



Broadcast Programming & Production

JULY - AUGUST 1976
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Exorcising the Demons
of Radio

TV News & Super 8 Film

Production Libraries

Radio Features



FROM: Randy Wells
KUEN Radio
Wenatchee, Washington

I've been meaning to drop you a line for a long time; as a matter of fact ever since we received Vol 1, No. 1 of BP&P. The boss has learned to put my name last on the "Pass this magazine around" list because of the fact that I'm inclined to hord every copy that comes in.

I find it amusing that no SOPS (Student of Paradoxical Situations) has done a Masters' Thesis on the dilemma of Small Market Radio. Does no one find it odd that the struggling Kilowatt Daytimer must deal with inexperienced personnel, antiquated equipment and shoddy record service? Yet in spite of all this, like us, many in our situation are beating the socks off the competition. Someone up there must be keeping an eye out for us. As long as a fellow with the perception of Mike Starling (. . . "Broadcasters are inherently insane". . .) keeps on with the Production Tips, BP&P keeps on with the excellent articles, and the Boss continues to supply the coffee, I'll keep working.

Well . . . the fourth can of beans in as many days has finally reached eating temperature, the phone has stopped its diversionary tactics for the time being, and won't this blessed cart machine cooperate . . . I wanna go home.

Keep up the good work.

FROM: John S. Rockweiler
General Manager
WEZB Radio
New Orleans, LA

In your May/June, 1976 issue, entitled "New Orleans Radio," you listed New Orleans as having five FM stations. In fact, we have seven commercial FM stations and an educational FM station which makes a total of eight FM stations.

They are: WEZB, WBYU, WQUE, WRNO, WYLD, WNOE, WXEL, and

WWNO (educational station).

Just thought I would let you know, for the record.

FROM: Wes Hall
Program Director
WUAT-AM Radio
Pikeville, TN.

Having been involved with radio since I was 14, I can truly appreciate your publication. BP&P is great. I only wish that it came out more often. Your articles on production have helped me a lot. Even the advertisements have been a help. In other broadcasting publications I have read, they deal only with management, or sales, or engineering, but without winning programming, the manager, the salesman, and engineer would be looking for jobs. So hats off to a great publication and a tremendously talented staff behind it to get it all together.

Keep up the great work.

FROM: Ron Rogers
Program Director
KZYM Radio
Cape Girardeau, MO.

I have just finished reading through Broadcast Programming and Production and I wanted to write to say that I think you have come up with a magazine that speaks to the needs of the broadcasting industry.

It's hard keeping up with the industry since information must be "gleaned" from so many sources. Broadcast Programming and Production is really helpful in keeping up with the changes in the industry, and in gaining insights into how the more successful stations, program directors, music directors and managers, became successful. With this kind of sharing and help, I think the entire industry will benefit.

Here's hoping you have continued success.

FROM: Dick Yarnell
Production Director
KAKE Radio
Wichita, Kansas

Thanks for coming out with BP&P.

Ever since I started hangin' around my first radio station 14 years ago, I've seen all kinds of publications and newsletters dealing with programming and music lists, but never anything decent concerning the guy in the back room putting together the commercials.

I really appreciate the articles on production techniques. I consider myself a pretty decent production man but I'm smart enough to know that there are a lot of guys out there who have picked up on things that I haven't.

Keep up the good work.

FROM: David T. Lindsay
Program Director
KEZE-AM Radio
Spokane, WA.

Recently, I read an item in a "Trade Magazine" that reported on a MIDEM Conference in Cannes. The thrust of the article was aimed at the Question, "Where is Pop Music Going?" This same question was one of the topics of discussion at the conference, which is of considerable interest, because; the people in attendance were the heads of many of the major publishing and recording companies.

I started asking the same question to many students, broadcast people, and a lot of acquaintances not involved in radio or music.

As expected, many people responded, "I don't know?" "I never thought about that?!" or "It's getting mellower?" Of course, we have seen a resurgence of Black Music, and the reference to the Pre-Beatle Era, and "The Next?" With the popularity of "Black Music" into the pop spectrum, we should be more aware of the people who are making music, after all, the music comes from the people. Same goes for the Country Crossovers. The Music of America is the Music of the people. The people in this case, are the writers, the creators, the publishers & Record Executives who push forward and explore, find new talent, or uncover good ones: The Clive Davis, The Creed Taylor's, The Mo Ostin's, Joe Smith's, the Bob James, the list is very long, but not often heard of. These are the people you don't see on the Liners, or back Covers of albums, these are the names that to the average guy sound like used car salesmen on Sepulveda.

The pop field will probably awake to names like Turrentine, Rubin, Stamm, Szabo, Ayers, Lookofsky, Grover Washington Jr, The Dixie Hummingbirds and Bob James and many others we haven't heard of yet, much like they have to Fleetwood Mac, Sondheim, Bowie, Preston, Roxy Music, Earth, Wind & Fire and you know how long that list is; and, we will probably still go through our "Era's", our "Disco's", our "Twist's", our "Fred-dies", and I won't go any further on that list.

Now, the gist of what I'm saying is: We shouldn't be scared or unsure of "Where Pop music is Going?", for I believe it has a lengthy, beautiful, solid, broad-based future. For this future is found in the people, the people who are willing to experiment, to reach out, the Davis', the Wonder's, the Simon's etc; and we as radio people, are the ones who bring these talent's to the "People", the listeners. We should not shy away from new faces, new sounds and formulize ourselves into mediocrity, for it is just that mediocrity that spawns the question, "Where is Pop Music Going?"

Broadcast

PROGRAMMING & PRODUCTION:

Programming: The competition for audience.

Production: The implementation of competitive programming.

Broadcast

PROGRAMMING & PRODUCTION:

relating programming software and production hardware to the competition for today's broadcast audience.

Broadcast

PROGRAMMING & PRODUCTION:

the magazine of good broadcast ideas.

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JULY / AUGUST 1976
VOLUME 2 / NUMBER 4



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Exorcising the Demons of Radio



Radio can be downright depressing. You open up one of the glittering trade magazines and there's an article on the new studios at W-- in New York. Their ultramodern control room looks like the cockpit of a 747, and the sumptuous lobby could be used in a re-make of *Gone With The Wind*. Out in LA, K-- is running a promotion giving away a trip to Mars with a \$1,000 bill for every minute spent away from home. Then, you think about *your station*. The equipment was either built by Marconi or Mattel, and your cowpasture studios belong in *How The West Was Won*. The salesman couldn't close the deal with Schwartz's Mortuary, even though you offered to have the afternoon drive jock broadcast from the embalming room. And you were counting on trading out with Schwartz for your upcoming big promotion?

Take heart. *You* are in the real world, where 99% of all stations don't have millions of dollars to spend. Regrettably, many of these stations are not winners, and the reasons given for their disappointing performance fall into an all too familiar pattern. The reasons are absolutely valid, but none are strong enough to keep a station from succeeding. Stations do face incredible roadblocks, but they're not insurmountable, and most needn't keep the facility from

winning. The purpose of this article is to introduce you to the *demons of radio*, the demons that keep too many stations in the cellar.

Let's face it. Today, radio is a very simple product, and the advantages that giant stations used to have (highly paid DJ's, dozens of engineers) don't carry nearly as much weight with the audience. They only care about what comes out of the speaker, not where it comes from. That's why virtually ANY station can *inexpensively* create an air product that sounds *good* and can *win*.

Maybe when you look and listen to the station across the street, they seem indestructible. WABC, KHJ, KCBQ, and KERN were all losers at one time. Not anymore.

But turning a station into a winner is a lot more than just "changing format." **MOST STATIONS HAVE DEEP SEATED ATTITUDES WHICH PREVENT THEM FROM WINNING.** These attitudes are the *demons* that blind so many of us from seeing the one overriding truth:

IF YOU HAVE A STICK IN THE
AIR, AND THERE'S A MARKET
YOU COVER, YOU CAN BE
MAKING MONEY

How many of these demons have taken possession of your station?

Are attitudes keeping your station in the "nether regions" of ratings? Often, you can turn your station into a winner. . . without the expensive frills. . . simply by exorcising a few "demons."

The following is a BP&P report based on material from a conference of General Managers, Programmers, Chief Engineers, and broadcast consultants.

THE 97 POUND WEAKLING DEMON

"Every good format in this market is already taken by someone." "KZZZ is doing such a good job that nobody would even try us out." "If we were to get into a battle with KZZZ everyone would lose." "We can't possibly win, the other



station is too established." "KZZZ is owned by a big chain. They would slaughter us." "We can't win, everyone is on AM." "We can't win, everyone is on FM."

THE ARCHIE BUNKER LOGIC DEMON

"We didn't get to where we are today by making changes all the time." "You make a little change here, and a little change here, next thing you know the whole station's in a mess!" "That's OK for KZZZ, but we don't do things that way here." "The first law of radio is

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Remember the first time you came across Dolbyized cassettes? And how surprised you were that music could sound so good in such a convenient form?

Well, now the same principles are being used to improve FM broadcasting. The audible effect of the Dolby system as used in FM is a bit more subtle than with

cassettes. But the overall results are just as important. Dolby FM is cleaner, with sparkling high frequencies free of limiting. And, of course, noise is reduced, which often increases the area of good reception.

The only extra station equipment required is the Dolby Model

334 FM Broadcast Unit. The unit accurately compresses the signal in accordance with the Dolby B-Type characteristics and changes the effective transmission time-constant to 25 microseconds. This allows the station to reduce or eliminate any high frequency limiting required previously.

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Dolby FM signals**

As listeners can hear for themselves, a Dolby FM signal is compatible when received on their normal equipment without Dolby decoding.

However, some listeners like to take advantage of every opportunity for improvement. If they use Dolby circuitry during reception, they can bring the signal even closer to the quality of the original source material used at the station.

Naturally, the noise is reduced. But that's not all. Dolby compression is standardized, recoverable compression. By using Dolby encoding instead of the conventional high frequency limiting normally required during transmission, the station gives the listener at home the opportunity of recovering the full frequency range and dynamics of the signal. Furthermore, depending on the amount of limiting previously used, many stations find that Dolby encoding permits them to increase their level – which is good for both the listeners and the station.

If these prospects excite you, we think you will soon be wanting to check out the Dolby Model 334 FM Broadcast Unit. \$1,350 and 1½ inches of rack space are all you need to get moving with Dolby FM – an improvement we think both you and your listeners will appreciate.

*July 1976. The products are tuners, receivers, and music centers with designed-in Dolby decode circuits, requiring no extra wiring, adaptors, or calibration procedures. Write for the latest list of FM products made by Dolby licensees. Technical literature describing these developments is available.

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his logic, anything that any employee of the station does to improve things is useless. Let's pull apart this demon's famous arguments one by one. His claim that someone is already doing every possible format is obviously ridiculous, and there are two ways to attack that.

First, there are major markets in this country with as many as 70 stations, all doing something a little different from each other. Sometimes even a subtle alteration in music or approach can make a big difference in the ratings. Many of these stations adopted alternative formats as a desperation move and were surprised at the results. They found they could serve a specific niche in the market better than anyone else. But most of the success stories in these highly fractionalized market places have been the result of carefully thought out battle plans. Remember however, being an alternative station can be risky because you're narrowing your audience appeal. If you chose to do specialized programming,

chose your format carefully. Make sure there is a significant audience for what you are programming. Rest assured of one thing: if your product is communicating with the folks, they will let you know. If they like what they hear, you will win.

Which brings us to the second way to attack the demon's premise. Just because every format is already being done in town doesn't mean it's being done well. Is the Top 40 station across the street playing the right music? Because they're unchallenged they may be out of touch with the audience. Do some simple research in your market. No, you don't need to hire a big research staff to do it. Use the folks at the station right now; DJ's, secretaries, salespeople, everyone can pitch in. Knock on doors, call people on the phone, leave questionnaires at

FANTASY PARK II

is completed and ready for syndication.

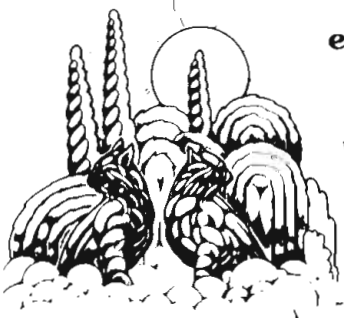


Fantasy Park II ... 48 hours of the most unbelievable concert that could never happen. In all, 58 of rock's hottest superstars perform at Fantasy Park. The show's host, Randy

Hames, is joined in the imaginary crowds by real co-hosts, Olivia Newton-John, Neil Sedaka, Chicago, Melissa Manchester, The Beach Boys, and Earth, Wind and Fire.

Fantasy Park I received the International Radio Forum's Best Syndicated Musical Special of 1975 award ... a phenomenal success for the ninety markets that aired the original "concert of the mind." **Of the stations polled who ran Fantasy Park I, a 200% average audience**

increase for the weekend was estimated, with one station reporting a quadrupled audience. These stations also increased their weekly cumes by an average of 40%.



McLendon Programming Services now offers Fantasy Park II, complete with promotional package, **exclusively** in your market. For further information contact:

Frank Nichols
McLendon Programming Services
1917 Elm Street, Dallas, Texas 75201
(214) 651-1010



local merchants. It's inexpensive, as a matter of fact, it's *free*, but the insights you'll gain are *invaluable*. Instead of listening to your barber, or the rest of the radio executives in town, you could be listening to the *people* of your market. All you have to do is *ask* them.

Find out what people think about the radio stations they listen to. You may find that rock listeners like their Top 40 station, but that country listeners are angry at their local C&W outlet. If so, find out why. Or perhaps adults feel they're forced to listen to either a boring M.O.R. station or a raucous Top 40 station, when in fact their tastes lie somewhere in between. Remember, when these people fill out rating diaries they're not asked *how much* they like a station, only if they listened or not. Therefore, a station may appear outwardly to be as solid as the Rock of Gibraltar when in fact its audience would desert it in a moment if they had an alternative. If your market has a very dominant Top 40 station, there may be thousands of teens and young adults who would welcome a progressive rock station. Or if there is already a successful progressive rocker in town, you may listen to it and wonder how the audience can tolerate those bizarre album cuts to the left of Mao Tse Tung. Maybe the audience is turning to the progressive rock station only because the Top 40 station is overcommercialized and screammy? As you can see, the ratings will not give you the full answer; only your research will.

Want more details? Circle 105 on Product Info. Card



that sales and programming are natural enemies."

**THE SHORTED OUT CHIEF
ENGINEER DEMON**

"It was good enough to carry Amos and Andy, it's good enough to carry your show." "Back in my day, people didn't worry about stuff like that." "Sounds OK to me, 'course I never listen to the station." (For a station at the transmitter) "Sounds loud to me out here!"



(For a station remote controlled) "Of course it's quiet, the transmitter's five miles away!" "It's illegal to go over 100% modulation." "Don't tell me about the law. It's all here in the FCC rules and regs . . . somewhere." "There's nothing wrong with it. The meter says so." "That's just the meter. You can't believe everything you see." "Don't believe that monitor." "We can't be loud. Our transmitter's an old one." "We can't be loud. Across town they've got new equipment." "Loud, shmoud, if the folks liked it, they'd be listening." "Just be patient, I've ordered the parts."

It's been our experience that stations possessed by one of these demons are usually possessed by most of them. Attitude problems and misinformation lead to a downward spiral that is hard to stop. Hard, but not impossible.

We better attack the "97 pound weakling" demon first. He's the toughest to deal with because he convinces everyone in the building that everything they're doing is a waste of time. To use

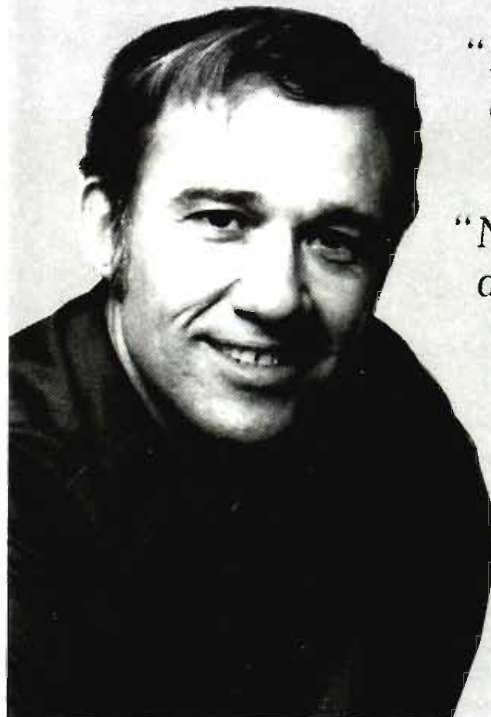
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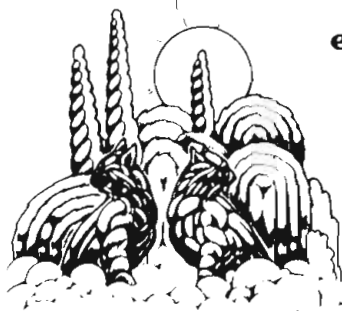


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local merchants. It's inexpensive, as a matter of fact, it's free, but the insights you'll gain are invaluable. Instead of listening to your barber, or the rest of the radio executives in town, you could

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and security: as you can see, the ratings will not give you the full answer; only your research will.

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When the 97 pound weakling demon counters your research by stating that the competition, KZZZ is doing such a good job that nobody would even tune your station in, here's what to tell him. If the audience really is tired of KZZZ, they're already dialing around. And if up until now, KZZZ has been the only ballgame in town, they probably *are* tired. Stations that are unchallenged grow fat and lazy. They often isolate themselves from the audience and even from many of their clients. And *you* can capitalize on the community's resentment. In short, unless KZZZ is one of the greatest stations of all time, you can sound better than they do. The fact that they've been around for a while works to your advantage.

"If we got into a battle with KZZZ everyone would lose." By that logic, the demon has gotten you to say that there are too many stations in town, and if one guy has to make all the money it should be KZZZ and not us." When there's a real broadcasting battle going on, there's more attention called to the radio dial and your station will get a bigger share of that attention and the accompanying revenue. The only one with anything to lose is KZZZ. Even if you were to only split the pie with them, chances are you

mote them. Big chains do have the Big Mazuma. If your programming is good, it will carry you. You can't buy the audience, and good programming doesn't cost any more than bad programming.

The demon is on his last legs now, and he'll toss one at you that's becoming all too familiar. "You can't win because the audience you want is listening only to FM" (or if you're an FM station, they're all on AM.) Considering how obviously preposterous this statement is, it's amazing how many people believe it. In market after market, FM stations are breaking new ground, beating AM competition by challenging them head on. FM isn't just a medium for nighttime background listening anymore. Of course

this has caused a lot of AM broadcasters to moan in despair at their dwindling numbers. But AM stations are still the easiest to turn into a winner *quickly*, because they are the first to build a high cumulative audience. People are more likely to discover a new AM station and try it out, so there's more chance it will be sampled. In short, the audience is *everywhere*. Just go and get it.

So far, we've been dealing with a demon that tries to use logic to stop your station from moving up. But an even more frustrating adversary is the "Archie Bunker Logic Demon." He never lets the facts stand in his way. The basic cornerstone on which all Archie Bunker reasoning is based is, "We didn't get to where



We in the West welcome Challenge



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"If we got into a battle with KZZZ everyone would lose." By that logic, the demon has gotten you to say that there are too many stations in town, and if one guy has to make all the money it should be KZZZ and not us." When there's a real broadcasting battle going on, there's more attention called to the radio dial and your station will get a bigger share of that attention and the accompanying revenue. The only one with anything to lose is KZZZ. Even if you were to only split the pie with them, chances are you



would bet getting better numbers than you are now.

"I had lunch with some salesmen from KZZZ yesterday and they said our station really sounds great. They think we're smart not to change format." All we can say about this is, *consider the source*. If your station sounds so great, why ain't you rich? There is also a veiled threat in a statement like that. They are implying that if you were to go up against them, you would be eaten alive. Believe *this*: If your programming is better, *you will win*.

"But KZZZ is owned by a big chain." Nonsense. What can a big chain do to crush you that the station across town can't. In all fairness, there are some occasions when bigness can win them a couple of points, but not the ballgame. Chains tend to have larger budgets for promotions and giveaways, access to more record exclusives and interviews. And syndicators offer their best product to the big chains first. But on the other hand, they often sound more corporate. One more thing: don't try to out-pro-

mote them. Big chains do have the Big Mazuma. If your programming is good, it will carry you. You can't buy the audience, and good programming doesn't cost any more than bad programming.

The demon is on his last legs now, and he'll toss one at you that's becoming all too familiar. "You can't win because the audience you want is listening only to FM" (or if you're an FM station, they're all on AM.) Considering how obviously preposterous this statement is, it's amazing how many people believe it. In market after market, FM stations are breaking new ground, beating AM competition by challenging them head on. FM isn't just a medium for nighttime background listening anymore. Of course

this has caused a lot of AM broadcasters to moan in despair at their dwindling numbers. But AM stations are still the easiest to turn into a winner *quickly*, because they are the first to build a high cumulative audience. People are more likely to discover a new AM station and try it out, so there's more chance it will be sampled. In short, the audience is *everywhere*. Just go and get it.

So far, we've been dealing with a demon that tries to use logic to stop your station from moving up. But an even more frustrating adversary is the "Archie Bunker Logic Demon." He never lets the facts stand in his way. The basic cornerstone on which all Archie Bunker reasoning is based is, "We didn't get to where

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Sparta was asked, "Can you make a console which does more, in less space, better, than you've ever built before?"

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stations. Stay current on the state of the art. Knowing what's on the market, what it does, and how much it costs is your best insurance against being bamboozled into an extravagant equipment purchase.

There is a lot of excellent new state of the art audio equipment that can help a station clean up its sound. However, you may be surprised how good your old equipment can sound when it is properly maintained. The magic audio processing boxes of the '60's can often be cheaply and simply modified to perform like their counterparts of the '70's. This is not to say that the glittering new boxes are without a purpose. Loudness and clarity are essential for good ratings, and imperative for audience response to your sponsors' messages. What most of these boxes are designed to do is give you that loudness without accompanying distortion, muddy sound, or that awful "thumping" quality.

A loud signal is an asset to any station, AM or FM. It helps you jump out of the dial, and makes you easier to find when people are tuning around. But on AM it's especially important because loudness here can increase your coverage. You will gain bodies, brand new listeners in fringe areas, and begin to find regular listeners in areas which were previously marginal. And you don't have to be a powerful station to be louder than the guy across town. It's how well you modulate the power you have. The FCC even allows you to broadcast 125% modulation on positive peaks, and that extra 25% can give you a great deal of increased loudness. The secret is to hit those peaks as consistently as possible while never overshooting 125% positive or 100% negative. True, you may have an old transmitter, but many of the designs from the '30's and '40's handle positive peaks well. Often, this has to do with their power supplies, a lot of which were built like, shall we say, brick commodes. Suppose your transmitter does not have any "headroom" and can't hit anything over 100% positive. Don't give up hope. The trick then is to hit 100% modulation as often as possible. Whatever transmitter you have, the secret to loudness does not lie in the transmitter itself, as much as the audio you feed into it.

To get your station loud, your audio has to be processed for consistency. Loud passages of your music that would normally peak at anywhere from 70% - 150% should all be modified so that they all land as close to that 100% mark as possible. Louder passages have to be turned down, while quieter passages can be turned up. The way to do this is with limiting equipment.

For the record, there are two basic types of limiting action, and most stations use both these types together. The first type is compression or rms (root

mean square) limiting. It's like having an engineer with his hand on the master gain pot of your radio station, only it responds to level changes much more quickly. It tends to keep your average level as high as possible. For example, a Neil Diamond record might have Neil singing at full volume right in the foreground with his piano accompaniment much softer in the background. Therefore, everytime Neil takes a break and the piano is playing alone, your station might get very quiet. The action of rms limiting is to bring up the volume of the piano whenever Neil stops singing. Thus, on the average, your station will be louder. Good rms limiting tends to make your station sound "thicker" and more full; too little keeps the station thin and quiet. However, too much rms limiting gives the station a squashed up quality which can be very irritating. Tiny breaths and swallows can be amplified to disgusting proportions. Also, a sudden loud bass note or sibilant "ssss" sound can turn the volume of the station down for a few moments. All of a sudden the station sounds like it has holes in it as it thumps along with the rhythm. The adjustment of the rms limiter is very important.

Not only the type of limiting, but also the timing of the device is important. How long does it wait before it "attacks," or turns down the loud sounds? Once the loud sound is finished, how long does it take to "release" and turn the sound back up? Some rms limiters have knobs to adjust this, others must be modified internally. But these modifications are inexpensive and usually require very few parts.

To avoid a thumpy sound, most rms limiters allow for momentary peaks to pass through. Therefore you also need another type of limiter to prevent overmodulation on these sudden peaks. This is, of course, is a peak limiter. Rather than turning the volume of the station up and down, a peak limiter simply clips the audio peaks off at exactly 100% or wherever you set it. With a reasonable amount of clipping, a station can become much louder, because you can turn the whole station up without worrying about those occasional peaks flashing the light on your monitor. However, too much peak limiting quickly gives the station a distorted sound. It's easier to spot than to describe, but it's sort of a gargling, raspy sound. Excessive peak limiting can also create splatter, just like the overmodulation you were trying to prevent. Peak limiting must be used with discretion.

Some peak limiters even allow you to do still another trick. They limit the negative and positive peaks separately. Thus, you can set the positive peak limiter for 125% modulation, and the negative peak for 100%, gaining additional loudness. Also, some peak limiters contain a third feature. If they sense that a voice or

some programming is hitting negative peaks more often than positive peaks, they instantaneously flip the troublesome sound upside down, again giving you a higher positive modulation.

If your peak limiter doesn't have these features, they can be added on inexpensively, sometimes with only a few diodes.



One more thing: if you open some of the trades you may see ads for new magic boxes which have separate limiters for the low, mid-range, and high sounds. We wish we could say you could accomplish the same thing by adding a few feet of bailing wire to your present audio chain. Unfortunately, you can't. However, your present equipment properly adjusted may provide you with enough loudness that the purchase of entirely new equipment may be unnecessary.

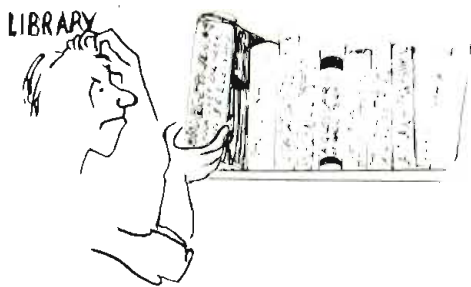
The next logical question is how do you know if you're loud. First piece of advice: don't take anybody's word for it. . . use your own ear. Next, get a radio that you're comfortable with and that you trust. Don't use a fancy air monitor, just a radio like your listeners use. Most modern radios have a built in automatic volume control or AVC which *tends* to compensate for differences in signal strength between stations. Remember, not all radios have AVC's, and sometimes it's tough to tell which ones do. Also, even a good radio with a good AVC can get faked out where a station's signal strength is especially high, such as right in the neighborhood of their transmitter. In those areas, the extremely strong station sounds louder, and the weaker ones sound quieter than they should. A good test is to find a street corner in a part of town where your station is equally as strong as your competition. Then you will be able to tell which station is truly louder on *any* radio you wish to use. Another way is to test with a field strength meter.

Now a note to you FM broadcasters. Loudness is still important . . . however, signal strength has *nothing* to do with how loud an FM station comes in. That is a function of its modulation, period. On FM it is illegal to broadcast anything

still be a tightwad!

Finally, we turn to a demon who has struck terror in the hearts of the program director, disc jockey and General Manager alike, "The Shorted Out Chief Engineer Demon." Here we're talking about engineers who are just as likely to be spaced-out hippies as tobacco-chewing rednecks. This demon is particularly dangerous because he deals with something most GM's don't understand: the technical side of radio. But just because he's concerned with a lot of electronic hocus pocus is no reason to let him hijack your station. In many stations, the chief engineer becomes the "Oracle-On-High." He has the final say on legal matters, policy and programming decisions. But he may also be the center of a lot of mythical folklore. The best way to deal with him is for *you* to have a working knowledge of how radio works. Seriously, it's not that impossible... it's not even that difficult. Once you know the basics, you can understand how current FCC rules and regs on technical matters apply. When the chief engineer understands that now he has someone who can rap with him in an informed way (and can therefore separate the wheat from the "chaff") he may become more open with you. You will certainly be able to make better use of his expertise; on the other hand, he may be more ready to admit, "I don't know." In any case, it will be harder for him to put one past you.

To learn the basics of radio, go to the nearest library. Start with the easy books:



most of the information in those Amateur Radio pamphlets is in layman's English and will give you a good background in the fundamentals. Most libraries also have High School textbooks on radio and electronics. These books are easy to read and convey some very important concepts you ought to be at home with. You'll be surprised how easily terms like *asymmetrical modulation* and *standing wave ratio* will become a part of your vocabulary: they are simple when you approach them step by step. And think of the people you'll impress at cocktail parties. Most important, however, is that once you speak the Engineer's lingo, you become a member of the club, privy to the secrets only Engineers know, rather than just "old moneybags." Be sure you regularly read the same trade publications as your engineer. Have some drinks with the engineers from other

Transmitters Love Our Modulimiter.

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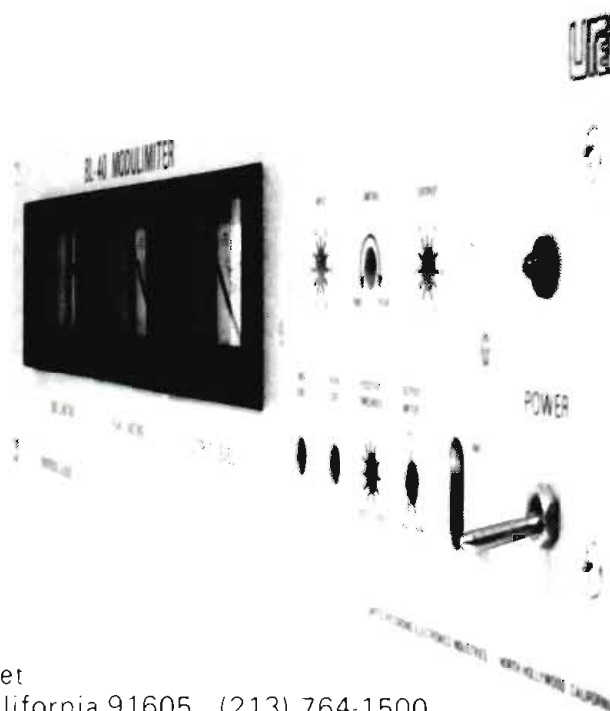
The BL-40 Modulimiter is a unique automatic AM broadcast limiter, which will maximize modern transmitter performance. Whatever your format—hard rock to classical, Modulimiter will increase transmitter efficiency and extend coverage.

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still listen to FM in mono, so your air product is especially important.

Let's touch briefly on some other problems that can go unsolved for years. If your audio is carried by phone lines to the transmitter, the telephone company could be hosing you over. Are you



sure those lines are flat? They should be checked frequently. If you're an FM station, check 'em for phase too. If your studios are at the transmitter site, you're still not off the hook. Radio energy (r.f.) may be leaking back into your equipment causing all kinds of audio problems and distortion. It's simple to check for this. Some night when your station is off the air, record some tapes and play some records on the station's equipment. If they mysteriously sound better than usual, you better find out where that r.f. is getting into the system. As in most cases, this is something that's difficult to isolate, but usually cheap to fix. Often, it's free. It could be nothing more than a capacitor and some wire to

bypass and ground the equipment.

We've discussed many "demons" and ways to maintain and modify your present equipment to give you a competitive air sound. Perhaps this still won't be good enough for your standards and the purchase of new equipment will be necessary. However, you should always try these inexpensive measures first before you shell out the big cash. Otherwise, you will never know if the problem could have been solved cheaply . . . and that's if you're lucky and the problem clears up. Wouldn't you feel like a royal bozo after your shiny new equipment is installed and you *still* have the same problems? As the final how-do-you-do, the real solution to the problem may have been the cheapest one too.

There is one thing you may rest assured of: once you begin making well thought out, positive changes at your station, you'll be surprised at how quickly the demons begin to fall one by one. Once your station's new approach hits the air, internal morale and momentum will begin to increase and other changes become easier. The chief engineer may begin working after hours to help fix the station's sound. He'll begin to feel like he's an integral lieutenant in the battle to win the war. Even the most sarcastic DJ on the staff will take new pride in his work when he realizes he's fighting

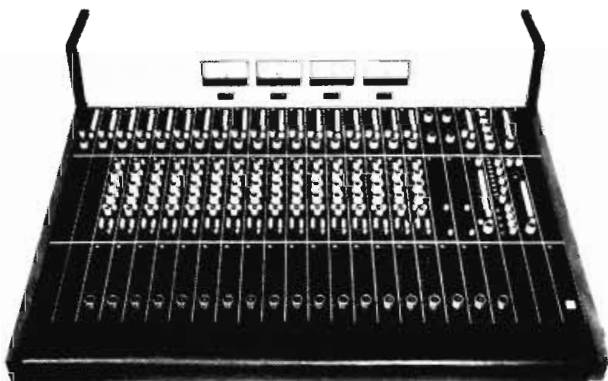
with a modern firearm instead of an old blunderbus. The salesmen who had to clog the log with freebies and over-length spots begin getting good response to your station and in turn take pride in cleaning up the station's sound. Rest assured that the sponsors will begin reacting favorably long before your new ratings come in. The *people* of your market will know it already . . . *then* the book will arrive. The only ones surprised will be the "radio experts" across town at KZZZ. They won't be able to understand it. KZZZ spends more on promotion, pays their jocks better, and has 20 years of dominance on their side. They'll be shocked that the "little station across town" beat them. They'll wonder, "What are those guys over there doing, and how are they doing it?!"

When they find out, they'll probably be even more surprised. But we think this will only prove the point more conclusively:

"Once you realize that, just like the competition, you have a transmitter and a stick in the air, you really can compete, and win."

From that point on, it's amazing how the demons all disappear one by one. To create a winning station doesn't take a lot of money. . . just a good exorcist! **Q**

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Internal patch point, after mic preamp before fader, brought out to permit inserting special devices. How about plugging in a limiter just ahead of the pot for the screamer, or mic swallower. Think that would be neat? So do we. Grandson will let you do it!

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over 100% total modulation (including your SCA if you have one). No matter what band you are on, the surest way to attain maximum loudness cosmetically and legally is with a judicious mix of rms and peak limiting to increase your average level. And as we have shown, this needn't be expensive. You probably have most of the raw hardware already.

When you're standing out on the street corner, comparing the loudness of your station with KZZZ, what about the quality of the stations? Does KZZZ sound more pleasant than you do? Whether you are an AM or an FM station,

keep this basic truth in mind: *NO* magic processor in the world will *clean up* bad audio. But *you* can, and without remodeling the entire studio or spending a lot of money. Conscientious maintenance is essential. Keep in mind that your FCC Proof of Performance tests don't tell you everything you need to know about your station's audio.



For example, there's nothing in the Proof about your cart machines and turntables. When was the last time you put a test record on the turntable, or checked the head alignment of the cartridge machines? With a test record, you can easily check the turntable preamps for phase and balance, as well as response. Even if

your preamps are the old tube type, a simple re-tubing or component change can make a world of difference. Since most cart machines record and play back simultaneously, it is simple to check their frequency response with a tone generator. If you're an FM station, don't forget to check the right and left channel for phase problems. Frankly, it's not too much to expect that the record head azimuth be adjusted **EVERY SINGLE TIME** a cart is recorded. It's a one knob adjustment and any disc jockey can learn how to do it. But make sure the playback head is aligned first, and then leave it alone! By the way, even with new improved tape cartridge designs, many AM stations adjust the record azimuth too just to make sure everything sounds as bright as possible. The few seconds taken to make these adjustments will save countless hours of blood, sweat, and tears with Joe's Hardware. They're only going to buy KZZZ from now on, because *your* station produced a muddy spot for them.

There is a very simple way to tell if your FM stereo station is in phase or not. Take any stereo radio and tune it to your station. Then switch between the FM stereo and the FM mono position. Do the highs disappear, and do sounds get swishy and quiet in mono? If so, you've got a phase problem; don't let the engineer off the hook until it's fixed! Most people

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it is a new product from our company, or from some other fine organization, you might consider it strongly. After all, if you could answer the objections put forth by your people, you should notice a dramatic increase in the use of the service.

A library just might "sit there on the shelf" not because of the quality of the library itself, but because of a lack of procedures that are set up to utilize the service. If there is not a realistic desire to use the service put forth from management, it most certainly will lie dormant. Honestly, the use of any library should be

a planned exercise! It is simply necessary to set up the procedures within your station to implement those formulas. If yours is a music bed — only library, wouldn't it be a good idea to ask the production and sales people to become completely aware of what is contained in the library and subsequent shipments? It's like reading a book for the second time around. Sometimes we get new ideas and thoughts we missed when we casually scanned the book the first time. In addition, these new ideas for using those music beds can trigger thoughts for promotional ideas built around par-

ticularly good pieces of music that "fit to a tee." A careful review of this type on a regular basis creates a really good working relationship between the production people and sales department. It doesn't make any difference, after all, whether the new idea comes from the sales department or production department.

If yours is the kind of library we called a *jingle and music bed* service, the same approach of regular review is a valuable help to everyone in your station looking for new ideas in production and sales. There are usually a lot of *open bed* jingles dealing with various store events that can serve as a reminder to produce a spec spot for an advertiser. A regular commitment from salespeople and production people to use the library as a source of new ideas is a real step in the right direction.

The newest approach to libraries which involves *image* selling, is right now coming into its own. This *advertising agency* approach to the client is being used very successfully by stations across the country. When faced with a particularly difficult client who demands something really different than his competitor, a radio station simply goes to its library and picks out an 'image' the sales and production departments feel would fit that advertiser. Usually the libraries I'm talking about give a variety of music styles so that the client has a choice. These choices of music styles also gives a station a chance to offer 'jingle images' that can be tailored well to their particular format. The idea here is to establish a long term advertising commitment on the part of the client. It starts with the production department creating spec spots with voice copy in combin-

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Music for "The Unexplainable" written by Mort Garson, and performed by Ataraxia, from the RCA Album, "The Unexplained."

About the Author:

Jerry K. Williams has worked in the radio/tv business for seventeen years as a copy writer, announcer, salesman, sales manager, and manager at radio stations in Arkansas, Mississippi, and Missouri.



He formed Audio Sellers, Inc. in August, 1973, with the primary emphasis on the production of commercial jingles for banks and savings and loan associations, radio stations, and advertising agencies.

Jerry established the "Money Machine" sales production library service in June of 1975, which is now in 83 markets across the country, and he is the author of "A Guide To Self-Reliance", a complete radio station sales training course in written and cassette form.

“It Just Sits There On the Shelf...”

Is Your Investment in a Production Library Paying Off?

by Jerry K. Williams

“Now, how in the heck can I maintain an unbiased editorial position on the subject of production libraries, when one of the major facets of our business is selling them?” That troubling question went through my mind when I prepared to write this article for *Broadcast Programming & Production*. It couldn't obviously be an article dedicated to how “great” our product was. The editors didn't want that kind of “hyped” article, and frankly, neither did I. The answer? Well, I simply asked myself to think about the major comment our company has heard from broadcasters across the country concerning *production libraries*. It usually went something like, “I make every effort to get decent material for our sales and production departments to use, and after its initial impact, it just sits there on the shelf and gathers dust.” What an indictment for a product that is used by thousands of radio stations around the country.

To understand *why* this comment is made, it's a good idea to ask ourselves the reason for purchasing a library in the first place. I sometimes suspect that broadcasters sign contracts for these vehicles for the wrong reasons. Is it really valid to purchase a new library to keep the competitor across the street from getting a hold of it? Is it really valid to make an investment of this type simply because, “I guess we need some kind of a library at the station?” No! What happens *after* it gets inside the walls of the production or sales offices is the

real key. To say, “Well, here it is, now use it,” oftentimes gives predictable results.

It's also important to define the phrase, *production library*. There is a big difference in the products on the market. There was a time when one could be relatively safe in buying a library because there were few companies offering services. Of these, they all used basically the same formulas in design and production. Remember the days of the extremely large discs that had to be played with the needle starting from the inside out? Well, as the saying goes, “We've come a long way, baby.” Today's choice is varied. It ranges from strictly *music bed libraries* that serve well as backgrounds to spots, to *jingle and music bed libraries* that feature seasonal events, sound effects, and music beds, to the newest form on the market, *image campaign services* that feature a complete visual and sound *advertising agency* approach to selling. Usually the *images* in the library are available for customization to local advertisers.

As you can see, the difference is in the emphasis the station places on their primary need. The question is, “What's my particular need?” The answer is found in analyzing the kind of station you operate. What kind of production is your staff capable of doing? Do they like to spend time creating a specialized approach for each advertiser? What about the sales people? Do they pre-plan their approach to the advertiser by asking the production department to work closely

with them in creating ‘spec’ spots for clients? “Am I going to be satisfied with strictly a music bed library for spots, or am I confident in using the ‘image’ campaign approach to production and selling?” It is after all, fair to say that a good library should make money for the station, either by providing staff members a chance to more efficiently use their time, or by providing vehicles from the library that can be turned into dollars for the station.

So we've established what kinds of vehicles are on the market and together we've asked the question about need. With that in mind, let's get down to the organization use of the library you are now using or the one you are planning to purchase. If you already have a library, wouldn't it be a good idea to ask some very pointed questions of your sales and production people. *Why* aren't the folks on the staff using the components of the library? It might surprise you the kind of answer you'll get. You may hear the comment, “Well, a lot of the stuff in there sounds as though it was produced back in the 1950's, and it just doesn't fit our overall sound we're trying to deliver. I spend much too much time trying to edit the jingles to fit certain copy length.” Or, “The material we get on a regular basis just isn't creative enough.”

It's true that, in many cases, people have some valid objections about current libraries, and maybe it would be a good idea to look around for something that is new and fresh on the market. So, whether

There has been much speculation during the past several years about how advancements in the technology for originating and transmitting super 8 sound film would benefit the television industry. Two television stations in Albuquerque, N.M., have turned the promise into reality.

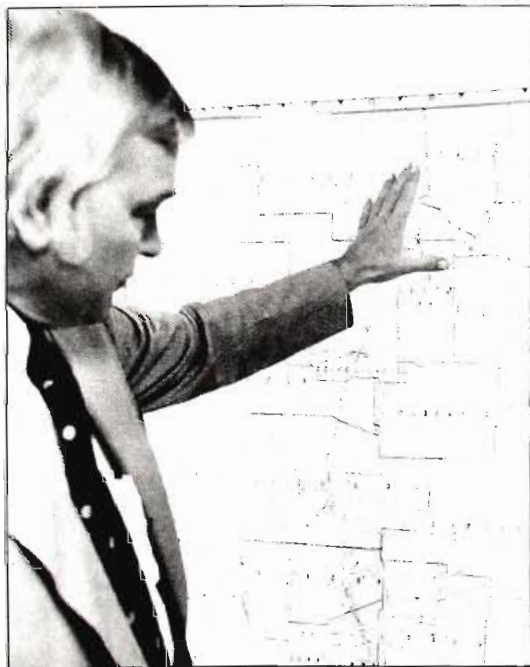
At KOB-TV (4), an NBC affiliate, News Director Gordon Sanders purchased a dozen Kodak Supermatic 200 sound cameras for stringers working in outlying areas. Fast-breaking news and planned events, which either happen too fast or are too far away to warrant sending a regular news crew, are covered by stringers.

At KMXN-TV (23), a new affiliate of the Spanish International Network (SIN), all news, sports, documentaries, public service announcements and even some commercials not produced in the studio are originated on Super 8 color film. In lieu of a film chain, the station uses a cassette-loading Kodak Supermatic film videoplayer VP-X.

C.L. 'Bud' Holgerson, vice-president and general manager of the locally owned station says that this is the only way that KMXN-TV can afford to originate local news and other programs outside of its small studio. In addition to the economies, reliance upon the super 8 format has opened the door for community access to television.

"There are several professional producers who use the super 8 format in the Spanish-speaking community," Hol-

News Director Gordon Sanders points out that KOB-TV's market covers the entire state of New Mexico and parts of Utah and Colorado. Stringers in 10 outlying areas are provided super 8 sound cameras.



gerson says. "Hundreds of amateurs also own cameras, and we are encouraging them to produce mini-documentaries, mainly of cultural events and activities, that we don't have the time and staff to do ourselves."

Sanders says that KOB-TV has been looking for ways to improve its coverage in outlying areas for several years. "It would be easy to become myopic and focus entirely on Albuquerque, where, by far, the largest portion of the population lives," he says.

All three networks have affiliates in Albuquerque, and almost all television coverage for the state and surrounding areas is originated there. However, cable television brings KOB-TV to smaller cities and towns stretching hundreds of miles across the state and into southern Colorado and southwestern Utah. The responsibility to provide these outlying areas with news coverage which reflects what is happening in their communities is considerable, Sanders says.

In Albuquerque, KOB-TV uses a mix of 16 mm color film and electronic news gathering to cover the news. The station has two Editel electronic cameras and a van equipped for microwave transmission. The cameras and van are used for 'live' coverage of late-breaking news and special events. For example, the van and cameras were used extensively at the state fair.

Most daily news coverage and documentaries, however, are produced on film. The news department uses five CP-16A cameras, working usually with two-person crews, a reporter and a camera operator. Many times, one or more film crews have been sent to cover news and events in outlying areas. However, because of the long distances involved there are real limitations.

"By chartering an airplane, we can send a news crew almost anyplace in our market area in two or three hours," Sanders says. "The problem is that a fatal accident scene, a fire and any number of other fast-breaking stories just won't wait. We need to have people on the spot who can respond immediately."

More than fast-breaking stories is involved. Many visual stories occurring in outlying communities are worth covering, from a news viewpoint, but don't justify the cost of sending a crew from Albuquerque, he adds.

"In the past, we have looked for stringers who own 16 mm cameras. However, they were few and far between," Sanders says, "and their film didn't include location sound. We felt the lack of this. Our audience likes the reality we bring

them. We try to schedule 8 to 12 film stories a day using location sound." That is why the idea of equipping a widespread network of stringers (mostly people employed by radio stations) with super 8

Telev Ne Gath a Sup Fi

by Robert Fisher,

sound cameras came about.

Sanders listed factors which made the concept feasible:

1. The investment was minimal. For

ation with the singing "musical image," which is in turn presented to the client together with a year's contract for advertising services. It is *idea selling* in its most successful form, because basically it is the same approach an advertising agency would provide, only at a significantly lower cost.

This type of library is indeed the 'full service' approach to production and selling for a radio station. It is a good idea for a station with this type of library to have weekly sales and production meetings that take a close look at what is available from their service to stimulate production and sales for that week. The library, then, acts as a basic vehicle for the station in satisfying two of the most important parts of the station.

Most stations look at the purchase of any library with one of the paramount questions being, "How much does it cost?" If it does sit there on the shelf it will cost the station a great deal of money over the life of the contract, so it is vitally important to get full value out of the service. There is no question, no matter what the kind of library a station has, that it can be a profitable investment if used consistently. It again depends on the need of the station.

To re-cap. The total overall sound of a radio station is more than the music it plays and the styles of the disc jockeys. A considerable amount of time in the average broadcast day is devoted to commercials. Does it make sense to religate commercials into formula spots that all sound the same? A good production library or sales/production library gives us the opportunity to be our own creative selves everyday. A good library should fit the individual need of the station. It should be looked at consistently for new ideas. It should bring the production and sales departments together in an appreciation of the material to work with. It should create new dollars for the station by providing an easy access to creating the best spots possible for our clients, and perhaps provide us with tangible 'images' we can use in an 'advertising agency' approach to production and selling. It all happens when management, programming, production, and sales recognize that a library can be a valuable investment on the part of the station when used correctly. An investment that should be looked at the same as hiring another person at the station. You expect your people to pay for themselves; and so should you expect a library to return full value for the dollars invested.

Using your library to "put it all together" sometimes requires re-thinking on

the part of the station on how to produce and sell effectively. With this re-thinking, however, comes a well organized, professional approach to putting your station's best foot forward every day. Whether you have a library now, or you are considering the purchase of one, I strongly urge you to approach it's use with a serious and determined mind to what happens *after* it is delivered from the production company. To settle for it gathering dust on the shelf when there is

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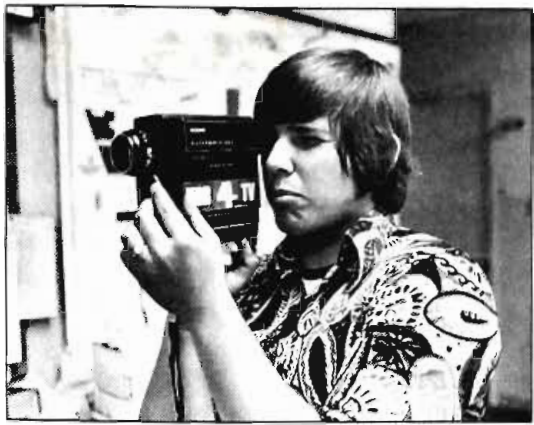
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KOB-TV news camera operator Chris Sanders tries his hand at using a Kodak Supermatic 200 sound camera. The super 8 cameras can be used with either 50-foot or 200-foot film cartridges.

nas within 45 days of the station's first broadcast.

Most of KMXN-TV's programs are produced in Mexico and distributed by SIN, Holgerson says. However, a key to success is the station's ability to produce local programs. "We have only limited production capabilities in our studio," Holgerson notes. "It has two fixed sets which we use for news, weather and sports and also for talk shows. Furthermore, the studio is on the 18th floor, and this limits our ability to produce commercials there, since large props are impractical."

He purchased three super 8 sound cameras for local news origination. Reporters usually use the cameras themselves, Holgerson says. Daily news is originated on Ektachrome EF film 7242 (tungsten), which is processed locally at Martin Labs.

In addition to the sound recorded on film, supplementary narrations can be added during editing with a super 8 sound projector. Also, the reporter usually appears on camera in the studio, and tells the story illustrated by the visuals. When Holgerson wants a reporter on film during an interview, he sends a second person along to operate the camera.

KOB-TV News Director Gordon Sanders, left, and news camera operator Clint Dougherty check out Kodak Supermatic 200 sound camera being used by stringers for the NBC affiliate.



Documentaries, short features, public service announcements and commercials are usually originated on Kodachrome 40 sound movie film (type A), which is finer grained, he says.

"We don't do nearly as much hard news coverage as the other stations," Holgerson comments. "Most of our stories focus on what affects our community. We did a feature about a visiting ballet from Mexico, which no one else touched. There has been some investigative reporting about drug problems affecting our community; and our state fair coverage was mainly about the Mexican village. Also, while every local station spoke to Vicki Carr when she visited the fair, our interview was the only one done in Spanish."

In addition to a daily 30-minute news show, at 10:30 p.m. weekdays, Holgerson says, there is room to program four to five minute features, newsbreaks and mini-documentaries throughout the day. Programs produced in Mexico are a little shorter, he explains.

Holgerson says he is encouraging several super 8 filmmakers in the community, to produce sponsored mini-documentaries and features. A local bank and several retailers are already interested in sponsoring these programs. The station also produces film commercials for sponsors. However, this is limited by the availability of time and personnel.

In addition, KMXN-TV films local public service spots. After these are processed, they are put into labeled cassettes. "It is a quick and easy way to put a spot on the air," he comments.

While the availability of the film videoplayer made significant cost savings possible, there are challenges the station must overcome, Holgerson admits. "The only way that we can get slides on the air is by projecting them on a high-gain screen and shooting the image with one of the live cameras. However, as an alternative, we can use one of the super 8 cameras instead of taking slides. Remember, the film videoplayer can be used in a stop-action mode."

Another problem is that almost all public service announcements from outside the community arrive on 16 mm film with English-language sound tracks. Holgerson sends these to a film laboratory, where reduction super 8 prints are made and magnetic sound stripes are added. After the films are returned, Spanish-language narrations are recorded.

All of the film exposed by the station's personnel is at 24 frames per second (fps). Holgerson comments that



KMXN-TV reporter Martha Edwards Correa edits super 8 sound film, while C. Holgerson, vice president and general manager, looks on. All location origination done by the Spanish-language station is on super 8 color film.

additional savings could be realized by exposing the film at 18 fps. The film videoplayer can handle either speed at the flip of a switch, but he feels this would defeat the purpose of automation. "Most public-services and other films received from outside are exposed at 24 frames per second," he explains. "I didn't want our engineers switching back and forth everytime a cassette was played."

The ability to show films exposed at 18 fps is a definite plus, Holgerson adds. "There are probably hundreds of people who own super 8 cameras in our community. Almost all of their cameras operate at 18 frames per second. Now, if any one happens to film something of interest, we can handle it.

"We want people to film cultural activities that we can't cover ourselves; this could make community access to television a reality in a hurry," he stresses.

The station plans to add a second film videoplayer soon, Holgerson says. "This will allow us to switch from one film to another at the push of a button. The possibilities this allows are enormous. We will be able to switch from a film commercial to news or we can A-and-B-roll right on the air."

Super 8 was also integrated into news coverage for WTAP-TV, Parkersburg, West Virginia, when the station was informed they would no longer have

Martha Edwards Correa, a reporter for KMXN-TV, demonstrates how super 8 single-system sound cameras can be used.



around \$5,000 the station was able to purchase a dozen super 8 Kodak Supermatic 200 sound cameras and an Eastman super 8 videofilm projector model TV-M100A compatible with one of the

ision WS ring d er 8 m

Charles P. Helmick

film chains operated by KOB-TV.

2. The cameras are easy to use, which is a key factor since only a few of the stringers have film experience. They are

cartridge-loading, have 'existing-light' optics, automatic exposure control and manual zoom capabilities.

3. The same Kodak Ektachrome EF film 7242 (tungsten) used with the station's 16 mm cameras is also available in 50-foot and 200-foot cartridges in the super 8 format, both silent and striped for single-system sound recording. This means that film provided by stringers can be processed with 16 mm film exposed by the regular staff.

Sanders plans to keep 10 of the cameras in the field with stringers, using two as backups. "This way, we will be able to keep our stringers in business even if a camera or two has to be sent in for maintenance," he explains.

Sanders has been training the stringers himself by visiting them in the field and showing them how to use the cameras. The stringers have standing approval to cover any significant hard news event on film as soon as it breaks, even if they can't reach Sanders immediately.

"If it is a big enough story," he comments, "we'll probably send a reporter and cameraman; however, this assures us that we will have film and sound from the beginning."

Planned events, ranging from visits of dignitaries to outlying areas, to civic activities, usually are discussed in advance. This gives Sanders an opportunity to tell stringers what he wants covered.

"Usually, I tell them to get some establishing footage, medium and long shots showing overall views, and then to come in closer and do an interview," Sanders says. "It is nice to have the 200-foot capacity, but we mainly use the smaller cartridges, since 50 feet of film usually is sufficient to tell almost any story."

Stringers' film is delivered to Albuquerque by commercial carriers, such as buses and airplanes. Average delivery time is around four hours, which is generally sufficient to get news on the air the day it is filmed. On a big enough story, Sanders comments, he will charter a plane to get the film if necessary.

While KOB-TV uses a mix of ENG and 16 mm and super 8 film to cover its market, KMXN-TV relies almost solely on the smaller format. "We do some live and videotaped broadcasts from our studio," Holgerson notes; "however, it is only 18 by 20 feet so there are real limitations.

"We spent around \$125,000 to set up an antenna, equip our control room and studio, and get on the air last August," he says. "With our limited budget, it

was apparent that the only way we were going to originate news and other location programming, and get it on the air, was with super 8 sound film."

The development in super 8 technology which made this decision feasible, Holgerson says, is the introduction of the Supermatic film videoplayer VP-X. This cassette-loading unit can play up to 400 feet of film. It is externally synchronized, which allowed KMXN-TV's chief engineer, Duffy Sasser, to lock it into the station's television system.

"This allows us to switch back and forth between film, videotape cassettes and two live Hitachi cameras in our studio," he explains. "The videoplayer has stopaction and instant replay capabilities, and we can create other special effects by mixing film and electronic signals."

All of the playback equipment in the control room, which includes four IVC VCR 200 videotape cassette machines, is cartridge-loading, and the two Hitachi cameras are remote-controlled. "We do live broadcasts integrating film and videotape, with only two people in the control room, and no one but talent in the studio," Sasser says.

Holgerson points out that around 256,000 persons, or about half the metropolitan area population is Spanish-speaking. He also estimates that UHF receiver penetration is around 86 percent, although there still is an on-going program to encourage households to set up antennas, where necessary. Local distributors reported installing nearly 30,000 anten-

Clint Dougherty, news camera operator for KOB-TV, says that the prime working tool for the station is the CP-16A camera, although they also use ENG for latebreaking news and live events and super 8 sound in outlying areas.



he was able to have the Supermatic film videoplayers VP-1 and VP-X demonstrated at the station. "I was familiar with the devices, having read a lot about them in the past few years, but I had never seen one in operation. We were astounded by the quality and ease of setup. After the demonstrations, we ordered a Supermatic film videoplayer VP-X, and arranged to borrow the internally driven model VP-1. Within a few weeks, we were back on the air with locally shot film - - because our in-town photofinisher, even though he's abandoned 16 mm processing, was ready and able to handle super 8 Kodak Ektachrome 160 sound movie film (type A)."

A comparison of WTAP's news operation both before and after the change might be in order. They previously used a single Canon Scoopic 16 mm single-system sound camera for news film. The news staff is very small, consisting of a news director, Tom Neale, who reports, writes, edits, and anchors the newscast, and a photographer who shoots all the film. In addition, some other staffers do part-time duty reporting weather and sports, and helping out with the news-writing.

Neale and the photographer produced several film clips each week, depending on the amount of news suited to visuals. Parkersburg, of course, is not a large city where fastbreaking spot news happens each day. There is an occasional fire or

News Director Tom Neale examines some wire copy in preparation for writing the 11 p.m. news show. Neale accompanies the photographer on most film stories, serving as interviewer and narrator.



violent crime, but much of the news film is devoted to twice monthly interviews with the mayor and other similar events.

Helmick commented, "When we were using 16 mm film, we worked on a 1 p.m. deadline, relaying the exposed film nearby to Coolville, Ohio, into the hands of our processing lab. The lab would send the film partway back at 4 or 5 p.m. by messenger, and someone from the station would pick it up and return it for editing and airing on the 6 p.m. and 11 p.m. news shows. This system worked well for us for several years. We found it was seldom that competing stations in Huntington, W. Va., were able to film or videotape stories and beat us to the air on local news.

"After the switch to super 8 film, our methods changed drastically. First the super 8 cameras are much easier to use and lighter to carry, and this makes it possible to get good news film in situations that would have been difficult before. The existing-light feature of our cameras allows us to film without movie lights in most cases.

"Although the running time of the 50-foot cartridges that we use is relatively short - - 2 1/2 minutes at 24 fps - - this fits the length of many of our film reports perfectly. We try to have the film at the lab, located several blocks from our studio, by 3 p.m. It's processed and is back in our hands within an hour. The lab has been extremely cooperative in rushing film through for us on big stories - - such as a recent murder-kidnapping that had more than 1,000 people involved in the search. For that, we got the film to the lab on Sunday, and they brought a man in especially to process it, charging us only for the worker's time. Minutes later, it was on the air."

The film videoplayer is used both to preview and transmit. It can be loaded with up to 400 feet of film, either on reels or in cassettes, on the unit. At the flick of a switch, the film videoplayer can run film at either 18 or 24 fps. Even though the film is exposed at 24 fps, most amateur cameras use the slower speed. This allows WTAP to use film contributed by amateur filmmakers who happen to be at the right place at the right time.

Location sound recorded on the film can be used, and also voice-over narrations. For previewing, the film is displayed on a studio monitor. A push-button control can be used to stop the action on any frames; and another for fast rewinding. The film images could be transferred to videotape for post-production, however, so far, WTAP hasn't



A director at WTAP-TV prepares to run some super 8 news film for the 6 o'clock news show. The videoplayer shown here, accepts up to 400 feet of film on standard super 8 reels or in Supermatic cassettes and delivers an electronic signal compatible with the station's switcher.

had a need to do this.

For editing after previewing, the film is removed from the videoplayer. Otherwise, it is transmitted directly into the switcher and on to the air. "We find that the image quality is highly acceptable," says Helmick. "All of the problems we have had to date have been human errors - - shooting at 18 fps instead of 24, or forgetting to use the camera's built-in 85B filter in daylight. The equipment, from the cameras to the videoplayer, has performed faultlessly."

The Supermatic film videoplayer VP-X produces various drive pulses. Since the film videoplayer is connected to WTAP's own sync generator, they can do Chromakey right over the super 8 footage, as well as other special effects as needed.

Possibilities for increased use of super 8 in other aspects of the station's operation include more local documentary production. With the lower costs that WTAP is enjoying, they anticipate being able to afford more such ventures. The lightweight, automated cameras also lend themselves very well to candid, on-the-move shooting.

Helmick added, "Because of the limited ad budgets of local businesses, many commercials are aired over the radio stations, or done on TV in the form of slide with voice-over productions. With super 8, we think we'll be able to make film commercials feasible for more of our advertisers than ever before.

"We are already able to cover more news stories on film, and spot news can be covered more flexibly because we have two cameras.

"Losing access to our 16 mm processor was a crisis of sorts. But the solution we found - - using super 8 film - - has put us in a good position to bring our viewers color news coverage at a reasonable cost." □



KMXN-TV's automated control room requires two engineers for news programs mixing live, studio, super 8 film and videotape. A cassette-loading Supermatic film videoplayer is used for all film programs and four IVC cartridge players are used with videotape.

access to a 16 mm film processor. The outside lab that was used was moving, actually relocating much closer to the station. But the new facilities would not include the 16 mm processor that had been long depended on to handle WTAP's film needs.

A larger station in this situation might consider buying its own processor - - at a cost of \$9,000-\$20,000. But WTAP is a small UHF station in a small market. Parkersburg has a population of 70,000. WTAP competes with eight local AM and FM radio stations for our advertisers' dollars, and there was no place in the

budget for an additional expenditure of even \$9,000 for the least expensive 16 mm film processor.

There was no choice but to stop using local news film entirely for several weeks, while the alternatives were examined. 6 and 11 p.m. news shows depended entirely on slides and artwork, and news clips fed from NBC's Network News Service.

WTAP considered three alternatives: they could buy their own processor; they could switch to electronic news gathering (ENG); or they could investigate the possibilities of the smaller super 8 format. Buying a processor was ruled out, so next, the available ENG equipment was looked at. Two companies demonstrated different systems, and in both cases, the picture and color were acceptable. At \$7,000 for camera and recorder, the price was good for that type of equipment. But the need to add a time base corrector to get the signal up to broadcast standards put the total price right through the ceiling. The \$12,000-\$15,000 WTAP would have needed to spend for the time base corrector was completely beyond their budget. Even figuring that ENG would eliminate film and chemical costs, the overall investment



The KMXN-TV studio features two remote-controlled cameras.

was no lower than buying a processing machine.

At that point WTAP proceeded to investigate the possibilities of super 8 film. The format was tried several years ago in an attempt to determine its cost-saving possibilities. At that time, interfacing the film with the electronics left a lot to be desired. A super 8 projector was placed by a film island, but it turned out to be an awkward compromise that interfered with the smooth operation of the film chain. They even experimented with projecting the super 8 image on a screen, and picking that up from a live camera, but this didn't give the desired results.

When WTAP's chief engineer, Charles Helmick, looked into super 8 last year,

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...mats and other two areas of syndication you mentioned. I believe they were feature programs and specials. Who's doing that?

HO: Well, in the creative sense, our firm works mostly in the program feature area. We create, produce and syndicate short feature programs of three, two, one and one-half, and one-minute lengths. There are several firms who specialize in feature programs, probably the best known and most successful of all time is Earl Nightengale's "Changing World". The last time I looked this five-minute show was airing on about eight hundred stations around the world. We currently offer nine features and hope to have even more, because there's a good market for



A native of San Antonio, Harry O'Connor began his radio career there in the mid-forties on KMAC, working as a writer, producer, and disc jockey. In 1949, and again in 1950, he was named one of the 10 best country and western air personalities by Billboard magazine.

O'Connor worked later in radio sales and management, and in 1960 joined Commercial Recording Corp., Dallas, where he helped create radio I.D. musical concepts.

Following, Harry served as a program consultant to such stations as WFAA, Dallas; WDSU, New Orleans; KPCX, Salt Lake City; and worked with the NBC comedy team of "Bob and Ray" in developing a humor program concept for use by local stations.

In 1964, he moved to Hollywood and affiliated with the Mel Blanc Organization in developing comedy commercials. And in 1968, formed Harry O'Connor Creative Services, which now offers more than 20 syndicated radio properties, and has offices in North Hollywood, Australia, and soon in Canada.

them.

Specialty program syndication is the second major area I mentioned. Watermark, Inc. here in Hollywood has the biggest success in this very demanding field, "American Top 40" hosted by Casey Kasem. The fact that this weekly three-hour feature steadily holds a station list of over three hundred, year after year, speaks very well for its quality. Diamond P Productions offers quite a variety of top quality specials. They have two weekly three hour shows, Dick Clark's "Solid Gold" and Harry Newman's "Solid Country Gold"; plus a number of excellent Christmas specials and audiobiographies. Our company has done limited special production, but we're very active in syndication of specials produced by other shops, mostly in foreign markets. Drake-Chenault was probably the first to hit it big in specials, with their "History of Rock & Roll", produced back in 1970. Over three hundred stations carried this forty-eight hour special, which is currently being completely re-produced, and which will probably be heard in half again as many markets as the original show was.

BP&P: And, tape formats. Is this due to be the biggest area of syndication of the three you've mentioned?

HO: In gross dollars it has been for some time, and it's getting bigger. Drake-Chenault, FM, Bonneville, Stereo Radio Productions, More Music Programming, Cavox, BPI, Peters Productions, there must be twenty-five to thirty firms in this end of the business alone, and more are getting in all the time. The dollars are huge; probably in the area of ten million dollars annually, today. A good indication of just how big the tape format business is this, the people in it don't talk about dollars. Traditionally in syndication, it's the guy who isn't making it who announces he's "doing a million".

BP&P: Is barter a factor in radio syndication today?

HO: To a limited extent, in specials. *The National Album Countdown* is bartered in the top one hundred markets, and there's *Robert W. Morgan's "Record Report"*, *the King Biscuit Flower Hour*, *Earth News* and others of this nature. If tape formats are being bartered, it's being done very quietly, although, it would seem to be a helluva good way for the producers and stations to get together. I'm old enough to remember when the word barter equated to whoredom, or less. Today, the bulk of syndicated television is bartered; much of it created specifically for barter. Radio is behind the times, in my opinion. It'll help, they should quit calling it *barter*, perhaps come up with a name that sounds better, but means the same like *reciprocity*. There's little barter being done

in feature programs, probably because of the limits of the commercial structure involved.

BP&P: Then if barter isn't yet the major factor in syndication, stations must be buying syndicated programs.

HO: Stations don't buy programs; they sell programs. Anytime a station buys a program feature from us and tell us they haven't sold it yet, one of only two things is involved. Either the station doesn't pay its bills, or it's being managed by the owner's son, who just graduated from high school. Feature programs are bought only when stations have secured sufficient sponsorship to cover program costs and air-time. Sure, a station will speculate on "American Top 40" or Dick Clark's "Solid Gold", betting on their sales staff to round up a profitable sponsor list within a reasonable time, while the station is benefiting from the program values these specials deliver.

BP&P: If that's the case, that stations only buy what they've pre-sold to sponsors, this must limit the market for syndication.

HO: The market is limited only by two factors. The quality of the programs being offered by producers and the imagination of the station to whom they're offered. Some stations believe in using feature programs, others don't, and wouldn't buy a feature if they had a sponsor waiting to pick up the tab. More often than not, format concept dictates this kind of decision. Hard rock and soft beautiful music formats seem to be the most resistant to features, but that doesn't mean they're right. We sell to a lot of these stations.

Harry O'Connor and Art Linkletter discuss a script for Linkletter's program, "Traditions." O'Connor feels that due to better familiarity with the audience, it is beneficial to have well-known names hosting syndicated features.



Q&A

Radio Program Syndication

Part 2: Features

An Interview with Syndicator, Harry O'Connor
by Gary Kleinman

BP&P: There appears to be a growing interest in radio syndication today by stations and by people interested in getting into the business. What is your appraisal of the current status of the syndication field?

HARRY O'CONNOR: As we see it, it's bigger than at anytime in the past twenty-five years. There are more firms in syndication, large and small, there is a greater variety of syndicated product being offered, and probably most important, stations are more receptive to offerings from outside production companies.

BP&P: Would you say syndication is a growing business?

HARRY O'CONNOR: Yes, definitely. Syndication in all areas, feature programs, specials and tape formats, has become the second most important factor in the financial and programing success for many stations.

BP&P: What's the first most important factor?

HARRY O'CONNOR: Sound program

principles that relate to the needs of the community and which are professionally

Senator Barry Goldwater (R-Arizona) and Harry O'Connor meet frequently to discuss the syndicated program, "Viewpoint", which is heard on more than 200 stations across the country. The Arizona Senator hosts the program that was originated by O'Connor for Ronald Reagan.



executed. And, since this requires a good deal of expertise, dedication, and the ability to withstand fierce competitive situations, the future isn't bright. There just aren't that many talented, hustling people available for all the AM and FM operations on the air now, and more stations are coming. So, back to "the second most important factor," sorely needed outside assistance.

BP&P: Are you saying that the syndicators will replace people at the local station level?

HO: Not at all. Syndicators will fill the void created by the absence of sharp people, from whence come creative programming practices beyond the level required to make up a music play list. Which is why tape formats, which were originally conceived as money-saving expedients for marginal or loss-positioned FM stations, have become a critical necessity. And not just to the FM operators, but many AM stations as well.

BP&P: Let's talk a minute about tape for-

Production Music
 Contemporary Music for
 Spots & Programming
 Write for Free Catalogs—
Thomas J. Valentino, Inc.
 151 W. 46 St., New York 10036 (212) 246-4675

Sound Effects

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Category Two. The losers. I can tell you about stations that haven't broken through the number five spot in a four station market, in years, who do great business for themselves and for their advertisers, with "idea" programs. Some of these stations carry as many as six or eight different feature shows daily and invariably, they're sponsored by clients who are on firm fifty-two week contracts. Across the street, the rocker, who's number one, has six guys on the street, hard after those marvelous six-week spot flights which they sell at package ROS rate. I'm not saying it's the only way to go. I am saying that it sure beats losing

THE "ROCKIN' EASY" JINGLE PACKAGE

A fresh, new jingle package for adult contemporary, soft rock formats. "Rockin' Easy" has to be heard to be believed. 6 basic cuts; 15 jingles in all. Customized. Only \$500.

More Music Programming
 5315 Laurel Canyon Blvd.
 North Hollywood, CA 91607
 (213) 985-3300

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money.

Category Three: The single station market. This guy needs ideas about as bad as anyone in radio. He's not only selling against a firmly entrenched daily or weekly newspaper, but he's also got seven "big city" signals beating in on him, robbing him of the bulk of specialized audience such as teens, luses, and news freaks. If he hasn't got an idea to sell, he doesn't have much of anything else. Six RAB salesmen on the scene aren't going to sell his local print advertisers on the idea of changing a lifelong habit. Remember, they can SEE their print ad.

BP&P: And what does the typical listener get out of all of this?

HO: A variety of professionally produced features and specials that they wouldn't hear otherwise. They are generally informative, entertaining, even compelling. Stations tell us they have many listeners who tune in at a specific time for a specific syndicated feature. Why not? The listener couldn't care less where the program idea or execution originated. He either likes it or he doesn't. And let's not overlook how these values work to the advantage of the feature sponsor who gets direct comments about the show, which helps mightily when contract renewal time rolls around for the station.

BP&P: What kind of sales tools do you provide stations who are pitching your program features to sponsors?

HO: First, a demo presentation that's written and constructed solely for the benefit of a potential sponsor. Every sell thought in our demo copy relates directly to a benefit for an advertiser. Second, we keep 'em short, because time allotted the station guy to make his pitch is usually short. We try to make them informative and entertaining, without being cute. And never, ever hardsell. In sum, we give the station a sales tool that requires only normal sponsor prospecting work and cost packaging.

BP&P: What is the present trend in the length of program features?

HO: Shorter. No matter how short it is now, they want 'em shorter, at least here in the states. We operate a subsidiary production and sales company in Sydney, Australia and down in that part of the world, they still like programs of fifteen, even thirty-minutes duration. Our five-minute features do well most everywhere, but here in America we're seeing more interest in two-minute, one and-a-half-minute, even one-minute ideas. Other companies tell us they're getting the same interest, so it must be general.

BP&P: How do you get a sponsor commercial into a one-minute feature?

HO: Very quickly. Actually, we have a



O'Connor receives "Gabriel" award from Catholic Broadcasting Association for his syndicated program, "Lovewords." Father John Urban, judging committee chairman, presents the statuette. "Lovewords" is a collection of over 2,000 emotional comments of faith, friendship, brotherhood, philosophy, and love.

new one-minute show that only incorporates twenty-five-seconds of entertainment. It's called "REFLECTIONS", and within the sixty-second custom music bed we produced the station inserts an opening sponsor credit, our twenty-five-second "thought for the day" and a thirty-second sponsor message. See, it can be done.

BP&P: What do you feel are the greatest misconceptions, at the station level, about the syndication business.

HO: Well, there are about a hundred, but I'll try to hold my list to a half dozen or less. First, many broadcasters feel that syndicated shows take "radio dollars" out of the market. Horsefeathers. These programs create radio dollars that weren't being spent in the market, and keep those dollars moving, week in and week out, often for fifty-two weeks. Second. Sponsors are only interested in ratings, not ideas. Wrong. Sponsors are interested in selling goods and services and couldn't care less how it's done, as long as it's cheap and he doesn't have to write the copy. As I've stated earlier, ideas are more likely to get a sponsor into radio and keep him there, year round, than the best ratings in town. Third. Program Directors. Often, PD's are actually inhibiting creative programming today. They have more hang-ups about syndicated programming than anyone else at the station level. Their constant goal is to sound as good as the major market station they hope to go to work for next week. Fourth, the waste baskets next to the desks of station owners, managers, and PD.s. . . the ones that catch all or most of the mail from syndicators. Even the demos they've asked for, believe it or not. We couldn't handle all the business that's



Efrem Zimbalist Jr., host of O'Connor's daily five-minute feature, "Profiles in Greatness." The program, which is heard on nearly 450 stations throughout the world, spotlights the most outstanding people in the history of mankind, present and past.

BP&P: Then syndicated features are more important to some stations than others, in a programming sense.

HO: Make that "in a profit sense". Features and specials, either syndicated or locally produced, represent the most vital factor in radio today, in my opinion. They are "idea selling" tools, and without ideas, a station can only sell with numbers, and most stations don't have numbers. Even with the millions of ways stations are able to claim to be Number One in some little corner of an ARB, there're often the losers. Personally, I'd rather go out on the street selling Earl Nightengale, Casey Kasem, Art Linkletter of just about any other feature or special. For most stations the alternative is something like "we're NUMBER ONE with left-handed men over fifty-five on Tuesdays from 6:00 to 6:30 a.m., except on Jewish holidays, where we're at least Number Two, M.S.A."

BP&P: While you're on that soapbox, what more can you say about "idea selling".

HO: First, let me explain that radio has always employed idea selling. Jack Benny was an "idea" a network took to an ad agency (or vice versa). The most successful stations in America program ideas, some syndicated, others created and produced in-house. WCCO, Minneapolis and WSB, Atlanta are two of the most successfully programmed stations in the country and both offer a tremendous variety of programming to their listeners. They're probably the best examples of multi-dimensional formatting. They believe in ideas, and they sell ideas.

BUY RUSSCO AND FORGET IT!

Russco turntables are so dependable that the need for service is practically forgotten! Our Russco engineers have designed solid-state monaural and stereo mixers, amplifiers and preamps that operate so smoothly and are so trouble-free, you forget they are there! Russco delivers a fine quality product at such a remarkably low price that your expenditure is soon forgotten! We hope that you will remember us when you want to update your equipment and improve your performance.



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1070 BROOKHAVEN, CLOVIS, CALIF. 93612 Ph. (209) 299-2167

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NEW PRODUCTS & SERVICES

10 CHANNEL DUAL MONO AUDIO CONSOLE INTRODUCED BY LPB

As part of its continuing research and development in audio consoles, LPB Inc. announces the availability of the S-21 Signature II 10 channel dual mono audio console, companion model to LPB's S-20 10 channel dual stereo console. Designed to meet the needs of both the professional broadcaster and to provide a suitable audio control console for use in



sound reinforcement, public address and similar operations, the S-21 features a total of 30 inputs. Complete flexibility is ensured due to modular construction permitting substitution at will of high or low level inputs to all 10 mixers. As factory equipped, monitor speaker muting and tally relay circuits are provided for mixers 1 through 3.

Other features include: all transformer inputs and outputs, internal 12 watt monitor and cue amps, internal barrier

strip connections, remote switching contacts, step attenuators, internal power supply plus proven RFI immunity. Priced at \$3,245 fob, Frazer, Pennsylvania. An "A" version with 5 user replaceable pre-amp modules is also available priced at \$3,195.

LPB INC., 520 LINCOLN HIGHWAY, FRAZER, PA. 19355.

*Want more details?
Circle 117 on Product Info. Card*

AMPEX INTRODUCES ATR-100 RECORDER

The ATR-100 features an exclusive tape handling system first developed by Ampex for computer tape transports that totally eliminates the use of pinch rollers, and advanced signal electronics with performance specs that are as much as 10 dB or an order of magnitude better than any audio recorder on the market. "The ATR-100 is a milestone in practical sound recording that spans nearly 30 years of pioneering leadership in audio engineering and incorporates modern computer technology."

A totally new transport design includes a fully servoed tape drive system permitting substantial improvements in tape handling and timing accuracy.

The ATR-100 has a signal-to-noise ratio of better than 80 dB (full track at 30 ips) and an overall record and reproduce response of $\pm 3/4$ dB, 100 Hz -15 kHz at 15 ips (almost visually undetectable on an oscilloscope), compared

to a typical performance spec of ± 2 dB quoted by other recorder manufacturers.

According to Charles A. Steinberg, Ampex vice president - general manager of the audio-video systems division, this revolutionary tape handling system, along with Ampex ferrite recording heads and signal electronics, and the firm's Grand Master* recording tape, are key to the ATR-100 advanced performance specifications.

"To the studio engineer, the ATR-100 will mean the elimination of a generation of degradation at the critical final mix point, resulting in brighter, cleaner and more lifelike final disk masters," Steinberg said.

The ATR-100 employs a closed loop servo system which maintains constant tape tension at each reel in all operating modes and frees the system from typical problems associated with pinch roller operations.

Both reel motors and unique single drive capstan are servo controlled. Unlike ordinary recorders which use pinch rollers to pull the tape and reels to take up the slack, the reels on the ATR-100 control the motion of the tape at all times.

Through its own built-in digital computer logic, the ATR-100 is programmed to control the movement of the tape by adjusting the tape tension so that it is equal on each side of the capstan.

It senses the motion of the capstan, what direction it is moving, and recognizes the size of the heads and width of the tape, then automatically adjusts the tension accordingly.

The ATR-100 features an exclusive matrix-type control panel which contains all operating buttons in an area the size of

a standard pocket calculator. The panel can be installed for either right or left-handed operations. A separate panel is optional and includes a 25-foot cable for remote use.

For automated radio stations the ATR-100 features 14-inch reels for a continuous play time of 6 hours at 3-3/4 ips.

Standard on the ATR-100 are PURC (Pick Up Recording Capability), electronic tape timer, unique editing knob which permits the operator to manually move the tape to a desired edit point, and long life ferrite heads which have a one-year warranty.

The ATR-100 operates at four standard record/playback speeds (3-3/4, 7-1/2, 15 and 30 ips), of which a combination of any two speeds (not necessarily adjacent) can be selected at one time.

A universal power supply allows the ATR-100 to operate from any line power source from 90-270 volts AC, 50/60 Hz.

Prices for the new recorder begin at under \$5,000.

*TM, Ampex Corporation
AMPEX CORPORATION, 401 BROADWAY, REDWOOD CITY, CA. 94063.

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

COMPACT NEW SHURE UNIT SETS NEW LAVALIER MICROPHONE STANDARDS

Shure Brothers has announced the world's smallest dynamic lavalier microphone specifically designed to establish a new standard of ruggedness and reliability in a wearable microphone so small as to be inconspicuous.



out there if our offerings went directly to station sales people. I should mention here that we *are* able to handle all the business, so obviously our mail doesn't get to the guy who's always looking for an idea to sell that un-sellable advertiser.

BP&P: *What makes a syndication feature a winner?*

HO: A good premise, good writing, professional voicing, (a known name helps) good production, well-planned and executed marketing, packaging and demo presentation and considerable working capital. We've invested as high as seventy-five thousand dollars in a new show idea before the first sales dollar came back to us. We've never had a "dry hole", but we've had a program or two that could have been a lot wetter. It'll happen, no matter how hard you try, how much you know about what you're doing. Sometimes it's just a matter of bad timing. But in the overall, the basics are always the same; the ones I outlined for you.

BP&P: *What are some of the programs that you now have available?*

HO: We have several. In the five-minute length, our features include "Profiles in Greatness" with Efrem Zimbalist Jr., "Link's Little Ones" and "Traditions" with Art Linkletter, "Viewpoint" hosted by Senator Barry Goldwater, and "The Edge of Science". In the two-minute category, we have "All My Problems", which is a comedy soap opera spoof, "You're the Judge" with Ralph Story, "Financial Perspective" with Elliot Jane-way, and "Reflections" with Ira Cook. Then we also have some longer features, such as our "Halloween Horrorthon" which is a series of 25-minute dramatic classic horror tales, and we hold foreign marketing rights to Drake-Chenault's "History of Rock and Roll," plus others.

BP&P: *How would you recommend someone new to the business get into syndication?*

HO: First, visit and talk with people who are in it. Most of us are honest, and we rarely, if ever, steal ideas, even from each other. Tell a successful syndicator what you have in mind and actually listen to what he advises you. Most people who come to us with ideas only want to be told how smart and original they are, not what might be wrong with their idea. We've encouraged some, discouraged many, because quite frankly, most of the ideas brought to us are ill-conceived, impractical, too expensive to produce at a profit, or all the above. If I were just starting out and a successful syndicator told me I had a good idea, I'd ask him to develop it for me, using his expertise, his money and his station contacts to get it launched. And I would watch everything he does, very carefully. Then, my SECOND good idea, I'd handle myself. **B**



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O'CONNOR CREATIVE SERVICES,
BOX 8888, UNIVERSAL CITY, CA.
91608, PHONE (213) 769-3500.

Want more details?

Circle 120 on Product Info. Card

CAPITOL MAGNETICS ADDS FORMULA Q19, COMPATIBLE MASTERING TAPE FOR HEAVY DUTY USE

Designed for heavy duty studio use, Formula Q19 will give excellent reproduction with good headroom for original recording, dubbing and other recording uses. Optimally balanced for low bias noise and minimal print through, the tape also has a new backcoating formulation guaranteeing high scratch and wear resistance, smooth pack with high speed winding and low abrasion of capstans and guides.



Available in 1/4 in., 1/2 in., 1 in. and 2 in. widths and all popular lengths, Formula Q19 will be marketed under the company's Audiotape by Capitol label. Width selections include either 1 or 1 1/2 mil thickness.

Formula Q19 is fully compatible. No change of record setting will be necessary for most studio machines.

CAPITOL MAGNETIC PRODUCTS, 1750 N. VINE, LOS ANGELES, CA. 90028, (213) 462-6252.

Want more details?

Circle 122 on Product Info. Card

SMITH OFFERS INNOVATIVE ALL-TALK SYNDICATION FORMAT

Robert S. Smith has announced the formation of a new syndication company which he will head up for "talkRadio". For the first time, a full station programming format will be provided in "talk".

"talkRadio", through professional hosts and expert guests, will provide solid, down-to-earth contemporary information on health, home, leisure, the arts, national/world affairs, for a responsive adult audience.

Mr. Smith, for many years, was vice president and general manager of WOR, WXLO and WOR-TV in New York. The new operation is based in New York. TALKRADIO, 221 WEST 57th STREET, NEW YORK, NY 10019, (212)

Want more details?

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EXTENDED BASS RESPONSE IN MASTER-ROOM REVERBERATION CHAMBERS

MICMIX Audio Products, Inc. announces the availability of extended bass response characteristics in its line of Master-Room Reverberation Chambers. Normally rolled off at 6 dB per octave below 200 Hz, extended bass response units carry the flat response to 50 Hz and are less than 8 dB down at 20 Hz. Units with extended bass characteristics are available on new orders at no additional charge and parts kits are available from the factory at nominal cost



for conversion of existing units in the field. The extended response on the Master-Room chambers is extremely clean, according to the manufacturer, with no evidence of 'tubbiness' or similar distortion which is so often associated with low end characteristics of most reverberation chambers.

MICMIX AUDIO PRODUCTS, INC., 9990 MONROE DRIVE, SUITE 222, DALLAS, TX 75220, (214) 352-3811.

Want more details?

Circle 124 on Product Info. Card

CENTURY 21 READIES NONSTOP TWO

Century 21 Productions of Dallas has announced production of its new contest series, "NONSTOP TWO". The original NONSTOP, a package of twelve radio contests, is being broadcast by over 190 stations across America and is still selling briskly in the U.S. and overseas. NONSTOP TWO also features twelve contests, but is divided into sets of six rating-oriented contests and six sales-oriented on-air promotions.

Century 21 General Manager Dick Starr said, "Many of our first NONSTOP subscribers have indicated they are looking for further contest material, while letting the original NONSTOP package 'rest' for a year or more". The package is available on an exclusive first-call basis in each market, and is sold outright.

NONSTOP TWO is produced by contest masters Starr and Roy Nilson, who also make the annual "OPUS" end-of-the-year top 100 show, heard on over 300 stations worldwide.

NONSTOP TWO features contest jingles, customized sponsor and station ID jingles, hundreds of production aids and graphics, as well as a thorough operations manual for each contest. For details call Dick Starr collect at (214) 638-3222.

CENTURY 21 PRODUCTIONS & PRO-

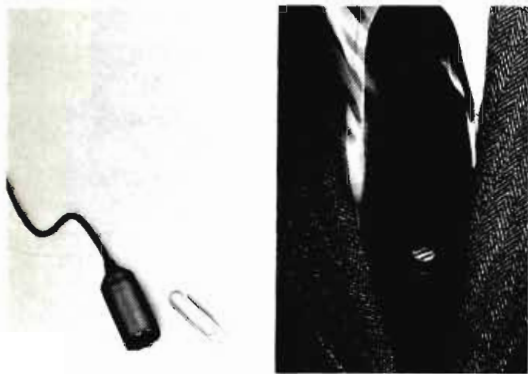
**We Did It at KIKX.
And Now We're Doing It at KRLA
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**The T. V. Greenleigh — Billy Pearl Co.
Program Consultants**

**1545 North Hobart Blvd., Hollywood, CA 90027
(213) 465-7588**

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Designated the SM11, the new microphone delivers the sound quality demanded by professional sound applications, radio, TV, and motion-picture, and — yet is only 1 5/16" (33.4mm) long and 9/16" (14.3mm) in diameter. Frequency response of the new SM11 is 50 to 15,000 Hz, optimized for lavalier usage.



Another feature of the SM11 microphone is that it is easily field serviceable should the unit be damaged, eliminating the "down time" normally encountered during factory servicing.

Accessories supplied with the Shure SM11 include a lavalier cord assembly, a clip-on clasp and a tie-tack assembly, and a connector belt clip that prevents the wearer from accidentally disconnecting the microphone from the lavalier or tie-tack.

Professional user net price of the Shure Model SM11 Dynamic Element Lavalier Microphone is \$57.40.

SHURE BROTHERS INC., 222 HAR—
TREY AVE., EVANSTON, IL. 60204.

Want more details?

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ELLIOT JANEWAY IN NEW SYNDICATED RADIO SERIES

"No one listens to me because they like me", says Elliot Janeway, the internationally-known political economist. But Harry O'Connor, president of O'Connor Creative Services of Hollywood, California, is betting that plenty of people will listen to Janeway's new daily 90-second radio program which O'Connor is producing and syndicating.

Janeway is known for his ability to spot economic danger signs well in advance. "I want to make false alarms out of dangers", he says.

"Janeway is actually bullish about next year and he wants to spell it out in these topical daily radio features", O'Connor said. Janeway also writes a newspaper column which appears in nearly 100 publications worldwide. Formerly a writer and editor of national news and financial magazines, he currently publishes The Janeway Letter, a weekly review of the economy. He also lectures and appears frequently as a guest on television talk shows. And has served as an adviser to Presidents and Congress-

Thinking about your next console?

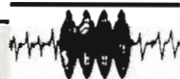
Whether you intend to specify a complete package or components, you should look into our new console input modules. They provide the flexibility and reliability you've been looking for in a compact, economical, easy to operate module, for stereo or monaural mixing in broadcast and/or production applications.

Compare these features:

- Independent input to output selection, allowing left and right inputs to be separately routed to left and/or right channels for bus assignment. The signal can then be assigned to either or both of two stereo output buses. This feature enables the user to instantly select stereo, monaural, or combined operation at each module.
- Microphone and Line Input Modules — The MIC input unit features independent left and right mic trim controls. Both types utilize the MAP 1731A audio operational amplifier as the active element. Thousands of these amplifiers are in use and provide exceptional stability and reliability.
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- Low distortion, less than 0.3% from 30 Hz-20 KHz.
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- Small size — only 1 1/2" panel width, 12 1/4" long and 6" deep.
- Economical
 - Model STM-22 (Mic Input) \$336.00 (1-9)
 - Model STL-22 (Line Input) \$316.00 (1-9)



For complete details call or write...

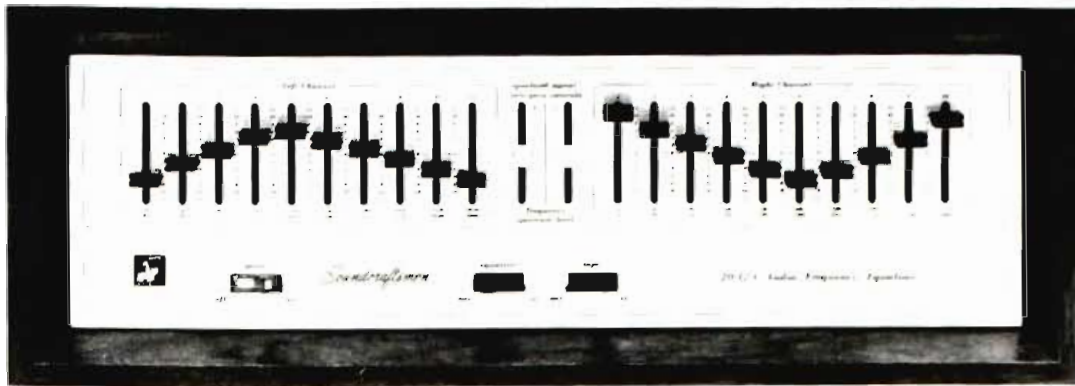


MAP MODULAR
AUDIO PRODUCTS, Inc.

A UNIT OF MODULAR DEVICES, INC.

1385 Lakeland Ave., Airport International Plaza
Bohemia, New York 11716 516-567-9620

Want more details? Circle 162 on Product Info. Card



level unity gain after equalization and a front panel tape monitor switch and equalizer defeat switch.

The 20-12A is packaged complete with an ENVIRONMENTAL TEST RECORD for precise octave-by-octave acoustic balancing. A walnut grained case is provided with the unit, along with the necessary connecting cables.

The 20-12A can be connected to any component system through tape monitor functions of a preamp or receiver. Specifications provide an extremely low signal-to-noise ratio of -96 dB and typical THD of .05%. The combination of Toroidal and Ferrite core inductors and a ferrous chassis allow Soundcraftsmen to achieve these excellent specifications.

Price of the 20-12A Audio Frequency Equalizer is \$299.50. SOUNDCRAFTSMEN, 1721 NEWPORT CIRCLE, SANTA ANA, CA 92705.

Want more details?
Circle 128 on Product Info. Card

LOW IMPEDANCE "MIC SPLITTER" INTRODUCED BY SESCOM

A new device termed a "Mic-Splitter", that's designed to split the output of a low impedance microphone two ways, is now available from Sescom Inc., a Southern California based manufacturer of broadcast accessories.

The lightweight and durable Model MS-1 can feed two mixers simultaneously with isolation between the two units at 30 dB. Either output can be shortened with only up to .1 dB effect on the other output.

The new unit features a special Sescom transformer with isolation resistors and ground lift switch for the right hand output connector.

A passive device that does not require batteries or other power source, the Mic-Splitter comes in a rugged die cast aluminum housing and measures 4 11/16" x 3 11/16" x 2 11/16".

Important specifications include: primary impedance at 150-250 ohms; secondary impedances at 150-250 ohms (two); input level at -10 dbm @ 30 Hz .2% THD.

The Model MS-1 is available for immediate delivery and is priced at \$36.30 per unit. For additional information on this product or any of the Sescom broadcast accessory equipment write; Sales Manager.



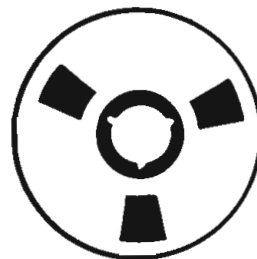
SESCOM INC., P.O. BOX 590, GARDENA, CA. 90247.

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One case minimum order. Will ship anywhere in the U.S.A.

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Lowest prices on Revox tape equipment



More Music Enterprises
5351 Laurel Canyon Blvd., N. Hollywood, CA 91607
Contact: Brad Smith (213) 985-3300

Want more details? Circle 132 on Product Info. Card

VERSATILE I.D. CONCEPT FOR DISCRIMINATING BROADCASTERS

Linelight Productions has just completed production on an innovative and versatile I.D. concept for discriminating broadcasters. The series is called LOGO MOTION and consists of thirty penetrating custom identifiers, skillfully tailored to a radio or tv station's distinctive musical signature (if you have none, we'll create one for you). Each is treated to a choice of acoustical timbres performed on the Moog 5330 Synthesizer for a personal touch of programming electricity. Programmers may choose warm timbres simulating traditional instrumentation, or streamline registrations with electrifying substance. Uses are literally limitless.

LOGO MOTION is clean, sophisticated, and designed to invigorate and weave highly identifiable, but subtle texture into any format's continuity. LOGO MOTION lowers the irritation factor.

LIMELIGHT PRODUCTIONS, P.O. BOX 35, KENMORE, NY 14215.

Want more details?
Circle 130 on Product Info. Card

VEGA INTRODUCES DIVERSITY WIRELESS MICROPHONE SYSTEM

VEGA, a division of CETEC Corp-

GRAMMING, INC., 8383 STEMMONS,
SUITE 233, DALLAS, TX 75247, (214)
638-3222.

Want more details?
Circle 125 on Product Info. Card

BEUCART TYPE 20 REPRODUCER ACCOMMODATES ALL NAB STAND- ARD A, B, AND C-SIZE CARTRIDGES

The large Type 20 audio cartridge tape reproducer recently introduced by the Beucart Division of UMC Electronics Co. has been designed to accept all NAB standard A, B, and C-size cartridges. Type 20 machines, with their larger 3-1/2" high x 10-1/8" wide x 13-1/8" deep dimensions, are available in mono and stereo versions and are customarily stacked one above the other in multiple configurations for desk or custom studio panel mounting.



Each cart reproducer is furnished with a primary (1 kHz) cue, with secondary (150 Hz) and tertiary (8 kHz) cue capabilities optionally available. Reproducer cue tone detectors utilize reliable L-C networks to provide relay contact output information. Front panel lamps indicate the presence of secondary and tertiary cue tones and units are fully operative when partially or completely removed from their slide-out cases to facilitate maintenance and/or repair.

Beucart Type 20 reproducers feature precision head assemblies consisting of three independent tape guides and head mounting blocks with screw adjustments for height, zenith, and azimuth. The completely non-magnetic tape guides and heads are quickly and easily replaced; the Beau heads are also products of UMC's Beucart Division.

BEUCART DIVISION, UMC ELECTRONICS CO., 460 SACKETT POINT ROAD, NORTH HAVEN, CT. 06473.

Want more details?
Circle 126 on Product Info. Card

20-12A AUDIO FREQUENCY EQUALIZER

Soundcraftsmen's 20-12A Audio Frequency Equalizer offers a full 10 octaves of control per stereo channel with ± 12 dB boost or cut capability.

Controls include zero-gain for each channel to achieve frequency spectrum

Thank You:

Elton John, Linda Ronstadt, Starbuck, Kris Kristoffersen, Barbra Streisand, America, Loggins and Messina, The Beach Boys, Harry Nilsson, The Captain and Tennile, Frankie Valli, K.C. and the Sunshine Band, David Crosby, The Spinners, Nigel Olsson, Natalie Cole, Joan Baez, Andrea True, Thin Lizzy, Judy Collins, Steve Miller, The Miracles, Gary Wright, Temptations, Eric Carmen, The Fifth Dimension, England Dan and John Ford Coley, Kiki Dee, Dr. Hook, Hamilton, Joe Frank, and Dennison, Melissa Manchester, Lou Rawls, George Benson, Fleetwood Mac, Barry White, Doc Severinsen, Alice Cooper, Dorothy Moore, Jethro Tull, Starland Vocal Band, Janis Ian, The Pointer Sisters, Roberta Flack, Stevie Wonder, John Denver, Smokey Robinson, Daryl Hall and John Oates, Bay City Rollers, Henry Gross, Nazareth, Mickey Dolenz, Larry Groce, Yes, Rick Springfield, Average White Band, Helen Reddy, Bad Company, Paul Anka, Barry Mannilow, Chaka Kahn and Rufus, Frankie Avalon, Grand Funk, John 'Barbarino' Travolta, Three Dog Night, Al Wilson, Harry Chapin, Bobby Womak, Maria Muldauer, War, Johnny Cash, David Gates, Queen, Tower of Power, The Manhattens, Sweet, Johnny Mathis, The Sylvers, Parliament, Seals and Crofts, and many, many more. . . .

. . . for appearing on "Record Report" during the past six months, and making it the most talked about national news feature in the radio industry!

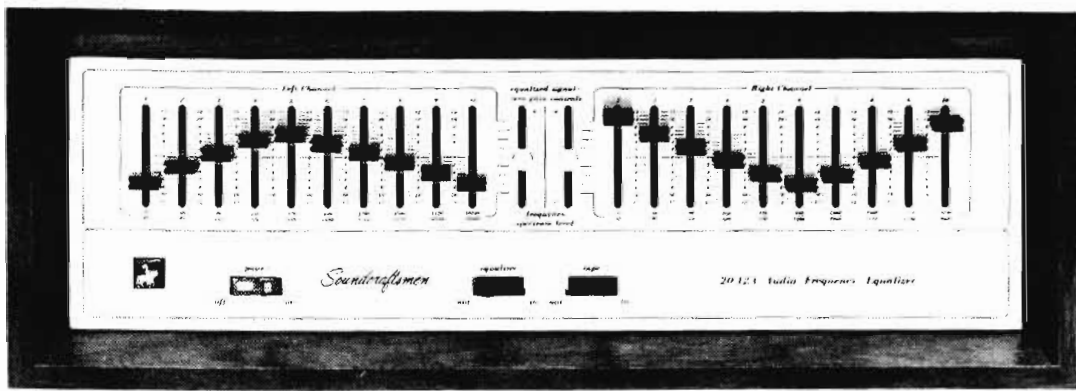
Now you can bring all the news, inside stories, and voices of the world's top music superstars to your station every day with "Record Report," a news broadcast exclusively covering pop music. An entertaining way to help fulfill your news commitment. Hosted by famed Robert W. Morgan.

"Record Report" is already heard on more than 200 radio stations. Call or write for free and exclusive availability in your market.

*Audio/Video Programming, Inc., 6362 Hollywood Blvd.
Hollywood, CA 90028 or call (213) 461-4766*



Want more details? Circle 127 on Product Info. Card



level unity gain after equalization and a front panel tape monitor switch and equalizer defeat switch.

The 20-12A is packaged complete with an ENVIRONMENTAL TEST RECORD for precise octave-by-octave acoustic balancing. A walnut grained case is provided with the unit, along with the necessary connecting cables.

The 20-12A can be connected to any component system through tape monitor functions of a preamp or receiver. Specifications provide an extremely low signal-to-noise ratio of -96 dB and typical THD of .05%. The combination of Toroidal and Ferrite core inductors and a ferrous chassis allow Soundcraftsmen to achieve these excellent specifications.

Price of the 20-12A Audio Frequency Equalizer is \$299.50. SOUNDCRAFTSMEN, 1721 NEWPORT CIRCLE, SANTA ANA, CA 92705.

Want more details?
Circle 128 on Product Info. Card

LOW IMPEDANCE "MIC SPLITTER" INTRODUCED BY SESCOM

A new device termed a "Mic-Splitter", that's designed to split the output of a low impedance microphone two ways, is now available from Sescom Inc., a Southern California based manufacturer of broadcast accessories.

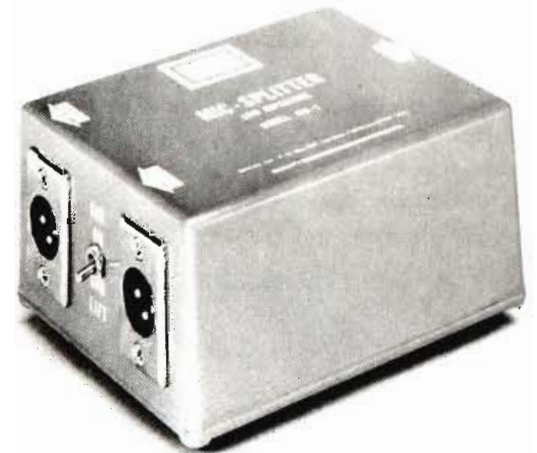
The lightweight and durable Model MS-1 can feed two mixers simultaneously with isolation between the two units at 30 dB. Either output can be shorted with only up to .1 dB effect on the other output.

The new unit features a special Sescom transformer with isolation resistors and ground lift switch for the right hand output connector.

A passive device that does not require batteries or other power source, the Mic-Splitter comes in a rugged die cast aluminum housing and measures 4 11/16" x 3 11/16" x 2 11/16".

Important specifications include: primary impedance at 150-250 ohms; secondary impedances at 150-250 ohms (two); input level at -10 dbm @ 30 Hz .2% THD.

The Model MS-1 is available for immediate delivery and is priced at \$36.30 per unit. For additional information on this product or any of the Sescom broadcast accessory equipment write; Sales Manager.



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

Want more details?
Circle 129 on Product Info. Card

AUDIO & VIDEO TAPE SALE
Buy By the Case and Save
Major Brands at Wholesale

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AMPEX 406 1.5 M

Retail
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Save

AMPEX 407 1.0 M

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Save

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Lowest prices



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First Class Permit No. 51772, Los Angeles, Ca.



Broadcast Programming & Production

P.O. BOX 2449
HOLLYWOOD, CA 90028



WIRELESS MICROPHONE SYSTEM
VEGA, a division of CETEC Corp.

Want more details? Circle 132 on Product Info. Card

oration, introduces their Diversity Wireless Microphone System. This system utilizes the VEGA PRO Series transmitters and receivers in a diversity reception mode that virtually eliminates all fades and dead spots.

Fades and dead spots are caused by interference between direct and reflected radiation that cancel, resulting in loss of signal. The problem is most prevalent in "studio" operations, but also occurs outdoors.



In the diversity mode, two VEGA PRO receivers, placed three feet or more apart, both receive the transmissions. Because the two receivers are more than one-half wavelength apart, both will not have signal cancellations at the same instant. Both receivers feed a Model 62 Diversity Combiner that selects the receiver with the best signal strength within microseconds. The switching is immediate and noiseless. The resultant audio, the best of both receivers, is noise free and drop-out free.



of cycles of operation, with extremely low noise characteristics.

Resolution is infinite, and tracking accuracy is within ± 0.5 dB. Maximum attenuation is better than 95 dB, with inter-channel isolation in multi-gang units greater than 80 dB.

A specially developed, rugged slide mechanism, featuring low friction synthetic bearings, assures smooth, uniform operation, and a pressure adjustment is provided to set the "feel" to individual operator preferences. Both the elements and the slide mechanism are carefully protected against dust, dirt and liquid spills by a special gasket seal around the slider arm.

All three models are housed in the same standard size case featuring a black

For additional information contact Rick Belmont, Sales Manager.

MODULAR AUDIO PRODUCTS, INC.,
1385 LAKELAND AVENUE, BOHEMIA
L.I., NEW YORK 11716, PHONE (516)
567-9620.

Want more details?

Circle 133 on Product Info. Card

CONSUMER INFORMATION CENTER KICKS OFF NEW PUBLIC SERVICE CAMPAIGN

Consumer Information Center of the U.S. General Services Administration has kicked off a new public service advertising campaign to promote its publication, Consumer Information.

Consumer Information is a free catalog listing more than 200 free or low-cost booklets on health care, safety, housing, food, auto and other subjects of interest to consumers across the country.

The campaign, developed by Ketchum, MacLeod & Grove, Inc., Pittsburgh, includes public service announcements for newspaper, magazine, radio and TV, including Cable TV.

According to a KM&G spokesman, all three TV networks requested the new spots.

The 30 and 60-second animated TV spots - distributed nationally this month - incorporate the "Happy Facts" jingle which was used in last year's public service campaign.

Radio spots have been produced in both 60 and 30-second versions, in addition to two additional 30-second scripts for live copy use.

Full-page magazine and 600-line newspaper ads have been produced and distributed to all daily and weekly newspapers, as well as leading consumer magazines.

David F. Peterson, executive director of the Consumer Information Center, says that more than 175,000 Consumer Information booklets were distributed as a direct result of last year's campaign. The Consumer Information Center works with more than 24 Federal agencies to compile and release timely, useful



PRODUCT INFORMATION CARD

Use This Postage-Free Card For More Facts On Advertised Products

Please Check Appropriate Category:

RADIO

- 5 AM 9 Live
7 FM 10 Automated
8 Stereo
 Manufacturer
1 Production Co. Syndicator
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Format: _____

TELEVISION

- 2 VHF UHF
 Manufacturer
3 Production Co. Syndicator
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Which articles in this issue were most useful to you? (In order of importance).

- A) _____
B) _____
C) _____
D) _____

Please send me additional information on items circled below:

- 101 107 113 119 125 131 137 143 149 155 161 167
102 108 114 120 126 132 138 144 150 156 162 168
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106 112 118 124 130 136 142 148 154 160 166 172

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- Yes No Paid Subscriber

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Title _____

Station/Company _____

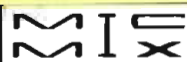
Address _____ Home Office

City _____ State _____

Zip _____ Issue Date: _____

Comments: _____

in conjunction with multiple finger-precise metal wiping contacts. The mirror-finish elements are rated in the millions



MICMIX Audio
Products, Inc.

214/352-3811

9990 Monroe - Suite 222
Dallas, Texas 75220

Want more details? Circle 134 on Product Info. Card

WISDOMNESS SIGNAL QUALITY

After all limiting is active modulation makes the finest quality on problems.

WISDOM™
OPERATION CHAMBERS
TV

CAVOX
Is PROFIT-PROGRAMMED MUSIC
for Automated or Live Radio
 Complete Library Service · 6 MOR Formats · Mono or Stereo
 Call (213) 776-6933. CAVOX Stereo Productions.
 502 S Isis, Inglewood, CA 90301
 Ask for Bob Mayfield

↑ *Want more details?*

Circle 135 on Product Info. Card



The Perfect Summer Special!

A week-by-week account of the nation's Number 1 songs from July, 1955 with Bill Haley's "Rock Around the Clock" moving chronologically to 1976.

All the Number 1 Hits in Stereo!

Presented in 8-minute sets, running approximately 27 hours long, or a shorter version is available starting in 1964 with the Beatle invasion. May be scheduled all at once, or over a long period of time.

Narrated by Jay Stevens

"A Chronology of American Music" from



More Music Programming

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

↑ *Want more details?*

Circle 136 on Product Info. Card

"happy facts" to consumers via its catalog.

KETCHUM, MACLEOD & GROVE,
 FOUR GATEWAY CENTER, PITTSBURGH, PA. 15222, (412) 261-5100.

Want more details?

Circle 137 on Product Info. Card

MULTI-DECK CARTRIDGE MACHINES FEATURE MODULAR CONSTRUCTION, SLIDE-OUT DECKS AND PLUG-IN ELECTRONICS

Broadcast Electronics is introducing their Spotmaster Series 5000 Multi-Deck Tape Cartridge Machines. This series, available in 3- and 5-deck models, features completely modular construction, hinged front panel, slide-out decks, plug-in electronics and ribbon cable for increased reliability, versatility and maintenance accessibility.

These machines are designed to withstand the abuse and rigors of continual 24-hour operation and incorporate one-half inch thick slide-out decks, massive air-damped solenoids and a direct drive hysteresis synchronous motor. Both mono and stereo decks have the Spotmaster Phase-Lok III head bracket which assures the most accurate head adjustment available to the industry. A standard feature on all models is an audio muting circuit that turns off the audio from any idle deck keeping unnecessary noise to a minimum.

All decks may operate simultaneously to provide separate outputs, or if desired



outputs may be joined together through a Spotmaster audio mixer or a switcher. A mixer allows for overlap of audio from one deck to the next; a switcher selects an output from only one deck at a time and automatically selects the output from the last deck to be started. Thus, if an operator starts a wrong deck he can immediately start the correct deck and the first deck will automatically re-cue.

An optional recording amplifier available for the 3-deck model allows recording on deck 3 only. This enables a single machine to provide one record/playback deck and two playback decks. Secondary and tertiary cue tones with front panel indicators are also available.

Both 3- and 5-deck machines may be used as table top models or rack mounted. One or two 3-deck machines and up to three 5-deck machines can be mounted side-by-side in a standard 19" rack. Model 5300 units accept size A and B cartridges; Model 5500 units accept size A cartridges only.

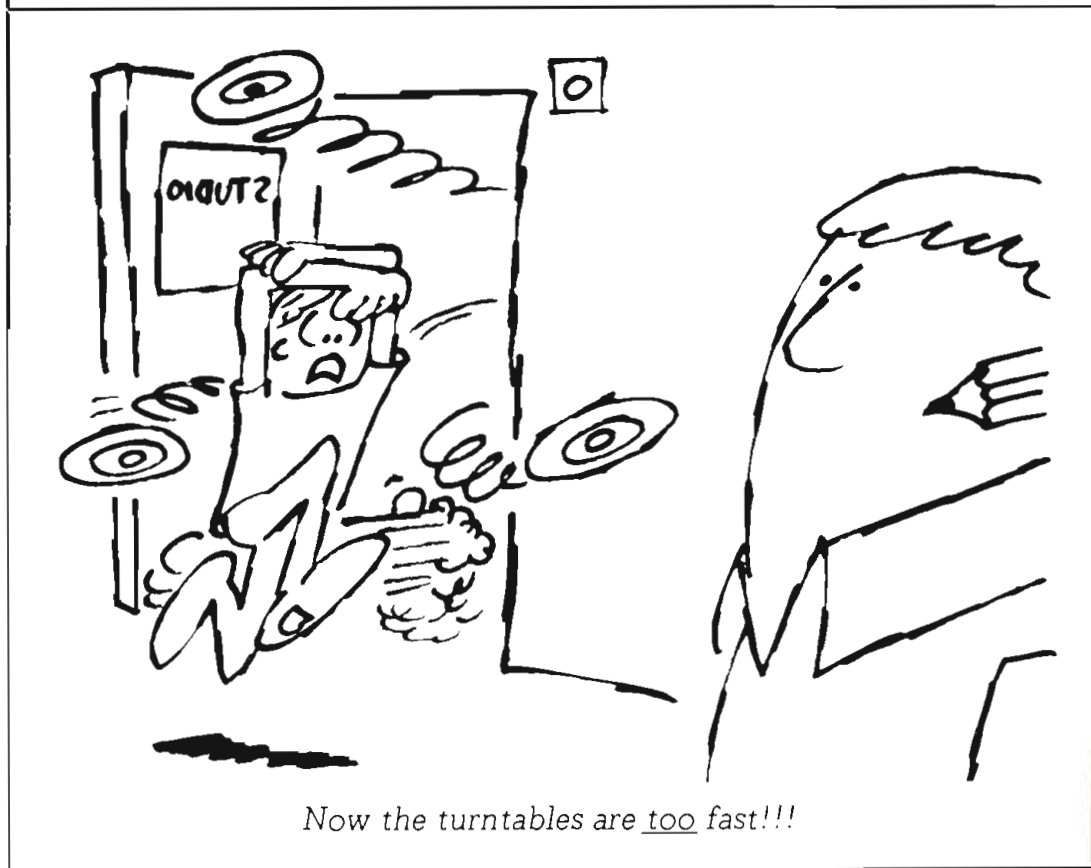
BROADCAST ELECTRONICS, INC.,
 8810 BROOKVILLE ROAD, SILVER SPRING, MD 20910, (301) 588-4983.

Want more details?

Circle 138 on Product Info. Card

Broadcast Buffoonery

By Robin Lee Grube



Now the turntables are too fast!!!

INTRODUCING KLIEGL'S KLIEGPAC 9

Kliegl Bros. has announced a new, compact, professional quality lighting control system with 9 dimmers made with the same quality and technological perfection that has made Klieglights the standard of the industry since 1896. It's called the Kliegpac 9, and it has been designed to be used any place where precisely controlled and versatile lighting in a compact system is desired.

The complete, compact package is in two parts: A console and a dimmer. It can be portable, it can be permanent -- it can be the beginning of an expandable system that will solve lighting needs as they grow.

The Kliegpac 9 has 9 dimmers (individually controllable or in "sets"), an Integral Split Fader with a 2-scene pre-set capacity, Group Master Controls, and manual or time fades.

oration, introduces their Diversity Wireless Microphone System. This system utilizes the VEGA PRO Series transmitters and receivers in a diversity reception mode that virtually eliminates all fades and dead spots.

Fades and dead spots are caused by interference between direct and reflected radiation that cancel, resulting in loss of signal. The problem is most prevalent in "studio" operations, but also occurs outdoors.



In the diversity mode, two VEGA PRO receivers, placed three feet or more apart, both receive the transmissions. Because the two receivers are more than one-half wavelength apart, both will not have signal cancellations at the same instant. Both receivers feed a Model 62 Diversity Combiner that selects the receiver with the best signal strength within microseconds. The switching is immediate and noiseless. The resultant audio, the best of both receivers, is noise free and drop-out free.

The VEGA Diversity System is composed of Models 54 and 55 Transmitter, two Model 58 Receivers and Model 62 Diversity Combiner. For technical application notes on this new concept, call or write Kenneth L. McKenzie, Sales Manager, Wireless Products.

VEGA, DIVISION OF CETEC CORPORATION, 9900 BALDWIN PLACE, EL MONTE, CA 91731, PHONE (213) 442-0782.

Want more details?

Circle 131 on Product Info. Card

MODULAR AUDIO PRODUCTS TO MARKET NEW LINE OF PROFESSIONAL AUDIO ATTENUATORS

A new line of studio grade, professional, audio attenuators is available from Modular Audio Products, Inc.

Designated as Models: 8160-Monaural, 8260-Stereo (2 gang), and 8460-Quad (4 gang), the units are designed for applications where reliable performance and long life are a must.

The new models utilize a precision conductive plastic resistance element in a truly stepless, 600 ohm constant impedance ladder network configuration in conjunction with multiple finger precision metal wiping contacts. The mirror-finish elements are rated in the millions



of cycles of operation, with extremely low noise characteristics.

Resolution is infinite, and tracking accuracy is within ± 0.5 dB. Maximum attenuation is better than 95 dB, with inter-channel isolation in multi-gang units greater than 80 dB.

A specially developed, rugged slide mechanism, featuring low friction synthetic bearings, assures smooth, uniform operation, and a pressure adjustment is provided to set the "feel" to individual operator preferences. Both the elements and the slide mechanism are carefully protected against dust, dirt and liquid spills by a special gasket seal around the slider arm.

All three models are housed in the same standard size case featuring a black anodized aluminum faceplate with a permanent white epoxy scale, accurately calibrated in dB of attenuation. An attractive slide type indicator knob is provided. Dimensions are 1-1/2" Wide x 7" High x 3-1/2" Deep. External connections are made via a P.C. connector furnished with each unit.

Available as an option, is an internal SPDT microswitch which provides both normally open and normally closed contacts, and operates at the bottom of the slider travel (infinity position) for broadcast CUE, and channel ON/OFF, or other desired functions.

For additional information contact Rick Belmont, Sales Manager.

MODULAR AUDIO PRODUCTS, INC., 1385 LAKELAND AVENUE, BOHEMIA L.I., NEW YORK 11716, PHONE (516) 567-9620.

Want more details?

Circle 133 on Product Info. Card

CONSUMER INFORMATION CENTER KICKS OFF NEW PUBLIC SERVICE CAMPAIGN

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David F. Peterson, executive director of the Consumer Information Center, said that more than 175,000 Consumer Information booklets were distributed as a direct result of last year's campaign.

The Consumer Information Center works with more than 24 Federal agencies to compile and release timely, useful

UP YOUR LOUDNESS WITHOUT LOSS OF SIGNAL QUALITY

Adding on-line reverberation after all limiting is the proven way to increase effective modulation without signal pumping, but it takes the finest quality chamber to avoid overmodulation problems.

MASTER-ROOM™

AUDIO PROCESSING REVERBERATION CHAMBERS FOR AM-FM-TV



MICMIX Audio Products, Inc.

214/352-3811

3990 Monroe - Suite 222 Dallas, Texas 75220

Want more details? Circle 134 on Product Info. Card

imum 500 foot range. Highly accurate transmission and reception allow the simultaneous use of up to fifteen channels. The wide dynamic range of the transmitter combines with its unique soft level limiting circuit to retain the fidelity of any loud or soft sounds.

A flat audio response from 50 Hz to 15 kHz and a signal-to-noise ratio greater than 60 dB are the indices of the ability of this wireless microphone system to provide true high fidelity.

Two versions of this system are being made available. The RM 100 includes a five-channel receiver with five transmitters. The RM 102 is a single channel version suitable for applications requiring either only one channel or separate receiver locations.

The overall quality of this microphone system makes it equally suitable for applications that range from the informality of nightclub, political, and electronic news gathering events to large scale musical or dramatic stage, screen, and television productions.

THOMSON-CSF LABORATORIES, INC.
37 BROWNHOUSE ROAD, STAMFORD,
CT 06902, PHONE (203) 327-7700.

Want more details?

Circle 140 on Product Info. Card

BROADCAST PERSONNEL MART
Ralph Stachon, President of The

Profit Center, Inc. announced the formation of a new division to that Company's Broadcasting Sales and Service Department. The "BROADCAST PERSONNEL MART" is a management consultant and personnel placement service for Broadcasters. According to Mr. Stachon, "It was a natural evolution because Jim Collins, our Executive V.P., and I have, as our only business for over 15 years, been solving problems for Broadcasters on all levels and in the most varied situations." Personnel are pre-screened and given specialized testing by degreed counselors. The final evaluation of each individual will be handled personally by Stachon and Collins. The Parent Company will continue to operate in Broadcast selling, customized audio and video productions, and special promotions.

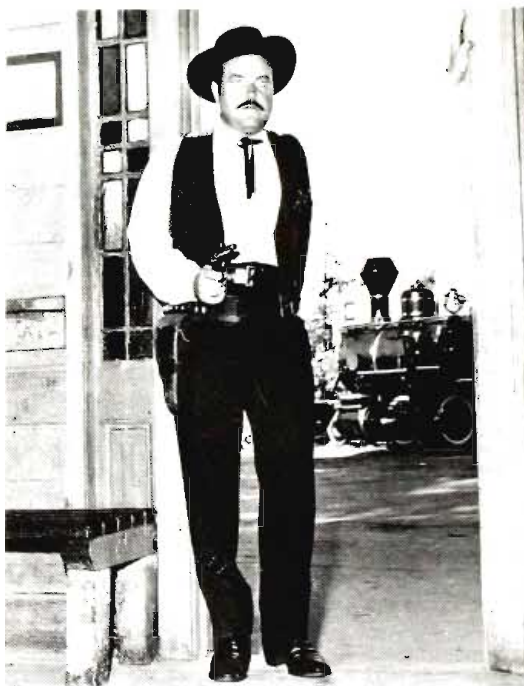
**THE PROFIT CENTER, BOX 35169,
DALLAS, TX 75235, (214) 638-6231.**

Want more details?

Circle 141 on Product Info. Card

**"GUNSMOKE" AND "DRAGNET"
ORIGINAL NETWORK RADIO SHOWS
NOW AVAILABLE**

Charles Michelson, Inc., New York, has announced the availability of the original "Gunsmoke" and "Dragnet" network radio shows, now available for local programming. "Gunsmoke" features



William Conrad as Marshall Dillon, and "Dragnet" features Jack Webb as Sgt. Friday, each with 52 half-hour programs available. All programs include five commercial minutes for local sponsorship. **CHARLES MICHELSON, INC., 444 MADISON AVE., NEW YORK, NY 10022, PHONE (212) 759-3232.**

Want more details?

Circle 142 on Product Info. Card

750 SERIES RECORDER FROM INTERNATIONAL TAPETRONICS

The new International Tapetronics



750 Series open reel Recorder/Reproducer is designed to get the most for the least. This has been accomplished through simplicity in mechanical design and the use of plug-in assemblies (heads, relays, circuit cards and motors). The machine itself is constructed from several individual operating units to permit quick servicing and handy access.

The impressive list of features on the 750 Series includes: convenient audio monitoring during either recording or playback; fixed tape guides for phase alignment; Play/Record Synchronization (PRS); "safe" mode to prevent accidental erasure of audio; and status indicators for record and monitor controls. At \$1,800.00 in mono and \$1,950.00 in stereo, the 750 Series is comparable in price to many semi-professional or consumer type machines.

INTERNATIONAL TAPETRONICS CORP., 2425 SOUTH MAIN STREET, BLOOMINGTON, IL. 61701, PHONE (309) 828-1381.

Want more details?

Circle 143 on Product Info. Card

NEW VIDEO FILTER CATALOGUE

Matthey Electronics announce that they have added another catalogue to their literature on video products. It contains data on new ranges of video filters and more detailed information on the well-established types.

The catalogue outlines the various filters that are of special interest to television station, microwave and transmitter engineers and studio equipment manufacturers throughout the world: Low Pass Filters for band limitation of systems; Gaussian Filters for such uses as the limiting of bandwidth pulses; Colour Sub Carrier Filters for suppression of colour or luminance; and I and Q Channel Low Pass Filters for band limitation of I and Q Channels. Details of

Open Reel Duplication

(1/2 track, full track)

Cassette Duplication

Blank Cassettes

(only major manufacturers' tape used in loading)

Exact Lengths

Free Printed Labels (150 or more)

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8 Track Blanks

Lowest prices in the industry!

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Continental Audio/Video Co.
4837 Laurel Canyon Blvd.
N. Hollywood, CA 91607
(213) 763-5108

Want more details?

Circle 145 on Product Info. Card



The control center of the system is the console (13 1/2" x 12 1/2" x 5", at approx. 15 lbs.) which connects to the dimmer package with a single cable. An operator can pre-set lighting for the "next" scene (2-scene pre-set) and effect a smooth "dipless" crossfade manually or timed between scenes via the Integral Split Fader. By adding consoles, scene capacity increases proportionally: 4, 6, 8 . . . etc. Additional console switches permit manual control of selected lights during any part of a pre-set scene or during a crossfade.

The Dimmer Package, nine 2400 Watt dimmers, (30" x 10" x 19", at approx. 85 lbs.) is the most compact and durable of its kind. Features such as convention colling, fully-magnetic circuit breakers, filters for lamp filament and RF interference assure many years of safe operation.

A permanent, professional Kliegpac 9 is also available with 9 6000 Watt dimmers in one package.

KLIEGL BROS., 32-32 48th AVENUE, LONG ISLAND CITY, NY 11101, PHONE (212) 786-7474.

Want more details?

Circle 139 on Product Info. Card

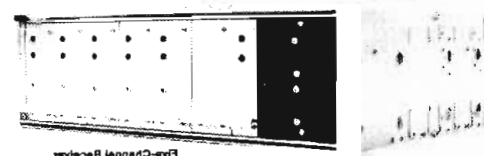
950 MHz DIVERSITY WIRELESS MICROPHONE SYSTEM

Thomson-CSF Laboratories introduces a new wireless microphone system that combines unique system and circuit design techniques to achieve a performance standard that equals any wired microphone. The wallet-sized, 14 ounce transmitter can easily be hidden on the body to provide complete freedom of movement. Design sophistication makes this added dimension feasible for any voice or music application.

The design techniques of this system assure that the amplified sound will be true high fidelity without any signs of



one transmitter
enortqotIM



wviseeR iennanO-erR

fading, interference, or channel crosstalk. Fade-free reception is obtained by the automatic diversity switching of two antenna systems for optimum signal selection. Interference-free reception is provided by operation in the relatively wide and unused 947-952 MHz frequency band. Channel crosstalk is virtually eliminated by a combination of high transmitter frequency stability and receiver selectivity.

50 milliwatts of transmitter output power permit the ultra-sensitive receiver to pick up a usable signal within a mini-

BP&P



BOOKS

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 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

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

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

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 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

HANDBOOK OF MULTICHANNEL RECORDING by F. Alton Everest. Covering everything to know about making highest quality professional audio tape recordings. Including modern techniques in dubbing, special effects, mixing, reverb, echo, and synthesis — for both stereo and quad. Recommended for all broadcast recording applications.
Order No. 781 Hardbound \$10.95

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

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 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

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

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

Please send me books circled below:

213 267 268 533 535 565
587 623 646 661 781

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

Sorry, we cannot bill you for books.

Name _____

Address _____

City _____

State _____ Zip _____

COMPACT RACK FRAME FOR DA'S AND SYNC GENERATORS

A new rack frame for mounting a limited number of distribution amplifiers and associated terminal equipment is now being manufactured by TeleMation, Inc. The RF-175 Rack Frame, which includes its own power supply, reduces the cost of installing TeleMation's "525 Series" video, pulse, and subcarrier DA's and sync generator equipment when only three or less of these items are required. Because the 525 Series modules are inserted horizontally, the RF-175 requires only 1 3/4 inches of vertical rack space.

The RF-175 accepts any of the one-inch-width 525 Series modules and, as with the RF-525 5 1/4-inch Rack Frame these modules can be intermixed at will.

The RF-175 is also being offered in two dedicated sync generator configura-



tions — the TSG-175 consisting of a TSG-525 Sync Generator with space for plug-in addition of a GL-525 Genlock Accessory and BD-525 Bar Dot Generators and the TSG-176 consisting of two TSG-525's and one CO-525 Automatic Sync Changeover.

The compact design of the RF-175 makes it ideal for use in remote vans, small studios, or any location where a limited amount of terminal equipment is required.

A hinged front panel permits direct access to all test points and operator controls, while the optional EX-526 Module Extender allows in-service circuit board adjustments to be made quickly and easily.

For further information, contact David J. Quebbeman, (801) 487-5399. TELEMATIION, INC., P.O. BOX 15068, SALT LAKE CITY, UTAH 84115.

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UP TO SEVEN (7) HOURS PER WEEK OF OLD TIME RADIO SHOWS OFFERED BY SAN FRANCISCO FIRM ON A NO CASH BARTER BASIS

Barry Blue of Blue Enterprises, 50 California St. San Francisco, Ca. announces the world's largest collection of licensed old time radio shows on a no cash barter basis in many of the top 100 markets. Vintage Programs offered include "The Great Gildersleve", "You Bet Your Life", "Cavalcade of America", "The Life of Riley", "Can You Top This?", "Henry Aldrich", "Hall of Fantasy", "Bob and Ray", and many others.

Mr. Blue stresses that the programs offered are fully Licensed and Copyright cleared. Subscribers can get from one to seven hours per week of pro-

gramming from radio's "Golden Age". BARRY BLUE, BLUE ENTERPRISES, 50 CALIFORNIA ST., SUITE 3600, SAN FRANCISCO, CA 94111, PHONE (415) 391-9090.

*Want more details?
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ES 230 TIME CALCULATOR

ESE has introduced its latest digital timing product. A four digit, 60 minute time calculator/timer which adds or subtracts minutes and seconds, and at the flip of a switch, can count and display elapsed time.

The timing and calculating modes may be mixed so that an operator may time an interval in the timing mode, flip the switch and add or subtract a time value, then switch back to timing an additional interval.

Since the display does not change, the ES 230 can be used as a presettable timer by entering a time while in the calculator mode and then switching to timer mode.

MOS logic and LED displays are used for noise immunity and long life.



The ES 230 has been used by broadcasters to calculate time segments for programming, as well as by time study personnel.

Price: \$275.00.
ESE, 505 1/2 CENTINELA AVE., INGLEWOOD, CA. 90302, PHONE (213) 674-3021.

*Want more details?
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NEW LITERATURE ON RCA AUDIO PROGRAM AUTOMATION CONTROLLER

The RCA PAC-1 Program Automation Controller uses a high-capacity micro-processor to handle up to 15 audio sources and 3,000 events, expandable to 100 sources and 10,000 events. The system includes a standard computer terminal CRT display of the "next-to-play" event and an index of the sequences to follow that have been programmed into the memory. Program sources include reel-to-reel and cartridge tape playback machines, network and

Broadcast Programming & Production

BACK ISSUES

The following back issues of BP&P are available for \$1.50 each. Use order form below.

A. Vol. 1 / No. 1; April / May '75

"Clive Davis and Buzz Bennett on music programming," "TV Computer Animation" "Some Basics of Competitive Production," "Dallas / Ft. Worth, Texas Radio."

B. Vol. 1 / No. 2; July / Aug '75

"Syndicated Programming," "Stereo Tape Machine Alignment," "Programming Research in TV," "Chicago Radio."

C. Vol. 1 / No. 3; Sept. / Oct. '75

"Imaginative Radio Production," "Match Game '75," "FM vs. AM Programming," "Radio Press Publicity."

D. Vol. 1 / No. 4; Nov. / Dec. '75

"Radio Comedy," "Spanish Language TV," "Which Formats Attract the Largest Audience," "Radio Programming in Atlanta."

E. Vol. 2 / No. 1; Jan / Feb '76

"Why Are You Playing That Record?" "Cue Tones and the Tight Automation Format," "TV News Gathering," "Notes on Becoming a Production Pro."

F. Vol. 2 / No. 2; March / Apr. '76

"Robert W. Morgan & Don Imus," "More Basics of Competitive Production," "See Spot Run," "Radio Program Syndication-Tom Rounds."

G. Vol. 2 / No. 3; May/June '76

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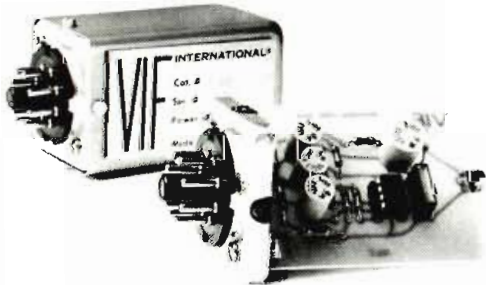
TELEVISION EQUIPMENT ASSOCIATES, BOURBON STREET, BOX 260, SOUTH SALEM, NY 10590.

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NEW NOISE TRANSFER ELIMINATING ADAPTOR NOW AVAILABLE FOR AMPEX MODEL TAPE RECORDERS

The new VIF 1002A is an operational amplifier adaptor which has been developed to completely eliminate mechanical noise transfer problems and considerably reduce the weighted noise levels of Ampex tape recorders.



The new VIF 1002A Adaptor is a highly sophisticated operational amplifier circuit that not only eliminates microphones, but also substantially reduces weighted noise levels. Manufactured in the United States, each adaptor comes with a detailed calibration sheet showing frequency response and signal to noise (S/N) ratio, plus complete installation instructions and a revised schematic diagram of the Ampex model in which it is to be used. The VIF 1002A Adaptor is specifically designed for use in all Ampex professional audio recorders equipped with the octal based 12SJ7 tubes, with the exception of Ampex Model 3200.

VIF INTERNATIONAL, P.O. BOX 1555, MOUNTAIN VIEW, CA. 94042, PHONE (408) 739-9740.

Want more details?

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NEW GARNER CONTINUOUS BELT TAPE ERASER HANDLES TAPES UP TO 10 1/2" WIDE

Garner Industries has expanded its

line of high speed, continuous belt erasers to include a new model that erases audio/video tapes up to 10 1/2" wide. This new eraser, the Model 105, along with Garner's Model 70 for 7 1/2" tapes, is described in a brochure now available from Garner.

The brochure describes how both Garner models can easily erase most tapes in one 4-second "hands-off" operation. Tapes are placed on a continuous belt and passed over high flux coils to produce an erasure which meets or exceeds professional recording standards.

Along with test reports from radio and television studios, sound studios, and education institutions, the Garner bro-



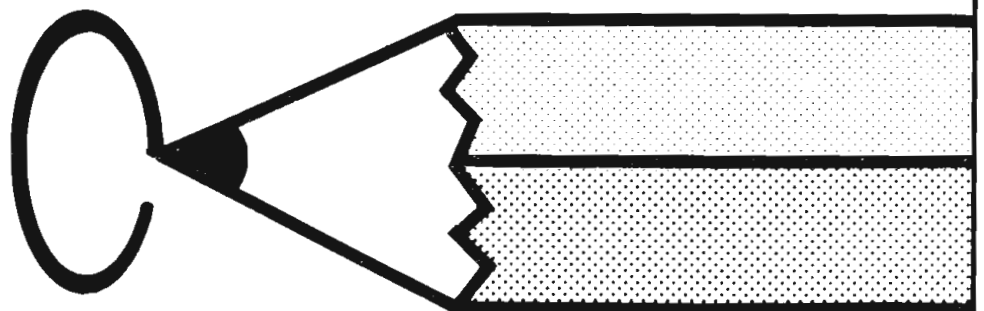
chure also contains specifications on both the Model 105 and the Model 70.

GARNER INDUSTRIES, 4200 NORTH 48th STREET, LINCOLN, NB. 68504.

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A Circle Brings More Facts Around.



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!!!



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RCA

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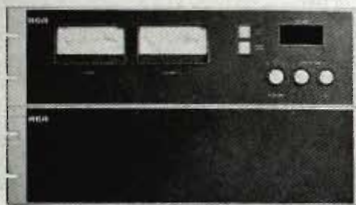
Program Automation Controller,
Type PACZ

The PACZ utilizes advanced micro-processing technology to handle cable programs up to 15 audio channels and 2000 events. The memory and search capability can be expanded to 10,000 events and 100 audio channels. The new system is flexible, reliable, and easy to program.

An added system feature is a CRT display of "Start to Play" and an index of the remaining operations of events. Many features incorporated in the PACZ are optional in other systems—such as time-advance and 20 Hz warning circuitry.

The program source includes: remote tape replay, cartridge replay, network or satellite feed and local audio programming. The control center consists of three interrelated sections: a memory/advance section which stores the program schedule; an audio control section which structures and monitors the audio from start to finish; and a program start and a computer-type power supply.

- Advanced micro-processing technology
- Controls up to 15 program sources (expandable to 200)
- Handles the 2000 program events (expandable to 10,000)
- Multichannel stereo/mono transmission
- Adaptable to any program format
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remote feeds, and local studio programming. Details of the system are provided in RCA catalog AU. 4150.

RCA BROADCAST SYSTEMS, AUDIO/RADIO EQUIPMENT, BUILDING 2-5, CAMDEN, NJ 08102.

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ERASER/SPLICE LOCATER

International Tapetronics's ESL-IV Series Eraser/Splice Locater is a design innovation combining both erasing and locating the splice into just one easy step. The ESL-IV is designed to provide consistently by eliminating poor erasures caused by human error. The completely automatic operation locates the splice and then automatically releases the cartridge fully erased.



Features, performance and reliability are combined to yield true economy. In fact, the ESL-IV can pay for itself in time saved, not to mention the improvement in sound. The direct-capstan motor provides smooth acceleration to about four times normal playing speed, without undue stress on the tapes. And the specially designed erase coil provides a balanced magnetic field for the most effective erasure.

INTERNATIONAL TAPETRONICS CORP., 2425 SOUTH MAIN STREET, BLOOMINGTON, IL 61701

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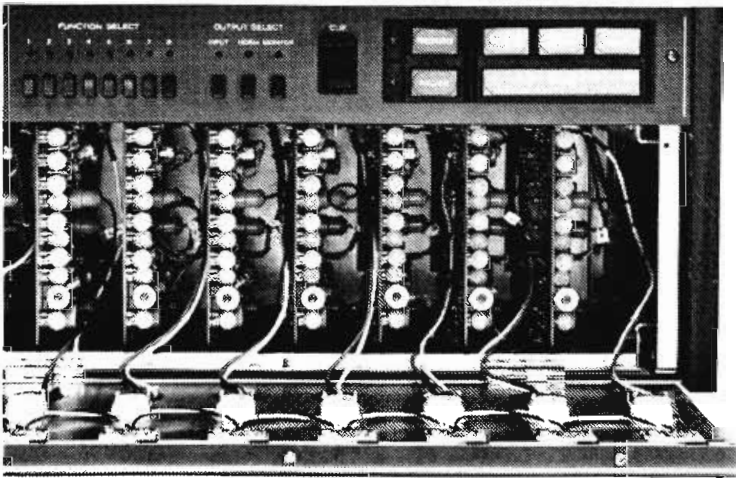
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