on all night.

BP&P: So as the day goes on, your music blend changes radically?

SS: Right. Our music starts very MOR in the morning, and as the day goes on builds more of an up-tempo black sound. As the evening comes around, it's even more so. By 3 o'clock in the morning, every other record is black. Then as the morning comes around, we go back into MOR.

Our FM is programmed as "progressive contemporary." It starts out at 10 AM much like the AM, but in a more progressive fashion. From 10 to 3 we feature such artists as Carole King, Simon & Garfunkle, Mamas & Papas, mixed in with the Average White Band, and other contemporary music. As the day goes along it gets even more progressive, bringing in artists like James Taylor, Elton John, John Denver, and later at night, in the highest teen-appeal dayparts, it gets the heaviest, with artists like Bad Company and Led Zepplin. Basically we play the top 20 albums plus the top 12 programmable singles on the FM.

BP&P: Who is in your FM lineup?

SS: From 10 AM to 3 PM is Cat Simon; 3 to 7 PM, Jeff McCartney; 7 to 11 PM, Sonny Fox;

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moting WPCH?

JOHNSON: We spend a considerable amount on promotion. We advertise on t.v. . . . we used to be on all the buses in town, but MARTA (Metropolitan Atlanta Rapid Transit Authority) has recently decided that there will be no more advertising allowed on the outside of buses. We run very few daytime t.v. ads, but try to be in football games, newscasts, and variety shows . . . running 10's and 30's. The 10 is an ID. We're also lucky because we're on cable t.v. down here . . . the cable t.v. station uses WPCH as background for their weather.

WQXI Radio

AM: 790kHz; 5kw—day, 1kw—night

FM: 94.1MHz; 100kw

Format: Contemporary

An interview with:

Program Director, Scott Shannon

BP&P: When are your AM and FM simulcast and programmed separately?

SCOTT SHANNON: We simulcast from 3 AM until 10 AM. The all night show and the morning drive show are simulcast. Both facilities are full time, and are programmed separately the rest of the day.

BP&P: Is the AM the primary programming objective?

SCOTT SHANNON: No. We program both with equal determination . . . each as a separate station. QXI, or "Quixie" as it is called, has been one of the top contemporary outlets for many years, both on AM and FM. WZGC is our top teen competitor, but with our AM and FM

combined, we beat everybody in teens.

BP&P: Who are you trying to appeal to?

SCOTT SHANNON: We like to appeal to an audience of 17 to 49, but we do get younger teens as well. We specialize in teens at night.

BP&P: What are your observations of this market as far as radio is concerned?

SS: I've only been here for about 10 months. But this market is very unusual because it is dominated, rating-wise, by WSB . . . and they do a very fine job. They've got a t.v. station, an AM and an FM, and newspaper ownership . . . it's very hard to find something like that. They've never been tackled before, and we, quite frankly, are going after them in every way, shape, and form. I have no visions of ever really crushing WSB, because they have such top heavy ratings . . . an awful lot of older people. It's very hard to beat someone 18+ when they control the 49+ demographics.

BP&P: What tag do you put on your programming?

SS: We don't call ourselves "Top 40." We're "Contemporary." But then, we don't think of the station as any one kind of format . . . it's just "Quixie."

BP&P: Who are your personalities?

SS: We have all personalities on this station, and we have no "time and temperature" jocks. I really believe in developing talent. I'd rather take a guy who hasn't been in a big station . . . someone from a secondary market. I think more people need to pay attention to the young talent coming up. As far as I'm concerned, the most important thing a program

director can do is find good people, work with them, and develop them. Your radio station is only as good as the people you have working in it.

Since mornings are so important, I really believe in a strong morning show. If you're going to tangle with an "institution" such as WSB, you must become an "institution" yourself, and I think mornings are where you start.

From 6 to 10 AM, our personality team is Gary McKee and Willis "The Guard." Along with them are newsmen Gary Lee Corey, who does humorous odds and ends and trivial bits with the news, and News Director, Dave Colin. Willis "The Guard" is the security guard around the radio station . . . well, he's not actually the real security guard . . . he's a production man. It all started as a bit one day when Willis walked into the control room when Gary McKee was on the air, and Gary announced that Willis "the security guard" had just walked in. Then the whole thing had begun, and Willis is now very popular.

We just did a thing where Willis was going to quit WQXI and go to Nashville and become a radio star himself. So we pre-recorded a big going away party with all the Atlanta Falcon football players, the Mayor, and all the city celebrities wishing him good luck and saying goodbye. Willis was going to WBCC to do the morning show. What happened was, he got to Nashville and found out that he was in radio, but he was doing the morning shift for the Wallace Brothers' Cab Company. Willis decided he wanted his old job back, but the General Manager went on the air and proclaimed that Willis couldn't come back because he had already been replaced. From that we had a huge campaign and received about 10,000 pieces of

Orban/Parasound solves the Stereo Tape Cartridge Dilemma

Just use one track of your existing stereo cart machines — or, ideally, mono machines. Then, add the Orban/Parasound Stereo Synthesizer to the output bus of your bank of cart players.

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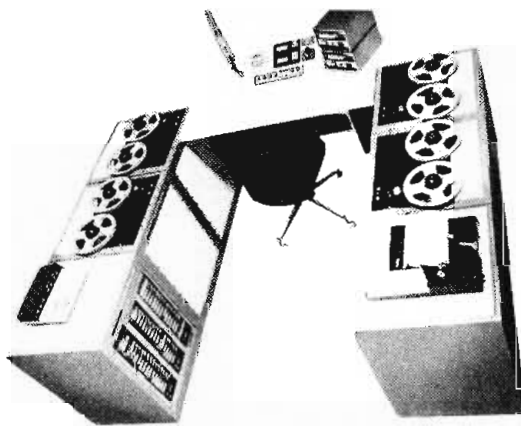


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NEW PRODUCTS & SERVICES

903E AUTOMATION INTRODUCED BY SCHAFER

Schafer Electronics Corporation announced an all new broadcast automation system this week. Called the 903E, the control unit contains a three-day 8000 event memory capable of programming any radio station for three days in advance.



A Schafer spokesman said that the 903E uses many of the same concepts as the Company's very successful 903, but that the 903E has four times the memory capability. The 903E also has, as standard equipment, complete manual/remote control that allows manual control of the system for programming or one-time bulletin insertions, two alarm systems and a built-in shelf for the keyboard/entry unit. The 903E is available in standard racks, or in Schafer's new designer series cabinetry.

SCHAFER ELECTRONICS CORP., 75 CASTILIAN DR., GOLETA, CA 93017.

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COLUMNIST JACK ANDERSON TO HOST NEW MUTUAL PROGRAM

Nationally syndicated columnist Jack Anderson will host an innovative new radio show, "Ask Jack Anderson," beginning September 27th on the Mutual Radio Network.

Anderson, America's number one investigative reporter, stated that the fifteen minute weekly broadcast will feature "the biggest names" in politics, show business and the arts. "We'll be reporting on the

vital questions our listeners want answered," said Anderson.

"Ask Jack Anderson" will be open to everyone who has wanted to ask the controversial columnist about Washington's backroom politics or Hollywood's most famous celebrities. Some questions will be answered directly by America's most influential political and entertainment figures.

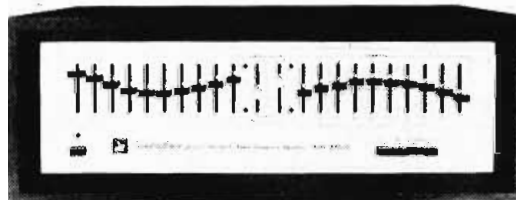
"Ask Jack Anderson" will have a fast-paced, upbeat format, based on answers to questions from listeners across America. "The show will touch on political, economic and news topics of interest," Anderson explained. "Americans need to know why gas prices are raging out of control and how they can cope with the increasingly high cost of living."

MUTUAL RADIO NETWORK, WORLD CENTER BLDG., 918 16TH ST., N.W. WASHINGTON, D.C. 20006.

Want more details?
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SOUNDCRAFTSMEN GRAPHIC EQUALIZER FOR RADIO-TV APPLICATIONS

A new item from Soundcraftsmen is the RP2212-600 graphic equalizer. The unit can be used as a stereo, or two separate mono equalizers, and its radio-tv applications include equalizing telephone talk shows for voice intelligibility, pre-programming tape production for automated or engineered programming, enhancing live and taped broadcasts for optimum frequency balancing, and improving remote audio casts for studio quality performance.



The unit's features include test lights, acting in the same capacity as a VU meter for each output and input, ten octave band controls for each channel covering the frequency range of 20Hz to 20,489Hz, and "zero-gain" balancing controls to contour an incoming signal to the desired frequency response and to put out an equalized response at approximately the same level as the incoming signal.

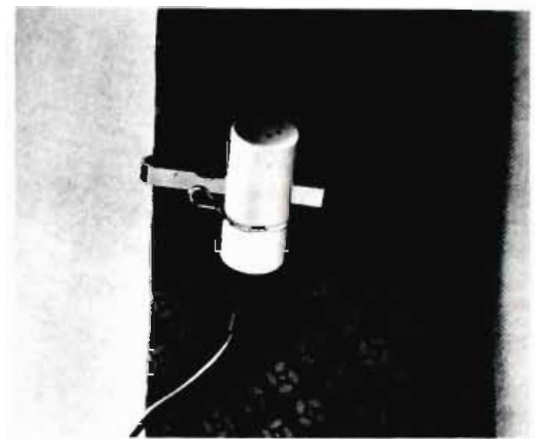
Soundcraftsmen reports harmonic distortion less than .1% THD @ 2 v., Typ: .05% @ 1 v.; IM distortion less than .1% @ 2 v., Typ: .05% @ 1 v.; frequency response, $\pm 1/2$ dB from 20-20,480Hz at zero setting; signal to noise ratio, better than 90 dB @ 2 v. input; input impedance, 100 K ohms; output impedance, 600 ohms.

SOUNDCRAFTSMEN, 1721 NEWPORT CIRCLE, SANTA ANA, CA 92705.

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SESCOM INTRODUCES PROFESSIONAL TIE CLASP MICROPHONE FOR \$45

A new tie clasp microphone designated for professional use, yet priced substantially below other professional models on the market, is now available from SESCOM, INC., a manufacturer of audio accessories, for \$45.



Featuring durability, this moisture and temperature resistant unit is designed for such lavalier uses as radio and television broadcasting, audio-visual presentations or any similar sound reinforcement applications.

Designated Model MC-325 electret condenser microphone, it comes complete with a tie clasp, battery, 13-foot attached cable and transformer, and professional style Cannon 3-pin connector for use with virtually any standard low or medium impedance amplifier.

Model MC-325 is guaranteed for one year from technical or electrical defects and is available immediately from a local SESCOm distributor or directly from the factory. For additional information contact: the Sales Manager.

SESCOM, INC., P.O. BOX 590, GARDENA, CA 90247.

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Circle 122 on Product Info. Card

NEW MUSIC SOURCE FOR BEAUTIFUL MUSIC STATIONS

Radio stations who program "Beautiful Music" have literally run out of quality product to broadcast, because the hit songs of the past five or six years had not been recorded in the beautiful music style.



The Good Music Company is changing that by now offering a beautiful music service in the form of 10-song albums, each of the titles being a million-selling hit record. Radio stations can sign up now for an exclusive one-year subscription to the service.

BP&P: You mentioned that music is heavily determined by research. Can you go further into that?

SS: We feel that research is probably the most important part of the music at a radio station. If you don't have the right music on, all the personality in the world isn't going to help you. We talk to the racks, we talk to the distributors, individual shops, record buyers, request line research. We tab every request phone call that comes in and if it's a record we are not already playing, we ask where they heard it, and find out as much about their feelings as we can. We pay very close attention to the burn-out factor of records. If we get some negative calls or comments on a certain record, we'll watch it closely and maybe move it back into low rotation quickly. We don't do our music on Monday or Tuesday, per se . . . we do music constantly, every day.

BP&P: What steps does a record have to go through to get play on QXI?

SS: It should already be selling in the city from some angle . . . MOR, rock, or black. We also pay very close attention to secondary stations in the state of Georgia, and other stations must be playing it and it should already have some kind of a feel. In other words, I don't like to be the only radio station in town playing a particular record.

BP&P: Can you describe your rotation patterns?

SS: We have six different rotation levels . . . recurrences, or those just off the charts, "D" rotation in very low current rotation, a "C" is a record that has been out for a while, a "B" is a brand new record, and "A's" are of course a very hot record. A high rotation record might come up once every 90 minutes, and a low rotation category might be heard every 5 hours. Our jocks spend about an hour each day preparing the music for their show before they go on the air. We program our music off of a grid sheet.

BP&P: What are you doing as far as news is concerned, and what are your concepts of news?

SS: Our news casts are very casual and person-to-person. We have a five-man news staff, all very capable and "go-getters." Although we're up against pretty stiff competition with WSB, we feel we give them a very good battle.

Our newscasts are scheduled at ten 'til every hour, and they last five minutes. Except in the morning . . . our news is at five 'til, and lasts ten minutes.

BP&P: Are you running any special programming?

SS: We just started using the Chuck Blore "Mini Dramas" about once every-other-hour, and they've caused a nice little impact in the market. We carry Dr. Demento on the FM, but other than that, nothing. I don't believe in a lot of syndicated programs.

BP&P: How are you handling production and your program line?

SS: We cart all of our records . . . oldies and currents . . . and our machines have electronic trip cues. We use compression and reverb on the program line. Personally, I like a little bit of a reverb sound . . . it cushions the spoken word, slightly raises your energy level, and gives more of a "show biz" approach.

BP&P: How are you promoting the station on the air?

SS: We're very promotional minded, but we don't go for all "big money" promotions. I'll go for a good public service promotion just as quick as I'd go for anything else. We've done tie-ins with the Atlanta Humane Society, we now have a window sticker campaign, we have a lot of contests in which we give away albums. But we concentrate more on entertainment, music, and information. I think that a very small portion of the audience listens for contests, and that especially goes for an 18+ audience.

BP&P: But you have a good percentage of teens. How are you accommodating them?

SS: We do get a good share of teens just because of our image in the market. But I don't think teens want to be treated like teens anymore. Anytime you stop a 13-year old kid and you talk to him, he's into Led Zeppelin, and Elton John. He doesn't listen to the Archies, Bo Donaldson and the Heywoods, or the Osmonds anymore. That's sub teens. We try to treat teenagers like they're adults, and we're getting very good response from it.

BP&P: How do you promote off the air?

SS: We vary between newspapers, billboards, and television. We also have an information director who coordinates interviews with city and high school newspapers and gets publicity in the press. We speak at banquets and various club meetings . . . in other words, we do everything we can to become in some way, shape, or

form, involved in everyone's life . . . in hopes that if they are not a regular listener, they will try us or at least become more aware of our call letters.

BP&P: How are you utilizing jingles?

SS: I just got back from Dallas where I cut a new package with a company called Jam Productions . . . a new company run by Jim Wolfert. Although I'm not much of a jingle fan, I love this set. Up until now we've just been using one shotgun jingle, and the new set is similar but uses stronger drum rolls, more electronic effects, and the old "sonovox" sound (a device that makes a human voice sound like a musical instrument). And we'll probably use more than one jingle now . . . running one or two set outro jingles plus a couple of segue jingles.

BP&P: What would you say is the most important aspect of your radio programming philosophy?

SS: I believe strongly in a "team" approach with my personnel . . . we all pool our ideas, discuss most promotions, contests, and programming directions. I don't take the position of the "boss," but rather the head d.j. I feel very close to all of my people and I work with them as friends and air personalities.

If I had to pinpoint the most important thing I feel a programmer should do to win, it would be to find the right people for his team. You can be the best program director in the world, but unless you've got the right people around you, you'll never be able to consistently win. □

Four Great Formats in One.

The "GREAT HITS" is a 24-hour contemporary programming concept, blending today's current hits with only the very best of the oldies.

We call it *four-in-one*, because all library reels, including currents, are produced in up, mixed, and down tempos, allowing your station to sound like you want it to. . . when you want it to.

In addition, the current reels can be mixed and programmed more

frequently, allowing you to be as contemporary as you need to be.

The "GREAT HITS" is four great formats in one, and is priced lower than any other quality automation service.

Call or write for availability in your market.



more music enterprises inc

5315 Laurel Canyon Blvd.
N. Hollywood, CA 91607
(213) 985-3300

Want more details?
Circle 117 on Product Info. Card

Broadcast Buffoonery



"No dummy!!! That's not what I meant when I said to put the record on cart!!!"

**Want
MORE INFO.
on Products &
Services Seen
in this Issue??**



If you would like more information on the products and services advertised in BP&P, just circle the appropriate numbers on the "PRODUCT INFORMATION CARD" enclosed in this issue. Mail it, postage-free, and BP&P's reader service will speed the details to you —without cost or obligation!!!

Circle the Numbers

TELL YOUR
PROGRAM DIRECTOR
ABOUT



**Broadcast
Programming
& Production**

"SOUND OF YOUR LIFE" ID SERIES FROM SUSQUEHANNA PRODUCTIONS

Grammy Award-winner, Anita Kerr, has a matchless flair for creating station-identification jingles that stay in a listener's mind long after the music ends.

Now, Anita Kerr teams with Susquehanna Productions to develop a series of station ID's compatible with any adult format, from "foreground MOR" to "mostly music."

Sound of Your life

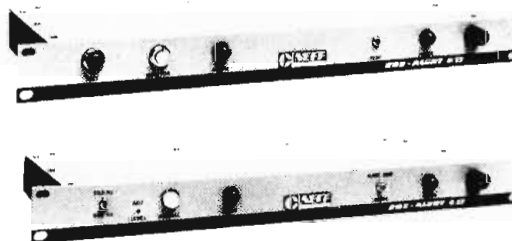
Susquehanna Productions offers stations the opportunity to bring the "Sound of Your Life" series to each market on an exclusive basis. Interested stations should contact Dick Drury.

SUSQUEHANNA PRODUCTIONS, 140 E. MARKET ST., YORK, PA. 17401.

Want more details?
Circle 125 on Product Info. Card

NEW FCC APPROVED EMERGENCY BROADCAST SYSTEM

The Broadcast Products Division of Harris Corporation has announced the introduction of new equipment that meets the recently revised Emergency Broadcast System Rules.



This equipment is the first of its type to receive FCC approval, and includes the EBS ALERT DII (Detector) and the EBS ALERT GII (Generator).

The ALERT DII may be used with any appropriate receiver, including an existing EBS receiver. The ALERT GII provides internal program audio switching to simplify installation.

This new EBS equipment is manufactured by Neff Electronics, Baltsville, Maryland, for exclusive distribution by Harris.

For more information, contact E.S. Gagnon, Manager, Product Marketing, HARRIS CORPORATION, BROADCAST PRODUCTS DIV., 123 HAMPSHIRE ST. QUINCY, IL 62301.

Want more details?
Circle 126 on Product Info. Card

CENTURY 21 OFFERS "OPUS 75" YEAR END SPECIAL

The availability of "OPUS 75" year end special has been announced by Century 21 Productions, Dallas. Larry

McKay of KHJ and KIIS will again host the special, which will feature exclusive interviews with more than 50 of the 1975 Top 100 hitmakers. The 8-hours end-of-the-year Top 100 countdown radio special is supported by customized jingles, celebrity promos, and a wide variety of production aids.

OPUS 75

OPUS is now in its fifth year of production and has already been signed for 1975 by over 50 stations, including KYA, San Francisco; WFIL, Philadelphia; WCAO, Baltimore; WNCI, Columbus; CHNS, Halifax; The New Zealand Radio Network; WRBQ, Tampa; and WKGN, Knoxville.

Demos are available by contacting Century 21's Dallas studios.

CENTURY 21 PRODUCTIONS, 8383 STEMMONS, SUITE 233, DALLAS, TX 75247.

Want more details?
Circle 127 on Product Info. Card

KODAK ANNOUNCES AVAILABILITY OF NEW EASTMAN VIDEO NEWS FILM

Eastman Kodak has announced the availability of Eastman Ektachrome video news film 5240/7240 (tungsten).

The new film, which was trade-trialed earlier this year as SO-333, is now available in limited quantities on a nationwide basis.

Eastman Ektachrome video news film 5240/7240 (tungsten) is a high-speed color-reversal film designed primarily for television news and documentary applications. The new film maintains the excellent quality of Kodak Ektachrome EF film 7242 (tungsten) and, when shot at higher ratings and force-processed, it exhibits significantly improved grain compared with that film, according to Kodak.



Because the film is prehardened during manufacture, the new process VNF-1 eliminates the prehardener and neutralizer solutions of process ME-4. The remaining steps in process VNF-1 are the same as

Forty songs are delivered the first month of service with ten songs to be delivered monthly thereafter for the first year's total service of 150 songs. The service is available now.

The music is fully orchestrated in a melodic style. The finest musicians, arrangers, conductors, and broadcast people in Hollywood are involved. Available exclusively in each market. Interested stations should contact Ed Yelin or Tom Fenno.

THE GOOD MUSIC COMPANY, 3518 CAHUENGA WEST, SUITE 305, HOLLYWOOD, CA 90068.

Want more details?

Circle 123 on Product Info. Card

MICRO-TRAK UNVEILS AUDIO CONSOLE

Micro-Trak Corp. of Holyoke, Massachusetts is pleased to announce the addition of the Model 6440 Audio Control Console to its professional line of broadcast audio equipment. The 6440 has been designed to meet the standards and demanding environment of broadcast installations and will reliably keep your operator-D.J. happy.



Micro-Trak's 6440 Sound Control is a full stereo board that can handle the input from two turntables, one primary microphone, three auxiliary inputs, such as tape decks, and one auxiliary microphone.

Fast operation, the right thing in the right place, durability, top performance, things expected in Micro-Trak equipment are the hallmarks of 6440. The panel layout; set up for the D.J., large meters to keep levels in hand, large, easy to use controls make your pro feel at home.

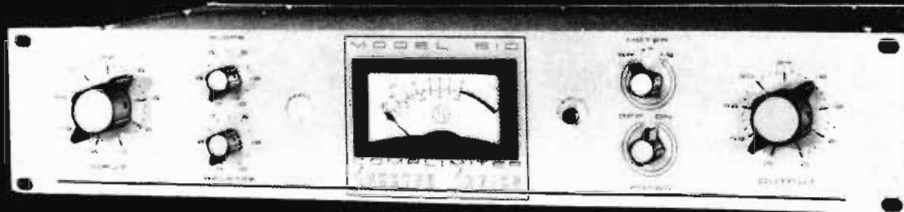
Micro-Trak's 6440 Control Console is ideal for remotes, portables, and small station work.

MICRO-TRAK CORP., 620 RACE ST., HOLYOKE, MASSACHUSETTS 01040.

Want more details?

Circle 124 on Product Info. Card

COMPLIMITER™



MODEL 610

Used in recording studios; disc mastering studios; sound reinforcement systems; TV, AM, FM broadcast stations to maintain a *sustained average signal* at a level *significantly higher* than that possible in conventional limiters, and with performance that is seldom attained by most *linear amplifiers*. Rack mounted, solid state, functional styling, the Model 610 is in stock for immediate shipment.

Specifications are available from:

SPECTRA SONICS

770 WALL AVENUE, OGDEN, UTAH 84404
(801) 392-7531



↑ Want more details? Circle 118 on Product Info. Card

FREE & EXCLUSIVE



Robert W. Morgan's "Record Report"

News of the world's top recording stars in a 2½' daily drop-in. An entertaining way to help fulfill your news commitment.

Record Report is the "music magazine-of-radio" filled with news, gossip, biographies, actualities, and interviews with the top music superstars whose music you play all day.

Record Report fits any format, any schedule... during or after the news, between records, in place of a record. 2½ minutes per day, FREE and EXCLUSIVE in your market with local commercial avails. *And that means profits for your station.*

For Free Demo write or call Audio/Video Programming, Inc.
6362 Hollywood Blvd., Los Angeles, CA 90028 • (213) 461-4766 or

CIRCLE #130 ON PRODUCT INFORMATION CARD

↑ Want more details? Circle 130 on Product Info. Card



KNOX also announced the addition of a series of crystal-controlled timers to its video display line. Priced at \$695, the KI 5-A and B versions count 100th's and 5th's of a second, respectively, up to 1000 seconds for display on standard monitors. Controls enable up and down counting, hold and reset functions.

KT series timers have an internal non-additive mixer for in-line addition of numerals to video. Numerals may be placed anywhere on the screen with internal controls.

KNOX LTD., BOX 27, WASHINGTON GROVE, MD 20880.

Want more details?

Circle 133 on Product Info. Card

LIVE SOUNDING AUTOMATION FORMAT OFFERED BY MORE MUSIC

More Music presents "The Performers," a new progressive middle of the road automation format featuring four well-known, seasoned Los Angeles radio personalities, to make your station sound totally live and custom fitted to your market.

The Performers

The music is selected from the best selling soft rock and MOR LP's and singles and carefully researched for familiarity and maximum demographic appeal, but the beauty of "The Performers" is not just the Jocks and their music, you don't need complex automation gear to play back "The Performers," most automation systems with four reel to reel playback decks will do the job nicely. And the price, "The Performers" will cost you far less than any other live sounding automation package, as little as 86¢ an hour. Let us show you how "The Performers" can perform for your station.

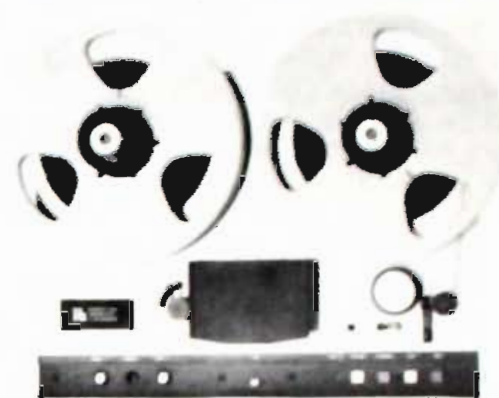
MORE MUSIC ENTERPRISES, 5315 LAUREL CANYON BLVD., N. HOLLYWOOD, CA 91607.

Want more details?

Circle 134 on Product Info. Card

NEW ECONOMY OPEN REEL DECKS

International Tapetronics has announced the new 750 Series economy open reel equipment. The 750 Reproducer is an American made machine designed specifically for professional broadcast use in program automation sys-



tems. All efforts have been channeled into constructing a durable, reliable, practical machine—eliminating unused features and gadgets—and offering it at the lowest possible selling price. Uncomplicated, durable mechanics, accessible, plug-in electronics, straight-line tape loading—these are a few of the ways ITC has built simplicity and ruggedness into the 750 Series. The result is an economically priced, open reel reproducer that will withstand the stress of continuous operation and provide the dependability de-

BOOK REVIEW

HANDBOOK OF MULTICHANNEL RECORDING

Author: F. Alton Everest

(Tab Book's No. 781)

This is a book that covers it all—most of the things one has to know to make the highest-quality professional audio tape recordings. Here are, at first-hand, the money- and time-saving tricks a master recording engineer acquires in a lifetime, plus how to employ the modern techniques involved in dubbing, special effects, mixing, reverb, echo, and synthesis—for both stereo and quad!

In three extremely comprehensive Chapters the author covers every facet of studio design, including suggestions on how to pick the site for a studio, the pros and cons of leasing vs buying, and the basic requirements with respect to acoustics. The author tells how to evaluate existing facilities acoustically, and takes the reader through a broad spectrum of actual in-use studios of varying complexity.

The final Chapter alone might have been enough justification for the entire book—it's a comprehensive treatment of the budget sound-recording operation, and it tells how to get high-budget sound from the least possible equipment at the

lowest possible dollar cost.

CONTENTS: THE RISE OF MULTITRACK RECORDING: Separation Recording—MANAGEMENT FOR TRACK SEPARATION: Achieving Separation; Separation By Distance; Microphone Directivity; Baffles; Separation and Studio Acoustics; Electronics Separation; Contact Pickups For Separation—THE AUDIO MIXING CONSOLE: The Function of a Console; Spectra-Sonics Model 1024-24 Console; Audio Designs NRC Series Console; Neve Console—ANCILLARY EQUIPMENT: Reverberation Devices; Noise Reduction Systems; Compressors and Limiters; Expansion and Gating; Program Level Indicators; Foldback—MULTITRACK RECORDERS: Signal-to-Noise Ratio; Crosstalk; Capstan Drive; Fixed and Variable; Control Logic; Sync Overdub; Representative Multitrack Recorders—MONITORING FACILITIES: Monitoring Room Acoustics; The Home Environment; Early Sound and Overhead Reflectors; Monitoring Loudspeakers and Amplifiers; Equalization of Monitoring Room; Headphone Monitoring—SPECIAL EFFECTS: Reverberation; Phasing; Music Synthesizers; Other Special Effects—STEREOPHONIC AND QUADRAPHONIC RECORDINGS: Stereophonic Recording; Quadraphonic Recording; Monaural/Stereo; Quadraphonic Mixing; Experimental 4-Channel Drama; Mixdown

—MULTITRACK IN ACTION: Microphone Placement; Channel Assignment; Cue Mixes; Mixdown; Recording Outside the Studio—LOCATING AND LAYING OUT THE STUDIO: Location; Build, Buy, or Lease?; Taxes and Zoning; Technical Services; Acoustic Factors; Other Considerations; Some Real-Life Studios—MULTITRACK STUDIO ACOUSTICS: Eye vs the Ear; Excursus; Acoustical Principles; Composite—CONSTRUCTING THE STUDIO COMPLEX: Criteria; Barrier Requirements; The Floating Principal; Acoustic Doors; Sound Lock; Sealing Acoustic Doors; Observation Windows; Air-Conditioning Noise; Noise From Ground Vibrations; Noise From Lamps; Conduits; Supervision—THE BUDGET MULTITRACK OPERATION: Sound On Sound; Sound With Sound; The Professional Approach; The Budget Multichannel Console; Budget Multitrack Recorders; Noise Reduction for Budget Operations; Premixing—GLOSSARY—INDEX.

322 pages and 201 illustrations.

\$10.95 Hard Bound, \$7.95 Paperback.

Recommended for broadcast recording applications.

HANDBOOK OF MULTITRACK RECORDING is available from BP&P Books. Send check or money order. \$10.95 hard-bound, \$7.95 paperback to BP&P Books, Box 2449, Hollywood, CA 90028

the corresponding steps of process ME-4.
**EASTMAN KODAK CO., 343 STATE ST.
 ROCHESTER, NY 14650.**

Want more details?
 Circle 128 on Product Info. Card

CRITERION PRODUCTIONS INTRODUCES RECOGNIZABLE IDENTITY FOR RADIO STATIONS

Criterion Productions has created recognizable identity for radio stations with 25 personalized station songs. "Request" is a new concept for progressive and top 40 stations.

Not jingle ID's, not sing-overs, but original personalized station songs, written and created for dominant station identification. There is no need for programming interruptions for station ID's, because "Request" is designed to become a part of the programming flow.

Each of the 25 different songs vary in tempo, from heavy-up-tempo, to progressive country, to warm contemporary. The unique "Request" package is available in quadrasonic sound, as well as stereo and mono.

CRITERION PRODUCTIONS, INC., 3103 ROUTH ST., DALLAS, TX 75201.

Want more details?
 Circle 129 on Product Info. Card

REVOX NEW A700 ACCESSORIES AVAILABLE

Revox Corporation announces the release of two further accessories for its Revox A700 series.

1. Remote control unit for Revox A720 tuner/preamp.

The remote control for the A720 permits selection of six pre-tuned stations, as well as volume and balance control.

Selection of the loudness contour equalization is also possible.

Price: \$165.50.



2. Dust cover for Revox A700.

A plastic cover which may be placed over the front of the A700 for dust protection.

Price: \$54.95.

REVOX CORP., 155 MICHAEL DR., SYOSSET, NY 11791.

Want more details?
 Circle 131 on Product Info. Card

BIG BAND SPECIAL FOR NEW YEAR'S EVE RADIO PROGRAMMING

American Radio Programs is happy to announce the availability of a truly unique 3-hour New Year's Eve Special. Chuck Cecil, host of the weekly show, "Music of the Swingin' Years," will present a "Swingin' New Year's Eve Dance Party Special."



The special was produced because of the fact that Big Band music is so often correlated to New Year's Eve, but in recent years, the network New Year's Eve "feeds" have all gone rock and roll, leaving little choice to radio stations from coast to coast for a truly different New Year's Eve program. Chuck Cecil, with a library of over 40,000 original Big Band selections, puts together the finest New Year's Eve Dance Party on radio. It's available in either stereo or monaural with automation tones built in. For a demonstration tape and pricing information, contact Craig Simmonds.

AMERICAN RADIO PROGRAMS, 524 E. GLENOAKS BLVD., SUITE "D", GLENDALE, CA 91207.

Want more details?
 Circle 132 on Product Info. Card

KNOX OFFERS SONY COMPATIBILITY

The first television character generator plug-compatible with Sony's VideoRover 1/2 inch portable VTR's was announced this month by KNOX, Ltd. The K128S is a special version of KNOX's K128 titler, a versatile character generator featuring an expanded alphabet of smooth, high resolution characters in two sizes and italics. Both are priced at \$3250.

The K128S is self-contained and portable, but does require 115 or 230 volt power. Using the K128S, titles or full pages of information can be added to Sony tapes permanently while recording or transcribing, or mixed downstream with Sony tape or camera outputs.

BP&P Bookshop

HANDBOOK OF RADIO PUBLICITY AND PROMOTION By Jack Macdonald
 An encyclopedia of radio promotion, covering contests, outside stunts, fun promotions for special days, weeks, etc.
 Order No. 213 Complete set \$29.95

RADIO PROMOTION HANDBOOK by William Peck. Jam packed with hundreds of ideas, and complete with factual examples of new ways of promoting a station, both on and off the air.
 Order No. 267 Comb-bound \$9.95

RADIO PROGRAM IDEA BOOK by Hal Fisher. All the programming ideas you need to build and hold an audience. A virtual thesaurus of ideas on radio showmanship to help boost ratings.
 Order No. 268 Hardbound \$12.95

ORGANIZATION & OPERATION OF BROADCAST STATIONS By Jay Hoffer
 An exhaustive examination of the responsibilities and capabilities required in each job classification. A guide for station executives and managers.
 Order No. 533 Hardbound \$12.95

GUIDE TO PROFESSIONAL RADIO & TV NEWSCASTING By Robert Siller
 A practical guide covering all aspects of broadcast journalism.
 Order No. 535 Hardbound \$9.95

RADIO ADVERTISING-- HOW TO WRITE AND SELL IT. By Sol Robinson
 This comprehensive volume presents an extremely practical approach to radio advertising sales- to obtain better results for the salesman, station, and sponsor.
 Order No. 565 Hardbound \$12.95

THE BUSINESS OF RADIO BROADCASTING By Edd Routt. How to operate a station as a profitable business and serve the public. The first text to deal with broadcast station operation from beginning to end.
 Order No. 587 Hardbound \$12.95

MODERN RADIO PROGRAMMING By J. Gaines. Every aspect of radio programming, from format layout to selecting DJs, is detailed in this comprehensive book. Applies to all radio formats.
 Order No. 623 Hardbound \$9.95

ACOUSTIC TECHNIQUES FOR HOME & STUDIO By H. Everest. Complete coverage for professional broadcast and recording studio. Emphasis is placed on the fidelity of final reproduction and the design of the listener's room.
 Order No. 646 Hardbound \$7.95

RADIO PRODUCTION TECHNIQUES By Jay Hoffer. Covers every phase of radio production from announcements to the overall station "sound". Special emphasis on sales and production expertise.
 Order No. 661 Hardbound \$12.95

DIMENSIONS OF BROADCAST EDITORIALIZING By Edd Routt. Complete volume covering why broadcasters should editorialize, how to establish editorial policy, how to write and present forceful editorials, and how to avoid legal complications resulting from violations of the FCC "Fairness" rules.
 Order No. 697 Hardbound \$8.95

**BP&P BOOKS / PO Box 2449
 Hollywood, CA 90028**

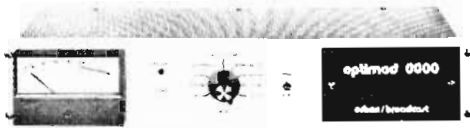
Please send me books circled below:
 213 267 268 533 535 565
 587 623 646 661 697

My full remittance in the amount of \$_____ is enclosed. (California residents add 6% sales tax; foreign orders add \$1.00).

Name _____
 Address _____
 City _____
 State _____ Zip _____

OPTIMOD 8000

Orban Associates Division, Kurt Orban Company, Inc., announces the OPTIMOD 8000, marketed by Orban/Broadcast, 271 Columbus Avenue, San Francisco, CA 94133. A combined FM Stereo Limiter and Stereo Generator, the OPTIMOD 8000 includes a lowpass filter between the limiter and stereo generator which essentially eliminates overshoot, thereby eliminating the fast peak overmodulation characteristic of conventional systems. Average loudness is raised accordingly, without employing excessive amounts of compression and limiting.



The broadband and high frequency limiters utilize complex release time circuits to virtually eliminate static and dynamic distortions, resulting in sound which is bright, transparent, high-definition, and non-fatiguing. Typical system harmonic distortion is below 0.25% under any limiting conditions, while system noise is typically 80 dB below 100% modulation. The stereo generator exceeds all FCC specs by a high margin, and outstanding stability is assured by the use of closed-loop techniques to control pilot amplitude, L-R/L+R gain ratio, and pilot phase. Use of the Gilbert multiplier modulator technique in the stereo generator results in improved separation and low CCIF intermodulation distortion compared with other techniques. The stereo generator output looks like the output of a composite STL receiver, and interfaces to excitors in the same way as such receivers.

The OPTIMOD 8000, priced at \$2950, is marketed exclusively through ERIC SMALL, ORBAN / BROADCAST, 271 COLUMBUS AVE., SAN FRANCISCO, CA 94133. (415) 421-3894.

Want more details?

Circle 139 on Product Info. Card

"THE CHARLIE TUNA SHOW" AVAILABLE FROM JON-EL PRODUCTIONS

The "Charlie Tuna Show" is a 3-hour weekly program now available to radio stations at scheduled rates or by national sponsorship.

Today's radio audience is demanding



good sound and total involvement in what is happening around them. Through the unique fashion in which he uses the telephone, Charlie Tuna captivates an audience by involving them in themselves. He combines this special touch with good music and a classic sense of humor, to give this new listening audience what they're looking for in radio entertainment.

The format is based on 4 categories of music: oldies, albums, survey songs and hot songs. The categories are mixed in a special way to complement the show and provide top rated listening pleasure.

Commercial clusters are scheduled, eight avails./hour for the three hour show. Also, upon request by the individual station a five minute slot can be added to the eight avails. for a local news insert each hour.

JON-EL PRODUCTIONS is ready and willing to assist stations in every way to localize the show for your market area. For example; furnished upon submission of copy and at no cost to the station are: localized promo's, news drop-in's, general weather forecasts, etc., all produced and voiced by Charlie Tuna specifically for localizing the show for your market area.

"The Charlie Tuna Show" is offered on a first come first served basis within a 35 mile transmitting radius in your market area.

JON-EL PRODUCTIONS, 131 E. MAGNOLIA BLVD., BURBANK, CA 91502.

Want more details?

Circle 140 on Product Info. Card

MODULAR AUDIO PRODUCTS INTRODUCES TWO NEW BROADCAST CONSOLE MODULES

Two new console input modules, providing complete facilities for Dual Channel, Stereo or Monaural Broadcast and/or Production console applications are available from Modular Audio Products, a unit of Modular Devices, Inc., Bohemia, NY.

Known as Models STM-22 Stereo Mic Input Module and STL-22 Stereo Line Input Module, the new units feature extremely low noise, distortion and crosstalk, with excellent frequency response which meets or exceeds NAB proof of performance specifications. Both models utilize the MAP 1731A Audio Operational Amplifier as the active element, providing exceptional stability and reliability of performance.

A high quality conductive plastic slide attenuator is incorporated into each module, along with preamplification, switching and control facilities, making each module a completely self-contained operating channel. The modules simply plug-in via an 18 PIN PC connector provided with each module.

A unique feature of these modules is independent input to output selection which allows left and right inputs to be separately routed to left, right or both

bus assign switches. Signal can then be assigned to either of two output buses. This feature allows the user instant selection of Stereo, Monaural or Combined operation, individually selected at each module.

Other features include: independent left and right mic trim controls, a separate channel on/off switch with provisions for mating logic and on air light control, combined left and right cue feed through detented cue switch at bottom of fader travel and transformer coupled inputs for both mic and line level sources.

Each module measures only 12¼" L x 1½" W x 6" D for compact console construction, with all controls within easy reach of the operator. A 16 input console may be as small as 24" wide.

Prices are: Model STM-22, \$336.00, Model STL-22, \$316.00. Shipment is F.O.B. Bohemia, N.Y. Delivery is 60 days ARO.

MODULAR AUDIO PRODUCTS, 1385 LAKELAND AVE., BOHEMIA, NY 11716.

Want more details?

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"PROFILES IN GREATNESS" PROGRAM TO FOCUS ON U. S. BICENTENNIAL.

O'Connor Creative Service's "Profiles in Greatness," hosted by Efrem Zimbalist, Jr., and syndicated nationally on radio for the last three years, is now focusing its attention on the U.S. Bicentennial, according to Harry O'Connor, president.

"Profiles," a five-minute, five-day-a-week program, has dramatized the stories of famous men and women throughout history, from Alexander the Great to Babe Didrickson Zaharias.

"Part of our plan was to document the chronology of the United States during its first 200 years, and we'll be concentrating on that right up to July 4, 1976, covering presidents, scholars, explorers, inventors, military heroes, musicians and entertainment figures, athletes, business

manded by a broadcasting application.
INTERNATIONAL TAPETRONICS CORP., 2425 S. MAIN ST., BLOOMINGTON, IL 61701. (309) 828-1381.

Want more details?
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BPI PRESENTS "SUPEROCK" FORMAT

SUPEROCK is a highly flexible, young adult music service. Properly promoted and executed. SUPEROCK can deliver the 18 to 35 demographics, and with relative ease can be adjusted to achieve results in teens and specific male or female demographics.

SUPEROCK!

Musically, SUPEROCK is pop rock or sophisticated rock in appeal. As a rule, the format does not venture "way back" into the so-called nostalgic times, but instead, carefully mirrors the tastes of the 18 to 35 year old in contemporary music appeal. Those selections that are used from 1962 or 1963 will invariably fit with the music of today, as it relates to the format.

SUPEROCK offers an alternative to what is currently being aired on both bands. The music is hand selected concentrating not only on familiarity and hit appeal, but for emotion and blend appeal. The pace is never frantic or boring. It is clean and uncluttered, with total regard and respect for music.

SUPEROCK music can be categorized three ways:

- ... oldies
- ... current hits
- ... album tracks

All selections are picked for incorporation into the total sound, and all selections are the originals.

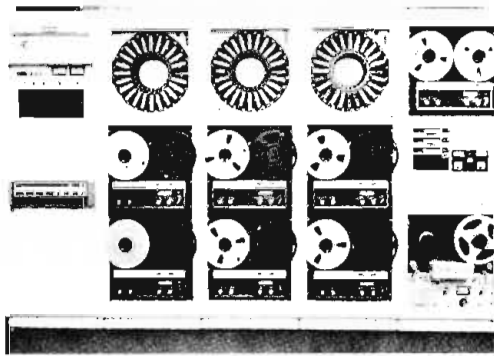
The service allows for total competitive flexibility. Subscribers are aided in the day to day operation of their station. "Superock" features the air talent of Paxton Mills and Steve Kelley of WIXY. **BROADCAST PROGRAMMING INTERNATIONAL, BOX 547, BELLINGHAM, WA. 98225.**

Want more details?
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SPECTRA AUTOMATION OFFERS TRUE COMPUTER CONTROLLED AUTOMATED BROADCAST SYSTEM

Spectra Automation Division of Spectra Data, Inc., of Northridge, California, has introduced the Spectra '3000', a computer controlled Broadcast System. The Spectra '3000' utilizes its computer as a decision making device, and is not used for memory only.

Increased costs and the need for greater control over a station's operation have



brought about the need for more efficient automated control systems. The Spectra '3000', a true computer operated system, provides complete control of programming, allows for last-minute instant reformatting, and automatically provides printouts of verified logging, as well as other applications, such as billing. Overhead can be substantially reduced by use of the system.

The Spectra '3000' has an automatic re-start in case of station power failure, avoiding memory or time loss; 16 source channels, and it features solid state rather than mechanical devices, offering built-in reliability. It has a memory storage capability of up to seven days of operation, or more as desired. The '3000' offers complete flexibility and is virtually 'goof-proof' in station control.

For complete information on the Spectra '3000,' contact Jim Harford, General Manager, Spectra Automation Division.

SPECTRA DATA, INC., 18758 BRYANT ST., NORTHRIDGE, CA. 91324.

Want more details?
 Circle 137 on Product Info. Card

CREATIVE RADIO SHOWS ANNOUNCES NEW PROGRAMS

Creative Radio Shows, Los Angeles, has announced the availability of "Time Capsule" a new one-minute syndicated radio feature that explores how we will deal with food, money, politics, pollution, senior citizens, and other matters 100 years from now.

William Shatner, also known as Captain James Kirk of the "Star Trek" television series, is voicing these 60-second predictions of the future. Commercial avails, and customized for each station.

Creative Radio Shows has also announced the availability of the "UFO Story," a one-hour radio special dealing with the puzzling phenomena of Unidentified Flying Objects. It explores the the mystery and actualities, raising questions and delivering the facts from the files of the Aerial Phenomenon Research Organization. Customized with commercial avails.

CREATIVE RADIO SHOWS, 9121 SUNSET BLVD., LOS ANGELES, CA 90069.

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What Readers Say About



"All articles great... practical and useful."
 -Gary Morse, WKYX Radio

"Great 'gut' articles on radio programming."
 -Steve Stevens, WGRQ Radio

"Every tip, every thought is a goldmine!"
 -Carl Swann, WKPT, AM/FM/TV

"A very useful source of information. Something we've needed for a long time."
 -Bob Madison, WLPM Radio

"Excellent."
 -Bob Williams, WCBI-TV

"Enjoy the magazine thoroughly... concise, and current."
 -Lee Nye, WOBL Radio

"Extremely exciting reading. Great incentive for better broadcasting!"
 -Charlie Tiger, KRTR Radio, KWRB-TV

"An excellent publication with a lot of useful and interesting information."
 -David A. Albertson, KBCM Radio

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Schafer Electronics Corporation

75 Castilian Drive, Santa Barbara Research Park
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Tell me more about the 903E !

name _____ title _____

station/company _____

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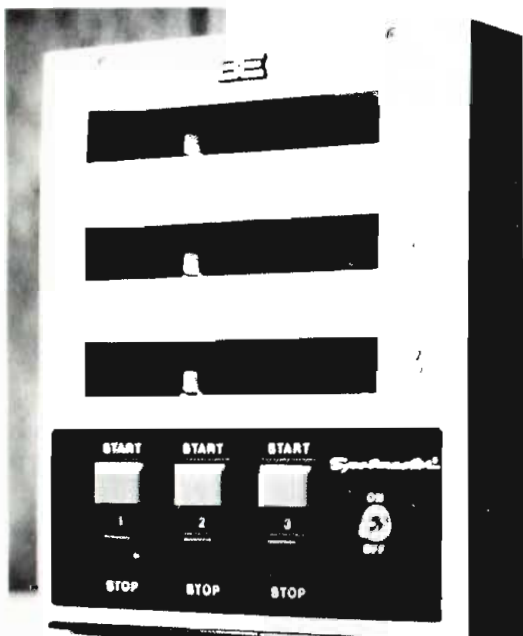
people and many others who contributed to the founding and development of our nation." More than half of the 195 episodes of "Profiles" now produced cover American subjects.

O'CONNOR CREATIVE SERVICES, 4455 LANKERSHIM BLVD., N. HOLLYWOOD, CA 91402. (213) 769-3500.

Want more details?
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NEW SPOTMASTER MULTI-DECK CARTRIDGE MACHINES INTRODUCED BY BROADCAST ELECTRONICS

Broadcast Electronics, Inc. announces the introduction of a new series of SPOTMASTER multiple deck tape cartridge machines. Designated the Series 5000, these new models incorporate improved electronic and mechanical design for increased reliability, versatility, and maintenance accessibility.



Mechanically, the Series 5000 design features a fold down front panel, slide out decks, ribbon cable in place of conventional wire harnesses, and a completely removable electronic package. The automatic release decks have massive machined deck plates, direct drive hysteresis synchronous motors and large silent-operating air damped solenoids. Both mono and stereo decks are equipped with the new SPOTMASTER PHASE-LOK III head bracket which provides the easiest and most accurate head adjustment available in the industry. Electrically, the Series 5000 uses the highest quality components and proven SPOTMASTER circuitry for low noise recording and reproduction. All electronic specifications meet or exceed NAB standards. LED indications of front panel functions, together with the fold down front panel, removable electronics package and slide out decks, permit easy troubleshooting, maintenance and adjustment.

The Series 5000 machines are available in 3-deck and 5-deck configurations,

mono or stereo, with options including record function, secondary cue tones, tertiary cue tones and remote control panels. All machines accept size A or B cartridges.

BROADCAST ELECTRONICS, INC., 8810 BROOKVILLE ROAD, SILVER SPRING, MD 20910.

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(213) 244-2141

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INFORMATION SERVICE

Interested in any products or services advertised in this issue of BP&P? For more information, circle the numbers on the enclosed "PRODUCT INFORMATION CARD" that correspond to the advertisements that interest you.

Mail the card, postage-free, and more facts about those products and services will be rushed to you.



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